



BEARING WITNESS

An Homage to the People (of Color) of California

Contents

3	Phase 1: Exhibition Content and Development Exhibition brief Object list Design concepts
12	Phase 2: Spatial Planning and Object Placement Scale model ideation Floor plan
15	Phase 3: Staging, Atmosphere and Interpretation Exhibition palette and lighting Furniture typology Visuals and renderings
23	Phase 4: Visual Language and Graphic Identity Graphic palette Graphic identity - promotional Graphic identity - exhibition
29	Appendix Best Precedence Inspiration About the Designers Peer/Group review summary

Big Idea

Bearing Witness: An Homage to the People (of Color) of California is an interdisciplinary art exhibit that examines how historically-marginalized communities in California reshape colonial stereotypes, fight displacement, push cultural boundaries, and share their lived experiences through art and other forms of visual communication.

Phase 1
Exhibition Content and Development

Exhibition overview

Bearing Witness: An Homage to the People (of Color) of California is a cross-cultural exhibition that delves into themes of displacement, state violence, cultural/religious boundaries, and topics dealing with immigration. It takes a stand against colonial narratives by projecting the voice of California-based artists as they restore and reinforce their identities. As a key learning objective, Bearing Witness embraces decades of work to map out the transformation of issues that exist within the selected themes and it highlights how those obstacles echo into current conversations. Curated for UC Davis and the surrounding communities, Bearing Witness is capable of bridging the gap between Northern, Central, and Southern California as a traveling exhibition. The exhibition will feature large-scale installations and draw inspiration from mediums often referred to as communal forms of art, such as muralism, sculptures in the round, zine excerpts, and interactive objects.

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

DATE: April 9 – July 11, 2022

AUDIENCE: Students, Educators, Art Enthusiasts, BIPOC community, Activists/Community Advocates, Northern/Central/Southern Californians

LOCATION: Temporary exhibition spaces (Gallery 1, Gallery 2, and Gallery 3)

SIZE OF SPACE: 5,360 sq. ft./500 sq. meters

NUMBER OF OBJECTS: 100 objects ranging from photographs, oil and acrylic paintings, sculptures made of numerous materials, murals, excerpts from zines, and large-scale installations.

RETAIL AREA: Small area in lobby space

INTERPRETIVE ELEMENTS: Exhibition texts, object labels, sculptures, immersive installations, participatory mural

PROMOTION: A full array of promotional banners, posters, and other marketing graphics

SECURITY: Low risk

Exhibition Sections

Section 1: Resilience Against Displacement

This section focuses on forms of violence against BIPOC communities through topics dealing with gentrification, environmental injustice, and state forced displacement of Indigenous people. It introduces these topics as an interwoven system of oppression that is not mutually exclusive to race, culture, or sexuality. This section embraces communal forms of art that have historically been the driving force of protest for marginalized communities. These mediums take the form of mural installations, zines, and newspaper and magazine articles.

Section 2: The Face of Invisibility

The main subject in this artwork deals with topics closely related to immigration, farmworkers, street vendors, and the BIPOC individuals who are often overlooked in society. It is a critique of the laws and legislations that try to obscure their contribution to the economy, especially in the wealth-driven state of California that supplements itself through their labor and sacrifice. This section emphasizes their struggles and it aims to put a face to the obscured image of an essential worker through various mediums such as photography, oil and acrylic paintings, and sculptures made out of repurposed fruit and vegetable containers.

Section 3: State Violence

This gallery focuses on the corruption and unnecessary harm experienced by BIPOC individuals in the state of California. This section is told through paintings and photographs that document state violence dealt with by local and federal law enforcement. The work displayed in this section takes back stories and challenges the narratives fabricated in police reports and they question the integrity of a broken system.

Section 4: Cultural Resilience

Cultural Resilience showcases how artists challenge cultural stereotypes, embrace pre-colonial practices, and promote LGBTQ identities as a form of cultural transformation and resilience. The artwork displayed in this section deals with sexuality, pre-colonial iconography, identity stereotypes, fashion as a form of protest, ancestral knowledge, and challenging religious icons and upbringings. The orchestrated mix of mediums showcases oil and acrylic paintings, large-scale photographs, woodcut prints, apparel, sculptures made of various materials including wood, metal, found objects, and ceramics.

Exhibition object list

EXHIBITION OBJECTS

As an exhibition that focuses on the resilience of BIPOC communities in California, all artists are BIPOC and from California ensuring the authenticity of their point of view as portrayed through their art. Many artists are local and/or have not been featured in any exhibitions. This exhibit serves as a platform for several community based and otherwise underrepresented artist featuring several large scale and unconventionally made pieces.



Object number (001)
Ruido, 2019
Jay Lynn Gomez
Acrylic, house paint, spray paint on canvas
48 x 72 in.



Object number (002)
The New American Gothic, 2017
Criselda Vasquez
Oil on canvas, 72 x 48 in.



Object number (003)
Turning the Tide (Inside Donald and Melanie Trump's \$100 Million NYC Penthouse), 2018
Ramiro Gomez
Oil on canvas, 60x45 in.



Object number (004)
No Ice Soliciting, 2018
Patrick Martinez, Photography
8.5x11 in.



Object number (005)
A Warm Welcome, 2015
Art Spiegelman, Oil pastel on canvas, 12x20 in.



Object number (006)
Support Street Vendors, 2017
Alfonso Gonzalez
Acrylic on adobe, 72x56 in.



Object number (007)
Raspados Mojados, 1994.
Judith Baca
Mixed media on a street vendor cart, 103 x 48 x 22 in.



Object number (008)
Un Dia A La Vez, 2021
Angel Serrano, Photography, 8.5x13 in.



Object number (009)
Un Dia A La Vez, 2021
Angel Serrano, Photography, 7x10 in.



Object number (010)
THERE'S NOT A BROWN WOMAN I CAN'T THANK, 2020, 7x11 in.



Object number (011)
THERE'S NOT A BROWN WOMAN I CAN'T THANK, 2020
Cesar, Photography, 11x10 in.



Object number (012)
THERE'S NOT A BROWN WOMAN I CAN'T THANK, 2020
Cesar, Photography, 11x11 in.



Object number (013)
Banana Man, Date
Narsiso Martinez
Gouache, Ink, Charcoal, Collage, and Acrylic on Cardboard, 93,5x72 in.



Object number (014)
Selfie with Homies, 2022
Narsiso Martinez
Gouache, Ink, Charcoal, and Acrylic on Cardboard, 40x39 in.



Object number (015)
Pacific Gold, 2022
Narsiso Martinez
Ink, Gouache, charcoal, collage, acrylics, and small paintings on produce boxes, 82x40x48 in.



Object number (016)
Fruit Catcher, 2022
Narsiso Martinez
Ink, charcoal, gold leaf and collage on produce cardboard box, 20x15,50 in.



Object number (017)
Too Cool, 2022
Narsiso Martinez
Gouache, acrylic, and charcoal on produce plasticboard boxes, 41.25x32.50 in.



Object number (018)
Dinero, 2006
Judy Baca
Acrylic paint, mixed media, urethane on ceramic sculpture
15.5x10x15 in.



Object number (019)
Pancho Trinity, 1993
Judy Baca
Acrylic paint and mixed media on urethane-coated styrofoam sculptures
(3) 26x18x20 in.



Object number (020)
Nightsweeper, 2019
Jay Lynn Gomez
Acrylic on cardboard
38.25 x 31 in.



Object number (021)
No Splash (after David Hockney's A Bigger Splash, 1967), 2013
Acrylic on canvas
96 x 96 in.



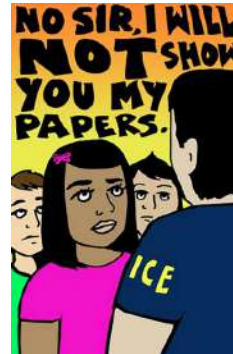
Object number (022)
Iran To America To Being, 2011
Tatyana Fazlalizadeh
Oil and paper on canvas
40x30 in.



Object number (023)
I am a butterfly
Julio Salgado, Digital illustration, 10x16 in.



Object number (024)
International Migrants Day, 2015
Julio Salgado, Digital illustration, 7x15 in.



Object number (025)
No Sir, I Will Not Show You My Papers
Julio Salgado, Digital illustration, 8.5x11 in.



Object number (026)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x13 in.



Object number (027)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 6x10 in.



Object number (028)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x13 in.



Object number (029)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x11 in.



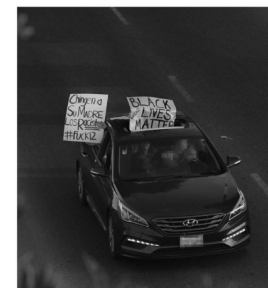
Object number (030)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8x8.5 in.



Object number (031)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 10x17 in.



Object number (032)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x12 in.



Object number (033)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 9x9 in.



Object number (034)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x10 in.



Object number (035)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 12x16 in.



Object number (036)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 11x11 in.



Object number (037)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x10 in.



Object number (038)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x9.5 in.



Object number (039)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x11 in.



Object number (040)
#BlackLivesMatter / Oxnard, June 3rd., 2020
Angel Serrano, Photography, 8.5x12 in.



Object number (041)
Loving a Convict
Fulton Leroy Washington, Oil on Canvas
40x40 in.



Object number (042)
Emancipation Proclamation, 2014
Fulton Leroy Washington, Oil on canvas
40x60 in.



Object number (043)
Targeted Insurrection, 2021
Fulton Leroy Washington, Oil on canvas
60x48x1.5 in.



Object number (044)
The Bigger Picture, 2020
Tyler Ballon, Oil on canvas, 60x48 in.



Object number (045)
Christ Arrest, 2017
Oil paint and gold leaf on canvas, 36x48 in.



Object number (046)
Don't You Worry 'Bout A Thing, 2020
Tyler Ballon, Oil on canvas, 52x72 in.



Object number (047)
Apple of my eye, 2021
Tyler Ballon, Oil on canvas, 50x68 in.



Object number (048)
Rise in Power, 2016
José V. Guerra Awe, Clarion Alley, Acrylic paint on
concrete, 8.5x11 in.



Object number (049)
The Arrest of the Paleteros, 1996
Frank Romero, Oil on canvas, 30.5x46 in.



Object number (050)
The Closing of Whittier Blvd., 1984
Frank Romero, Oil on canvas, 96x44 in.



Object number (051)
La Ofrenda, 1990
Ester Hernandez, Screenprint, 22"x30"



Object number (052)
Hilando Relaciones, 2018
Teresita de la Torre, Installation, 72"x92"



Object number (053)
Las Tres Marias, 1976
Judy Baca, Colored pencil on paper mounted on panel with upholstery backing and mirror, 68 1/4 x 50 1/4 x 2 1/4 in.



Object number (054)
al Tempo, 2021
Rafa Esparaza, Acrylic, 72 x 113.5 x 2 in. (diptch)vv



Object number (055)
My Homeboys with La Virgen, 2000
Hector Silva, Pencil on Museum board, 11"x14"



Object number (056)
Burning of the Codices, 2002
Carmen Lomas Garza, acrylic on canvas, 36 x 48 inches



Object number (057)
Barriendo de Susto, 1986
Carmen Lomas Garza, gouache on cotton paper, 14 x 18 inches



Object number (058)
Curandera, 1977
Carmen Lomas Garza, gouache on cotton paper, 11x14 inches



Object number (059)
Curandera (faith healer), 1989
Carmen Lomas Garza, oil on linen mounted on wood, 24 x 32 inches



Object number (060)
Earache Treatment Close-up, 2001
Carmen Lomas Garza, oil and alkyd on canvas, 18 x 14 inches



Object number (061)
Earache Treatment, 1989
Carmen Lomas Garza, oil on canvas, 17 x 15 inches



Object number (062)
Identity, 2021
Jerry Vigil, Ceramic, 16"x5"x5"



Object number (063)
Cypress Street Pachucos, 1998
Emigdio Vasquez, Oil on Canvas, 16"x20"



Object number (064)
The Pachuco, 1998
Emigdio Vasquez, Oil on Canvas, 16"x20"



Object number (065)
Sunday Night at Harmony Park, 1999
Emigdio Vasquez, Oil on Canvas, 16"x24"



Object number (066)
Zoot Suit, 1940-1942
LACMA, Apparel, 69"x30"x30"



Object number (067)
Breach, 2016
Alison Saar, Sculpture, 155 x 60 x 51 in.



Object number (068)
Stanch, 2017
Alison Saar, Woodcut Print, 43 x 19 in



Object number (069)
Breach, 2017
Alison Saar, Woodcut Print, 47 1/2 x 19 1/2 in



Object number (070)
Creator and Reedemor, 2016
Robert Pruitt, Charcoal and coffee on paper, 84"x60"



Object number (o71)
Demons, Yemaya' Goddess of the Living Ocean, 2018
Martine Gutierrez, C-Print, hand painted frame, 36"x24"



Object number (o72)
Demons, Chin' Goddess of Lust, 2019
Martine Gutierrez, C-Print, hand painted frame, 44"x32"



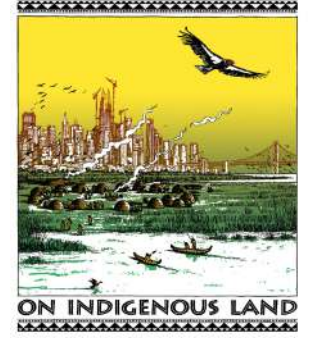
Object number (o73)
Demons, Xochiquetzal' Flower Quetzal Feather, 2018
Martine Gutierrez, C-Print, hand painted frame, 39"x27"



Object number (o74)
Demons, Tlazoteotl' Eater of Filth, 2018
Martine Gutierrez, C-Print, hand painted frame, 39"x27"



Object number (o75)
Demons' Xochipilli ' The Flower Prince, 2018
Martine Gutierrez, C-Print, hand painted frame, 36"x24"



Object number (o76)
On Indigenous Land, 2018
Fernando Mart, Watercolor and Ink on Bristol (24" x 19")
19")19"ing inches)



Object number (o77)
Tongvaland, 2021
Weshoyot Alvitre, print on billboard, (14' x 48')



Object number (o78)
Weshoyot, 2021
Cara Romero, print on billboard, (20' x 20')



Object number (o79)
Coyote Drops the Goblet, 2021
L. Frank, print on billboard, (20' x 20')



Object number (o80)
Mercedes, 2021
Cara Romero, print on billboard, (14' x 48')
using inches)



Object number (o81)
Miztla at Puvungna, 2021
Cara Romero, print on billboard, (20' x 20')



Object number (o82)
What the City Gave Us, 2021
River Garcia, print on billboard, (14' x 48')



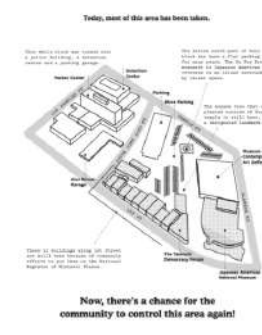
Object number (o83)
Future of Little Tokyo, 2019
David Monkawa and +LAB, print on paper, (11" x 8.5")



Object number (o84)
Welcome to Historic Little Tokyo, 2017 +LAB,
print on paper, (11" x 8.5")



Object number (o85)
First Street North Vision, 2017
+LAB, print on paper, (11" x 8.5")



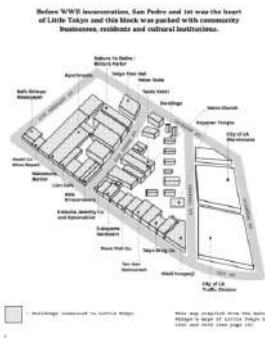
Object number (o86)
First Street North Vision (pt.2), 2017
+LAB, print on paper, (11" x 8.5")



Object number (o87)
Preserve LA's Historic Little Tokyo, 2019
"Guerilla Art" and +LAB, print on paper, (11" x 8.5")
using inches)



Object number (o88)
Kashu Mainichi Article - Little Tokyo Towers, 2019
+LAB, print on paper, (11" x 8.5")



Object number (089)
Historic Map of Little Tokyo, 2017
+LAB, print on paper, (11" x 8.5")



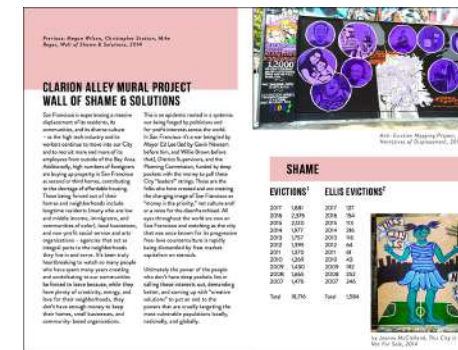
Object number (090)
Photograph of 'Resiste!', 2017
Marissa Flores, paint on plaster, (24"x96")



Object number (091)
CAMP 25th Anniversary Zine (p.41-42), 2017
CAMP, print on paper, (8.5"x11")



Object number (092)
CAMP 25th Anniversary Zine (p.39-40), 2017
CAMP, print on paper, (8.5"x11")



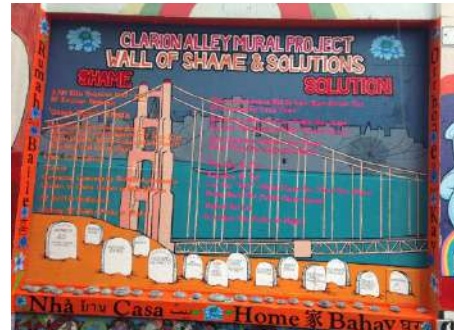
Object number (093)
CAMP 25th Anniversary Zine (p.37-38), 2017
CAMP, print on paper, (8.5"x11")



Object number (094)
Photograph of 'Victorion', 2017
Dawn Starin, photograph, (30" x 36")



Object number (095)
Photograph of 'Affordable Housing/Vivienda Asequible', 2017
Dawn Starin, photograph, (24" x 36")



Object number (096)
Photograph of 'The Shame Mural', 2017
Dawn Starin, photograph, (24" x 36")



Object number (097)
Photograph of 'Varrío Si, Yonkes No!', 2018
Chris Lopez, photograph, (36"x36")



Object number (098)
History of Californian Indians, 1990
Frank La Pena, 8 hand colored lithographs, (28" x 19") each panel



Object number (099)
Even Where the Ancestors Live, undated
L. Frank, Acrylic on Canvas, (17" x 17")

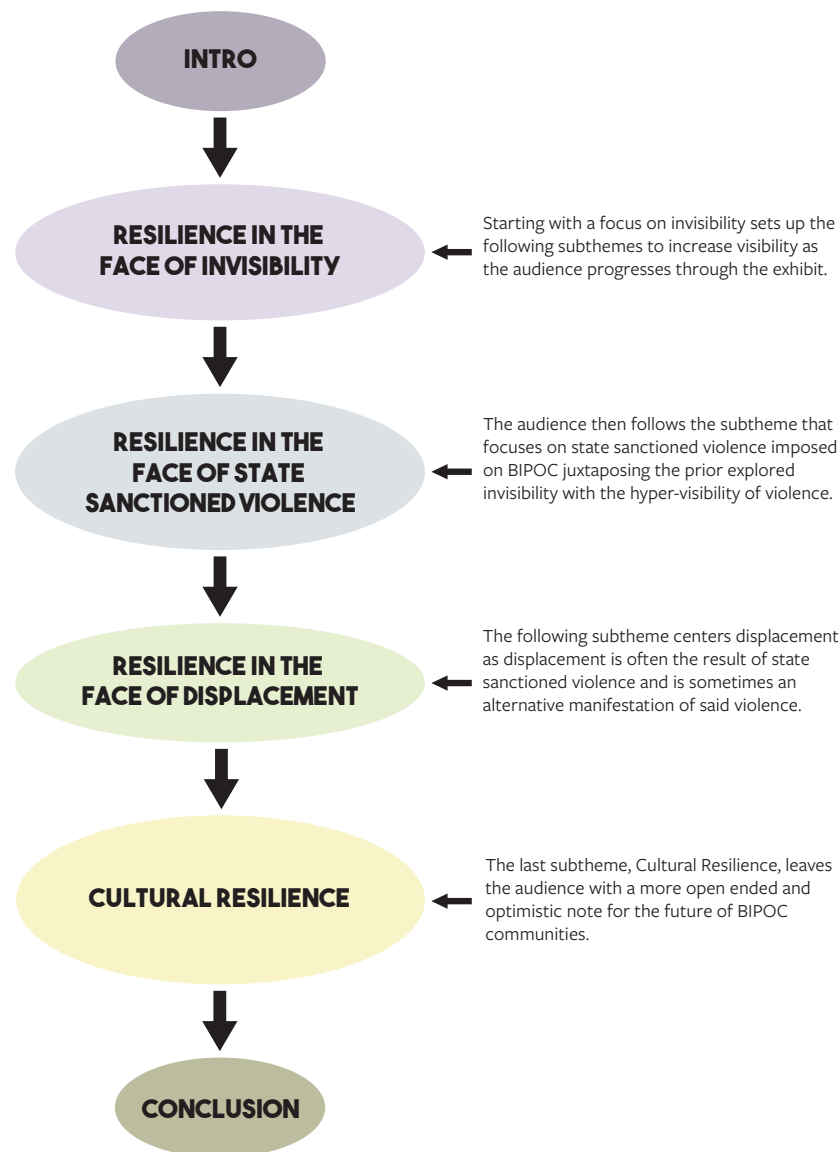


Object number (100)
"Origins & Displacements: On Making Sense of Place, Histories & Possibilities", 2021
William Camargo's, photograph, (24" x 18")

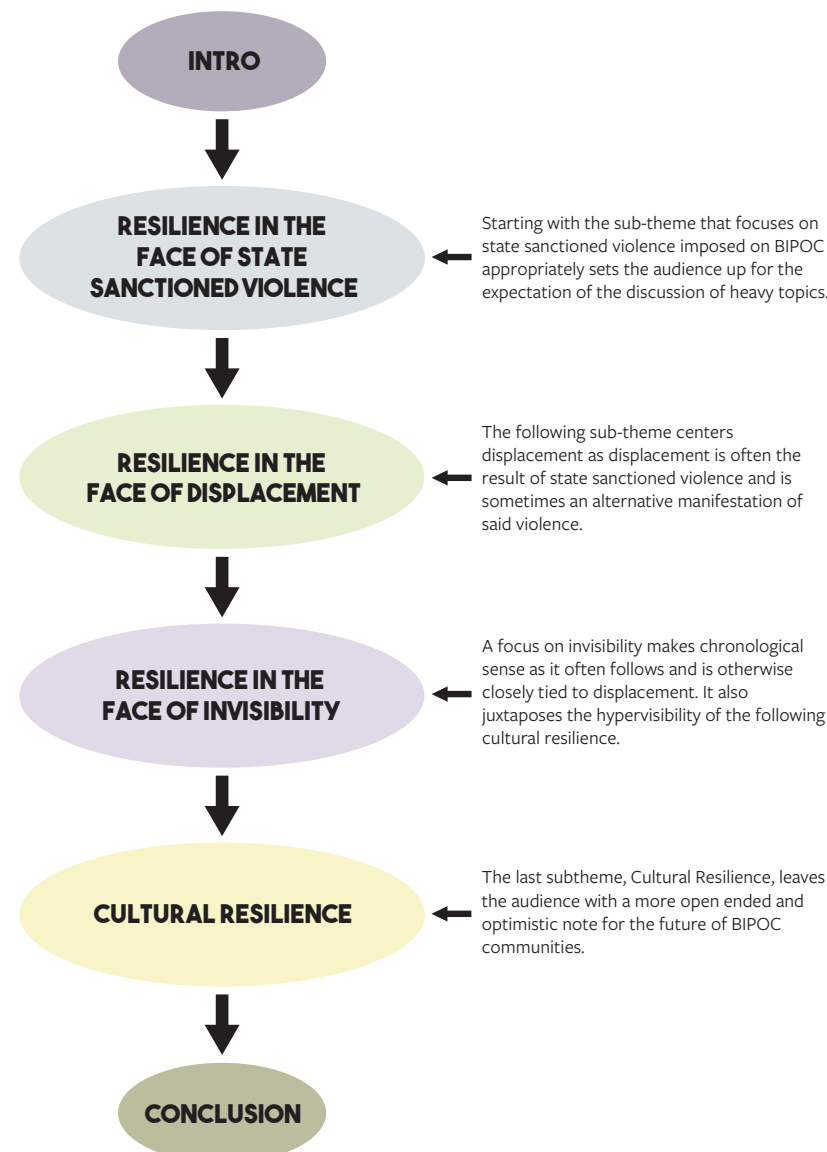
Exhibition concepts / narratives

MASSING STUDIES

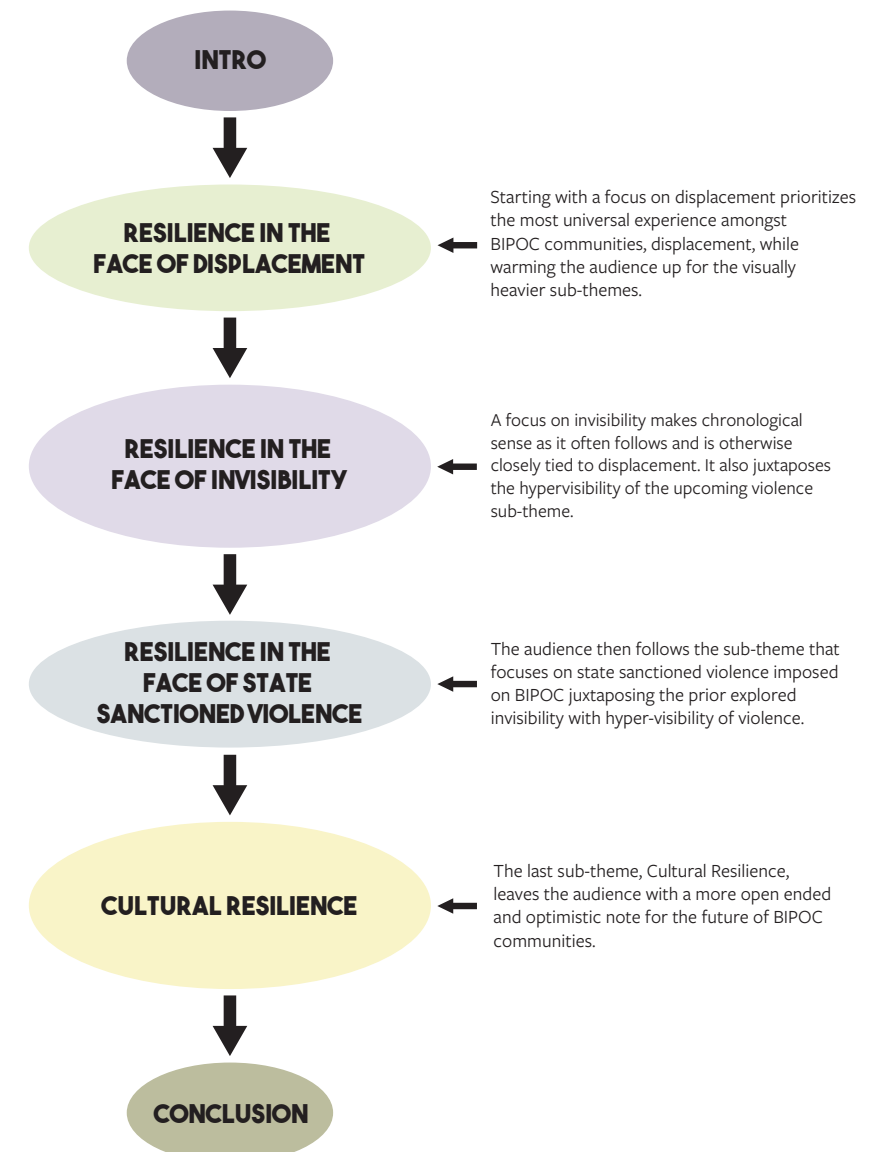
The massing technique for this exhibit is intended to be very directive pulling the audience member through the various representations of resilience in BIPOC communities. The variations are based on how much emphasis and/or space each subtheme would have and the order in which they would be presented depending on the type of narrative is to be presented.



MASSING STUDY A



MASSING STUDY B



MASSING STUDY C

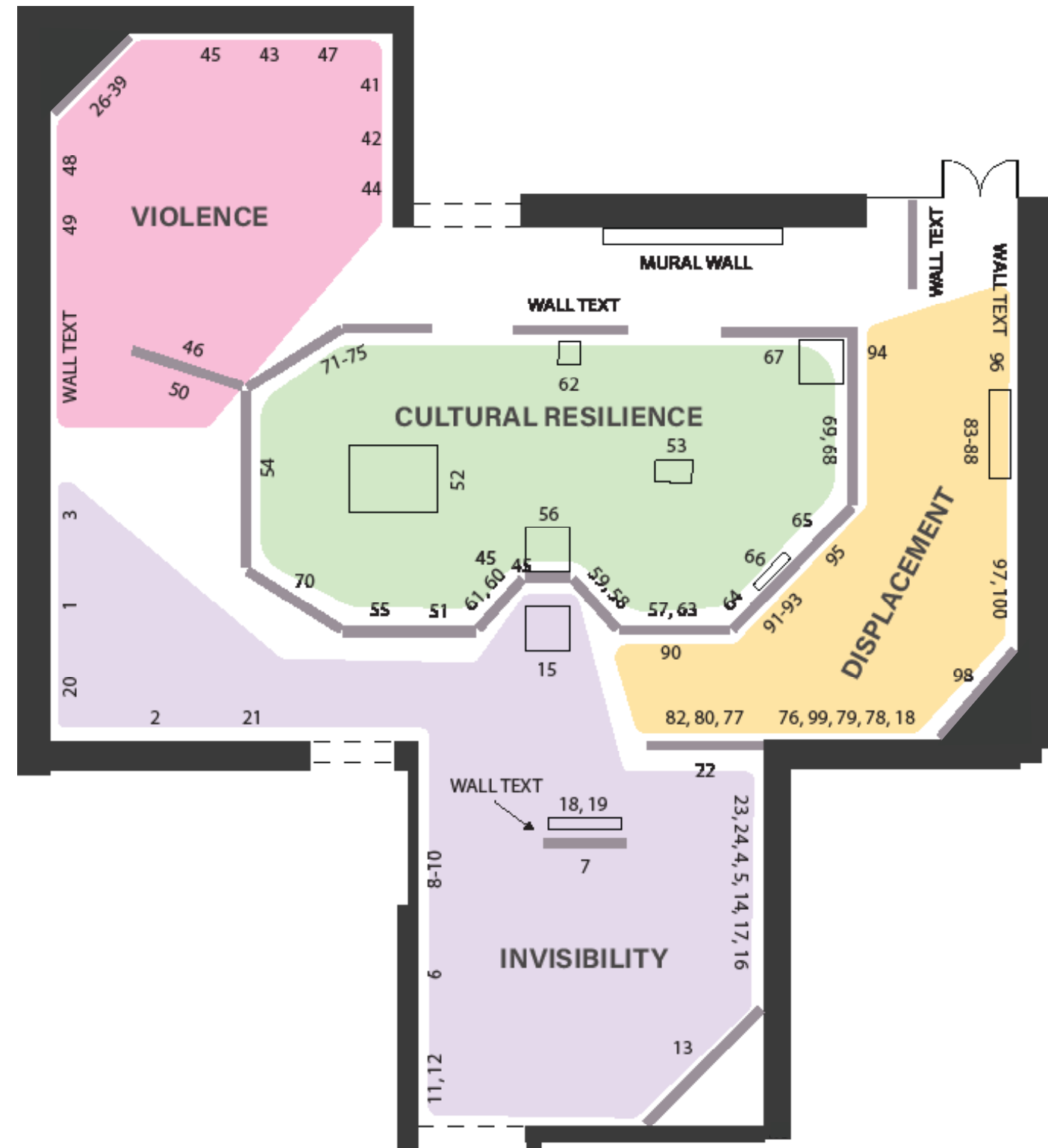
Phase 2
Spatial Planning and Object Placement

Exhibition plan and object placement

FLOOR PLAN

The exhibit was planned using a very directional methodology while leaving room for more open-ended exploration in areas with objects from a single sub-theme. Temporary walls block off several of the space's corners in order to continue enforcing the directional nature of the floor plan, guiding the audience through the exhibit while also mirroring the shape of the central space and maintaining an angular and highly geometric visual motif.

They will start off in the “Resilience in the Face of Displacement” section that wraps around the northern and north-eastern end of the central room. They then move into the “Resilience in the Face of Invisibility” section whose start is marked with a large sculpture place in an alcove created by the central space on the eastern side of the exhibit and continuing into gallery 3. The section continues in the south-eastern corner of gallery 2 until the diagonal temporary wall that off-shoots the central room. That wall marks the beginning of the “Resilience in the Face of State Violence” section that takes up the south-western corner of gallery 2. This leads the audience to the entrance of the “Cultural Resilience” section in the central room. Centering the room in the exhibit space and having the audience move around it builds anticipation to see what's inside, an opportunity they will not get to have until after going through all the other sub-themes. Here the audience is given the space to move more freely in this room but is also guided to follow the walls of the room to the exit. Right outside the exit the audience is invited to participate in a living mural before leaving the exhibit.



Phase 3
Staging, Atmosphere and Interpretation

Exhibition materials, color and lighting

ATMOSPHERE PALETTE: For this exhibition, the materials, lighting, and color are all being used to support the pieces and help them stand out more. With very subtle detail in all of these things, it allows us to play with the overall atmosphere, but not take away from the pieces themselves.

MATERIAL PALETTE : The black chalkboard is going to be what we use for our “living mural”, an element that visitors can interact with. The tufted wooden benches were added with the comfort of the visitors in mind, as it will allow them to sit on an interesting and well-cushioned bench instead of a plain, hard white generic bench. Additionally, the tufted carpet will also be placed under the living mural area, so that visitors can stand more comfortably and also so that the chalk does not get all over the floors.

COLOR PALETTE:

We chose very light tints of color for the painted walls of our exhibition because we wanted to enhance the atmosphere with just a little bit of color instead of only using plain white walls. With most of our pieces being very vibrant and colorful, we thought that choosing some very light tints would be perfect for helping set a different vibe in each of our sections, but also not take away from the pieces themselves.

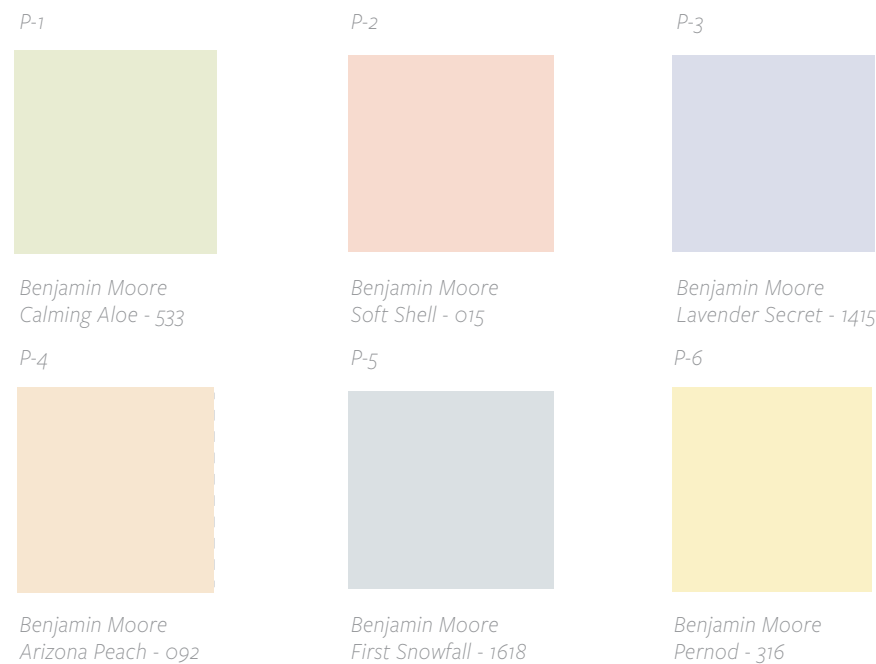
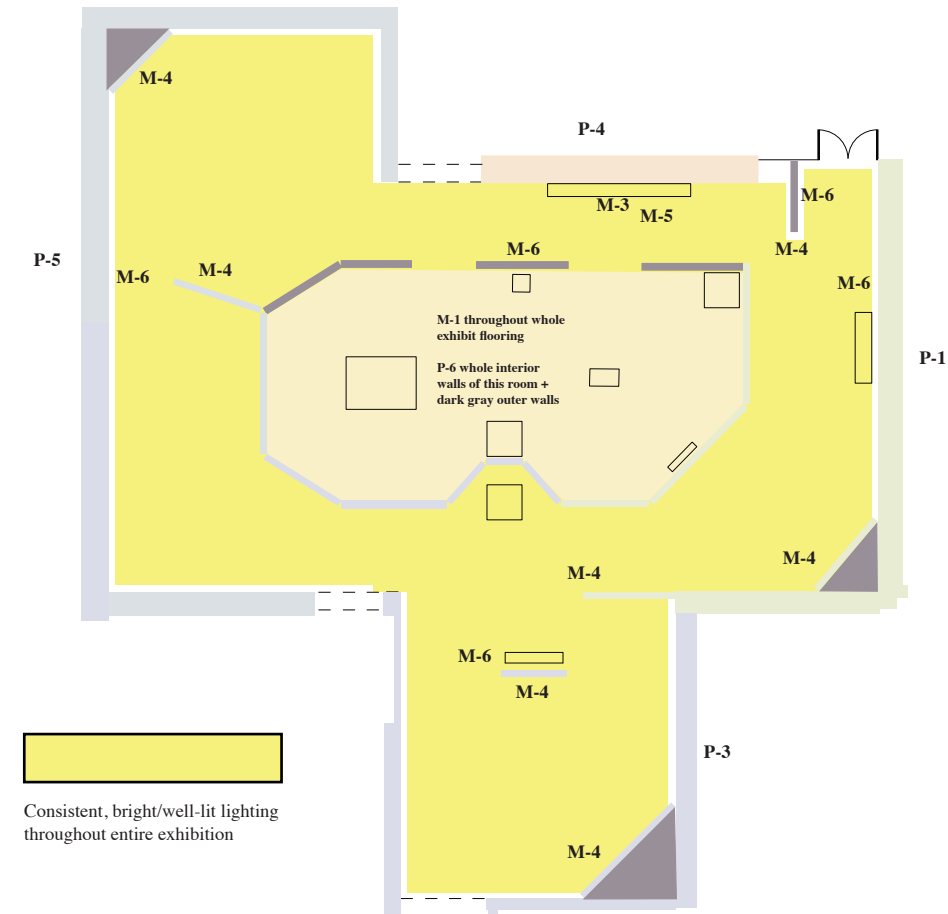
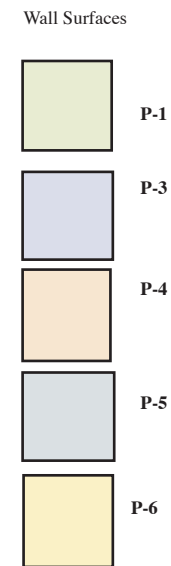
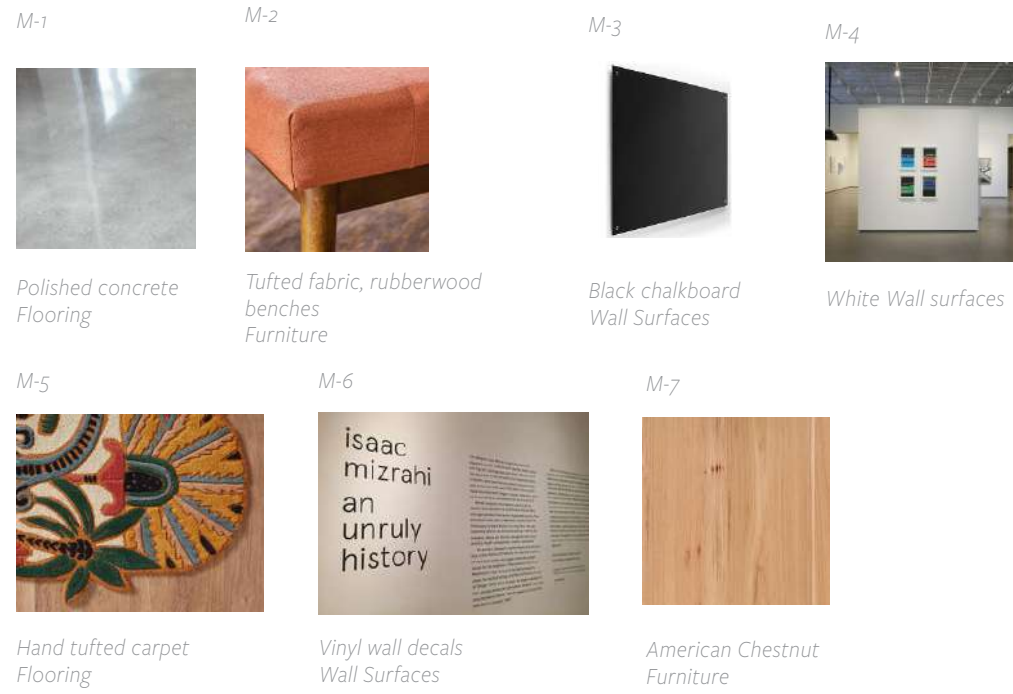
Blue: Violence (responsibility, authority, calming, relaxing, fragile)

Purple: Immigration/Invisibility (wisdom, bravery, soothing, spirituality, inspiring)

Green: Displacement (represents growth and renewal, being the color of spring and rebirth)

Yellow: Cultural Resilience (a happy, youthful color, full of hope and positivity)

Orange: Mural Wall Section (an active color, so we respond to it with heightened emotions, increased activity, and sharper awareness of our surroundings. Saucy, vibrant, and fun. Flamboyance, determination, warmth, success, stimulating.)



LIGHTING PLAN: To the right, are two reference images from the Shattered Glass Exhibition at the Jeffrey Deitch Gallery in Los Angeles, CA. It perfectly shows the consistent, well-lit lighting plan that we want for our exhibition.



REFERENCE IMAGES: MoMA Exhibition. We chose this image to show how very lightly tinted walls can really add to the space of an exhibition and enhance the overall atmosphere, as opposed to just having all white walls.

Exhibition furniture

Inspired by the work of UK designer, Christian O'Reilly, the modular furniture in this exhibit embraces natural hardwoods that are juxtaposed with glass vitrines and iron details to foster a transformative space. We featured O'Reilly's aesthetic into our own seating design which celebrates the rounded edge silhouette of the bespoke benches designed for the York Art Gallery. Our design process was driven by the need for modularity, however, the user experience was determined by the Accessible Exhibition Design guidelines put out by the Smithsonian.

Modular Gallery Bench



Seat Height:	18"	Materials:
Height:	28"	Chestnut Hardwood in a natural finish with a tufted seating.
Length:	36"	
Width:	18"	

Gallery 1 Display Table



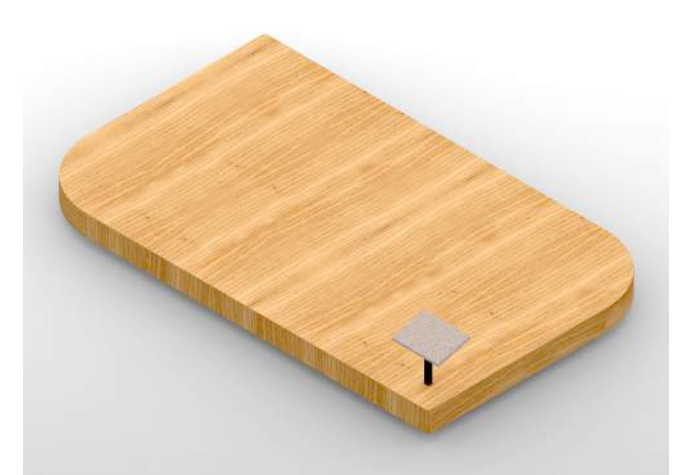
Deck Level:	34"	Materials:
Height:	45"	Chestnut Hardwood, Textile padding tilted at 15 degrees.
Length:	113"	
Depth:	25"	

Gallery 3 Los Panchos Display Stands



Deck Level:	28"	Materials:
Height:	51"	Chestnut Hardwood, Glass.
Length:	29"	
Depth:	29"	

Gallery 3 Raspados Mojados Platform



Platform Height:	7"	Materials:
Length:	120"	Chestnut Hardwood, Padded Textile, Rubber, Iron rod.
Depth:	72"	

Exhibition furniture

Gallery 4 Hilando Relaciones Platform



Platform Height:	7"	Materials:
Length:	80"	Chestnut Hardwood, Padded Textile, Rubber, Iron rod.
Depth:	98"	

Gallery 4 Identity Display Stand



Deck Level:	36"	Materials:
Height:	44"	Chestnut Hardwood, Glass
Length:	21"	
Depth:	21"	



Gallery 4 Las Tres Marias Platform

Platform Height:	7"	Materials:
Length:	28"	Chestnut Hardwood, Padded Textile, Rubber, Iron rod.
Depth:	24"	



Gallery 4 Zoot Suit Platform

Platform Height:	7"	Materials:
Length:	48"	Chestnut Hardwood, Padded Textile, Rubber, Iron rod.
Depth:	48"	



Gallery 4 Breach Platform

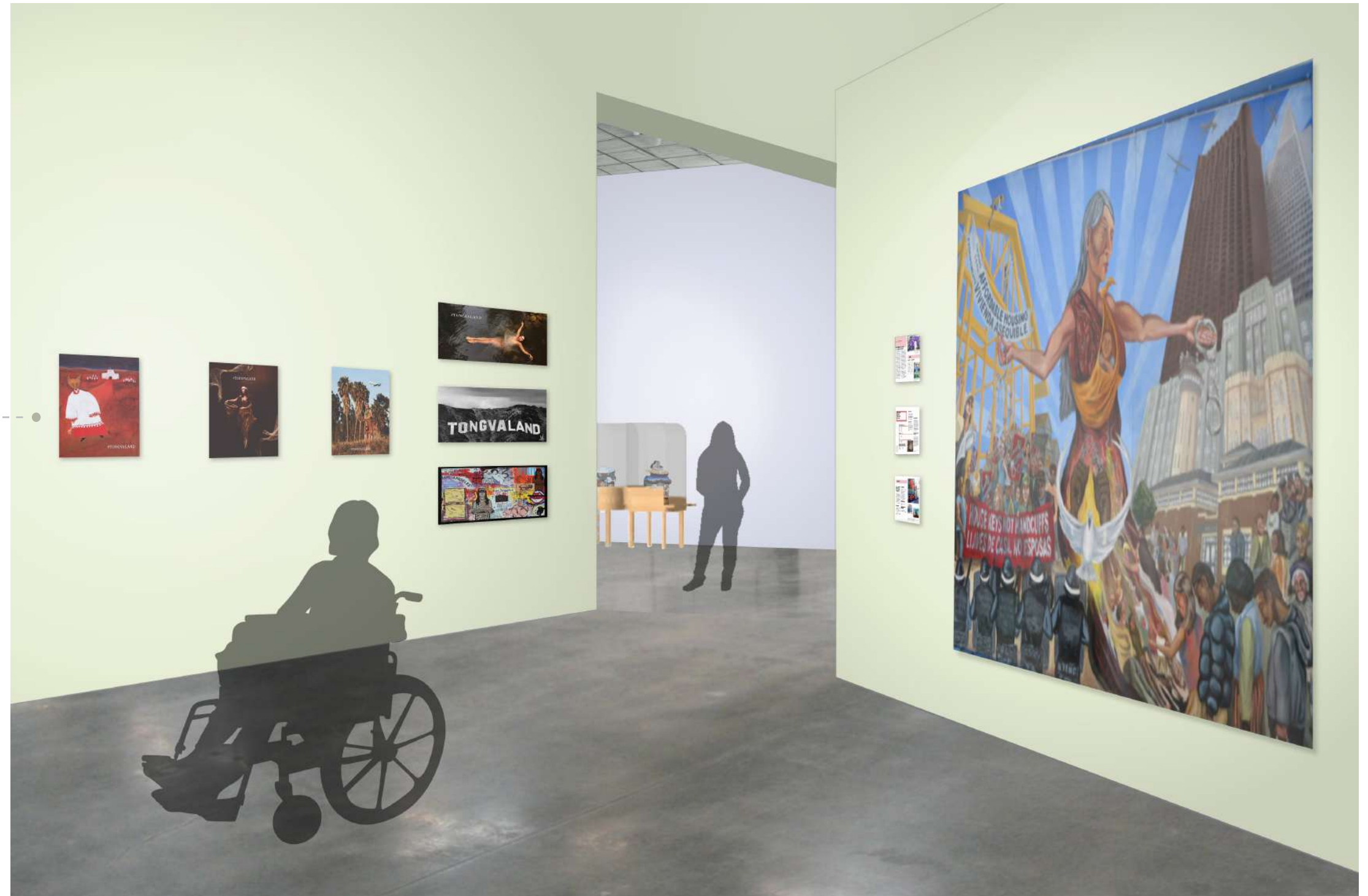
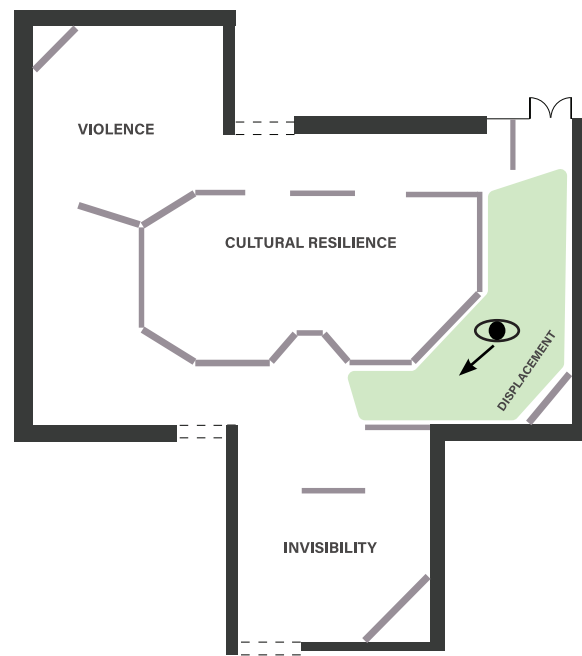
Platform Height:	7"	Materials:
Length:	60"	Chestnut Hardwood, Padded Textile, Rubber, Iron rod.
Depth:	60"	

Typical exhibition views

EXHIBITION VIEW FROM “RESILIENCE IN FACE OF DISPLACEMENT”

This view point is towards the end of subtheme looking towards the “Resilience in the face of invisibility” sub-theme in the distance. The bright color palette of this subtheme is meant to draw people in as this is the first sub-theme audience members will be experiencing. To create an immersive experience, pictures of murals have been blown up and displayed on the walls, the last of which is seen on the right of the view. Zine excerpts explaining their importance to the community in which they were painted are displayed to the left of the mural.

These pieces were made into billboards displayed in the Los Angeles area as a reminder that they are on indigenous Tongva land created by Tongva artists.

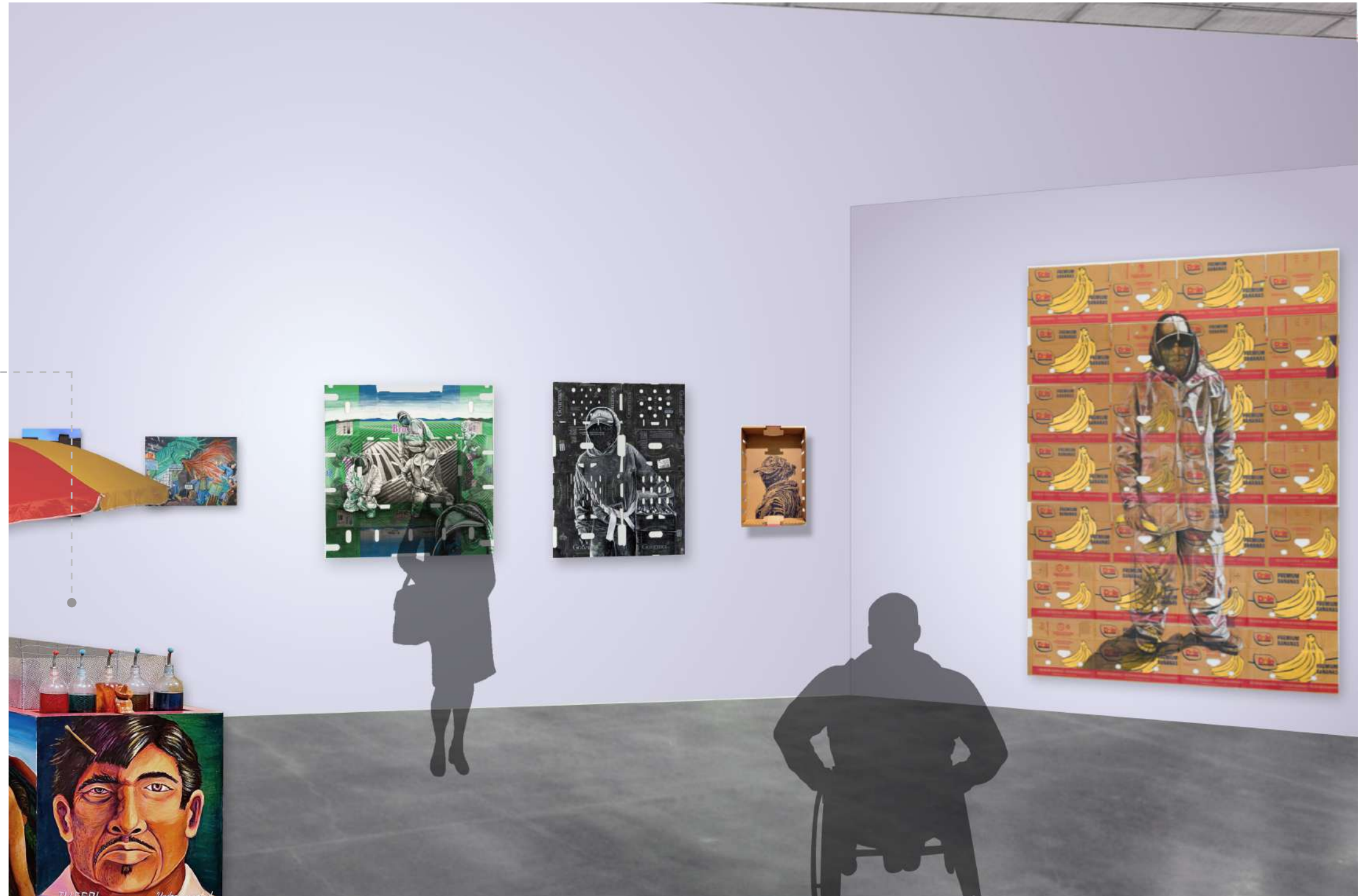
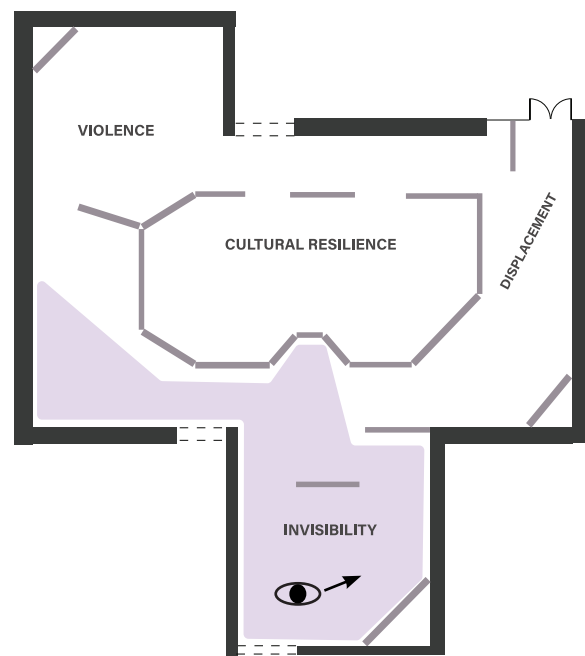


Typical exhibition views

EXHIBITION VIEW FROM “RESILIENCE IN THE FACE OF INVISIBILITY”

Displayed here is the view of the portion of this sub-theme that focuses on agricultural workers featuring several pieces from artist Narciso Martinez who paints portraits of migrant farmworkers on cardboard produce boxes.

Displayed here is a street vending cart painted over with images of various migrant workers and Latine cultural motifs

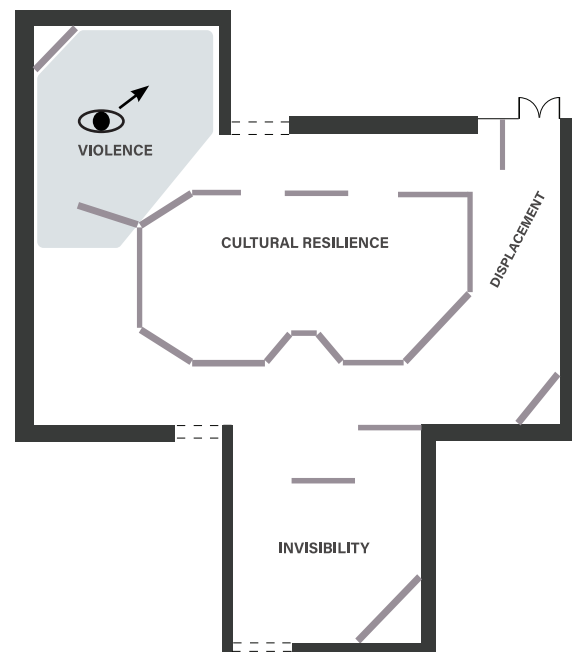


Typical exhibition views

EXHIBITION VIEW FROM “RESILIENCE IN THE FACE OF STATE VIOLENCE”

The perspective depicted here is what a visitor would see upon entering this section after the introduction wall/description. It features large scale paintings from 2 prominent African American artists depicting the impact of and responses to state violence as it pertains to their communities.

Rather spotlighting any one piece, we have decided to let the pieces speak for themselves by using even and pleasant lighting.

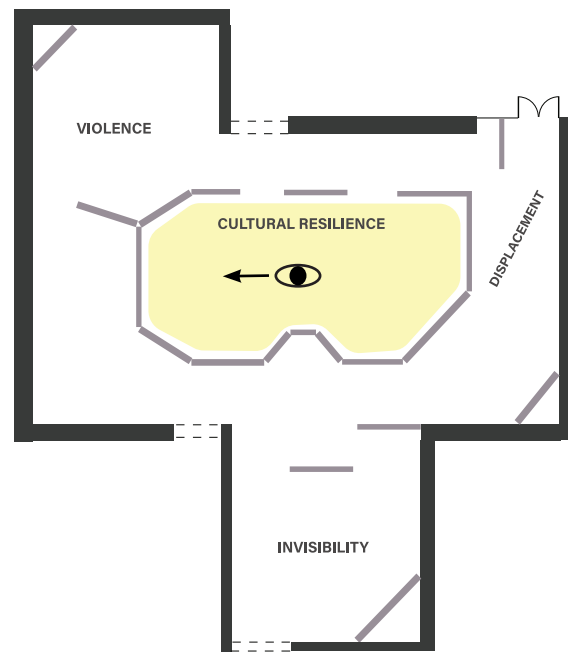


Typical exhibition views

EXHIBITION VIEW FROM “CULTURAL RESILIENCE”

The view depicted is that of the audience member’s upon entering this highlighted sub-theme and looking to the right as is intended to be the course of common travel. Here are some of the largest pieces in the exhibition including Rafa Aparaza’s “Al Tempo” featured as a highlighted object on the center wall.

The central sculptural piece in this view is “Hilando Relaciones” and serves as a commentary on the treatment of LGBTQIA+ members in Latine families.



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE

The graphic elements that were chosen for the exhibition are all bold, vibrant, detailed, and meaningful in order to convey the energy and spirit of the exhibition itself. From the color palette that consists of primary colors, to the key exhibition promotion image that complements the title and includes a scenario with a glimpse of what some of the works in the exhibition will be about, to the typographic palette with fonts by BIPOC designers.

PRIMARY COLORS

G-1



Pantone: 485C
C: 1 M: 87 Y: 93 K: 0
HEX: #ed472e

G-2



Pantone: 87-16C
C: 76 M: 78 Y: 48 K: 50
HEX: #362b40

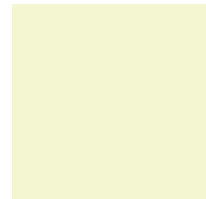
G-3



Pantone: 7408C
C: 7 M: 22 Y: 94 K: 0
HEX: #f0c22e

SECONDARY COLORS

G-5



Pantone: 166-9C
C: 4 M: 0 Y: 21 K: 0
HEX: #f4f6d1

G-6



Pantone: 101-15C
C: 90 M: 85 Y: 24 K: 10
HEX: #3b4078

COLOR PALETTE

Our graphic color palette for the exhibition complements the key promotional image that we selected. The colors were taken from the image itself, given that it is very colorful. The palette includes darker and lighter colors so that we have a good number of options to give the graphic elements contrast and balance.



KEY EXHIBITION PROMOTION IMAGE:

The Arrest of the Paleteros, 1996, Frank Romero, Oil on canvas, 30.5x46 in.

This image was chosen because it best represents the main theme and title of the exhibition. It is vibrant, colorful, and very detailed. This gives us a lot to play around with and allows us to be able to take bits and parts from it to create our graphic elements.

BEARING WITNESS

An Homage to the People (of Color) of California

GRAPHIC TREATMENT FOR EXHIBITION TITLE

The title of our exhibition, "Bearing Witness: An Homage to the People (of Color) of California" was selected to refer to the unique experiences shared by the Black Indigenous and People of Color of California. These are experiences in which BIPOC people have remained resilient and include trauma, spiritual connections, pain/suffering, struggle, cultural/social barriers, and more. The following text, taken from an article written by Dr. Kristi Pikiwicz further describes what it means to "bear witness";

"Bearing witness is a valuable way to process an experience, to obtain empathy and support, to lighten our emotional load via sharing it with the witness, and to obtain catharsis. Most people bear witness daily, and not only in reaction to traumatic events. We bear witness to one another through our writing, through art, and by verbally simply sharing with others. In legal terms, witness is derived from a root meaning "to bear in mind," "to remember," "to be careful." A witness in this light can be defined as one who has knowledge of something by recollection and experience, and who can tell about it accurately. By this definition, we are all witnesses for one another, whether or not by choice. Some instances of bearing witness, whether legally or psychologically, do not require the permission of the witness. At other times, the witness is a willing and active participant. Art is a wonderful avenue for us to bear witness."

THE BOLD FONT ABCDEFGHIJKLMNOPQRSTUVWXYZ

FreightSans Pro Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

FreightSans Pro Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS

The fonts that we chose for the exhibition are The Bold Font for headings and main titles, and Freight Display Pro in Medium and Light for subtitle and body text. Since our exhibition includes many vibrant and colorful pieces, we selected a font that would also match that energy, The Bold Font. To pair with that font, we wanted a sans serif font. After some research, we decided to use Freight Display Pro, a font created by a BIPOC designer/typographer named Joshua Darden, who was the first African American credited as a typeface designer. By using this font, we are also making a connection to the exhibition, which includes the works of BIPOC artists.

jan shrem and maria **manetti shrem museum** of art

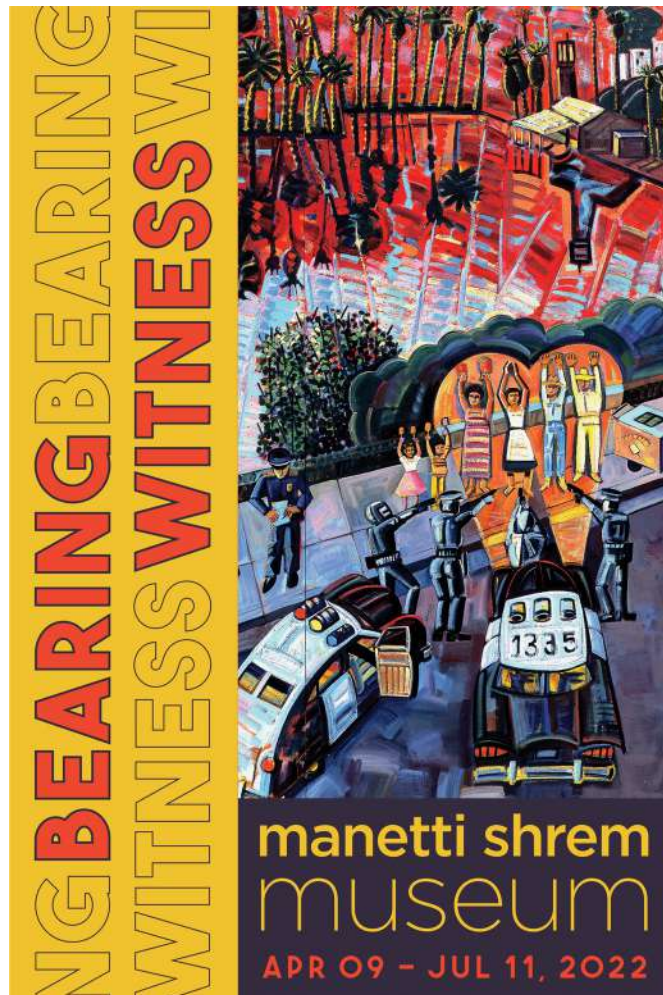
manetti shrem
museum

EXISTING MUSEUM LOGO

Typical promotion graphics / exterior in-situ

The promotional graphics for Bearing Witness use bold fonts with a vibrant palette that speak to the thematic color and aesthetic of similar works in the exhibition. These graphics are designed to exist in an urban environment, therefore, the bus kiosk poster and street banners are rich in color to set their presence amongst the

cluttered visuals of a city landscape. To continue with the modular approach of the exhibition furniture, the promotional banners and posters are meant to speak a similar design language. The bus kiosk poster is designed to be split down the seam to create the two halves that form the street banners.



Cafe / Social Environment



Street Advertisement



Typical promotion graphics / exterior in-situ



Bus Kiosk



Pole Banner

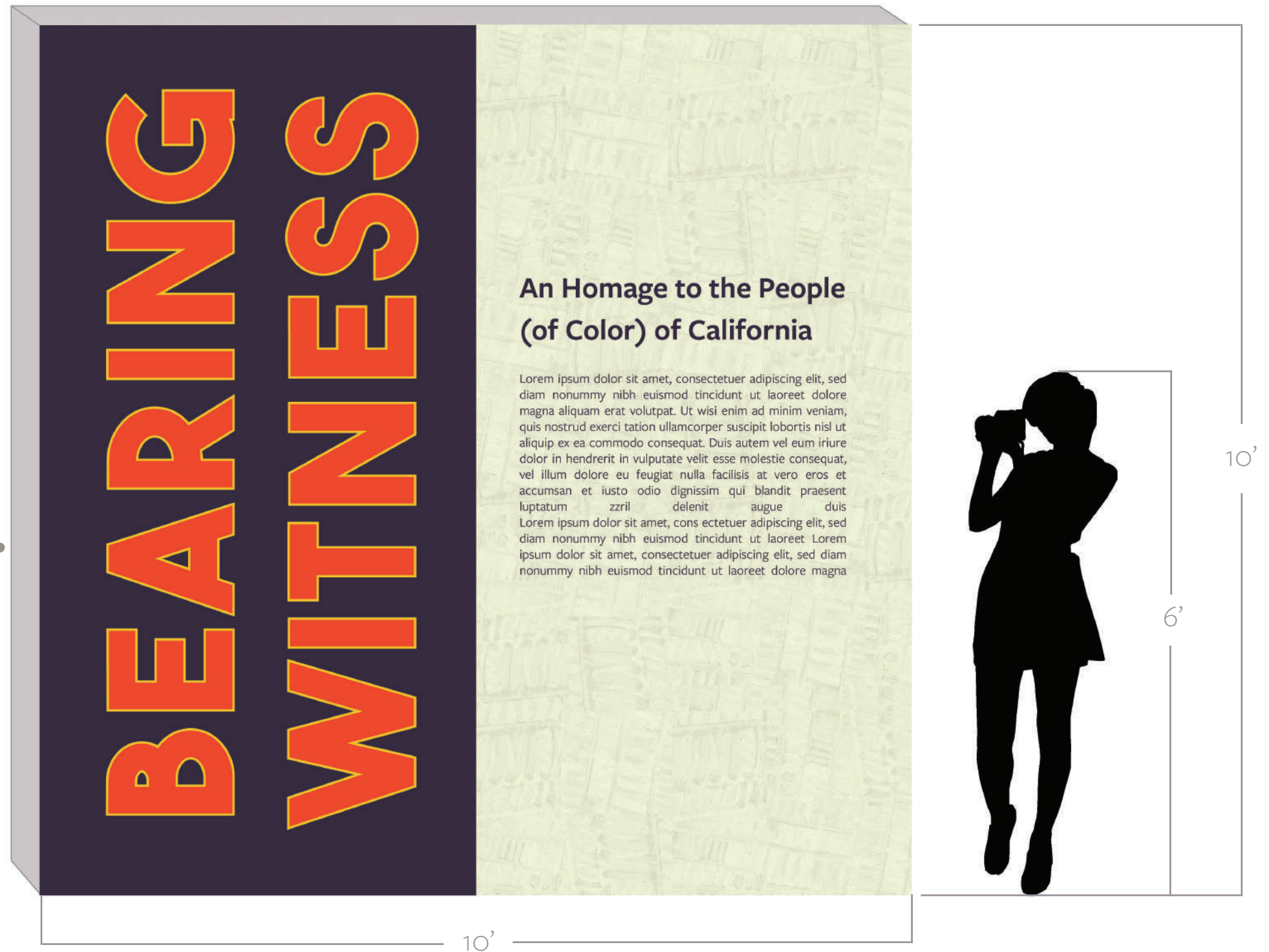
Title Wall

EXHIBITION GRAPHICS

The title wall displayed below has the text overlaying a collection of brushwork textures drawn from one of the exhibition's hero image, "The Arrest of the Paleteros." This is the image featured on all exterior promotional materials. The title wall is a balance between the more aggressive promotional graphics/color palette and the more subdued color palette and overall energy of the interior of the exhibit. It is intentionally a more simple graphic design so as to not overwhelm the audience being that the title wall is very close to the exhibit's entrance.



The materials used for the wall will be a combination of minimal 3-dimensional signage for the main title and vinyl lettering for all other text.



Title Wall & Case Label

EXHIBITION GRAPHICS

The case label draws from the same color palette as the other graphics elements, using the deep purple from the title wall and the promotional graphics as the base and the cool, pale yellow overlaying the title wall's brushstoked background as the color for the text thus creating the % of color contrast necessary for compliance with the ADA. The sizes of text are also made according to ADA museum guidelines.



EXHIBITION OBJECT LABEL: displayed at actual size (7"x7")

**Appendix:
Best Precedence Inspiration
About the Designers
Peer/Group Review Summary**

Best precedence inspiration



Christian O'Reilly, YORK ART GALLERY SEATS, York, UK



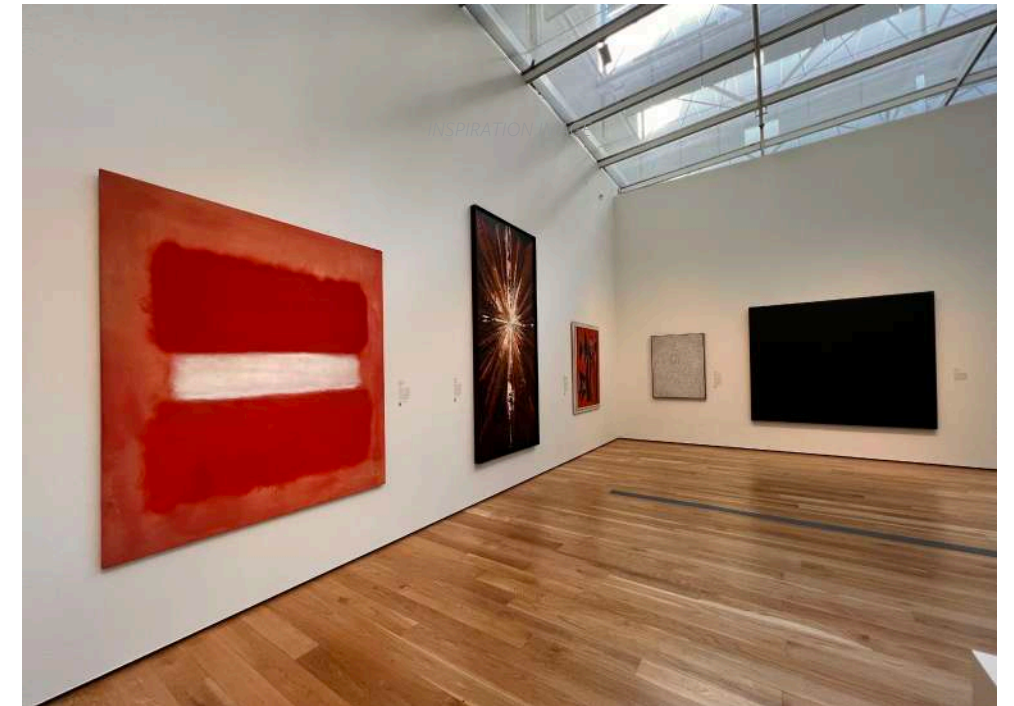
Shattered Glass, Jeffrey Deitch Gallery, Los Angeles, CA, closed May 2021



Curated by Jhovanny Rodriguez, Grabados del Alma, TANA Gallery, FEB 2022, Woodland, CA



Grandma's Hands, 2019-2021, Mixed media installation. On view in Bryant's 2021 exhibition Server: Love Ta, Love Ta Love Ya at The MAC



Carol S. Eliel, Modern Art, Los Angeles Contemporary Museum of Art, June 13, 2021-Ongoing, Los Angeles, CA



Charlotte Perriand: The Modern Life, Design Museum, closed sept 2021



Gabriela Urriaga & Alessandra Moctezuma, Judy Baca: Memorias de Nuestra Tierra, a Retrospective, MOLAA, closed Jan 31, 2022



Geometric Investigations, Luminarte Gallery, closed Oct 28 2017



Curated by Gabriela Urriaga & Alessandra Moctezuma, Judy Baca: Memorias de Nuestra Tierra, a Retrospective, Museum of Latin American Art (MOLAA), closed Jan 31, 2022

About the designers

Ariana is a 4th year Design and Sustainable Environmental Design double major from Southern California. She specializes in design of the built environment ranging from architecture to urban planning. She is interested in the intersection of these disciplines and everything in between as they pertain to improving the ecological and social wellbeing of their users and the surrounding environment. These interests have heavily influenced her work on this exhibition, especially as it pertains to the inclusion of the “Resilience in the Face of Displacement” section within the exhibit that covers themes of environmental justice and indigenous sovereignty.

Larisa Peñaloza Almazan is a Latina multidisciplinary designer and entrepreneur based in Southern California. She is currently pursuing degrees in Design and Chicana Studies at the University of California Davis. She is passionate about issues relating to diversity, equity, and inclusion affecting Black, Indigenous, and People of Color communities. Larisa is interested in the design of music festivals/concerts as experiences and other physical spaces for entertainment. She is the founder and owner of Loreley Vintage, a curated vintage clothing shop, and La Chica Glam, a beauty brand. During her free time, she likes to explore various music genres/artists, thrift, and hike. Some of her favorite music genres include: reggaeton, neo soul, funk, spanish rock, and progressive rap.

Hector Valdivia is a multi-disciplined creative who is currently based out of Sacramento, California. As a first-generation Chicano, he finds inspiration in Mexican muralism, Chicana art, indigenous history, environmental justice, and social practice. Valdivia is passionate for curatorial spaces, 3d object design, architecture, and analog photography as touchstones for his creative process. His design language explores topics in community and culture to help reclaim identity and combat the lack of inclusivity and diversity in the field of design. Before transferring to UC Davis, Valdivia earned 3 Associate Degrees from San Diego Mesa College; one in photography, art history, and studio art. He is currently working on his first Bachelors degree and has future plans for grad school.



ARIANA CONTRERAS



Larisa Peñaloza Almazan



Hector Valdivia

Peer/Group review summary

[Phase 01]

Our visions for what the content of the exhibition should be were slightly different but were all relatively similar in that we wanted to provide a place for representation of BIPOC artists and a platform for art that spoke to those communities' resilience. In that common ground we created the exhibit as it is now, an homage to the resilience of BIPOC communities in California.

[Phase 02]

We worked together in order to brainstorm the placement of each of the objects included in the exhibition. We split up the space into four sections and made adjustments according to the furniture that we wanted to include throughout, as well as with the impact that we wanted each piece/section to have on viewers.

[Phase 03]

Our group was passionate about curating the exhibition furniture and display stands. We were inspired to use sustainable materials with a natural finish to keep the design minimal and not draw attention from the work exhibited. Our goal was to create a modular seating system that was inclusive to differently abled guests. The design language we chose was driven by the York Art Gallery benches that were designed by Christian O'Reilly. We took that silhouette and rendered our 3D designs in Rhino 7.

[Phase 04]

We worked from the key exhibition image that we chose to represent the exhibition in order to develop the color and graphics palette. We also knew that we wanted to be selective and mindful about the fonts that would be used by making sure that they were designed by BIPOC designers, since that is who our exhibition represents.