

EXPRESS / RESIST

How the emotions behind all resistance movements
unify and propel them forward

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Big Idea

This exhibition will exalt the wide range of emotions behind liberation and resistance movements are at the core of what unite them. With intersectionality at the forefront of all contemporary struggles against the oppressive structures we all face, it is important to remember the intersections of the emotions that both ignite and propel these movements forward.



Phase 1
Exhibition Content and Development



Exhibition overview

This exhibition illustrates the ways in which the emotions behind all forms of resistance transcend a particular movement, identity, time period, or location. Even emotions often branded as unproductive, like anger, work to inspire change, and propel movements forward in their fights for liberation. Tying together, artistic expression, historical documentation, and other powerful manifestations of love, sadness, anger, and joy, this exhibit works to instill hope in all audiences, showcasing not only the power of the people but the resilience of our emotions in the face of hardship. “EXPRESS/RESIST” breaks down the binary between ‘emotional’ and ‘rational’ with an immersive multi-media and multi-sensory experience leading visitors through four primary emotions while blurring the borders between them. There are curated pieces of artwork within all of the rooms, often contextualized by photographs, newspapers, or other historical objects revolving around the same issue.

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

DATE: April 9 – June 28, 2022

AUDIENCE: anyone and everyone

LOCATION: temporary exhibition spaces

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

NUMBER OF OBJECTS: 101

RETAIL AREA: small area in lobby space

MERCHANDISE: prints of featured work, books by featured and relevant writers, apparel specific to the exhibit

INTERPRETIVE ELEMENTS: exhibition texts, object labels, title wall text, section wall text

PROMOTION: promotional banners, posters and other marketing graphics

SECURITY: high — famous art and archival work on loan from other institutions

Exhibition themes / sections

Anger

The largest section of the show is dedicated to one of the strongest and often misunderstood emotions at the core of so many fights for justice and liberation. As an energetic and bold start to the exhibit, the varied artwork and accompanying images, posters, and artifacts in this section display the strength this overarching emotion has had over so many.

Sadness

Within the walls of Gallery 3, this section explores how sadness, grief, and loss operate within resistance movements. This smaller and much more intimate section allows visitors to pause and reflect on the evocative works surrounding them. Continuing with the concept of artworks contextualized by historical objects around them, it is clear to see how sadness is a crucial part of any movement, urging us to get back up and continue the fight.

Joy

Taking up almost as much space and energy as Anger, this section is dedicated to all the manifestations of joy both as a form of resistance and within different movements. There are works reflecting pride, celebration, and liberation— both at the individual and collective level. Visitors will be able to feel the pure, unfiltered, happiness throughout this dynamic section of the show.

Love

In a small and intimate alcove connected to the Joy section, visitors are able to see one of the deepest and most crucial emotions of any movement or revolution. This section is not limited to romantic love, because this emotion in all of its forms is instrumental to the resilience of any movement. The love of one’s self, community, and progress is often a radical act in and of itself.

Exhibition object list

Objects in this exhibit come from a wide variety of institutions, archives, museums, and collections. The work shown here is not restricted by any time period or place, underscoring the unifying power of our emotions.



object #1
pictures that made a difference #7 (1963)
Moor, Charles
photograph (9.5 x 6.5 in)



object #2
front lines march in Washington (1963)
Steve Schapiro
photograph (21 x 14 in)



object #3
Selma march (1965)
unknown photographer
photograph (40 x 25 in)



object #4
President Lyndon Johnson shaking MLK's hand (1965)
White House photo collection
photograph (14 x 9 in)



object #5
The door (admissions office) (1969)
David Hammons
physical item (79 x 48 x 15) in



object #6
farm workers altar (1967)
Emanuel Martinez
physical item (38 x 54 x 36) in



object #7
MLK assassination news paper (1968)
The Tampa Tribune
physical document (15 x 8 x 5) in



object #8
April 4 (1973)
Sam Gilliam
Acrylic on canvas (110 x 179.75) in



object #9
"Untitled" (Perfect Lovers) (1991)
Felix Gonzalez-Torres
Clocks, paint on wall (14 x 28 x 2.75) in



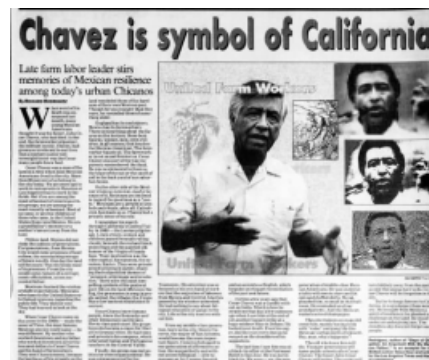
object #10
farm workers boycott grapes (1967)
The United Farm Workers
Photograph (6 x 4) in



object #11
Pauline Bunny (1997)
Sarah Lucas
Sculpture on wooden chair
(37.4 x 25.2 x 35.4) in



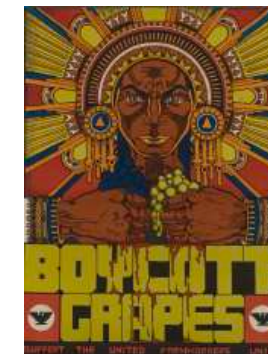
object #12
United Farmers Poster (1965)
Lithographers and Photoengravers International movement
Poster (17 x 23) in



object #13
Perspective Newspaper after Chavez's Death (1993)
Perspective
physical document (15 x 8 x 5) in



object #14
You Are Not Yourself (1981)
Barbara Kruger
Gelatin silver print (72 x 48) in



object #15
United Farm Workers Union Poster (1973)
Xavier Viramontes
poster (6 x 9) in



object #16
African in this different land Poem (1965)
Sam Bradley
poem (14 x 21) in



object #17
Unite (1971)
Barbara Jones-Hagu
screen print (22.5 x 30 in)



object #18
The Ballad of Birmingham (1965)
Dudley Randall
Poem (5 x 6 in)



object #19
Four Friends (2019)
Salman Toor
Oil on panel (40 x 40 in.)



object #20
Lady Mama (1945)
Barkley L. Hendricks
Painted Canvas (53 x 36 in)



object #21
Bantu Embrace (2017)
Mikéla Henry-Lowe
Oil on canvas (29.9 x 39.4 in)



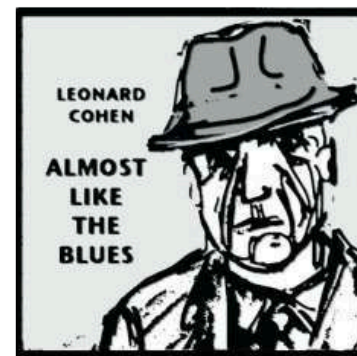
object #22
Behold Thy Son (1956)
David C. Driskell
Mixed media on canvas (46 x 36 in)



object #23
16th st Baptist Church (1963)
Miriam McClung
Painting (12 x 9 in)



object #24
Embrace (1982)
Robert Mapplethorpe
Gelatin silver print (19.3 x 15.1 in)



object #25
Almost Like the Blues (2014)
Leonard Cohen
Audio of recorded song in headphones (3.5 minutes)



object #26
Death of a Child (1963)
Mahmoud Sabri
Oil on canvas (54 by 77.2 in)



object #27
Nana Dansant (1976)
Niki de Saint Phalle
Painted polyester and iron support with electric motor (17.8 x 8.3 x 5.5 in)



object #28
America poem (1956)
Allen Ginsberg
Poem (12 x 16)



object #29
Women's suffrage movement portrait monument (1920)
Adelaide Johnson
Marble monument (approx. 72 x 72 x 48 in)



object #30
Votes for women a success (1917)
National Women's suffrage publishing co.
Poster (10 x 7 in)



object #31
Photo of White House with rainbow color lights (2015)
Gary Cameron
photograph (15 x 9 in.)



object #32
San Francisco Pride Festival (2017)
Josh Edelson
photograph (15 x 9 in.)



object #33
Ladies and Gentlemen (Marsha P. Johnson) (1975)
Andy Warhol
Polaroid (4.3 x 3.4 x 0.4 in)



object #34
Protests of Vietnam War in SF (1967)
Ralph Crane
photograph (10 x 15)



This first poem was commissioned especially for our website.

War's Living Dead
The day you came home
The birds were singing
The sun shining
The wind carried your name
No battles raged
No blood spilled
We wore uniforms of black
In the sharp midday light

All was at peace
The ones you fought for were breathing
Yet around your grave
The dead were standing.

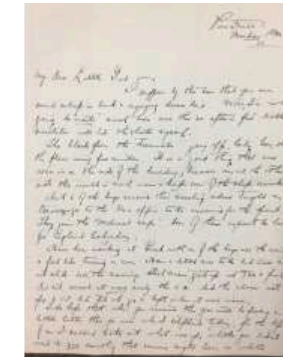
object #35
Vietnamese soldier comforts wounded comrad
(1963)
Horst Faas
photograph (10 x 6 in)



object #37
Conflict audio poem (2013)
Jordan Chaney
audio poem (3:14 long)



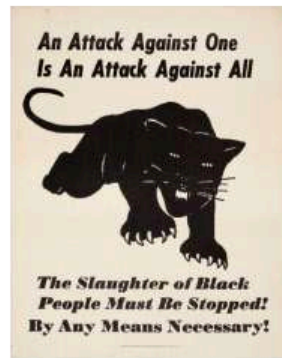
object #38
drawing from the book "Detained" (2011)
Eroyn Franklin
drawing (6 x 5 in)



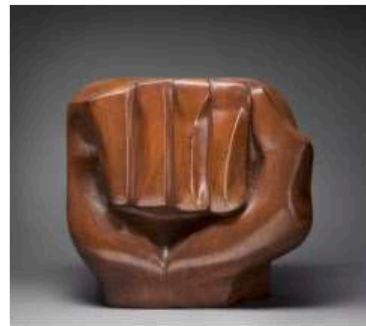
object #39
Reg's letter to his daughter (1915)
Reg Rhome
Letter (8 x 11 in)



object #40
Student's movement protests vietnam war (1965)
UW Collection
photograph (6 x 5 in)



object #41
Black Panther Party Poster (1970)
Robert Brown
poster (8 x 10 in)



object #42
Black Unity (1968)
Elizabeth Cattet
wood sculptor (20 x 22 x 12 in)



object #43
Environental protest at COP17 (2011)
Shayne Robinson
wood sculptor (12 x 8 in)



object #44
cesar chavez union jacket (1962)
national museum of american history
physical clothing item (28 x 23 in)



object #45
MLK jr Wreath (2010)
Lorraine Motel
physical item (24 x 36 x 4 in)



object #46
Approximate Alter (Life Chances) (2011)
Wu Tsang and RJ Messineo,
multimedia sculpture (44 x 36 x 13.75 in)



object #48
Eric's Ego Trip (2017)
Reed Erickson,
Photoalbum with annotations (17 x 11 in)



object #49
Demonstrator Evading Police (1963)
Charles Moore
Gelatin silver print (9.5 x 13.5 in)



object #50
Nana (1976)
Niki de Saint Phalle
Painted polyester on metal base
(27.2 x 11.4 x 9 in)



object #51
Red Balloons (1979)
Dustin Pitman
Color Photograph (10 x 8 in)



object #52
Memento #5 (2003)
Kerry James Marshall
Acrylic and glitter on canvas
(107.6 x 157.5 in)



object #53
Strange Fruit (Pair 1) (1985)
Kevin Beasley
Mixed object sculpture (72 x 12 x 12 in)



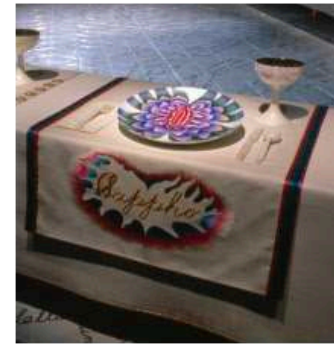
object #54
Kent State (1970)
Richard Hamilton
Screenprint (28.4 x 40.25 in)



object #55
Untitled (On the Bones of the Oppressors) (1969)
Emory Douglas
Offset lithograph on paper (20 x 13.5 in)



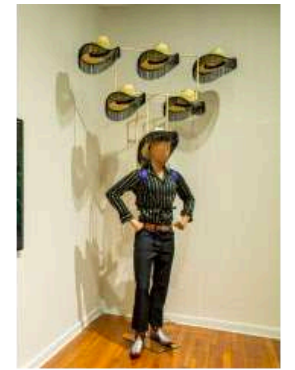
object #56
Hopelessness (2016)
ANOHNI
Music video (5:30, on 8 x 13 in screen)



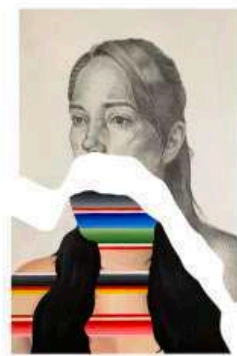
object #57
"Sappho" place setting from Dinner Party (1974-79)
Judy Chicago
Ceramic, porcelain, and textile, on wooden stand (30 x 12 x 12 in.)



object #58
"Man-Boat" (2013)
Megumi Igarashi
3D printed plastic (65.7 x 30 x 24 in.)



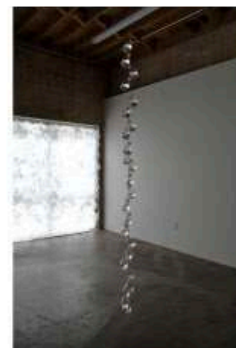
object #59
"Chinga tu machismo" (2020)
Jose Villalobos
Clothing, Mixed media (109 x 61 x 24 in.)



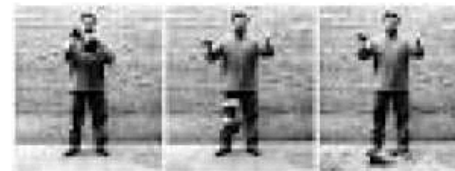
object #60
A River Runs Through Here (2020)
Alejandro Macias
Oil, acrylic, and graphite on panel (20 x 16 in)



object #61
Happiness Beyond Paradise (2020)
Luiz Zerbini
Acrylic on canvas, 300 x 600 cm (118.2 x 236.2 in)



object #62
Free Fall (2013)
Tony Feher
Plastic water bottles and cotton twine (103 x 8 x 8 in)



object #63
Dropping a Han Dynasty Urn (1995)
Ai Wei Wei
3 black and white photographs (58.3 x 476 in. each)



object #64
Metropolitan (2019)
Louis Fratino
Oil on canvas (60 x 94.7 in)



object #65
Dancing at the Louvre (1991)
Faith Ringgold
acrylic on canvas, tie-dyed, pieced fabric border (73.5 x 80 in)



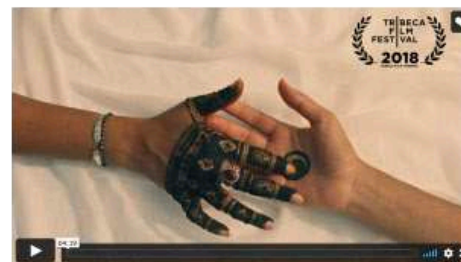
object #66
Flier for the Black Community Survival Conference (1972)
Black Panther Party
ink on paper (14 x 20 in)



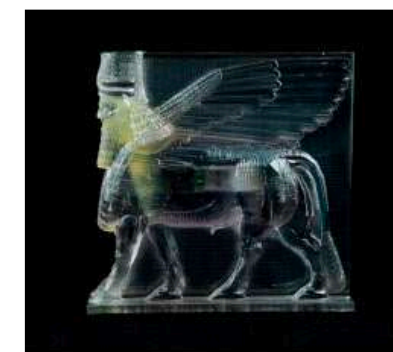
object #67
Willie 14 (2018)
William Stoehr
Acrylic on Canvas (60 x 44 in)



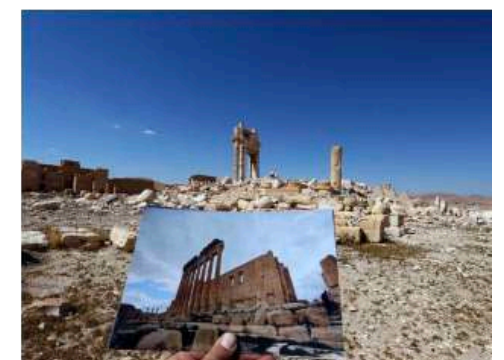
object #68
South African Development Community Poster (1983)
Medu Art Ensemble (Judy A. Seidman)
Silkscreen print on paper (n/a)



object #69
The 99 Names Of God (2017)
Yumna Al-Arashi
Short Film (4:20 on 8 x 13 in. screen)



object #70
Lamassu (from Material Speculation: ISIS) (2015-17)
Morehshin Allahyari
3-D printed plastic resin and electronic components (8.7 x 7.9 x 2.5 in.)



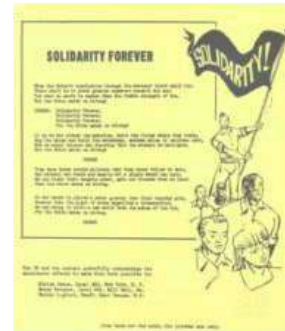
object #71
Temple Bel after destruction by ISIS (2016)
Joseph Eid
Digital photo, displayed on screen (10 x 8 in.)



object #72
Freedom of Speech (Design #2) (1939)
Ben Shahn
Tempera on board (5.5x15.5 in.)



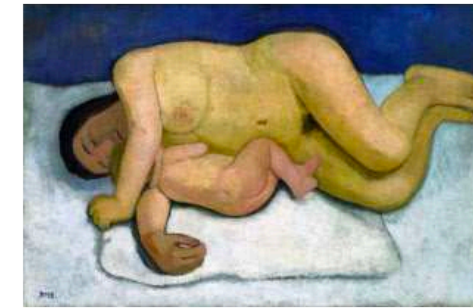
object #73
Strikers soup kitchen (1934)
n/a
Photograph (8 x 10 in.)



object #74
Solidarity Forever (1915)
Written by Ralph Chaplin (sung by Pete Seeger)
Song (3:59)



object #75
Poster for League for Industrial Democracy (1932)
Anita Wilcox
Physical poster n/a, show on screen (8x10 in.)



object #76
Reclining Mother and Child II (1906)
Paula Modersohn-Becker
Oil on canvas (32.5 x 49.1 in)



object #77
Do women have to be naked to get into the Met. Museum?
Guerrilla Girls
Lithograph (11 x 28)



object #78
Intriga: An Altar for Frida (1994)
José Ramón Lerma
mixed media (15 x 12 x 24 in)



object #79
Grow With Me (2018)
Tahija Cambridge
Acrylic on Masonite (24 x 18 in)



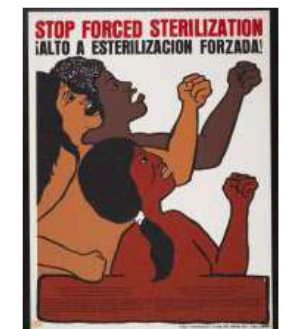
object #80
Dyke March Boots (1993)
Christina McKnight and Dr. Martens
leather boots (9.5 x 4 x 8 in)



object #81
Columbus Day Painting (1972)
Titus Kaphar
Oil and mixed media (67.75 x 90.75 x 4 in)



object #82
Sky, 64, and Mike, 55 (2017)
Jess T. Dugan
print (24 x 18 in)



object #83
Stop forced sterilization
People's Press
print (17x11 in)



object #84
The Battle of Orgreave (2001)
Jeremy Deller
vinyl, wood, books, cd player (72 x 60 x 24 in)



object #85
Written in Sand (1983-94)
Karen Finley
wood, metal, sand (42 x 24 x 27 in)



object #86
Altarpiece (1990)
Keith Haring
White gold patina on bronze (60 x 96 in)



object #87
HUMAN RIGHTS (2006)
Andrei Malodkin
acrylic with oil and metal (55 x 48.4 x 56 in)



object #88
Does Money Manipulate Art (1969)
Art Worker's Collective
ink on paper (24 x 24 x 36 in)



object #89
Souvenir (1978)
Farrah Karapetian
Berlin Wall segment, synthetic material (31 x 15 in)



object #90
Erase Sexism at MoMA (1976)
Joanne Stamera
eraser, ink (1.8 x 0.7 x 0.5 in)



object #91
Tamalada (1990)
Carmen Lomas Garza
color lithograph (20 x 27 in)



object #92
Procession (1986)
Jean-Michel Basquiat
acrylic, spray paint, wood (24 x 36 in)



object #93
Women's Day at the United Nations (2000)
Lisa Kahane
print (24 x 18 in)



object #94
Dress
Aiyana Maracle
fabric, textile
(5 ft x 2.5 ft)



object #95
runlittlewhitegirl, portrait of the girls
David Antonio Cruz
oil & enamel on birch
(30 x 40 in)



object #96
In Hand (2021)
Andrea Walls
Print (12 x 18 in)



object #97
These Are the Thoughts that Set Fire to Your City (1993)
Anthony Friedkin & Joey Krebs
print (12.8 x 8.7 in.)



object #98
The Words I Love the Most (2012)
Ghada Amer
bronze with black patina
(57 x 58 in)



object #99
1A (1972)
Timothy Washington
rypoint and auto primer on aluminum, leather
saddlebag, draft card (24 x 24 x 1.5 in)



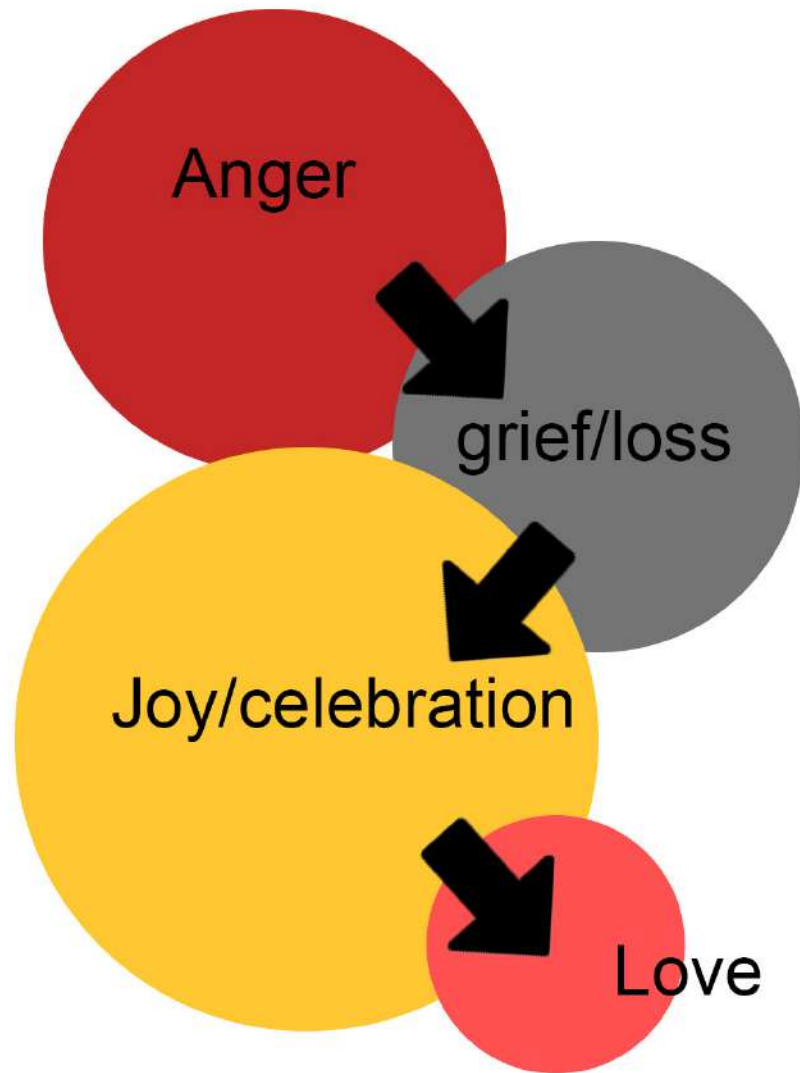
object #100
Roger & Steve (1984)
Sunil Gupta
Photograph, inkjet on paper
(19.7 x 13 in)



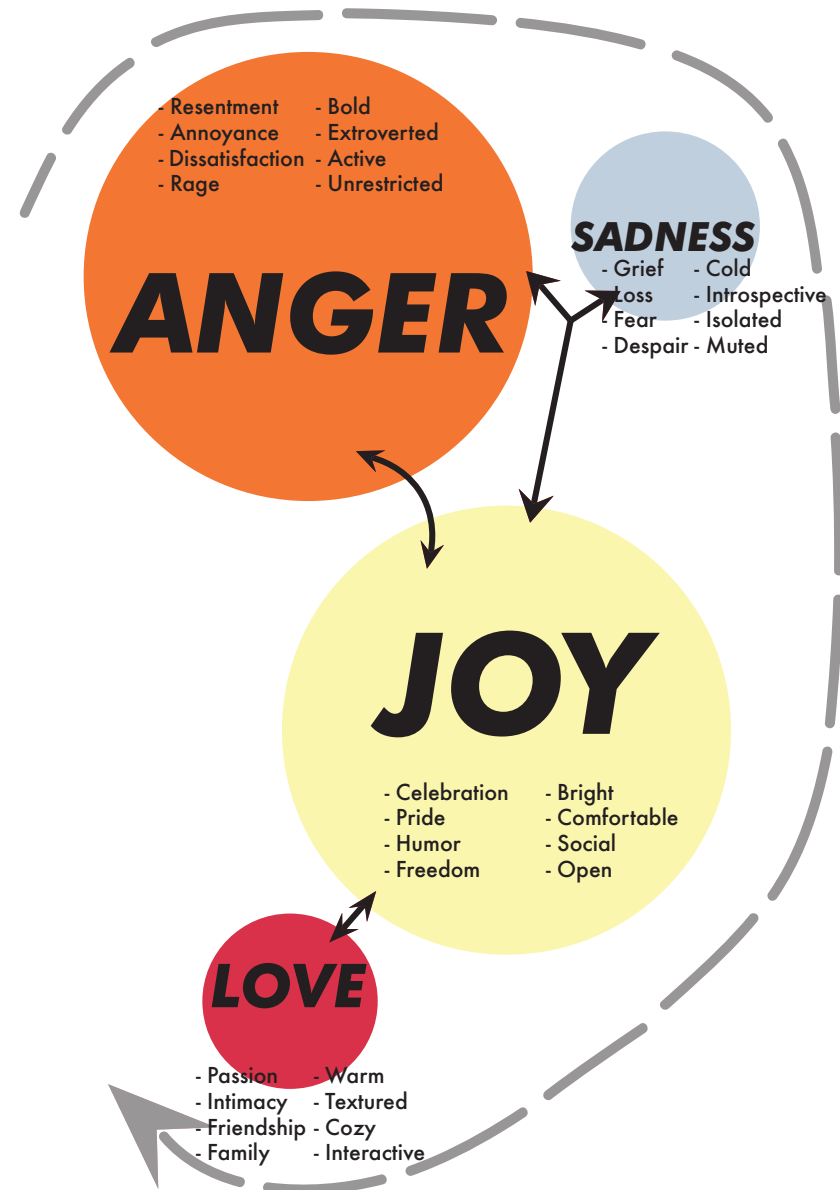
object #101
Objects of Love and Desire: Una Marson (2019)
Patricia Kaersenhout
Digitally printed cotton, beads, various fabrics,
and wooden dowel
(90.5 x 76 in)

Exhibition concepts / narratives

Over the course of four stages within this exhibition space, visitors will navigate through some of the most powerful emotions behind resistance. Within each over arching emotion section there is space for the secondary and tertiary feelings that come along, changing the form of expression. Because there will not be one set route through the space, the divisions between some of these emotions are blurred, showing how they can often lend into one another. Anger and joy are the two most all-encompassing emotions, while grief/sadness and love are much more specific and intimate.



Concept version 1 (Jacob)



Concept version 2 (Angela)



Concept version 3 (Jareth)



Phase 2
Spatial Planning and Object Placement



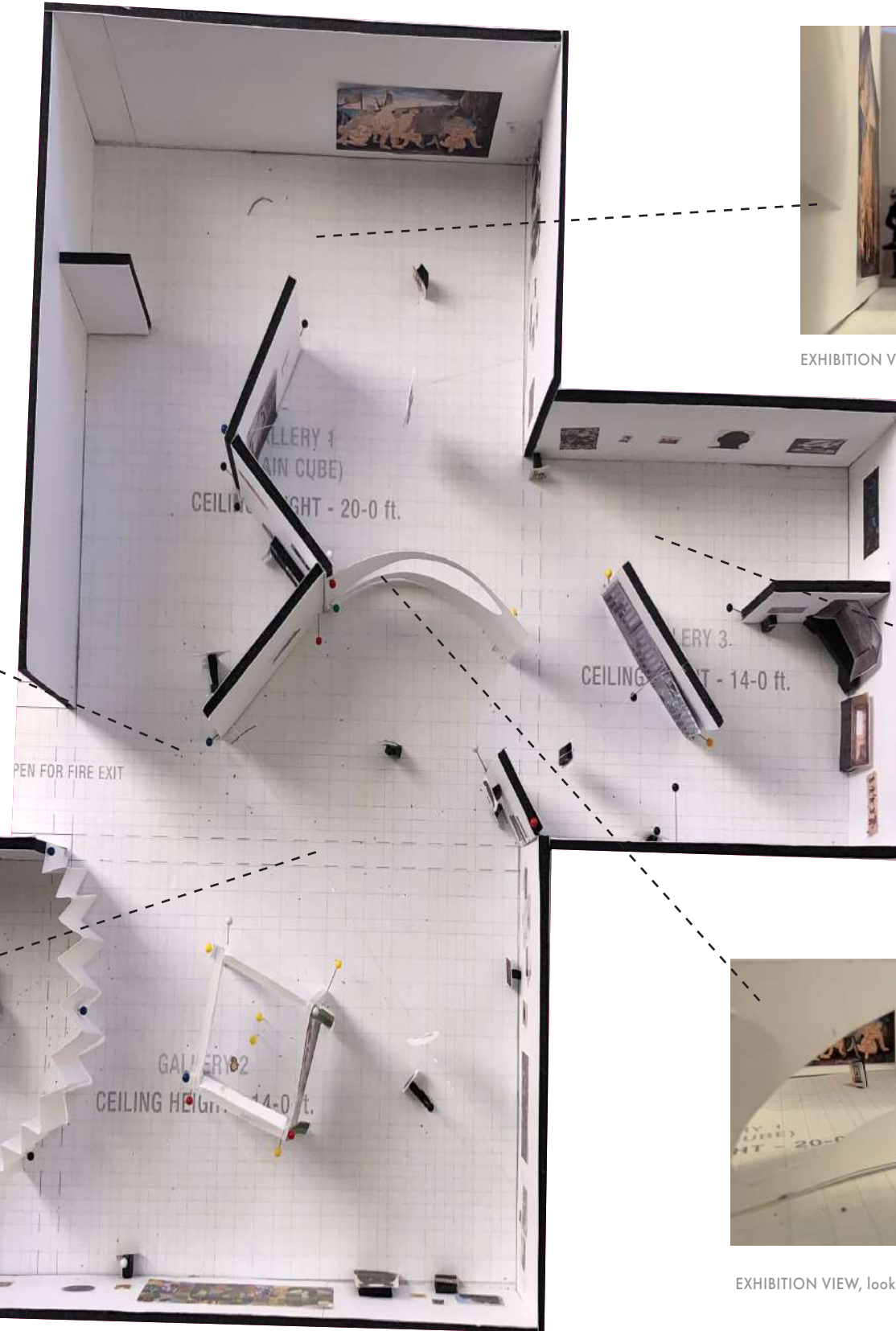
Scale model documentation

SCALE MODEL

While there is a definite intended narrative through the exhibit sections— a clockwise path around the central wall division— there is purposely no complete blocking off of one space from another. This is in order to illustrate the blurred borders between the emotions of resistance. The central zig-zag wall not only leads visitors through the space, but provides useful corners to stage mixtures of physical objects and flat ones that aid in creating complete visuals of whichever emotion they correlate to. There are more dividing walls within the sadness space than any other room in order to evoke the closed-off sensation of the feeling itself, while the only structure in joy is an open prism with two walls composed of colorful tapestries. The large curved wall with the cut-out ellipse works to keep visitors from avoiding sadness and going straight into joy from anger, while also allowing anyone to see what lies beyond with key works from anger and joy in direct view through the hole. Finally, the division of joy and love is made by a movable thick curtain in order to signal to visitors that love's space is much more intimate than that of joy, while also emphasizing they lend into each other with the curtains outward curve and suspension from the ground.



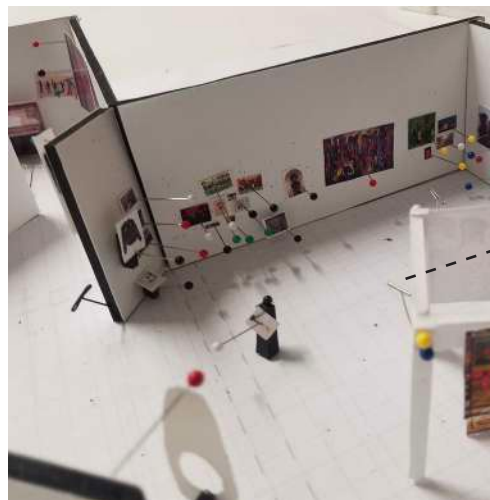
EXHIBITION VIEW aerial view of final corridor, blurring and anger and joy



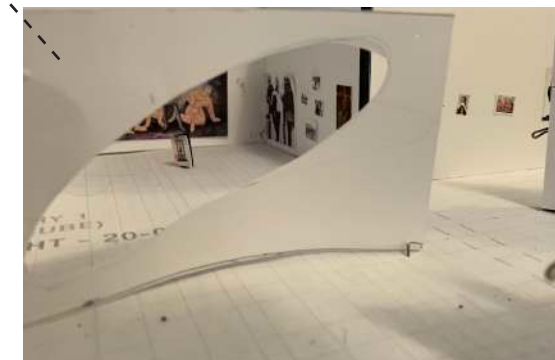
EXHIBITION VIEW entrance view, looking at anger



EXHIBITION VIEW depths of sadness room



EXHIBITION VIEW view of joy space, featuring extended corner between sadness and joy.



EXHIBITION VIEW, looking from joy into anger

EXHIBITION ABOVE VIEW divided into four sections, revolving around the central dividing wall, with an intended clockwise movement through the entire exhibit.

Exhibition plan and object placement

FLOOR PLAN

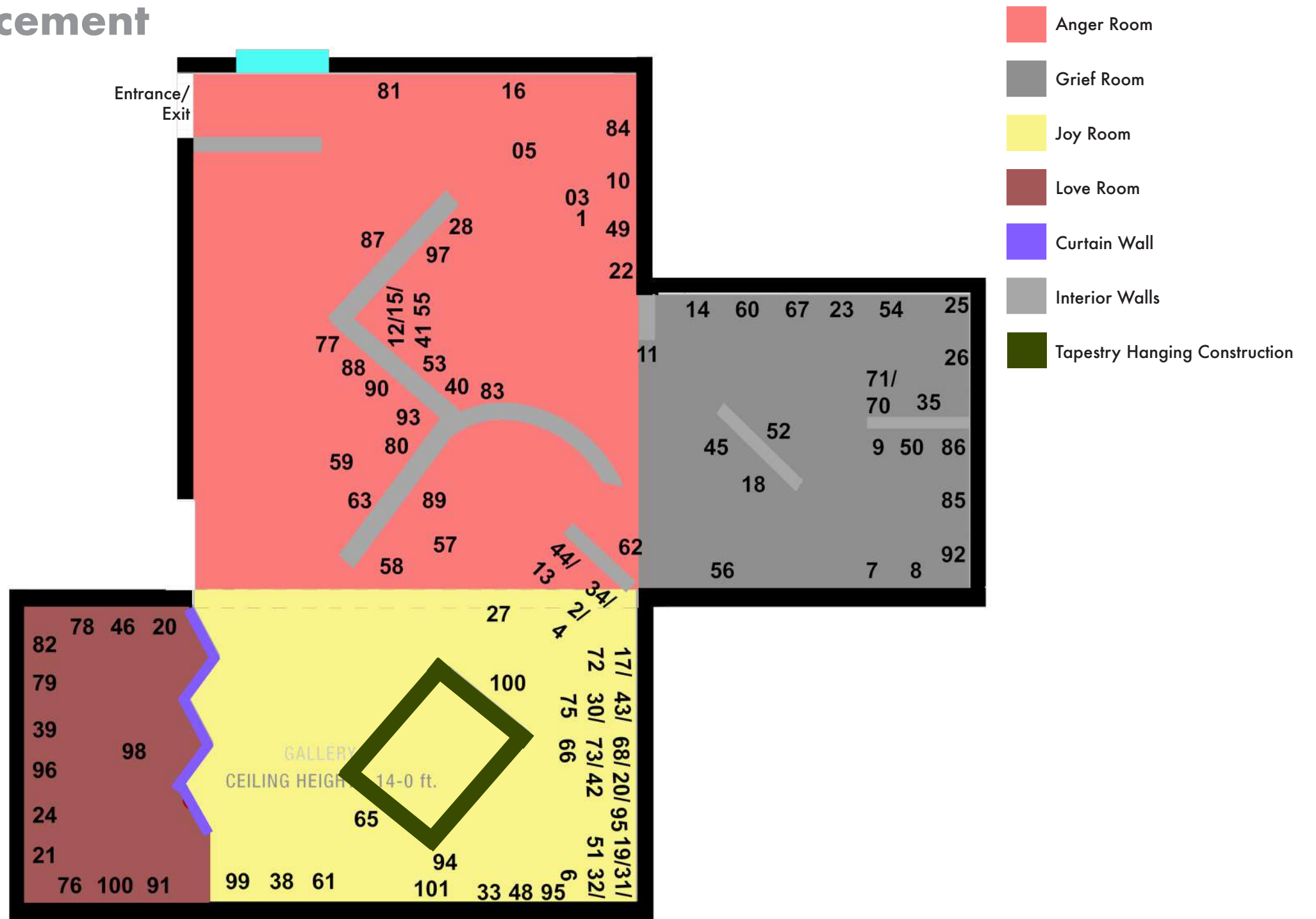
Visitors are introduced to the many emotions of resistance through anger, immersed in this powerful and slightly uncomfortable feeling with the large-scale, evocative works within this space.

Being pulled forward, towards the enticing works on the opposite wall from the entrance, viewers are forced to look all around them as there is more anger tucked away in a corner behind them, right before they enter into the more confined space of sadness and grief.

After fully absorbing the intensity of the works from sadness, the extended corner and arched wall urge a continuation into joy, a place for visitors to "recharge" and spend time in, as there are works all along the walls, standing on the ground, and hanging from above. The bright colors, smiling faces, and comforting feelings of celebration throughout different struggles for liberation and justice create an open and enjoyable space, that seamlessly leads into another more intimate space.

Love, in contrast to sadness is balanced and warm, and to exit love one must return into the depths of joy.

As this intended clock-wise experience of the exhibit ends, visitors see the blurring of joy and anger with resistance pieces channeling subversion and humor to counter oppressive forces, and are given a chance to reflect on what each individual emotion brings to the table.



EXHIBITION PLAN [1/4 inch = 1 foot]



Phase 3
Staging, Atmosphere and Interpretation



Exhibition materials, color and lighting

ATMOSPHERE PALETTE - Since each section of the exhibit is rooted in a specific emotion, wall materials, flooring, color schemes, and lighting all changes along with the emotions of the spaces.

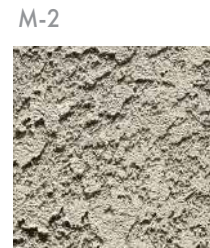
While the majority of Anger and Joy are lit by simple over-head track lighting, there are different spaces within the exhibit with spotlights, giving varied effects depending on the room it is set within.

MATERIAL PALETTE - One of the most overlooked yet powerful senses is that of touch, and the materials within this exhibit put tactile sensation on center stage. The difference of walking across concrete, to a cushiony rug, then onto a grass like texture, and finally over a fluffy shag rug makes the world of difference on how one feels within a space. The walls of these rooms are no different, from rugged plaster to soft velvet, the emotions of these rooms are felt just as much as they are seen.

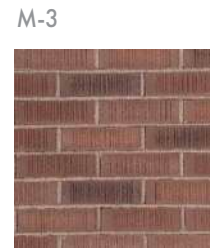
COLOR PALETTE - Love and Sadness are purposely the only two rooms fully coated in their associated colors, as a way of further conveying the enveloping aspects of these feelings. While Anger and Joy's walls are painted in the same muted tone, there are highlights of their distinctive colors throughout, keeping visitors eyes moving across the rooms with pops of bright orange or yellow all around



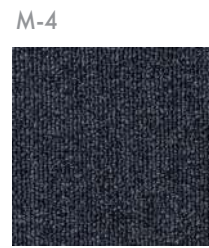
M-1
Textured Stucco
Wall surface



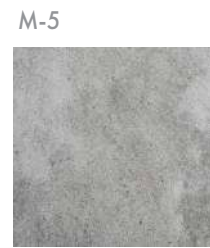
M-2
Textured Plaster
Wall surface



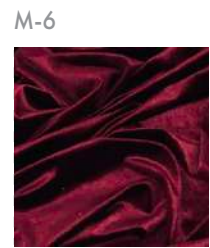
M-3
Faux Brick Panels
Wall surface



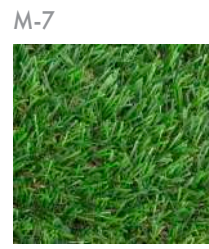
M-4
Sound Absorbing Carpet
Flooring



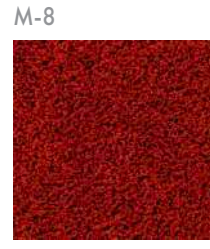
M-5
Raw Concrete
Flooring



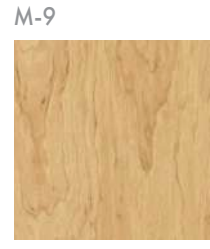
M-6
Red Velvet Curtain
Wall surface



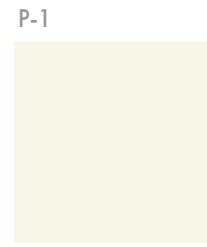
M-7
Synthetic Grass



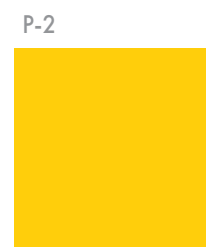
M-8
Shag Carpet 1" Pile
Flooring



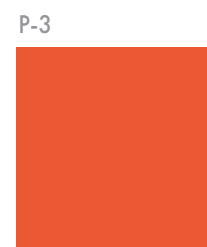
M-9
Blonde Maple Plywood
Wall surface



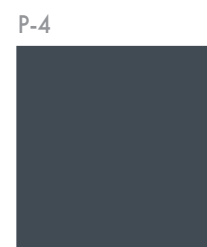
P-1
Benjamin Moore
Crisp Linen - CSP-305



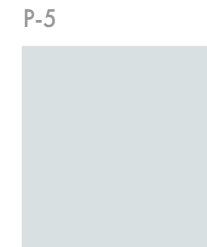
P-2
Benjamin Moore
Sunshine - 2021-30



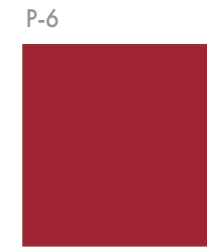
P-3
Benjamin Moore
Orange Nectar - 2013-20



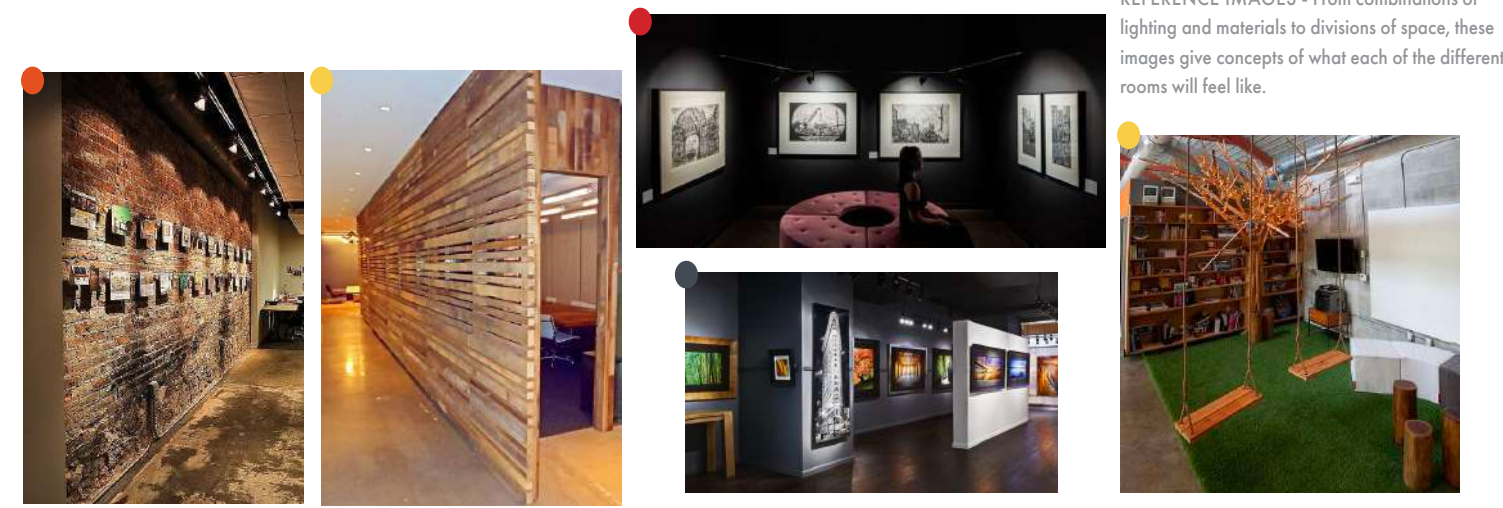
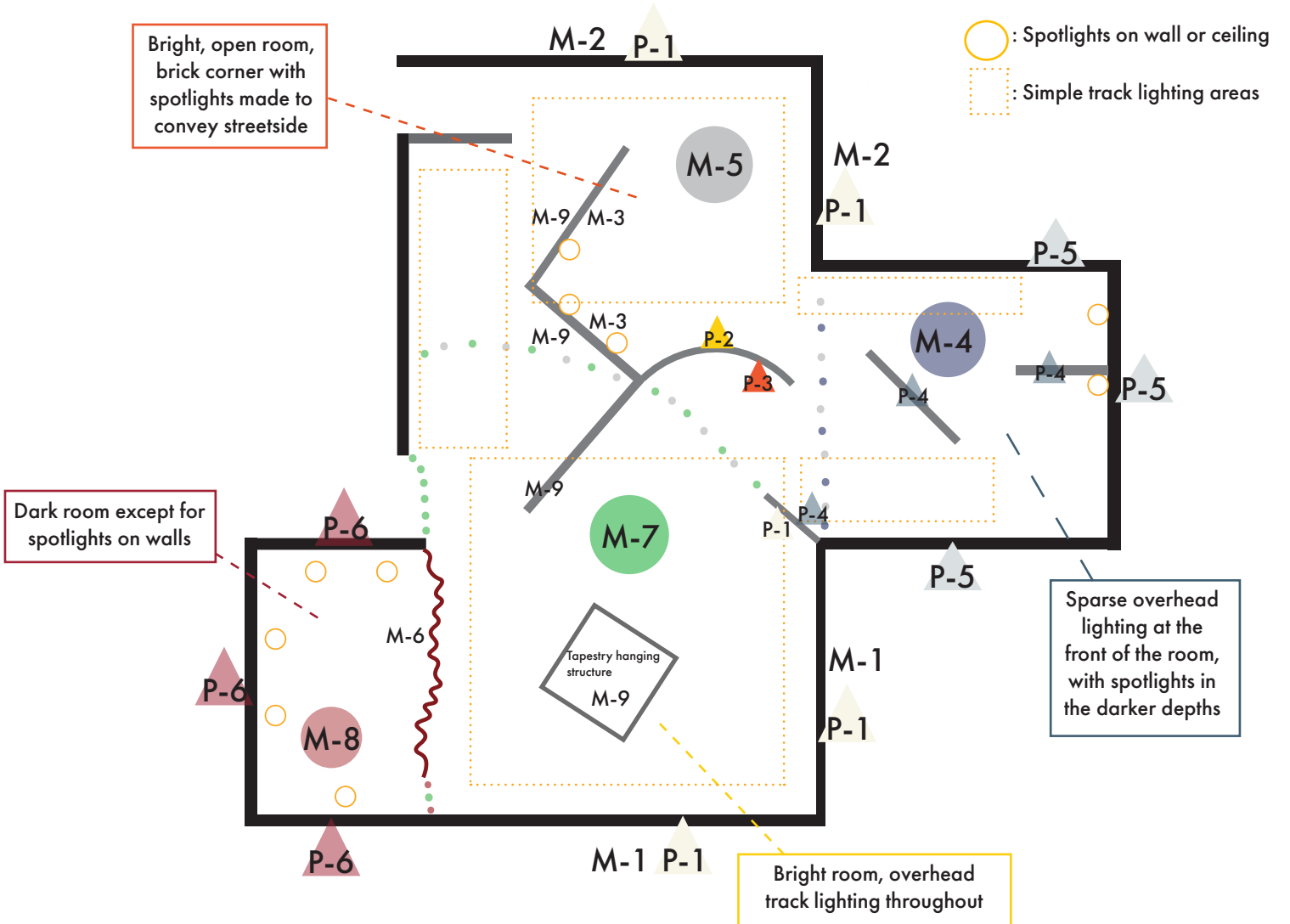
P-4
Benjamin Moore
Blue Note - 2129-30



P-5
Benjamin Moore
Blue Veil - 875



P-6
Benjamin Moore
Flamenco - CSP-1195



REFERENCE IMAGES - From combinations of lighting and materials to divisions of space, these images give concepts of what each of the different rooms will feel like.

Exhibition furniture

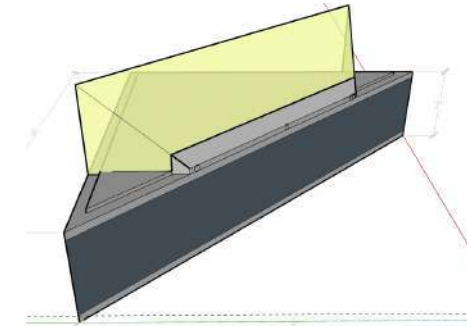
FURNITURE TYPES - Pieces were chosen and constructed based on their tactile capabilities, color and material cohesion, as well as accessibility for all visitors. Each piece utilizes the feel of its specific emotional gallery by way of colored cushions or bands, build-up materials, and texture. The aim here is to convey the emotional nature of each part of the exhibition through even the smallest of details. Many pieces were hand designed, and those that were chosen from existing catalogues still seamlessly weave into the atmosphere of the rooms they reside in.



Wooden Bench
(17" x 28" x 50")
M-9
Contemporary and minimalist, yet dynamic bench
Quantity: 3
Joy room
Karl Andersson Contemporary Bench
(<https://www.archiexpo.com/prod/karl-andersson/product-58467-336927.html>)

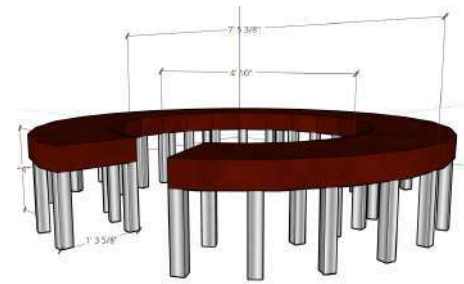


Cushioned Bench
(17" x 28" x 56")
Stainless Steel and Upholstery in P-4
Comfortable, but not incredibly inviting sitting area
Quantity: 1
Sadness room
Herman Miller Tuxedo Bench
(https://store.hermanmiller.com/living-room-furniture-benches-stools/tuxedo-bench/2197791.html?lang=en_US)

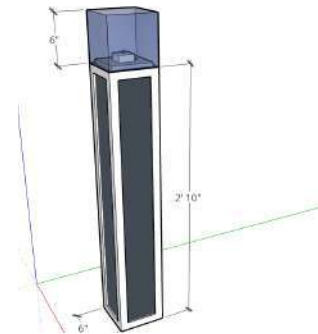


Altarpiece Pedestal
(36" x 48" x 96")
M-9, P-4
Corner-fitting pedestal, with built-in lighting for the altar piece it holds
Quantity: 1
Sadness room
(made via SketchUp)

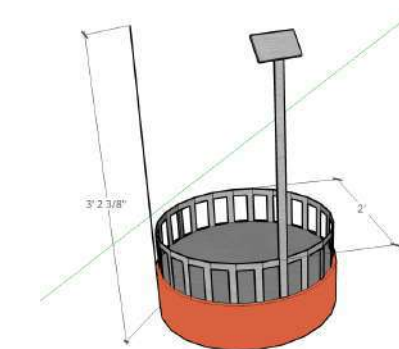
Concrete Bench
(18.5" x 15.75" x 55.25")
M-5
Brutalist inspired sturdy bench
Quantity: 2
Anger room
Burke Decor Lazarus Bench
(<https://www.burkedecor.com/collections/all/products/lazarus-dining-benches-in-various-colors-by-bd-la-mhc-bq-1005-02>)



Circular Couch
(18" x 90" x 90")
M-6
Allows for 360° viewing of room, and encases large sculpture
Quantity: 1
Love Room
(made via SketchUp)



Small Object Casing
(40" x 6" x 6")
M-9, P-4
Glass casing for special object
Quantity: 3
Sadness room, Joy room
(made via SketchUp)



Platform for hanging pieces
(38" x 24" x 24")
M-5, P-3
Platform indicating hanging object, features label at accessible height
Quantity: 2
Anger room, Sadness room
(made via SketchUp)

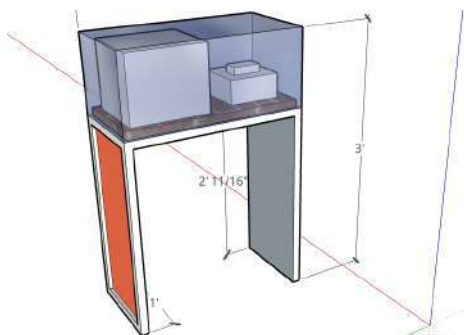
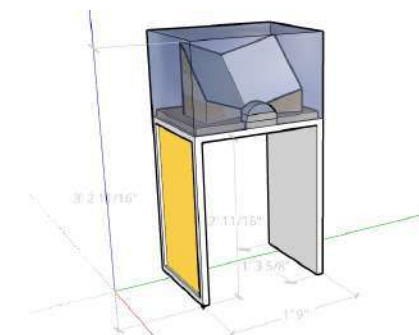
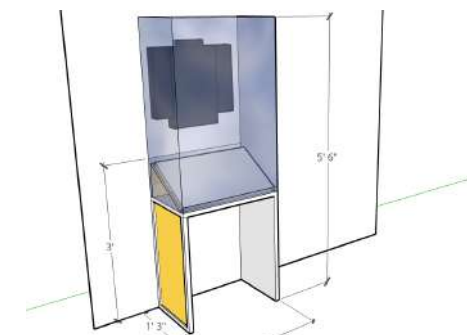


Table Casing
(36" x 12" x 24")
M-9, P-1, P-3
Wheelchair accessible viewing case, holding multiple objects
1
Joy/Ending reflection area
(made via SketchUp)



Book Pedestal
(38" x 16" x 24")
M-9, P-1, P-2
Mechanical page turner, and desiccant-filled book rest
Quantity: 1
Joy room
(made via SketchUp)

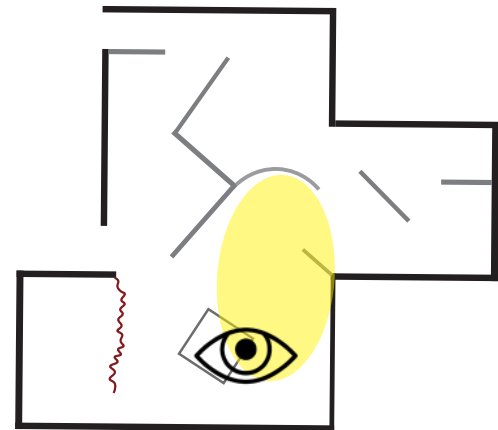


Tall Casing
(66" x 15" x 30")
M-9, P-1, P-2
Desiccant filled display case, holding important objects
Quantity: 2
Joy room
(made via SketchUp)

Typical exhibition views

EXHIBITION VIEW - Looking from the back wall of the Joy room towards Anger and Sadness (around the corner), visitors get the sense of all the changing spaces within this exhibit, as well as their connections. The dividing wall between Anger and Joy exemplifies this concept of breaking down the boundaries between emotions, and the circular nature going between them. Additionally, the use of plush, synthetic grass as a floor material and a warmer yet neutral wall color makes for a much more inviting and enjoyable space than the typical 'white-cube' prototype of exhibits.

Cut-out dividing wall provides a glimpse from joy into anger (and vice versa), and is painted in P-3, on the joy side as another reminder of what lies on the other side of the wall



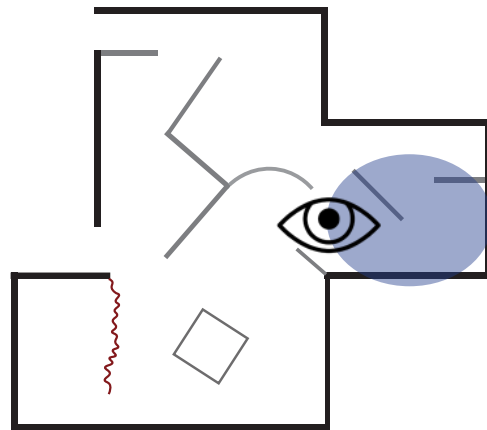
Typical exhibition views

EXHIBITION VIEW - This is the space closest to that cold concept of a 'white cube' exhibit. The purposeful use of cold and muted colors for the walls and flooring, isolated lighting, and almost claustrophobic division of space all evoke sensations akin to the feelings of sadness and grief. The walls in this room function as further sound-proofing as well as facilitators of a much more personal experience of the small space.

The smallest corner in the entire space, featuring incredibly heavy works concerning death, war, and mourning as well as a poem reflecting these ideas.

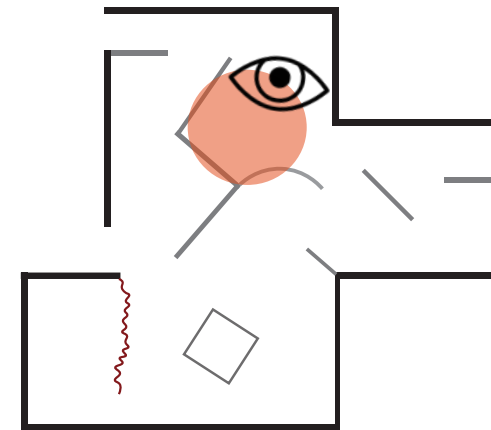


The second dividing wall in Sadness features a sitting bench on the opposite side, and the perfect space to display this large artwork. It also functions as another barrier for sound proofing

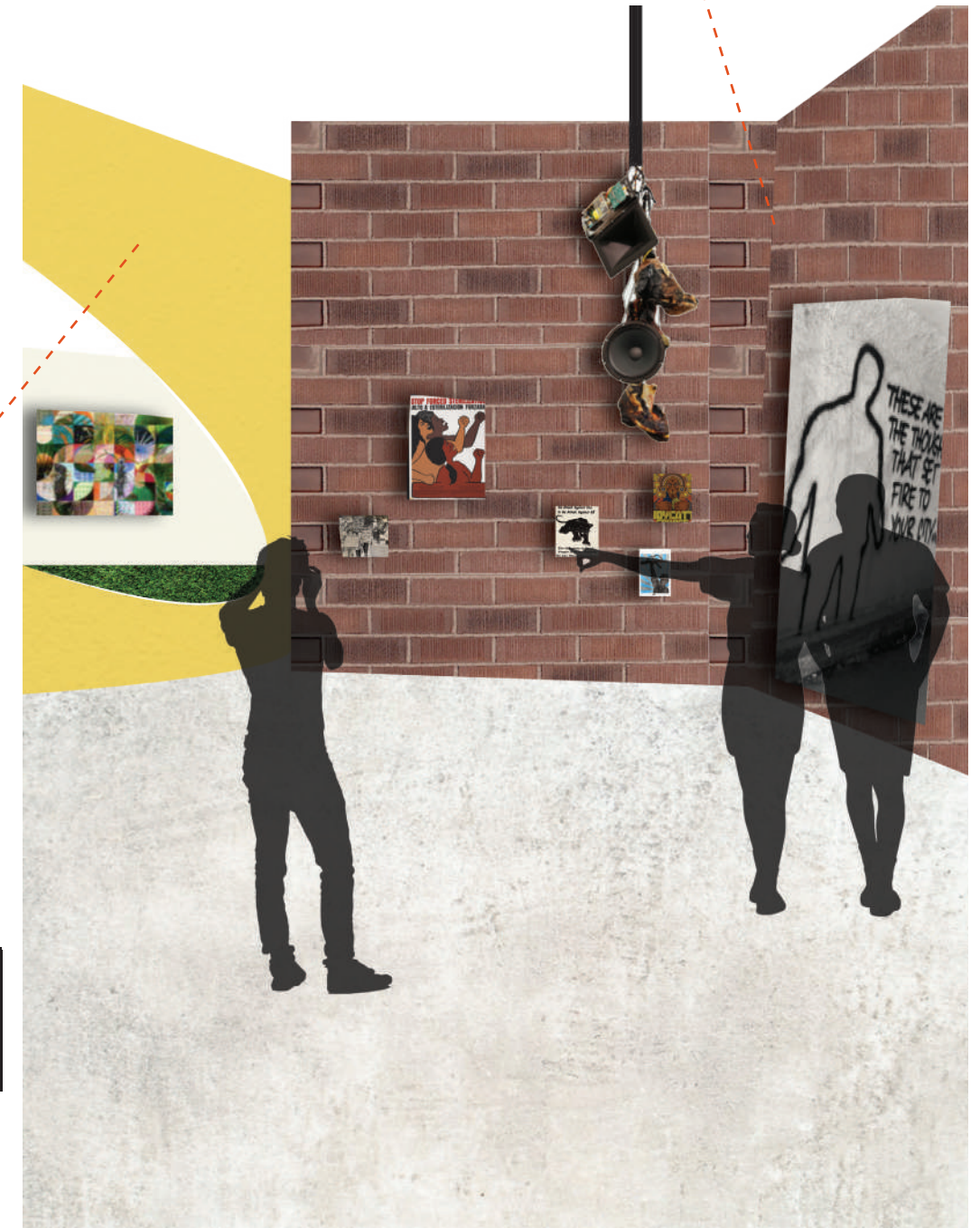


EXHIBITION VIEW - Looking from the end of the Anger room onto the brick corner and a glimpse of joy thanks to the cut-out in the dividing wall between them.

The dividing wall is painted in P-2, Joy's color, just to further hint at what is to come in the narrative of the exhibit, while still preventing visitors from going straight to joy (which would mean skipping over sadness)



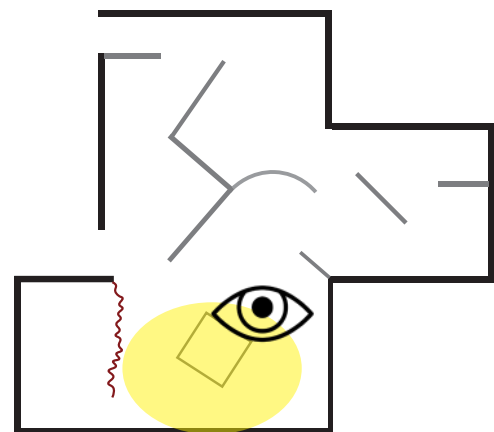
Full view of the final corner in Anger featuring brick panelling in order to fully convey the idea of a street corner, with raw cement flooring and works of art that could have been found posted on walls in a typical city street (as well as a conceptual work hanging from above).



Typical exhibition views

EXHIBITION VIEW - Looking from close to the beginning of Joy towards the Love room, getting a full sense of the dynamic and bright works within this room as well as the luxurious velvet curtain dividing Love and Joy.

A large and bright central work in the Joy room, tying the space together and drawing visitors towards it, which then reveals the entrance into Love further to the right of the painting



A light-colored wood construction with two exemplary and joyful tapestries hanging from either side. Allows for visitors to walk through and see the tapestries from any angle, in addition to connecting the wood panelled dividing walls in other parts of the exhibit to the very center of Joy.



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE - Because this exhibit revolves around feeling, there is always a conscious effort to make the graphics and palettes as tactile and dynamic as possible. The strong colors used directly echo the painted highlight walls, the main title is bold and graphic (referencing the kinds of typefaces found in protest art), and there is a continued use of diagonals, intersecting planes, and a fun dimensionality to every graphic as a way of reinforcing not only the evocative environment of the exhibit, but the dynamic and ever-changing state of our emotions and forms of resistance.



object #81
Columbus Day Painting (1972)
Titus Kaphar
Oil and mixed media,
(67.75 x 90.75 x 4 in)



object #26
Death of a Child (1963)
Mahmoud Sabri
Oil on canvas,
(54 by 77.2 in)



object #61
Happiness Beyond Paradise (2020)
Luiz Zerbini
Acrylic on canvas,
(118.2 x 236.2 in)



object #79
Grow With Me (2018)
Tahija Cambridge
Acrylic on Masonite,
(24 x 18 in)

COLOR PALETTE: The primary colors found in the title treatment, banners and title wall in the exhibit all mirror the accent wall colors associated with the individual emotions, tying all of them together.

PRIMARY COLORS

G-1



2026C / 0 57 72 8 / EB5A34

G-2



425C / 8 4 0 67 / 414C55

G-3



109C / 0 19 95 0 / FFCF0C

G-4



187C / 0 49 43 37 / A12535



GRAPHIC TREATMENT FOR EXHIBITION TITLE

With direct inspiration from vague yet evocative exhibition titles such as "Raw/Cooked", and the dynamic graphics of early Russian Suprematist's, this title treatment brings the colors of each emotion covered together, while still clearly relying on their contrasts. The use of the skewed planes on which the words sit add yet another layer of dimensionality, bringing the concepts of emotions behind resistance movements into the viewers realm.



EXISTING MUSEUM LOGO

KEY EXHIBITION PROMOTION IMAGES

Futura Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Futura Bold
Futura Medium

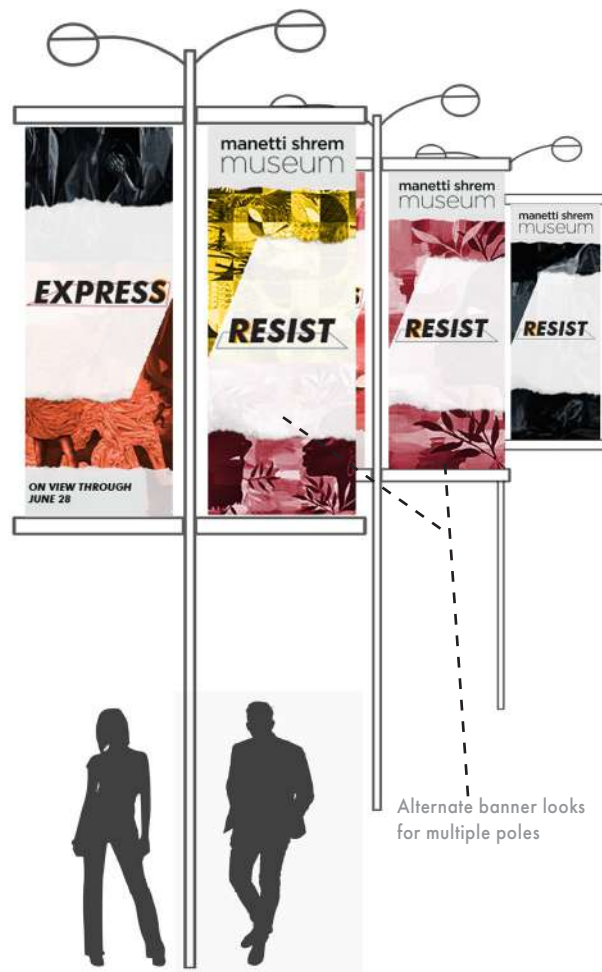
Futura PT Light Oblique
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Bodoni 72
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS: The use of so much of the Futura font family is a purposeful reference to protest art/ graphic design (and the work of artist Barbara Kruger), with special interest in Futura Bold Italic's ability to be used in varied sizes, materials, and contexts. The contrast between the bold version of this typeface and its Light Oblique counterpart echo the varied atmospheres within our exhibit (ex: the open and extroverted space of anger vs. the quiet and personal space of sadness). Additionally, the use of the much more formal Bodoni 72 in the title wall body text (and intended for section descriptions) perfectly contrasts the graphic energy of Futura, and has great readability when used in larger portions of text due to it being a serif font.

Typical exhibition graphics/ exterior in-situ

PROMOTIONAL GRAPHICS: The promotional street banner for “EXPRESS/RESIST” conveys the themes of the exhibition through selected images, one from each gallery, each overlaid with their gallery’s corresponding color. The ripped paper element is a reflection of the use of texture throughout the exhibition, and the text choices match both the title wall and the typography found in the gallery spaces. These elements are revisited in the bus kiosk poster, alternating the diagonal for straight lines for a more clear visual of the exhibition’s title treatment.



Alternate banner looks for multiple poles



PROMOTIONAL STREET BANNERS: 96”x36” vinyl banners with metal grommets, placed on each side of local street poles. On the two different versions of the banners, there are either all four key images taking up one (diagonally cut) quarter of the space, or one of the images (divided in half) across both banners. All banners feature the Futura Bold Italic typeface, as well as the Manetti Shrem Museum logo in black and white.



Key images are cut in the same diagonal of the backslash found in the title.

PROMOTIONAL BUS KIOSK POSTER: 60”x42” high-gloss laminated poster in bus kiosk case. Includes the four key images as seen on the promotional banners, with the same designated color overlays. Full sized title treatment sits in the center of the poster, with all further important information at the corners of the poster.



Typical exhibition graphics / Interior in-situ

EXHIBITION GRAPHICS: The title wall, located directly to the left as visitors enter the space, is an attempt to balance the desires of not taking too much attention away from the works throughout the exhibit, fully introducing visitors to the concepts covered, and the immersive/tactile experience they are about to enter. The words "Express" and "Resist" are protrude from the wall, made of materials specific to the joy and anger rooms respectively. As yet another method of melding the disparate themes of the exhibit, the brick of "Express" which correlates with anger sits upon a patch of grass (the floor material from joy), while the light plywood of "Resist" is placed on a square of concrete (the floor material in anger). The carpeting from sadness lines the inside of the recessed backlash between the words, with a backdrop made of the lush velvet from the curtain in the love room—inviting visitors to approach and touch every part of this introduction.

A content warning is included specifically for the first two rooms (anger and sadness) in order to allow any visitors who might not be able to handle the sensitive topics within some of the works a chance to avoid spending too much time in those rooms, and focus on joy and love which are indicated as being the last two rooms in the color-coded introductory text just to the right. The introductory is purposely concise because one of the primary intentions behind the entire exhibit is to show rather than tell it's visitors how all of these emotions are crucial aspects of the resilience of resistance and fights against oppression.

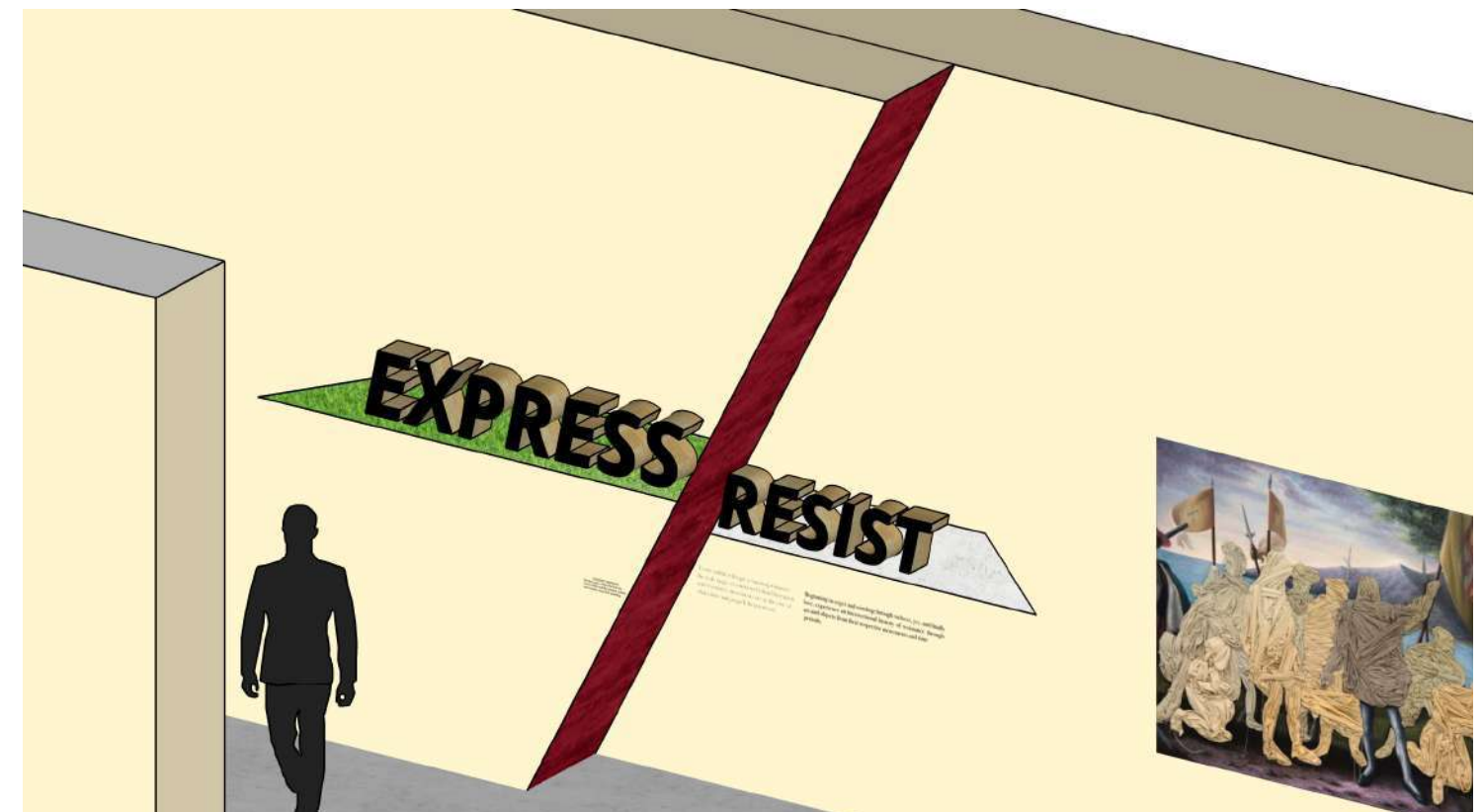
EXHIBITION REFLECTION WALL: As visitors exit the exhibit, they are given the chance to contribute to contemporary expressions of resistance after seeing all the big and small ways it can truly be done. Visitors are provided with writing utensils and color-coded post-it notes that they can stick directly to the wall in accordance with how they are feeling



INTRODUCTORY TEXT TREATMENT



EXHIBITION TITLE TREATMENT: Making use of many of the elements found in the original title treatment, this title wall combines not only all the colors associated with the different emotions covered in the exhibit, but the primary materials as well.



Typical exhibition graphics/ interior

EXHIBITION GRAPHICS: The object labels utilize the Futura Bold Italic typeface for the object headers, and continue throughout the entire label with the Futura font family in order to retain graphic cohesion. The headers make use of the same paper rip graphic from the promotional posters, overlaid with the designated color for each emotion/room as way to tie each room together.



Columbus Day Painting, 2014

Titus Kaphar (b. 1972)
Oil and mixed-media

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Courtesy of the Artist



Death of a Child, 1963

Mahmoud Sabri (b. 1927)
Oil on canvas

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Courtesy of the Artist

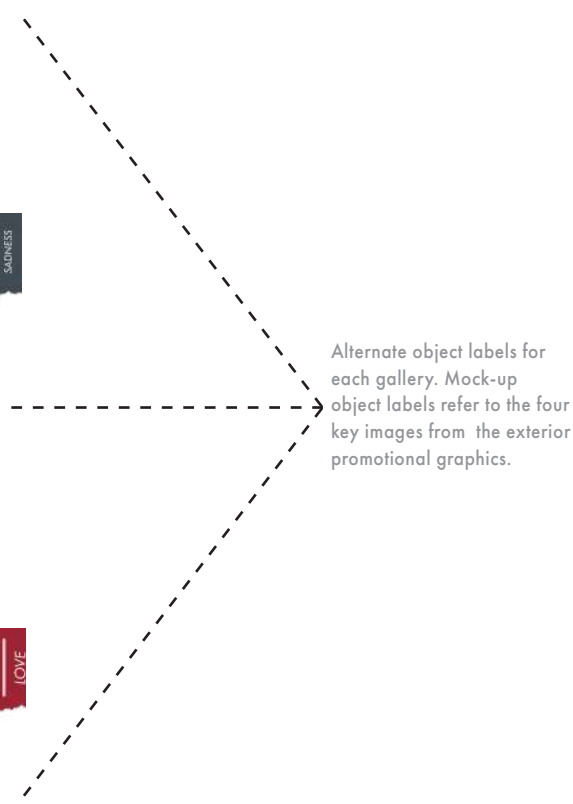


Grow with Me, 2018

Tahija Cambridge (b. 2000)
Acrylic on masonite

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On loan from the University of Pittsburgh



Alternate object labels for each gallery. Mock-up object labels refer to the four key images from the exterior promotional graphics.



Happiness Beyond Paradise, 2020

JOY

Luis Zerbini (b. 1959)

Acrylic on canvas

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Courtesy of the Artist

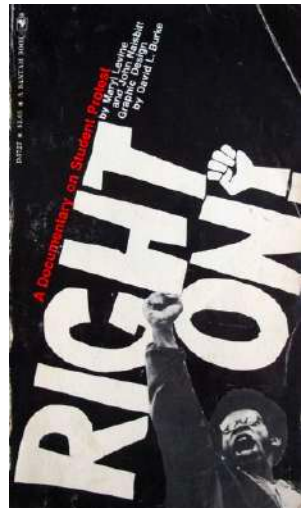
EXHIBITION OBJECT LABEL 6"x7" vinyl on 2mm Forex Board object labels, color banner is the same as the gallery color each object is located in. Futura font family throughout for typographical uniformity. Object labels are attached to walls next to objects, on platform label pedestals, and inside glass for multi-object cases.



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

Best precedence inspiration

PROJECT REFERENCE: From contemporary exhibition references to poster/typographic and artistic inspiration, all of the references for "EXPRESS/RESIST" are bold, dynamic, and engaging in one form or another. Pulling heavily from the great design foundation of early Soviet Constructivism and Suprematist art movements, and subsequent forms of graphic art rooted in speaking up and against all forms of oppression— the graphic elements of this exhibition invoke movement and energy both formally and in the bold color schemes selected. The wide range of atmospheres in the varied exhibits used as inspiration are all present in the different spaces within "EXPRESS/RESIST", unified by the strong expressions of resistance in art and action.



David L. Burke, Cover for "Right On!"
Book, 1970



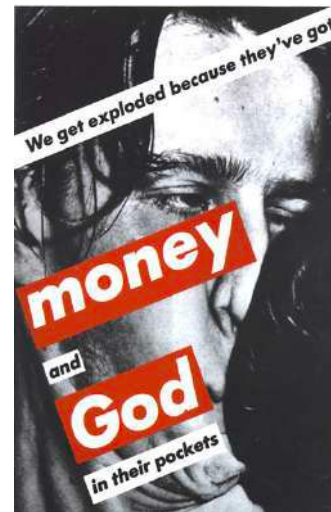
SISU Dept. of Journalism and Mass
Communications, Exhibition poster for Paula Scher
retrospective, 2018, San Jose, CA



Josh MacPhee and Dara Greenwald, "Capitalism is destroying our way of life",
Interference Archive, 2015, Brooklyn, NY



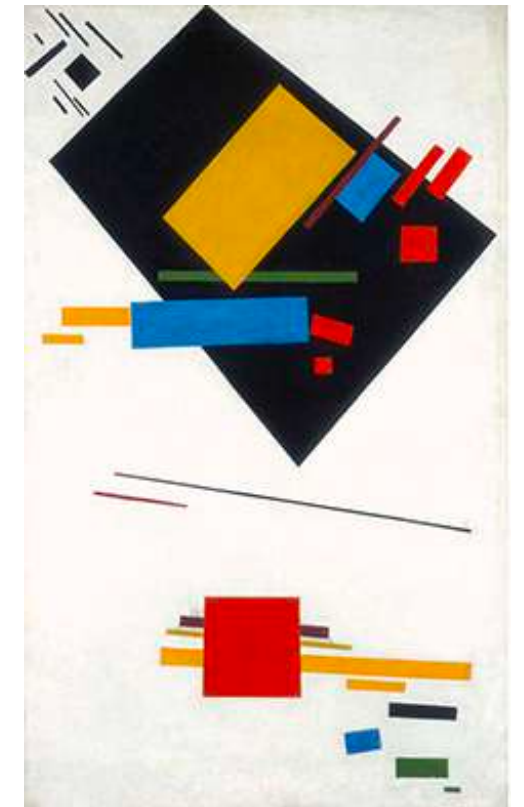
Ernesto Sánchez, "After the Floating World: The Enduring Art of Japanese Woodblock Prints and The Unsettled Lens", OKCMOA, 2017, Oklahoma City, OK



Barbara Kruger, "MONEY and GOD",
1984, Offset lithograph



"Objects of Love and Desire", Wilfried Lenz Gallery, 2019, Rotterdam, Netherlands



Kazimir Malevich, "Painterly Masses in Motion", 1915, oil on
canvas



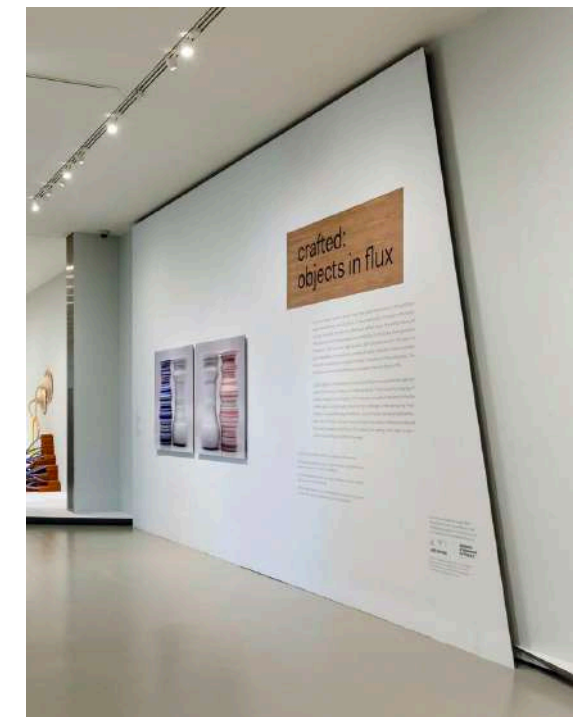
Lisa Solomon and Christine Buckton Tillman, "CHROMA", Rare Device
Gallery, 2016, San Francisco, CA



Lucienne Roberts+ and Universal Design Studio, "Underground Modernist: E. McKnight Kauffer", Cooper Hewitt,
Smithsonian Design Museum, 2021, New York, NY



"Nalini Malani: Splitting the Other", Musée cantonal des Beaux-Arts, 2010, Lausanne,
France



Nick Pioggia, "Crafted: Objects in Flux", Museum of Fine Arts, 2016,
Boston, MA

About the designers

Jonathan Castorena (he/him) is a graphics-based designer that studied at the University of California, Davis. His main interest are music, skateboarding, and clothing and often these interests are shown in the street like style of his work. His focus is graphic design and how it can be used as a medium to tell stories and connect people to important information efficiently. As a designer he feels his strongest guiding principle is that great design is when it can be used properly and efferently by all people.

Angela Cummings (she/her) is a third-year art history major at UC Davis, with an emphasis in museum studies, and an interest in the representation of marginalized identities in art and their treatment in the art world at large. With a focus on modern and contemporary art, her design concepts are heavily influenced by modernist movements and the subsequent developments by those left out of the traditional art historical canon. Questions of how we decide what art deserves to be seen or whose voices should be heard guide Angela's interest in exhibition design, curation, and general art historical analysis.

Jareth Ryford (he/they) is a 3rd year transfer student majoring in Design at UC Davis. As a Trans gender artist, he was excited to have the opportunity to uplift his community and the Communities of other marginalized people through Express/Resist, and to learn more about Historical context for the protests mentioned within the exhibition. He would like to thank his teammates Angela and Jacob for their hard work and patience throughout this project.



Jonathan Castorena



Angela Cummings



Jareth Ryford

Peer/Group review summary

Phase 01: We worked together to pull all 100 objects so that the exhibition would feel more connected, rather than each of us taking a specific gallery to fill individually. This made for much more cohesive themes and histories, and allowed each group member to not get overwhelmed attempting to find 30+ objects on any individual emotion. Although each member worked separately on their massing study, they all turned out incredibly similar, an indication to how everyone was on the same page concept-wise from the beginning.

Phase 02: There were multiple iterations of the layout for the scale model, and the final result is a cohesive combination of everyone's inputs. This was the most difficult part of our project, as we each had differing ideas on what each space in the exhibit needed, but eventually we were able to come together and agree on a best course of action that everyone agreed on.

Phase 03: The work in this phase was perhaps the most easily divided between the three of us, as each member had a strong preference for the step they chose to work on. By working through a Google Drive and a group text message, we were able to share input and clarify ideas across the multiple parts of the phase, while each of us focused primarily on one specific step.

Phase 04: Again, each of us took a separate step of this phase, but in this case we all collaborated on preliminary graphic sketches, which helped us keep a cohesive group identity as we worked on the final products. The hardest part of this phase was perhaps finding a balance between communicating all of the concepts and visuals/textures throughout the exhibit and retaining a refined graphic identity.