

WARNING

GRAPHIC

NOVEL

CONTENT



Contents

- 3 Phase 1: Exhibition Content and Development
 - Exhibition brief
 - Object list
 - Design concepts
- 11 Phase 2: Spatial Planning and Object Placement
 - Scale model ideation
 - Floor plan
- 14 Phase 3: Staging, Atmosphere and Interpretation
 - Exhibition palette and lighting
 - Furniture typology
 - Visuals and renderings
- 21 Phase 4: Visual Language and Graphic Identity
 - Graphic palette
 - Graphic identity - promotional
 - Graphic identity - exhibition
- 27 Appendix
 - Best Precedence Inspiration
 - About the Designers

Big Idea

Storytelling through visual images is a means of communicating personal experience; however, others can see certain identities as a threat, and as such, the banning of books surrounding topics such as race, gender, nationality, and identity has always been an issue worldwide.

Phase 1
Exhibition Content and Development

Exhibition Overview

Visual images and text have gone hand in hand in the storytelling of different ideas, people, and experiences for an extensive time now. As long as people have been using visual media as a mode of communicating and storytelling, others have fought against these stories when the content shared goes against their beliefs. The ban and censorship of graphic novels have been successful across various places in an attempt to make these ideas be unheard and unseen. Graphic novels like Spiegelman's *Maus* and Satrapi's *Persepolis* were banned by numerous schools in America. The exhibition on graphic novel bans aims to explore themes related to political turmoil as seen in the Holocaust and the Iranian Revolution in addition to issues of racism, violence, sexual content, and homophobia. Seemingly, restrictions on the flow of socially unacceptable ideas add more fervor to the fight of these authors and designers alike in sharing their stories.

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

DATE: April 8–June 6, 2024

AUDIENCE: General Public, College students, Young Adult Readers

LOCATION: Temporary exhibition spaces

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

NUMBER OF OBJECTS: 83

RETAIL AREA: Small area in lobby space

MERCHANDISE: Bookmarks

INTERPRETIVE ELEMENTS: Exhibition texts, Object labels, Sculptures, Maps, Text on Wall

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

SECURITY: Medium Risk

Exhibition Themes

Introduction

Introducing the overall exhibition by starting with the discourse around hysteria around the banning of books and introducing our specific focus of banned graphic novels. Giving the viewer a basis for the discussion that will come further along by presenting them with a map of where books were banned, a provoking initial quote, and short interviews with people affected.

Maus

Alongside early editions of *Maus* by Art Spiegelman are items from Holocaust survivors. This section contains drawings that may have inspired the book's artwork, photographs of survivors, and books banned by the Nazis to create an accurate historical context. Low lighting and intense imagery evoke the importance of *Maus*'s emotional impact on audiences.

Persepolis

Focuses on *Persepolis* by author Marjane Satrapi published in 2000. Objects such as original book copies, the 2007 *Persepolis* film, street art, fashion, propaganda, and visual media are included to convey the general's perception of the Iranian Revolution. Ties to religion, sexual content, and violence in the novel are brought to attention in relation to the banning of books.

Call To Action

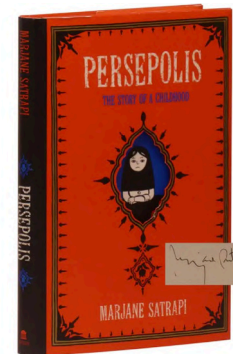
Connects the content from the previous themes into the wide number of books being challenged today. This section consists of popular graphic novels such as *Harry Potter*, *Fun Home*, *Class Act*, *Gender Queer*, and *Hearstopper* among others for the viewers to read. Cartoons and photos of protests against book bans fill the space to convey protecting the freedom of speech of marginalized and oppressed communities.

Exhibition Object List

These objects are curated from both private and public museum collections. There are also items that will be commissioned as works of art from various artists. The novels in particular are either donated or bought from collectors.



Object Number 001
Maus: A Survivor's Tale, Two Book Boxset Vintage, 1992
Art Spiegelman, Book, 6" x 9" x 4"



Object Number 002
Signed Copy of Persepolis - 1st Edition, 2003
Marjane Satrapi, Hardcover Book, 6" x 1.25" x 9"



Object Number 003
Comission for Mouse sculpture, 2024
Thomas Schütte, Clay and Metal, 52" x 60" x 40"



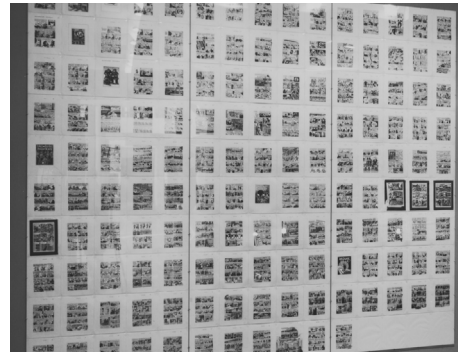
Object Number 004
Faces of Holocaust survivors , 2016
Ryan Michael White, Photograph, 12" x 17.5"



Object Number 005
Ryan Higgins with a copy of Maus, 2022
Karl Mondon, Photograph, 12" x 24"



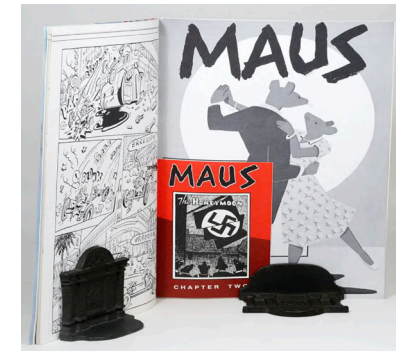
Object Number 006
Self-Portrait with Maus Mask, 1989
Art Spiegelman, Poster, 24" x 36"



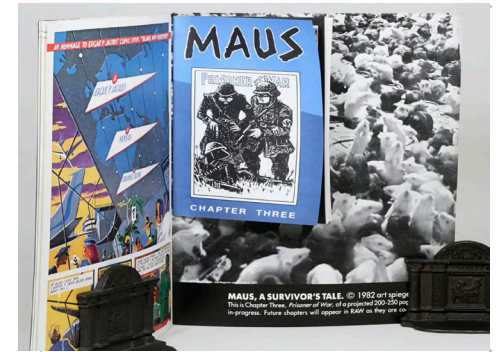
Object Number 007
Banned Pages of Maus, 1986
Art Spiegelman, Photocopied Pages, 8" x 11"
(Multiple)



Object number 008
RAW Magazine Vol. 1 No. 1, 1980
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 009
RAW Magazine Vol. 1 No. 2, 1981
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 010
RAW Magazine Vol. 1 No. 3, 1982
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 011
RAW Magazine Vol. 1 No. 4, 1983
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 012
RAW Magazine Vol. 1 No. 5, 1984
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 013
RAW Magazine Vol. 1 No. 6, 1985
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



Object number 014
RAW Magazine Vol. 1 No. 7, 1986
Raw Books & Graphics, Media, Magazine, 10.5" x 14.5" x 3"



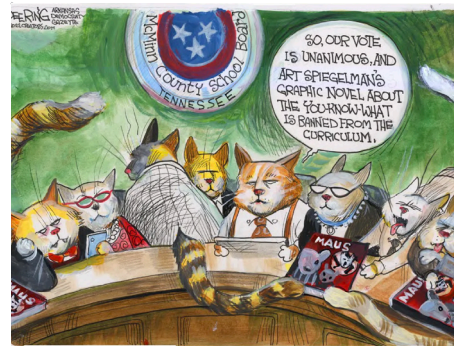
Object number 015
"Staging Point", 1941
Rozenfeld, Ink, Charcoal and Pastel on Paper, 6.2" x 7.8"



Object Number 016
Nazi Book Burning, 1933
United States Holocaust Memorial Museum, Photograph, 20" x 15" x .1"



Object Number 017
Books of Dr. Magnus Hirschfeld confiscated during the Nazi book bans, 1933
United States Holocaust Memorial Museum, Photograph, 10" x 7" x .1"



Object number 018
Comic on Maus Banning in Tennessee, 2022
John Deering, Digital Drawing, 6.6" x 10.25"



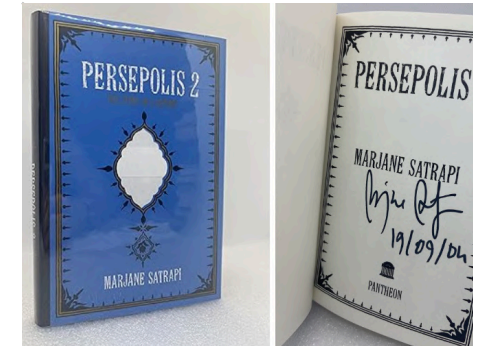
Object number 019
Promoting Masks in Schools, 2022
Adam Zyglis, Digital Drawing, 10" x 11"



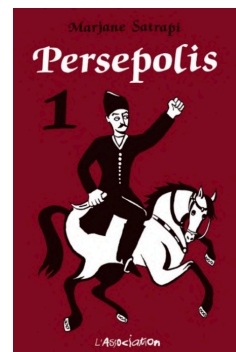
Object number 020
A Selection of Works by Thomas Mann, Banned by the Nazis, 1933
Thomas Mann, Books, 8"x 5"x 4"



Object number 021
Child's Shoe from the Holocaust, 1943
Unknown, Leather, 4.125" x 2.5" x 3"



Object number 022
Signed Copy of Persepolis 2 - 1st Edition, 2005
Marjane Satrapi, Hardcover Book, 6" x 1.25" x 9"



Object number 023
Persepolis 1 - French Edition, 2002
Marjane Satrapi, Paperback Book, 6" x 0.40" x 9.5"



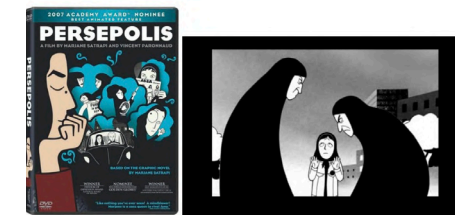
Object number 024
Persepolis 2 - French Edition, 2002
Marjane Satrapi, Paperback Book, 6" x 0.40" x 9.5"



Object number 025
Persepolis 3 - French Edition, 2002
Marjane Satrapi, Paperback Book, 6" x 0.40" x 9.5"



Object number 026
Persepolis 4 - French Edition, 2003
Marjane Satrapi, Paperback Book, 6" x 0.40" x 9.5"



Object number 027
Persepolis Film Trailer, 2007
Marjane Satrapi & Vincent Paronnaud, Film, 3 minutes



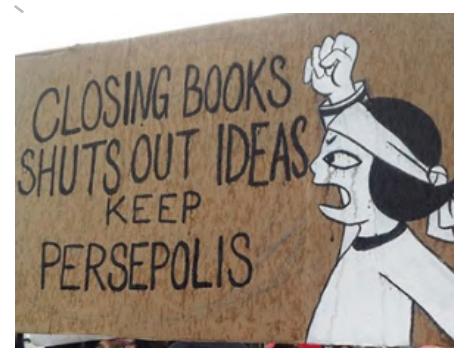
Object number 028
Punk is Not Ded T-Shirt, 2024
Coccomedian, Cotton & Polyester, 36" x 28" x .5"



Object number 029
Pre-Iranian Revolution National Flag, 1940s
Unknown, Linen, 58" x 127" x 1"



Object number 030
Post-Iranian Revolution National Flag, 21st Century
United States Flag Store, Nylon, 72" x 120" x 1"



Object number 031
Persepolis Ban Protest Sign, 2000s
Unknown, Acrylic on Plywood, 36" x 24" x 1"



Object number 032
The Key, 1973
Nahid Hagigat, Photo-Etching, 12" x 15"



Object number 033
(Commission MAD, Iranian Artist, to create street art)
Look Outside, 2015
MAD, Stencil & Spray Paint, Unknown



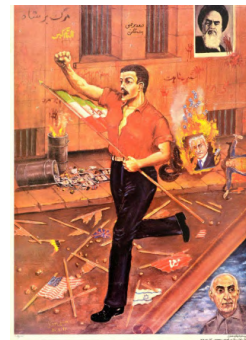
Object number 034
Handwoven Persian Prayer Rug, 1970
Iran Ispahan, Wool, 65" x 110" x 2"



Object number 035
Iranian Fashion Magazines Pre-Revolution, 1970
Zan-e Rooz No 302, Print Media, 8.5" x 0.4" x 11"



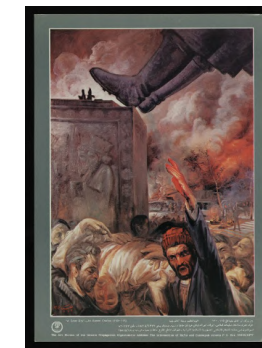
Object number 036
Iranian Fashion Magazines Pre-Revolution, 1970
Zan-e Rooz No 288, Print Media, 8.5" x 0.4" x 11"



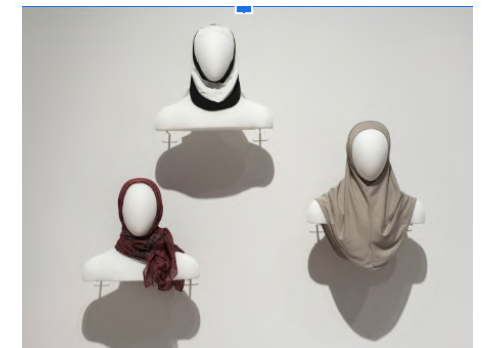
Object number 037
Propaganda Poster Iranian Revolution Protester
Khomeini Pahlavi Tehran, 1970s
Unknown, Print Media, 27" x 20"



Object number 038
The Shah's Exile and Khomeini's Return, 1979
Hasan Ismailzadeh, Print Media, 46" x 67"



Object number 039
A Great Day, 1984
Kazim Chalipa, Print Media, 40" x 60"



Object number 040
Hijab, 2017
Unknown, Cotton, 20" x 60" x 10"



Object number 041
Overhead Chador, 21st Century
Fatima Hassan, Cotton Linen, 112" x 40"



Object number 042
Collage of banned pages (Persepolis), 2000
Marjane Satrapi, Paper, 9.5" x 11" (Multiple)



Object number 043
Commision Iranian Sculpturist to create Large Scale
Necklace of Gold Keys, 2024
Unknown, Gold, 16" x 6" x 1.5"



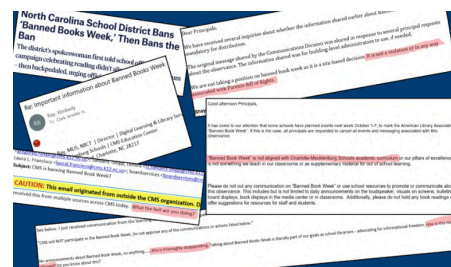
Object number 044
Art Spiegelman, 2004
Bertrand Langlois, Photography, 18" x 12"



Object number 045
Giant Fagends, 1967
Claes Oldenburg, Canvas, urethane foam, wire, wood, latex, & melamine laminate, 52" x 96" x 96"



Object number 046
Marjane Satrapi, 1996
Unkown, Photography, 18"



Object number 049
Emails to Ban Books in Schools, Unfinished
Unknown, Projected Image, 96" x 120"



Object number 048
Image of Mahsa Amini, 09/2022
Ernesto Yerena Montejano, Digital Drawing, 36" x 24"



Object number 050
Demonstration Against the Hijab, 1980
Ruben Mangasaryan, Photograph, 12" x 18"



Object number 051
Iran Revolution, 1979
Reuters, Photograph, 13" x 15"



Object number 052
Iran Revolution, 1979
Reuters, Photograph, 15" x 24"



Object number 053
Banning Books Silences Stories, 2013
John Gould Fletcher Library, Photograph, 18" x 20"



Object number 054
Books Recently Banned in Florida, 2023
Cari Hamoui and Abby Bell, Photography, 12" x 18"



Object number 055
Freedom to Read from the Onondaga County Public Library System in Syracuse, 2013
Amy Bader and Adriana Sotolongo, Photography, 9" x 10"



Object number 056
I'm with the Banned, 2023
Dissent Pins, Enamel Pin, 2" x 1.6" x .2"



Object number 057
Read Banned Books, 2023
Out of Print, Cotton Knit, 3" x 10" x .1"



Object number 058
Read Banned Books, 2022
The Bitter Southerner, Cotton Knit, 30" x 24" x .2"



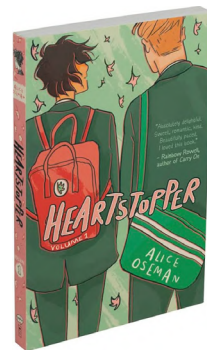
Object number 059
Greg Locke Tennessee Book Burning, 2022
Tyler Salinas, Photograph, 20" x 15"



Object number 060
Greg Locke Tennessee Book Burning, 2022
Tyler Salinas, Photograph, 20" x 15"



Object number 061
Chiapas Book Burning 2023
Anonymous Videographer, Photograph, 12" x 7.5"



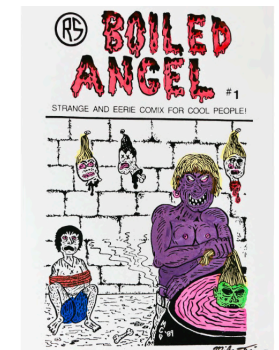
Object number 062
Heartstopper, 2019
Alice Oseman, Book, 9.2" x 6" x .4"



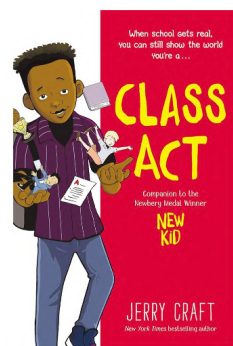
Object number 063
Watchmen, 1987
Alan Moore and Dave Gibbons, Book, 10" x 7" x 1"



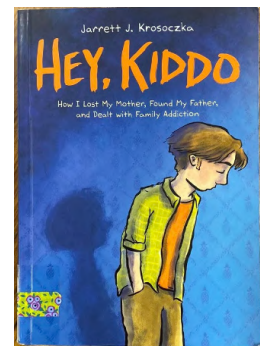
Object Number 064
Gender Queer, 2019
Maia Kobabe, Book, 8.25" x .7" x 8.25"



Object number 065
Boiled Angel, 1990
Mike Diana, Book, 8" x 5" x 1"



Object number 066
Class Act, 2020
Jerry Craft, Book, 7" x 5" x 1"



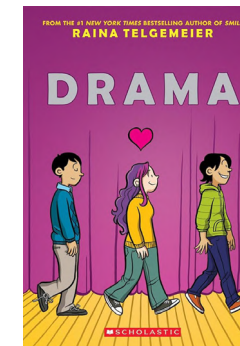
Object number 067
Hey, Kiddo, 2018
Jarrett J Krosoczka, Book, 6" x 8.5" x 1"



Object number 068
The Kite Runner 2011
Khaled Hosseini, Book, 6.5" x 9.5" x 1"



Object number 069
Fun Home: A Family Tragicomic, 2006
Alison Bechdel, Book, 6" x 9" x .7"



Object number 070
Drama, 2012
Raina Telgemeier, Book, 8" x 5.5" x .75"



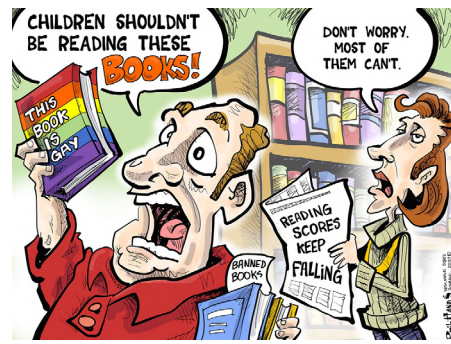
Object number 071
Statue of Marjane Satrapi as a Child in the Comic, 2024
John Brown, Clay and Plastic, 68" x 18" x 16"



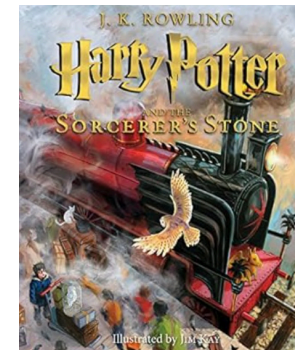
Object number 072
Banned Book Sculpture, 2024
Marta Minujin, Books, 36" x 70" x 12"



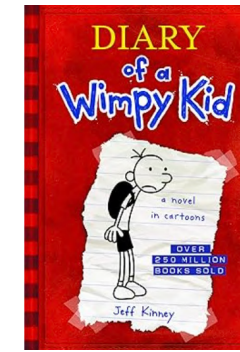
Object number 073
Read During Banned Books Week, 2014
Jonathan Hill, Digital Drawing, 36" x 24"



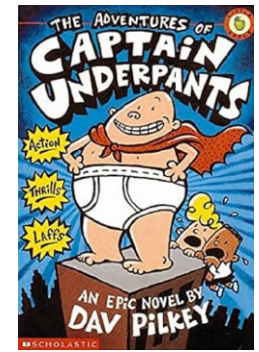
Object number 074
Reading Scores, 06/19/2023
Phil Hands, Digital Drawing, 7" x 12"



Object Number 075
Harry Potter and the Philosopher's Stone, 1997
J.K. Rowling and Jim Kay, Book, 9" x 10.5" x 1"



Object number 076
Diary of a Wimpy Kid, 2007
Jeff Kinney, Book, 8" x 5.5" x 1"



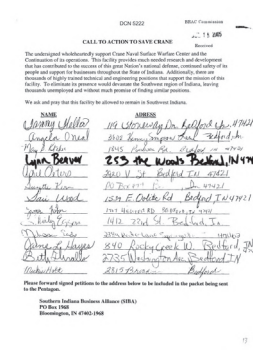
Object number 077
Captain Underpants, 1997
Dav Pilkey, Book, 7.5" x 5.25" x .25"



Object number 078
Bersabé Kindergarten, 1950
Unknown, Photograph, 4" x 6"



Object number 079
Commission Artist to Create Cat Sculpture for Maus, Unfinished
Tengyun Carving, Stainless Steel, Unknown



Object number 080
Signed Petition to keep Banned Books, 2024
Unknown, Paper and Pen, 8" x 11" (Multiple Pages)



Object number 081
Prisoners sit by the wire fence dividing the various sections of the camp. They are eating their first meal after the liberation of the camp, 1945
No 5 Army Film & Photographic Unit, Photography, 37 x 40"



Object number 082
Nazi Propaganda Poster, 1928
Philipp Rupprecht, Print, 36" x 24"

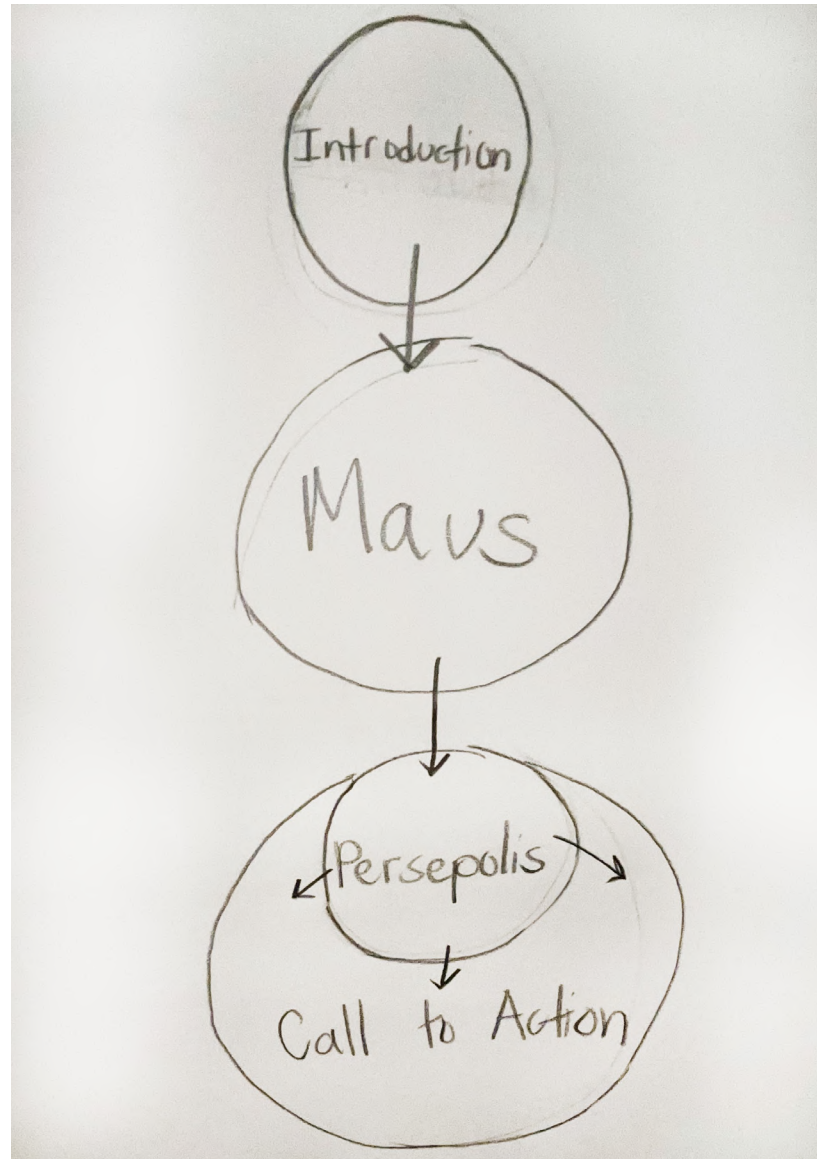


Object number 083
"He is to Blame for War!", 1943
Library of Congress, Print, 36" x 24"

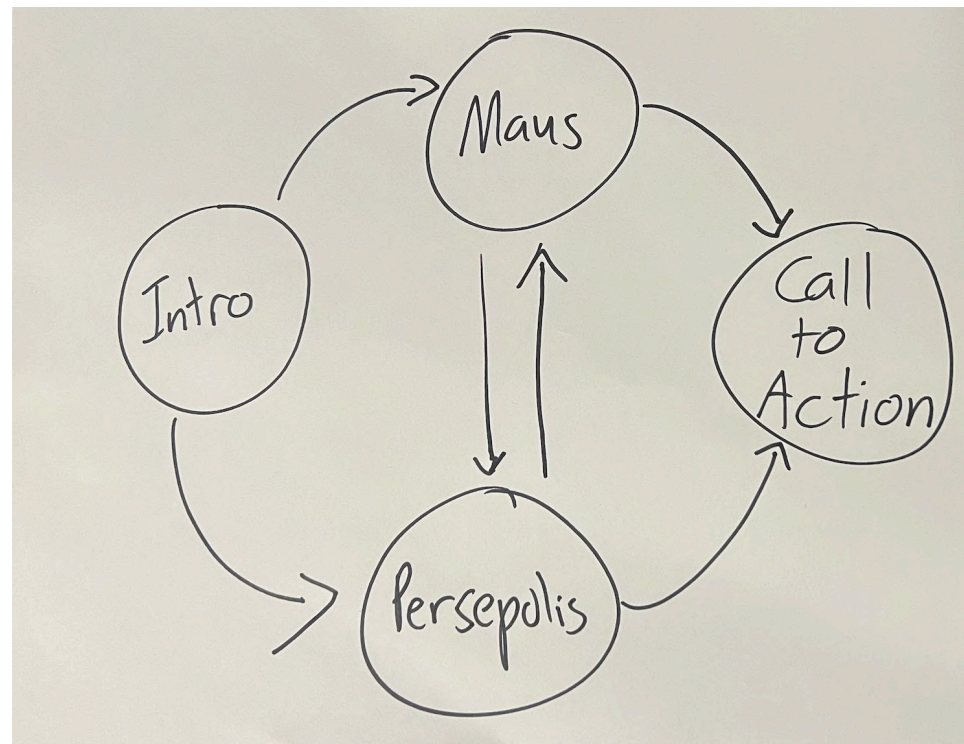


Object number 084
Nordhausen concentration camp, 1945
Dwight D. Eisenhower Library, Photograph, 30" x 40"

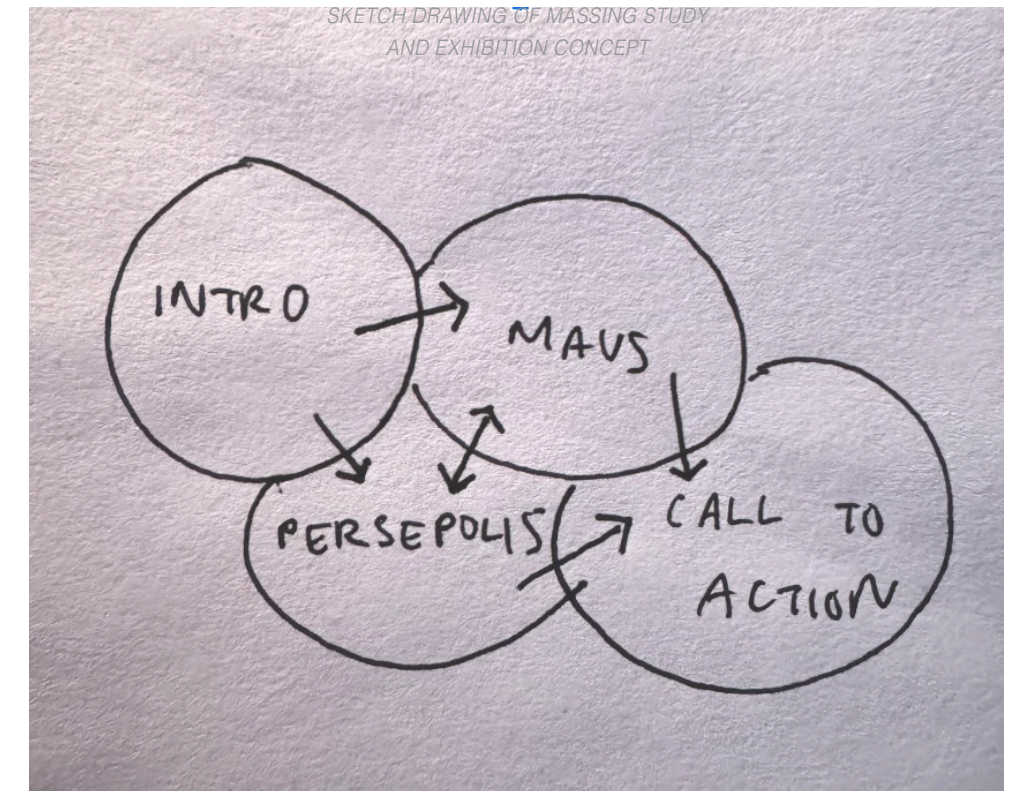
Exhibition Concepts



One concept is chronological order starting with a short introduction leading into a space giving an in-depth look of Maus and then carrying into a larger space where Persepolis is located as a segway into the larger call to action.



Another concept is creating a cycle-like path that creates a non-linear experience between sections. The Introduction section will allow the visitor to get a sense of the topics Maus and Persepolis are connected by, but after that, they can continue on to Maus or Persepolis in no particular order. Either way, they will end up in the Call to Action section after experiencing the stories of Maus and Persepolis.



This concept focuses on overlapping the themes rather than separating each section into its own area. The viewers will be able to flow through each theme as they blend into each other. Objects that hold similar significance in Persepolis and Maus will be placed near each other creating a gradient-like effect so people gradually move from the introduction to Maus/Persepolis and then into the Call to Action.

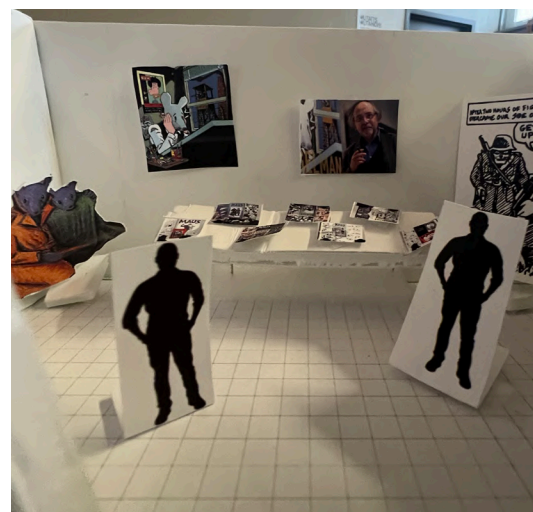
Phase 2
Spatial Planning and Object Placement

Scale Model Documentation

The entrance of the exhibition begins with a curved wall since it evokes the sense of flowing through time. This also serves to flow the audience into the space. The audience is also lulled by the center spectacle piece which is the large-scale renditions of the copies of *Maus* and *Persepolis* in the very center of the exhibition. Since the sections of the exhibition are divided by the visual novels they are discussing, the large-scale books serve to make the audience feel like they are a part of the story itself. This manipulation of scale is extremely useful for making the audience feel as if they are actively inside the novel and invested both physically and emotionally.

In the *Persepolis* section, propaganda posters from the Iranian Revolution relay the history of this event that shaped the course of the novel's true story. A display of hijabs near a shirt that Marjane Satrapi wore as a teen in the novel combines two-dimensional drawings with real-life attire. This once again serves to convince the audience to view these cartoon drawings as a living story.

The *Maus* section is directly inspired by the artwork of Art Spiegelman as it mimics the shape of the cat on the cover of *Maus*. An added wall that cuts off the space has a poster that shows the audience the shape and where they are located, which is the cat's mouth. Furthermore, the ceiling gradually gets lower as you enter the space, giving the illusion of shrinking. The cat's head, the maze-like path, and the sense of smallness are intended to make the audience feel like mice, which is the animal Art Spiegelman uses to represent the Jewish people. The objects throughout the space depict images from the novel, events from the Holocaust, and statues of characters from the novel that are scaled to be around the size of an average human.



VIEW FROM "MAUS"



Starting from the Entrance, the audience will move straight through the "Map Where Book Ban Laws Exist" and the timeline of the banning of books and comics like *Maus* and *Persepolis*. Then from there, they will enter into the space of the *Persepolis* section or into the "Large-Scale *Maus* and *Persepolis*" area. Going down into the exhibition, they will walk through the *Maus* section and then turn back around. Then they will turn left and walk straight through the "Call To Action" section and exit through the Entrance/Exit area.



VIEW FROM "CALL TO ACTION"



VIEW FROM "LARGE-SCALE MAUS AND PERSEPOLIS"



VIEW FROM "PERSEPOLIS"

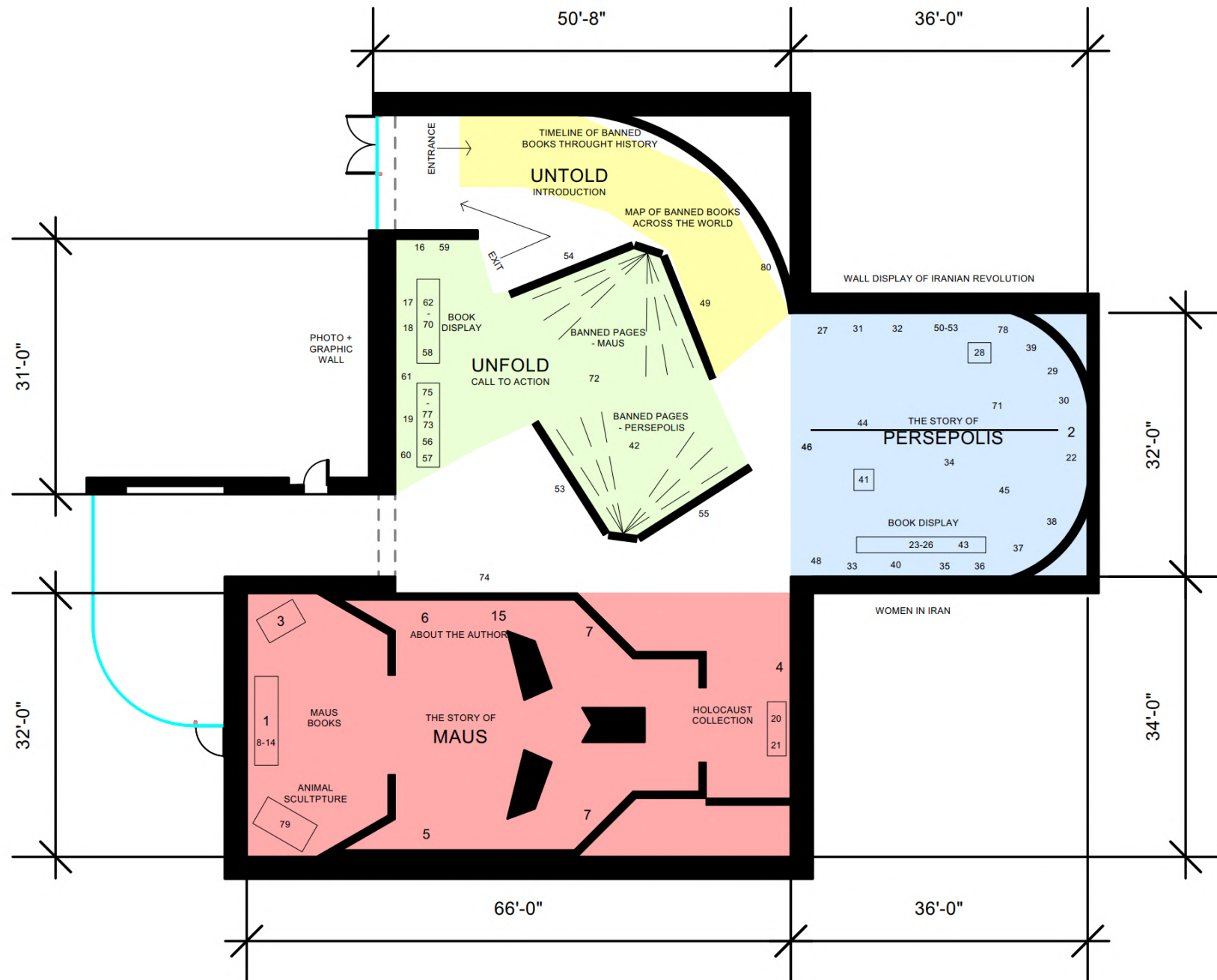
Exhibition Plan and Object Placement

The introduction section serves as a gateway to capture visitors' attention and further immerse them on the topic of book bans. "Untold" is a labeling definition of this section as it gives light to stories that were challenged. The use of the world map and timeline gives the audience context to the longstanding history of book bans and a greater perspective on how global they are. The spatial and temporal presentation engages people with continuing to move throughout the rest of the sections.

The Persepolis section creates a balance between fictional graphics from the book and objects from real life. The concept that viewers can bounce between what was from the book and stories from real life aims to blur the lines between the things we read and the things experienced in real life. The viewers are able to learn about Iranian history and culture in a thought-provoking way though the way objects are staggered between what is from the book and what was from real life.

Unlike the previous section, Maus moves the viewer's experience in a unique way. By creating a maze-like setting through the wall placement, people are forced to walk through spaces and interact with the display on a more intimate level. In a sense, the viewers are purposefully caused to feel smaller and smaller as they move deeper into the Maus exhibit so that they can observe Spiegelman's take on what it meant to be a survivor of the Holocaust.

Lastly, the call to action section has 2 life-size books that captivate the audience. People are able to flip through the controversial pages of Maus and Persepolis. The books being large makes the audience feel like they are truly in the book and are able to reflect on what they learned from the previous sections in this interactive space. Additionally, there are displays for current books that are being banned in schools to invite people to read these books for themselves and think deeper on what their message reveals about life in the same way that Persepolis and Maus artistically do.



EXHIBITION PLAN: 1/4" = 1'-0"

Phase 3
Staging, Atmosphere and Interpretation

Exhibition materials, color and lighting

ATMOSPHERE PALETTE

A very minimalistic aesthetic forms the foundation of the atmosphere. Materials and paint choices are kept simple to emphasize the content of each section and not draw attention away from the individual objects. A bright, warm lighting envelops the overhead of the exhibition space as a way to highlight each story. The contrast of bright lighting to the lower lighting in the Maus area creates a more intimate experience for the audience as they move throughout the exhibition.

MATERIAL PALETTE

The Veil" is a significant theme in the Persepolis book as it represents the wearing of a Hijab by Muslim women as a sign of modesty and privacy. The Veil also came to represent the oppression and division that arose during the Iranian Revolution. The linen material is similarly used to represent division and the sheer quality of it is meant to allow the audience to restrictively see the other side of the exhibition. Vinyl is used for the pages of the life-sized books as a way for the audience to immersively flip through it. The material is sturdy enough to provide structure while also being lightweight to represent fluidity.

COLOR PALETTE

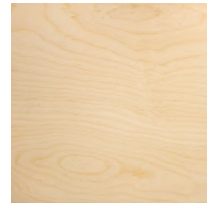
The use of the White Dove paint on the majority of the exhibition's walls is intentional in order to replicate paper. With books being the major emphasis of the exhibition, an off-white color is used to draw attention to this and influence the audience to view the walls as pages that tell a story. Onyx, a dark gray color, paints the interiors of the maze-like walls in the Maus section to create a darker ambiance as a grave, solemn mood is associated with the events of the Holocaust. The drastic change from bright white walls to a darker grey causes the audience to truly engage as they enter a new space. Within this space, there are also walls of red paint. This is meant to symbolize the danger, intense violence, anger, and graphic events represented in Maus.

M-1



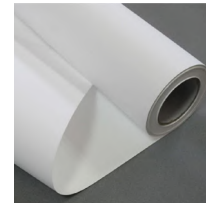
Plaster
Wall Surfaces

M-2



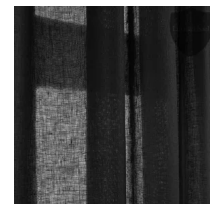
Birch Plywood
Wall Surfaces

M-3



Vinyl
Book Pages

M-4



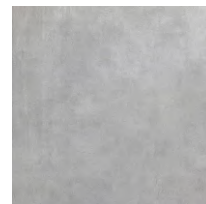
Semi-Sheer Linen
Wall Surfaces

M-5



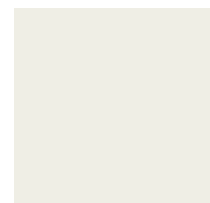
Fabric
Furnishing

M-6



Polished Concrete
Flooring

P-1



Benjamin Moore
White Dove OC-17

P-2



Benjamin Moore
Red 2000-10

P-3

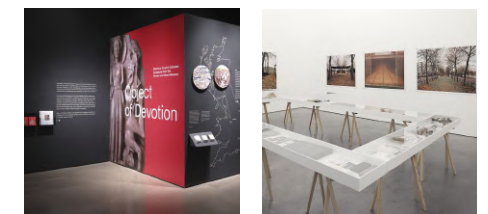
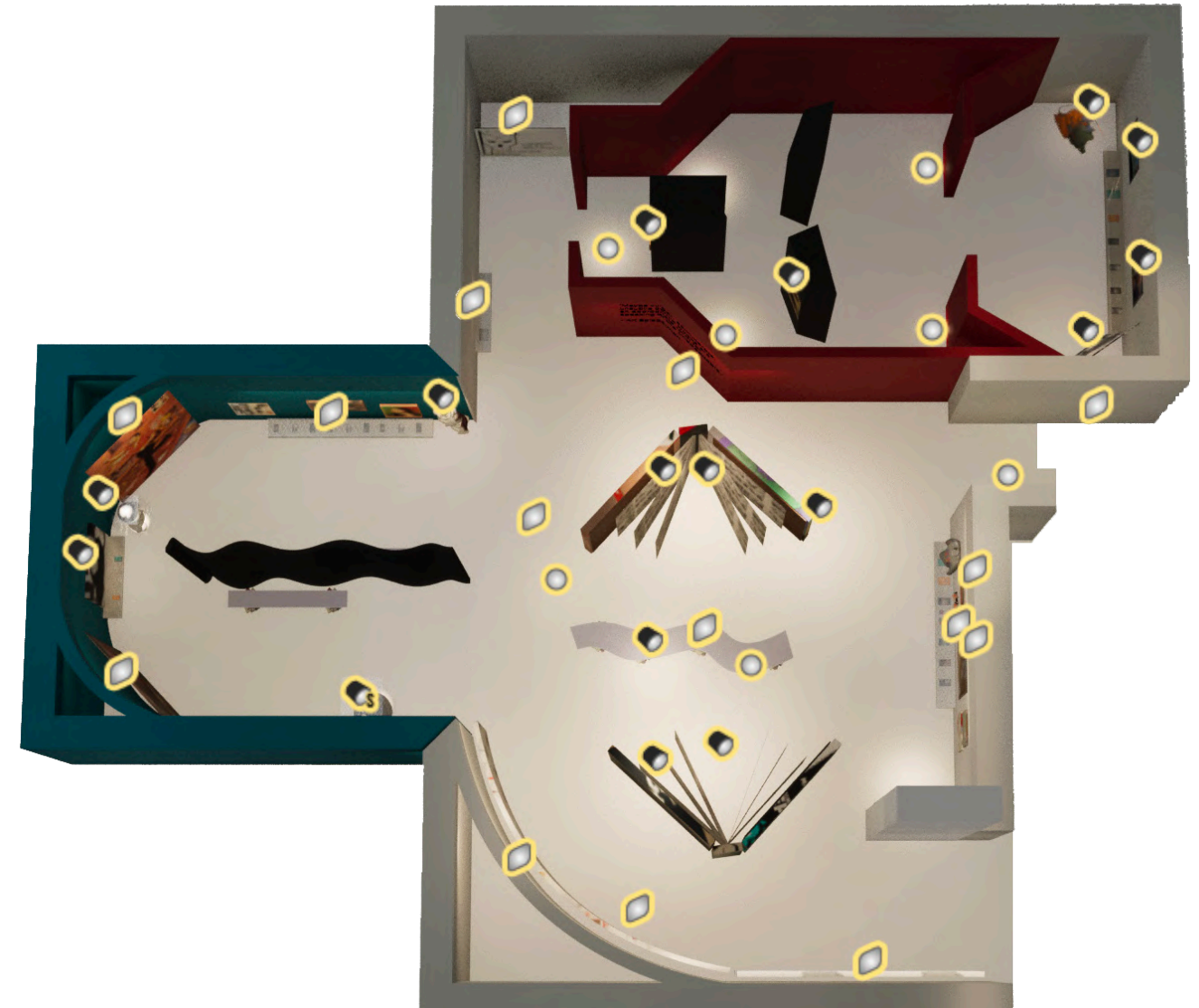


Benjamin Moore
Onyx 2133-10

P-4



Benjamin Moore
Bermuda Turquoise 728



REFERENCE IMAGES

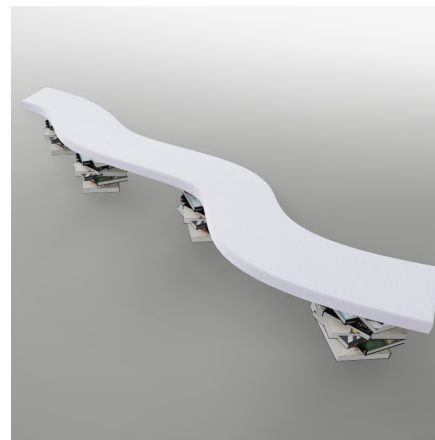
The life-size books of the Banned Books Exhibition draw inspiration from the black and white style graphic frames of the left image. The simple white walls, concrete floors, and light wood shown in the left and rightmost images match the minimalism of the overall exhibition. The use of dark lighting as well as the black and red colors is similar to that planned for Maus.

Exhibition furniture

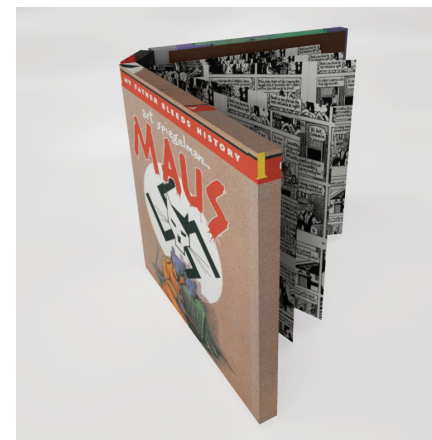
The large curved bench placed in between the oversized books serves to create a contrast between it and the ridged books while also reflecting the curves in the walls. The fluid unorderedly nature serves to represent the imagination created when reading.

The straight benches in Persepolis create a resting place for reflection when viewing the potentially distressing or saddening content with the muted off-white serving to sooth the mind.

Our display cases are minimal in design to let the work inside shine and emphasize its value as well as remove any potential barriers by removing the casing revealing instead the four legs of the display.



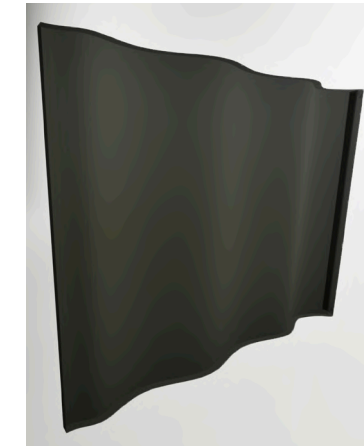
Curvy Bench
Dimensions: 22" x 35" x 198"
Cotton fabric, ply wood, and reused books, White Satin, 2067-70
1
UNFOLD



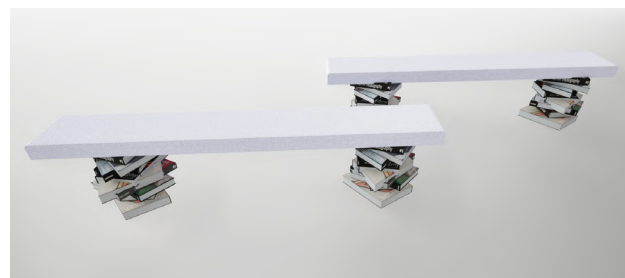
Large Scale MAUS Book
Dimensions 96" x 84" x 48"
Plywood, Vinyl
UNFOLD



Large Scale PERSEPOLIS Book
Dimensions 96" x 84" x 48"
Plywood, Vinyl
UNFOLD



PERSEPOLIS VEIL
Dimensions 108" x 144" x 3"
Semi-Sheer Linen
UNFOLD



Straight Bench
Dimensions 22" x 19" x 120"
Cotton fabric, ply wood, and reused books, White Satin, 2067-70
2
PERSEPOLIS



Top-View Display Case
Dimensions 38" x 7" x 230"
Ply wood, Chantilly Lace OC-65
1
MAUS and PERSEPOLIS



Top-View Display Case
Dimensions 38" x 7" x 96"
Ply wood, Chantilly Lace OC-65
1
MAUS AND PERSEPOLIS

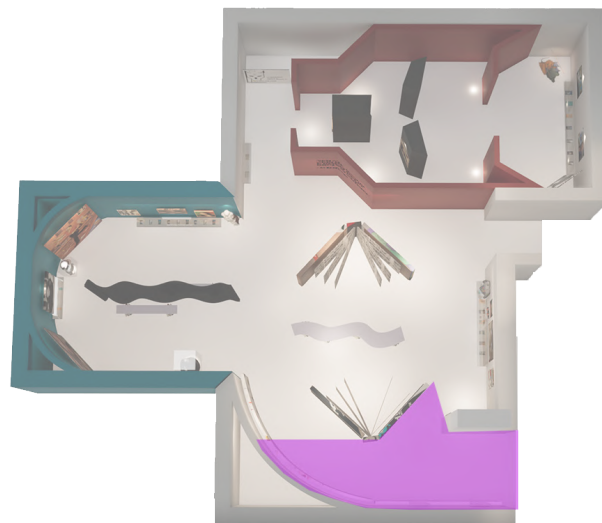
Typical Exhibition Views

EXHIBITION VIEW - Untold

This introduction serves as a gateway into the exhibition, the curved walls acting as a guiding passage into the space. This is an important section as it provides context as to what the rest of the exhibition will be about. The lighting is even and allows the viewer to read and observe the prints on the walls.

Timeline about the writing of Persepolis and Maus, as well as when they were banned

Map showing where laws about banning literature exist

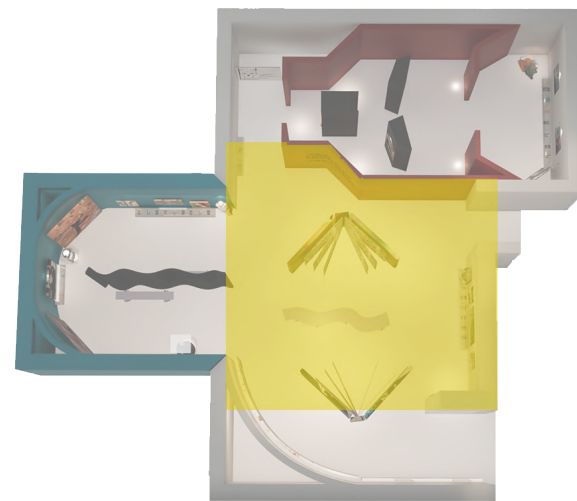


Typical exhibition views

EXHIBITION VIEW - Unfold and Call to Action

The center of the exhibition is the "Unfold" section which displays two large-scale size versions of Maus and Persepolis. In between these books is a bench with legs made out of books for viewers to sit and read the large novels. Furthermore, the Call to Action section, or the final area that viewers can exit the exhibition through, is only accessible if viewers pass through the books. The juxtaposition of the large books, the quote, and the Call To Action section all evoke the central theme of the exhibition, which is to inspire viewers to think more critically about banned books. Spotlight lighting above the books creates a more moody, darker feel while still highlighting the pages so people can read.

A quote on the wall from Art Spiegelman about the importance of literature being "unsettling"



The Call To Action section displaying other banned books and other art and commentary on banned books.

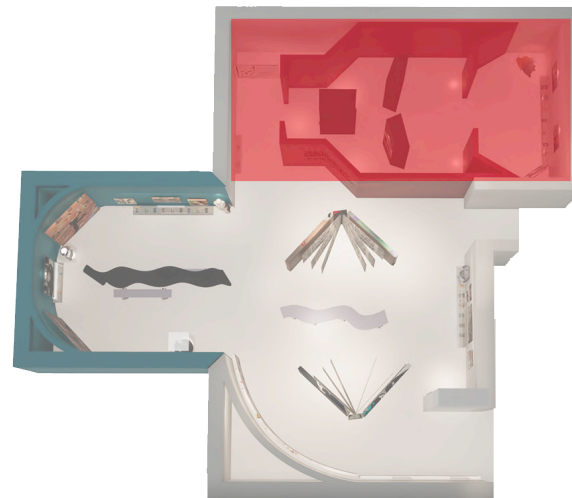


Typical exhibition views

EXHIBITION VIEW - Maus

This section has a more creative layout directly inspired by the artwork of Maus. While still following the standards of ADA regulations, the space is designed to be small and confining with darker lighting compared to the rest of the exhibit. When entering the space, there is lighting on the floor to ensure people won't fall or run into the artwork and there is also a spotlight lighting on the pieces to ensure visibility. The red and black of the walls are derived from the propaganda posters used during the Holocaust to incriminate the Jewish people. Overall, the layout is designed to make the viewer feel more "mouse-like" and small to help immerse them into the exhibition.

Sign that warns the viewer of the small space they are entering, but also showcases how the layout is inspired by the character design from Maus.



Very back of the space showing image of Art Spiegelman, his personification as a Maus character and statues of characters from the book to further immerse the viewer



A closer perspective of what it would be like to enter directly into the space

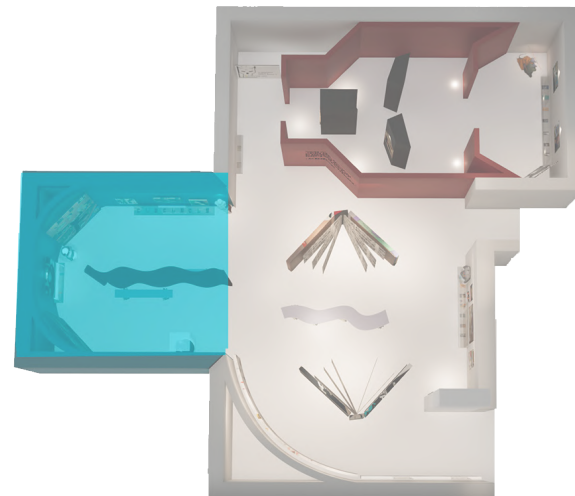


Typical exhibition views

EXHIBITION VIEW - Persepolis

Also drawing from the themes of the book, this section uses the imagery of the veil to create a separation in the space. "The Veil" is also the name of the first chapter of the book, so readers who are familiar with the novel or viewers who have interacted with the large-scale book of Persepolis will understand the context. The way the pieces are positioned also reflects the divide where one side shows magazines from before the Iranian Revolution while the other side shows the Revolution itself. In the center split is the author of Persepolis, Marjane Satrapi, to reflect one of the novel's primary themes which is the division of identity and coping with feeling split in between cultures and ideas. The lighting here uses more general area lighting for visibility and to allow for the dark fabric to stand out more.

Glass case containing the chador, meant to represent religious devoutness and cultural identity



The "Veil" meant to create division within the space to reflect the tumultuous nature of the Iranian Revolution and the basis of Persepolis

Marjane Satrapi, the author of Persepolis



Phase 4
Visual Language and Graphic Identity

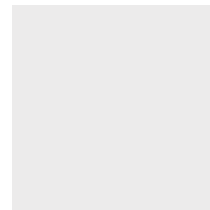
Exhibition graphics palette

GRAPHICS PALETTE

Our graphics palette reflects the serious themes of book bannings and the capability of graphic novels to cause controversy. The minimalist use of colors combined with intense font and fire imagery combine to create a united message about censorship and the importance of words. It also creates a sense of mystery and intrigue by giving enough information to inform the viewer, but not too much to invite them to find out more for themselves.

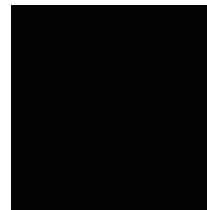
PRIMARY COLORS

G-1



#e7e6e6

G-2



#040404

G-3



#680911

SECONDARY COLORS

G-4



#ffcf3

The color palette is distinct and simple, primarily drawing inspiration from the layout of printed text and the colors used to illustrate in graphic novels. The secondary color serves to offset the white of the page texture so that it stands out toward the bottom where the burn effect occurs.

GRAPHIC TREATMENT FOR EXHIBITION TITLE



The strict, black font matches the intense themes of the exhibition and its content, as well as being legible from far away. The paper texture and the play on words highlight the theme of banned graphic novels being primarily banned for depicting violence.

KEY EXHIBITION PROMOTION IMAGE



Object number 059

Greg Locke Tennessee Book Burning, 2022
Tyler Salinas, Photograph, 20" x 15"

While our graphic design doesn't directly show this piece, it emulates the fiery nature of it through the bottom half of the page texture being burned.

JAF Facit Bold

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**
abcdefghijklmnopqrstuvwxyz

JAF Facit Semi Bold

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**
abcdefghijklmnopqrstuvwxyz

JAF Facit Regular

ABCDEFGHIJKLMN**OPQRSTUVWXYZ**
abcdefghijklmnopqrstuvwxyz

Facit is a sans serif that gave the boldness and the consistent line weight that best showcased the feelings of importance and seriousness we wanted to create through it. It reflected the style used in 20th century propaganda posters in their use of sans serif but also capital letters.

manetti shrem
museum

EXISTING MUSEUM LOGO

The Mantetti Shrem logo but in black to match our color palette

Typical promotion graphics / exterior in-situ

Bus Kiosk

The banner draws the viewer in with its bold letter and its phrasing. The overall graphic design pulls from censorship of documents by the government where black ink is put over the parts that are not approved to be seen-- in this case giving a frame for our title. It serves to mirror the content in the exhibition of censored graphic novels. Because we wanted censorship to be the main focus of our exhibition we reflected that with the boldness and large size of the graphic and by including all the information within it since the censorship is all-encompassing. Keeping the color minimal is pulling from book print being in black and white and the pop of red seeking to divert from that bringing attention to it as an outlying/misplaced word in the classic phrase of "warning graphic content". The burned edges shown serve to directly represent book burnings often done by those who want to censor the books we are highlighting in our exhibition.

"@" symbol size: the difference in size from the text around it gave a better balance



Bus Kiosk in Facit bold with sizes 400pt and 200pt

The textured paper emphasizes the physical nature of the content that will be in the exhibition

Bringing in the "Manetti Shrem" twice first gives cohesiveness to the bold graphic but then reinforces the location through the actual logo in a large size

Typical promotion graphics / exterior in-situ

Street Banner, Bookmark, and Street Sign

They all keep the same design as the bus kiosk and just rearrange the layout to best fill the space to still reflect the power and size of censorship. As for the reason for using the same design, it creates a cohesiveness and association with the exhibition across different media since it's such a graphic and bold statement.



Bookmark version of the street banner



Street banner in Facit bold with size 430pt

The design is adjusted for the splitting up of the banners to read top down as opposed to across for ease of understanding

Enlarged logo to emphasize the location to those passing by

Typical exhibition graphics / interior in-situ

The introduction title and text are paired together at the very beginning of the exhibition to provide context. It is placed outside of the actual exhibition so that multiple people can read it at once. The graphic design is very similar to the graphics used for outside advertising to create a unified identity. However, the Title Treatment and Introduction Text are printed out onto actual sheets of paper to begin to make the viewer feel like they are walking into the novels themselves. The paper makes the Title and Text pop out from the wall and gives it a visual 3-D effect.



EXHIBITION TITLE TREATMENT AND INTRODUCTION TEXT: 20' x 12' and 20' x 7', Paper, Printed

Entrance of the exhibition, the Title Treatment and Introduction Text are right next to it

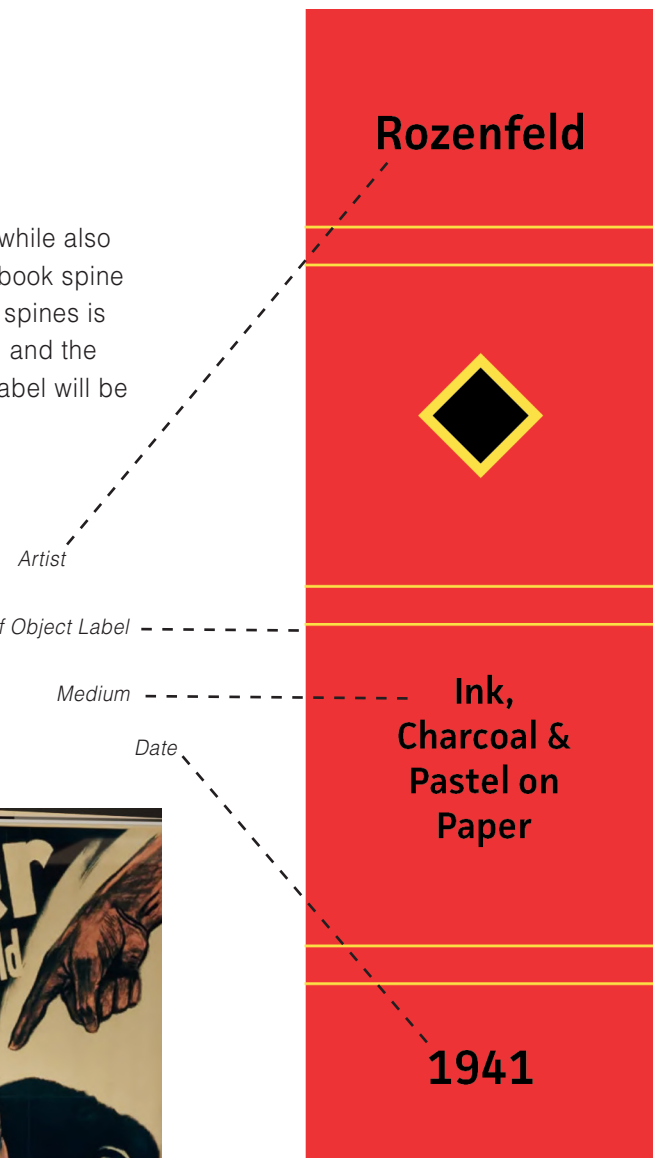


Typical exhibition graphics / interior

The object labels use colorful graphics designed to draw the audience in to read a synopsis of the work while also being simple enough to not distract from the object itself. On the right side of each label is the form of a book spine which highlights the artist, medium, and date, read from top to bottom. The pop of color from these book spines is on theme with each section. Maus will have a vivid red color, Persepolis will have a dusty turquoise color, and the Introduction as well as the Call to Action will have a light brown color for the book spine graphics. Each label will be printed on vinyl paper and mounted on foam board placed adjacent to its corresponding object.



Example of a piece from the Maus Section



Staging Point

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non vproident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Tyler Salinas

◆

Photograph

2022

Tennessee Book Burning

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non vproident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Kazim Chalipa

◆

Print Media

A Great Day

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non vproident, sunt in culpa qui officia deserunt mollit anim id est laborum.

**Appendix:
Best Precedence Inspiration
About the Designers**

Best precedence inspiration

Inspiration was drawn from the creative work of other museum exhibitions and pop-up displays related to the topic of books and graphic novels. A common theme valued amongst these exhibitions and reciprocated into Warning: Graphic Novels was a simplicity of colors and form to highlight the content itself. Black for ink and white for paper represent the feel of the space as viewers begin to imagine the experience of walking through a book.



LIKEarchitects, Salvador Dali Exhibit, Pup Up Mall, 2015, Lisbon, Portugal, <https://architizer.com/projects/salvador-dali-temporary-museum/>



Ryusuke Nanki, Toraya Exhibition: The Principles of Wagashi, Tokyu Plaza Omotesando Harajuku, 2019, Tokyo, Japan, <https://www.gooood.cn/toraya-exhibition-the-principles-of-wagashi-by-ryusuke-nanki.htm>



Marina Rauchenbacher, Narrating Violence. A Comic-Exhibition, Sigmund Freud Museum, 2023, Vienna, Austria



Nikki, Banned Books Week, Library Display, 2015, <http://fluorescentbeigeblog.com/2015/09/28/library-display-banned-books-week/>



Some Place Studio, Uncanny Values: Artificial Intelligence and You, Museum of Applied Arts, 2019, Vienna, Austria, <https://www.archdaily.com/919539/uncanny-values-artificial-intelligence-and-you-exhibition-some-place-studio>



Paul Gravett, MANGASIA: Wonderlands of Asian Comics, Barbican Centre, 2017, London, England, <https://www.creativeboom.com/inspiration/pentagram-creates-visual-identity-for-barbicans-mangasia-wonderlands-of-asian-comics/>



Leonard Marcus, Building Stories, National Building Museum, 2024, Washington, D.C., <https://www.archpaper.com/2024/01/building-stories-national-building-museum-book-and-building-design/>



Dean Ebben, Walls Speak: The Narrative Art of Hildreth Meiere, Museum of Biblical Art, 2011, New York, NY, <https://www.ginafuenteswalker.com/p-h-o-t-o-g-r-a-p-h-e-r/-museums-galleries/>



Wieden + Kennedy HBO, The Inspiration Room, Lafayette Event Space, 2019, New York, NY, <https://www.bizbash.com/production-strategy/experiential-marketing-activations-sponsorships/media-gallery/21061291/hbo-womens-history-month>

About the designers

Faith Arnett is a double major student in English and Design, with her Design emphasis in Product and Exhibition Design. Her interests are primarily in the art of storytelling and how we can use more than one kind of medium to tell an impactful narrative. She has always been fascinated by clothes, books, museums, and other areas of design that are focused on telling a story that utilizes limited time and space in a meaningful way. Notable work includes her exhibition “Filipino-American Laundry” at the 34th URSCA Conference which aimed to showcase Filipino design and challenge stereotypes associated with third-world countries.

Nicolette Gruber is an undergraduate student finishing up her B.A. in Design who calls Orange County, California, home. Originally starting as a fashion major in community college, Davis gave her the chance to explore beyond that as her interest in design remains vast from graphic to textile to scenic design. She loves designing for physical environments with her most recently serving as a lead set designer for the theater department’s production of the Laramie Project. Further, she has a passion to use design as a tool to advocate for various topics she feels are important.

Emily Le is a third-year student at UC Davis, majoring in Design with an emphasis in Interior Architecture and a minor in Sustainability. Growing up in and watching the dynamic setting of California’s Bay Area has pushed her to draw inspiration from the ever-changing environment. Enthusiastic about the transformative process of spaces, she is passionate about crafting unique experiences for others. Aspiring to contribute to a more eco-conscious future, she is eager to dive deeper into the realm of interior architecture and its intersection with sustainability in the built environment.



Faith Arnett



Nicolette Gruber



Emily Le