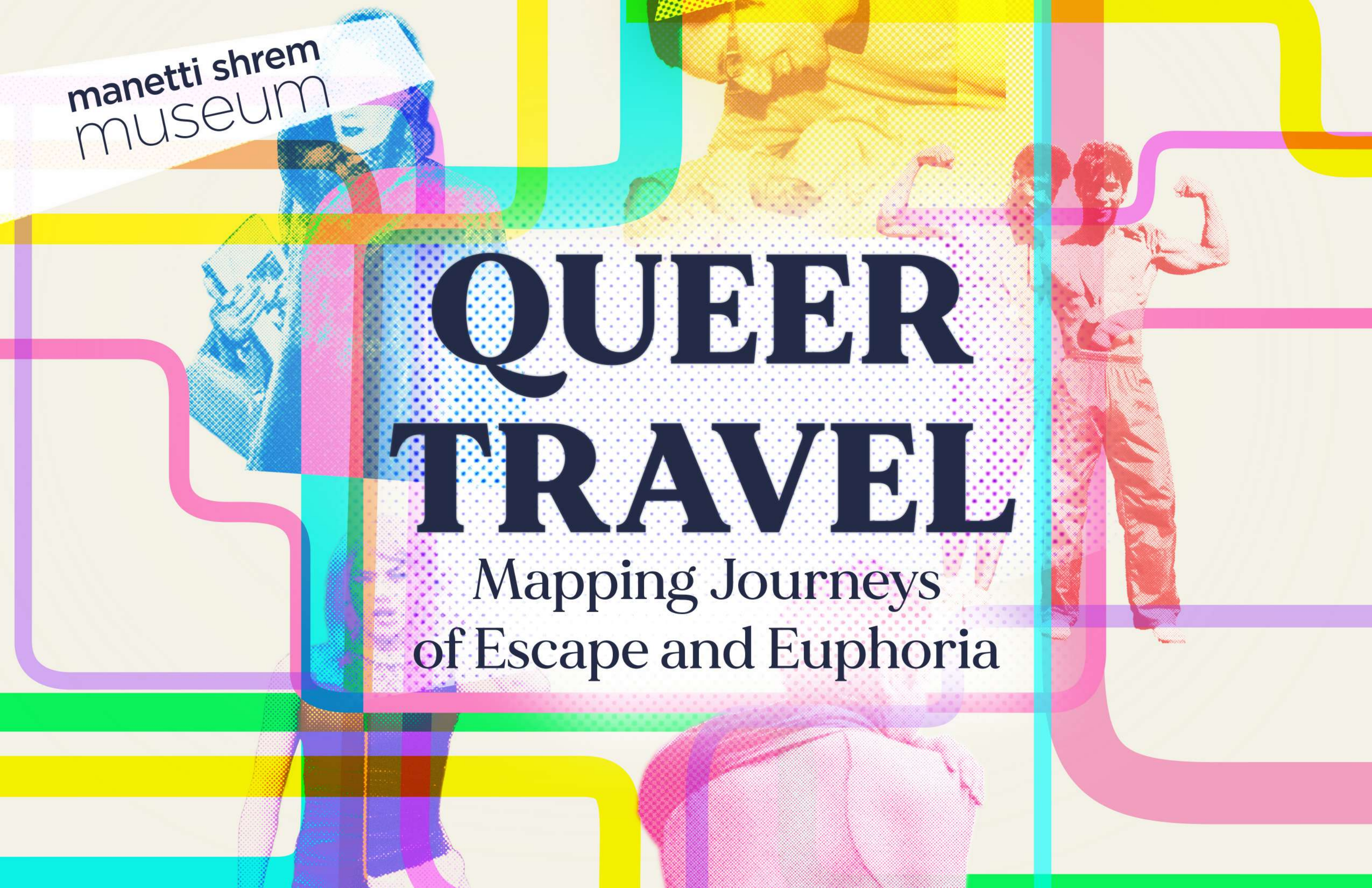


manetti shrem
museum

QUEER TRAVEL

Mapping Journeys
of Escape and Euphoria



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Big Idea

Seldom acknowledged or considered in mainstream culture, queer travel occupies many different physical and mental spaces and occurs for reasons spanning necessity to desire.

Phase 1
Exhibition Content and Development

Exhibition overview

Queer folks have existed for longer than historians have called queer couples “best friends.” For even longer, Queer Travelers have explored the globe in search of safe legal and medical aid, love, and community. With the U.S. government stepping back from progressive queer legislation and policy, “Queer Travels: Mapping Journeys of Escape and Euphoria” aims to humanize and illustrate the nuances of what it’s like to travel as a queer person through five intersecting themes: Legal, Medical, Family, Community, and Pleasure. We hope queer audiences will find a sense of belonging, connection, and joy from the shared experiences depicted in our exhibit, and for general audiences to develop a deeper sense of empathy for the Queer Traveler.

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

DATE: April 8–June 30, 2025

AUDIENCE: LGBTQ+ Community and Allies, those who enjoy history, those who enjoy queer history, those who love to travel

LOCATION: Temporary exhibition spaces

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

NUMBER OF OBJECTS: 86

RETAIL AREA: Small Lobby Space

MERCHANDISE: Stickers, Pins, Bandanas, Carabiners, Posters, Postcards, Small Prints, Local Artwork

INTERPRETIVE ELEMENTS: Exhibition Texts, Object Labels, Navigational Signage, Graphic Elements

PROMOTION: Banners, Stickers, Bus Stop Ads, Social Media Posts

SECURITY: Medium/High Risk due to sensitive content of identities and original queer artifacts

Exhibition themes

Introduction

An overview is located in the lobby, allowing visitors to get a basic understanding of what to expect from the exhibit through signage. Here, people can access local resources relating to queer travel and purchase merchandise pertaining to the exhibition’s themes. A dotted path on the ground guides visitors to the different themes of the exhibition.

Legal

Introducing visitors to the global systems and oppression queer folks face gives context to visitors who don’t understand the full intention of the queer liberation movement. This theme highlights maps, legal documents, and personal perspectives from Queer Travelers looking to escape persecution and violence to live as their authentic selves in new locations.

Medical

A smooth transition of exhibition items relating to both the previous theme and this theme leads visitors to the Medical theme. Visitors can learn about Queer Travelers and their stories seeking out gender reaffirming care and general medical aid they don’t safely have access to in their home locations. This theme features maps interpreting global medical laws, geological safety ratings, documents, photographs, and periodicals relating to safe medical locations and surgeons.

Family

The Queer Traveler isn’t necessarily alone; this theme utilizes photographs to highlight the joys people experience by travelling across the world with loved ones and chosen family. It also features families who turn to international adoption and surrogacy to grow their families.

Community

A smooth transition of exhibition items relating to both the previous theme and this theme leads visitors to the Community theme. This area prioritizes the Queer Traveler aiming to experience a sense of community in a new location, whether it be through resource centers or queer-centric events.

Pleasure

Low lighting and soft music provide visitors with the perfect atmosphere in which to learn about queer bar and club culture, queer hookup culture, queer-centric travel agencies and trips, as well as the precautions queer people generally take when traveling for pleasure. Here, safe sex resources from on-campus resource centers will be available to visitors.

Cool Down

A small area is available for visitors to sit and reflect on the exhibition on their own and with fellow visitors.

Exhibition object list

EXHIBITION OBJECTS: Objects include photographs, legal documents, maps, and other cultural artifacts. Most objects will be requested from pre-existing collections and galleries owned by queer activist groups, historians, and travel agencies. These various groups will also be offered the chance to promote their own services and resources (i.e. handouts, links, and vacation deals). The remaining objects will either be purchased or commissioned. So objects from formal institutions (i.e. historical collections, legal documents, etc...) will be obtained via museum loans, and objects from commercial vendors will be obtained via private loans.



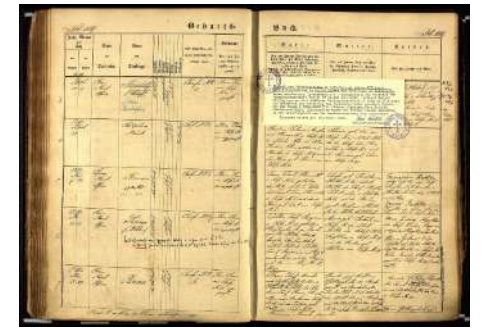
001. Christine Jorgensen Arrives at New York Idlewild Airport, 1953, Courtesy of Christine Jorgensen, Photograph, 8" x 10"



002. Christine Jorgensen boards an airplane, 1953, The Everett Collection, Photograph, 7" x 5"



003. Dora Richter, 20th C., Unknown, Photography, 6" x 4"



004. Dora Richter's Baptism Records, 1/28/1946, Catholic parish office of Seifen, Record Book, 11" x 8.5" x 1"



005. Ex-Paratrooper Returned to U.S. As Woman After Surgery in Holland, 11/8/1954, United Press, Boston Traveler, Newspaper Clipping, 5" x 5"



006. Family Tree Clinic Trainee Handouts, 10/25/2024, NPR, Digital Image, 6" x 4"



007. Various Doctors and Surgeons, '70s - '90s, Unknown, Paper, 11" x 8.5"



008. Equality Maps: Transgender Healthcare 'Shield' Laws, Accessed 2025, Movement Advancement Project, Digital Image, 7" x 6"



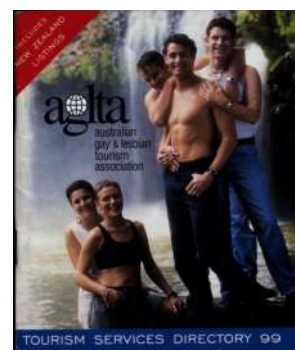
009. November 17th, November 2017, Charley Dean Sayers, Photograph, 9" x 12"



009. November 17th, November 2017, Charley Dean Sayers, Photograph, 9" x 12"



010. Surgery in Bruxelles, April 1994, The Transsexual Voice, Paper, 11" x 8.5"



011. AGLTA Tourism Services Directory 99, 1999, The Australian Gay & Lesbian Tourism Association, Guide, 6.87" x 4.25" x 0.25"



012. Best in Swimsuit, 1999, Courtesy of Geena Rocero, Photograph, 12" x 10"



013. Bombay Dost (Volume 7), 1999, Bombay Dost, Magazine, 11" x 8.5" x 1"



014. Holiday At Sea, 1998, The Society for the Second Self, Inc, Brochure, 9" x 12" x 0.015"



015. Café 't Mandje, Unknown, Unknown, Photograph, 1.5" x 3"



016. Christopher Street Liberation Day March, 6/28/1970, Unknown, Photograph, 7" x 12"



017. Christopher Street Liberation Day March, 6/28/1970, Unknown, Photograph, 7" x 12"



018. Copenhagen Europride '96, June 1996, Copenhagen Pride Association, Poster, "11 x 8.5"



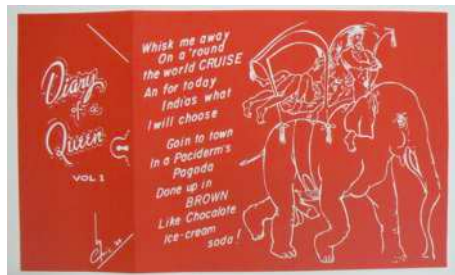
019. Copenhagen Europride, June 1996, Copenhagen Pride Association, Pamphlet, 17" x 11" x 0.25"



020. 3 Reasons To Visit The Hiking Trails of Darlington Provincial Park, 4/8/2020, Ryan Thomas Woods, Photograph, 9" x 5"



021. Das Frauenhotel: artemisia, 1980 - 1994, Das Frauenhotel: artemisia, Pamphlet, 17" x 11" x 0.015"



022. Diary of a Queen Vol. 1, 1969, "Chic", Flyer, 9" x 12" x 0.015"



023. Gay Games Dog Tags, 2006, Gay Games Organizers, Metal Tag, 2" x 1" x 0.125"



024. El Hábito and Las Reinas Chulas, 2019, Unknown, Photograph, 2" x 2.8"



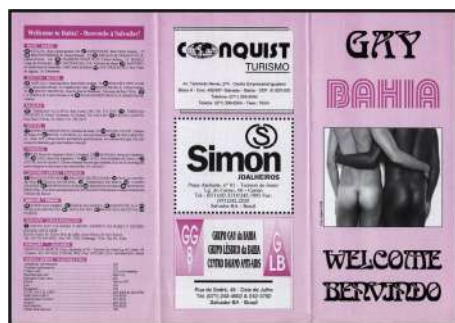
025. Fantasia Fair Brochure 1987, 1987, Fantasia Fair Ltd., Brochure, 9" x 12" x 0.015"



026. fish-tank: take the plunge every saturday, 1973 - 2010, the ice box, Pamphlet, 8.5" x 3.67" x 0.015"



027. Friday Night, 1977, curated by Charlie Cauchi and Romeo Roxman Gatt, Wall of Posters, 60" x 72" x 4"



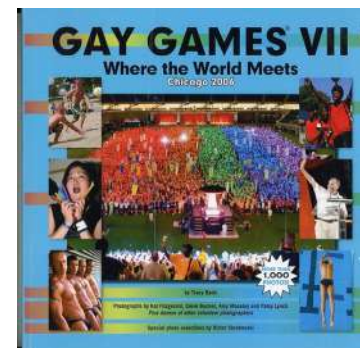
028. Gay Bahia, 1979 - 2001, Grupo Gay da Bahia, Grupo Lésbico da Bahia, Centro Baiano Anti-Aids, Pamphlet, 11" x 8.5" x 0.015"



029. Gay Egypt: Safe for LGBTQ+ Travelers?, 1/29/2024, Stefan and Sebastien - Nomadic Boys, Digital Image, 8" x 3.5"



030. Gay Egypt: Safe for LGBTQ+ Travelers?, 1/29/2024, Stefan and Sebastien - Nomadic Boys, Photograph, 5" x 9"



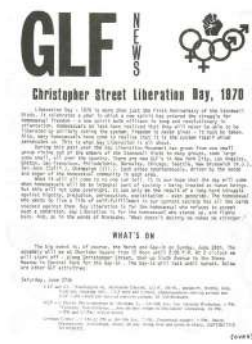
031. Gay Games VII: Where the World Meets, 2006, Tracy Balm, Book, 8.5" x 8.5" x 0.5"



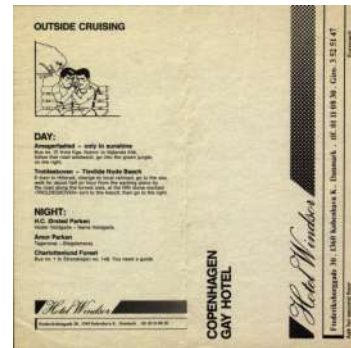
032. Gay Guide Berlin, 2017, Siegegssäule, Pamphlet, 12" x 18" x 0.015"



033. Gay Slovenia - Globetrotter Guys, 6/8/2021, The Globetrotter Guys, Photograph, 8" x 8"



034. Christopher Street Liberation Day, 1970, June 1970, Gay Liberation Movement, Scanned Document, 11" x 8.5"



035. Copenhagen Gay Hotel: Hotel Windsor, 1982 - 2001, Hotel Windsor, Pamphlet, 7" x 7"



036. Italy Pride, 6/15/2024, Matteo Secci/LaPresse via AP, Photography, 24" x 36"



037. Kirsten & Katherine, 8/27/2024, Wilderpines Elopement, Poster, 17" x 11"



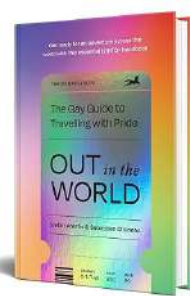
038. Ladies Touch: Dance, Explore, Be, 2020s, Ladies Touch, Nubra Fasari, Photograph, 8" x 12"



039. Lesbian Stockholm: The Ultimate Travel Guide, 4/3/2023, Maartje - Once Upon a Journey, Photograph, 5" x 9"



040. Man and Woman with Medals on the Field, June 1986, Gay Games Organizers, Photograph, 12" x 9"



041. Out in the World, 5/14/2024, Stefan Arestis & Sebastien Chaneac, Book, 8.94" x 6.38" x 0.67"



042. Retreat 94: A Family Portrait, 1986 - 2012, Asian Pacific Lesbians & Gays, Inc, Pamphlet, 11" x 8.5"



043. Salty Travels: Cartagena, December 2022, Salty Travels, Photograph, 8" x 12"



044. Pride Scotland, 1995, Unknown, Poster, 11" x 8.5"



045. The Stonewall Inn, 2016, Unknown, Photograph, 36" x 48"



046. Takarazuka Grand Theater, Unknown, Takarazuka Revue, Photograph, 2" x 3"



047. Ticket Stubs and Queer Archiving, 1972 - 1973, Gregg Blachford, Digital Scan, 36" x 24"



047. Ticket Stubs and Queer Archiving, 1972 - 1973, Gregg Blachford, Digital Scan, 36" x 24"



048. Two Women Embracing, June 1986, Gay Games Organizers, Photograph, 9" x 12"



049. Casa Susanna Collection at the AGO, 1960s, Art Gallery of Ontario, Photograph, 4" x 3"



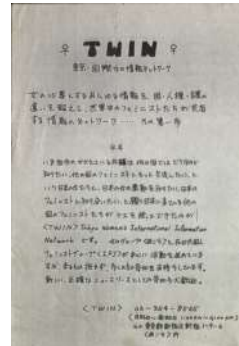
050. Other People's Photographs: Cindy Sherman's Found Albums and Scrapbooks, 1960s, Cindy Sherman Collection, Scrapbook, 11" x 8.5"



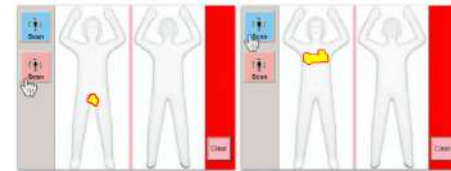
051. Crossing Borders Toronto 1998, March 1998, International Foundation for Gender Education, Brochure, 4" x 9" x 0.015"



052. Stonewall Flags, June 1994, Stonewall 25 Organizers, Flags, 4" x 6.5" x .1"



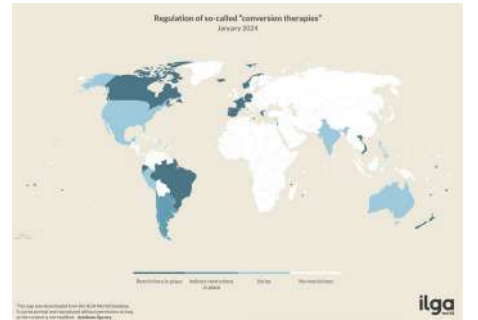
053. Twin, 1987 - 2012, Tokyo Women's Information Network, Flyer, 11" x 8.5"



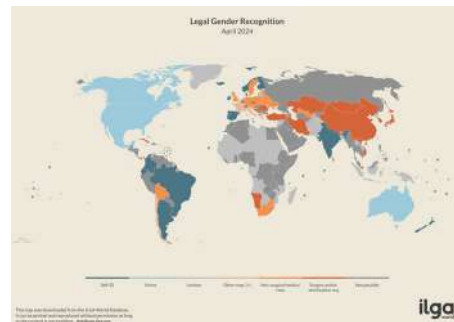
054. "Anomalies", 2016, Dr. Cary Gabriel Costello, Digital Image, 9.3" x 16.6"



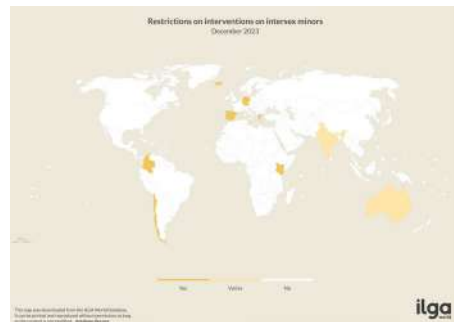
055. Casa Susanna Documentary, 2022, Sebastian Lifshitz, Documentary Trailer, 9.3" x 16.6"



056. Regulation of So-Called "Conversion Therapies", 5/7/2024, ILGA World, Digital Image, 58.8" x 104.5"



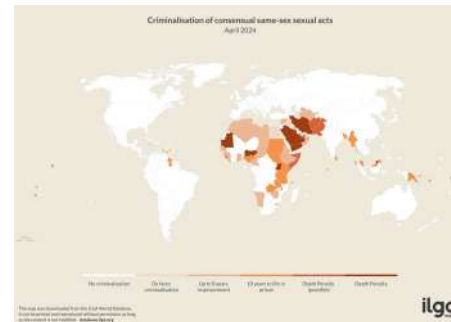
057. Legal Gender Recognition, 5/7/2024, ILGA World, Digital Image, 58.8" x 104.5"



058. Restrictions on Interventions on Intersex Minors, 5/7/2024, ILGA World, Digital Image, 58.8" x 104.5"



059. Legal Recognition of Same-Sex Couples (Marriage Equality and Civil Unions), 5/7/2024, ILGA World, Digital Image, 58.8" x 104.5"



060. Criminalisation of Consensual Same-Sex Sexual Acts, 5/7/2024, ILGA World, Digital Image, 58.8" x 104.5"



061. LGBT Asylum, Unknown, LGBT Asylum, Photograph, 24" x 36"



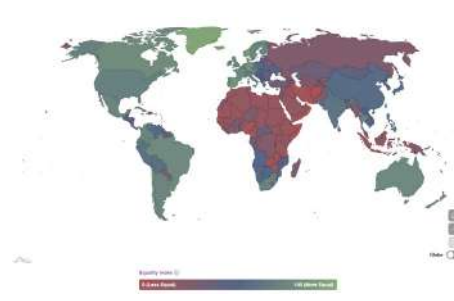
062. Dr. Cary Gabriel Costello, 2017, Abschaefter, Printed on Canvas, 36" x 24" x 1"



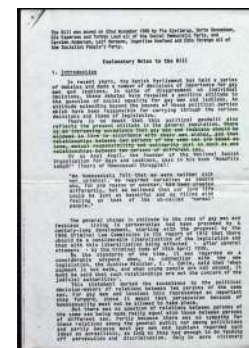
063. Egypt Jails 23 in Gay Sex, 11/15/2001, Lesbian Herstory Archives, Newspaper, 3" x 2"



064. Egil & Axel Axlil, 1989, Francis Joseph, Photograph, 24" x 36"



065. Equality Index Map, Accessed 2025, EqualIndex, Digital Image, 9" x 12"



066. Explanatory Notes to the Bill, 1988, Danish Parliament, Legal Document, 11" x 8.5"



067. Joe Wong, 4/3/2015, Athit Perawongmetha, Photograph, 8" x 12"



068. LGBTQ+ Protestors, Myanmar, 2021, Naing Lin Soe--Polaris, Photograph, 24" x 36"



069. Purple Roofs – Directory of LGBTQ+ Welcoming Accommodation, Accessed 2025, Purple Roofs, Digital Image, 7" x 8"

070. Sasha Costanza-Chock, Ph.D., Unknown, Caydie McCumber, Printed on Canvas, 36" x 24" x 1"



071. The LGBT Asylum Project, Unknown, The LGBT Asylum Project, Photograph, 24" x 36"



072. Tiffany, 3/10/2011, Edgard Garrido, Photograph, 8" x 12"



073. From Jamaica to Canada - Elton's Story, 6/11/2019, Rainbow Road, YouTube Video, 9.3" x 16.6"

074. Solidarity In Pride: Jannat's Story, 6/13/2024, Rainbow Road, YouTube Video, 9.3" x 16.6"



075. An LGBTQ family in New York during Pride, June 2019, Viviane Moos, Photograph, 9" x 12"



076. An LGBTQ family in Paris, June 2020, Bruno De Hogues, Photograph, 9" x 12"



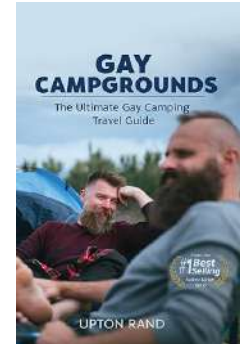
077. Argentinian couple with their new baby, 2012, Juan Mabromata, Photograph, 9" x 12"



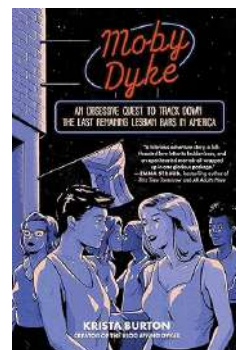
078. Mauro and Juan Carlos with their family, 2011, STRDEL, Photograph, 9" x 12"



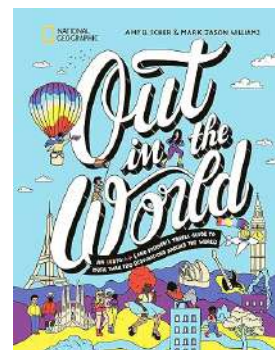
079. Design Justice: Community-Led Practices to Build the Worlds We Need, 3/3/2020, Sasha Costanza-Chock, Ph.D., Book, 9" x 6" x 1"



080. Gay Campgrounds, 11/23/2024, Upton Rand, Book, 8.5" x 5.5" x 0.39"



081. Moby Dyke, 5/4/2024, Krista Burton, Book, 8.38" x 5.5" x 0.8"



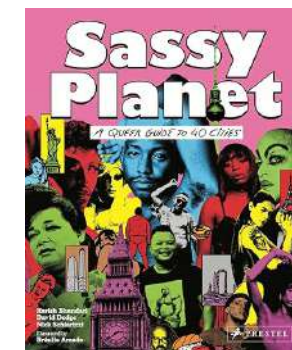
082. Out in the World, 5/7/2024, Amy B. Scher, Mark Jason Williams, Book, 9.44" x 7.36" x 0.93"



083. The Pride Atlas, 5/2/2023, Maartje Hensen, Book, 9.3" x 6.95" x 1.4"



084. An Opinionated Guide to Queer London, 9/27/2023, Frank Gallagher, Book, 6.35" x 4.5" x 0.7"

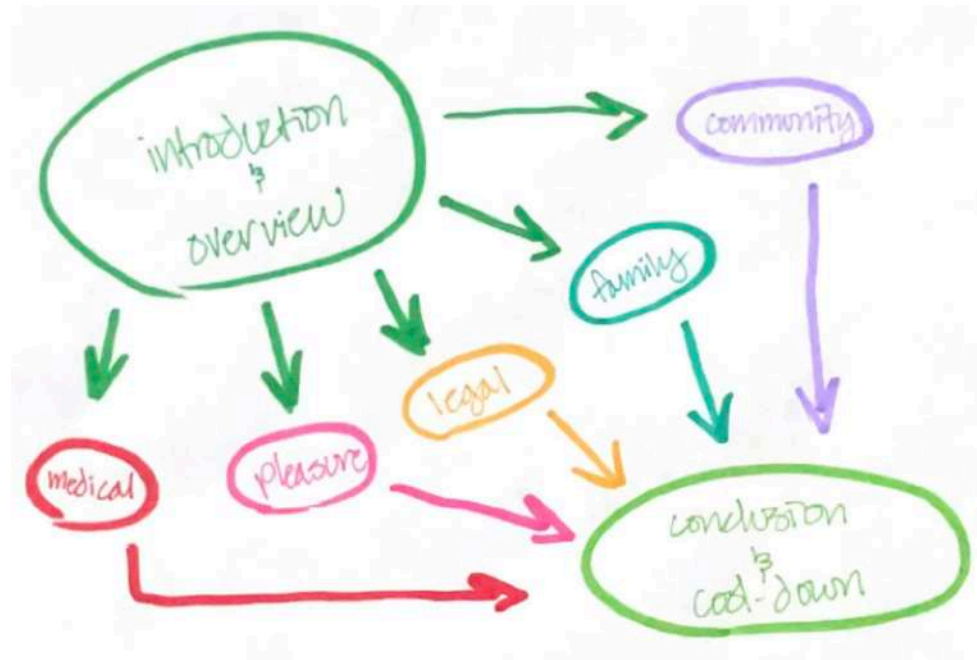


085. Sassy Planet: A Queer Guide to 40 Cities, Big and Small, 9/7/2021, David Dodge, Nick Schiarizzi, Harish Bhandari, Braulio Amado, Book, 9.4" x 7.7" x 0.78"



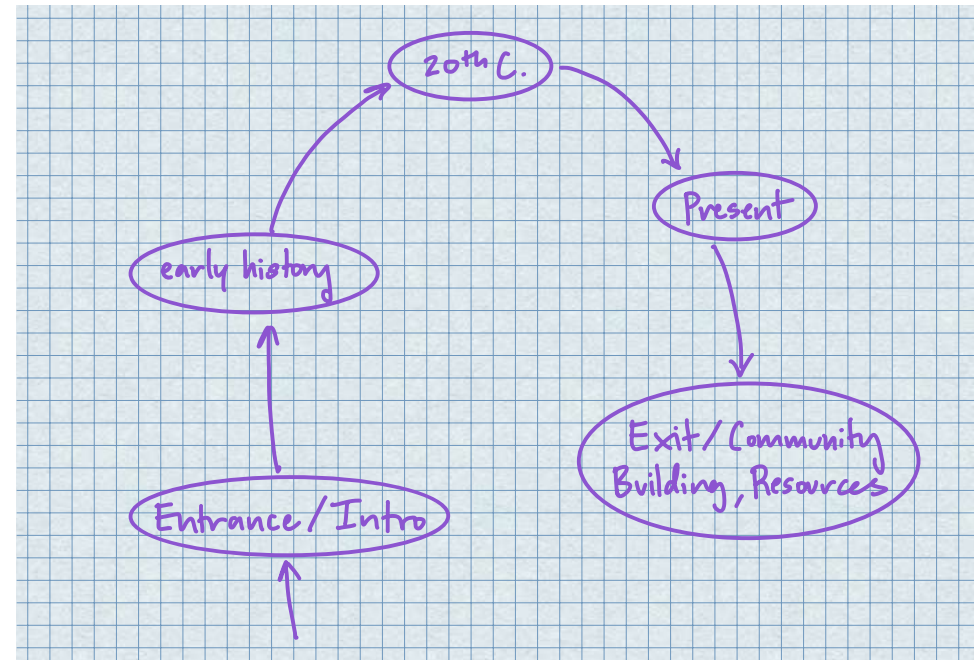
086. Travel as an Asexual, 8/20/2020, The Barefoot Backpacker, Photograph, 9" x 9"

Exhibition concepts / narratives



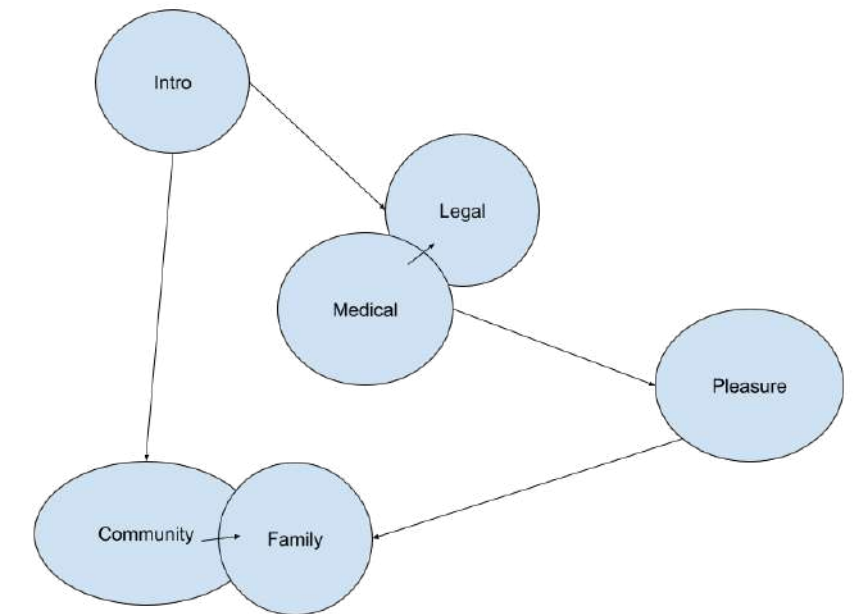
Massing Study A

While this concept has a prescribed beginning (introduction and overview) and end (conclusion and cool-down), the main exhibition takes a non-linear hub and spokes narrative shape. Visitors will be guided by object arrangement and their own desires.



Massing Study B

This concept focuses on the history of queer travel. It shows directed visitor flow. There is a prescribed route throughout the exhibit, which takes visitors on a chronological journey.



Massing Study C

This concept allows visitors to choose whether they would like to start with heavier and sadder themes or with more emotional and joyful themes while also overlapping themes that relate to each other. Pleasure specifically is a bit isolated due to some of the more mature content of this theme which isn't appropriate for people under 16 years old.

Phase 2
Spatial Planning and Object Placement

Scale model documentation

At the exhibition's entrance, there is a "check-in counter" with a corresponding title wall. This mock check-in counter will draw visitors in spatially due to its close proximity to the entrance and socially by evoking the shared experience of checking in for a flight or buying a ticket. From there, museum staff and signage will explicitly direct visitors towards the Community section.

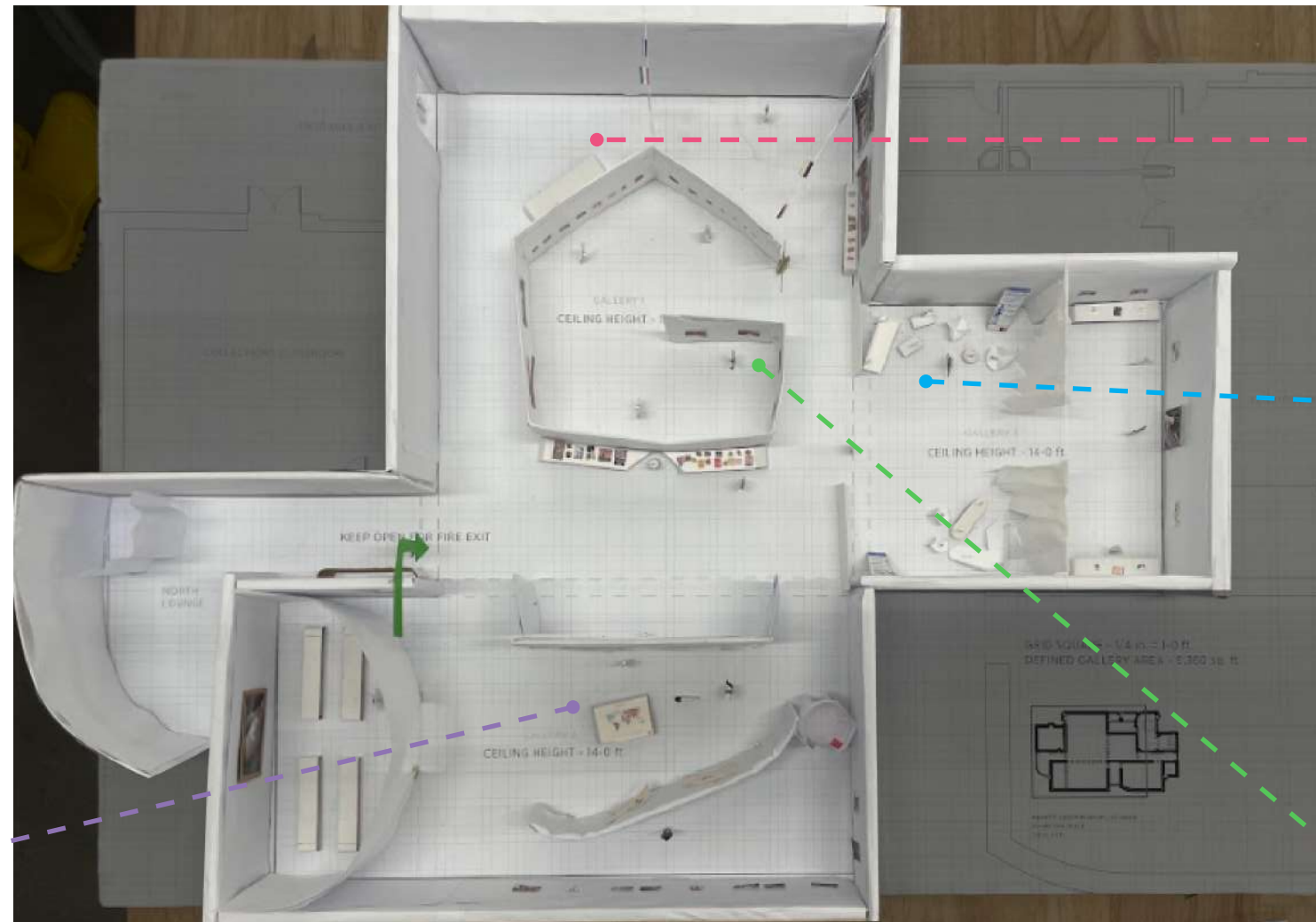
After turning the corner of the Community section, visitors are presented with several pathways and sections. Visitors can move into the inner sanctum (which houses the Pleasure and Family sections), the adjacent room (which contains Medical content), or they can continue down the hallway (into the Legal Section). Each option provides a carefully curated experience.

Pleasure and Family are in an enclosed, winding space that immerses the visitors into the displayed pictures and events. Medical acts as a quiet shelter, separated from the rest of the exhibition by half walls and further divided by curtains. Legal offers three learning pathways, unique in their informational and sensorial content.

Once the visitors have exited Legal, they can enter the North Lounge, which contains a bookshelf and several community-building activities, or they can walk back towards the check-in desk to exit the exhibition space.



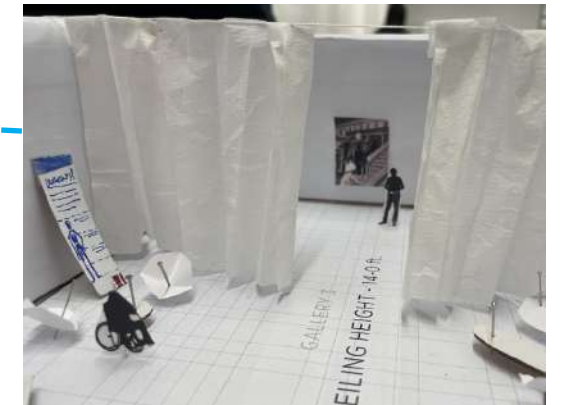
VIEW FROM "LEGAL":
Visitors interacting with table-top map



EXHIBITION ABOVE VIEW: Starting from the Introduction section, visitors will travel down the hall into the Community Section. However, after turning the Community corner, they will have the freedom to choose which section they go to next. In an idealized scenario, visitors would loop around the inner sanctum, rest at the Medical section, meander through the Legal Section, participate in the Retail section or World Map, and then finally exit.



VIEW FROM "INTRODUCTION":
Visitor entering the exhibition



VIEW FROM "MEDICAL":
Visitor resting and another visitor looking at an object



VIEW FROM "FAMILY/PLEASURE/COMMUNITY":
Visitors looking at photographs inside sanctum

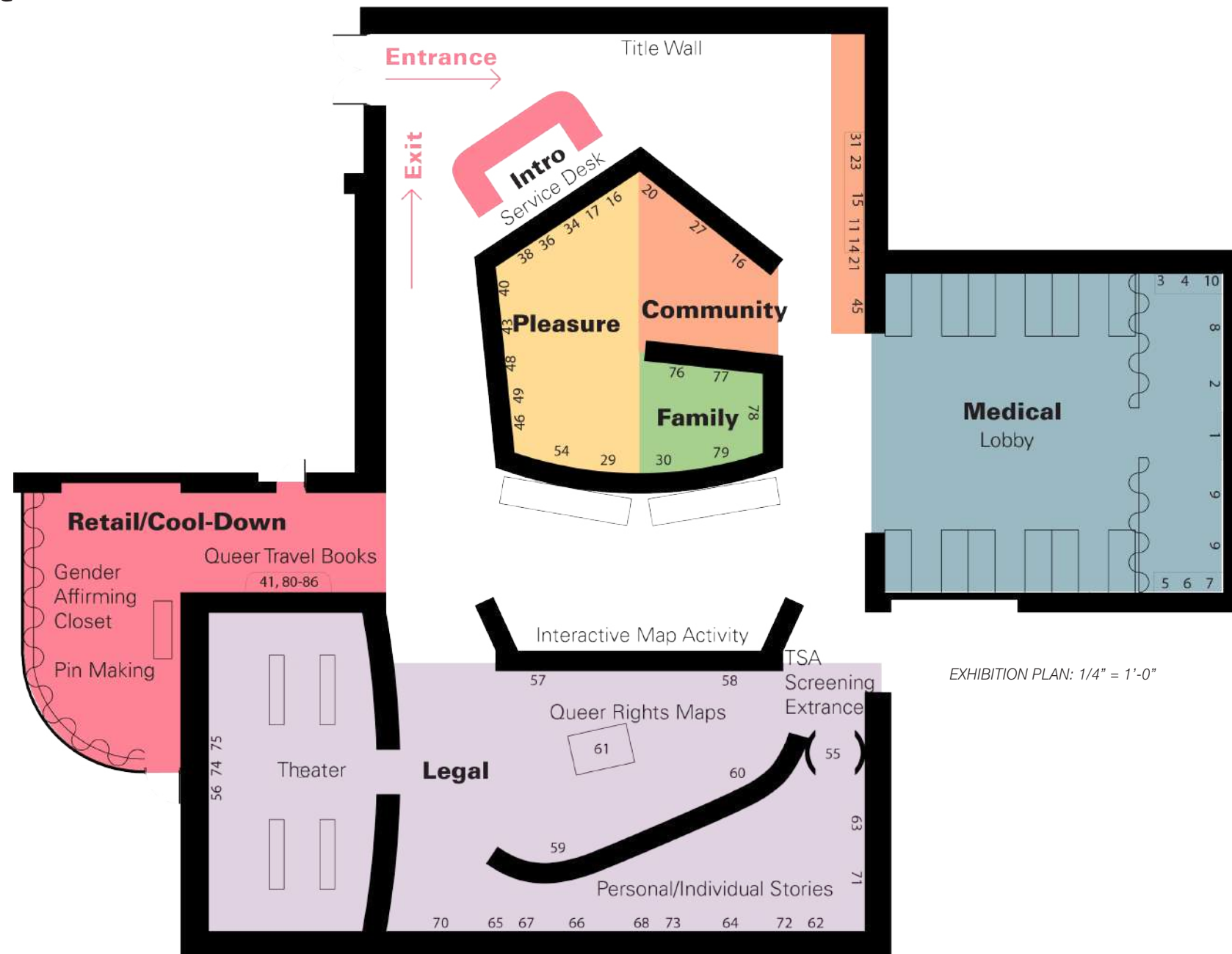
Exhibition plan and object placement

The Introduction section, located at the doorway, acts as a directory for visitors. Instead of introducing content right away, this section is highly decorative and fun. Capitalizing on the novelty of having a “check-in counter” and a “flight departure board,” the Introduction section hypes the viewers up for the rest of the exhibition.

The Community, Pleasure, and Family sections feature similar objects, such as photographs and pamphlets. Due to their similarity, these sections are blended together, creating a collage of celebration and belonging. Communal and scenic photographs are made life sized so visitors feel as if they are actually walking amongst the people and taking part in the celebration. Another immersive factor are the replica travel pamphlets, which visitors can take and read as they peruse the sections.

The Medical section is split into two subsections. The front half, which is reminiscent of a hospital waiting room, offers the visitors a place to sit and rest. The back half is hidden behind a curtain; this spatial separation keeps sensitive content tucked away so dysphoric or squeamish visitors are not forced to view it. The hidden space also offers STI test kits, sexual health protection, and other sensitive resources that the visitors may want to grab in private.

The Legal section contains three interconnected subsections or learning experiences. Depending on a visitor’s interests or level of comfort they can choose which route they interact with. Subsection 1 requires visitors to go through a TSA body scanner before entering. After passing through the scanner, visitors can explore legal/political documents, photographs, and laws pertaining to the LGBTQIA+ community. In this partitioned section visitors have less visual stimuli so they can fully immerse themselves in the lives of others. Subsection 2 is dedicated to safety maps. At the center of this subsection there is a table-top map that can change into different maps by altering its topographical surface, color, and auditory narration, making it accessible for everybody. Subsection 3 is a small, enclosed theater that features LGBTQIA+ documentaries and videos.



Phase 3
Staging, Atmosphere and Interpretation

Exhibition materials, color and lighting

ATMOSPHERE PALETTE

The exhibition's atmosphere is grounded and calming, yet brimming with energy. Neutral white LED lighting is utilized throughout the exhibit in order to maintain the balance between an aged and modern appearance since the objects span several decades. The hallways are brightly lit to create distinction between the content spaces and the resting spaces. Ambience is created in the content areas with a combination of spotlighting and wall washing; this carries the calm atmosphere over, but allows guests of varying vision abilities to best see the objects. Minimal wall washing and heavier spotlighting in the legal and medical sections creates a somber, intimate viewing space for more serious topics to be better absorbed by the audience.

MATERIAL PALETTE

The exhibition's materials are grounded in the Earth and shared human experiences. Marble flooring treatment creates a clean, classic surface that reflects colors and images, bringing stories and experiences off the walls. Gauzy fabric draped above the objects in the legal section creates a dreamy way of isolating individual stories; it also references the use of textiles to obscure objects when in mourning or when moving and starting a new chapter of one's life. Heavier fabric creates a curtain in the medical section to isolate sensitive material and mimic a hospital setting. Sapele wood appears throughout as various furnishings and frames due to its pleasant color; the use of natural wood creates a familiar, hospitable environment.

COLOR PALETTE

The walls are a light, cooler neutral (P-1 Frostine) to create contrast with the warmer-toned, colorful objects. A strip of pastel paint on the base of each wall signifies a theme transition as one color blends into the next; the ombré will utilize P-3 through P-8. This gentle rainbow motif helps audiences orient themselves within the space and brings queer energy out of the flag and onto the walls. The darker atmosphere of the theater, where videos about immigration and related topics will be projected, is created by P-2 Midnight Blue to separate the space and make viewing easier. An accent wall of P-7 Exhale in the medical section expands the color strip and draws attention through the part in the curtains, immersing the audience in the hospital environment and creating a calming effect.

M-1



Plaster
Wall surfaces

M-3



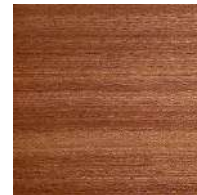
Gauze fabric
Wall surfaces

M-2



White marble
Flooring

M-5



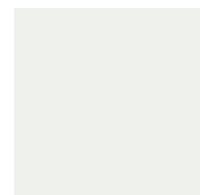
Finished sapele wood
Custom furnishings

M-4



Cotton-polyester
Curtains

P-1



Benjamin Moore
Frostine AF-5

P-3



Benjamin Moore
Strawberry Shortcake 2000-40

P-4



Benjamin Moore
Intense Peach 081

P-5



Benjamin Moore
Crowne Hill Yellow 312

P-2



Benjamin Moore
Midnight Blue 1638

P-6



Benjamin Moore
Lime Twist 425

P-7

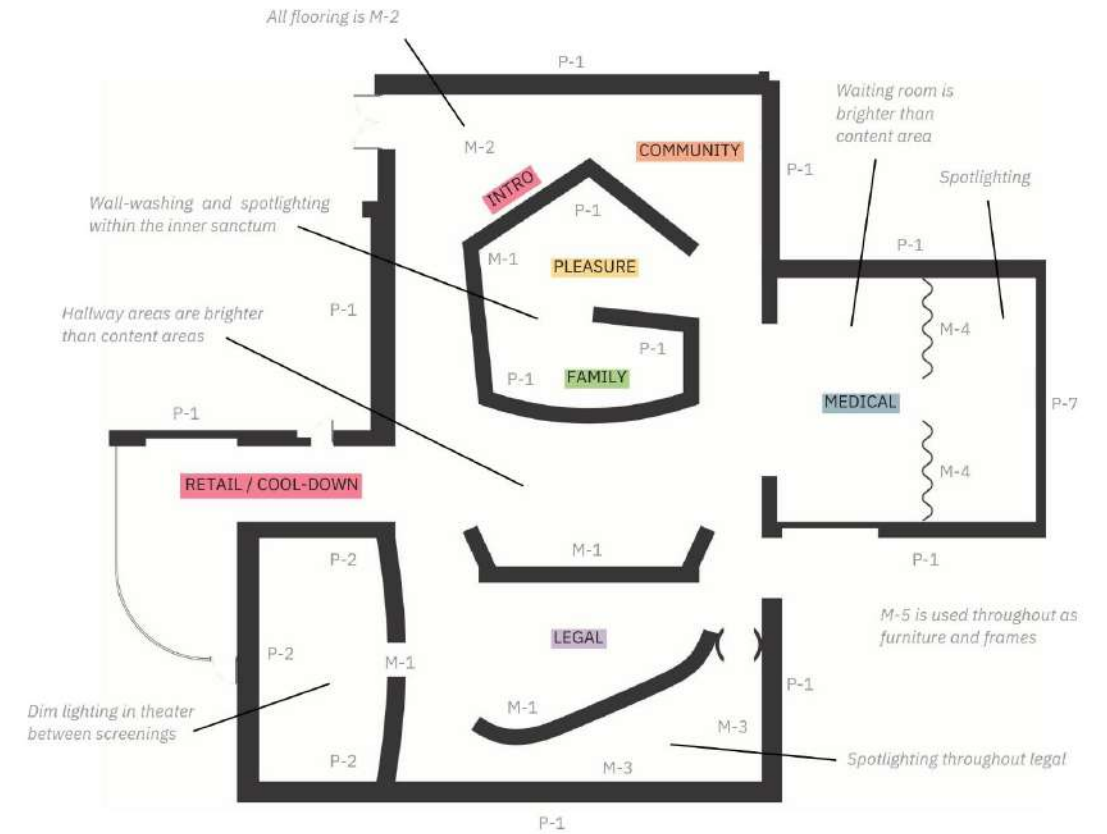


Benjamin Moore
Exhale AF-515

P-8

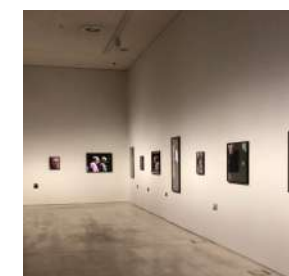
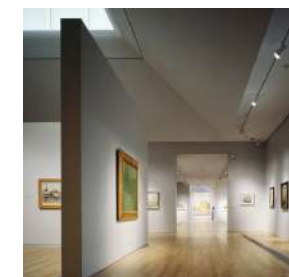


Benjamin Moore
Wishing Well 1389



REFERENCE IMAGE

This exhibition concept of "unveiling" an object inspired the use of gauzy fabric in the legal section to separate objects on the wall. The use of gauze creates distinction between yet permeability of concepts.



REFERENCE IMAGES

A combination of these best lighting precedences will be used throughout the exhibition. The inner sanctum of community, pleasure, and family will lean toward the bottom reference and feature more wall washing, while the medical and legal sections will feature more spotlighting. This creates distinction between the more relatable shared experiences (shared lighting that blends borders) and the more personal, individual experiences (individual lighting with defined borders).

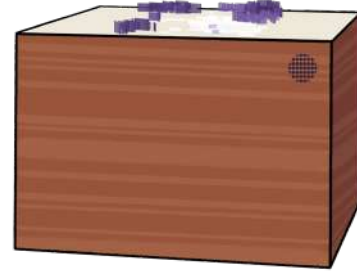
Exhibition furniture

FURNITURE TYPES

The exhibition is varied in content and arrangement so certain elements have to be repeated to create visual coordination. For example, sapele wood is used in the frames and furniture to create a warm, inviting atmosphere throughout the exhibition. The exhibition color palette is also used for the furniture to create coherence and to orient the visitor in space (i.e. sections and furniture are color coded).

Exhibition furniture was also picked to accommodate the functionality of each section. For example, high-sided couches are placed in Medical so visitors can have a semi-private space to unwind and process sensitive content.

As for display furniture, minimalistic, high-visibility cases were chosen so visitors can focus on the objects. Display tables and pamphlet racks are also at ADA accessible heights to ensure all visitors have an unobstructed and interactive experience.



Topographical Tabletop Map
 34" x 48" x 72"
 3D printed rods, sapele wood, steel, plastic
 Buttons that control map topography, lighting, and audio
 1
 Legal
 WhiteClouds
<https://www.whiteclouds.com/services/topographical-models/>



Work Table
 17.44" x 21.65" x 10.79"
 Stainless steel & oak wood
 Wireless smartphone charger
 8
 Medical
 Addon Furniture
<https://addonfurniture.com/tables/work-table/>



Esquire Double Glass Top Reception Desk
 41" x 189" x 63"
 Tempered glass, laminate desktop, steel
 ADA-height returns, Frostline AF-5
 1
 Intro
 National Business Furniture
<https://www.nationalbusinessfurniture.com/esquire-double-glass-top-reception-desk-189w-x-63d-10326?option=10326&srsltid=AfmBOopyzOmuiJAiZe3lNy4CIH6wjfkQNeW53wGTWj3zvWABW8zN2rLWUDU&gPromoCode=PRESDAY&gQT=1>



Acoustic Sofa
 52.36" x 32.25" x 75.59"
 Wood, foam, acrylic-polyester blend fabric, Exhale AF-515
 High sides for privacy
 8
 Medical
 Addon Furniture
<https://addonfurniture.com/sofas/acoustic-sofa/>



5 Sided Clear Acrylic Box - Custom Size
 96" x 33" x 155"
 Acrylic
 1
 Inner sanctum (outside wall)
 ShopPOpdisplays
<https://www.shoppopdisplays.com/CS001/5-sided-clear-acrylic-box-custom-size.html>



Solid Sapele Frame
 Custom fit to objects
 Solid sapele, satin urethane finish
 TrueVue Fade Resistant glass & hanging hardware
 Approx. 20
 Pleasure, Community, Family, Medical, Legal
 harvestwoods
https://www.etsy.com/listing/1824391452/diploma-frame-solid-sapele-8-12-x-11?external=1&rec_type=ad&ref=landingpage_similar_listing_top-3&frs=1&plkey=e750ef6517cc4c374f7736815719821117324952%3A1824391452



Modern Wall Mounted Floating Shelf
 5.9" x 1.4" x 31.5"
 Orange acrylic, stainless steel screws,
 2
 Inner sanctum (outside wall)
 Homary
<https://www.homary.com/item/315-modern>



Kinbor 3-Seat Airport Reception Waiting Chair
 29.5" x 21.7" x 69.3"
 Perforated cold-rolled steel, Exhale AF-515
 Corrosion & rust resistant
 3
 Retail
<https://www.bedbathandbeyond.com/Home-Garden/Kinbor-3-Seat-Airport-Reception-Waiting-Chair-Bank-Salon-Barbershop-Bench-Guest-Chair/24076201/product.html?opre=1&option=64023490>



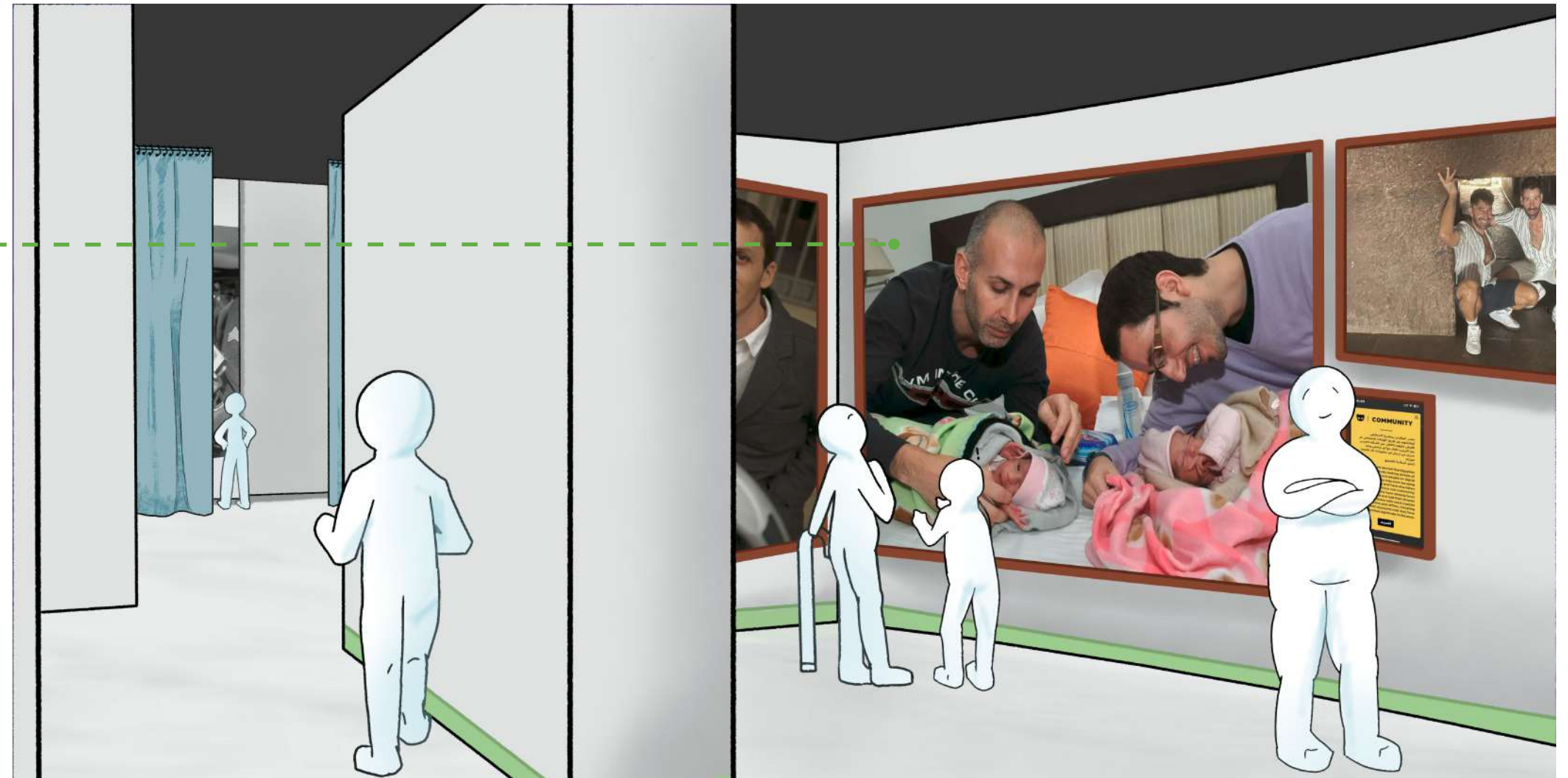
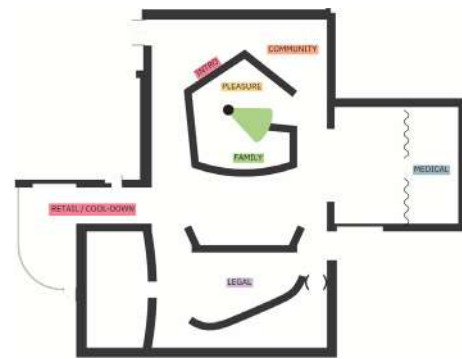
Table Cases
 30" x 24" x 144"
 Safety glass & sapele wood
 Tilt-up access with pneumatic assist
 3
 Medical
 Case[werks]
<https://www.casewerks.com/table-cases>

Typical exhibition views

EXHIBITION VIEW

This visitor is looking at the Family section while catching a glimpse of Medical, enticing them to move into the next content space when they are done.

These large images create an immersive, empathetic experience for the visitors, as if they are present with these families on adoption day.

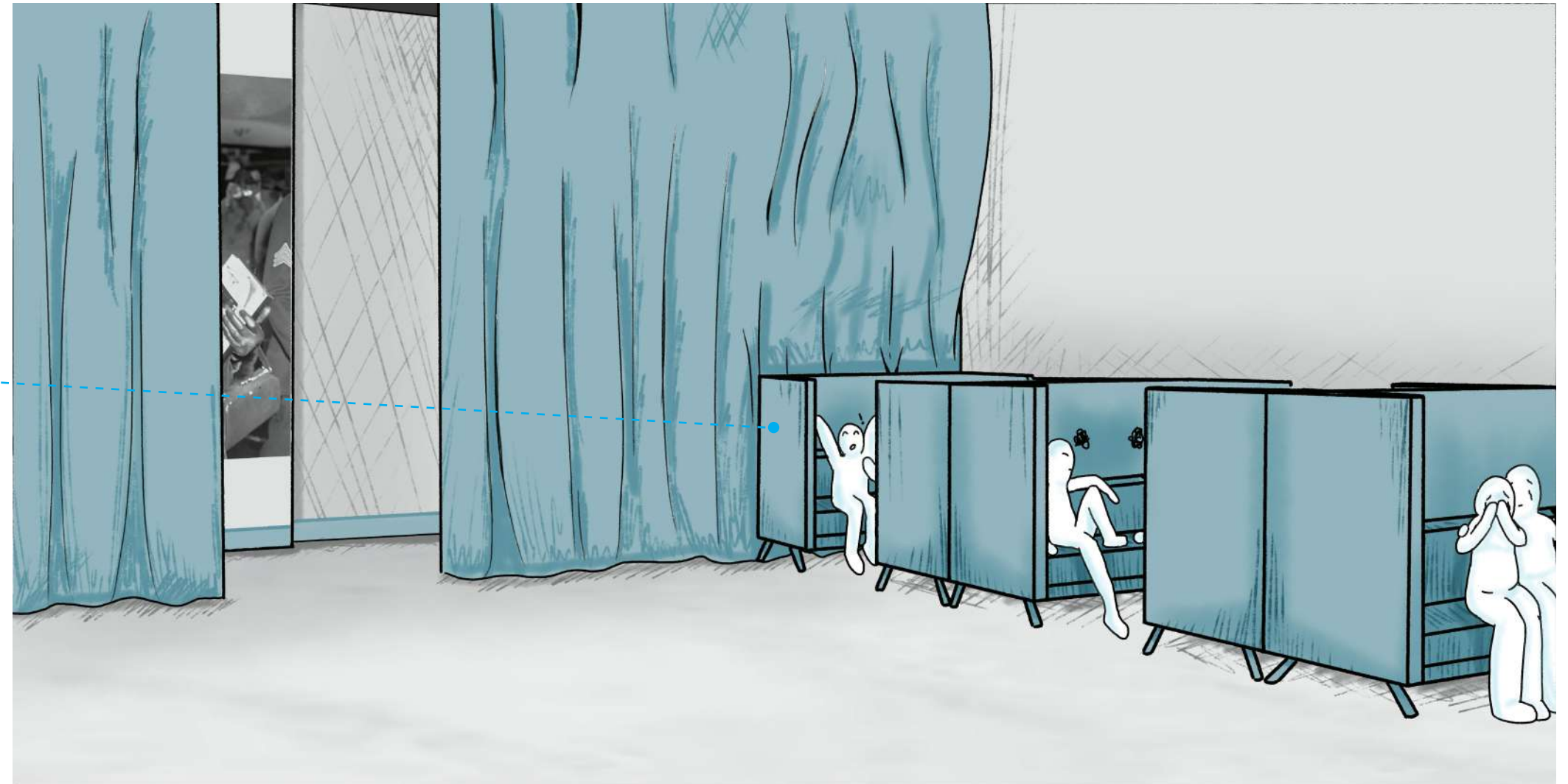
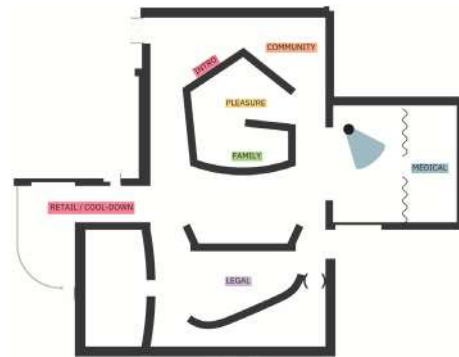


Typical exhibition views

EXHIBITION VIEW

The “waiting room” portion of the Medical section is brightly lit to distinguish between the resting and content spaces. In this space, visitors can take a moment to themselves while being intrigued by the photo peeking through the curtains, or they can walk straight through to check it out.

In order to keep the bright area intimate and reflective, acoustic sofas carve out space and allow visitors to get a moment alone or seek support from each other.

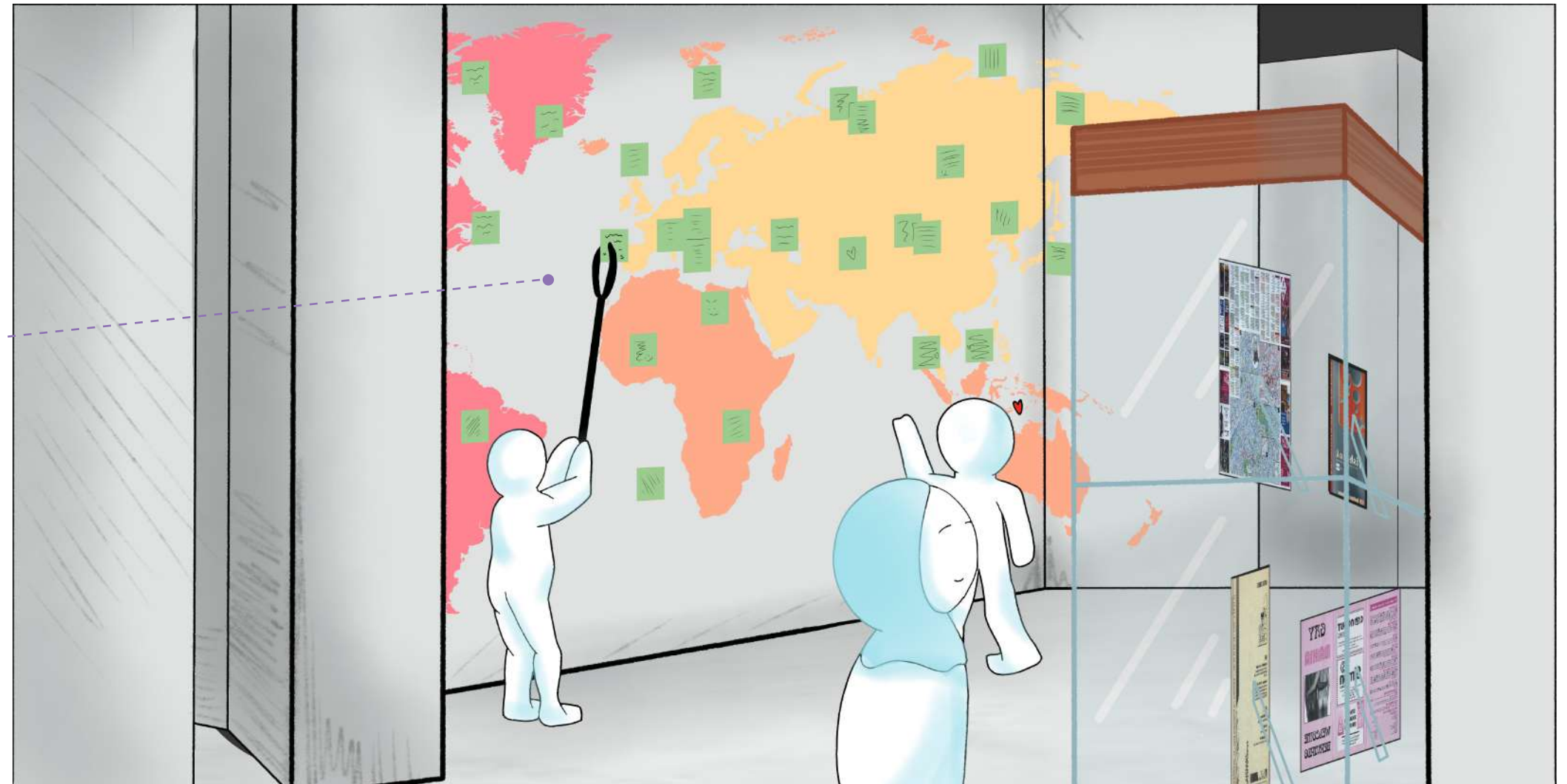
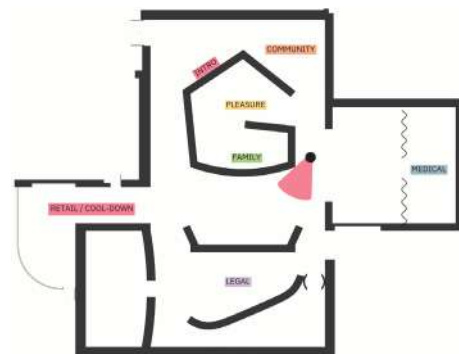


Typical exhibition views

EXHIBITION VIEW

This view catches the edge of a display case against the inner sanctum but focuses on visitors interacting with the “Queer Atlas” map. This hallway area is brightly lit since it is not a content-driven space.

This commissioned mural of the globe is adorned with notes from visitors marking where and why they have traveled, applying the themes of the exhibition to the audience's lived experiences.

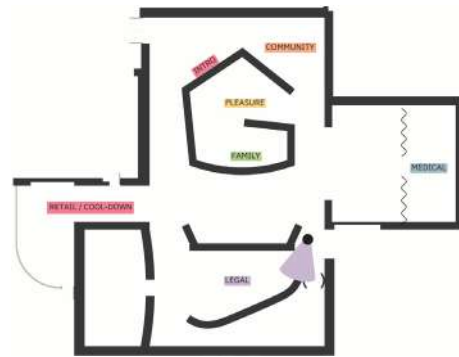


Typical exhibition views

EXHIBITION VIEW

This exhibition view represents a visitor arriving at the Legal section and taking in both the TSA scanner entrance and the interactive map table. The heavier themes of this section are balanced with hands-on elements.

This area offers an immersive experience and an interactive element, catering to all ages and abilities.



Phase 4
Visual Language and Graphic Identity

Exhibition graphics palette

GRAPHICS PALETTE: Queer Travel champions people and the shared human experience, which the graphics palette reflects. Key figures featured prominently in advertising and graphics. Supporting graphics of curving lines, drawing from bus routes and map iconography, drive home the theme of travel and movement.

PRIMARY COLORS

G-1



CMYK 0%, 48%, 39%, 4%
HEX #f58095

G-2



CMYK 0%, 31%, 45%, 3%
HEX #f8ac88

G-3



CMYK 0%, 13%, 43%, 1%
HEX #fdbb8f

G-4



CMYK 18%, 0%, 35%, 18%
HEX #acd188

G-5



CMYK 18%, 5%, 0%, 24%
HEX #9fb9c2

G-6



CMYK 2%, 12%, 0%, 18%
HEX #cbb7d0

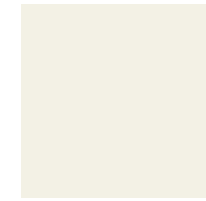
SECONDARY COLORS

G-7



CMYK 50%, 39%, 0%, 72%
HEX #232b47

G-8



CMYK 0%, 0.82%, 5.76%, 4.71%
HEX #f3f1e5

COLOR PALETTE: The graphic color palette reflects the interior design color palette, with the primary colors matching the colors of the baseboard treatment. This choice keeps the entire exhibit cohesive and further helps to ground the audience and assist with wayfinding. The secondary color, used for graphic text, was inspired by the dark navy of American passports. Not using a black for text keeps the entire visual identity lighter.



KEY EXHIBITION PROMOTION IMAGES: The woman in purple (object #062), representing legal, is participating in a march for LGBT+ asylum. Christine Jorgensen (object #001), in blue, represents the transition aspect of the medical section. The man and woman in red/orange (object #040), showing off their Gay Games medals, represent pleasure and community. Tiffany (object #073), in pink, represents the less affirming aspects of legal travel as she shows the viewer a scar she was left with after being attacked. Finally, in yellow, Juan Carlos and his baby (object #079) represent family and the travel that often accompanies adoption.



GRAPHIC TREATMENT FOR EXHIBITION TITLE: Queer Travel Jun 1 - Aug 23. Segments of the promotion images can be seen, intriguing the audience and inviting them to see the full images throughout the exhibit. Lines connect the images, representing not only travel routes but also the shared experiences of the queer community.

manetti shrem
museum

EXISTING MUSEUM LOGO: The stacked version of the Manetti Shrem logo in dark navy to match the color palette.

MADE Mirage Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

MADE Mirage Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Univers 65 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Univers 45 Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

TYPOGRAPHIC PALETTE: MADE Mirage Black, a bubbly serif display text, has both historical and modern elements, representing the timespan of the exhibition. It walks the line between serious and playful, just like many of the featured stories. Univers 45 Light, a thin sans serif text, has high readability. Its name connects to the exhibition's universal themes, and its adoption by the 1972 and '76 Summer Olympics connect it to the exhibition's core themes of diversity, community, and shared journeys. Together, they contrast and complement each other well.

Typical promotion graphics / exterior in-situ

PROMOTIONAL GRAPHICS: The graphics are all designed in relatively the same way; by composing everything to have the same layout that utilizes the same graphic elements, the passersby only get to see a select few stories, drawing them in. This also keeps the graphic identity a unified whole, which reflects the exhibition's content and main message of togetherness and human connectivity.



Keeping the second banner's graphics the same and removing all text is a deliberate choice to not only create intrigue (or, a "Did I miss something?" moment), but also to speak to deeper queer themes. By removing the text, everyone's faces and bodies are fully visible, actively speaking out against queer erasure. It also represents the millions of queer stories that have been removed from history or were never able to be told in the first place; it makes a statement by saying nothing new.



PROMOTIONAL STREET BANNERS: Promotional graphics are printed on weather-resistant vinyl material in order to sustain Davis's unpredictable weather. Placed throughout Davis's downtown, they attract locals and potential Aggies alike.

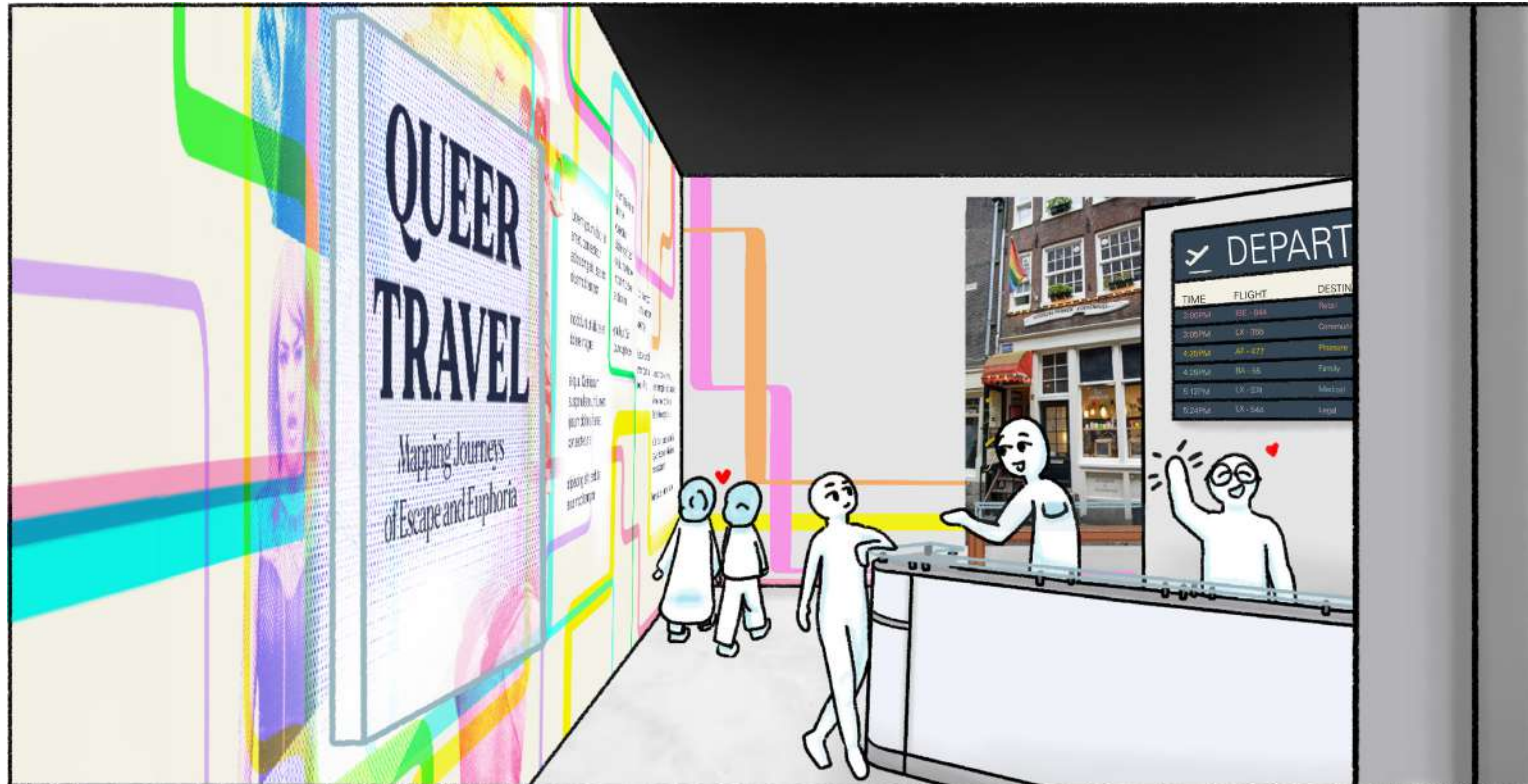
Christine Jorgensen's piercing gaze, highlighted by the bright yellow route line crossing her face, draws in passersby and creates a moment of eye contact and human connection.



PROMOTIONAL BUS KIOSK POSTER: The bus kiosk poster offers a moment of immersion before the audience has even stepped inside the Manetti Shrem; the featured people are large even to feel like you can connect with or relate to them. Printed on UV-protective backlit PVC or a similar material, the posters are vibrant and long-lasting. Being featured at Unitrans bus shelters will attract students, campus staff, commuters, and locals alike.

Typical exhibition graphics / interior in-situ

EXHIBITION GRAPHICS: The exhibition title wall treatment carries over the graphics and images of the promotional material. The images capture the main themes of the exhibition and contribute a succinct preview of what the audience can expect if they continue into the space.



EXHIBITION TITLE TREATMENT: The title wall is directly to the right of the exhibit, situating the just-entered visitor between the title wall and the information desk. It is applied via the silkscreen printing technology the Guggenheim uses.

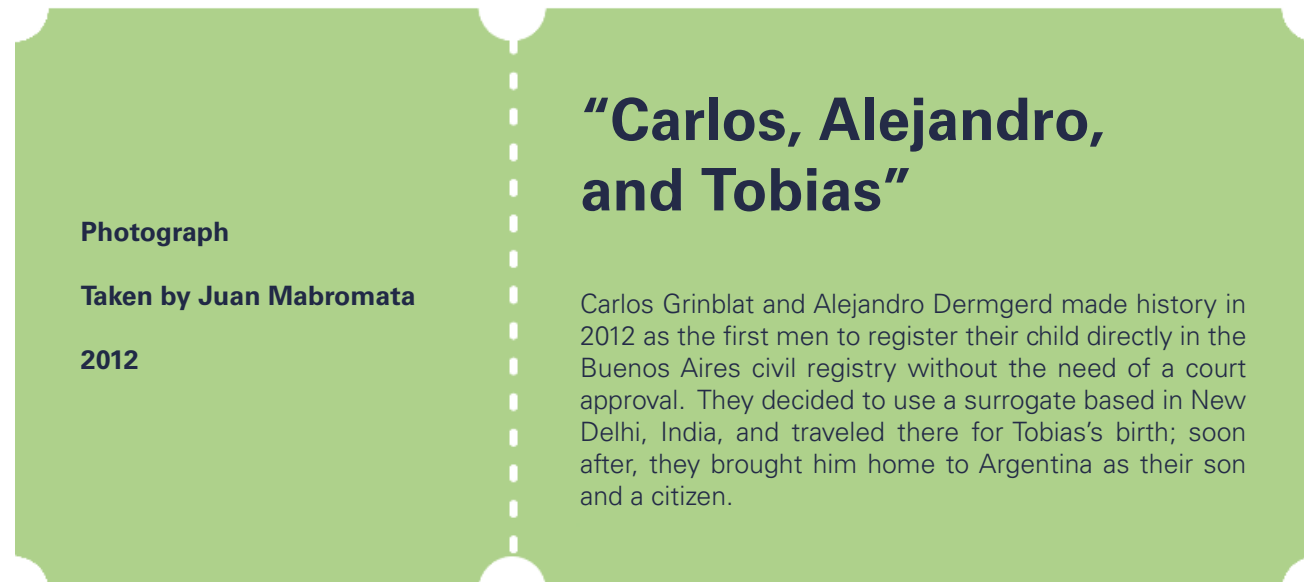
The title wall is 49' 7" x 17". The vibrant, colorful route lines continuing off the title wall makes the audience want to seek out the next section to experience. It also parallels the colored baseboards and sets up the wayfindings colors and conventions.



INTRODUCTORY TEXT TREATMENT: The introductory text is embedded in the title treatment, expanding on the themes evoked by the subtitle. The text itself is larger than 36" x 48".

Typical exhibition graphics / interior

EXHIBITION GRAPHICS: The object labels, colored to match the color identity of the respective section each object and its label are in, are 3" x 6.75". The technical information is on the left side of the ticket, while the title and description are to the right of the "perforated" border. This contributes to the idea of traveling to exist within each image or object's story.



EXHIBITION OBJECT TEXT: This rendering shows the label, purple for the legal section, mounted outside of the TSA booth simulation. The labels are printed on paper and mounted on thick board backing.

**Appendix:
Best Precedence Inspiration
Bi-ographies**

Best precedence inspiration

Inspiration was taken from a multitude of sources, but spotlighting queer exhibitions and those involving queer people were of the highest priority. In order to fully communicate the driving theme of travel and global experiences, it was pertinent to research international exhibitions from São Paulo, Brazil to Weimar, Germany. These best precedence photos feature the reflective floors, light walls, pops of color, typographic palette, gentle lighting, and community interaction elements that were implemented in Queer Travel: Mapping Journeys of Escape and Euphoria.



Curated by Adriano Pedrosa and Julia Bryan-Wilson, Queer Histories, Museu de arte de São Paulo Assis Chateaubriand, 2024-2025, <https://www.masp.org.br/en/exhibitions/the-lgbtqia-histories>.



Unknown designer/design team, permanent exhibit space, Bauhaus Museum, 2019, <https://archello.com/project/the-new-bauhaus-museum-weimar#project-team>.



Unknown designer/design team, permanent exhibit space, Schwules Museum, <https://www.schwules-museum.de/ausstellungen/?lang=en#>.



In-house design team, permanent exhibit "Queer Past Becomes Present," GLBT Historical Society Museum, <https://www.glbthistory.org/queer-past-becomes-present>.



Society for Experiential Graphic Design (SEGD), traveling exhibit "Queer Justice: 50 Years of Lambda Legal and LGBTQ+ Rights," staged in Isometric Studio, 2023, <https://segd.org/projects/queer-justice-50-years-of-lambda-legal-and-lgbtq-rights/>.



Unknown designer/design team, We Are Queer Britain! Hexagon Wall, Queer Britain, 2022, <https://urban-adventurer.net/tag/small-museums-in-london/>.



Curated by John Chaich, traveling exhibit "Queer Threads," Leslie-Lohman Museum of Art, 2014, <https://leslielohman.org/exhibitions/queer-threads-crafting-identity-and-community>.



In-house design team, permanent exhibit "Queer Past Becomes Present," GLBT Historical Society Museum, <https://www.glbthistory.org/queer-past-becomes-present>.



Society for Experiential Graphic Design (SEGD), traveling exhibit "Queer Justice: 50 Years of Lambda Legal and LGBTQ+ Rights," staged in Isometric Studio, 2023, <https://segd.org/projects/queer-justice-50-years-of-lambda-legal-and-lgbtq-rights/>.

Bi-ographies

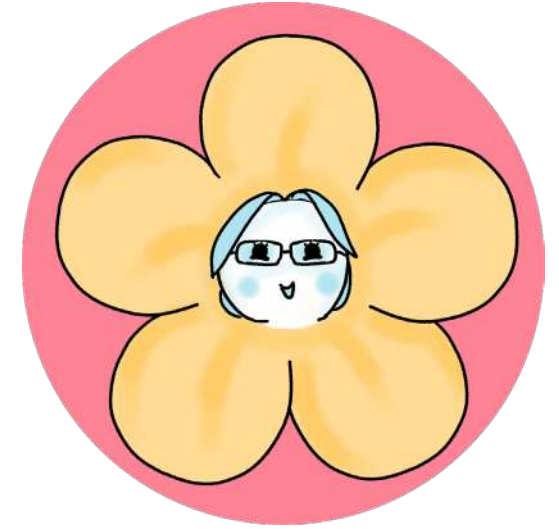
Lorelei Kriss is a 19-year-old undergraduate who will be graduating in the spring. She is majoring in design and minoring in social, ethnic, and gender relations. As a bisexual, discovering and telling queer stories is a desire that drives much of her work. Lorelei's experiences at UC Davis, such as presenting a series of posters dedicated to HIV and AIDS awareness at the Undergraduate Research Conference her freshman year, have informed her identity as a designer. She is currently working on the graphic identity for the next Alberini Family Speaker Series lecture, and hopes that she will be able to find fulfilling design work that serves a humanitarian purpose after graduation.

Daisy Williams is an incredibly tired designer attending UC Davis. She is double majoring in Design as well as Environmental Science and Management. Daisy hopes that in the future, she'll be able to use both of her majors to help her hometown, Alameda, learn about and adapt to climate change. Unable to choose between illustration, motion graphic, 3D modeling, and graphic design, Daisy hopes to learn and do as much as she can so she can become the best multi-modal designer she can possibly be. Recently out as bisexual, Daisy approached this exhibition project as a way to learn more about herself and her community.

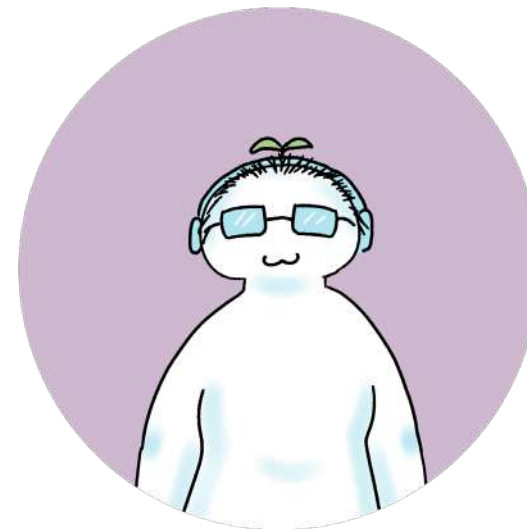
Sofia Zavalza is an undergraduate at UC Davis studying Interior and Exhibition Design. Sofia's passions lie in educating their community, documenting the human experience, and designing to connect People and Planet as much as possible. Due to their broad passions, they are always looking to learn new design skills and techniques to add to their tool kit. As a genderfluid and bisexual individual, Sofia holds this project close to their heart. They are excited to continue their design journey post-graduation in the fall.



Lorelei Kriss



Daisy Williams



Sofia Zavalza