

EEN IN-BETWEEN IN-BETWEEN IN-BET
EN IN-BETWEEN IN-BETWEEN IN-BET
ZEN IN-BETWEEN IN-BETWEEN IN-BET
EN IN-BETWEEN IN-BETWEEN IN-BET
EEN IN-BETWEEN IN-BETWEEN IN-BET
EN IN-BETWEEN IN-BETWEEN IN-BET

Neither Here Nor There: Liminality In Transit

manetti shrem
museum

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Big Idea

By looking through the lens of contemporary artists, we invite visitors to question where they truly are—and who they become—in transit.

Phase 1
Exhibition Content and Development

Exhibition Overview

This exhibition explores transportation as a liminal space. Through the lens of artists, we delve into the dualities of travel: the internal experiences and the external dynamics of human and environmental interaction within spaces of transience. From airports to freeways, these spaces are not just physical pathways but emotional and spiritual crossroads that capture the uncertainty and flux of the human experience. Visitors are invited to navigate these liminal spaces and contemplate their own journeys. Where do we find ourselves when we are neither here nor there? What do we become in transit? By immersing audiences in artistic interpretations of these moments, the exhibition challenges them to redefine their understanding of travel, transition, and the spaces in between.

VENUE: Jan Shrem and Maria Manetti Shrem Museum of Art, Davis, CA
DATE: May 18 –August 20, 2025
AUDIENCE: General public, college students, conceptual art enthusiasts
LOCATION: Temporary exhibition spaces & the North Lounge
SIZE OF SPACE: 5,360 sq. ft./500 sq. meters
NUMBER OF OBJECTS: 94
INTERPRETIVE ELEMENTS: Exhibition texts, object labels, books, and response cards
PROMOTION: Full array of promotional banners, posters, brochures, and marketing campaign with Unitrans
SECURITY: Medium risk (includes work of high profile artists)

Exhibition Themes / Sections

Introduction:

To prepare the audience for the exhibit, visitors will be greeted by a primary exhibition text discussing the following section themes and the big idea. The end of the text will contain a few of our leading questions that will push our audience to reflect on how the artwork they encounter may resonate with them.

Introspection:

Through both experience and artwork, visitors are challenged to investigate transport as a journey of introspection. From Edward Hopper's paintings showcasing the eerie isolation of being a traveler, to Ru Marshall's Car Window series spurring self reflection within the mirrored surface, these works help visitors explore the individual journey within liminality.

Connection:

Entering the examination of transportation spaces as a unifying environment, the audience discovers the interconnection that grows from a transitional atmosphere. Within heartfelt moments on public transport, captured by pieces like Bruce Davidson's Subway and the conceptual portrayal of community in works like Vanessa Renwick's Layover, the uniting aspects of travel are revealed.

Disconnection:

Examine the disconnection that spawns from the ever-changing emotional and physical boundaries of transportation. Photographs from series like Kathryn Opie's "Freeway" portray the division of communities through colossal, corporeal boundaries, and works such as Head/Tails by Madeline Hollander portray the emotional separation of travelers from the stress of changing environments.

Retrospection:

To close the exhibit, a lounge space welcomes audience members to take place in the exhibit's own 'liminal space' which contains a variety of books relating to the various themes. From art books like John Brian King's LAX to literature like excerpts from Joan Didion's The White Album, this section welcomes visitors to discover more related work and research deeper into the exhibition's themes.

[Add additional pages as needed for the required object quantity]

Exhibition Object List

EXHIBITION OBJECTS: The majority of objects within the exhibition will be museum loans, aside from art loans from the estate of Edward Hopper and individual purchases of the retrospection reading material.



Object number (001)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (002)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (003)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (004)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (005)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (006)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (007)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (008)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



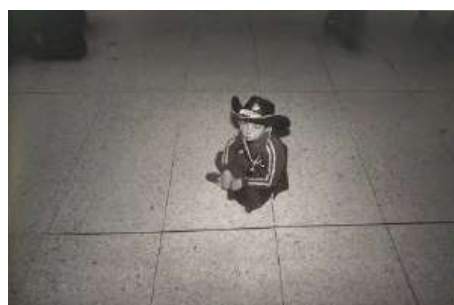
Object number (009)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (010)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (011)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (012)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (013)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (014)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (015)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)



Object number (016)
N/A, 1980-84
John Brian King, Photography
(2 × 3 in)

[Add additional pages as needed for the required object quantity]



Object number (017)
N/A, 1980-84
John Brian King, Photography
(2 x 3 in)



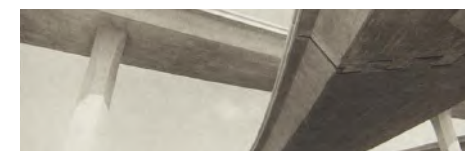
Object number (018)
Untitled #6 (from Freeways), 1993
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (019)
Untitled #22 (From Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



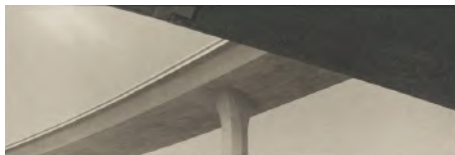
Object number (020)
Untitled #36 (From Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (021)
Untitled #8 (from Freeways), 1993
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (022)
Untitled #3 (From Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



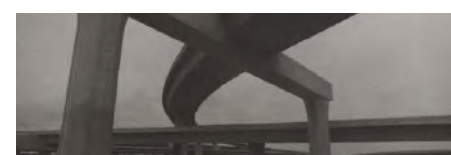
Object number (023)
Untitled #2 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (024)
Untitled #20 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (025)
Untitled #27 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (026)
Untitled #7 (From Freeways), 1995
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



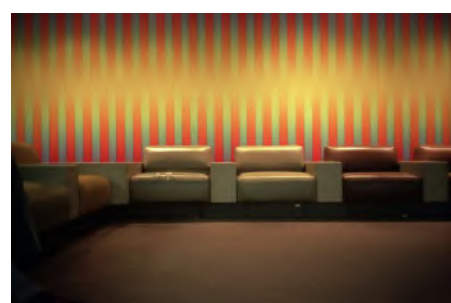
Object number (027)
Untitled #40 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (028)
Untitled #41 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Object number (029)
Florence, 2001
Martha Rosler, Photography
(2 x 3 in)



Object number (030)
Seattle Stripes, NA
Martha Rosler, Photography
(2 x 3 in)



Object number (031)
Munich, NA
Martha Rosler, Photography
(2 x 3 in)



Object number (032)
Heathrow (Boy Sleepers), 1998
Martha Rosler, Photography
(1 x 2 in)



Object number (033)
Onboard Sleepers, N/A
Martha Rosler, Photography
(3 x 4 in)



Object number (034)
O'Hare, 1986
Martha Rosler, Photography
(2 x 3 in)

[Add additional pages as needed for the required object quantity]



Object number (035)
JFK (Greenish Lobby, 1990
Martha Rosler, Photography
(3 x 4 in)



Object number (036)
Car Window 1, 2015
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(20 x 16 in)



Object number (037)
Car Window 11, 2015
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(34 x 45 in)



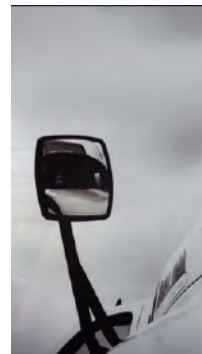
Object number (038)
Car Window 12, 2015
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(20 x 13 in)



Object number (039)
Car Window 16, 2016
Ru Marshall, latex ink on silver vinyl mounted
on Dibond
(34 x 45 in)



Object number (040)
Car Windows 23 (JFK), 2016
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(32 x 43 in)



Object number (041)
Rear View, 2015
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(32 x 18 in)



Object number (042)
Train Window 3, 2016
Ru Marshall, Latex Ink on Silver Vinyl on Dibond
(30 x 50 in)



Object number (043)
Bardo Road 1, 2021
Ru Marshall, UV curable ink on mirrored Dibond
(N.D.)



Object number (044)
Back of Bus, 1959
Bruce Davidson, Silver gelatin photograph
(11 x 14 in)



Object number (045)
Subway, New York, 1980
Bruce Davidson, Dye transfer print
(20 x 24 in)



Object number (046)
Subway, New York, 1980
Bruce Davidson, Archival pigment print
(20 x 24 in)



Object number (047)
Airport departure lounge, Magadan, Far East
Russia, August 2004, 2004
Simon Roberts, Archival digital c-type print
(20x24 in)



Object number (048)
Chair Car, 1965
Edward Hopper, Painting
(50 x 40 x 0.75 in)



Object number (049)
American Locomotive, 1944
Edward Hopper, Painting
(24 x 29.5 in)



Object number (050)
Compartment C Car 293, 1938
Edward Hopper, Painting
(29.5 in x 25.6 in)



Object number (051)
Approaching a City, 1946
Edward Hopper, Painting
(27 1/8 x 36 in)



Object number (052)
Railroad Sunset, 1929
Edward Hopper, Painting
(29 5/16 x 48 1/8 in)

[Add additional pages as needed for the required object quantity]



Object number (053)
House on the Railroad, 1925
Edward Hopper, Painting
(24 x 29 in)



Object number (054)
Railroad Train, 1908
Edward Hopper, Painting
(ND)



Object number (055)
House Tops, 1921
Edward Hopper, Drawing
(5 13/16 x 7 13/16 in)



Object number (056)
Study for Compartment C Car 293, 1938
Edward Hopper, Sketch
(8 1/16 x 10 1/2 in)



Object number (057)
Subway, 1934
Lily Fuerdi, Oil on canvas
(39 x 48 1/4 in)



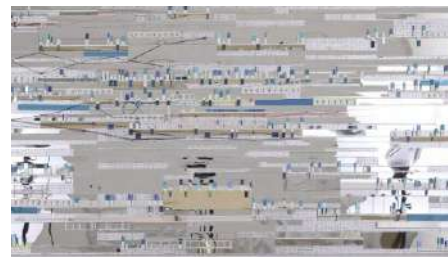
Object number (058)
My World, 2023
Zhaofeng Ye, Oil on Canvas
(53 1/10 x 68 9/10 in)



Object number (059)
Friday Night, 2024
Lola Jung, Graphite on paper
(24 x 42 in)



Object number (060)
Checkpoint of Liminality, Niland, CA, 2023
Guanyu Xu, Archival Pigment Print
(12 x 15 in)



Object number (061)
Visual Score No. 1801, 2018
Katsumi Hayakawa, Mixed media on wood panel
(34 3/5 x 62 1/5 x 3 9/10 in)



Object number (062)
Layover, 2014
Vanessa Renwick, Video (color, sound)
(6 min)



Object number (063)
Threshold to the Kingdom, 1999
Mark Wallinger, Video (color, sound)
(11 min)



Object number (064)
42nd Street Station, 2018
Jiannan Wu, 2018
(9 1/10 x 42 1/10 x 3 1/10 in)



Object number (065)
Dream of Kyoto, 2024
Susan Maddux, 2024
(11 x 12.5 x 2 in)



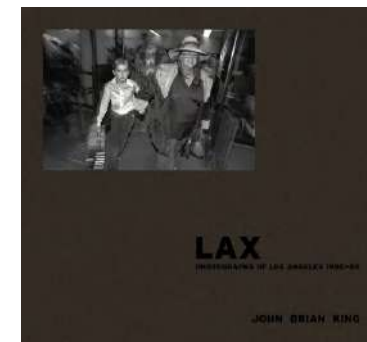
Object number (066)
Heads/Tails: Walker & Broadway 1, 2020
Madeline Hollander, Automobile headlights, taillights, speaker cable, and terminal box
(216 x 527 in)



Object number (067)
Portal, 1997/2020
Dan Graham, Sculpture
(112 x 118 x 118 in.)



Object number (068)
Double Exposure, 1995
Dan Graham, Sculpture
(22 3/4 x 42 x 42 in.)



Object number (069)
LAX, 2015
John Brian King, Book
(9.45 x 7.87 in)

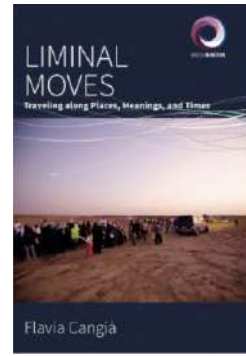


Object number (070)
Riviera, 2020
John Brian King, Book
(8.26 x 7.48 in)

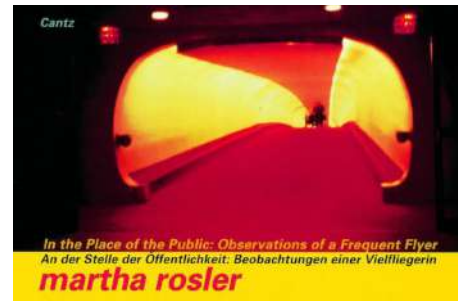
[Add additional pages as needed for the required object quantity]



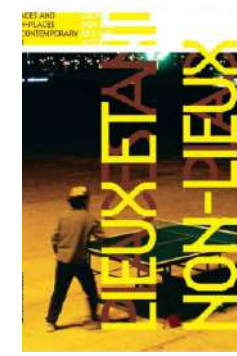
Object number (071)
Liminal landscapes, Travel, Experience, and the Space Between, 1966-2012
Andrew, Hazel, Roberts, Book
(ND)



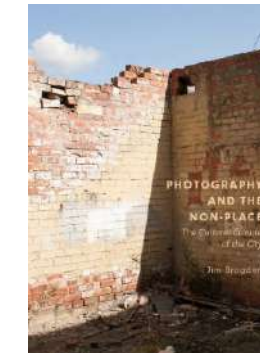
Object number (072)
Liminal Moves, Traveling along Places, Meanings, and Time, 2021
Flavia Cangià, Book
(ND)



Object number (073)
In the Place of the Public, 1996
Martha Rosler, Book
(N/D)



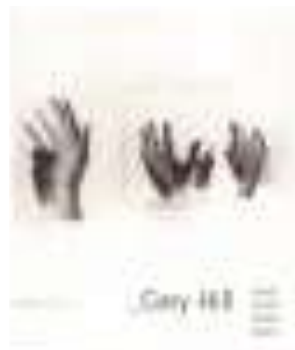
Object number (074)
Places and Non-Places of Contemporary Art, 2005
Multiple authors, Book
(7.87x5.12 in)



Object number (075)
Photography and the Non-Place, 2019
Jim Brogden, Book
(6.25 x 8.5 in)



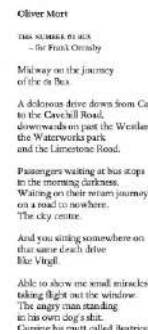
Object number (076)
Non-Place, 2001
Gilane Tawadros, Book
(8.5 x 11 in)



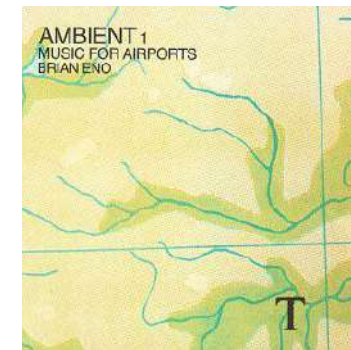
Object number (077)
Hand Heard/Liminal Objects, 1997
Gary Hill, Book
(6.15 x 6.89 in)



Object number (078)
Excerpt from *The White Album*, 1979
Joan Didion, Book
(N.D.)



Object number (079)
THE NUMBER 61 BUS, 2018
Oliver Mort, Poem
(N.D.)



Object number (080)
Ambient 1: Music for Airports, 1978
Brian Eno, Vinyl
(42 min)



Object number (081)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (082)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (083)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (084)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (085)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (086)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (087)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (088)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (089)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (090)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (091)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (092)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)



Object number (093)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)

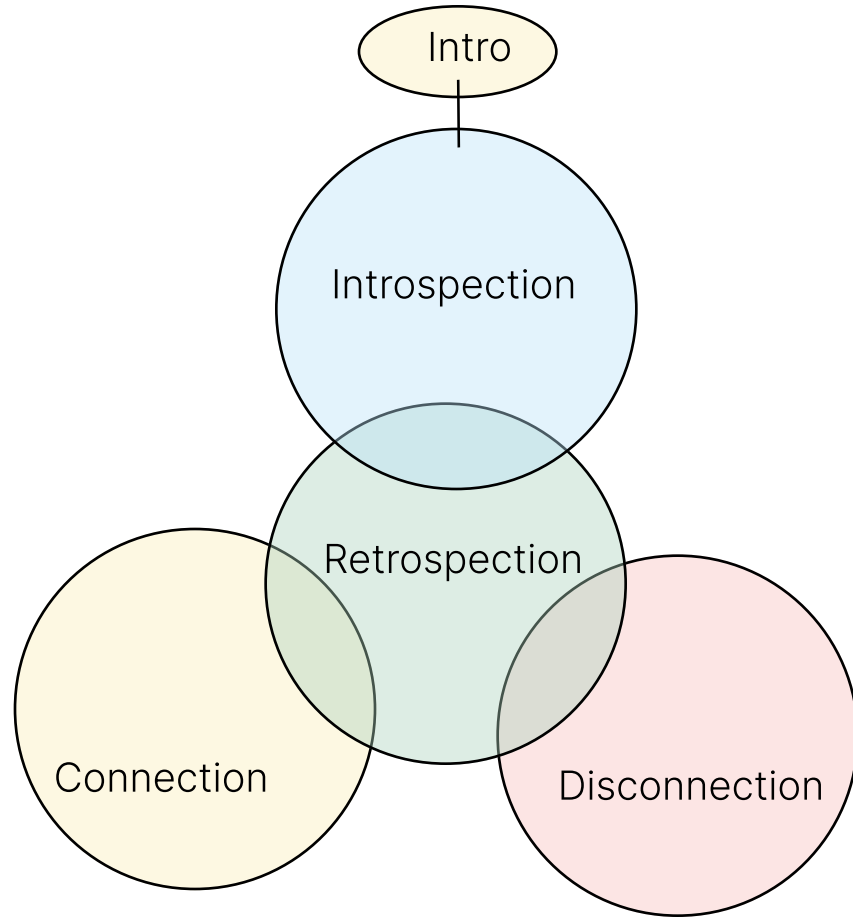


Object number (093)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)

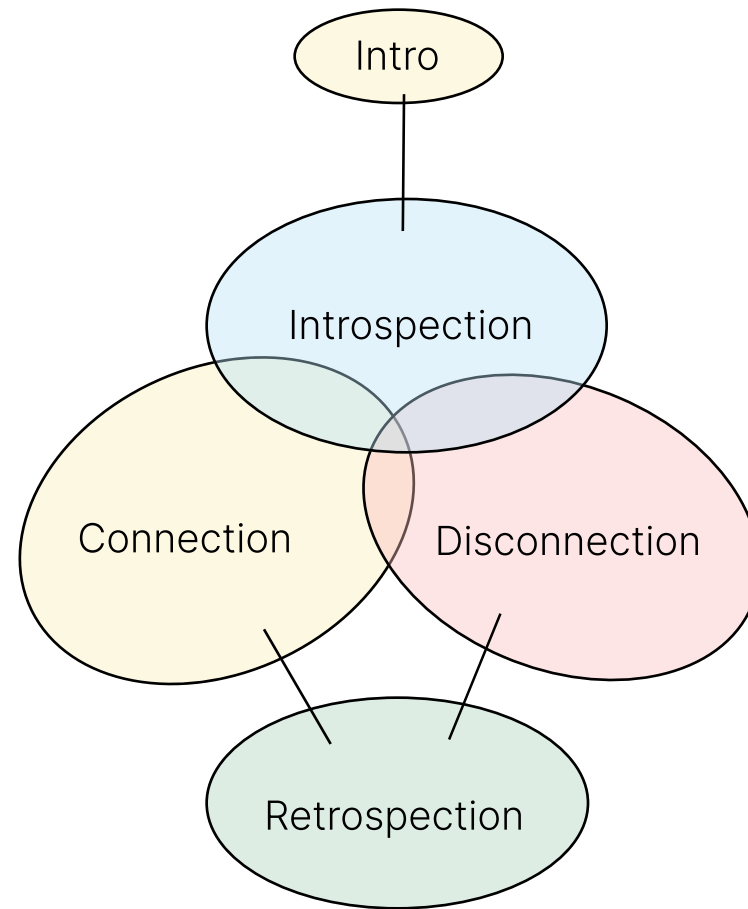


Object number (094)
N/A, 1995
Martha Rosler, Photography
(2 x 3 in)

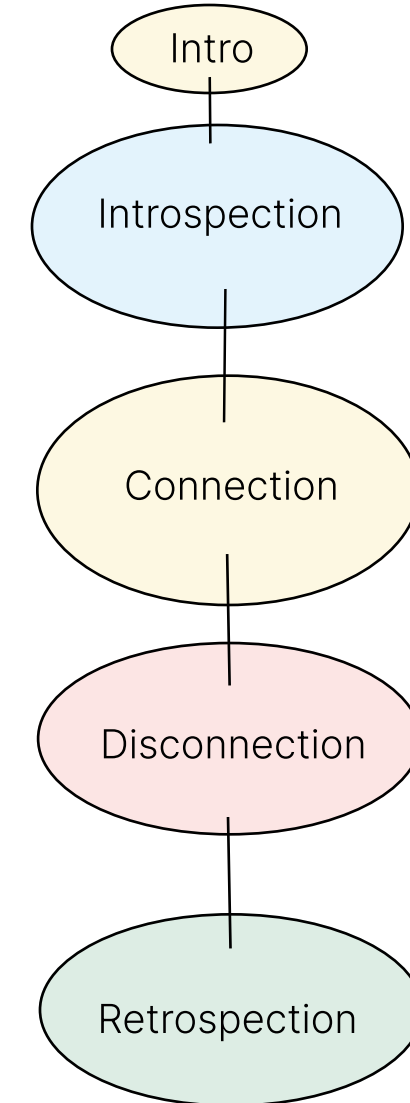
Exhibition Concepts / Narratives



MASSING STUDY A [Visitors have a central hub in “retrospection” a location to reconvene their thoughts and feelings and move freely to each category when ready.]



MASSING STUDY B [Visitors are brought through a more linear path starting with an internal experience to then the comparison and duality between “Connection” and “Disconnection”. These two locations when opposed to one another draw more emphasis and they leave through retrospection, a place to sit and reflect.]



MASSING STUDY C [A directed path through each level of the exhibit. We first bring them through a more internal experience to then a sense of connection. We end with a division of sorts from people but not from space and end them in a location of retrospect.]

Phase 2
Spatial Planning and Object Placement

Scale Model Documentation

The entrance to the exhibit opens up to a curved wall welcoming visitors into the space, a round sofa is placed in the center creating a place to settle. The curve of the wall works in partnership with Brian Kings' work. From a grid his work begins to sprawl out as visitors follow the curve west through the museum leading to our introspection section of the exhibit.

Introspection is found in a long narrowing hall where the work of Madeline Hollander plays dynamically with Ru Marshall's work across the hall playing with the light reflection. Further down the hall they follow our path of introspection and are met with Thomas Hopper's colorful representation of American railways.

Off in a separate room our disconnection section is found. Katherine Opie's Freeway collection and Dan Graham's portal command the visitors attention in a distinctly minimally filled room. This bare white room, a decision made to create a sense of disconnect from the rest of the work placed. The height in the placement of Opie's work creates a visual separation from the Portal.

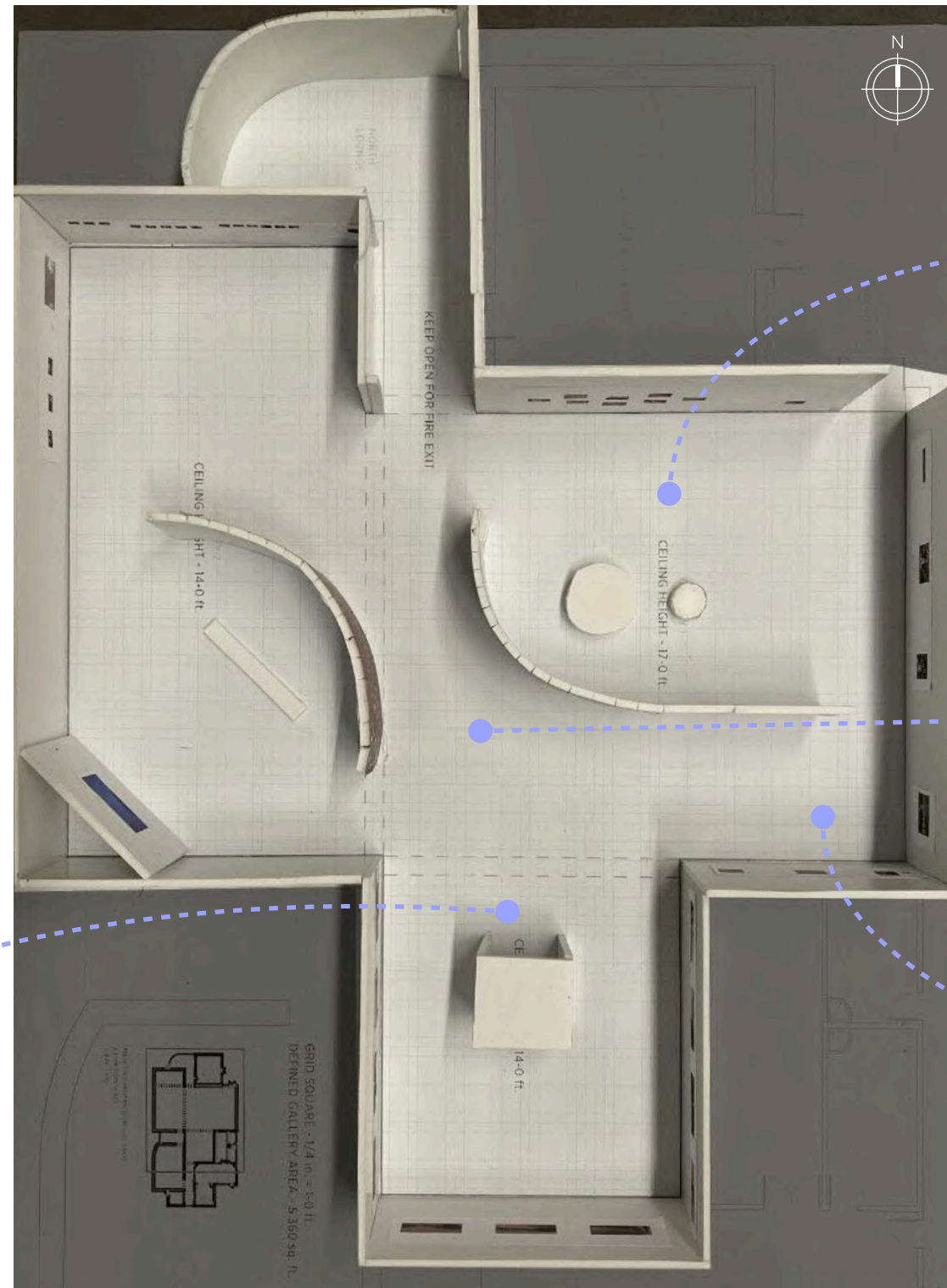
In the far west room two videos can be seen projected in an dim room with curved walls wrapping visitors into a shared space of observation. This curving inwards wall mirrors our other connection section of the museum and seeks to create a sense of togetherness in an exhibit that is mostly experienced individually.

Around this curve we find another section of disconnection. The curve steers away from this space and the room remains square. Here we find more photography and works which line the wall linearly and gridded.

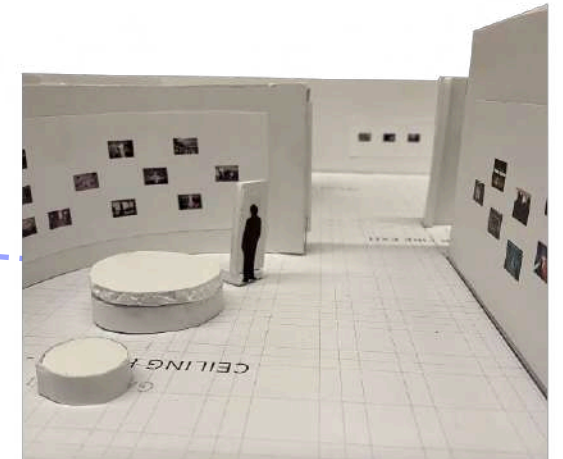
Tucked away in the north lounge a place of retrospection is found. A large curved window encompasses the majority of the space and benches are placed facing outwards for visitors to sit in their thoughts. Music and books are paired here.



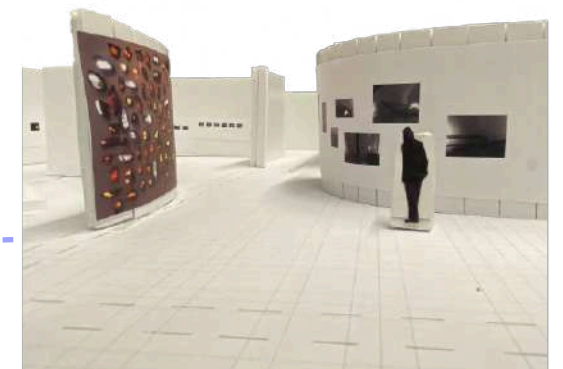
EXHIBITION VIEW "Disconnection" Section 1



EXHIBITION ABOVE VIEW: Exhibition entrance leads to the "Connection" section 1 that holds seating, the exhibition introductory text,



EXHIBITION VIEW "Connection" Section 1



EXHIBITION VIEW The walkway between "Introspection" Section 1 and "Disconnection" Section 2



EXHIBITION VIEW "Introspection" Section 1

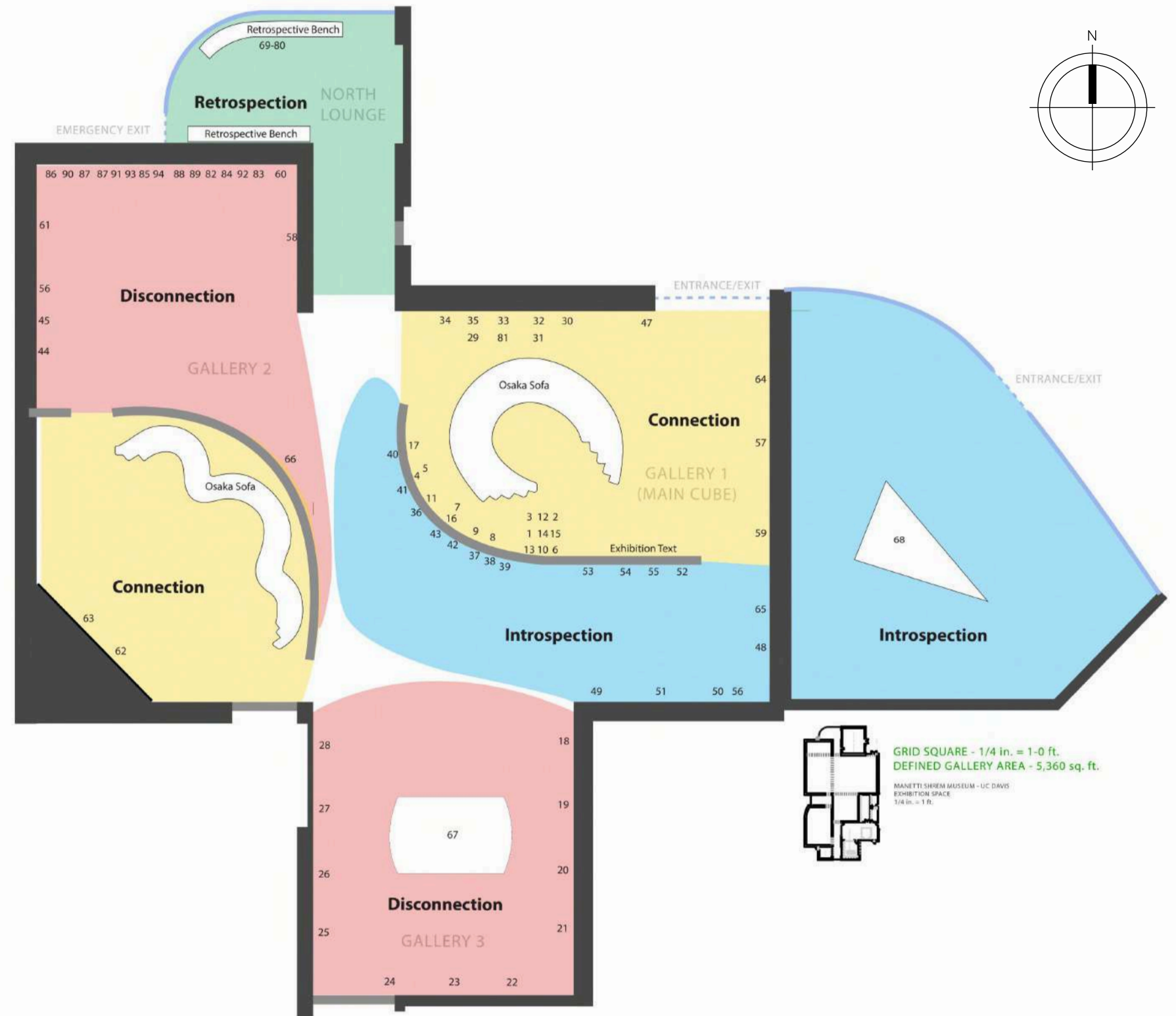
Exhibition Plan and Object Placement

The entrance to the gallery will lead to the first section of "Connection" which will introduce viewers to the exhibit and our first theme. The pieces will showcase connection through similar experiences within ever changing transportation spaces. Two spaces for seating will allow for viewers to sit and connect together with art and others.

Leading into the other side of gallery 1, is the "Introspection" section. Here, viewers will see self-reflective works to inspire introspection unto themselves. The reflective pieces by Ru Marshall and Dan Graham will shine back the glowing light of Madeline Hollander's work and direct viewers attention into our first "Disconnection" section. Dan Graham's large installation piece will bring viewers through the space and show the division that a liminal, moving space brings.

In the 2nd gallery, video art works will then lead viewers into the final "Connection" section. There, the audience will have time to sit and rest before moving onto the next section. From the other side of the gallery, our viewers will be met with work that addresses division from transportation. Viewers will be met again with Madeline Hollander's installation before moving onto the "Retrospection" section, where they can sit, read, and listen to supplementary exhibition material.

Finally within the Shrem's outdoor space, will be Dan Graham's last installation piece that the audience can move through and look onto their reflection, in a view of the last "Introspection" section.



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

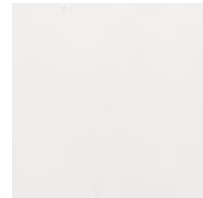
Phase 3
Staging, Atmosphere and Interpretation

Exhibition Materials and Color

ATMOSPHERE PALETTE

This overall palette is meant to amplify the audience's connection to the work exhibited, by keeping the space as a blank canvas with a few experience enhancing details. These aspects echo the transportation spaces represented in the artwork like the M-4 carpeting that mimics bus seats, the intimate, dim lighting that mirrors a bus or plane at night, and a muted color palette inspired by an airport interior.

M-1



Plaster
Wall Surfaces

M-2



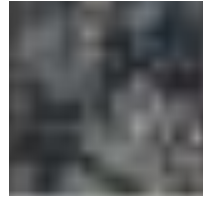
Concrete
Flooring

M-3



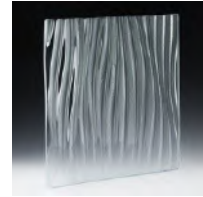
Jetty Black Nylon
Textured Carpet
Flooring

M-4



UT102642 solution dyed
nylon
Flooring

M-5



Textured Glass
Wall Feature

M-6



Black Patented sound-
absorbing panels
Sound Proofing

M-7



Gray Rear Projector
Screen Material
Projection Material

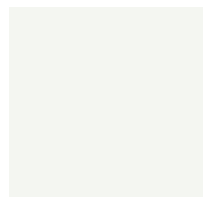
MATERIAL PALETTE

While the majority of the exhibition material palette keeps the Shrem gallery spaces neutral, the M-4 carpeting and textured glass are meant to emulate the interior of the spaces the exhibit addresses.

COLOR PALETTE

To ensure the exhibit places more emphasis on the artwork presented, our overall exhibition palette is restricted to only three colors. P-3 is the sole vivid color, a muted mint grey used to emit a calming energy for the Retrospection Room.

P-1



Benjamin Moore
Chantilly Lace - OC-65

P-2

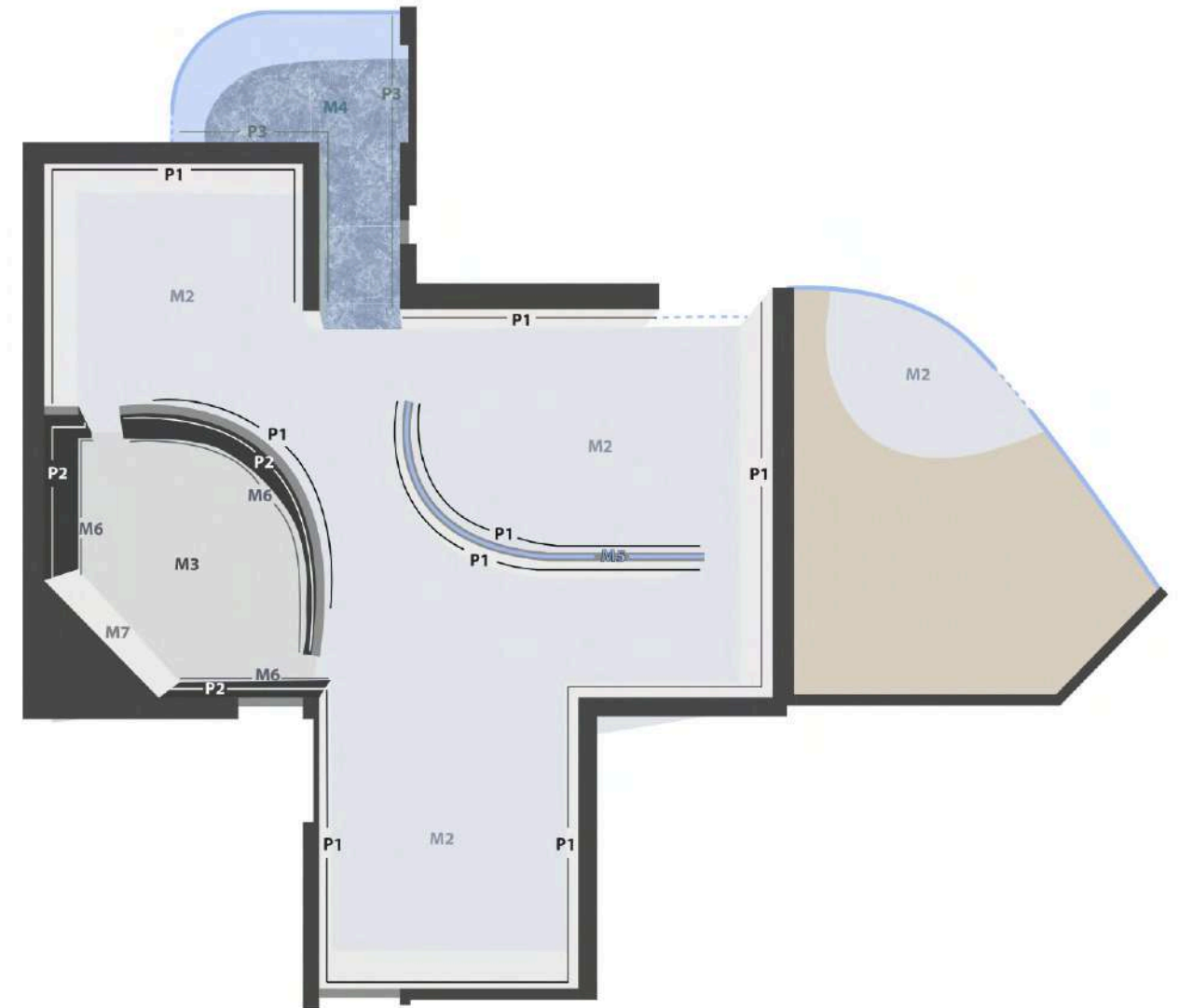


Benjamin Moore
Toucan Black - 2118-20

P-3



Benjamin Moore
Wedgewood Grey - HC-146



WALL COLOR, MATERIAL AND LIGHTING PLAN



REFERENCE IMAGES: The majority of the exhibition will use low lighting to preserve the photography pieces, apart from the modified red light from the Heads/Tails installation. In the projection room, the sole source of light will be the video piece playing.

Exhibition Lighting

Exhibition Light Levels: 50 lux
Exhibition UV Light Levels: 0-10 microwatts per lumen

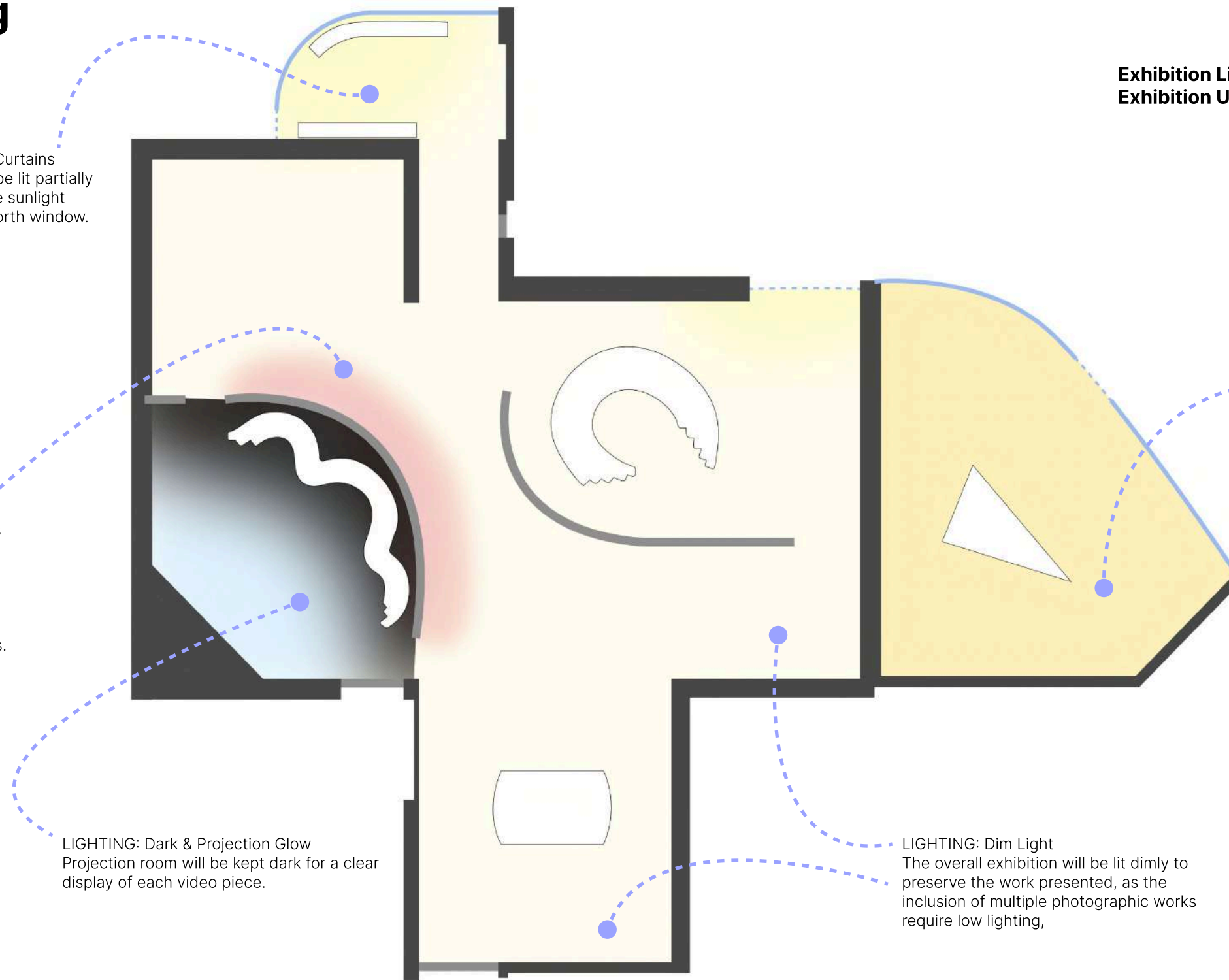
LIGHTING: Sunlight Through Curtains
The Retrospection Room will be lit partially from the track lighting and the sunlight through the curtains of the North window.

LIGHTING: Dim Light & Glow from Heads/Tails
The Lighting along the west wall will be a combination of dim lighting and the red glow from the Heads/Tails installation. As the exhibition has a lot of photographic work, the Heads/Tails piece will be modified to have lighting that fits within the exhibit's light levels.

LIGHTING: Dark & Projection Glow
Projection room will be kept dark for a clear display of each video piece.

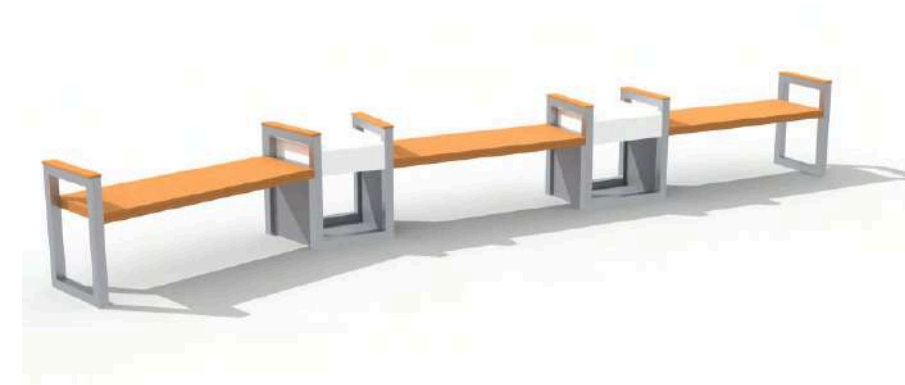
LIGHTING: Dim Light
The overall exhibition will be lit dimly to preserve the work presented, as the inclusion of multiple photographic works require low lighting,

LIGHTING: Daylight
The courtyard will be lit solely by daylight to effect the reflection of Dan Graham's installation piece depending on the time of day.



Exhibition Furniture and Equipment

The main gallery and projection room will be furnished with Pierre Paulin's 1967 Osaka Sofa in blue. The Osaka is a three-piece modular sofa that, with its organic forms, can be arranged in endless configurations, allowing us to display the sofa in a way that mirrors the curvature of the temporary gallery walls. As a sofa without a fixed shape—it is everything and nothing at once. Its formlessness gives it its identity. The fluidity of the Osaka embodies the transitory state of being that one encounters in liminal spaces, making it the perfect sofa for this exhibit. Retrospective Bench was designed with the Manetti Shrem North Hall's curvature in mind. Visitors are invited to come and relax facing outwards to the curved window to observe people in the cross walk, cars pass through and bikers maneuver through the streets. A white music player is dividing the seats paired with headphones playing "Ambient 1: Music for Airports, 1978" by Brian Eno. Below the music are bookshelves for works that touch on the Liminal experience of transportation by various writers.



RETROSPECTIVE BENCH
Dimensions in inches (25 × 18 × 200")
Polished Steel, Cherry, White
Polymethyl Methacrylate (Acrylic)
Built in bookshelves, box for music device placement
Qty. 1
Retrospective room
In house design



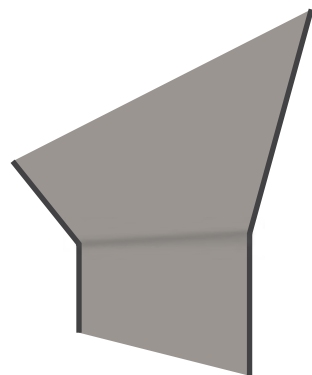
OSAKA SOFA
110.24 × 30.71 × 26.38"
Textiles polyurethane Steel, Blue
Modular and flexible
Qty. 2
Main gallery and projection room
<https://artemest.com/products/osaka-blue-sofa-by-pierre-paulinlicable>



PACK FELT WALL TILES CORK BOARD
(48 × 36 × 0.25")
Turquoise
Felt
Qty. 2
Retrospection room
<https://www.amazon.com/Large-Cork-Board-Alternative-Removable/dp/B0DP34L8LJ/>



Metal Wall File Holder Organizer
(15 × 7.375 × 3.5")
Powder coated steel
Used for interactive papers
Qty. 6
Retrospection room
<https://carstens.com/products/4625-00>



REAR DUAL PROJECTOR SCREEN
(7 × 12.6')
M-7
Used for both video artworks
Qty. 1
Projection room



SONY VPL-GTZ380 PROJECTOR
(22.0 × 9.0 × 29.9")
Black
Multi-projection installations
Qty. 2
Projection room
https://pro.sony/en_GR/products/laser-projectors/vpl-gtz380#TEME120171BreathtakingImagesNearOrFar-vpl-gtz380

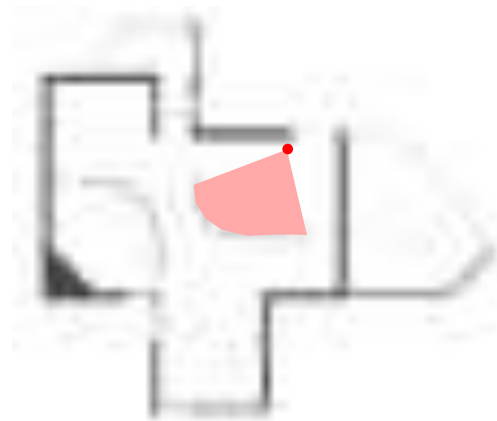


FOCUSONICS DIRECTIONAL SPEAKER MODEL B
(442 × 442 × 25 mm)
Black
Pointed at the back of the projector screen
Qty. 1
Projection room
<https://www.focusonics.com/product/focusonics-model-b/>

Typical Exhibition View: Connection Section 1

The exhibition title, "In-Between", will be displayed on a flip-dot board—an homage to the interactive signage used in airports. Periodically the title will disappear, furthering the exhibition's narrative of liminality—the title is never fixed as it is always in a state of transition. The exhibition's subtitle, "Neither Here nor There: Liminality in Transit," provides clarity to the rather ambiguous title and serves as a transition to the introductory text. The subtitle is set in Halo and the introductory text, Helvetica. The wall sits at a height of eight feet tall suspended two feet above the ground. Below visitors' legs can be seen to create the sense of connection between the exhibition spaces. This gap plays on the sense that we can observe others in their movement just as they can us, when in transport.

Visitors legs visible under hanging wall

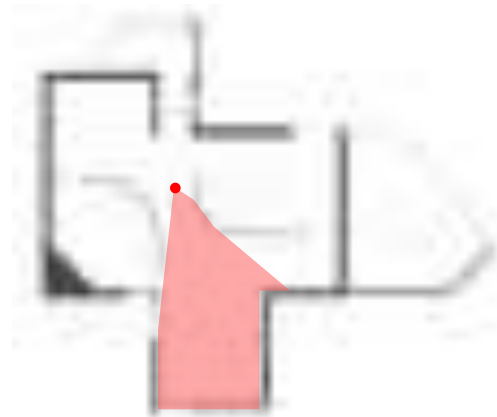


Typical Exhibition View: Disconnection Section 1

This exhibition view highlights the introspection (left) and disconnection (right) sections of art. In the introspection section pictured, Edward Hopper's meditative paintings on travel induced liminality are on display. The pairing around the corner asks visitors to contemplate on the disconnection between 'you' and 'I' and 'place' and 'place' as they travel through and around Graham's kaleidoscopic sculpture "Portal" and view Opie's towering "Freeway" photograph series. Opie's work is scaled and positioned high to exemplify the magnitude of these structures size and presence in our daily lives as well as form a visual divide between the two artists works. On the curved wall, Ru Marshals work can be seen reflecting Madeline Hollander's "Heads and Tails" light from the arrangement of car lights. They work in conjunction to emphasize the sense of introspection and and division together.

Ru Marshals work reflecting light.

Dan Graham's "Portal"

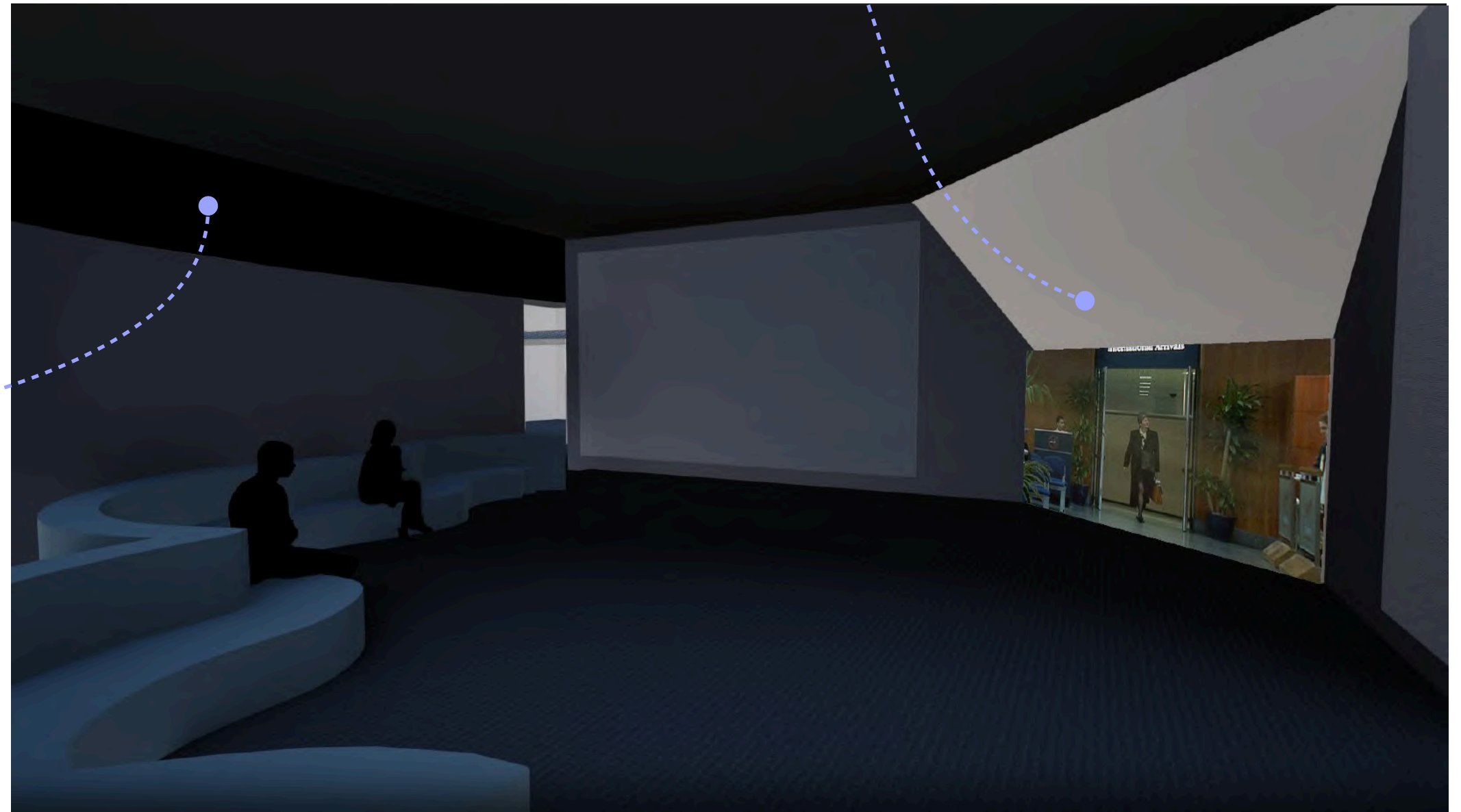
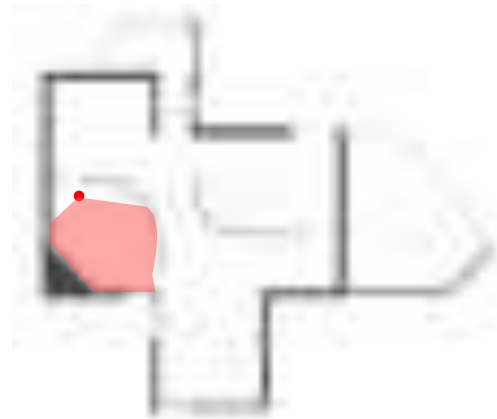


Typical Exhibition View: Connection Section 2

In the projector room visitors are invited to experience liminality through the eyes of video artists Vanessa Renwick (top) and Mark Wallinger (bottom). Renwick's "Layover" and Wallinger's "Threshold to the Kingdom" are 6 and 11 minutes respectively—video lengths that accommodate both the pilgrim and the hobbyist visitors. "Layover" is intended to be viewed at an angle while Threshold to the Kingdom straight on—our solution was to project both videos, one after the other, on a dual projector screen to respect the artist's intended way of viewing. Both videos can be comfortably watched on Pierre Paulin's Osaka Sofa. The curtain above the curved temporary wall and dimmed lighting are used to aid optimal viewing in the project room, while the carpet and sound absorbing panels help reduce audio leaking to the main gallery.

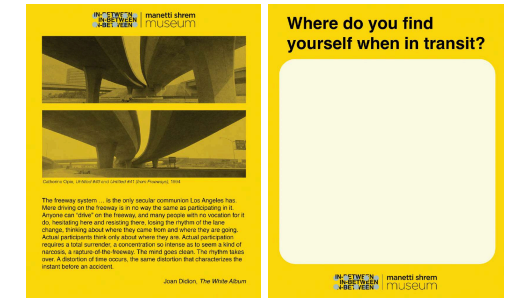
Projector and speaker system are hidden in the space behind the temporary wall. The above projector screen will also play Vanessa Renwick's Layover, switching on each time Mark Wallinger's Threshold to the Kingdom stops playing.

Curtain to block light from the rest of the exhibit



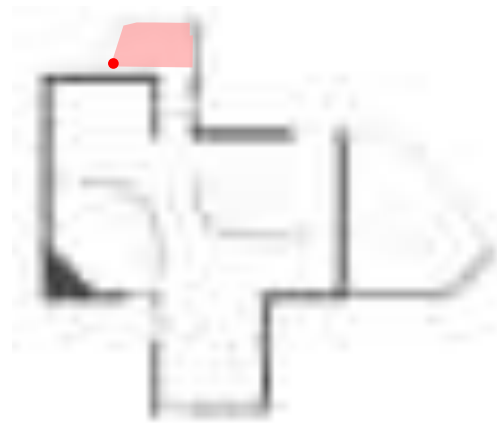
Typical Exhibition View: Retrospection Section

As visitors enter the space of retrospection section they are met with a half panoramic view facing out front of the Manetti Shrem Museum. A view of a pergola casts changing shadows on the ground as the sun's rays pass through at different angles throughout the day and people, cars and bikes pass by can be seen. Visitors are invited to sit on benches facing this view or other visitors on a parallel set of benches, or with the option to listen to Brian Eno's "Ambient 1: Music for Airports" or read books to further explore liminality in transit. On the east wall cork boards are hung and paper cards posing reflective questions are present for visitors to leave a mark and thought about the exhibit.



Cork board for visitors to attach their retrospective flyers with responses

Retrospective Bench that will include all exhibit books and a music player for visitors to listen to Brian Eno's *Ambient 1: Music for Airports*



Phase 4

Visual Language and Graphic Identity

Exhibition Graphics Palette

The exhibition graphic treatment and color choice are an amalgam of transportation and direct pieces from the exhibition. Typefaces are drawn from inspiration from the legibility of transportation signage. Through bus stop signage the typeface choice intrinsically defines its purpose as a common font in this context. In the graphic title liminality is mimicked physically as the state of the sign is in constant transformation. The promotional images chosen as the context continues off the page of their captured view. The color palette a combination of all parts of the exhibit from the draws of liminality in the lived world to the captured essence from the artists exhibited.

PRIMARY COLORS

G-1



Pantone: #212121
CMYK: 0%, 14%, 14%, 85%
HEX: #252020

G-2



Pantone: 116 C
CMYK: 0%, 16%, 95%, 0%
HEX: #FFD60C

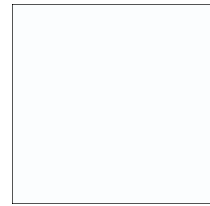
G-3



Pantone: 7542 CP
CMYK: 9%, 0%, 1%, 25%
HEX: #ADBFD

SECONDARY COLORS

G-4

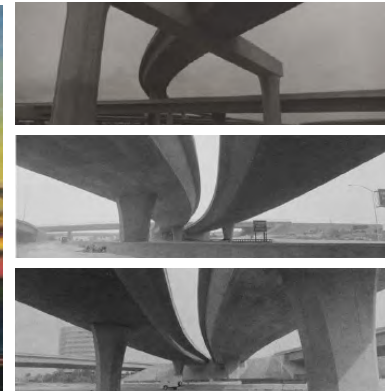


Pantone: P 1-1 C
CMYK: 1%, 0%, 0%, 0%
HEX: #FBFDFE

COLOR PALETTE: Yellow is used for our promotional materials as it is used often within public transportation and streets as a tool to attract attention. This can be seen in traffic signs, lines painted on floors for metros or to designate locations. The rest of the color palette comes from the exhibition. The lack of color plays on the minimalist/blank space of liminality and leaves room for visitors own perceptions to create the vibrancy from the works.



Railroad Sunset, 1929
Edward Hopper, Painting
(29 5/16 x 48 1/8 in.)



Untitled #7 (From Freeways), 1995
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)



Untitled #40 & 41 (from Freeways), 1994
Catherine Opie, Photography
(2 1/4 x 6 1/4 in.)

IN-BETWEEN

PROMOTIONAL GRAPHIC TREATMENT FOR EXHIBITION TITLE: Helvetica was chosen for the promotional exhibition title and as the standard font for both promotional and exhibition texts because it is a common and highly adopted typeface for urban and transportation signage for its legibility.



EXHIBITION GRAPHIC TREATMENT FOR EXHIBITION TITLE: The typeface for the title treatment is designed around a flip dot board that will be traveling across in intervals of 45 seconds displaying "IN-BETWEEN". This plays in reference to the LED departure and arrival boards in airports with the movement of the lettering representing the "limbo" of traveling across space.

manetti shrem
museum



EXISTING MUSEUM LOGO: All exhibition graphics will use the black, text-only Manetti Shrem logo or the black box logo with transparent text.

10 Pixel

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqr stuvwxyz

Helvetica Bold

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqr stuvwxyz

Helvetica Bold Oblique

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqr stuvwxyz

Helvetica Regular

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqr stuvwxyz

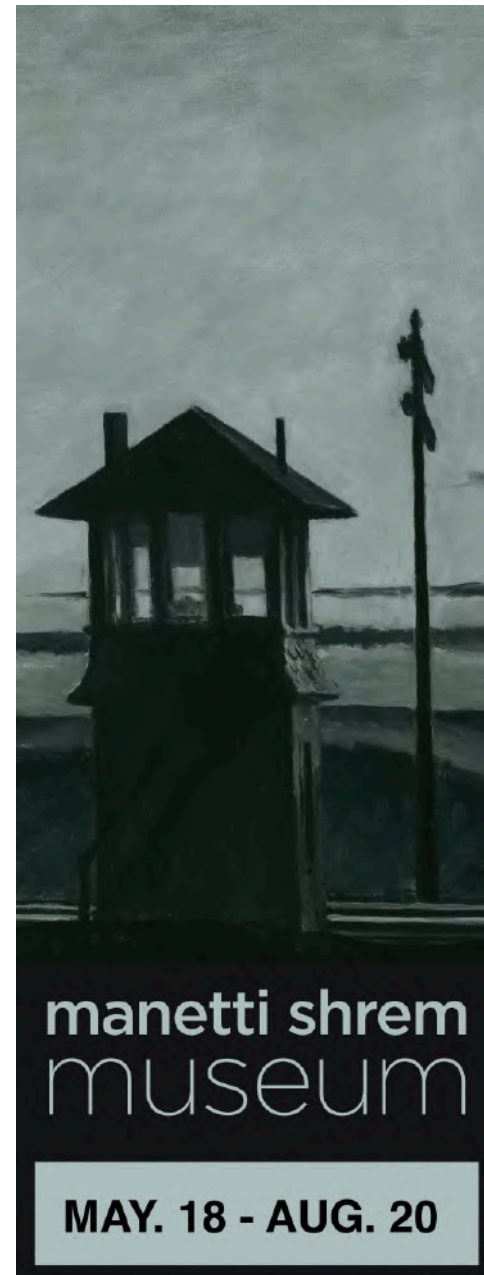
Helvetica Light

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqr stuvwxyz

TYPOGRAPHIC PALETTE AND SPECIFICATIONS: 10 Pixel is the referenced font within the flip dot board that displays the exhibition title within the gallery. Helvetica was chosen for the promotional exhibition title and as the standard font for both promotional and exhibition texts because it is a common and highly adopted typeface for urban and transportation signage for its legibility.

Typical Promotion Graphics / Exterior In-situ

Title treatment on the street banners has “In-between” situated in-between layers of dots giving the illusion of depth as well as to visually communicate the name of the exhibition. To aid legibility, “In-between” is repeated. The banner on the right features Edward Hopper’s “Railroad Sunset”, which can be interchangeable with other artworks from the exhibit, altered to match the color scheme of the graphic identity.



PROMOTIONAL STREET BANNERS: Banners will be placed around Davis, within walking distance of the Manetti Shrem

Typical Promotion Graphics / Exterior In-situ

Two exhibition posters include a different “hero image” than the promotional banners, utilizing the wider space to show work of celebrated artist, Catherine Opie, and allude to the disconnection section of the exhibit. While hinting at this theme, the images also play in hand with the exhibit title, framing the title *in between* two of Opie’s works. The third poster works off of the graphics established by the promotional banner, to keep the promotional graphics united and further connect all promotional material.



PROMOTIONAL BUS KIOSK POSTERS: All posters will be printed on 60" x 42" semi-gloss paper, except for the reflective vinyl poster. The quote poster should only be used alongside another poster with the exhibit information, so they are alongside context.

This poster will be made of a reflective vinyl material, meant to reflect back the viewer and their location. These posters should only be placed on bus stops and inside public transport to play off of the transitory locations. They should also only be posted nearby other exhibition posters, to ensure they are seen as part of the exhibit’s graphic identity.

An example pairing of the posters on a fence that faces a street.



PROMOTIONAL BUS KIOSK POSTER: All posters will be placed in urban areas within proximity to transportation spaces like bus stops, parking lots, streets, etc. to play into the overarching idea of the exhibit.

Typical Exhibition Graphics / Interior In-situ

The exhibition title, “In-Between”, will be displayed on a flip-dot board—an homage to the interactive signage used in airports. Periodically the title will disappear, furthering the exhibitions narrative of liminality—the title is never fixed as it is always in a state of transition. The exhibitions subtitle, “Neither Here nor There: Liminality in Transit,” provides clarity to the rather ambiguous title and serves as a transition to the introductory text. The subtitle is set in Halo and the introductory text, Helvetica.

Title treatment displayed on flip-dot board.



NEITHER HERE NOR THERE: LIMINALITY IN TRANSIT

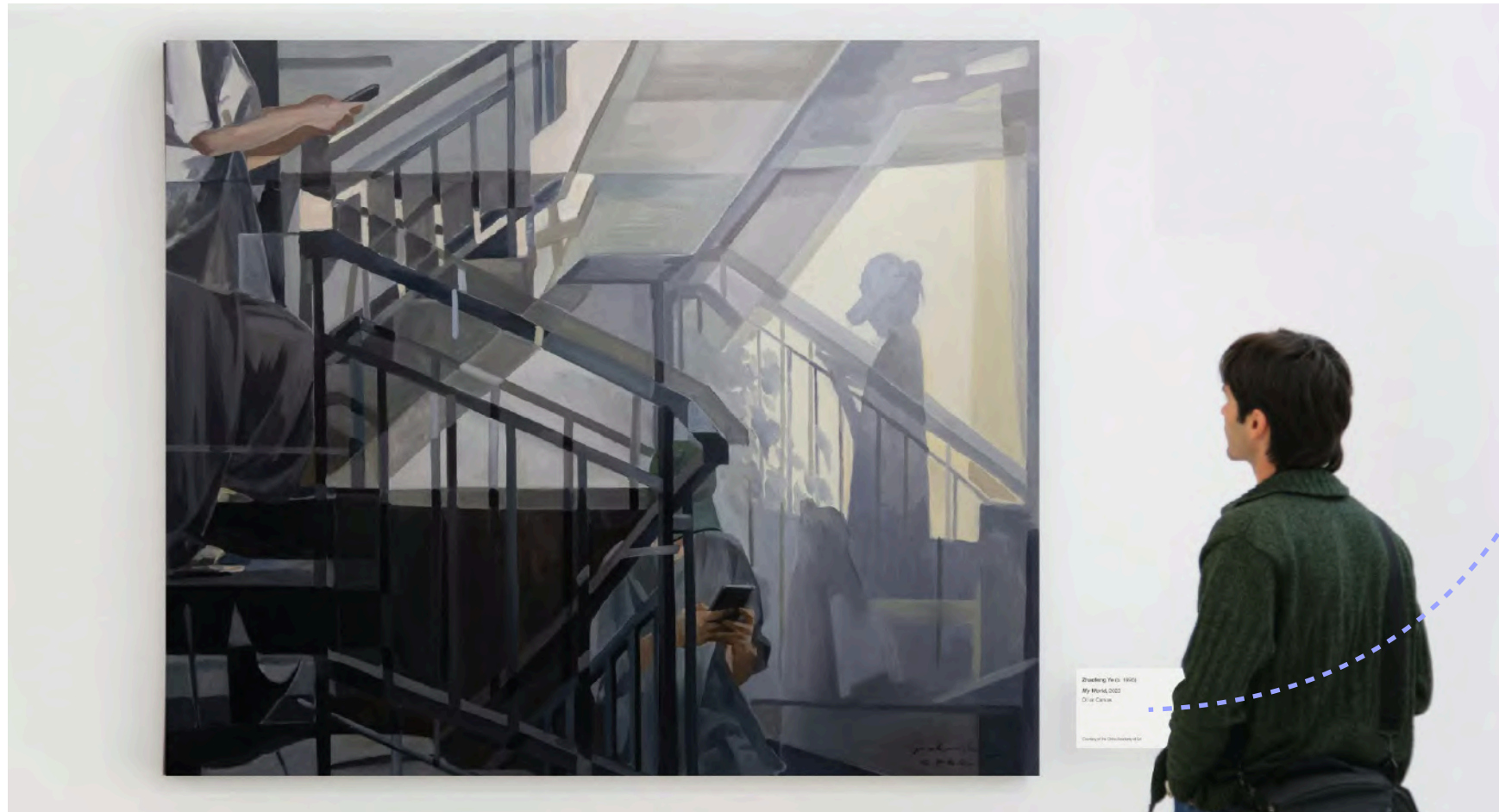
In a state of in-between we are neither here nor there in transport. Looking through the lens of contemporary artists, the question of where people truly are—and who they become—in transit is challenged. In shared migrations people are transported into a state of liminality, simultaneously connected and disconnected, to each other, themselves or their environment.

A new frame of mind in these states of transition open, allowing for introspection. Looking at the changing environment passing through the glass dividing us from the passing world, Edward Hopper and Ru Marshall capture these ephemeral moments. Works from Martha Rosler and John Brian King capture the duality of interconnectedness between people. While Catherine Opie’s “Freeway” collection and Madeline Hollander’s “Heads and Tails” distinguish paths and modes from those who use them. A disconnection is illuminated while the essence of users still resides within the images through senses of familiarity.

- JOHN BRIAN KING
- CATHERINE OPIE
- MARTHA ROSLER
- RU MARSHALL
- DAN GRAHAM
- EDWARD HOPPER
- BRUCE DAVIDSON
- SIMON ROBERTS
- LILY FUERDI
- ZHAOFENG YE
- LOLA JUNG
- GUANYU XU
- KATSUMI HAYAKAWA
- VANESSA RENWICK
- MARK WALLINGER
- JIANNAN WU
- SUSAN MADDUX
- MADLINE HOLLANDER
- HAZEL ANDREWS
- LES ROBERTS
- FLAVIA CANGIÀ
- JIM BROGDEN
- GILANE TAWADROS
- GARY HILL
- JOAN DIDION
- OLIVER MORT
- BRIAN ENO

Typical Exhibition Graphics / Interior In-situ

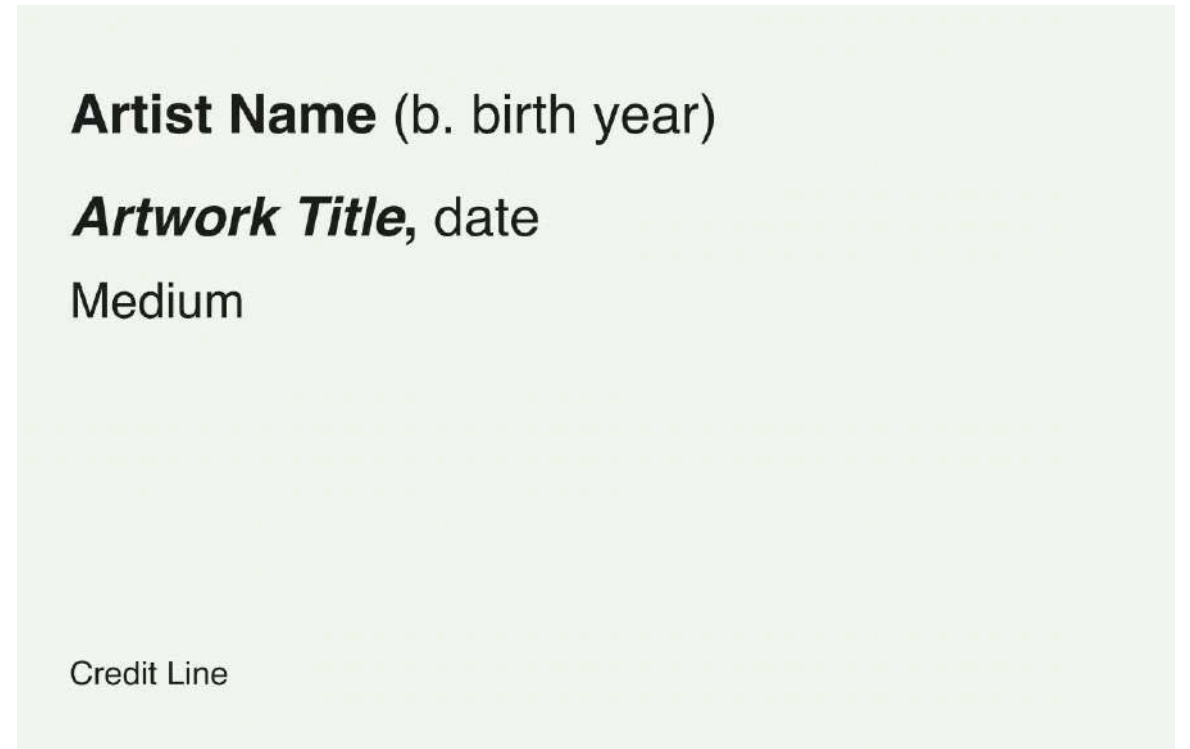
The exhibition's object labels will use Helvetica Bold, Bold Oblique, and Regular to display each artwork's information, not including artist statements. They will resemble traditional museum labelling and placement, avoiding stylization, so as to not distract from the artwork.



EXHIBITION OBJECT LABEL MOCK-UP: Labels will be placed 2.5" to the right of the artwork. Alternative placements will be made for sculptural and video installation works.



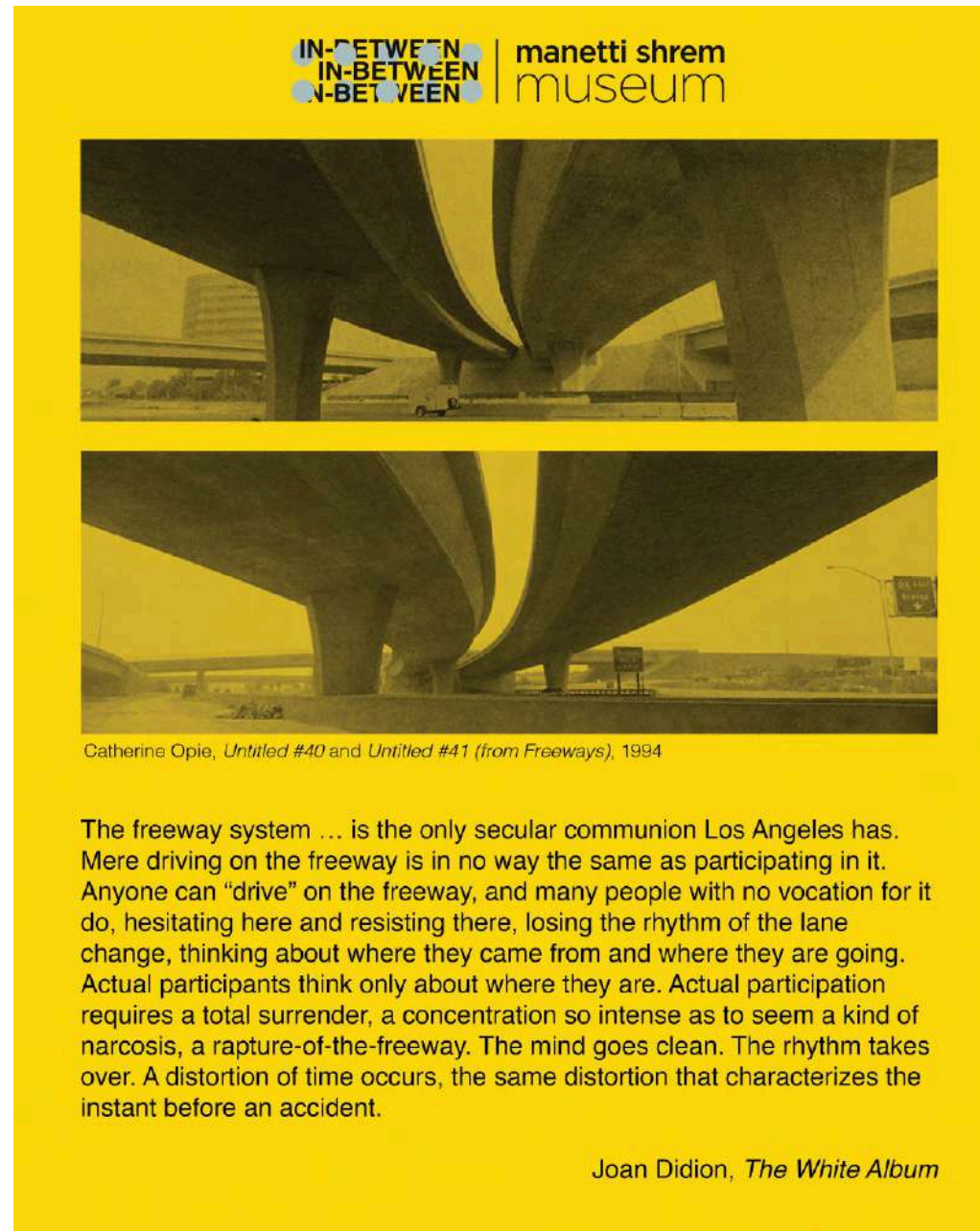
EXHIBITION OBJECT LABEL MOCK-UP: Labels will be made of adhesive paper mounted on art board and use the Helvetica typeface, to connect back to the exhibition text and stay in line with the exhibition's graphic palette.



EXHIBITION OBJECT LABEL TEMPLATE: Labels will include the artist's name, birth year, the artwork title, date, medium, and credit line. Nationality and pronouns can be added to labels according to each artist's (or estate's) preferences.

Typical Exhibition Graphics / Interior In-situ

In the Retrospective Section, the cork board will be accompanied by flyers like these, held in the metal wall file holders. These flyers are interactive and used to prompt the audience to reflect on the themes that were focused on in the exhibit. Visitors are invited to either write a response on these cards and attach them to the board or take them home as a memento of the exhibit. Each card will be printed on semi-glossy card stock and be 8" by 6".



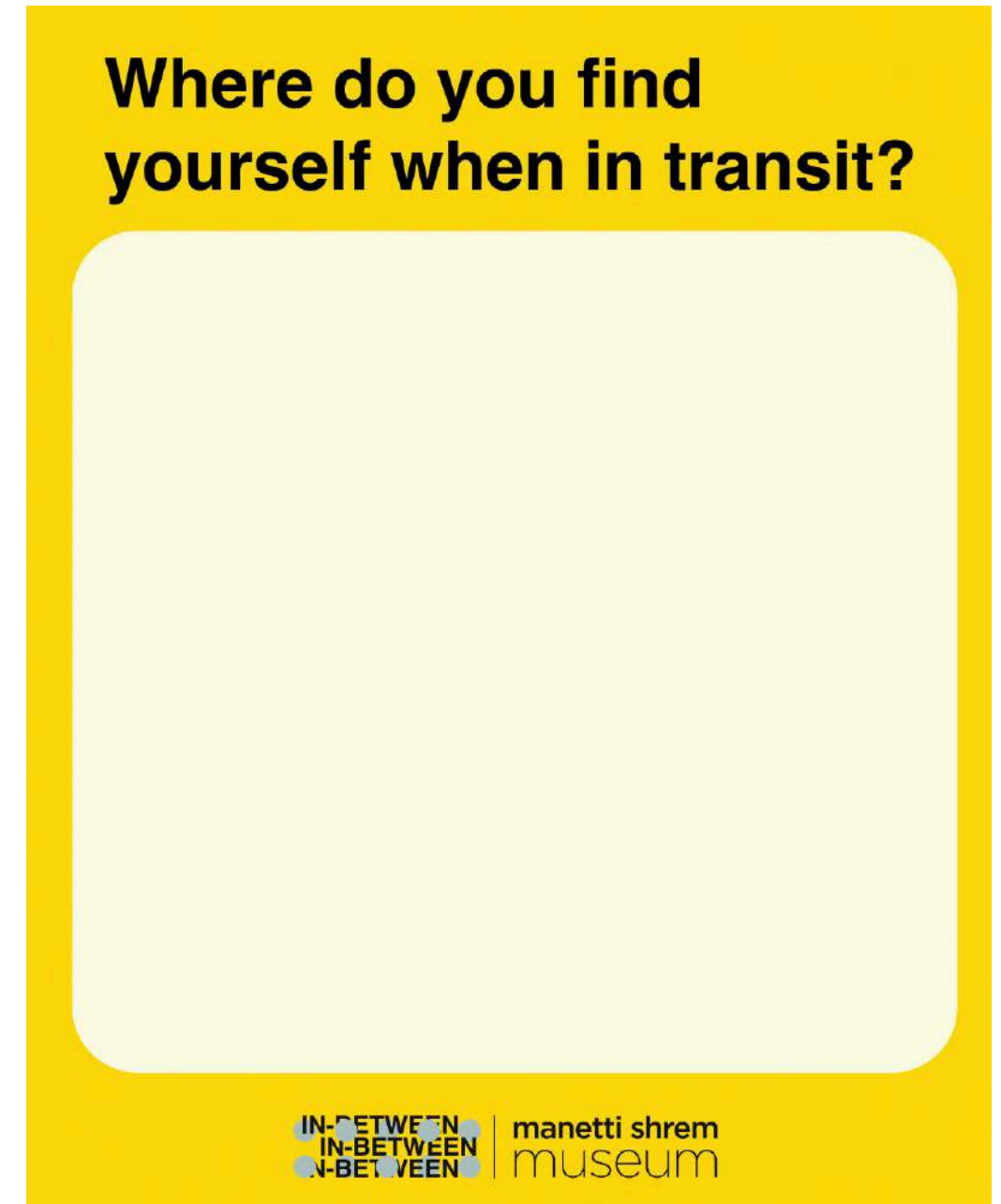
IN-BETWEEN
IN-BETWEEN
IN-BETWEEN | manetti shrem
museum

Catherine Opie, *Untitled #40* and *Untitled #41* (from *Freeways*), 1994

The freeway system ... is the only secular communion Los Angeles has. Mere driving on the freeway is in no way the same as participating in it. Anyone can "drive" on the freeway, and many people with no vocation for it do, hesitating here and resisting there, losing the rhythm of the lane change, thinking about where they came from and where they are going. Actual participants think only about where they are. Actual participation requires a total surrender, a concentration so intense as to seem a kind of narcosis, a rapture-of-the-freeway. The mind goes clean. The rhythm takes over. A distortion of time occurs, the same distortion that characterizes the instant before an accident.

Joan Didion, *The White Album*

EXHIBITION RETROSPECTIVE FLYER FRONT: The front of each flyer will contain both a text-excerpt from the provided reading material and a stylized image of artwork from the exhibit. This example contains a quote from Joan Didion's book, *The White Album*, with two photographs from Catherine Opie's *Freeways* series.



Where do you find yourself when in transit?

IN-BETWEEN
IN-BETWEEN
IN-BETWEEN | manetti shrem
museum

EXHIBITION RETROSPECTIVE FLYER BACK: The back will then contain a leading question and space for visitors to write their response.

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

Best Precedence Inspiration

PROJECT REFERENCE IMAGES



Mark Wallinger, Threshold to the Kingdom, 2000. Installation view, 'MARK WALLINGER MARK', Centro Pecci, Prato, Italy, 2018



Studio Olafur Eliasson, The Weather Project, TATE Modern, 2003, <https://olafureliasson.net/artwork/the-weather-project-2003/>

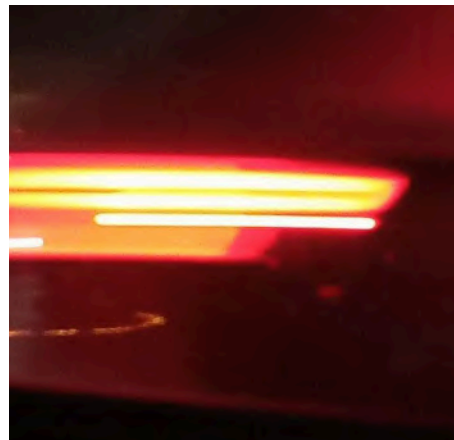


Image of blurred car lights in passing



Paula Sher, MoMA design system, 2010, <http://new.pentagram.com/2009/02/new-work-the-museum-of-modern/>



Anish Kapoor, Regen Projects, January 11 – February 16, 2020, Los Angeles, <https://www.regenprojects.com/artists/anish-kapoor?view=slider#17>



Poster for Mai au Parc festival, Schaffter Sahli, 2019, <http://www.schafftersahli.com/mai-au-parc-2019/>



Installation view of Making Space: Recent Photography Acquisitions, July 1, 2021 – Feb 20, 2022 at MOCA Grand Avenue. Courtesy of The Museum of Contemporary Art. Photo by Jeff Mclane.



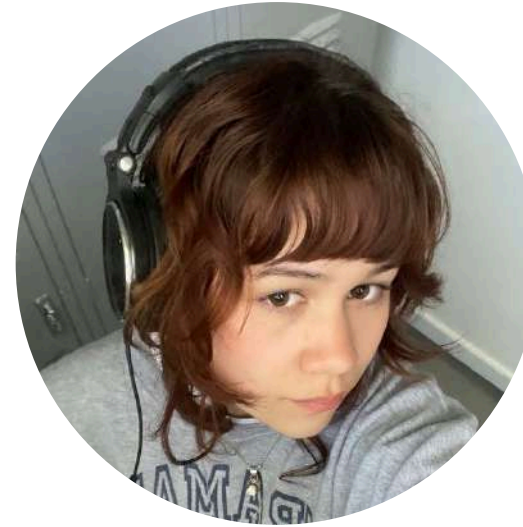
Johannes Girardoni & Harriet Girardoni, Lumasonic Passage, Los Angeles World Airports Terminal 1 – Terminal 2 Bridge, 2024, <https://girardoni.com/>



Studio Olafur Eliasson, The Weather Project, TATE Modern, 2003, <https://olafureliasson.net/artwork/the-weather-project-2003/>

About the Designers

Shaelyn, Léa, and Aidan are designers each with backgrounds in different parts of exhibition design. Being frequent passengers of public transit they share a fascination for spaces that exist between the destination, whether that be metaphorically or physically. They find inspiration in the fleeting views, shared moments, and the sense of community or distance between the people around them in these moments. These curiosities inspired them to create this exhibition to explore transportation as more than movement—it's a space of transition, reflection, and possibility.



Shaelyn Smith



Léa Skille



Aidan Hatch