



# JUSTIN MARSH

## WHAT I DO

I have a penchant for clean, austere graphics and elegant yet complex imagery. I bridge professional expertise in visual art exhibitions with a studio practice in fine art. I'm a knock out for spatial, illustrative, and graphic experiences that promote wonder and ambiguity while retaining strong formal conventions. I've worn the hard hat- dug in on hand producing my own furniture, executing large scale exhibition builds and demolitions. As a exhibition specialist, I move across design mediums and have measured experience in the full scope of museum quality productions.

## CREDENTIALS

Design, Master of Fine Arts

Focus in exhibitions and environmental graphic design

University of California, Davis

Pictorial Art, Bachelor of Fine Arts

Focus in painting, printmaking, and digital video

San Jose State University

Exhibition Design / Managing Public & Private Collections

New York University, Professional Extension

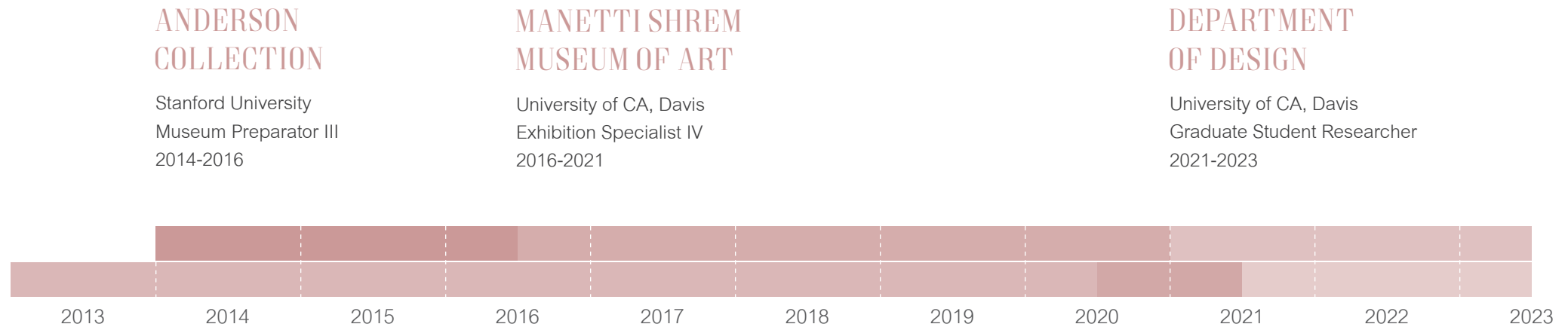


C: (209)747-3110



# MY EXPERIENCE AT A GLANCE

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## ANDERSON COLLECTION

Stanford University  
Museum Preparator III  
2014-2016

## MANETTI SHREM MUSEUM OF ART

University of CA, Davis  
Exhibition Specialist IV  
2016-2021

## DEPARTMENT OF DESIGN

University of CA, Davis  
Graduate Student Researcher  
2021-2023

## AXIS GALLERY SACRAMENTO

Verge Center for The Arts  
Visual Artist & Board Member  
2012-2021

## MURRAY BOWLES PHOTOGRAPHIC ARCHIVE

Family Trust Liaison  
& Project Manager  
2020-2023

# PROFESSIONAL WORK EXPERIENCE

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## DEPARTMENT OF DESIGN

University of CA, Davis  
Graduate Student Researcher  
2021-2023

Program manager of a two-year, adaptive reuse project that exercises design research to cultivate a new communal studio space for the graduate program in Design. Process workflow includes community outreach, surveys, stakeholder presentations, and research-informed design iterations. Conceptualize, design, and build custom interior components, including workstations, modular tables, partitions and storage units within the studio space. Work across campus to manage procurement, staffing, and administrative approvals for onsite renovations. Supply laser cut 3-d models, digital renderings, graphic diagrams, site plans, elevations, mood boards, and milestone presentations to solicit feedback. As a Teaching Assistant, lead undergraduate discussions, design keynote presentations, and guest lecture for classes ranging from 200 to 400 students.

## MANETTI SHREM MUSEUM OF ART

University of CA, Davis  
Exhibition Specialist IV  
2016-2021

Design, plan, implement, and oversee the detailed scope of visual art exhibitions with advanced knowledge of museum standards for display, design, and fabrication. Lead custom design projects including large scale art installations, display casework fabrication, and overall spatial layouts. Coordinate staff, vendors, and specialists through multiple deadline-driven projects. Utilize various graphic software for the technical specifications, workflows, and rendering of exhibition designs. Flexibility and experience adapting to various exhibition formats including digital media projections, light and sound installations, traditional object-based collections, and immersive multimedia environments. Specialized skills in instrumenting a state of the art, programmable, and adaptable lighting system. Strong interdepartmental communication to achieve collaborative unit goals.

## ANDERSON COLLECTION

Stanford University  
Museum Preparator III  
2014-2016

Working closely with the Museum Director and prominent collectors, Hunk and Moo Anderson, present exhibitions, and events to inspire new depths of research and engagement for the Stanford student body. Plan and implement exhibition logistics and collection preservation strategies with the Senior Registrar and Director. Devise exhibition designs and custom fabricated displays with Adobe Creative suite and Sketch Up 3-d modeling software. Coordinate live programs, including the set-up of AV systems, lighting scenes, and talent coordination. Interface with lighting design specialists to program and maintain strict lighting scene and illumination standards. Oversee both contract and part time support staff in the production of art installations. Steward a world class collection of art. Coordinate scheduling, logistics, and budget considerations with the Senior Registrar.

# EDUCATION AND COMMUNITY ENGAGEMENT

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## DESIGN MASTER OF FINE ARTS

University of California, Davis  
2021-2023

Terminal degree in interdisciplinary design.  
Coursework includes: Research Methods,  
Professional Practice, Theories and Issues in Design

**Honors:** Graduate Academic Certificate  
Landscape Architecture & Environmental Design

### **Select Publications:**

“Visualizing Gilman: Counter methods to place-based identity.” Histories and Heritages, AMPS (Architecture, Media, Politics & Society) Conference, 2023.

### **Select Teaching | Guest Lecturer:**

Introduction to Design, Aesthetics and Experience  
Design, Exhibition Design, Furniture Design, Energy  
Materials and Design over Time, Information Design

## MURRAY BOWLES PHOTOGRAPHIC ARCHIVE

Family Trust Liaison  
& Project Manager  
2020-2023

Independent project and collection management of an invaluable archive of 80,000 photographic film negatives, documenting 40 years of the San Francisco punk rock music and counter-cultural scene. Family Trust liaison, handling the inventory, care, image digitization, and access to the archive. Recruit volunteer and contracted stakeholders for the creation of an online database and to serve as content historians for the categorization of 8,000 film prints. Generate various graphic art outputs and resources for community members through press packages, exhibitions, workshops, website, and conference proceedings over the span of three years of collaborative project development.

## AXIS GALLERY SACRAMENTO

Visual Artist & Board Member  
2012-2021

Strategic creation and leadership of a recruitment committee to develop diversity within the artist roster and affect organizational growth. Conceptualize and construct large scale solo exhibitions of artwork ranging from oil paintings to 35mm photographs and digital videos. Project management and administration support for group exhibitions and events. Support grant funding, committee initiatives, and other operational measures to broaden the gallery's presence and reputation in the region. Generate graphic design for press packages, small booklet publications, flyers, labels, introductory text and signage.

# THE SCOPE OF WORK I AM DIRECTLY INVOLVED IN

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## EXHIBITION CONTENT AND DEVELOPMENT

- Project planning
- Collection triage
- Curatorial liaison
- Checklist revisions
- Thematic formation
- Iterative draft layouts

## SPACE PLANNING AND OBJECT PLACEMENT

- Massing and site plans
- Iterative 3-d modeling
- Exhibition flythroughs
- Detailed elevations
- Display solutions
- Shop drawings

## STAGING, ATMOSPHERE AND INTERPRETATION

- Material selections
- Product procurement
- Fabrication oversight / QC
- Didactic and section text
- Lighting design and scenes
- Formal precis and press release

## VISUAL LANGUAGE AND GRAPHIC IDENTITY

- Graphics palette & hero images
- Color and texture selection
- Typographic standards
- Installation standards
- Promotional products
- Wayfinding

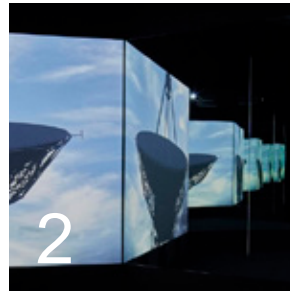
## IMPLEMENTATION AND PROJECT MANAGEMENT

- Collection and lender coordination
- Contractor and conservator liaison
- Crew lead and management
- Project installation

# PROJECTS



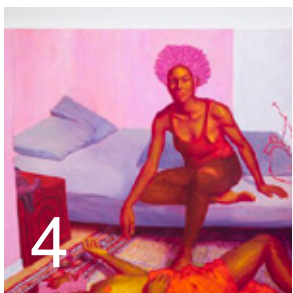
GESTURE: THE  
FIGURE AFTER  
ABSTRACTION



DOUG AITKEN:  
NEW ERA



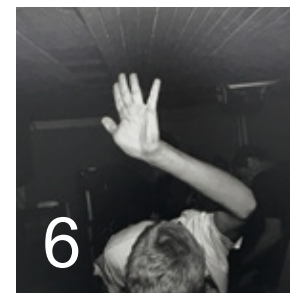
VISUALIZING GILMAN:  
COUNTER METHODS  
TO PLACE IDENTITY



YOUNG GIFTED  
AND BLACK



ADAPTIVE REUSE:  
GRADUATE DESIGN  
STUDIO



MURRAY BOWLES:  
SIXTEEN FRAMES

TRADITIONAL  
COLLECTIONS

SITE-SPECIFIC  
ADAPTATIONS

ARCHIVE-BASED  
ACTIVATIONS



# GESTURE: THE FIGURE AFTER ABSTRACTION

MANETTI SHREM MUSEUM OF ART

University of California, Davis

January 2020 - January 2021

Curator: Carolyn Kastner

Registrar: Daniel Knapp

Fabricator: Garrett Daniels

Exhibition Manager: Luke Turner

Preparators: Peter Foucault, Tim Barrera

Collection: The Fine Arts Collection, UC Davis

## UPDATING THE ATMOSPHERE OF REGIONAL CLASSICS

Permanent collection exhibition showcasing the work of Manuel Neri and his contemporaries. Key emphasis for display included the application of the renewable, architectural LEED material Richlite as a platform for freestanding figures in bronze and plaster, as well as the designation of color as a signifier and wayfinding tool for visitor circulation. Layout and compositional vision developed with guest curator Carolyn Kastner, along with revision and iterations informed by departmental input from Registration, Education, and Visitor Services. Complete exhibition design services included all interior elevations, design renderings, prototypes, technical specifications, production supervision and installation.

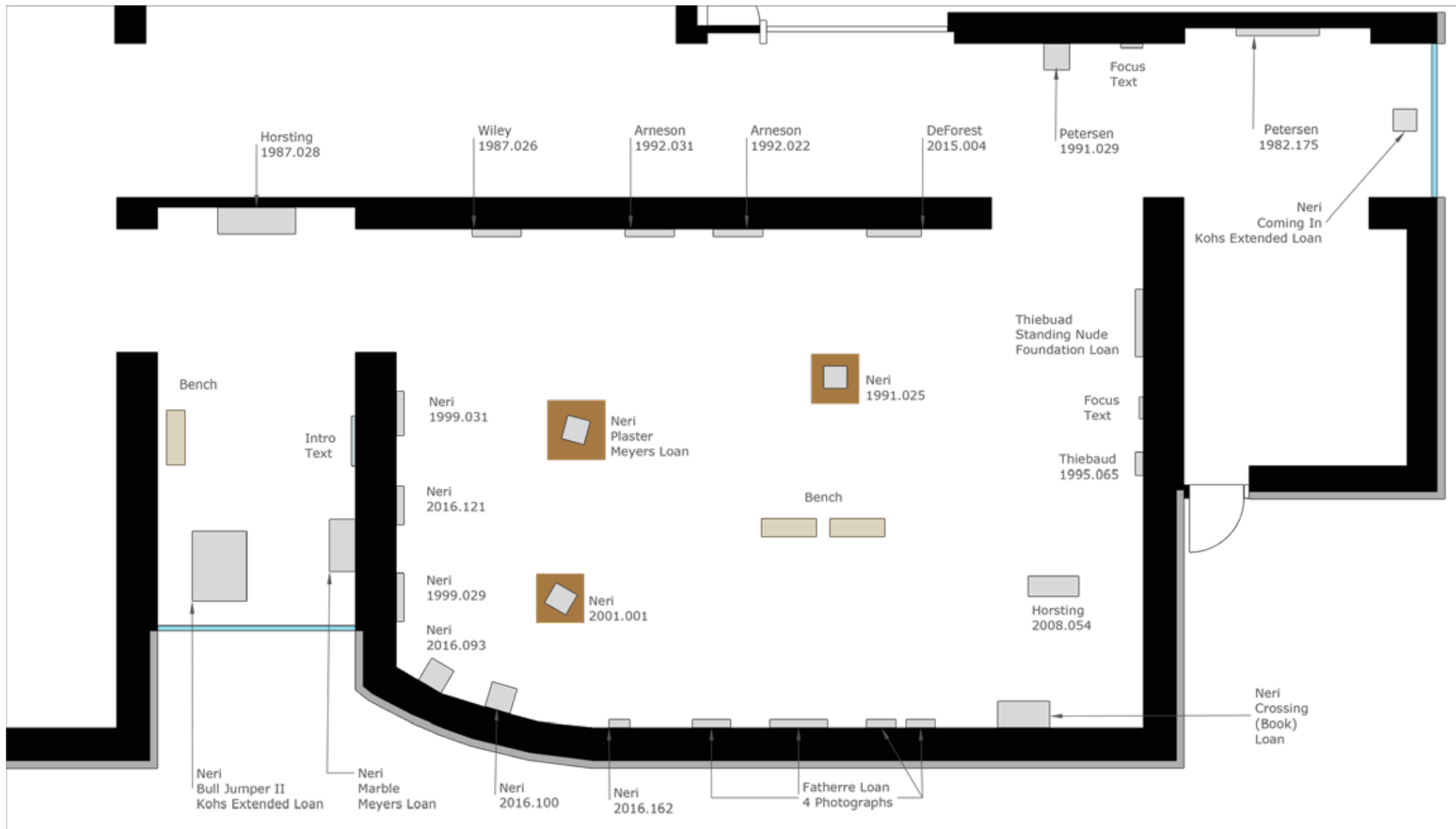




## SITE PLAN, LAYOUT & ITERATIVE MODELING

Complete, wall to wall, scaled gallery site plans drafted to illustrate artwork spatial relationships as sketched by the curator. Iterative modeling expands the site plan layout by rendering casework, titles and focus text, further developing the overall atmosphere of the exhibition.





The Jan Shrem and Maria Manetti Shrem Museum of Art :: 254 Old Davis Road, Davis, CA 95616 :: November 22, 2019

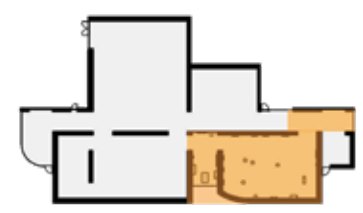
Notes ::

**SITE PLAN**

Plan View of West Lounge, South Lounge, and Gallery 4 V3.0 ::

**GESTURE : The Human Figure After Abstraction** - version 3.0 in plan view developed by Curator Carolyn Kastner with the Manetti Shrem Museum of Art's curatorial, registration, and exhibition staff.

Major updates include: Updated visualization of all vitrine casework on West wall of Gallery 4. All wall shelves lowered and set at an accessible height of 42" to base of case deck for seated eye-level viewing of objects. Color proposal added to all elevations. All focus text added to elevations. All Richlite plinths added to elevations. Incorporation of final Neri bronze, Kohs Loan in South Lounge. Proposed bench placement.



:: The Human Figure after Abstraction ::

## COLOR, TEXTURE & MATERIAL SELECTION

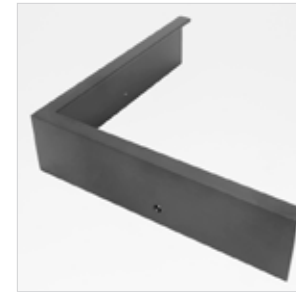
Color signifies as a way-finding tool, pairing to the object colors and themes in the exhibition. Large swatches of sienna are placed in three discrete niche spaces within the exhibition, that, through tonal shifts, reinforce a sequenced spatial progression. Material selections compliment the flesh tones and accents discovered in the drawings of Manuel Neri, Robert Arneson, and Roy DeForest.



**Richlite**  
Maple Valley  
2" Solid Panel  
Honed surface



**Medite**  
Medium Density Fiberboard  
1" Solid Panel  
Dead flat finish



**Small Corp**  
Steel Frame  
Tig3 Welded  
K3 powder coat



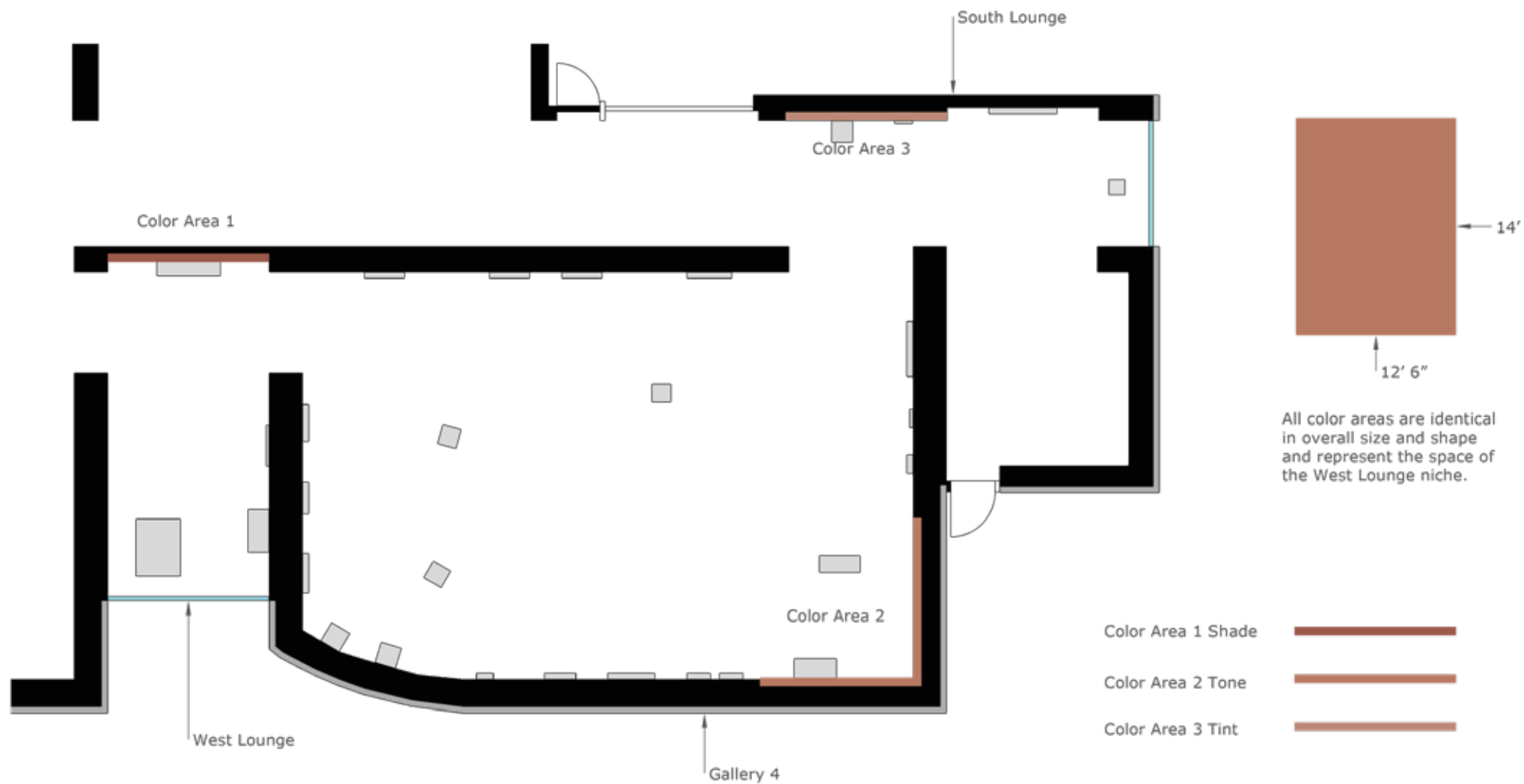
**Benjamin Moore**  
Decorator White  
CC-20  
Low sheen



**Benjamin Moore**  
Patina  
1195  
Satin



**Brass Rod**  
Solid  
1/8" diameter  
Hand shaped mounts



Notes ::

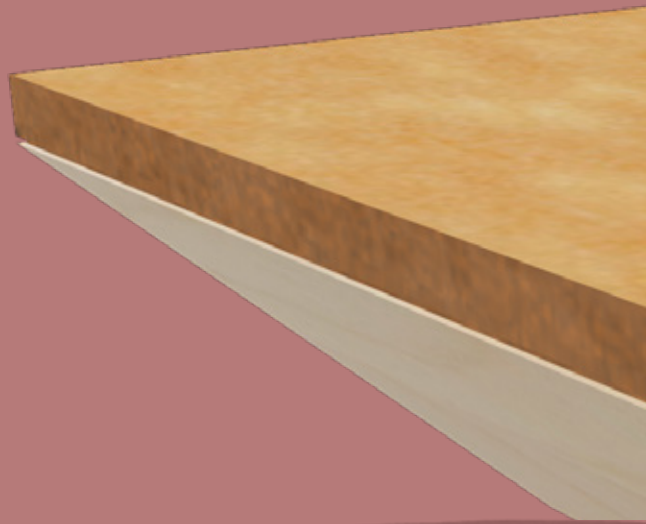
COLOR PLAN

Color V1.1 ::

**Color proposal**

Color is used in *GESTURE: The Human Figure after Abstraction* as a way-finding tool as well as a signifier, that alludes to the materials, object colors, and themes in the exhibition. Color is located in three spaces through the exhibition, each a tonal shift, that suggest a progression (of narrative, of the viewer moving through space). Color offers visitors an opportunity to identify the pathway as they may access the content from the South Lounge or the the West Lounge and both entries are assigned a similar color identity.



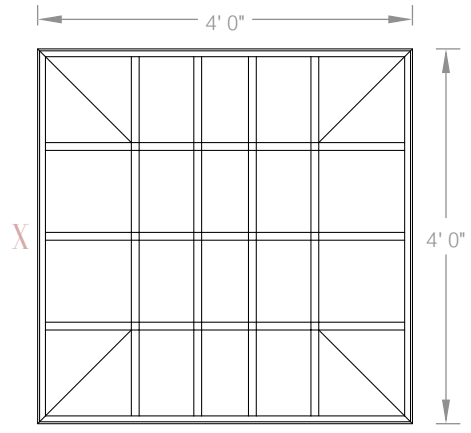


Exh titles

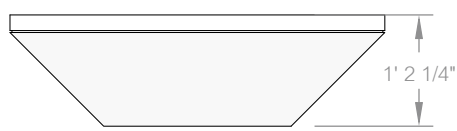
# CASEWORK DESIGN

The foregrounding works in this exhibition are freestanding full scale figurative works sculpted in plaster and cast in bronze by the artist Manuel Neri. The display solution sought to elevate these figures beyond standard casework, re-framing their presence in the space, by deploying a unique resin and paper based substrate with a luminous surface quality that compliments the object's lustered patina.

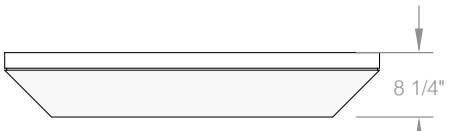
Manuel Neri



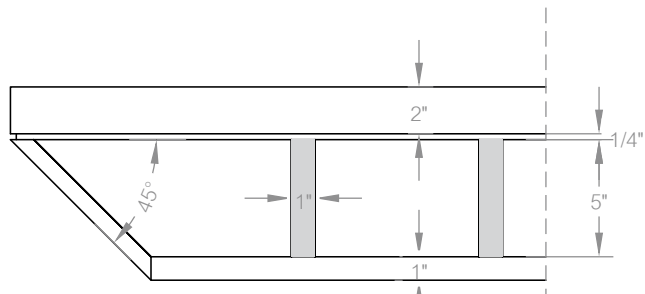
ORTHO TOP / 1/2"=1'



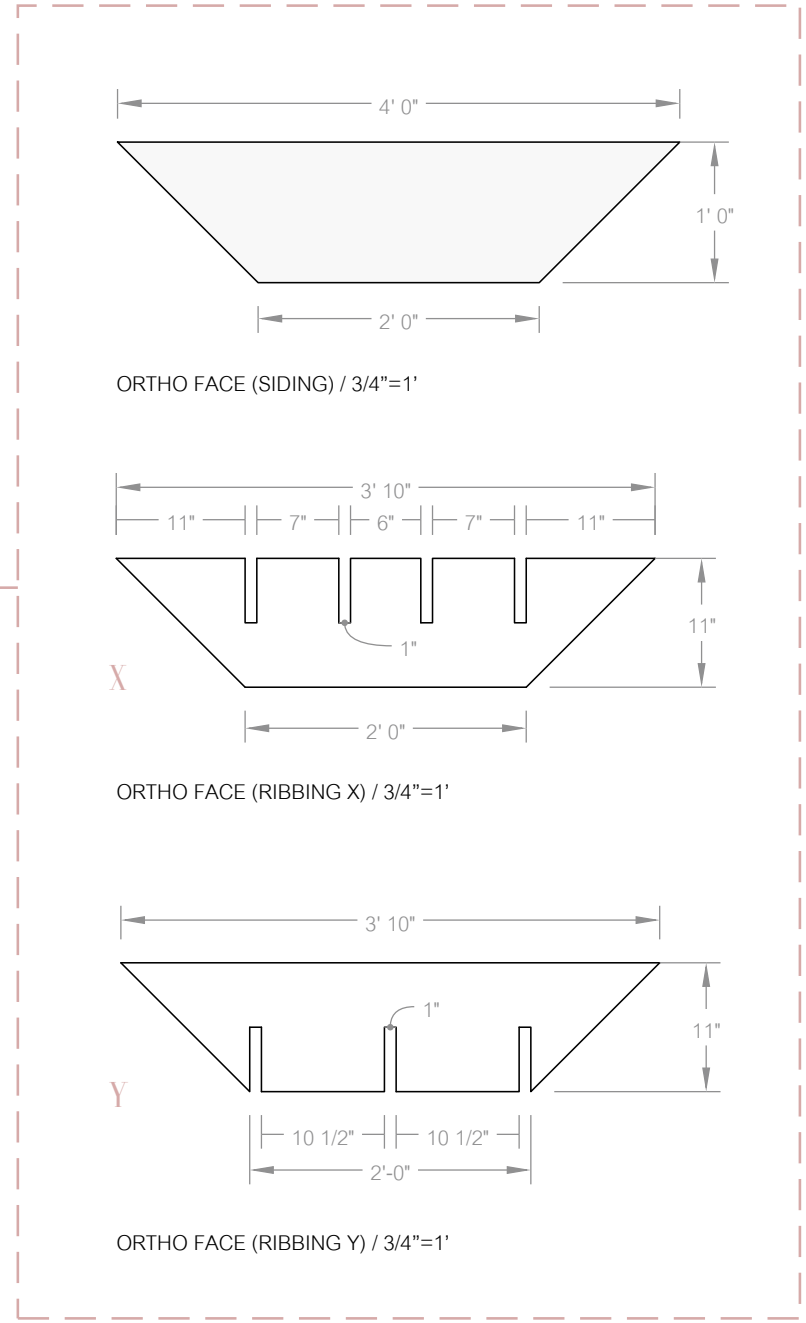
A ORTHO FACE (MID) / 1/2"=1'



B ORTHO FACE (LOW) / 1/2"=1'



ORTHO FACE (DETAIL MID) / 1 1/2"=1'

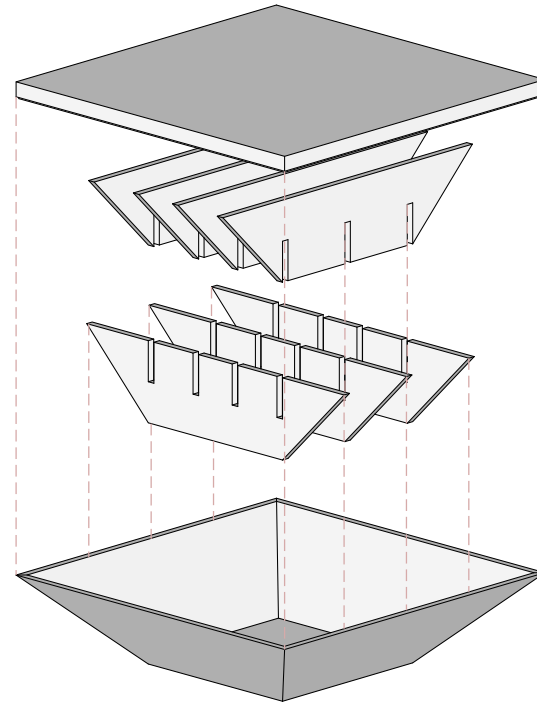
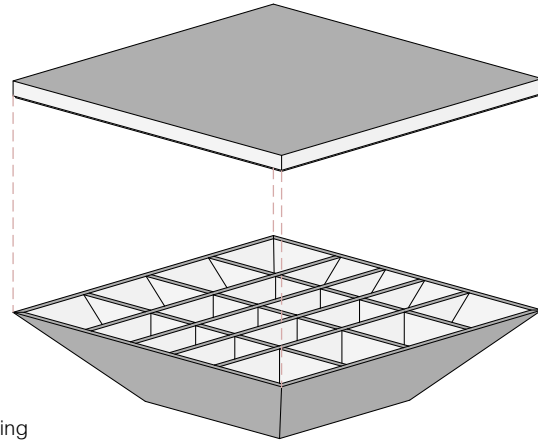
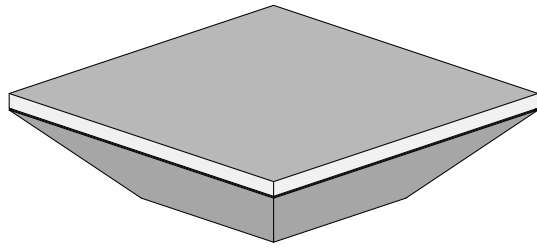


ORTHO FACE (SIDING) / 3/4"=1'

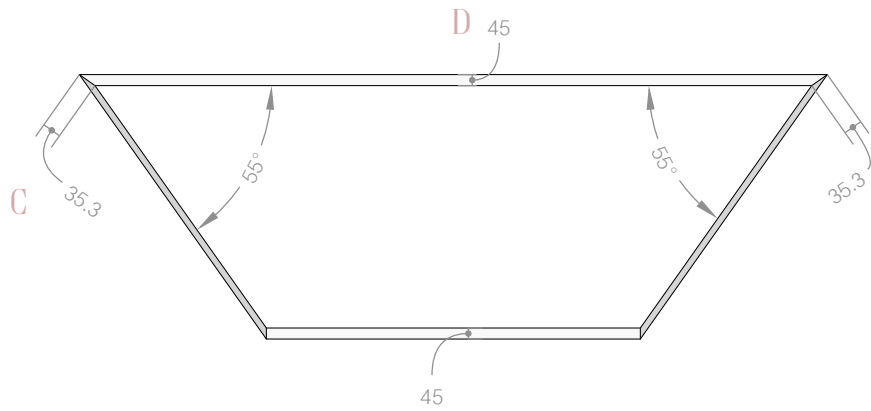
ORTHO FACE (RIBBING X) / 3/4"=1'

ORTHO FACE (RIBBING Y) / 3/4"=1'

## MANUEL NERI PLINTH



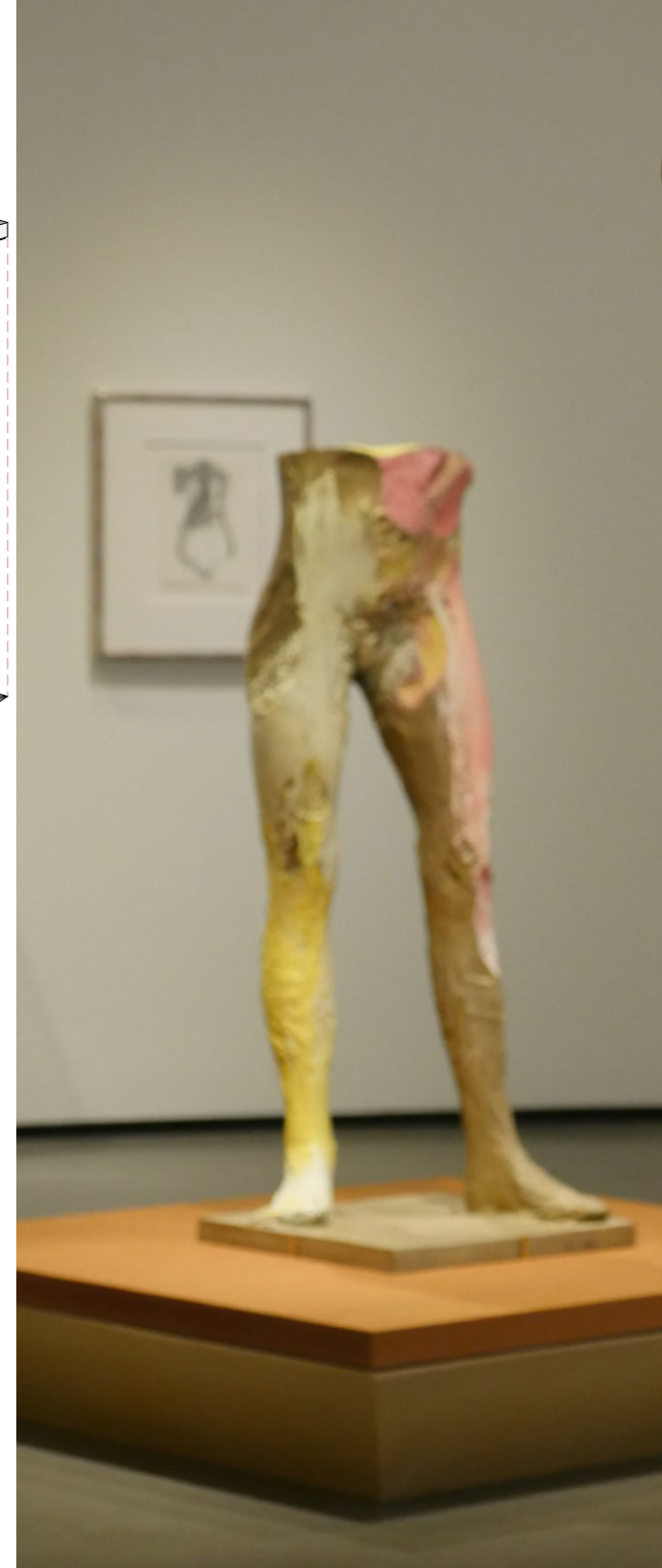
ISOMETRIC (MID) / 1/2"=1'  
 Plinth interior structure is built of half-lap interlocking ribbing  
 Siding is fitted and faced after interior assembly



C Siding corners miter at 35.3 angles

D Siding top and bottom miter at 45 angles

MITER ANGLES (DETAIL SIDING) / 1"=1'  
 Trapezoidal siding is produced with compound miter cuts on all sides





# DOUG AITKEN: NEW ERA

## MANETTI SHREM MUSEUM OF ART

University of California, Davis

September 2019 - June 2020

Curator: Rachel Teagle

Studio Manager: Brian Doyle

AV Consultant: Joshua Churchill

Exhibition Manager: Luke Turner

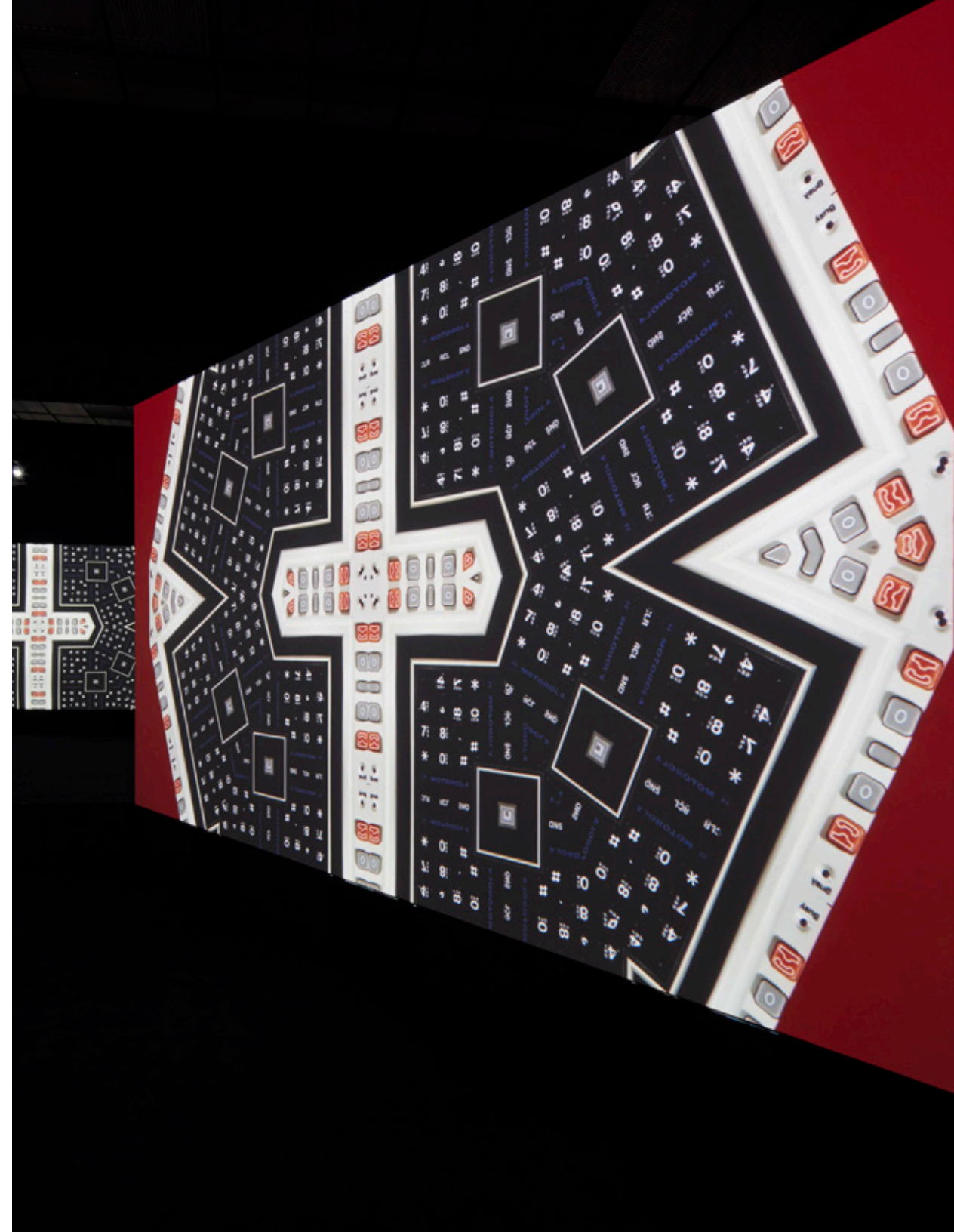
Building Engineer: Brandon Annuzzi

Trades: UC Davis Building Maintenance Services

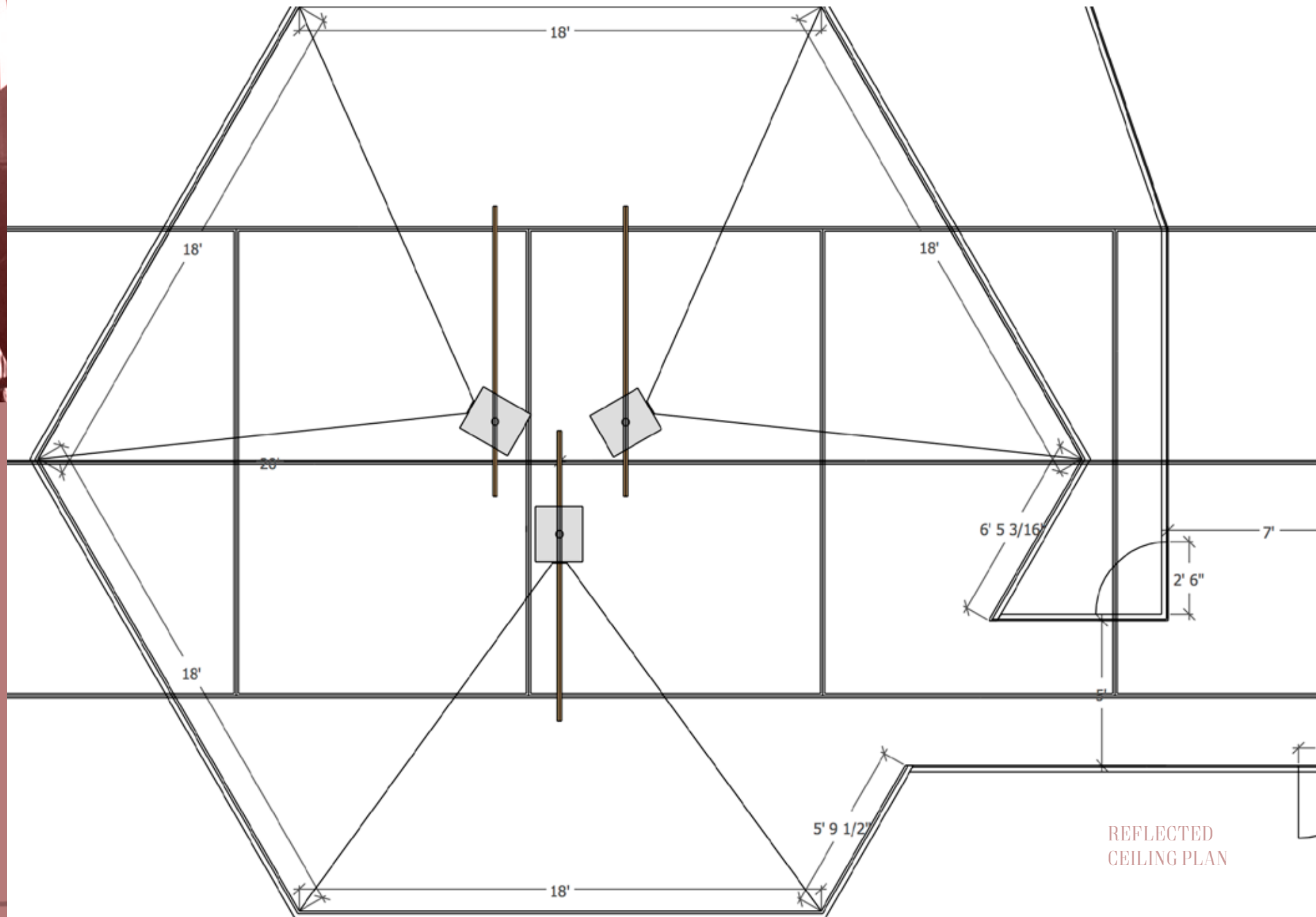
Collection: Doug Aitken Studio

## WEST COAST PREMIERE OF AN IMMERSIVE EXPERIENCE

World renowned contemporary artist Doug Aitken unveiled his immersive audio / video installation, New Era, with a West coast Premiere at the Manetti Shrem Museum of Art. As project captain and installation lead, I developed the site specific integration, completely detailing and implementing the sound, projection, and rigging configurations. The site design presented numerous, complex technical challenges, often requiring intensive consultation, research, and field trials. Great care was given to meet the artist studio's expectations for a world class installation. The constructed site proved to be immensely popular and powerful in its ability to captivate and fully immerse audiences.







## SITE SPECIFIC

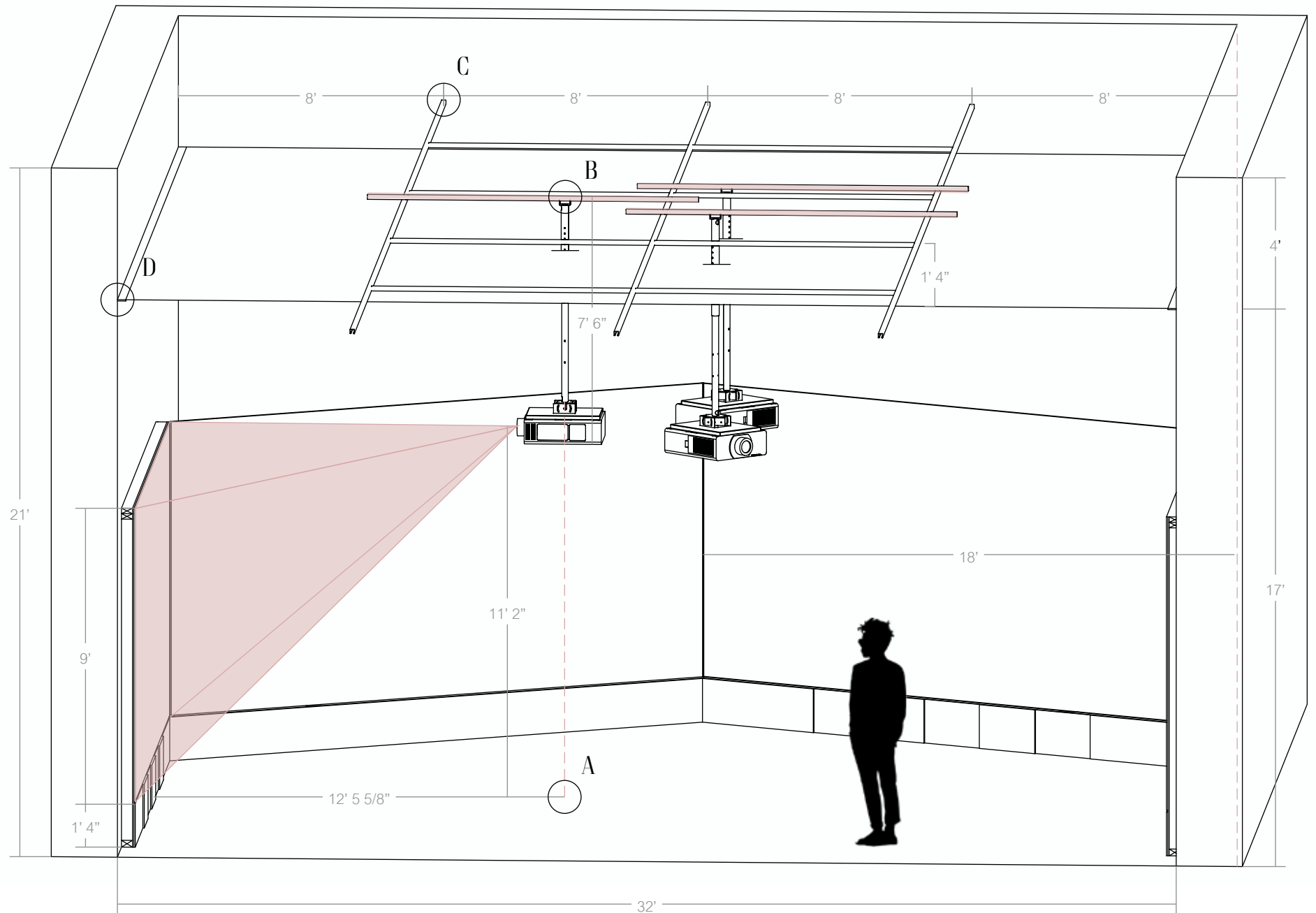
While University trades assembled the structural framing of the installation, I worked in concert with the museum's Building Engineer to lead and oversee the technical museum staff in production of all trim and facade work, including the implementation of all equipment rigging, which was adapted to an existing strut channel grid above the drop ceiling.

Exh  
titles

UP TO STAFF

## SYSTEM RIGGING AND RCP

Integrating the multimedia components in this installation required exacting on-site measurements to fulfill the quality specification requirements of the artwork. Projection throw calculations and equipment placement were prominent factors in the execution of the artwork.





## MULTIMEDIA SPECS

Working with SFMoMA's audio/video consultant, Joshua Churchill, and Doug Aitken's studio manager, Brian Doyle, I supported the overall sound, rigging, projection, and playback systems selection and technical integration.



## PROJECTION SYSTEM

Panasonic ET-DLE060  
Variable Short Throw Zoom Lens

Panasonic PT-RZ9270BU 10,000  
Lumen LCD Projector

## SOUND SYSTEM

Meyers Sound MUB-UP4XP  
Central Subwoofer Unit

Meyers Sound UP-4XP  
Full Range Speakers

## RIGGING SYSTEM

Chief VCM  
Heavy Duty Projector Mount

Chief CMA-372  
Offset Unistrut Adapter

Peerless AV 6-8'  
Adjustable Extension Column



# VISUALIZING GILMAN: COUNTER METHODS TO PLACE IDENTITY

## COMMUNITY PROJECT

September 2021 - June 2023

Collaborators: Anna Brown (Cultural Liaison)

Hector Valdivia (Digitization Specialist)

Alex Botkin (Operations Director - 924 Gilman)

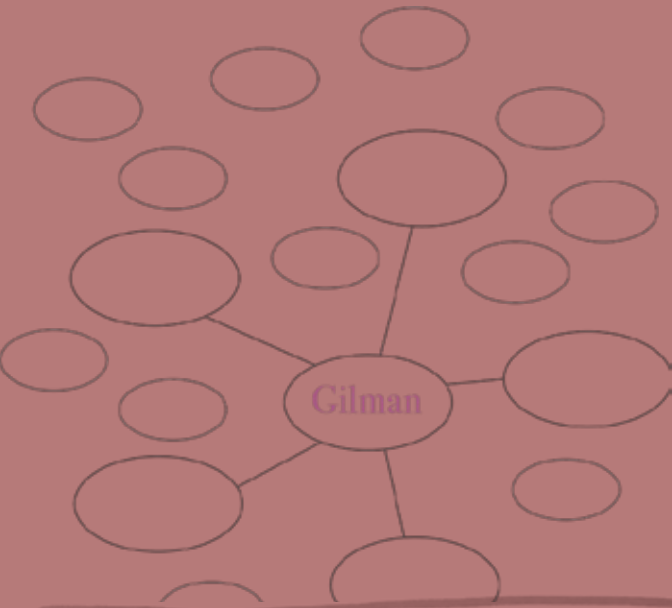
924 Gilman Street Community Members

Collection: The Murray Bowles Photographic Archive

## THE ARCHIVE AS METHOD FOR RESILIENT PLACES

Devised as a community informed research project, Visualizing Gilman utilizes unique methods in archival practice, site analysis, and ethnography to critically examine place based-identity. The project is born of the Murray Bowels photographic archive, an 80,000 image collection of film negatives that document 40 years of East Bay Punk music in Northern California. Through photographs, urban maps, cultural probe surveys, and outreach workshops, this project visualizes a subjective understanding of place with personal and counter-conventional archiving practices. It asks contributors to help define how 924 Gilman street has remained a resilient community site.



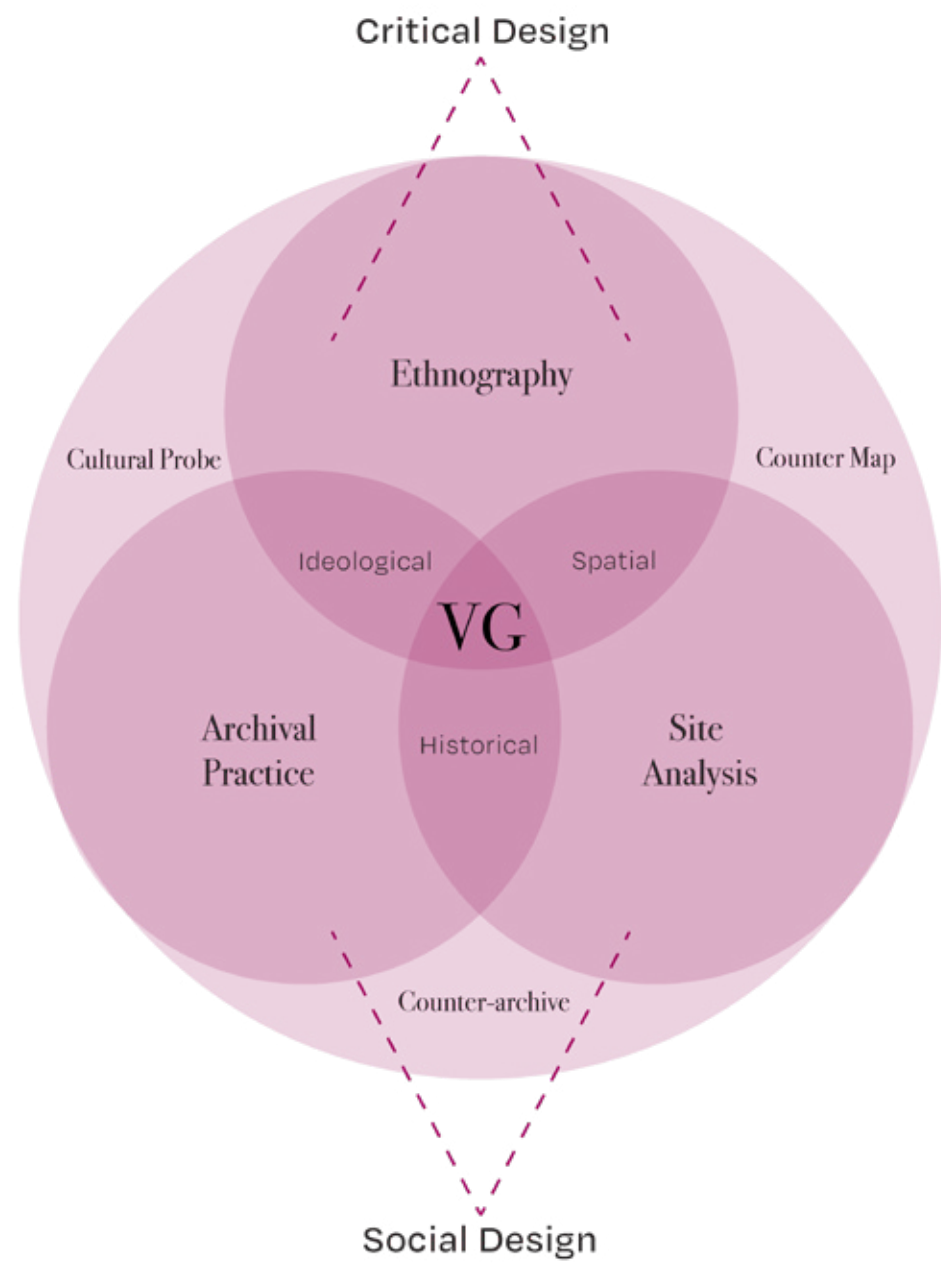


Exh titles

## CONCEPTUAL FRAMEWORK

The community navigated emphasis of this project brings together multi-generational participants from the infamous club at 924 Gilman Street in Berkeley, CA. The three pronged approach of mapping, archiving, and surveying participants at 924 Gilman are filtered through a critical design research lens and implemented through social design workshops and pop-ups.

UAT 2018



### POP UP DISPLAY

Oversized photographic contact sheets and a scaled urban base map model used at on-site workshop programming to think historically and spatially about the site of 924 Gilman Street.



## INTERACTIVE ENGAGEMENT

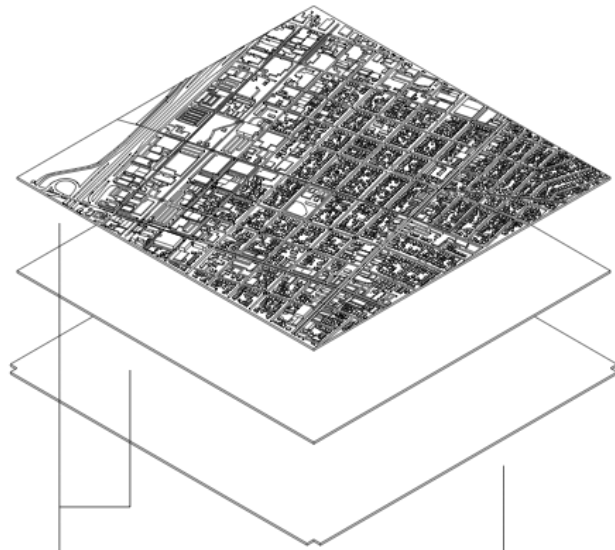
Community participants bring their individual perspective and narrative voice to critically examine the place-based identity of Gilman. To achieve this, prototypes prompt participant discourse and critical thinking- asking contributors to identify the ideological (cultural probe), spatial (base map model), and historical (contact sheets) significance of 924 Gilman based on their personal experience.



## EXHIBITION TREATMENT

Iterative design for proposed final display of participant activations from pop-up workshop programming.





**Base Map**

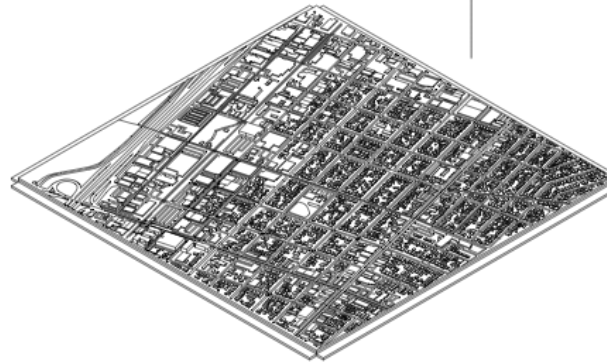
1/2" x 44" x 44"  
Laminated 1/4" Cork Sheet  
CNC milled at 1/8", 1/4", 3/8" depths

**Rigid Substrate**

3/16" x 46" x 46"  
Aluminum composite panel  
Laser cut engraving on verso

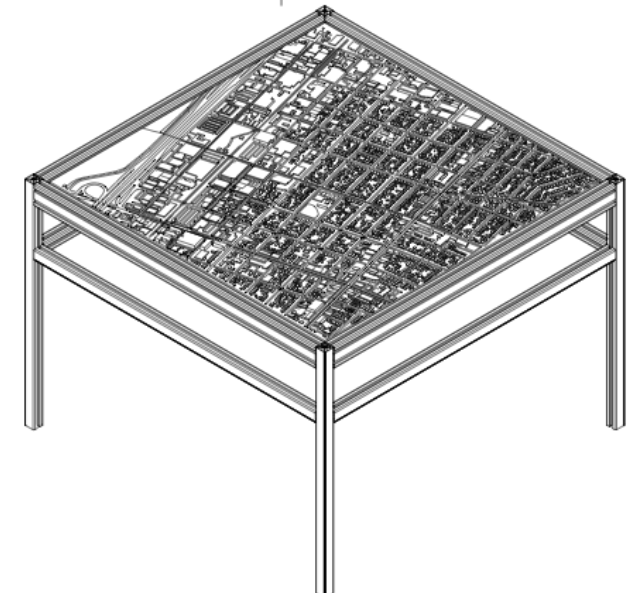
**Model Composite**

11/16" x 46" x 46"  
Combined material package  
capable of insertion into table frame



**Base Map Model**

34" x 48" x 48"  
Overall form of activated map model-  
Slotted into table structure and to  
include participatory components



**SPECULATIVE DESIGN**

80:20 extruded aluminum display treatment.  
Subjective mapping system is digitally integrated into a website  
repository with the use of QR code guitar picks as map markers.



**Map Marker**  
 Pink Delrin, custom guitar pick:  
 QR-code generates web database  
 and / or augmented text projected  
 onto the base map model



1



2



3



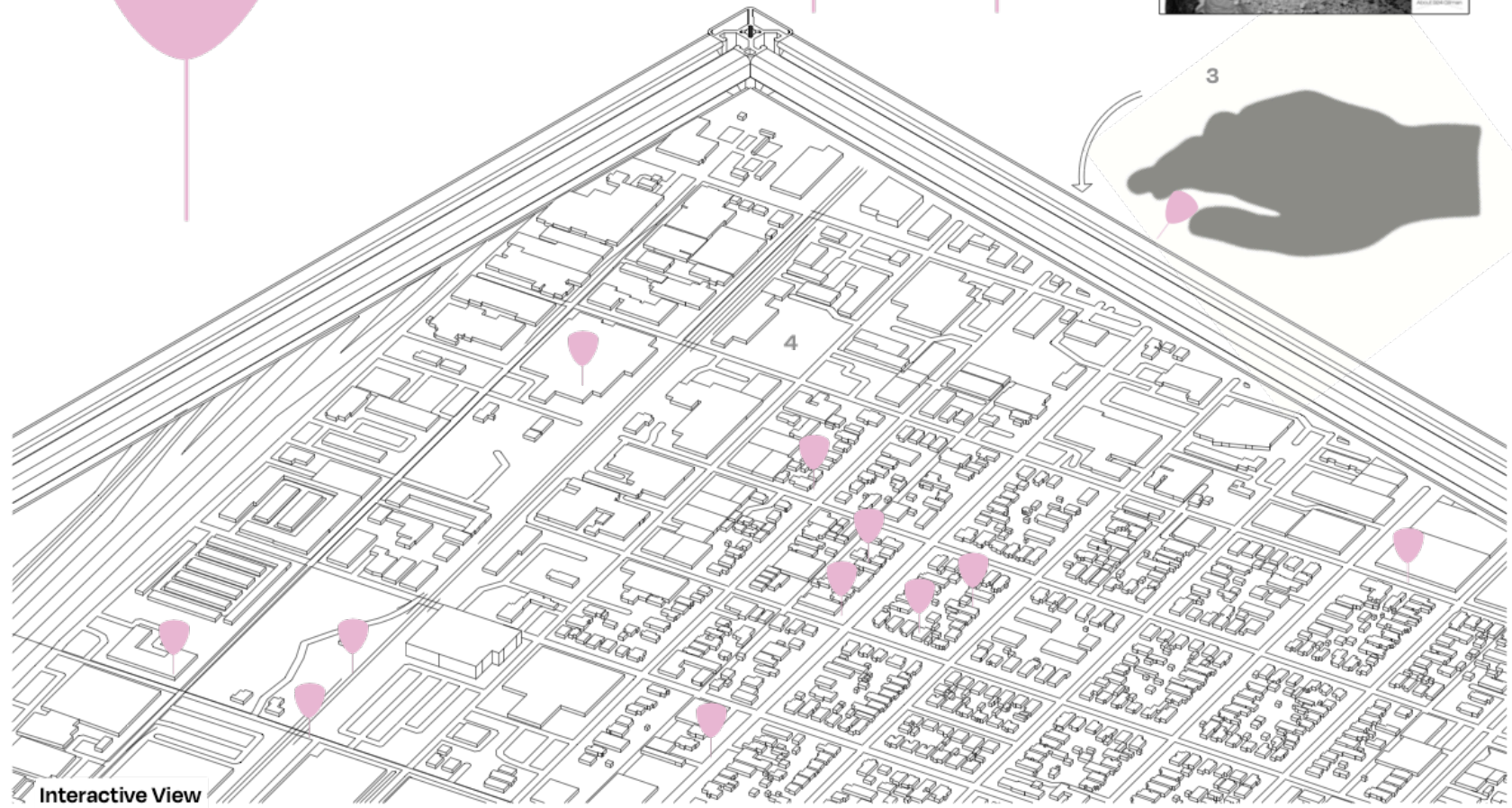
**Counter-Mapping**

(A speculative approach)  
 Participants are given access to project  
 branded map markers with a digital QR code.  
 As a process of inserting subjectivity into the  
 map and thus the district, participants add  
 their personal experience to the base map  
 model and online database by following this  
 sequence:

- 1 Scan the map marker QR code to access the online project portal. The landing page presents a form to share a personal experience.
- 2 Complete the form by indicating your marker's location on the map (street address, cross streets, or major landmark). Next select a fictitious zoning type (transgressive, experimental, gentrified, etc.) and detail your personal experience in a brief narrative.
- 3 Place the completed map marker on the map by pinning it into the cork surface at the intended location.
- 4 Observe the map and notice what locations are flagged on the map. Share additional stories, issues, and concerns with fellow participants.
- 5 Contribute additional knowledge to other map markers by scanning the QR code and supplying additional comments in their form.



5



Interactive View





## PROTOTYPING

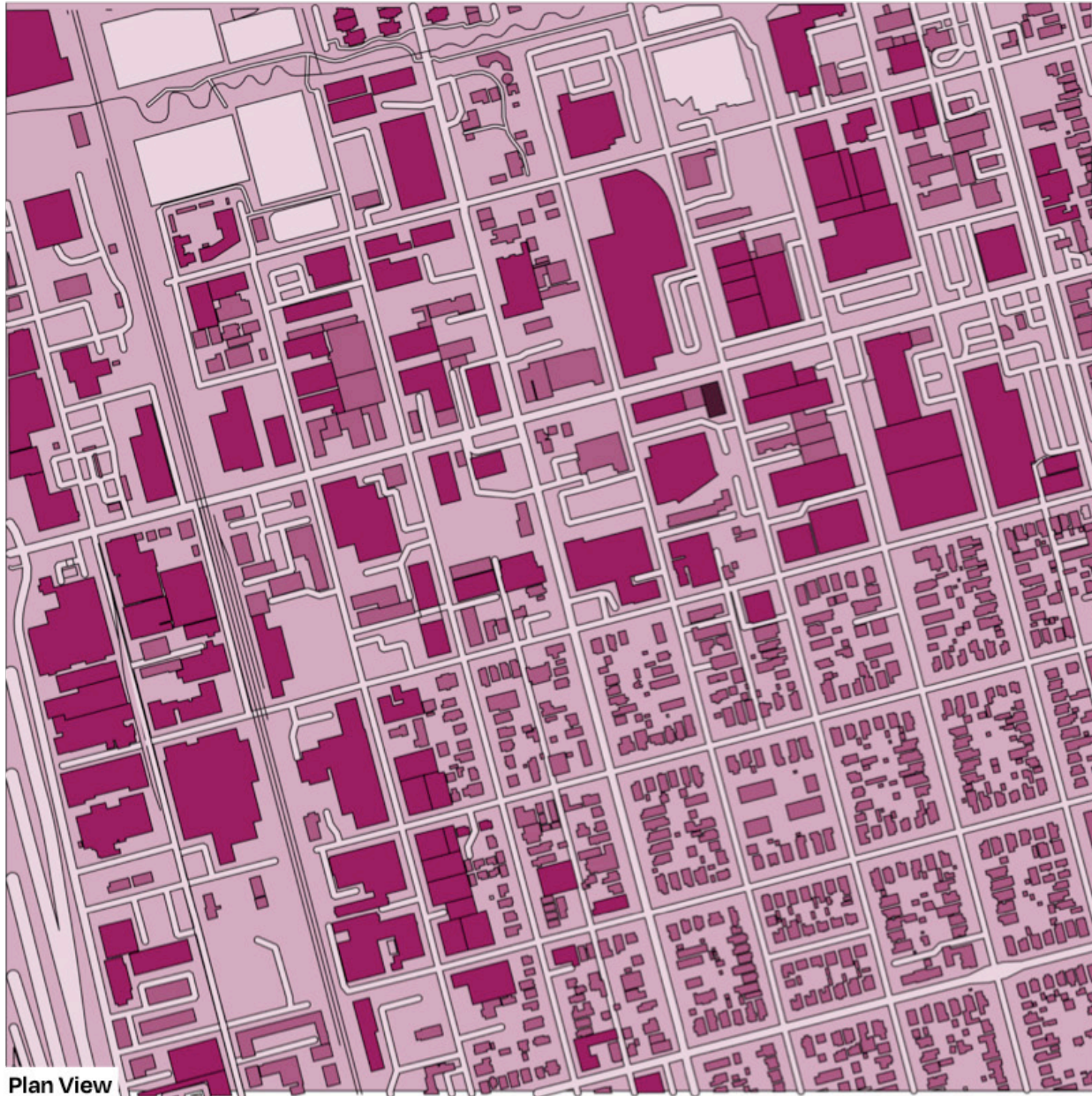
A variety of design forms and materials were utilized in the investigation of a large scale urban base map model. Laser cutting and CNC milling techniques were imposed on substrates including plywood, melamine, mdf, anodized aluminum, and mat board.



Scaled Low-fidelity  
Base Map Model  
Plywood/matboard  
24" x 24"



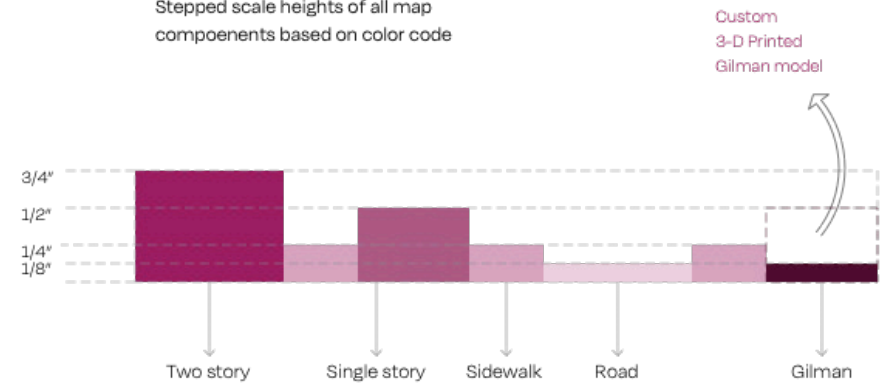
Vector graphics  
Base Map Model  
Laser Cut files  
Illustrator/Sketch Up



- Two story buildings  
Milled to a height of 3/4"
- Single story buildings  
Milled to a height of 1/2"
- Sidewalks & pavement  
Milled to a height of 1/4"
- Roads and fields  
Milled to a height of 1/8"
- Site of 924 Gilman  
Milled to a height of 1/8"

**Color Scale**

Stepped scale heights of all map components based on color code



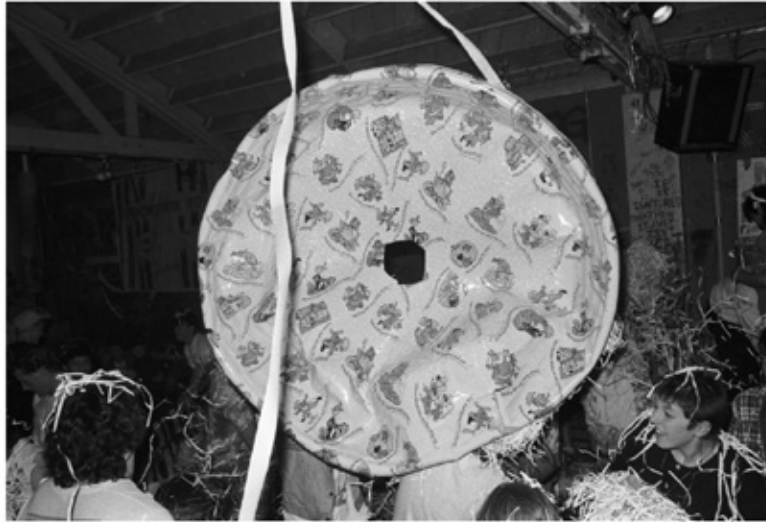
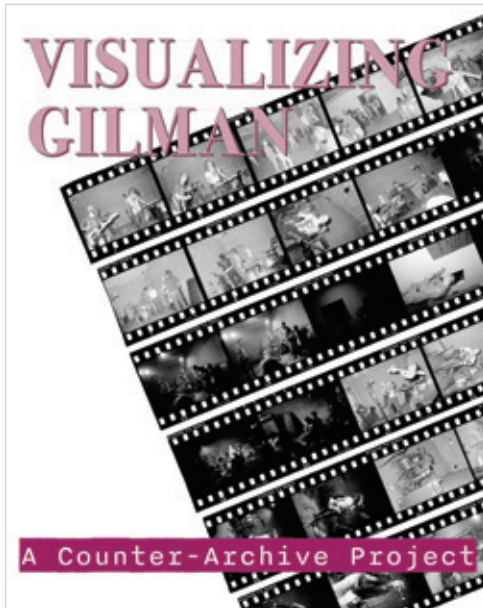
**Profile Detail**

**CNC TOPOGRAPHY**

Layered milling sequence for both laser cut and routing fabrication.

## PROMOTIONAL PRODUCTS

Website and physical collateral that initialize the community outreach phase for this project research. Images curated from the Murray Bowles photographic archive.



88\_B\_20\_Negative2\_Isocracy\_MDC\_Gilman

## Visualizing Gilman

**COUNTER - ARCHIVE  
COUNTER - MAP**

**Attend**

**In-Person Workshop**  
924 Gilman Street  
Berkeley CA, 94710

Saturday March 25th, 2023 1pm-6pm

A creative session bringing together audiences from Gilman's past five decades, this workshop offers public access to the history of 924 Gilman through the Murray Bowles photographic archive. Participants can lay claim to their personal interpretation of Gilman through a counter-archival method: by contributing directly to oversized photographic contact sheets with their own marks, designations, and scrawls. Participants can also engage in a method of counter-mapping by layering their critical insights onto a large scale 3-d model of the site. Through a process of past, present, and future speculation, contributors will interrogate 924 Gilman's role in relation to the rapidly changing urban fabric of the "Gilman District."

**A Counter-Archive Project**



92\_1\_4\_Negative31\_MonkeyBrite\_Mansula\_Gilman

## Visualizing Gilman

**THINGS HAVE CHANGED..**

**Contribute**

**SO WHAT DO YOU MAKE OF IT?**

Share your insights and perspective on a community organized music venue that has outlasted the longevity of the infamous CBGBs. What's your connection to Gilman? When did you go to shows and for how long? What's the bigger picture, or the grand vision for the Gilman scene? How would you retool Gilman...or Berkeley, CA for that matter? Dive into this series of prompts to bring nuance and creative expression to the project.

**A Counter-Archive Project**



# Visualizing Gilman

A Counter-Archive Project

[Attend](#)

[Contribute](#)

[Glossary](#)

~~[About the Project](#)~~

~~[About the Archive](#)~~

~~[About 924 Gilman](#)~~



# DIDACTIC STANDARDS

INSTALLATION GRAPHICS: Utilizing the same graphic identity, all panel displays will follow the typographic and color language outlined herewithin.

**Becoming Gilman**

Well no, no premonition could have seen this...

While many 924 Gilman's emergence through conflict and subsequent reemergence in the post-war century, her name remained as resilient as the pigeons that roosted in 924 Gilman on West Berkeley's Cliffside. Her name is a community's organized site of independence, made productive, adding a touch for youth activity. Long before the demand for office space, Gilman emerged as a working, accessible, and flexible site, an incubator for generating ideas in fields of architecture and landscape. The architectural structure of Gilman as a site of independence, made productive, adding a touch for youth activity. Long before the demand for office space, Gilman emerged as a working, accessible, and flexible site, an incubator for generating ideas in fields of architecture and landscape. The architectural structure of Gilman as a site of independence, made productive, adding a touch for youth activity.

**Visualizing Gilman**

DESCRIPTION: Cork substrate laminated to melamine surface with pinned photographic and print attachments

DESCRIPTION: Bodoni title text implemented in lilac cut vinyl

INTRODUCTORY PANELS: Background information relating to the project to the history of 924 Gilman and the Murray Bowles photographic archive. Additional research content integrated into lower third of the panel.

**Activated Archive**

The Murray Bowles Photographic Archive

Murray Bowles is credited for the preservation of 924 Gilman, the central focus of the project's land-based history. His community on the west Berkeley Cliffside and his architectural legacy in the neighborhood of West Berkeley. His community on the west Berkeley Cliffside and his architectural legacy in the neighborhood of West Berkeley. His community on the west Berkeley Cliffside and his architectural legacy in the neighborhood of West Berkeley.




**Visualizing Gilman**

DESCRIPTION: Standoff 1/4" melamine panel

**Site Territory**

Assemblage Theory & Territorial Motifs

Assemblage theory offers a useful perspective on the site of Gilman, from the historical context of the neighborhood to the present day. It offers a way to think about the site of Gilman as a collection of elements that come together to form a whole. It offers a way to think about the site of Gilman as a collection of elements that come together to form a whole.




**Visualizing Gilman**

DESCRIPTION: Standoff 3/4" pine panel

SITE ANALYSIS PANELS: Typographic and color treatment for installation, combining all typefaces in relation to pinned photographic material and laser cut base maps.

**Urban Tension**

Entropy, Renewal, & Deterritorialization

The urban archive in the Gilman District reflects a complex tension between the past and the present. It reflects a tension between the past and the present, between the past and the present. It reflects a tension between the past and the present, between the past and the present.




**Visualizing Gilman**

## GRAPHIC IDENTITY



### KEY EXHIBITION PROMOTION IMAGES

Object number (023)  
Untitled, 2022  
Justin Marsh, 35mm photograph  
4" x 8" digital print

Object number (089)  
Feederz\_Dwarves\_1\_10\_1987, 2023  
Murray Bowles, 35mm contact sheet  
36" x 36" digital print

# Visualizing Gilman

A Counter-Archive Project

### GRAPHIC TREATMENT FOR EXHIBITION TITLE

Project typefaces utilize contrasting serif and sans serif families to distinguish project title from section titles. An additional typeface is utilized for all varieties of body text.

### TITLE TYPEFACE

Aa

Bodoni 72

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz  
1 2 3 4 5 6 7 8 9 0

### SECTION TYPEFACE

Aa Aa

Nitti TypeWriter

Normal Cameo

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz  
1 2 3 4 5 6 7 8 9 0

### BODY TYPEFACE

Aa Aa

Degular

Regular Semibold

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz  
1 2 3 4 5 6 7 8 9 0

TYPOGRAPHIC PALETTE AND SPECIFICATIONS [Brief narrative about choice of fonts and how they relate to the exhibition theme and/or design. Consider fonts with a variety of weights and/or mixing sans and sans-serif for typographic hierarchy]





# YOUNG GIFTED AND BLACK

The Lumpkin-Bocuzzi Family  
Collection of Contemporary Art



In 1970, the celebrated singer and activist Nina Simone and the poet Weldon Irvine released the song "To Be Young, Gifted and Black," which became an anthem commemorating the achievements of the African American community during the Black Power movement. Some 50 years later, this exhibition, drawn from the Lumpkin-Bocuzzi Family Collection of Contemporary Art, celebrates Simone's prescient call to action.

Young, Gifted and Black — with 51 contemporary artworks made in the last 20 years — arrives at a moment of unprecedented visibility for Black artists who have historically been underrepresented in museums and major collections. Younger-generation voices, in dialogue with established predecessors, explore questions of race, sexuality, power and history, while also pushing the boundaries of artistic practice. Some of the works on view address the daily, real-world struggles of African Americans, while others focus on more personal, and more universal, questions of identity.

We hope that this exhibition will inspire your own investigation into the same questions these artists are asking.

Exhibition Curators  
Antaam Sargent and Matt Wycoff

Organized at the Manetti Shrem Museum by  
Susie Kantor, Associate Curator and Exhibition Department Head

All works courtesy of the Lumpkin-Bocuzzi Family Collection  
of Contemporary Art

YoungGiftedAndBlack @YoungGiftedAndBlack #YoungGiftedAndBlack



# YOUNG GIFTED AND BLACK

MANETTI SHREM MUSEUM OF ART

University of California, Davis

July 2022 - December 2022

Curator: Susie Kantor

Registrar: Daniel Knapp

Exhibition Manager: Luke Turner

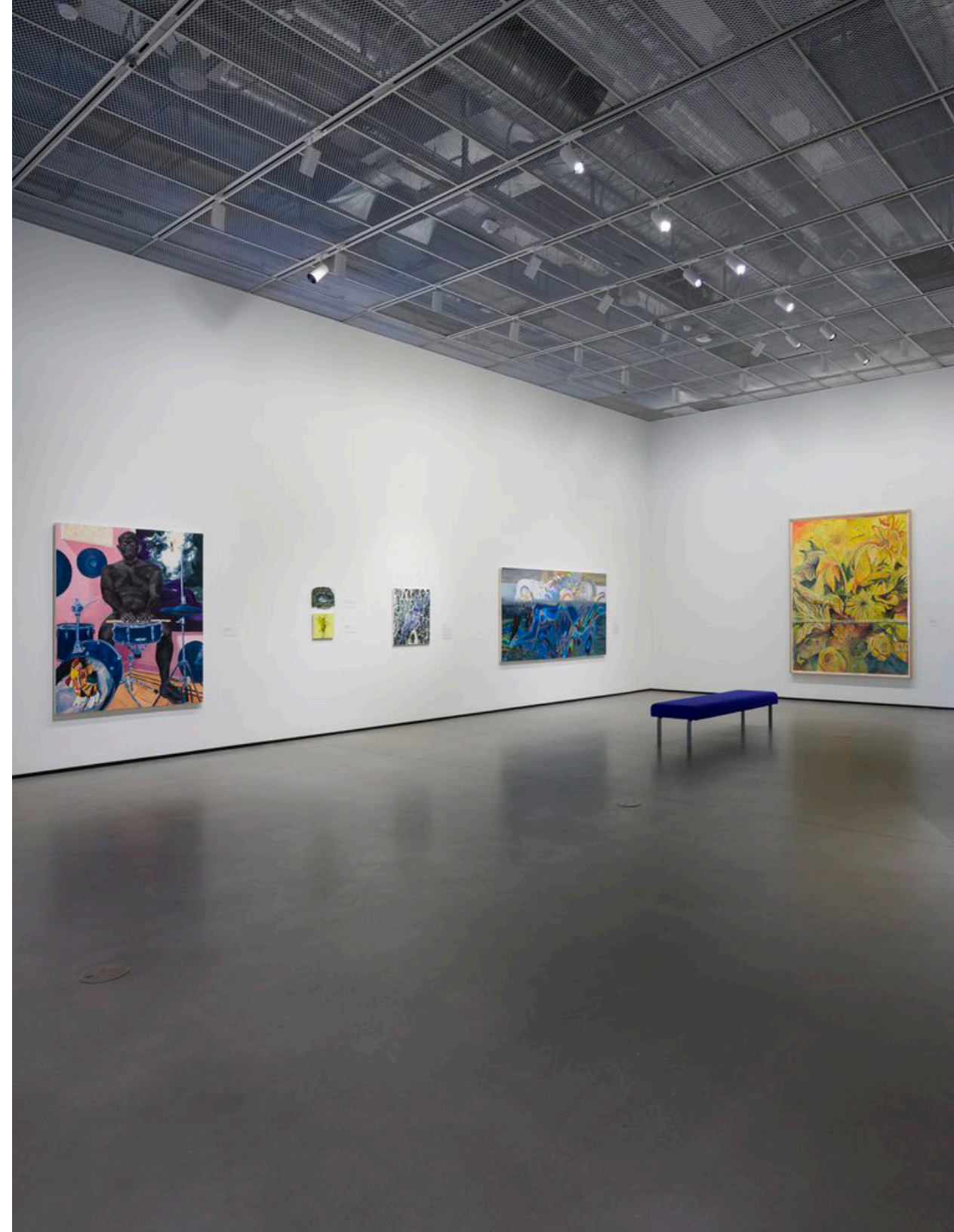
Preparators: Peter Foucault, Tim Barrera

Collection: The Lumpkin-Bocuzzi Family

Collection of Contemporary Art

## DEVELOPING SPATIAL RELATIONS ACROSS THEMES

Working within parameters of the Lumpkin-Boccuzzi Family Collection's curatorial team, I rendered layouts for the consideration of both internal and external stakeholders. Elevations, 3-d models, and themed site layouts were all developed in incremental stages as communication between the curatorial staff of the museum and that of the Lumpkin- Boccuzzi Collection formed the structure of the exhibition. The planning files I created served as a great exercise in presentation- both from a design and conceptual point of view. Key considerations for display included the use of an additional gallery room to explore a hybrid theme and the secure display of fragile textiles.

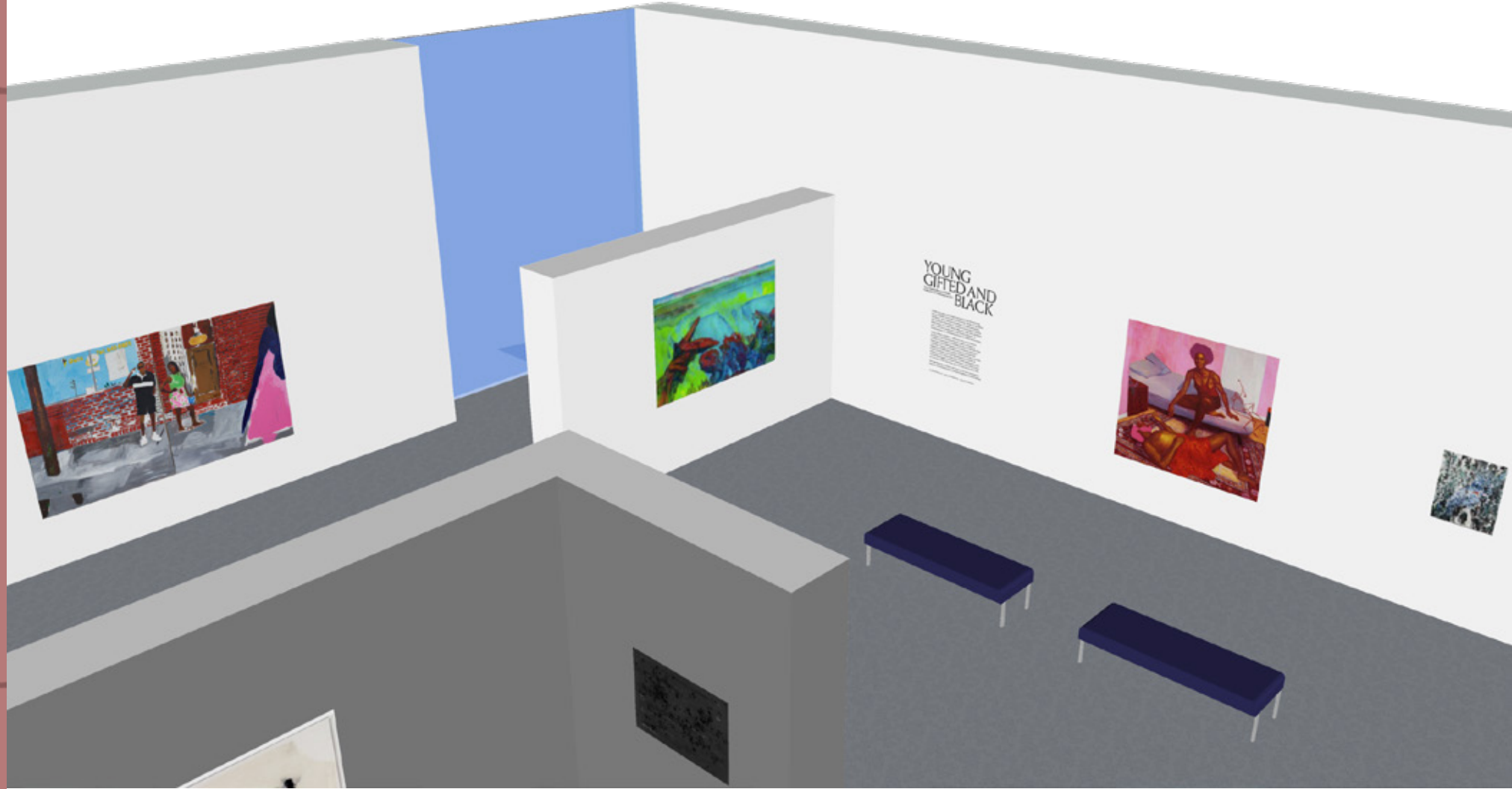




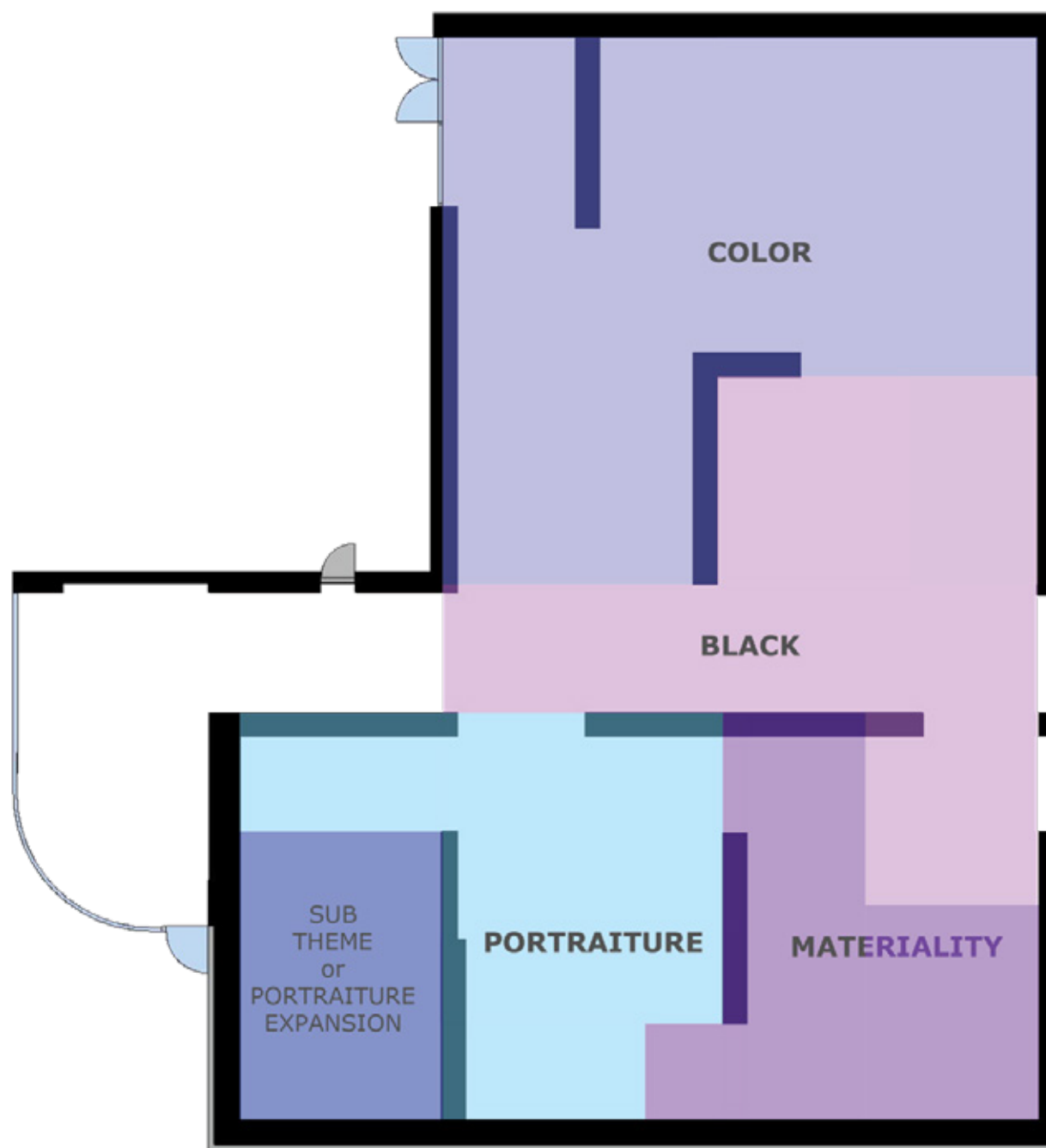
Exh titles

## MASSING & MODELING

Iterative process of spacing and pacing artworks in a scaled 3-d model environment to determine optimal impact and presence within the gallery architecture. Placements factor in curatorial themes and sub themes, formal and compositional transitions, circulation routes, and multiple sight lines.



Use the same



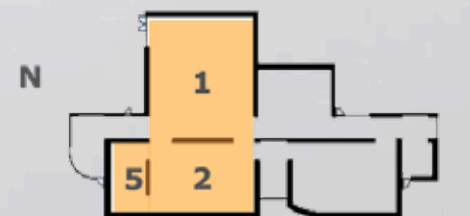
Notes ::

THEMATIC MASSING

Site Plan Gallery Pavillion V1 ::

**Young Gifted and Back** - Proposed structure of exhibition themes developed by Associate Curator Susie Kantor with the Manetti Shrem Museum of Art's curatorial and exhibition staff.

Major updates include: Proposed expansion into Gallery 5 with focused sub theme. Main theme sections developed through Gallery 1 and 2. Title wall and intro text layout proposals.





Gallery Entry

1

5

2

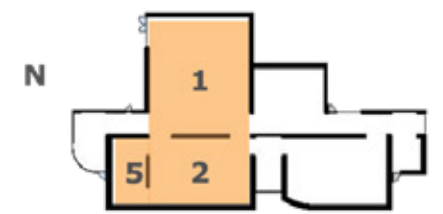
Notes ::

MODELED LAYOUT

Isometric View Gallery Pavillion V1 ::

**Young Gifted and Back** - version 1 in isometric view developed by Associate Curator Susie Kantor with the Manetti Shrem Museum of Art's curatorial and exhibition staff.

Major updates include: Proposed expansion into Gallery 5 with focused sub theme. Main theme sections developed through Gallery 1 and 2. Title wall and intro text layout proposals.



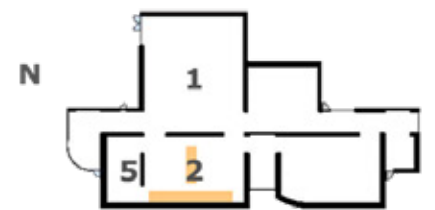


Notes :: STANCHION AND CIRCULATION

Artwork barriers Gallery 2 V1 ::

**Isometric view of Gallery 2 West Wall** - West wall with three artworks flagged for barrier protection.  
 Proposed platform measures approximately 4" high x 30' wide x 18" deep  
 Additional stanchion measures 12" high x 9' wide (each) x 18" deep

Update: Circulation route between plinth and freestanding wall will be narrowed from 96" to 78" - meeting the standard requirement of 60" for accessible routes in an exhibition space.





# ADAPTIVE REUSE: GRADUATE DESIGN STUDIO

DEPARTMENT OF DESIGN

University of California, Davis  
September 2021 - June 2022

Faculty: Professor Mark Kessler and Jiayi Young  
Collaborators: Alejandra Ruiz, Kyle Tanaguchi,  
Diana Valeria DeSoto, Fatema Mostafa  
Shop Technicians: Jeff Farley, Javier Viramontes

## LOW COST / HIGH IMPACT SPATIAL INTERVENTION

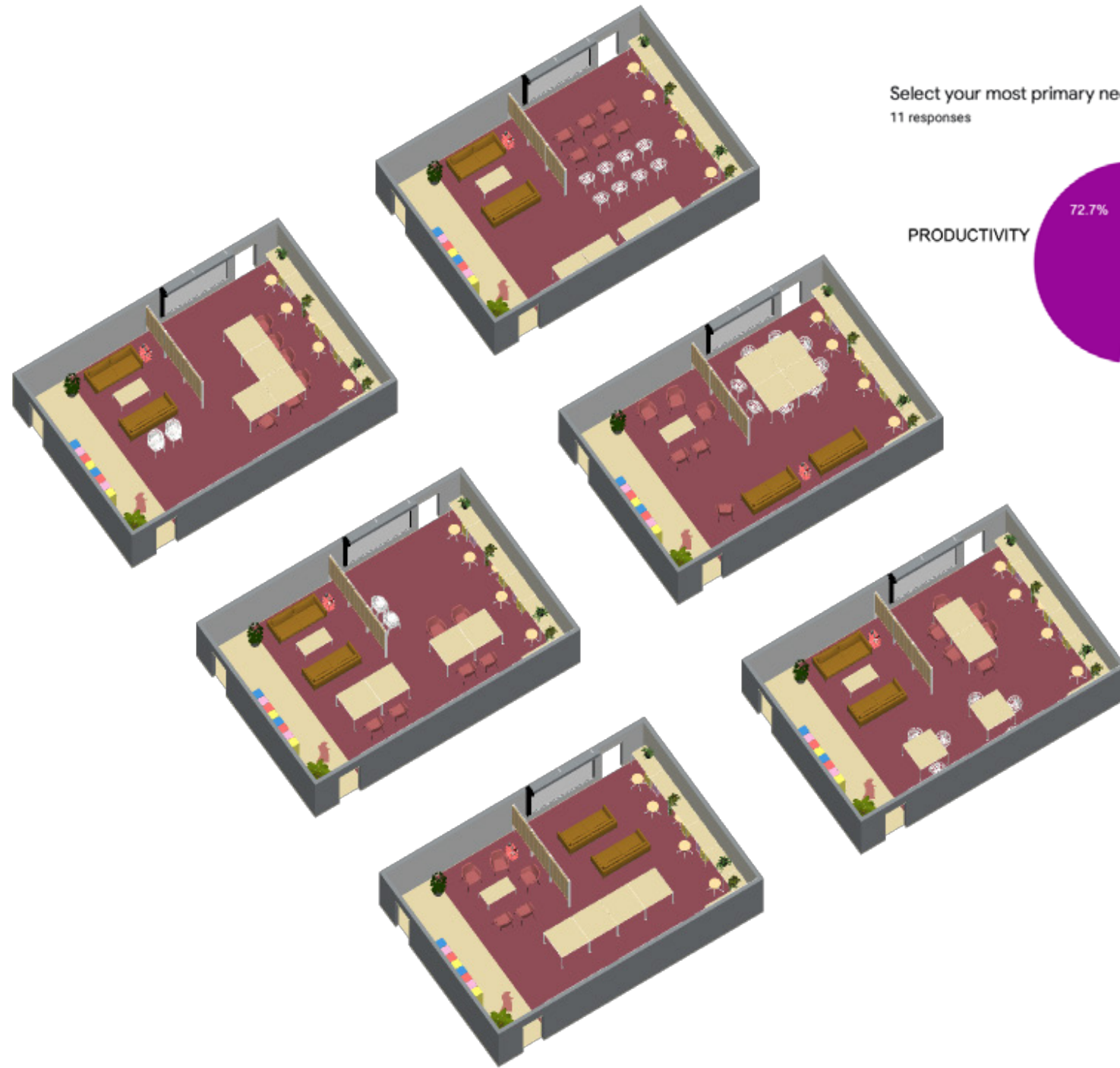
Tasked with transforming an outdated classroom, our design research team developed custom furnishings, space programs, and the overall aesthetics of a bright and lively design studio. This adaptive reuse project was implemented with a small scale procurement budget of \$20,000. Within this budget, I led the custom design and build of four mobile workstations (The Kessler) and an integrated bar-top workstation (The Young). Phases to the project included initial research and stakeholder relations, mood boards, envisions and massing studies, scheduling and procurement, design approvals, furnishing production, implementation, and stakeholder review.



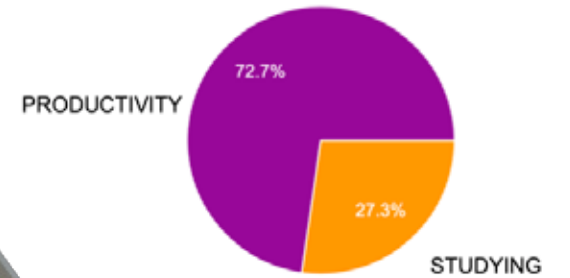


## CO-DESIGNING A COMMUNITY SPACE

Our process began with a design student cohort survey that was then analyzed and synthesized, with the initial findings informing our preliminary designs. The preliminary findings, including treatments, textures, space allocations, aspirations, and space utilization preferences, were all communicated back to the stakeholders.



Select your most primary need for the Hoagland Grad studio  
11 responses



AXONOMETRIC  
PROGRAMS

Exh  
titles

Not to scale

## TRENDS AND ATMOSPHERES

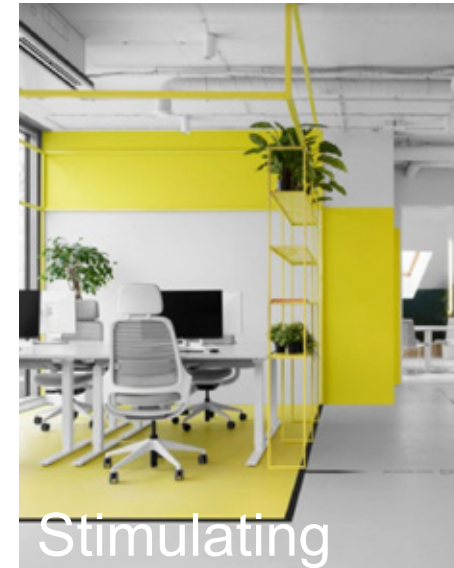
Primary trends that emerged from the survey responses were divided into three atmospheric qualities: Natural, Stimulating, and Accommodating. Within each atmosphere, additional features and attributes were collected from the short response feedback and were then aligned to specific trends. These qualities informed the design of custom furnishing and off the shelf procurement.



### Natural

Green  
Plants  
Warm  
Indoor

Airy  
Light  
Organic  
Outdoor



### Stimulating

Creative  
Inspiring  
Functional  
Clean

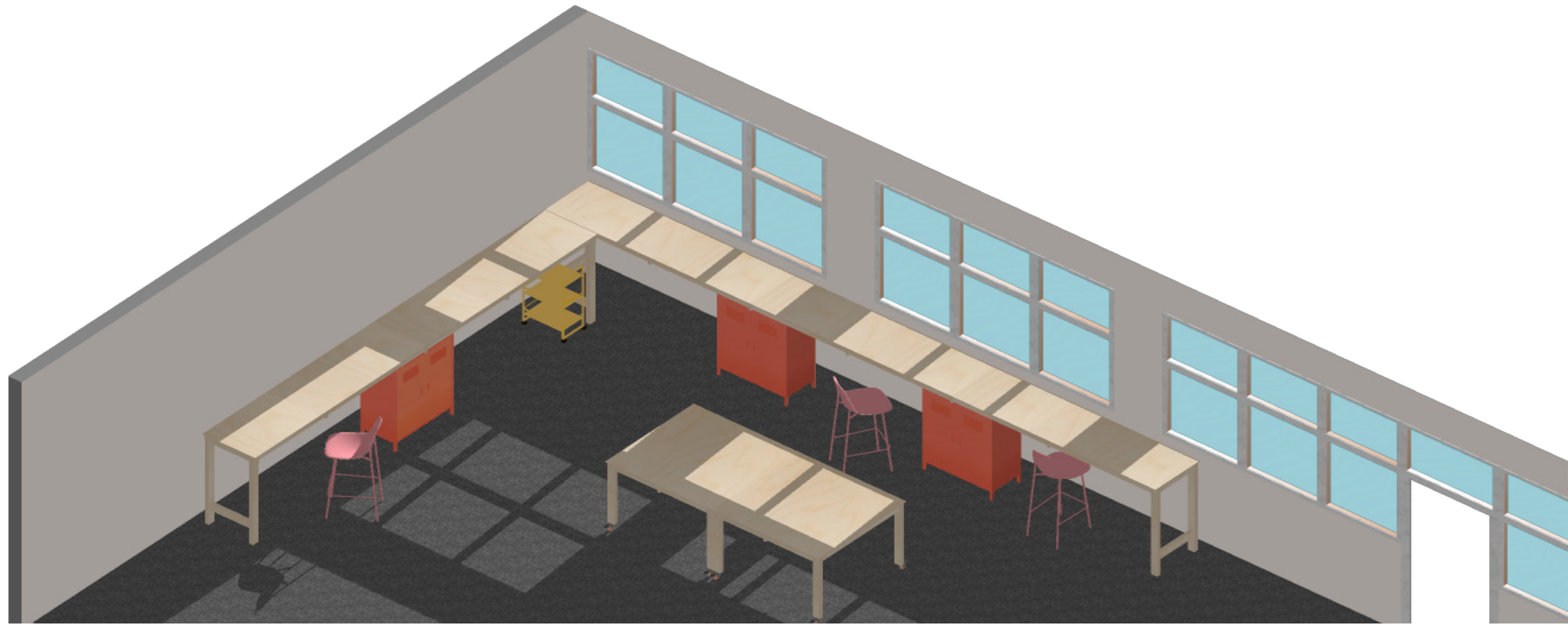
Bright  
Energetic  
Decluttered  
Not Sterile



### Accommodating

Casual  
Flexible  
Privacy

Inviting  
Comfortable  
Community



## PROJECT MANAGEMENT

Along with the Iterative process of obtaining user feedback through questionnaires, presentations, and workshops, the space programming focused on the collective needs and desires of the stakeholders while mediating administrative obstacles including budget constraints, prohibitive interventions, and University approvals.





The Novagratz  
Cache Metal Locker  
Storage Cabinet  
Powder coated steel



Fab Habitat  
Lhasa Orange and Violet Boho  
Outdoor Rug  
Recycled Polypropelene



Baltic Birch  
3/4" Plywood  
CNC Machined  
Prefinished clear coat



Article  
Svelti Barstool  
17574  
Dusty Rose



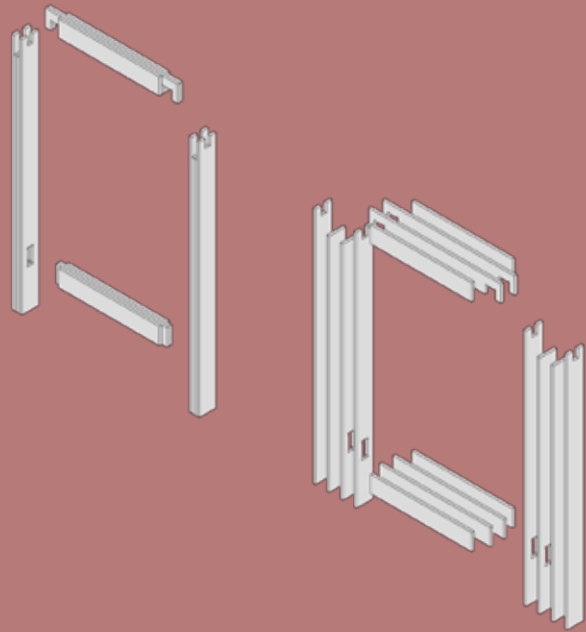
Neese  
Gooseneck Electric  
Tea Kettle



The Novagratz  
Cache Rolling Cart  
Powder coated steel

PRODUCTS AND  
PROCUREMENT

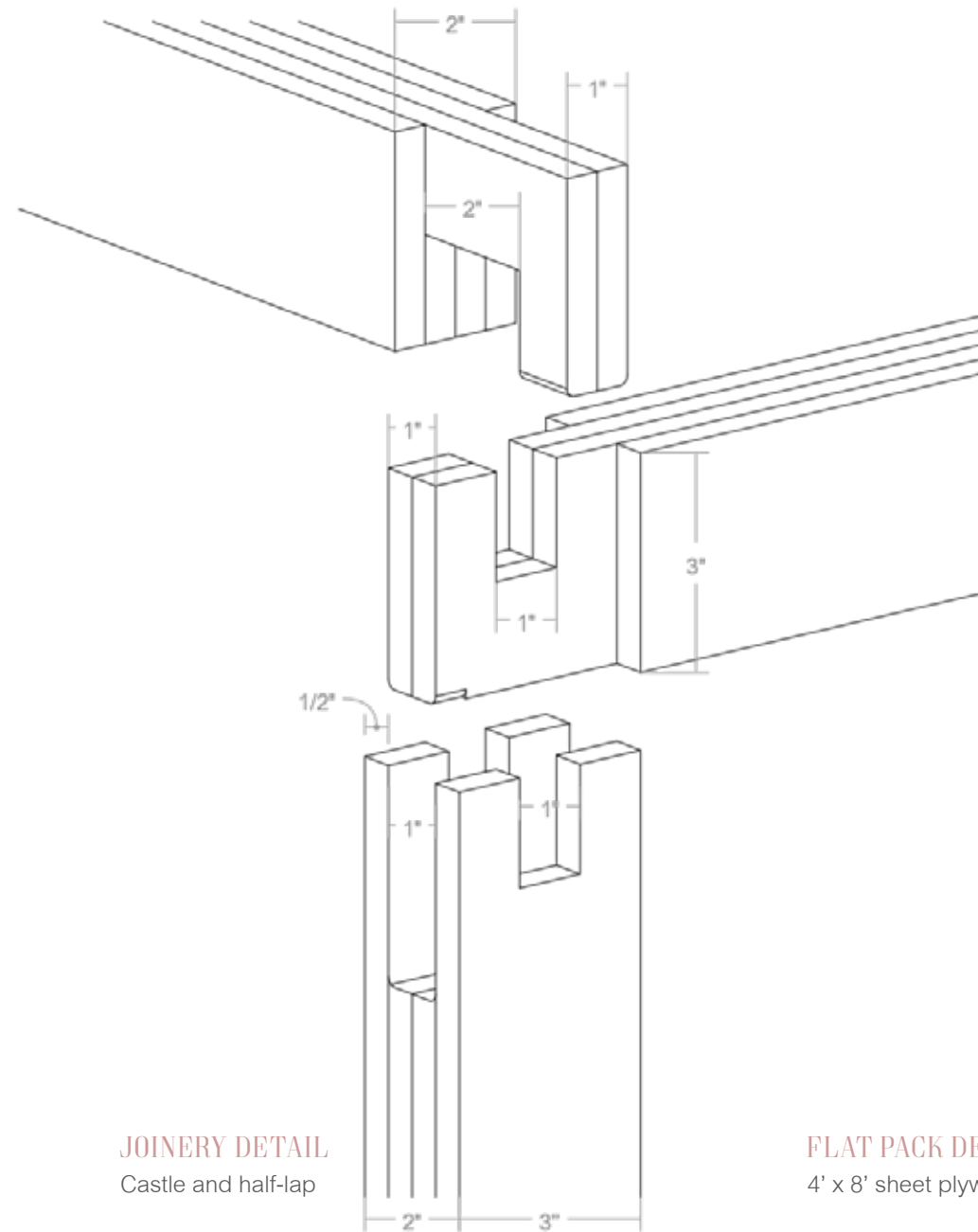
| #                                   | ITEM                             | COST  | QTY | TOTAL          | DESIGN/BUILD |
|-------------------------------------|----------------------------------|-------|-----|----------------|--------------|
| <b>BENCHTOP WORK AREAS (\$4000)</b> |                                  |       |     | <b>\$5,410</b> |              |
| 1                                   | Communal Lockers                 | \$270 | 8   | \$2,160        |              |
| 2                                   | Trestle Table Legs               | \$210 | 8   | \$1,680        | x            |
| 3                                   | Mail/File Holder                 | \$5   | 10  | \$50           |              |
| 4                                   | Shelving brackets                | \$7   | 20  | \$140          | x            |
| 5                                   | Shelves 1.5'x5'                  | \$18  | 10  | \$180          | x            |
| 6                                   | Workstation Tops 1.5'x8'         | \$120 | 10  | \$1,200        | x            |
| <b>PERSONAL WORK AREA (\$1000)</b>  |                                  |       |     | <b>\$760</b>   |              |
| 7                                   | Storage containers (x32 units)   | \$12  | 0   | \$0            |              |
| 8                                   | Rolling Cart                     | \$100 | 4   | \$400          |              |
| 9                                   | Power Supply Strip (x12)         | \$30  | 12  | \$360          |              |
| <b>SHARED WORK AREAS (\$4000)</b>   |                                  |       |     | <b>\$4,260</b> |              |
| 10                                  | Shared workstation tops 5x5 (x4) | \$120 | 4   | \$480          | x            |
| 11                                  | Table legs                       | \$120 | 4   | \$480          | x            |
| 12                                  | Casters                          | \$20  | 16  | \$320          | x            |
| 13                                  | Entry bench                      | \$120 | 2   | \$240          | x            |
| 14                                  | Trestle Table Legs               | \$170 | 4   | \$680          | x            |
| 15                                  | Counter Seating                  | \$120 | 6   | \$720          |              |
| 16                                  | Office Seating                   | \$80  | 8   | \$640          |              |
| 17                                  | Stackable seating                | \$70  | 10  | \$700          |              |
| <b>LIGHTING/AV (\$3000)</b>         |                                  |       |     | <b>\$2,680</b> |              |
| 18                                  | LED Retrofit Lamps (Carton 25)   | \$115 | 2   | \$230          |              |
| 19                                  | Task Lighting                    | \$25  | 14  | \$350          |              |
| 20                                  | Diffusers/Reflectors             |       |     | \$2,000        | TBD          |
| <b>COMFORT (\$2000)</b>             |                                  |       |     | <b>\$700</b>   |              |
| 21                                  | Love Seat or Rockers (x2)        | \$500 | 0   | \$0            |              |
| 22                                  | Pouf 2'x2' (x4)                  | \$150 | 2   | \$300          |              |
| 23                                  | Planters                         | \$100 | 2   | \$200          |              |
| 24                                  | Plants                           |       |     | \$200          | TBD          |
| <b>PARTITION STORAGE (\$500)</b>    |                                  |       |     | <b>\$352</b>   |              |



Exh titles

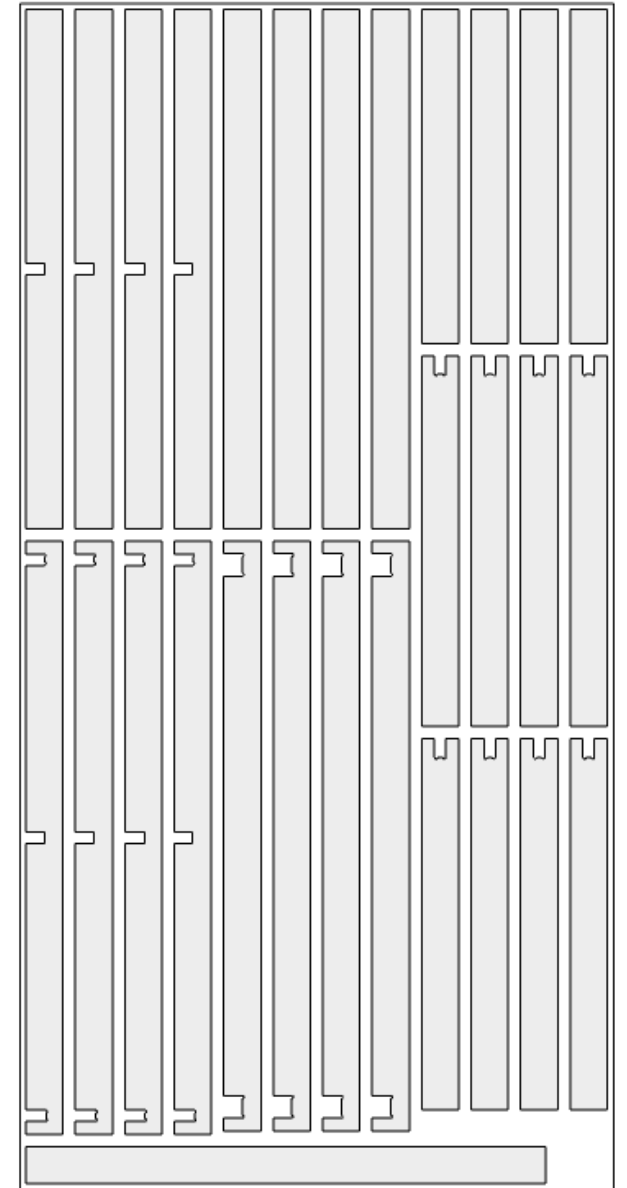
## CUSTOM FURNISHINGS

This digital supported design utilizes standardized sheet goods in the manufacturing process. All tables are CNC milled and can be flat pack produced from three 4' x 8' sheets of plywood. Individual components are laminated and assembled into timbers while the joinery honors traditional methods of castle and half lap.



**JOINERY DETAIL**  
Castle and half-lap

**FLAT PACK DESIGN**  
4' x 8' sheet plywood



Use 2x4s



## THE KESSLER AND THE YOUNG

The Kessler is a contemporary take on an Arts and Crafts style table. Scaled at 4' x 4', each table becomes a modular unit in a reconfigurable scheme. The Young follows this aesthetic with similar proportions, though slightly elevated with reinforced mortise and tenon cross bracing and integrated steel cabinetry.



THE KESSLER





PEASANT DANCE



BODIES WITHOUT WAR

# MURRAY BOWLES: SIXTEEN FRAMES

AXIS GALLERY OF CONTEMPORARY ART

Sacramento, CA

March 2020 - August 2020

Curator(s): Justin Marsh / Luke Turner

Collaborators: Richard Gilles (Master Printer)

Anna Brown, Eric Yee (Cultural Liaisons)

Collection: The Murray Bowles Photographic Archive

## THE ARCHIVE AS FINE ART

When Murray Bowles passed away in November 2019 a wave of grief and fond recollection rolled across California's punk rock landscape. Partnering with exhibition developer, Luke Turner, and Murray's scholarly confidant, Anna Brown, I devised an exhibition to honor the photographer's massive 40 year archive of film negatives. Exploring the photographic image with text and art historical conceptual underpinnings, I led the project group through the influence of John Baldessari's compositions, Larry Sultan and Mike Mandel's Evidence, and the typographic forms of Jan Tichold. Our community outreach at the infamous punk venue site, Gilman's, encouraged admirers and intimate friends to interpret Murray's work by penning captions over select photographs.



**NOT A WALL**



**NOT A DEMAND**



LUMINOUS FOUNTAIN  
MERZ BUILDING, BERKELEY (1980)

HAMM'S 1865 X HUEBLIN 1965 OLYMPIA 1970  
PABST 1983 STRUH 1997 MILLER 1997

WRONGS MADE RIGHT

PLAYGROUND

~~THEATER AND ITS DOUBLE~~  
THEATER 2X

NOT A WALL  
NOT A DEMA

BODIES WITHOUT WAR

BODIES WITHOUT WAR

~~OUR DISMAL SCIENCE~~

~~SEN~~ OUR DISMAL SCIENCE

YVES KLEIN BLUE

## CONCEPTUAL AND GRAPHIC PRECEDENTS

As curators we aimed to elevate the photographs of Murray Bowles and to contextualize his body of work against the backdrop of modern and contemporary photographic history. In doing so, we adapted his archive, merging our conceptual craft with his documentary approach to generate a new hybrid body of work that endearingly references the precedents of photographic artists John Baldessari and Larry Sultan.



Wrong  
John Baldessari  
Photograph, acrylic on canvas  
1967



Evidence  
Larry Sultan & Mike Mande  
Archival photographs, artist book  
1977



## CURATION / CREATION

Working across roles as curator, artist, and collection liaison, our collaborative process shifted agency and authority from Murray's own documentary eye, towards the community's candid response, and ultimately to an elevated position as photographic high art.

It only takes  
to mosh.

# THEE END



"PRETENDING TO KNOW THE LYRICS"  
↳ M. BOWLES

# HARDWOOD

Low  
Murray  
a good  
and

# APPENDIX: EXHIBITION HISTORY

---

## SAN JOSE MUSEUM OF ART

Jun Kaneko  
Andy Warhol  
Francisco Goya  
San Jose Zero One  
Richard Diebenkorn  
Camille Rose Garcia

## CROCKER ART MUSUEM

Kara Walker  
Jules Tavernier  
Wayne Thiebaud  
Norman Rockwell  
Hendrick Goltzius  
Charles Christian Nahl

## THE ANDERSON COLLECTION AT STANFORD UNIVERSITY

The Anderson Collection  
Tauba Auerbach  
Frank Stella  
Nick Cave

## SAN JOSE INSTITUTE OF CONTEMPORARY ART

Gustavo Ramos Rivera  
Darren Waterston  
Chester Arnold  
Timothy Horn  
Claire Rojas  
Hung Lui

## THE MANETTI SHREM MUSUEM, UC DAVIS

Joseph Arnold Kemp  
Wayne Thiebaud  
Bruce Nauman  
Kathy Butterley  
Doug Aitken  
Pia Camill

# COLOPHON

# GOLDONI

SECTION TITLES

SECTION HEADERS

SECTION DETAILS

Cordia New



HEX  
#cc9999

## GRAPHIC IDENTITY

This portfolio uses Goldoni typeface for titles (90pt), section titles (33pt), and section headers (26pt). Body text is formatted in Cordia New Regular (15 pt). Color treatments are rendered in HEX #cc9999. The portfolio is organized with InDesign, with assets imported from Layout, Sketch Up, Illustrator, and Photoshop. Page format is legal 8.5" x 14"

## SOFTWARE

