collective museum of art

where art, diversity, and inclusivity intersect

project proposal

abstract

The Collective Museum of Art is a virtual museum dedicated to giving visibility to underrepresented populations and creating an inclusive space where everyone, especially minorities, feels welcomed and represented. In this virtual museum experience, visitors will be able to explore works by artists of color, the LGBTQIA+ community, and disabled artists; three groups that deserve better representation in museums. This project intends to spark a conversation about strengthening diversity, inclusion, and cultural equity in our museums. In addition to making the art on the walls an inclusive experience, I will also provide audio descriptions for further accessibility for all museum attendees. Therefore, an inclusive design approach—designing to meet the needs of as many users—will be used in the development of the virtual experience for BIPOC, LGBTQIA+ and disabled visitors that are underserved in the museum space. The project will include a virtual museum experience and branding of the museum, including a logo, identity system, and a branding style guide. The collateral materials will include an exhibition catalog, a series of three promotional posters, tote bags, two shirts, face masks, and buttons.

expanded project statement

For my project, I will develop and brand the Collective Museum of Art, a virtual museum using Cinema 4D and Unity. This museum is dedicated to giving visibility to underrepresented populations—specifically BIPOC, LGBTQIA+, and disabled communities—and creating an inclusive space where everyone, especially minorities, feels welcomed and reflected. Additionally, in keeping with my driving concept of representation of underserved communities, I will make the space even more inclusive by making this experience with the disabled community in mind. In the wake of COVID-19, museums have invested in virtual tours to engage their audiences as their doors are closed. However, these experiences are often not designed to be inclusive of all users; therefore, I will also design a virtual experience that removes accessibility barriers for visitors with hearing and visual impairments.

museum

The Collective Museum of Art's mission is to amplify stories from BIPOC, LGBTQIA+, and disabled populations, and create a space where they feel reflected in the art world. This project will consist of a virtual museum experience that will be modeled and texture-mapped in C4D. Assets will be imported to Unity where interactivity such as colliders, sound, player model, and player movement will be added. The experience will be exported as an application that will run in a web browser on a desktop. It will be built as a WebGL project, published to a free WebGL hosting site called , and possibly embedded to the BFA website with iframe.

The exhibition will showcase artists with different backgrounds and spark a conversation about the lack of diversity, equity and inclusion in our art institutions. While curating artworks for the virtual exhibition, I will keep in mind disabled people, the LGBTQIA+ community, and people of color; three communities that need better, and different, representation in established art institutions.

The virtual exhibition will be titled *Shifting the Gaze* and will highlight powerful artworks that respond to global issues and celebrate their diverse communities. The contributions of BIPOC, LGBTQIA+ and disabled artists have been overlooked in our art history textbooks and museums due to heterosexist, racist and ableist viewpoints. Thus, this exhibition will be shifting the gaze from those harmful viewpoints to other perspectives. The artists in this exhibition will be representative of New York City's melting pot. The exhibition will examine the way artists use art to empower different identities and amend representations of their communities.

Through various media, such as paintings, photographs, sculptures and mixed media, artworks will confront issues of immigration, displacement, racism, and identity politics. *Shifting the Gaze* will feature works by Cara Romero, Helina Metaferia, Julian Kwon, Barry Lee, Gabriel Garcia Roman, and Amir H. Fallah. Artists and their respective 2D and 3D works were decided based on their exploration into issues affecting their communities and relatability to the targeted audience.

A list of artists and works are as follows:

- Cara Romero. *Water Memory*, *Eufaula Girls* and *Oil Boom*, photograph, 30" x 30", 2015.
- Helina Metaferia. *Headdress 1*, 51" x 27", *Headdress 5*, 21"x39", and *Headdress 6*, collaged paper, 23" x 28", 2019.
- Gabriel Garcia Roman. *Kay*, *Erika*, and *Panda Dulce*, photogravure w/ Chine-Colle and silkscreen, 15" x 18", 2018.
- Julia Kwon. *No. 15 (Oriental)*, oil on canvas, 24" x 24" x 2.5", 2016. And *Unapologetically Asian*, woven cotton canvas, muslin, and Korean silk, 2020.
- Amir H. Fallah. *Calling On The Past*. 2018. Acrylic on canvas, 60" x 48". And *American Family*, 2018, acrylic and collage on canvas, 84" x 68".
- Barry Lee. *You Did it!*, *Another Day*, *Self-Portrait* and *4 Fingers 5* toes, photograph, 2017.

Featured artists are representative of and/or depict BIPOC, LGBTQIA+, and disabled communities. Cara Romero tells stories about Native Americans in modern society through photography. Ethiopian American artist Helina Metaferia uses her art to discuss issues of systemic oppression and inserting the black body into spaces that they've been deprived of. These diverse voices will come together to speak about representation, identity and reclaiming spaces. The goal of the exhibition is to create a space where different cultures and perspectives can be shared and to make these narratives accessible to the public online. I want the exhibition to be relevant to visitors and our current cultural, social, and political landscape. I designed this project to bring awareness to the contributions artists from these communities have made in art; their art is essential in museums and galleries to have a more complete depiction of art history.

As I design the virtual tour, I will add features that will remove accessibility barriers from the experience. Artwork labels will use a minimum text size of 16pt and use ADYS, a font intended for readers with mild to moderate Dyslexia. Although ADYS is a font designed for the Dyslexic community, it does not create any discomfort for people who do not have Dyslexia. Again, I want to emphasize that an inclusive design approach will be used throughout the project, so I will design with multiple communities in mind. With that being said, I will use ADYS because it will meet the needs of various communities. Aside from this, visitors will also have the option to play an audio description of the text. Audio descriptions will be about 2 minutes per work. These options will be available to visitors with visual or hearing impairments but will be open to all visitors.

branding

Our mission is to amplify the voices and talents of underrepresented creatives and this is extended to our branding. The Collective Museum of Art's logotype utilizes "Águila," a typeface designed by Latin American type designer Sofia Mohr, and published by Latinotype. Águila's design is based on curves, straight lines, and triangular shapes making it a clean, modern font with a strong character perfect to represent our brand. Águila will also be used for headers and titles and should remain in lowercase to convey a friendly and approachable

feeling. As for body text, I plan on using a contrasting, san serif typeface such as Latina Essential: another typeface that was also developed by people of color and published by Latinotype. With the concept of inclusion in mind, my color palette will consist of skin tone and earth tone colors to convey a warm, inviting, and contemporary feeling.

Earth tones are a very common color palette I have seen in activist guides flooding Instagram as a result of the pandemic, and the Black Lives Matter movement. These user-made guides are constantly being created to educate, inspire, and raise awareness about various global issues. A prime example, and source of inspiration for my color palette, is @courtneyahndesign's Instagram feed (fig. 1). Courtney, the account and graphics creator, designs guides on systemic racism, sexism, and police brutality. In these graphics, the skin tone-esque backgrounds are paired with a bold, playful font. Her guides have been widely spread due to their educational lens and aesthetics.

fig. 1
@courtneyahndesign's activist guides

museum architecture

The interior and installation of the exhibition will be influenced by Lina Bo Bardi's 1960s "crystal easels" exhibition display for the São Paulo Museum of Art (fig. 2). Bo Bardi believed that the museum space should embody "a flexible character, neutral and non-hierarchical, allowing an arrangement of works that elicited a less passive stance from the observer" (Moura, 4). Bardi referred to her museum as a counter-museum challenging traditional displays in museums by separating works from walls, refusing both chronology and display adornments, and eliminating hierarchical associations between objects. Bardi intentionally meant to "destroy the aura that always surrounds a museum, to present the work of art as work, as a prophecy of work at everyone's reach" (Bardi, 6). The architecture and content of the museum experience will incorporate her ideologies and desacralization methodologies to foster a stronger connection between the visitors and the works.

This virtual space will be inhabited with about fourteen 2D artworks (paintings, photographs, and mixed media) and a set of 3D objects (sculptures). All artworks will be mounted on glass plates placed at eye level and be intractable. Informational labels will appear once the viewer has clicked on the information icon next to the artworks, thus encouraging first encounters with the artworks without any contextual influence. This is a decision also influenced by Bo Bardi's ideals, which is to allow viewers to create their own narratives and connections to the works before reading the label. Informational labels will be about 200 words. Informational labels will be about 200 words and contain introductory information such as the name of the artwork, year created, and background on the work.

The exhibition will showcase artworks that range from addressing societal issues to amending representation in the community. The exhibition as a whole will be a symbolism for progression and using art for societal change.

To create the museum space, I will use Cinema 4D and Unity. With Cinema 4D, I will create the interior of the museum, the architecture, and the models that will inhabit the space. The architecture of the museum will be a rotunda. The graphical element of the circle is prevalent throughout the branding which symbolizes collectiveness and wholeness. Therefore, a circular space will serve to emphasize this idea. This circular space will then be divided into two sections. The inner section will have the artworks, in a circular formation. The crystal easels, frames, ceiling, floor, and walls will be modeled in C4D. The walls will contain shades of skin tones colors and the ceiling will have circular light panels. The lighting system will consist of a minimum of twenty area lights depending on the size of the space. I've decided on this lighting setup because an evenly distributed number of lights will create a full, evenly lit scene. Models will be exported to Unity to add sound, lighting, player movement, and interactivity.

I'm planning on using ambient music on a loop in the background to prevent unnatural silence and establish a calming mood. To continue with the inclusivity concept, the ambient music will be by a BIPOC, LGBTQIA+, or Disabled artist.

fig. 2
Lina Bo Bardi's *Crystal Easels* display

Additionally, I will consider adding sound effects such as footsteps, at a level that isn't distracting, to make this virtual experience more realistic. Visitors will use both the arrow buttons on their keyboard and their mouse to navigate around the space and interact with objects. Visitors will also be able to interact with artworks by hovering over and clicking on the information icon. On click, an information card will pop up on the screen and provide information on the artwork along with a play button that reads the information out loud. Making the labels readable with ADYS and audible are two features that will remove barriers from the experience. The goal is to have this experience be more user-friendly, creating an environment that is accessible to more users and promotes learning.

I will use the Unity build settings to create a build of the museum experience in the form of an application that will run in a web browser on a desktop. It will be built as a WebGL project and published to a free WebGL hosting site like https://simmer.io and possibly embedded with iframe. The experience is optimal for larger displays, therefore it will only be available for the desktop platform for now.

collateral

To accompany the virtual museum experience, I will develop a print catalog that will provide a brief insight into the artists and the work(s) in the exhibition. The catalog will be produced in InDesign. It will be 6" x 9," and have about 40 pages (including front and back covers) with Wire-O binding and in a quantity of three. The cover and interior pages will be printed on 70 lb. text paper. The catalog will use a 4 columns grid and use terracotta and sandy pink as the main color palette. Headings will be set in a Águila. All body text will be set in Latina Essential, a complementary san serif font, at a minimum of 11pt. The contents of the catalog will be: table of contents, a foreword, and images of and information on artworks. The cover will feature one of the artworks, the title of the exhibition, and the museum logo. The introduction will describe the mission of the museum and a description of the exhibition. Entries in the catalog will reiterate the information found on the artwork labels. The featured works section will begin with the name of the artist, followed by their respective artwork(s). Artworks will be accompanied by essential information such as its title, medium, size, date, and brief information. Upon completion, catalogs will be outsourced to Unique Printing NY.

For promotional material, I will create a triptych series of 24" x 36" exhibition posters. The posters will be inspired by Made Thought and Tsto's exhibition poster designs. I will combine images of the artworks with inviting phrases, bold typography and earth tone colors. The posters will serve as a teaser, each will highlight one artwork from the exhibition. It will also include the dates this exhibition will run, the title of the exhibition, and the logo of the museum.

As for merchandise, I will design buttons, totes, face masks, and shirts that all deliver the message of diversity and inclusion. All merchandise will be designed in Illustrator and Photoshop. There will be a total of 4, 2.25" buttons, 2 tote bags, 2 shirts, 1 mask, and 1 neck gaiter.

After finalizing my design choices such as type choices and colors, I will create a 9" x 6" Brand Style Guide in InDesign. The style guide will use a 4 column grid and will be about 30 pages. The guide will include the logo, typography, color palette, image guidelines, and artwork label layout. It will also include UI elements such as exit buttons, audio play buttons, and label layout systems. This branding guide will demonstrate correct and incorrect ways to use the design elements.

target audience

My project will primarily target Millennials and Generation Z minorities since many in this demographic feel excluded, disconnected, and visit cultural institutions less frequently. Last year, "40.2% of millennials—four out of ten in the US— [did] not feel that art museums [were] for them" (Dilenschneider, 2019). It is evident that art institutions are not reaching Millennials, the most racially and ethnically diverse adult generation in American history with 44 percent minority (Fey, 2018). The generation following them, Gen Z, is even more diverse. This is an issue that we must address now to prevent the "this is not for people like me" attitude of future generations. And, if museums continue to attract the same kind of people, it will prove detrimental to audience attendance.

Negative attitudes are a result of a variety of factors. Many art museums aren't reaching racially and ethnically diverse audiences, have a lack of relatable content to said diverse audience, and often present disability barriers. People of color are less likely to visit cultural institutions if people of all backgrounds aren't being represented (Culture Track, 2017). The same study showed that disabled people were 59% more likely to not attend cultural activities as a result of a negative experience they had last time.

My thesis project hopes to educate the public about the lack of representation of marginalized groups in museum spaces and to encourage the support of diversity, of staff and exhibitions at our museums. The purpose of showing a diverse body of artworks is to have people see themselves and others reflected and to learn about other cultures. Therefore, I believe this experience will be impactful and create a sense of both belonging and validation.

background

Over the years I've noticed the lack of diversity of artists of color in my art history classes, textbooks, and at art institutions I've visited. As a Mexican-American woman, it wasn't often that I'd see someone of my ethnicity displayed in museums or talked about in class. It would always be *Diego Rivera* or *Frida Kahlo*, and, although I have so much respect for their whimsical and vibrant artwork, I always hoped schools would spotlight other Mexican artists along with these two figures. Mexican art is so much more than Rivera and Kahlo. This project is an outlet for my frustration with the curriculum and a way to connect with my culture's art more and art from other people's cultures too.

Aside from this, the art history I learned about in my high school and college years was Eurocentric. The painters that were regarded as "geniuses" or the "greatest" were always white and male. I found myself asking, "What about great women artists or artists of color?". It was instances like this that made me wonder whose histories are being obscured, whose histories are untold. As creatives and people entering the art landscape, we need to inspire the upcoming youth

of artists. *But, how can we if they can't see themselves in museums, galleries, and in the art world in general?* As a result, the Collective Museum of Art aims to create an experience that will make people think about the issue of representation. It is important to start a movement for inclusion and representation of the diverse community in the art world. We are in need of a more accurate representation of art history.

Someone who has had a profound influence on me is Titus Kapur and his 2017 Ted Talk called "Can art amend history?" (fig. 3). In the talk, Kapur talks about the issue of under-representation and the negative representation of Black people in art. In his college art survey class, he noticed that, in the 400-page art textbook, only 14 pages were dedicated to Black artists and Black people in paintings. I heavily related to his anecdote and realized that our textbooks have not overcome the cultural and racial bias even after all these years.

Black Lives Matter and Decolonize This Place have fueled my passion to create a space that center BIPOC, LGBTQIA+, and disabled experiences. The Black Lives Matter movement has propelled the conversation of systemic racism in museums. Current and former employees from the Whitney, the Met, and the Guggenheim have come together to publish an open letter to NYC art institutions recounting the unfair treatment of POC and demanding the dismantling of systemic racism within their institutions. Although many have stated that they stand with the movement, art institutions have done little to address the concerns of their employees. The performative allyship has been frustrating and has led to the call for abolishing museums. The organizer of Decolonize This Place, Marz Saffore, said it best: "It's not enough to hire an Indigenous curator. It's not enough to have one Black person on your board. Museums as we know them have to be abolished. I don't want my voice to be added to museums that are often trophy cases for Imperialism" (Boucher, "People are calling for museums to be abolished"). For the longest, museums have done the bare minimum when it comes to their diversity and inclusion statements. I love going to museums, but sadly my perception of them has changed over the years. From their ties to colonialism, to their exhibitions populated with looted artifacts, and unjust treatment of BIPOC people, this project is bittersweet to me. It's time for museums to serve as agents of change. In our current political climate, museums can become activist spaces that belong to everyone, where anyone can have genuine conversations of what's happening in their local communities and in the world. Creating a space that reflects the larger community validates their presence, makes them feel welcome, and encourages social change.

I've always been fascinated with 3D design, curating, and using my art for activism. So, developing a virtual museum that strives for inclusivity is a project that combines all these passions. Investing in accessibility and inclusivity shouldn't be optional. Marginalized populations aren't seeing their experiences reflected in these spaces. And, Disabled people are receiving lesser experiences when they visit an art museum either physically or virtually. Therefore, with my experience in Cinema 4D, Unity, and knowledge in programming, I will develop an accessible museum where visitors will create meaningful connections with the works.

research museums today

It is evident that many American museums have been trying to diversify their audiences and staff, but they have a long way to go. At the moment, their staff and exhibitions remain predominantly white and male. A recent 2019 study on 18 major US museums conducted by Williams College shows that "85.4% of the works in the collections of all major US museums belong to white artists, and 87.4% are by men. African American artists have the lowest share with just 1.2% of the works; Asian artists total at 9%; and Hispanic and Latino artists constitute only 2.8% of the artists". As a woman of color, and a daughter of Mexican immigrants, these numbers have made me question if people like me belong in these spaces. Unfortunately, a striking number of people share this sentiment. According to Colleen Dilenschneider, Chief Market Engagement Officer at IMPACTS Research & Development, 26.2% of college-educated, ethnically diverse people believe cultural organizations are "not welcoming for people like me".

Current visitors of cultural institutions, in general, are "largely educated, wealthy, and white – and, indeed, cultural organizations are often regarded as places for "a certain kind of person". Art institutions are not succeeding in reaching racially and ethnically diverse audiences. And, if museums continue to attract the same kind of people, it will prove detrimental to audience attendance. In order to attract new audiences, museums must make their exhibitions and events relevant to them.

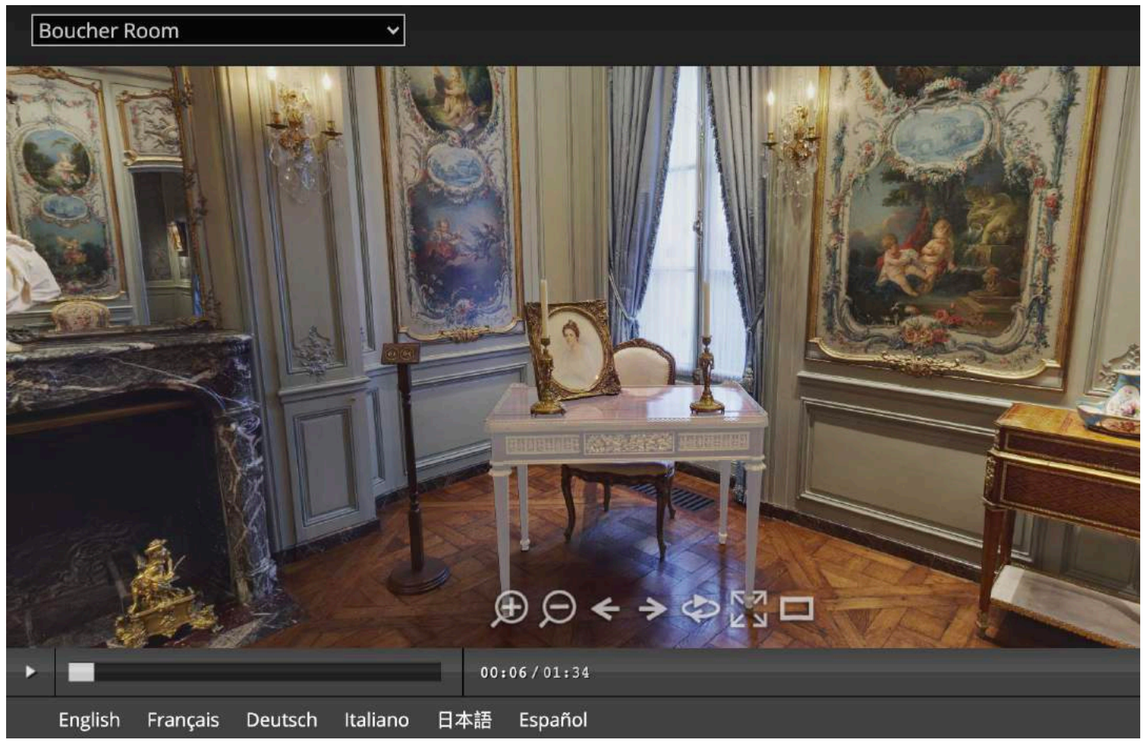
virtual museums

Currently, our museums and galleries are closed because of COVID-19, pushing them

fig. 3
Titus Kaphar's *Can art amend history?*
TED Talk

to find innovative ways to stay connected with their communities. Many museums began to invest more in virtual exhibits for the public to explore from their homes. As a prefix to my project, I spent time examining virtual tours on Google Arts & Culture and other museum websites to analyze their development. Google Arts & Culture has dozens of 360-degree virtual tours that allow people to virtually walk around their spaces. People can visit the Guggenheim and the Met through a "Google streets view" of their museums. Although these kinds of tours are nice to look at, a compilation of non-interactable 360-degree images doesn't necessarily bring the subjects to life; it's an inactive way to look and learn about art. For instance, there isn't a way for visitors to receive information on the artists or artworks either via audio descriptions or labels. Artwork labels were difficult to read due to text size or the limited ability to zoom in. So, these types of tours are not accessible to disabled people nor are they very educational. I do not want my visitors to be passive onlookers, so I've concluded on incorporating interactivity in my virtual museum.

Like Google's virtual tours, the Frick Collection also uses a 360-degree virtual tour but it is more successful in terms of engagement. First, it has audio descriptions in multiple languages, which shows that they are conscious of their diverse audiences. The audio tours recount the rich history of the



paintings and furniture found within the space, thus ticking the educational box. Another feature that I liked was the "start automatic tour" feature. This feature slowly rotates the space and, paired with the audio, provides a more immersive experience. A feature that stood out was the highlight feature (fig 4). Artworks and furniture got highlighted on mouseover, but on click, no information popped up. This is a missed opportunity to provide visitors with further information. Although not functional, the highlighting is a good indication that an object is interactable, so, in the development of my virtual experience, I'll have to incorporate some indication of interactivity when the mouse is near an artwork.

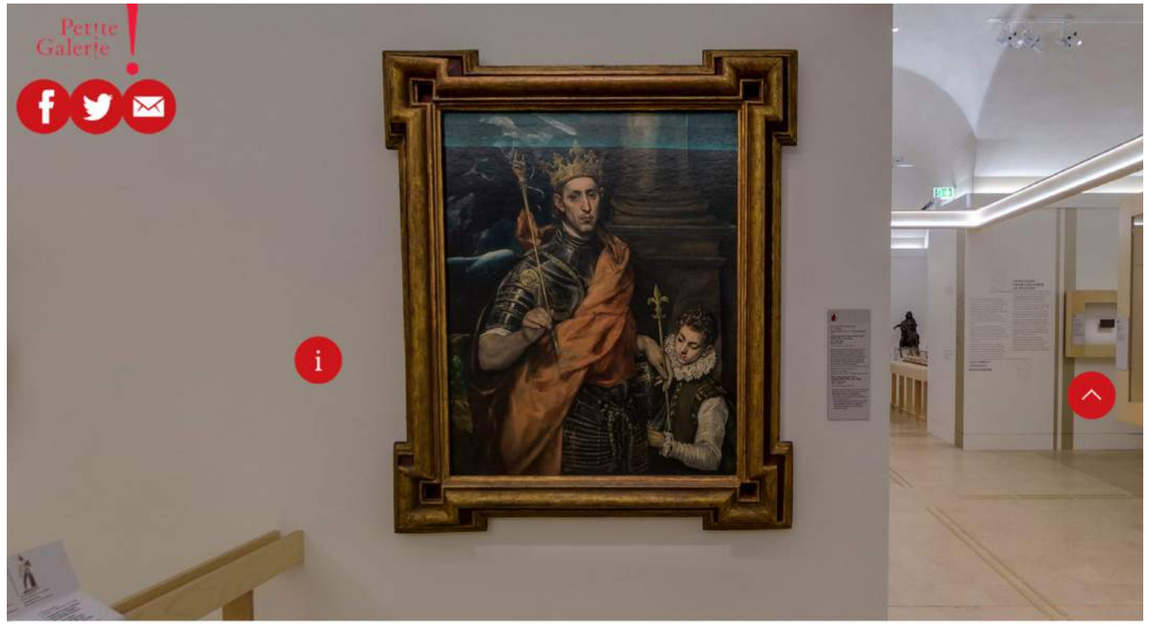
Another virtual tour I'll take inspiration from is the Louvre *Power Plays*'s virtual tour (fig. 5). In this tour, visitors are able to click on the "i" icon to bring up a screen that contains the image and provides a caption and description. On the lower right side, there is a zoom in feature that slightly zooms into the text and the image.

As for the museum labels, I will create labels that follow best practices and usability guidelines. A minimum of 16pt size and a sans serif font with open forms is recommended to ease readability for screens. Line length should be about 45-75 characters, per line, to prevent reader's fatigue. Furthermore, according to Web Content Accessibility Guidelines (WCAG) 2.0, text and background behind the text need to have a contrast ratio of at least 4.5:1. The text color will be white and the background color will be a color that's both within the color palette and provides excellent contrast with the white text. The two colors will be placed into a Color Contrast Checker site to ensure it meets the 4.5:1 ratio. For our audience with a reading disability, ADYS, a font intended for readers with mild to moderate Dyslexia, will be used in our museum labels to further ease readability. ADYS is font designed to help people who suffer from mild to moderate Dyslexia. However, it does not create any discomfort for people who do not have any specific symptoms. Again, I'm trying to design with multiple communities in mind so ADYS is suitable for widespread use and perfect for the labels. Aside from the labels, visitors will also have the option to play an audio reading of the description of the object. This option will be available to those that have a reading disability or are visually impaired. The goal is to have this experience be more user-friendly, creating an environment that is engaging, accessible, and promotes learning.

For the creation of my 3D exhibition, I will use a different approach to 360-degree images and manually computer generate the exhibition environment with a 3D software called Cinema 4D. With C4D, I will model the space such as the walls, ceiling, frames and other assets. Models will be imported into Unity where sound and interactivity will be added.

My project has been influenced by artist and data journalist Mona Chalabi and her *Who Are You Here to See?* Project (fig. 6). *Who Are You Here to See?* is a series of illustrations that demonstrate the lack of diversity in museum collections. She first started with an illustration of an empty museum hall and then populated it with human figures indexed by gender and race. It demonstrated that for every 100 works, only 12 are by women. Her second illustration breaks down the racial background of each figure. Of the 12 women, 11 are white and 1 is Asian. Of the 88 men, 75 are white men, 8 are Asian,

fig. 4
Highlight feature on the Frick's virtual museum



01

SAINT LOUIS, ROI DE FRANCE ET UN PAGE

Le Greco fait le portrait du roi de France Saint Louis (Louis IX, 1223-1270) avec les attributs de la royauté : le sceptre, la main de justice et la couronne. A ses côtés, un jeune garçon, son page tient son heaume. Le roi pose un regard soutenu et mélancolique sur le spectateur. En représentant Louis IX vêtu d'une armure, le peintre rappelle la participation du roi à la 9ème croisade (1270) et son rôle dans la défense de la chrétienté. Saint Louis représenté de ¾, à mi-cuisses et au tout 1er plan, un large drapé orangé traversant en diagonale son corps, reprend le schéma fréquent des effigies de saints du Greco. Louis IX est ici à la fois, roi, guerrier et saint.

Domenico Theotocopoulos, dit El Greco (Candie, (Crète), 1541 - Tolède,(Espagne), 1614)
Saint Louis roi de France, et un page.
Entre 1590 et 1600
H : 1,2m L : 0,96m

© Musée du Louvre, dist. RMN - Grand Palais / Angèle Dequier

3 are Latinx, 1 is Black, and 1 is of another race/ethnicity. In her final illustration, Chalabi adds 189 figures to "represent all the people missing from US museums… The "missing 189 people" are 79 white women, 26 Latinx women, 18 Black women, seven Asian women, five women of another race/ethnicity, 22 Latinx men, 16 Black men, 12 white men, and four men of another race/ethnicity" (Bishara, 2019). This final illustration shows what a museum collection should look like if it were to represent the entire population. Through her illustrations, Chalabi shows the absence of women and people of color and pushes for more diversity in US permanent museum collections. Taking Chalabi's data into consideration, the Collective Museum of Art will illustrate what a collection of works should look like if museums were to represent the general population. There is a theory that classical architecture alienates people because it has connotations of wealth, power, and authority. According to a case study on diversifying museums by Liam Sweeney and Roger C. Schonfeld, museums should consider their architecture and design, "The architecture and design of a museum create a profound first impression on audiences and, in many cases, tacitly signal who the museum is for. Many traditional facades can signal a connection to the social values that have historically excluded many populations from cultural institutions" ("Interrogating Institutional Practices in Equity, Diversity, and Inclusion"). I want to eliminate the perception that museums aren't spaces meant for the underrepresented or under-resourced, so I will avoid including any of these architectural design styles in my museum.

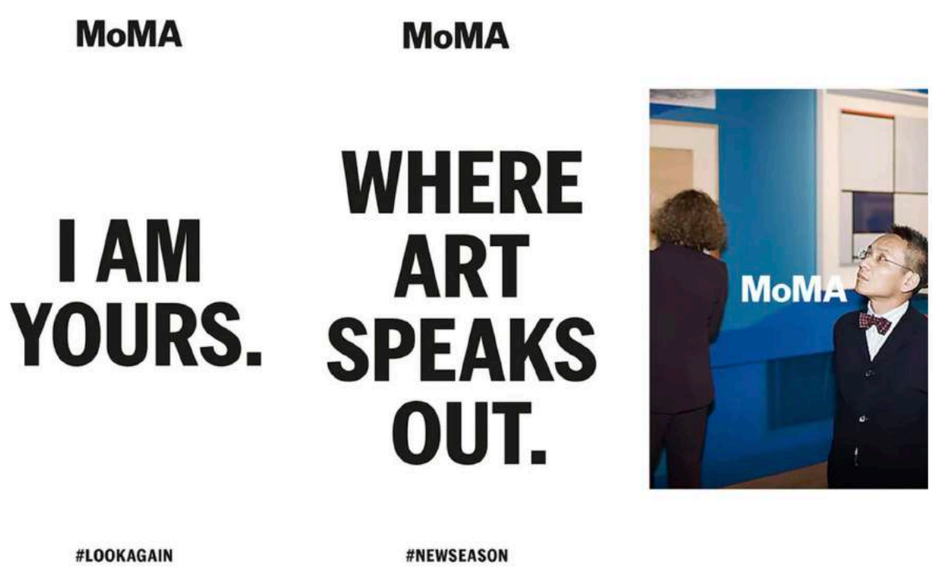
As stated before, the style of the museum will be one that is heavily influenced by the modern architecture of the São Paulo Museum of Art and the way the museum

fig. 5 (left)
Screenshot of the Louvre's virtual tour demonstrating interactivity

fig. 6 (above)
Who Are You Here to See? by Mona Chalabi

displays its works. Specifically, the innovative display model developed by Italian-Brazilian architect Lina Bo Bardi in 1968. The display model is called "crystal easels" and it consists of transparent glass panels held up by concrete blocks. The glass panels suspend the works of art in the air and create the illusion that visitors are walking through a forest of images. According to MASP, "The gesture of taking the paintings off the wall and placing them on the easels implies their desacralization, rendering them more familiar to the public." (São Paulo Museum of Art, "Picture Gallery in Transformation"). Many viewed this display model as a way to decolonize the museum space. Therefore, I will remix Bo Bardi's crystal easel display, creating a space that evokes curiosity amongst the viewers while creating a space that is more welcoming. Additionally, I will create a wayfinding system that will accompany the museum experience. I will look at other museums and airport signages for inspiration. It's important to have visitors feel welcomed and comfortable in this space, so a gender-neutral and easy to identify iconography will be developed. The wayfinding icons will be influenced by the pattern and the roundness of Latina Essential to create a cohesive image throughout the museum.

For the promotional posters, I will look at the MoMA branding redesign by Made Thought. Their goal was to attract younger viewers by making the identity "less institutional and more inspirational, confident, inclusive and engaging." (The Brand Identity, "MoMA by Made Thought"). Although the blanding aesthetic is not a style I'm going for, I do like the inspirational voice that these posters deliver (fig. 5). Phrases like "Where art speaks out" and "I am yours" succeed in making the MoMA appear less institutional and inviting to all. Therefore, I plan to establish a welcoming voice in the promotional posters (and throughout the branding) by including brief phrases



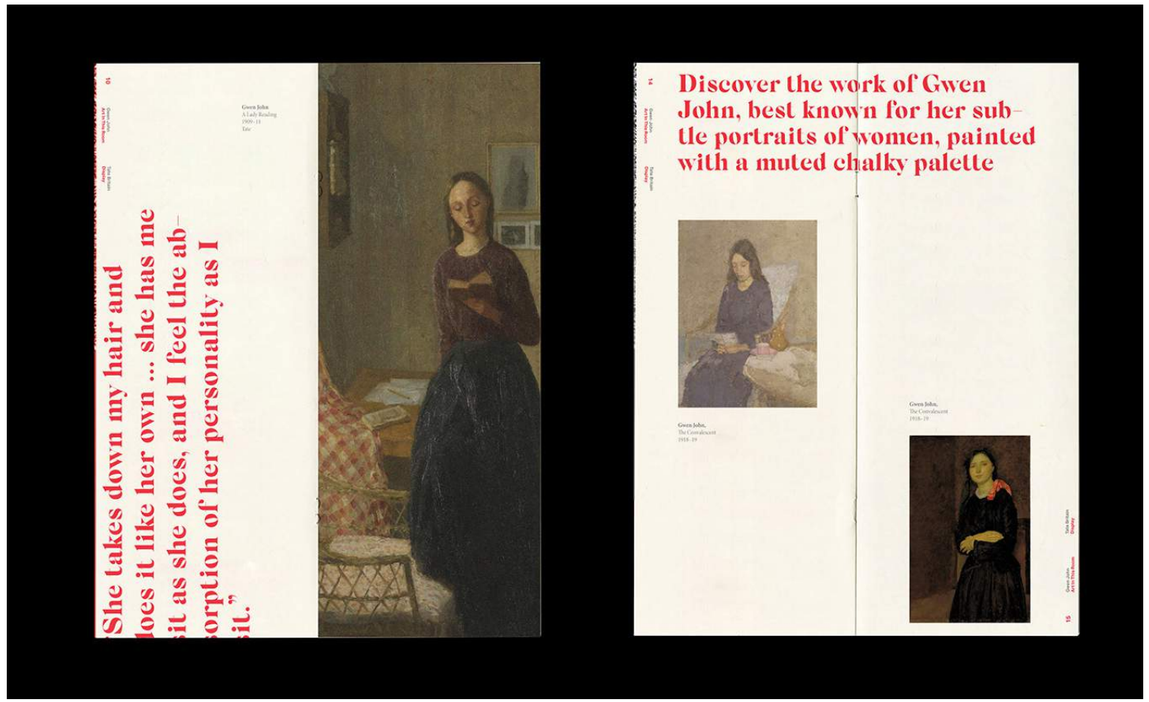
that have an inviting attitude and relate to revolutionizing the museum space. Some example phrases include "Amplifying your voices" and "Reclaiming our spaces." I plan on overlapping these phrases on the images of the artworks just like how the word MoMA is overlapping the image of the man (fig. 7).

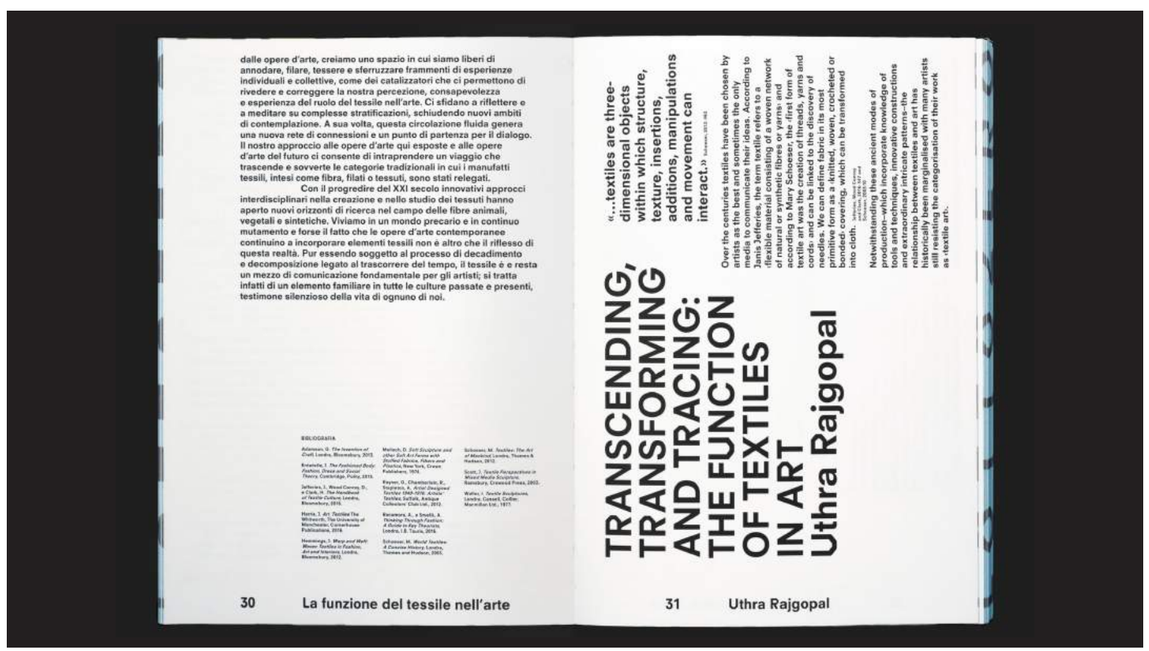
For the posters' layout, I got inspiration from Taidehalli exhibition posters by creative agency Tsto (fig. 8). I like the hierarchy of these posters as it guides the viewer's eyes. The eyes flow from the artist's name to the image to the exhibition's title. I plan on having the exhibition's title, the museum's logo, an image, exhibition dates and possibly the artist's names on the posters. These posters are content dense without being overwhelming, thus successfully striking a balance. The lines of text go around the perimeter of the posters forming a frame around the images and creating a dynamic design. I plan on using these design choices in the creation of my posters and will extend to my catalog as well.

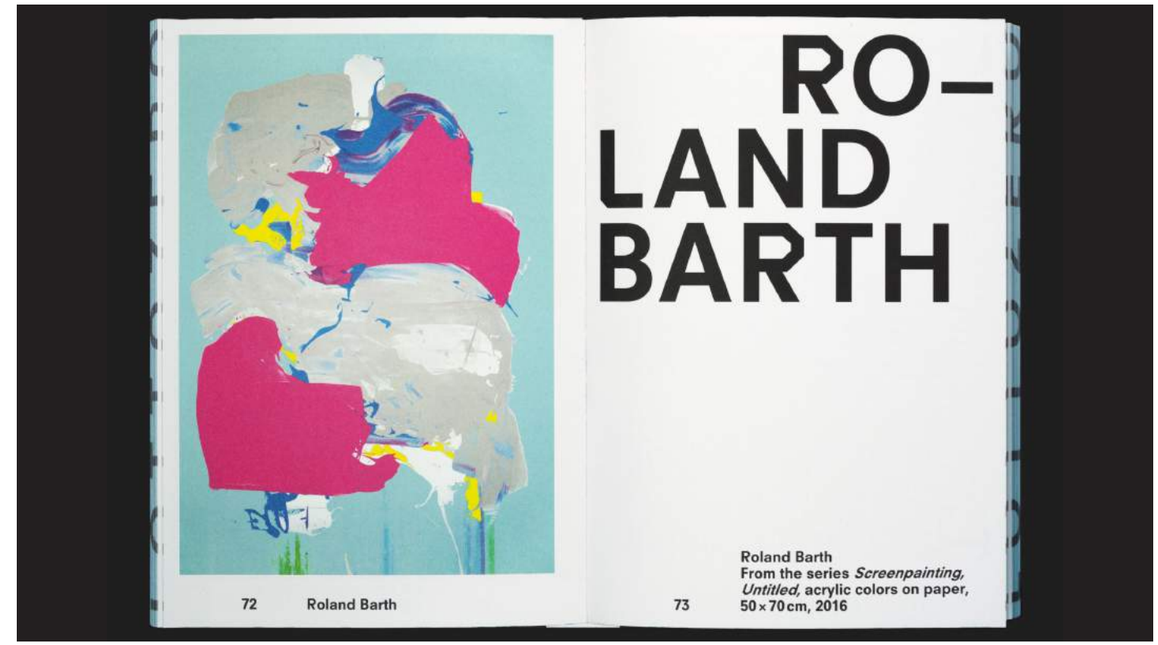
For the design of the catalog I got inspiration from several book layouts. A book design that inspired me was Erdem Özsaray's Gwen John exhibition book (fig. 9). In his book, there is one image per spread, and it is accompanied by the painting's description either above or below it. Elements are placed diagonally from each other on each page, keeping a consistent layout throughout. The text extends over two pages and this is a strategy I will experiment with. I will see how text and some images look if they were to extend over two pages. I also plan on having vertical lines of text, as seen in

fig. 7 (left)
MoMA advertising by Made Thought

fig. 8 (above)
Taidehalli exhibition posters By Tsto







this example, to keep consistency with the exhibition posters.

Another book design that inspired me was Inside Lottozero, an exhibition catalog designed by Studio Mut (fig. 10). Throughout this catalog, the designers were playful with the positioning of the body copy, artist names, and artist's quotes. Some pages have text that is vertical, causing the viewer to turn the book to read it. Landscape images extend over two pages, while portrait images stay on one page. On the Anna M. Rose spread, the designers used the artist's name to surround the image, creating an intricate relationship between both elements. This is a relationship that will be seen in my promotional posters, so it's something I want to carry over to my catalogs as well. Additionally, I like how the names of the artists are bold and take up a large portion of the page, showing importance. I plan on using these design choices as I develop the layout of the body text, artists' names, and images. In the development of my layout, I will need to use a flexible grid if I want to be playful with positioning text and images.

For the merchandise, I will be looking at designs from other museums such as the Mexic-Arte Museum and the Stedelijk museum. The shirts, totes, buttons and masks will contain the logo and affirmations such as "amplify marginalized voices" and other phrases that convey the idea of diversity and inclusivity.

fig. 9 (top left)
Gwen John exhibition book by Erdem Özsaray

fig. 10 (bottom left + top right)
Inside Lottozero by Studio Mut

methodology

In weeks 1-2, I hope to have finalized the survey of artists who will be in the exhibition. Once finalized, I will gather the images of the artworks and save them in a folder so that I can later insert into the C4D model frames. Then, I will design the museum's logo in Adobe Illustrator. I will also begin type studies to see which san serif font pairs well with Águila. These type studies will be done in InDesign. Águila will be used for the logotype, headers, and titles. The san serif font will be used for body text. Additionally, I will gather possible earth tone colors, narrowing them down to a color palette that is warm and contemporary.

In week 3, I will start developing the catalog and posters. The artworks will be organized by artist similar to the virtual exhibition. Portrait artworks will be limited to one per page, while horizontal artworks will spread over two pages. I will design the structure of the catalog before creating the table of contents. The catalog will use a 4 column grid and use earth tones as the color palette. Headings will be set in Águila and in lowercase. All body text will be set in a Latina Essential, a complementary san serif font, at a minimum of 11pt. The contents of the catalog will consist of a table of contents, an introduction, and featured works. There will be three copies of the exhibition catalog containing all the works featured in the exhibition, details about the work, and a few sentences on the artists. The cover will feature one of the artworks, the title of the exhibition, and the logo of the museum. In the introductory chapter, I will write about the mission of the museum and the exhibition, the importance of representation, and my reasoning behind choosing these artists. In the featured works section, there will be brief information of the artist and the works, followed by the image of their respective artwork(s). Artworks will be accompanied by essential information such as title, medium, size, date, and a brief description. The catalog will be produced in InDesign and will be outsourced to Unique Printing NY to be printed as a 6"x9" Wired-O booklet by week 11. It will have a prospective number of 40 pages (including front and back covers).

Using Photoshop, I will design a triptych series of 24" x 36" exhibition posters. Posters will be inspired by the simplicity of MoMA's advertising by Made Thought and Tsto's exhibition poster designs. I will combine images of the artworks, typography, and natural colors. Each poster will highlight one artwork from the exhibition and an affirmation. The artworks will be the focal point of the posters and will be accompanied by exhibition dates, exhibition title, and logo. To establish visual hierarchy, the title of the exhibition is going to be the biggest text on the poster, followed by the dates and logo.

In week 4, I hope to have resolved the design choices such as logo, fonts, and color palette and revised the exhibition posters and catalog based on feedback. Also in week 4, I will start making the models for the museum experience in Cinema 4D. I will start with the museum's interior design. I will start by modeling the circular space with walls, a ground, and a ceiling. This circular space will then be divided into two sections. The inner section will have the artworks, in a circular formation. This space will be large enough for the viewer to explore the area and view the artworks. I will also model curved walls which will serve as backdrops for the crystal easels.

By week 5, I hope to have the basic museum structure completed and will move on to the details such as artwork frames and crystal easels. I will model fourteen crystal easel displays influenced by Bo Bardi. Each artwork will be placed on a glass plate at eye level. The size of the glass panels will depend on the artwork. Artworks all vary in size, so I'll have to make custom crystal easels and frames to fit each artwork appropriately. Frames will be simple and modern and be mounted on the glass easels.

In week 5, I will texture map all the assets. After the exhibition has been textured mapped, I will import the fourteen artworks into C4D and place them in the frames. The text on the entrance wall and information labels are going to be inserted once I finish the written portion of the catalog. After I finish with the interior, I will make some quick renders by using the Hardware OpenGL renderer. These quick views will serve as visual prototypes and will give me an idea of how the exhibition will look, such as rough reflections, textures, and lighting. I will then make any changes based on these renderings.

By week 6, I hope to have all modeled assets finalized and imported into Unity. During weeks 6-8, I will continue to work on the catalog spreads and add interactivity to the experience. I will add a collider component to all of the objects to prevent the visitors from going through the walls, glass plates, and other objects. I will also add a "player" object with a camera. The player will be able to look around via the camera. To do this, I will add an empty object to the scene and then add a character controller component to that object. The character component automatically adds a collider body to the player object. I will use both a graphics raycaster and a physics raycast to make artworks intractable, trigger the information label screen and the audio descriptions on click. I will also look for royalty-free ambient music and add the music as an AudioSource component to the player object.

I will test run the experience by playing the scene and seeing if I can move the player around with the keys and mouse. I will also collide the player into objects to test if the collider bodies are properly placed. If the player object does not clip through other objects, then that means that the collider bodies are behaving the way they should. As I move through the exhibition, I will also think about whether there is enough space for the visitor to move around in, and if the placement of the easels do not feel cramped.

In week 7, I will create a 9" x 6" brand style guide in InDesign. The style guide will use a 4 column grid and will be about 30 pages. The style guide will include the logo, typography, color palette, image guidelines, and artwork label layout. It will also include UI elements such as exit buttons, audio play buttons, and information label layout systems. This branding guide will demonstrate correct and incorrect ways to use the logo and other design elements.

In week 8, I will begin to create the merchandise of the brand. The shirts, totes, masks, and buttons designs will be derivative of the poster designs. All merchandise will be activist forward and have affirmations uplifting the BIPOC, LGBTQIA+, and Disabled community.

In week 9, I will begin writing the brief descriptions of the artwork and artists, and exhibition introduction (wall text). I will email the text to the Thesis teaching assistant for proofreading by week 11. Revisions will be made based on their feedback. These descriptions will be used for the catalog and audio recordings, which I will begin to record once the written text is approved. I will continue working on the museum space by integrating the wayfinding signage into the museum space. I will also add a circular lighting fixture setup to the museum experience to light up the space.

In week 10, I will test all my collateral to make sure the fonts and colors look correct. Once approved, posters will be outsourced to VistaPrint by week 11, where they will be printed full-sized on premium matte paper. Catalog will be sent to Unique Printing NY. Meanwhile, I will continue working on the virtual museum experience.

By week 12, I hope to have people beta test the experience. Participants will include people from my targeted audience. I will observe how participants navigate through the space. I will pay attention to how they interact with the interface, with my main focus being on how the player moves around the space, making sure that all of the interactive objects (play, pause, exit buttons, etc.) are easily distinguishable and function properly, and making sure the audio plays when it's supposed to, and is understandable. Everyone that visits the museum experience will be provided a museum feedback survey after they have used the virtual experience. It is important for me to know if I have met the needs of my targeted audience and if they found the experience empowering, educational, and/or accessible. As stated before, I would like this to be an ongoing project, so feedback recieved will be used for the next virtual exhibition. Surveys will be conducted through Google Forms.

In week 13, the experience will be exported as an application that will run in a web browser which will later be uploaded to a free WebGL hosting site on week 14.

feedback survey

There will be a set of fill in questions asking for specific details about their experience. Questions are as follows:

- What was your favorite part of the Museum experience?
- In which did Shifting the Gaze most strongly impact you overall?
- What community, or specific artist would you like to see in your next visit?
- Please share any information that you think would be helpful in helping us work toward making the Collective Museum of Art more accessible to disabled people.
- Would you recommend the Collective Museum of Art to others?

Please tell us how much you agree with each of the following statements regarding your visit today.	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
The experience was easy to navigate.					
Shifting the Gaze was informative and educational.					
I liked the topics covered in the exhibit.					
I felt represented at this exhibition.					
I learned something new about my culture and/or another culture.					
The audio descriptions enhanced my experience.					
The audio descriptions were clear and had good pacing.					
This museum experience is accessible to me.					

anticipated problems

One problem I'll encounter is that I won't be able to create a museum experience that is inclusive of all races, genders, sexualities, and abilities. I understand that I'm limited by the size of the gallery and by my knowledge and understanding of the various communities that my visitors may be from. I will counter this problem by giving visitors an opportunity to give feedback on the experience, asking questions such as ease of usability and if they felt that they were adequately represented. If not, my goal is to give them a chance to voice their opinion by suggesting what community, or specific artist they'd like to see in their next visit. I would like this to be an ongoing project, cycling out different artists every few months, amplifying as many voices as possible and making this experience available to people with motor disorders as well.

goals

The goal of the Collective Museum of Art is to provide a platform where underrepresented populations see themselves reflected in the spaces they visit and provoke a conversation about our current art landscape. Most importantly, I hope to empower and validate people's experiences vicariously through these artists. I would like this to become an ongoing project, making it available to people of all disabilities, and cycling artists that empower different identities and highlight issues that affect their communities. I aspire to work in a museum in the future, so I hope to learn about curatorial activism and other strategies on how to engage different communities and meet their needs. From including more diverse artists in exhibitions to designing virtual experiences that are accessible to disabled visitors, I want people to leave the Thesis Show actively thinking about this issue and reflecting on what it means to be inclusive. Institutions, not only art institutions, need to be more responsive to the diverse populace. Together we can create spaces that are inclusive and diverse, in and out of our art institutions.

project elements

For my project I will develop a virtual museum experience created with Cinema 4D and Unity where visitors can walk around in, interact with, and view a collection of works created by diverse artists. The experience will be exported as an application that will run in a web browser. It will be built as a WebGL project, published to a free WebGL hosting site called simmer.io. To accompany the virtual experience I will create a catalog containing an introduction to the exhibition, images of the works of art, and information on artists. The catalog will be produced in InDesign and will be printed as a 6" x 9" Wired O booklet. It will have about 40 pages (including front and back covers). To promote the virtual museum I will create a triptych series of 24" x 36" exhibition posters designed in InDesign. Posters will be outsourced to VistaPrint and printed full-sized on premium matte paper. Additionally, I will create a 9" x 6" Brand Style Guide created in InDesign. The style guide will have about 30 pages and will include the logo, typography, color palette, image guidelines, artwork label layout. It will also include UI elements such as exit buttons, audio play buttons, and label layout systems. As for merchandise, I will design shirts, face masks, buttons, and tote bags that contain the logo and affirmations such as "amplify marginalized voices", or other phrases that convey the idea of diversity and inclusivity.

references

Bishara, Hakim. "Artists in 18 Major US Museums Are 85% White and 87% Male, Study Says." Hyperallergic, 3 June 2019. hyperallergic.com/501999/artists-in-18-major-us-museums-are-85-White-and-87-male-study-says/.

DeVos, Jordan. "Designing for Readability – A Guide to Web Typography (with Infographic)." Toptal Design Blog, 10 May 2020, www.toptal.com/designers/typography/web-typography-infographic.

Dilenschneider, Colleen. "Active Visitors: Who Currently Attends Cultural Organizations? (DATA)". 17 January 2020. www.colleendilen.com/2019/01/23/active-visitors-currently-attends-cultural-organizations-data/.

Dilenschneider, Colleen. "Breaking Down Data-Informed Barriers to Visitation for Cultural Organizations (DATA)". 29 March 2017. www.colleendilen.com/2017/03/29/breaking-down-data-informed-barriers-to-visitation-for-cultural-organizations-data/.

Dilenschneider, Colleen. "Perceptions Matter – How Welcoming Are Cultural Organizations? (DATA)". 20 March 2019. https://www.colleendilen.com/2019/03/20/perceptions-matter-how-welcoming-are-cultural-organizations-data/.

Dilenschneider, Colleen. "Why Cultural Organizations Are Not Reaching Low-Income Visitors (DATA)". 18 May 2016. https://www.colleendilen.com/2016/05/18/why-cultural-organizations-are-not-reaching-low-income-visitors-data/.

Frey, William H. "The Millennial Generation: A Demographic Bridge to America's Diverse Future." Brookings, The Brookings Institution. January 2018. www.brookings.edu/research/millennials/.

Gurney, Amrita. "Cultural Diversity In Museums: 5 Tactics for Inclusive Marketing." CrowdRiff, 4 June 2019. crowdriff.com/resources/blog/cultural-diversity-in-museums.

Kabassi, Katerina et al. "Evaluating Museum Virtual Tours: The Case Study of Italy." Information 10.11 (2019): 351. Crossref. Web.

"MoMA by Made Thought" The Brand Identity, 21 Jan. 2019, the-brandidentity.com/feed/moma-made-thought/.

Moura, Sabrina. "xcvdzv;lzdm;sd; (1968-2015)." Stedelijk Studies. 12 July 2018. stedelijkstudies.com/journal/reenactment-lina-bo-bardis-display-sao-paulo-museum-art-1968-2015/#_edn3.

Polyuk, Sergey. "Age Before Beauty – A Guide to Interface Design for Older Adults." Toptal Design Blog, 20 June 2019, www.toptal.com/designers/ui/ui-design-for-older-adults.

Sweeney, Liam, and Roger C. Schonfeld. "Interrogating Institutional Practices in Equity, Diversity, and Inclusion: Lessons and Recommendations from Case Studies in Eight Art Museums ." Ithaka S+R. Ithaka S+R. 20 September 2018. Web. 1 May 2020. https://doi.org/10.18665/sr.309173.

production schedule

weekly schedule

Week 1 (8/27-9/03)
- Gather artwork images for import
- Make thesis proposal revisions
- Collect inspiration images
- Processbook layout
- Logo sketches + type studies

Week 2 (9/03-9/10)
- Continue logo sketches, type studies, color pallette exploration
- Work on process book layout
- Research exhibition background music

Week 3 (9/10-9/17)
- Finalize typography, logo and color palette
- Design layout for catalogue and exhibition posters
- Pick final song for exhibition

Week 4 (9/17-9/24)
- Process book layout finalized
- Revise catalogue and posters
- Create wayfinding system
- Create icon/pattern system

Week 5 (9/24-10/01)
- Start museum's basic structure
- Finalize posters
- Add details to interior space (artwork frames, crystal easels, etc)
- Texture map assets
- Make quick renders with Hardware OpenGL renderer
- Make changes based on visual prototypes

Week 6 (10/01-10/08)
- Import finalized models to Unity and add player movement
- Continue modeling (integrate the wayfinding signage and museum background)
- Start writing the brief descriptions of the artwork and artists, and exhibition introduction (wall text)

Week 7 (10/08-10/15)
- Create lighting setup
- Continue catalog revisions
- Catalog cover version 1
- Add interactivity
- Add more artworks

Week 8 (10/15-10/22)
- Catalog cover verion 2
- Create tote design
- Continue add interactivity

Week 9 (10/22-10/29)
- Start digital Branding Style Guide
- Finalize descriptions and send to TA (for proofreading)
- Add text to informational labels
- Continue catalogue
- Continue adding interactivity

Week 10 (10/29-11/05)
- Continue adding interactivity
- Finalize catalogue
- Record audio descriptions
- Designs buttons of logo
- Fix any issues with the virtual experience
- Create mocks for design elements

Week 11 (11/05-11/12)
- Send buttons, catalogue and posters to be printed
- Add audio recordings and ambient music to experience
- Fix any issues according to museum survey feedback

Week 12 (11/12-11/19)
- Beta test ready
- Have others playtest experience
- Continue fixing any issues on virtual experience

Week 13 (11/19-11/26)
- Last touches on virtual experience
- Upload museums experience to a free webGL hosting site
- Collateral has arrived in the mail

Week 14 (11/26-12/03)
- Final paper due
- All project elements due

Thesis Show: Dec 14–18
Public Reception: Dec 17th, 5pm–7pm
Final Thesis paper: Dec 12th

appendix

cara romero

left: **Water Memory**, 2015, photograph, 30x30 in.

right: **Eufaula Girls**, 2015, photograph, 30x30 in.

bottom: **Oil Boom**, 2015, photograph, 30x30 in.

helina metaferia

left: **Headdress 1**, 2019, collaged paper, 23" x 28".in.

right: **Headdress 5**, 2019, collaged paper, 23" x 28".

bottom: **Headdress 6**, 2019, collaged paper, 23" x 28".

gabriel garcia roman

left: **Kay**, 2018, photogravure w/ Chine-Colle and silkscreen, 15” x 18”.

right: **Erika**, 2018, photogravure w/ Chine-Colle and silkscreen, 15” x 18”.

bottom: **Panda Dulce**, 2018, photogravure w/ Chine-Colle and silkscreen, 15” x 18”.

barry lee

left: **4 Fingers 5 toes**, 2017, photograph.

right: **Another Day, Self-Portrait**, 2017, photograph.

bottom: **You Did it!** , 2017, photograph.

amir h. fallah.

top: **American Family**, 2018, acrylic and collage on canvas, 84" x 68".

bottom: **Calling On The Past**, 2018, acrylic on canvas, 60" x 48".

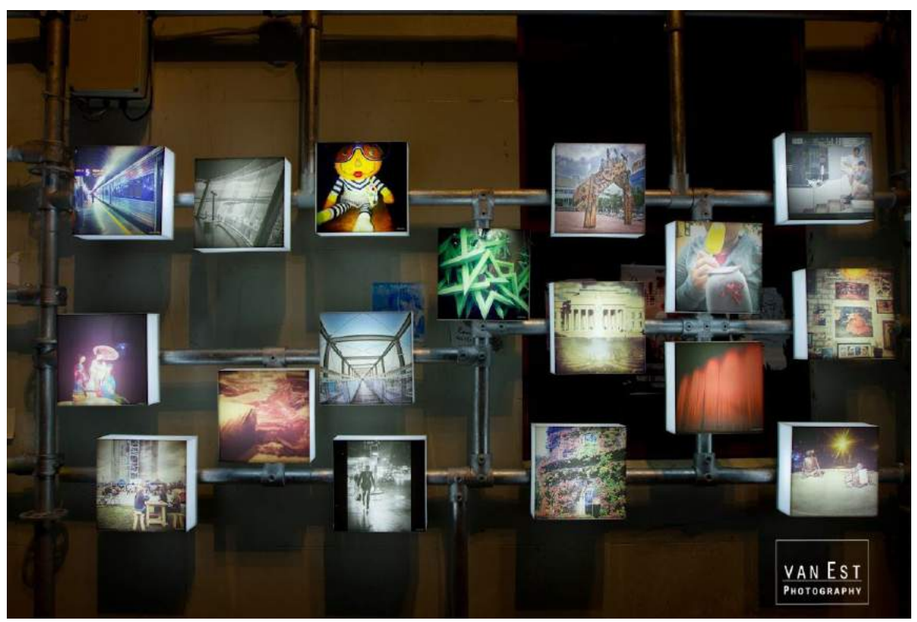
julia kwon

top: **Unapologetically Asian**, 2020, Woven cotton canvas, muslin, and Korean silk.

bottom: **No. 15 (Oriental)**, 2016, oil on canvas, 24" x 24" x 2.5".

inspiration

“off the walls” exhibition design



Top
Bouchra Khalili’s 8 screen video installation *The Mapping Journey Project*

Bottom
Lightbox Installation by Twinline Creative

Top
Tyler Mitchell’s “I Can Make You Feel Good” laundry installation

Bottom
Photographic Installation @ Museum of Contemporary Art, Zagreb, Croatia

Top
Installation view of escher x nendo

Bottom
OTTOTTO's prismatic pavilion

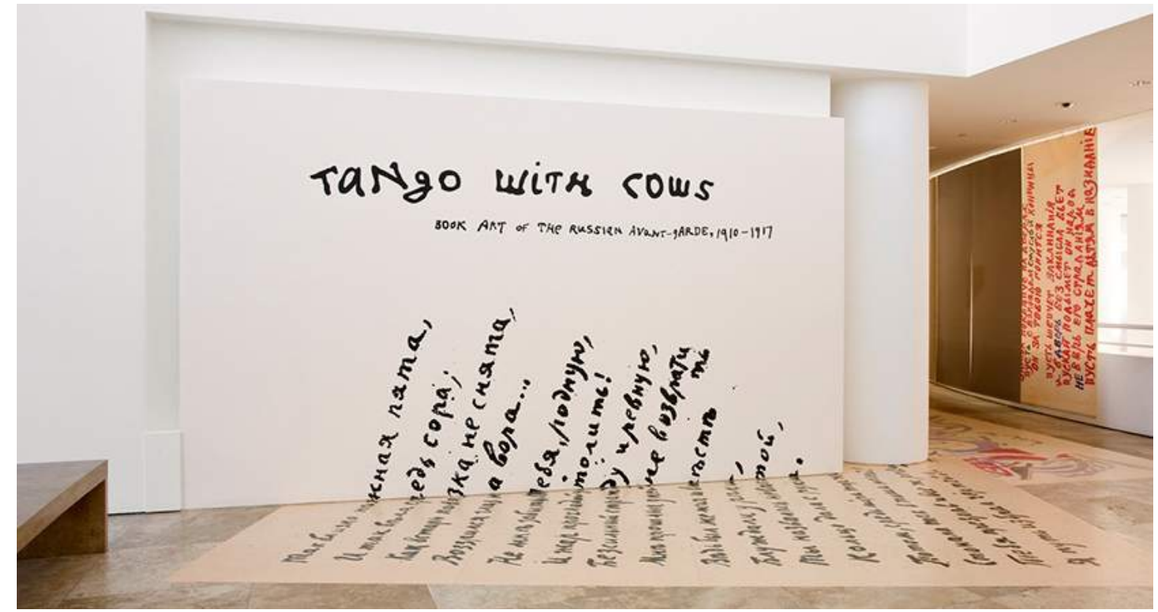
Top
Stands by Franco Albini and Franca Helg at Gulbenkian Museum (inspired by Bo Bardi)

Bottom
Installation @Museo del Violino

exhibition entrance wall design

Top
Voces y Visiones
exhibition at El Museo
del Barrio

Bottom
Art for a New Understanding: Native Voices, 1950s to Now
at the Crystal Bridges
Museum of Art



Top
J. Paul Getty Museum
Exhibition Design for
Tango with Cows

Bottom
The Art of Hair in Africa
at the Fowler Museum

modern frames

Top left
Diego Rivera
Sueño (Sleep), 1932 at the Museo de Arte Moderno

Top right
Juan O'Gorman
Autorretrato multiple, 1950 at the Museo de Arte Moderno

Bottom
Frida Kahlo
Coconuts, 1951 at the Cobra Museum

ornate frames

Top left
Robert Palacios exhibiton at Museum of Latin American Art

Top right
Frida Kahlo "Beyond the Myth" exhibition at Mudec, Milano, Italy

Bottom
Frida Kahlo, *Dos Desnudos en El Bosque*, 1939 at Auction house Christie auction house

floating glass frames

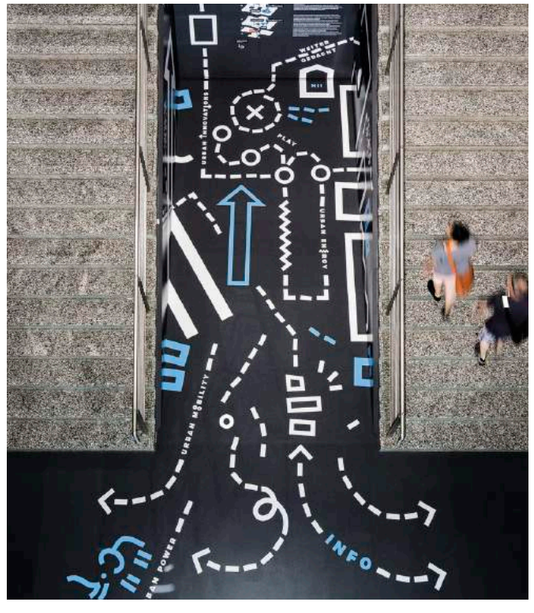
Top
Lina Bo Bardi's Crystal Easels

Bottom
SIDEROS display panels by mastroiannidesign

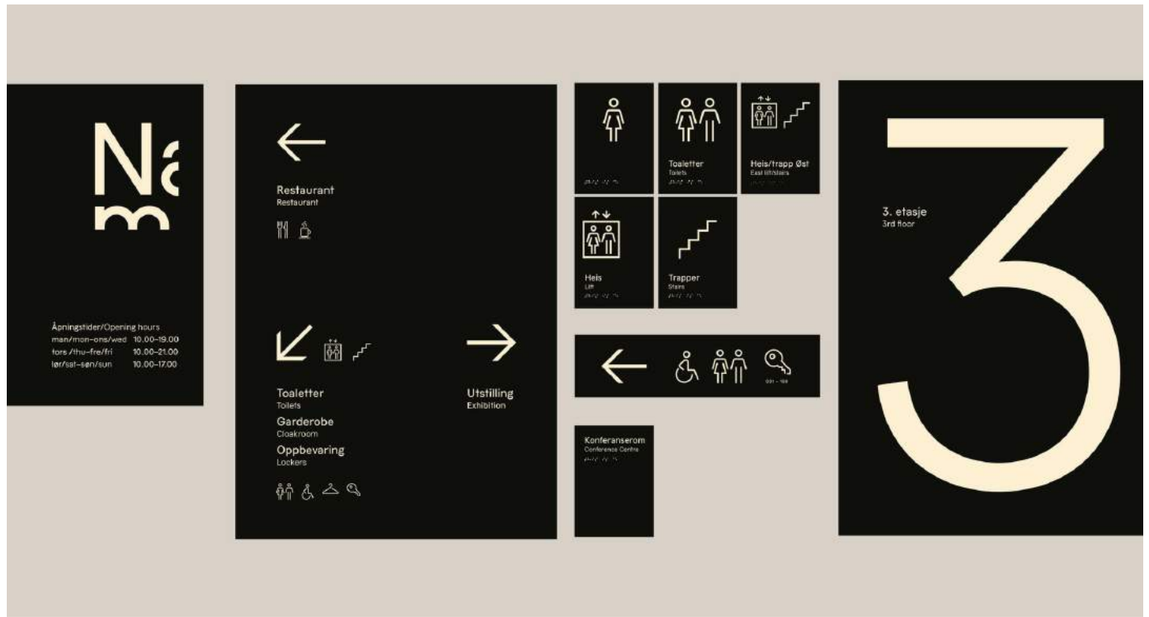
Top
Acrylic frames by OpenSky

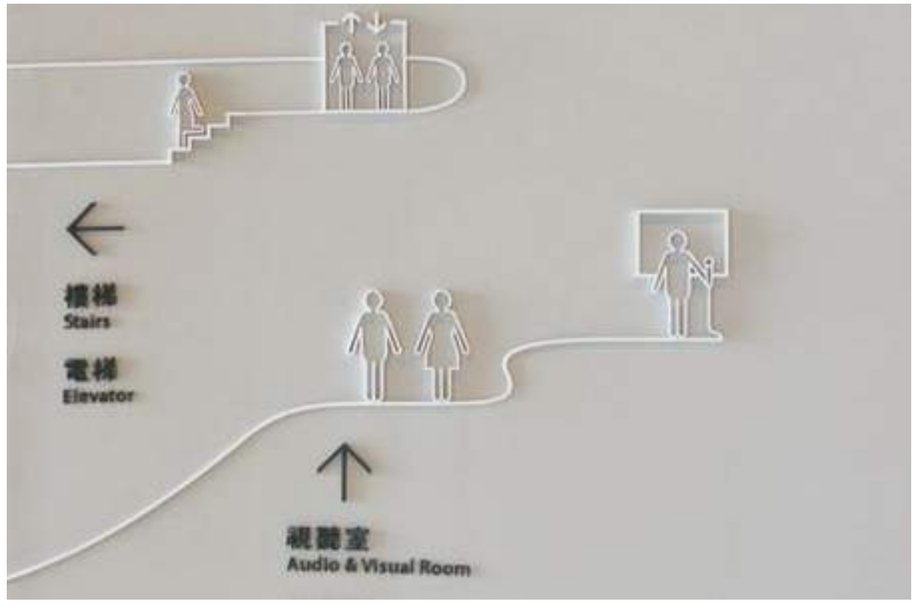
Bottom
Photo installation @ the Jewish Museum and Tolerance Center

museum sinage/wayfinding



Top + Bottom
Technisches Museum Wien exhibition signage

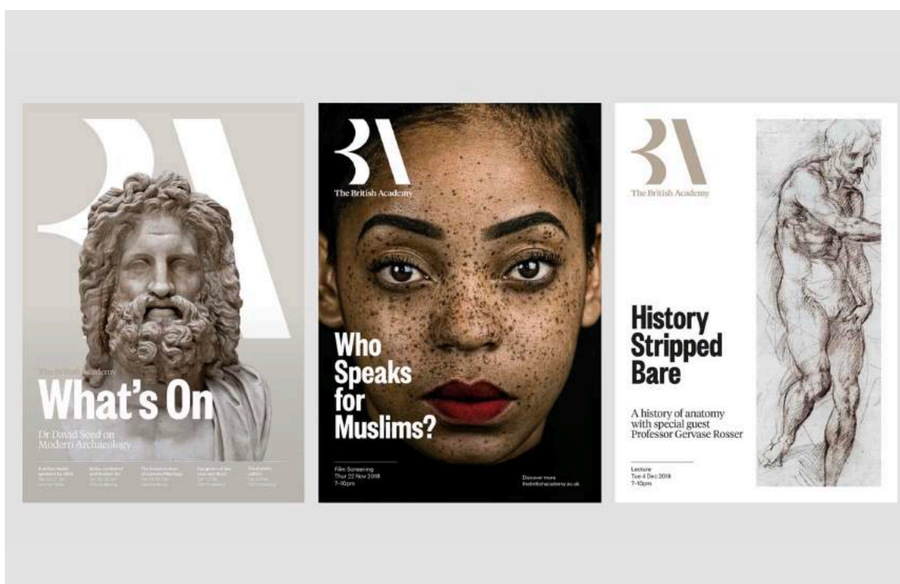




Top
The National Museum for Art, Architecture and Design sinage

Bottom
Unknown

exhibition posters



Top
ABBOTSFORD ARTS COUNCIL branding

Bottom
The British Academy branding by only studio

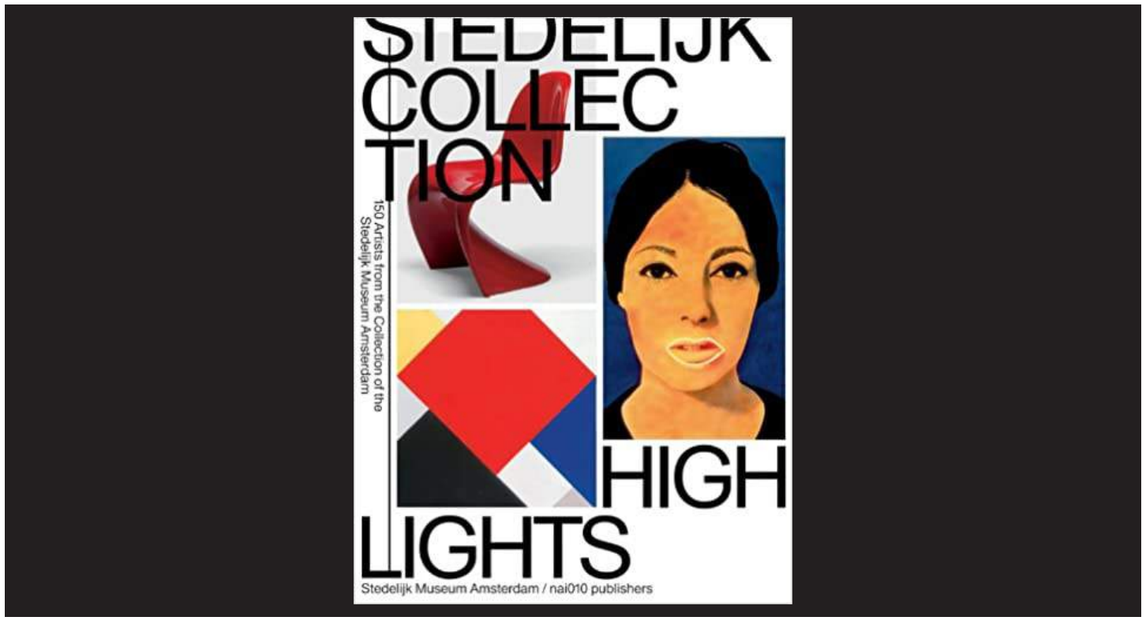
Top
De Young Museum Visual posters (fictional) on Behance

Bottom
Museum fur gestaltug Zurich exhibition posters (Behance)

catalog cover

Top
Exhibition guide for National Museum of Modern and Contemporay Art, Korea

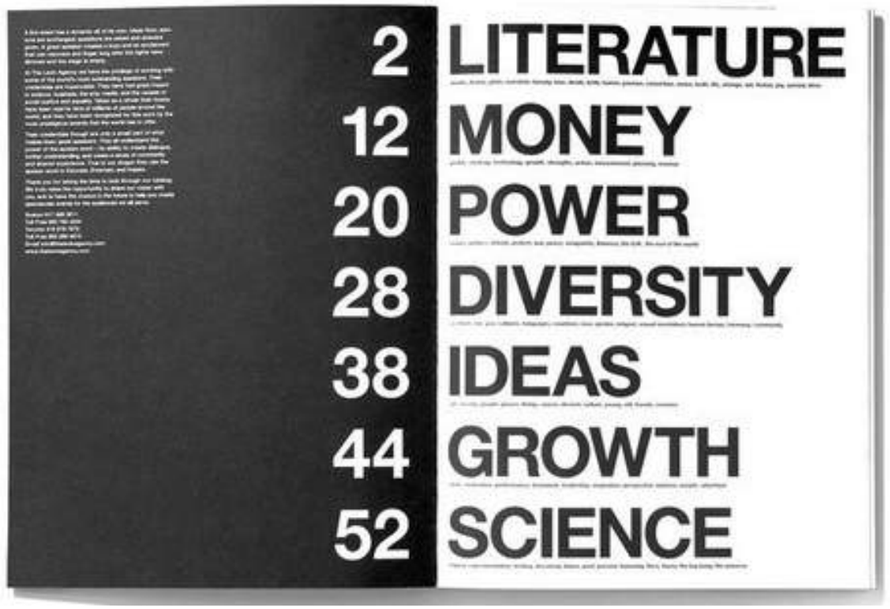
Bottom
Museu del Disseny Catalogue by Lo Siento Studio



Top
Stedelijk Collection Highlights catalog cover

Bottom
Los Angeles County Museum of Art catalog

table of contents



Top
Unknown

Bottom
Font review journal

Top
Exhibition catalogue for DePaul University Art Museum

Bottom
Unknown

catalog layout

Image by Mette Kierkdain

Untitled
wāni

2017
Video and
audio

Artistic Credits

Translation:
Hamile Ibrahim
Sound Collaborator:
Marco Cher-Gibard

wāni is Artist-in-Residence for Arts House's The Listening Program, as part of Refuge.

Artist Statement

Coloniality's imposition of westernised systemic structures through globalisation has literally brought our climate to its current condition, where the most vulnerable and marginalised are often the most devastated by climate change. This new audio/visual work-in-development has explored displacement, erasure, antiblackness and stories of dispossession that decentre whiteness, where our resilience and fight for survival in this climate that stands to see our destruction, is a light to all those still struggling and fighting for self determination.

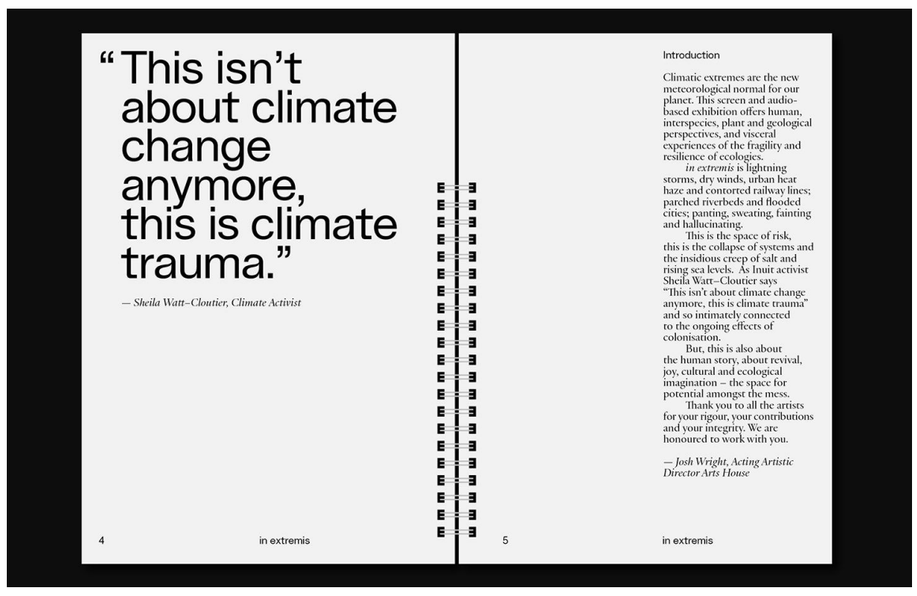
13 in extremis

Chain

3 months, 14 artists, 5 countries, 58 emails, one purpose: fueling a mail-chain that enables artists to free association and forward their impressions to each other, joining a conversation that stretches from the Women's March in New York through the Liget Project in Budapest all the way to the smiling Buddha in a piece of butter.

Reaction

YOU HAVE ACCESS TO AN UNLIMITED SOURCE OF LAST CHANCES



"This isn't about climate change anymore, this is climate trauma."

— *Sheila Watt–Cloutier, Climate Activist*

Introduction

Climatic extremes are the new meteorological normal for our planet. This screen and audio-based exhibition offers human, interspecies, plant and geological perspectives, and visceral experiences of the fragility and resilience of ecologies.

in extremis is lightning storms, dry winds, urban heat haze and contorted railway lines; parched riverbeds and flooded cities; panting, sweating, fainting and hallucinating.

This is the space of risk, this is the collapse of systems and the insidious creep of salt and rising sea levels. As Inuit activist Sheila Watt–Cloutier says "This isn't about climate change anymore, this is climate trauma" and so intimately connected to the ongoing effects of colonisation.

But, this is also about the human story, about revival, joy, cultural and ecological imagination – the space for potential amongst the mess.

Thank you to all the artists for your rigour, your contributions and your integrity. We are honoured to work with you.

— *Josh Wright, Acting Artistic Director Arts House*

4 in extremis 5 in extremis

Top + Bottom
M.Giesser: Art House
Exhibition Catalogue

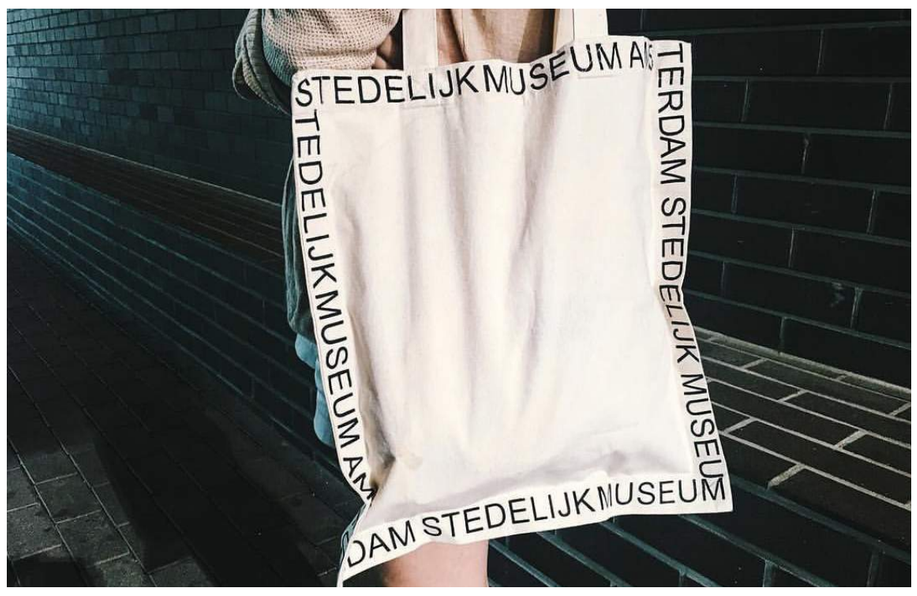
SHARP TONGUE ROUND FINGERS

Photographed by Nhu Xuan Hua @ Art Board

Fashion editor: Yasmina Benabdelkrim
Hair stylist: Chiao Chenet @ Art Board
Makeup artist: David Lenhardt @ Art Board
Model: Gabrielle Rul @ Oui management
Models: Ting Chung, Chiao Chenet, Coke Ho, Josh Chang
Production: Emilie Couput & Anne Sophie Morteveille @ Art Board
Assistant photo: Antoine Bedos
Assistant stylist: Edith Trolliet
Assistant plateau: Zoe Benhaim
Thanks to Studio Cyclo – Les studios Français – Art Board, Vincent Tsouderos

Top + Bottom
Philosophy
Magazine N°9

museum tote bags



Top
The Guggenheim Museum's 80th anniversary tote bag

Top
Stedelijk museum tote bag

Top
New Museum tote bag design by Eunsun Park

Bottom
MoMA Logo Foldable Tote Bag

type study

type studies: display type

museum
experience

Águila

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

museum
experience

MODERNA CONDENSED UNICASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

museum
experience

Righteous

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

museum
experience

MuseoModerno

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

type studies: body type

Latina Essential

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

Asap

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

Libertad

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

Chivo

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

Archivo

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

Sintony

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Collective Museum of Art's mission is to amplify stories from underrepresented populations and create a space where visitors, especially minorities, feel reflected in the art world.

final type pairing

Heading:
Águila, 30pt

Subheading:
Latina Essential
medium, 20pt

Body text:
Latina Essential
light, 11pt

research
museums today

A recent 2019 study on 18 major US museums conducted by Williams College shows that "85.4% of the works in the collections of all major US museums belong to white artists, and 87.4% are by men. African American artists have the lowest share with just 1.2% of the works; Asian artists total at 9%; and Hispanic and Latino artists constitute only 2.8% of the artists".

color palette

primary

Hex #BD4922
RGB 221, 73, 34
CMYK 8, 83, 100, 1

Hex #EACOA8
RGB 234, 192, 168
CMYK 1, 29, 30, 0

secondary (skin tones)

Hex #5D3023
RGB 93, 48, 35
CMYK 40, 76, 80, 52

Hex #794937
RGB 121, 73, 55
CMYK 38, 69, 76, 34

Hex #B07D62
RGB 176, 125, 98
CMYK 28, 52, 63, 7

Hex #CC9676
RGB 204, 150, 118
CMYK 19, 43, 55, 1

Hex #E5B7A1
RGB 299, 183, 161
CMYK 9, 30, 34, 0

Hex #EBD2B1
RGB 235, 210, 177
CMYK 7, 16, 31, 0

logo sketches

logo exploration

collective
museum
of art

Collective
Museum
of Art

COLLECTIVE
MUSEUM
OF ART

COLLECTIVE
MUSEUM
OF ART

collective
museum
of art

Collective
Museum
of Art

collective
museum
of art

COLLECTIVE
MUSEUM
OF ART

logos options

collective museum of art

cma

collective museum of art

co mu

collective museum of art

C.

collective museum of art

cma

final logo

collective museum of art

alternative logo

collective museum of art

logos color variations

collective
museum
of art

collective
museum
of art

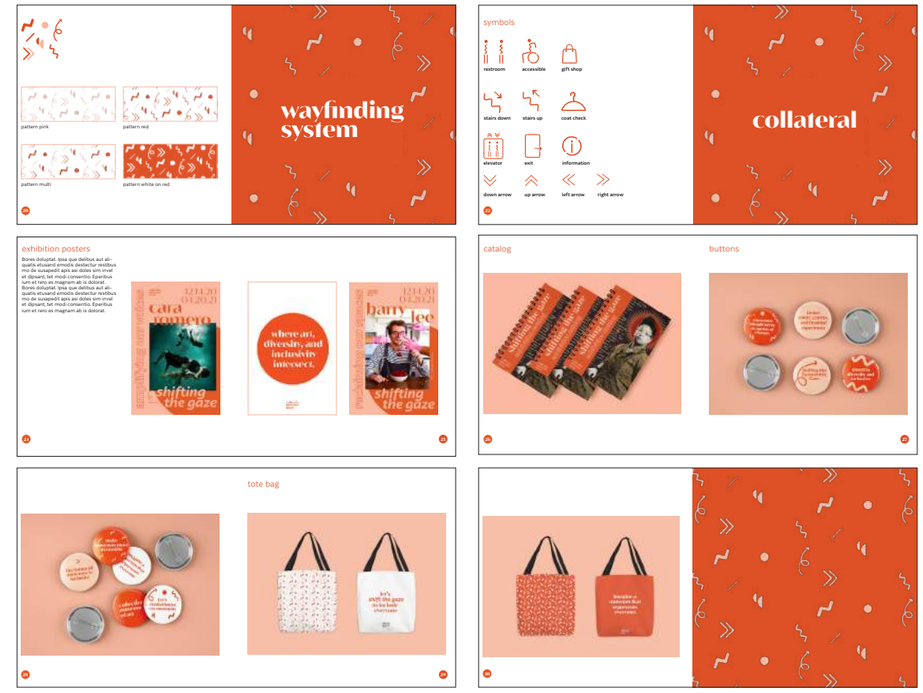
monochromatic

collective
museum
of art

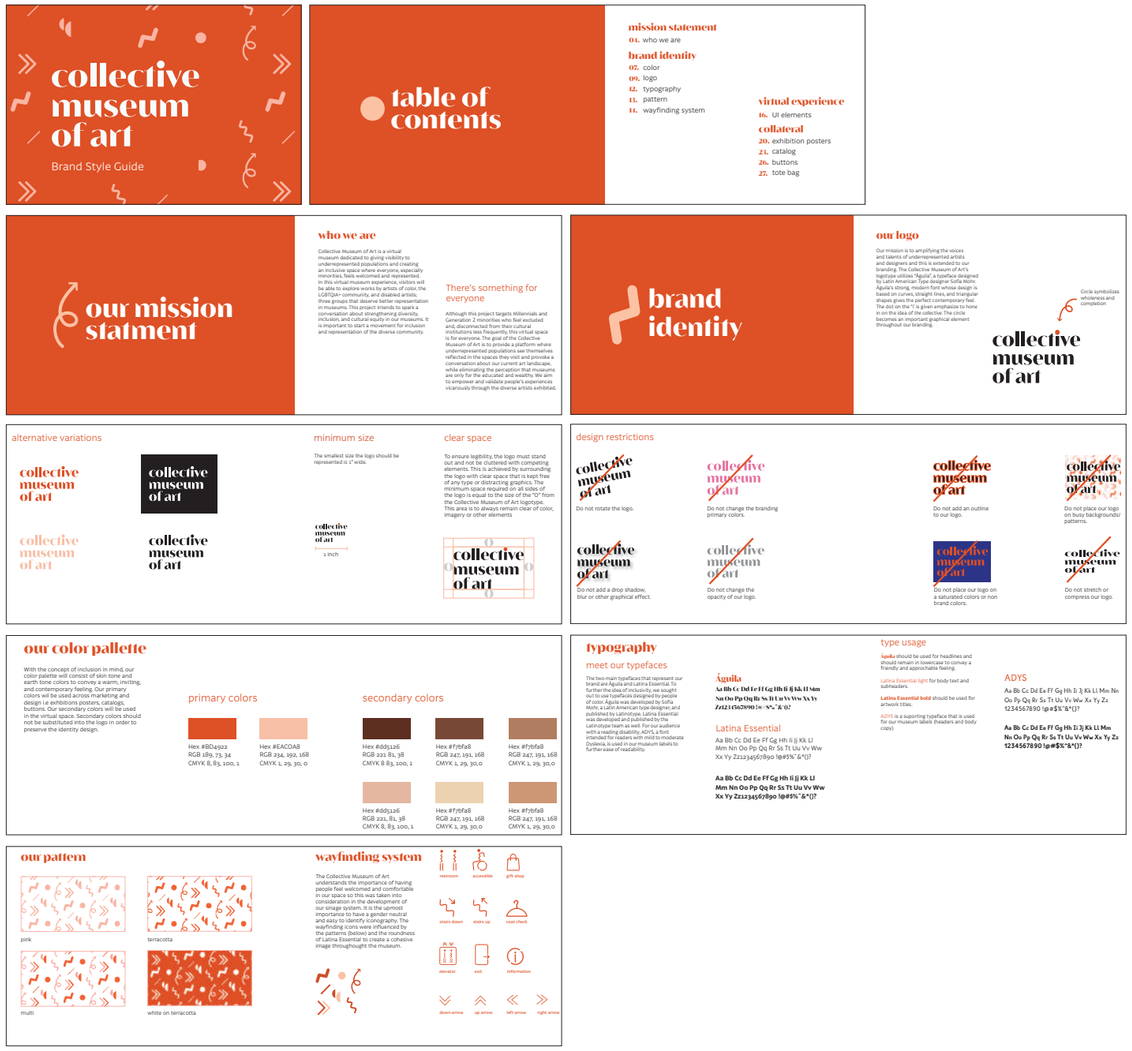
collective
museum
of art

branding style guide

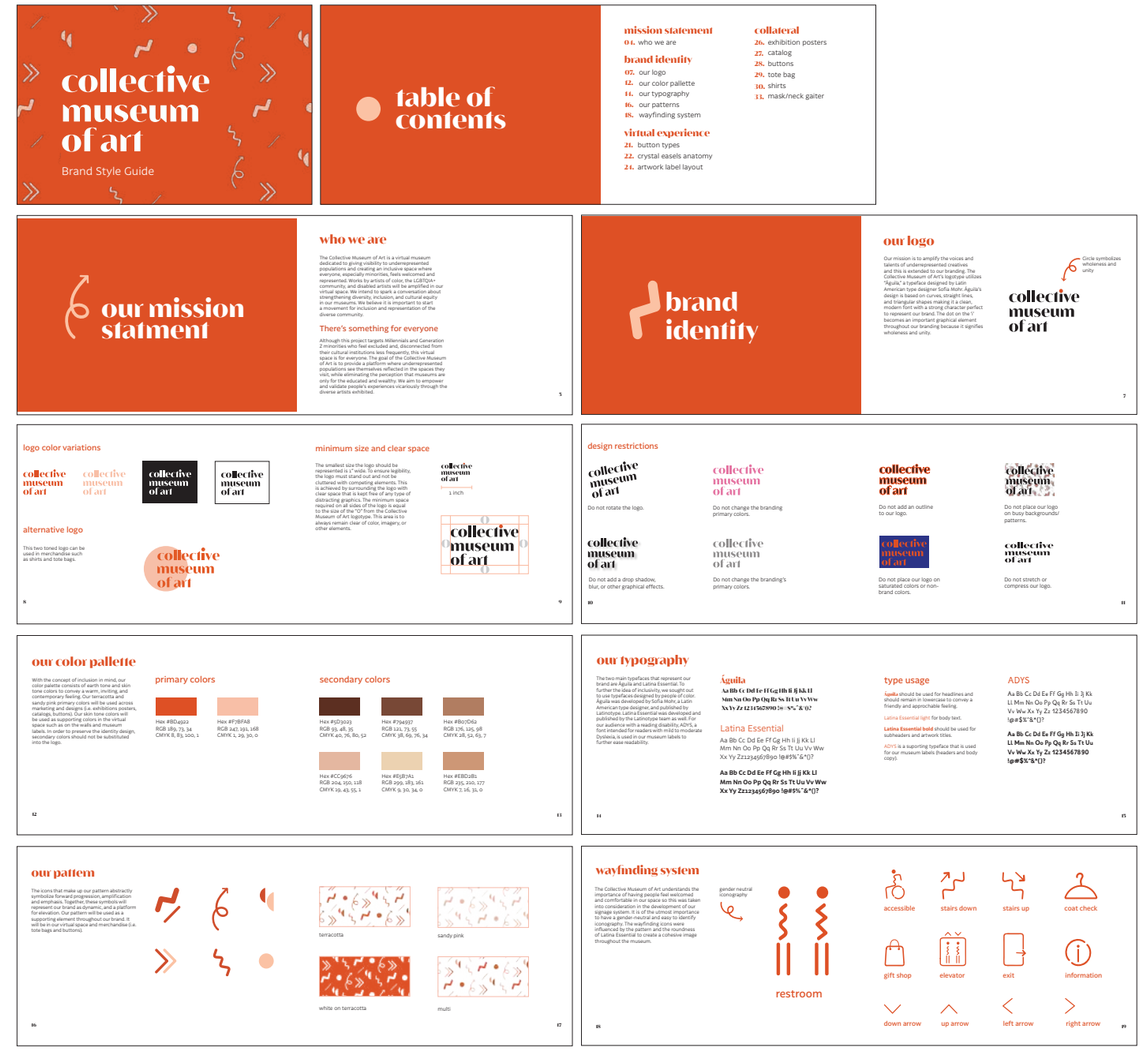
layout exploration 1

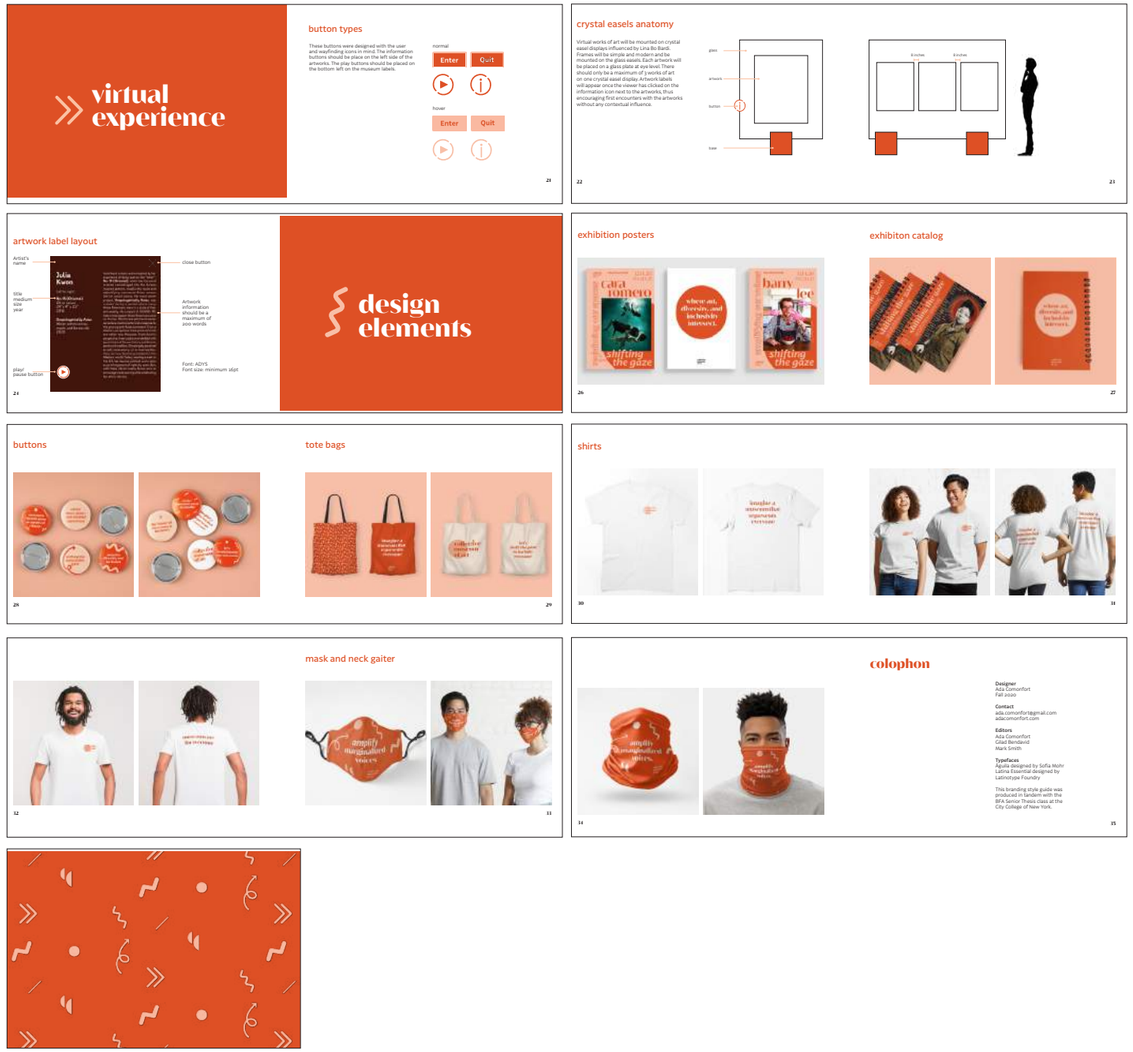


layout exploration 2



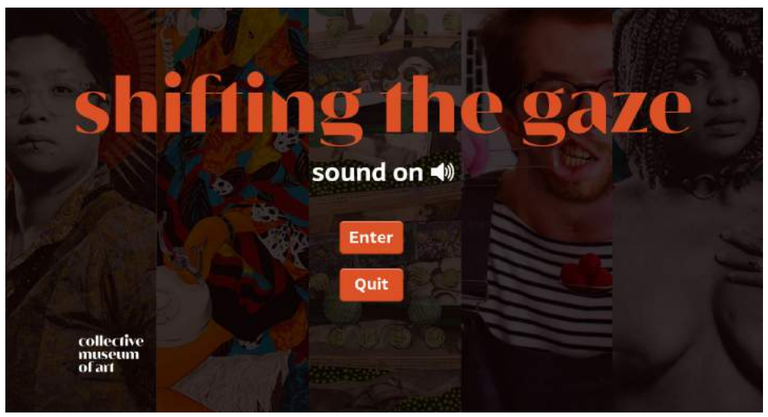
final layout





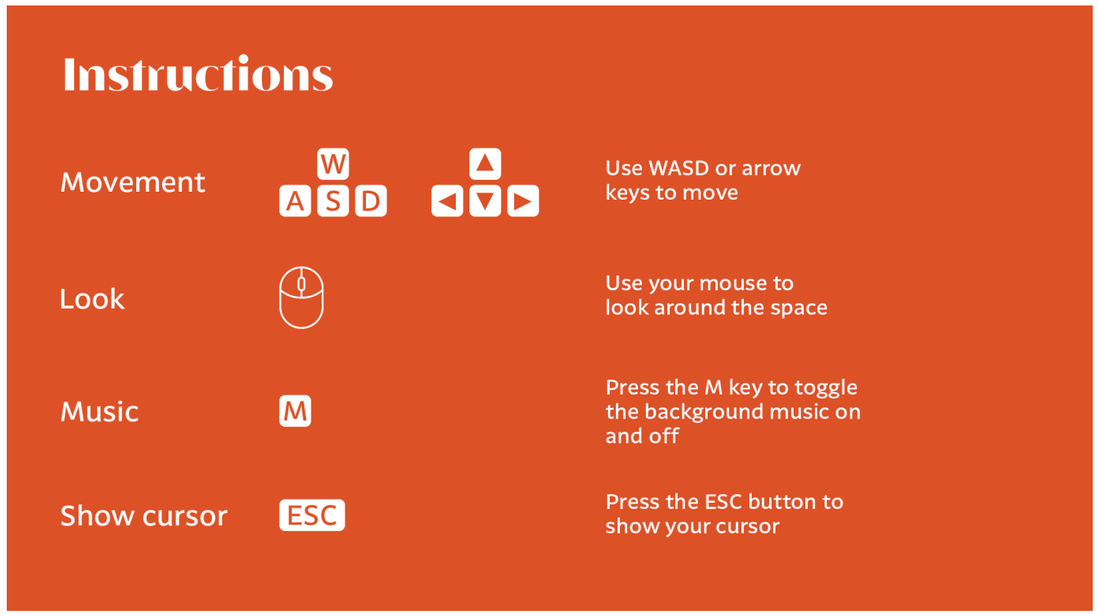
virtual museum

start menu options



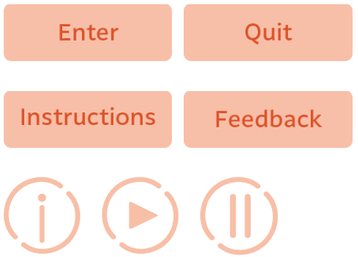
final start menu

instructions screen



buttons

Normal



Hover

artwork label layout

Artist's name

title
medium
size
year

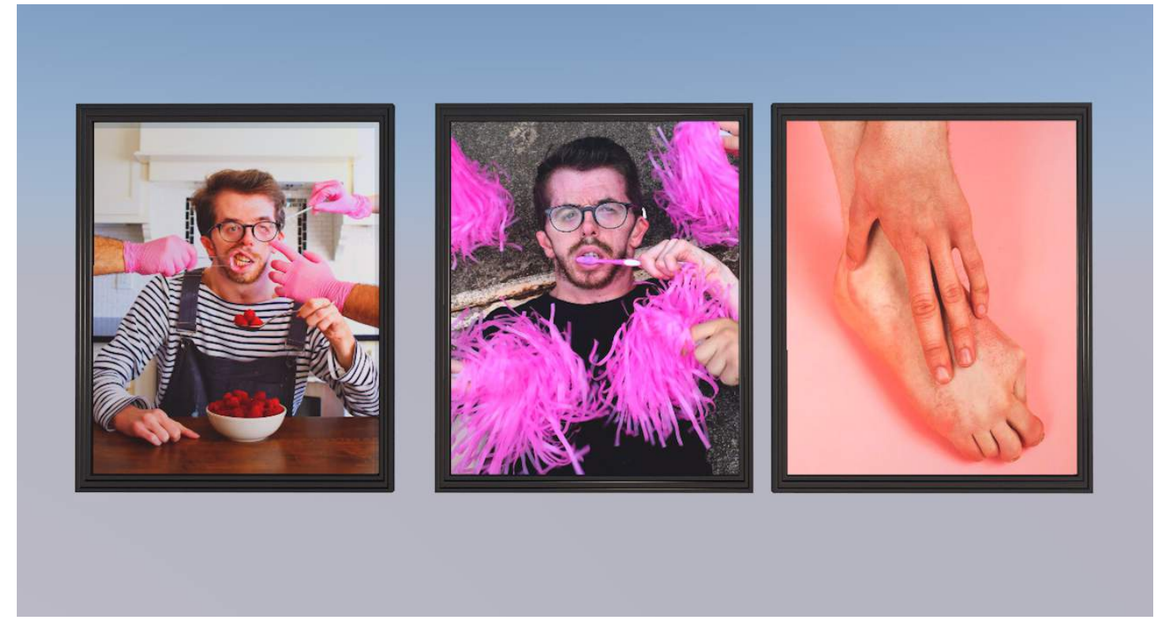
play/
pause button

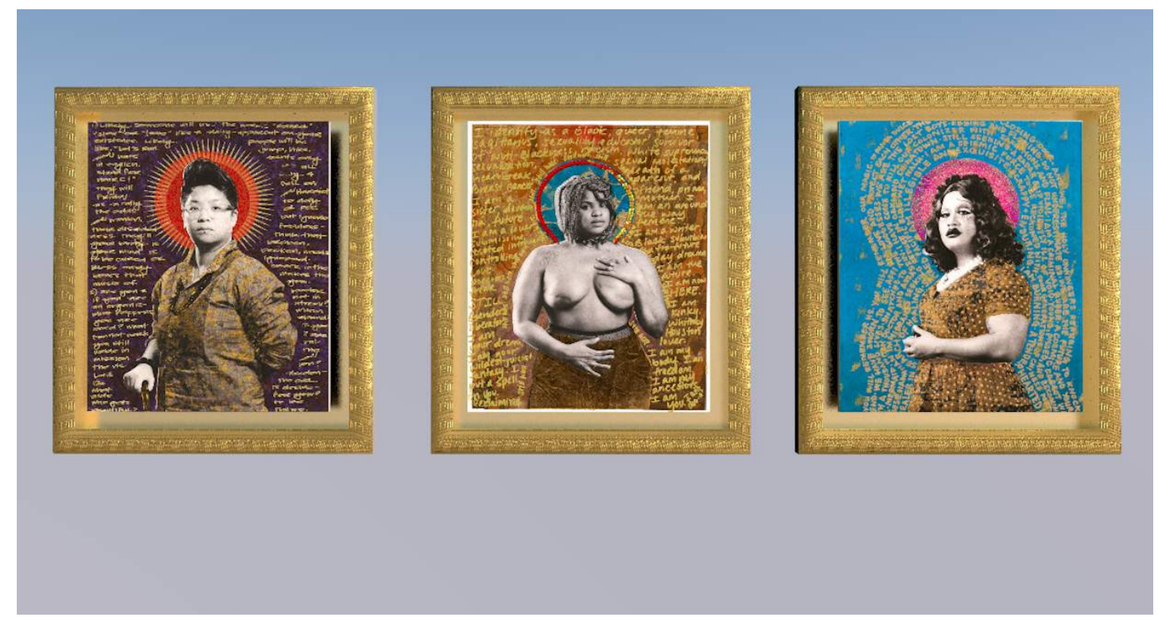
close button

Artwork information should be a maximum of 200 words

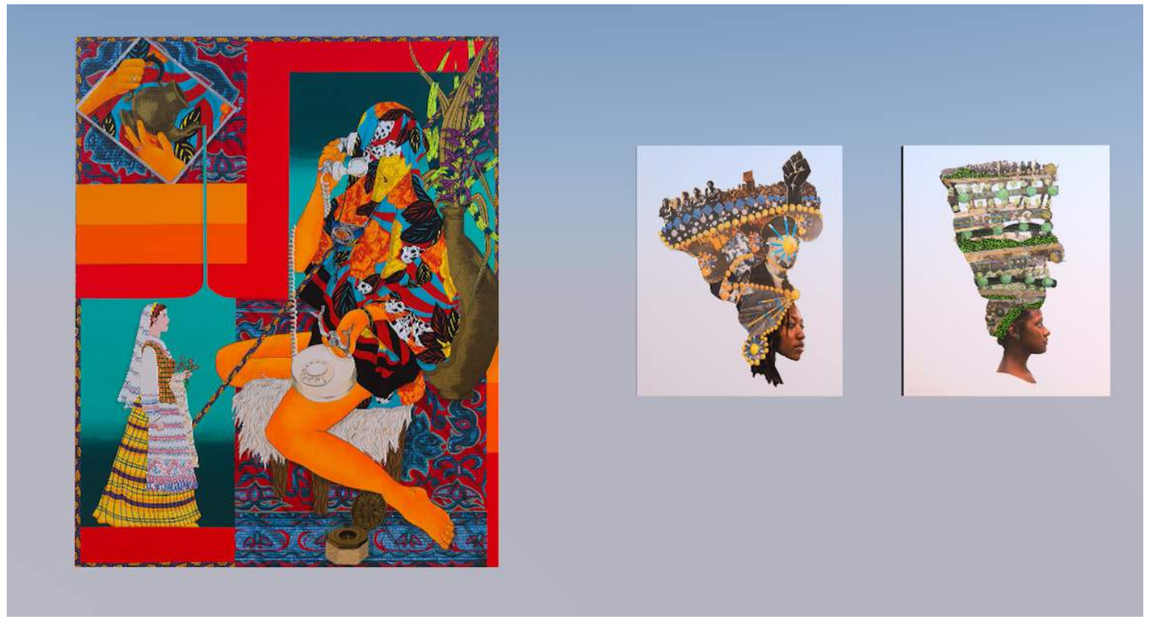
Font: ADYS
Font size: minimum 16pt

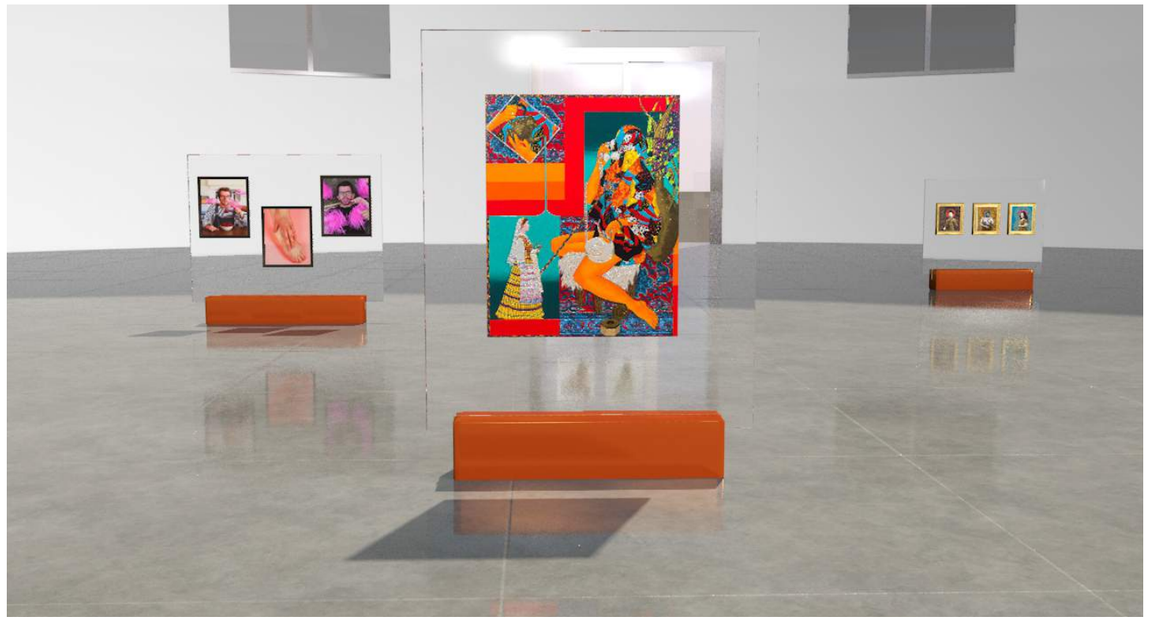
frames renders



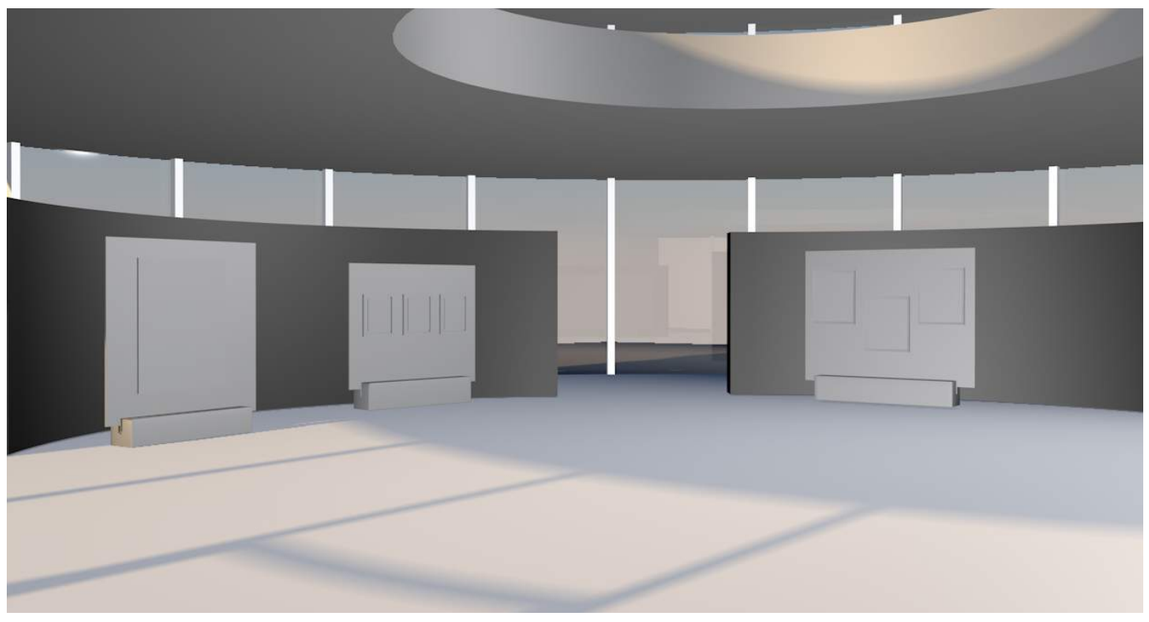


crystal easels renders

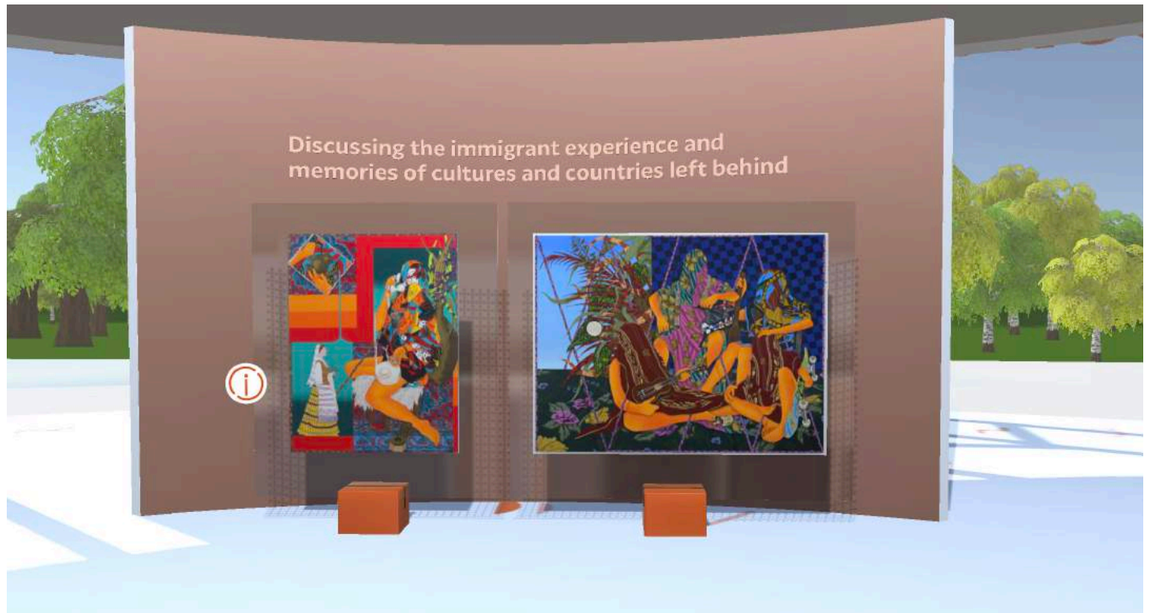


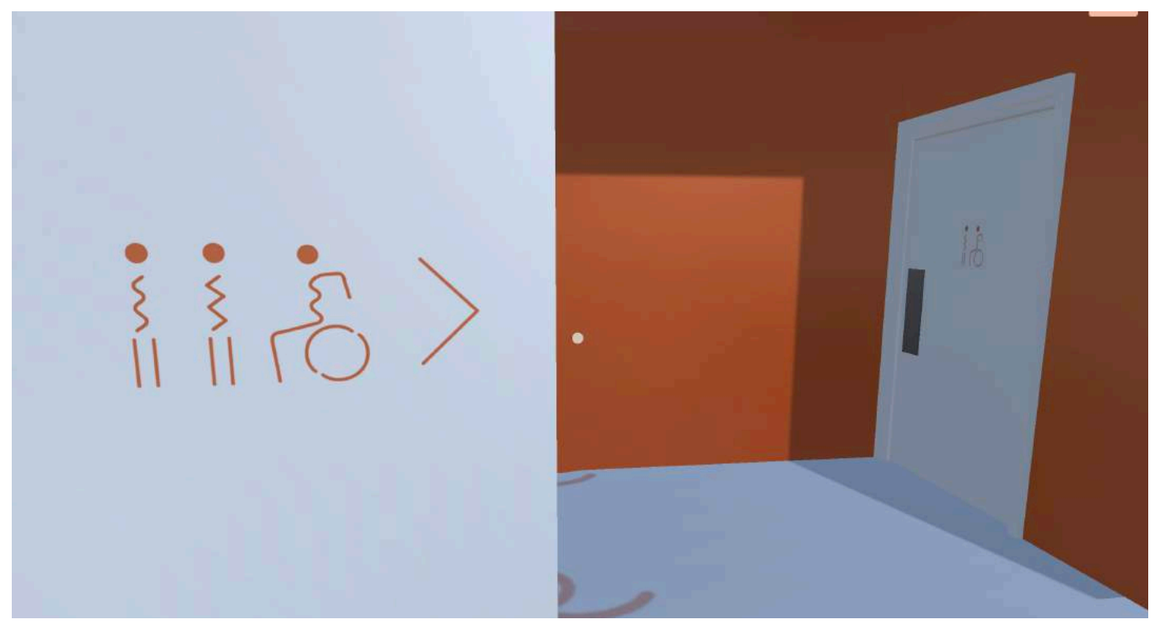


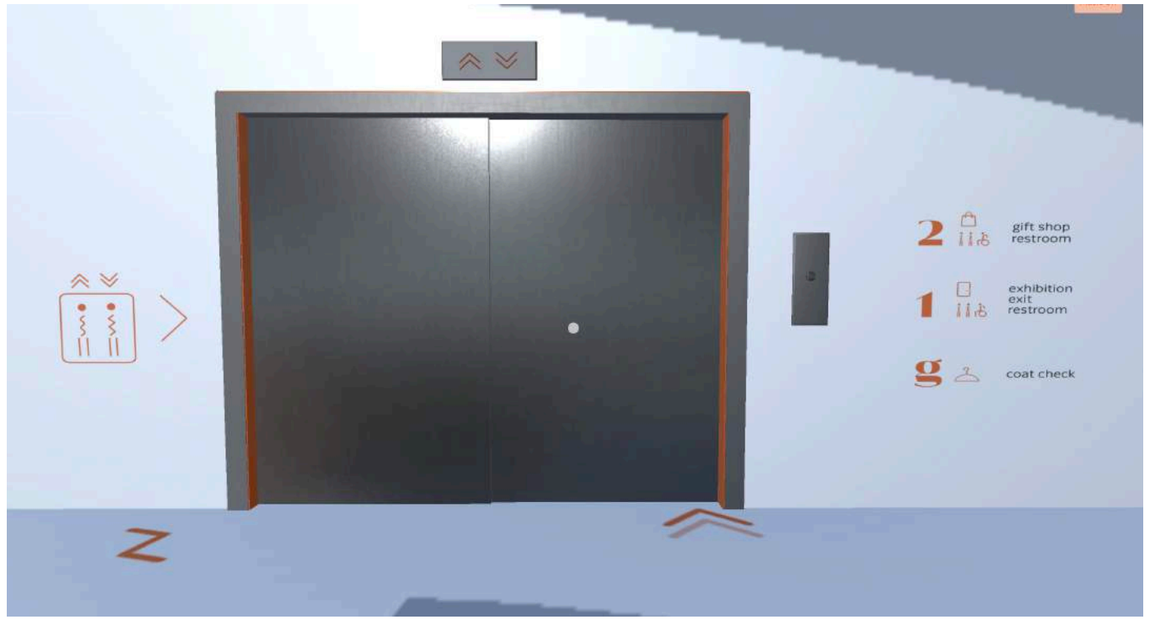
exterior and interior model (untextured)



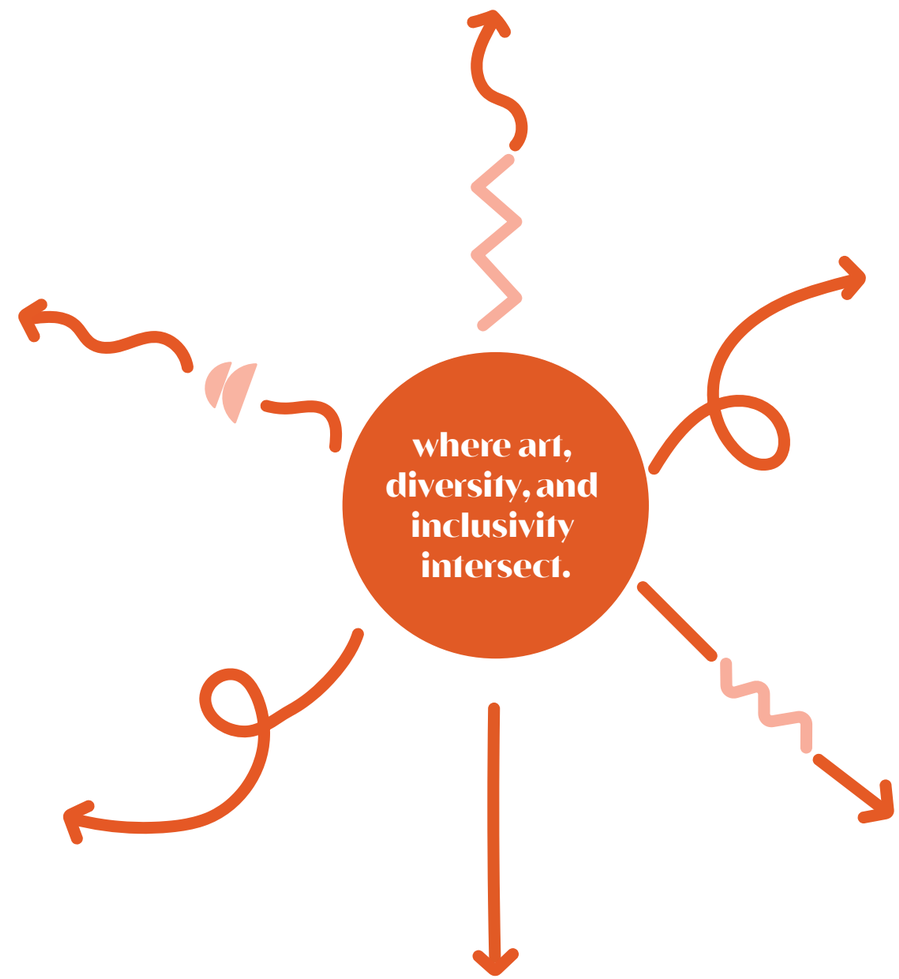
exterior and interior model (textured)


Discussing the immigrant experience and
memories of cultures and countries left behind





museum floor graphic



feedback survey

collective museum of art

Virtual Museum Feedback Survey

Thank you for visiting us today! Please take a few moments to complete the following survey about your visitor experience at the Collective Museum of Art. Your feedback is very important to us as we continue to make improvements to better serve our visitors.

Please tell us how much you agree with each of the following statements regarding your visit today.

	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
The experience was easy to navigate.	○	○	○	○	○
Shifting the Gaze was informative and educational.	○	○	○	○	○
I liked the topics covered in the exhibit.	○	○	○	○	○
I felt represented at this exhibition.	○	○	○	○	○
I learned something new about my culture and/or another culture	○	○	○	○	○
The audio descriptions enhanced my experience.	○	○	○	○	○
The audio					

The audio descriptions enhanced my experience.	○	○	○	○	○
The audio descriptions were clear and had good pacing.	○	○	○	○	○
This museum experience is accessible to me.	○	○	○	○	○

What was your favorite part of the museum experience?

Your answer

In which way did Shifting the Gaze most strongly impact you overall?

Your answer

Please share any information that you think would be helpful in helping us work toward making the Collective Museum of Art more accessible to disabled people.

Your answer

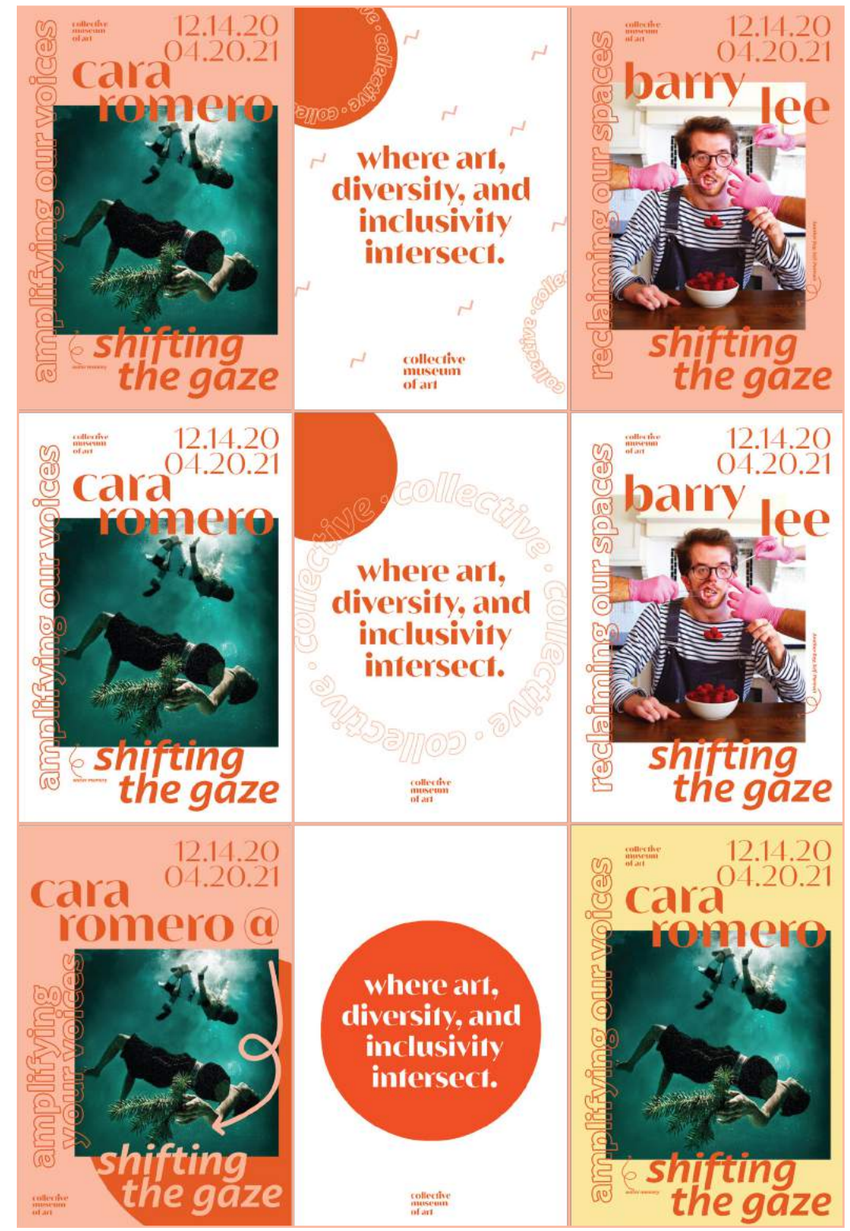
Would you recommend the Collective Museum of Art to others?

- ○ Yes
- ○ No
- ○ Maybe

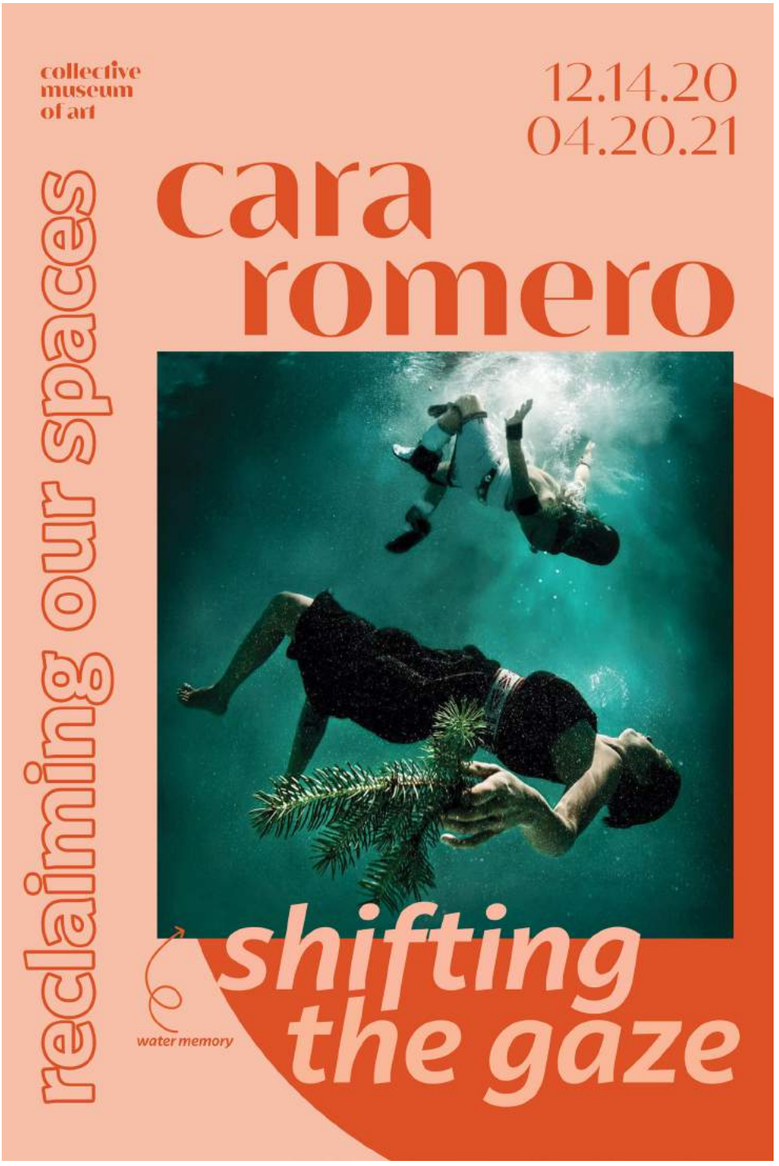
Submit

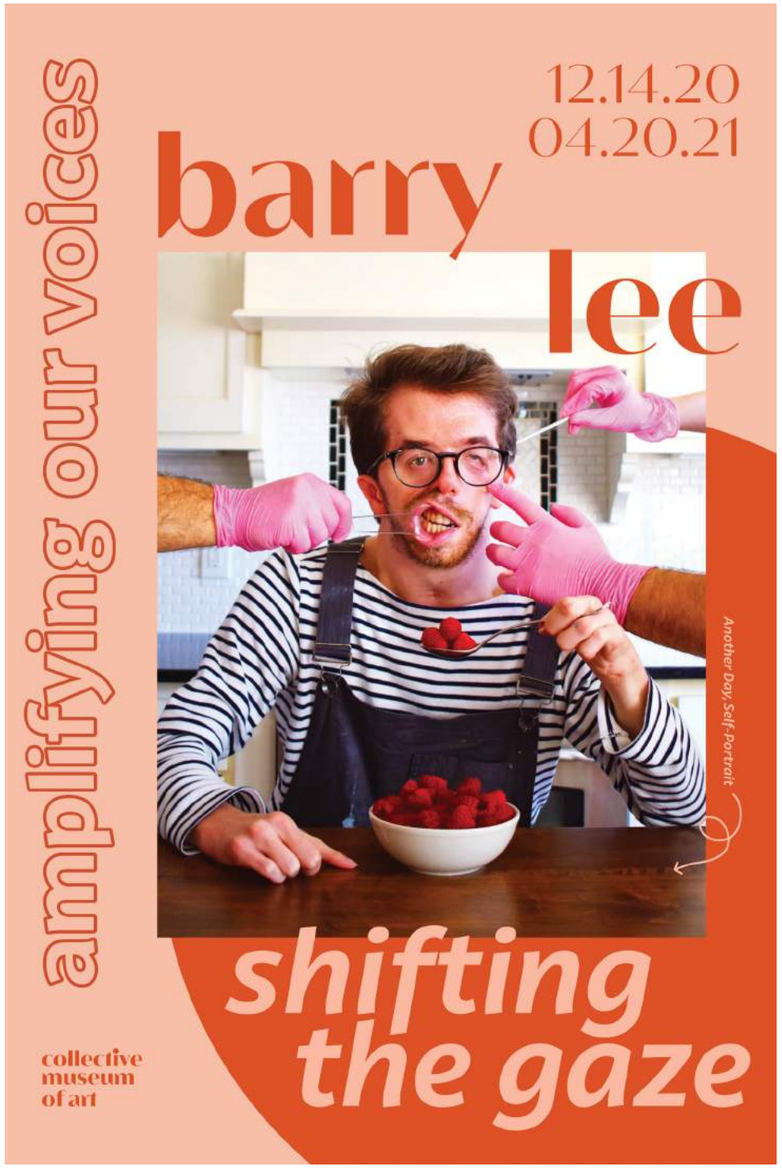
exhibition posters

exhibition posters options



final exhibition posters

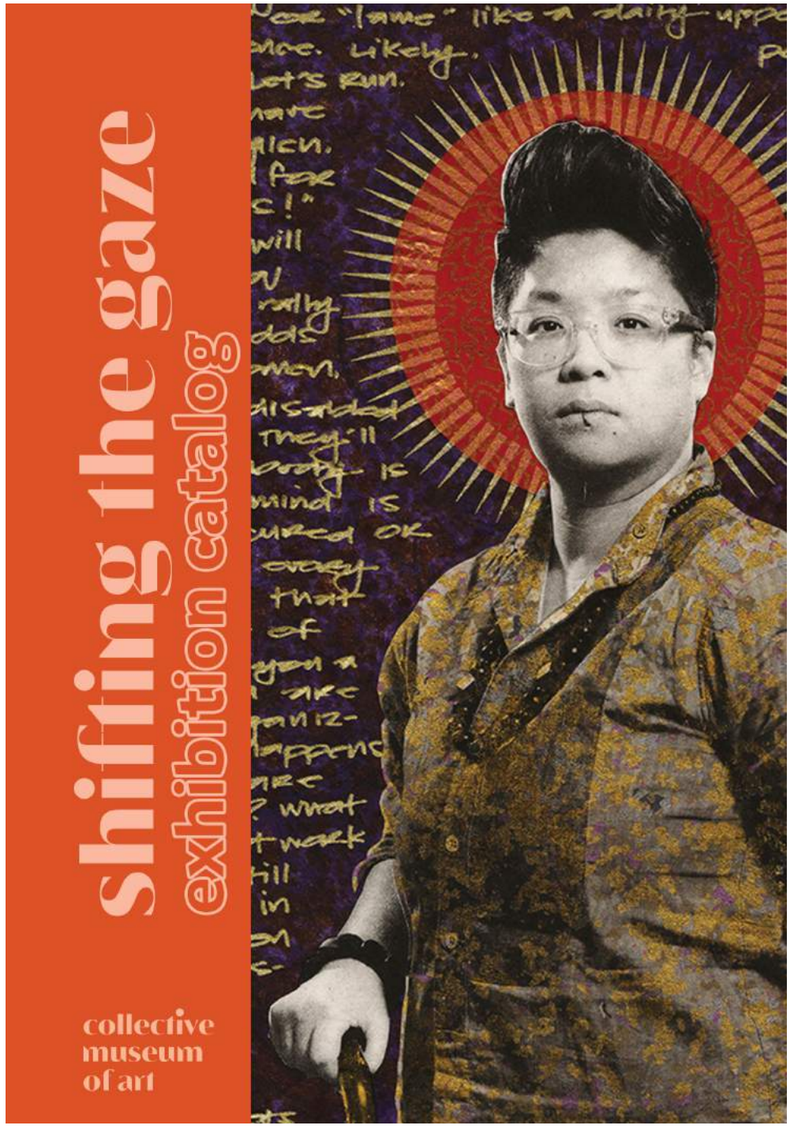




exhibition catalog

catalog cover options

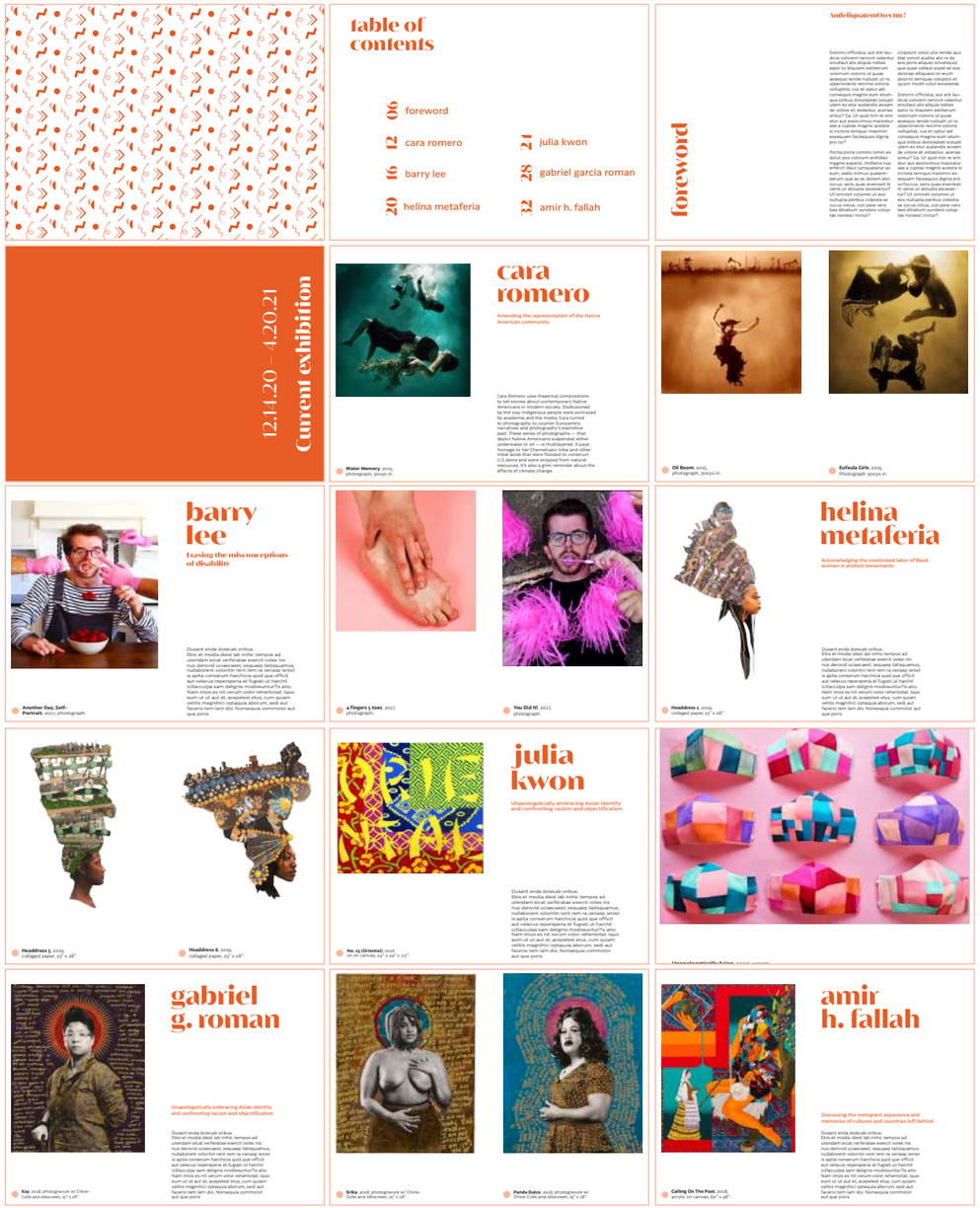
final catalog cover



catalog back cover

catalog spreads version 1

catalog spreads version 2



catalog spreads final version

Unapologetically Asian, 2020, woven cotton canvas, muslin, and Korean silk.

gabriel g. roman

Kay, 2018, photogravure w/ Chine-Colle and silkscreen, 15" x 18".

Elevating queer people of color through Catholic iconography

This series by Gabriel Garcia Roman, titled *Queer Icons*, echoes the diverse voices and identities of queer people of color. The subjects depicted are Roman's friends and family members, and the series of poetry that they wrote. Interestingly, Roman uses Catholic imagery to portray his subjects. This is a bold choice, considering the because of the churches' complicated history with homophobia and misogyny. However, as someone who is queer and grew up Catholic, Roman felt it was a fitting choice. He further wanted to give visibility to his community that he hardly ever saw represented anywhere. He wanted to portray queer people as regal, noble, and holy. Drawing on the traditions of the Renaissance, Flemish, and Christian Orthodox painting,he was able to elevate these powerful and proud contemporary figures.

Erika, 2018, photogravure w/ Chine-Colle and silkscreen, 15" x 18".

Panda Dulce, 2018, photogravure w/ Chine-Colle and silkscreen, 15" x 18".

amir h. fallah

Calling On The Past, 2018, acrylic on canvas, 60" x 48".

Discussing the immigrant experience and memories of cultures left behind

Amir H. Fallah's *How Far We've Come* series explores the relationship between identity and memory in immigrant life. The artist's large-scale biographical portraits depict immigrants from his community with objects that belong to them, giving us a glimpse into their lives. Events such as Trump's inauguration, the Muslim ban, and the Iran hostage crisis are recurring themes in many of his work. Traditionally in portraiture, faces and expressions are predominant; however, in this series, the faces of the subjects are mostly concealed with intricate fabrics. Subjects' race and genders are not revealed, and their skin color is disguised with a neon yellow color. Further anonymizing them. Fallah was interested in anonymizing his subjects because he wanted to deter viewers from judging based on appearance. Instead, he allowed the subjects' objects to tell their stories. Born in Iran and raised in Virginia, this series reflects his own experiences of hybridity and being stuck in a cultural limbo.

American Family, 2018, acrylic and collage on canvas, 84" x 60".

artist directory

Cara Romero
@cararomerophotography
www.cararomerophotography.com

Barry Lee
@barrylesean
www.barrylee.co

Halina Metallaria
@halina.metallaria
www.halinametallaria.com

Julia Kwon
@artbitsjulakwon
www.juliakwon.com

Gabriel Garcia Roman
@gilgarcaroma
www.gabrielgarciaroman.com

Amir H. Fallah
@amirhfallah
www.amirhfallah.com

colophon

Designer
Ada Comonfort
Fall 2020

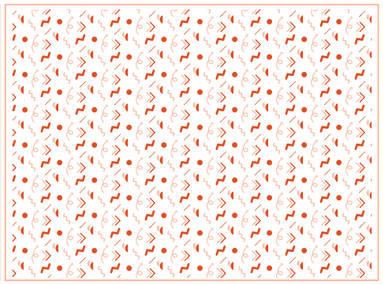
Contact
ada.comonfort@gmail.com
adacomonfort.com

Editors
Ada Comonfort
Gilad Bendavid

Typefaces
Aguila designed by Sofia Moir
Latina Essential designed by Latinotype Foundry

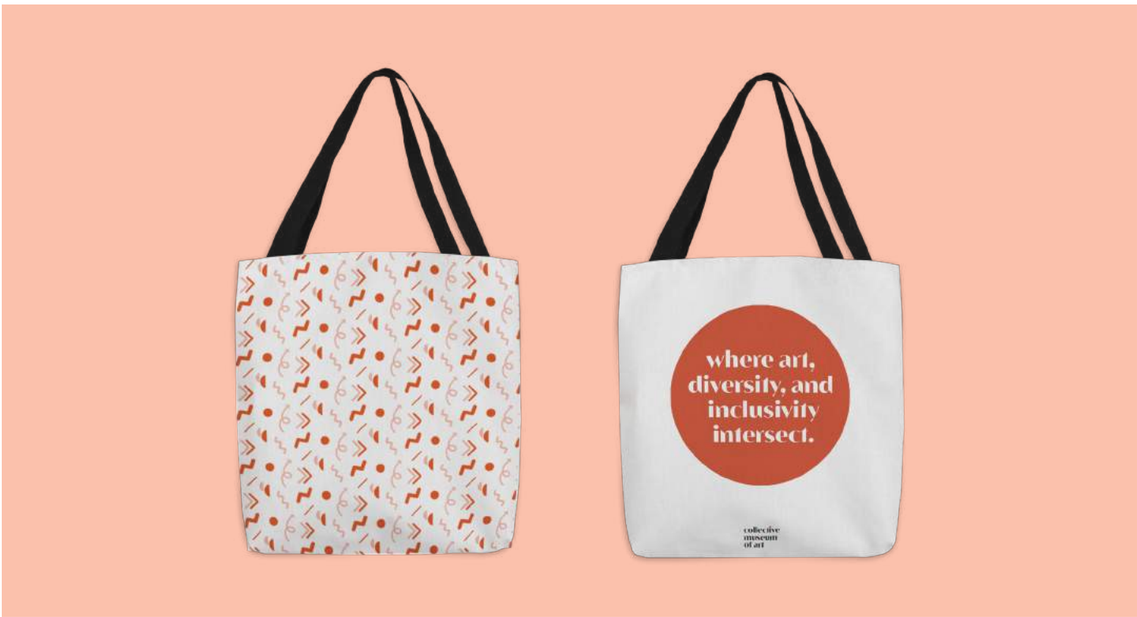
Printing
Outsourced to Unique Print NY to print as a 6" x 9". Wired-O booklet.

This catalog was produced in tandem with the BFA Senior Thesis class at the City College of New York.

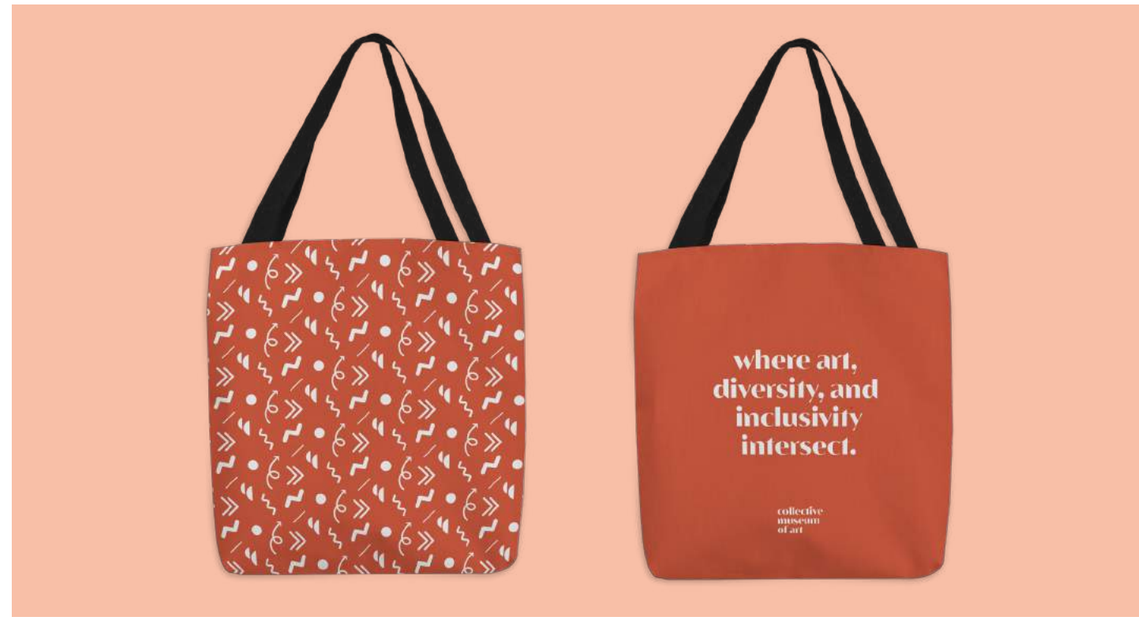


merchandise

tote bags version 1



tote bags version 2



tote bags final version

buttons version 1

buttons version 2

buttons final version

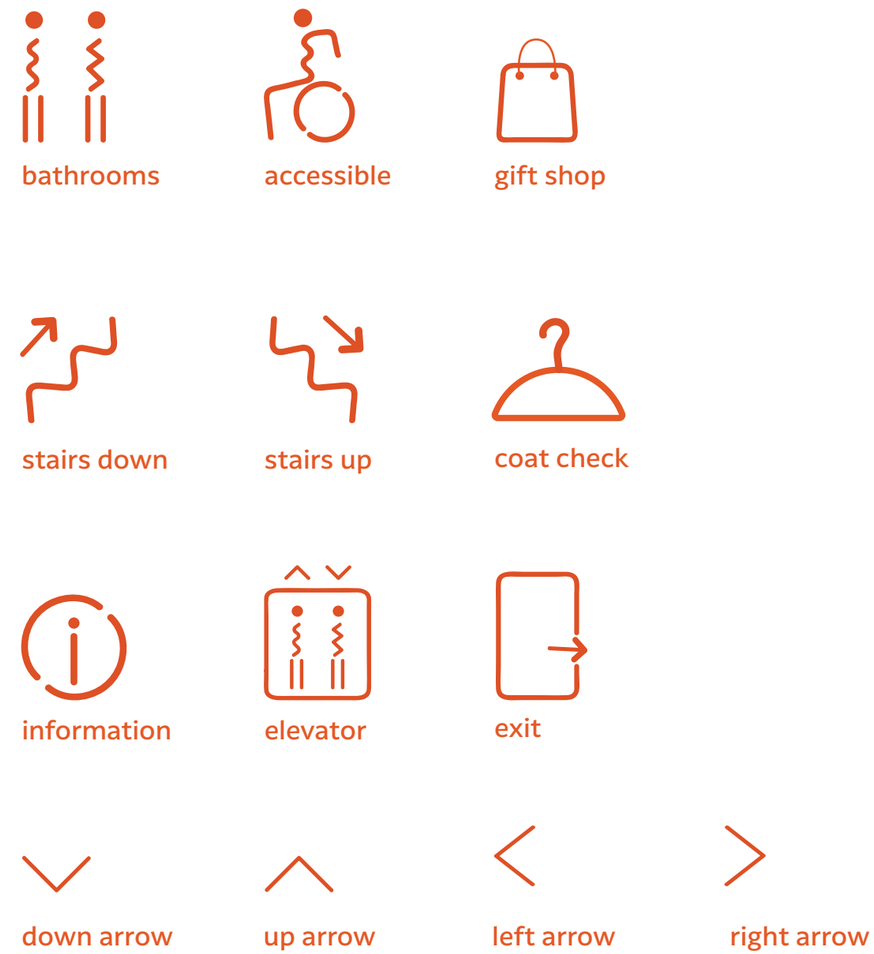
shirts version 1

shirts version 2

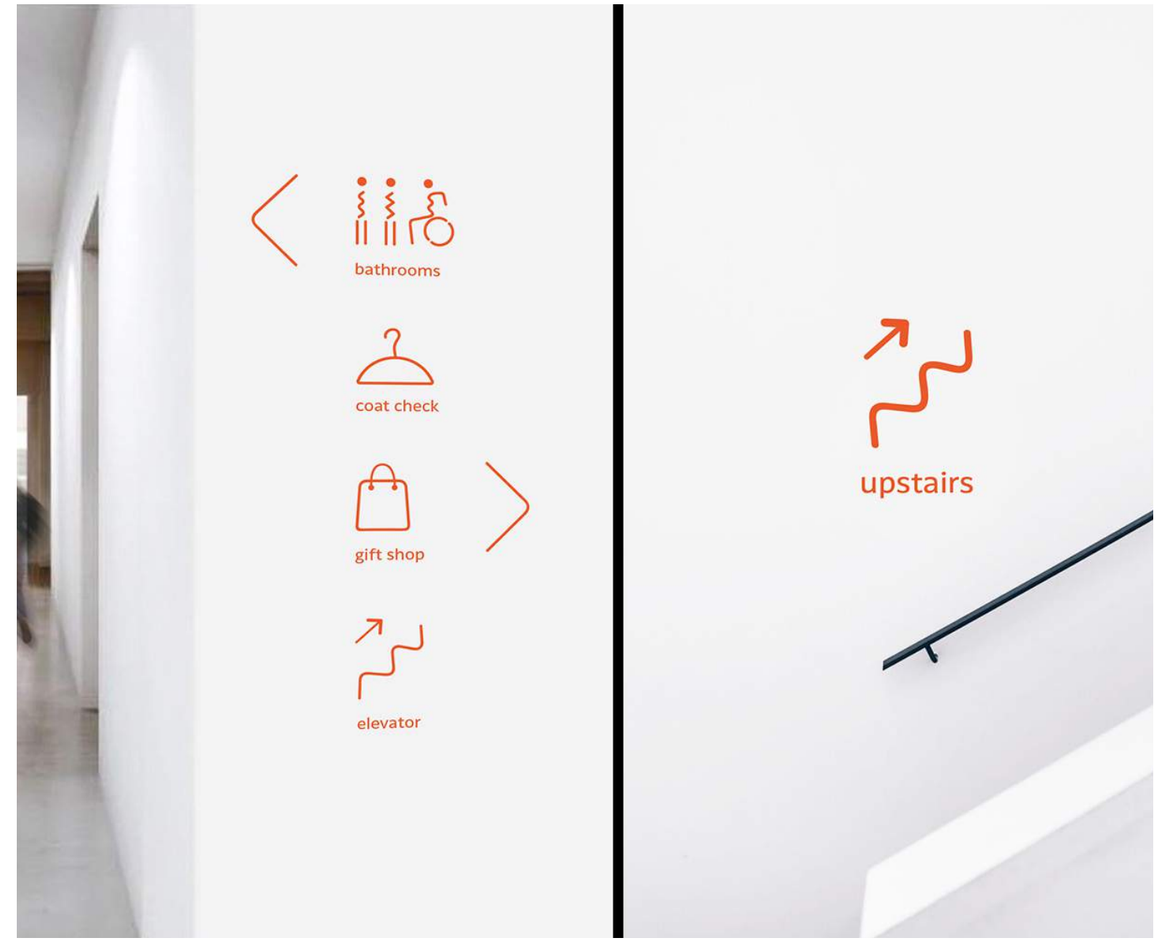
project elements

virtual museum

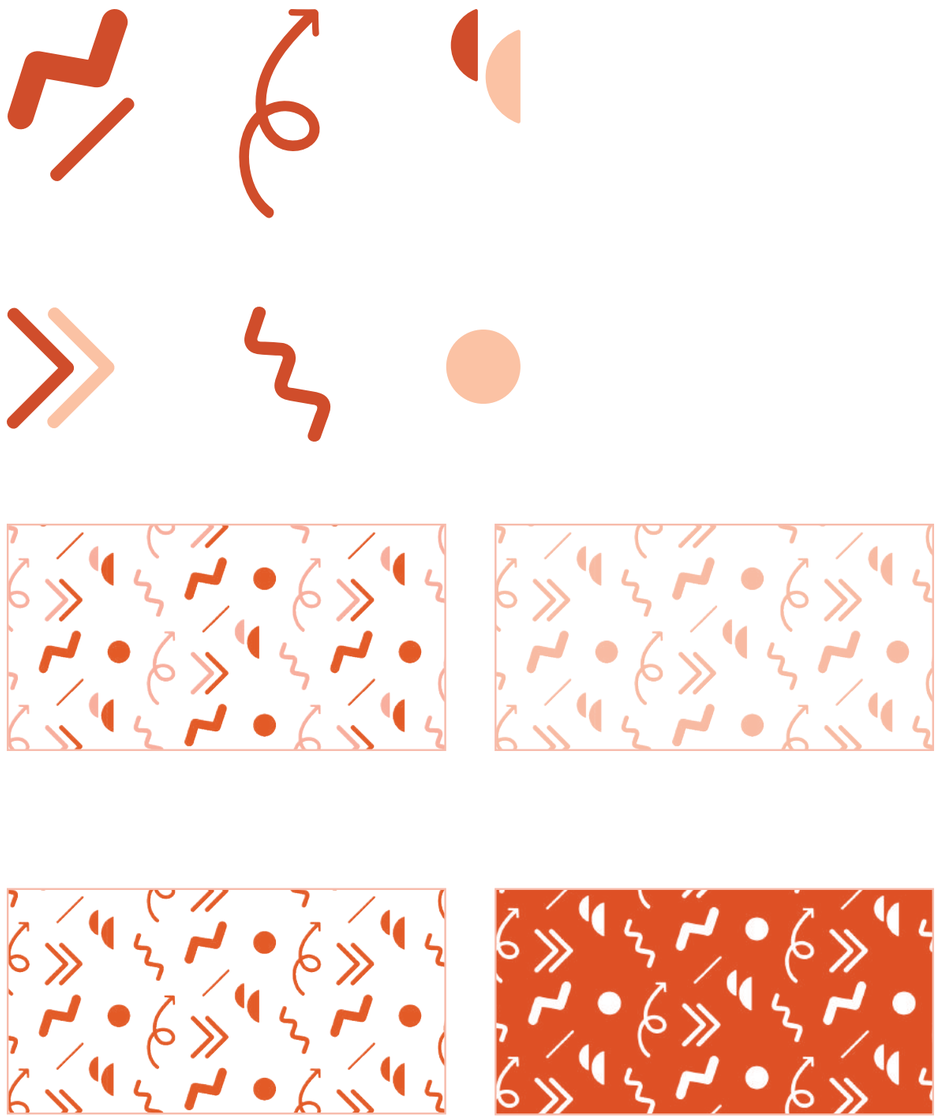
wayfinding system



signage in an environment

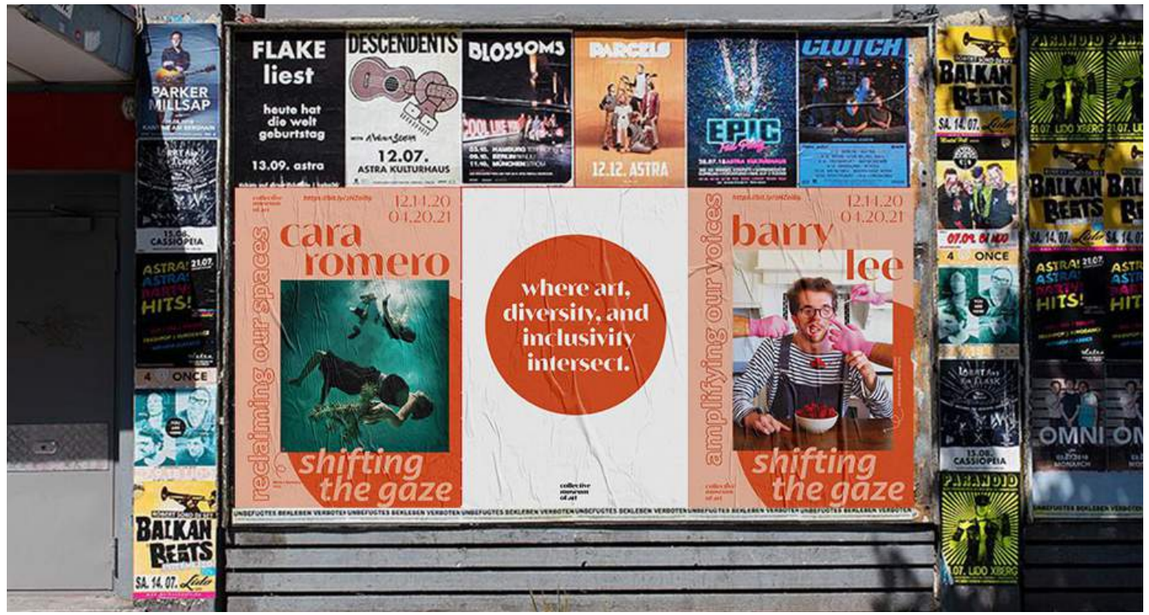


icons/pattern

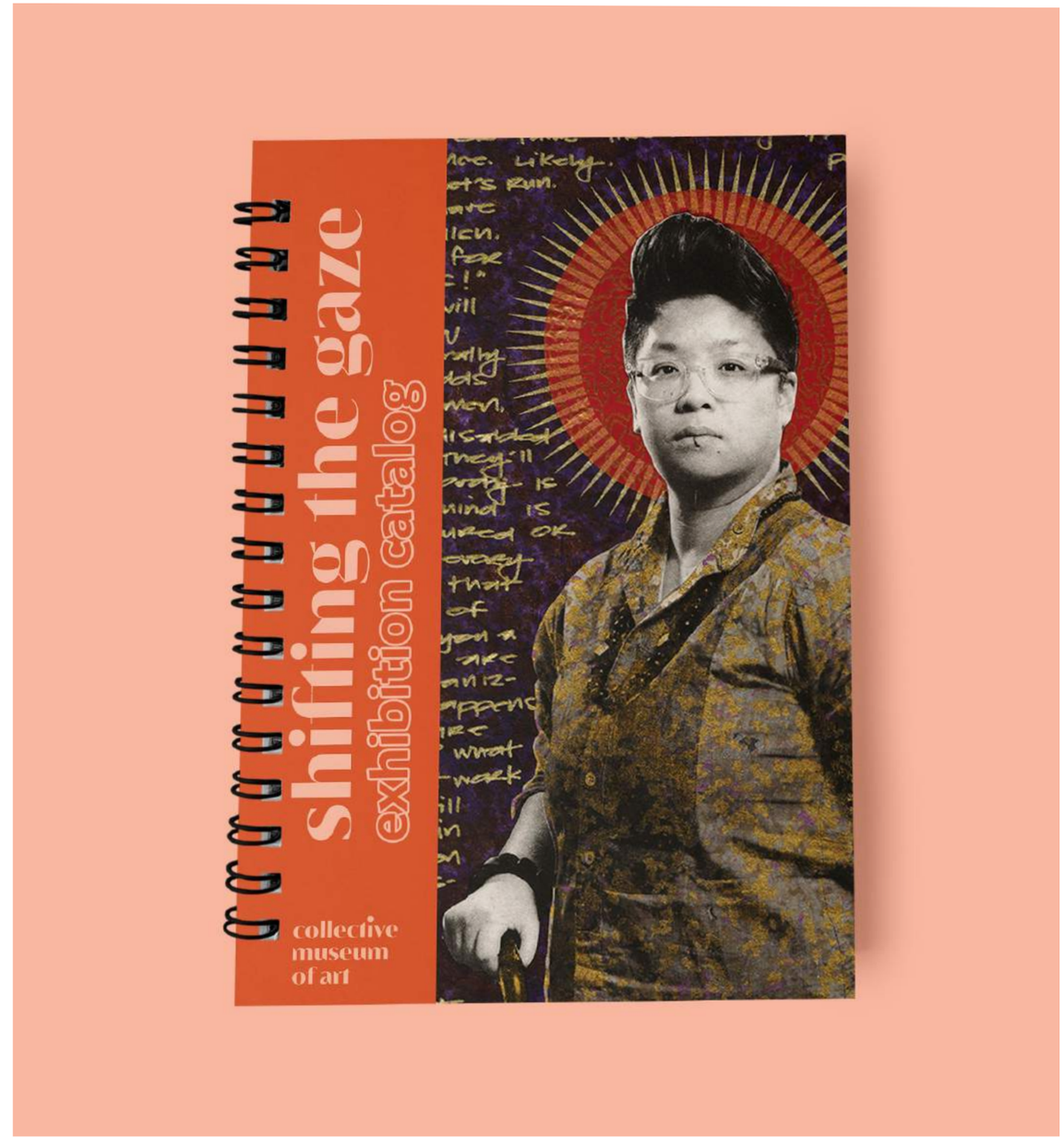


branding style guide

exhibition posters



catalog cover



catalog back cover

catalog spreads

mask and neck gaiter

amplify
marginalized
voices
amplify
marginalized
voices

amplify
marginalized
voices.

tote bags

imagine a
museum that
represents
everyone
collective
museum
of art

collective
museum
of art
let's
shift the gaze
to include
everyone

buttons

museums should serve as agents of change.
center bipoc, lgbtq+, and disabled experiences
shifting the eurocentric gaze
invest in diversity and inclusion

make museums more accessible
the future of museums is inclusive
imagine a museum that represents everyone
collective museum of art
let's revolutionize our museums

collective museum of art

imagine a museum that represents everyone

shirts

collective
museum
of art
collective
museum
of art

imagine a
museum that
represents
everyone
imagine a
museum that
represents
everyone

planning

budget

project	quantity	price	specs
posters	3	$53.43	24” x 36”
catalog	2	$79.82	6” x 9”
style guide	2	$27.08	9” x 6”
buttons	10	$22	2.25”
totes	2	$39.90	16”l x 16”w; Strap: 28”l
shirts	2	$35.90	size medium
mask	2	$26	7” x 5.5”
bandanna	2	$23.90	17” x 9”
		$308.03	

extras

proof printing	$60

thesis elements

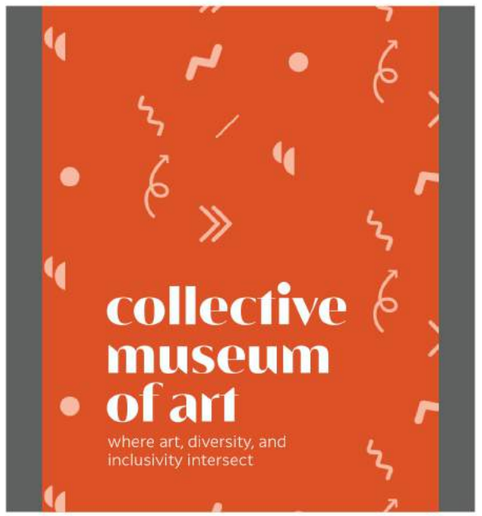
virtual museum (WebLG)
one catalog (6” x9”)
three exhibiton posters (24” x 36”)
2 totes (16” x 16”)
1 mask (7” x 5.5”)
9 buttons (2.25”)
1 neck gaiter (17” x 9”)
2 shirts (medium)
branding style guide (9x6)

Online Thesis exhibition: installation section 1

BFA Show Pages

Ada Comonfort

Collective Museum of Art



Abstract: The Collective Museum of Art is a virtual museum dedicated to giving visibility to underrepresented populations and creating an inclusive space where everyone, especially minorities, feels welcomed and represented. In this virtual museum experience, visitors will be able to explore works by artists of color, the LGBTQIA+ community, and disabled artists; three groups that deserve better representation in museums. This project intends to spark a conversation about strengthening diversity, inclusion, and cultural equity in our museums. In addition to making the art on the walls an inclusive experience, I will also provide audio descriptions for further accessibility for all museum attendees. Therefore, an inclusive design approach—designing to meet the needs of as many users—will be used in the development of the virtual experience for BIPOC, LGBTQIA+ and disabled visitors that are underserved in the museum space. The project will include a virtual museum experience and branding of the museum, including a logo, identity system, and a branding style guide. The collateral materials will include an exhibition catalog, a series of three promotional posters, tote bags, facial masks and buttons.

Check out Ada's Website: adacomonfort.com

Process Book

installation section 2

Virtual Museum

The Collective Museum of Art is a virtual museum experience, created with Cinema 4D and Unity, where visitors can walk around in, interact with, and view a collection of works created by BIPOC, Disabled, and LGBTQIA+ artists. To experience the museum in full screen, click here. This experience is reserved for desktops only.

installation section 3

Project Elements

Branding style guide

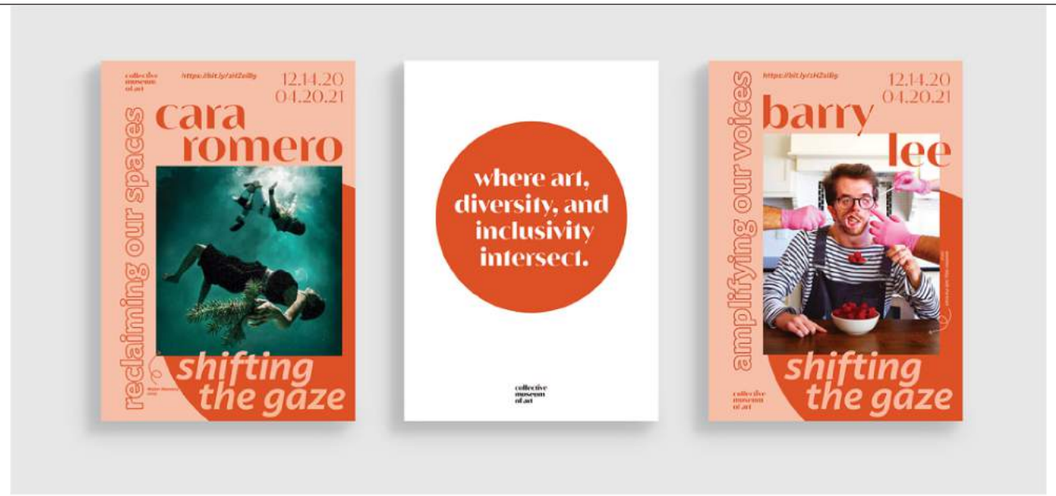
The branding style guide is constructed as a 9"x6" Wire-O bound that allows users to see the correct and incorrect ways to use our design elements.

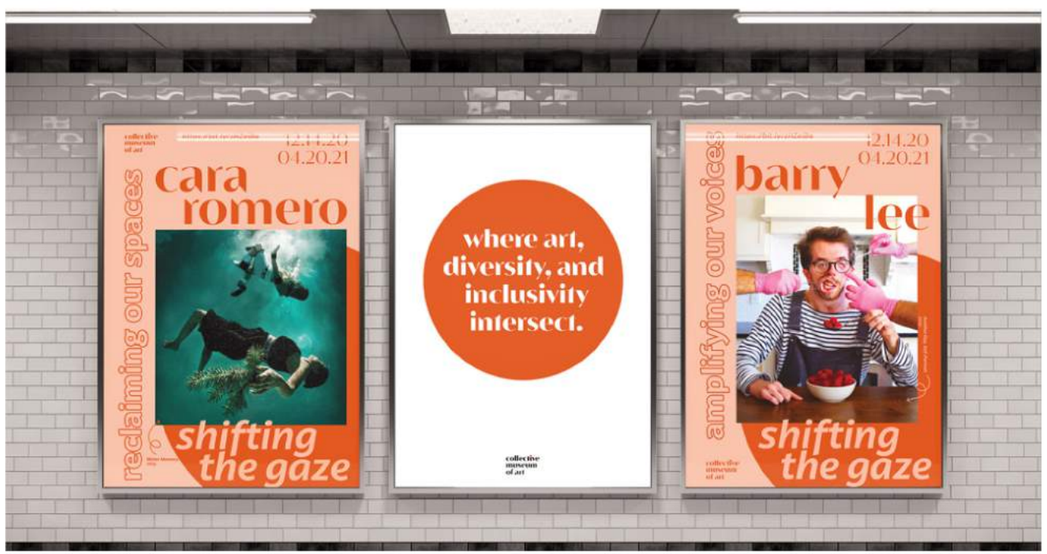
installation section 4

Exhibition catalog

The exhibition catalog is a 6" x 9" Wire-O bound book that provides a brief insight into the artists and the works in the exhibition. The catalog feature works by Cara Romero, Helina Metaferia, Julian Kwon, Barry Lee, Gabriel Garcia Roman, and Amir H. Fallah. View a pdf of the catalog here.

installation section 5

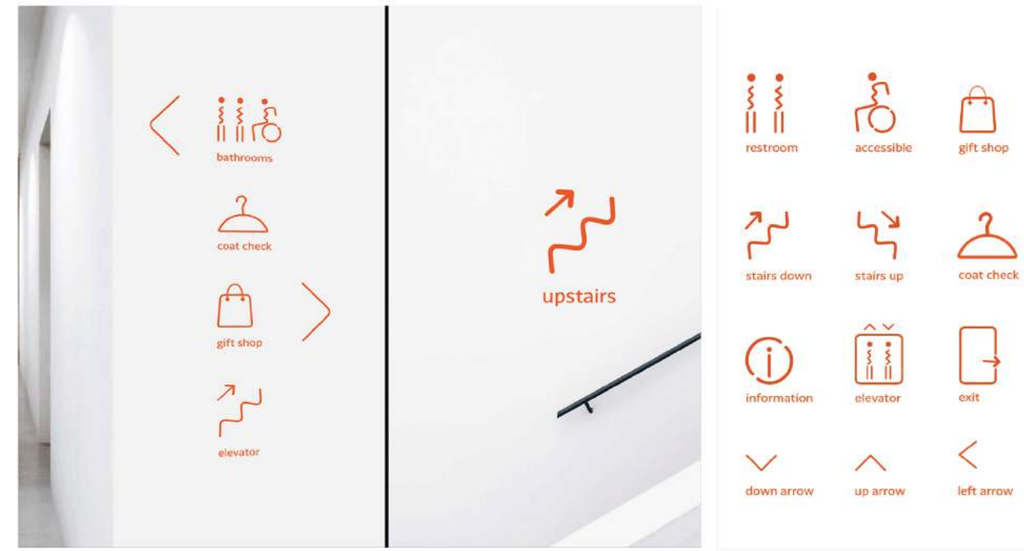




Exhibition Posters

Exhibition posters take the form of a triptych series of 24" x 36" posters that promote the exhibition and the artists' works. The posters on the left and right highlight one artwork from the exhibition, and is accompanied by exhibition dates, exhibition title, and logo. The poster in the middle features the museum's slogan.

installation section 6



Museum Signage

These images showcase the museum's signage system. The wayfinding icons were influenced by the patterns and the roundness of Latina Essential to create a cohesive image throughout the museum.

installation section 7

Tote Bags

These are tote bags that carry the museum's message and showcases our pattern and logo.

Buttons

This set of ten 2.25" buttons each contain affirmations uplifting the BIPOC, LGBTQIA+, and Disabled community and motivates museums to shift their gaze to other perspectives within their spaces. These buttons are for visitors, so that they can have a token of the project and spread our message anywhere they go.

Mask and Bandana

The branded mask and bandana aim to promote mask-wearing while supporting the museum's message of creating a space that amplifies the voices of underrepresented communities. Viewers can purchase their own masks and support the movement here.

Shirts

These two sets of shirts contain the logo on the front and phrases on the back that aim to spread the museum's messages of diversity and inclusivity