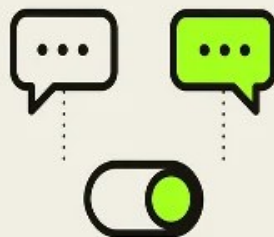


01 / 09

CULTURE SHOCK



CODE-SWITCH

speaking in two tongues, one switch

07 / 09

CULTURE SHOCK



ADAPTER

the shock of not fitting the wall

09 / 09

CULTURE SHOCK



BELONGING

the trip that ends at home

CULTURE SHOCK

An exhibition on belonging

Culture Shock

MUSEUM OF THE DIASPORA

May 22 — Sep 13, 2026

mota-diaspora.org

From nine icons to a city-wide exhibition campaign — a case study in progression

Loli Mari Montalvo · Self-initiated concept campaign for the Museum of the Diaspora · 2025–2026

01 · THE BRIEF

Give the icons a job.

Culture Shock began as a self-initiated icon series — nine visual puns on diaspora, code-switching, and belonging, drawn flat and minimal with one fluorescent act of color, in the spirit of Christoph Niemann. This case study gives that system a purpose: the launch campaign for Culture Shock — an exhibition on belonging at the Museum of the Diaspora. The brief: take an art project from concept plates to a working advertising campaign — same icons, same discipline, now carrying wayfinding, ticket dates, and a public promise.

CLIENT

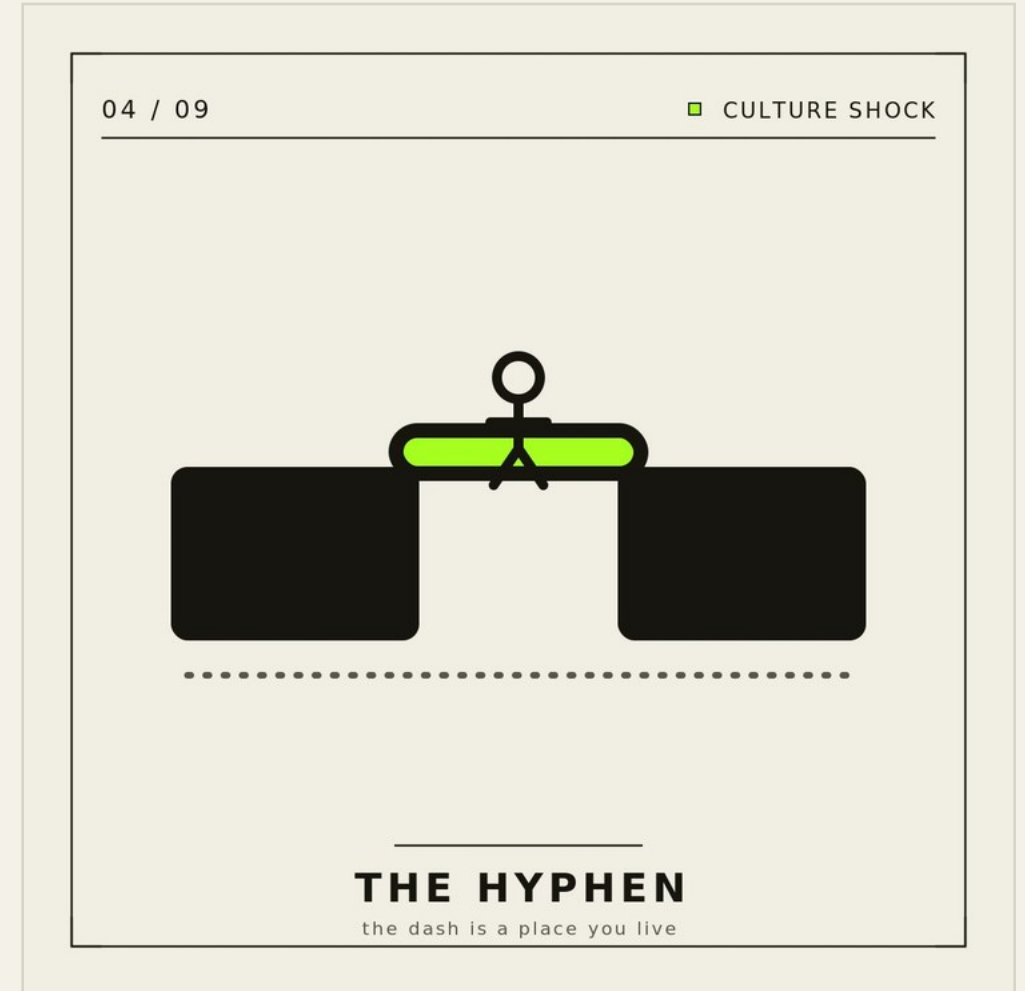
Museum of the Diaspora (concept)

ROLE

Creative Director, Designer & Illustrator

DELIVERABLES

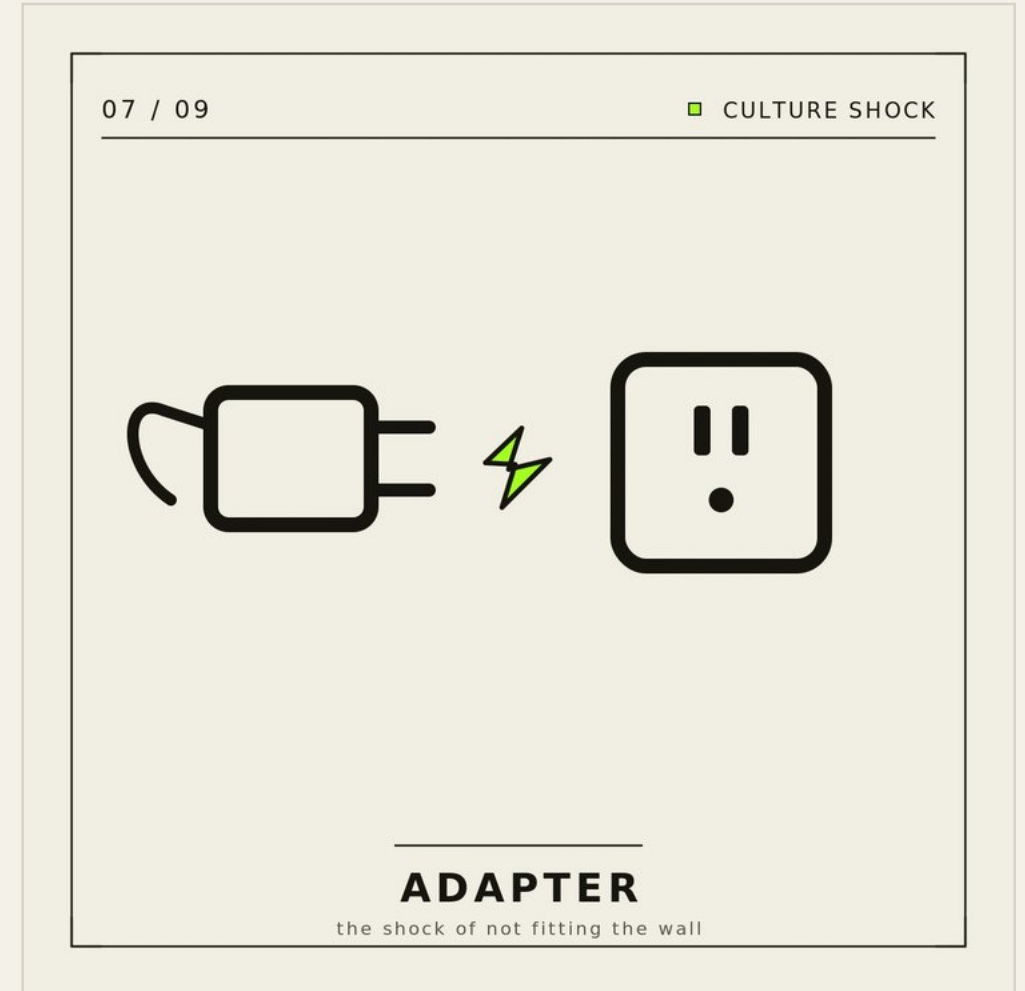
Icon system · OOH campaign · exhibition identity



The Hyphen — 'the dash is a place you live'

The ad is the exhibit.

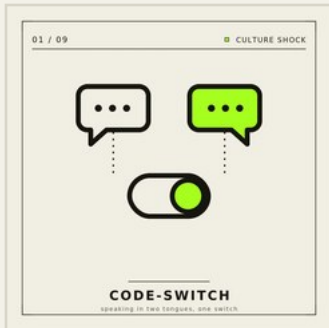
Most museum campaigns photograph the gallery. Here, the artwork is an icon system — which means the campaign can simply be the work. Every poster is a plate from the series, unchanged. If a commuter smiles at the pun, they've already experienced the exhibition once; the poster is a free sample of the idea, not a picture of it. The discipline holds at every size: one fluorescent act of color, no caption that explains the joke, ink-on-paper ground so the color always means something.



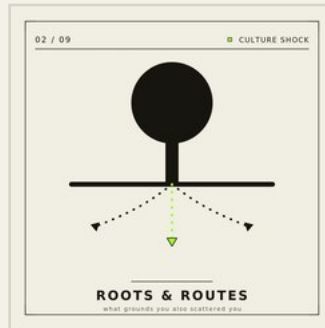
Adapter — 'the shock of not fitting the wall' becomes the campaign's lead pun

03 · PHASE ONE — WHERE IT STARTED

The nine plates, as exhibited on lolimari.com



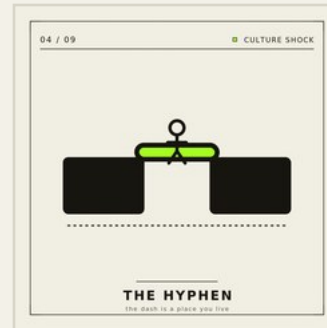
01 Code-Switch



02 Roots & Routes



03 Mother Tongue



04 The Hyphen



05 Culture Medium



06 Sazón



07 Adapter

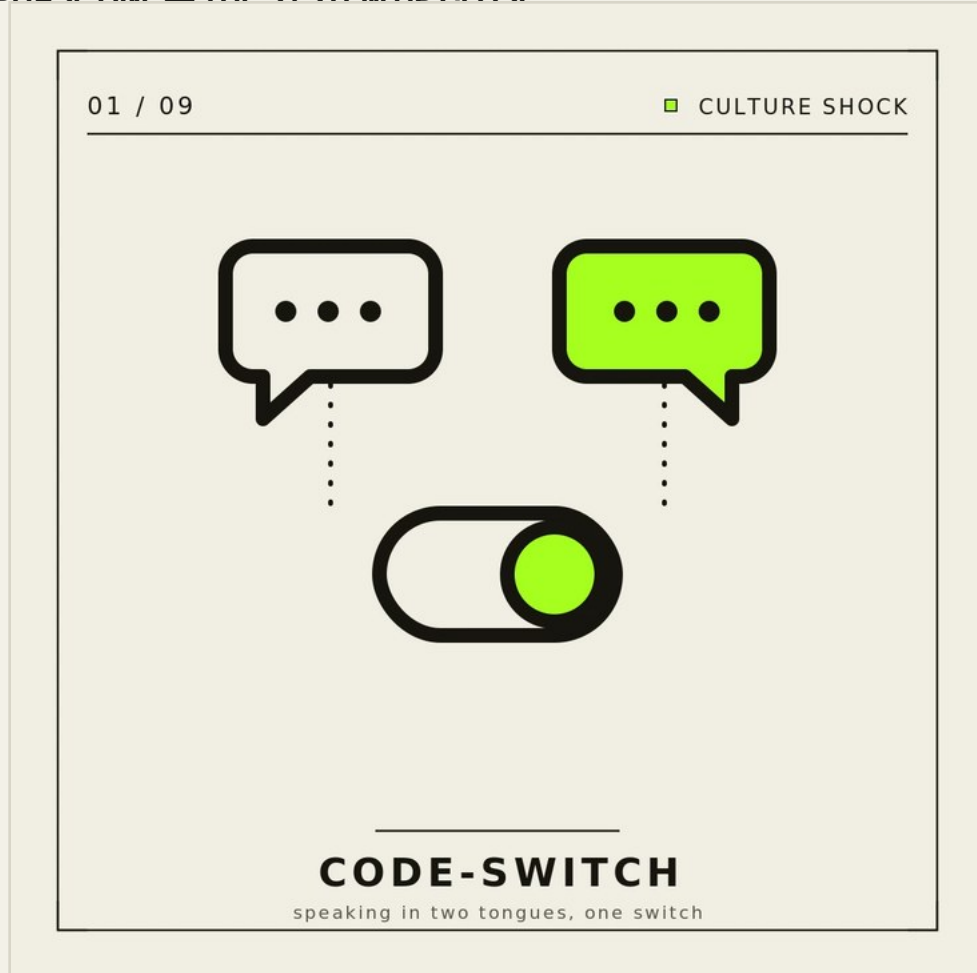


08 Inheritance

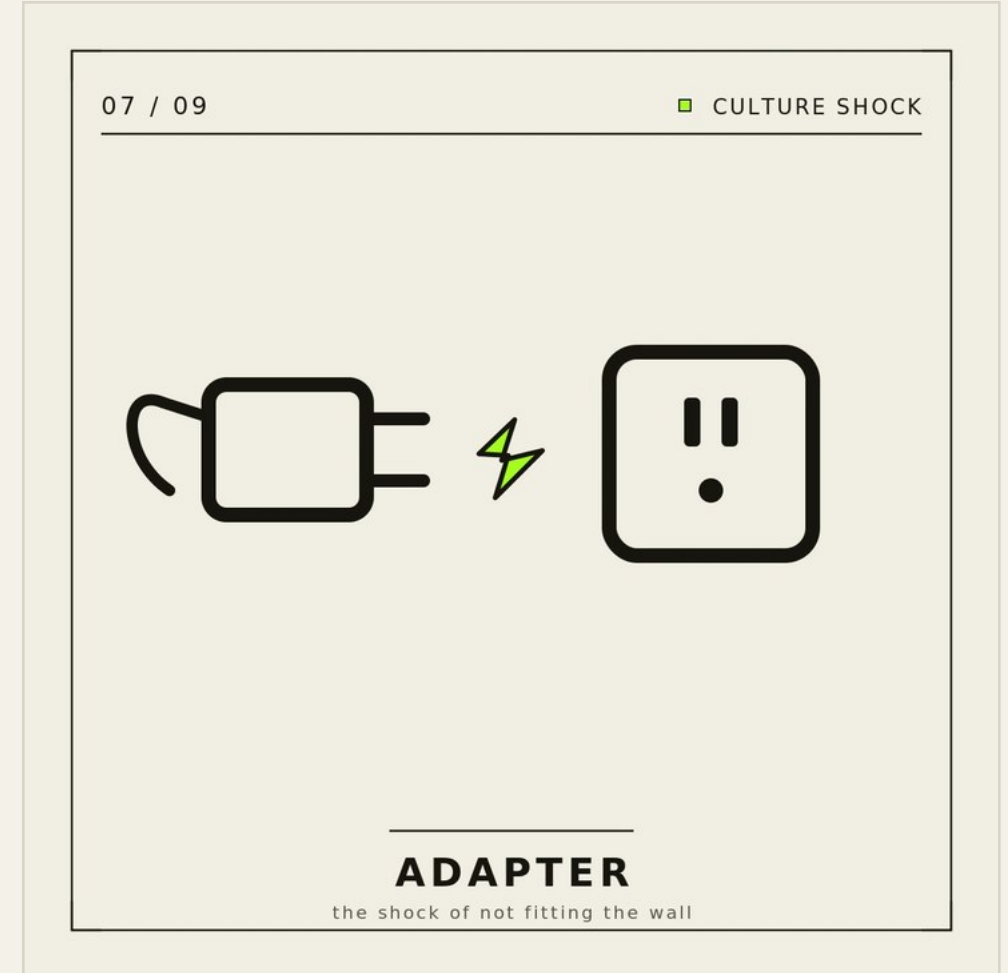


09 Belonging

03 · PHASE ONE — THE SYSTEM UP CLOSE

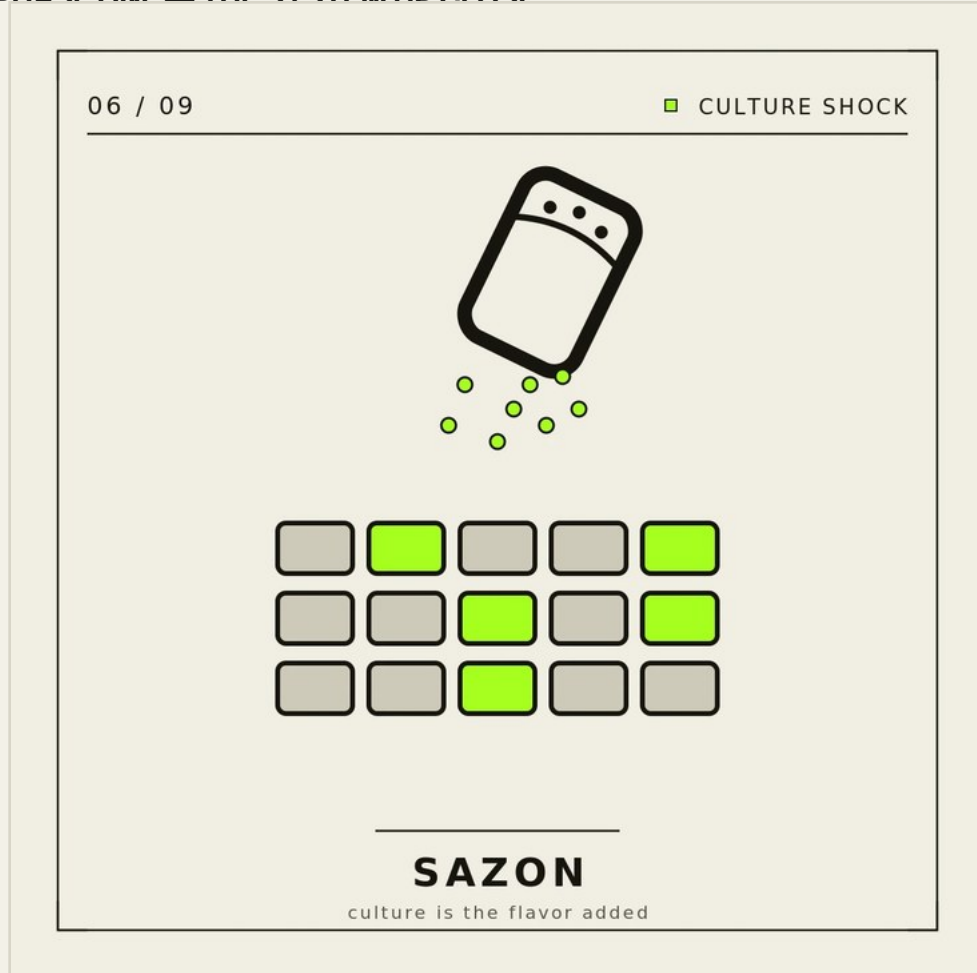


01 Code-Switch

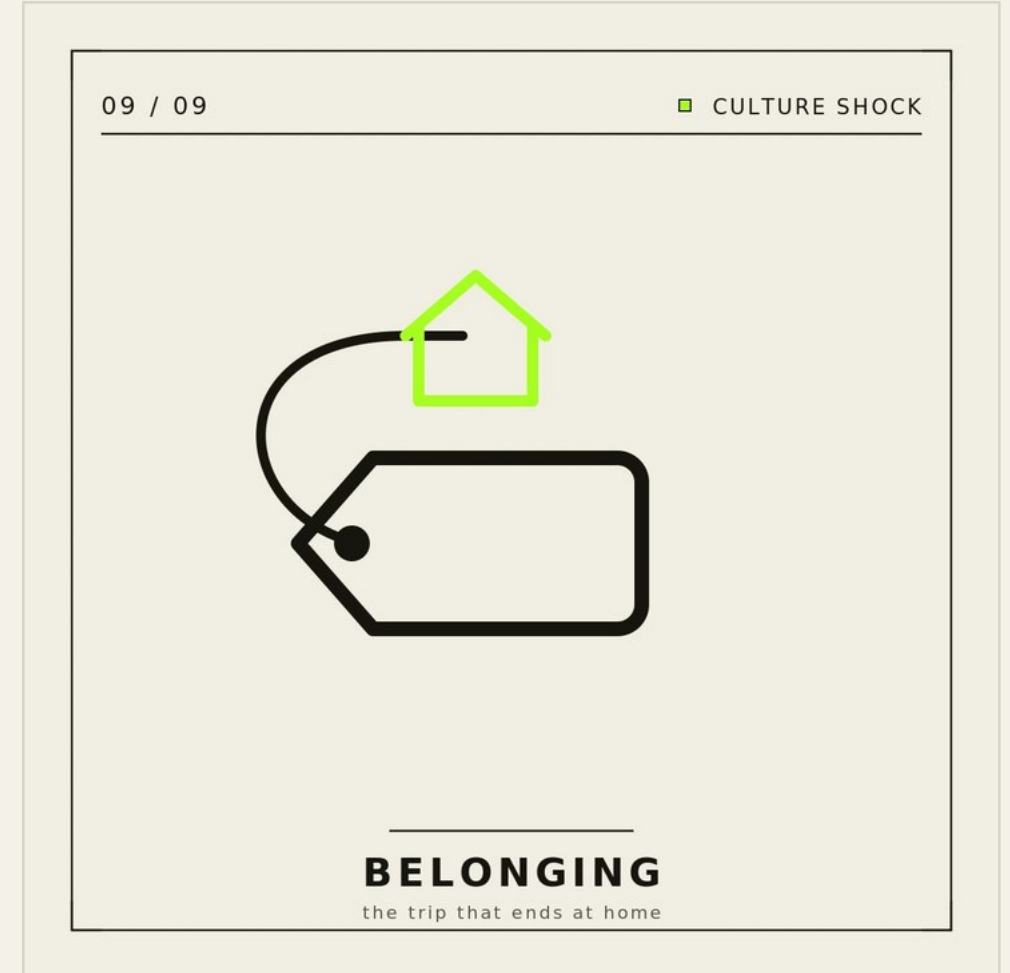


07 Adapter

03 · PHASE ONE — THE SYSTEM UP CLOSE

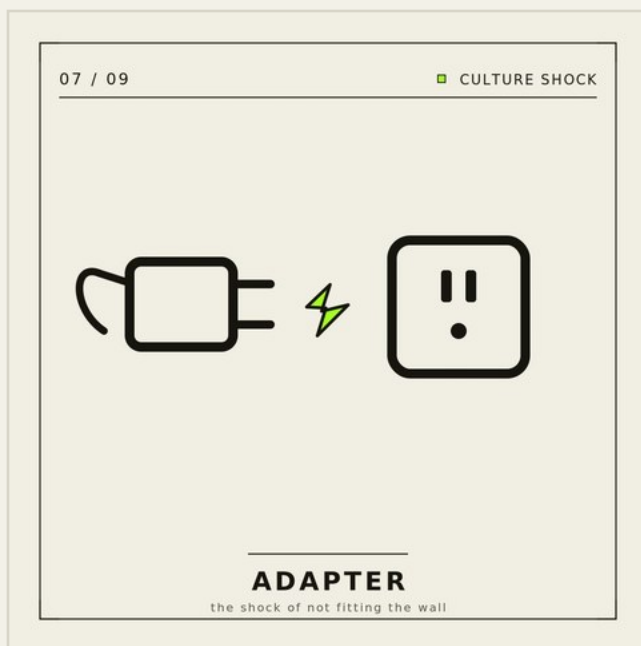


06 Sazón



09 Belonging

Progression: plate → poster → street



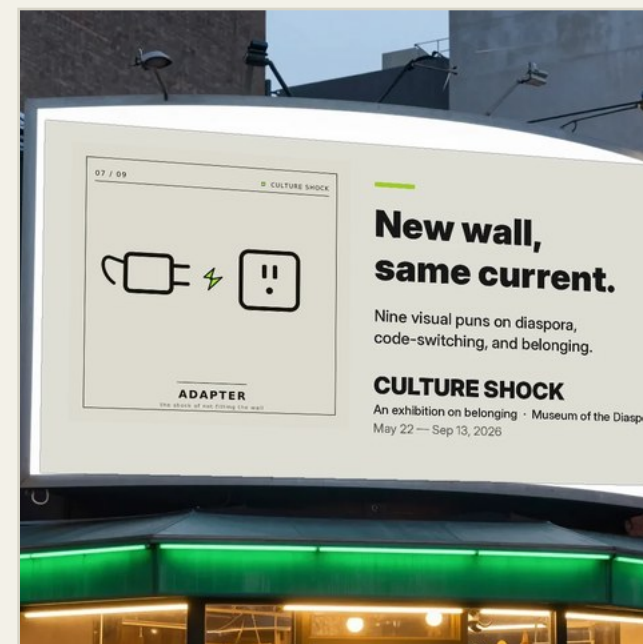
THE PLATE

the untouched artwork



THE POSTER

lockup, headline, dates added

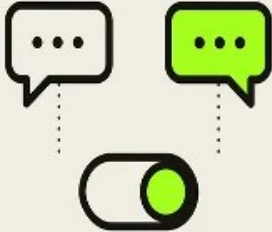


THE STREET

in situ above a bodega

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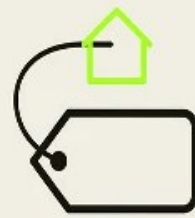


ADAPTER

the shock of not fitting the wall

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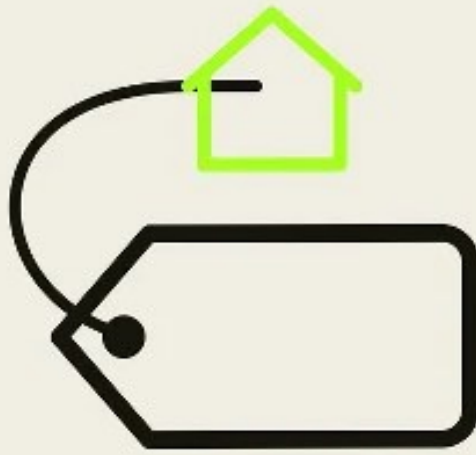
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Subway platform — three plates ride together; the band carries the dates



Billboard — 'New wall, same current.' The Adapter pun leads the campaign

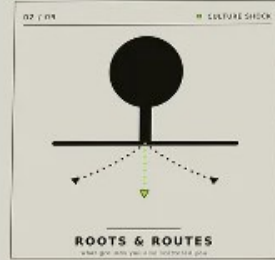


BELONGING

the trip that ends at home

The trip that

— Bus shelter — Belonging, backlit at night; one poster, one thought



CULTURE SHOCK

An exhibition
on belonging

MUSEUM OF THE DIASPORA

May 22 — Sep 13, 2026 · Icons & identity by Loli Mari Montalvo

Museum facade — the banner brings the system home

05 · OUTCOME

Reduction scaled up.

The same discipline that made the plates work at gallery size makes them work at forty feet: if an idea needs a caption, it isn't reduced enough. The system now runs from a square print to a subway platform without redrawing a line — proof that a personal series can graduate into a campaign-grade identity with its authorship intact.

Progression shown: 9 concept plates (phase one) → exhibition identity, 4 OOH executions, and a lockup system (phase two).

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