

Pachyderm Display Templates

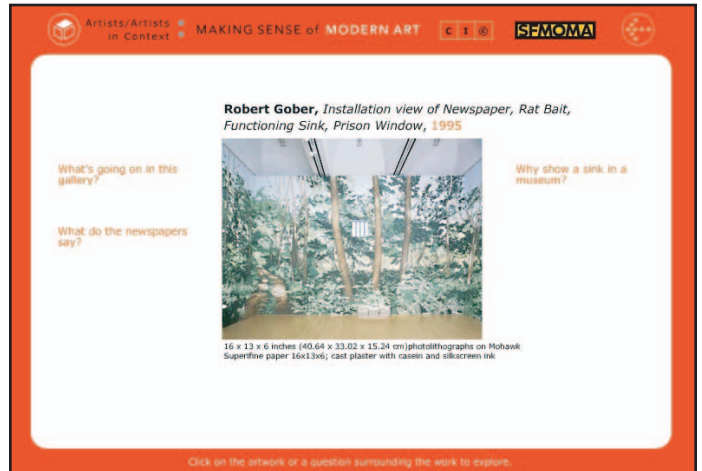
Artist in Context

This is a visual Table of Contents screen about an idea, a subject area, or even a curriculum. As you mouse over each image on the dial, that image comes up in the center and a text label appears. This serves as a sort of visual table of contents for a set of related objects or artifacts. Clicking on any thumbnail takes you directly to the Artwork Screen. There are a variety of look-and-feels for this screen. The Ansel Adams "context" screen is an example (www.sfmoma.org/adams).



Artwork

One of our fundamental components—an organizing principle of the program—is the Artwork Screen, with the artwork at its center. You can either click directly on the artwork or object and go into the work to examine it more closely using zoom and pan functionality, or you can select one of the questions that surround the work to explore the context.



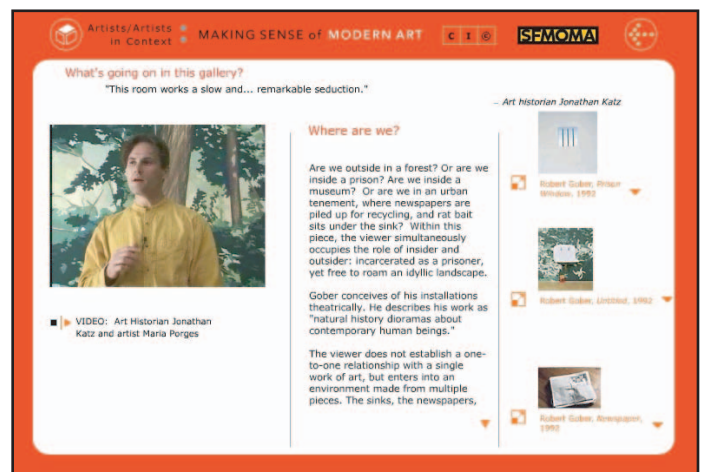
Zoom Screen

This is a pan and zoom close-up of a room-scaled Robert Gober installation. We can append up to two audio commentaries, as well as the museum credit line, which always travels with the image.



Variety of Media

The closest thing to a coffee table book online. You can lead off with a video clip in the upper left, as we have here with Jonathan Katz talking about the Gober installation. You can also associate up to three other thumbnails in the right hand slots, each leading to enlargements with additional text, or alternatively to other media files like movies, animations, documents, or URLs. The overview commentary for this screen appears scrolling down the middle.



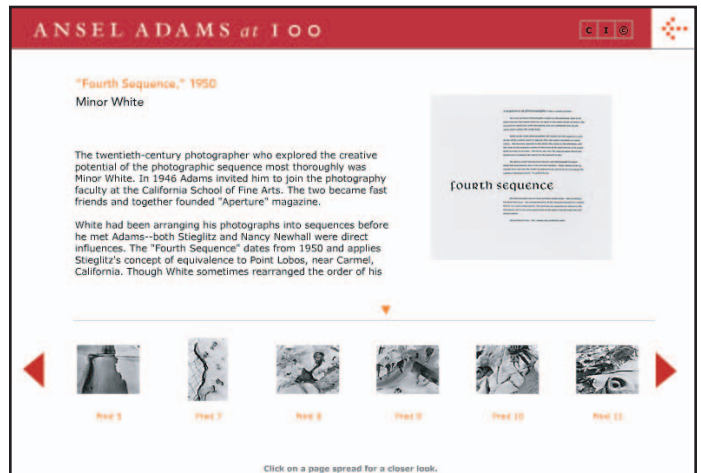
Onion Skin

We call this screen the Onion Skin because it treats multiple "layers" of a single topic. The overview intro is on the upper right. The arrows middle right refer to different dimensions of the topic: clicking on any one of them refreshes the media on the left and the commentary below. You can pack a lot of information into this screen-up to 5 layers comprising 15 images and/or videos, documents, etc., each accompanied by its own specific commentary.



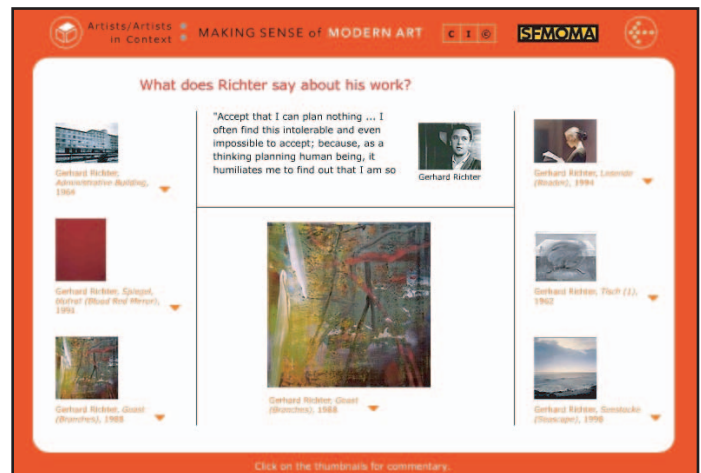
Book Viewer

The Book Viewer is our document viewer for paper-based media: books, letters, manuscripts, ephemera. The opening screen provides an overview of the book and thumbnails of its pages. Clicking on any thumbnail brings it up in a pan and zoom format permitting easy reading.



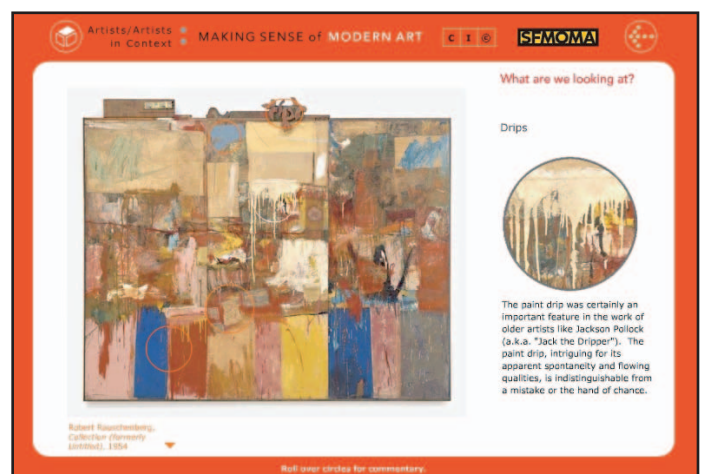
Collaboration Web

This screen is especially good for showing relations between different artworks or creators. Clicking on any of the side thumbnails refreshes the content at the center of the screen, both top and bottom. In this case, we are hearing painter Gerhard Richter's comments about each of the different styles in which he has worked. Conversely, this can be used as a "Critical Response" screen, in which six different opinions are expressed about a single catalytic object.



Formal Analysis

This screen enables the viewer to mouse over red circles to reveal close-up details of the image along with a commentary about that part of the image. This could be used equally well for maps or diagrams or biological specimens-any visual document that repays close scrutiny and is full of zoned information.



Slider Gallery

The Slider Gallery is used to create either a chronology or a typology. In this case we see a sequence of works by artist Jeff Koons. As you pass your mouse over the circles on the bottom line, the screen above refreshes with new images and texts in sequence. There are five stops on this slider; some presentations use as many as seven.

Artists/Artists in Context MAKING SENSE OF MODERN ART C I @ SEMOMA

Why does Jeff Koons make high art that looks like low art?

Throughout his career, which took off in the 1980s, Jeff Koons has made artwork that refers to the everyday world outside the museum. He has appropriated vacuum cleaners, posters, plastic toys, collectibles, and advertisements, among other remnants of popular culture. His work is in part a return to Duchamp's ready-mades, where decidedly non-art objects are placed in an art context. His choice of objects and images also forcefully addresses the impact of class, power, materialism, and consumerism in contemporary life.

Jeff Koons, *Bum-Bumper Car*, 1986

Intro Vacuums Basket-balls Posters Travel bars

Roll over circles to reveal additional works.

Timeline

As you mouse over each circle on this timeline, the artwork comes up in a square with its full image and title. If you then click on the artwork or the object, other artworks or objects that share a common keyword or concept come near it from across the Timeline. Mousing over each one of these identifies it; if you then drag a comparison work to the central image, you will arrive at a comparison screen.

Comparisons Across Time MAKING SENSE OF MODERN ART C I @ SEMOMA

1910 1920 1930 1940 1950

Click on an artwork to see related works.

Comparison

Here you see both objects on equal footing, united by the keyword/concept at the top. Mousing over each of the artworks will change the text at the top to reflect how that particular artwork reflects that keyword or concept.

Comparisons Across Time MAKING SENSE OF MODERN ART C I @ SEMOMA

Politics Although every artwork is political in the sense that it offers a perspective—directly or indirectly—on social relations, some artists purposefully address political issues in their work. But are they compromising their artistic values in the process? Can artists combine two passions without making mere propaganda? What role should art play in society? These are some of the questions that have defined the complex and evolving relationship between modern and contemporary art and politics.

Robert Rauschenberg, *Green Skyline*, Newspaper, 1983

Robert Rauschenberg, *Light V Dark*, 1969-70

Initial commentary describes shared concept. Roll over each image for specific comments.

Video Focus

This screen is basically the Variety of Media screen without the links. It displays a single media file and accompanying text.

Artists/Artists in Context MAKING SENSE OF MODERN ART C I @ SEMOMA

What kind of Action Painting is this?

One rainy Sunday in 1953, Rauschenberg glued together twenty sheets of paper to form a strip some twenty-three feet long. He laid the paper down on the pavement outside his Fulton Street studio in downtown New York. Then, with his friend the composer John Cage behind the wheel of a Model A Ford, Rauschenberg applied black paint to one of the rear tires while Cage slowly drove over the paper.

In one sense, the "Automobile Tire Print" is a monoprint—a one-of-a-kind impression for which the car served as the printing press. It can also be seen as a new form of "action painting" in which the art work was the result of an experimental action conducted by

VIDEO: Rauschenberg and David Ross talk about the "Automobile Tire Print"

From: P. Samis and L. Johnson,
Taking Teaching by the Tusk: Introducing Pachyderm 2.0,
Museums and the Web 2005, Archives & Museum Informatics
<http://www.archimuse.com/mw2005/papers/samis/samis.html>