Feedback on CONTENT/ LANGUAGE
By Wattis & Communications Staff - 6/27/14

GENERAL

Who generates content for:
        Nairy >
        Joan Jonas >
        By Appointment >
        Next Door >

+ (A — surely this you should reply to, and same for almost all of this doc, but Ill fill in what I can.)

HOMEPAGE

* ...This is The Wattis.

Some comments from users:

[x] What is the Wattis? There's no mention to the Wattis being an art institution on the homepage. That info is only available once you get to "About the Wattis".

[x] Relation with CCA is not clear.

[x] This website IS the Wattis?

+ (A — pretty sure these are all the same question, worded differently.)

[x] There are other Wattis in town (person, foundation).

☒ Might sound rude / pretentious / offensive to the Wattis family.

☒ Add the word **Institute**?

+ (A — this is a pretty huge decision. I mean it could be OK to say This is The Wattis Institute, but it is a pretty radically different idea. Again, I dont actually think it is a disaster, could even be an improvement. You should think about this or just reply that we are considering. I think it is a bit weaker in terms of directness, but as I say, it may be good to bring Institute back to the foreground.)

Program / 3 sentences:

☒ What is the language if there are 2 shows in the gallery?
    ☒ "Artist A" is in the <u>front</u> gallery, "Artist B" is in the <u>rear</u> gallery?
    ☒ Or "Artist A" and "Artist B" are in the gallery (with names linking to individual exhibition pages)?

☒ How to refer to upcoming exhibitions (in between shows) – change "is" to "will be" in the gallery?

☒ Will Capp Street artist be referred to as "is in the gallery" during his/ her exhibition or keep "is in the apartment"? Or both? Example:

Fall 2014: Markus Schinwald *is in the gallery*, Nairy Baghramian *is in the apartment*, …

Spring 2015: Harald & Jos and Nairy Baghramian *are in the gallery*, …

      Harald & Jos *are in the front gallery*, Nairy Baghramian *is in the rear gallery and in the apartment*, …

Next Door vs By Appointment
    ☒ Will it have it's own page or just link to whatever event mentioned in the homepage?
        ☒ Page: what is the content and how will it relate to **by appointment** and **calendar**?

☒ If only link to event: isn't it redundant considering we already have the calendar and the "red alert"?

About the Wattis
☒ What is the content/ use for the printable PDF?

Consult the Archive
☒ Add to the description "… exhibitions *and events* history is available…".

Capp Street Project
☒ Improve short description – mention that it is a visual arts residency.
☒ Improve extended description – What is the project now? How do we currently work with the artists in residency?
☒ Add "by invitation only".
☒ Change image caption to "David Ireland's House on 65 Capp Street" (remove zip code! People will send applications to that address)
☒ Description of the Archive is too long and it is not clear which of the two links to privilege if looking for more info.

+ (A — all of the above are questions only for you to reply to so obi I havent written anything.)

EXHIBITON PAGES:

☒ Some users said that it looks like an artist page in a commercial gallery website. Language needs to be more specific about the exhibition at the Wattis and not just a blurb about the artist's practice or bio.

+ (A — this is same concern as in the other doc. Sounds like good feedback to think about to make it less commercial looking. I think it can be the writing but I wonder what else. I'm not immediately sure.)

☒ Read text by… : will these be commissioned texts about the exhibition? A text by the curator(s)?

CCA Wattis Institute

- The only institution in San Francisco dedicated entirely to contemporary art and ideas

- The central headquarters for contemporary art and the contemporary art community in San Francisco

Working with one artist at a time, in three different ways:

- An exhibition of one artist's work
- An exhibition curated by one artist
- Research about/around one artist

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Wattis INSTITUTE
CCA Wattis Institute for Contemporary Arts

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1 artist for 3 month exhibition
1 artist for 1 year project
1 artist for events, over one year

+ work with artists in 3 ways:
1. making
2. thinking
3. writing/curating
```

Hello. Welcome to The Wattis.
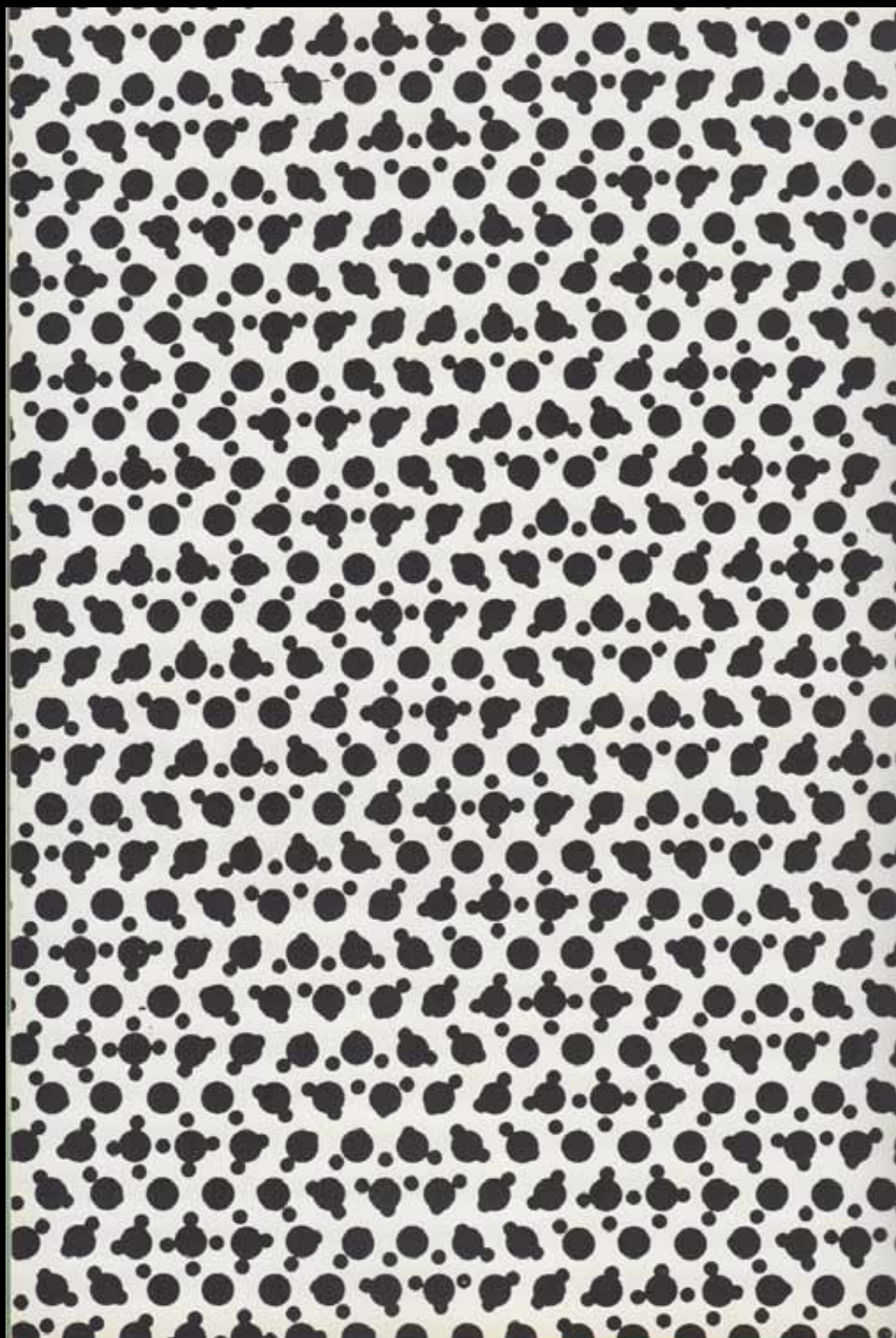
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(w)/cca
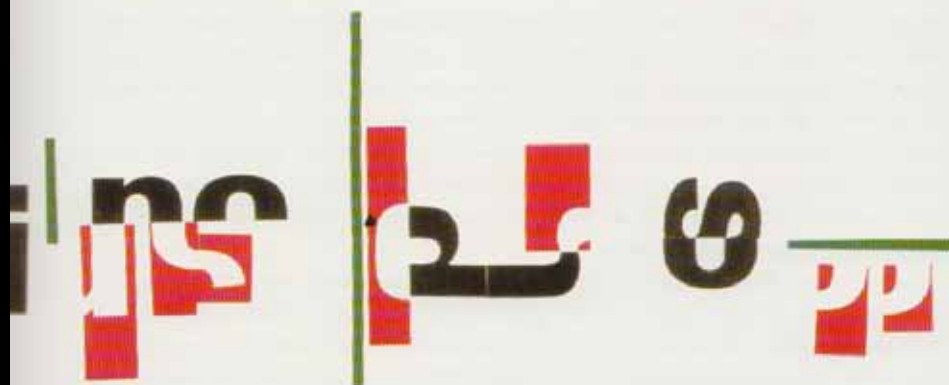
:-?   #-)

:-/

78 Doppie immagini
Perceptual phenomenon: double image
Illustration from *Design e comunicazione
visiva* (2d ed., 1972)
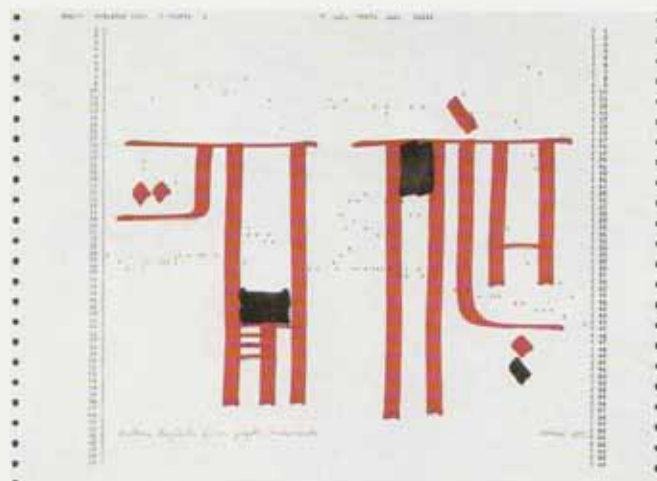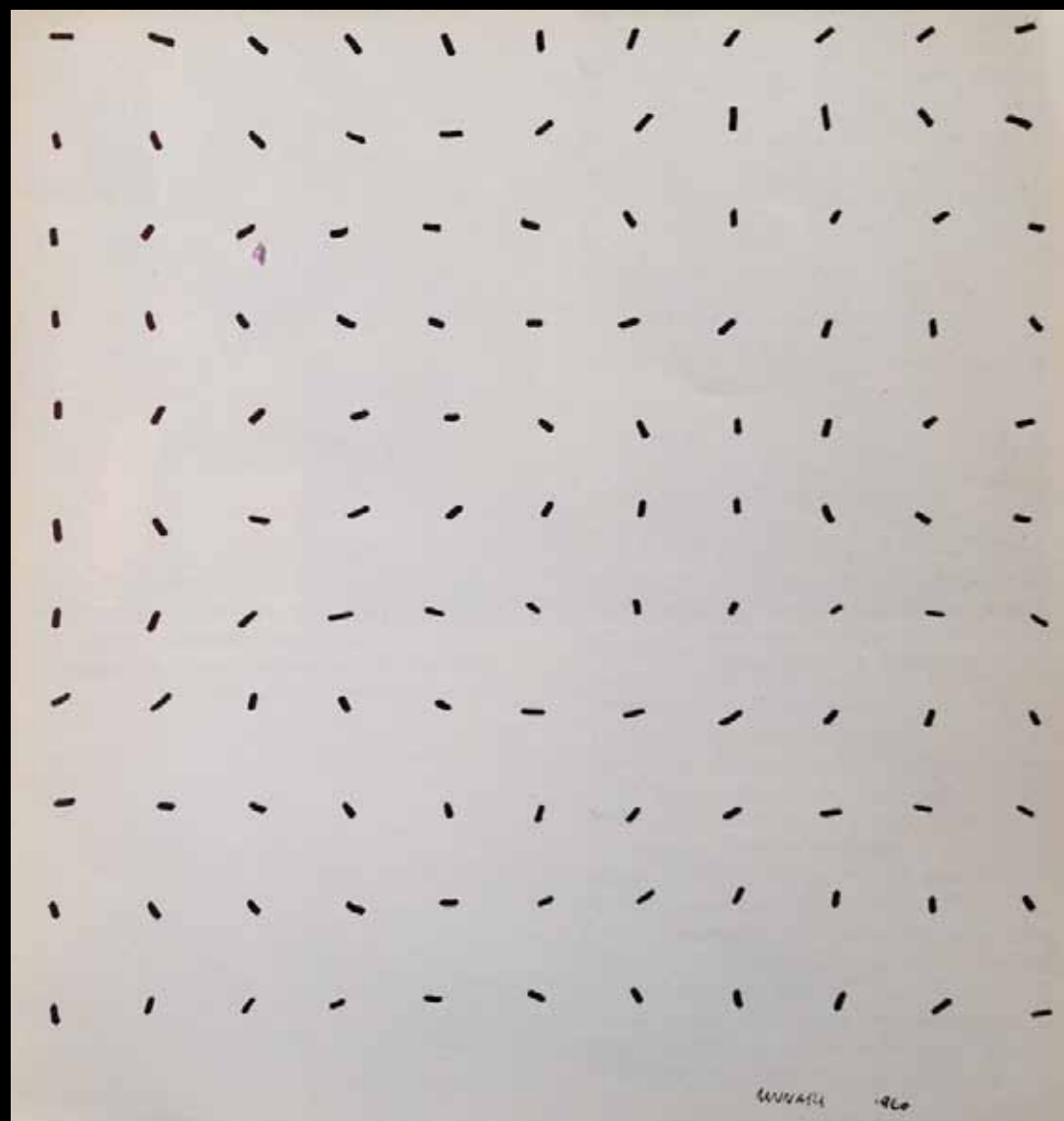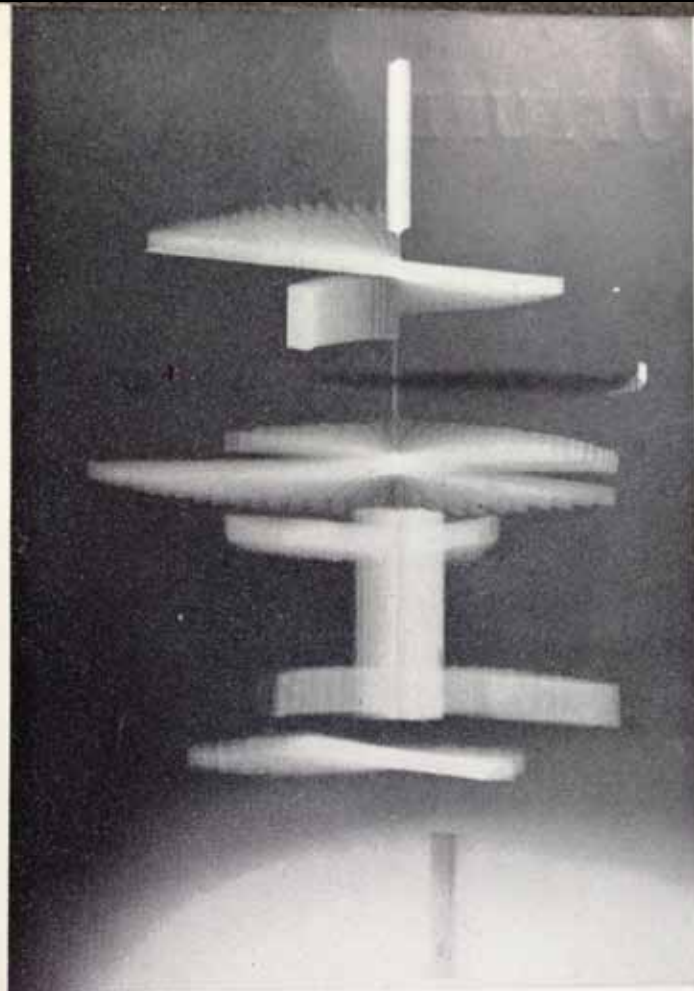
Macchina inutile in movimento.

ACQUARIO   PESCI   ARIETE

TORO   GEMELLI   CANCRO

LEONE   VERGINE   BILANCIA

SCORPIONE   SAGITTARIO   CAPRICORNO

Le dodici costellazioni corrispondenti ai dodici segni dello zodiaco.
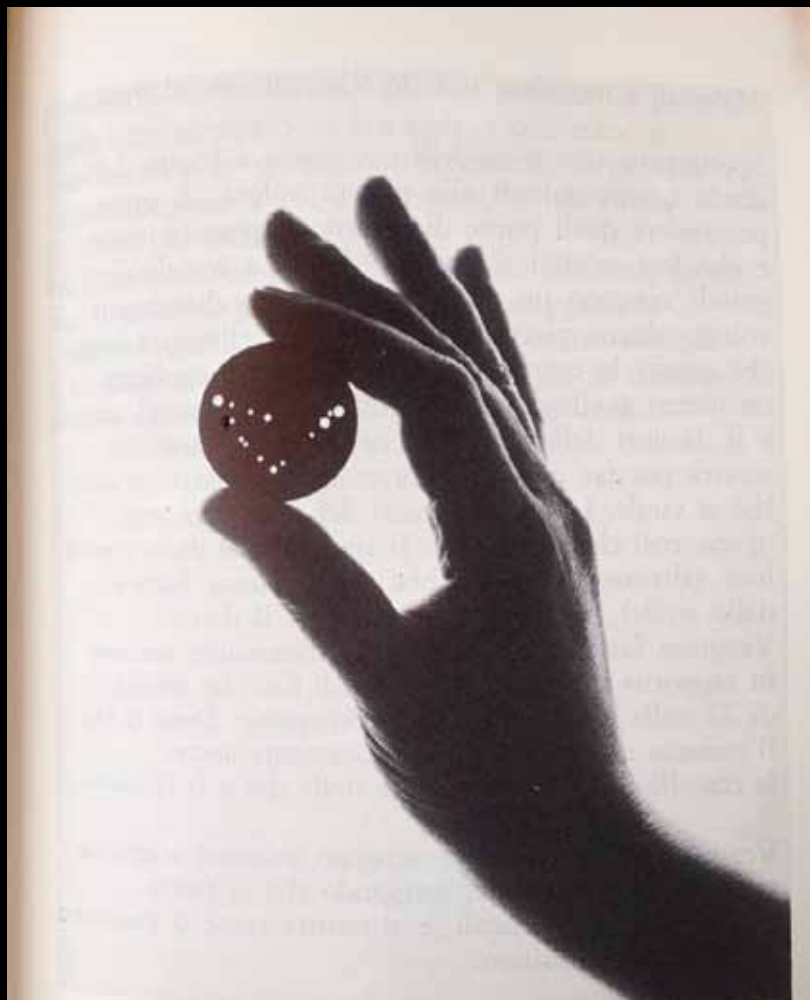
La foto scelta: una mano mostra come si tiene e si vede la costellazione del Capricorno. Si notano le stelle di prima grandezza e le altre.

Vediamo quindi un famoso esempio di semplificazione: la sedia n. 14 del signor Michael Thonet.

Michael Thonet era un falegname intagliatore, nato a Boppard sul Reno nel 1796. Se fosse stato un artigiano ripetitore di forme usate, e non un creativo, sarebbe certamente dimenticato come la grande quantità degli artigiani ripetitivi, invece se noi oggi ci occupiamo del suo lavoro vuol dire che era proprio un designer, come si direbbe oggi. Uno che inventa una nuova tecnica per risolvere i suoi problemi con più semplicità senza dimenticare l'estetica che può nascere da quella tecnica.

Più di sessanta milioni di esemplari di questa sedia furono prodotti e diffusi in tutto il mondo.

Ecco i sei pezzi che compongono la famosa sedia di Thonet. Le gambe posteriori e lo schienale sono un unico pezzo. La tecnica è quella del legno curvato, il montaggio è semplificato, i costi sono ridotti.

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Dear Dick   9 April [1982]

I've begun ⟨nagging⟩ ↑to nag↓ members of ye Executive Sub-Comm. to make up their minds about the date ⟨of⟩ ↑for↓ our planning meeting in Bloomington. Chairman Dave N. has his summer school teaching schedule to consider. Dave C. may be going to Italy. Paul S. doubtless has vacation plans.

Another week in the life of the author of the ADE "Guide ⟨,⟩": one blizzard (Tuesday) and one lunch with a member of the "Commee. on ye Manual" (Wednesday).[1]

I'll state once again that *editing* documents is a ⟨h⟩ lot more fun than *writing* about editing them. There are only so many ways to say "the responsible editor should. . . ." More and more frequently I must restrain myself from typing, "Look fellow editors, this is the way to do it ↑, and don't give me any [. . .] arguments↓ !"[2] I realize that ↑this↓ isn't the tone we should strive for.

I'll let you know when the date for our Bl'ton meeting is set—I hope that D.C. can be one of our party, but that must be left to chance. I ⟨co⟩ can hardly blame him for finding an excuse to miss two days' worth of arguments about the history of the angle bracket as a symbol for authorial cancellations.

More seriously, there could be disagreement among members of the Sub-Comm. ⟨Chesnutt⟩ ↑One member↓ will argue that the entire book should be written in FORSAN. ⟨Nordloh⟩ ↑Another↓ may insist that the book is written too simplistically—that it isn't intended for those ⟨so⟩ ↑⟨too⟩↓ ignorant to ↑that they↓ confuse a stemma with a lemma. I wish that you could be there to play peacemaker.[3]

I'll keep you advised of all developments. Any advice-in-advance you ∧give∧ will be welcomed ∧—∧ and, perhaps, heeded.

                                    Yours in a quandary—
                                           Mary-Jo

[1]The author has marked this paragraph for insertion at the opening of the letter's text.

[2]The phrase ", and don't . . . arguments" added in the margin, with a guideline for its insertion at this point.

[3]The author has marked the beginning of this sentence to open a new paragraph. The following sentence ("I'll keep you advised. . . .") is marked to "run on" as the second sentence of the new closing paragraph.

```javascript
// + todo
//
//   - strip existing tags from the div before the search (or ignore them anyway via regex)
//      http://nadeausoftware.com/articles/2007/9/php_tip_how_strip_punctuation_characters_web_page
//      http://stackoverflow.com/questions/5233734/how-to-strip-punctuation-in-php
//   - if three punct are found next to each other, then that identfies a zone to animate
//   - second animation pattern for solo punctuation marks
//   - how many it takes to identify the animation could also be a parameter


function initPunctuation(divId) {

        var message = new Array();
        var div = document.querySelectorAll("[id^=" + divId + "]");
        var delay = new Array();

        //* find punctuation

        for (var i = 0; i < div.length; i++) {

                spanCount = 0;
                str = div[i].innerHTML;
                re = /[!"#$%&()*+,\-.\/:;<=>?@\[\\\]^_`\{|\}~°•´«±≤≥¿¡«»--""''÷<>!-x;‡ ‿͡° ×••⋯:ʊʊ∩⊂⊓]/g;
                var harvest = str.match(re);
                message[i] = harvest;

                var result = str.replace(re, function(match){

                        var replaced = "<span id='" + div[i].id + "-" + spanCount + "' class='monaco big black'>$
                        spanCount++;
                        return replaced;
                });

                div[i].innerHTML = result;
                delay[i] = 200;
                // delay[i] = (10 * i)+90;
                // console.log(div[i]);
                // console.log(message[i]);
                // console.log(delay[i]);
        }

        // start animations

        for (var j = 0; j < div.length; j++) {

                animatePunctuation(div[j],message[j], delay[j]);
        }
}


function animatePunctuation(div,message, delay) {

        for (i = 0; i < message.length; i++) {

                thisSpanId = div.id + "-" + i;
                document.getElementById(thisSpanId).innerHTML = message[i];
        }

        message.push(message.shift());          // push / pop
        var tt = setTimeout(function(){animatePunctuation(div,message,delay);}, delay);
}
```

^G Get Help   ^O WriteOut   ^R Read File   ^Y Prev Page   ^K Cut Text   ^C Cur Pos
^X Exit   ^J Justify   ^W Where Is   ^V Next Page   ^U UnCut Text   ^T To Spell

```
//* find punctuation

for (var i = 0; i < div.length; i++) {

        spanCount = 0;
        str = div[i].innerHTML;
        re = /[!"#$%&()*+,\-.\/:;<=>?@\[\\\]^_`\{|\}~ˆ•´∞±≤≥¿¡«»--""''÷<>¦¬×;‡ ‿˜◯ ×‹›‥…ιυ∩∞⊓]/g;
        var harvest = str.match(re);
        message[i] = harvest;
```

By Eden

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Good one!

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wow!!

i love it.

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CCA Wattis Institute for Contemporary Arts
360 Kansas Street
San Francisco, CA 94107

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CCA Wattis Institute &
SFMOMA invite you to

a VIP reception —

on Tuesday, 9.9/2014,
from 5:30 – 7 pm.

** *Valet parking available.*

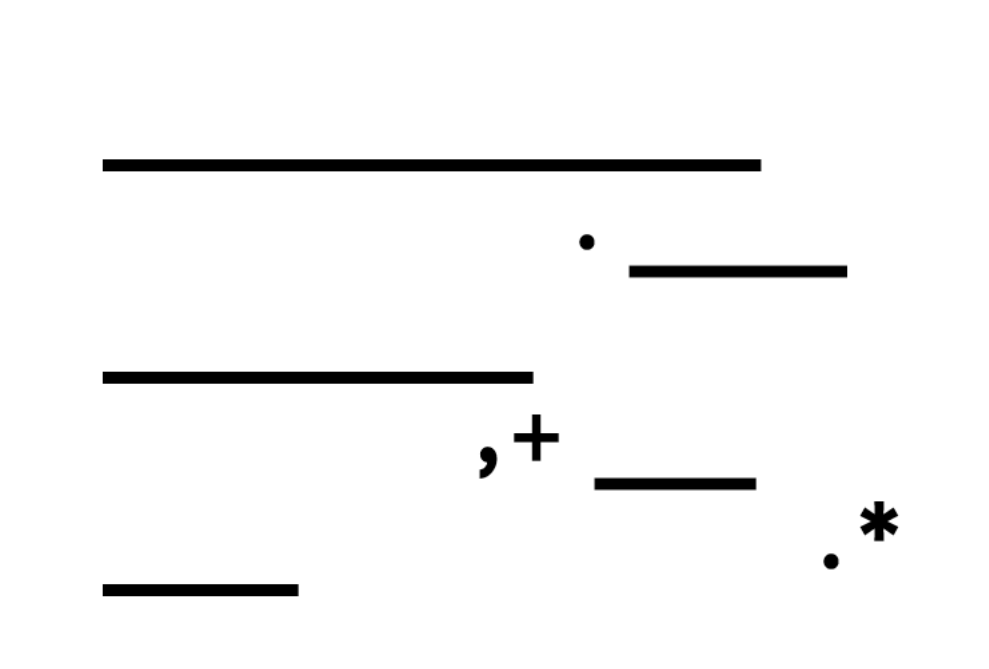CCA Wattis Institute
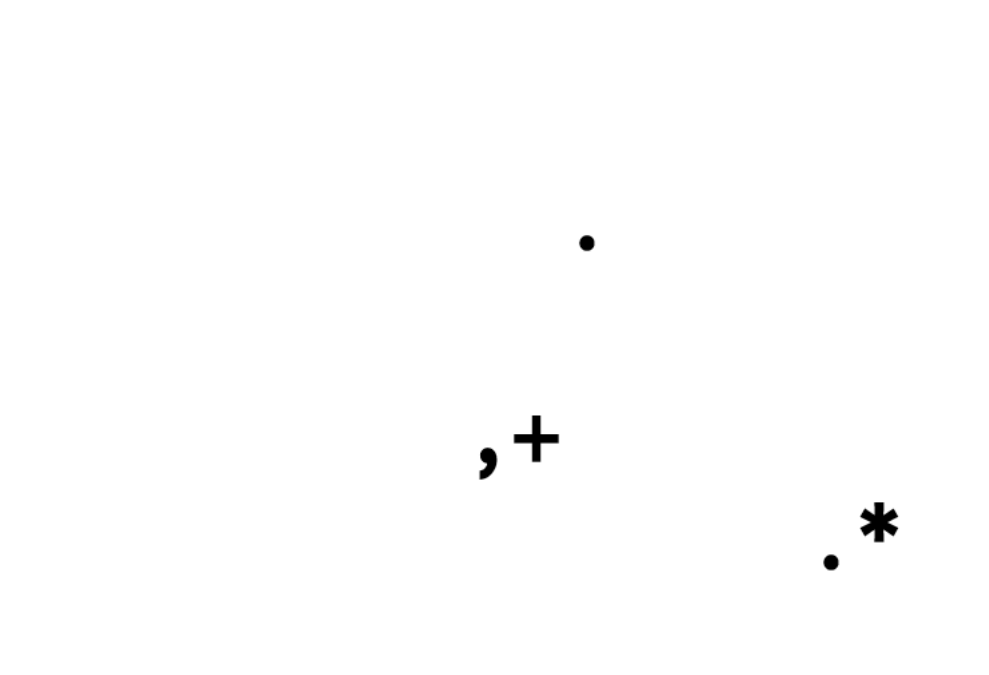360 Kansas Street (16th st)
San Francisco

.+* SFMOMA
on the go

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SFMOMA
on the go

Yours,
mnbvijhgfnbvytrew

<u>Markus Schinwald</u> *is in the gallery*. <u>Nairy Baghramian</u> *is in the apartment*, + <u>Joan Jonas</u> *is on our mind*.*

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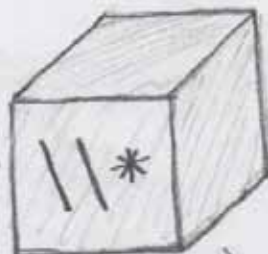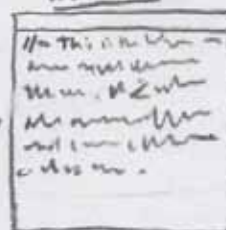   .
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OUR PROGRAM

WEBSITE

SOCIAL MEDIA

WRITING
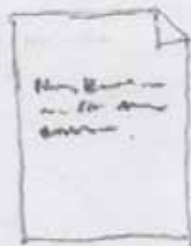"Next week, we are going to open a new /null exhibition."

SIGN
(LED, ANIMATED)

PAMPHLET

AD

PDF

OUR PROGRAM

The notion that the world and human existence are
programmed is relatively new. Several implicit aspects
of this notion have not yet entered our consciousness.
Our mystical heritage has accustomed us to the notion
of a world and an existence governed by *destiny*, and
the natural sciences have awakened in us the notion
of a world and existence governed by *causality*. Present
times demand that we rethink such notions of destiny, of
causality, and of programming.

Our religious tradition and the mystical, foundational
experiences that hide behind it, project an image according
to which humans and the world within which they exist,
are subjected to a purpose that demands an aim. The
obscurity of the purpose and the opacity of the aim open
up the field to the mysterious human capacity to oppose
both. Although impenetrable, the problematic implicit in
such an image is familiar. The natural sciences, opposed to
this tradition, project a different image according to which
every event is the effect of specific causes, which are in
turn causes of specific effects. Experience presents itself in
this image as being part of a complex net of causal chains.

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Wattis INSTITUTE
CCA Wattis Institute for Contemporary Arts

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1 artist for 3 month exhibition
1 artist for 1 year project
1 artist for events, over one year

+ work with artists in 3 ways:
1. making
2. thinking
3. writing/curating
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MIT Technology Review

(X   X)
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|

Computing advances are making even many white-collar workers obsolete.

Are we headed toward chronic unemployment?

<!-- see p28 -->

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.“* __The Wattis Institute__

http://wattis-stage.cca.edu/logo.php