

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).

Late 20th Century

The last two decades of the twentieth century saw both a return to traditional, collectible media and their dismantling and a reaction against the exploding art market and forces of commodification. Questions about the goals and values of modernism raised in the late 1960s and 1970s

In the 1980s and 1990s, artistic expression opens up to new vocabularies, new creative voices, cultures and issues. At the same time, older artists continue to produce remarkable work.

Click on a thumbnail or question to explore.

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.

Robert Gober, Installation view of *Newspaper, Rat Bait, Functioning Sink, Prison Window*, 1995

What's going on in this gallery?

What do the newspapers say?

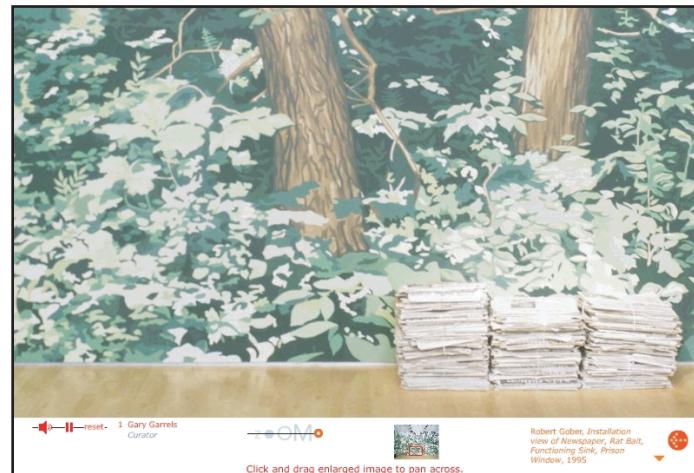
Why show a sink in a museum?

16 x 13 x 6 inches (40.64 x 33.02 x 15.24 cm) photolithographs on Mohawk Superfine paper 10x13x6; cast plaster with casein and silkscreen ink.

Click on the artwork or a question surrounding the work to explore.

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.

What's going on in this gallery?
"This room works a slow and... remarkable seduction."

- Art historian Jonathan Katz

Where are we?

Are we outside in a forest? Or are we inside a house? Or are we in an underground tunnel? More newspapers are piled up for recycling, and rat bait sits under the sink? Within this piece, the viewer simultaneously occupies the role of insider and outsider: incarcerated as a prisoner, yet free to roam an idyllic landscape.

Gober conceives of his installations thematically. He describes his work as "natural history dioramas about contemporary human beings."

The viewer does not establish a one-to-one relationship with a single work of art, but enters into an environment made from multiple pieces. The sinks, the newspapers,

VIDEO: Art Historian Jonathan Katz and artist Maria Porges

Robert Gober, *Prison Window*, 1995

Robert Gober, *Untitled*, 1992

Robert Gober, *Newspaper*, 1992

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.

Artists/Artists in Context MAKING SENSE of MODERN ART SEMOMA

How did Modotti develop her own artistic vision?

In 1923 Tina Modotti decided to pursue photography as a means of livelihood and self-expression. Her uncle Pietro was a studio photographer in Italy, but as an artist she was most closely associated with the California-based photographer Edward Weston, with whom she had an intimate personal and professional relationship.

At first Modotti followed Weston's lead, using the camera to capture light, pattern, and abstract composition. But she soon developed her own vision, investing her art with deeper and more complex meanings.

Tina Modotti, Bandolier, Corn, Sicily, 1927

Edward Weston, Juguetes mexicanos (Mexican Toys), 1925

Tina Modotti, Elegance and Poverty, 1928

Introduction
Formal Issues
Aesthetic and Political Statements

Weston collected folk-art objects from local markets and photographed them in pleasing compositions. Modotti's photographs, however, were more critical, often associated with rural Mexico. However, her iconic representation of the peasant revolutionary soldier makes a statement that is not only aesthetic, but unambiguously political.

Click on topic headings to reveal more information

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.

ANSEL ADAMS at 100

"Fourth Sequence," Minor White

The twentieth-century photographer who explored the creative potential of the photographic sequence most thoroughly was Minor White. In 1946 Adams invited him to join the photography faculty at the California School of Fine Arts. The two became fast friends and together founded "Aperture" magazine.

White had been arranging his photographs into sequences before he met Adams--both Steiglitz and Nancy Newhall were direct influences. The "Fourth Sequence" dates from 1950 and applies Steiglitz's concept of equivalence to Point Lobos, near Carmel, California. Though White sometimes rearranged the order of his prints, this sequence is the original arrangement.

Print 5 Print 7 Print 8 Print 9 Print 10 Print 11

Click on a page spread for a closer look.

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 used as a "Critical Response" screen, in which six different opinions are expressed about a single catalytic object.

Artists/Artists in Context MAKING SENSE of MODERN ART SEMOMA

What does Richter say about his work?

"Accept that I can plan nothing ... I often find this intolerable and even impossible to accept; because, as a thinking planning human being, it humiliates me to find out that I am so

Gerhard Richter, Administrative Building, 1964

Gerhard Richter, Spiegel, Skirtot (Blood Red Mirror), 1991

Gerhard Richter, Geast (Branches), 1988

Gerhard Richter, Geast (Branches), 1988

Gerhard Richter, Lesende (Reader), 1994

Gerhard Richter, Tisch (1), 1962

Gerhard Richter, Seestücke (Seascape), 1998

Click on the thumbnails for commentary.

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.

Artists/Artists in Context MAKING SENSE of MODERN ART SEMOMA

What are we looking at?

Drips

Robert Rauschenberg, Collection (formerly Untitled), 1954

The paint drip was certainly an important feature in the work of older artists like Jackson Pollock (p.k.a. "Jack the Dripper"). The paint drip, intriguing for its apparent spontaneity and flowing qualities, is indistinguishable from a mistake or the hand of chance.

Roll over circles for commentary.

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.

This screenshot shows a slider gallery interface. At the top, there's a navigation bar with icons for artists/artists in context, making sense of modern art, and SFMOMA. Below the bar, a question is displayed: "Why does Jeff Koons make high art that looks like low art?". The main content area features a large image of a train car, identified as "Jeff Koons, Jim Beam—Baggage Car, 1986". To the right of the image is a detailed text about Koons' career and his choice of objects. Below the image is a horizontal timeline with five circular markers labeled "Intro", "Vacuums", "Basket-balls", "Posters", and "Travel bars". A note at the bottom says "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.

This screenshot shows a timeline interface titled "Comparisons Across Time". It displays a series of artworks arranged along a horizontal axis with markers for the years 1910, 1920, 1930, 1940, and 1950. The artworks include various objects and images. A central image is highlighted, and a note at the bottom says "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.

This screenshot shows a comparison interface titled "Comparisons Across Time". It features two artworks: "Robert Gober, Newspaper, 1992" (a newspaper tied with string) and "Franz Kline, Lehigh V Span, 1959-60" (an abstract painting). Above the artworks is a text box about politics in art. A note at the bottom says "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.

This screenshot shows a video focus interface titled "Artists/Artists in Context". It displays a video frame of two men, Rauschenberg and Ross, standing in front of a wall. To the left of the video is a text box asking "What kind of Action Painting is this?". Below the video frame is a note about the "Automobile Tire Print" and a link to a video titled "VIDEO: Rauschenberg and David Ross talk about the 'Automobile Tire Print'".