

Summative Portfolio Submission: Studio Practice (April 2021)

Chiara van den Hoven
SEA Y3

Compiled List of all Links (click to open)

Digitised Sketchbooks

Digital Database for Semester 2

Library of Sketchbooks for Year 20-21

Developmental Websites

Grass Archive: <https://grass-archive.glitch.me/>

Swan Divers: <https://werker-archive-swan-divers.glitch.me/>

Coin Voices: <https://coin-voices.glitch.me/>

Coin Collection: <https://coin-collection.glitch.me/>

Card Twins: <https://cards-twins.glitch.me/>

Final Outcomes:

Train Window Poem: <https://train-window-archive.glitch.me/>

Sunrise Website: <https://painting-of-a-sunrise.glitch.me/>

Formal Documents (pdf):

Project Proposal

Artist's Pitch Presentation

Project Presentation

Risk Assessment

Coding Learning Log

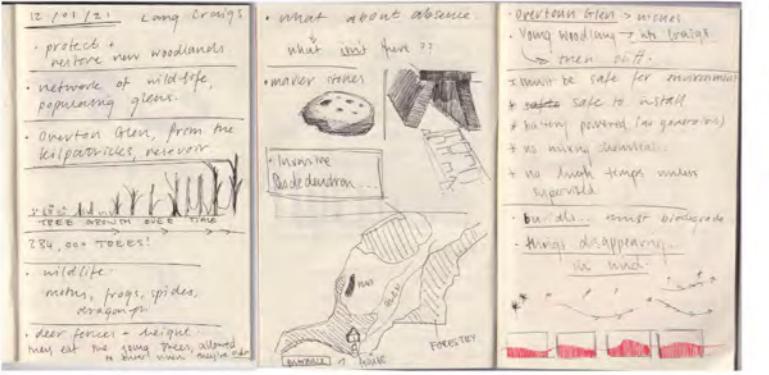
Secondary Research:

Selected Artists Sources

Text Resources: Database

Notes Collated from all Semester 2 Workshops and Talks:

Roy (Woodland Trust) 12/01/21



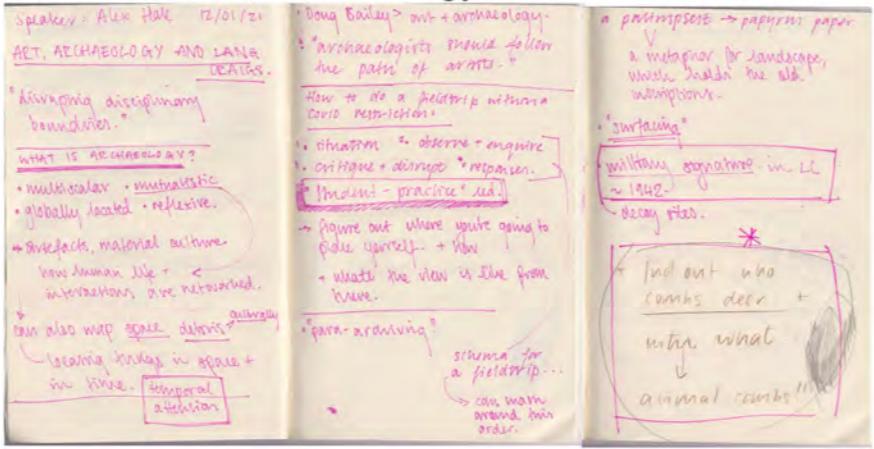
Harriet Morley 20/01/21

HARRIET MORLEY:
Session 1 year Jan
Self-care + Self-build (open call)
on Horn
→ collaborative workshops: team
sessions on the furnishings
[How something can王者
use care?]
→ flow diagram for
making (trace to stick to)
→ intersection feminist practices
of building
• Rietveld Members: on self
to makers.
→ always do negotiate!
Don't need elaborate, overdeveloped
concepts.

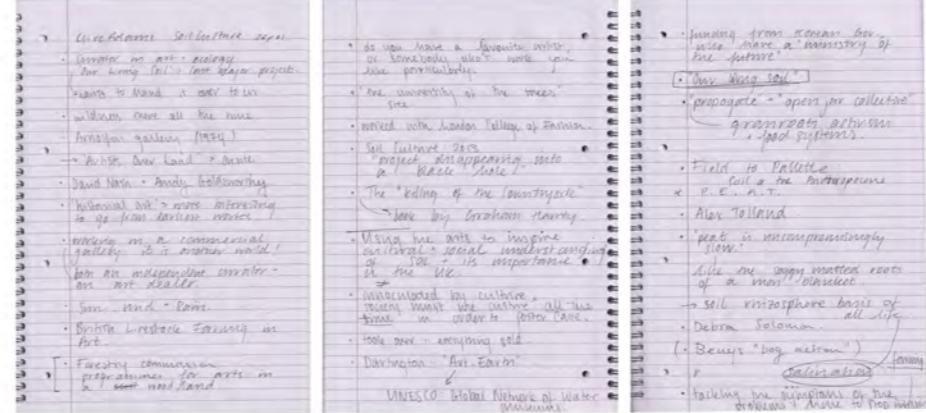
• Strategies of self-building
↳ How will we care?
↳ Feminist building
/ methodology
How? what does this
actually mean positively?
sometimes I find this
difficult... to accept
academically, or in the
work... it never like this
applied layer.
I suppose it's relational
as well. But like,
you might not ever reach
anyone who isn't already
on board. In academic
or un-designed methodology,
script feels like an
applied layer, not really
in practice.

• How I import that I don't
like relational aesthetics
↳ mitigating workspaces
↳ collectivity + building together
↳ like we intrude
↳ tools food, eating, sharing,
payments
↳ things come in waves,
you say it, and I'm
sorry, but that has
little (en) to do w.
Gender + much more
w. care + class.).
→ How do you make an
ethical work w/o being
there?
• What does research mean
within our practices.

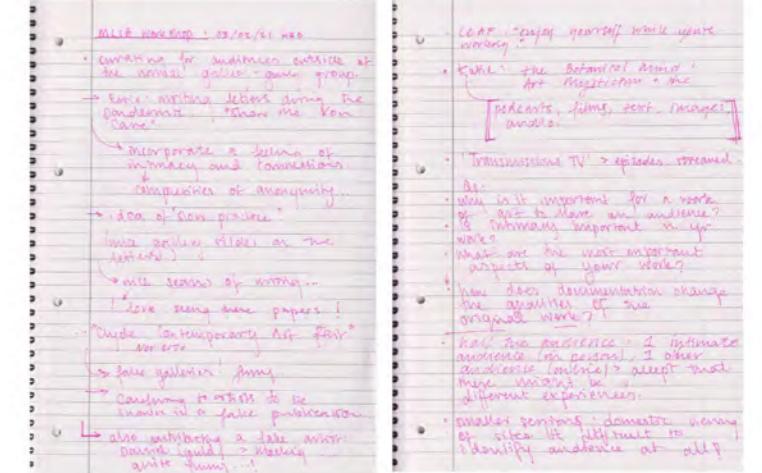
Alex Hale: Art, Archaeology and LC 12/01/21



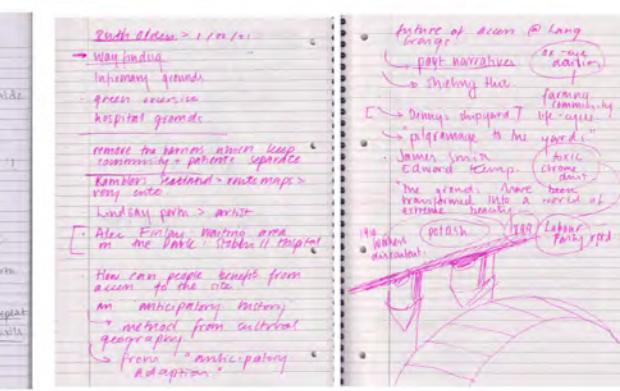
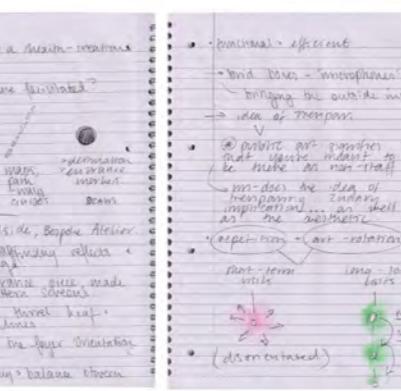
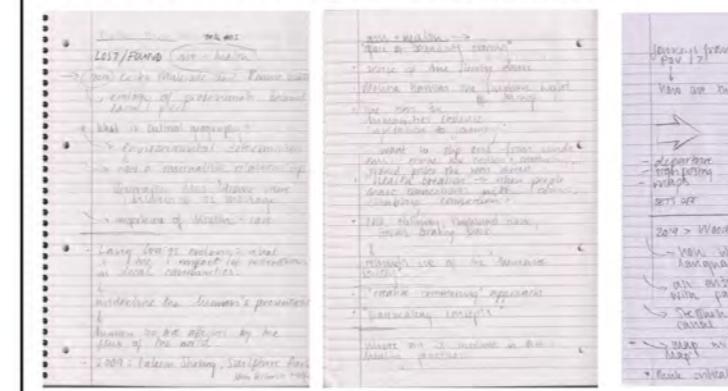
Clive Adams 26/01/21



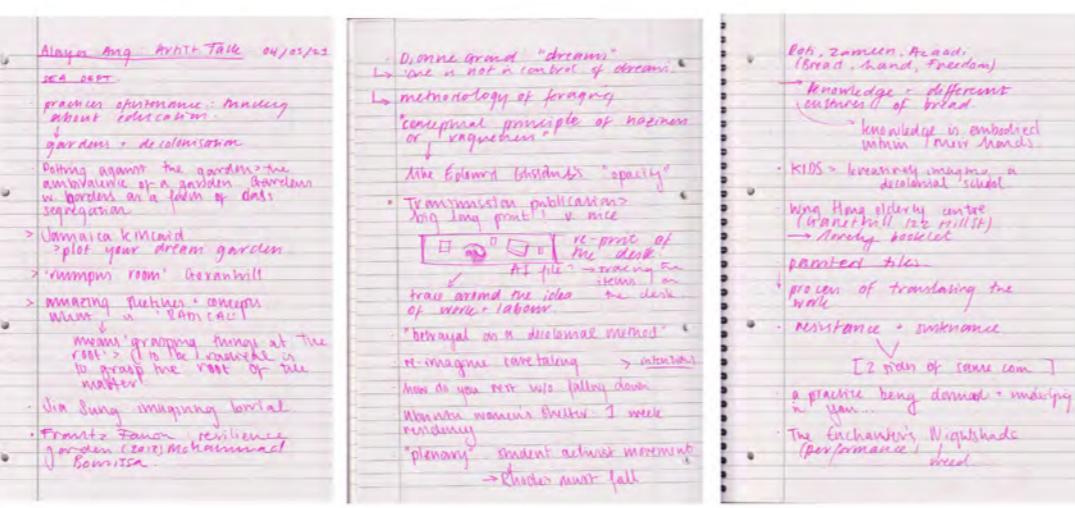
MLitt Workshop 26/01/21



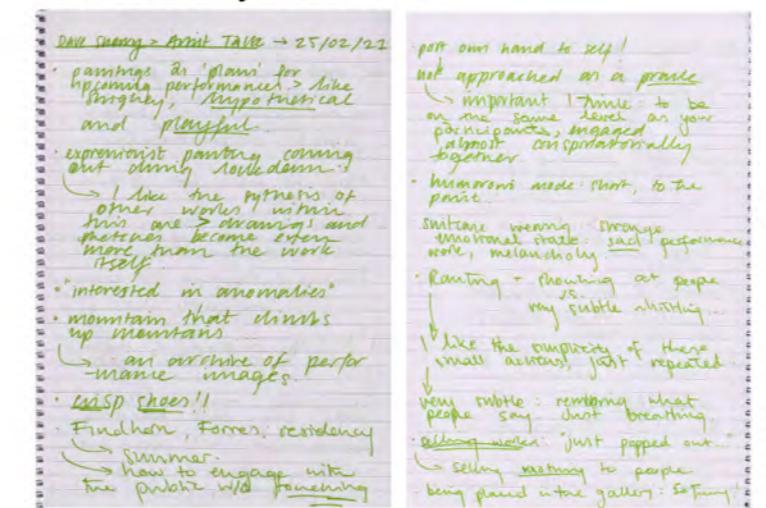
Ruth Olden Workshops (collated) 01/02/21



Alaya Ang 04/03/21

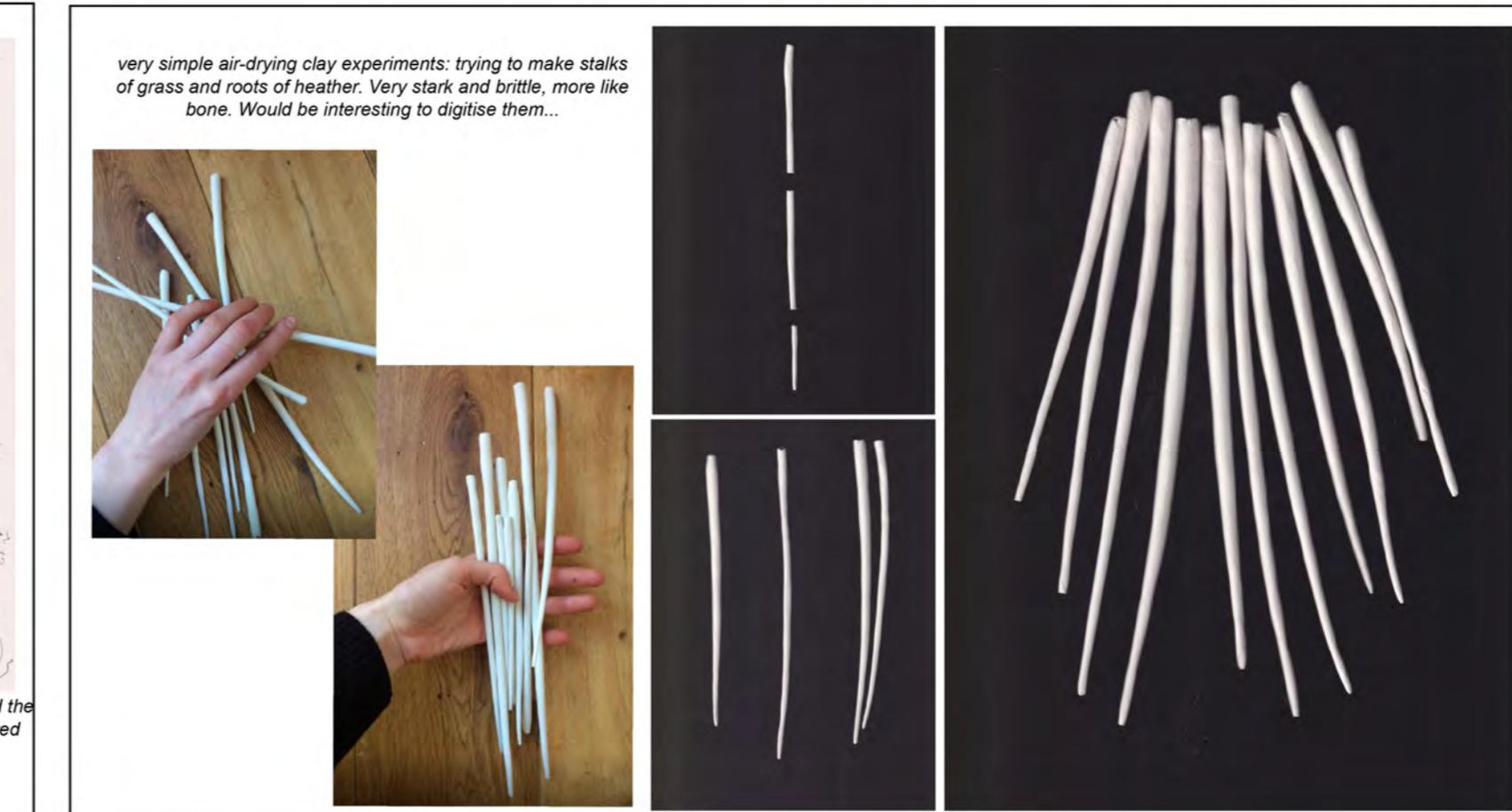
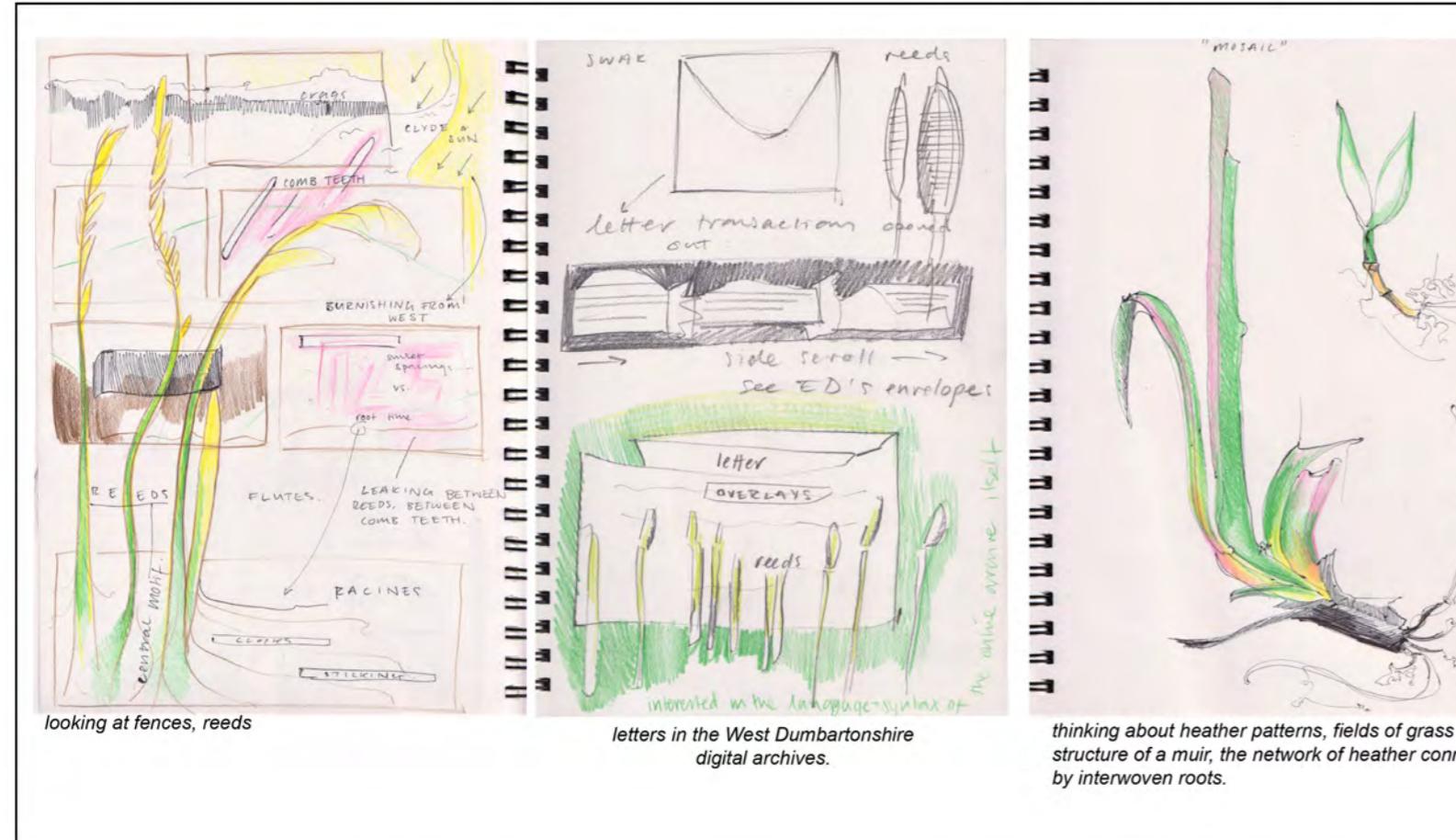


Dave Sherry 04/03/21

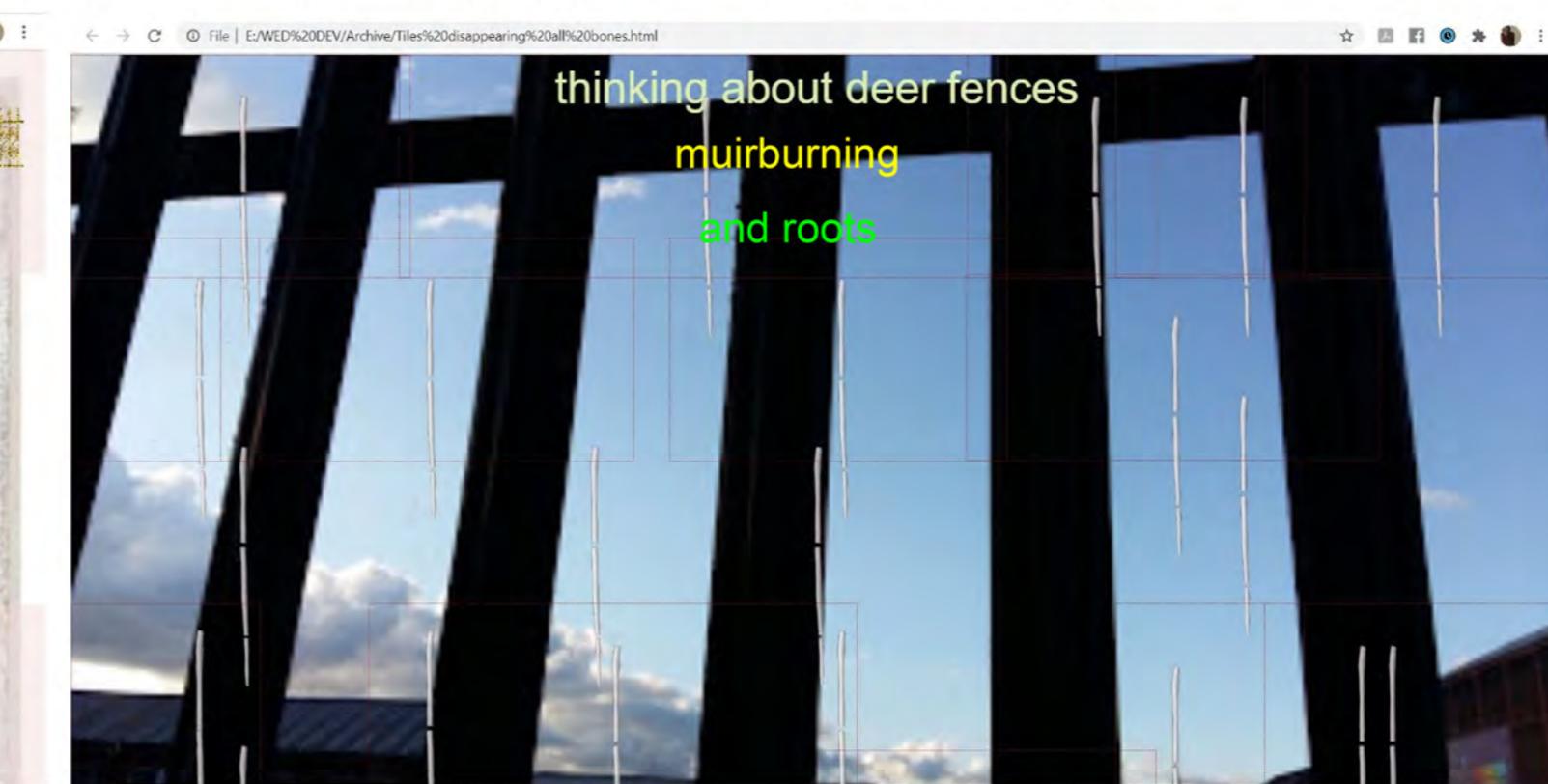
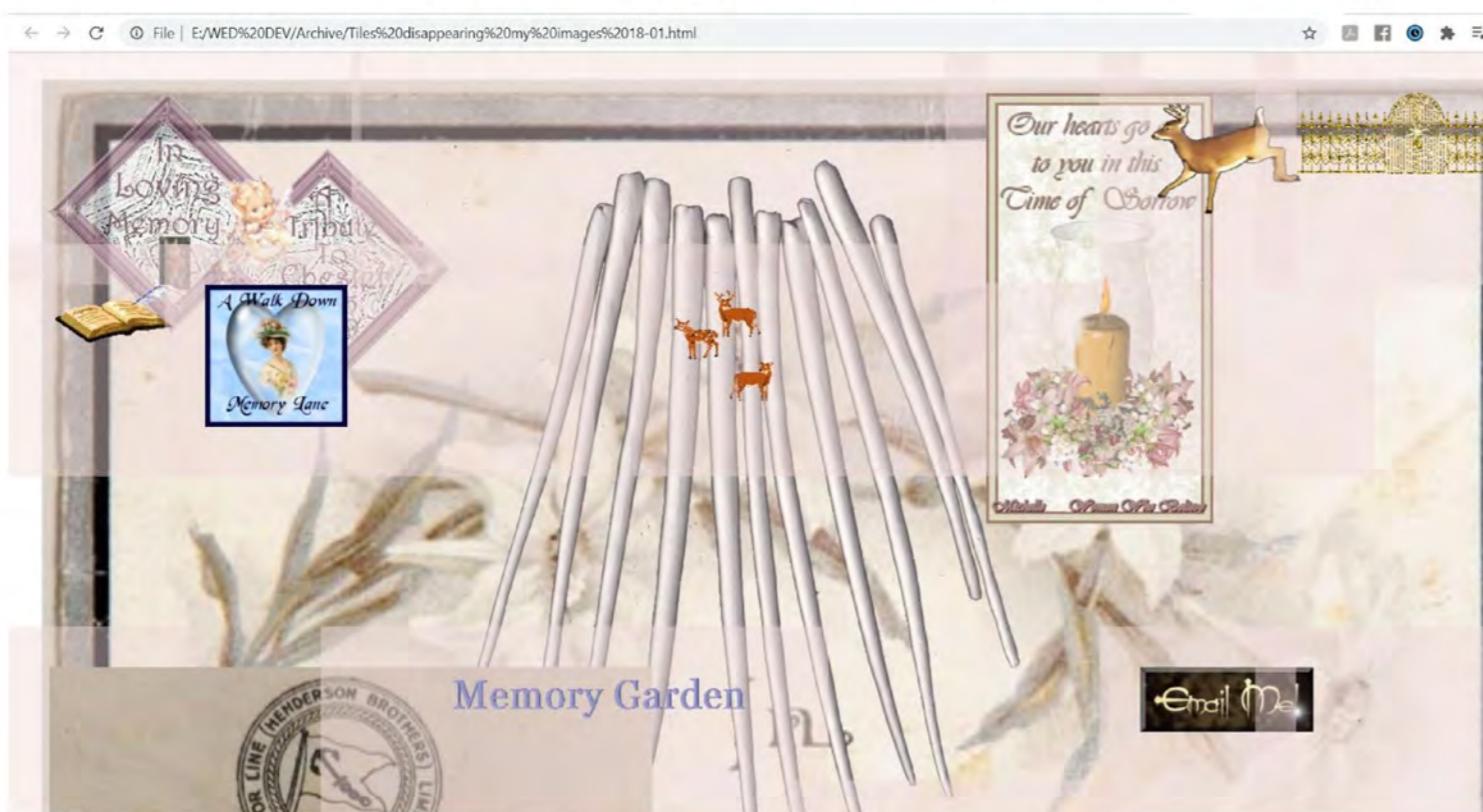


Early Testing and Development of Ideas: Responding to the Lang Craigs Site

Selected Sketchbook Pages



Two early website designs in response to my initial research into wildlife at Lang Craigs: they aim to merge symbols of memory, muirburning and deer.



Selected Sketchbook Pages

Heathland Mosaics: Cutting, Burning and Regenerating

Muirburning and Heather mosaics

Another model which jumped out while going through the archive images of Land Craigs itself, and some of the information from the woodland trust, is the way the heather is managed on the site. This is just down the river from LC, but you can see the heather on the top. The Woodland trust say that they make 'heather mosaics' around Overtoun woods. A mosaic is a network of patches of heather which are all cut (sometimes burned) at different times- so you have baby shoots in a patch next to old plants.

Very interested in the history of this early browser system ! Related to Ted Nelson's Hypercard and other simple connective page constructions!

Punchcards- in a lace factory in the West Dumbartonshire Archives.

When you think about digital systems, you think that paper- especially such intricately marked paper- would be very separate, but I think that it's much more closely entwined with the computer: you can never separate the analogue from the digital as much as you'd like. They're really close!

(Also, on a material level, punch cards get information from holes, from removal, from absence which is interesting.)

Postcards, memorial cards and other ephemera (from the Glasgow CC Museums Digital Archive Collection):

IBM Punchcards:

Can these be merged with a more technical card?
What's the difference between handwriting vs. the information contained in the perforations?

memoriam card /
Cardboard 'In Memoriam' card, 1894
© CSG CIC
© CSG CIC Glasgow Museums Collection

I began initially by looking at the Lang Craigs site, but I became more interested in the WD Archives that we were directed to. I think it might make a nice case study for some things I have been thinking through in my work this year: it's a specific example of a complex system (the structure of the online database) trying to organise memory...

looking at the digital archive's source code

Not secure | http://adlib.west-dunbarton.gov.uk/search/simple



SEARCH

INTRODUCTION SEARCH RESULTS ARCHIVES SEARCH HISTORY

Search

Simple search

Advanced search

Expert search

Search in Museum collection Archives

 Search

SEARCH **CLEAR**

> every so often there are entries with no image, or a missing image, even though it's categorised- in the actual code- as having one. It's really unpredictable-!

when the image is gone, you have to really pay attention to this description.



The logo for West Dunbartonshire Council, featuring the text "West Dunbartonshire COUNCIL" above a stylized green mountain graphic.

This is an illustration in a yellow frame. The illustration depicts a man with fairly long dark hair and sideburns wearing a coat, shirt and scarf. He is drawn with a bridge and what appears to be Dumbarton Rock behind. Below him there are two scrolls drawn – one has three paragraphs of text with a signature below while the one on the right depicts the coat of arms of Dumbarton with an elephant and castle. The words below those are: 'Robert Burns Burgess of Dumbarton 1787'. On the frame are the words 'Presented to Dumbarton Public Library by the Dumbarton Burns Club November 1927'. It is a portrait of Robert Burns (1759-1796), a poet born in Alloway, near Ayr, who is now widely considered Scotland's national poet. He worked as a farmer and exciseman prior to his death in Dumfries at the age of 36.

This ‘lack’ of image> shows us that something is missing and has slipped through a crack in the tight system. Introduces a kind of mystery into the database.

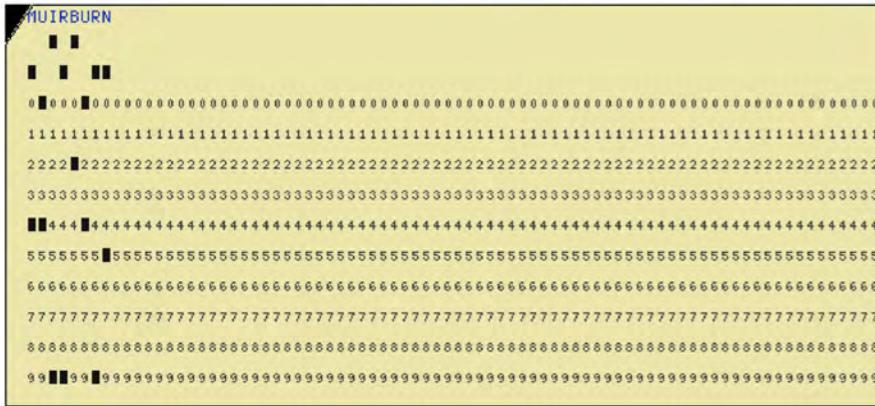
I'm beginning to collect the descriptions of image-less entries that I liked. Collecting from the collection!

“Drying oven. (For Wood?)”

"This is a painting of a sunrise..."

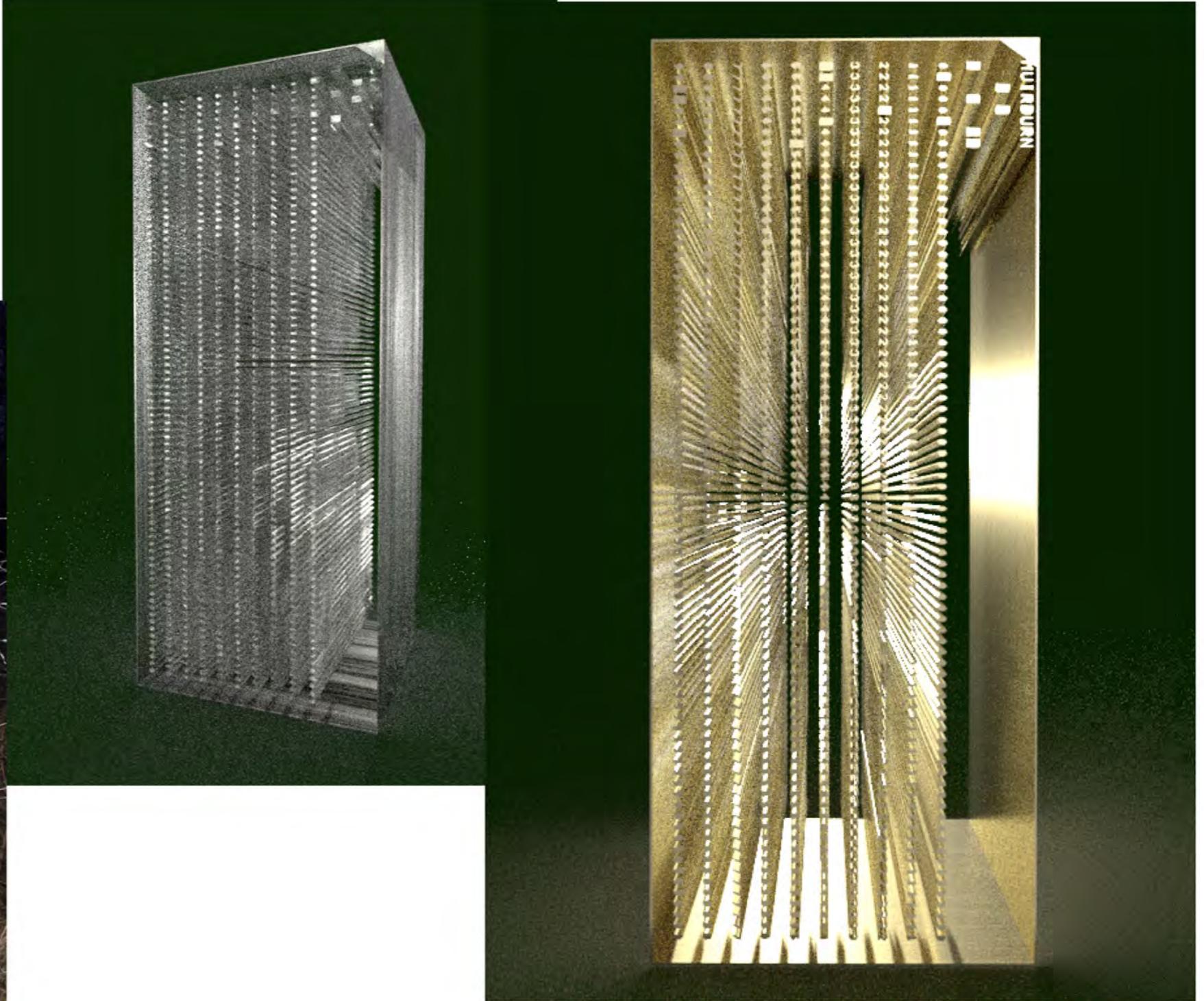
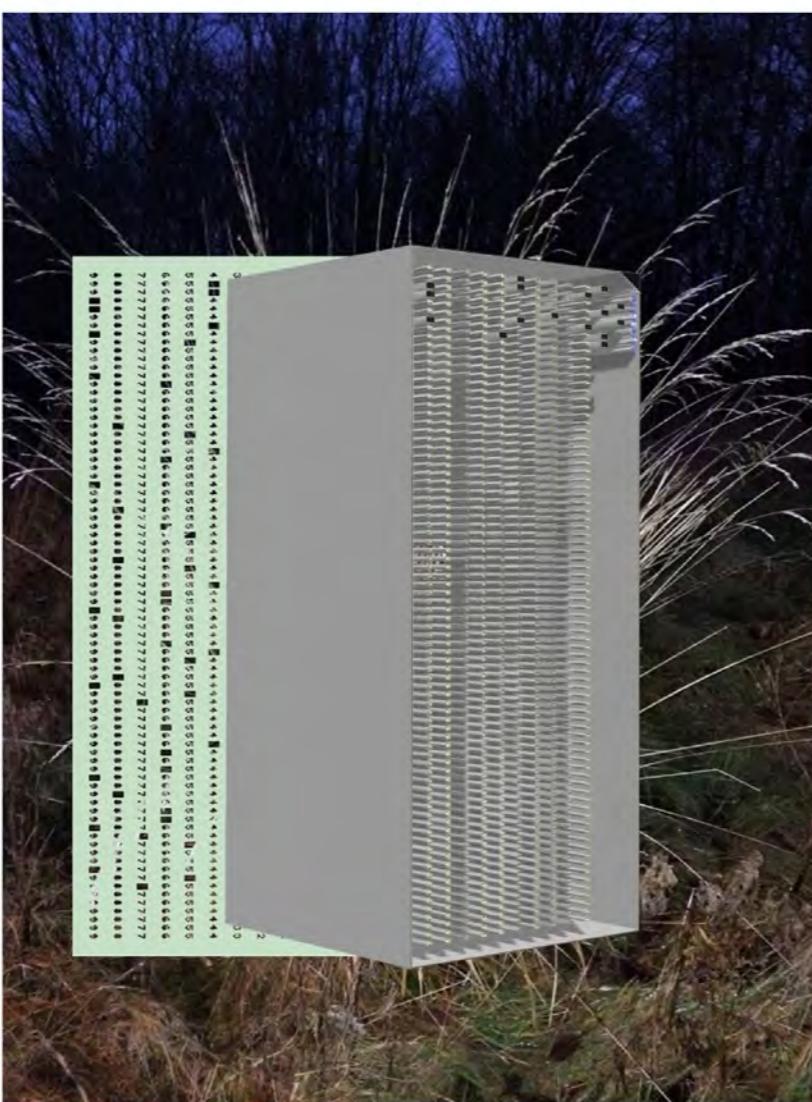
“Wooden embossed sign”

3D Modelling Punchcards: an attempt to make them huge, golden, permanent.



(I used Blender to extrude a model from this image I made on Adobe Illustrator: the holes read 'MUIRBURN'. This is a IBM-standard punchcard model which was used in mid-80s computing)

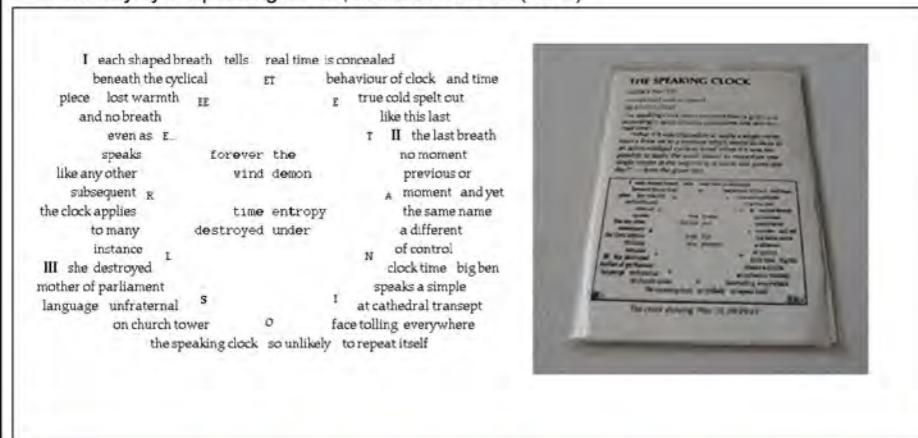
early tests (using grey default material)



I like imagining them as these huge structures!
Monolithic, amongst grasses

Looking at archival time and clocks: secondary research

John Cayley's 'Speaking Clock', in *Indra's Net VII* (1995)



digital and printed versions! this is so important to my inquiry: a model for interacting with this!

This (silent) speaking clock both composes from a given text according to quasi-aleatory procedures and actually tells the 'real time':

"What if it was impossible to apply a single name from a finite set to a moment which seems to recur in an acknowledged cycle of time? What if it was impossible to apply the word 'dawn' to more than one single instant at the beginning of some one particular day?"

Wolfgang Ernst's Chronopoetics (2016)

generate arbitrary numbers by the KISS command, which resulted in (pseudo) randomness.¹⁵

In the early phase of the electronic-digital computer, the timer also had the additional function of refreshing the data stored in RAM, as memory chips were incapable of retaining electronic data in the time window of their existence for more than a few milliseconds. Another function of the timer in the computer was the production of sounds.¹⁶ To turn the argument around, this means that acoustic processes of time behavior in the computer—in other words, its essence as a time-based medium—could be perceived by the senses.

Leibniz's concept of the world as composed of monads already required timing. Monads "keep time with one another like separate clocks, so that they appeared to communicate with one another; but this appearance is merely a deceptive consequence of their synchrony."¹⁷ This also applies to logical automata and their high-tech mode of implementation.

"cold" calculation (in McLuhan's sense).¹⁸ And it required not only logical but also massive theological participation. The operation carries a historical index for culture, but the machine is also combinatorially operable without any historical context. It was also widely received—minus the discursively concrete impetus, that is—because it operates at the level of syllogistics, which was considered more or less invariantly valid from Aristotle to the twentieth century (via Boole and Shannon) and through all cultural-historical relativization, like a phase shift.

The computer is not entirely realized in its own prehistory.¹⁹ Georg Christoph Tholen notes regarding the archeology of control media (rolls and ephemes, calculators, punched cards, as well as calculus and logical machines).²⁰ The culture of nonlinear information processing in computers is not only an era of media history but also a challenge to the historical model itself. Vilém Flusser (who still wrote media histories) emphasizes that the "processual, historical . . . consciousness" is replaced by a "formal, calculatory, and analytical consciousness."²¹ This was from the beginning (*en arche*) the media-archeological alternative to narrative.

Experimental Coding: using javascript to make clocks which 'stain' the page

[Figuring out the code.]

```
<h2 id="demo"></h2>
<script>

var countdownDate = new Date("Feb 13, 2023 10:37:25").getTime();
// Update the count down every 1 second
var x = setInterval(function() {
    // Set today's date and time
    var now = new Date().getTime();

    // Find the distance between now and the count down date
    var distance = countdownDate - now;

    // Time calculations for days, hours, minutes and seconds
    var days = Math.floor(distance / (1000 * 60 * 60 * 24));
    var hours = Math.floor((distance % (1000 * 60 * 60 * 24)) / (1000 * 60 * 60));
    var minutes = Math.floor((distance % (1000 * 60 * 60)) / (1000 * 60));
    var seconds = Math.floor((distance % (1000 * 60)) / 1000);

    // Output the result in an element with id="demo"
    document.getElementById("demo").innerHTML = days + "d " +
    hours + "h " +
    minutes + "m " +
    seconds + "s";

    // If the count down is over, write some text
    if (distance < 0) {
        clearInterval(x);
        document.getElementById("demo").innerHTML = "burning all night";
    }
}, 1000);
</script>
```

First Test



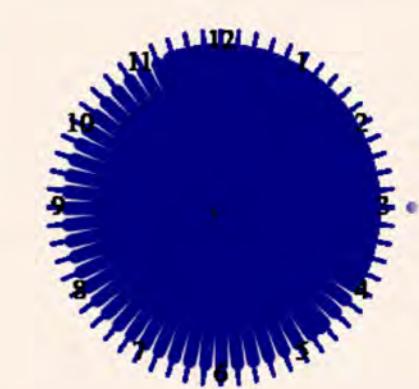
burning all night

Second Test: introducing vector graphics

4d 23h 40m 31s



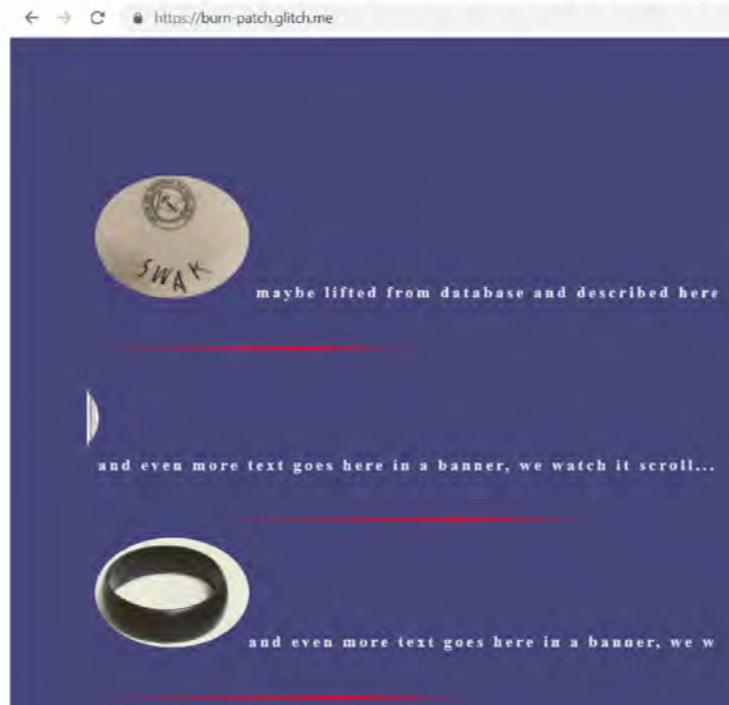
5d 0h 47m 11s



Test website: a simple numerical countdown



Test website: a split archive with a heather mosaic timer



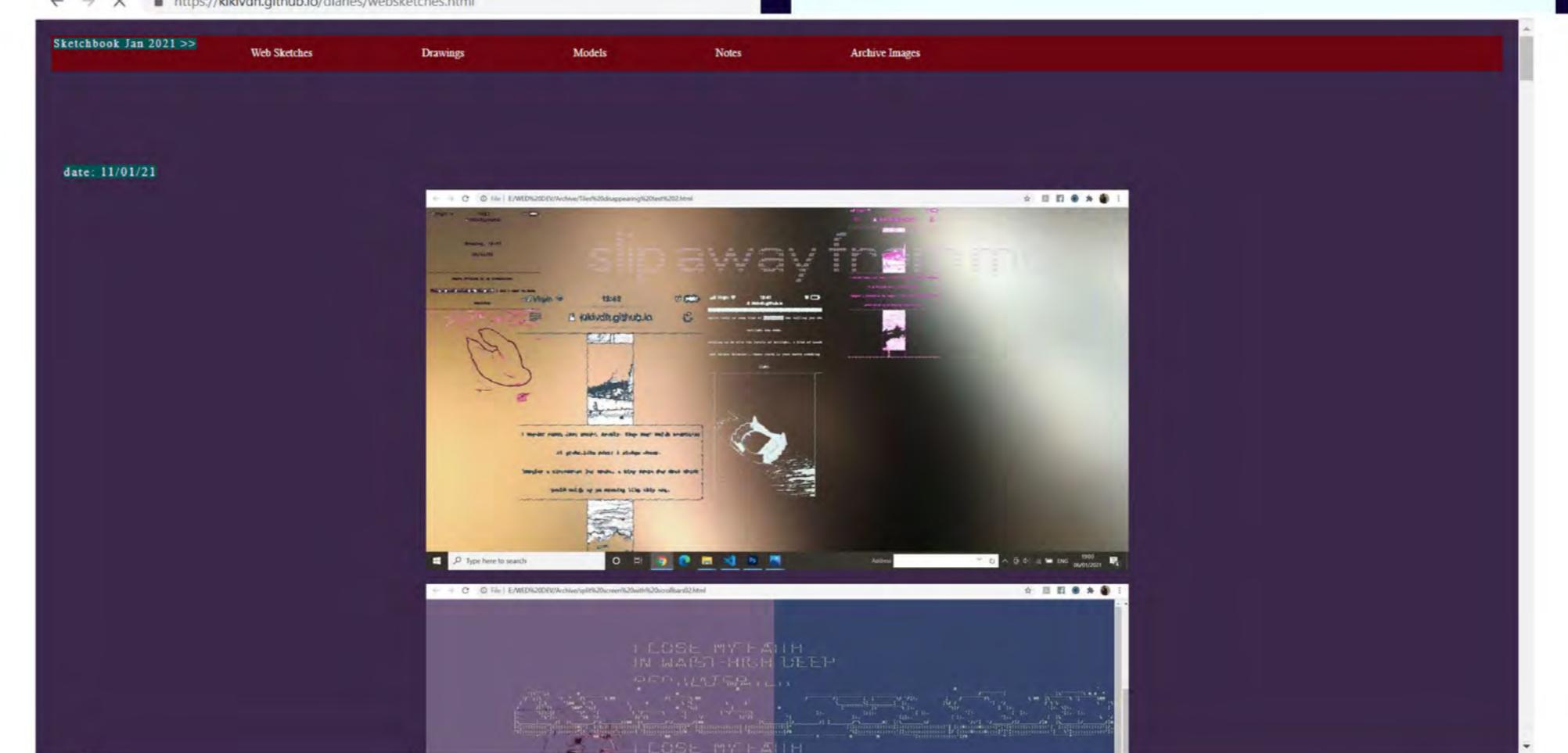
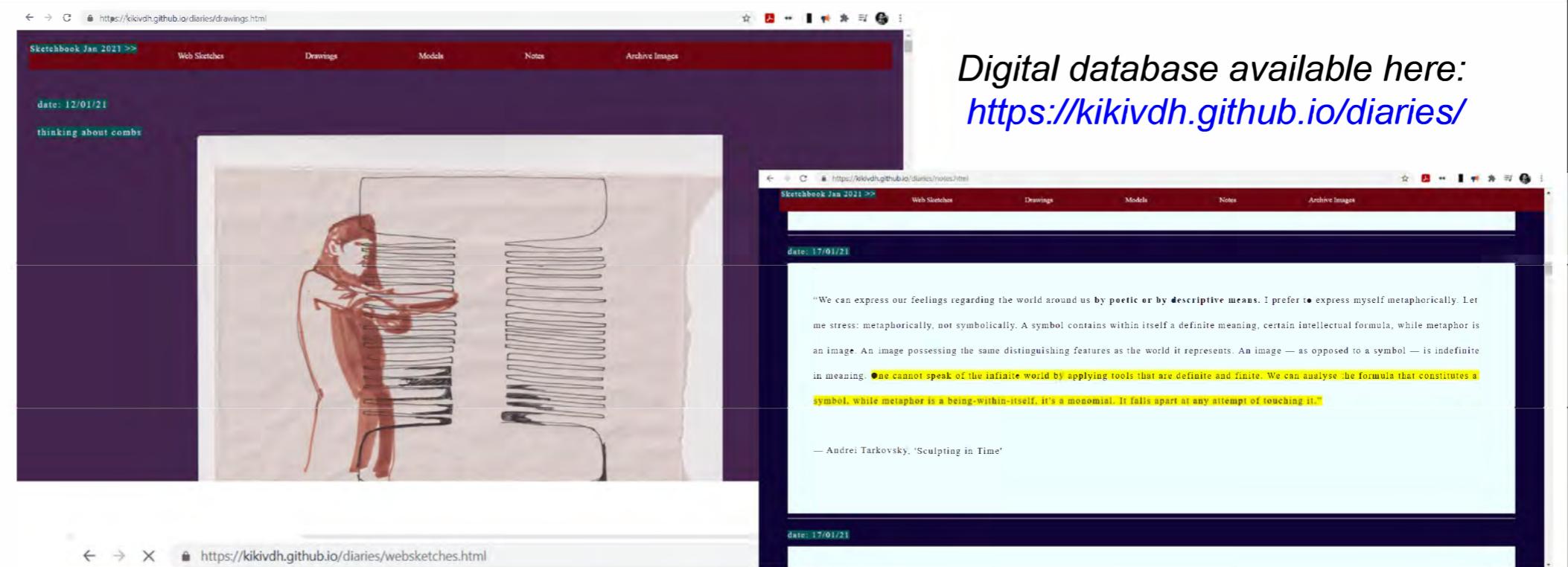
Making my online database: a kind of archive in itself.

>inspired by the digital struture of the WD Archives, I decided to experiment with archiving these digital images in a site of my own. This began as a standard gallery, but soon became more of a categorised database of all the images i was producing for this project, running from January until March.

>this had two main purposes in the development of my work: one- coding. Two- aggregate sites, force, alternative database.

>dates: chronological, like a diary structure, with small notes and annotations.

> Evaluation: semi sucessful: the site works, but not the kind of searchable database I would have liked.**The coding has been very labour intensive- probably spent too much time on site fixes!**



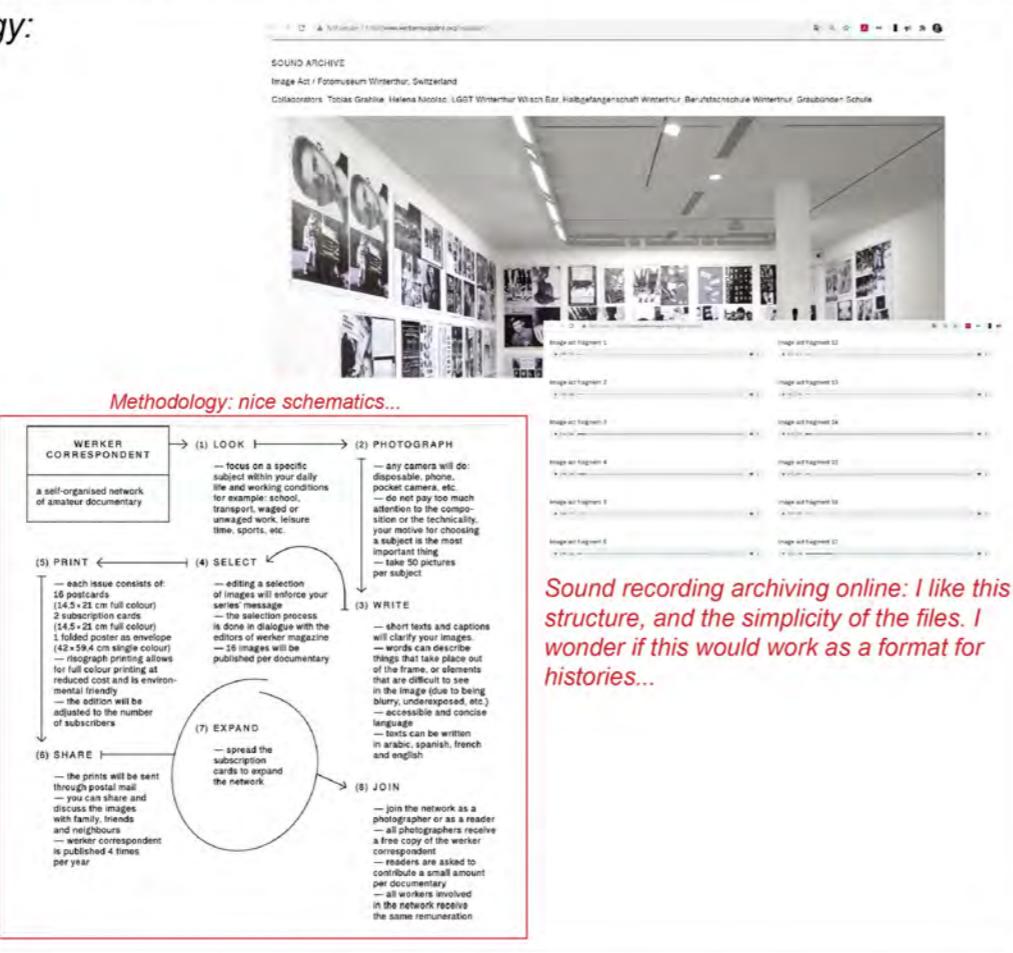
Harriet Morley's Workshop: initial development and research

Initial research into the Werker Methodology:



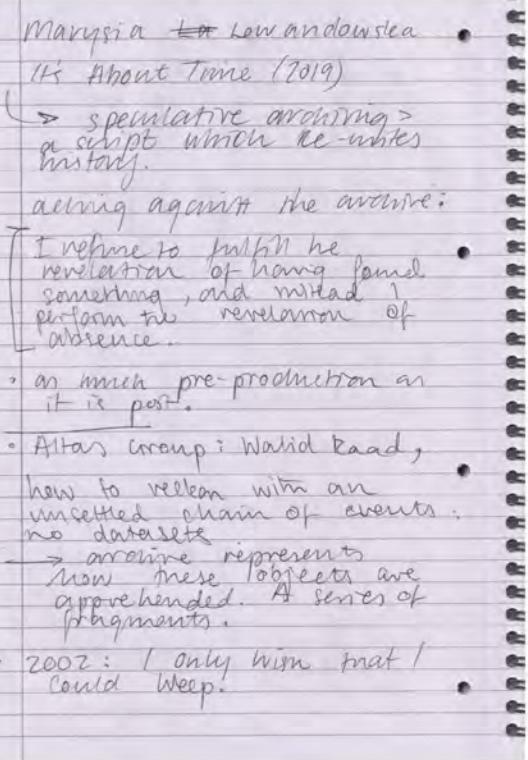
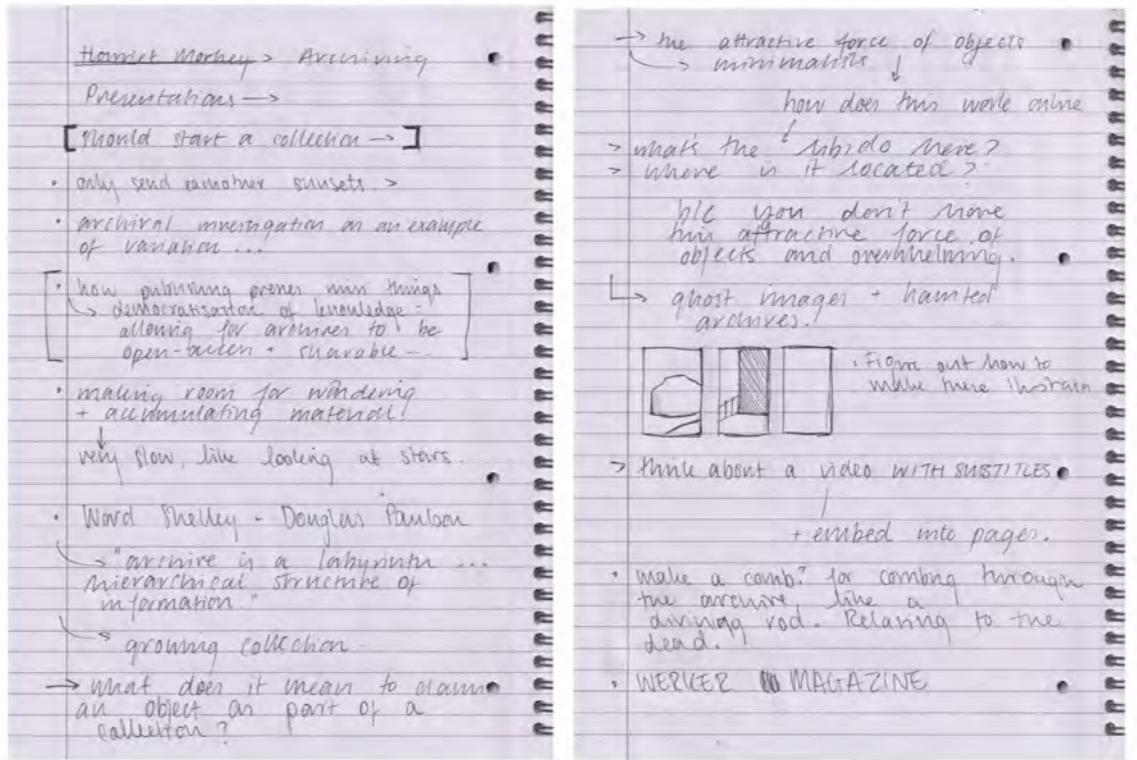
"The internet has nonetheless opened new possibilities for the articulation of a collective archive. Inspired by rhizomatic structures, autonomous movements in the early 2000s managed to challenge the server-client logic. P2P (peer-to-peer) file-sharing platforms enhanced amateur communities in different fields and enabled "copyleft" modes of working."

Interested in this idea of the collective archive: can it be articulated without text, or without the GRID?

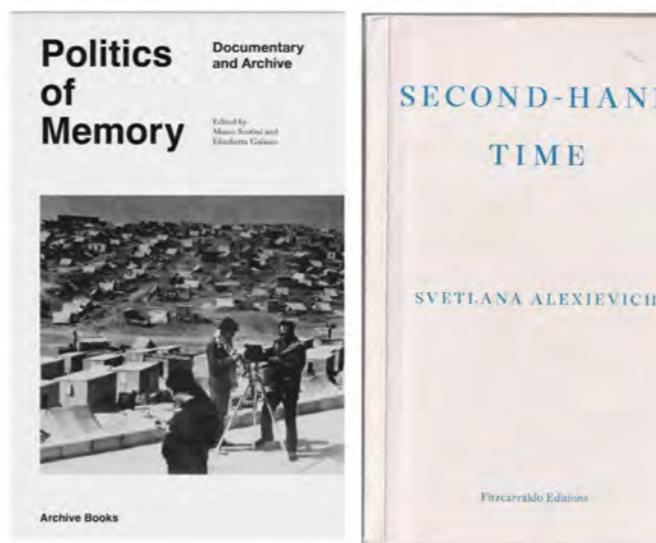


Sound recording archiving online: I like this structure, and the simplicity of the files. I wonder if this would work as a format for histories...

Initial notes from Harriet Morley's Workshop::

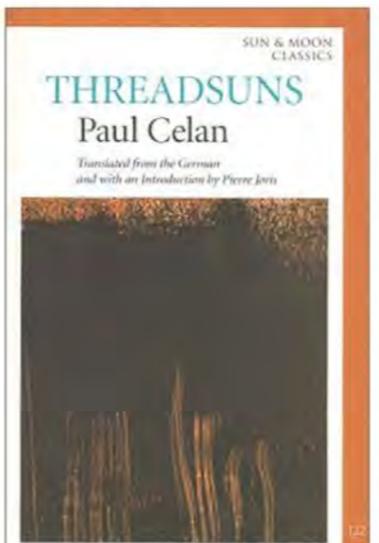


Related books and readings into archival practices and memory:

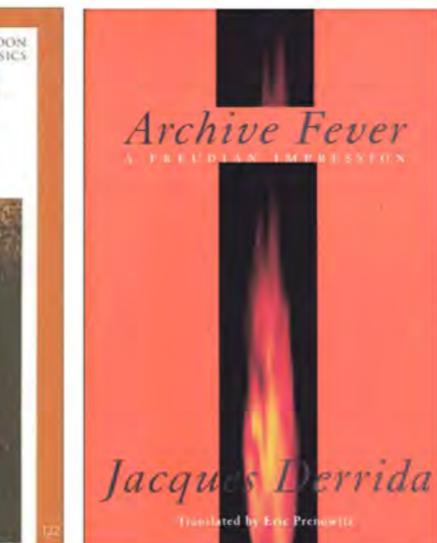


"...Most of the work was characterised by an obsession with pairings; with ghosts; and with the complex ways in which the phantom haunts narrative, haunts theory, and haunts aesthetic production."

John Akomfrah, *Memory and the Morphologies of Difference*, p. 23



"Vast, Glowing Vault with the swarm of black stars pushing themselves out and away:
In-
to what
does he not charge?"



As an archiving institution, the academy is—to use Derrida's description of the archive—"institutive and conservative. Revolutionary and traditional."

The world is gone, I must carry you."

(Ada Pinkston)

Harriet's workshop: first collection.

Lily:
Chiara vdh https://grass-archive.glitch.me/
Foto Adoption by Ambel

Dried grass, - seed heads
Collections in their selves.

<https://grass-archive.glitch.me/>
A small website to document dried grasses, with extra some notes on archive structures.

Reading and Selected Quotes:

'An Archival Impulse', Hal Foster:
(on Tacita Dean's work)

"But, within the "failed futuristic visions" that she recovers archivally, there is also an intimation of the utopian—not as the other of reification (as in Hirschhorn) but as a concomitant of her archival presentation of the past as fundamentally heterogeneous and always incomplete."

"Having inherited the computer, are we obligated to think with it?" -Alexander R. Galloway, 'The Cybernetic Hypothesis', in Differences, 1 May 2014

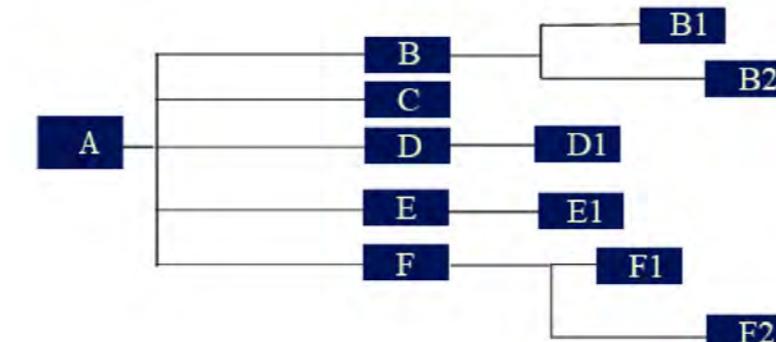
Finding grasses to guide my inquiry.



Found fragments of grasses, scanned and recorded.



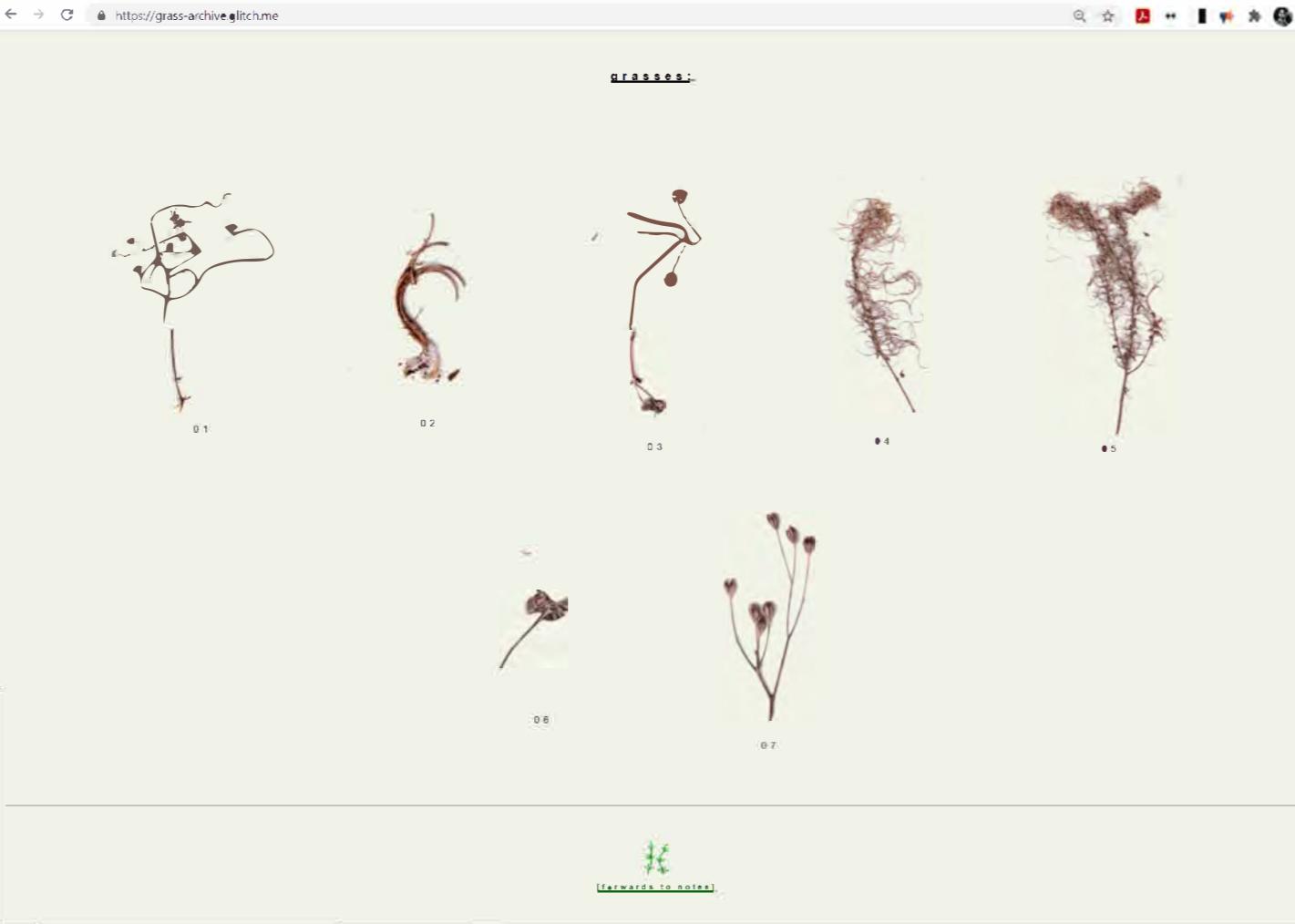
Comparing structures: a strict branch system versus a shifting field...



Can you use grass to structure things...I like this poetic question!



Page 01



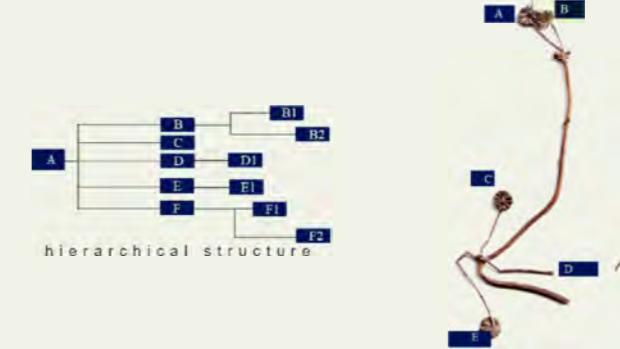
The screenshot shows a grid of seven grass specimen images labeled 0.1 through 0.7. The images are arranged in two rows: five in the top row and two in the bottom row. Each image shows a different grass plant with its respective number below it. The background is a light green color with the word "grasses:" at the top.

notes



A photograph of a field of tall grasses swaying in the wind under a blue sky with white clouds.

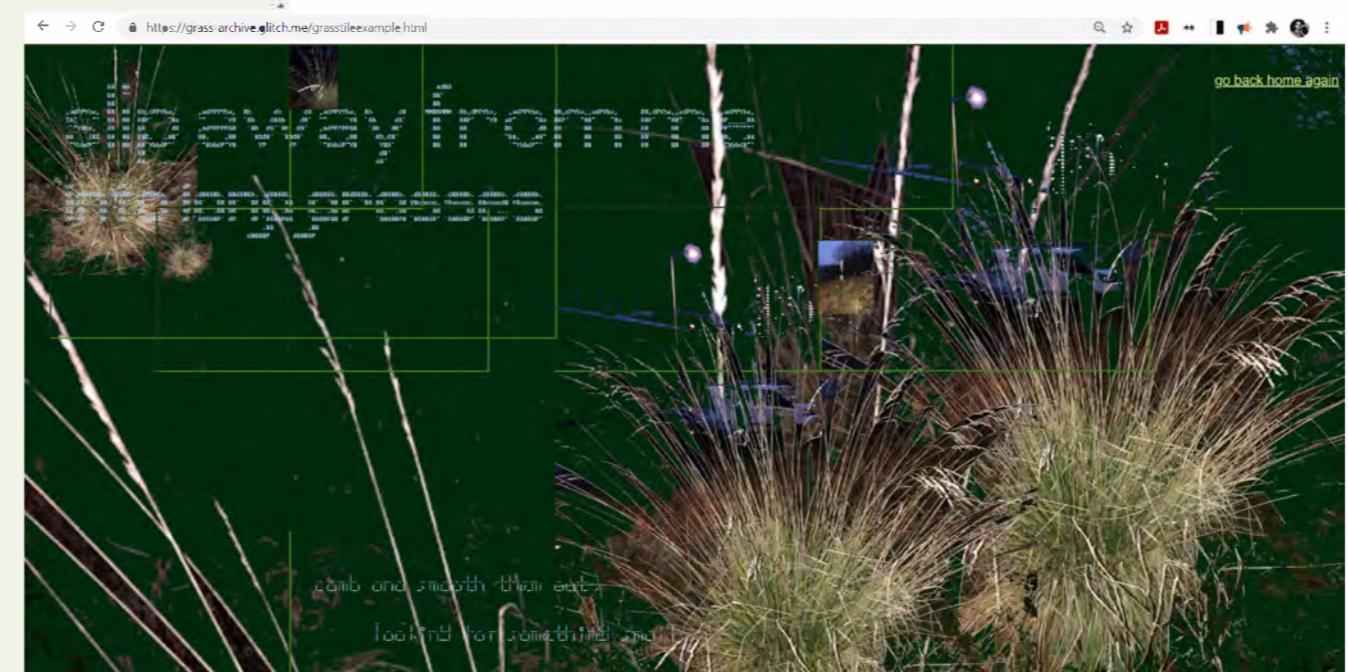
hierarchical structure



A diagram illustrating a hierarchical structure of grass components. It shows a main node labeled 'A' branching into nodes 'B' and 'C'. Node 'B' further branches into 'B1' and 'B2'. Node 'C' branches into 'D' and 'E'. Node 'D' branches into 'D1' and 'D2'. Node 'E' branches into 'E1' and 'E2'. Node 'F' branches into 'F1' and 'F2'. To the right of the diagram is a small illustration of a grass plant with labels 'A' through 'F' corresponding to the nodes in the tree.

grassy alternative?

← → ⌂ https://grass-archive.glitch.me/02.html



2nd Adoption- SWANS

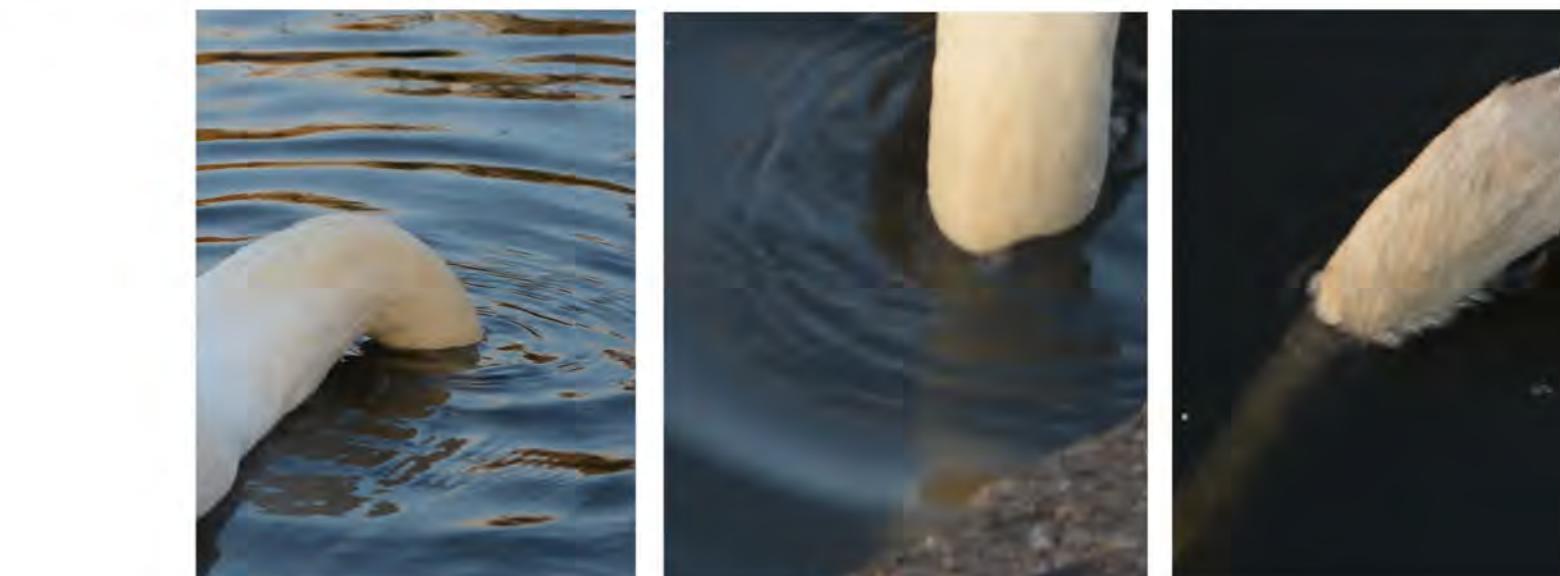
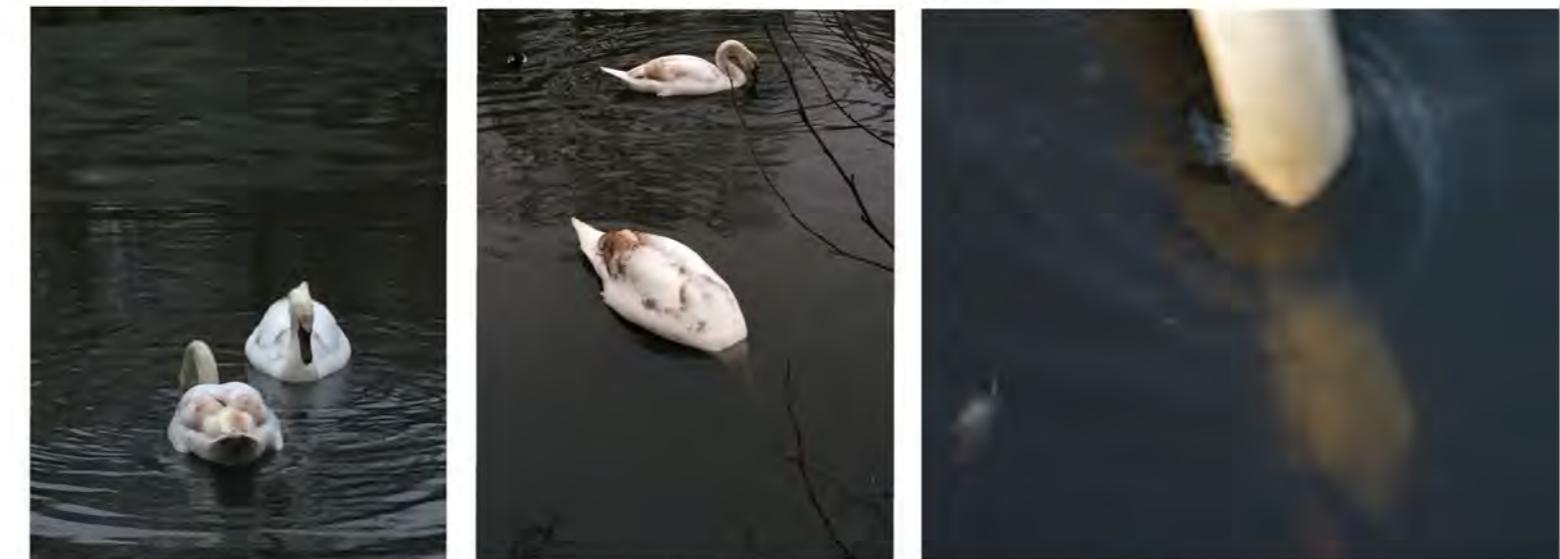
I used the Werker methodology to collect images of swans in my local parks as they dived to the bottom of the pond (this is a response to Ciaran’s archive of dives). I wanted to create a tiny, local archive of these moments, which I love to see. The simplicity and constraint of this task has been a very satisfying way to work.

Gabriel Orozco: Porcupine Eating A Tortilla (2016)

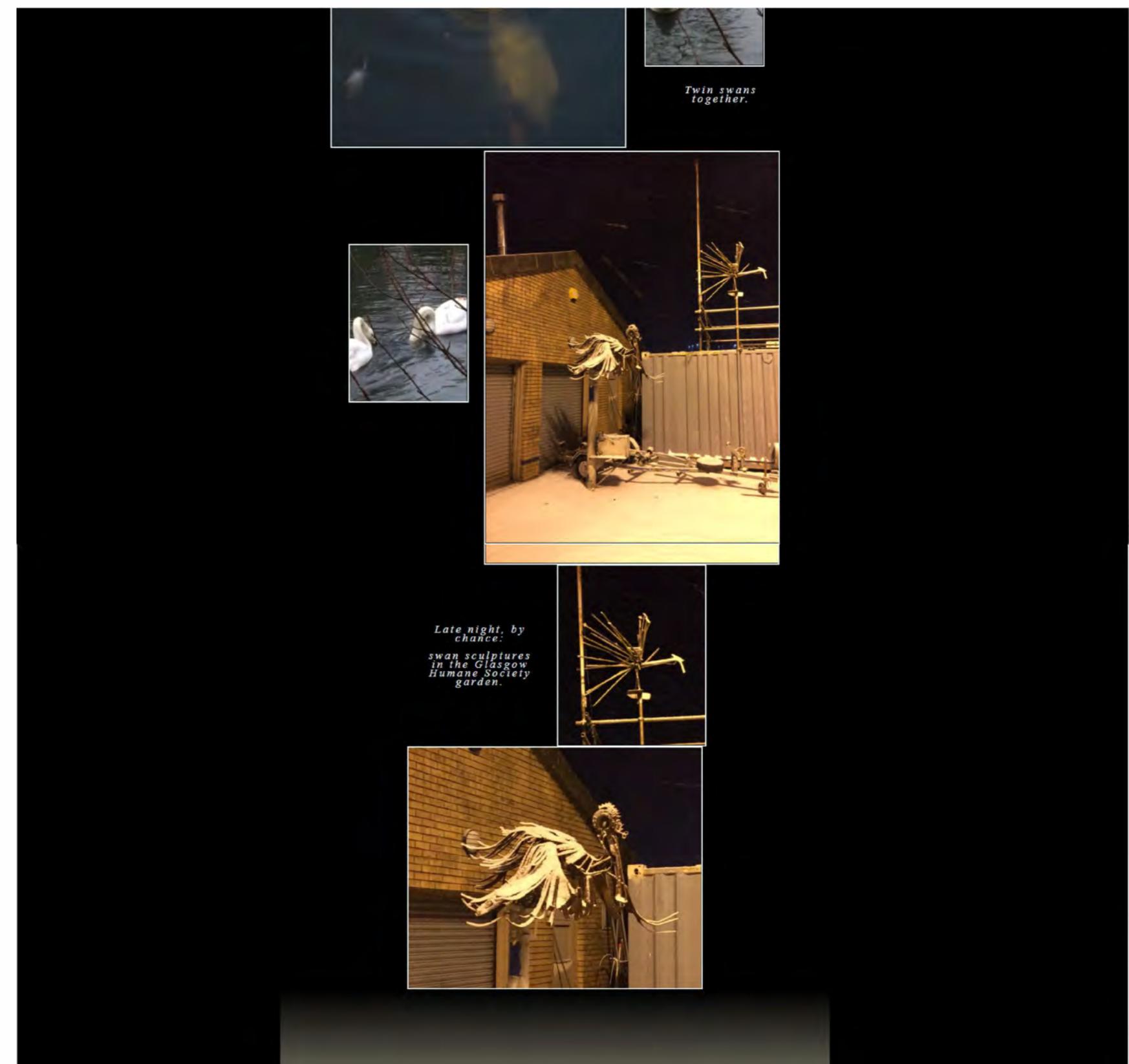
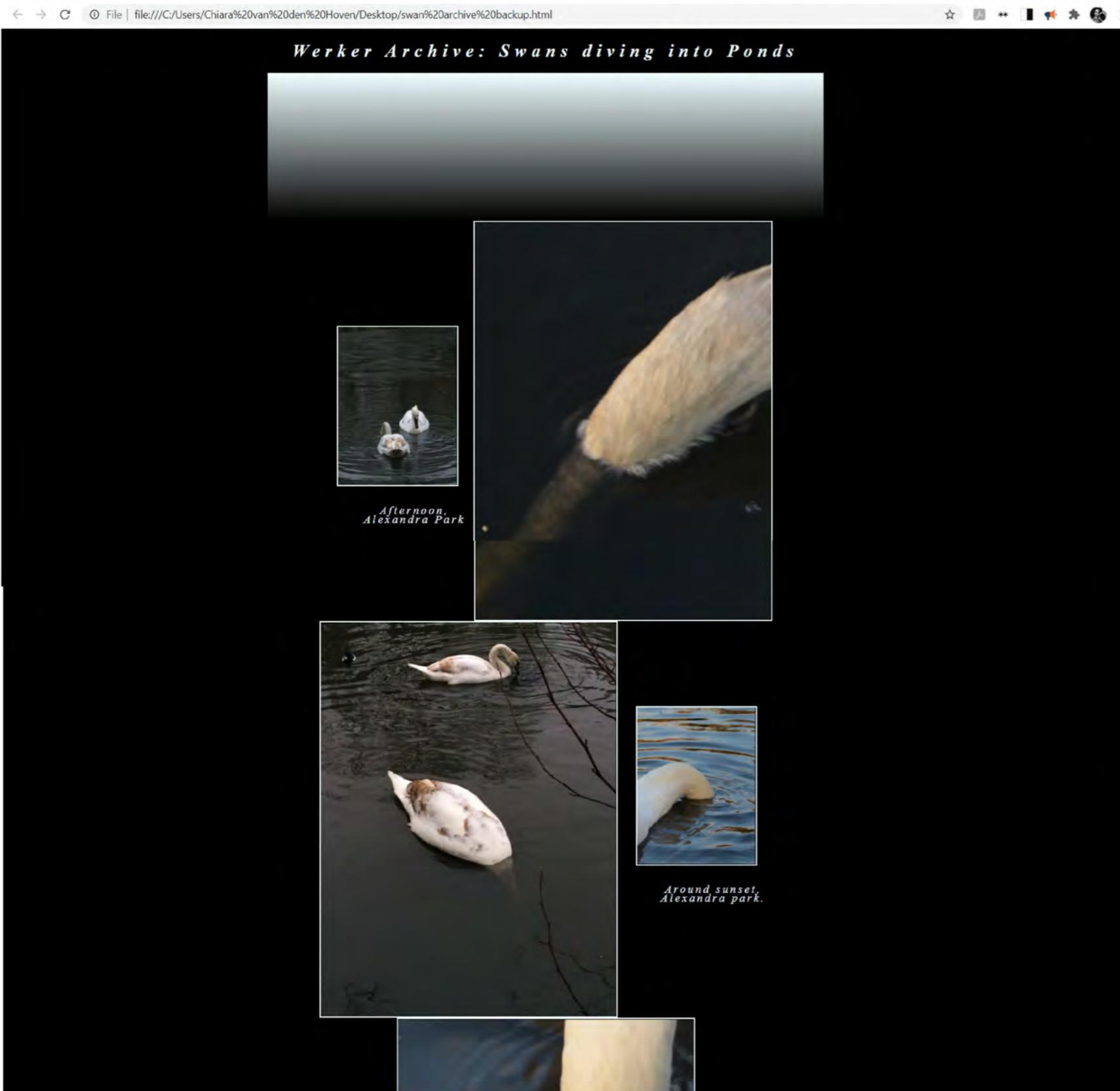


I was also inspired by Gabriel Orozco's photography and its warm, playful approach to animals and chance situations.

Images collected while walking through local parks:



HM Workshop Outcome 2: Swan Divers (Werker Archive)



Available at- <https://werker-archive-swan-divers.glitch.me>

3rd Adoption- an experimental outcome

'Coin Voices'

With the third adoption I really wanted to get across the sense that there were many voices now speaking on this topic, building on top of Aurelie's first collection, so I decided to reate an alternative archive of all the text that had been written in the shared doc. This became a sort of found-text poem, and floats across the page using some Javascript commands

Showing work-in-progress code:

<sp2>reminded me

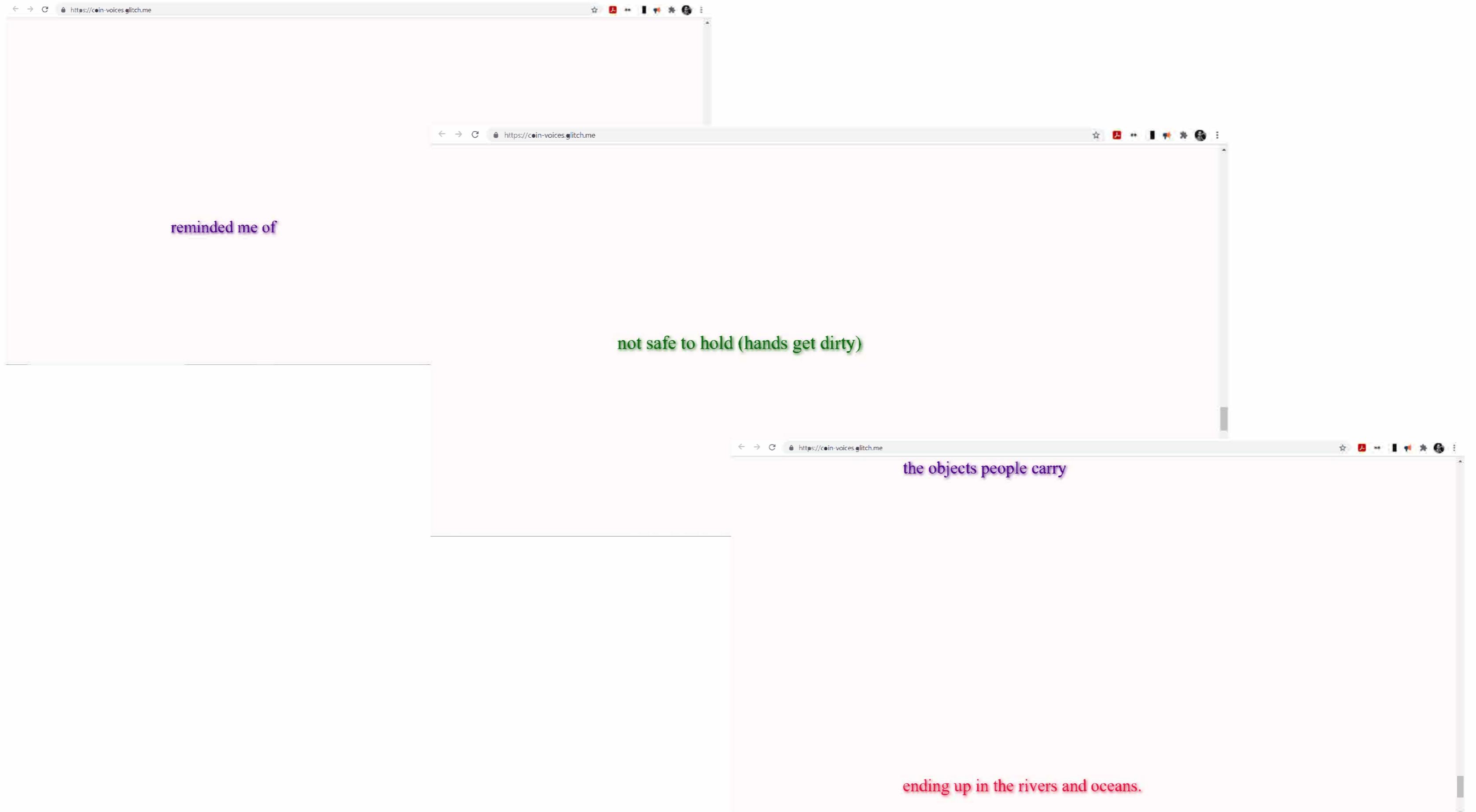
the sole thing my father has inherited from his grandfather

a chest he'd handmade before he
left

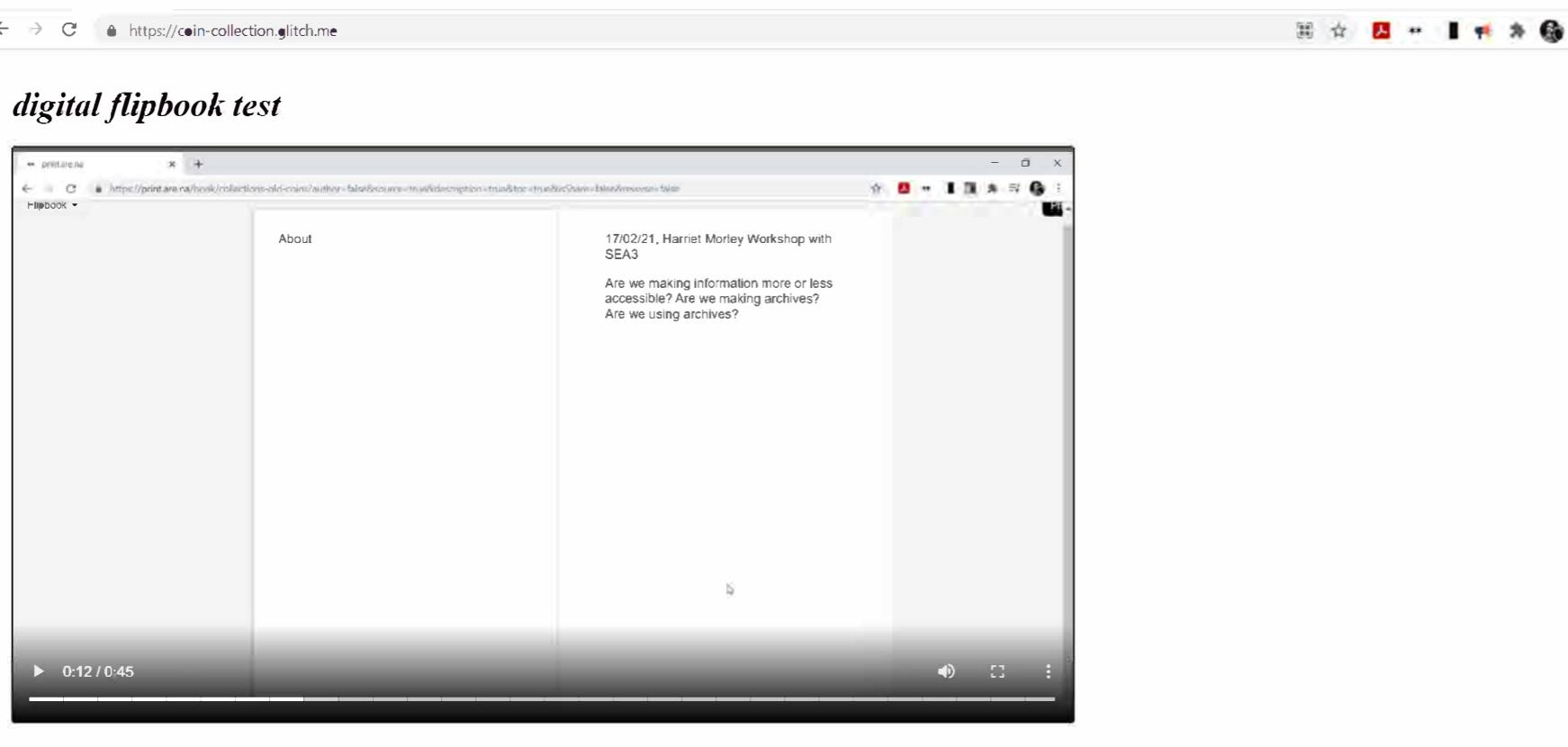
I think there is definitely a case for silences or voids in the database! There is such a drive towards methodological reading, both in archives and on the net. Sometimes it seems as though the dreaminess of entries are driven out. Tbh I think that this kind of engagement w. archival material- on the level of desire, magnetism, dreams- is the most powerful. Mystery might be a better way of getting people to look at things! An eerieness when things are a bit disjointed in a database can be v. attractive. This might be what art adjacent representations have over on historical ones. So: use it!

HM Workshop Outcome 3: Coin Voices

Available at- <https://coin-voices.glitch.me/>



HM Workshop Outcome 4: Old Coins



pdf [here](#), made using plugin to [this](#) are.na channel



六、七、八、九、十

[---back to home](#)

onward to spreadsheet---



Final Outcome of Harriet Morley's workshop: website which collates the responses to Aurelie's original collection. Pages include a digital flipbook publication and an experimental spreadsheet.

Available at: <https://coin-collection.glitch.me/>

Documentation of the Publication Produced from Harriet's Workshop.

Digital version of this publication (pdf available [here](#))

Aurelie's Collection: 8
Aurelie's Collection: 9
Zane, in response to Aurelie: 10
Zane, in response to Aurelie: 11
Ciaran, in response to Zane and Aurelie 12
Ciaran, in response to Zane and Aurelie 13
Snapshot of Ciaran's Worker Archive 14
Snapshot of Ciaran's Worker Archive 15
Snapshot of Ciaran's Worker Archive 16

12 Ciaran, in response to Zane and Aurelie
Are coins dying out?
How about picking up trash for cash instead?
Would you stoop down to pick up 20p - what if there were hundreds of them lying around?
Relating the collection to: **Cash for Trash: Scotland's deposit return scheme to be introduced in 2022.**

[Details accessible here](#)

8 Aurelie's Collection:

Family's collection of old coins.

Printed (A5) version of this publication.

Collections: Old Coins Workshop AugA

What would happen if there was no longer any value in old coins? What would we do with them? How could we reuse them?

C. van den Hoven

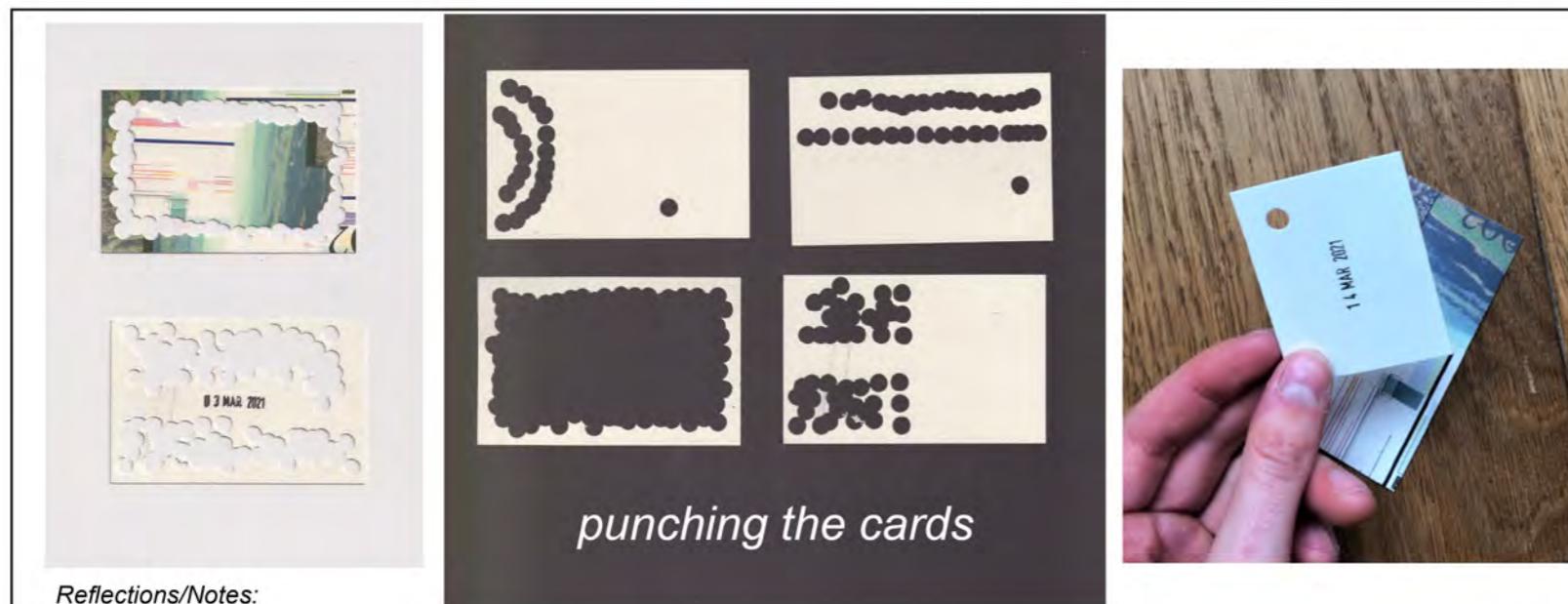
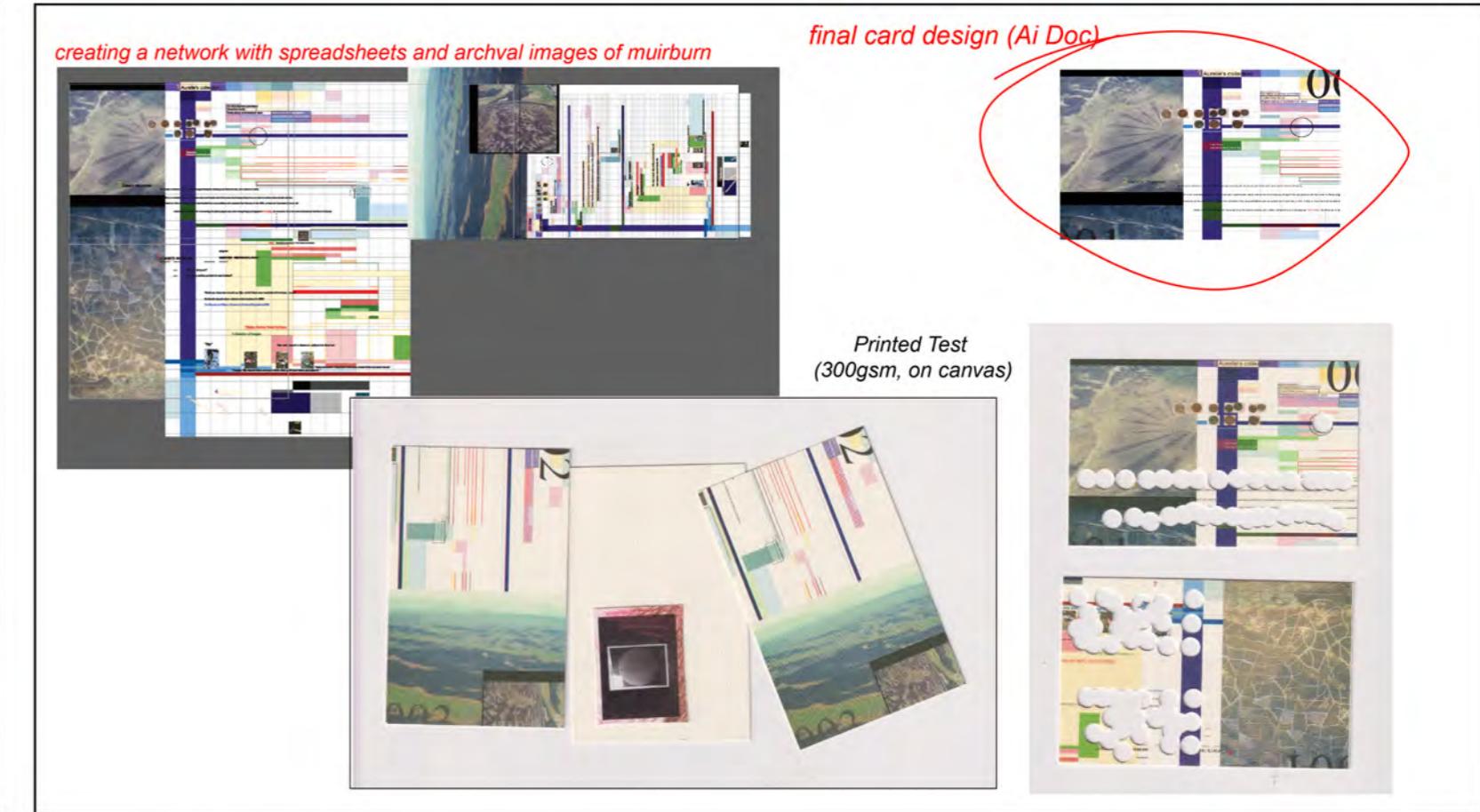
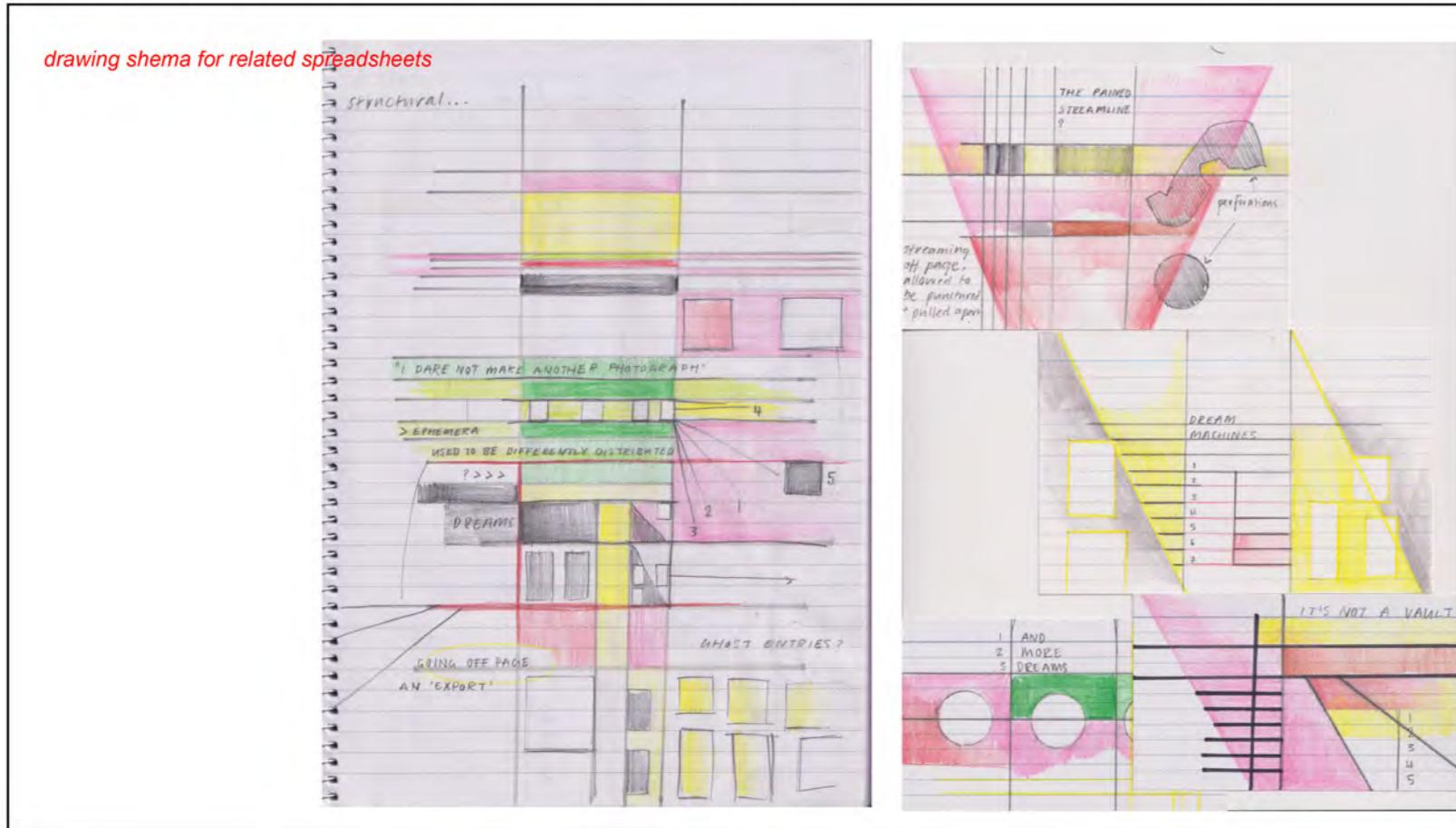
8 Aurelie's Collection:

Family's collection of old coins.

Aurelie's Collection: 9
-No value anymore (monetary)
-Coins from family.
-Family set up a convenience store.
-How is their worth transferred?
-Huge bags
-Not safe to hold (hands get dirty)

Continued Development of Ideas:

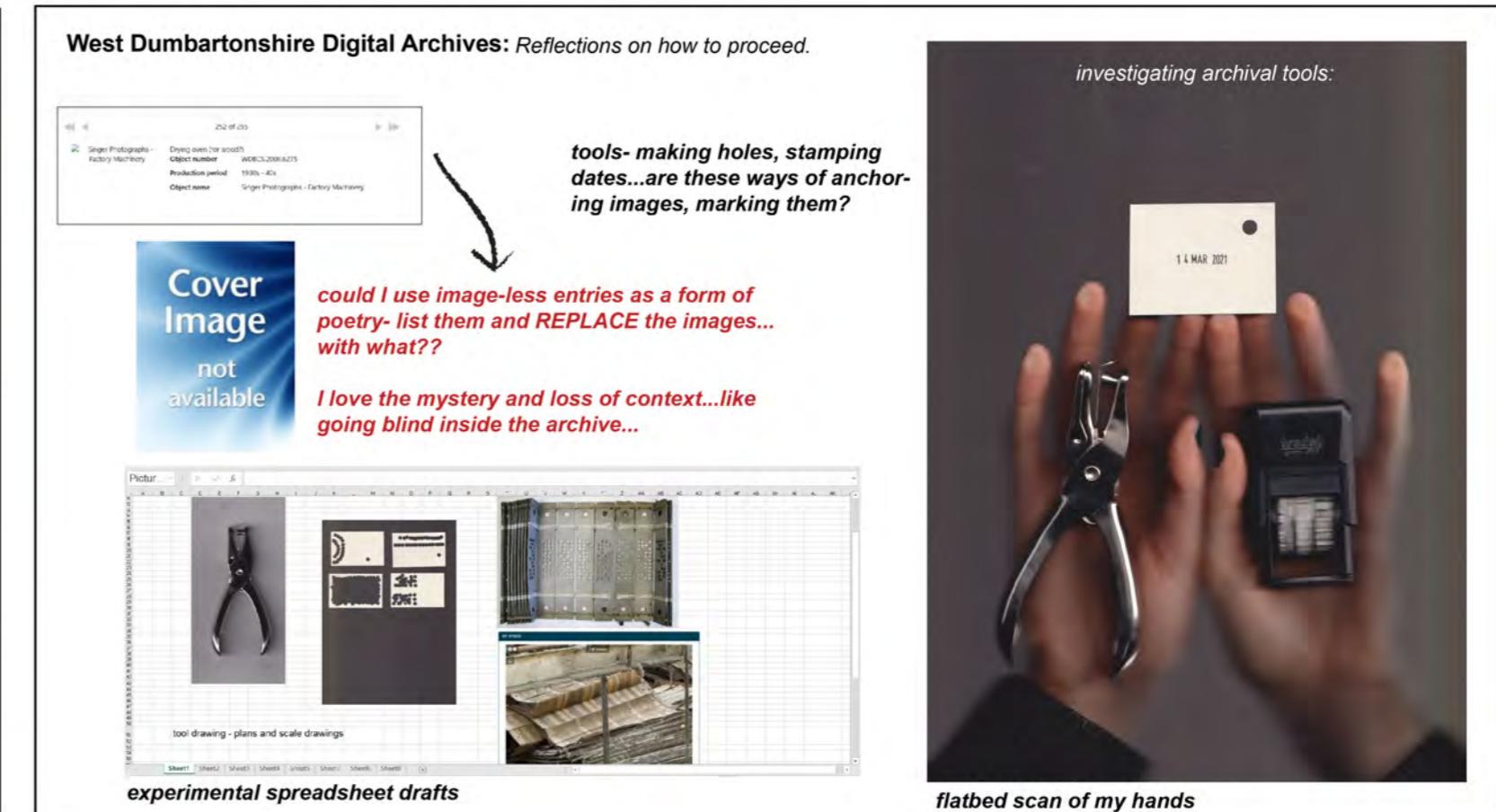
Selected Sketchbook Pages



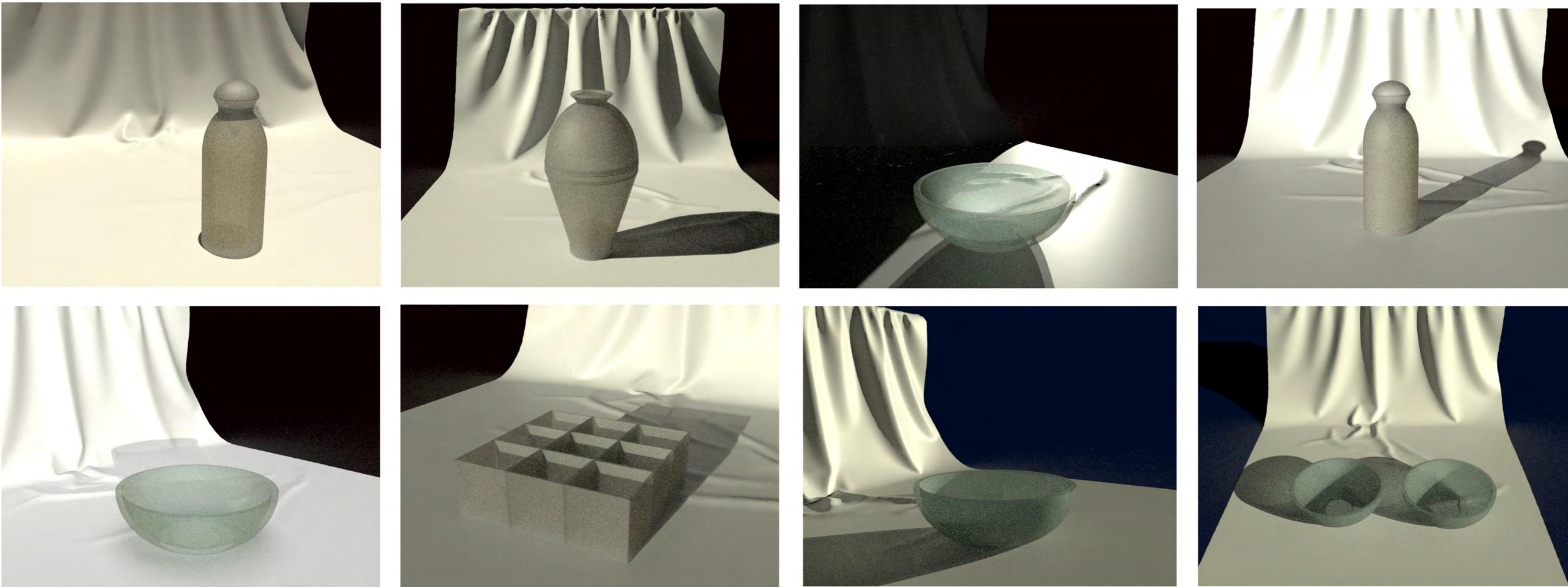
Reflections/Notes:

> I like this idea that we can take the ephemeral thing- in this case a digital entry, a spreadsheet- out of digital circulation by printing it out, the re-enter it into the digital space. This is how all of our coursework has been processed this year! And it's very slow, and quite convoluted. I think that even a scanned image is qualitatively different to a completely digital one- you get the sense that the document has been exposed to air... somehow more mysterious. I also like the difficulty of catalogues: the challenge of that density.

That is another thing about the West Dunbartonshire Archive placeholder image: it's a printed piece of paper, so it has also exited then re-entered the computer. Which, incidentally, is the journey of the punch card. So I'm curious about what is lost and what is gained in this weird translation- and particularly the moments in which this translation becomes jammed...



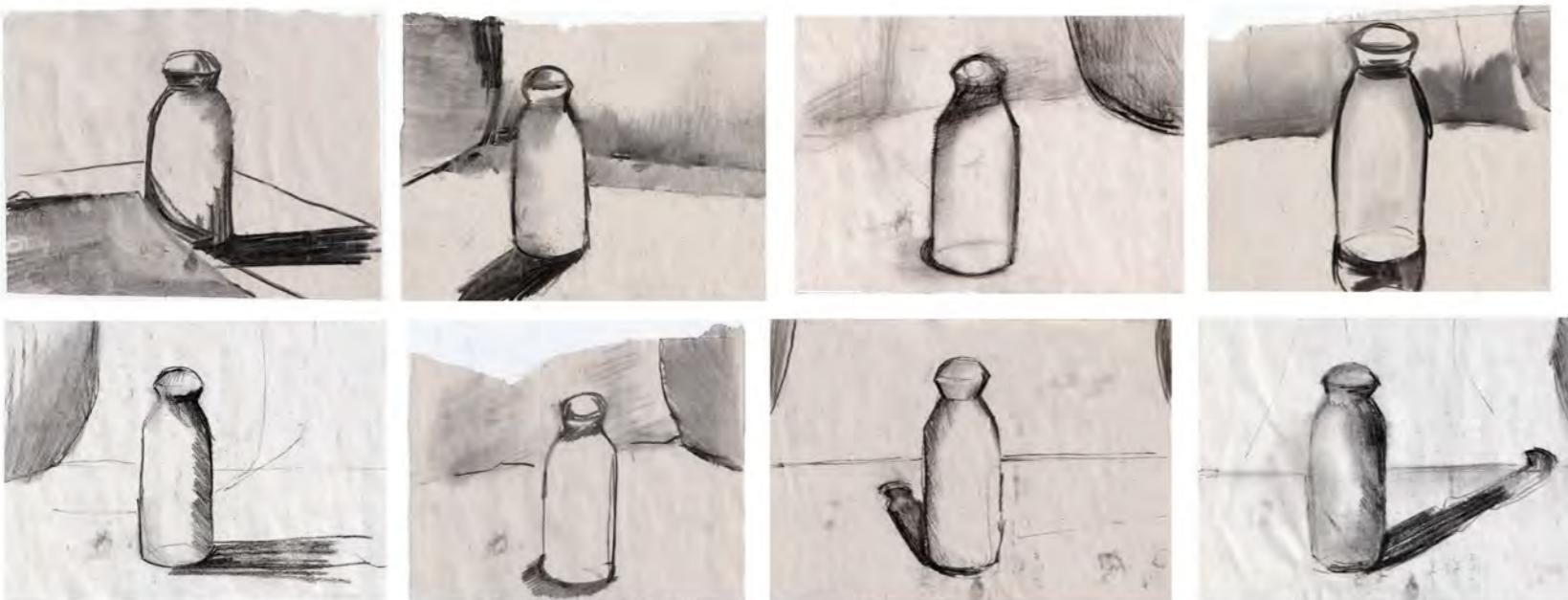
Further Development: 3D Modelling Vessels



This is a product of my research into the types 'placeholder' and default imagery used in digital software. I tried to replicate the sterile aesthetic quality of these 'empty' digital images by making 3D-modelled vessels on Blender using only the system's default materials and lighting settings. The result is a semi-realistic set of hollow bowls, boxes and bottles- I wonder what information these constructed, empty images might actually hold.

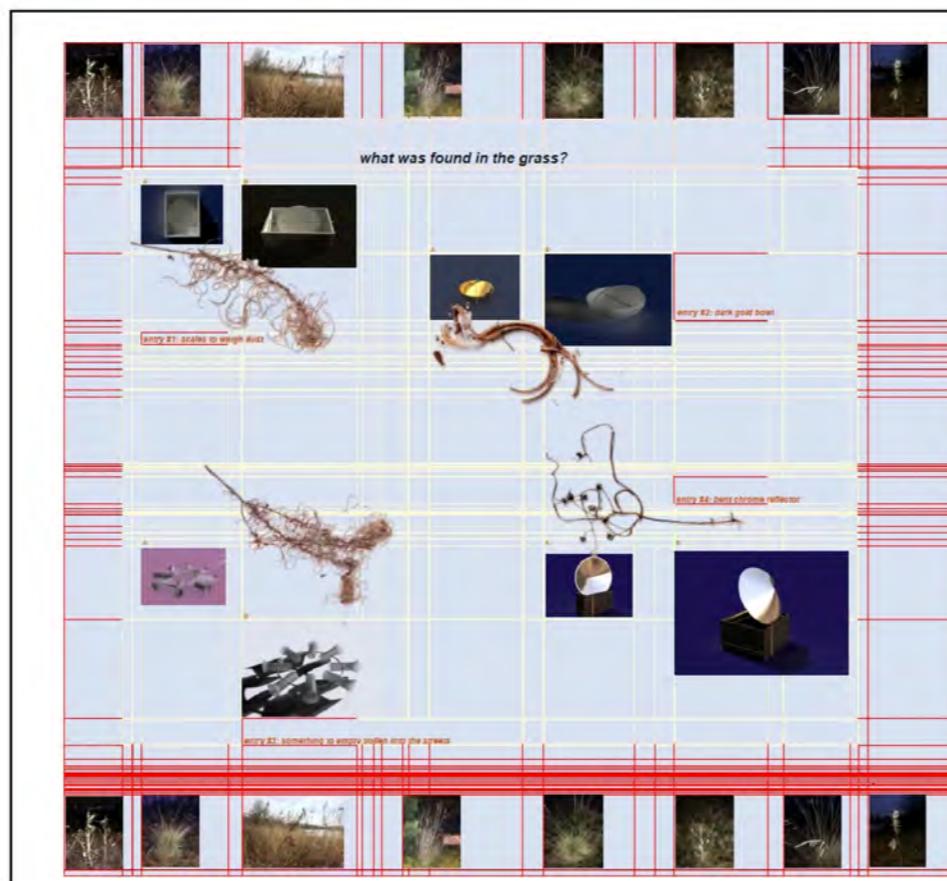
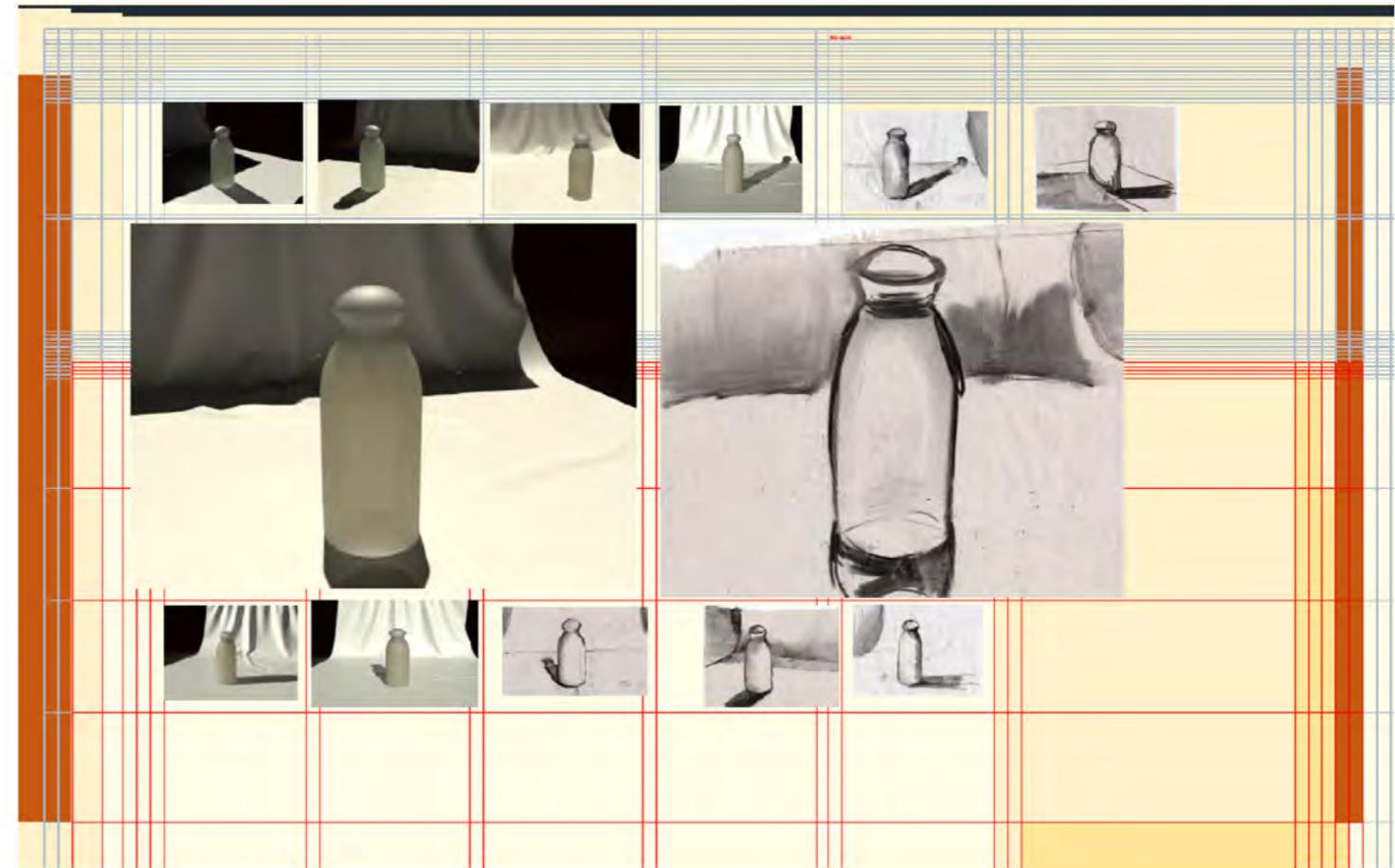
I see them as indirect relatives of the descriptions I have been collecting from the WD Archives: both are a-contextual, sterile, and removed from time.

Experimenting with drawing these models:



(charcoal on paper)

how do the qualities change when they're hand-drawn?



Using Microsoft Excel to create 2D works:



Evaluation:

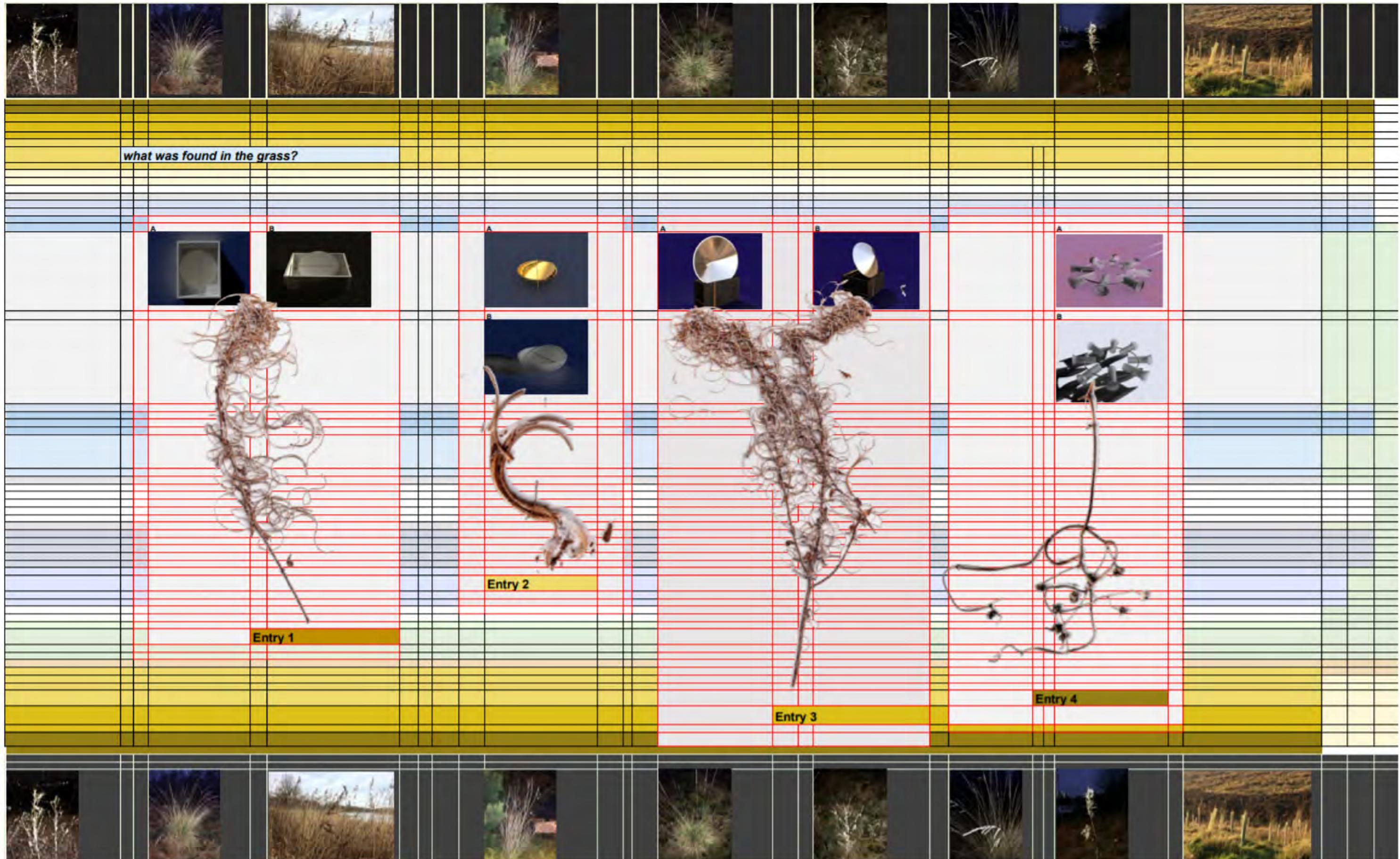
I am enjoying the mystery of making these catalogues: putting together incongruous and 'empty' images to create a totally fictional narrative...That's what it feels like to navigate digital archives of places you have never been to!

I like the density of information that you can put into this flat system, and the way you navigate the page according to this grid is so rigid that it's exciting to insert unusual images...

It feels like a new way of visually showing an archive- one that's maybe more idiosyncratic and difficult to narrow down...the images break the boundaries of the grid...

Still, I would like to see what else can be done here: you could try to make them really beautiful and huge, super dense across walls, so they would need to be navigated by an index... the software is quite constraining though, so you'd be up against quite a strict set of image limitations

Preliminary Outcome: a fictional catalogue. (*Digital document made using digital photographs, 3D CAD models and Microsoft Excel*)



(Hypothetical) Public display of this fictional catalogue, modelled as a fabric banner



Additional Experimental Outcome: 'These Objects Came from the House'

(fictional catalogue publication)



Description:
This is a small (10 page) A5 booklet (inkjet printed). It translates material generated in previous developmental spreadsheets into a physical catalogue.

The subtitle reads: "**A catalogue of an excavation which has not taken place**", and each page constitutes a fictional entry. These are comprised of an image of a 3D modelled 'placeholder' vessel and a description taken from the West Dunbartonshire archive.

It is a nod towards the dis-articulation of image from context which can occur in the digital archive, and engages with the layers of fiction and fantasy that this dissonance can engender.

The world is gone, I must carry you

How to navigate this flat environment?
connections like sinew, force, directions of reading

card as memory device, a way of keeping track through the document

an index directory

or: just write a poem, each sheet a verse?
then give people indices (ref. points)

How can you find yourself within the archive...within a structure like this?

What are the aesthetics of cataloguing?

presenting fragment of the whole: a relief from density?

G12 F2-H2 G22

Paul Celan, in the poem VAST, GLOWING VAULT, 1967

verse 1

verse 2

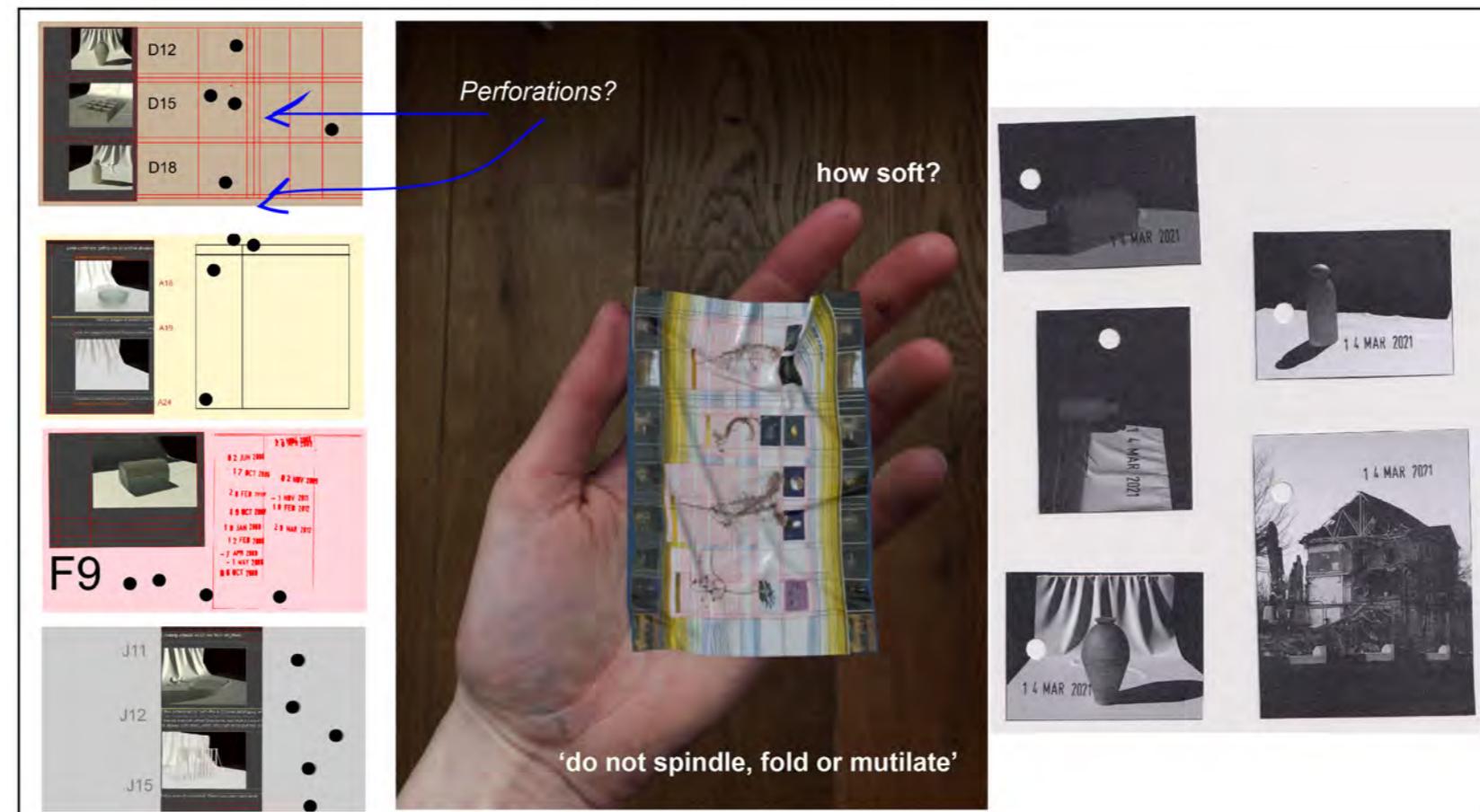
verse 3

verse 4

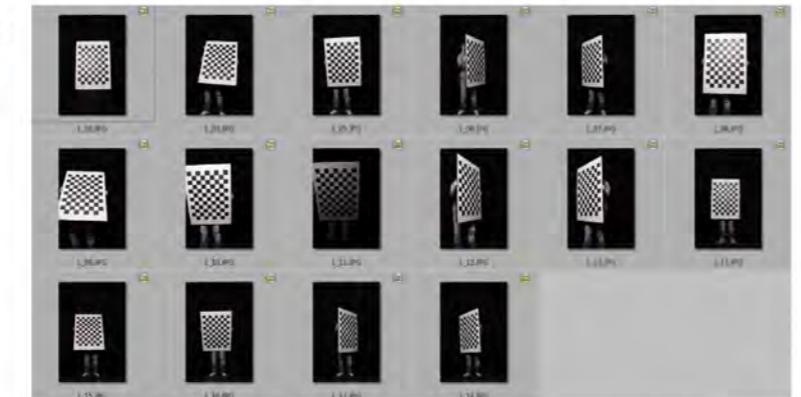
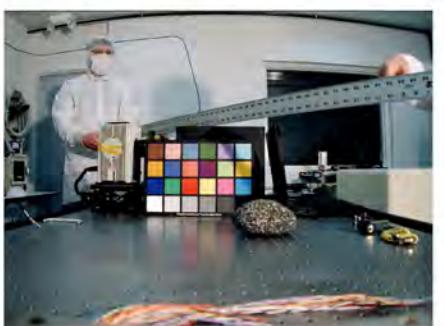
card

card

card

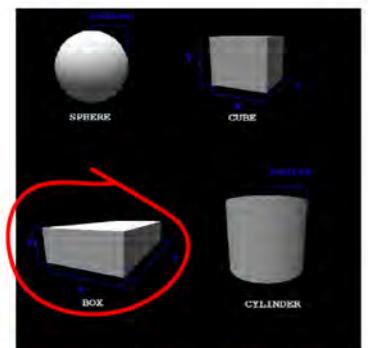


Research into placeholder and calibration imagery:



Human presence: I love these legs! This accidental presence humanises and makes VULNERABLE the calibration process. I wonder how many people have been profiled like this, how many glitches in databases contain the corners of hands etc.

Meta-textual images: photographs which seem to reference their own production. This is almost a portrait, but the human presence is accidental... Such a different type of visual knowledge to what is contained in a painting! I want to follow this thread: what happens if you make technical/testing images on purpose, with the aim of keeping them.



This grey, blank style, reflecting light... Could you work with this default grey matter as a raw material?

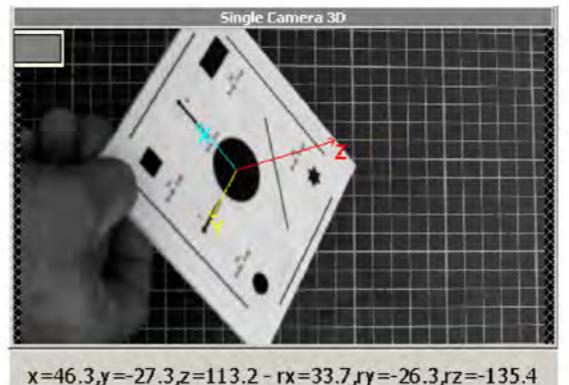


hands!

3D Modelling: default imagery



Take note of the light swatches: graduations of time stuck in here. How could you tell the time using light inside a sterile view-port like this? Why do we produce so many of these images which disconnect themselves from time frames...it becomes difficult to trace memory...



x=46.3,y=-27.3,z=113.2 - rx=33.7,ry=-26.3,rz=-135.4

Presence of the hand- human presence caught up in the testing system. I love this! I think it breaks up the blankness of this technical image, allows us to locate ourselves in these processes...



Colour Calibration tests for passport photos. >here again, you get the hands in the frame, the body stuck in the middle of the test!

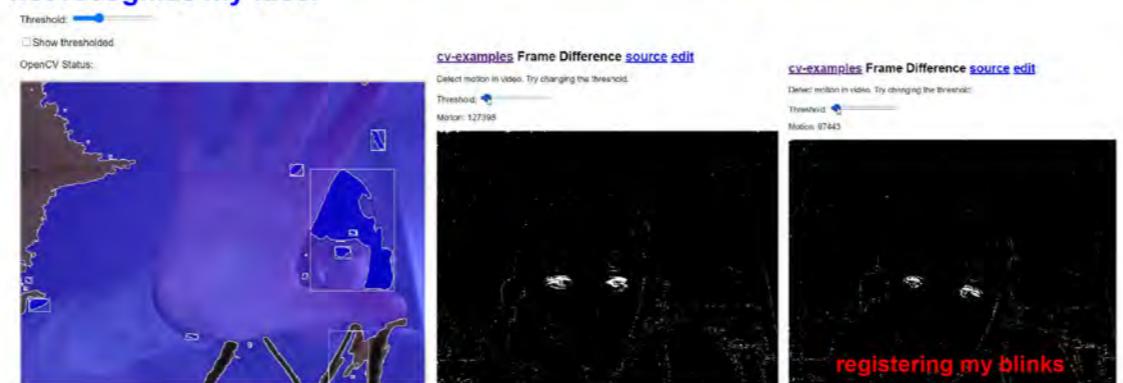
drawings

"Systems are not neutral. They have natural biases. We gain from accelerating technology by introducing small nudges — by deliberately embedding our own biases (also called a default) into the system here and there. We wield biases within inevitable technologies to aim them towards our common goals — increasing diversity, complexity, specialization, sentience, and beauty.

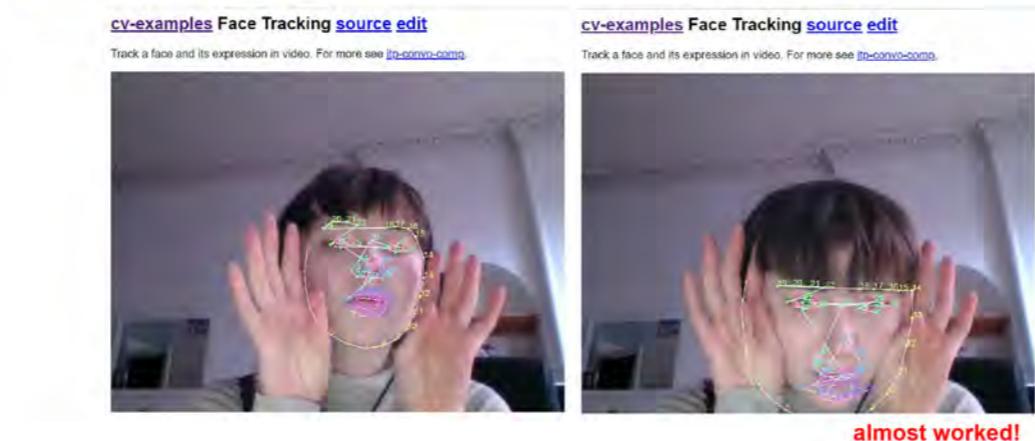
Defaults also remind us of another truth. By definition a default works when we — the user or consumer or citizen — do nothing. But doing nothing is not neutral, since it triggers a default bias. That means that "no choice" is a choice itself. There's no neutral, even, or especially, in non action. Despite the claims of many, technology is never neutral. Even when you don't choose what to do with it, it chooses. A system acquires a definite drift and clear momentum from those inherent biases, whether or not we act upon them. The best we can do is nudge it."

(<https://kk.org/thetechnium/triumph-of-the/>) -Kevin Kelly

Testing my laptop camera's 'machine vision' and trying to calibrate it to not recognise my face:



registering my blinks



almost worked!

Testing the viewport of the laptop: holding up postcards...wondering if this could be used to display work? Mimics the calibration process.



looking at calibration circles and frames

Early Sketches:

Notes:

I want to reference the idea of calibration/disconnection in the cards, so I'm trying to use some of the subtle visual markers of calibration boards: they normally have a central circle (to centre the camera) and a coloured/decorative border...Not sure how clearly I should reference this connection...I'd also like to make some kind of nod to tarot/playing cards, which have various time signatures and natural insignia...

Initial Design Development in Adobe Illustrator :

Trying to get a sense of time into the cards: using photography

I feel that this relates to the night/light formatting on the vessels...trying to see real light changes in contrast to the fake ones in the placeholder images....

I think a lot of this work is about idiosyncrasies, trying to disrupt sterility...

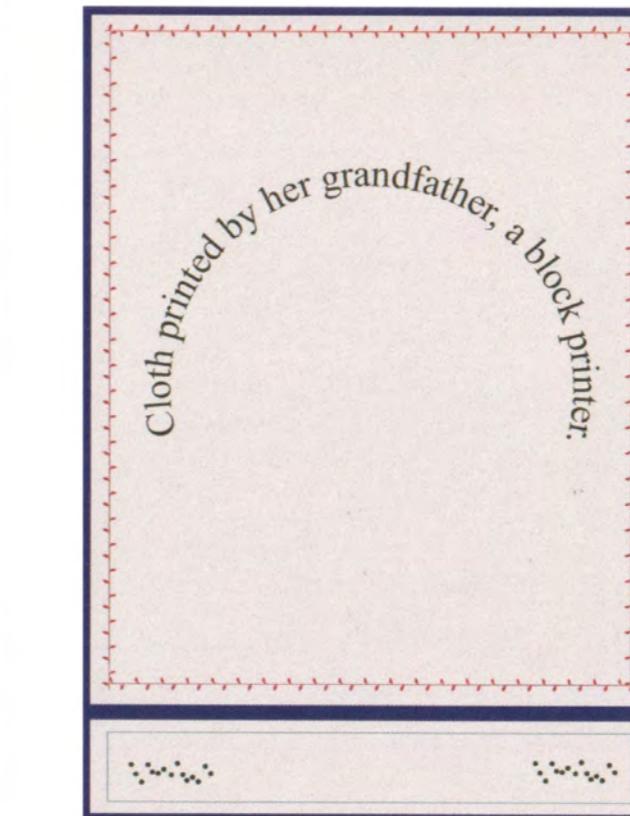
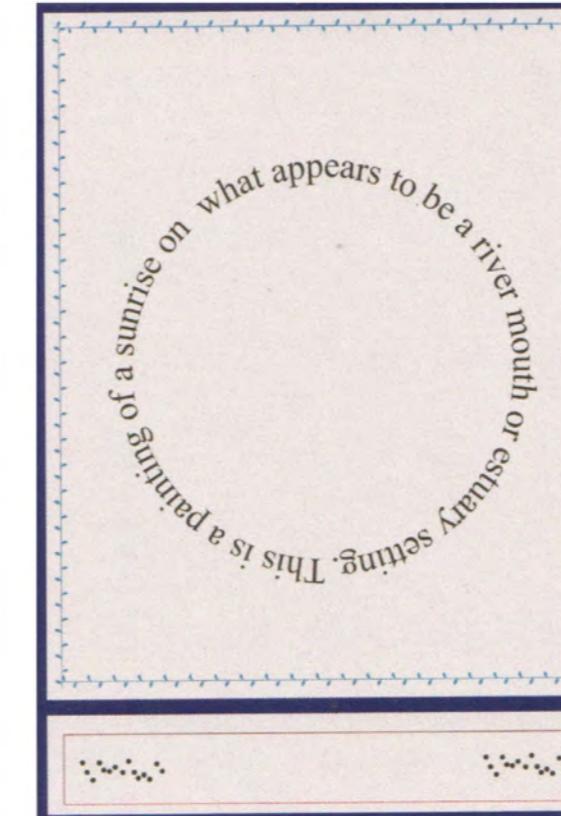
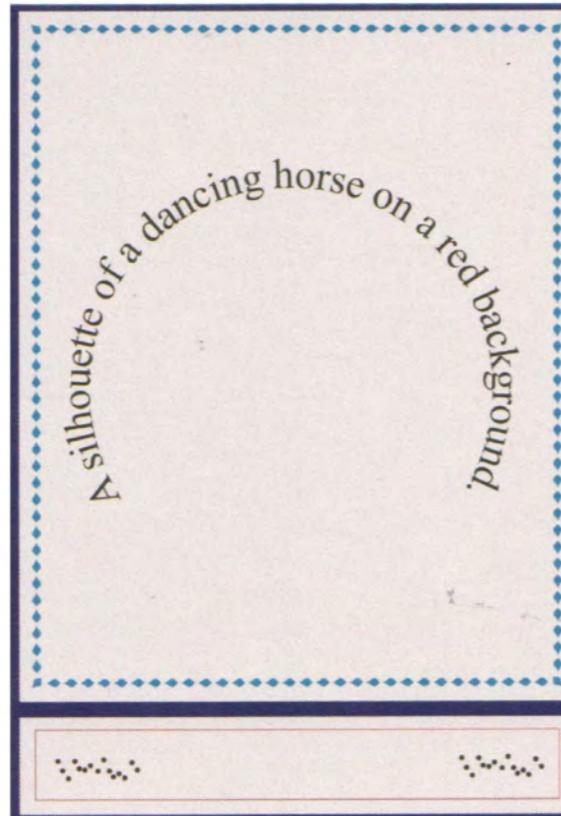
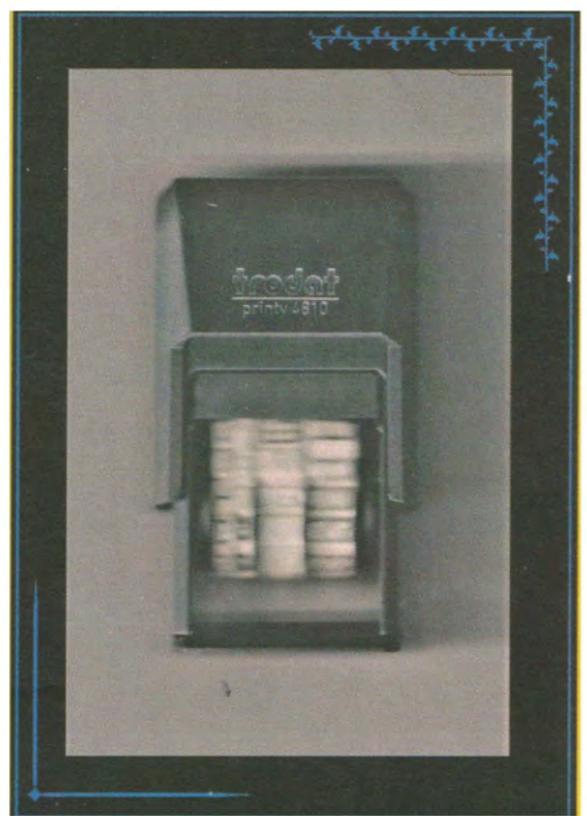
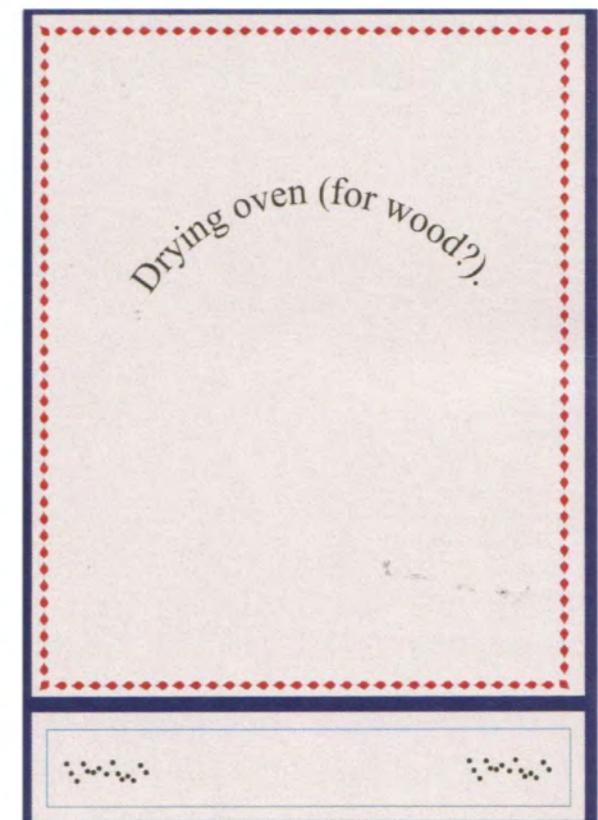
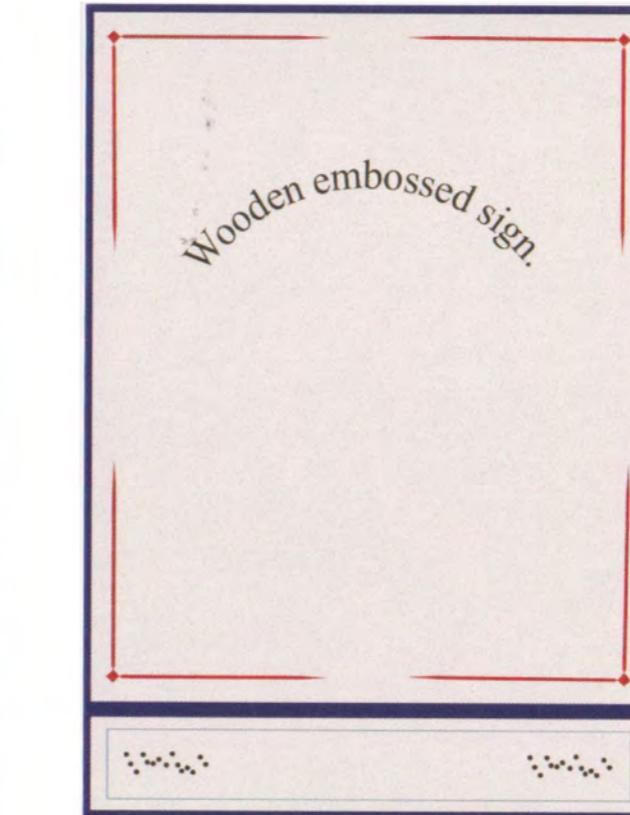
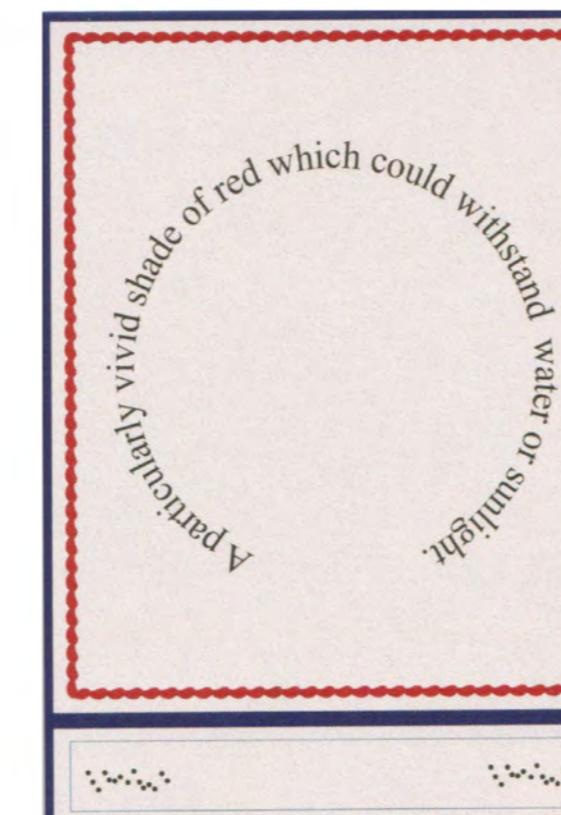
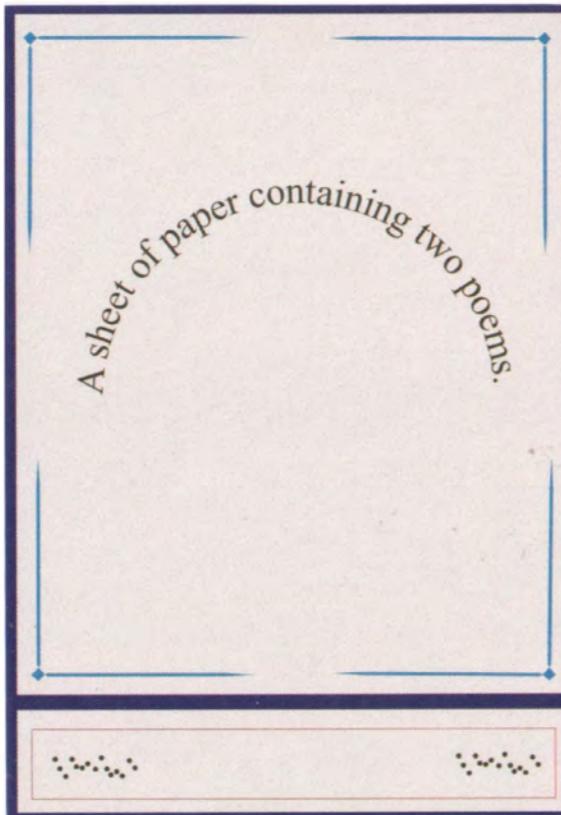
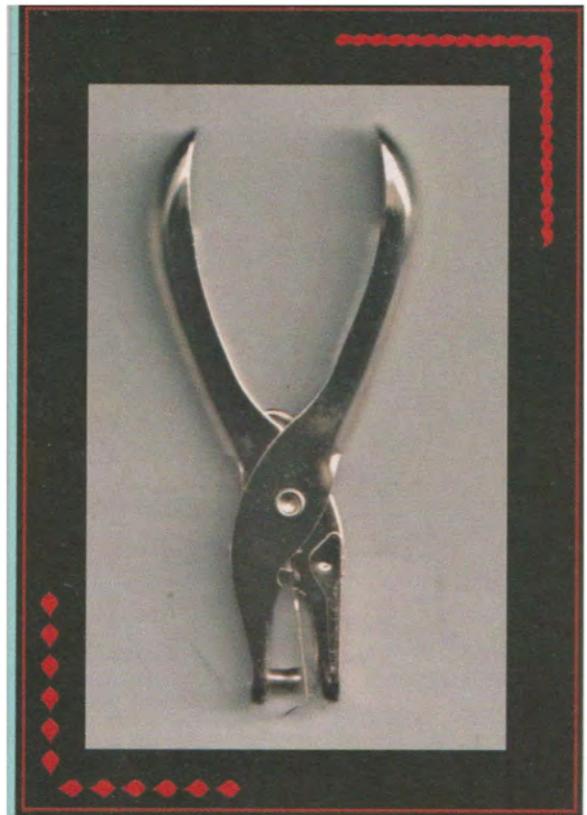
Field of grasses at dawn-----at night

Taking videos from the window of the train to Dumbarton-looped in a circuit., you never leave the train, keep going at an indeterminate evening time..

using text circles to stand in for time.

This is a painting of a sunrise on what appears to be a river mouth or estuary setting. This is a painting of a sunrise on what appears to be a river mouth or estuary setting. This is a painting of a sunrise on what appears to be a river mouth or estuary setting. This is a painting of a sunrise on what appears to be a river mouth or estuary setting.

Final Physical Outcome : Card Deck



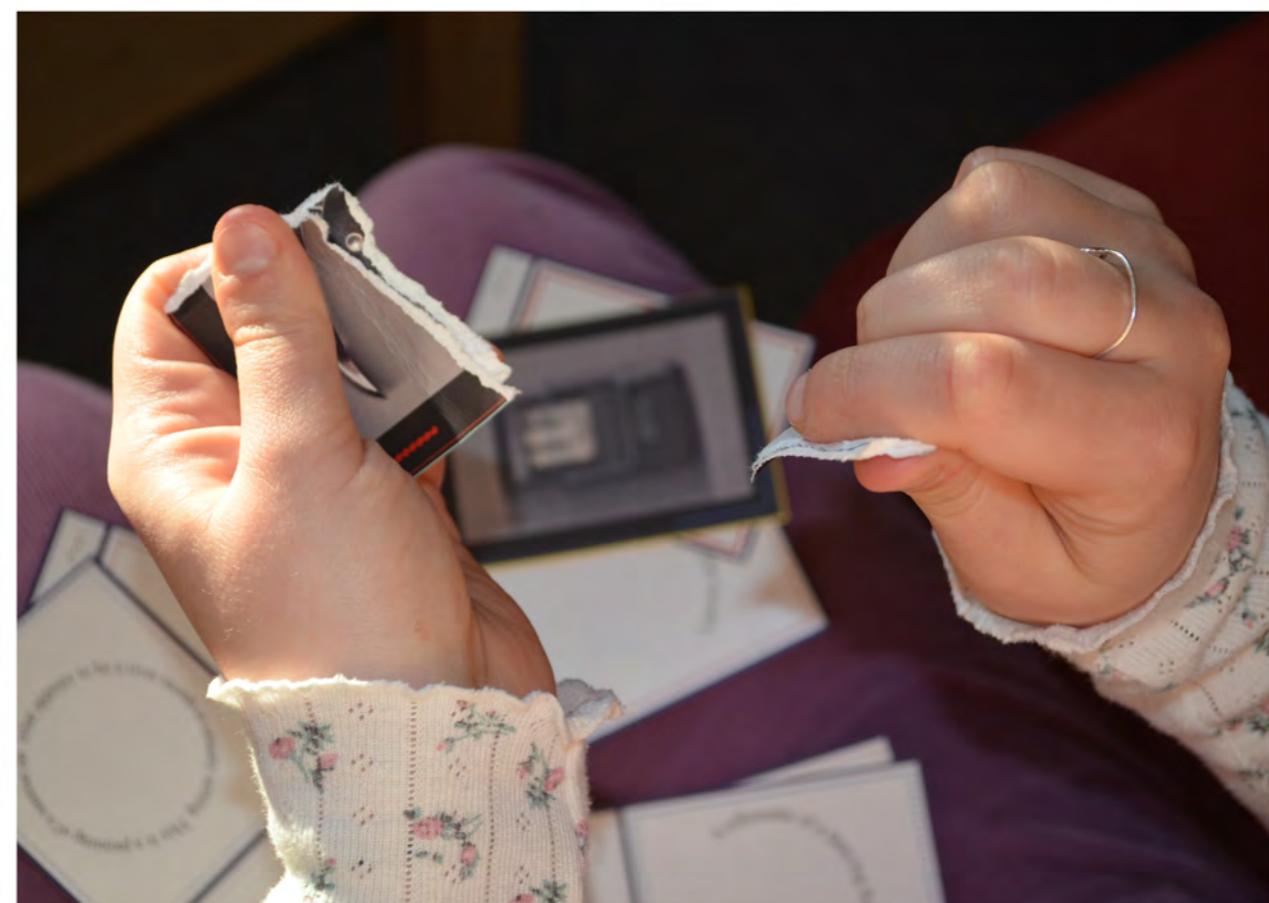
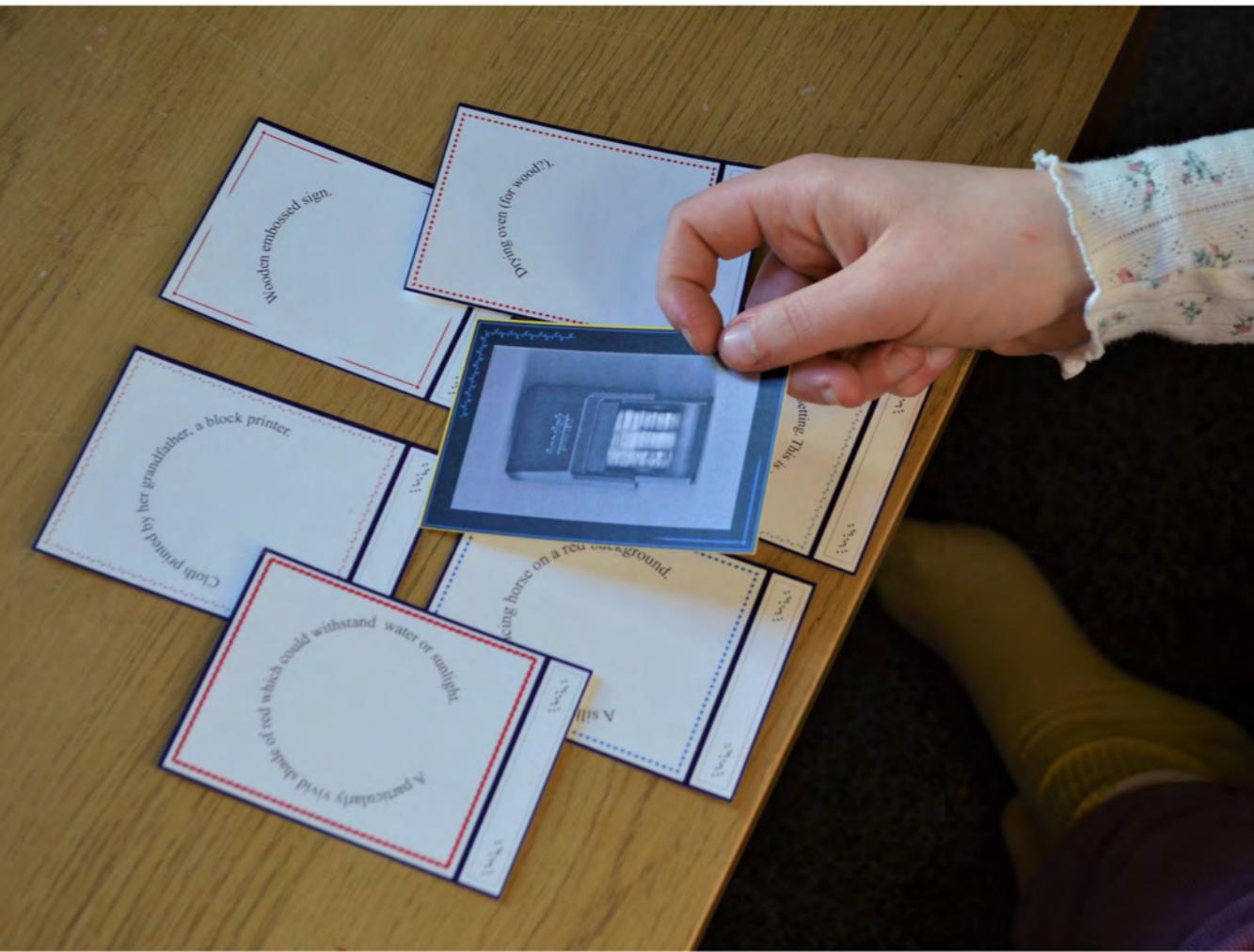
**Deck of nine individual cards,
A7 size, inkjet printed with
pearlescent sheen.**

*They show seven descriptions of
image-less entries in the West Dum-
bartonshire Archives and two 'joker'
cards with analogue photographs of
physical archival tools (a date stamp
and a hole punch).*

Final Physical Outcome :
Card Deck in Use

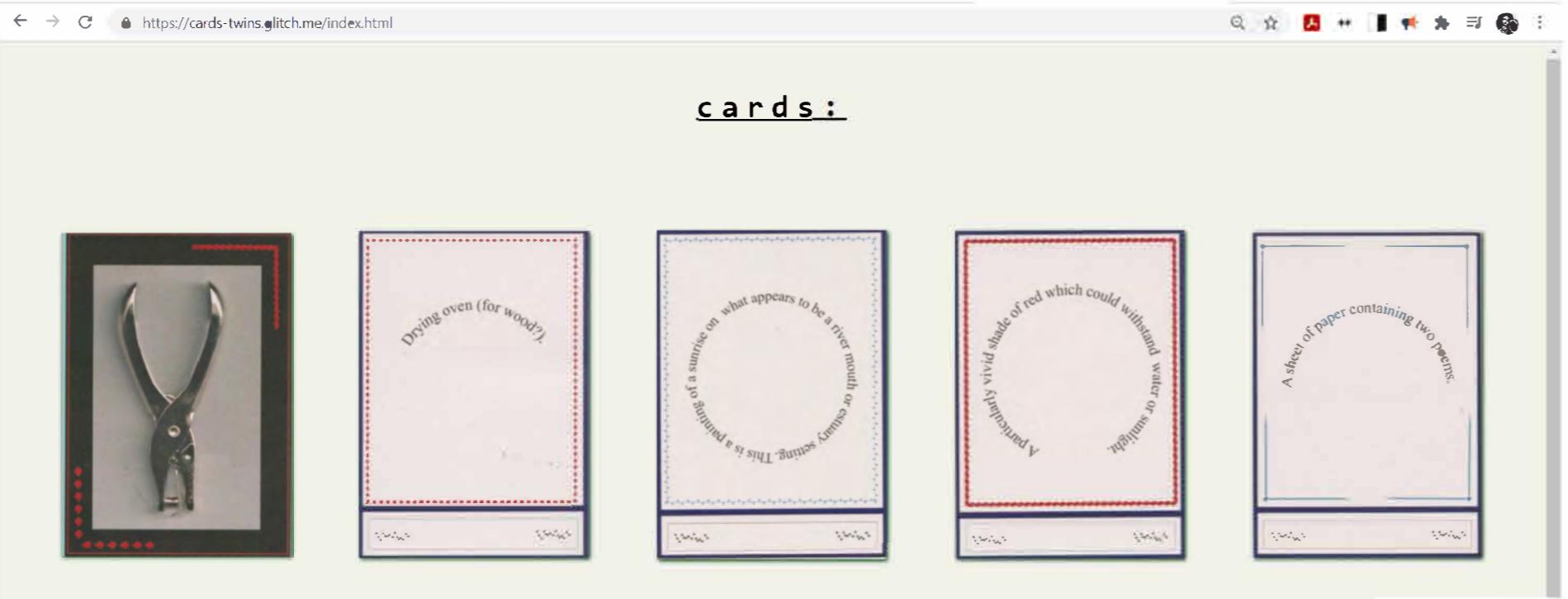


Final Physical Outcome : Card Deck in Use

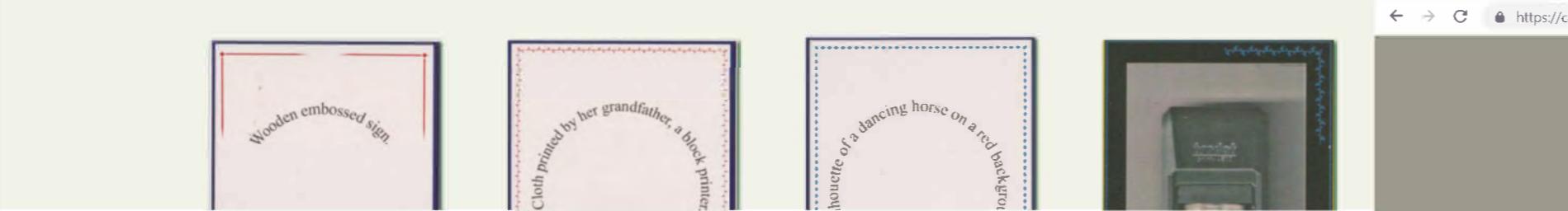


Preliminary Outcome (test): Mosaic Style Website

Page 01



Page 02



Description:

This is a simple website which consists of two 'twin' image galleries. The first one catalogues my printed deck of cards. When the viewer clicks the title, the site 'flips' into an identically built catalogue of my 3D modelled vessels. It is a very simple attempt to set up an equivalence between these two sets of images, and engage the viewer's imagination.

Its construction mimics and references the construction of the first 'Mosaic' browsers featured earlier in my development, this site acting as a little contemporary homage to that technology.

<https://cards-twins.glitch.me/>

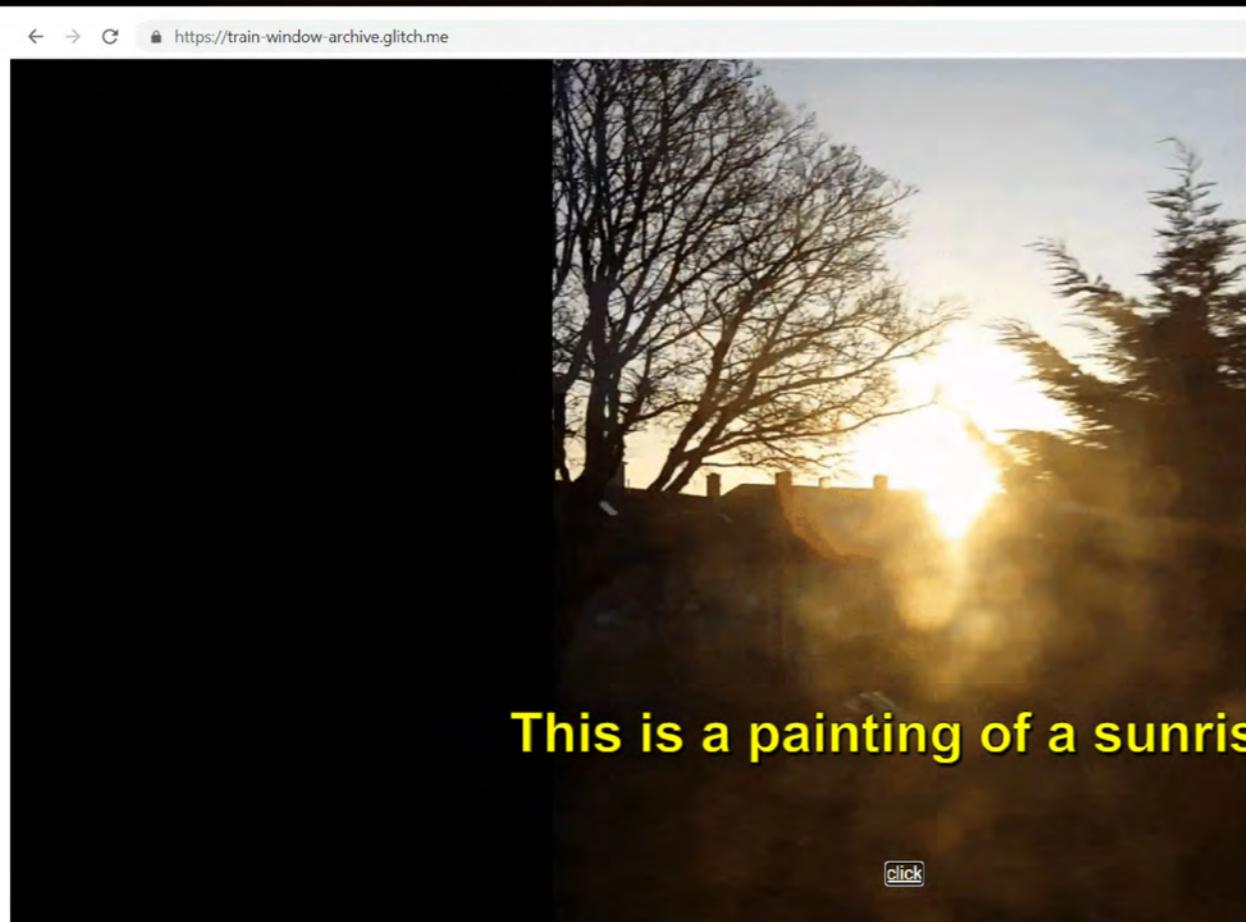
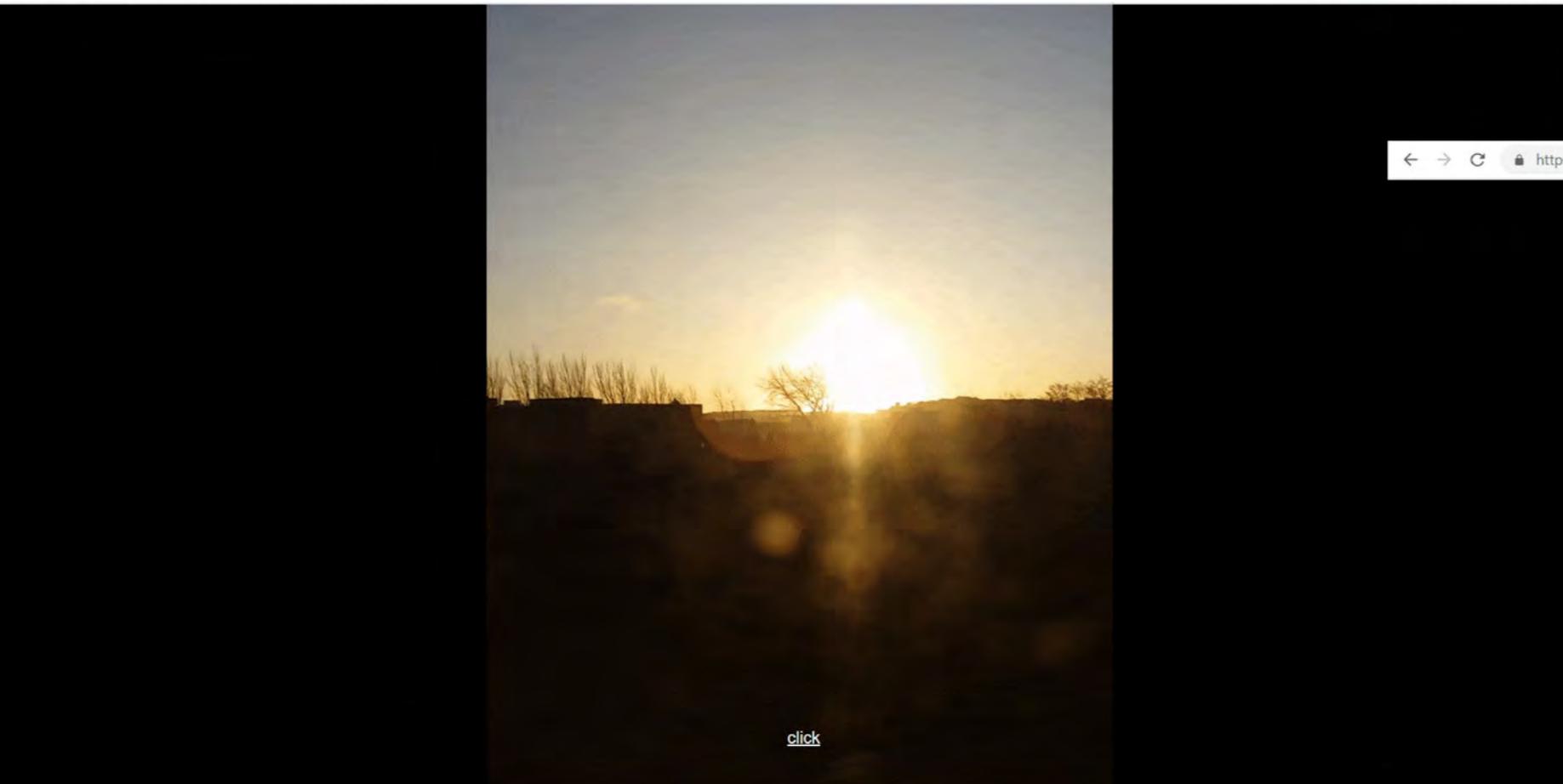


Final Outcome 1: 'Train Window Poem' (Interactive Narrative Website)

← → C https://train-window-archive.glitch.me



<https://train-window-archive.glitch.me/>



← → C https://train-window-archive.glitch.me

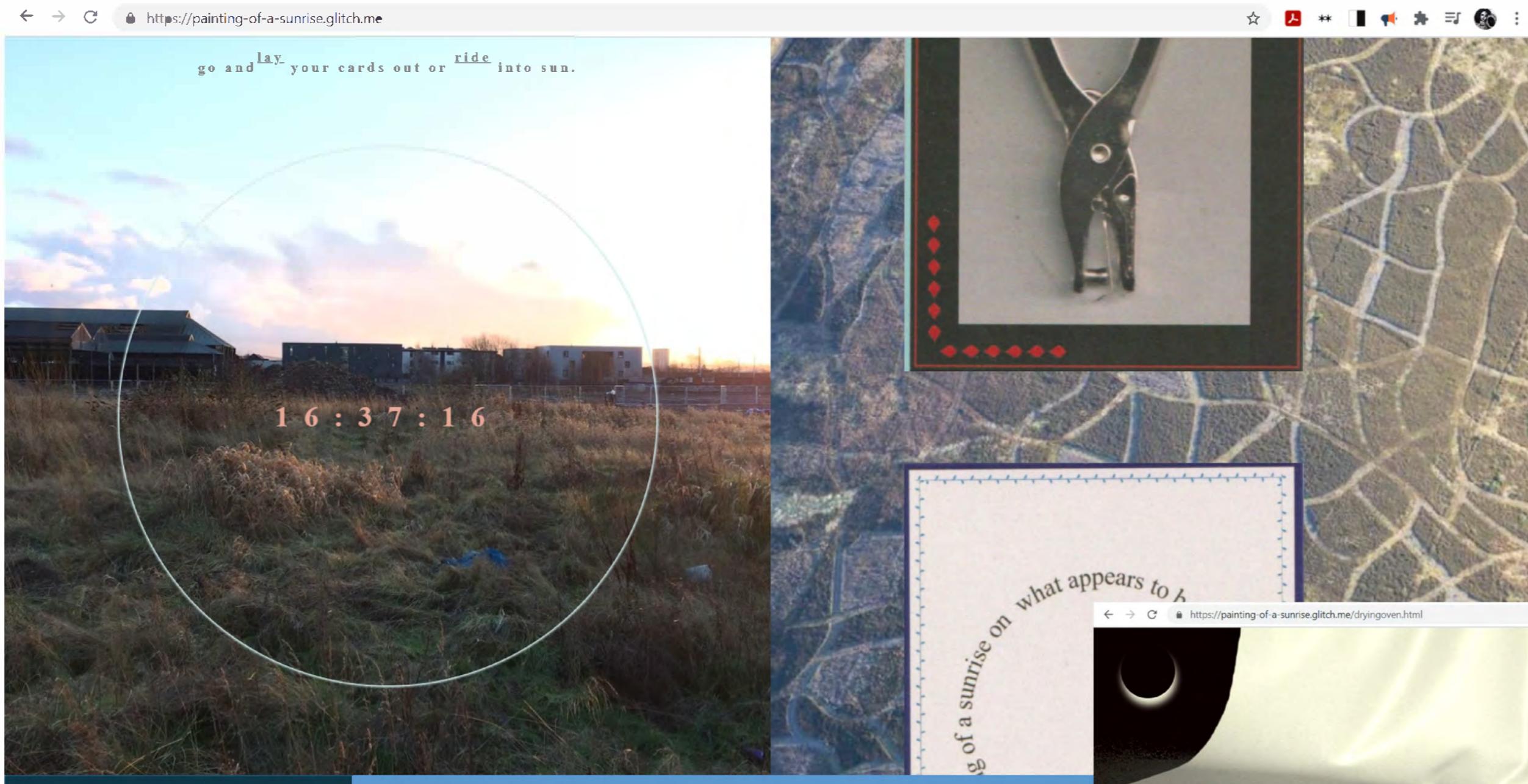


This is a drying oven

Description:

This site takes the form of a 'clickthrough' story, where the viewer navigates their way through the descriptions on the cards. They have been structured to appear as a poem, and narrate the background video. This sunset footage was recorded from the train window on the way to the Lang Craigs site, and loops in circles: the viewer is always approaching West Dunbartonshire, but never arrives.

Final Outcome 2: Sunrise Website



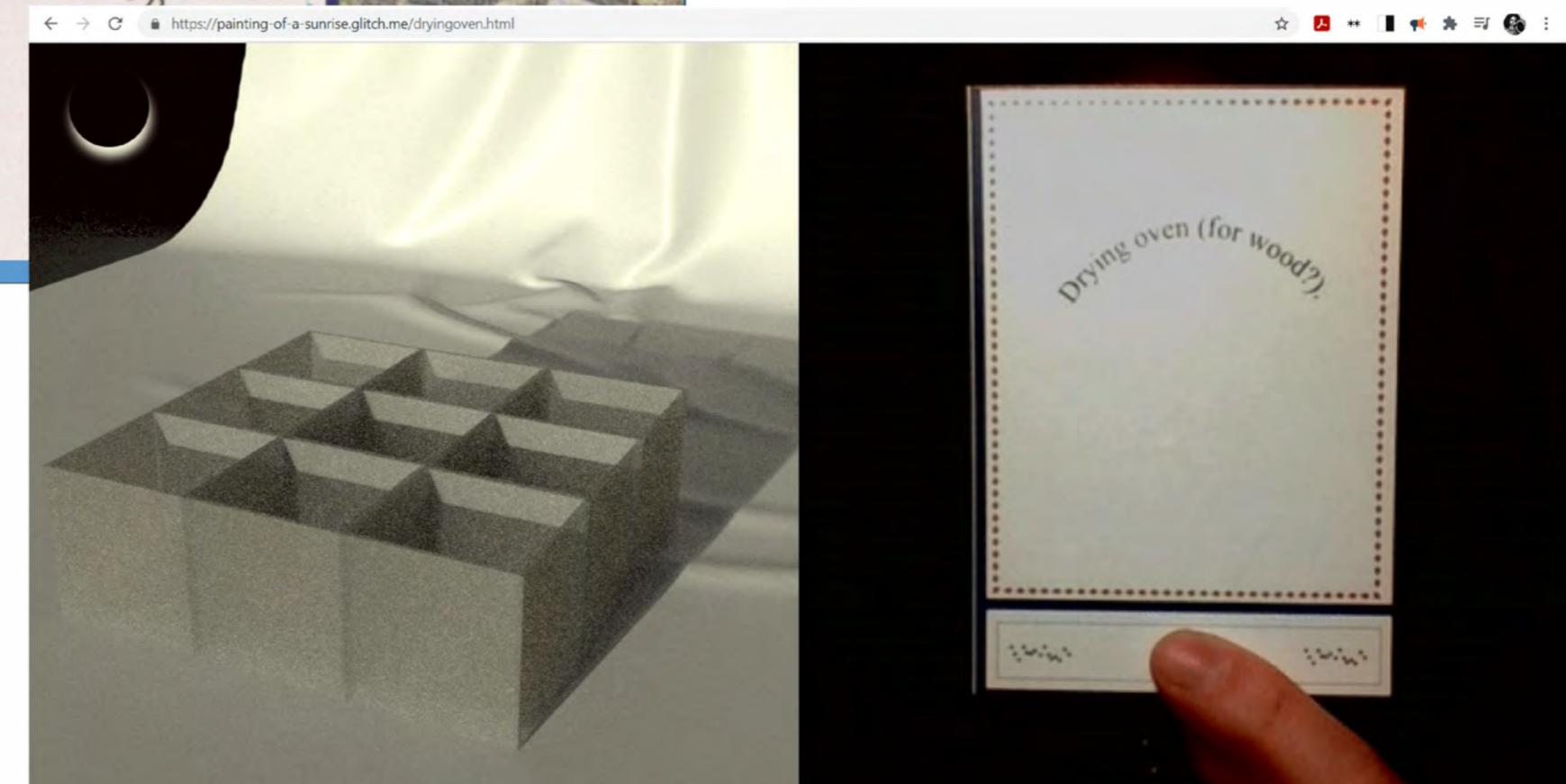
Description:

This site is split in half: the right features a circle which has been coded to contract and dilate in response to the viewer: this increases the sensitivity of the site and also references the central circle insignia that is found in calibration images. It contains a java-programmed clock showing the current time. Depending on the time of day, it may be incongruous with the image of the sunset in the background- my aim was to bring the viewer's attention back to their situation in time and place, perhaps the view outside of their window, and create a tension between digital and analogue elements.

The cards float on the right hand side, and link to various individual pages where they are held up to the viewer, as if calibrating an unseen camera. They are juxtaposed with a 3D modelled vessel, the relationship between these images remaining unclear. Again, I wanted to free the poetic descriptions from the sterile context of the WD Archives, and use the cards to involve them in a new, mysterious context.

<https://painting-of-a-sunrise.glitch.me/>

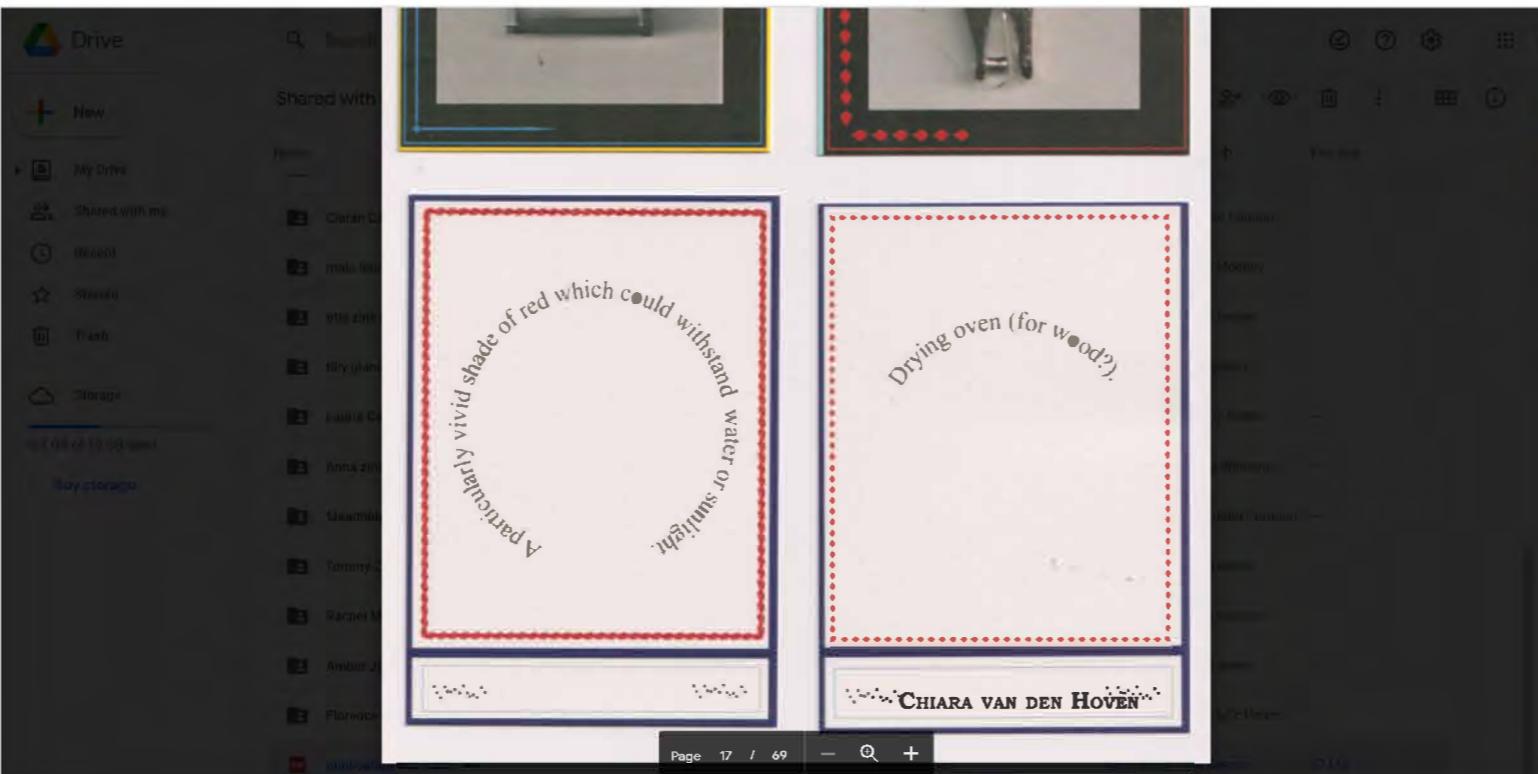
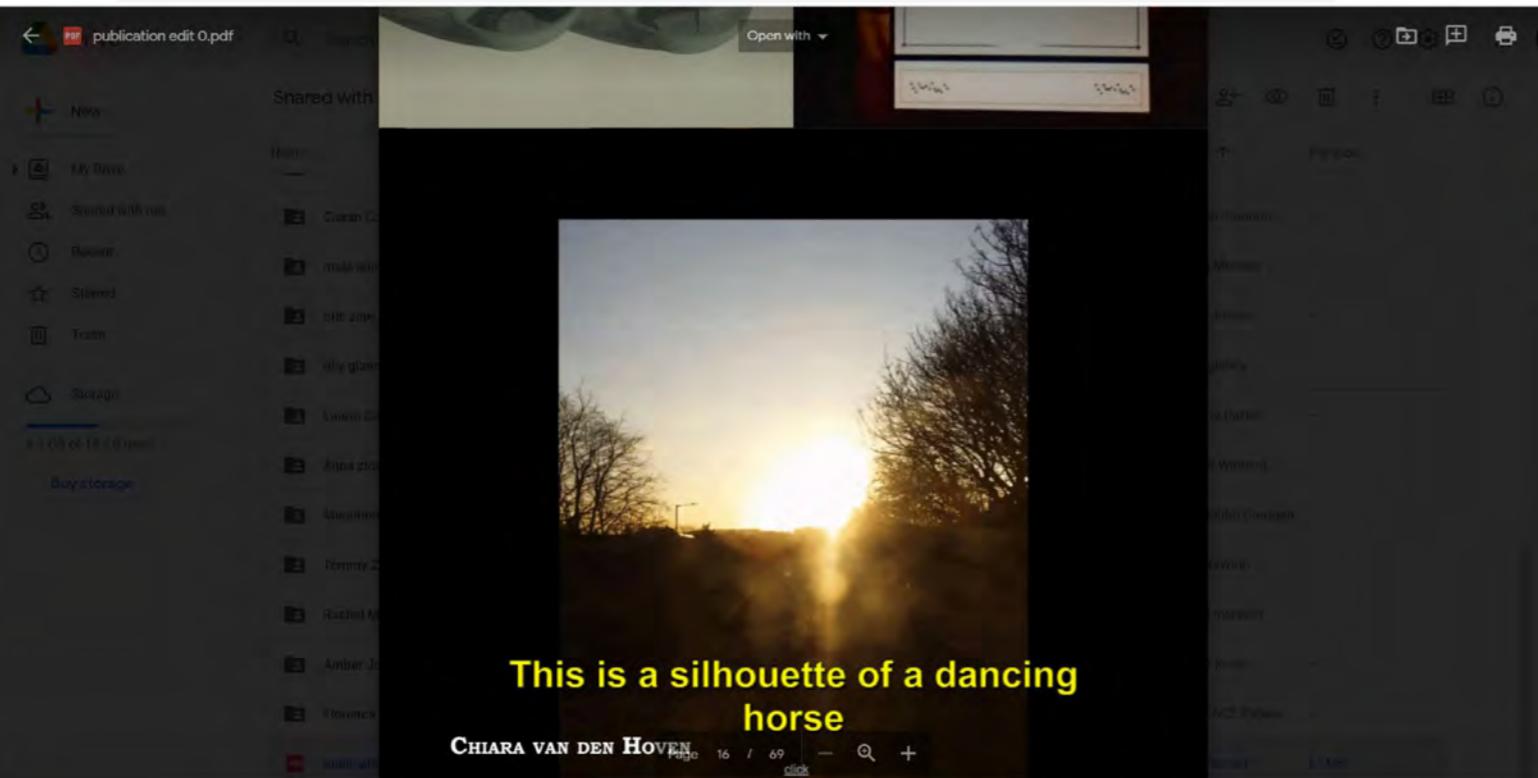
Additional notes on the technical development of this site are available in [in code learning log](#) (on padlet).



Making Work Public- autonomous documents enabling access for future audiences:

Initial Edit of work in the SEA 3 Zine

(planned together with the zine publication team and edited by Alfie Keenan).



[Full pdf available on padlet]

Work shown on personal profile on the SEA Webspace
(website planned together with classmates in the web publication team, full website programmed and edited by myself, Qianrun Ge and Rosa Gally.)

This project responds to the process of digitisation within the West Dunbartonshire archive collection. I gathered archival entries where the images have been lost or erased, and attempted to highlight this loss in various ways, making a series of small tests. This includes a paper deck of cards, a series of interactive websites and a set of fictional catalogues.

I'm still curious about the visual qualities of various digital 'placeholder' images, the larger structure of digital archives and the opportunities for poetry within them.

Chiara van den Hoven

Area: ** Personal Site

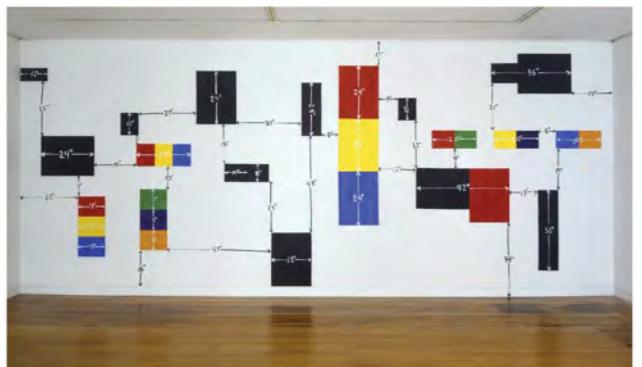
"This is a sheet of paper containing two poems."
go and lay your cards out on the tide into sun.
14 : 09 : 56

Accessible at: [https://seewebspace.cargo.site/](https://seawebspace.cargo.site/)

Selected Artist's Research:

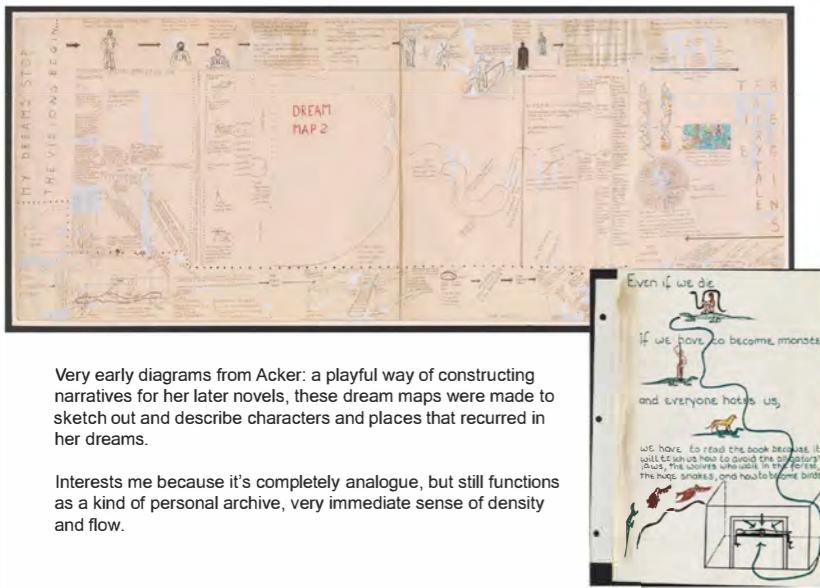
Artists using wall displays to map out systems:

Mel Bochner, Rules of Evidence, (1996/1997)
Oil and casein on 36 canvases, casein on wall. Size determined by installation



Bochner has a huge body of work concerned with maths, measurement, technical systems: "Most of the above concerns are formal, structural concerns in nature. But if my means are aesthetic, my ends are not. The work's value must rest on the clarity of its meaning."

Kathy Acker, Dream Map 2 (circa 1980)



Very early diagrams from Acker: a playful way of constructing narratives for her later novels, these dream maps were made to sketch out and describe characters and places that recurred in her dreams.

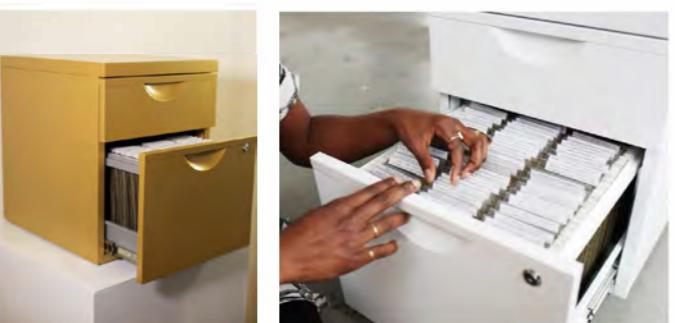
Interests me because it's completely analogue, but still functions as a kind of personal archive, very immediate sense of density and flow.

Page 3 of 20

Artists using archives:

Mimi Onuoha The Library of Missing Datasets (2016 and 2018)

Installation piece, "Missing data sets" are the blank spots that exist in spaces that are otherwise data-saturated. Wherever large amounts of data are collected, there are often empty spaces where no data live. The work takes the form of a physical filing cabinet, holding symbolic folders of missing data: highlighting racial and class biases in the US national statistics databases. Makes physical these missing sections and gaps- also very interactive.



Andrew Norman Wilson, Scan Ops (2015)



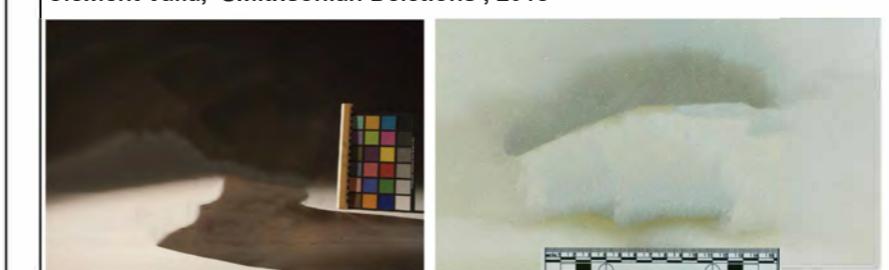
Andrew Norman Wilson's ScanOps project examines the systems, people, and processes behind Google Books.

He says: "I have been collecting "anomalies" from Google Books for a couple of years: images in which software distortions, the imaging site, or the hands of the Google employees doing the scanning are visible. The fingers and software distortions obscure the information in the books—which complicates the notion of universally accessible knowledge..."

Page 6 of 20

Artists using placeholder and calibration imagery:

Clement Valla, 'Smithsonian Deletions', 2018



Valla collects and publishes volumes of images that were found in the 'trash' folder of the Smithsonian digital collection. These images were too low quality, or were interrupted in some way, and the resulting publication has a strange, discordant and mysterious feel.

Very relevant to my inquiry into technical images and faults in digitisation! I like the recurring symbol of the ruler and the colour calibrator- they haunt these images.

Hito Steyerl, 'How Not to Be Seen: A Fucking Didactic Educational .MOV File' (2013)



Video (color, sound), 14 min. Satirical 'How To' film, brilliantly captures the dynamics of images production and the splitting of the self that can occur in a surveilled state. Steyerl asks: "How do people disappear in an age of total over-visibility?...Are people hidden by too many images?...Do they become images?"

Among the video's central symbols is a real place: a patch of marked concrete in the California desert once used by the U.S. Air Force to calibrate their surveillance cameras. Calibration marks and camera vision occurs throughout- very key to understanding the ubiquity of these patterns, how they work their way into aesthetic truth and the public sphere.

Page 10 of 20

Artists using cards:

Lawrence Weiner: Bookmarks and Postcard, (1990)
Cut-out bookmark, 17,8 x 5,1 cm.

Beautifully constructed slips, I'm paying attention to the way he has perforated these works.



10,5 x 14,8
Die-cut postcard with punched holes: very relevant to my inquiry into the punch card and early paper forms of databases...

Suzanne Treister: HEXEN 2.0 (2009-2011)

"HEXEN 2.0 looks into histories of scientific research behind government programmes of mass control, investigating parallel histories of countercultural and grass roots movements. HEXEN 2.0 charts, within a framework of post-WWII U.S. governmental and military imperatives, the coming together of scientific and social sciences through the development of cybernetics, the history of the internet, the rise of Web 2.0 and increased intelligence gathering, and implications for the future of new systems of societal manipulation towards a control society.

Based on actual events, people, histories and scientific projections of the future, and consisting of alchemical diagrams, a Tarot deck, photo-text works, a video and a website, HEXEN 2.0 offers a space where one may use the works as a tool to envision possible alternative futures."

>the whole project now lives online: each card is uploaded. Uses the web as a space to explore hypothetical ideas.



Gallery/database of cards.

A digitised card!

Page 17 of 20

Selected Pages from my Coding Learning Log

[Document contains technical notes on various processes and techniques tested throughout my coding experiments this semester.]

Clocks: javascript countdown timer
(simple)

html

```
<div class="centered">  
  <h1 id="demo"></h1>  
</div>
```

2d 23h 19m 17s

javascript

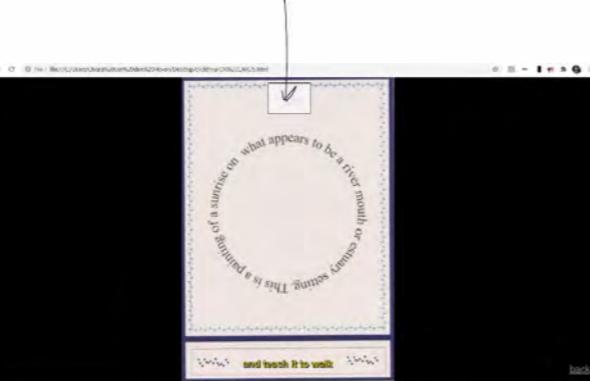
```
<h1 id="demo"></h1>  
<script>  
var countDownDate = new Date("Mar 27, 2021 15:37:25").getTime();  
  
// Update the count down every 1 second  
var x = setInterval(function () {  
  
  // Get today's date and time  
  var now = new Date().getTime();  
  
  // Find the distance between now and the count down date  
  var distance = countDownDate - now;  
  
  // Time calculations for days, hours, minutes and seconds  
  var days = Math.floor(distance / (1000 * 60 * 60 * 24));  
  var hours = Math.floor((distance % (1000 * 60 * 60 * 24)) / (1000 *  
  60 * 60));  
  var minutes = Math.floor((distance % (1000 * 60 * 60)) / (1000 *  
  60));  
  var seconds = Math.floor((distance % (1000 * 60)) / 1000);  
  
  // Output the result in an element with id="demo"  
  document.getElementById("demo").innerHTML = days + "d " + hours + "h  
  + minutes + "m " + seconds + "s ";  
  
  // If the count down is over, write some text  
  if (distance < 0) {  
    clearInterval(x);  
    document.getElementById("demo").innerHTML = "burning all night";  
  }  
, 1000);  
</script>
```

Clickthrough Narrative Using Javascript: COMPLEX

Initial Notes:

> Trying to create a story which is responsive to the viewer's touch in a certain area of the page. Subtitle-like text should appear at the bottom of page, like a translation...

> where/how to integrate the button? How to make the instruction clear to viewers (ie. can it be disguised?)



Will have to set up a relationship between the no. of clicks ('if statement) and the text displayed > seems like the simplest way.

EG:

```
var clicks = 0;  
  
function onClick() {  
  clicks += 1;  
  
  var message = "...text 1...";  
  if(clicks==1)  
    { message = "... text 2...";}  
  else if(clicks==2)  
    {message = "...text 3...";}  
  else if(clicks==3)  
    {message = "...text 4...";}
```

Clickthrough Narrative Using Javascript: cont'd

CSS and Button controls:

```
112 #message {  
113   height: 56px;  
114   width: 800px;  
115   position: fixed;  
116   bottom: 5px;  
117   left: 50%;  
118   margin-left: -400px;  
119   overflow-y: hidden;  
120   text-align: center;  
121   font-family: 'Times New Roman', times, serif;  
122   font-weight: bolder;  
123   font-size: 24px;  
124   color: #rgb(12, 12, 10);  
125   -webkit-text-stroke: 1px black;  
126   paint-order: stroke fill;  
127   text-shadow: 2px 2px 5px #f5f522;  
128 }
```



> putting thick(ish) black stroke on the yellow text: must remember to call this class 'message', otherwise it won't show in the script!

```
129 .clicky {  
130   position: fixed;  
131   top: 50px;  
132   left: 50%;  
133   width: 800px;  
134   height: 16px;  
135   margin-left: 200px;  
136   text-align: center;  
137   border:none;  
138 }  
  
139 button {  
140   background-color:#e0e0e0;  
141   border:none;  
142   color:#rgb(247, 234, 212);  
143   box-shadow: 1px 2px 5px #rgb(245, 235, 222);  
144   box-shadow: 2px 2px 5px #rgb(245, 245, 222);  
145   border-radius: 50px;  
146   padding: 20px;  
147   margin: 40px 0;  
148   cursor: pointer;  
149 }
```

> Formatting the clicker: using normal button controls, but can't seem to get rid on the black outline after it has been activated... is that because of the script?

Looks like this:



a bit boring!!

{might change to a regular 'click command...}'

html - simple solution

```
<div class="circle _1">  
  <div class="circle _4">  
    <p> ... </p>  
  </div>  
</div>
```

Notes on usability for these circles:

> Nesting: can put different elements inside one another (using the 40vw controls). As long as the sizing matches up, they will sit concentrically and contract together. Must also make the animation frames the same timing.

> Interacting with other JS elements: in example below I have placed the visible <div> for a clock inside the centre circle: this sometimes glitches if the vw contraction is smaller than the elements- will flick and push to left... probably some flex-box solution to this, but I'm not sure how to prevent!

> Box-shadow: can keep transitions very smooth with box-shadow enlargements (half colour, half transparent)

