Reflections on Twenty Years of Designing Digital Scholarship

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Description

The Media Arts + Practice PhD program offers a rigorous and creative environment for scholarly innovation as students explore the intersections of cinema, design, emerging media and critical thinking while defining new forms of cinematic experience, research and scholarship for the 21st century.

More +
Sarah Ciston, Ladymouth

ladymouth

[ performance | critical paper | code ]

ladymouth is a chatbot that explains feminism to Internet trolls. The software automates replies to Reddit's self-proclaimed men's rights activists, answering with provocative quotations from scholars like bell hooks or Gloria Anzaldúa. It logs the responses it elicits, which I incorporate into creative texts for performance (see below). As a text it is deeply transdisciplinary--challenging genre and drawing equally from art practice, programming, and critical theory as it seeks to interrogate both gender and technology at their intersections. It is influenced by Wendy Hui Kyong Chun's "leaking network cards" and Sara Ahmed's "feminist killjoys," by net artists like Angela Washko and Mez Breeze, and by organizations like FemTechNet and the Fembot Collective. The bot is not intended to pass a Turing test, but to make visible an emotional labor--transferring onto the technological body the risks of death threats, rape, exposure, lost time otherwise spent writing, making, surviving. But its approach is less nagging, more nagging. By repositioning critical feminist theory in unfamiliar territory, the bot explores the discursive potential (both positive and negative) between these conflicting zones. Following the creative text is an accompanying critical paper on software and feminist scholarship, presented at Cal State San Marcos, April 29, 2016.

[-] xqgw 2 points 27 days ago
"I think if I were of higher SMV, she wouldn't mind so much."
Wrong. She's just as likely to do this if you're high SMV.

permalink embed save give gold buffer

[-] ladymouth -5 points 27 days ago
What becomes of a man who acquires a beautiful woman, with her "beauty" his sole target? He sabotages himself. He has gained no friend, no ally, no mutual trust: She knows quite well why she has been chosen. He has succeeded in buying something: the esteem of other men who find such an acquisition impressive. -Naomi Wolf

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[-] Thenextprince 1 point 27 days ago
Get the fuck out of trp. Someone ban this feminist fuck.
Catherine Griffiths, Visualizing Algorithms

built procedurally as an interactive tool, so that any classifier of the same type can be loaded and visualized. The UI supports the self-organization of the algorithm structurally, and to aide analysis, the loaded examples present different shapes of classifier with different feature to class ratios.
Coded #000000 [Black] is a Java programmed image processor built in Processing. The code analyses video pixels retrieving the W3C's established seventeen colors of hexadecimal browns, magnifying the pixels by appending them within the frame of the video for closer comparison. The program is in its third working iteration currently analyzing a 26-minute video of prerecorded black and brown skin tones. This project is representative of a research series of interventionist works that aim to foster new conversations on the future of digital technology design and computation. Will the digital media future have diversity coded into its systems? Can we debug existing digital systems and...
Samantha Gorman, Tendar (Tender Claws)
Cecelia Condit, Possibly in Michigan (1983)
The major focus of the discussions at the Feminism and Cinema Event held at the 1979 Edinburgh Film Festival turned on the terms in which we could talk about the emergence of a ‘feminist film culture’ within the present conjuncture. Throughout the week to be addressed was that of political effectivity. In her paper (and in the article on which it is based 1) Christine Gledhill identified a number of key problems for feminist film theory which I would like to take up and explore here. Firstly, she argued that, so far,
For as long as we have been thinking about, designing, and programming this inaugural issue of Vectors, a war has been taking place halfway around the world. Every day, that war is waged and information about it is disseminated using the very technologies that made conceiving this journal possible. How do we know what is really happening in that place? For those whose only exposure to the war is through streams of data mediated by screens like this one, it may be possible to suspect, as Jean Baudrillard famously declared some fifteen years ago, that none of it is really taking place at all.

For some time now, postmodern culture has comforted itself with the thought that our age is defined by unstable relations between signifier and signified; by delirious uncertainty not only about the past but our own access to events in the present. When words like evidence and reality begin to seem naked without quotation marks around them, it’s hard not to wonder if we aren’t simply playing into the hands of those who have the most to hide. With images of American soldiers torturing their captives fresh in our minds, those sanitized relays from smart missiles and satellites no longer hold the video game allure they once did. The creeping sense, articulated by Michael Moore, that “we are living in fictitious times” somehow no longer rings true. The times we are living in seem all too real and, against all expectations, the best evidence seems to lie in a few dozen grainy digital photographs e-mailed from the other side of the world.

In exploring the theme of Evidence, this issue of Vectors suggests that something of particular significance is at stake in our current relationship to the traces that are left behind by human actions. We invite you to explore the projects in this issue, each of which stages its own articulation of the meaning, nature and significance of evidence as a central element of scholarly practice. And we humbly dedicate this issue to those who have been killed by the ongoing violence in Iraq, whose numbers will never be known, whose remains may never be found, but whose traces should not be lost to history.

— Tara McPherson & Steve Anderson
Sharon Daniel, *Public Secrets*

Exploring the expressive capacity of the database
Caren Kaplan, “Dead Reckoning” in *Vectors*
Jennifer Terry, “Killer Entertainments”

What we could add to Paul Virilio’s focus on the co-terminous nature of perception and destruction in his book, War and Cinema, is how the combat camera has become a tool of evolving forms of entertainment for many who never find themselves in an actual armed encounter, and even for many who do.

Optical conventions structure the visual expectations of what war looks like to the non-participant watching footage in a theater, on television, or on a desktop screen. These conventions also shape the affective and sensory expectations of how it might feel to be in combat for game players fascinated by such a sensation.

Developers of interactive computer games that stage scenes of armed conflict draw upon the visual syntax provided by combat cameras to place players in a multi-sensory field of antagonism. At a more basic technological level, combat footage captured by amateur image makers (i.e. combatants with portable cameras) infuses the contemporary mediascape of war so that virtual enactments of combat are not simply derivative or mimetic versions of actual combat but are...
Emily Thompson with Scott Mahoy: *The Roaring 'Twenties*
Editor’s Introduction

With the launch of these two projects by Emily Thompson and McKenzie Wark, *Vectors* proudly takes the next step in its evolution as a publisher and distributor of leading edge digital scholarship. Since *Vectors* launched in 2005, many more scholars have the capacity to produce multimodal research, and the number of venues for such work has slowly expanded. Thus, it is no longer necessary for our team to produce collaborative projects through the fellowship model with which we began nearly 10 years ago. Although we are now only occasionally creating in-house collaborative projects for the journal, *Vectors* continues to offer a platform for experimenting with the forms and potentials of online scholarship. In conjunction with its sibling project, the authoring platform *Scalar*, which shifts conceptualization of a project’s basic interaction design and information architecture into the hands of scholars, *Vectors* will continue its role of pushing the boundaries of research in the arts, humanities and social sciences. As always, our goal is to showcase work that is not easily contained by the conventions - often still limited to portable documents and embedded video files - of contemporary electronic publication.

*Vectors* will also continue its commitment to publishing work that is subjected to rigorous, but mutable and multiple, forms of peer review, actively engaging questions of how best to ensure scholarly excellence in work that experiments with both form and content. Likewise, *Vectors* remains resolutely committed to remain free and open access, favoring work that speaks across disciplinary boundaries.
Due to technological obsolescence and other factors, a number of *Vectors Journal* projects have become unavailable since their original publication.

**PlaceStorming** by Jane McGonigal with design by Raegan Kelly unfortunately falls into this category.

Our apologies for the inconvenience. If you have questions about this project, please contact *Vectors* staff at usc.vectors@gmail.com.
Scalar is a publishing platform for scholars who use visual materials.

Developed by the same team that created Vectors, Scalar is built on several years of extensive experience collaborating with scholars to author digital humanities projects using all of the affordances of contemporary digital media forms, including video, audio, animation, graphic and interaction design, and the database.

The goal of the project is to create a flexible interface for reading and writing these works that enables the practice to spread more widely across research groups, presses, and scholarly societies.
Take your content anywhere.

You can mashup your Scalar content with other data sources, build your own visualizations, or create completely new interfaces for your materials using Scalar’s built-in API. All of the content from your project is available either directly via URL-based requests which return data in RDF-XML and JSON formats, or through a free JavaScript library which creates a unified model of your downloaded Scalar data and makes it easy to access that data in a variety of ways, all while queueing requests and caching results.

Read more about the API in our User’s Guide.
The Alliance for Networking Visual Culture (ANVC) and Scalar were created with the generous support of the Andrew W. Mellon Foundation. Substantial advisory support was provided by Richard Lucier and Abby Smith Rumsey of the Scholarly Communications Institute. Further support provided by the National Endowment for the Humanities. A special thanks to all the intrepid souls who have collaborated with us to date and shaped the development of ANVC and Scalar.

Current Grant PIs
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Michael Lynch, Programmer, Open Source Community Manager
Website development by Won J. You
Scalar logo designed by Alex Louie
Here is a preview of the destinations, passengers and significant events in the 1864-65 journey of the Clarence. These - and other voyages of the ship - will be explored in greater detail within the site.

THE LOG OF THE CLARENCE, 1864-65

University of Pennsylvania Rare Books & Manuscripts Division, Ms. Coll. 832
Help us unlock the mysteries of these texts

In the early modern period, the practice of religion involved various modes of reading and disseminating texts, in both public and private. Most European Christians participated in a culture of religion in which faith was displayed and practiced out in the streets as well as in the privacy of their own homes. Members of the book trade participated in this culture as well, providing readers with the materials needed to celebrate religious occasions of all kinds. Many of these printed materials were ephemeral in nature, meaning that they focused on current events and were cheaply produced. Yet, the arrival of printing in the West in the middle of the 16th century did not signal the end of the manuscript. Books that were written and circulated by hand remained vitally important, particularly since rises in literacy did not always equal the ability to own books and many people borrowed books and copied them.

The Newberry collection includes rare examples of printed and manuscript sources that shed light on the entwined practices of religion and reading. For example, the library’s outstanding collection of broadsides reflects our collecting interest in early modern Italian history and culture, but also in all aspects of the book trade of the period. The tradition of
Thriller

by Sally Potter


Begin with "Introduction"
Special thanks are due to the following 18 contributing archives, research libraries, and cultural institutions that have made this collection possible:

- American Antiquarian Society
- American Philosophical Society
- Circle Legacy Center
- Haverford College Quaker and Special Collections
- Historical Society of Pennsylvania
- Kislak Center for Special Collections, Rare Books and Manuscripts
- LancasterHistory.org
- Library Company of Philadelphia
- Library of Congress
- Library of the Religious Society of Friends (Quakers) in Britain
- Moravian Archives of Bethlehem
- National Archives
- Pennsylvania Academy of the Fine Arts
- Philadelphia Museum of Art
- Presbyterian Historical Society
- University of Chicago Special Collections Research Center
- University of Michigan, William L. Clements Library
- University of Pittsburgh Library System

Below "Contents" you may use paths to filter materials by type. At present, the Digital Collection features 16 artworks, three books, 17 broadsides, 128 manuscripts, 26 newspaper and periodical issues, 69 pamphlets, and nine political cartoons. About half of the corpus is fully-transcribed, with new transcriptions being added on a regular basis. The manuscripts path includes sub-paths with which readers may filter for Friendly Association, Timothy Horsfield, and Edward Shippen correspondence. Likewise, pamphlets includes a sub-path highlighting items for which we have digitized more than one edition (Multiple Editions).
The long-lived burial site of Saqqara, Egypt, has been studied for more than a century. But the site we visit today is a palimpsest, the result of thousands of years of change, both architectural and environmental. Elaine A. Sullivan uses 3D technologies to peel away the layers of history at the site, revealing how changes to sight lines, skylines, and vistas at different periods of Saqqara’s millennia-long use influenced sacred ceremonies and ritual meaning at the necropolis.

The author considers not just individual buildings, but re-contextualizes built spaces within the larger ancient landscape, engaging in materially-focused investigations of how monuments shape community memories and a culturally-specific sense of place. Despite our modern impression of the permanent and enduring nature of the site, this publication instead highlights that the monuments and their meanings were fluid, as the Egyptians modified, abandoned, resurrected, forgot, or incorporated them into new contexts. Virtually placing the reader within a series of landscapes no longer possible to experience, the author flips the top-down view prevalent in archaeology to a more human-centered perspective, focusing on the dynamic evolution of an ancient site that is typically viewed as static.

Elaine A. Sullivan is Associate Professor of History at the University of California, Santa Cruz.
You get stopped by the Interplanetary Border Guard on your way to the shuttle. Inside his little tower, the guard's black hair is in a fresh crew cut, he's white, fit, seems eager, a parody of a masculine soldier. You hand him your passport, he looks at it and says "wait here please" and walks away, into an office where more border guards are talking... Minutes pass.

You pray. You are so afraid. You think of your lover, and if you'll be kept apart from her. You look off at the horizon, trying to appear calm, and wonder if this stress is worth it, or if you're just not taking care of yourself. Are you being committed or reckless? It's hard to tell. You wait.

Wait, Quietly and Hope | Run
Describe an experience in school that suggested your role in society was based on your race, class and/or gender?
Ahmanson Lab

Polymathy values different ways of learning, knowing, and being, ranging from the written word to various modes of embodiment and creative practice. The Ahmanson Lab extends the Harman Academy’s focus on integrative learning by offering students a space for experimentation, play, and creative exploration. Through workshops on design, digital authoring, physical computing and other creative endeavors, students explore the value of making to polymathic inquiry. A roster of faculty, artists, designers, and makers work with students to expand their thinking about the potentials of polymathic practice.
Each academic year, a cohort of dedicated and creative students join us at the Ahmanson Lab as Innovation Scholars. Innovation Scholars work over the year with faculty, experts, artists, designers, and fellow students in one of our team-based Collaboratories. As part of their yearlong residence Innovation Scholars are also awarded $1000 stipend and given access to the Lab’s technology and space.
Some lessons learned