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MASTER OF FINE ARTS

DadaSHOW

An interactive resource and reference database
on the Dada art movement

By

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The purpose of this thesis project is to demonstrate that an effective database, implemented through the Macintosh computer system, will provide an interactive resource and reference guide on the Dada art movement for designers, educators, and museum attendees who will be able to access different categories of information related to Dadaism.

The initial project assumption was that the technology involved in developing the prototype on the computer would prove that interactive media can be used as an effective tool for researching large amounts of information quickly, interestingly, and selectively, avoiding the prolonged effort of searching for the information in various sources. The importance of this project is to demonstrate that the working prototype will provide the user with information that he/she will be able to identify. The variety of sources to choose from, proves that the prototype is effective in dividing and sorting out valuable information on the Dada art movement.

The process of developing an interactive database on a single art movement is unique and contributes to the computer graphic design field by providing students access through the Graphic Design Archive. The prototype's purpose is also to provide access to museums around the world and to art schools everywhere. Interactivity adds interest to users to access and identify information on the art movement. From beginning to end, the process involved planning, organizing and revising. It also involved weekly thesis meetings with advisors.

Results were designed using advanced design techniques, implementing a wide range of sources from archival research to animated features. The technical process included integrating software such as Aldus SuperCard, MacroMind Director and HyperCard. In order to demonstrate technical mastery, the scripting language and external devices were also implemented into the database for purposes such as creating sound and movies. All equipment was readily available in the graduate computer lab or was accessible through other computer labs on the R.I.T. campus. The project includes consistency in the use of visuals and the accessibility of information

integrating advanced methods of graphic design concepts, resulting in a systematic presentation.

The evidence of research involved and the organization of information presented demonstrates both technical mastery and aesthetic discernment. These technical aspects interact with the art movement successfully when the prototype is put to test.

Project History

The reason I chose Dadaism for my thesis project is that I am interested in researching the artists involved, because I can relate to their styles of creativity. My idea was to take the results of this research and develop a unique interactive project. Dada began in a small theatre which Hugo Ball discovered, called the *Cabaret Voltaire* in Zurich, Switzerland, in 1916. Tristan Tzara led the movement which ended in Paris in 1923. Dada is part of the Avant-Garde period that dealt with experimental typography and many creations and readings of manifestos. Dada's works ranged from exhibiting new typography to experimental cinema, including Rayograms that were developed by Man Ray. Photomontage was popular among the Dadaists, developed by Raoul Hausmann, with Kurt Schwitters contributing to many of the fine works. The Futurists were the greatest influences on the Dadaists, where Tzara carried over concepts such as *Bruitism*. Constructivism carried out some Dada themes in typographical aspects with Kurt Schwitters joining them after he left the Dada group.

Dadaism believed that art is not an object, that it is an experiment, a freedom of discipline through visual expression. There are no rules in artistic creativity or structure, and organization is not a necessity. Dada artists believed in spontaneity with each person having his own freedom. Dadaists relied on chance, not the future. Their art released energy within themselves, and they were very creative in renewing aesthetic meanings. Photomontage techniques most impress me. I find the work and style aesthetically pleasing and enjoy applying their concepts to my work. They were a very productive and creative group with violent renewal of meanings and

nihilistic behaviors. Dada was more of a protest than a theory. It could not be bound by any one technique or type of expression.

In Berlin, Dadaists were involved in political issues, expressing their protest of war and government in posters and propaganda they called political warfare. Photomontage was very effective as a propaganda medium hung in controversial exhibitions, such as the *International Dada Fair*, of 1920.

"Logic is a complication. Logic is always wrong... Its chains kill, it is an enormous centipede stifling independence."

Tristan Tzara, *Dada Manifesto*, 1918

"Dada was a metaphysical attitude. It was intimately and consciously involved with "literature". It was a sort a nihilism to which I am still very sympathetic. It was a way to get out of a state of mind, to avoid being influenced by one's immediate environment, or by the part; to get away from cliché, to get free..."

Marcel Duchamp, 1946

"... More knowledge is required to carve out a work of art from nature, which is not formed from an artistic viewpoint, than to construct a work of art from its proper artistic rules..."

Kurt Schwitters, "*i*" *manifesto*, 1922

Review of Literature

A beginning phase of building a project is to review all available information and resources including books, films, articles, art exhibits, libraries and archives around the world that are related to the subject matter, in this case, *Dadaism*. Sources outside of R.I.T. included the Dada Archives at Iowa State University and selected archives in Europe. Literature and brochures on Dadaism were gathered from previous and present exhibits in selective art museums and selective archives around the world. In the R.I.T. library, there are approximately 60 different items of related material on the Dada art movement. The latest document published at R.I.T. on Dadaism was in 1987. Literature on Dadaism in the R.I.T. library is divided as follows:

Research on Dadaism included finding publications in many different languages. The archives hold mostly German and French literature and selected collections that are available on laser disk in the Graphic Design Archive. The Media Resource Center has limited films on the Dada art movement. The library contains many books that are in English with fine color examples of Dadaism that cover different areas of Dada art and activities. A large description of Dadaism is its manifestos of which the library contains a variety. An interesting part of researching Dadaism is other movements in the Avant-Garde period, such as Futurism, which was Dadaist's strongest influencer. Constructivism carried out experimental typography themes with Kurt Schwitters joining the group after he left Dada. Performance art and cinema make up a significant part of Dadaism, with Tristan Tzara and Hugo Ball's influence on the movement being significant in those areas. Exhibit information and Dada collections are an area I focused my research on. I found only one thesis project, which is related to needle work that uses Dada as an example.

Interactivity review:

Interactivity is a rather new field applied to computer graphics. Literature on interactivity is widespread at R.I.T. Latest technologies are found in monthly computer-related magazines and

on CD ROM disks that are accessible in many computer labs on campus. Interactivity is also found on laser discs at R.I.T.'s Graphic Design Archive. For example, the Klienschmidt collection of Dadaism is found on the laserdisc, a linear attempt of interacting Dada.

Goals: _____

- 1** *DadaSHOW does:*
Provide a prototype database that will exist at Dada exhibits in museums as a research tool and in the Graphic Design Archive.
- 2** Provide an interactive database that will allow the user to choose from specific subject matter, contributing to their familiarity on the Dada art movement.
- 3** Provide branching information on the Dada art movement so that the user can choose a specific topic to investigate.
- 4** Utilize visuals as a cross reference tool, so users will comprehend and enjoy what they are researching.
- 5** Result in a unique prototype by integration of advanced computer graphic techniques .
- 6** Provide bibliographic resources.

Objectives: _____

The audience will be able to describe at least three significant achievements that the Dada art movement created by the information and visuals provided (Goal 1).

Once familiar with the way the database operates, the user will be able to identify at least three different artists and how they relate to the Dada art movement (Goal 2).

As the user tours throughout the database, he or she will be able to locate at least two different parts of the database and return to a previous destination (Goal 3).

After viewing a movie in a Dada category, the user will be able to determine the significance of the involved events (Goals 4 & 5).

Upon reviewing the bibliographic information provided, the user will be able to print bibliographic sources of a given topic (Goal 6).

Goals and Objectives:

Goals and objectives are developed during early phases and are specified in order to meet important aspects. Goals are set up to achieve actions that will meet the objectives. Goals are what a person hopes to accomplish, and the objectives describe how to meet those goals.

Objectives are the result of goals. Goals are general statements and the objectives are specific actions of the outcome of the goals. Objectives are the process of success, they are the result of the action, the method used to achieve those goals. First the goals are developed by clarifying important elements in the project which is crucial for a successful outcome.

Process and Strategies:

The purpose of defining process and strategies is important in implementing a problem-solving approach. Defining process and strategies help in time management and reviewing activities at meetings to ensure that the final solution will be an effective one. *DadaSHOW* provides valuable research on different artists, cities and references, such as bibliographic information on the Dada art movement. The user will be able to clearly locate various selections with the interactive process that provide specific categories to refer to in order to locate related information by utilizing the prototype's cross-reference features. The prototype includes several different categories related to Dadaism that are implemented into an interactive process by sorting information.

Planning and building the module:

Development of my project began with many initial thoughts, sketches and assumptions that were presented to early thesis meetings to discuss how the project would function (see Figures 1-8). Planning and building the module involved intense research, gathering information, setting goals, meeting objectives, time management, thesis meetings and the need to leave time for trouble-shooting in order to meet objectives. The development process began September, 1991

and was completed April 30, 1993 for the thesis exhibition. Refer to Appendix B for the timeline.

A journal was necessary for referring to entries that were documented from the beginning. Keeping track of preliminary plans was valuable information in leading to an effective result. Every course of study had valuable input for my thesis project, which resulted in applying three key words to building my module: Performance, Conditions and Criterion. *Performance*: An objective says what a learner is expected to be able to do; *Conditions*: An objective always describes the important conditions under which the performance is to occur, and; *Criterion*: An objective describes the criterion of acceptable performance by describing how well the learner must perform in order to be considered acceptable. I applied these 3 factors along with Dadaism into many preliminary projects, ranging from posters to traditional animation, building my research and experimenting with my ideas.

Building and planning the thesis project was a task that never ended, always deciding how the project would be designed. For example, the introduction was planned from day one to one day before the thesis exhibit show. The introduction was built by referring to my documented notes and ideas. Not every initial thought could be implemented because of time and practicality. I took images I had collected for the project, but not used in the city categories and put them into the introduction. Next the images were animated. Blocks of text and images were integrated according to image size and colors that aesthetically matched. Pauses were implemented after each body of text animated to allow the user time to read (see Figure 5). Different selections of music were recorded into the sections between pauses. After the introduction is viewed the matrix card automatically appears.

Organization of my project was divided into windows, which is SuperCard's hierarchy system that helps keep track of progress. The windows are: *Berlin, Zurich, Hanover, New York and The Rest*. Notes and examples used on each city were kept separate, which made the

development process of the windows flow smoothly from one to the other. The city windows were planned implementing consistent design principles such as a grid that was used for placing content. Titles, body text, a sub-matrix, submenu and illustrations were used on each card. It was important to apply these elements in a systematic format from one card to the next so that the user would be able to access information easily. The placement of the titles and color choices of the text, boxes, buttons and background in all windows were designed consistently using a limited variety of colors per card connecting all aspects involved. The Resources, Timeline, Glossary and Addenda cards in The Rest window were designed differently than the city windows in order to obtain an effective cross reference tool. For example, the resource card has 2 fields of information, one for bibliography and one for archival, which provides the user with a variety. Scrolling fields are an effective way of compacting information and developing an interactive database (see Figure 6).

Once the matrix (the main menu), and windows were developed, I progressed further by dividing that information by artist. My city notes and references were organized by the artists involved. This process of sorting information was necessary for determining which artists related to which categories, since not all artists were involved in all categories (see Figures 2 and 8). It also helped keep track of copyright information.

Development of the windows went according to the factors that make the project. Major development factors were: Implementing QuickTime movies, typography which included headings, captions, and body text, placing photographs of the artists and their work, button design, color choices, scripting to make it interactive, and finally sound was imported.

Development of QuickTime movies involved reviewing and selecting the movies, converting them into the computer, editing and compressing the movies, and finally scripting them into related cards, which was a process that went smoothly and time successfully managed. The movies are

viewed at the same location on every card available. A movie screen was designed giving the user a choice to play and stop movies. Color choices were consistent with the card layout (see Figure 8).

Typography was meticulously implemented and documented during the building and planning stages. Adobe Photoshop was used for developing type and saving it as a graphic element into the SuperCard project, so when the project is distributed on disk it will not be necessary to install fonts in a system. The second reason for developing type in Photoshop was for its anti-aliasing technique, which creates smooth edges around text characters. Light colors were used on dark backgrounds and dark colors were used on light backgrounds for different purposes such as labels, body text and buttons.

Photographs, artwork and related materials were researched, collected, sorted and scanned at a 72 dpi (dots per inch) resolution to minimize memory and to be consistent. Resolution higher than 72 dpi was not necessary for this project. Photographs and examples of artists work were placed at the same location on every card and reduced to the same size when possible.

There are many buttons implemented into *DadaSHOW*. All buttons are designed in a three dimensional fashion, indicating to the user to press them in order to access more information. The main menu, sub-matrix and reference section are the 3 major areas where buttons exists, which were all necessary to access related information. On the main menu card the buttons are designed in a matrix format. This design solution provides effective access to the major activities among the Dadaists (see Figure 1). The subjects covered are: Photomontage, Performance Art, Politics and War and General Information. The matrix allows the user to research the subjects under six different cities. The cities are: Zurich, Berlin, New York, Paris, Hanover and Cologne. Once the user has pressed a button from the matrix on the main menu, he will be at a card that has a sub-matrix (see Figures 2 and 8). The purpose of designing the sub-matrix is for the user to

access all the artists involved with a particular subject in a particular city. Refer to Module Function. The reference section is provided in the same location on every card in the project in order to access general information (see Module Function).

I used four major colors when building my cards (see Figures 1-8). For example, the three major areas of buttons are all the same color, which is a systematic tool used for navigation purposes that guides the user. I kept my color choices to a minimum in order to simplify the card layout. As in using a grid, blocks of color are an effective tool for placing design elements on the cards.

SuperTalk is the language that SuperCard uses to complete requested commands (see Appendix C for scripts). Gathering and implementing SuperTalk scripts was sometimes a tedious task. It usually took more than one try to get a script to work. It also required advice from my thesis advisor and suggestions from team players. Scripting is what made my project interactive by using scripts in buttons, fields and graphics. As documented in Appendix C, scripts were used to show and hide graphics such as the information viewed in the timeline card. When a year is pressed in the timeline card, the script is telling the program to show a body of text (see Figure 7). To make the timeline card more successful, a script clears the body text when a user leaves the card. That insures an empty area for the next user. Another major task that scripting was used for was navigation and sound applied to buttons.

Integrating sound in my project was a priority from the beginning phases. I collected music I thought most appropriate for the Dada movement. I took a class on Dadaism, where I found experimental music directly related to Dada. Dadaist music is sometimes loud, surprising, shocking, humorous and moving, and I used it for buttons only. I also taped bits and pieces from an album by a jazz group called the *Cabaret Voltaire* and used it in the introduction to my project. Once the sound was taped, and when the project was about 95 percent completed, the sound was

then imported. To create sound in SuperCard, first a MacRecorder is needed to record from the source into the software package on the computer, which is called SoundEdit. Once sound is recorded in SoundEdit various manipulations and edits can be made to the source. When the sound is pleasing it is ready to be imported into SuperCard. To do this the sound is saved as a resource in a temporary HyperCard stack. Then the HyperCard resource is imported to the SuperCard project as a sound resource (see Technical Aspects). The final step is to script the sound where it is to play. Sound is a valuable factor applied to *DadaSHOW*. It makes the navigation process more successful, which is proven in the Evaluation Section. Without sound in the project and especially in the introduction, *DadaSHOW* would not be as interesting and would be less exciting for the viewers.

Module Function

Figures 1-8 are randomly picked examples of *DadaSHOW*. An explanation of the cards function is provided under each illustration. I chose these examples to show every possible task that can be accomplished within the project. Each card communicates with each other by pressing a variety of buttons. A matrix was designed to show the overall structure of the database, which is the main menu (see Figure 1). The main menu is the only card that provides access to the different cities and to the introduction. Figures 2 and 8 are examples of cards from the Berlin and Zurich windows. On these cards information can be accessed through the sub-matrix and reference section. The purpose of the gray buttons on the sub-matrix and on the main menu are the same. Gray specifies that there is no card available in that topic and a message will come up and tell the user to try another button. The purpose of having general information buttons is for a cross reference to the area of research. For example, if the user is reading about Kurt Schwitters in the Hanover section and wants to know what the word *MERZ* means, he can press the "glossary" button and look it up (see Figure 4). The "previous" button will

take the user back to the last card viewed. The same rule applies for the "timeline", "resources" and "addenda" buttons.

The looks and function of the project came a long way from the beginning phases to the end product. Looking back at preliminary sketches shows the tremendous growth and success of *DadaSHOW*. Overall time management was successful and having a timeline (see Appendix B) to reach goals pulled the project together.

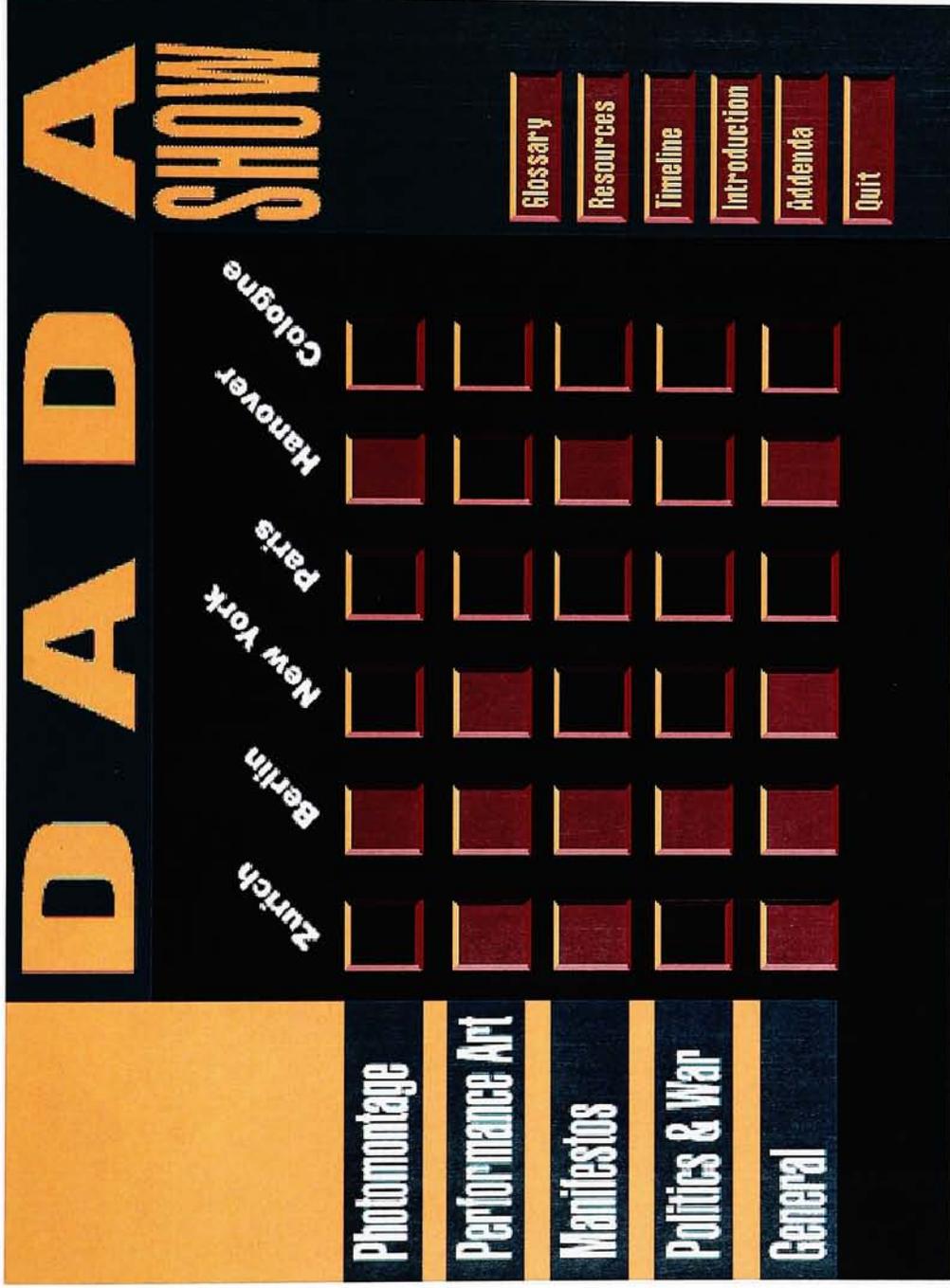


Figure 1. **Main Menu:** The purpose of having a main menu is to consolidate all of the information from the thesis project into one card, which provides the user with interactivity and a place to refer back to.

DADA

Berlin



Raoul Hausmann
Dada Wins, 1920

The Berlin Dadaists contributed to the visual arts politically more than other Dada groups. The invention of the *photomontage* was the unique development of this group. In December of 1918 Raoul Hausmann, by consent with the other Berlin Dadaists, decided to call the fusing of typographic and photographic elements, photomontage. Photomontage was very effective as a propaganda medium. For the Dadaists, the spirit of photomontage contains *paradox* and *subversiveness*.

Raoul Hausmann
Hannah Hoch
George Grosz
Richard Huelsenbeck
Johannes Baader

<input type="checkbox"/>	Performance Art				
<input type="checkbox"/>	Photomontage				
<input type="checkbox"/>	Politics and War				
<input type="checkbox"/>	Manifestos				
<input type="checkbox"/>	General				

[Glossary](#)

[Resources](#)

[Timeline](#)

[Addenda](#)

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[Main Menu](#)

Figure 2. **Berlin-Photomontage:** Clicking down on Berlin and across on Photomontage will bring you to this data card, where you will learn about the artists involved in any Berlin area without having to go back to the main menu.

DADA

Addenda

- Berlin Artists
 - Johannes Baader
 - Richard Huelsenbeck
- Raoul Hausmann**
- Hanna Hoch
- George Grosz
- Zurich Artists
 - Tristan Tzara
 - Hugo Ball
 - Marcel Janco

Credits

Raoul Hausmann

Hausmann left Nazi Germany in 1933, studied the local architecture in the Balearic Islands, photographed nudes and lived in Paris, then in Czechoslovakia. During WWII he returned to France, seeking refuge at Peyrat-le-Chateau and settled finally at Limoges.

Glossary

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Figure 3. **Addenda:** The purpose of the Addenda is to find out what happen to the Dada artists after the movement came to an end. The Addenda is accessible through any card in the database, and is the only card to access credits for sound and photographs used in the entire database.

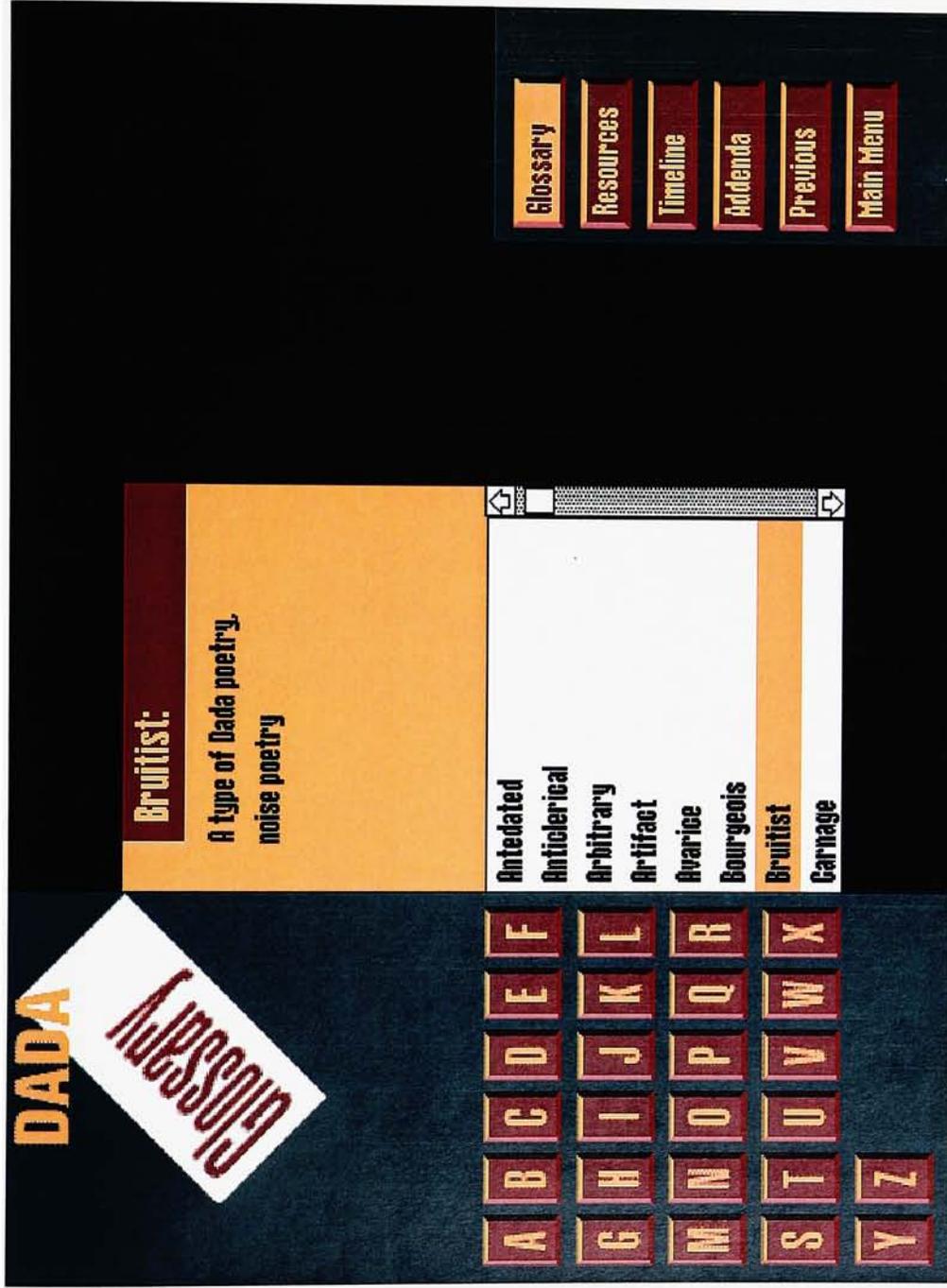
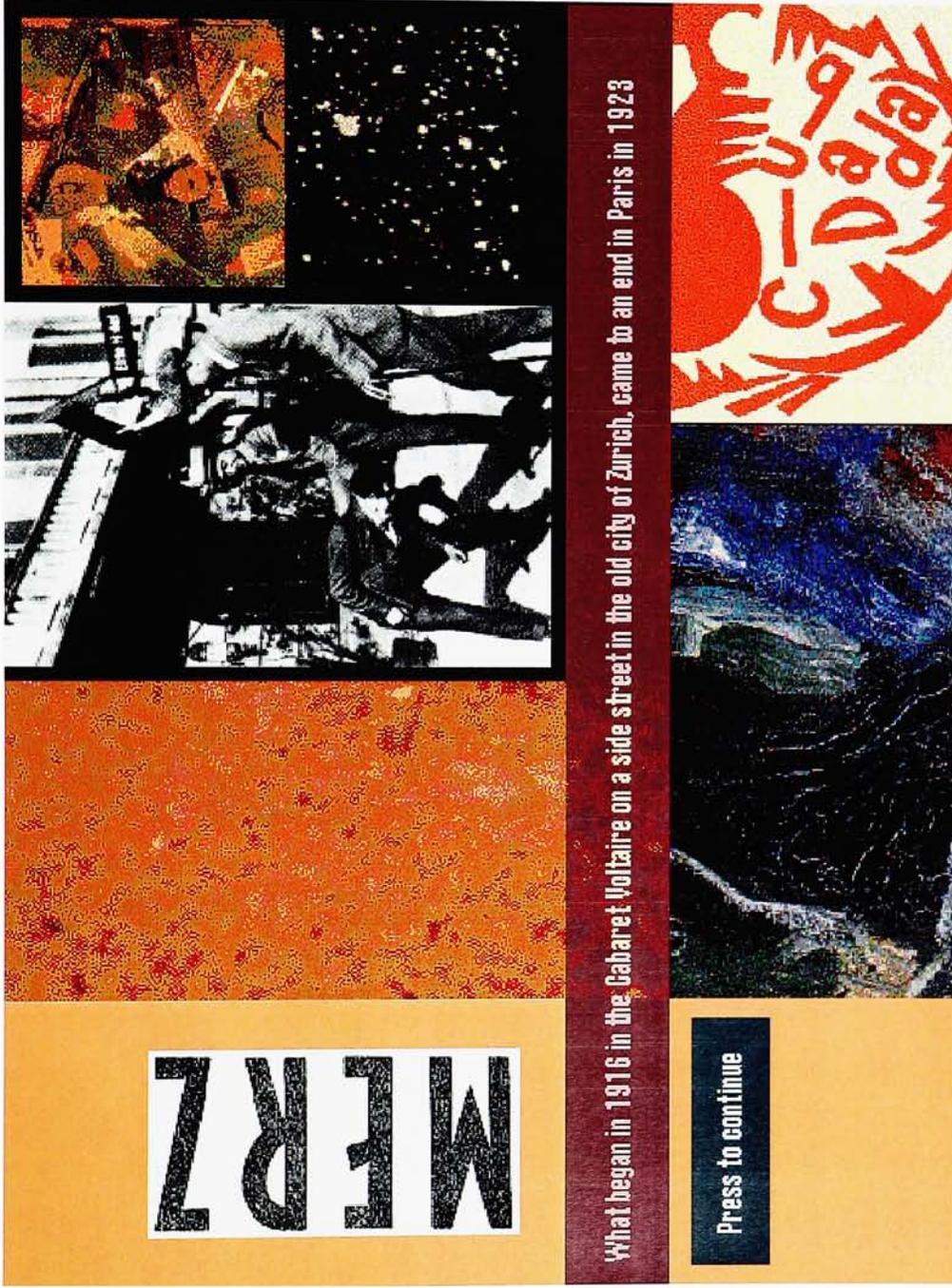


Figure 4. **Glossary:** This data card provides the user with terminology related to the Dada art movement. The user has a choice of pressing the large single letters for automatic scroll, or manually scrolling to pick the word of interest. The Glossary is accessible through any card in the database.



What began in 1916 in the Cabaret Voltaire on a side street in the old city of Zurich, came to an end in Paris in 1923

Press to continue

Figure 5. Introduction: The Introduction is accessed through the main menu only. Its purpose is to provide the user with an animated sequence of important introductory information on the Dada art movement with an entertaining animation of Dada art and music that influences the users interest.

DADA
Resources

Bibliography

- Dada
- Dada, Performance, Poetry & Art
- The Dada Painters & Poets
- The Avant-Garde and the Text

Archives

- United States
- International Dada Archive
- Yale University Library
- R.I.T.
- California

Contents

- The Prerequisite Text
- The Text and the Myth of the Avant-Garde
- The Text and the Coming of Age
- Berlin Dada
- The Dadaist Text
- Index

The Avant-Garde and the Text.
Rhode Island: Visible Language, 1988.

Glossary

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Figure 6. **Resources:** This data card provides the user with two fields of resources for the user to access. One is bibliography information on the Dada art movement, and the other is archives around the world that have Dada art work in them. Resources is accessible through any card in the database.

DADA

Timeline

1917

January

Zurich: First Dada exhibition, with Arp, Negro art by Janco, three lectures by Tzara
Barcelona: First number of 391 by Francis Picabia

April

Zurich: Lecture by Hugo Ball on Kandinsky

May

Zurich: Exhibition of prints, embroideries, reliefs, children's drawings, with Negro music and dances

July

Zurich: First issue of Dada, "literary and artistic paper", articles by Tristan Tzara, works by Arp and Janco

December

Zurich: Dada 2 appears, Letter from Apollinaire to Tzara

1916

1917

1918

1919

1920

1921

1922

1923

1924

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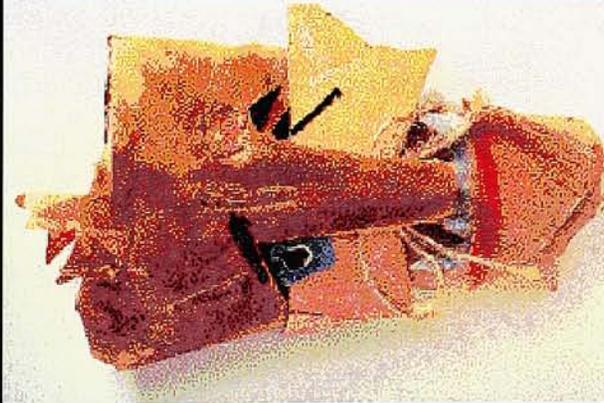
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Figure 7. **Timeline:** The purpose of the Timeline card is to provide the user with chronological information on the Dada art movement. Important dates and events related to Dada are emphasized here. The Timeline is accessible through any card in the data base.

DADA

Zurich



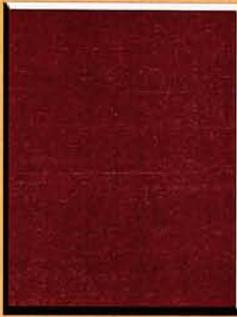
Marcel Janco, Mask, 1919

Janco made many masks that evoke Japanese theatre and Greek tragedy, designed to be seen from a distance. The groups interest in primitive art is evident with Janco's masks. Different personalities emerged when performers were done wearing them, dance was required, with gestures of madness, simply forcing the performer into an absurd and tragic dance. "What fascinated all of us in these masks was that they incarnated emotions and passions on a superhuman scale. Suddenly, the horror of our age, against the paralyzing backdrop of the war, was clearly perceptible."

Hans Richter

Tristan Tzara
Marcel Janco
Hugo Ball
Hans Arp
Sophie Taeuber

	Performance Art	Photomontage	Politics and War	Manifestos	General
Tristan Tzara	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marcel Janco	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hugo Ball	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hans Arp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sophie Taeuber	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Play

Stop

Glossary

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Figure 8. Zurich-Janco/Performance. This card is only accessible once inside the Zurich categories, not directly from the main menu. This card is chosen by the sub menu in the upper right corner and is highlighted to show what artist you are on and what category you are under. This card also provides a QuickTime movie, that are randomly accessed throughout the database.

The technical aspects of *DadaSHOW* include time management, technical problems and troubleshooting. All are time consuming, so planning how long tasks take to accomplish and determining if it is worth spending the time on those tasks are important factors. I decided to use the SuperCard application rather than HyperCard or MacroMind Director, because it was faster to work with the amount of graphics and text that was implemented into the project. HyperCard is not graphic oriented, whereas my project is very graphic oriented. MacroMind is not text oriented, and is too animation oriented.

Once the project was under way, I set a goal of building 6 cards a day. At this early stage of development, I perceived much more than 42 cards. I was lucky to complete 4 cards a day, and as time ran out, some cities had to be left untouched. Notes were kept together trying to speed this process up, but building 6 cards per day was quite unrealistic.

Specific technical aspects that involved trouble-shooting were: The QuickTime movies, consistency with imaging, resources and sound. Putting QuickTime movies in *DadaSHOW* was always a priority to show actual footage of the importance of the movement, and to gain the users interest, but the time factor was a problem. At one point it was a choice between QuickTime or an introduction. I decided on the QuickTime movies and finished all of them in a reasonable time frame, with a reasonable amount of editing involved, and 26 megabytes of memory. (During the thesis show the movies ran off the Syquest drive). I ended up having time left to put together an animation for the introduction, with unexpected technical difficulties with available memory.

It is very easy to build projects that will use lots of memory. Memory consumption was always a concern, so there are no images on my project over 72 dpi resolution. SuperCard runs on 8 bits of color so anything greater than that is not using common sense. The credits for photographs were carefully documented in notes for copyright purposes and for further development of the project.

Resources must be imported into the project and are necessary for the program to understand the applied scripts. Resources allow various functions, such as play, stop and show movies at a certain location. It is also necessary to have a resource for each sound in the project.

Problems encountered

- 1) The SuperCard application has many "bugs". My project has many buttons. Choosing autohilite makes the buttons change color to make them more noticeable. The autohilite option picks a supplementary color and looks terrible with the color of my buttons. In some cases I made my own graphics as hilites to make the color of the buttons more aesthetically pleasing.
- 2) Typefaces used in a field must be consistent in the SuperEdit program to look the same when the project is run in SuperCard. These fonts also need to be installed in the system folder.
- 3) I could not accelerate my introduction so it would run more smoothly, because imported sound multiplies in memory when it is accelerated.
- 4) Utilizing every short-cut in an application is almost impossible. For the number of cards, buttons and graphics in my project, short-cuts were important. I took advantage of SuperCard's background option whenever possible to save time and to minimize the number of buttons I would have to place on each card. I could only do this for items such as the resource submenu and for scripts that would be used on each card. I could not use it for the artists category because the graphic hid the background, and because the hilites changed from card to card.

The purpose of analyzing *DadaShow* is important to show the structure of the project. The module was built in Aldus SuperCard version 1.6. The project includes the *DadaSHOW* stack, which is 4.2 megabytes in size, the introduction which was created in MacroMind Director version 3.0, and is 4.4 megabytes in size. It is necessary to include MacroMind Player with *DadaSHOW* to run the introduction, and that is an additional 375 Kilobytes. There are eight QuickTime movies that total 26.2 megabytes and average about 30 seconds in length. The QuickTime init must be in the system folder in order to play the movies, which is about 700K. SuperCard allows the author to make a stand alone application out of the project so that the SuperCard application is not necessary. Other system requirements include: Macintosh system version 6.5 or above, 8 bit color, and at least 5 megabytes of RAM (Random Access Memory).

The total amount of memory my project includes is: 35.9 megabytes (including the SuperCard application) of information, with enough memory available (about 4 megabytes) to include a system to run this project on a Syquest drive, a popular disk used during this period of technological boom.

Most fonts used in *DadaSHOW* were saved as graphic objects from Adobe Photoshop (see Project Development). Certain fonts should be installed in the system folder to be able to properly view the fields in the project. Helvetica Condensed Bold, Helvetica Condensed Bold Italic, Helvetica Extra Compressed, Helvetica Bold Italic and Helvetica Italic, are the fonts used in *DadaSHOW*.

There are a total of 78 scanned photographs or artwork used as examples in the project: 35 of them are in the introduction, 21 in the Berlin window, 12 in the Zurich window, 4 in the Hanover window, and 6 in the New York window. The range of memory size of the images is 10K - 200K.

The project is divided into five windows which is the hierarchy system that SuperCard uses (see Project Overview). Each window has a different number of cards in it, the first window being the one that runs the program. In *DadaSHOW* the Matrix card is in the Berlin window, which runs the program. There are a total of 42 cards in the project (see Table 1). The total number of backgrounds in the stack is 9. The background provides an area to place graphics, fields and text that will be viewed in the same place on every card. It is necessary to have more than one background for format changes between certain windows and for scripts that run certain buttons. The total number of scripts in the stack is approximately 150 (see Table 2). The stack has a total of 18 resources which are necessary to import sound, QuickTime movies, and other commands. There are 11 resources for the sound, one resource equals one sound, which are repeated randomly throughout the project. The XCMD (X-command) resources are as follows: PlayAccel calls up the MacroMind Director movie; PlayMovie plays the MacroMind movie and QuickTime movies; DrawPict applies to various functions, in this case invisible graphics. ClipMovie, GetFrameMovie, SetScreenMovie, and QTMovie, are all XCMD's that respond to QuickTime movies.

See Tables 3 through 7 for analysis of cards in windows. The tables show a breakdown of the number of buttons, fields, graphics and invisible graphics used in each card. For example, Table 3 shows that the Berlin window has 33 buttons in 17 of its cards, only one card has 2 fields, 2 cards have 7 graphics, while 1 card has 22 graphics. The number of buttons and graphics is highest in the Berlin window because of the matrix card, and it has more artists from which to choose. Invisible graphics are graphics only seen when a button is pressed which has a script that will allow the graphic to be visible. The following task usually hides the visible again. Refer to Appendix C for scripts used in the project, and Project Development for Module Function.

Project Overview
A Total of 5 Windows and 42 Cards

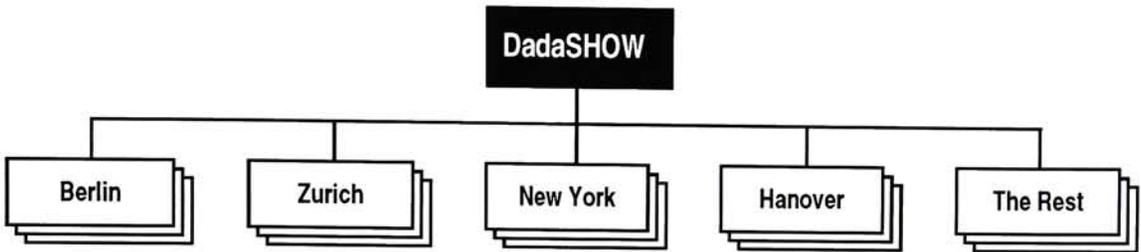


Table 1. Number of Cards in Windows

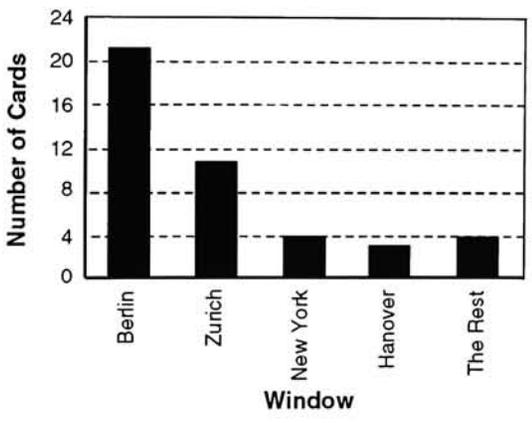


Table 2. Breakdown of Scripts in Project
*There are a total of 64 scripts in the Berlin window. 39 of those scripts are in the matrix card.

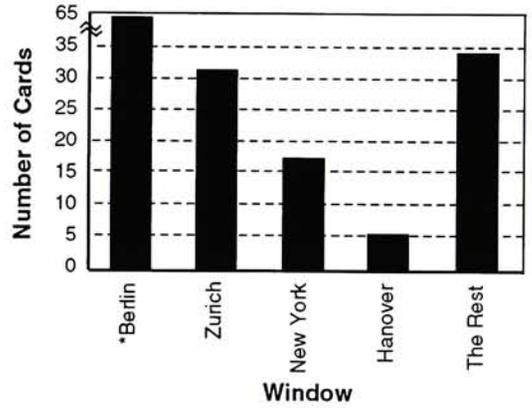


Table 3. Card Analysis of Berlin Window
A total of 20 cards and 1 background

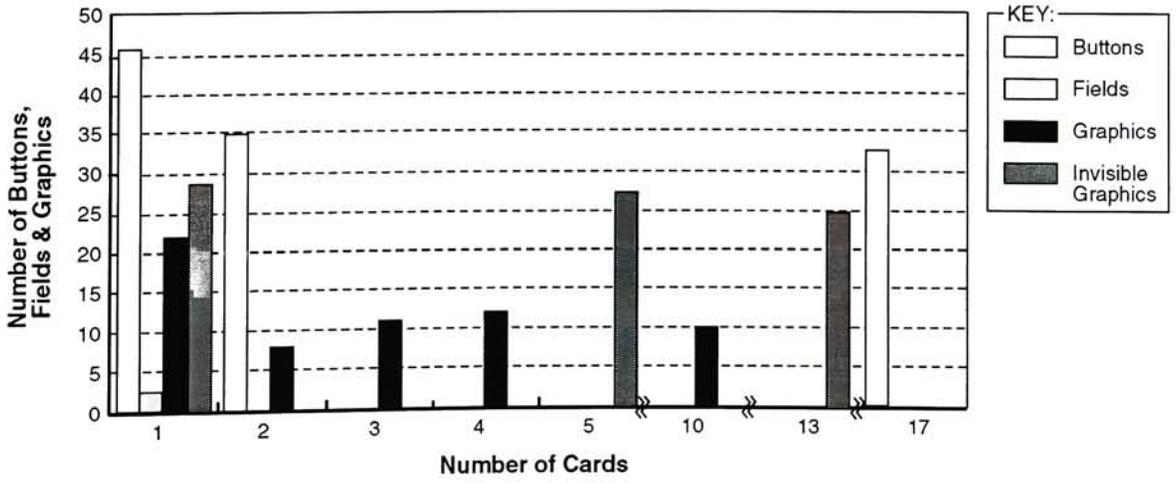


Table 4. Card Analysis of Zurich Window
A total of 11 cards and 2 backgrounds

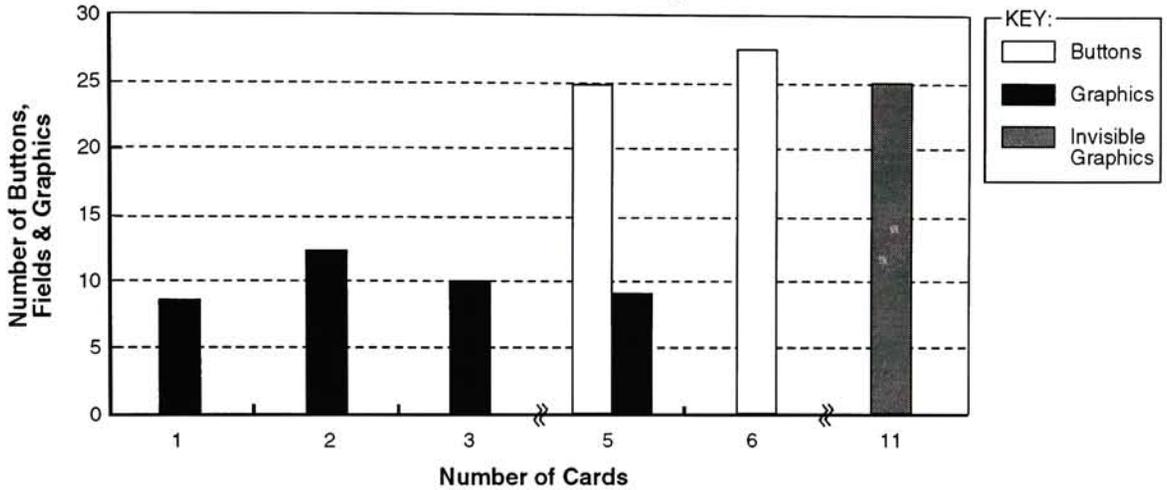


Table 5. Card Analysis of New York Window
A total of 4 cards and 1 background

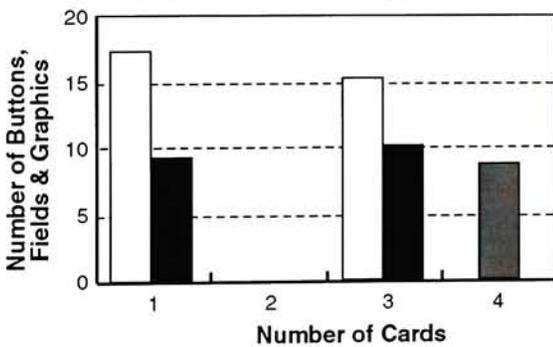
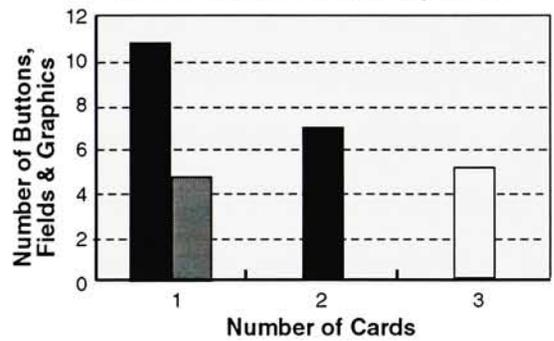
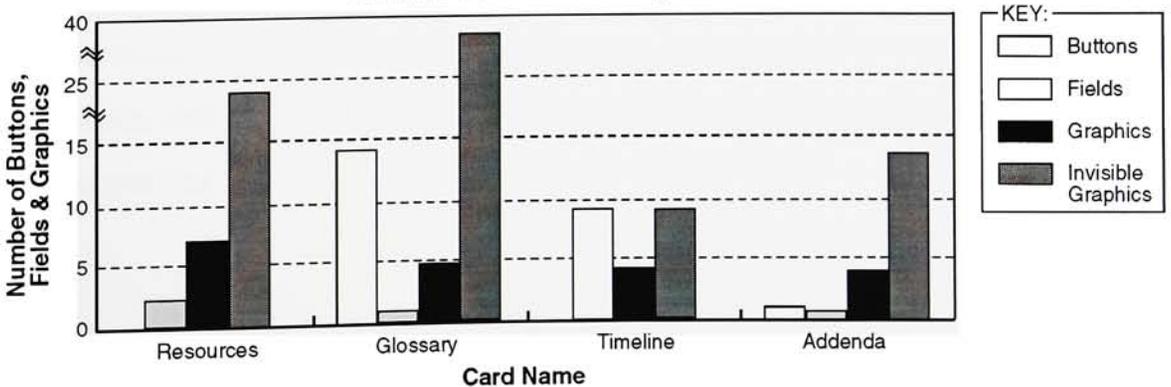


Table 6. Card Analysis of Hanover Window
A total of 3 cards and 2 backgrounds



KEY: Buttons Graphics Invisible Graphics

Table 7. Card Analysis of The Rest Window
A total of 4 cards and 3 backgrounds



Thesis committee meetings

Thesis committee meetings consisted of feedback and dialog that was a critical learning process for the development of *DadaSHOW*. Aesthetic integrity was an aspect in developing the project with the purpose of being an educational tool for The Graphic Design Archive, and as a module at museum exhibits. The review process included emphasizing focal points such as stated objectives. Deadlines were discussed and the creative process was analyzed for effective design concepts flowing together.

I received beneficial input from all 3 members at my first committee meeting. Topics discussed were; the need to focus more and to narrow the topic down to a specific audience and a specific area of Dada. For example, only covering the history of the Dada art movement, and why I would focus on this area. The matrix was the solution that provided compact information, with a historical focus. Having art students as my main target audience helped develop direction in the project, remembering that their evaluation of the effectiveness of the project is the real test. Faculty, non-art students, and museum attendees became secondary focal points, because how effective my project would be outside the art student environment is also an important factor.

The result of the first committee meeting was to develop a map on a specific category, avoiding a global overview (process = solution). Results of following meetings were, development progress and layout structure becoming focused.

Planning a full committee meeting just 2 weeks before the thesis exhibit show was effective critical evaluation. The review covered exactly how much time I had left to meet important deadlines, what parts of the project were crucial in finishing, what parts could be left undone and developed later.

Thesis exhibit show

Evaluation through demonstration is the feedback I gained from the thesis show. Many questions were asked from participants such as, where are you going to use this, why did you choose Dada, and many navigation related questions. Remarks on the project were positive feedback, including how useful my project was for art education and not just a fabrication. Some viewers spent a lot of time with it, going through the stack bit by bit, with excitement on what they were seeing. I enjoyed answering the participants questions reassuring the success of *DadaSHOW*. Committee members remarked how pleased they were with how successful *DadaSHOW* turned out, and they spent time discussing the project with other viewers.

Evaluation forms, project reviews

I had a total of 15 evaluators, 4 of them were graphic design graduate students, 2 computer graphic design graduates, 2 graphic design seniors, and 7 were other majors. Included were: evaluators that were not art students to show how my project would be effective if this were available to the general public at art museums. The purpose of the student/faculty evaluation is important to see what improvements people would like to see, as well as what they found successful. Overall this evaluation process resulted in needed improvements such as the need for more directions on what the user was suppose to do, and that there were too many buttons to chose from. Overall, results were very positive.

I developed conclusive charts from the completed evaluation forms. Table 8 is an example of the evaluation form. Each question with multiple choices has a capital letter in front of it, A,B,C, etc. These capital letters represent keys used in Tables 9 - 19, which are the results of the evaluation process. The purpose of these tables is to show statistical analysis between the evaluators. For example, Table 12 shows the 5 parts of question #4. 5 people rated 9 on part A of #4, 7 people rated 9 on part E, 3 people rated 5 on part D, etc. Comments are provided to show

improvements people would like to see, and the effectiveness of the project.

Self evaluation

Having my project evaluated by 15 people was very beneficial for determining which parts worked successfully and which parts needed further development. The evaluation form would be more effective if some questions were directed more towards the Graphic Design Archive, and availability at museums. For example, would you use this if you saw it at a Dada exhibit? Would you use it on the laser disk in the library? The questionnaire would also be more effective if there were less scale factors and the questions more comment oriented.

It is interesting to see the comparison of Macintosh oriented users versus non-Macintosh oriented users, and how well the project kept their interest. It is reassuring that people thought the project was effective as a resource for an individual art movement, and that it enhances the thinking process. Overall, the amount of information per card and the layout of the design elements tested effective.

Most of the evaluators commented on the need for more directions on what actions to take on cards, such as the resource card, which I agree would result in having more effective bibliographic information. I'm pleased that the matrix card is effective, and that having the resources available on all cards is helpful. I agree that more should be said about Dada in the introduction. The "introduction" button should stand out more, because the animation is not automatically played. It would be more effective if the introduction played automatically when starting *DadaSHOW*, then the user would have to see it. The reason I did not do this was because the project was always open during the thesis show and all I had to do was instruct the user to press the "introduction" button. The introduction should also have its own credits section for the amount of photographs that are implemented.

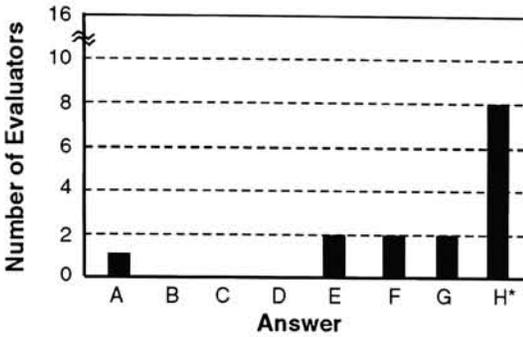
I regret that the amount of buttons the user has to chose from can create chaos. In order to

have the project interact properly, by being able to access all the information, it was necessary to use several buttons in each card. The only way I could eliminate buttons, would be by focusing on only one city, or on a single artist as the entire project. This would not have been an effective solution for covering the history of Dada. I also agree with the comments about putting more functions in buttons, such as more sounds and messages.

I agree that the fonts used could be more aesthetically pleasing, and more direct by not using so much text on each card. Overall I find the layout of typography successful, covering necessary subject matter to make the project interactive. I'm pleased that the sound is effective in making the project interactive, and that the noises were sometimes loud and shocking, which is what I was trying to get across. I liked hearing the need for more sound, it proves that sound is a successful part of interactivity.

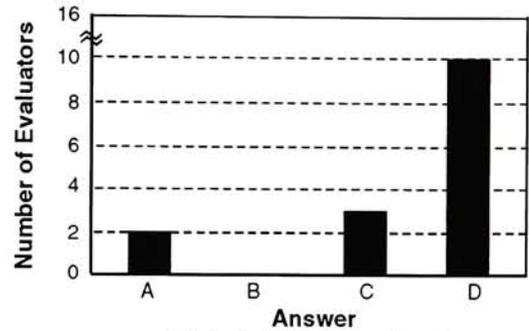
It was my original intent to have each city window designed differently so that it would break up some monotony, but consistency and speed were more important in meeting other deadlines.

Table 9: Time on Macintosh System



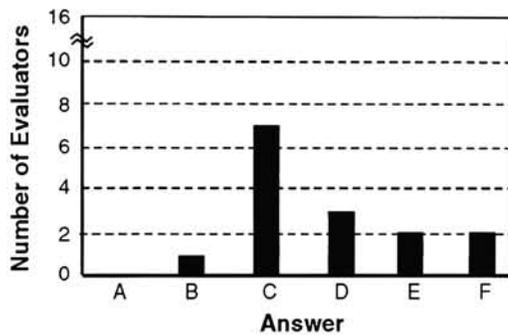
*Refer to Table 8, question #1

Table 10: Computer Usage



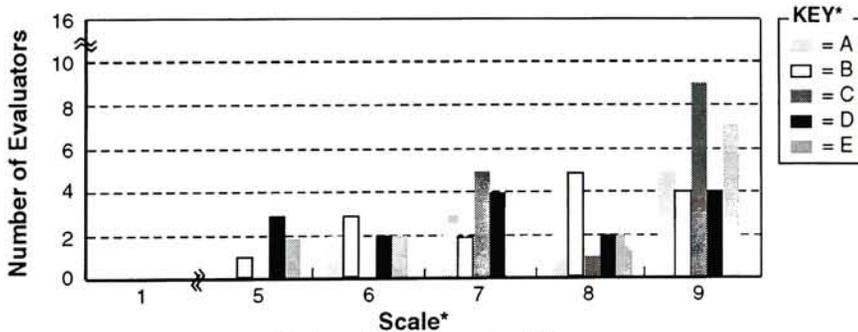
*Refer to Table 8, question #2

Table 11: Different Systems Used



*Refer to Table 8, question #3

Table 12: Overall Impressions on Project

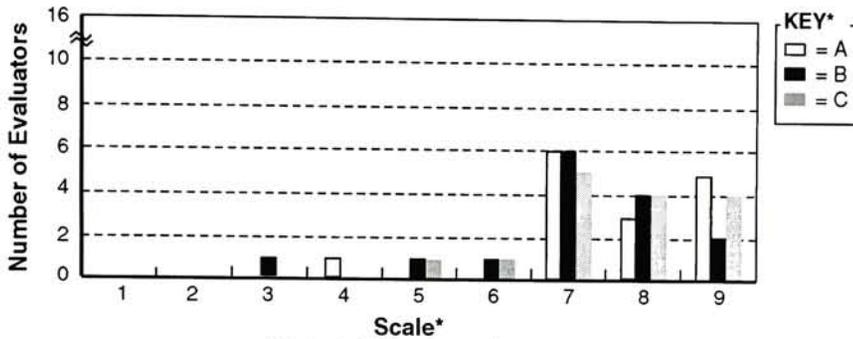


*Refer to Table 8, question #4

Comments:

(6 out of 15) 1) Very clean & professional looking. Some stacks are dull & typical. 2) It works well. The project is a good example of an interactive application. 3) Enhances learning & development of knowledge. 4) I love the choice of colors. At first I thought they might compete with the imagery, but they complement the artwork. There is also a great deal of information in the project. 5) The buttons on the main menu are confusing, interesting topic, very nice visual layout. 6) Stimulates thinking about what has to be done next. "The blank screen concept".

Table 13: Text Legibility

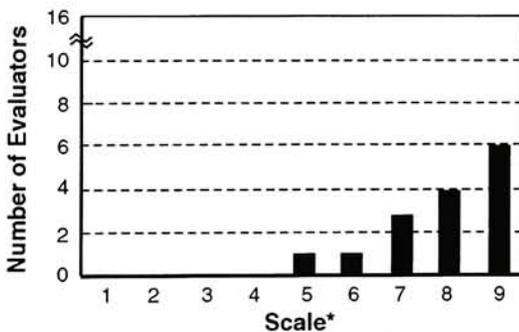


*Refer to Table 8, question #5

Comments:

(5 out of 15) 1) Hard to get around with anti-aliasing. 2) The tilted title sections were a bit fuzzy but legible. I liked the choice of fonts and how the text sections were highlighted. 3) Perhaps larger area for text. 4) The italics are hard to read in most cases, same with the small type. 5) I like the typeface used for the menus.

Table 14: Information on Screen

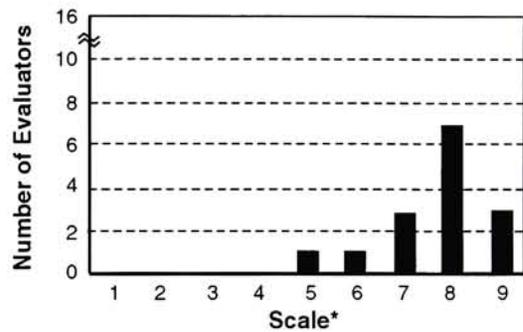


*Refer to Table 8, question #6

Comments:

(4 out of 15) 1) Good amount of text, not enough images. 2) I liked being able to access a glossary or addenda at anytime. 3) A little inconsistent. 4) Possibly include directions on main menu.

Table 15: Arrangement of Information

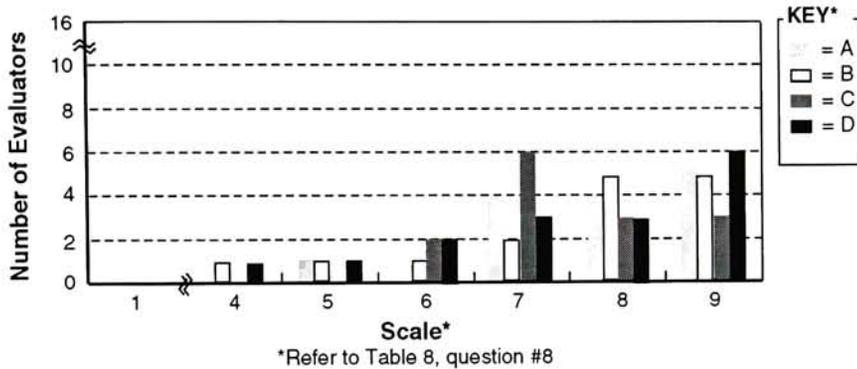


*Refer to Table 8, question #7

Comments:

(6 out of 15) 1) It's understandable. 2) Easy to get around in. 3) I liked seeing the title in upper left corner and the control panel on the right. 4) The x,y axis chart is a great idea. 5) Not quite clear how to indicate to scroll in margin or on name, need directions for fields, etc. 6) Lots of information per screen.

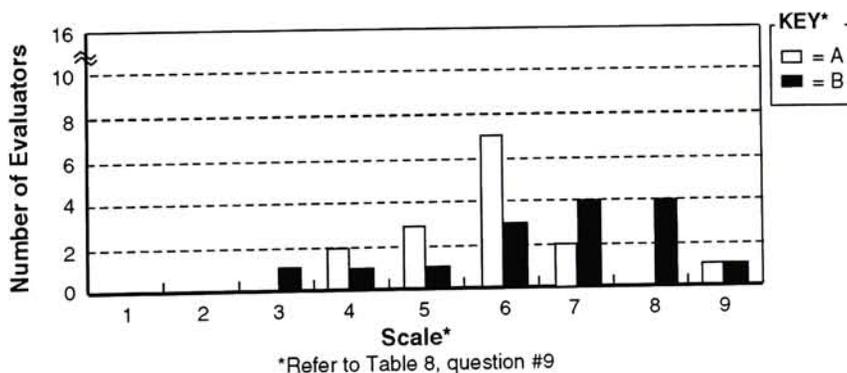
Table 16: Navigation



Comments:

(5 out of 15) 1D) Too many buttons. 2A) I liked having the buttons exist on the same place on every card. 2B) I like the fact that the user is not questioned with a dialog box. 2C) I like the use of the highlighted boxes to show where the information is. 2D) The steps were straight forward and I imagine that someone who did not know computers could operate this project. 3A) If you know what you are looking for. 3B) If this is for an archive I would like to see a faster way to get to the articles. 3C) Very logical although maybe too many branches on the tree. 4C) Function features come a little too late. 5C) I always get lost in stacks.

Table 17: Sound and Music



Comments:

(8 out of 15) 1) Sometimes they were loud and shocking. 2) Except for the bangs (like gunfire). 3) A little choppy. 4) I gave these a 6 because I found them slightly disturbing, but I find that appropriate since it's about Dadaism. 5) Visual couple and great. 6) Noisy at presentation opening. 7) The sound makes it more interactive. 8) I feel the need for volume control and would like it to last longer.

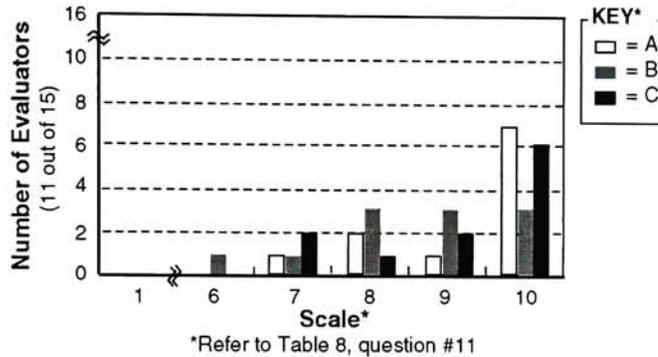
Table 18: Critique
Refer to Table 8, question #10

Comments:

(15 out of 15)

- 1) I enjoyed the audio, but wished I had some control on volume, also, if I wanted the sound to be available at all, i.e., a choice of whether they wanted sound to accompany. Also, some prompt asking the user to be patient between clicks might prevent clicking the mouse excessively, might help.
- 2) This is a good idea to learn about Dada from the computer so people can get information quickly instead of reading whole books. It is pleasant to see this project.
- 3) Very interesting and impressive presentation. Lots of pictures to look at on each card, sound and images keep the viewers attention.
- 4) Covers one subject in depth, all dimensions covered, observer learns by navigating.
- 5) Should explain why the group is called Dada in the introduction. Photos would show more clearly if enlarged, then reduced before proceeding.
- 6) There is a great deal of unity, it holds together as a piece of work. I would like to see more variety in the different sections of cards, it gets a little confusing as to where you are.
- 7) Good sound design.
- 8) I am impressed with the visual work in this project. This is a very thought out and colorful project. I will expect to see more information in Photomontage.
- 9) Perhaps moving the introduction button to the top of the button structure might make it more clear that this is what should be chosen first. Maybe highlighting it (just for the first time) would also help. What does the alphabet mean? Why doesn't "J" do something? How about an audio que for (no records contained). Buttons should depress so you know where you are. Previous looks just like another button, it should stand out more because it has a different function. Put noise in non-functional buttons.
- 10) Visual information is quite interesting. Format is arranged in a logical manner according to style (Dada).
- 11) Excellent visual layout, very pleasing to look at. Information is presented in a logical interesting way. Weakness: different color of buttons in the menu. It is not obvious what a green or mauve button means. Explanation somewhere should be given to clarify buttons. In the Glossary card, change the icon/cursor so it changes when you go in a field, so they know more to do something.
- 12) Strength: the use of the buttons. I liked being able to see which artist and which category was selected on a card within the sections. The text was highlighted.
- 13) I liked the art. This could be 5 thesis in one, by cities.
- 14) Maybe a different typeface would be more easily understood.
- 15) Very useful for students (at least the idea is good). However, it would probably be too expensive to implement into the library systems. Improvements: make each topic have adequate information.

Table 19: Category Rating



Comments:

11A (11 out of 15)

1) The colors, textures, and overall design is quite good. 2) Layout is fine, designed yet simple. 3) Too many buttons. 4) I loved the placement of images, the 3D buttons and the display screens for the QuickTime movies. 5) Very nice layout, interesting and pleasing (the sounds could possibly use a little work however). 6) Pleasing arrangement, but not so pleasing as not to understand the reasons for the movement. Pleasing to read info. 7) Very well done. "A true graphic designer". 8) Can use more graphics or sound to replace text. 9) Looks great but some cards a little busy. 10) Simple, organized, clean, I like the colors. 11) Very well organized.

11B (12 out of 15)

1) The organization is good. It is understandable for any dogma. 2) Not hard to follow, leave it. 3) consolidate, streamline it. 4) I liked the previous button. 5) Logical and generally clear and easy to use. 6) Somewhat vague in some areas on the main menu (a lot of buttons with little visual info). 7) Easy to follow organization. Buttons are somewhat confusing though. 8) Good cross reference design, good presentation in Intro part. 9) Good organization, but I would like to see more of a visual difference between the different sections. 10) Clarify what fields are for. 11) Lots of info in each card, but it is still legible. 12) In the areas where the artists did not contribute, I still feel the need to see something happen, even if it is as simple as saying "x did not contribute to this area, however, these artists did" (referring to grey squares).

11C) (8 out of 15)

1) The Dada movement is important to all listed audiences. 2) Yes, it is, good job. 3) I liked that the information was divided into categories of topic and not according to the artists. 4) The project acts as a good introduction to Dadaism and is a good jumping off point for more directed research. 5) Very time oriented, but offers as much info as individual desires and/or needs. 6) Yes. 7) Maybe hard to find what your looking for from the beginning. For a museum browser it would be great. 8) Yes, it would be great if all art movements had this type of interactive program.

I believe that *DadaSHOW* is an effective and successful thesis project that is a beneficial addition to the computer graphic design field by providing opportunities for educational institutions to expand on interactive media. Developing and completing a successful thesis project was a wonderful learning experience. My design philosophy was to develop the ideas, have the concepts communicate with each other, then transform the ideas and design elements into an aesthetically pleasing structure that is not cluttered with uselessness.

There are some elements I would have liked to apply to *DadaSHOW* or would have done differently if time allowed me to do so. I would have placed more emphasis on Hugo Ball and Tristan Tzara because of their leadership in the movement. I also would have liked more of a 3D look to the project, especially in the introduction.

It is important for an interactive project to integrate factors such as animation, sound, and movies to keep the user's interest and provide them with various sources to choose from. It would have been fun to have some 3D animation in the New York window, such as Marcel Duchamp's readymade wheel spinning around or rolling off the page.

I would have also liked putting more emphasis on how Dada related to other art movements during the Avant-Garde period, such as Futurism and Constructivism, and how their concepts and involvement was important to Dadaism.

Future Developments

Future developments would include a revised, improved project ready for The Graphic Design Archive. It would be necessary to make some of the changes mentioned in the evaluation section in order for this to happen. For example, I would like the students to have the option to print bibliographic information from the reference section. As it exists now in the GDA they cannot print this information. I would also clarify buttons by making them more noticeable when they are activated, and emphasize the "introduction" and "previous" buttons because of their unique

functions. I also think it would be fun to put a game in the project, one that would reflect how the Dadaist would react to interactive media. A guess to their reaction would be that this project is too structured. They would probably want each card designed differently according to the artists style. For example, Marcel Janco's card would be a QuickTime movie of a mask. There would be a dialog box for the user to type in who the artist is. If the user was wrong he would have to guess again and points would be deducted. If the user was right he would be rewarded with points and information on Marcel Janco would be provided.

Further development in the future would be a wonderful project in itself. I intend to communicate these concepts into future interactive projects.

- Annely Juda Fine Art. Dada - Constructivism. London: Annely Juda Fine Art, 1984.
- Apple Computer Inc. HyperCard Script Language Guide. Santa Clara: Apple Computer Inc., 1990.
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- Short, Robert. Dada and Surrealism. London: Mayflower Books, 1980.
- Tzara, Tristan. Seven Dada Manifestos and Lampisteries. London: Riverrun Press, 1981.

The purpose of this timeline is for planning time management in order to complete important tasks. The timeline is a source to refer to making sure all important aspects are covered, and gives an overall schedule of the development process of this thesis project. To develop an effective timeline information is gathered from journal entries and advice from thesis advisors is documented along with important events. This timeline illustrates the many important aspects and tasks that must be accomplished to build a successful thesis project.

Date	Tasks	Date	Tasks
1991		3/09	Reviewed thesis reports in archives
9/91	Discussed ideas with a creative writer Discussed thesis project with 2nd year students Preparation, formats, guidelines discussed in Forms of Inquiry	3/17	Discussed ideas with the Dean of school
10/91	First idea of using the Dada Art movement and what types of animations to be used Visual Semiotics class contents and notebook starts initial process of project Start using Dada art in class projects	3/18	Discussed ideas with Professor Bob Keough
11/92	Made Dada films in traditional animation Made 3 Dada posters	4/01	More discussion with Bob Keough
12/91	Viewed thesis project made in SuperCard Viewed thesis project done in Topaz Observed thesis committee meeting Viewed 2nd year students timelines Analyzed thesis statements in Film Criticism articles	6/06	Started on proposal Developed focal points Reviewed thesis reports
1992		9/92	Started proposal plan drafts Thesis report signed
2/92	More detail ideas for project documented First thought of interactive resource stack with SuperCard and MacroMind Director	9/12	Agenda completed
		9/17	Thesis panel discussion on expectations
		9/21	Dada report of Klienschmit collection
		9/22	Draft 1 ready for review
		9/23	Thought of using Topaz for project intro.
		9/24	Gathered Dada archive and bibliography information
		9/30	Worked on Klienschmit collection stack
		10/1	GDA meeting; accessing SuperCard through laser disk
		10/5	Development of proposal drafts

Date	Tasks	Date	Tasks
1992		1992	
10/07	Recorded details of ideas Worked on Iowa letter	12/14	First thesis map done Research Dada exhibit information Gathered text to be imported
10/12	Gathered info. on Klienschmit collection Dada class discussion	12/15	First full committee meeting Received important input on project Needed focal point and focus audience Other projects to review Evaluation procedures discussed Needed to clarify categories in project
10/21	Individual thesis meeting with R. Remington	12/20	Dada game idea Implementing important concepts into project Started checking out library books
10/27	Gathered all Dada Biblio. info. from library	1993	
11/92	Review of literature done Bibliographic information printed Decision on not using Topaz	01/04	Viewed related films on Dadaism Discuss report requirements with committee Sorted out Dada artists by origin
11/02	Wrote Introduction to thesis	01/05	Preparation for 2nd full thesis meeting Started scanning materials Archive meeting Reviewed student projects
11/05	School meeting on thesis exhibit show	01/07	Meeting results; reduce structure map format and start next step, different combinations GDA meeting
11/10	Individual thesis meeting with R. Remington	01/11	Gathered data and images Received suggestions from thesis committee members Started taping sound for project
11/18	Prepared schedule for working on thesis during break	01/18	All information for intro and map gathered, to prepare final sketches of prototype
11/29	Reviewed materials for break ending	01/25	Intro and prototype map sketches finished Researched scripting language
12/01	Reviewed other students timelines	01/28	Thesis meeting; results were to develop a matrix and to develop a grid
12/02	Concern on Klienschmidt collection Draft 3 completed for review Iowa letter sent out Updated journal	01/31	Project review; analyzed what was to be involved, more focus developed, organization of collected materials, and what software was to be used
12/03	GDA meeting; info. on Klienschmit collection Thesis meeting with Jim VerHague and R. Remington; reviewed timeline and put emphasis on introduction and structure map		
12/07	Planned first committee meeting and what will be discussed Reviewed Dada films in Dada class Worked on timeline and structure map		
12/10	Individual thesis meeting with R. Remington		
12/13	Review of literature on Dada Researched Iowa Dada archive		

Date	Tasks	Date	Tasks
1993			
02/01	Worked on sound to use Worked on Glossary	4/12	All text information input into prototype Reviewed what is left to accomplish
02/08	Printed out Dada bibliography Researched data and images Thesis committee meeting	4/13	Last full thesis meeting Implementing evaluation into report
02/15	GDA Meeting Structure map of prototype finished	4/19	Critique on prototype Gave J. VerHague materials to proof Finished inputting research
02/22	Thesis meeting with R. Remington reviewed new ideas Worked on photo album Started to test prototype	4/26	Oral presentation prepared for thesis exhibit Final finishes and testing done to prototype Backup of all materials Finished inputting sound Proofing done
2/28	Worked on matrix and design of cards	4/30	Thesis exhibit
3/01	Worked on bibliography Library books sources organized	5/3	Reviewed outline on report with committee Evaluation process begun
3/08	Organized text information to be used in prototype Recorded Information for report	5/10	Revised outline on report
3/15	Individual thesis meeting with J. VerHague Input text information	5/17	Returned all library books Turned in copies of prototype to committee members
3/22	Printed out project cards for review Organized graphics and animations used GDA Meeting Divided project into windows Bibliography window research Introduction research	5/22	Graduation ceremony
3/29	Organize scripts used Exhibit sign & presentation materials reviewed	6/01	Wrote parts of report
3/30	Individual thesis meeting with J. VerHague, stack building made easier, time left to complete tasks reviewed, and keeping memory down	7/17	Color plates completed for report
4/05	Bibliography information inputted to prototype Dada films reviewed for QuickTime movies	8/31	Evaluation process completed
4/08	Individual meeting with R. Remington Reviewed project structure Reviewed tasks left to accomplish	9/06	Corrections made from editing
		10/93	Signed copies given to library for binding
		11/93	Received bound reports and delivered to department

SuperTalk is a scripting language derived from HyperCard in which the author programs the computer to obey simple command actions such as active buttons, to complex interactions such as a computer game. The SuperTalk language is very similar to the HyperTalk language. SuperCard enables the author to make stand alone applications and has many beneficial features such as, allowing the creation of horizontal scrolling fields in color. It also has its drawbacks such as, running slow and it will not always give the author a script message indicating that there is a problem. Overall, the scripting language is very effective.

Project script: Starts the program

```
on startUp
editor
  lock screen
  hide menubar
  unlock screen
end startUp

on bailOut -- certifies that program will quit
  set lockMessages to true
  close all windows
end bailOut
```

-- Matrix Card script

```
on openCard
hide menubar
repeat until the mouseclick
  play "Matrix sound"
  show card graphic g
  show card graphic e
  show card graphic n
  show card graphic h
  show card graphic y
  show card graphic m
  show card graphic i
  show card graphic p
  show card graphic w
  show card graphic x
  show card graphic b
```

```
show card graphic za
show card graphic r
hide card graphic n
hide card graphic h
hide card graphic e
hide card graphic g
hide card graphic r
hide card graphic w
hide card graphic m
hide card graphic b
hide card graphic p
hide card graphic x
hide card graphic za
hide card graphic y
hide card graphic i
end repeat
click at the mouseLoc
end openCard
```

-- Photo/Zurich button

```
on mouseUp
beep
show card graphic "LOP"
wait 100
hide card graphic "LOP"
play stop
end mouseUp
```

Matrix Card Cont.

```

-- Photo/Berlin button
on mouseUp
  beep
  visual effect wipe left slow
  go to card "Ber/Photo"
  play stop
end mouseUp

-- Photo/New York button
on mouseUp
  beep
  show card graphic "POPS1"
  wait 100
  hide card graphic "POPS1"
  play stop
end mouseUp

-- Photo/Paris button
on mouseUp
  beep
  show card graphic "OOPS3"
  wait 100
  hide card graphic "OOPS3"
  play stop
end mouseUp

-- Photo/Hanover button
on mouseUp
  beep
  visual effect wipe left slow
  go to card "Photo/Kurt" of window "Hanover"
  play stop
end mouseUp

-- Photo/Cologne button
on mouseUp
  beep
  show card graphic "OOPS8"
  wait 100
  hide card graphic "OOPS8"
  play stop
end mouseUp

-- Performance/Zurich button
on mouseUp
  beep
  visual effect wipe left slow
  go to card "Zur/Per" of window "Zurich"
  play stop
end mouseUp

-- Performance/Berlin button
on mouseUp
  visual effect wipe left slow
  go to card "Ber/Poetry"
  play stop
end mouseUp

-- Performance/New York button
on mouseUp
  visual effect wipe left slow
  go to card "Per/Man Ray" of window "New York"
  play stop
end mouseUp

-- Performance/Paris button
on mouseUp
  play stop
  show card graphic "OOPS4"
  wait 100
  hide card graphic "OOPS4"
end mouseUp

-- Performance/Hanover button
on mouseUp
  play stop
  show card graphic "OOPS9"
  wait 100
  hide card graphic "OOPS9"
end mouseUp

-- Performance/Cologne button
on mouseUp
  play stop
  show card graphic "OOPS9"
  wait 100
  hide card graphic "OOPS9"
end mouseUp

-- Manifesto/Zurich button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Zur/Man/Tzara" of window "Zurich"
end mouseUp

```

Matrix Card cont.

```

-- Manifesto/Berlin button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Ber/Man/Baader"
end mouseUp

-- Manifesto/New York button
on mouseUp
  play stop
  show card graphic "OOPS"
  wait 100
  hide card graphic "OOPS"
end mouseUp

-- Manifesto/Paris button
on mouseUp
  play stop
  show card graphic "OOPS5"
  wait 100
  hide card graphic "OOPS5"
end mouseUp

-- Manifesto/Hanover button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Man/Kurt" of window "Hanover"
end mouseUp

-- Manifesto/Cologne button
on mouseUp
  play stop
  show card graphic "OOPS10"
  wait 100
  hide card graphic "OOPS10"
end mouseUp

-- Politics & War/Zurich button
on mouseUp
  play stop
  show card graphic "OOPS2"
  wait 100
  hide card graphic "OOPS2"
end mouseUp

-- Politics/Berlin button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Ber/Politics"
end mouseUp

-- Politics/New York button
on mouseUp
  play stop
  show card graphic "POPS2"
  wait 100
  hide card graphic "POPS2"
end mouseUp

-- Politics/Paris button
on mouseUp
  play stop
  show card graphic "OOPS6"
  wait 100
  hide card graphic "OOPS6"
end mouseUp

-- Politics/Hanover button
on mouseUp
  play stop
  show card graphic "OOPS11"
  wait 100
  hide card graphic "OOPS11"
end mouseUp

-- Politics/Cologne button
on mouseUp
  play stop
  show card graphic "OOPS11"
  wait 100
  hide card graphic "OOPS11"
end mouseUp

-- General/Zurich button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Zur/Other" of window "Zurich"
end mouseUp

-- General/Berlin button
on mouseUp
  play stop
  visual effect wipe left slow

```

Matrix card cont.

```

go to card "Ber/Other"
end mouseUp

-- General/New York button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Other/Intro" of window "New York"
end mouseUp

-- General/Paris button
on mouseUp
  play stop
  show card graphic "OOPS7"
  wait 100
  hide card graphic "OOPS7"
end mouseUp

-- General/Hanover button
on mouseUp
  play stop
  visual effect wipe left slow
  go to card "Other/Kurt" of window "Hanover"
end mouseUp

-- General/Cologne button
on mouseUp
  play stop
  show card graphic "OOPS12"
  wait 100
  hide card graphic "OOPS12"
end mouseUp

Background --script for all windows
-- Glossary button
on mouseUp
  play stop
  play "b10res"
  show background graphic "aa" of background "you"
  wait 05
  hide background graphic "aa" of background "you"
  beep
  visual effect wipe left slow
  go to card "Glossary" of window "The rest"
end mouseUp

-- Background/Resource button --script for all windows
on mouseUp

```

```

  play stop
  play "b9res"
  show background graphic "bb"
  wait 05
  hide background graphic "bb"
  visual effect wipe left slow
  go to card "Bibliography" of window "The rest"
end mouseUp

-- Background/Timeline button --script for all windows
on mouseUp
  play stop
  play "b5res"
  show background graphic "cc"
  wait 05
  hide background graphic "cc"
  visual effect wipe left slow
  go to card "Timeline" of window "The rest"
end mouseUp

-- Background/Addenda button --script for all windows
on mouseUp
  show background graphic "cat22"
  wait 05
  hide background graphic "cat22"
  play "b1res"
  visual effect wipe left slow
  go to card "Conclusion" of window "The rest"
end mouseUp

-- Background/Previous button --script for all windows
on mouseUp
  global cardName
  show background graphic "ee"
  wait 05
  hide background graphic "ee"
  play "b4res"
  visual effect wipe right slow
  go card cardName
end mouseUp

-- Background/Main Menu button --script for all windows
on mouseUp
  show background graphic "ff"
  wait 05
  hide background graphic "ff"
  play "b8res"
  visual effect wipe left slow

```

Matrix Card cont.

```

go to card "Matrix"
end mouseUp

-- Introduction button
-- script for Matrix Card only
on mouseUp
  play stop
  PlayMovie "Intro" ,movie NoClear ,movieClick
end mouseUp

```

Background script for QuickTime movie

```

-- all windows
on idle
  Global movieID
  if movieID is not empty then
    QTmovie Direct, MovieID, idle
  end if
end idle

```

Berlin Window

```

-- scripts for all cards in window
-- Performance/R. Hausmann button
on mouseUp
  play "b1res"
  show card graphic "a"
  wait 05
  hide card graphic "a"
  visual effect wipe left slow
  go to card "Ber/Poetry/Hausmann"
end mouseUp

-- Performance/H. Hoch button
beep
show card graphic "OOPS1"
wait 100
hide card graphic "OOPS1"
end mouseUp

-- Performance/G. Grosz button
on mouseUp
  beep
  show card graphic "OOPS2"
  wait 100
  hide card graphic "OOPS2"
end mouseUp

-- Performance/R. Huelsenbeck button
on mouseUp

```

```

  beep
  show card graphic "OOPS3"
  wait 100
  hide card graphic "OOPS3"
end mouseUp

-- Performance/J. Baader button
on mouseUp
  show card graphic "b"
  wait 05
  hide card graphic "b"
  play "b2res"
  visual effect wipe left slow
  go to card "Ber/Poetry/Baader"
end mouseUp

-- Photomontage/ R. Hausmann button
on mouseUp
  show card graphic "c"
  wait 05
  hide card graphic "c"
  play "b2res"
  visual effect wipe left slow
  go to card "Ber/Photo/R. Hausmann"
end mouseUp

-- Photomontage/ H. Hoch button
on mouseUp
  play "b4res"
  show card graphic "d"
  wait 05
  hide card graphic "d"
  visual effect wipe left slow
  go to card "Ber/Photo/Hannah"
end mouseUp

-- Photomontage/G. Grosz button
on mouseUp
  play "b6res"
  show card graphic "e"
  wait 05
  hide card graphic "e"
  visual effect wipe left slow
  go to card "Ber/Photo/Grosz"
end mouseUp

-- Photomontage/R. Huelsenbeck button
on mouseUp
  beep

```

Berlin Window cont.

```

show card graphic "OOPS4"
wait 100
hide card graphic "OOPS4"
end mouseUp

-- Photomontage/ J. Baader button
on mouseUp
show card graphic "f"
wait 05
hide card graphic "f"
play "b7res"
visual effect wipe left slow
go to card "Ber/Photo/Baader"
end mouseUp

-- Politics & War/R. Hausmann button
on mouseUp
beep
show card graphic "OOPS5"
wait 100
hide card graphic "OOPS5"
end mouseUp

-- Politics & War/H. Hoch button
on mouseUp
beep
show card graphic "OOPS6"
wait 100
hide card graphic "OOPS6"
end mouseUp

-- Politics & War/G. Grosz button
on mouseUp
play "b7res"
show card graphic "g"
wait 05
hide card graphic "g"
visual effect wipe left slow
go to card "Ber/Politics/Grosz"
end mouseUp

-- Politics & War/R. Huelsenbeck button
on mouseUp
play "b9res"
show card graphic "h"
wait 05
hide card graphic "h"

```

```

visual effect wipe left slow
go to card "Ber/Politics/Richard"
end mouseUp

-- Politics & War/J. Baader button
on mouseUp
show card graphic "i"
wait 05
hide card graphic "i"
play "b5res"
visual effect wipe left slow
go to card "Ber/Politics/Baader"
end mouseUp

-- Manifestos/ R. Hausmann button
on mouseUp
beep
show card graphic "OOPS7"
wait 100
hide card graphic "OOPS7"
end mouseUp

-- Manifestos/H. Hoch button
on mouseUp
beep
show card graphic "OOPS8"
wait 100
hide card graphic "OOPS8"
end mouseUp

-- Manifestos/G. Grosz button
on mouseUp
beep
show card graphic "OOPS9"
wait 100
hide card graphic "OOPS9"
end mouseUp

-- Manifestos/R. Hueslenbeck button
on mouseUp
show card graphic "j"
wait 05
hide card graphic "j"
play "b10res"
visual effect wipe left slow
go to card "Ber/Man/Richard"
end mouseUp

-- Manifestos/J. Baader button
on mouseUp

```

Berlin Window cont.

```

show card graphic "k"
wait 05
hide card graphic "k"
play "b9res"
visual effect wipe left slow
go to card "Ber/Man/Baader"
end mouseUp

-- General/R. Hausmann button
on mouseUp
play "b3res"
show card graphic "l"
wait 05
hide card graphic "l"
visual effect wipe left slow
go to card "Ber/Other/Hausmann"
end mouseUp

-- General/H. Hoch button
on mouseUp
play "b5res"
show card graphic "m"
wait 05
hide card graphic "m"
visual effect wipe left slow
go to card "Ber/Other/Hannah"
end mouseUp

-- General/G. Grosz button
on mouseUp
play "b8res"
show card graphic "n"
wait 05
hide card graphic "n"
visual effect wipe left slow
go to card "Ber/Other/Grosz"
end mouseUp

-- General/R. Huelsenbeck button
on mouseUp
beep
show card graphic "OOPS10"
wait 100
hide card graphic "OOPS10"
end mouseUp

-- General/J. Baader button
on mouseUp
show card graphic "o"

```

```

wait 05
hide card graphic "o"
play "b10res"
visual effect wipe left slow
go to card "Ber/Other/Baader"
end mouseUp

```

New York Window

```

-- Performance/Picabia button
on mouseUp
beep
show card graphic "NY1"
wait 100
hide card graphic "NY1"
end mouseUp

-- Performance/Man Ray button
on mouseUp
show card graphic "gen1"
wait 05
hide card graphic "gen1"
play "b10res"
visual effect wipe left slow
go to card "Per/Man Ray"
end mouseUp

-- Performance/Duchamp button
on mouseUp
beep
show card graphic "NY1"
wait 100
hide card graphic "NY1"
end mouseUp

-- Photomontage/Picabia button
on mouseUp
beep
show card graphic "NY2"
wait 100
hide card graphic "NY2"
end mouseUp

-- Photomontage/Man Ray button
on mouseUp
beep
show card graphic "NY2"
wait 100
hide card graphic "NY2"
end mouseUp

```

New York Window cont.

```
-- Photomontage/Duchamp button
on mouseUp
  beep
  show card graphic "NY2"
  wait 100
  hide card graphic "NY2"
end mouseUp

-- Politics & War/Picabia button
on mouseUp
  beep
  show card graphic "NY3"
  wait 100
  hide card graphic "NY3"
end mouseUp

-- Politics & War/Man Ray button
on mouseUp
  beep
  show card graphic "NY3"
  wait 100
  hide card graphic "NY3"
end mouseUp

-- Politics & War/Duchamp button
on mouseUp
  beep
  show card graphic "NY3"
  wait 100
  hide card graphic "NY3"
end mouseUp

-- Manifestos/Picabia button
on mouseUp
  beep
  show card graphic "NY4"
  wait 100
  hide card graphic "NY4"
end mouseUp

-- Manifestos/Man Ray button
on mouseUp
  beep
  show card graphic "NY4"
  wait 100
  hide card graphic "NY4"
end mouseUp
```

```
-- Manifestos/Duchamp button
on mouseUp
  beep
  show card graphic "NY4"
  wait 100
  hide card graphic "NY4"
end mouseUp
```

```
-- General/Picabia button
on mouseUp
  beep
  show card graphic "NY5"
  wait 100
  hide card graphic "NY5"
end mouseUp
```

```
-- General/Man Ray button
on mouseUp
  show card graphic "gen2"
  wait 05
  hide card graphic "gen2"
  play "b8res"
  visual effect wipe left slow
  go to card "Other/Man Ray"
end mouseUp
```

```
-- General/Duchamp button
on mouseUp
  show card graphic "gen3"
  wait 05
  hide card graphic "gen3"
  play "b7res"
  visual effect wipe left slow
  go to card "Other/Duch"
end mouse Up
```

```
-- Play QuickTime movie
on mouseUp
  global movieID
  QTMovie Direct,movieID,Dispose
  QTMovie OpenMovie,Direct,"DataPak:NY/Oth
    Int/Duch", "374, 253"
  put the result into movieID
  QTMovie Direct, movieID, play
end mouseUp
```

```
-- Stop QuickTime movie
on mouseUp
```

New York Window cont.

```

Global movieID
put empty into movieID
QTMovie Direct, movieID, Dispose
end mouseUp

```

The Rest Window**--Bibliography script**

```

--card script of bibliography card
on closeCard
hide card graphic "Constructivism"
hide card graphic "Surrealism"
hide card graphic "Dada"
hide card graphic "Art"
hide card graphic "Poets"
hide card graphic "Text"
hide card graphic "Movement"
hide card graphic "Manifestos"
hide card graphic "States"
hide card graphic "Archive"
hide card graphic "Library"
hide card graphic "R.I.T."
hide card graphic "California"
hide card graphic "Society"
hide card graphic "Germany"
hide card graphic "Grafik"
hide card graphic "Book"
hide card graphic "Museum"
hide card graphic "Sammlung"
hide card graphic "France"
hide card graphic "Decoratifs"
hide card graphic "Switzerland"
hide card graphic "Zurich"
--global books, counter
--put empty into Books
--put empty into counter
end closeCard

--Bibliography field script
on clickList
lock screen
global BooksName
put the hilitedLines of me into LineNumber
if BooksName is not empty then hide card graphic
  BooksName
put last word of line LineNumber of me into
  BooksName

```

```

hide card graphic "California"
hide card graphic "Society"
hide card graphic "Germany"
hide card graphic "Grafik"
hide card graphic "Book"
hide card graphic "Museum"
hide card graphic "Sammlung"
hide card graphic "France"
hide card graphic "Decoratifs"
hide card graphic "Switzerland"
hide card graphic "Zurich"
end clickList

```

-- Archive script of bibliography card

```

on clickList
lock screen
global ArchiveName
put the hilitedLines of me into LineNumber
if ArchiveName is not empty then hide card graphic
  ArchiveName
put last word of line LineNumber of me into
  ArchiveName
show card graphic ArchiveName
unlock screen with visual effect wipe right slow
hide card graphic "Constructivism"
hide card graphic "Surrealism"
hide card graphic "Dada"
hide card graphic "Art"
hide card graphic "Poets"
hide card graphic "Text"
hide card graphic "Movement"
hide card graphic "Manifestos"
end clickList

```

Glossary script

```

-- Card script for glossary
on closeCard
hide card graphic "Anarchy"
hide card graphic "Antedated"
hide card graphic "Anticlerical"
hide card graphic "Arbitrary"
hide card graphic "Artifact"
hide card graphic "Avarice"
hide card graphic "Camage"
hide card graphic "Clamor"
hide card graphic "Commodity"
hide card graphic "poetry"

```

Glossary Card cont.

```

hide card graphic "Decamping"
hide card graphic "Disseminate"
hide card graphic "Edify"
hide card graphic "Evanescence"
hide card graphic "Fecundity"
hide card graphic "Hermetic"
hide card graphic "Iconoclasm"
hide card graphic "Incidental"
hide card graphic "Infiltrated"
hide card graphic "Irony"
hide card graphic "MERZ"
hide card graphic "Oeuvre"
hide card graphic "Paradox"
hide card graphic "Philistine"
hide card graphic "Photomontage"
hide card graphic "Provocateur"
hide card graphic "Rayograms"
hide card graphic "Retrospectively"
hide card graphic "Revolt"
hide card graphic "Simultaneism"
hide card graphic "Progenitor"
hide card graphic "Poem"
hide card graphic "Bourgeois"
hide card graphic "Bruitist"
end closeCard

--Field script for glossary
on clickList
  global GlossaryName
  put the hilitedLines of me into LineNumber
  if GlossaryName is not empty then hide cd graphic
    GlossaryName
  put last word of line LineNumber of me into
    GlossaryName
  show cd graphic GlossaryName
end clickList

-- Script for picking individual letter in glossary
-- Letter A
on mouseUp
  set scroll of card field "GlossaryName" to 0
end mouseUp

-- Letter B
on mouseUp
  set scroll of card field "GlossaryName" to 7
end mouseUp

```

```

-- Letter C
on mouseUp
  set scroll of card field "GlossaryName" to 9
end mouseUp

-- Letter D
on mouseUp
  set scroll of card field "GlossaryName" to 13
end mouseUp

-- Letter E
on mouseUp
  set scroll of card field "GlossaryName" to 15
end mouseUp

-- Letter F
on mouseUp
  set scroll of card field "GlossaryName" to 16
end mouseUp

-- Letter H
on mouseUp
  set scroll of card field "GlossaryName" to 17
end mouseUp

-- Letter I
on mouseUp
  set scroll of card field "GlossaryName" to 18
end mouseUp

-- Letter M
on mouseUp
  set scroll of card field "GlossaryName" to 23
end mouseUp

-- Letter N
on mouseUp
  set scroll of card field "GlossaryName" to 24
end mouseUp

-- Letter O
on mouseUp
  set scroll of card field "GlossaryName" to 25
end mouseUp

-- Letter P
on mouseUp
  set scroll of card field "GlossaryName" to 26
end mouseUp

```

Glossary Card cont.

```
-- Letter R
on mouseUp
  set scroll of card field "GlossaryName" to 33
end mouseUp
```

```
-- Letter S
on mouseUp
  set scroll of card field "GlossaryName" to 36
end mouseUp
```

Timeline card of the Rest Window

```
-- Card script
on closeCard
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
end closeCard
```

```
-- 1916 object script
on mouseUp
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "sixteen"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1917 object script
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
```

```
hide card graphic "twenty four"
lock screen
show card graphic "seventeen"
unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1918 object script
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "eighteen"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1919 object script
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "nineteen"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1920 object script
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "twenty"
```

Timeline Card cont.

```
unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1921 object script
```

```
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "twenty one"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1922 object script
```

```
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty three"
  hide card graphic "twenty four"
  lock screen
  show card graphic "twenty two"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1923 object script
```

```
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty four"
  lock screen
  show card graphic "twenty three"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

```
-- 1924 object script
```

```
on mouseUp
  hide card graphic "sixteen"
  hide card graphic "seventeen"
  hide card graphic "eighteen"
  hide card graphic "nineteen"
  hide card graphic "twenty"
  hide card graphic "twenty one"
  hide card graphic "twenty two"
  hide card graphic "twenty three"
  lock screen
  show card graphic "twenty four"
  unlock screen with visual effect wipe right very slow
end mouseUp
```

Addenda Card of the Rest Window

```
-- Card script
```

```
on closeCard
  hide card graphic "Tzara"
  hide card graphic "Schwitters"
  hide card graphic "Grosz"
  hide card graphic "Hausmann"
  hide card graphic "Hoch"
  hide card graphic "Huelsenbeck"
  hide card graphic "Taeuber"
  hide card graphic "Arp"
  hide card graphic "Baader"
  hide card graphic "Duchamp"
  hide card graphic "Janco"
  hide card graphic "Ball"
  hide card graphic "Credits"
end closeCard
```

```
-- Field script of Addenda
```

```
on clickList
  lock screen
  global AfterName
  put the hilitedLines of me into LineNumber
  if AfterName is not empty then hide cd graphic
    AfterName
  put last word of line LineNumber of me into AfterName
  show cd graphic AfterName
  unlock screen with visual effect wipe right slow
  hide card graphic "Credits"
end clickList
```

```
-- Credits button of Addenda card
```

```
on mouseUp
  lock screen
```

Addenda Card Cont.

```
show card graphic "Credits"
unlock screen with visual effect wipe right slow
end mouseUp
```

Zurich Window

```
-- Performance/Introduction button
on mouseUp
global movieID
QTMovie Direct,movieID,Dispose
QTMovie OpenMovie,Direct,"DataPak:Zur/Int/Per",
"374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp
```

```
-- Performance/T. Tzara button
on mouseUp
play "b1res"
show card graphic "gus1"
wait 05
hide card graphic "gus1"
visual effect wipe left slow
go to card "Zur/Per/Tzara"
end mouseUp
```

```
on mouseUp
-- QuickTime movie script
global movieID
QTMovie Direct,movieID,Dispose
QTMovie OpenMovie,Direct,"DataPak:Zur/Per/Ball
Tzara", "374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp
```

```
-- QuickTime movie stop script
on mouseUp
Global movieID
put empty into movieID
QTMovie Direct, movieID, Dispose
end mouseUp
```

```
-- Performance/M. Janco button
on mouseUp
play "b5res"
show card graphic "gus2"
wait 05
```

```
hide card graphic "gus2"
visual effect wipe left slow
go to card "Zur/Per/Janco"
end mouseUp
```

```
-- Performance/H. Ball button
on mouseUp
play "b7res"
show card graphic "gus3"
wait 05
hide card graphic "gus3"
visual effect wipe left slow
go to card "Zur/Per/Ball"
end mouseUp
```

```
on mouseUp
-- QuickTime movie script
global movieID
QTMovie Direct,movieID,Dispose
QTMovie OpenMovie,Direct,"DataPak:Zur/Ball/Perf",
"374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp
```

```
-- Performance/H. Arp button
on mouseUp
beep
show card graphic "baby1"
wait 100
hide card graphic "baby1"
end mouseUp
```

```
-- Performance/S. Taeuber button
on mouseUp
beep
show card graphic "baby2"
wait 100
hide card graphic "baby2"
end mouseUp
```

```
-- Photomontage/T. Tzara button
on mouseUp
beep
show card graphic "baby3"
wait 100
hide card graphic "baby3"
end mouseUp
```

Zurich Window cont.

```
-- Photomontage/M. Janco button
on mouseUp
  beep
  show card graphic "baby4"
  wait 100
  hide card graphic "baby4"
end mouseUp
```

```
-- Photomontage/H. Ball button
on mouseUp
  beep
  show card graphic "baby5"
  wait 100
  hide card graphic "baby5"
end mouseUp
```

```
-- Photomontage/H. Arp button
on mouseUp
  beep
  show card graphic "baby6"
  wait 100
  hide card graphic "baby6"
end mouseUp
```

```
-- Photo/S. Taeuber button
on mouseUp
  beep
  show card graphic "baby7"
  wait 100
  hide card graphic "baby7"
end mouseUp
```

```
-- Politics & War/T. Tzara button
on mouseUp
  beep
  show card graphic "baby8"
  wait 100
  hide card graphic "baby8"
end mouseUp
```

```
-- Politics & War/M. Janco button
on mouseUp
  beep
  show card graphic "baby9"
  wait 100
  hide card graphic "baby9"
end mouseUp
```

```
-- Politics & War/H. Ball button
on mouseUp
  beep
  show card graphic "baby10"
  wait 100
  hide card graphic "baby10"
end mouseUp
```

```
-- Politics & War/H. Arp button
on mouseUp
  beep
  show card graphic "baby11"
  wait 100
  hide card graphic "baby11"
end mouseUp
```

```
-- Politics & War/S. Taeuber button
on mouseUp
  beep
  show card graphic "baby12"
  wait 100
  hide card graphic "baby12"
end mouseUp
```

```
on mouseUp
-- QuickTime movie script
global movieID
QTMovie Direct,movieID,Dispose
QTMovie OpenMovie,Direct,"DataPak:Zur/Int/Man",
  "374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp
```

```
-- Manifestos/T. Tzara button
on mouseUp
  play "b3res"
  show card graphic "gus4"
  wait 05
  hide card graphic "gus4"
  visual effect wipe left slow
  go to card "Zur/Man/Tzara"
end mouseUp
```

```
-- Manifestos/M. Janco button
on mouseUp
  Beep
  show card graphic "baby13"
```

Zurich Window cont.

```

wait 100
hide card graphic "baby13"
end mouseUp

-- Manifestos/H. Ball button
on mouseUp
beep
show card graphic "baby14"
wait 100
hide card graphic "baby14"
end mouseUp

-- Manifestos/H. Arp button
on mouseUp
beep
show card graphic "baby15"
wait 100
hide card graphic "baby15"
end mouseUp

-- Manifestos/S. Taeuber button
on mouseUp
beep
show card graphic "baby16"
wait 100
hide card graphic "baby16"
end mouseUp

on mouseUp
-- QuickTime movie script
global movieID
QTMovie Direct,movieID,Dispose
QTMovie OpenMovie,Direct,"DataPak:Zur/Int/",
"374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp

-- General/T. Tzara button
on mouseUp
play "b4res"
show card graphic "gus5"
wait 05
hide card graphic "gus5"
visual effect wipe left slow
go to card "Zur/Other/Tzara"
end mouseUp

-- General/M. Janco button
on mouseUp

```

```

play "b6res"
show card graphic "gus6"
wait 05
hide card graphic "gus6"
visual effect wipe left slow
go to card "Zur/Other/Janco"
end mouseUp

on mouseUp
-- QuickTime movie script
global movieID
QTMovie Direct,movieID,Dispose
QTMovie
OpenMovie,Direct,"DataPak:Zur/Janco/Other",
"374, 253"
put the result into movieID
QTMovie Direct, movieID, play
end mouseUp

-- General/H. Ball button
on mouseUp
play "b8res"
show card graphic "gus7"
wait 05
hide card graphic "gus7"
visual effect wipe left slow
go to card "Zur/Other/Ball"
end mouseUp

-- General/H. Arp button
on mouseUp
play "b9res"
show card graphic "gus8"
wait 05
hide card graphic "gus8"
visual effect wipe left slow
go to card "Zur/Other/Arp"
end mouseUp

-- General/S. Taeuber button
on mouseUp
play "b10res"
show card graphic "gus9"
wait 05
hide card graphic "gus9"
visual effect wipe left slow
go to card "Zur/Other/Sophie"
end mouseUp

```

Hanover Window

-- Performance/K. Schwitters button

```
on mouseUp
  beep
  show card graphic "PS7"
  wait 100
  hide card graphic "PS7"
end mouseUp
```

-- Photomontage/K. Schwitters button

```
on mouseUp
  show card graphic "NOW"
  wait 05
  hide card graphic "NOW"
  play "b10res"
  visual effect wipe left slow
  go to card "Photo/Kurt"
end mouseUp
```

-- Politics & War/K. Schwitters button

```
on mouseUp
  beep
  show card graphic "PS8"
  wait 100
  hide card graphic "PS8"
end mouseUp
```

-- Manifestos/K. Schwitters button

```
on mouseUp
  show card graphic "NOW1"
  wait 05
  hide card graphic "NOW1"
  play "b8res"
  visual effect wipe left slow
  go to card "Man/Kurt"
end mouseUp
```

-- General/K. Schwitters button

```
on mouseUp
  show card graphic "NOW2"
  wait 05
  hide card graphic "NOW2"
  play "b7res"x
  visual effect wipe left slow
  go to card "Other/Kurt"
end mouseUp
```

A

Artifact: Object produced by a human

Antedated: Preceded in time, came before

Avarice: Extreme desire for wealth, greed

Arbitrary: Determined by whim, not limited by law

Anticlerical: Opposing the church's influence in politics

Anarchy: Absence of any form of governmental authority or law, 2) disorder and confusion

B

Bruitism: A type of Dada poetry, noise poetry

Bourgeois: Middle class

C

Carnage: Massive slaughter, as in war

Clamor: A loud outcry, protest

Commodity: Something that is useful

Concrete poetry: The typographical literature of change

D

Decamping: Departing suddenly

Disseminate: To spread widely, to distribute

E

Evanescence: Gradual disappearing

Embalmed: To prevent or retard the decay of by treatment with preservatives

Edify: To instruct, especially as to encourage moral improvement

F

Fecundity: Productively, fruitfully

H

Hermetic: Insulated against or resistant to outside influences

I

Iconoclast: One who destroys sacred images, 2) one who attacks and seeks to overthrow traditional or popular ideas or institutions.

Irony: Incongruity between what might be expected and what actually occurs

Incongruous: Not consistent with what is logical, customary or expected, inappropriate

Incidental: Likely to occur at the same time

Infiltrated: Passed into, joined gradually

M

Merz: From the nonsense syllable "KomMERZiel", the adjusting of one element to another, regardless of texture or material

N

Nihilism: A doctrine that all values are baseless, that nothing is knowable or can be communicated, and that life is meaningless

O

Oeuvre: A sum of an artists work

P

Paradoxy: A contradictory statement

Progenitor: A direct ancestor

Phonetic Poem: Abstract poetry, also known as concrete poetry

Philistine: One who is annoyingly indifferent to artistic and cultural values

Pervade: To spread throughout

Photomontage: Fusing typographic and photographic elements

Provocateur: One who arouses curiosity, interest, or irritates, or arouses resentment

R

Rayograms: Photograph mask without a camera, obtained by the direct action of light on sensitive paper

Retrospectively: Contemplating things in the past

Revolt: To attempt to overthrow the authority of the state; rebel

S

Simultaneism: The mixing of media, literature and sound