Richard Rinehart

Title   ClassHopper: The Online Game That Explores Class In America

Genre Web-based Art

Applicant's Role in Production   Principal artist and programmer

Production Format   Web-site, database, XML

Brief Project Description (do not exceed space given below)

ClassHopper integrates technique with subject by applying strategies of information science, specifically strategies epitomized by social software such as weblogs, to examine socio-economic class. ClassHopper explores the idea of class as an emergent taxonomy, a self-organizing system, by taking participants on a journey of cultural choices and values where their own class identity and class mobility are measured against fixed markers and against the relativistic movement and perception of other participants as measured in real-time.

ClassHopper is an important demonstration of media art used to create what Joseph Beuys called "social sculpture", engagement with the intangible elements that shape our lives. ClassHopper is an innovative application of media to explore the direct connection between aesthetics and people's social and economic lives.

ClassHopper is an online art project in the early planning stage.

Check One: __x__ Sample
_____ Supplemental

Richard Rinehart

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title   **Chimera Obscura**

Year   **2001**

Technical Information

Original Format		Format Submitted for Viewing		Preferred OS	
_____	Software	_____	Software	_____	Windows
x	Web	_____	Web	_____	Mac
x	Installation	x	VHS	_____	Unix
x	Other	x	Other __pamphlet____	_____	Other _____
_____	__database_____	_____		_____	

Web Information (answer only if sample work is in Web format)

x	URL ___http://chimera.berkeley.edu_____(if more than one please list them below)
x	Browser requirement(s) ____IE or Netscape 5 or above, Safari 1 or above_____
x	Plug-in requirement(s) ____ Flash 4.0 or above plugin _____
_____	This sample requires broadband connection (fast Internet connection)
_____	A local copy of the sample work has been included with the application

Special Information for Screening:

Description of Work (use an additional sheet if necessary)

Chimera Obscura was exhibited in Seattle (2000) and Berkeley (2003). The installation will be de-installed in Dec. 2003, and the website will then contain only documentation. I have included a VHS tape of an excerpt of a PBS program which highlighted the Chimera. This brief (3 min.) video provides a general introduction to the work, including video of the installation and web-based components. I have also included the project pamphlet, which was available to visitors of both exhibitions. Viewers may also visit the website for additional photos and documentation. Shawn Brixey co-created this work; he contributed robotic mechanical expertise, while I concentrated on end-user interface, interactive strategies, and database design.

Chimera Obscura is a net-based tele-robotic art work exploring the nature of human discovery and the social behavior of collaboration/competition as exemplified by the Human Genome Project. Crossing the boundary between gallery installation and Internet art, the work is constructed around a tele-robotic agent that Internet visitors use to navigate and decode a highly complex maze designed from a human thumbprint located in the museum gallery. The online visitor becomes a hybrid cyborg sojourner through the maze -- the webcam acting as their eyes, the robot as their legs as they transmit their agency across the Internet and into the gallery, remotely controlling the robot that navigates the maze. The project employs a mutative game structure, allowing online visitors to leave a virtual trail of media memes (video, audio, text, etc.) behind for others to read, duplicate, or delete in the search for a unique sequence that will decode the maze. The ghost of the minotaur roams the maze in the form of random mathematical algorithms that yield mutative forces to the memes in the database, frustrating attempts at an easy, linear solution. The process itself is also left open for the visitors; they are not urged to collaborate or compete by the artists; but they find their own way. In the spirit of experimentation, Chimera does not pre-suppose either notion; but creates a social forum in which people play these ideas out and the work evolves.

Chimera typifies my fascination with social behaviors reflected in information technology. It exemplifies my interest in creating works that can remember each viewer interaction and thus allow visitors to interact with each other. And it is indicative of my process of creating art projects which are complex and open-ended enough to leave the outcome as unknown for me as for the viewer.

Additional projects and URLs can be found in the supplemental Exhibition History and on http://www.coyoteyip.com.

I want to tinker with the engine of culture, not write the manual.

I recognize that digital media depart from traditional art media in their formal properties, and my work suggests that digital media also occupy a different social space than traditional media, providing digital media artists new opportunities beyond technique. My art work, and career in teaching, museum informatics, and curating (see CV) support my conviction that digital artists can be cultural agents who participate broadly in the extended social life of media art. For instance, I was the first artist to sell a work of digital art on eBay, suggesting that digital media art might have a relationship with the new economy as well as with art history. In my previous work, "Experience Base" I facilitated a collectively generated technical XML schema (a similar strategy to that included in the current proposal) for describing human life and emotion. I then submitted that technical standard to ISO and ANSI - two organizations that monitor technical standards for industry, museums, and libraries. In this way I humorously commented on the construction of formal languages for creating the historical record, and what is worth remembering.

In my mind, my professional career and artistic practice are not separate. They merely provide me a variety of ways to engage the concepts and institutions surrounding media art directly instead of referring to or representing them from a distance. It is on purpose, but also a gift of fortune, that I am one of few artists situated within art practice, teaching, media, and museums simultaneously. This position, and the specialized knowledge it affords, allows me to make informed connections that are not just observational, but may directly influence future practice in these fields. For instance, I currently lead an NEA-funded consortium of museums and arts organizations, computer scientists, and media artists in a project, "Archiving the Avant-Garde", to develop new models for documenting and preserving digital/media art. This project

entails a rigorous examination of the nature of digital art and brings concepts informed by the creative process to transform museological preservation practice in this area.

In addition to the social impetus, much of my art work applies the rigor and formality of technology and information science to the decidedly liminal areas of human emotion, social relationships and perceptions, and cultural production. In part this is an ontological comment about the relationship between spirit and machine, organic or otherwise. However, it is also an earnest approach that wonders if the precision of our newest technology can support deep human inquiry in the tradition of philosophical and meditative traditions that are equally exacting and detail-oriented. If we count and name every grain of sand in the universe, will we come to know the face of god?

In the end, my work helps me explore unanswered questions, and is always rooted in my own experiences and sense of exasperation, humor, and wonder.

More details, papers, and projects can be found at http://www.coyoteyip.com.

I grew up in rural Oregon, a gay boy in a single-parent, lower class family. Class was a basic condition, not addressed as such, but expressed through instances of economic frustration or cultural alienation. I was the first person in my family to attend college, and have since achieved a fairly typical middle class Berkeley life. Class was foregrounded as I crossed class boundaries and noticed that class is mainly an economic condition, but not bounded by that aspect alone. Other dimensions such as sexual orientation, race, ideology, region, and taste culture cut across class strata and skew easy class reading. Taste culture is a matrix of aesthetics, lifestyle choices, mannerisms, and cultural values that reinforce the economic foundations of class. Class represents a kind of cultural diversity which is seldom celebrated, but nonetheless important to understand. Taste culture is a powerful yet unidentified force in many peoples daily lives. My youngest brother, Cody, is a teen still living in Oregon in conditions that have improved but still resemble those I experienced. I want to create a roadmap for him -- a guide on how to navigate the changes in taste culture that accompany class mobility. Taste culture defies an easy "do's and don'ts" approach; it is better to inspire Cody, and perhaps others, to think about class critically through a project such as ClassHopper.

ClassHopper utilizes a user-friendly online game interface based on the childrens' game Chutes & Ladders. The interface suggests upward/downward class mobility and emphasizes the performative dimension of class. The goal of the game is for the participant to guide the main character, ClassHopper, upward to their own class by showing ClassHopper taste culture choices that reflect their class. Participants start by self-identifying their class (Working Class, Lower Middle Class, Middle Class, Upper Middle Class, Leisure Class). The project software starts ClassHopper at one level beneath the Participant's class. S/He guides ClassHopper on a journey of 100 taste culture class indicators, and may exit at any point. With ClassHopper on-screen, the

participant is asked to choose, for instance, how they light their home, what they have on their mantle, what they discuss when the boss comes over for dinner, or where they spend their vacations. Each choice takes place on screen with 5 illustrated examples to choose from; one associated with each class. Participants choose the example closest to their own lifestyle.

After each choice, s/he views previously hidden areas of the screen that display four ways to measure that choice. These metrics constitute four important axes of the project: 1) Scholarly citations associating examples with a specific class; 2) Stories from my life indicating more subjective readings and personal impact; 3) Video interviews with Berkeley High School (BHS) students on the topic of class. BHS students bring a great diversity of backgrounds and understandings of class, including the 'information gap'. These clips are a kind of community mini-documentary on class embedded throughout the project. ClassHopper may be used in a BHS program that teaches media and culture as well as public art exhibition; 4) Choices made by other participants. If most participants who register as middle class tend to choose the same example, then that example becomes more closely aligned with middle-class taste culture, creating a constantly shifting metric. This last metric expands the ways of measuring class from "fixed" (scholarly) and individual (stories, videos), to include communities of people engaged collectively in acts of relativistic class perception.

ClassHopper is an instance of social software like a "weblog". A weblog is a web-based system that allows the host, usually an individual, or visitors to the site to post comments. Weblogs create a decentralized community of variable size and mutual influence. One topic under discussion among social software implementers is organization - how to organize and accurately identify elements of online communities from individual people to weblog topics. Social software systems are highly decentralized, where anyone can create or consume data.

Systems of identification will not be coordinated or implemented by any central authority as they are for many other computer standards. Organization must emerge organically from the community in question in the same way that class emerges from individual interactions into a collective social organization system. This makes social software an especially appropriate medium for exploring and revealing class dynamics.

FOAF (Friend-of-a-Friend) technology allows the expression of personal information and relationships, and is a useful building block for creating information systems that support online communities. When a participant exits ClassHopper, they will be presented with their cumulative game "score" (their class and the class to which they have led ClassHopper) based on their self-identification, the scholarly cites, and the associations created by other participants. Their score will be presented as an enhanced FOAF record like this (ClassHopper enhancements italicized):

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<foaf:Person> <foaf:name>Richard Rinehart</foaf:name>
            <foaf:mbox rdf:resource=mailto:rinehart@uclink.berkeley.edu />
            <foaf:depiction rdf:resource=http://bampfa.berkeley.edu/~rick/rick.jpg />
            <foaf:classself>Middle-Class</foaf:name>
            <foaf:classscholars>Working-Class</foaf:name>
            <foaf:classothers>Lower-Middle-Class</foaf:name> <foaf:Person>
```

Presenting scores in this format is more than symbolic; it may be used in social software systems and creates a way to take the conversation about class beyond the ClassHopper website into broader communities. Aggregating many class-enhanced FOAF records into a community weblog would allow a social system which could track interactions between people and classes. This "export" function of ClassHopper turns ClassHopper from a site for playing with class into a system, a cultural engine for revealing and exploring social class.

The project budget of $35,000 covers living expenses for 2 semesters off from teaching for research and production and hiring technical production help. This project's scope is similar to the online component of Chimera Obscura, and thus readily feasible for me to accomplish.

ClassHopper: The Online Game That Explores Class In America

Budget (costs are estimated / project at early planning stage)

Computer/Flash Programming	$5000
Videographer for video interviews	$2500
B.H.S. Teacher/student release time (video interviews)	$2000
Living expenses/teaching relief (research & production time, 2 semesters)	$20,500
Materials (videotape, research books/journals, etc)	$500
Software	$1000
Web server computer to host project site	$2000
Project documentation design and printing	$1500
Total Project Budget	$ 35,000

RICHARD RINEHART

work: Berkeley Art Museum / Pacific Film Archive
UC Berkeley

www.coyoteyip.com

www.bampfa.berkeley.edu

SKILLS

Digital media; collaborative net.art projects; curating digital media art exhibitions; college teaching in art practice and museum studies; managing large-scale multi-institution digital museum projects; advanced knowledge of network and multimedia standards, protocols, and applications.

EDUCATION

Studied fine art at the Cornish Art Institute, Seattle, WA and
University of Oregon. Eugene, OR. Graduated with Bachelor of Fine Art from the UofO 1990.

RELEVANT EMPLOYMENT

2000-current   Faculty Lecturer
                Department of Art Practice
                University of California, Berkeley

1994-current   Director of Digital Media
                Berkeley Art Museum/Pacific Film Archive
                University of California, Berkeley
• Senior manager, directing digital media programs, projects and resources at museum and film archive. Dept. head managing career staff, budget, and projects.

TEACHING

• University of California, Berkeley, Art Practice Dept., Lecturer, 2000-current. Courses include: Digital Media: History, Theory and Practice; Foundations of Digital Media; Interface & Database

• Sonoma State University, Lecturer,, Spring 2000, Art & Art History dept. teach "Art and Technology" including tele-collaboration project with New Genres class at UC Berkeley.

• ,JFK University, Orinda, CA, Faculty, 1999-2001. Museum Studies dept. class "Museums and Information Technology" graduate-level course *Faculty award for best student evaluations 2000.*

• San Francisco State University, Lecturer, Spring 1999, Museum Studies dept. class "Museums and Technology"

• UC Berkeley Extension, Instructor, 1995-1998, teaching classes in WWW content & multimedia development and management.

• Guest-lecturer in: New Genres, UC Berkeley Art Dept; Collections Information Organization, UC Berkeley SIMS; Digital Library Seminar, UC Berkeley Computer Science; Museum Methods, Sonoma State Art Dept.

PROFESSIONAL ACTIVITIES

• Net.art curator and Board of Directors, 2000-current, New Langton Arts – experimental media artist space in San Francisco. Exhibitions include "Day Jobs" and "Packet".

• Co-curated exhibition at UC Berkeley Worth Ryder Gallery, "Shadows of Sims"Jan. 2004

• Co-curated exhibition at Berkeley Art Museum, "g-commerce", Aug-Dec 2003

• UC Berkeley Summer Session 2000, Art Practice Dept. class project part of online exhibition at Walker Art Center (the WonderWalker project)

• Past President and past Board of Directors (1996-2002), the Museum Computer Network; international organization of museum professionals and technology. http://www.mcn.edu/

• Project manager, Museums and the Online Archive of California. State-wide integration of museum collections online with library and archival collections. http://www.bampfa.berkeley.edu/moac/

• Project Manager, Conceptual & Intermedia Arts Online: an international collaborative project of eleven museums to develop a shared standards-based online knowledge-base focussed on conceptual art. http://www.bampfa.berkeley.edu/ciao

• On Advisory Committees for: Rhizome digital ArtBase; Online Archive of California; NINCH Best Practices Guide; Getty/Research Library Group REACH project; Museum Digital Library Consortium, UC Berkeley Interactive University, and Townsend Center for the Humanities Computing Group; Library of Congress Metadata Encoding and Transmission Editorial Board.

SPEAKING

• Oct 2003, New York Public Library, "Performing and Preserving Digital Art"

• Sept 2003, UC Berkeley, Art Technology & Culture Colloquium, "The Chimera Obscura: Digital Art Project"

• Aug 2003, Society of American Archivists, "Future of Art Online"

• May 2003, Cleveland State University, "Archiving the Avant Garde"

• Apr 2003, Townsend Center for the Humanities, UC Berkeley, "Obsolescence and Relevance"art exhibition talk.

• Apr 2003, Institute of Museum and Library Services, "Digital Art Preservation"

• Oct 2002, Stanford University, Library, "New Projects Linking the Preservation and Study of Interactive Media"

• Jun 2002, American Institute for Conservation, "Conserving Digital Art"

• Jun 2002, American Library Association, "Digital Best Practices for Cultural Organizations"

• Mar 2002, Institute of Museum and Library Services, "Museums Online Access in CA"

• Apr 2002, Henry Art Gallery, "Art and Genetic Science", Genesis exhibition panel

• Oct 2001, Museum Computer Network, "Digital Art: Onsite and Online"

• Apr 2001, Art Libraries Association, "Access to Art Collections Using EAD, and Beyond"

• Mar 2001, Guggenheim Museum, "Preserving the Immaterial"

• Feb, 2000, College Art Association, "Archiving the Avant-Garde"

• Aug, 2000, Rockefeller Foundation, "Creativity in the Digital Age"

• June, 2000, Museum Management Program, "Thinking Ahead: Museums and Technology"

• Mar, 2000, Yerba Buena Art Ctr., "Something Old, Something New: Collecting and Preserving Digital Art"

• Oct, 1999, Museum Computer Network, "Digital Art: Cradle to Grave"

• Dec. 1998, Kyoto Digital Archives Conference, "National Projects and Organizations: US and Japan"

• Additional talks, panels, papers, and workshops at conferences including: American Association of Museums '96, '97, '98, '99; Museum Computer Network '96, '97, '98, '00, '01; California Association of Museums '96, '98; Museums and the Web '97, '99; Getty Center '98; Western Museum Association '94, '95, '96, '99; Association of College and University Museums and Galleries '98; National Art Educators Association '96; Center for Toxic and Nuclear Waste Management '95.

CONSULTING

• 2002 Guggenheim Museum (Variable Media Project) • 2002 federal Heritage Health Foundation • 2001 Rhizome.org • 2000, Franklin Furnace Archive (Archive of the Avant Garde Project) • 2001 LA Museum of Contemporary Art • 2000 Gamble House • 1998-2001 LA County Museum of Natural History. • 2001 UC Merced & Sherman Lee Institute for Japanese Art • 2000-2001 Japanese American National Museum. • 2000 UCLA Fowler Museum of Culture • 1998. Crocker Art Museum. • 1997. Crossroads Trading. • 1996. Pacific Scouts. • 1995. Digital Collections Inc.

WRITING

• The Variable Media Approach: Permanence Through Change, chapter in book published by Guggenheim Museum, 2003, ISBN 0-9684693-2-9

• " A Report on Integrating Museum and Archive Access in the Online Archive of California using XML" D-Lib Magazine, v9n1, Jan 2003

• Visual Resources, Peer-reviewed journal, Editorial Board, 2003-current

• Contributor, "The NINCH Guide to Good Practice in the Digital Representation & Management of Cultural Heritage Materials" National Initiative for Networked Cultural Heritage, Nov 2002

• "Preserving the Rhizome ArtBase" Rhizome.org white paper, Sept 2002

• "Museums and the Online Archive of California" First Monday, v 7, n 5, May 2002

• " The Straw that Broke the Museum's Back? Collecting and Preserving Digital Media Art Works for the Next Century" SWITCH: Journal of New Media Art, v6n1, 2000

• "Conceptual and Intermedia Arts Online: Challenges in Describing and Accessing Non-traditional Art Collections", published proceedings of Museums & the Web conference, 1999.

• "Access to Art Collections Using EAD and Beyond: The Future of Large Scale Consortia Projects", Art Libraries Journal - United Kingdom, Summer 2001

• " Museums and the Online Archive of California: *Museum Consortia, Digital Library Projects, Standards for Complex Multimedia Objects, and More Fun than a Barrel of Monkeys*", Spectra: Journal of the Museum Computer Network, Summer 2001

• Editor. Spectra: Journal of the Museum Computer Network, Special Issue on Standards, March 1999.

• Editor. Archives and Museum Informatics, [PEER-REVIEWED] Special issue on Encoded Archival Description, Fall 1999.

• "Cross-Community Applications: The Encoded Archival Description in Museums" Journal of Internet Cataloging, Summer 1999

• 1993-1999, writer for Current Cites, e-journal, published by UC Berkeley. http://sunsite.berkeley.edu/CurrentCites/

• Articles published in Spectra, Journal of the Museum Computer Network: "The Museum Information Continuum" vol.23 no.1; ""Access to Collections in Context: the EAD in Museums & Archives" vol. 24 no.3; Readings on Computer Security for Museums" vol.23 no.2; "Introduction to Standards for Museums" vol. 24 no.1; Readings on Computer Security for Museums" vol.23 no.2.

• "Standards for Museums" Prescription, newsletter of the Medical Museums Association, Feb. 1997

ART EXHIBITIONS

• Aug-Nov 2003, exhibition "Gene(sis): Contemporary Art Explores Human Genomics", UC Berkeley Art Museum/Pacific Film Archive, Berkeley, CA

• Apr-Aug 2002. exhibition "Gene(sis): Contemporary Art Explores Human Genomics", Henry Art Gallery, University of Washington, Seattle.

• Feb-Mar 2002, exhibition "Fresh /02: Faculty Exhibition", Worth Ryder Gallery, UC Berkeley

• Nov-Dec, 2001. exhibition, San Francisco State University, Visions of Self: Queer Identities in Question"

• Sept-Oct, 2000. Solo exhibition, "Letters Through Time", New Langton Arts - NetWork Program.

• Oct-Nov, 2000. exhibition, "New Fangle 00", GenArts SF.

• June, 30, 1999, First ever web art project sold on eBay, NYTimes citation.

• Jan, 1999. "An Experience Base - A Boolean Typhoon" web-based interactive art work launched. www.coyoteyip.com/eb/

• Chose to not exhibit .... switching to new media

• Oct. 5-23, 1992. "North American Artists Invitational Series" Museum Without Walls International, Bemus Point, NY. Assemblage Exhibition.

• Jan. 7-Feb. 1, 1992. "A Juried Exhibition" Gallery House, Palo Alto, CA. Assemblage Exhibition.

• Aug. 22-Sep. 28, 1991. "Intimate Spaces III" Gallery 57, Fullerton, CA. Assemblages. First Prize.

• Aug. 13-Sep. 14, 1991. "Simple Places, Sacred Spaces, and Shrines" Santa Cruz Art League Gallery, Santa Cruz, CA. Assemblage.

• May 30-July 14, 1991. Surrealist Salon" Rayko Photo Center, San Francisco, CA. Assemblage.

OTHER ACTIVITIES

• Taught at University of Oregon Art Education Saturday community art program; taught at Rock Creek Farm, summer camp for challenged and at-risk youth.

PUBLICITY & CITATIONS

• New York Times, May 26, 2002, "The Wonders Of Genetics Breed A New Art"
• Deutsche Welle, Aug 18, 2002, "Data Diversity and Cultural History"
• The Stranger, Seattle, Apr 4, 2002 "Haunted Houses: Genetic Art"
• ArtNews, Sep 2002, pg. 124, "Screen Savers"
• Wired News, Jul 23, 2002, "How to Preserve Digital Art"
• Wired News, Oct 29, 2002, "Bringing Mountain of Art to World"
• SF Chronicle, Oct 12, 2002, "Museum for Mousing"
• Columbia Chronicle, Oct 7, 2002, "Accessing Art Online"
• Wired News, Apr 25, 2000, "When Art Imitates Art"
• New York Times Online, July 8, 1999, "An Attack on the Commercialization of Web Art"
• Museums & the Web, March 12, 1999, "Telling Stories: Procedural Authorship and Compelling Museum Databases"
• Oakland Tribune, Feb 4, 1995 Living Section front page
• San Jose Mercury News, Nov. 16, Living Section, pg C-5
• Wall Street Journal, Oct. 26, 1995, Liesure and Arts Section
• Wall Street Journal, March 22, 1995, Liesure and Arts A20
• Internet World magazine, October 1995, pg. 88
• Dallas Morning News, March 19, 1995, pg11C
• Info to Go journal, volume 2, no. 4, pg. 11
• Berkeley Computing and Communications, Aug issue
• The Net magazine, Feb. 1996 issue

SELECTED RESEARCH PROJECTS & GRANTS

• 2003, Nominated for 2004 New Media Fellowship (formerly Rockefeller Foundation Media Arts Fellowship)

• 2003, National Endowment for the Arts, $165,000, "Archiving the Avant Garde"

• 2001, National Endowment for the Arts, $14,000, "Access to Alternative Art Forms"

• 2001, Institute of Museum and Library Services, $234,000, "Evaluation of Art and Museum Resources Online"(partner)

• 2001, Institute of Museum and Library Services, $219,000, "Gateways: Japanese Art in the Valley"(partner)

• 2000, Interactive University, $30,000, "Arts: Onsite and Online"

• 2000, UC Berkeley Teaching Grant, $4,000, "CU Project"

• 1999, Institute of Museum and Library Services, $500,000, "Museums and the Online Archive of CA"