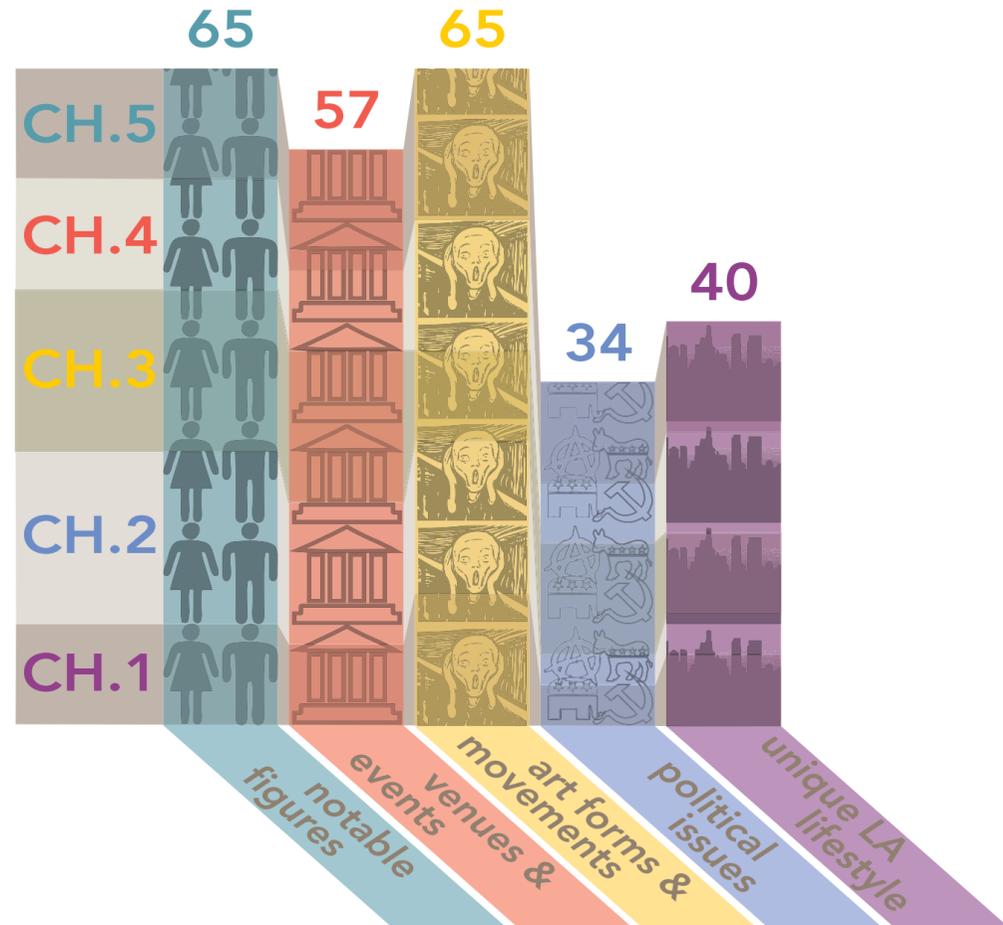


Cities of P.S.T.

Evaluating the five chapters in *Pacific Standard Time: Los Angeles Art 1945-1980*, a notation was made for each mention of a city by name. Regions, countries, and continents were omitted (e.g. Europe). In addition, with the exception of "LA" itself, cities within the greater Los Angeles/Southern California region were omitted for the sake of scale. Furthermore, it should be noted that this scan of cities was conducted manually and therefore prone to human error.

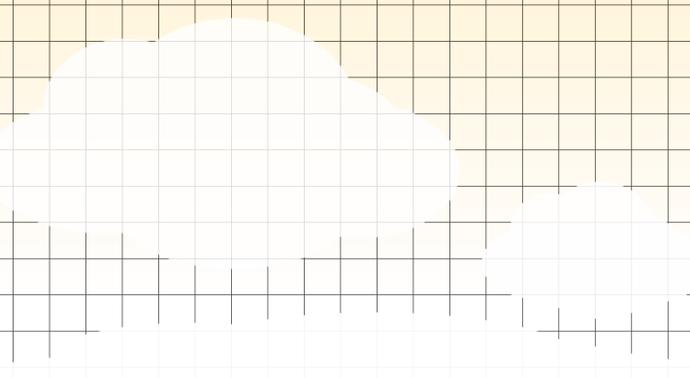


Thematic Intensities of the P.S.T. Sidebars

Focusing on the sidebars within *Pacific Standard Time: Los Angeles Art 1945-1980*, five distinct thematic categories emerged: 1) Notable Figures, 2) Venues and Events, 3) Art Forms and Movements, 4) Politics, and 5) Influences and Lifestyles Unique to Los Angeles. In mapping these themes across the sidebars, each theme was given an intensity rating based on the level of attention it received per individual sidebar. The rating system began at 0 if there was little or no relation to the theme, 1 if the theme was mentioned or eluded to, 2 if the theme was given significant, but not main focus, and 3 if the theme was given main focus within the sidebar.

BETWEEN THE LINES: DATA VISUALIZATION AND PACIFIC STANDARD TIME is collaborative project by Kristen Galvin (UCI), Kayleigh Perkov (UCI), Fernando Ramirez (UCR), and Emily Sevier (UCSD).

Through graphic design and data visualization, our project attempts to "make sense" of the exhibition catalogue, *Pacific Standard Time: Los Angeles Art 1945-1980*, edited by Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, with Lucy Bradnock (2011). The reduction of such a rich and complex history of art to a format of information graphics is in part inspired by Alfred H. Barr's chart of his exhibition, *Cubism and Abstract Art* (1936), and topics addressed in our Getty Consortium Seminar, "Making Work: Pacific Standard Time & Artistic Practice." Our project playfully embraces the impossibility of such a daunting task, and our designed pamphlet is an effort to reproduce knowledge in the form of archival ephemera, for future and further research.



between the lines:
data visualization & pacific standard time

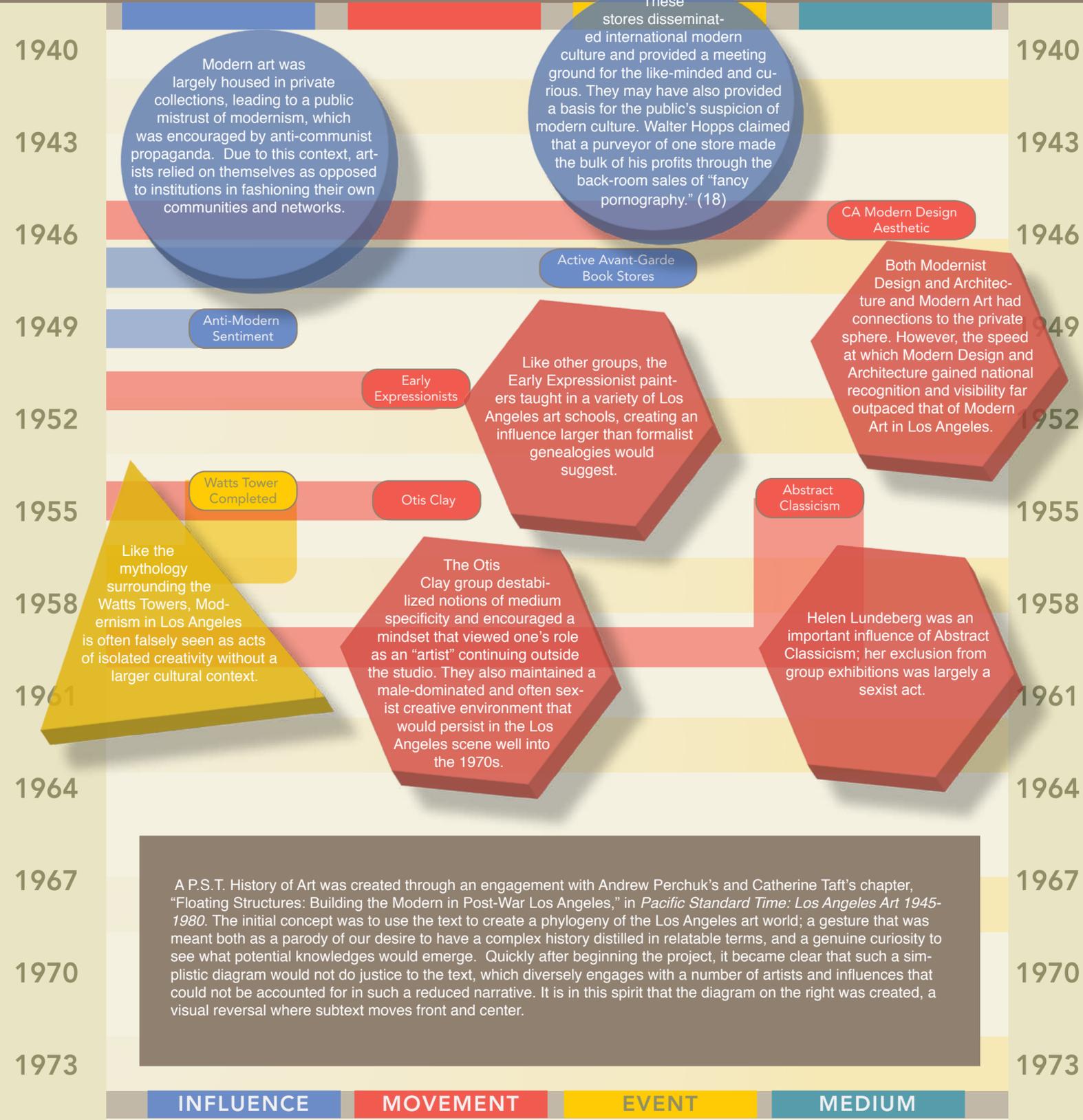
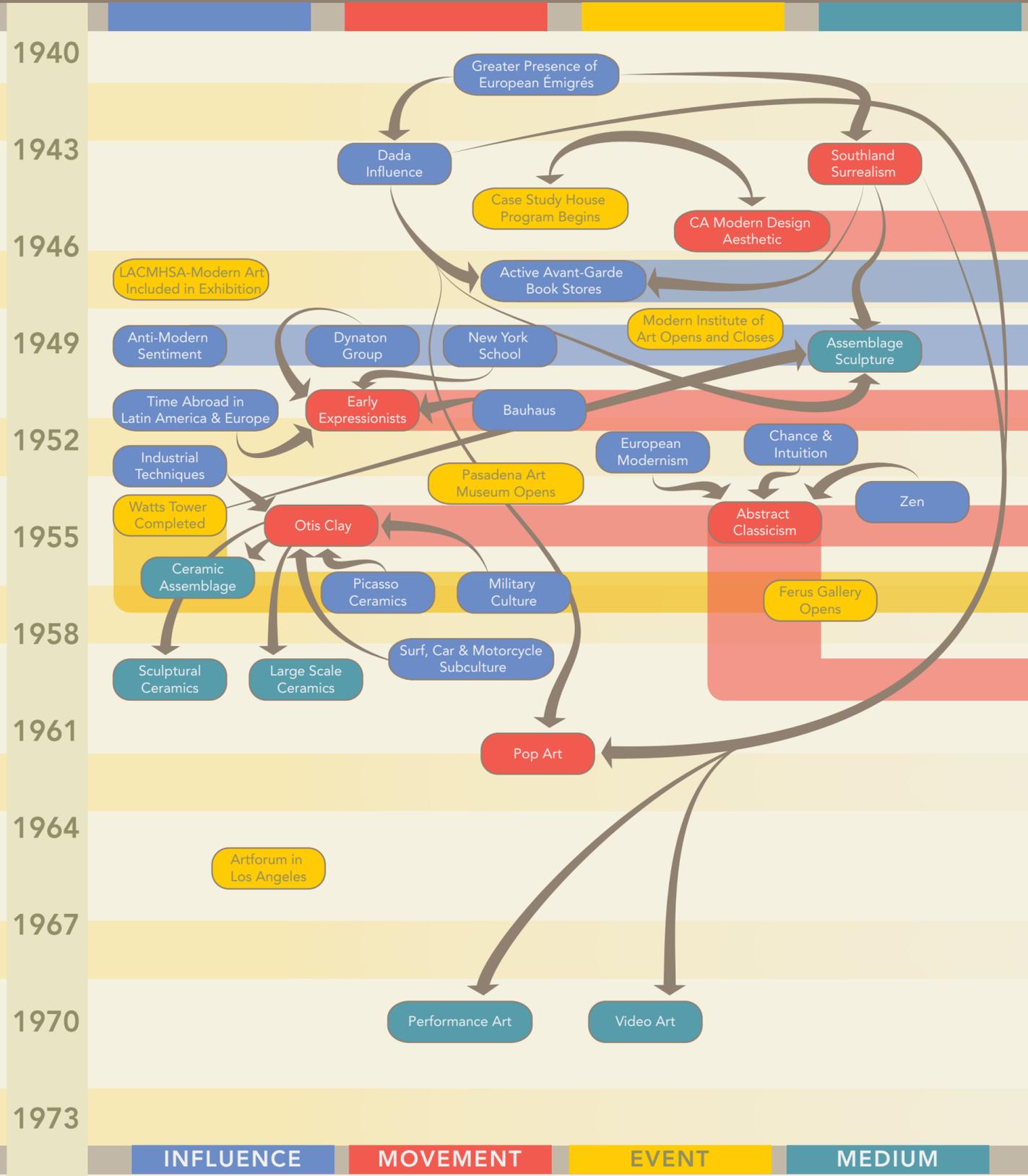
A special thank you to the Getty Research Institute and the J. Paul Getty Museum; Professor Steven Nelson; Raquel Zamora; and David Flood for design consultation.

Citing P.S.T

Where does information come from? What kinds of sources do art historians rely on most? This chart was created from tallying the sources of the endnotes of chapters one through five in *Pacific Standard Time: Los Angeles Art 1945-1980*. Each endnote was tallied, regardless if the source was already cited.



P.S.T. HISTORY OF ART



FLOATING OBJECTS