

The EVERYDAY LIFE OF OBJECTS is a virtual installation that can be navigated by holding down the LEFT button of the mouse while moving the cursor through the maze.

Here are a few tips to make your use easier:

It's best to begin by using the mouse to click the RESTORE button on the lower right of the screen. This will clear out any previous user settings or errors and put you back at the entrance of the maze.

Similarly, if you find yourself accidentally flying overhead or outside the maze in the dark, click RESTORE to reset the level and the user preferences.

The virtual maze must be navigated like an actual maze. You cannot walk through a wall. If you get stuck, try backing up and making a wider turn.

Navigation can be a bit awkward, particularly at the entry. Please be patient.

The default setting for navigation is PLAN. The other navigation options on the left side of the screen do not work as smoothly.

The GO TO button will bring you closer to a object as long as there is no wall in the way.

The right mouse button and wheel DO NOT have any functions.

Clicking on objects will not have any effect. At this time, there is no audio.

If you find yourself at the blue desktop screen, click on THE EVERYDAY LIFE OF OBJECT shortcut in the center of the blue screen. It may take a few moments to reload.

If you receive an error message, close the program by using the left mouse button to click the X at the upper right of the screen.

If asked whether to send an error report, click DON'T SEND as this machine does not have an internet connection.

Please don't change any of the settings in Cortona or Windows or anywhere else on the machine!

Photodocumentation Project: Giving Names to the Nameless

For many years Cavalliere Ketchum has returned to northern New Mexico at every opportunity to complete the documentation of rural Americans that Farm Securities Administration (FSA) photographers such as John Collier, Jr. and Russell Lee made between 1935 and 1943. Starting with photocopies from the Library of Congress archives, which are usually labeled only with the place name and year, he has combed tiny pueblos and Spanish-speaking communities between Santa Fe and Taos to attach names to the faces in the FSA photographs. He has to date positively identified more than 150 people who, he says, have been anonymous (*sin nombre*) faces in files far too long.

“My role has changed from simply being *el hombre retrato* (the picture man) to an accepted member of the community. Rural Hispanic people have taught me a great deal through *cuentos* (stories and anecdotes) and life experience,” says Ketchum. “It’s the most rewarding thing I’ve done in my three decades at this university.”

For a cover story on Ketchum’s project, see Michael Penn, “*Con Nombre*,” *On Wisconsin*, 103.2 (summer 2002): 20–27, 54.