INTERNATIONAL CONFERENCE

Digital Art History – Methods, Practices, Epistemologies II

Organizers:
Institute of Art History, Zagreb
SRCE – University of Zagreb, University Computing Centre

Conference location:
SRCE – University of Zagreb, University Computing Centre
Josipa Marohnića Street 5, Zagreb, Croatia
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The second edition of the International Conference Digital Art History – Methods, Practices, Epistemologies is aiming at bringing together established and early career scholars, independent researchers, and professionals involved in collaborative digital research initiatives interested in critical approach to the developments within the field of Digital Art History, in its interdisciplinary and transdisciplinary encounters with other humanist disciplines, social and technical sciences, new information technologies, and the requirements of the expanding filed of cultural industries. The emphasis of the Conference is both on sharing the knowledge and methodological insights acquired through recently concluded or ongoing research projects, and on the epistemic, ethical, and financial aspects of 'doing' Digital Art History. The Conference will present papers focused on the analytic methods and techniques applied to complex research questions, and on the theoretical and technical problems issuing from the ambiguity and fluidity of historical record, corresponding with the interests of a wider community of digital art historians, historians of architecture, researchers in Digital Visual Culture Studies, specialists from heritage institutions, as well as with the interests of digital artists, interface designers, and individuals from different strands of contemporary digital media industries.

Introduction

Concerning a wide area of interests which this conference aims at bringing together, the range of topics that will be discussed and examined include practices and approaches to network visualizations and social networks analysis, digital mapping, imaging, image modelling, integration of visual, spatial and temporal analysis, computational text and image analysis.

Interoperability, data standards, and shared data sources are among the most important technological and infrastructural preconditions for the further development of Digital Art History, and are thus integral to the Conference presentations on data curation, data management services, sustainable data management plans, and their infrastructural requirements, both at the local and international level.

Collective efforts invested in the construction of an institutional infrastructure supportive to digital research are closely related to the collaborative and team work as a distinctive feature of Digital Art History. Motivated at the beginning of 2000s by the necessity of mutual support, collaborative research resulted in the number of professional networks and platforms intended to foster communication of scholarly insights across the disciplines. Recent changes in the public perception of Digital Art History, which have brought to the fore both advantages and limits of collaborative research, also raised the question of power relations between the centers and the 'new' peripheries, of the relation between analogue and Digital Art History, and changes in the character of art historical knowledge.

Nobody knows how images have fuelled historical upheavals and modernization in the 20th century, which images have fostered eventual global convergences of taste, and according to which geography. Visual circulations also pose challenges to cognitive sciences and visual studies. This presentation will explain how illustrated publications (e.g., exhibition catalogues and illustrated periodicals), taken digitally and historically, can help us identify the most recurring artistic images of the past centuries, their cognitive features, the characteristics of their authors, and to study their impact on copies, imitations, visual quotations, their channels of circulation, and their contribution to the global cultural homogenization. They also prompt us to question the old geopolitical model of prescriptive centres and imitative peripheries.

Béatrice Joyeux-Prunel:
Art and Images in
Globalization:
A Digital Perspective

What would the world look like if we could access documents from the past as easily as present day's data? How would it be if we could link all the data of our ancestors contained in any old record automatically with artificial intelligence? A consortium of more than 350 research institutions is currently aiming at nothing less than building a Time Machine. To succeed, a series of fundamental breakthroughs are targeted in Artificial Intelligence, Robotics and ICT. Massive digitisation infrastructures and High-Performance Computing will be coupled with Machine Learning techniques to produce a multiscale simulation of more than 5000 years of history. Miles of archives and museum collections will be

Thomas Aigner:
The Power of Big Data of the Past – Let's Build a Time Machine!

transformed into a digital information system. Thus generated Big Data of the PAST will enable us to deal with historical information in fundamentally new ways.

The Time Machine project (www.timemachine.eu) will be this decisive turning point – turning the vision into (virtual) reality. The Time Machine plans to build a large-scale simulator capable of mapping 5000 years of European history. This big data of the past, a common resource for the future, will trigger pioneering and momentous cultural, economic and social shifts.

Understanding the past is undoubtedly a prerequisite for understanding present-day societal challenges and contributes to more inclusive, innovative and reflective societies. The fundamental idea of this project is based on Europe's truly unique asset: its long history, its multilingualism and interculturalism. It aims to engage not only scholars but also European citizens, connecting millions of participants with millions of documents, massively participating in a unique endeavour: building a time machine to negotiate a common history of Europe. Today, science and technology can profoundly transform the conservation and experience of cultural heritage impacting research, education, new applications and, as a result, the European or global economy and society at large. Computer and data sciences, physics and chemistry, material sciences and robotics; these disciplines must join forces with the humanities to get a new paradigm for historical sciences off the ground. To this end, a consortium comprised of the leading European institutions in Computer Science, Digital Humanities, Archival and Historical Sciences and Cultural Studies is aiming at becoming a future European large-scale research initiative. It seeks to effectively join forces with as many partners as possible who are willing to offer input from various professional backgrounds (science, technology, industry, content owners).

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day I / Session I

The research of networks has become a familiar method in various disciplines including art history. Since its beginning, network modelling has been accompanied by an ideological subtext. For some, networks represent a shift from old hierarchical establishments into new dynamic types of organization. For others, they are the hidden structure of our universe. The key features of the proliferation of this network enthusiasm are illustrations and visualizations.

The paper will take an art historical approach to network visualizations and their ideological connotations. Since simplifying the visual language of nodes and links makes it possible to blur the line between structures that are physical, virtual, social or mechanical, the network visualizations inherently possess a strong symbolical aspect. The paper will display the migration of network images from academia into everyday culture (art, cinema, advertising) where they connote values such as transformation, interconnection or interdisciplinarity.

Tomáš Kolich:
Symbolical Aspects
of Network Images

The paper will demonstrate three visual steps that are being used in the symbolization of network images, namely the juxtaposition with a hierarchical system, the unification of the look of nodes and links, and the allegory (personification). The paper will argue that the symbolical aspect of network images is influencing not only the public perception of networks but also the way academics approach their network models. With cases that include art history, the paper will demonstrate that network images are being used in the promotion of the network approach not necessarily because of their informational value but rather because of their symbolical potential.

In a recent article, Hodgson and Hellman-zik (2019) explore possible contributions to career creativity profiles of artistic movement associations and consider the effects of associations on different categories of movements and intra-movement heterogeneity in creativity profiles.

In our research, we extend their analysis in theoretical and methodological terms. Based on a large temporal, yearly dataset (1955—1991) constructed from the catalogues of Ljubljana Biennial of Graphic Arts, the world's oldest existing biennial exhibition of graphic arts, founded in 1955, we use a multilayer temporal network analysis (visualizations and calculus of temporal quantities, see Batagelj and Praprotnik, 2016) to detect the influence of belonging to an artistic movement on the success on the art market. A multilayer network analysis framework (Gallotti & Barthelemy, 2015) is developed over time, and time series and cluster analysis techniques (Barabasi, 2005; Scherrer et al., 2008; Hempel et al., 2011; Zhao et al., 2011; Sikdara, Ganguly & Mukherjee, 2016) are used to study and visualize the development of the network over time. We have developed an additional statistical theory for the used estimators.

As Ljubljana Biennial of Graphic Arts has taken place in a socialist country, we compare the results to more general findings and data from Western European countries. Our preliminary results show specific trajectories of the art market in the socialist era, which do not concur with general trends in Western Europe.

The research is the first such exploration of the art market in Eastern European countries and provides novel findings and methodologies to inform future research.

Andrej Srakar,
Petja Grafenauer
& Nataša Ivanović:
Art Market and Artistic
Movements: A Multilayer
Temporal Network
Analysis of Ljubljana
Biennial of Graphic Arts

Research on public competitions for architectural and urban design provides an important insight into the history of modern architecture. It was the premise in the background of the research on the architectural competitions held in Zagreb between 1918 and 1941, where public architectural competitions were defined as a social and cultural phenomenon denoting the influence of architecture upon its immediate social environment, and affecting the dynamics and operational strategies of the local architectural community. Apart from proving its initial premise, the objective of the project was to examine the possible contribution of quantitative data analysis to the complexity of research results, and its potential to divulge new lines of investigation. The research encompassed social and professional relationships within architects' professional community, social networks generated by the competitions, and Zagreb interwar architecture as their cultural and organizational framework. The investigation of historical records and classification of obtained data according to the types of architectural design required by the competitions, their objectives, investors, number of participants, awarded projects, etc., and the resulting data sets were processed using CAN_ISdb digital tools for statistical and network analysis.

Tamara Bjažić Klarin, Tea Truta:
Architectural and Urban Planning Competitions – Contribution of Quantitative Analysis to In-Depth Insights in the Inter-War Architecture

Statistical analysis was applied to the structural elements of the competitions – building typology, type of the competition, number of submitted applications, etc. – while the relationships between the participants (competitors, jury members, investors), were examined using common concepts of network analysis (centrality, detection of strong and weak ties, identification of structural holes, etc.). These results were compared with the knowledge acquired by the analogue methodology of art history and the results obtained by quantitative analysis, indicating new lines of possible investigations.

ABSTRACTS OF CONFERENCE PRESENTATIONS
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Day I / Session II

The diversity of conservation practice in the GDR is in my doctoral thesis illustrated, inter alia, by the analysis of networks, such as the network of honorary conservationists in the GDR. With the help of the graph database neo4j these networks should not only be reproducible but, above all, for the first time be analyzable, queriable and visible as a network.

The data are mapped in neo4j as relationships between persons, places and objects. For further use of the data, a clear referencing with authority data ("Normdaten") is indispensable. With regard to the objects and persons that are of importance within the network, the use of Wikidata has been proven to be helpful.

Franziska Klemstein:
Digital Methodologies
on the Example of
Networks and the
Historical Preservation
Practice in the GDR
(Network Analysis and
Data Practices)

Here, Wikidata is not only used as a repository for authority data and referencing, but as a link to other databases, and can be also used for geo-referencing, for example. Data sets that were not yet available in Wikidata are created as new data records with all references and authority data, so that all data is publicly available.

The information from the sources was captured digitally. They were made referenceable and provided with authority data. Because of this, the information can be discovered by everyone and the data reusable.

At the intersection of Visual Culture Studies, Museology, and Digital Cultural Heritage, we have developed a method for visualizing archaeological hypotheses that, despite being vivid and immersive, explicitly preserves the scientific content excluding unintentional content that implicates anything except archaeological science.

It consists of two complementary parts: virtual modelling and virtual photography. Other than usual, we do not consider the spatial model as the decisive core in mediating archaeology but as an integral part of the visual mediation. We consider its counterpart, virtual photography, as equally important. Contrasting the geometric abstraction of the model, strictly based on the verbal hypotheses, our way of depicting the scenery uses traditional methods of realistic architectural photography. Leaving out any staffage, the emphasis of our approach lies in translating scientific hypotheses from text to image and enabling the images to illustrate science internally among scientists, as well as toward the greater audience.

The presentation aims to demonstrate and illustrate this method by several projects developed by the authors in cooperation with archaeological research institutions like Cologne Cathedral and its Predecessors (by order of and exhibited in Cologne Cathedral), The Metropolis of Pergamon (within the German Research Fund Excellence Cluster TOPOI), lastly exhibited as part of Sharing Heritage (the European Cultural Heritage Year 2018), The Palatine Palaces in Rome (by order of the German Archaeological Institute, as the Pergamon project exhibited in the Pergamon Museum Berlin), and The Ideal Church of Julius Echter (by order of the Martin von Wagner Museum in the Würzburg Residenz).

Dominik Lengyel & Catherine Toulouse: Visualising Hypotheses as the Method Used to Approach Archaeological Research Questions

Over the last few years, we could witness a huge increase in the use of Computer-based Visualizations of Cultural Heritage. Digital technology progress provides opportunities for the fast creation of products with attractive features, encouraging the growing interest of the general public in cultural heritage. However, at the same time, some questions occur – is cultural heritage presented in the best manner, based on scientific research? What principles should be applied and how to choose appropriate technical means and methods? What are the appropriate and ethical goals for the interpretation and presentation of cultural heritage sites?

Margareta Turkalj
Podmanicki,
Dina Stober
& Ivana Kovač:
Following the London
Charter (2006)

Heritage Presentation is a communication process designed to highlight the significance and enhance the understanding of a heritage site and acquire public support. Internationally accepted The London Charter for Computer-based Visualisation of Cultural Heritage (2006) represents an important document for all participants involved in the field of cultural heritage and new technologies. Although conceived more than ten years ago, it seems we need a more serious and more adequate implementation by those who are dealing with visualizations of cultural heritage for an academic, educational, museum or commercial purpose, especially in Croatia, where an expansion of digital presentation of history and cultural heritage occurred. The London Charter (2006) brings guidelines and broad principles to be used in both research and communication of cultural heritage. The London Charter, originally in English, has so far been translated to several different languages. The authors of this presentation have prepared a Croatian translation of the London Charter in order to introduce its aims and principles to the public.

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day I / Session III

The existing scholarly research that deals with the art scene in Croatia from the year 1990 onwards often begins by stating that the 1990s represented a radical lull in the scene's development. In this scenario, only about a dozen of art events are singled out, and mostly as events that paved the way for the development of the so-called independent art scene after the year 2000. However, were the 1990s really an "empty" period of time or did they only represent a change in the structural properties of the scene? If so, how to approach the research and subsequent interpretation of these changes?

Sanja Sekelj:
Art Critics as
Concentrators of
the 1990s Art Scene
in Zagreb

This research represents an effort to tackle this issue by way of using exploratory network analysis to describe the structure and dynamics of the art scene in Croatia during the 1990s, its main actors and multiple relations that existed among them. This is approached through art criticism, i.e., through data gathered from Croatian newspapers, magazines and journals dedicated to following current artistic and/or cultural events (e.g., Vijenac, Kontura, Up & Underground, Transfer, Zarez). The goal of this analysis is twofold: firstly, to research the presence and role of the art critic in public discourse (and in relation to writers dealing with current events, music, film, literature) and, secondly, to determine the main institutional and individual actors on the local scene and the relations among them. The visualizations also give insight into connections with a transnational artistic community, that is, the presence of foreign artists, curators, exhibitions and institutions in public discourse in Croatia during the 1990s.

As digital methodologies, tools, and skills become increasingly central to work in the humanities, Digital Curatorship (DC) can be considered as an interdisciplinary term used in different areas of knowledge. In this presentation, we start by rethinking contemporary art projects and our goal is to approach DC from the field of artistic culture and art history.

We intend to do so by presenting a small part of the ongoing doctoral research at the Visual Arts Department of the School of Communications and Arts of the University of São Paulo (ECA-USP). In this sense, the doctoral research is about the relations between contemporary art projects and the concept of Digital Curatorship, and here the proposition is to analyze, as a case study, the project East Art Map: Contemporary Art and Eastern Europe, conceived by the art group Irwin between 2000 and 2006.

Therefore, the first part of my presentation will be dedicated to the discussion of definitions of digital curatorial models presented by Christiane Paul (2006), Sarah Cook (2008) and Gabriela Previdello Orth (2013), linking curatorship of new media projects and networked artworks.

The second part will be used to explore the scope of theoretical discussions through the interpretation of the East Art Map, in order to reflect how the project responds to this approach and its characteristics.

André Pitol:
East Art Map Project as a Digital Curatorship Case?

This paper addresses ways new media have been used in spaces of exhibitions, providing innovative and inclusive means for artistic expression bringing it new perspectives to contemporary exhibition practices. The intersection of architecture, art and the expanding digital field allows a turning point in the conventional standards in spaces of exhibitions. We are no longer someone just contemplating art, we must try it, interact with it. Our position is actually between the concrete and the virtual, the physical and the imaginary.

To discuss ways that the digital screen and new media have defined new parameters outlining a new way of designing and creating spaces, this presentation will be organized into two parts conceptualizing, contextualizing and pointing out the advantages and risks of the format. The focus is to understand: 1) how they have changed the way to observe art in an exhibition, and 2) how they have essentially transformed exhibition spaces.

The research objective is to analyze how new media have transformed the exhibition space over the years and in which way those contemporaries spaces are 'In-between' – between the concrete and the virtual, between the physical and the imaginary. This paper specifically engages with and borrows analytical tools from a number of disciplines including history and theory of architecture, cultural studies, communication and media studies, museum studies, and sociology. The paper and the presentation itself explore the role of the digital screen and new media in current museum and exhibition spaces through case studies in an international field of cultural production.

Isabella Trindade:
Interactive Narratives:
Between the Real and
the Imaginary

The proposed topic for the conference is the presentation of the biggest Slovenian online art gallery called Gallery SLOART. Apart from having an exhibition space in the city centre of Ljubljana, the gallery is also strongly present online; strictly speaking, that was its starting point.

The platform was founded in 2005 by an expert in digital transformation, digital sales and marketing Damjan Kosec (MSc Faculty of Computer and Information Science, University of Ljubljana), firstly as a side project. The firm was slowly developing and growing (professional personnel – art historians, sales and marketing) and in 2015, it reached the point of the beginning of digital transformation that is still an ongoing project (till the year 2022). Nowadays, the website offers an online presentation (photos, information, search with filters etc.) and purchase (also online) of a wide selection of Slovenian fine art (from the 20th century to contemporary art). Gallery SLOART aims to approach art collectors, art amateurs and also a wider public and is striving for transparency, ethics and integrity in the art market.

So far, projects such as the development of software for the internal business of the gallery, development of software for centralized content management, for authors and galleries, renovation of the gallery website, etc., have already been implemented; others are planned for the next few years: a mobile application, a new website for selected Slovenian contemporary artists (Gallery Y), developing an online auction platform to support physical auction and online auction participation and the introduction of artificial intelligence into marketing, sales and business processes.

Katarina Hergouth & Tina Fortič Jakopič: Slovenian Online Art Gallery Gallery SLOART

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day I / Session IV

The expansion of digital art history resources has not only led to new directions in research and scholarly projects, it has also meant new possibilities for teaching a more inclusive and global history of art. Online, open-access sources like Khan Academy have made print textbooks almost obsolete, while museums and universities have used digital capabilities to make their collections and research more available to wider audiences. This paper considers the contributions made by these resources to teaching Art History foundation courses and, in particular, examines the potential ramifications for the discipline overall.

Given the ability of digital resources to broaden accessibility to more works of art, for example, does this mean a broadening of the art historical canon taught in foundation courses, or are we only recreating old paradigms in new formats? What are the possibilities and challenges of a greatly expanded art historical canon, particularly regarding topics of race, gender, and ethnicities? Incorporating digital art history into traditional foundation courses enables students to make connections across multiple disciplines, allowing greater integration across courses in different fields. Introducing digital Art History into entry-level courses also requires addressing potential barriers for students in accessing digital materials, and teaching them how to evaluate online sources. This paper considers the impact of digital technologies on teaching foundation art history courses, with emphasis on student accessibility and learning outcomes in a global environment.

Amy Johnson & Allen Reichert: The End of the Textbook? Art History Foundation Courses and Digital Art History

In contrast to digital catalogues, the virtual catalogue can solve the problem of receiving interventions that require the presence of the subject in space to achieve total comprehension. Models bring us closer to the concrete or specific context where visuality ceases to be pure and is enveloped by the dialogic effect of the sensation itself. The aesthetic experience of virtual environments is quite attractive and allows much more democratic access to certain content. We are not talking about a virtual exhibition or a virtual museum (web), but an alternative tool for cataloguing certain works of art that require more than data or descriptions to understand their content.

Leticia Crespillo Marí: Aesthetic Pedagogy as a New Epistemological Process of Art History: Virtual Reality and 3D Modelling for Teaching Contemporary Light Art (Light Installations and Environments)

This type of an interactive tool helps, as José Santacana Mestre says, "to orient and establish decoders of concepts and objects that are displayed in the museum or presentation space, so that recipients have the ability to control messages", and to that I would add, from any place and at any time. The three-dimensional and immersive models offer us to open a door to the future, since Virtual Reality is able to develop multiple scenographic formulas related to interaction and immersion that will allow the exploration of our own internal worlds of art.

The prototype of this paper began years ago when Digital Art History was not yet common, so it lay abandoned until its time arrived as this field brought fresh insight into a much-loved, but half-forgotten project on the importance of data visualization in teaching Art History.

The utility of timeline charts in envisioning a historical period with many protagonists is substantial. This is demonstrated by the fact that these charts grace the pages of many studies. However, along with the digital turn, charts can be so much more than a static image. Interactive timelines with a clever design can also convey a great deal more information at a glance (or a scroll). This is the direction in which the study strives to continue, searching for newer, better-suited tools.

Several timelines were developed, spanning across styles and centuries, marking a large number of canonical artists along with their most influential works. In addition to that, a case study was developed for the years 1750—1920, meant to showcase a broader, interdisciplinary approach. This period was chosen at random, but it has the distinct advantage of covering a variety of political and artistic issues. Separate "layers" were created for each field: one for historical events and personalities, containing 26 events and 7 major historical figures. The second one is dedicated to the life spans of 32 artists. The third such "layer" is comprised of 28 authors and their literary masterpieces, while the final one is an overview of the period's 17 greatest composers.

Voica Puşcaşiu:
Timelines as Tools for
Teaching Art History

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day II / Session I

What does a nineteenth-century ethno-graphic exhibit have in common with a twenty-first-century museum website tool? More than one might expect. This paper links display practices from two different moments: the colonial impulse to gather and display African items as a means of control at the 1897 International Exposi-tion in Brussels, and a digital curation tool on the Royal Museum for Central Africa's (RMCA) website. The RMCA, whose core collection comes from this 1897 exposi-tion and is made up of items taken under colonial violence, has recently undergone a renovation and expansion with the aim of impartially revisiting its past. As schol-ars like Mary Bouquet have observed, the museum website is an integral part of an institution's presence in today's world; the RMCA's website, also newly renovated, calls for critical scrutiny.

This paper examines a website feature that allows visitors to curate collections of im-ages from the RMCA collection, arranging them in visual panoplies to an effect not unlike that of the 1897 Brus-sels exposition. This on-line tool, while stemming from an admirable im-pulse to share curatorial control through digital art history, falls short by juxtaposing items that tell of fraught histories with no criticality or contextualizing information. Analyses of visual configurations of this tool, along with comparative examinations of the 1897 displays, offer evidence for this argument, as well as an example of how collections that represent painful histories call for es-pecially thoughtful design of digital, pub-lic-facing tools.

Hannah Kiefer:
Problematic Panoplies:
Belgian Colonial
Narratives in Material
and Digital Form

During the past years, cultural interactive experiences have been produced at an increased pace to bring back the long lost fiction due to the advent of modern art in the 19th century, as well as the functional and ritual nature of art objects. One of the main purposes of this interest has been to augment the user's participation during his interaction with cultural objects by making him the co-creator of his own cultural experience. To date, there are various technologies available in cultural environments to support cultural exhibitions directly or indirectly (augmented reality, digital storytelling, serious games, linked open data, context awareness), and every technology used makes an impact on the exhibition or the visitors. It is important for cultural spaces to explore whether technological enhancements can help them attract more visitors and provide different ways of learning or interaction between visitors and exhibits.

Alexandros Teneketzis,
Markos Konstantakis
& George Caridakis:
Digital Media and Art
History: A Critical
Assessment of Digital
Tools and Trends
at a National and
International Level

How do the new media influence and shape this new – for Greece at least – research area? Do they truly form a catalyst for change to the essence of Art History as a science? Do they transform its structure on an epistemological level in such a way that we should now speak of a new field, with a totally different subject and objectives, with its own theoretical and methodological tools? In this context, we shall discuss the digital status of historical research as far as visual arts are concerned, pointing out the challenges, possibilities as well as its disadvantages.

The purpose of this paper is to present and analyze one of the many faces of public protests in Brazil – the #0cupeEstelita, an urban occupation movement in the city of Recife, and how the Online social networks have played a key role in this movement. Rather than being a march in the street, the main characteristic of the #0cupeEstelita is of getting feet on the ground by promoting classes, as well as cultural activities at the long-abandoned site to draw attention to the rich potential for a public space. It is an educational protest, one of its goals being to educate people through lectures, classes and workshops about the historical importance of the area and its heritage buildings, and about the environmental qualities of the place. It seeks to involve citizens in deciding the future of the land they live on and to think critically about the cultural, social, and political aspects of the city.

Online social networks have played a key role in the success of the movement and are redefining how we could use this tool to attract people. We aim to answer the following questions: how exactly is social media weaving its way through the History of Architecture and Urbanism, Cultural Heritage, Social and Cultural History? Which methods and practices were used to help spread the movement? What makes #occupyestelita so different from all the other protests in Brazil and around the world?

Isabella Trindade
& Maria de Lourdes
Nóbrega:
#Occupy Estelita: The
Role Played by Online
Social Network

Although digitally based research is rapidly spreading in the field of literary studies in the Euro-American academia, becoming along the way a rare part of the Humanities where funds are actually increasing, the study of literature in Croatia and the region has been completely immune to the influx of digital methods. If we want to resist the logic of an opportunist, uncritical import of digital tools into the methodological repertoire of our discipline, we have to approach them by asking ourselves what the specific needs of our research are that they can respond to, what the blind spots are that they help to enlighten by broadening the reach of traditional methods of literary theory and history.

Lujo Parežanin:
Yugoslav Literature?
– Digital Humanities
and National Literary
Histories

Due to the particular importance of literature for the construction of national identity and tradition in the ex-Yugoslav countries, literary histories – most of all, Croatian and Serbian – are entirely shaped by the mono-national/nationalist model. Thus, it could be said that our literary histories are essentially blind to the primary objects of their interest, for they ignore the bizarrely obvious fact that national literary fields have throughout the 20th century been framed by the supranational Yugoslav context. Unlike traditional literary history, limited by its narrative frame, digital methods seem especially suited to the representation of this "plurality of contexts", as Svetozar Petrović named it. By showing on several examples how network visualisations of the structure of the literary field can enable us to grasp its multiple layers and determinants, in this paper I will point to the specific importance digital methods have for some of the key discussions in Croatian literary history, especially in relation to the methodological justification of the category of Yugoslav literature.

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day II / Session II

We aim at analyzing communication about art and relevant networks on online platforms. This work is part of the ongoing project Rez@Kultur, an interdisciplinary research project on reviews of cultural artefacts like works of art, exhibitions, art museums as well as books on online platforms of different sorts, e.g. posts on Facebook and Instagram, reviews on Google and TripAdvisor, blogs of art critics and contributions to art magazines. The research project started at the end of 2017 as part of the research focus of the project Digitization in Cultural Education, funded by the Federal Ministry of Education and Research (BMBF). The involved disciplines are domiciled at the departments of Cultural Policy, Literature, Information Science and Language Technologies as well as Economics and Information Systems. The contribution will focus on network analysis, taking into consideration online platforms for communication about art.

Claudia Rosskopf
& Kristin Kutzner:
Rez@Kultur –
An Interdisciplinary
Research Project:
Reflection on Art in
Digital Space

The research interest is dedicated to the users' practices, ways and contents of communication. This is connected to the superordinate research question on the opportunities arising from the digitization of art education and art museums. How is "the polyphony of individual receptive experiences"[1] taken into account by digital strategies of art museums? How do they present their art and art-historical knowledge? How do taxonomies and folksonomies develop in digital space? It will also reflect on the interdisciplinary research process, e.g. caveats that might be of interest to a wider DAH community.

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1 Maria Männig, "(W)ende der Kritik? Zu Chancen und Risiken von Social Media", in: Ellen Wagner, Newsflash Kunstkritik?: Wie die digitale Vernetzung und Verbreitung von Kunst neue Herausforderungen an die Kritik stellt, Hochschule für Gestaltung Offenbach am Main, und Frankfurter Kunstverein, Hrsg., 2016, pp. 47-59., p. 57. Translated by CR.

I propose to examine the process that creates Digitized Art and survey its challenges, advantages and disadvantages. Using the Digital Piranesi project (http://scalar.usc.edu/works/piranesidigitalproject/index) and my personal experience as a user as a study case, I will survey the aspects of the process of digitization of the works of Giovanni Battista Piranesi, physically available at the Irvin Department of Rare Books and Special Collections at the University of South Carolina, and the choices for the digital project. I also propose a comparison between the physical and the digital imagery.

The relevance of Digital Piranesi project is magnified by the immersive nature of Piranesi's work, that is "said to predict many elements of the digital design."[1] The artist's complex web of referentiality, detailed alphabetic keys and indexed maps make "links" between pages of different publications. Scholars had drawn analogies between Piranesi's cross-references to the tabs and pop-ups of our contemporary websites and digital software. These unique characteristics of Piranesi's oeuvre make the digital project not only justifiable but almost necessary, amplifying the possible understanding of his work and allowing beholders to instantaneously make the connections between different maps and texts as they were conceived by the artist. The goal of the project went beyond just simply presenting Piranesi's work in a digital format but, especially, to allow users to produce knowledge through the increased accessibility and visibility that the digital format offers.

Helen B. K. Marodin: The Materiality of Digitized Art: Reaches and Limits

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1 Jeanne Britton, "The Digital Piranesi Project Narrative," Grant Proposal (Columbia, South Carolina: University of South Carolina, submitted in 2018), p. 2.

Drawing on the Arosenius archive and its web platform, this paper will address the following questions: how does the organisation of images influence what kind of art historical questions can be asked? Will access to a whole lifework make it possible to challenge the canon? I will discuss some of the features for display and comparison used by this platform and by web projects such as Europeana, Google Art and Culture, and some museum websites. These features include random displays, recommendations and machine learning of visual similarities. One theoretical point of departure will be art historian Aby Warburg's Mnemosyne Atlas, a pioneering approach to mapping out history through the arrangement of images from a broad range of contexts. Another theoretical reference will be art theorist André Malraux's conceptualisation of the imaginary museum.

Karin Wagner:
Random Arrangements
and Unexpected
Combinations. Exploring
the Web Platform of the
Archive of the Artist
Ivar Arosenius

Analyzing the iconography of a work of art is one of the most basic and, at the same time, one of the most crucial tasks for an art historian. Tracing iconographies through different styles, techniques and centuries allows for the identification of historical continuities and discontinuities, and thus facilitates the creation and validation of art historical narratives. For very large image corpora, however, this becomes an impossible task to accomplish manually. Hence, in this paper, we explore the viability of automating iconographic approaches with the help of computer vision and machine learning and unlock the iconographic approach for very large image datasets. We see the thousands of representations of iconography as different stagings of a plot and are interested in finding unique motives, continuities and changes.

In a first step, we detect main figures in the image and compare their poses to find similar gestures, formulas and compositions. In a second step, we develop a method to "subtract" stylistic variations from image corpora and thus facilitate the iconographic analysis. We achieve this by training an image classifier to distinguish between two iconographically different but stylistically similar image datasets and using the resulting classifier as a feature extractor. The data produced by this feature extractor is then used as the basis for a dimensionality reduction algorithm, which plots the image corpus under investigation, revealing its iconographic features. Finally, we evaluate the approaches to different iconographic corpora: the annunciation, the baptism and the adoration of the magi, assessing their potential as a general art historical tool for distant viewing very large image datasets.

Peter Bell
& Fabian Offert:
Distant Viewing
Iconographies

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day II / Session III

The emergence of digitalization in the art market made transitions between analogue and digital art world increasingly fluid. Traditional auction houses like Sotheby's or Christie's host online auctions with million-dollar revenues; online-only art galleries such as Saatchi Art representing over 70,000 artists are emerging; art collectors worldwide may purchase works directly via the Instagram Shop Now Button on artists' social media accounts.

This inexorable social change towards a digitalized (art) world requires a digital availability of analogue artworks. Previously, analogue artworks were displayed in art galleries after their creation. Digitalization, however, demands their presence on websites or social media platforms.

Consequently, the creation of digital replicas has become almost inevitable and is particularly relevant for two-dimensional artworks, e.g. (analogue) photographs, prints, drawings and paintings. For their digitization, these works are detached from their original context (size, framing, etc.) and often manipulated with image-editing programs. The result of digitization and post-manipulation may be understood as a process of digitally cloning analogue art, raising

Sarah Fassio: Examining the Coexistence of the Analogue Artwork and Its Digital Replica in the Context of a Digitalized Art World

questions not only concerning copyright issues and illegal reproduction but also regarding originality and identity of the artworks themselves. While analogue pieces can always be considered as original sources, it is the digital clones that will eventually be displayed to an audience consisting of millions of internet users.

This paper focuses on the transformation from analogue into digital artworks and how art historians can evaluate this phenomenon.

In Archive Fever: Uses of the Document in Contemporary Art (2008), Okwui Enwezor argues, "because the camera is literally an archiving machine, every photograph, every film is a priori an archival object." This notion seems more palpable in the post-digital world, as identities crafted and promulgated via social media are more "real" than the physical bodies represented. These personal yet public archives of individual lives are not new (beginning in 1987, artist Karl Baden takes a daily photograph of himself to document his ageing process). Yet traditional archival strategies such as collecting, cataloguing, conserving, storing, researching, and analyzing have been primarily performed on analogue photographic objects which are digitized for quicker digestion. After the digital turn, however, new archiving tools beyond the camera are being imagined. Photographic evidence is a static medium; could the interactive medium of video games potentially disrupt traditional archival methodologies? In order to fully understand the scope of possibilities in contemporary archiving, we must first consider the limitations of traditional archives and expand our notion of what constitutes an archival process.

Diana K. Murphy:
Interactivity in
Archival Practice:
Video Games as Digital
Preservation Tools

Reflecting on interviews by game developers and digital archivists, this paper suggests ways video games can be used as an alternative archival tool, allowing for renewed user interaction with and experience of the original object in a new way. How can video games as a discursive and interactive archive suggest opportunities to decolonize archiving as a practice? This paper fits into the greater discourse of object-oriented ontology and archiving contemporary performances and museum interventions.

At the root of interpretative efforts in Humanities and Social Sciences lie explanations which, in turn, depend on arguments. In this contribution, we propose that digital management in Art History must be extended from the curation of artefacts to the explanations and supporting arguments themselves, using formal languages, common-sense ontologies and automated argument maintenance.

We illustrate our proposal with a four-layered argument, a formalization of Reinhart Koselleck's interpretation (Carl Schmitt Festschrift, 1968) of Friedrich Schlegel's analysis (Paris Letter IV, Summer 1804) of Albrecht Altdorfer's Alexanderschlacht (Battle of Alexander at Issus, 1529), based on Altdorfer's reading of Quintus Curtius Rufus' Historiarum Alexandri Magni Macedonis Libri.

Robert C. Kahlert,
Bettina Berendt
& Benjamin P. Rode:
Digital Management of
Explanations

ABSTRACTS OF CONFERENCE PRESENTATIONS
Grouped chronologically in sessions

Day II / Session IV

Sharing research data is not only allowing the reproducibility of research results and the re-use of existing data for new research questions but also makes involved researchers more visible, increases the opportunities for collaboration and boosts the innovation capacity of the entire society. This presentation will give an overview of three initiatives that will hopefully facilitate and promote research data sharing in Croatia: DABAR infrastructure, RDA initiative and NI4OS-Europe project.

The Digital Academic Archives and Repositories (DABAR) is a national repository infrastructure that provides research and higher education entities in Croatia with the common infrastructure necessary to establish and maintain secure, reliable and interoperable institutional and disciplinary repositories. Each repository in DABAR has built-in support for storing and sharing the institution's scientific and educational digital outputs including research data.

The Research Data Alliance (RDA) is a global initiative that develops social and technical conditions for data sharing, data re-using and data-driven innovation. The RDA was jointly founded in 2013 by the European Commission, the USA National Science Foundation, the USA National Institute for Standards and Technology, and the Australian Ministry of Innovation. The European branch of the RDA (RDA Europe) seeks to play a central role in the EU's open science strategy, relying on a network of national RDA nodes. SRCE became a Croatian national RDA node in September 2019. The National Initiatives for Open Science in Europe (NI4OS-Europe) is an H2020 project that started on 1st September 2019 with the objective to support the coordination, convergence and federation of national and/or thematic open science initiatives by developing common tools and mechanisms of the relevance to European Open Science Cloud (EOSC). It is part of an effort to establish the EOSC, in which SRCE participates as one of 22 consortium partners.

Draženko Celjak:
Research Infrastructure
for Digital Art History

ICARUS HRVATSKA is a non-profit association dedicated to the research of historical sources, the promotion of the accessibility to archival sources through new IT technologies, and the development of interinstitutional and international cooperation in the field of cultural, scientific and professional activities. ICARUS HRVATSKA work – public programs, digital platforms, expert meetings, etc. – is focused on the collaboration, networking and open access to historical sources for all, and the presentation is dedicated to presenting the international archival and heritage projects and initiatives that enable connecting Croatian institutions and experts with international trends and examples of good practice.

Vlatka Lemić:
ICARUS HRVATSKA:
Bridging International
Practice and the
National Environment

The Digital Research Infrastructure for the Arts and Humanities (DARIAH) was included in the first Roadmap of the European Strategy Forum on Research Infrastructures (ESFRI) in 2006, and since 2014, it has been established as a European Research Infrastructure Consortium (ERIC). Croatia has been participating in DARIAH since early preparatory phase by following and fostering its vision to enable excellent research in the arts and humanities, focusing not only on the local, but also on the regional and European perspectives.

On the local level, main focus of the DARIAH-HR activities since 2014 has been the development of a cooperation between the scientific, GLAM and the IT sector, as well as the establishment of the cooperation between the Ministry of Science and Education and the Ministry of Culture on the planning and financing of national infrastructure for digital humanities. As a center of a DARIAH Western Balkan Hub, DARIAH-HR is also fostering cooperation in regional frameworks through different projects and organization of events. Finally, on the European level, DARIAH-HR efforts are focused on initiating the establishment of new working groups covering areas that are not sufficiently represented in DARIAH, such are WG on Ethics and Legality, WG Theatralia, and (likely) WG Art History and Technology through which we could plan more ambitious pan-European projects.

Koraljka Kuzman Šlogar: DARIAH-HR Platform for Digital humanities from the Local Perspective

BIOGRAPHIES
Listed alphabetically

Thomas Aigner

is a historian who has since 1995 been the director of St. Pölten Diocesan Archives in Austria. He is the founder of online platforms for charters (www.monasterium.net), church registers (www.matricula-online.eu), and the international network ICARUS (www.icar-us.eu, since 2008, also its president). He is a member of the Time Machine CSA Executive Team. He has published numerous publications on modern archival science and central European history.

Tamara Bjažić Klarin

is a Senior Research Associate at the Institute of Art History in Zagreb. She has been trained as an architect and received her PhD from the Faculty of Humanities and Social Sciences in Zagreb. Her scientific work is focused on the 20th-century architecture and urban planning, particularly on the processes of modernization, exchange of new concepts and architects' public engagement. She is the author of the book Ernest Weissmann: Društveno odgovorna arhitektura, 1926. – 1939. / Socially Responsible Architecture, 1926 – 1939 (2014), and co-editor of the collected essays French Artistic Culture and Central-East European Modern Art (2017). She also published a number of book chapters and articles in local and international scientific journals. In 2006, she obtained the French Government Fellowship, and in 2014 the SNSF Fellowship. She was an academic quest at gta ETH in Zürich. A member of the curatorial board of MOMA's exhibition Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 (2018), Tamara is also the vice-president of the Association of Croatian Architects and a permanent associate of the Croatian National Television Culture program.

Peter Bell

studied Art History at Marburg University and was a research associate at the Research Center SFB 600 (Strangers & Poor People) at Trier University, where he wrote his PhD thesis on the visual representation of Greeks in the Italian Renaissance. As a postdoc, he worked on several digital art history projects at Heidelberg University and Cologne University and was the group leader at the Heidelberg Academy of Sciences and Humanities. Presently, he is an Assistant Professor in Digital Humanities at the University of Erlangen-Nürnberg (FAU). His areas of specialization are digital art history and computer vision as well as representations of strangers in art.

Bettina Berendt

is a Computer Science professor in the group for Artificial Intelligence, Machine Learning and Data Mining at the University of Leuven. Her teaching and research interests span from digital humanities, data science, text analysis to knowledge representation and interactions of decision-making processes with the emphasis on artificial and human intelligence online. In particular, she has focused on how data mining impacts privacy and data protection concerns, how it increases liberty and diversity or amplifies discrimination, and what ethical choices people face when dealing with data and data science.

George Caridakis

is coordinating the Intelligent Interaction research group and serves as a faculty member of the Department of Cultural Technology & Communication, University of the Aegean. He is affiliated as a Senior Researcher with the Intelligent Systems, Content and Interaction Laboratory, National Technical University of Athens, and has also served as an Adjunct Lecturer at the Department of Computer Science and Biomedical Informatics, University of Thessaly. His teaching experience includes courses offered in undergraduate and postgraduate levels in different institutions and supervision of PhD, MSc and undergraduate theses. He has served on boards and committees and as a reviewer in numerous international scientific journals, conferences and workshops and is a member of the Association for the Advancement of Affective Computing and the board of the Greek ACM SIGCHI. His research on various aspects of intelligent human-computer interaction and cultural informatics has been published in more than 25 journal articles and book chapters and more than 40 papers in conferences and workshops and has been well recognized by the scientific community by being cited more than 1500 times with an h-index of 20. He has served as an evaluator in many funding and grant frameworks and participated in more than 20 European and National funded R&D projects.

Draženko Celjak

is the Program/Project Manager and leader of the University of Zagreb Computing Center (SRCE) expert team working on several important services and development projects which are providing Croatian research community with the ICT support: Hrčak (Portal of Scientific Journals of the Republic of Croatia), Ara (Aggregator of Croatian Repositories and Archives), HAW (Croatian Web Archive - in collaboration with Croatian National Library) and the latest DABAR (Digital Academic Archives and Repositories) which is the contribution of SRCE to the culture and good practice of data storage and management, also supporting the initiatives, principles and collaboration in the field of open access to scientific data. In 2015 he was the recipient of Tibor Tóth award for his contribution to information and communication sciences.

Leticia Crespillo Marí

is a PhD Researcher at University of Málaga (Degree in Art History and Tourism). She is currently researching the aesthetical component of Contemporary Light Art Installations and Environments (from the 1960s-70s to the present): Phenomenology of perception, aesthetic reception, semiotics, neuroaesthetics, subjectivity, etc. In addition, she is also training in 3D modelling and visualization tools, as well as in Photogrammetry techniques and investigating the possibilities that VR currently offers to museography and teaching.

Sarah Fassio

is a research associate at the Chair of Cultural Management at the Europa-Universität Viadrina Frankfurt (Oder) with several years of professional experience in Berlin's art and gallery scene. She studied Art History at the Freie Universität Berlin and holds a French-German double master's degree in Arts and Cultural Management. Her academic research focuses on interdependences between the digitalized art market and the impact on the status of artworks. A key research topic is the transformation of artworks from analogue to digital state in order to display them in (online) art galleries.

Tina Fortič Jakopič

holds a BA in Art History (2012) from the University of Ljubljana (Faculty of Arts), and she is currently in the process of completing her MA in Art History and researching the online art market and the art market in Slovenia. In 2012–13, she studied at École pratique des hautes études (EPHE) and Institut National d'Histoire de l'Art (INHA) in Paris. In 2013, she completed an internship at Musée de l'Orangerie (Paris), the following year at the online art platform Auction.fr and, in 2015, at the auction house Artcurial – Briest, Poulain, F. Tajan (Paris). Since 2017, she has been working as a gallery curator and coordinator for modern art at the Slovenian commercial art gallery Gallery SLOART.

Petja Grafenauer

is an Assistant Professor at the Department for Theory, Academy of Fine Arts and Design, University of Ljubljana. She is a specialist in the local and regional art after the Second World War, primarily painting. Since 2012, she has been researching possible cross-sections of economy and art. In 2016/2017 she was the Head of the Department for Photography, Higher School of Applied Sciences (VIST) in Ljubljana. In the period between 2009 and 2015, she was the Co-Editor of the Slovenian visual-arts magazine Likovne besede / Art Words. From 2005 to 2016, she held a course on the history of contemporary art at the Arts Academy of the University of Nova Gorica. From 2006 to 2009, she was a curator at Ganes Pratt Gallery and from 2015 to 2017, a curator at Vodnik Homestead Gallery.

Katarina Hergouth

gained her MA in History of Art and BA in Comparative Literature and Literary Theory from the University of Ljubljana. During her studies, she participated in various projects in Slovenia (curator at Fotopub festival, guide at Museum of Architecture and Design, co-editor at Slovene cultural platform Koridor, production assistant at Maja Smrekar: K-9_Topology: Hybrid Family etc.) and abroad (gallery Arratia Beer, Berlin; art exhibition space Art Laboratory Berlin). Since 2017, she has been working at the commercial art gallery Gallery SLOART. Her work and research field is mainly focused on Slovenian (contemporary) art market and gallery management.

Nataša Ivanović

holds a PhD and is an Assistant at the department for the History of Art, Academy of Fine Arts, University of Ljubljana, and the Head of Research Centre, Lah Contemporary. Between 2008 and 2013 she was an Assistant Researcher at the France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. In 2013, she co-founded RI19+, where she continues with her research work, cooperates with art collectors, curates exhibitions. During her doctoral studies, she spent numerous months abroad at the University of Vienna and INHA in Paris. Recently, she held scientific lectures in Vienna, Leopold Museum (2018) and in Paris, Centre Georges Pompidou (2017).

Amy Johnson

is an Associate Professor of Art History at Otterbein University in Westerville, Ohio, United States. Johnson teaches all levels of Art History; her research areas include 19th and early 20th-century women artists and urban studies.

Béatrice Joyeux-Prunel

is a Full Professor at the University of Geneva (Switzerland), on a new chair in Digital Humanities. From 2007 to 2019 she was Maître de conférences HDR at the Ecole normale supérieure, Université Paris Sciences Lettres (PSL). She has published papers on the transnational history of modern and avant-garde art (Éditions Gallimard, 2016 and 2017, and Editions du CNRS, forthcoming). She leads the Artl@s Project which she founded in 2009 (www.artlas.huma-num. ens.fr). She also leads the Postdigital research group on contemporary art and digital cultures (www.post-digital.ens.fr). She leads the IMAGO Jean Monnet Excellence Center (European Funding), a collaboration between the Ecole normale supérieure and Geneva University, on the digital and historical study of Visual Contagions.

Robert C. Kahlert

studied computer science, history and Protestant theology. In 2015, he received his PhD from the University of Vienna. From 1998 to 2013, he was a full-time member of the CYC project at Cycorp Inc, in Austin, Texas, a large-scale, multi-decade effort in developing symbolic artificial intelligence through an extensive common-sense ontology and a reasoning system using predicate logic. Since 2018, Robert has studied with Bettina Berendt at Leuven toward a PhD in Computer Science, with an emphasis on applying symbolic Artificial Intelligence techniques to the argumentation problems in Digital Humanities.

Hannah Kiefer

has a background in museum education and curriculum development. She holds a degree in Art History from the University of North Carolina, Chapel Hill (2014), and is currently pursuing graduate studies in Art History at Virginia Commonwealth University, where she is the 2019-2020 Hamad bin Khalifa Research Assistant. Her research centres on central African art: its reception, collection, and commodification in the global north. Currently, she is working on a project on Congolese painter Chéri Samba, examining how his work is alternately temporalized as "popular" or "contemporary" depending on the collection and context.

Franziska Klemstein

studied Art History and History in Berlin and Amsterdam. From 2014 to 2015, she worked as a freelancer in the fields of digital art history and preservation of cultural heritage. In 2015, she worked as a Research Assistant at the Chair of Architectural History and Urban History at the TU Kaiserslautern. From 2016 to 2018, she had a scholarship of the Friedrich-Naumann Foundation for Freedom. Since 2019, she is a Scientific Associate for Digital Humanities at the Bauhaus-University Weimar, and is currently writing her PhD about the diversity of conservation practice in the GDR under the use of the graph database "neo4j" and Wikidata.

Tomáš Kolich

is a PhD student at the Institute of Art History, Faculty of Arts, Charles University in Prague. The areas of his research include the art of the 19th century, iconography of popular culture, film, architecture, and images in natural sciences. He is interested in the relationship of text and image, and in the ability of pictures to produce new knowledge. Kolich has written about topics such as the depiction of Sherlock Holmes in Czech visual culture, architecture in the Gothic horror genre (with an emphasis on haunted castles in movies) or detective noticeboards in TV series.

Markos Konstantakis

is a PhD candidate in the Department of Cultural Technology and Communication at Aegean University, in the field of Augmented Reality, entitled "Augmented Cultural User Experience – ACUX". He received a Master's Degree in Information Systems, Networks and Telecommunications, from the Faculty of Sciences and Technology of the Hellenic Open University (HOU). He also completed his Master's Degree in Marine Mechanical Engineer NTUA (National Technical University of Athens). Since November 2013, he has been a Research Fellow – Lecturer for the implementation of the Act "Supplementary Program Distance Learning e-learning", University of Athens, where he teaches and writes program notes on the courses "Network Engineer", "Matlab" and "Digital Culture". Since September 2016, he has been a Research Assistant for the implementation of the Act "ELKE – Special Accounts for Research Founds" at the Panteion University. His research includes technologies of Virtual and Augmented Reality, Ubiquitous Computing, Digital Culture, User Experience, Cultural Heritage, Prototyping, Human-Computer Interaction, Internet of Things, Serious Games.

Ivana Kovač

studied English and German Language and Literature at the Faculty of Humanities and Social Sciences, University of Osijek. She works as a teacher at the Primary School Tin Ujević Osijek and she mentors students from the Faculty of Humanities and Social Sciences, University of Osijek. She is the author and the project leader of the project "Spelling Bee from 2012", coordinator of the international project "Peace on the Move 2014/2015", coordinator of the e-Twinning project "International Photo Dictionary of idiomatic Expressions 2016", and coordinator of the Erasmus+ project team "Castles on the Danube – our linking heritage" and currently a team member of the Erasmus+ project "DECH – Dimensions of European Cultural Heritage 2018-2020".

Kristin Kutzner

is a Research Assistant at the Institute for Business Administration and Information Systems at the University of Hildesheim. She is part of the interdisciplinary research project Rez@Kultur which analyses, among other things, reviews of cultural artefacts, namely artistic artefacts and books. Applying different computer-aided methods, for instance, Kristin Kutzner analyses such reviews and identifies common or seldom discussed features. In addition, she conducts research in the areas of enterprise modelling, the digital transformation of cultural artefacts and review systems.

Koraljka Kuzman Šlogar

is the National Coordinator for Croatia at DARIAH-ERIC, and the chair of the Working group on Ethics and Legality in the Digital Art and Humanities. She is a member of the Strategic Committee for Research Infrastructure, an advisory body of the Minister of Science and Education, and of the working group at the Ministry of Culture responsible for developing digitization strategy for Croatian archives, libraries and museums (2013–2020). She is also a member of the Croatian Ethnological Society (HED), ICARUS Croatia, and Europeana Network Association. She graduated in History, Ethnology and Museology from the Faculty of Humanities and Social Sciences, University of Zagreb. Since 2001, she has been employed at the Institute of Ethnology and Folklore Research in Zagreb and, as the head of the Archive works on planning and managing different digitization projects and the creation and development of a digital repository of intangible cultural heritage. She has been involved in national and European research projects, in making ethnographic documentary films, and in the creation of virtual and museum exhibitions.

Vlatka Lemić

is the Head of University Archives, University of Zagreb. She is an archival counsellor and a Professor at the Archival Studies Department, University in Zagreb. She is actively engaged in various international projects in the field of Information and Archival sciences, culture and Digital Humanities (Creative Europe, DARIAH, AERI). She is the vice president of ICARUS, the president of ICARUS Croatia, a member of ICA EURBICA Executive Board, EGSHAH, and the Time Machine Ambassador.

Dominik Lengyel

born 1972, studied Architecture at the Universities of Stuttgart, Paris-Tolbiac and ETH Zürich. After working as architect at Prof. O. M. Ungers, he founded an office for architectural visualisation with Catherine Toulouse. In 2002, he began teaching as substitute and full professor at the University of Applied Sciences in Cologne. Since 2006, he holds the Chair for Architecture and Visualisation as full professor at the BTU University in Cottbus. His main research area is the visualisation of archaeological hypotheses. He worked on a research program Exzellence Cluster TOPOI. Since 2018, he has been a member of the European Academy of Sciences and Arts in Salzburg.

Helen B. K. Marodin

is a PhD student in History at University of South Carolina, with a major in Latin American History, pursuing a Master's in Public History en route to the PhD. For her dissertation, she is interested in the material culture of domestic female slaves and their mistresses in 19th-century Brazil. She finished her Master's in Art History in the same institution in July 2018. For the Masters' thesis, "Unlocking Piranesi's Imaginary Prisons", she analyzed the sixteen etchings of Giovanni Battista Piranesi available in the university's library. Her BA, completed in Brazil in 2004, was done in the field of Architecture and Urbanism.

Diana K. Murphy

is a Digital Production Coordinator for Digital Strategy at the Fine Arts Museums of San Francisco. She holds an MA in Museum Studies from Marist College / Istituto Lorenzo de'Medici and a BA in the History of Art and Visual Culture from the University of California, Santa Cruz. She has presented her research at universities and museums in the US and abroad. Her research interests include theories surrounding post-Fordist curating, feminist and queer theory, performance, video, digital humanities, and post-war Italian art, and architecture. Most recently, she presented a paper at the Midwest Art History Society's 46th Annual Conference in Cincinnati.

Maria de Lourdes Nóbrega

is an architect and urban planner with an MA in Urban Development from the Federal University of Pernambuco – UFPE (2002), and a PhD in Urban Development, Federal University of Pernambuco (2008). She is a Professor of Architecture and Urbanism at the Catholic University of Pernambuco, and a researcher at the Laboratory of Cultural Landscapes (UNICAP). Her work and research encompass the fields of architecture, landscape planning, cinema and urbanism, with an emphasis on urban cultural landscape and historical built heritage. Apart from publishing articles and holding numerous presentations at seminars on national and international conferences, she is also professionally involved in the elaboration of urban projects.

Fabian Offert

his research focuses on interpretable machine learning, digital art history, and their intersection. Currently, he is a doctoral candidate in the Media Arts and Technology programme at the University of California, Santa Barbara. He is a fellow of the Regents of the University of California and was a visiting scholar at the University of California, Berkeley. His work is frequently featured in both critical and technical contexts, among others at NIPS, ECCV, SIGGRAPH, Deutsches Museum, and Harvard University. Before coming to California, Fabian served as Assistant Curator at ZKM Karlsruhe where he was responsible for several large-scale media art exhibitions.

Lujo Parežanin

works as an editor/journalist at kulturpunkt.hr, an online publication devoted to culture and contemporary art. He holds an MA in Comparative Literature and is currently engaged in writing his dissertation at the Faculty of Humanities and Social Sciences in Zagreb. He is the author of two scientific papers on neo-avant-garde poetry. He collaborated with the Croatian National Television, worked in music publishing, and was employed at the Ministry of Culture. He plays music regularly and collaborates with the informal contemporary dance collective Šavovi as a composer/sound designer.

André Pitol

has an MA in History, Criticism and Theory of Art and a BA in Visual Arts / Printmaking from the School of Communications and Arts at the University of São Paulo. He was an assistant researcher on artistic, educational and curatorial projects in Brazil. He conducted his own research on the production of Brazilian photographer Alair Gomes, on which he has presented at seminars and published in academic publications. He is currently doing a PhD on the relations between contemporary art projects and digital curatorship.

Voica Pușcașiu

has a BA in Art History and an MA in Philosophy from the Babeș-Bolyai University in Cluj-Napoca, which has also awarded her a doctoral degree for the thesis "Art in Public Spaces: Commissioned versus Unsanctioned". She teaches Early-Modern, Modern, and Contemporary Art History at the same university. Her research focuses on sociological aspects and cultural biases, while eagerly exploring the opportunities of a Digital Humanities-based approach. As a founding member of DigiHUBB, the first DH centre in Romania, she is constantly expanding her horizons in digital tools regarding Art History.

Allen Reichert

is a Professor and Electronic Access Librarian at Otterbein University in Westerville, Ohio, United States. Reichert teaches on the Arts of Japan; his research areas include digital resources and textbook accessibility.

Benjamin Rode

is a senior staff ontologist at Cycorp, an Austin-based company dedicated to the creation of a formal representation of human common sense knowledge that can be used for semantically informed data integration and processing. His primary research interests include self-adaptive ontologies, modal reasoning with the focus on capabilities and requirements, epistemic reasoning, defeasible/probabilistic reasoning, and knowledge utility assessment. Benjamin gained his BA in Liberal Arts from the University of Texas at Austin's Plan II programme in 1988, and his PhD from the UT Philosophy Department in 2000, with Analytic Philosophy and Philosophy of Mind as areas of concentration.

Claudia Roßkopf

studied Cultural Anthropology and Linguistics in Mainz and Vienna. She has worked at different museums, such as GRIMM WORLD Kassel (2013–2017), where she was in charge of the exhibition and the education programme. As an Academic Associate at the Department of Cultural Policy, University of Hildesheim, she conducts research on art museums in digital space and participates in the interdisciplinary research project Rez@Kultur, dedicated to digitization in art education and funded by the Federal Ministry of Education and Research (BMBF). She is the coordinator of the Network of Arts Education Research (www.forschung-kulturelle-bildung.de).

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