

# Digital Art History Methods, Practices, Epistemologies IV : Book of Abstracts

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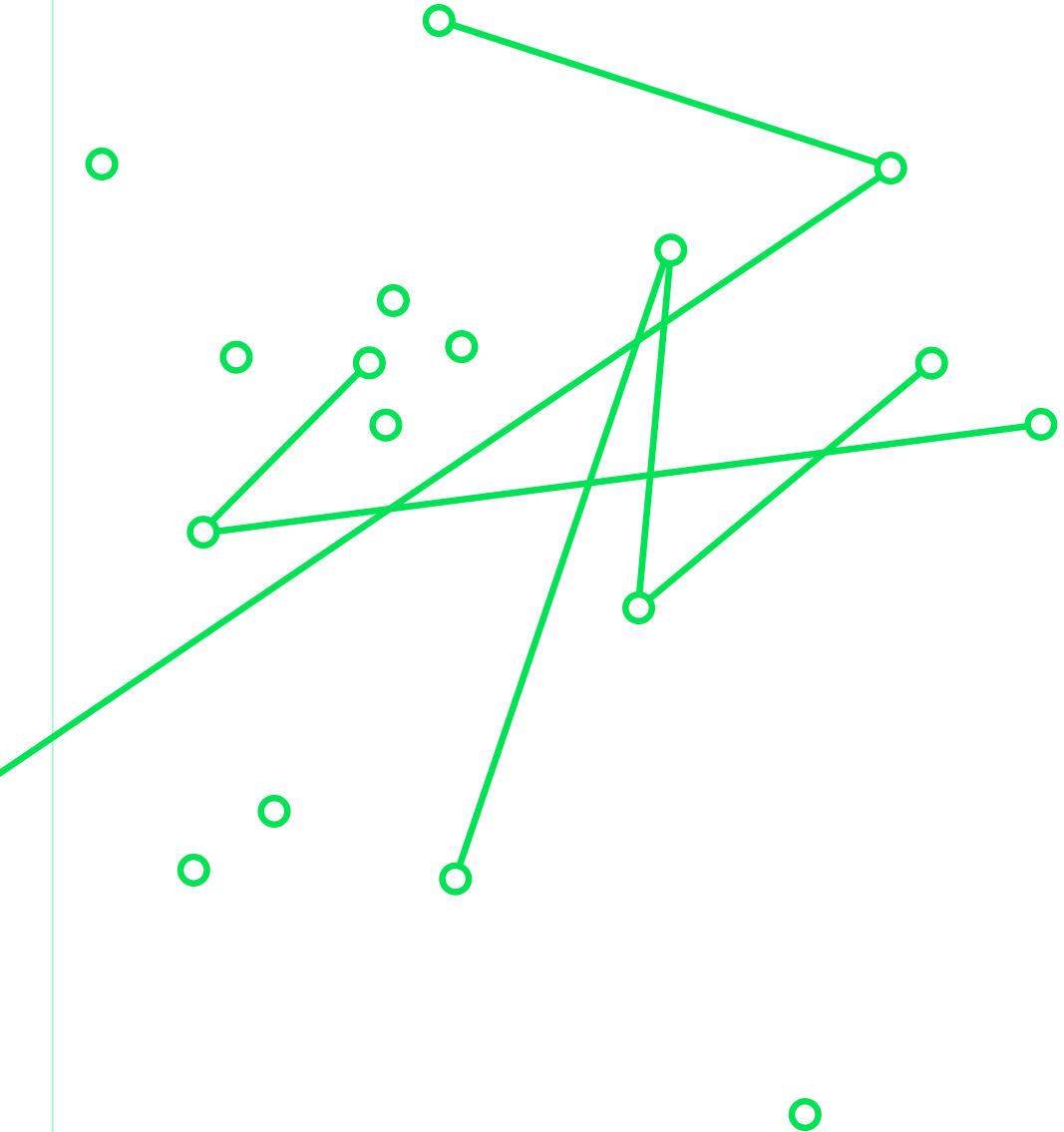


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DIGITAL  
ART HISTORY  
IV

METHODS  
PRACTICES  
EPISTEMOLOGIES



INTERNATIONAL  
CONFERENCE

ZAGREB  
OCTOBER 3-4, 2022



INTERNATIONAL CONFERENCE

DIGITAL ART HISTORY  
METHODS, PRACTICES, EPISTEMOLOGIES  
IV

OCTOBER 3-4, 2022

CONFERENCE ORGANIZED BY

Institute of Art History, Zagreb

SRCE – University of Zagreb, University Computing Centre

University of Ljubljana, Academy of Fine Arts and Design

DARIAH-HR

National and University Library, Zagreb

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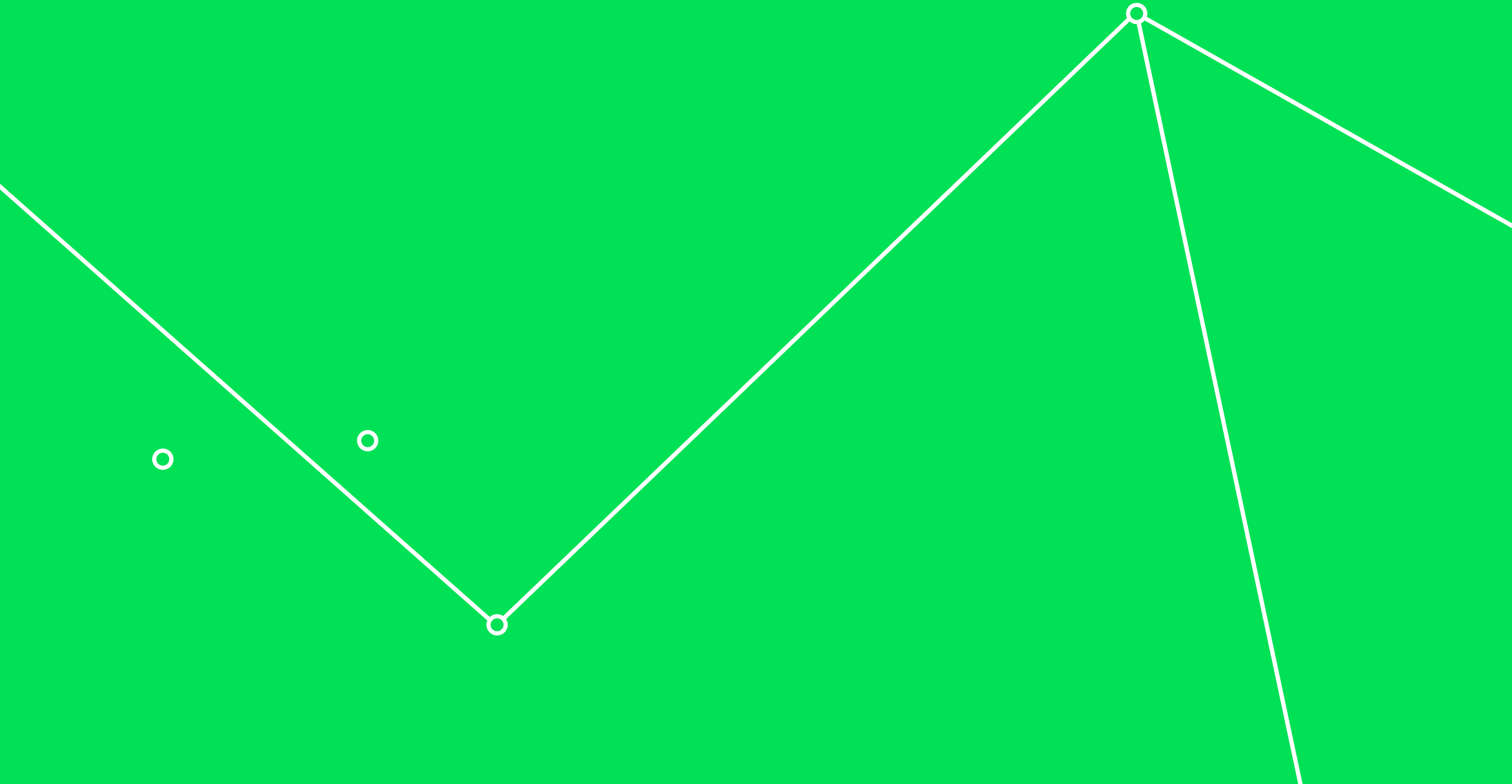
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## BOOK OF ABSTRACTS

The conference is organized within the research project J7-2606  
*Models and Practices of Global Cultural Exchange and Non-Aligned Movement.*  
*Research in the Spatio-Temporal Cultural Dynamics*, which is conducted  
by the University of Ljubljana, Academy of Fine Arts and Design,  
and the Institute of Art History in Zagreb. The project is funded by the  
Slovenian Research Agency (ARRS) and the Croatian Science  
Foundation (HRZZ).

INTRODUCTION



The annual series of conferences *Digital Art History – Methods, Practices, Epistemologies* was conceived in 2018 with a mission to promote and discuss the “digital turn” in the humanities, and to become an inclusive and open platform for exchange, networking, and learning about the ongoing research, projects, and diverse type of practices in the field of Digital Art History / Digital Humanities. Since then, the scope and physiognomy of this transdisciplinary field itself has grown larger, more diverse and complex. Therefore, this years’ conference is organized around the notion of complexity in art historical phenomena and processes.

By gathering a wide array of established and early-career scholars, independent researchers, and professionals from the fields of digital history of art and architecture, visual culture studies, museology, information science, art and design, the fourth edition of the International Conference *Digital Art History – Methods, Practices, Epistemologies* aims at giving a critical overview of the most recent developments in the field of Digital Art History. Organized by the Institute of Art History, SRCE – University of Zagreb,

University Computing Centre, University of Ljubljana, Academy of Fine Arts and Design, DARIAH-HR, and the National and University Library in Zagreb, the conference brings together forty-four scholars and practitioners from twelve countries (Croatia, France, Germany, Italy, Portugal, Russia, Serbia, Slovenia, Spain, Sweden, Switzerland, Ukraine) who are interested in critically examining recent developments in the field.

The starting point for thinking about the field of cultural production as a complex system was the property of emergence. The agents that make up the cultural field — whether it be artists, artworks, institutions, ideas, or market mechanisms and socio-political frameworks — are in constant interaction: they continuously adapt to each other and develop different and differing strategies and models of functioning, keeping the field permeable to the entry of new agents who, in turn, contribute to the change of the entire system. In terms of spatial relations, the described complexity of the cultural / artistic field can be best observed on the micro-level,

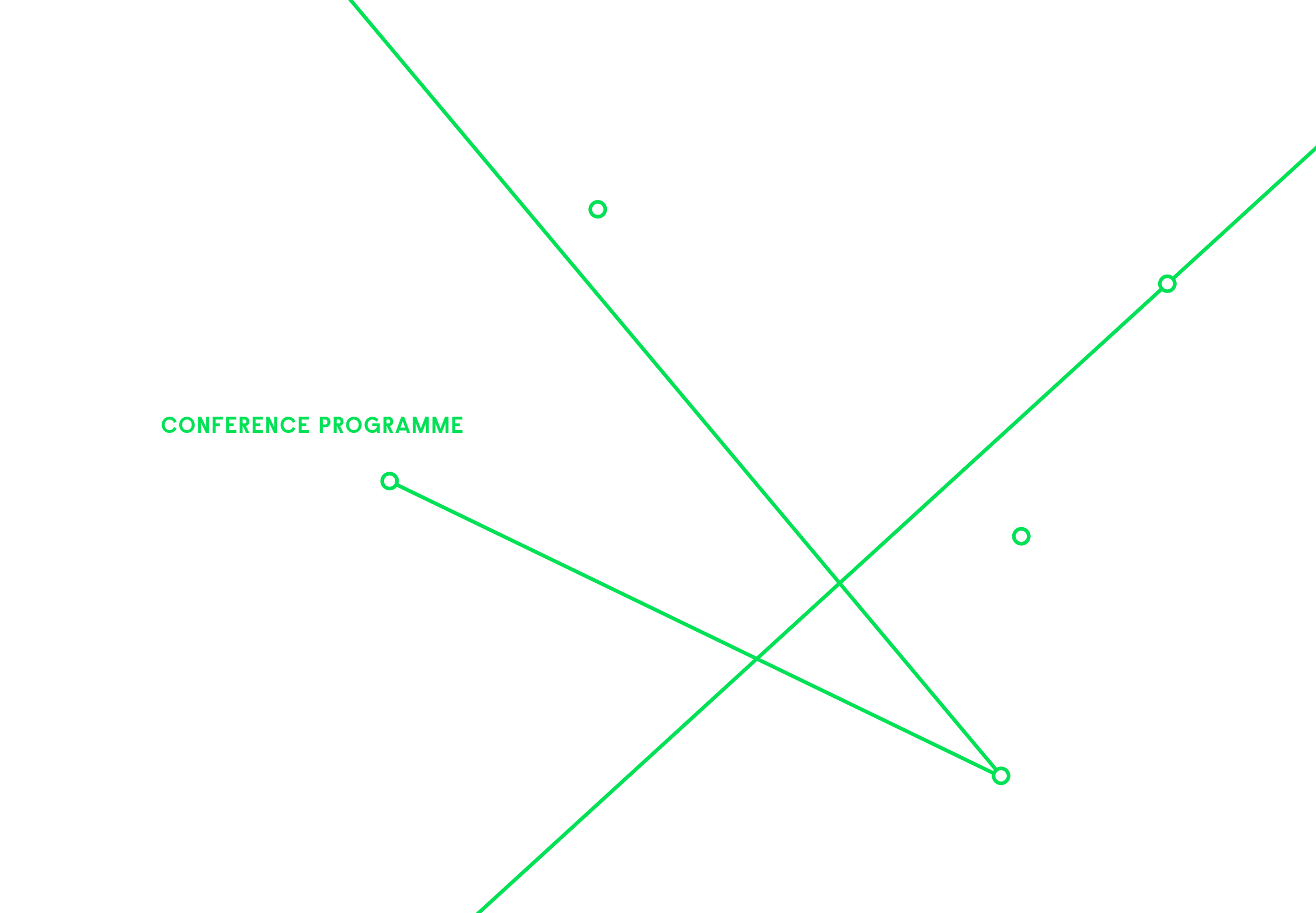
but is further complicated when we consider it on a global scale, through the consequences of far-reaching political events, the operation of transnational agents, or the circulation of artists, ideas, and objects. On the other hand, the functioning of the art field as a complex system brings into question the idea of linear / chronological flows of dominant cultural narratives, since — in mathematical terms — the described interactions are already non-linear.

As evidenced by the wide range of different approaches present in the conference, the described complexities are further complicated when we consider them through the limitations of digital tools, visualization techniques, and data sources. The topics that will be examined through this prism range from network, image, and socio-semantic analysis, through complex translation processes of analog data into digital formats and the problem of missing data, to the use of “bigger data,” inclusion of underrepresented communities and territories, and considerations about the ways the digital methods influence knowledge production in the field.

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CONFERENCE PROGRAMME



DAY I  
CET October 3rd, 2022  
Monday

9.30 – 9.45 INTRODUCTORY REMARKS

9.45 – 10.45 KEYNOTE LECTURE  
Maximilian Schich  
Tallinn University  
ART HISTORY AS A  
MULTIDISCIPLINARY SCIENCE

10.45 – 11.00 Coffee Break

11.00 – 12.15 SESSION I  
CHAIR: Tamara Bjažić Klarin  
Institute of Art History, Zagreb

TAJANA JAKLENEC  
University of Zagreb, Faculty of Architecture  
ŽELJKA TONKOVIĆ  
University of Zadar, Department of Sociology  
WAYS OF SHAPING THE DISCOURSE:  
A SOCIO-SEMANTIC ANALYSIS OF THE  
*ARHITEKTURA* MAGAZINE (1931–1934)

MARTA GARCÍA CARBONERO  
Universidad Politécnica de Madrid  
ANA ESTEBAN MALUENDA  
Universidad Politécnica de Madrid  
LAURA SÁNCHEZ CARRASCO  
Universidad Politécnica de Madrid  
DIGITAL CARTOGRAPHIES FOR  
A HISTORIOGRAPHY OF MODERN  
ARCHITECTURE

CONFERENCE PROGRAMME

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DAY I  
CET October 3rd, 2022  
Monday

DAVID ESCUDERO  
Universidad Politécnica de Madrid,  
Department of Architectural Composition  
DIEGO MARTÍN SÁNCHEZ  
Universidad Politécnica de Madrid  
RODRIGO DE LA O  
Universidad Politécnica de Madrid,  
Department of Architectural Composition  
A FILMIC MAPPING OF MADRID:  
THE URBAN ENVIRONMENT AS A QUALITATIVE  
CLOUD FOR DIGITAL ART HISTORY

12.15 – 12.30 Coffee Break

12.30 – 13.45 SESSION II  
CHAIR: Željka Tonković  
University of Zadar, Department of Sociology

SANJA SEKELJ  
Institute of Art History, Zagreb  
“CONSTRUCTING A CRITICAL SITUATION:”  
A DATA-BASED APPROACH TO THE STUDY OF CULTURAL  
PERIODICALS AND ART CRITICISM

TIHANA PUC  
Independent Researcher, Zagreb  
LJILJANA KOLEŠNIK  
Institute of Art History, Zagreb  
CONFLICTING NOTIONS OF MODERNITY AND THE  
CULTURAL POLICY OF NON-ALIGNMENT: NETWORK-BASED  
APPROACH TO THE DYNAMICS OF YUGOSLAV CULTURAL  
EXCHANGE IN VISUAL ARTS DURING THE 1960s AND 1970s

DIGITAL ART HISTORY  
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DAY I  
CET October 3rd, 2022  
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**ANDREJ SRAKAR**

Institute for Economic Research,  
Ljubljana & University of Ljubljana

**PETJA GRAFENAUER**

University of Ljubljana,  
Academy of Fine Arts and Design

**MARILENA VECCO**

Burgundy School of Business, Dijon

**TO BE CENTRAL AND PRODUCTIVE?  
EVIDENCE FROM SLOVENIAN VISUAL ARTISTS  
IN THE 19th AND 20th CENTURIES**

13.45 – 14.45

Lunch Break

14.45 – 16.00

**SESSION III**

**CHAIR: Nikola Bojić**

University of Zagreb, Academy of Fine Arts

**LYNN ROTHER**

Leuphana University of Lüneburg

**FABIO MARIANI**

Leuphana University of Lüneburg

**MAX KOSS**

Leuphana University of Lüneburg

**MIND THE GAP: DEALING WITH THE UNKNOWN  
IN PROVENANCE DATA**

**NICOLA CARBONI**

University of Geneva

**BÉATRICE JOYEUX PRUNEL**

University of Geneva

**IMAGES IN GLOBAL CIRCULATION: A MULTI-  
SCALAR APPROACH**

CONFERENCE PROGRAMME

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DAY I  
CET October 3rd, 2022  
Monday

14.45 – 16.00

**JOVANA NEDELJKOVIĆ**

VR-All-Art, Belgrade

**CONNECTING THE DOTS IN VIRTUAL REALITY**

16.00 – 16.15

Coffee Break

16.15 – 17.30

**SESSION IV**

**CHAIR: Goran Zlodi**

University of Zagreb, Faculty of Humanities  
and Social Sciences

**SANDRA MILOVANOVIĆ SOLDATIĆ**

Croatian Science Foundation, Zagreb

**DEJANA CARIĆ**

Croatian Science Foundation, Zagreb

**DATA MANAGEMENT PLAN: THE CROATIAN  
PERSPECTIVE**

**KRISTINA POSAVEC**

SRCE – University of Zagreb, University

Computing Centre

**WHAT IF THE DATASET CONTAINS PERSONAL DATA:  
ANONYMIZATION OF RESEARCH DATA**

**DRAŽENKO CELJAK**

SRCE – University of Zagreb, University

Computing Centre

**SERVICES FOR RESEARCHERS: EUROPEAN & CROATIAN  
OPEN SCIENCE MARKETPLACES**

DIGITAL ART HISTORY  
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DAY II  
CET October 4th, 2022  
Tuesday

10.00 – 11.00 **KEYNOTE LECTURE**  
**HUBERTUS KOHLE**  
Ludwig Maximilian University of Munich,  
Institute of Art History  
**EMERGENCE AND SIMILARITY – TWO  
KEY CONCEPTS OF THE DIGITAL HUMANITIES**

11.00 – 11.15 **Coffee Break**

11.15 – 12.30 **SESSION V**  
**CHAIR: Ljiljana Kolešnik**  
Institute of Art History, Zagreb

**AMANDA WASIELEWSKI**  
Stockholm University  
**ANNA NÄSLUND DAHLGREN**  
Stockholm University  
**LOCATING THE DIGITAL IN ART HISTORY**

**PEPE BALLESTEROS ZAPATA**  
University of Zurich  
**THE FUTURE OF (DIGITAL) ART HISTORY**

**EVA CETINIĆ**  
University of Zurich,  
Center for Digital Visual Studies  
**DIGITAL ART HISTORY RECAPITULATES  
ART HISTORY?**

12.30 – 12.45 **Coffee Break**

CONFERENCE PROGRAMME

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DAY II  
CET October 4th, 2022  
Tuesday

12.45 – 14.00 **SESSION VI**  
**CHAIR: Sanja Horvatinčić**  
Institute of Art History, Zagreb

**CLAIRE DUPIN DE BEYSSAT**  
University of Paris 1 Panthéon Sorbonne &  
Intru, University of Tours  
**DESCRIBING, REPRESENTING, AND ANALYSING  
ARTISTIC CAREERS: THE CASE OF PAINTERS AWARDED  
AND EXHIBITING AT THE PARIS SALON (1848–1880)**

**CATHERINE PHILLIPS**  
European University, St. Petersburg  
**JULIA AMATUNI**  
European University, St. Petersburg, Center  
for Machine Learning, Data Analysis and Statistics  
**ANASTASIA SABININA**  
European University, St. Petersburg  
**COLLECTING AND DISPLAY: ART EXHIBITIONS  
AND COLLECTIONS IN THE RUSSIAN EMPIRE – DIGITAL  
RESOURCE AS A RESEARCH METHOD**

**SUZANA VUKSANOVIĆ**  
Museum of Contemporary Art of Vojvodina, Novi Sad  
**ANA EREŠ**  
University of Belgrade, Faculty of Philosophy  
**WHAT HAS DIGITAL ART HISTORY TAUGHT US ABOUT  
THE (IM) POSSIBLE CHRONOLOGIES OF ART:  
THE CHRONOLOGY OF EXHIBITING SCULPTURE IN  
SERBIA 1945–2000 AS A CASE STUDY**

14.00 – 15.00 **Lunch Break**

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DAY II  
CET October 4th, 2022  
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15.00 – 16.15  
**SESSION VII**  
**CHAIR: Marta García Carbonero**  
Universidad Politécnica  
de Madrid

**DOMINIK LENGYEL**  
University of Applied Sciences, Cologne  
**CATHERINE TOULOUSE**  
BTU University, Cottbus  
**THE PERCEPTION OF TIME IN DIGITAL  
HUMANITIES**

**CHIARA VITALONI**  
University of Palermo  
**TELLING THE PAST: METHODOLOGICAL  
IDEAS TO DEVELOP AN APP FOR  
THE ARCHEOLOGICAL MUSEUM AND PARK  
IN LILYBAEUM-MARSALA (SICILY)**

**HELENA BARRANHA**  
University of Lisbon, Institutio Superior  
Técnico & NOVA University of Lisbon,  
School of Social Sciences and Humanities,  
Institute of Art History  
**BEATRIZ GAMBOA**  
Independent researcher, Lisbon  
**NEW CONTRIBUTIONS TO THE STUDY OF  
MUSEUM SPACES: SOCIAL MEDIA AS SOURCES  
FOR RESEARCH ON ART AND ARCHITECTURE**

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DAY II  
CET October 4th, 2022  
Tuesday

**OLENA NYKORAK, LIUDMYLA HERUS,  
OLENA KOZAKEVYCH, TETIANA KUTSYR**  
Ethnology Institute of the National Academy  
of Sciences of Ukraine, Folk Art Department  
**DIGITAL METHODS IN THE STUDY  
OF WESTERN UKRAINIAN AND LITHUANIAN  
TRADITIONAL TEXTILES**

16.15 – 16.30 **Coffee Break**

16.30 – 17.15  
**LJILJANA KOLEŠNIK**  
Institute of Art History, Zagreb  
**ARTUR ŠILIĆ**  
EFFICODE SYSTEMS d.o.o.  
**PRESENTATION OF THE PROJECT “MODELS AND PRACTICES  
OF GLOBAL CULTURAL EXCHANGE AND NON-ALIGNED  
MOVEMENT. RESEARCH IN THE SPATIO-TEMPORAL  
CULTURAL DYNAMICS (GLOB\_EXCHANGE)”**

19.00 – 23.00 **FAREWELL COCKTAIL**  
Karijola Wine Bar, Vlaška Street 63

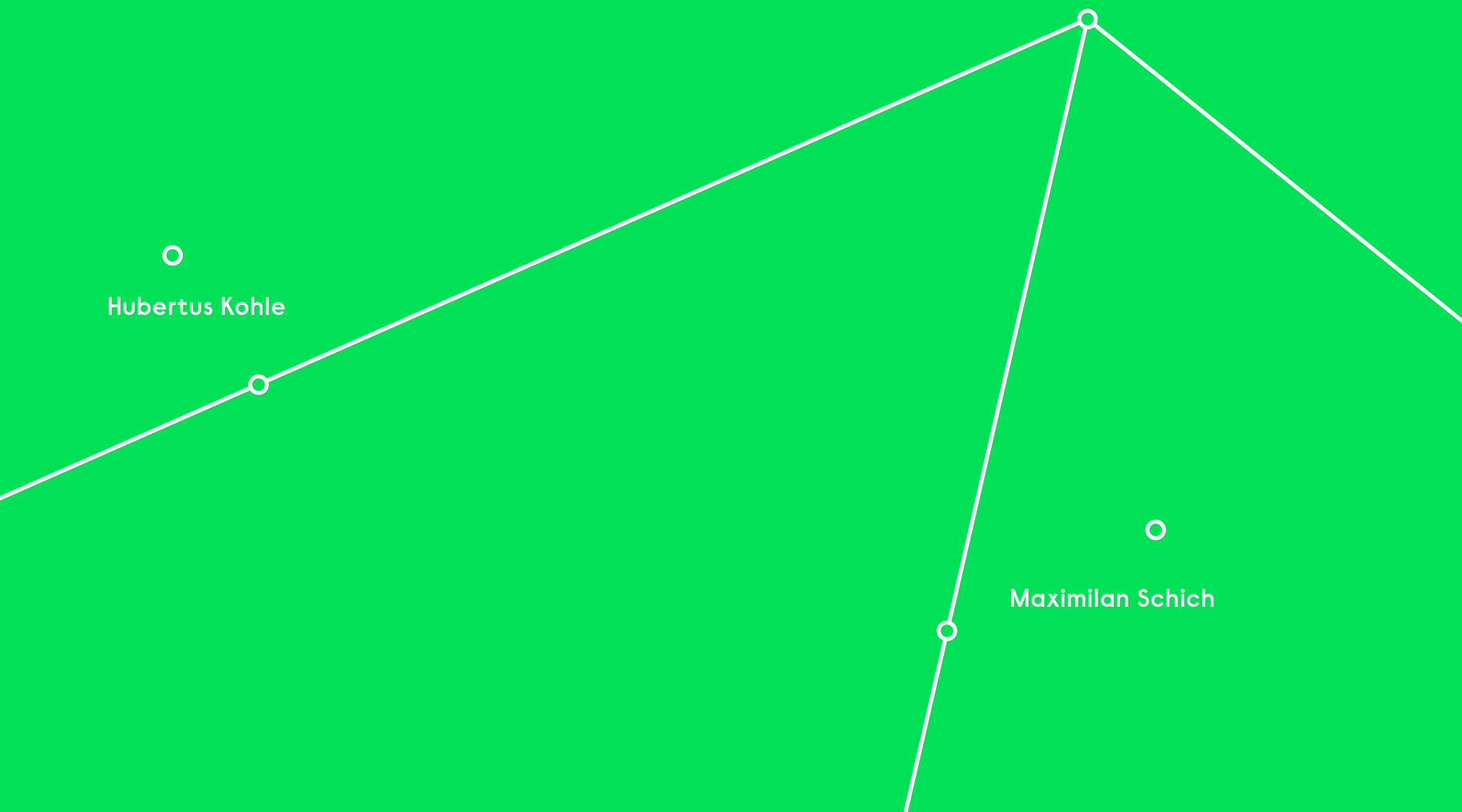
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# KEYNOTE LECTURES

Hubertus Kohle

Maximilan Schich



ABSTRACTS OF  
CONFERENCE PRESENTATIONS  
& BIOGRAPHIES  
Grouped chronologically  
in sessions



DAY I / SESSION I



# WAYS OF SHAPING ARCHITECTURAL DISCOURSE: A SOCIO-SEMANTIC ANALYSIS OF THE ARHITEKTURA MAGAZINE (1931–1934)

ABSTRACTS & BIOGRAPHIES  
DAY 1 / SESSION I

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Tajana Jaklenec  
Željka Tonković

Architectural magazines are media that simultaneously shape and reflect architectural and planning production. In a broader sociological sense, they represent a network that is produced through the circulation of ideas, people, and artifacts. They form “an abstract” yet dynamic space — a network — in which complex personal, social, and temporal relations are cross-linked. Network as a metaphor has been used for quite a while as a tool for conceptualizing phenomena. In recent decades, a new interdisciplinary field of relational sociology has gained momentum. Relational sociology operates with socio-semantic networks and is related to the work of Harrison C. White (2008). He has argued that identities trigger out of events: they build and articulate ties to other identities in network-domains — *netdoms*, seeking control over uncertainty. In their search for control, identities switch from *netdom* to *netdom*. Socio-semantic network analysis implies the study of relations between actors (i.e., social networks), the study of relations between the actors' cultural structures (i.e., semantic network), and the study of relations between these two networks. According to authors such as Basov, Breiger, and Hellsten (2020), the social and cultural orders are dual, they constitute each other. Starting from all these assumptions, the aim of this research is to see how the semantic network i.e., expressions in architectural texts (associations between words) and the social network i.e., the actors' social ties related to the Arhitektura magazine, jointly shaped the architectural discourse of Yugoslavia in the 1930s.

Arhitektura (1931–1934) was published in Ljubljana ten years after Le Corbusier proposed his five points of new architecture, first published in the art magazine L'Esprit Nouveau (1921) and later in the collection of essays Vers une architecture (1923). The aim of the magazine and its founders was to “combine all available intellectual and material resources to create the preconditions for a great reconstruction of the culture of former Yugoslavia, whereby the main role will be played by the magazine itself, and it will usher in a diverse image of architecture of the former Yugoslavia.”

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The main idea of this paper is to present a methodological approach that combines quantitative data analysis and social network analysis, which can later be used in research with bigger magazine corpora. The first part of the paper focuses on the process of data sourcing, data collection, data structuring, data modeling, and data visualization. It relies on the collection (corpus) of texts from *Arhitektura* and the use of open-source digital tools for the extraction and composition of the collection (corpus) of texts. Textual materials play an important role in the production, display, and reception of architecture. The present corpus is especially challenging because the data sources are multi-lingual (Slovenian, Croatian, and Serbian). Further research is expected to focus on the network analysis and its interpretation using open-source software. Visual presentation of the network will show important concepts used over time, as they tend to concentrate in communities that share the same subjects of interest and ideas.



**TAJANA JAKLENEC** is an architect and lecturer at the University of Zagreb, Faculty of Architecture. She was a member of ARCHIsquad, a non-profit organization of architects for social architecture, and is the editor of numerous publications, associate managing editor of the scholarly journal *PROSTOR*, and vice-president of the FA Publishing Committee. She collaborates on numerous and diverse projects. She is a PhD candidate in the Interdisciplinary Humanities Program at the University of Zadar.

**ŽELJKA TONKOVIĆ** is Associate Professor at the Department of Sociology, University of Zadar, Croatia. Her research interests include sociology of culture, urban sociology, and social network analysis. She has participated in a number of research projects. Her scholarly publications include two co-authored books and more than twenty papers in refereed journals, including *Social Networks*, *Poetics*, *Cultural Trends*, and *Cultural Sociology*.

# DIGITAL CARTOGRAPHIES FOR A HISTORIOGRAPHY OF MODERN ARCHITECTURE

Marta García Carbonero  
Ana Esteban Maluenda  
Laura Sánchez Carrasco

ABSTRACTS & BIOGRAPHIES  
DAY 1 / SESSION I

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Modern architecture has been traditionally identified with the output of designers participating in the CIAM conferences. In the USA, the scope has been narrowed even further to Henry Russell-Hitchcock's and Philip Johnson's International Style exhibition at MoMA in 1932, which only included a small selection of mainly white structures in which volume prevailed over mass, balance replaced symmetry, and ornament was rejected. Thus, many significant buildings of the time were left out and the later developments of modernism across the world were only briefly recollected in the architectural histories that were written after World War II.

While the histories of modern architecture have been analyzed and compared by using traditional qualitative methods – notably Panayiotis Tournikiotis' *Historiography of Modern Architecture* (1999) – they can be examined in a new light by scanning them in a quantitative way, with the help of digital tools. This paper aims at analyzing how canonical histories of modern architecture have perpetuated the Eurocentric bias by charting authors, buildings, locations, etc. and presenting these data on an interactive map that shows the geographical imbalance that these histories entail. This digital presentation of data on a map will help to show which regions, authors, and buildings have been ignored, and will challenge the current historiographical narrative by emphasizing trans-national and trans-geographical approaches, providing a wider overview of architectural narratives of modernism across the world. Such a digital, quantitative approach will provide new answers to the following research questions: How has modern architecture been represented in the canonical histories of architecture? Which countries, authors and buildings have been overlooked or underrepresented? How have local histories of modern architecture been incorporated in the successive editions of canonical histories of architecture? Which countries, structures, and authors have been ignored in these narratives?

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**MARTA GARCÍA CARBONERO** is a Madrid-based PhD architect and Associate Professor of Contemporary Architectural and Landscape History at the Universidad Politécnica de Madrid. The ten previous years she worked at the Universidad Francisco de Vitoria in Madrid, where she was Head of the Architectural History and Theory Department and Assistant Dean at the School of Architecture. She is the project leader of *Green Habitat (1953–1975)*, a research project exploring the role of gardens in housing in postwar Spain, and of *Material Strategies | Plant Architecture*. She also currently participates in the research project *Mapping Global Architectural Histories on Modernism*, a joint venture between MIT and UPM, funded with a MISTI Seed Fund grant. Her main research interests concern contemporary architecture and landscape. She has been a visiting scholar at the Institute of Historical Research, London, the Neederlands Architektuurinstitut in Rotterdam, the Architekturmuseet in Stockholm, the Arhitehturni Muzej in Ljubljana and the Università di Venezia. She has been awarded the Universidad Politécnica de Madrid Prize for Outstanding PhD Dissertations and is currently Secretary of the executive committee of EAHN – European Architectural History Network.

**ANA ESTEBAN MALUENDA** is a tenured Associate Professor at the School of Architecture of the Universidad Politécnica de Madrid since 2008, where she is currently Head of the Department of Architectural Composition. For more than two decades, she has been publishing studies on the diffusion of modern Ibero-American architecture. She has received grants from several institutions, among others from SAH and GAHTC (USA), the Government of Spain, and CAPES (Brazil). She is the General Editor for the *Global South at Architectural Histories* and the Chair of the 7th EAHN conference to be held in Madrid in 2022. She has been involved in different research projects funded from governmental, institutional, and private sources. She was the Principal Investigator on *ArchiteXt Mining: Spanish Modern Architecture through Its Texts (1939–1975)*, a project of the Ministry of Economy and Competitiveness of the Government of Spain developed between 2016 and 2019. Currently she is co-directing (with Mark Jarzombek) the project *Mapping Global Architectural Histories on Modernism* in collaboration with the Universidad Politécnica de Madrid and the Massachusetts Institute of Technology (MIT), funded by the MISTI Global Seed Funds grant program (USA).

**LAURA SÁNCHEZ CARRASCO** is Assistant Professor at the School of Architecture of the Universidad Politécnica de Madrid, where she teaches undergraduate and master courses at the Department of Architectural Composition. She has participated in *ArchiteXt Mining: Spanish Modern Architecture through Its Texts (1939–1975)* and is currently part of the project *Mapping Global Architectural Histories on Modernism* in collaboration with the Universidad Politécnica de Madrid and the Massachusetts Institute of Technology (MIT), funded by the MISTI Global Seed Funds grant program (USA). She is a member of the Women in Architecture group at SAH – Society of Architectural Historians, where she is in charge of elaborating the Spanish section of a specific bibliography on publications on or by women.

# A FILMIC MAPPING OF MADRID — URBAN ENVIRONMENT AS A QUALITATIVE CLOUD FOR DIGITAL ART HISTORY

David Escudero  
Diego Martín Sánchez  
Nicolás Mariné  
Rodrigo de la O

Major metropolises, such as Madrid, are often filmed and projected onto the big screen. Their urban and peri-urban landscapes are employed to construct backgrounds that often transcend the notion of setting and become a constituent of the scene. In this sense, scenes are part document and part projection, since they simultaneously capture the reality and project a new reality, thereby adding layers of meaning to the physical space in which they are shot. In other words, these scenes render parts of the city's fabric with an imagery that did not exist before.

This contribution studies one hundred scenes that depicted Madrid in films of the 20th century in order to provide new readings of the city through digital cartography as an analytical tool. It explains and provides selected results of the LabPA-CM research project (H2019/HUM-5692), which addresses theoretical, methodological, and applied research problems to contribute to the knowledge and conservation of Madrid's landscape. To this end, the project relies on drawing and cartography as mediating tools for digital knowledge. This cartographic study acquires particular relevance when several scenes converge in the same locations. By purely graphic concentration, it is possible to determine which areas of the city can potentially be more filmic and have therefore been charged with more complex signification.

Mapping these ethereal yet significant moving images can provide new conceptual frameworks for understanding the city, as once were Giambattista Nolli's remarkable map of Rome, Guy Debord's Paris, Unger's Berlin, or Atelier Bow-Bow's map of Tokyo. In fact, a comparative examination of those references with these Madrid scenes map can yield valuable insights: for instance, the collective authorship of the cartography presented, having gathered a parliament of views from a wide array of artists, in contrast to the more personal vision of those mentioned maps. In this way, this contribution approaches cartography as a vehicle that enables complex analyses through comprehensible codes. Facing the current instant image consumption trend, it calls for slow qualitative digestion while unveiling new layers of the urban environment.

The goal is, therefore, twofold: on the one hand, to reflect on how physical space is and how it can potentially become, based on its cinematographic representation, studying it from the drawing, the photogram, and the cartography. On the other hand, to examine this digital cartography from a methodological perspective, for its capacity to both grow and adapt over time and to be replicated in other urban contexts.



**DAVID ESCUDERO** is an architect and Assistant Professor at the Department of Architectural Composition of the Universidad Politécnica de Madrid (ETSAM-UPM), and a member of the UPM Cultural Landscape Research Group (GIPC). His research topics focus on the intersections between the theory of architecture, cinema, and representation. He was a Fulbright fellow at the Getty Research Institute in Los Angeles (2022) and a visiting scholar at the College of Environmental Design of the UC Berkeley (2017), the gta Institute of the ETH Zurich (2017), and the Accademia Nazionale di San Luca in Rome (2018). He has recently been awarded a Graham Foundation grant for his forthcoming book entitled *Neorealist Architecture: Aesthetics of Dwelling in Postwar Italy* (Routledge, 2022). He has authored articles in *Journal of Architecture* (RIBA), *Architectural Theory Review*, and *OASE Journal for Architecture*, among others.

**DIEGO MARTÍN SÁNCHEZ** is an architect from the Universidad Politécnica de Madrid (ETSAM-UPM) and a PhD from the Tokyo Institute of Technology, Tsukamoto Laboratory, with the support of a Monbukagakusho scholarship. His research activity has focused on the intersection between city and landscape, especially on participatory urban forestry practices that generate more-than-human commons. He has authored articles in *Journal of Asian Architecture and Building Engineering*, *Architecture Institute of Japan: Journal of Technology and Design*, *Cuadernos de Proyectos Arquitectónicos*, and *ZARCH*, among others. After teaching as a visiting professor at the Denki University in Tokyo and the Nagoya Institute of Technology, he currently holds a postdoctoral position with a Margarita Salas grant at the UPM Cultural Landscape Research Group (GIPC).

**NICOLÁS MARINÉ** is an architect and Adjunct Professor at the Department of Architectural Composition of the Universidad Politécnica de Madrid (ETSAM-UPM), and a member of the UPM Cultural Landscape Research Group (GIPC). His work focuses on the theory of cultural landscape representation and cartographic production. He has lectured at the Illinois Institute of Technology, the New York Institute of Technology, and the Universidad de Lima. Most recently, he has been part of the organizing committee for the Seventh International Conference of the European Architectural History Network (EAHN) and he has been granted membership to the Topical Advisor Panel of the journal *Land*, where he has also acted as guest editor. His research has been published in *Journal of Urban History*, *Land*, *Earth*, and *European Planning Studies*, among others.

**RODRIGO DE LA O** is an architect and Associate Professor at the Department of Architectural Composition of the Universidad Politécnica de Madrid (ETSAM-UPM), and a member of the UPM Cultural Landscape Research Group (GIPC). His research interests include the theory and history of architecture and landscape architecture. He is a member of the Technical Commission for Monitoring the National Plan of Cultural Landscapes. He has been a postdoctoral visiting scholar at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome (2018), and an academic guest at the gta Institute of the ETH Zurich (2014) and at the Canadian Centre for Architecture CCA in Montreal (2013). He has curated the exhibition and catalogue *Atlas of Theory(ies) of Architecture* at the Círculo de Bellas Artes in Madrid (2019), and has authored articles in *Architectural Theory Review*, *Planning Perspectives*, *Studies in the History of Gardens & Designed Landscapes*, and *European Planning Studies*, among others.

DAY I / SESSION II

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# “CONSTRUCTING A CRITICAL SITUATION”: A DATA-BASED APPROACH TO THE STUDY OF CULTURAL PERIODICALS AND ART CRITICISM

ABSTRACTS & BIOGRAPHIES  
DAY I / SESSION II

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Sanja Sekelj

Based on an analysis of four cultural periodicals published in Croatia between 1991 and 2006 (Arkzin, Kontura, Vijenac, and Zarez), this contribution is concerned with the interpretation of the role of cultural periodicals and art criticism in shaping the cultural dynamics of the art field. The starting point of research is a twofold conceptualization of the cultural periodical as a network. On the one hand, the cultural periodical is considered as an active and collective actor on the art scene, i.e. as a place of gathering for a network of editors, authors, designers, and other contributors, or a cohesive social circle of actors that share similar ideological and aesthetic values. Both the periodical as a network and the art critic as an individual node actively frame the production and reception of artworks, they shape and direct the contours of the art field, thus affecting its later historization. On the other hand, the choice of artists or exhibitions they will publish or write about is unquestionably a conscious choice in the moment of publishing, the structure of these choices cannot be controlled in the same fashion over a longer period of time. The analysis and interpretation of these choices give insight into the changing cultural trends on the art scene, as well as the dynamic position of specific cultural periodicals. Including both qualitative and quantitative levels of analysis, this research on periodicals allows for a more structured approach to the relationship between a specific national art scene and the globalized art world, as well as the identification of different and often competing social circles within a local or regional art scene.

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**SANJA SEKELJ**, PhD, is a Postdoctoral Researcher at the Institute of Art History in Zagreb, Croatia. She has a Master's Degree in Art History and French Language and Literature from the Faculty of Humanities and Social Sciences, University of Zagreb (2014). In 2021, she defended her PhD thesis "Digital Art History and Artists' Networks in Croatia in the 1990s and 2000s" at the University of Zadar, Croatia. Her research interests currently include cultural dynamics and networking practices of the visual arts' scene actors at the turn of the millennium. She was a member of the scientific research project ARTNET (Institute of Art History, 2014-2018) and the curatorial team of the Miroslav Kraljević Gallery in Zagreb (until 2016). She is currently a team member of the research projects "Models and Practices of Global Cultural Exchange and the Non-Aligned Movement: Research on Spatio-Temporal Cultural Dynamics" (Institute of Art History, 2020-2023) and "New Public Culture and Spaces of Sociability" (Clubture, 2021-2022). She was the co-editor of the thematic issue of *Život umjetnosti* focused on the topic of Digital Art History (105/2019).



# CONFLICTING NOTIONS OF MODERNITY AND THE CULTURAL POLICY OF NON-ALIGNMENT: NETWORK-BASED APPROACH TO THE DYNAMICS OF YUGOSLAV CULTURAL EXCHANGE IN VISUAL ARTS DURING THE 1960S AND 1970S

ABSTRACTS & BIOGRAPHIES  
DAY 1 / SESSION II

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Tihana Puc  
Ljiljana Kolešnik

The presentation is focused on the multimodal networks of exhibitions, artists, curators, and institutions showing the volume and intensity of Yugoslav international cultural exchange in visual arts. Data on approximately three hundred group exhibitions staged between 1957 and 1978 at the museums and galleries of Western Europe, the Eastern Bloc, and the non-aligned countries, which are in the focus of analysis, were extracted from a variety of analogue sources (archival documents, exhibition catalogues, private and official correspondence). All included exhibitions were organised, supervised, or confirmed by the (State) Commission for Cultural Relations with foreign countries. Apart from identifying the most important actors (curators, art critics, artists, political personalities) involved in the cultural exchange in visual arts, and their contribution to the socio-cultural concept of modernity framing the practices of Yugoslav self-representation at the time, the intention of this paper is to explain – relying on the results of quantitative, qualitative, and structural network analysis – the correlation between the frequency, volume, and spatial trajectories of Yugoslav exchange programs, and the objectives of Yugoslav foreign (non-aligned) politics during the 1960s and 1970s.

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**TIHANA PUC** graduated Art History and Ethnology at the Faculty of Humanities and Social Sciences, University of Zagreb. She holds a PhD in Management and Development of Cultural Heritage from the IMT Institute for Advanced Studies in Lucca. She worked as an assistant researcher at the Department of Art History at the Faculty of Philosophy, University of Rijeka, and as a curator at the Museum of Contemporary Art in Zagreb, and she is currently employed at the Ministry of Culture and Media of the Republic of Croatia. A beneficiary of several scholarships in Croatia, Italy, and France, she regularly collaborates on projects of academic, research, and art institutions. Her research interests include – among others – digital art history, network analysis, contemporary art exhibition practices, and contemporary art market research.

**LJILJANA KOLEŠNIK** is a senior research fellow at the Institute of Art History in Zagreb, holding MA in Information Science and PhD in Art History. Apart from post-war art in South-East and Central-East Europe, and the postcolonial art and visual culture of the Global South, her main research interests include the analytic potentials of digital art history and feminist institutional critique. After recently completing a research project on artists' networking practices in the 20th century, she is currently leading the investigations on the global Cold War practices of exchange in visual arts, with the focus on the forms of transnational and transcontinental exchange and collaboration developed in the framework of the Non-aligned Movement.

# TO BE CENTRAL AND PRODUCTIVE? EVIDENCE FROM SLOVENIAN VISUAL ARTISTS IN THE 19th & 20th CENTURIES

Andrej Srakar  
Petja Grafenauer  
Marilena Vecco

Slovenian art history has received little to no attention from the point of view of network theory, although various artists have been working together in groups, collectives, or even loosely organized clusters (ranging from the impressionist Sava in 1904 to the postmodern Irwin in 1984), probably aimed at positioning themselves better in national and international art circles and on the art market. Moreover, the clustering of Slovenian artists has rarely been studied from the perspective of network analysis, although similar cases have often been the subject of recent international research (see research by authors such as John O'Hagan, Christiane Hellmanzik, Karol Borowiecki, Alan Walsh, Sara Mitchell, and Lukas Kuld). In our article, we use the web-based dataset of Slovenska biografija (operated by the Slovenian Academy of Sciences and Arts), which contains data on numerous significant figures in Slovenian history, to analyze the centrality of individual artistic figures and movements in Slovenian art history. To classify artists into historical groups, we have used a recently developed nonparametric Bayesian test algorithm for exogenous partition structures in stochastic block models that allows probabilistic clustering for network data. We have also investigated the impact of network centrality on cultural production under the control of endogeneity based on the instrumental variable approach in a potential outcome framework proposed in the literature, using a new instrumental variable to solve the problem. Since the regression problem is considered in a network data framework, we have used dyadic regressions. Our results have shown that female visual artists use their network positions more intensively than men, and provided initial explanations for this interesting observed relationship. According to our interpretation, three main elements related to women's better network positioning could explain this effect:

- a) better-positioned women have also been the most talented and / or productive, especially due to the selectivity effect;
- b) better network positions have provided women with a greater "boost" to their productivity compared to men due to some of their inherent characteristics;
- c) selective sampling bias: the women included in our analysis were already the most productive per se.

Although all three interpretations seem likely, we opt for the first, which is most closely related to the historical role of female visual artists and offers a good fit with the existing art historical literature. Finally, we offer reflections on the significance of these findings for further research in this area and suggest extensions in methodological and art historical terms.



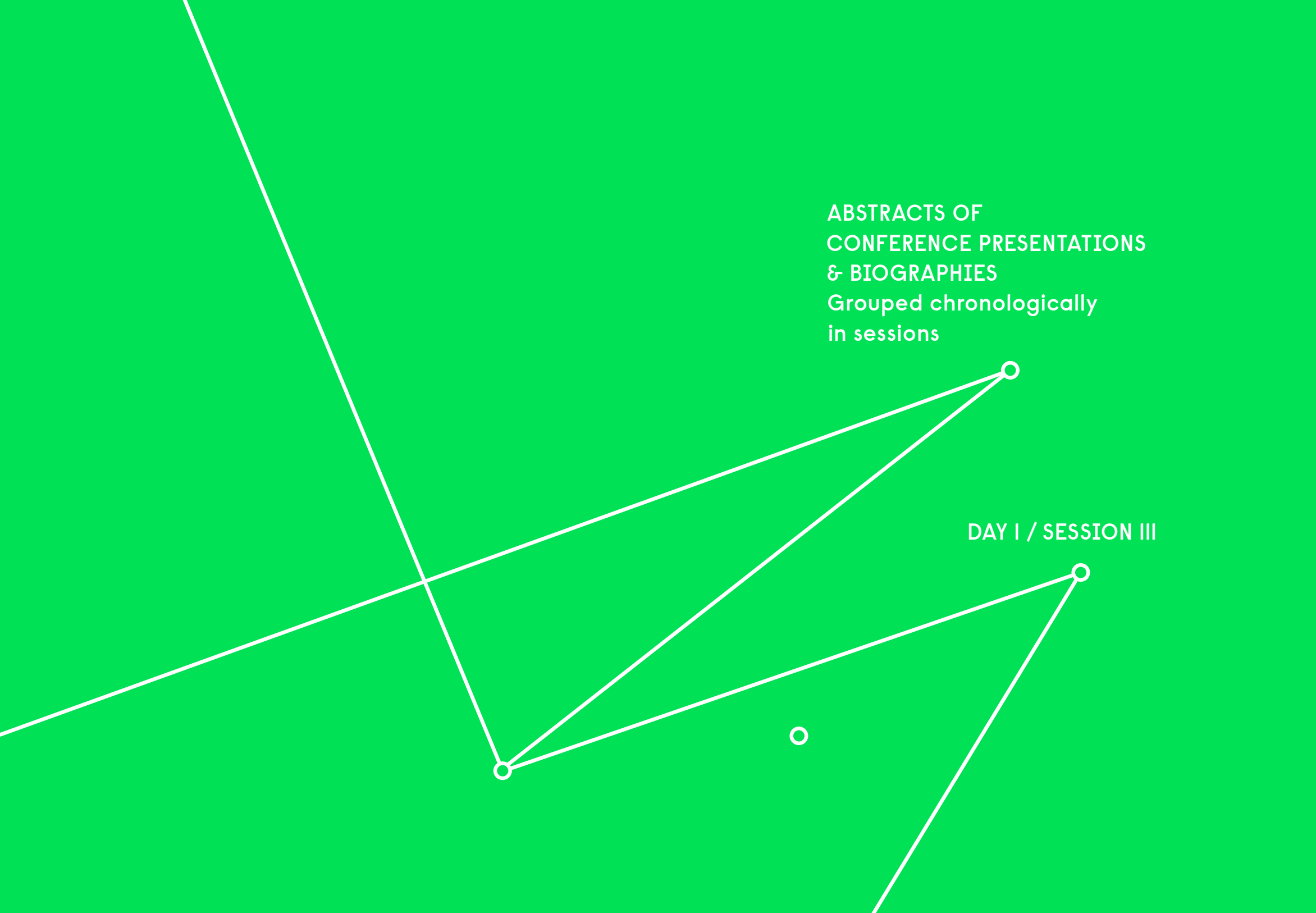
**ANDREJ SRAKAR** is Scientific Associate at the Institute for Economic Research and Assistant Professor at the School of Economics and Business, University of Ljubljana, Slovenia. His research focuses on probability and mathematical analysis, mathematical statistics, econometrics, and cultural economics. He is the editor of the book series Cultural Economics & the Creative Economy for Palgrave Macmillan, joint coordinator of the Cultural Economics Online Seminar Series (CEOS) for Association for Cultural Economics International (ACEI), Board Member of the Compendium of Cultural Policies and Trends Association, and Chair of Central and Eastern European Group of The International Art Market Studies Association (TIAMSA CEE). He is best known internationally for his standing coordination of the YoungStatS project of Young Statisticians Europe (YSE), FENStatS.

**PETJA GRAFENAUER** is Assistant Professor at the Department of Theory at the Academy of Fine Arts and Design, University of Ljubljana. She is currently working on two research projects: Models and Practices of Global Cultural Exchange and Non-aligned Movement: Research in the Spatio-Temporal Cultural Dynamics and Protests, Art Praxes and Culture of Memory in the Post-Yugoslav Context.

**MARILENA VECCO** is Full Professor in entrepreneurship at the Burgundy School of Business, Dijon. Her research focuses on cultural entrepreneurship, management with a special focus on cultural heritage (tangible and intangible), and art markets. She has researched and consulted for several public and private organisations, including OECD, World Bank and The European Commission.

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DAY I / SESSION III



# MIND THE GAP: DEALING WITH THE UNKNOWN IN PROVENANCE DATA

Lynn Rother  
Fabio Mariani  
Max Koss

Provenances of artworks are lists of names of their owners, dates and methods of ownership changes, and locations. An ever-increasing number of museums publish provenances on their websites in free-text formats, making them digitally available to researchers for use. However, there is much variety in the ways provenance information is recorded, in particular concerning the issue of gaps in knowledge when researchers are confronted with the absence or incompleteness of information. This paper addresses the issue of knowledge gaps on the cusp of the era of provenance linked open data (LOD).

Only in such LOD formats will provenances be truly useful for digital art history, as they allow search queries across vast sets of provenance data, not limited to a single institution, but any number of them. With the information contained within a single provenance, art historians can establish a temporal and geographic network of people or groups of people. With large provenance datasets, networks at a much larger scale can be established, searched, and analyzed, opening up new research avenues and providing new perspectives on the circulation and social histories of artworks.

Against this background, it becomes clear that in the process of transforming provenance texts into provenance LOD, the issue of the unknowns of provenance needs to be tackled on a conceptual level. Indeed, provenance knowledge gaps are of key interest to researchers, as they need to be able to query them to answer whatever specific research needs they have. At the same time, knowledge gaps can be addressed and potentially solved by way of large-scale data analysis.

Therefore, it is imperative to conceptualize the differentiated nature of gaps in provenances at the level of LOD. To give but one example, the wording of "Private Collection, Paris," which can be found in any number of provenances, is itself an indication of a knowledge gap since we are not given the identity of the owner. While there may be hundreds of different private collections, it may as well refer to one and the same collection.

The solution we propose to this conundrum, and which is the focus of our paper, is the human-in-the-loop approach – a data extraction and modeling strategy based on the interaction between machine and domain experts. As a first step, such an approach provides data extraction mechanisms, while at the same time allowing for quality control by the domain expert. In the second step, this approach can also help to formulate new hypotheses through a recommendation system that suggests possible hypotheses and disambiguation options to domain experts, allowing them to make informed decisions for turning unknowns into knowns. Last but not least, as a measure of scientific validation, this interactive process ought to be recorded as a provenance of the data itself to guarantee and differentiate human work from that of the machine. In asserting a qualitative difference between information generated by different agents, we reinforce the recommendation system, able to distinguish the quality of knowledge based on who generated it, how, and when.



**LYNN ROTHER** is the Lichtenberg-Professor for Provenance Studies and Director of the Provenance Lab at the Leuphana University of Lüneburg. Prior to this appointment, she held research positions at the Museum of Modern Art in New York (2015–2019) and the Berlin State Museums (2008–2014), working on 20th-century provenance and digital initiatives. A former Fellow of The Getty Research Institute in Los Angeles (2014–2015) and of the German Historical Institute in Moscow (2011), she has a Master's degree in art history, economics, and law from the University of Leipzig (2008) and a PhD in art history from the Technical University of Berlin, advised by Bénédicte Savoy (2015). She currently serves on the Getty Provenance Index Advisory Committee, the Editorial Board of *linked.art*, the Advisory Board of the JDCRP (Jewish Digital Cultural Recovery Project), the Expert Witness Selection Committee of CAfA (Court of Arbitration for Art), and the Board of ZADIK (Zentralarchiv für deutsche und internationale Kunstmarktforschung).

**FABIO MARIANI** is a Digital Humanities Research Associate at the Leuphana University of Lüneburg since August 2020, and a PhD candidate on "Vague, Incomplete, Subjective, and Uncertain Information in Digital Art History" at the same university. After a Bachelor's degree in History, he obtained a Master's degree in Digital Humanities from the University of Bologna in 2020. During his studies, he collaborated on several research projects involving Semantic Web technologies at the Digital Humanities Advanced Research Centre (DH.arc) and OpenCitations. He worked as a programmer and ontology designer at the Institute of Cognitive Science and Technology (ISTC, 2019–2020).

**MAX KOSS** is a Research Associate at the Leuphana University in Lüneburg since March 2021. He received his PhD from the University of Chicago in 2019. Prior to joining the Leuphana University, Max was a doctoral fellow at the Kunsthistorisches Institut Florenz – Max-Planck-Institut and the Berlin State Museums / Prussian Cultural Heritage Foundation. He also held fellowships by the German Academic Exchange Service, the German Schiller Foundation, the Mellon Foundation, the Samuel H. Kress Foundation, and the French Heritage Society. Furthermore, he holds an MA degree from the University of Chicago, an MA degree from the Courtauld Institute of Art, and a BSc in Economic History from the London School of Economics and Political Science (LSE). Max has held various internships at the Smart Museum of Art, the Art Institute of Chicago, the Musée d'Art Moderne de Paris, the National Gallery of Art, Washington, D.C., and the Kunstbibliothek of the Berlin State Museums.

# IMAGES IN GLOBAL CIRCULATION: A MULTI-SCALAR APPROACH

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Nicola Carboni  
Béatrice Joyeux Prunel

Pictures are the tangible traces of our visual world. They are a materialization of classifiable and datable objects, also often localizable; a vocabulary of expressions that affect and reflect our history. The study of how we perceive and materialize visual content, and how (and if) such content affects our worldview, are mainly developed following two methods: the “singular type” and the “similar multiplicity.” The former is the outcome of decades of art historical research and focuses on the analysis of a single object in space and time. Traditionally, such an investigation results in a study of the circulation, exchanges, influences, and adoption of a specific type, such as a technique, an iconographical variant, or a specific design. This method relies on connoisseurship and examines individual (or small sets of) image(s) as a vehicle to comprehend one or multiple dimensions of the visual production.

The “similar multiplicity” stems, instead, from the meeting between art history and computer science. This methodology uses the power of computation to analyze large corpuses of images, creating and proposing clusters of images, considered similar in respect to a series of dimensions encoded in an algorithm. These clusters present new readings based on visual affinity, making evident influences and exchanges in-between visual contents. The result of this process is generally visualized as a canvas where topological closeness implies visual similitude. Such an analysis of the collection neglects the single image, switching the unit of analysis to the multitude. It is often associated with Cultural Analytics.

While both methods have their strengths, they are not complementary. Instead, they are parallel ways of studying and understanding visuality, very often not in dialogue with each other.

We propose a third way, a middle ground that embeds both methods into a novel perspective: a multi-scalar analysis of how visual contents interact and circulate. This new method, which we have developed in the Visual Contagions project, starts from the computational analysis of similarities in a global and diachronic corpus of art images and illustrated periodicals. The method uses algorithms to extract pictures from their pages, comparing all images

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and clustering them in image-types: vectors of visually similar pictures. The components of the image-types are further studied with respect to diverse descriptors such as their spatio-temporal attributes. It is thus possible to envisage an initial panoramic study of globalization through images, its geography, its structural and conjunctural logics, before identifying iconic images that are more important than others in the globalization process. This solution maintains the multidimensional nature of the image intact, without flattening it into a single dimension (e.g., the visual or historical one). The link between the image and its historical context is maintained, making it possible, once the “visual blockbusters” have been identified and their geography of distribution considered, to return to the investigation of the singular image in order to draw the best from traditional historical methodologies.

The paper presents the initial results obtained from this new approach, specifically focusing on the analyses of a large global corpus (120 countries) of images retrieved from illustrated magazines dating from 1890 to 1990.



**NICOLA CARBONI** is a Postdoctoral Fellow at the University of Geneva. Prior to that, he was a Research Fellow for the Swiss Art Research Infrastructure at the University of Zurich and a Digital Humanities Fellow at Villa I Tatti – Harvard University. He completed his PhD in Engineering, on the topic of Knowledge Representation and Visual Heritage, at CNRS & NTUA, where he was also a Marie Curie Fellow. His research focuses on the use of digital frameworks for the formalization and analysis of tangible and intangible characteristics of visual content.

**BÉATRICE JOYEUX-PRUNEL** is a contemporary art historian. She is a Professor at the University of Geneva (Switzerland), Chair of Digital Humanities. She coordinates the Visual Contagions project at the University of Geneva, and the Jean-Monnet IMAGO European Centre of Excellence at the Ecole Normale Supérieure in Paris, where she taught contemporary art history from 2006 to 2019. As a specialist in artistic and visual globalization, her work as a historian combines computational methods with more traditional approaches (art history, social and political history). Béatrice Joyeux-Prunel has published a now classic trilogy on the globalization of modern art and the avant-garde: *Les avant-gardes artistiques. Une histoire transnationale* (Gallimard, Folio histoire, 2016 and 2018. Vol. 1: 1848–1918; Vol. 2: 1918–1945), and *Naissance de l’art contemporain 1945–1970. Une histoire mondiale* (CNRS Editions, 2021).

# CONNECTING THE DOTS IN VIRTUAL REALITY

Jovana Nedeljković

The ICOM Annual Report 2020 showed that the global pandemic had led many museums to increase their use of digital methods (making collections available online, organizing digital exhibitions), with numerous museums worldwide exploring and embracing the possibilities of digitization. Unlike 2D digital galleries and presentations, VR offers a more immersive and engaging experience, allowing researchers or curators to put objects into context (to enhance the narrative) while also enabling a wider audience to more interactively explore the subject matter.

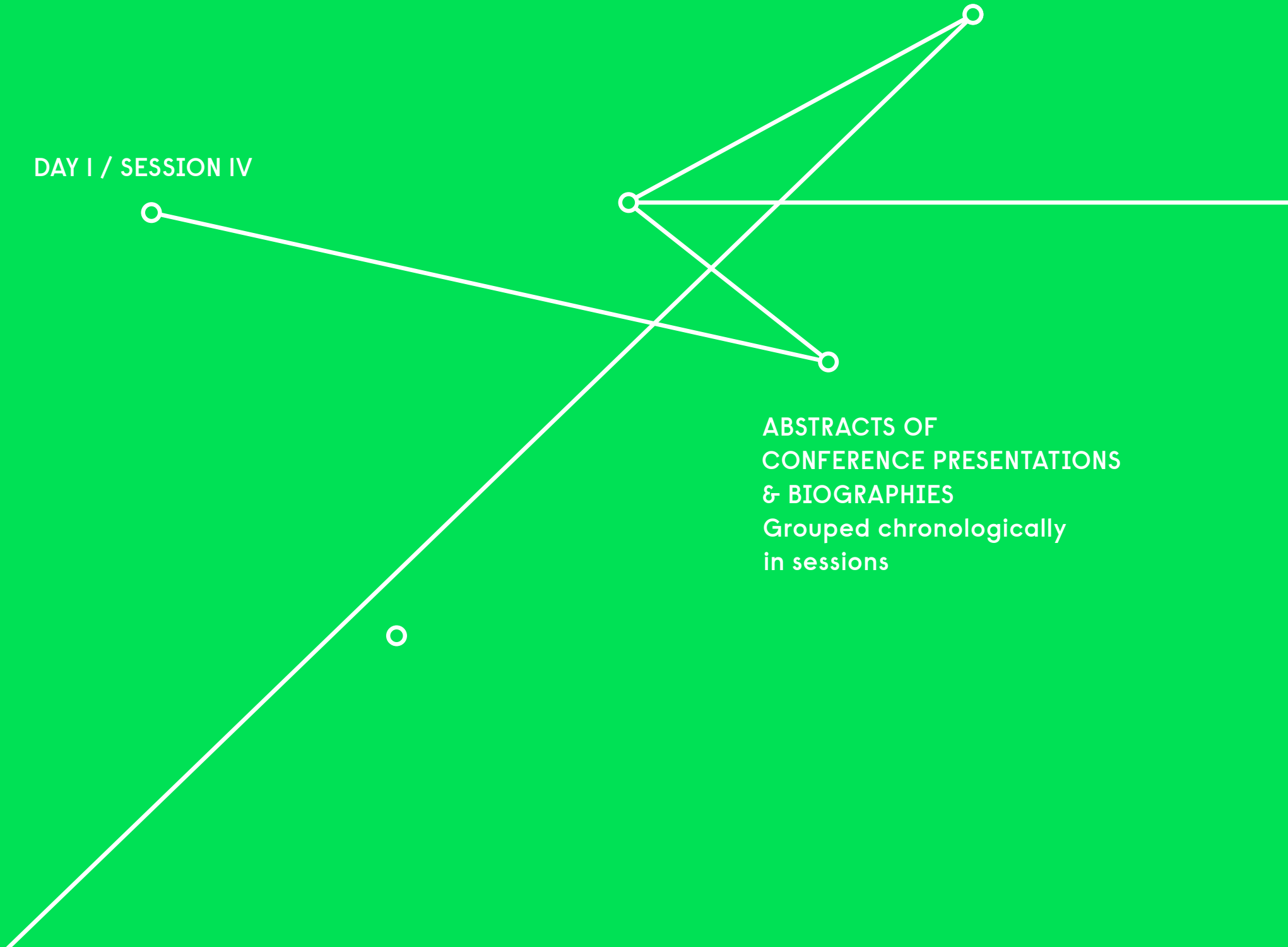
The aim of this presentation is to discuss the possibilities and potentials of presenting the complex connections of global cultural exchange and the circulation of ideas and knowledge in the Virtual Reality environment, in particular VR exhibitions. It will furthermore pinpoint some of the main advantages, as well as the curatorial risks and challenges of presenting in VR.



**JOVANA NEDELJKOVIĆ** is a historian and curator based in Belgrade. She graduated from the History Department at the Faculty of Philosophy in Belgrade and obtained an MA in Curating Art, including Management and Law, from the Stockholm University. Since 2011, she has been working at the Museum of Yugoslavia on digitizing and interpreting the photo archive of the museum, and since 2018, she has been in charge of the technical collection. She has collaborated on various exhibitions (Technology to the People, Prometheus of the New Century, On Factories and Workers) and international projects, and worked with artists internationally (Behzad Khosravi Noori, Klara Källström and Tobias Fäldt, etc.). Since early 2022, she has been working as a curator in VR-All-Art (part of the All-Art Universe), exploring the possibilities of presenting art and cultural heritage in virtual reality.

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# DATA MANAGEMENT PLAN: THE CROATIAN PERSPECTIVE

Data management plan (DMP) was introduced for most projects funded by the Croatian Science Foundation (HRZZ) in 2022. DMP is a formal document that outlines what a researcher should do with the data during and after a research project. This document is mandatory in all proposal documentation and must be submitted as part of the application documentation to HRZZ calls.

HRZZ's DMP is based on experiences from other funding organizations that have already implemented DMP into their policies. DMP introduced by HRZZ is aligned with other European funders to enable communication and sharing.

During the implementation phase, in cooperation with SRCE – University of Zagreb, University Computing Centre, the Centre for Scientific Information at the Ruđer Bošković Institute, and other scientific libraries, several workshops were organized for the Croatian research community. The main goal was to show the usefulness and relevance of DMP to the researchers.

First DMPs were submitted during March with annual reports. HRZZ is now in the process of reviewing the policy and implementation of DMP. With the knowledge we have gained, we will improve our guidelines and policies. The main goal is to raise the awareness of good practices of open science and the importance of data sharing.



Sandra  
Milovanović Soldatić  
Dejana Carić

**DEJANA CARIĆ** is a project and program coordinator at the Croatian Scientific Foundation. She previously worked at the Ruđer Bošković Institute, where she earned a PhD in interdisciplinary sciences (chemistry and biology). She is responsible for monitoring research projects and promoting open science.

**SANDRA MILOVANOVIĆ SOLDATIĆ** is Head of the Department for Research Projects and Programs at the Croatian Science Foundation (HRZZ). With a background in psychology, she works on the development of project evaluation and procedure monitoring, as well as on research assessment policies. Her duties include the development of research funding programs and calls for proposals for research projects, evaluation and monitoring, development of monitoring indicators, and various policies regarding research project funding such as gender and diversity, open science, and research integrity. Previously she was Assistant to the President of the Board of HRZZ and was responsible for coordinating the work of the HRZZ office and the development of research programs.

# WHAT IF THE DATASET CONTAINS PERSONAL DATA: ANONYMIZATION OF RESEARCH DATA

Kristina Posavec

One of the important parts of research data management is the process of data anonymization. According to the University College London, anonymization is the process of removing those personal identifiers from datasets, both direct and indirect, which may lead to an individual being identified. In cases where research data contain personal identifiers of their subjects, researchers need to remove or mask them so their identity is not compromised. In addition, the UK Data Service states that identity can be disclosed both from direct identifiers such as names, postcode information, or pictures, and indirect identifiers, which could identify someone if linked with other available information, such as the information on workplace, occupation, salary, or age. Anonymization is also important because if the data are not anonymized, then datasets cannot be published and shared with the community. Data sharing is one of the key aspects of research because it enables greater visibility of data, which can lead to more citations and future collaborations; it is a demonstration of research integrity and validation of research results, and it has a greater impact on research through knowledge transfer and the exchange of research results around the world.

This paper will present different types of anonymization, e.g. pseudonymization and k-anonymization, and the available educational materials that can help researchers in the process of data anonymization. In addition, the paper will present anonymization for different data types, e.g. qualitative and quantitative data, multimedia materials such as pictures and images, and the available online ICT tools for the anonymization of all these different types of data.

SRCE – University of Zagreb, University Computing Centre in collaboration with the Croatian Science Foundation, and the National and University Library in Zagreb have created a new online course called Documentation and Anonymization of Research Data for the Croatian research community. It is a self-paced course that consists of three main lessons. The first lesson is about the Data Management Plan (DMP), the second is about additional documentation for datasets and the process of creating ReadMe files,

and the third about the anonymization of research data management. Each lesson has a knowledge test after various educational parts. When the participants successfully finish the course, they obtain a digital badge and a certificate for the documentation and anonymization of research data provided by the University Computing Centre SRCE. The target groups are PhD students, teachers, researchers, and librarians in the higher education system and everyone else who is interested in learning more about additional documentation, ReadMe files, and the anonymization of datasets.

This course is the second one in a series of research data management courses that are available under the category Platforms, Tools and Good Practices in the Research Life Cycle (available at: <https://lms3.srce.hr/moodle/course/index.php?categoryid=23>) in the Croatian language, in the Moodle learning management system (LMS) managed by SRCE.



**KRISTINA POSAVEC** holds a PhD in Information and Communication Science from the Faculty of Humanities and Social Sciences, University of Zagreb. She works as an IT project manager at SRCE – University of Zagreb, University Computing Centre, where she works on the HORIZON projects on open science, research data management, data management plans, and FAIR principles. In addition, she is a lecturer of Computer Science at the University of Zagreb, Faculty of Education and Rehabilitation Science, and an associate editor of the International Journal of Information and Communication Technology Education (IJICTE). Her main research interests include the use of ICT for education and learning, computer corpora, and research data management.

# SERVICES FOR RESEARCHERS: EUROPEAN & CROATIAN OPEN SCIENCE MARKETPLACES

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Draženko Celjak

Back in 2016, the Council of the European Union acknowledged that “open science has the potential to increase the quality, impact and benefits of science and to accelerate advancement of knowledge by making it more reliable, more efficient and accurate, better understandable by society and responsive to societal challenges, and has the potential to enable growth and innovation through reuse of scientific results.” To support open science, especially the reuse of research data and data-driven science, the European Commission has initiated the development of the European Open Science Cloud (EOSC). The main purpose of EOSC is to provide scientists, companies, and citizens with a trusted environment where they can publish, discover, and (re) use documents, data, software, and services for research, innovation, and education. An entry point at which these services and resources can be on-boarded and discovered is the EOSC Portal Catalogue & Marketplace. To participate in EOSC, there are Rules of Participation and inclusion criteria.

On the national level, the Croatian Open Science Cloud Initiative has gathered prominent institutions in the field of open science with two goals: to establish the Croatian Open Science Cloud (locally HR-OOZ) and to prepare a proposal for the national open science plan. HR-OOZ aims to play an active role in the development of EOSC by supporting the national service providers in the process of onboarding their services into HR-OOZ and EOSC catalogs. This will make the national open science services and resources more findable, accessible, interoperable, and reusable (FAIR) at both national and European levels.

This presentation will explain how researchers can benefit from EOSC, what is the relation between EOSC and HR-OOZ, and how service providers and researchers can make their services and results more visible by onboarding them into HR-OOZ and EOSC.

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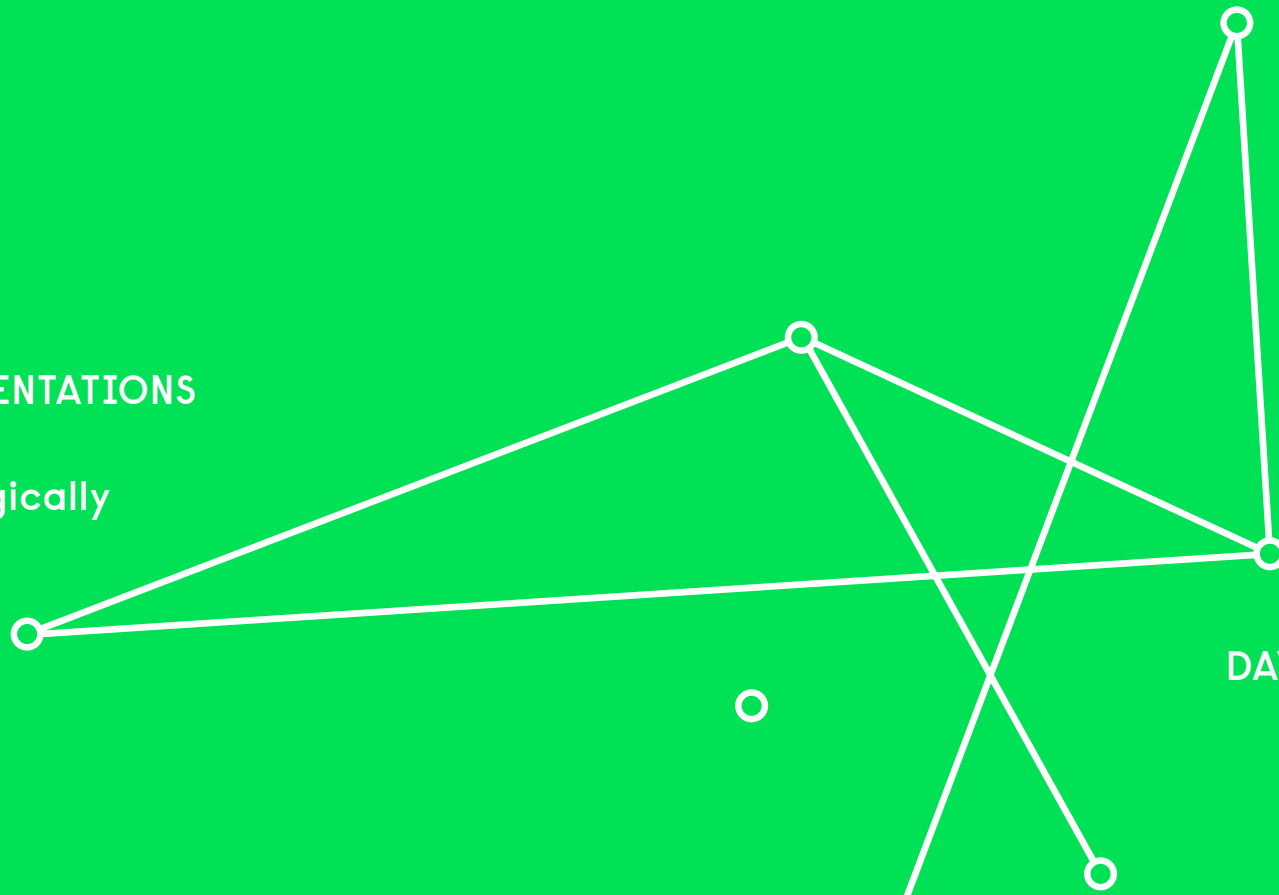
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**DRAŽENKO CELJAK** is Head of the Data Management Department at SRCE – University of Zagreb, University Computing Centre. He coordinates and directs the development of several national infrastructures and services, including the national repository infrastructure Digital Academic Archives and Repositories (DABAR) and the Portal of Croatian Scientific and Professional Journals (HRČAK). Draženko is a national Research Data Alliance (RDA) node coordinator for Croatia and a European Open Science Cloud (EOSC) promoter. He is currently involved in the EU-funded project “National Initiatives for Open Science in Europe.” His main focus is the development of infrastructure for open science.

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# LOCATING THE DIGITAL IN ART HISTORY

Amanda Wasielewski  
Anna Näslund Dahlgren

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A decade ago, Johanna Drucker asked, “Is there a ‘digital’ art history?” Despite extensive publication to define this field and produce scholarly work within it, the question raised by Drucker and others has not been resolved in the intervening years. In her article, Drucker downplays the importance of the quotidian uses of digital technology and seems to yearn for a readily-apparent seismic shift: “To date no research breakthrough has made the field of art history feel its fundamental approaches, tenets of belief, or methods are altered by digital work.” (Drucker, 2013) Although changes to the discipline are still underway, it is clear that the study of art history has, in fact, been fundamentally altered by the digital era. That is to say, both digital tools and artefacts are pervasively used, perhaps to such an extent that they are rendered invisible in the everyday work of art historians, who may not even think of them as “digital.” Whether we realize it or not, using digital tools has changed the nature of the research process and, inevitably, the research itself.

Seemingly lost in the debates over digital methods in art history is the role of digital art in posing critically oriented questions around the use of digital technology and its particular forms. Rather than ask, “Is there a digital art history?” this paper instead asks, “Where is the digital in art history?” and “How is it digital?” Since the 1960s, artists have used and / or been inspired by computer technology, exploring the many manifestations of digital forms and the effects these tools have had on thought and behavior. Digital artists, internet artists, and post-internet artists have addressed, for example, the meaning of networks and social relations in the digital era, the importance of calculation, statistics, and algorithmic thinking in contemporary culture, and how digital images / objects represent, embody, and present big data and information. In light of this, we ask: how can digital art history be understood as more than a narrow set of digital methods and tools? How can we integrate the critical uses of digital technology within digital art into the discourse of Digital Art History? We propose that, contra Drucker, methodological changes in art history have historically been established via integration rather than a seismic shift. The digital has already been integrated into art history — it is part of an epistemological

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succession rather than an epistemological break. Given this, we can begin to understand the deeper structural, representational, procedural, and social aspects of digital tools, shifting the focus from whether there is a digital art history to *where* and *how* the digital resides in our discipline.



**AMANDA WASIELEWSKI** is Docent of Art History at the Stockholm University. She is currently part of the Metadata Culture research group, focusing on the impact of digital tools in art historical scholarship and collections. Wasielewski is the author of three monographs: *Made in Brooklyn: Artists, Hipsters, Makers, Gentrifiers* (Zero, 2018), *From City Space to Cyberspace: Art, Squatting, and Internet Culture in the Netherlands* (Amsterdam University Press, 2021), and *Computational Formalism: Art History and Machine Learning* (MIT Press, forthcoming).

**ANNA NÄSLUND DAHLGREN** is Professor of Art History at the Stockholm University. She has written extensively on various aspects of photography and visual culture, the digital turn, archives, and museum practices. She is the PI of *The Politics of Metadata and Sharing the Visual Heritage* [metadataculture.se], a project focusing on different aspects of cultural heritage institutions' image collections online. Her recent publications include "The Digital U-Turn in Art History" (*Journal of Art History*, 2021), "The Politics of Metadata," (*SI for the Journal of Digital Culture & Society*, 2020), and *Travelling Images: Looking Across the Borderlands of Art, Media and Visual Culture* (Manchester University Press, 2018).

# THE FUTURE OF (DIGITAL) ART HISTORY

Pepe Ballesteros  
Zapata

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This paper addresses the need of a methodological reformulation for the future of (digital) art history. I argue that computational analysis methods function as an epistemological surrogate for a renewed art history. Framing the future of the field starts by spotting its current dead ends. Digital art history is failing for two reasons. First, it is trying to simulate methodologies from art history. Secondly, computers are expected to talk about the humanities as we humans do.

Operationalization (Moretti, 2014) is subject to the idea of avoiding building art history from scratch by reusing its epistemological foundations. This method is focused on the translation of traditional theories and concepts into algorithms. The difficulty of finding traditional theories that are adaptable to computational thinking makes it clear why such methods should not be the focus of the field. Humanities and computational fields do not share the same basis for creating knowledge. While the scholar strives to put old questions into new contexts, the path leads to naive approximations of old-fashioned art historical concerns. Since the analysis tools have changed, so will the intellectual perspectives.

Due to its distinct nature from natural images, cultural data entails new challenges for computer models. While successfully addressing the practical problem to a certain extent, most of the generated outcomes and conclusions are considered to be too general or irrelevant for art history. If computers are not useful for solving traditional art historical concerns, then new research questions based on computational thinking are required. I argue that computational methods are not an obstacle to the framing of meaningful research questions. Let us imagine what the evolution of the art historical field would have been if researchers had been able to use these tools. It is reasonable to think that the new tools will not directly solve the traditional concerns, as the latter did not exist when the questions were raised. Art involves emotionally charged expressions in its creation, but its analysis does not need to. The "digital" prefix for art history will disappear when we describe, compare, and contextualize based on the analysis of computational methods. The struggle of computational outcomes

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to explain causality does not justify rejection. Nevertheless, it serves as a parallel source of information open for the interpretation of the humanities. Computers are the medium through which the historian will communicate the message.

One reason to believe in a reformulation of the art historical field is that if numbers are easier to trace than words, then numbers represent a more accurate alternative for a renewed epistemology. Complex language features allow for the argument that it is impossible to gather evidence needed to show that its premises are true. Still, researchers performing the same operations on the same data will come up with the same results (except for those of stochastic nature, where the variance can be considered as statistically irrelevant). A computed-based project setup is therefore subject to more accurate critical evaluations. Moreover, if art history relies firstly on data, leveraging computational features (image processing, distant viewing, etc.) entails a decentering of the historian as the data examiner.

The field needs an updated critique that will act as a guide to detect unsuccessful attempts. A critique that surpasses the idea of technological dehumanization of cultural analysis. A type of constructive criticism focused on guiding the development of tools that will be used at the user level as new analysis techniques.



**PEPE BALLESTEROS ZAPATA** is a PhD fellow at Digital Visual Studies (University of Zurich). His background is in telecommunications engineering. He has received his MSc degree in “Signal Processing and Machine Learning for Big Data” from ETSIT-UPM. He has acquired experience as a software engineer working at Cirrus Logic International S.L., where he performed research on voice bio-metrics with AI technologies for his final bachelor thesis, obtaining the maximum qualification. He has had experience with teaching AI-related topics to non-technical audiences at the Fundación Univ. Empresa (FUE). His master thesis proposal was selected as the winner of the national Spanish contest launched by RTVE called Impulsa Visión Ayudas a la Investigación III. He developed a text generation system to automatically write weather forecasts. He was selected to participate at the Mobile World Congress 2021, where he performed TV and radio interviews to talk about his research. The project was awarded the maximum qualification by the master thesis examiners. At the moment, he is interested in ways in which computers can help understand light and facial expressions in art history. He has built small applications to retrieve similar facial expressions from art databases using a 3D reconstruction of the depicted faces. He is working on the extraction of light features to study the effect of light in facial expressions. He has participated in conferences hosted by the Biblioteca Hertziana and workshops such as BAL-ADRIA (University of Zadar), on the topic of how computational methods might be applied in the humanities.

# DIGITAL ART HISTORY RECAPITULATES ART HISTORY?

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Eva Cetinić

Although in the past few years there has been an increase of research interest in applying computer vision and deep learning techniques to digitized art collections, many of the existing approaches rely on simplified object- and similarity-based paradigms, which bear little value for knowledge production in art history and the humanities at large. The understanding and interpretation of artworks is a manifold and open-ended hermeneutic process, conditioned by the personal, historical, and cultural contexts of both artists and viewers. Computational approaches to exploring this process are inevitably based on conventionalized typifications and rough approximations of high-level concepts such as style, form, abstraction, or figuration. But even in their most simplified form, modeling those concepts is currently among the most ambitious challenges in artificial intelligence (AI) research.

One of the major sources of discrepancy at the intersection of computer science and art history is that the research focus and the capacities of computational methods, although based on state-of-the-art technologies, often seem too rudimentary and outdated for the contemporary research interests of art history. This is particularly apparent in the context of computer vision, where methods usually operate solely on images, without establishing a proper contextual integration of the results. This lack of alignment between what the “computer science” can do and what the contemporary “art history” wants to do often becomes a source of criticism and an obstacle to collaboration. However, if we embrace a new outlook on the development of interdisciplinary fields such as digital art history, perhaps we can engage more optimistically in a dialog between disciplines. Coined in 1866, Ernst Haeckel’s famous statement that “ontogeny recapitulates phylogeny” formulated the idea that the development stages of an animal embryo represented a chronological replay of that species’ past evolutionary forms. Although disproved by experimental embryologists in the 20th century, the recapitulation theory, understood as a general principle in which the development of an instance of “something” corresponds to the history of that “something”, has become widely known and often serves as analogy in various other fields. If we assume that digital art history, as

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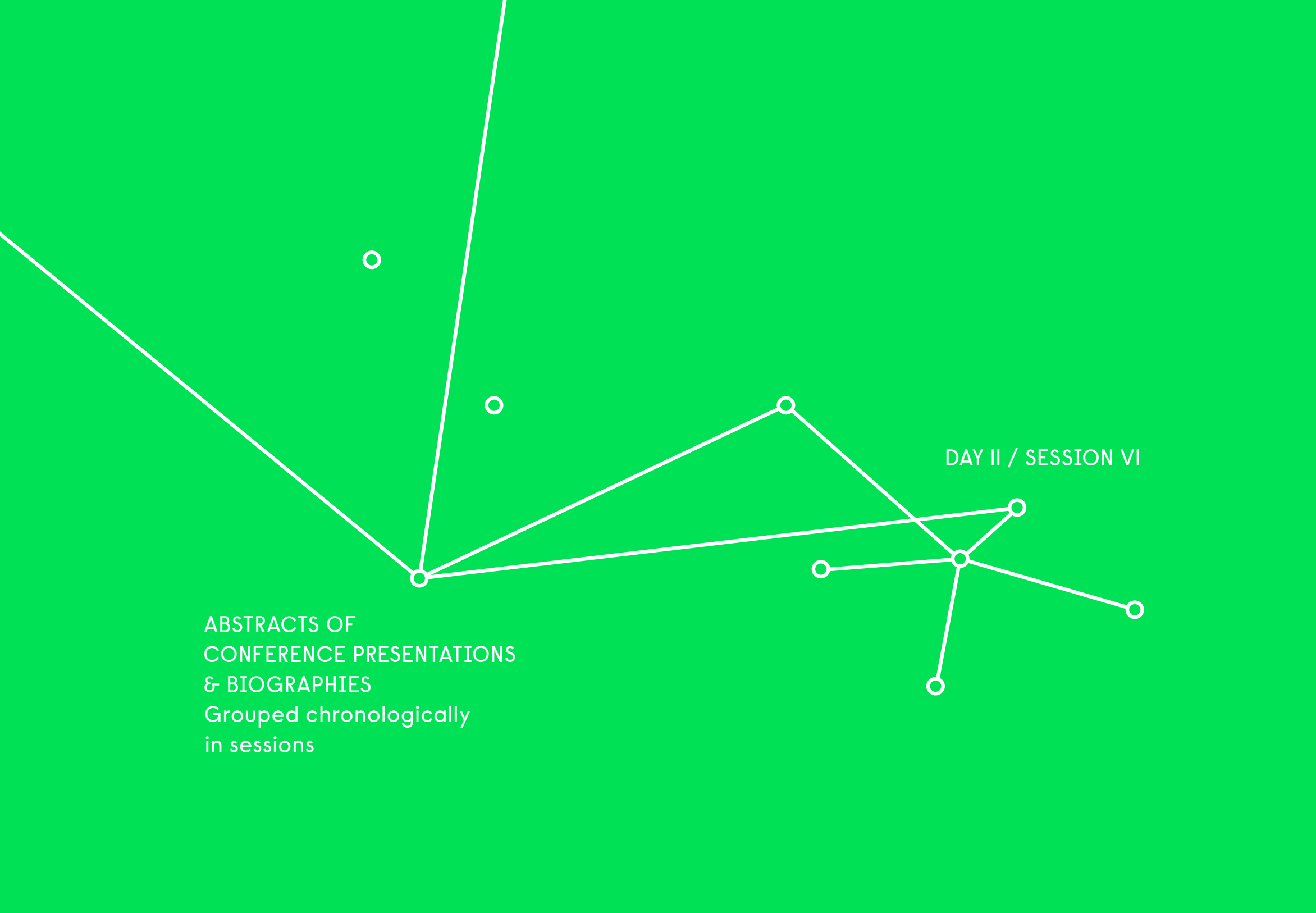
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the “digital instance” of art history, has to go through the same developmental stages as art history (within a condensed time frame), perhaps we can establish a higher level of tolerance for this “not yet fully developed organism?” Particularly because the field is indeed changing and evolving. Computational analysis of art mostly started off with tasks related to factual knowledge and categorization, such as automated classification of digitized artworks. In recent years, it has transitioned towards focusing on exploring how to quantify theoretical concepts relevant for art history, mostly those related to formal analysis of style. Nowadays, the field, along with the technologies it utilizes, is evolving towards becoming more “self-reflexive”. In the context of deep learning, explainability and interpretability are becoming increasingly important as research topics, while discussions about data-driven bias and its potential ethical, cultural, and political implications stand at the core of AI research strategies. While the realization of addressing truly mutual research interests is still difficult, the field is starting to converge from simplistic appropriations towards more mature, interdisciplinary knowledge production.



**EVA CETINIĆ** is a postdoctoral fellow at the Center for Digital Visual Studies, University of Zurich, since September 2021. She previously worked as a postdoc in Digital Humanities and Machine Learning at the Department of Computer Science, Durham University, and as a postdoctoral researcher and research associate at the Ruđer Bošković Institute in Zagreb. She obtained her PhD in Computer Science from the Faculty of Electrical Engineering and Computing, University of Zagreb in 2019, with a thesis titled “Computational Detection of Stylistic Properties of Paintings Based on High-Level Image Feature Analysis.” Besides being generally interested in the interdisciplinary field of digital humanities, her specific interests focus on studying new research methodologies rooted at the intersection of artificial intelligence and art history. Particularly, she is interested in exploring deep learning techniques for computational image understanding and multimodal reasoning in the context of visual arts.





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# DESCRIBING, REPRESENTING, AND ANALYSING ARTISTIC CAREERS: THE CASE OF PAINTERS AWARDED AND EXHIBITING AT THE PARIS SALON (1848–1880)

Claire Dupin  
de Beyssat

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Between 1848 and 1880, more than 2000 artists and around 4000 artworks were presented each year at the Paris Exposition de peinture et de sculpture, making this official exhibition the most important event in the art world of the time. Because of its abundance and, alongside, its predominant focus on exceptionality and modernity, the historiography on 19th-century French art has long ignored, if not despised, this production and its authors. However, the use of digital tools and methods can shift the focus back on them, since it allows a greater number of data to be processed and analysed on multiple scales and from multiple perspectives.

Therefore, my research project aims, on the one hand, at documenting the trajectories of the several thousand artists who exhibited in the Salon's "Painting" section during this period, by constituting as many biographical records, and on the other hand, at reconstructing their *envois* to each of these exhibitions by describing the works in the corresponding entries. The first phase of this research project was carried out as part of my doctoral thesis, which focused solely on the painters who received a medal between 1848 and 1880 and the works they presented at the Salon. This first database, consisting of 619 bibliographical records and 30155 entries of paintings, made it possible to analyse the modalities and manifestations of artistic recognition during this period. To do so, it offers a variety of approaches: the corpus can be explored synchronically or diachronically; from an individual perspective, in the manner of monographs, or collectively, as prosopography; through the prism of the genre, subject, or style of the works exhibited or by examining, at different scales, the social and geographical spaces of art. This database has since been published on the web (<https://haissa.huma-num.fr/s/Salons1848-1880>) in order to make the data accessible and usable to other researchers and thus broaden the questions it could answer. Eventually, this work of documentation (through data collection) and description (through data modelling) will be extended to all painters exhibiting at the Salon between 1848 and 1880. The expansion of the corpus will certainly allow us to answer some questions essential for the history of 19th-century

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French art: how many professional painters were active at that time? What did they produce and what did they exhibit at the Salon? How were their careers built? What geographical and social spaces of art, on the Parisian, national, and European scales, do their trajectories map?

While discussing some of those results, my paper aims at demonstrating how digital tools made it possible to acquire them, showing their potentials and limitations in answering specific research questions. In doing so, it will also address some of the methodological problems raised by the use of digital technology, and the way in which they force us to reflect on our practices and, more broadly, on an epistemology of art history.



**CLAIRE DUPIN DE BEYSSAT** obtained her PhD in Art History from the Tours University. Her research concerns the careers, practices, and profiles of painters exhibiting at the Paris Exposition de peinture et de sculpture in the second half of the 19th century, while her dissertation focused on the prosopography of the medal-winning painters between 1848 and 1880, adopting a quantitative approach and relying on a database published on the web. This doctoral research has led to papers on the trajectories of authors of the Salon reviews during the Second Empire (“Être critique d’art sous le Second Empire. Parcours et carrières des salonniers (1852–1870),” *Une nouvelle histoire de la critique d’art à la lumière des humanités numériques?*, Paris, May 17–19, 2017), on the reception of Gustave Courbet’s envois at the Salon (“Between Honour and Scandal: Decorated Courbet at the Salon (1849–1861),” *Gustave Courbet and the Narratives of Modern Painting*, Munich, 27–29 March, 2019), and on the role of the Prix de Rome in artistic careers (“Entre formation et distinction: le rôle du Prix de Rome et de la Villa Médicis dans les carrières artistiques,” *Académisme et formation artistique au XIXe siècle: les envois de Rome en question*, Paris, January 22, 2022).

# COLLECTING AND DISPLAY: ART EXHIBITIONS AND COLLECTIONS IN THE RUSSIAN EMPIRE — DIGITAL RESOURCE AS A RESEARCH METHOD

Catherine Phillips  
Julia Amatuni  
Anastasia Sabinina

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This project aims at creating a research resource covering art exhibitions in the Russian Empire before October 1917 by looking at the organisers and artists, nationality and gender, press reviews and archival records, places of display and (eventually) the objects themselves. Not only has no previous attempt been made to cover this material, but the initial research has also revealed a wealth of previously unutilised data that is open to multiple forms of analysis.

In 2019, the Faculty of Art History at the European University of St Petersburg brought together professors and PhD candidates with an interest in the history of exhibitions and collecting in the Russian Empire (before 1917), who had independently identified serious lacunae in our knowledge. Moreover, what was known was concentrated around two cities, Moscow and St Petersburg, leaving the other regions largely ignored. Yet our work has proved how active these regions were in the period from 1850 to 1917, suggesting that further investigation would change the way we perceive the functioning of the Russian art world.

Over the past six months, art historians and specialists in machine learning, data analysis, and statistics have collaborated to create a structure that allows us to investigate the existing research questions and to identify new ones. At the time of writing, the underlying database is being refined and the user interface is under construction, with a prototype expected in July 2022.

Potential research outcomes link in with the latest trends in art history, from artistic entrepreneurship and exhibition activity in the regions (i.e., beyond the traditional focus of attention on “centres”) to international exchange and cultural economics, demonstrating Russia’s place within the pan-European artistic processes.

The idea for this project coincided with the birth of the data analysis laboratory and the two have grown together. The project has been a learning process for both the humanities and digital teams, which affected our choice of the underlying database (designing an off-the-peg programme or adapting the existing formats). While

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the project foresees the creation of a multilingual bibliographical resource and an interactive map of private and institutional collecting in the Russian provinces before 1917, it is for the study of exhibition history that the digital format offers the greatest research scope. Not only can the source material be efficiently turned into data, but it is also open to productive quantitative and qualitative analysis, and of course visualisation.

Technical and art historical questions can be resolved through collaboration, but the geographical scope that underpins the project has gained new relevance in recent months. Similarly to the Austro-Hungarian Empire, which broke down into its constituent parts, artistic phenomena in the Russian Empire were shaped within the reality of a single state, across what are now national borders. Therefore, reducing complex geo-political questions to the data format presents a serious ethical and political problem that has not yet been resolved.



**CATHERINE PHILLIPS** was until March 2022 Professor of the History of Collecting at the European University at St Petersburg, teaching courses in collecting and the general principles of digital humanities. From 1994, she worked closely with the Hermitage Museum in St Petersburg on international research and publishing projects. She is now based in Norwich, UK. She is an overall project leader.

**JULIA AMATUNI** is a project manager at MAST (Center for Machine Learning, Data Analysis and Statistics) at the European University at St Petersburg. Trained as a social anthropologist, she brings together “technical” staff and scholars in the humanities to promote dialogue and understanding.

**ANASTASIA SABININA** is a final-year PhD student at the European University at St Petersburg, now based in Vienna. She specialises in Central European and Russian artistic exchanges in the late nineteenth century and is part of the content and structure development team.

Other members of the project include Maria Chukcheeva, Nikita Agranovsky, Ilya Doronchenkov, Andrey Shabanov, Anna Kalishenko, Ivan Bibilov, Ivan Usalko, and Pyotr Olshevsky.

# WHAT HAS DIGITAL ART HISTORY TAUGHT US ABOUT THE (IM)POSSIBLE CHRONOLOGIES OF ART: THE *CHRONOLOGY OF EXHIBITING SCULPTURE IN SERBIA 1945–2000* AS A CASE STUDY

Suzana Vuksanović  
Ana Ereš

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In 2019, we launched the Chronology of Exhibiting Sculpture in Serbia 1945–2000 project (available online: <https://skulptura-hronologijaizlaganja.rs>) with the aim of drawing the attention of art history researchers and museum professionals to the complex history of modern and contemporary sculpture – the heritage that has been neglected, marginalized, and reduced to the very traditional formats of knowledge in the local (Serbian) context, particularly in terms of understanding sculpture as an active transformative agent in the public sphere. This project is research-based, ongoing, and open-access in its character, and it aims at generating a chronologically structured digital database of events: public appearances and expositions of sculpture in Serbia and abroad such as exhibitions, erection of monuments and public sculpture, organization of sculpture colonies and site-specific sculptural production, lectures on sculpture, etc. During the realization of the project – a process that is still ongoing – many questions have arisen concerning the complexity of digitalization as a process of translating and curating the analog, archival material of diversified typology into a specifically designed structure of digital space based on the network logic.

In order to share and exchange our experiences with colleagues who think and work in the field of digital art history and digital humanities, we would like to present the Chronology of Exhibiting Sculpture 1945–2000 by mapping a number of challenging issues that arose during the conception and implementation of the project: 1) How to translate and improve the narrative / vertical structure of art historical chronology in non-linear digital space, i.e. how to present temporal events in the digital space of the network? 2) What perspectives does the digital logic of visualization and structuring of historiographical material open to art history in terms of developing new methodologies and historical knowledge? 3) How can such a project encourage the networking of collections and funds, data, tools, and knowledge from different museums and scholarly institutions, organizations from the non-institutional field, and resources on sculpture available on the

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Internet to create a common digital place available to the public with the aim of re-thinking, preserving, and presenting cultural heritage in a novel manner?



**SUZANA VUKSANOVIĆ** holds BA and MA degrees from the Department of Art History at the Faculty of Philosophy in Belgrade, where she is currently pursuing a doctoral degree at the Modern Art Study Seminar. She works as a museum advisor and curator of the Collection of Sculptures, Objects, and Installations at the Museum of Contemporary Art of Vojvodina in Novi Sad. She has authored and curated a number of exhibitions focusing on specific theoretical problems, as well as many retrospective and solo exhibitions. Her texts have been published in various catalogues, periodicals, scholarly publications, and essay collections. Among others, she has authored the following publications: *New Sculpture in Vojvodina*, 2013; *Rastislav Škulec: Remix. Refresh. Restart — Sculptures, Installations, and Other Works /1988–2013/*, 2013; *Ana Bešlić: Emancipation of Form*, 2015; *Sculpture: Medium, Method, Social Practice 1 and 2*, 2016, 2021, co-editor; *Dragan Radić: Jedan, One, Uno, Ein — Art, Research, Activism*, 2016, co-author; *Radoš Antonijević: Cleavages and Beads*, 2019, etc. Co-author and co-editor of the *Chronology of Exhibiting Sculpture in Serbia 1945–2000*. In 2012, she won the Pavle Vasić Award for curating the retrospective exhibition *Mira Brtka: Precarious Balances / 1962–2012* and its accompanying monograph catalogue.

**ANA EREŠ**, PhD, is a research associate at the Art History Department of the Faculty of Philosophy, University of Belgrade. In her research, she focuses on modernism, history of exhibitions, and Yugoslav art space in the 20th century. Her publications include the following: *Mrdjan Bajić: Sculptotecture*, 2013; *Sculpture: Medium, Method, Social Practice 1 and 2*, 2016, 2021, co-editor; *Marko Čelebonović*, 2017; 2018, co-author; *Yugoslavia at the Venice Biennale (1938–1990): Cultural Policies and Exhibition Politics*, 2020. She is a co-author and co-editor of the *Chronology of Exhibiting Sculpture in Serbia 1945–2000*. In 2017, she won the Lazar Trifunović Award for art criticism. For her book on the history of Yugoslav participation at the Venice Biennale, she won the Pavle Vasić Award.

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# THE PERCEPTION OF TIME IN DIGITAL HUMANITIES

Dominik Lengyel  
Catherine Toulouse

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In 2019, we presented the general method of using the design of abstract forms to translate the abstract hypotheses of built architecture from the humanities of archaeology, historical building research, and art history into digital space, and in 2021 we raised the level of hypothesis by visualising a building intention that was never realised. In 2022, we aim to increase the spectrum of methodologies by adding the dimension of the perception of time from an ongoing research project funded by the Gerda Henkel Foundation.

In animations, where time is naturally involved, it is usually not the perception of duration that is the content of the statement. This is different in the project about the amphitheatre in Durrës, Albania. It has a unique positioning in the topography, in that it does not use it to build the amphitheatre symmetrically. The resulting access routes are not only asymmetrical, but in some cases almost absurdly complicated and above all very long. Our approach of not only illustrating this hypothesis in a rationally comprehensible way, but also making it dynamically experienceable as a narrative, is intended to form the basis for a compelling theoretical angle on the perception of time. By comparatively presenting exemplary access routes in contrast to the external appearance that is regular for the desired political and economic effect, we want to offer a methodological contribution to a new way of looking at architecture as a whole. The hypothesis about the construction and accessibility of the amphitheatre is based on collaboration between designing, scientific, and research institutions. Science is represented here by archaeology, whose representatives, together with historical building researchers, have for decades set up a multitude of hypotheses about the amphitheatre, which first had to be evaluated in three-dimensional space. These hypotheses are based on much better-preserved amphitheatres, especially those in Pula and in Salona near Split. As usual, this compilation has raised both expected and unexpected consequential questions, even merely with regard to the spatial arrangement of the primary architectural components. In this project, too, the scientifically justifiable statement does not go beyond the spatial disposition. Joints and materiality are

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considered only as far as visual reproduction is concerned. With regard to statics, materiality has been taken into account, since the finds involve both brick architecture and a type of rock that is relatively easy to work on and into which it is correspondingly easy to cut tunnels and trenches. Thus, this project also takes place in constant reciprocal interaction of hypothesis, spatial evaluation, enquiry, new research, new hypothesis, etc.—here, however, extended by the unconventional (but not to be dismissed) consequences for construction and accessibility due to the topographical peculiarity. As a result, we are convinced that the complexity of cultural exchange will be significantly enhanced by this analysis and that it will contribute to the methodologies of the digital humanities through the visualisation technology of simulated movement through space in real time, based on a few data accompanied by scientific hypotheses.



**DOMINIK LENGYEL & CATHERINE TOULOUSE** studied architecture at the Universities of Stuttgart, Paris-Tolbiac, and ETH Zürich. After working as architects with Prof O. M. Ungers, they founded an office for architectural visualisation. In 2002, Dominik Lengyel began teaching as substitute and full professor at the University of Applied Sciences in Cologne. Since 2006, he has held the Chair for Architecture and Visualisation as full professor. Catherine Toulouse works as assistant professor at the BTU University in Cottbus. Their major research area is the visualisation of archaeological hypotheses. They were members of the research program Excellence Cluster TOPOI funded by the German Research Foundation (DFG). Their research is funded by the DFG, the Gerda Henkel Foundation for the preservation of cultural heritage, and the Federal Ministries of Education and Research (BMBF), of Economic Affairs and Energy (BMWI), and of the Interior, Building, and Community (BMI). Their present and former research partners include the German Archaeological Institute (DAI), Freie Universität (FU) Berlin, Philipps University Marburg, Cologne Cathedral Building Master, Bern Minster Foundation, and various museums. Lengyel and Toulouse are the authors of permanent exhibitions in the Cologne Cathedral, Martin von Wagner Museum Würzburg, and Plaster Collection Berlin-Charlottenburg. Since 2018, Dominik Lengyel has been a member of the European Academy of Sciences and Arts in Salzburg.

# TELLING THE PAST: METHODOLOGICAL IDEAS TO DEVELOP AN APP FOR THE ARCHAEOLOGICAL MUSEUM AND PARK IN LILYBAEUM- MARSALA (SICILY)

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Chiara Vitaloni

This paper is part of my PhD project research and focuses on the methods, concepts, and practices that support the Mobile App development and implementation. The App is designed to support the tourists and guide them through the Archaeological Park and Museum in Lilybaeum-Marsala in the near future. In this respect, I wish to thank the Marsala Rotary Club, Dr Annamaria Parrinello, director of the park and the Museum, and the archaeological civil servant Maria Grazia Griffo for their enthusiastic collaboration.

Making a product that is based on the union between archaeological research, scientific dissemination, and guide for the visit is not easy. The Marsala case study is trying to merge these three elements as far as possible in a single tool to support the visit. The mobile application is now under study and development; it will be a mix between map, audio-guide in two languages (Italian and English), and video-guide for the sights.

The development of the application required different steps. At the beginning, the app architecture was analysed, particularly considering the experience of the end-user. The fundamental part of the entire work is trying to ensure that the tourist does not get overly distracted during the actual visit in the park and the museum, or lose attention due to using the smartphone to check the App. It would be a contradiction.

For this reason, we prefer specific audio tracks that allow for appropriate storytelling and with a language that avoids extreme archaeological jargon, which might give the user a feeling of inadequacy. The tracks and the POIs will be marked on a map so as to be identified easily. We have collaborated with an IT developer to choose the system that is suitable for both the Park and the Museum. There will be QR-codes on the information panels of the Museum – currently under restoration – that can be scanned for listening, instead of using geofence systems. The tracks correspond to the different POI, carefully selected. We have not opted for a guided tour because of the two different entrances, one to the Park and another to the Museum, which can thus be taken without constraints.

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Finally, after the visit, a short survey on the user experience may be added in order to track the visitors' enjoyment of the visit and obtain feedback about the App, which will serve for further improvements.



**CHIARA VITALONI** is an archaeologist and PhD student of “Cultural Heritage –Archaeological Curriculum” at the University of Palermo, writing her dissertation under the supervision of Professor Chiara Portale. The research project concerns archaeological field protection, enhancement, and exploitation of archaeological heritage through the use of IT and digital methods, in particular the Archaeological Park and Museum in Lilybaeum-Marsala. In 2020, Vitaloni graduated with distinction from SISBA– Scuola Interateneo di Specializzazione in Beni Archeologici at the University of Trieste, with the archaeo-botanical thesis titled “Analisi carpologiche del pozzo di Sant’Agata Bolognese (BO).” In 2017, she obtained her master’s degree in “Quaternary, Prehistory and Archeology” from the University of Ferrara, with the archaeo-computational thesis “Nuovi sviluppi dell’archeologia computazionale finalizzati alla programmazione di un’applicazione Android per scopi divulgativi.” In the same year, she won the Antonella Fiammenghi Award at the BMTA (Borsa Mediterranea del Turismo Archeologico) in Paestum for the best thesis on archaeological tourism. In 2015, she received a bachelor’s degree in Ancient Literature from the University of Pavia with the thesis “Anfore romane del Malcantone di Piacenza (PC).” She has participated in a number of archaeological excavations in Italy and written several scholarly papers and articles.

# NEW CONTRIBUTIONS TO THE STUDY OF MUSEUM SPACES: SOCIAL MEDIA AS SOURCES FOR RESEARCH ON ART & ARCHITECTURE

Helena Barranha  
Beatriz Gamboa

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Over the last decades, the history of exhibition spaces has stood out as an important line of research, in which architecture history converges with curatorial and museum studies. In parallel to the traditional sources explored by art and architecture historians, the Internet and, more recently, social media, have become increasingly relevant for the study of museum spaces.

Besides being direct and effective means for the dissemination of institutional content, museum websites and social media operate as important platforms for the construction of museum narratives. In the case of contemporary art museums, content and container frequently coexist as the object of attention, not only for curators and researchers, but also for the audiences themselves. Therefore, and notwithstanding the diversity of institutional communication strategies, museum architecture often appears as a key topic for online publications and interactions.

This is particularly evident in the case of iconic buildings, whose image provides an appealing setting for the most varied representations. In a time of photographic instantaneity, social media are the creative stage for a multiplicity of perspectives on museum architecture, shared through pictures, videos, podcasts, comments, hashtags and emojis. In order to foster the communication with online audiences, museums not only create and disseminate content about their buildings, but also invite people to share their own vision, experience, or creativity on social media. Consequently, these digital platforms have become a privileged meeting place for publics who have an interest for museum architecture.

Both institutional and personal publications that circulate on the Internet can offer new insights on the museums' identity and history. However, collecting, cataloguing, and studying such digital and networked resources sets a wide range of new problems before the researchers. In this paper, we will identify and discuss some of those issues through the analysis of emblematic examples, in the field of contemporary art museums.

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**BEATRIZ GAMBOA** is a young architect and independent researcher. She has a Master's Degree in Architecture (University of Lisbon, Instituto Superior Técnico, 2021) with the thesis "Museum Architecture in the Time of Social Media: From the Institutional image to Audience Appropriation." Her research interests include contemporary art museums, digital platforms, and the image of art and architecture in the so-called "Instagram Era." She has recently published the article "In the Time of Photographic Instantaneity: Social Networks as a Vehicle for the Construction of Museological Narratives" (*Umbigo Magazine*, 2022).

# DIGITAL METHODS IN THE STUDY OF WESTERN UKRAINIAN AND LITHUANIAN TRADITIONAL TEXTILES

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Liudmyla Herus  
Olena Kozakevych  
Tetiana Kutsyr

ABSTRACTS & BIOGRAPHIES  
DAY II / SESSION VII

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In 2018–2019 and during the current 2022, researchers from the Folk Art Department of the Ethnology Institute of the National Academy of Sciences of Ukraine (Lviv) and the Department of Production Engineering of Kaunas University of Technology studied and continue to study Western Ukrainian and Lithuanian traditional textiles of the late 19th and the first half of the 20th centuries.

This collaboration was made possible by information posted on a digital platform. Researchers from the Kaunas University of Technology had been looking for partners in Ukraine with little information about the country. Checking the web pages, they came across the Ethnology Institute – one of the leading institutions in Ukraine for the study of traditional art. They started to communicate with their future partners by e-mail and held their first meetings on Skype, agreeing on their subject and methodology of research.

The first joint project of this international research group was named “Ornamentation of Western Ukrainian and Lithuanian Folk Textile: Universal and Unique Parameters.” The purpose of the project was to establish universal and unique parameters of ornamentation in ethnographic textiles as a sociocultural phenomenon, which permanently evolves and reproduces information about the place and time of its creation, and its participants’ mentality. During the project implementation, the researchers visited the museums of Lviv, Ivano-Frankivsk, Lutsk, Kolomyia, Krylos (Ukraine), Vilnius, Kaunas, Palanga, Kretinga, and Rumšiškės (Lithuania). Due to the lack of time and the desire to process as many items as possible, one of the leading research methods was to document the museum exhibits with digital cameras and scans, sharing the results through digital communication. Despite the considerable distance between Lviv and Kaunas, as well as the limited number of meetings in either country, the researchers were able to write joint articles, clarify the details of the processed materials, and coordinate further actions. In addition, they actively used the digital archive of items from the Folk Life Museum of Lithuania (Rumšiškės) and personal archives, including those collected during field research in Western Ukraine.

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Researchers from the Kaunas University of Technology have also used the “Ornamentika”—a program that allows one to create textile patterns using traditional fabric samples.

The project was continued in 2022 under the title “Unique Technologies of Ethnographic Textile: Experience of Preservation in Western Ukraine and Lithuania,” aimed at conducting international and interdisciplinary research on the preservation and reproduction experience of unique technologies in the ethnographic textile making in Western Ukrainian and Lithuania.

In this project, the importance of digital technologies has increased. Due to the military-political situation in Ukraine, it has become impossible to hold meetings, the first of which was scheduled for April 2022. However, the researchers have been able to share their resources and results digitally. Thus, the project has completely moved to the digital realm. Based on the video resources, researchers from Kaunas got acquainted with the technology of making “lizhnyk” (a kind of bedspread), which is a woven wool item unique to the Hutsul and Boyko regions in Western Ukraine.



**OLENA NYKORAK** holds a PhD in Art Studies and is a full professor and senior researcher at the Folk Art Department of the Ethnology Institute, National Academy of Sciences of Ukraine (Lviv, Ukraine). She researches Ukrainian traditional weaving and is the project leader on the Ukrainian side.

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