

a monthly digital art history digest

# QUADRIVIUM

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## WALTERS EX LIBRIS: WALTERS ART MUSEUM LAUNCHES NEW MANUSCRIPT SITE

The Walters Art Museum in Baltimore, MD has just launched a [stunning new website for their important collection of manuscripts](#) from Europe, Byzantium, North Africa, South Asia, Ethiopia, and more. The site allows users to search through their digitized manuscripts, part of an ongoing initiative that make the museum's rich resources available to individuals around the world. Due to

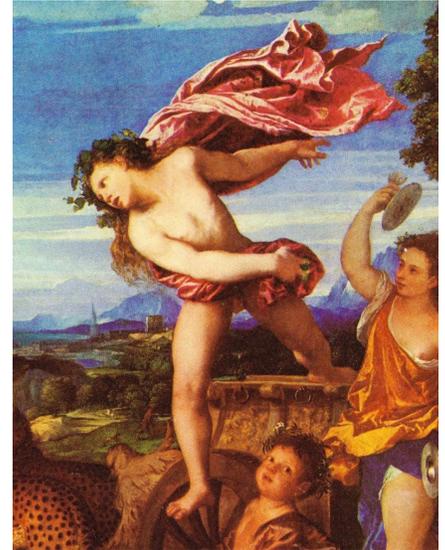
conservation concerns, the books themselves cannot be displayed more than once a year.

The online collection is searchable by book type, date, culture, subject, and descriptive terms like "grisaille" and "kufic." The system is easy to use, ensuring that it will appeal to serious researchers and casual browsers alike.

For book and art historians interested in the

digital realm, there's another surprise: the project's raw data, including metadata and high resolution images, are available at [thedigitalwalters.org](http://thedigitalwalters.org).

You can read more about the project on the Ex Libris website; make sure that you also follow the curatorial department on Twitter: @MedievalMss.



*Time to break out your wine and leopard skins and celebrate! We're back from summer vacation with more exciting DH and DAH news.*

## UFFIZI AND INDIANA UNIVERSITY ESTABLISH DIGITIZATION PARTNERSHIP

In case you missed it: Indiana University's [Virtual World Heritage Laboratory](#) is teaming up with the Uffizi Gallery to create high-resolution, 3-D models of the gallery's 1,250 Greek and Roman sculptures. According to

the [press release](#), "the five-year project between Indiana University and the Uffizi will include training IU informatics and art history students in the techniques of 3-D data capture, digital modeling and interac-

tive online publication." Through this collaboration, IU is taking steps to train a new generation of art historians in important technological advances for visualization and preservation.

### FEATURED THIS MONTH:

- Digitized manuscripts
- Digitized everything
- Ethics of open access
- "Art History in Digital Dimensions"



Don't let your home movies waste away!

The Library of Congress has published a [helpful guide to preserving your personal digital files](#), including emails, family photographs, audio, video, and more. This guide is an extension of [digitalpreservation.gov](#), part of a national strategy to collect, preserve and make available significant digital content. The guide provides a rationale for preservation as well as easy steps to take. This guide promises to be especially useful for scholars who routinely rely upon email correspondence or digital recordings for research projects.

## TAKE NOTE: THE DATA JOURNALIST'S HANDBOOK

“Becoming knowledgeable in searching, cleaning, and visualizing data is transformative for the profession of information gathering.”

*The Data Journalist's Handbook*

Prospective digital art historians can learn a lot from digital scholarship in other subject areas. You may be familiar with data-driven projects from the fields of English, history, and other humanities. But what about journalism?

Faced with a changing media landscape, journalists have spent years considering how

digital approaches can enhance storytelling or lead to new conclusions. In response, The European Journalism Centre and the Open Knowledge Foundation have created [The Data Journalists' Handbook](#), an open source how-to guide for best practices.

Many of the points they include are also relevant

to academics embarking on digital projects. Headings include “Become Data Literate in 3 Simple Steps,” and “Basic Steps for Working with Data.”

The guide is an engaging read; it's also available in English, French, Spanish, Russian, and Georgian. Check it out!

## DIGITAL HUMANITIES AS ARCHAEOLOGY?

Perhaps you are an art historian. Perhaps you are an archaeologist working in a department of art historians. Either way, you might be interested in the work of Shawn Graham, an archaeologist and an Associate Professor of Digital Humanities at Carleton University (Ottawa). Dr. Graham offers his insights on teaching and digital humanities and on his website, [Electric Archaeology](#).

A blog post from this summer piqued my interest: [Digital Humanities is Archaeology](#). What does he mean? That DH uses

modeling as a core method, something archaeologists may take for granted. He uses the example of agent-based modeling, an approach that he uses in his own research. “Agent-based modeling [...] requires modellers to make explicit their assumptions about how the world operates,” he writes. “...The rules that we used to encode the model are behaviours derived from archaeology, from the discovered traces of individual

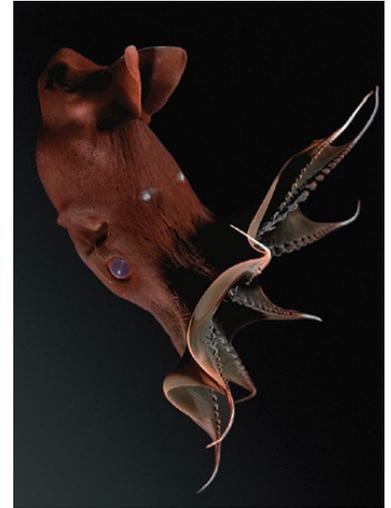
interactions and the historical literature. Once the rules for agents in this model and others are encoded, the modeller initiates the simulation and lets the agents interact over and over again. As they interact, larger-scale behaviours – an artificial society – begins to emerge.” The post is informal, but thought provoking, and demonstrates the importance of cross-discipline conversation.



A tip of the hat to [Digital Humanities Now](#) (a tremendous website!) for sharing Josh Honn's "[Beyond Binary: What the Vampire Squid from Hell Can Teach Us About Access and Ethics in the Digital Humanities.](#)" This blog post began life as a talk at the 2016 Digital Humanities Summer Faculty

Workshop at Northwestern University, where Mr. Honn serves as the Digital Humanities Librarian. Honn discusses six areas of access and ethics: "digitization, copyright and fair use, open access, cultural protocols, accessibility, and privacy and labor." This provocative piece high-

lights recent ethical problems in information-sharing. For example: the ideology of "open access." [Does information really want to be free?](#) Should media made for closed communities be digitized for public consumption? What's the line between preservation and exploitation?



## VISUALIZING VENICE WORKSHOP MATERIALS

As you may know, this past summer the Wired Lab at Duke University ran a [digital visualization workshop](#) in Venice as part of their ongoing research initiatives. The focus was the Ghetto of Venice, the historical site of the Jewish community in that city

for the past 500 years. Now that the workshop has ended, the Wired Lab has generously posted the [tutorials and resources](#) as well as the [course bibliography](#) for personal, educational use. The participants' final projects are not yet ready for view, but

should be posted in late 2016 or early 2017. Keep your eyes peeled for updates—these are likely to be fascinating resources for those interested in Jewish history as well as digital art history.

"Like the unlit, deep-sea abyss of *Vampyroteuthis infernalis*, computers, software, and platforms have long been cloaked in the rhetoric of darkness..."

## NEW MEDIA AND OLD: BRONZE CASTING

One last tidbit for you all—something fun! As an art history instructor, I find that teaching students about lost-wax bronze casting is often an uphill battle. The process is confusing, and static diagrams do

not always help. Thanks to the Israel Museum and their exhibition [Hadrian: An Emperor Cast in Bronze](#), I finally have a resource to explain this concept. [This video](#) combines stop-motion and 2-D

animation to guide viewers through the process, step by step. Even better, there is no narration, making it an accessible resource for deaf and hard-of-hearing students.



# UPCOMING OPPORTUNITIES

*Art History in Digital Dimensions: symposium at University of Maryland, Oct. 19-21, 2016*

Hosted by the Department of Art History and Archaeology and the Maryland Institute for Technology in the Humanities, this symposium aims to unite diverse audiences and practitioners in a critical intervention for the digital humanities and digital art history, providing a cogent and inclusive road map for the future. Keynote address by Paul B. Jaskot open to the public; all proceedings live-streamed. More information at [www.dah-dimensions.org](http://www.dah-dimensions.org).

Linked Open Data in Libraries, Archives, and Museums (LODLAM) Summit 2017: Venice, June 28-29

The [Fourth International Linked Open Data in Libraries, Archives and Museums](#) (LODLAM) summit will be held in Venice, Italy at the Fondazione Cini, June 28-29, 2017. Linked data is a combination of techniques, tools and web standards that enable the World Wide Web to evolve from a web of documents to a web of data. When applied to libraries, archives, and museums, linked data transforms the way we discover, analyze, and visualize cultural, scientific and government information. The LODLAM Summit will run in collaboration with the International Workshop on “Digital Humanities and the data-sharing. Best practices, benefits, case studies” organized by CDEC Foundation as part of [EHRI project](#) in collaboration with Ca’ Foscari University, also being held in Venice, on June 30, 2017.



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*Quadrivium* aims to share interesting projects and new tools in digital art history (DAH) and digital humanities (DH) with a broad audience of readers. Ideally, the newsletter will inspire readers to explore the field on their own and consider how these new methods might change their approach to the humanities. We welcome comments and contributions!

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