Representation Is Not Equivalence

Art and Architectural History and the Performative,
Mindful Practice of the Digital Humanities

Alison Langmead
Digital Dialogues
Maryland Institute for Technology in the Humanities
University of Maryland, College Park
February 27, 2018

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HERMANN GRIMM & HIS SKIOPTIKON
James W. Neville, Microscopist and Lacquer Painter (1840–1900)

http://www.microscopy-uk.org.uk/mag/artfeb10/bs-hl-neville.html

Slides date from around 1885-1895
WÖLFFLIN: THISNESS-AND-THATNESS
THIS TECHNOLOGY CHANGED US
“Etruscan Sculpture”

“Sarcophagus of the Spouses,” c. 520 BCE

Jenna Ashton, Slides from the Department of Art History and Visual Studies, The University of Manchester
https://archiveinterventions.wordpress.com/author/jcashton/page/2/
Available on Etsy in 2009. [https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter](https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter)
WE STUDY WHAT WE CAN SEE, BUT WE CAN UN-SEE WHAT WE WISH
Image Deleted (copyrighted material)
Image Deleted (copyrighted material)
Louise Élisabeth Vigée Le Brun, *Portrait of Marie Antoinette*, 1783
DIGITAL IMAGE REPRODUCTIONS
Les Demoiselles d’Avignon

Date: Paris, June-July 1907
Medium: Oil on canvas
Dimensions: 8' x 7' 8" (243.9 x 233.7 cm)
Credit Line: Acquired through the Lillie P. Bliss Bequest
MoMA Number: 333.1939
Copyright: © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Les Demoiselles d’Avignon marks a radical break from traditional composition and perspective in painting. It depicts five naked women with figures composed of flat, splintered planes and faces inspired by Iberian sculpture and African masks. The compressed space the figures inhabit appears to project forward in jagged shards; a fiercely pointed slice of melon in the still life of fruit at the bottom of the composition teeters on an impossibly upturned tabletop. These strategies would be significant in Picasso’s subsequent development of Cubism, charted in this gallery with a selection of the increasingly fragmented compositions he created in this period.

Picasso unveiled the monumental painting in his Paris studio after months of revision. The Avignon of the work’s title is a reference to a street in Barcelona famed for its brothel. In Picasso’s preparatory studies for the work, the figure of the left was a man, but the artist eliminated this anecdotally detailed
Pablo Picasso

Les Demoiselles d'Avignon

Paris, June-July 1907
Pablo Picasso
Les Demoiselles d'Avignon
Paris, June-July 1907
WHAT HAVE WE UN-SEEN ABOUT DIGITAL IMAGES?

@adlangmead
Images as Matrices

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“...a true reinvention of art history should involve epistemological and methodological changes; new ways of approaching works of art; rereading of existing interpretive models; and an opening up to new interpretive paradigms, new narratives, and new discourses.”

-Nuria Rodriguez Ortega
THE LANTERN SLIDE PARTICIPATED IN SUCH A CHANGE...
DOUBLING DOWN ON THE INDEX
THIS TECHNOLOGY CHANGED US

"Etruscan Sculpture"
"Sarcophagus of the Spouses," c. 520 BCE

University of Michigan
School of Visual Arts, NYC
WE STUDY WHAT WE CAN SEE

DIGITAL IMAGE REPRODUCTIONS

Images as Matrices
WHAT HAVE WE "UN-SEEN?"

THE LANTERN SLIDE PARTICIPATED IN SUCH A CHANGE...
DOUBLING DOWN ON THE INDEX

Virtual Hadrian's Villa
Institute for Digital Intermedia Arts
Ball State University
http://idilab.org/virtual-hadrians-villa/

Charles Cockerell, R. A. (1788-1863)
The Professor's Dream, 1848
Pencil, pen & grey ink and watercolour, with scratched highlights
1122 X 1711 mm

Collection of the Royal Academy of Arts, London, 03/4195

Aby Warburg,
Mnemosyne Atlas,
Board #32, 1926
Aby Warburg, *Mnemosyne-Atlas*, Board #32, 1926

See also the Taswir Institute’s Atlas project, “The pictorial atlas TASWIR is based upon the Berlin exhibition TASWIR 2009 / 2010 and is currently developed into an encyclopedic, fractal image portal.”

http://taswir-institute.org/atlas/

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http://www.mediaartnet.org/works/mnemosyne/
DO VIRTUAL MODELS DREAM OF VIRTUAL TOUR GUIDES?

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Barberini Faun

About

Barberini Faun, c. 220 B.C.E., Hellenistic Period (Glyptothek, Munich). Speakers: Dr. Beth Harris & Dr. Steven Zucker. Created by Beth Harris, Steven Zucker.
Virtual Hadrian’s Villa
Institute for Digital Intermedia Arts
Ball State University
http://idialab.org/virtual-hadrians-villa/

Digital Hadrian’s Villa
Virtual World Heritage Laboratory
University of Virginia

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THE SOCIAL EFFECTS OF THE DIGITAL TURN
Les Demoiselles d'Avignon

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COMPUTING OVER IMAGES
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In this wry painting, a cow stands in front of Paulus Potter’s The Young Bull, 1647, now at the Mauritshuis, The Hague, while the human experts wonder if the cow can distinguish artifice from reality. Will she bow to a greeting, or admire Monet’s Grainstack (Snow Effect), 1891, on the wall to the right? Tansey offers this critique of the role of representation in modern art as a method of revitalizing the tradition of painting. His use of grisaille, or grey monochrome, relates to the tradition of academic painting but also to his job as an illustrator for The New York Times. Such strategies of appropriation define much of the art of the 1960s in New York, where Tansey still works.
**The Innocent Eye Test**

**Artist:** Mark Tansey (American, born San Jose, California 1949)

**Date:** 1981

**Medium:** Oil on canvas

**Dimensions:** 76 x 120 in. (193 x 304.8 cm)

**Classification:** Paintings

**Credit Line:** Gift of Jan Cowles and Charles Cowles, in honor of William S. Lieberman. 1986

**Accession Number:** 86.183

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ONE POSSIBLE LESSON: TAKING A DIFFERENT CUE FROM WÖLFFLIN

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Storytelling, gaps, presences, participation, never finished, always lacking

ITINERA

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William Chambers

architect

23 February 1723 - 8 March 1796 - 23 February 1723

Sir William Chambers was a Scottish architect who worked mainly in London. After traveling throughout Italy, he settled in London in 1755 and began his successful career as an architect, earning the title of Comptroller of the Office Works in 1769.

See Route  See Network

Travel played a pivotal role in the shaping of the intellectual and artistic culture of eighteenth- and nineteenth-century Europe. While the capital cities of Rome, Paris, and London had always served as major attractions for travelers, the increasing specialization and ease of mobility over the course of these centuries began to open remote areas such as Greece, Egypt, and the Near East to scholarly inquiry. Simultaneously, an interest in national landscapes and antiquities made other less highly-trafficked local regions the focus of new forms of tourism.

Visualizing, understanding and creating new knowledge about the changing patterns and objectives for these types of travel are the primary goals of Itinera. Designed to allow scholars and students to better comprehend the interconnected phenomena of travel, object collection and site documentation in the eighteenth and nineteenth centuries, Itinera will be a map-based, interactive, digital resource that overlays and juxtaposes these travelers' movements alongside the objects of their study and their own creative output.

This digital environment has been proactively designed to collect and present historical data within a visual context of discovery capable of driving new research and generating new understandings. This system will not only represent the scholarly community's pre-existing knowledge on the topic of cultural tourism during the eighteenth and nineteenth centuries, it will also serve to create an innovative academic apparatus richly and transparently structured enough to allow new interpretations to find their ways into and among the assumptions that underlie that structure.
@adlangmead
Chambers and More arrived in Florence by mid-December 1752. This date, taken from The Dictionary of British and Irish Travelers, 1701-1800, is in conflict with two other sources that claim that the couple left Paris for Italy in November 1751. Conflicts such as this have led us to question the credibility of this source.
Catherine More
Traveling between August 1 1749 -
April 30 1755

William Chambers
Traveling between January 1 1739 -
December 31 1796

Rome, Italy
- April 1755
William Chambers, his
wife Catherine More, and
his oldest daughter
Cornelia left Rome
sometime in late March
or early April 1755 with
the English sculptor
Joseph Wilton, leaving
their younger daughter
Selina at the house of
Dr. and Mrs. James
Irwin in the care of
nurse Rosa Maccetti
Giagnoni.
Source: A Dictionary of
British and Irish Travellers in
Italy 1700-1800, Sir William
Chambers: Architect to
George III.

London, England
- March or April 1755
Chambers, More, and
daughter Cornelia
arrived in London
sometime after March
or April 1755. After this
time, Chambers began
his career as an
architect. However,
other sources state that
Chambers stopped in
Paris and Milan en
route to London in the
summer of 1755.
Source: Sir William
Chambers: Knight of the
Polar Star

Rome, Italy
- April 1755
Chambers, his wife, and
oldest daughter
ANOTHER POSSIBLE LESSON: TAKING A DIFFERENT CUE FROM THE SLIDE LIBRARY
USING WHAT WE KNOW TO QUESTION WHAT WE KNOW
Available on Etsy in 2009. [https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter](https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter)
WE HAVE ALWAYS BEEN MULTIMODAL, EXPERIENTIAL, AND PERFORMATIVE
THIS TECHNOLOGY CHANGED US

"Etruscan Sculpture"
"Sarcophagus of the Spouses," c. 520 BCE

University of Michigan
School of Visual Arts, NYC
WE STUDY WHAT WE CAN SEE

DIGITAL IMAGE REPRODUCTIONS

Images as Matrices
WHAT HAVE WE "UN-SEEN?"

THE LANTERN SLIDE PARTICIPATED IN SUCH A CHANGE...
DOUBLING DOWN ON THE INDEX
Virtual Hadrian's Villa
Institute for Digital Intermedia Arts
Ball State University
http://idilab.org/virtual-hadrians-villa/

Charles Cockerell, R. A. (1788-1863)
The Professor's Dream, 1848
Pencil, pen & grey ink and watercolour, with scratched highlights
1122 X 1711 mm

Collection of the Royal Academy of Arts, London, 03/4195

Aby Warburg,
Mnemosyne Atlas,
Board #32, 1926
THANK YOU.