

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

adlangmead@pitt.edu

[@adlangmead](https://twitter.com/adlangmead)

Berndnaut Smilde
Bored Art, 2008
Lambda print
160x120 cm

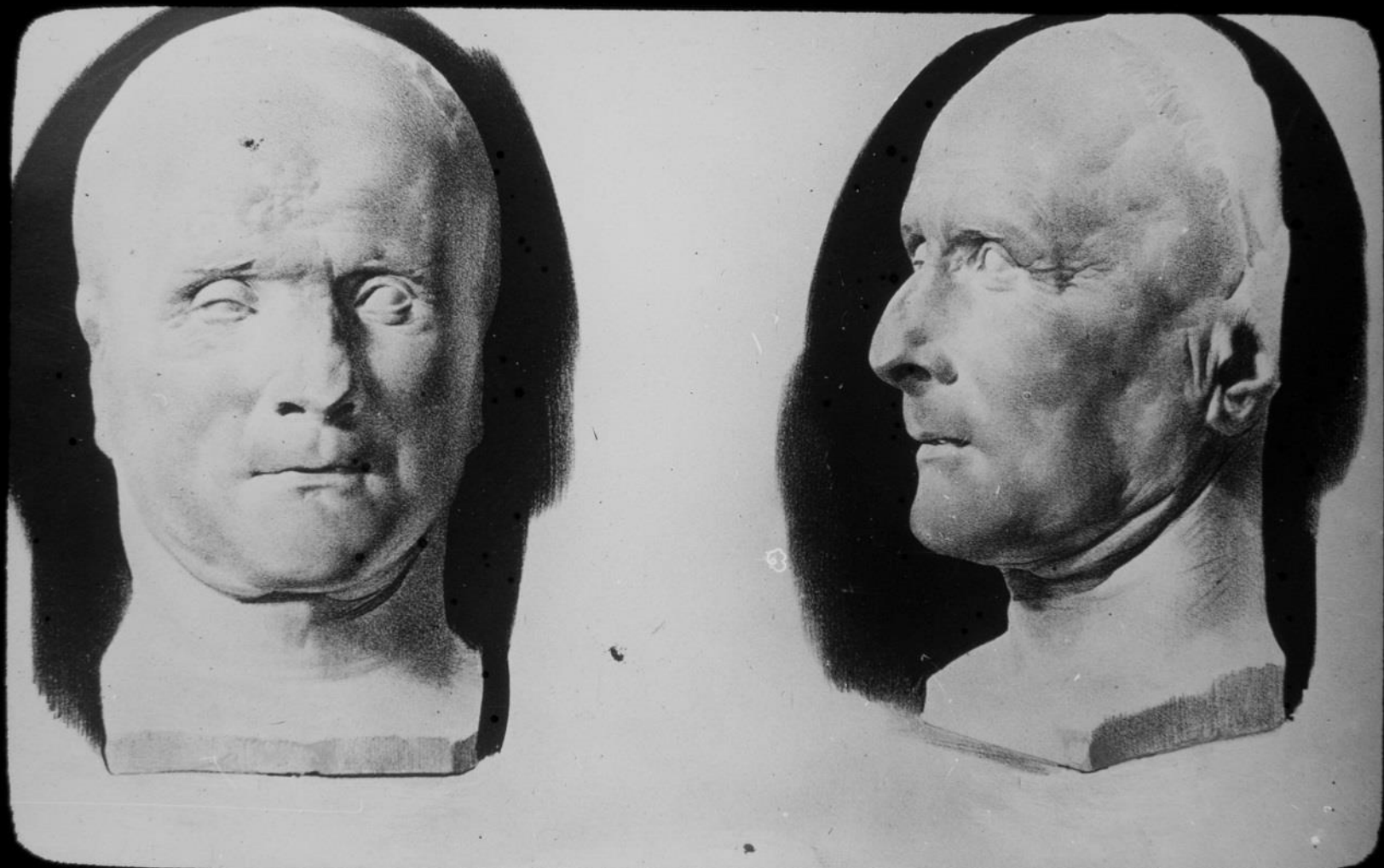


HERMANN GRIMM & HIS SKIOPTIKON



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<http://notrashproject.com/2012/04/26/to-my-great-pleasure-my-professional-projects/>



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



Image Deleted (copyrighted material)

THIS TECHNOLOGY CHANGED US

“Etruscan Sculpture”



“Sarcophagus of the Spouses,” c. 520 BCE





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Available on Etsy in 2009. <https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter>



<https://seelio.com/w/k80/university-of-michigans-history-of-art-visual-resources-collection>



<https://svalibrary.wordpress.com/2011/11/23/free-slides-for-the-taking/>

**WE STUDY WHAT WE CAN SEE, BUT
WE CAN UN-SEE WHAT WE WISH**

Image Deleted (copyrighted material)

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Louise Élisabeth Vigée Le Brun,
Portrait of Marie Antoinette,
1783



Louise Élisabeth Vigée Le Brun,
Portrait of Marie Antoinette,
1783




DIGITAL IMAGE REPRODUCTIONS

Search Filter Open 

Works: All

Dept: All

Decade: All

Search by Artist, Work, or Keyword 

ADVANCED SEARCH

THUMBNAILS

SLIDESHOW

LIST

SINGLE OBJECT   

SEARCH RESULTS

SHOWING 1 OF 1

ON VIEW | PAINTING AND SCULPTURE 1, GALLERY 2, FLOOR 5



IMAGE PERMISSIONS

Related Links

Works: [Pablo Picasso](#) [1221]
 About: [Pablo Picasso](#)
 Department: [Painting and Sculpture](#) [3395]
 Classification: [Painting](#) [2030]
 Date: Paris, June-July 1907

Pablo Picasso (Spanish, 1881–1973)

SAVE

Les Femmes d'Alger (O. J. R.)

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

GALLERY LABEL TEXT

PUBLICATION EXCERPTS

OTHER TEXTS

2013

Les Femmes d'Alger (O. J. R.) 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 *Alger* 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 at the left was a man, but the artist eliminated this anecdotal detail



Pablo Picasso

Les Femmes d'Alger

Paris, June-July 1907

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Pablo Picasso

Les Femmes d'Alger (O. J.)

Paris, June-July 1907

[On view](#)

[Les Femmes d'Alger \(O. J.\) marks a radical break from](#)

[This work is on view with 16 other](#)

WHAT HAVE WE UN-SEEN ABOUT DIGITAL IMAGES?

Images as Matrices



74	105	66	51	76	69	64	62	57	34
109	93	60	74	76	42	48	63	41	36
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@adlangmead

“...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

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10 "Etruscan Sculpture"

11 "Sarcophagus of the Spouses," c. 520 BCE

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13 School of Visual Arts, NYC

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

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27

28 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

29

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

Click to add text

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Click to add notes



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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/>

@adlangmead

<http://www.mediaartnet.org/works/mnemosyne/>



**DO VIRTUAL MODELS DREAM OF
VIRTUAL TOUR GUIDES?**

ANCIENT MEDITERRANEAN >
ANCIENT GREECE

Hellenistic

- ▶ Barberini Faun
- ▶ Dying Gaul
- ★ Practice: Dying Gaul
- ▶ Bronze statue of Eros sleeping
- ▶ Winged Victory (Nike) of Samothrace
- ▶ Great Altar of Zeus and Athena at Pergamon
- ★ Practice: Altar at Pergamon
- ▶ Apollonius, Seated Boxer
- ★ Practice: Seated Boxer
- ▶ Alexander Mosaic from the House of the Faun, Pompeii
- ★ Practice: Alexander Mosaic
- ▶ Laocoön and his sons



YouTube

▶ 🔊 1:24 / 5:57



Was this video helpful? Yes No

Studying for a test? Prepare with these 8 lessons on Ancient Greece.

[See 8 lessons](#)

Barberini Faun

[About](#) [Transcript](#)

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

<http://vwhl.clas.virginia.edu/villa/index.php>




THE SOCIAL EFFECTS OF THE DIGITAL TURN

Search Filter Open 

Works: All

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COMPUTING OVER IMAGES

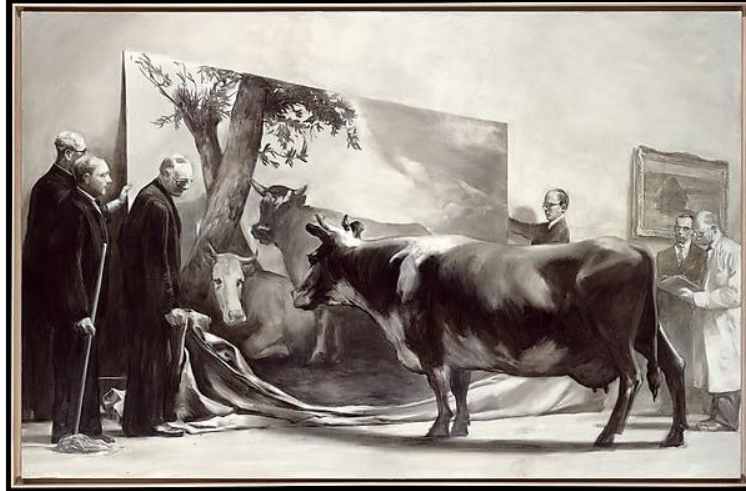


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The Collection Online

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The Innocent Eye Test

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

Date: 1981

Medium: Oil on canvas

Dimensions: 78 x 120 in. (198.1 x 304.8 cm)

Classification: Paintings

Credit Line: Gift of Jan Cowles and Charles Cowles, in honor of William S. Lieberman, 1988

Accession Number: 1988.183

On view in Gallery 915

LABEL OBJECT INFORMATION RELATED OBJECTS ONLINE RESOURCES

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 bellow 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 1980s in New York, where Tansey still works.

[All Collection Records](#)[Share](#)[Print](#)[Link](#)

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**Rights and
Reproduction:** © Mark Tansey

On view at The Met Fifth Avenue in **Gallery 915**

**ONE POSSIBLE LESSON:
TAKING A DIFFERENT CUE FROM
WÖLFFLIN**



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

ITINERA



Source

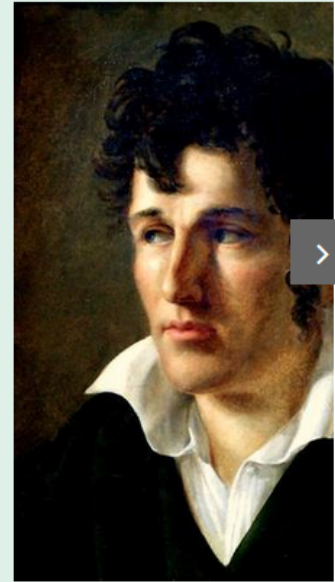
William Chambers

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](#)



Source



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.



< PREV BACK TO BROWSER (9/53) NEXT >

Viewing entity tour stop:
Florence, Italy (TS15011402_ez)



Created
4 months, 2 days ago by Elaina Zachos
Last changed
4 months, 1 day ago by Jennifer Donnelly

Part of: [Catherine More](#)

BASIC INFO (ENTITY TOUR)

RELATIONSHIPS

SUMMARY

LOG

Current location > Tours > Entity tour stop > Basic info (Entity Tour) >

Save Cancel

Delete

Id number

TS15011402_ez

Tour stop title

Florence, Italy

Related entities

Sort by

[Catherine More](#) (has subject)

+ Add relationship

Introduction

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.

+ Add introduction

Tour Stop Date

Display date
mid-December 1752 - January 1753

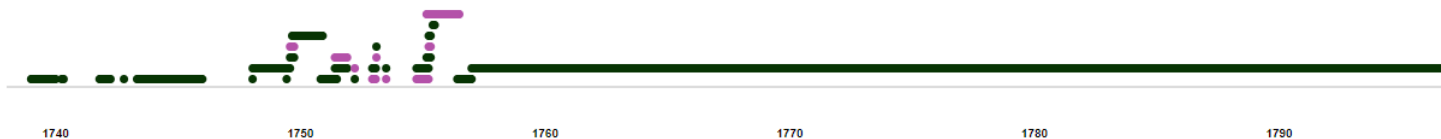
Indexing date(s)
December 10 1752 - January 30 1753

Tour Stop Date type
FILL IN TYPES (like first-known, perhaps)

Tour Stop Date precision
Exact Dates

Tour Stop Date notes

CHRONOLOGY



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 1701-1800, 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.

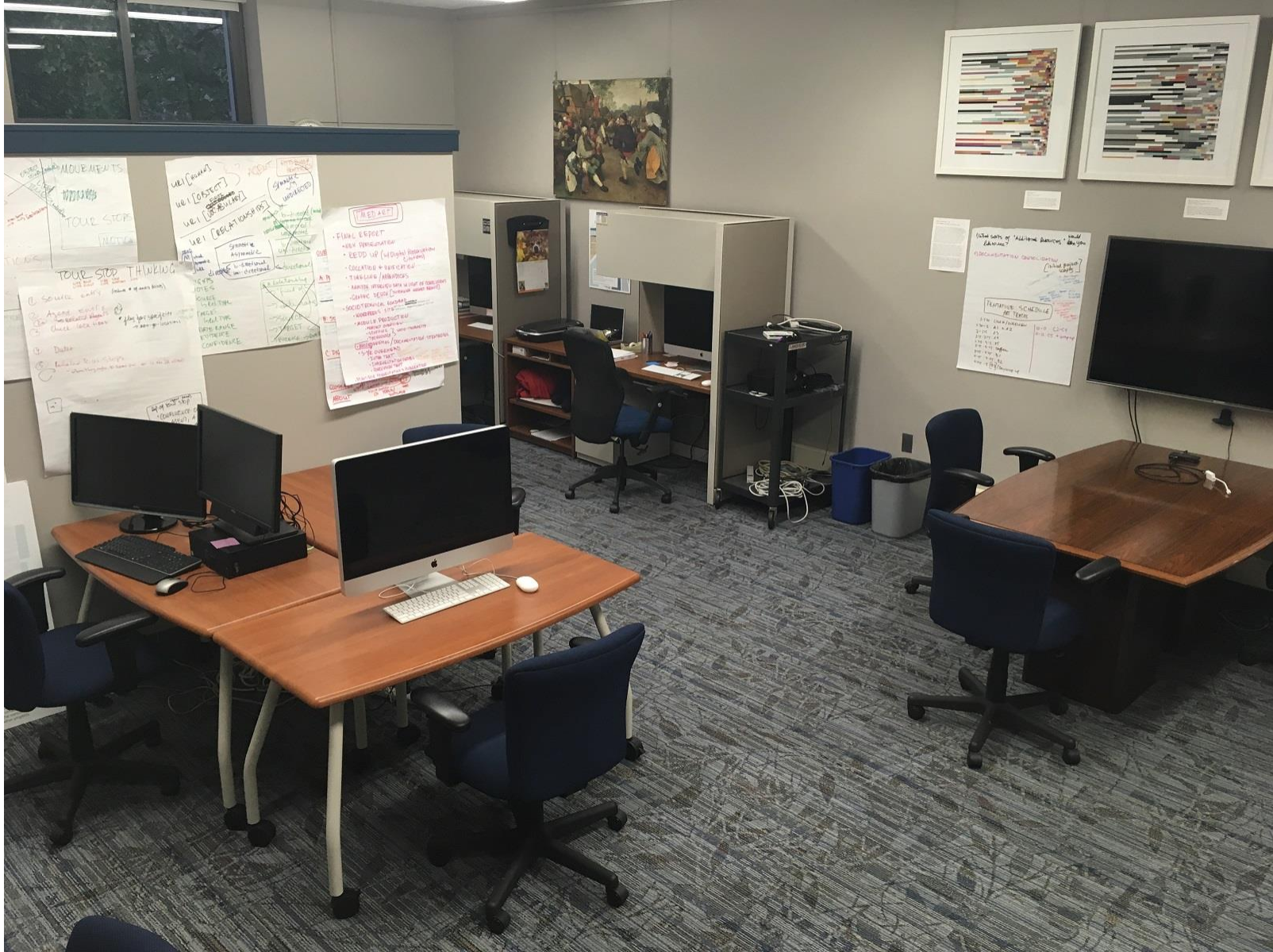
Source: Sir William Chambers: Knight of the Polar Star

Rome, Italy

🕒 April 1755

Chambers, his wife, and oldest daughter

**ANOTHER POSSIBLE LESSON:
TAKING A DIFFERENT CUE FROM THE
SLIDE LIBRARY**





Alexander von Humboldt
scientist
14 September 1769 - 6 May 1859

**USING WHAT WE KNOW TO QUESTION
WHAT WE KNOW**



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Available on Etsy in 2009. <https://www.etsy.com/listing/20138855/50s60s-35mm-slide-sorter>

**WE HAVE ALWAYS BEEN MULTIMODAL,
EXPERIENTIAL, AND PERFORMATIVE**



@adlangmead

<http://notrashproject.com/2012/04/26/to-my-great-pleasure-my-professional-projects/>

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11 "Sarcophagus of the Spouses," c. 520 BCE

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Pencil, pen & grey ink and watercolour, with scratched highlights

1122 X 1711 mm

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

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THANK YOU.