

# Technological Revolutions and Art History

Thursday, November 12, 2020

The Frick Art Reference Library and The Museum of Modern Art

## Berenson and Photography

The founder of the influential Fototeca Berenson in Florence, Bernard Berenson realized early on the revolutionary implications of photography for art history. This talk will reveal the stories behind the images and reconstruct the leading role the American scholar had in promoting photography's technological developments through his writings and the photo campaigns he organized.

**Spyros Koulouris** is the Photograph Archivist of the Biblioteca Berenson at Villa I Tatti, the Harvard Center for Italian Renaissance Studies, a center for advanced research in the humanities located in Florence, Italy, that belongs to Harvard University.



## Cultural Heritage Data Reuse in Research. The Art Historians' Perspective

Understanding users' needs is a key step in building up digital collections or improving their features. Europeana ([pro.europeana.eu/](http://pro.europeana.eu/)), which currently brings together more than 3,600 cultural institutions and 3,000 professionals, recently ran a survey about resources and tools most relevant to humanities researchers, including art historians. This talk will focus on the results of this survey.

**Alba Irollo** is in charge of Europeana Research at the Europeana Foundation, The Hague. In particular, she is responsible for partnerships with universities, research institutions, and infrastructures as well as research-related initiatives in the cultural heritage sector. She holds a Ph.D. in the History of Art and also has expertise in museum and heritage studies.



## Close and Distant Viewing of Silk Textiles. A Case Study in Online Research

What kinds of art history would we like to put into practice, and how could digital technologies be deployed to make them possible? Such questions provide the ground for SILKNOW, a three-year research project about European silk heritage. It provides our team with the opportunity to work on traditional and new approaches to the history of textiles through online tools for visualization, discovery, individual or collaborative annotation, education, research, and outreach.

**Jorge Sebastián Lozano** is Assistant Professor in the Department of Art History of Universitat de València, where he teaches art history at the graduate and undergraduate levels. He has been a research fellow at Real Colegio Complutense and Harvard University, in 2017 and 2018, respectively. He has been involved in Digital Humanities initiatives since the early 2000s.



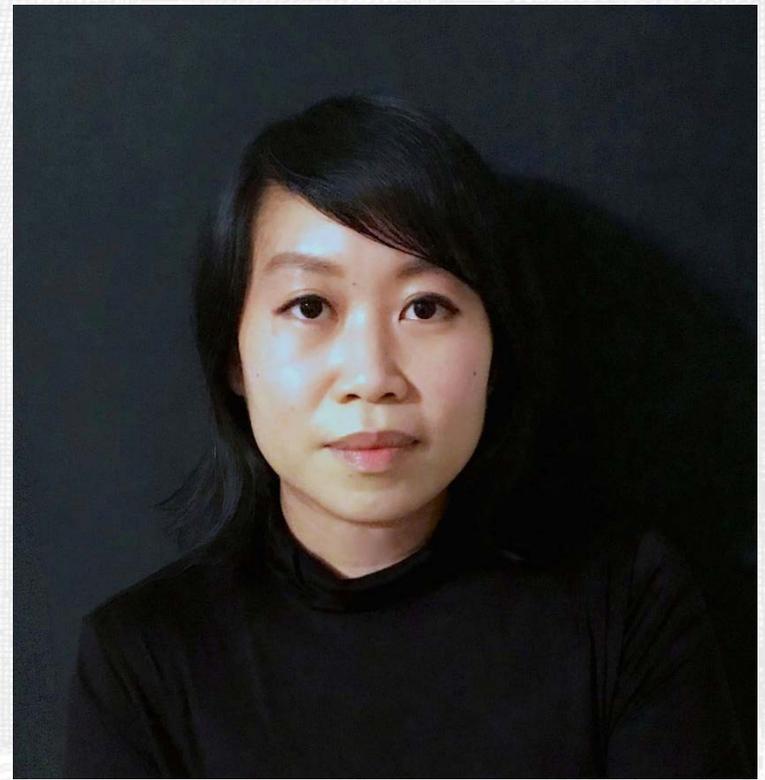
**Eliseo Martínez Roig** holds a M.A. in Cultural Heritage Management from the Universitat de València. He is the technical assistant for the SILKNOW project. He undertakes research on Intangible Cultural Heritage, focusing on community participation, inventorying, education plans, photographic documentation, and heritage enhancing programs.



## Experiments in Art and Technology

The organization Experiments in Art and Technology (E.A.T.) was founded in 1966 by artists Robert Rauschenberg and Robert Whitman and AT&T Bell Laboratories engineers Billy Klüver and Fred Waldhauer. At its peak, E.A.T. grew to five thousand members around the world. Together, they sought to form collaborations between artists and engineers: a grand union of culture and technology, of minds, fields, and inventions. They hoped for nothing less than “to avoid the waste of a cultural revolution.” But what E.A.T. produced was far more restless, complex, and divided—a social experiment that confronted the rise of big science, global telecommunications, the military-industrial complex, and ecological disaster. My presentation will address the history and legacy of this extraordinary group.

**Michelle Kuo** is the Marlene Hess Curator of Painting and Sculpture at the Museum of Modern Art. She has organized exhibitions including *New Order: Art and Technology in*



*the Twenty-First Century* (2019); has written widely on the history of technological Fabrication in the arts; and is co-editor of *More than Real: Art in the Digital Age* (2018). She is currently working on a book about the postwar organization Experiments in Art and Technology.

## Panel Discussion (participants):

**Tianna Uchacz**, a specialist in sixteenth-century Netherlandish art and Columbia University's Making and Knowing Project's Postdoctoral Scholar from 2016 through 2020, is Assistant Professor in the Department of Visualization, College of Architecture, Texas A&M University.

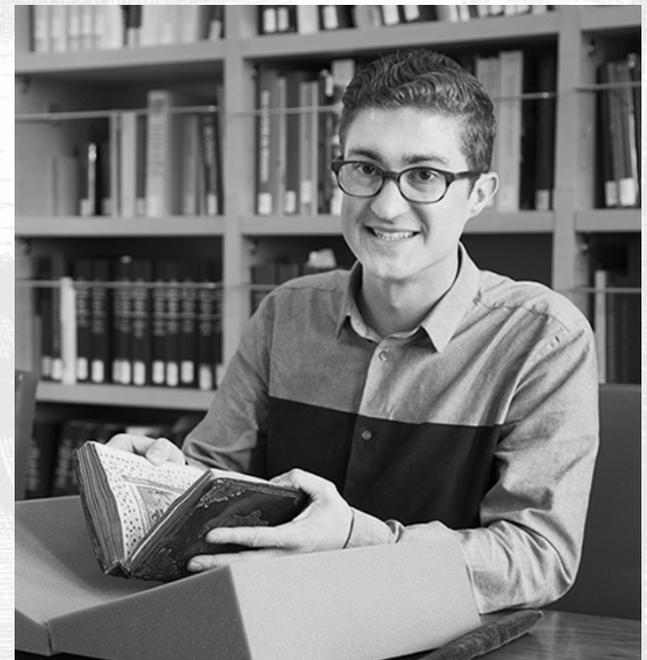
**Elizabeth Bernick** is completing her dissertation titled "Drawing Connections: Cesare da Sesto's Sketchbook and the Production of Style Between Milan and Messina" at Johns Hopkins University. She conducted technical examinations of the sketchbook folios during her time as the Drawing Institute's 2017–18 Kress Predoctoral Fellow at the Morgan Library & Museum, and published these findings in an article in *Master Drawings* (Summer 2019). She was also the 2018–20 Kress Institutional Fellow at the Kunsthistorisches Institut in Florenz. Next year, she will be the Graduate Intern in the Drawings Department at the J. Paul Getty Museum.



## Panel Discussion (participants, cont'd):

**Liron Efrat** is a Ph.D. Candidate at the University of Toronto, researching Augmented Reality (AR) applications in cultural heritage and art contexts. Liron is currently developing an online database of cultural heritage AR apps, to be available under the archiving platform of Fabric of Digital Life in winter 2021.

**Rheagan Martin** is a Ph.D. Candidate in the History of Art at the University of Michigan and the 2019–21 Samuel H. Kress Institutional Fellow at the Warburg Institute, London. His research focuses on fifteenth-century book production in Venice, with a particular interest in the ways data visualization tools illuminate archival evidence.



## Panel Discussion (participants, cont'd):

**Nick Mols** is a Tutor and Ph.D. Candidate based at the University of Edinburgh. Nick focuses on the digital humanities and early modern drawings and architectural mathematics, particularly in the work of Sebastiano Serlio (1475–1554) in its global context. Nick combined conventional art historical methods with 3D scanning and computer-aided design (CAD) to investigate architectural drawing, proportion, and measure which contributes to understanding history through creative practice. He has presented at multiple symposia including the Kanal-Centre Pompidou and the Biennale of Venice 2014 and has published several refereed articles. Prior to Edinburgh, Nick studied architecture and architectural history at the Universities of Antwerp and Oxford.

