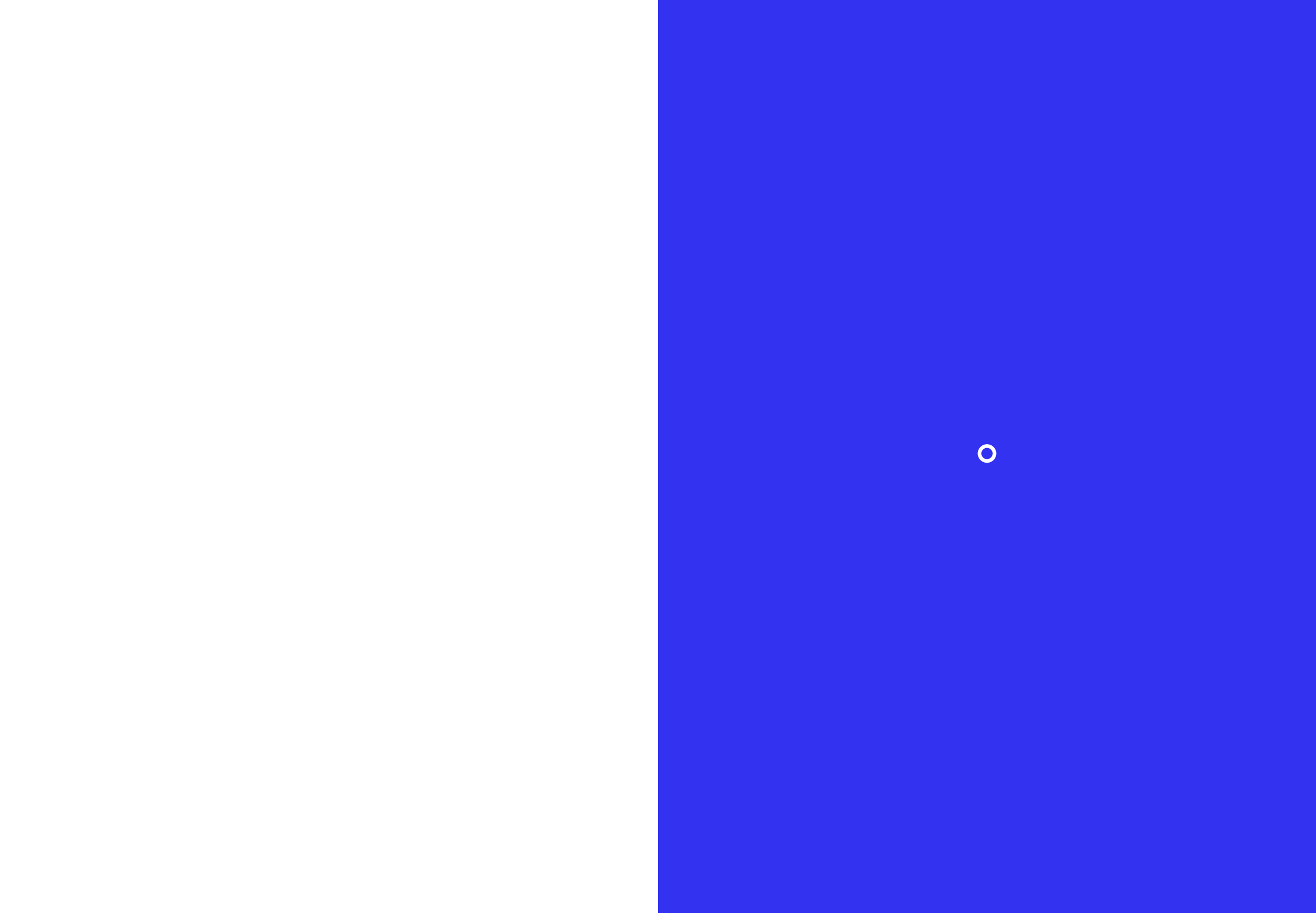


INTERNATIONAL CONFERENCE

DIGITAL ART HISTORY
Methods, Practices, Epistemologies



12th–13th OCTOBER 2021
Zagreb, Croatia

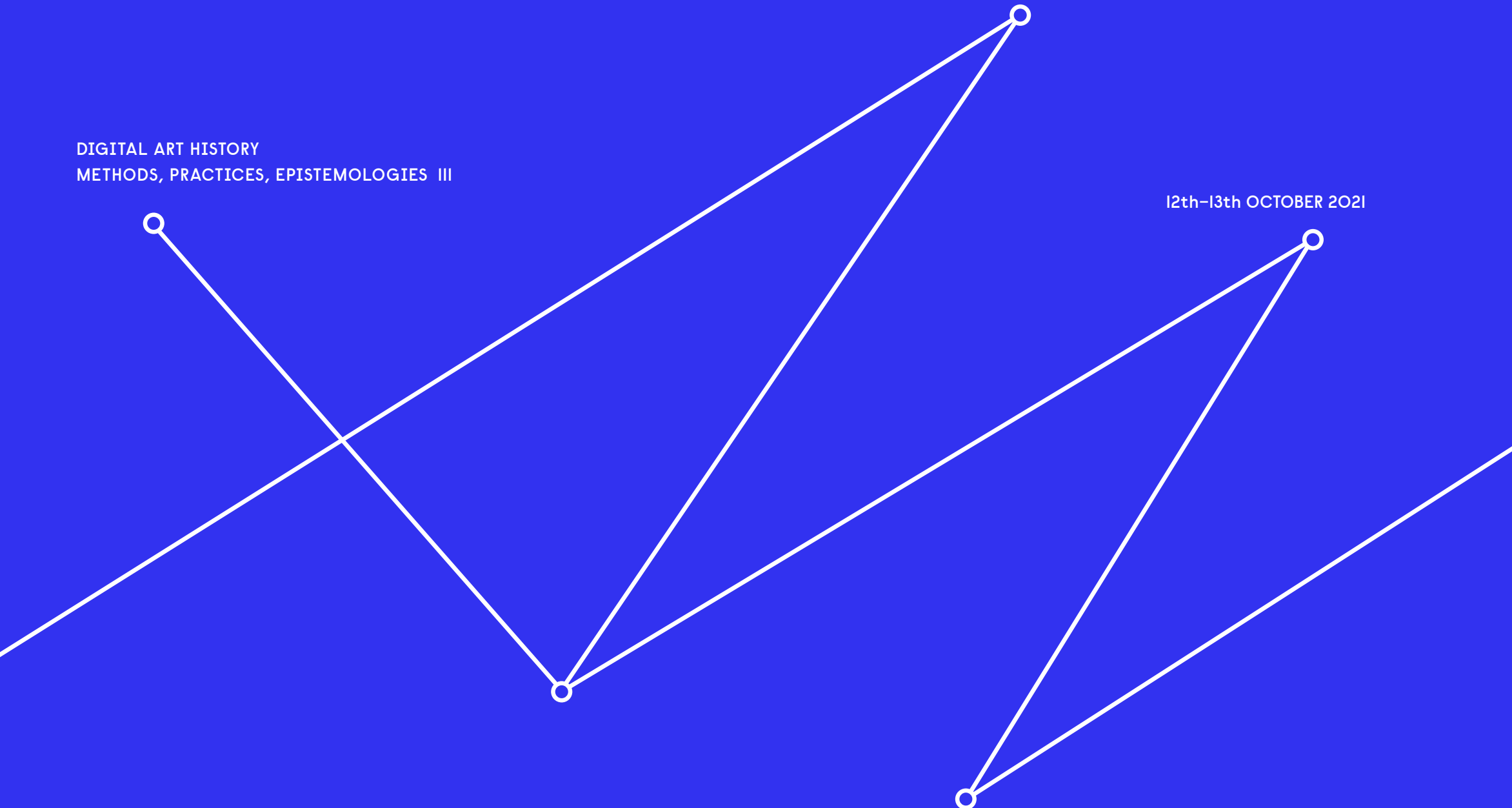


DIGITAL ART HISTORY
METHODS, PRACTICES, EPISTEMOLOGIES III

INTERNATIONAL CONFERENCE

12th–13th OCTOBER 2021

Conference organized by Institute of Art History, Zagreb
and SRCE – University of Zagreb, University Computing Centre



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THE MEDIUM IS THE MUSEUM: Digital Creation and Art Contamination across Online Museum Collections

ABSTRACTS & BIOGRAPHIES
DAY I / SESSION II

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STEFANIA DE VINCENTIS

Research on the digital museum, as a change in museological and exhibition approaches, is an established and recognized fact thanks to the new technologies for cataloging and communicating collections (Huthamo, 2010). The virtual museum is a concept with which the history of art started to become familiar at the end of the nineteenth century, with the first readings of the museum space and of the very concept of the museum by the historical avant-gardes. Those art actions and theories intended — *inter alia* — to promote an interpretable and interactable model of usability and aesthetic enjoyment of cultural space that would be able to reach multiple audiences, thus suggesting a portable model of the museum. In this regard, one is reminded of Marcel Duchamp and his *Boîte-en-Valise*, the imaginary museum of André Malraux (Malraux, 1947), or László Moholy-Nagy's *Domestic Pinacotheca* (Moholy-Nagy, 1925).

The pandemic has helped clarify an aspect that was already consolidated in the role that was autonomous and not additional to the virtual museum. Passing beyond the immediate necessity, these virtual explorations have opened — and in some cases reinvigorated — the research borders in addressing the museum's digital component. Studies have opened up transdisciplinary fields of investigation, involving social, anthropological, linguistic, and — last but not least — art historical research. The role of the information window, which characterized the form of the online museum until mid-2010, has been taken over by a virtual museum model in which the interactive component is a distinctive element. This component is not expressed only in the capacity to attract and engage an audience of potential visitors by considering the layout and *modus operandi* of social networks; it also has a research component, which claims its function in the museum as an institution. Once the digital tools have been acquired, the virtual museum conveys new interpretative models open to historical readings and artistic creations. For this reason, adopting the well-known motto of Marshall McLuhan (McLuhan, 1964) regarding the theories of communication as being linked to an emerging global village, where the medium as a vehicle of communication has been identified with the message itself, with the object and content of communication, the museum does not

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only equip itself with digital media, but becomes itself a medium intended to serve as a place for research and its dissemination. In this context, the digital museum is strictly related to digital art history and it is this relation that the paper aims to present.

On the one hand, the dominant relation between art historical research and computational language has an instrumental approach, releasing digital resources thought to be of help for the art historian's research needs, as projections of art historical studies. The efforts invested in digitizing images and documents match the will of scholars to archive and collect information on artists and artworks that are enclosed in inventories, diaries, sale catalogs, and biographies. On the other hand, the digital museum embraces all of the technological infrastructures that contribute to the dialogue between the museum collection and the public, either at distance, through websites and virtual reality projects, or in situ with digital tools, enhancing the value of the collection and fostering all of the communication and dissemination aspects. The question of how these two directions (digital images and digital museum) interact and cooperate in an interdisciplinary way could pose a new challenge in the growing field of Digital Art History.

The cases I will present are either a result of users' activities through online museums catalogs (tools such as the Rijkstudio, Artlens) or — as in the case of Tate Modern — creative approaches to digital art creation and image manipulation through the museum collection. The earlier the artworks in the collection, the more creative and problematic are the obtained results.

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STEFANIA DE VINCENTIS is Assistant Professor in Contemporary Art History at the Department of Humanities, Ca' Foscari University of Venice, where she teaches Digital Art and Digital Iconography in the Master's Programme of Digital and Public Humanities. Her background studies are in video art and contemporary art production, with a degree in Painting from the Bologna Academy of Fine Arts, an MA degree in Visual Arts from the Iuav University in Venice, and a post-graduate degree in Management of Cultural Heritage (MuSeC) from the University of Ferrara. She holds a PhD (*cum laude*) in Humanities from the University of Ferrara. She is a member of the Venice Centre for Digital and Public Humanities (VeDPH) and of the directorial board of DiDiART — Diagnostica e digitale per l'Arte at the Department of Humanities, University of Ferrara. She is a coordinator of the "Storie dell'Arte" digital storytelling workshops in museums for the exhibition Look at me! I have a story to tell...! at the Gallerie Estensi in Ferrara. Her research focuses on Digital Art History and the Digital Museum, more specifically on the technologies and ICT tools for the dissemination and enhancement of Cultural Heritage. She has been a research fellow in Museum and Cultural Institutions Studies at the University of Ferrara, Chair of Early Modern History, and at the Ferrara Technopole — TekneHub. As a fellow of the Ermitage Italia Foundation, she has cooperated with international art history centers.

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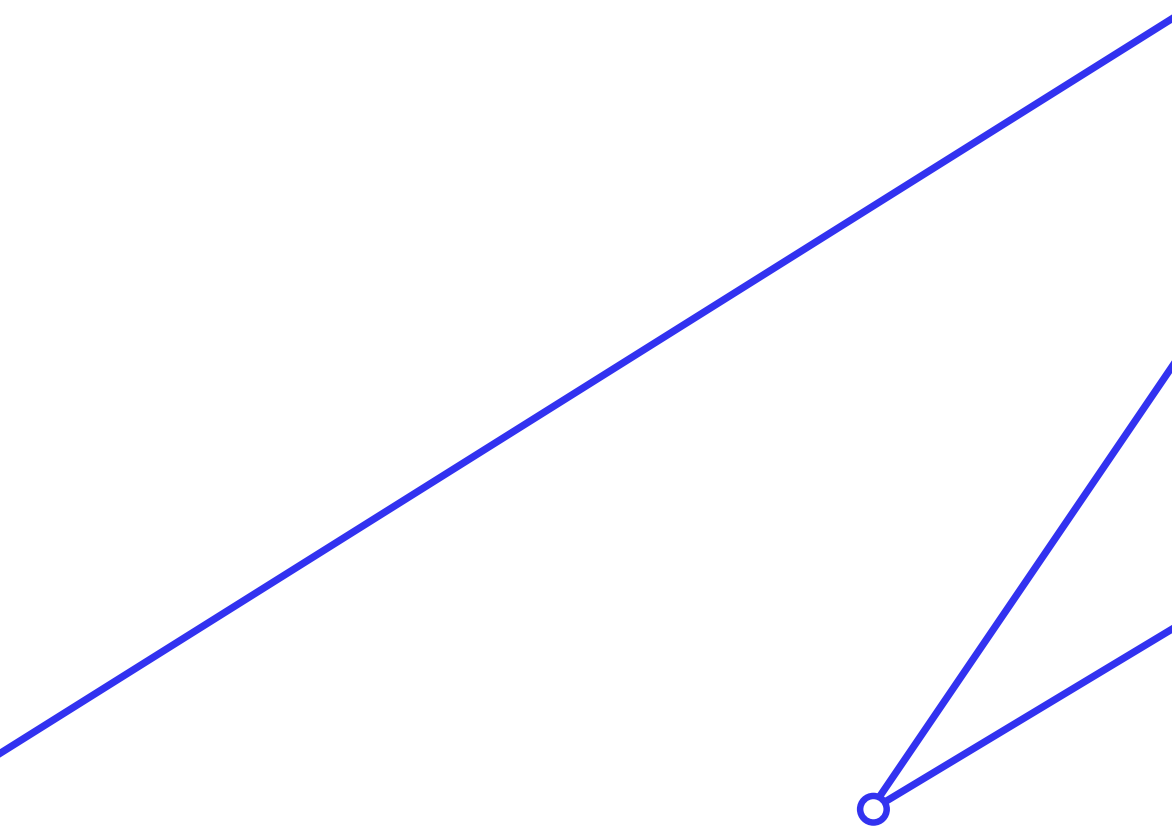
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