

**Digitalna povijest
umjetnosti za mase? Uloga
javnoga digitalnog laboratorija
za povijest umjetnosti**



**Digital Art
History for the Masses?
The Role of the
Public Digital Art History Lab**

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SAŽETAK

Digitalna povijest umjetnosti (engl. *Digital Art History*—DAH) obuhvaća goleme skupove podataka i inovativne metodologije utemeljene na računalnim tehnikama i kolaborativnim paradigmatama, obećavajući nove perspektive u povijesti umjetnosti. Na primjer, DAH može preusmjeriti fokus struke s tradicionalnih istraživačkih tema na manje istražene aspekte—ukratko, premjestiti središnje preokupacije struke kao što su pitanja pokroviteljstva, što je stvar interesa elite, na šire strukture koje djeluju u društvu, uključujući iskustva marginaliziranih. Taj pomak s centra na periferiju nije ograničen na istraživačka pitanja vezana uz DAH, nego se često odnosi i na druge aspekte, kao što je njezin status unutar digitalne humanistike (engl. *Digital Humanities*—DH), populacija koju ona pretežno privlači te infrastruktura (ili infrastrukture) koja je podržava. No unatoč tom potencijalu DAH je u mnogim aspektima još na periferiji. U ovom članku problematiziramo navedena pitanja u svjetlu laboratorija za digitalnu povijest umjetnosti koji je uspostavljen u jednoj privatno financiranoj biblioteci koja služi javnosti, kao primjer načina na koji je digitalna povijest umjetnosti prisilila sjevernoameričke akademske krugove da intenzivnije razmišljaju o pitanjima privilegiranosti, pristupa i budućnosti povijesti umjetnosti.

KLJUČNE RIJEČI

povijest umjetnosti, digitalna povijest umjetnosti (engl. *Digital Art History*—DAH), digitalna humanistika (engl. *Digital Humanities*—DH), digitalne knjižnice, digitalizacija, arhiviranje, kulturna baština, javno financiranje umjetnosti

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ABSTRACT

Digital Art History (DAH), which embraces massive datasets, innovative methodologies based on computational techniques, and collaborative paradigms, promises to offer new perspectives on the history of art. For example, DAH has the potential to shift the discipline's focus from the traditional topics of inquiry to less explored aspects of the field—in short, to reposition the discipline's central preoccupations with the issues of patronage, which are the concerns of the elite, to broader structures at work in a society, including the experiences of the marginalized. This displacement from center to periphery is not restricted to DAH research questions, but often applies to other aspects of DAH as well: to its status within the Digital Humanities (DH); to the demographic it frequently attracts; and to the infrastructure(s) developed to support it. Yet despite this potential, in many respects DAH occupies the periphery. This essay problematizes these issues as crystallized by the establishment of a digital art history lab at a privately funded library that serves the public, and explores one instance of how DAH has forced the North American academy to reflect further on the issues of privilege, access, and the future of art history.

KEYWORDS

art history, Digital Art History (DAH), Digital Humanities (DH), digital libraries, digitization, archiving, cultural heritage, public arts funding

Ellen Prokop

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U pozivu za izlaganje na konferenciji „Digital Art History—Methods, Practices, Epistemologies” 2018. godine organizacijski odbor istaknuo je paradigmu „centara moći” i „novih” periferija” kao način za preispitivanje ekonomske, društvene, političke i kulturne dimenzije digitalne povijesti umjetnosti (engl. *Digital Art History—DAH*). Riječ je bila o zaokretu s obzirom na etablirane okvire, do kojega je i trebalo doći: DAH na više načina zauzima mjesto na periferiji i to mjesto također tematizira. Za mnoge predstavnike ovog područja važan ishod primjene računalnih i analitičkih tehnika na izučavanje tema iz povijesti umjetnosti upravo je tematsko premještanje na margine. Primjerice, u svojem izlaganju na simpoziju „Art History in Digital Dimension”, održanom u listopadu 2016. godine, Paul B. Jaskot ustvrdio je kako DAH pristupa temama koje se tiču razmjera učinkovitije od monografskog pristupa. „Digitalne metode ustraju na granularnom i zahtijevaju velike skupove podataka”, kako je primijetio, decentralizirajući time konvencionalne teme povijesti umjetnosti. Korištenje velikim skupovima podataka poput baze zbirke Muzeja moderne umjetnosti u New Yorku, koja je slobodno dostupna putem interneta,¹ u sprezi s digitalnim mapiranjem i mrežnim platformama za analizu, nudi istraživačima mogućnost da izuče ova umjetnička djela na nove, dinamične načine. Ovi veći skupovi podataka i alati potrebni za rad s njima potiču znanstvenike da prošire svoje interese izvan specifičnoga umjetničkog djela, narudžbe ili pokrovitelja—ustaljenih tema povijesti umjetnosti—i posvete se pitanjima poput materijala, rada, umrežavanja i kretanja djela. Kao što je Jaskot zaključio, to je prilika da se naša pozornost odvrti od pokroviteljstva (što je u biti izučavanje elite) i preusmjeri na odnos većih struktura društva i većih skupina djela, što motivira istraživače za otkrivanje propusta i pristranosti u zapisima povijesti te ih potiče da istraže što umjetnost otkriva o društvu kao cjelini.²

Ovaj pomak s centra na periferiju nije ograničen samo na istraživačka pitanja povezana s digitalnom poviješću umjetnosti, nego se često tiče i njezinih drugih aspekata, kao što su njezin status unutar digitalne humanistike (engl. *Digital Humanities—DH*), populacija koju uglavnom privlači i infrastruktura koja je podržava. U ovom članku problematiziramo navedena pitanja u svjetlu laboratorija za digitalnu povijest umjetnosti koji je uspostavljen u jednoj privatno financiranoj istraživačkoj ustanovi koja služi javnosti. Kroz opis Laboratorija za digitalnu povijest umjetnosti (DAHL) i njegova programa predstaviti ću način na koji je digitalna povijest umjetnosti prisilila sjevernoameričke akademske krugove i sektor kulturne baštine da intenzivnije razmišljaju o sociološkim i kulturnim pitanjima koja su u središtu današnjega akademskog diskursa u SAD-u—pitanjima privilegiranosti, dostupnosti i budućnosti u kontekstu humanističkih znanosti, posebice povijesti umjetnosti. DAH iznova mapira struku povijesti umjetnosti na neočekivane načine, a iskustvo DAHL-a nudi priliku za kritičku refleksiju na terenu.

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1
Dostupno *online*, vidi: „The Museum of Modern Art (MoMA) Collection”.

2
Jaskot, „Digital Art History: Old Problems, New Debates, and Critical Potentials”.

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In the call for papers to the 2018 conference “Digital Art History—Methods, Practices, Epistemologies,” the organizing committee offered the paradigm of “‘power centres’ and ‘new’ peripheries” as a means to examine the economic, social, political, and cultural dimensions of Digital Art History (DAH). This is a twist on the well-established framework, and it is appropriate: in many ways DAH occupies and even thematizes the periphery. For many proponents of the field, an important outcome of the application of computational and analytical techniques to the study of art-historical subjects is a repositioning of the topics of inquiry to the margins. For example, in his keynote address to the symposium “Art History in Digital Dimensions” held in October 2016, Paul B. Jaskot argued that DAH attends to issues of scale more effectively than a monographic approach. “Digital methods insist on the granular and demand large datasets,” he observed, and thus decenter the conventional art-historical themes. The use of large datasets such as the collections database of the Museum of Modern Art in New York, which is freely available online,¹ in conjunction with digital mapping and network analysis platforms, affords researchers the possibility to examine these works of art in dynamic new ways. These larger data sets, and the tools needed to work with them, encourage scholars to expand their interests beyond a single work of art, commission, or patron—the established topics of art-historical study—and explore issues such as the materials, labor, networking, and the movement of objects. As Jaskot concluded, the opportunity to shift our attention away from patronage (in essence, the study of the elite) and refocus on the relationship between the larger structures of society and larger groups of objects motivates the researchers to reveal omissions and biases in the art-historical record at the same time as it encourages them to explore what art reveals about the society as a whole.²

This displacement from center to periphery is not restricted to DAH research questions, but frequently applies to other aspects of DAH as well: to its status within the Digital Humanities (DH); to the demographic it often attracts; and to the infrastructure developed to support it. This essay problematizes these issues as crystallized by the establishment of a digital art history lab at a privately funded research institution with a public mandate. Through a description of the Digital Art History Lab (DAHL) and its programming, I present one example of how DAH has forced the North American academy and cultural heritage sector to reflect further on sociological and cultural issues that are at the center of academic discourse in the United States today—issues of privilege, access, and the future of the humanities, especially art history. DAH is remapping the discipline of art history in unexpected ways, and the experience of the DAHL offers an opportunity for critical reflection on the field.

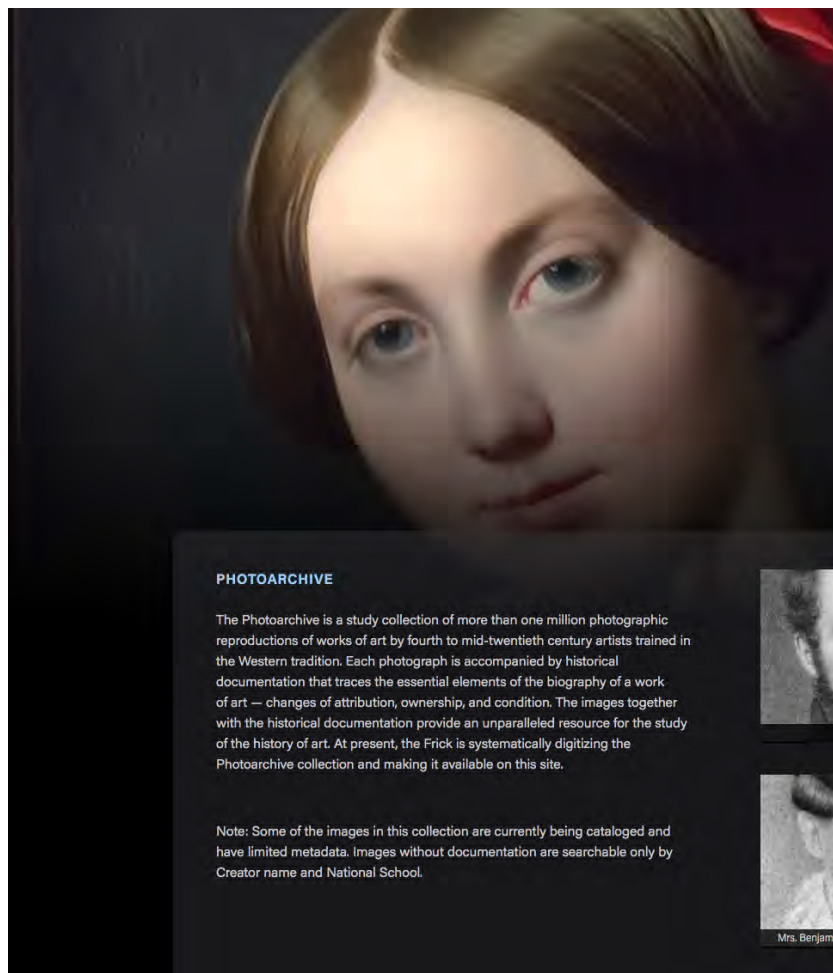
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1
Available online, see: “The Museum of Modern Art (MoMA) Collection.”

2
Jaskot, “Digital Art History: Old Problems, New Debates, and Critical Potentials.”

LABORATORIJ ZA DIGITALNU
POVIJEST UMJETNOSTI (DAHL) – FRICK
ART REFERENCE LIBRARY

Helen Clay Frick (1888.–1984.), kći industrijalca i kolekcionara umjetnina Henryja Claya Fricka (1849.–1919.), osnovala je 1920. godine Referentnu umjetničku knjižnicu Frick (Frick Art Reference Library) u New Yorku u spomen na svojeg oca i kao realizaciju njegove želje da potiče i razvija istraživanja u likovnoj umjetnosti i srodnim područjima.³ Ustanova je sastavni dio Zbirke Frick (The Frick Collection), galerije starih majstora pridružene Knjižnici u kojoj se nalazi privatna zbirka Henryja Claya Fricka. Njezino je osnivanje, međutim, prethodilo otvaranju galerije za javnost petnaest godina i stoga se Knjižnica razvila kao neovisan istraživački centar.⁴ Temeljna zbirka Knjižnice bio je Fotoarhiv, studijska zbirka reprodukcija likovnih i dekorativnih umjetnosti zapadne tradicije iz razdoblja od 4. do sredine 20. stoljeća, za koju se Helen Clay Frick nadala da će znatno unaprijediti proučavanje povijesti umjetnosti u SAD-u. U prvim desetljećima 20. stoljeća ovo područje nije bilo dio standardnoga nastavnog plana i programa na sveučilištima Sjeverne Amerike, a njegov napredak ometalo je nekoliko čimbenika, uključujući činjenicu da su kvalitetne fotografije umjetničkih djela bile skupe i često nedostupne mnogim studentima i znanstvenicima. Knjige iz 19. stoljeća o temama iz povijesti umjetnosti sadržavale su malo ilustracija, a među njima su često bile grafike, reprodukcije koje su izvorni predmet prevele u crno-bijelu sliku, znatno promijenivši njegovu modelaciju, teksturu i kompoziciju. Većina istraživača morala je putovati u svrhu istraživanja, a to je malo tko sebi mogao priuštiti te je samim tim ovo područje bilo čvrsto pozicionirano u krugovima bogatih učenjaka i amatera. Cilj Helen Clay Frick da stvori opsežnu studijsku zbirku fotografija koje će biti dostupne javnosti i potaknuti nova istraživanja bio je demokratski i inovativan, s obzirom na to da su ona i njezini suradnici u promicanju ovog područja primjenjivali novu tehnologiju—fotografiju.⁵ Nisu svi znanstvenici podržali njezine napore: odražavajući aktualnu kritiku primjene novih tehnologija na ovakva istraživanja, mnogi su povjesničari umjetnosti krajem 19. i početkom 20. stoljeća izrazili negodovanje zbog upotrebe fotografija kao zamjene za proučavanje na licu mjesta. Poznata je kritika Richarda Krautheimera (1897.–1994.) kako griješe oni povjesničari umjetnosti koji vjeruju da „stare ili nove fotografije, koje su snimili njihovi prijatelji, mogu zamijeniti osobni doživljaj”.⁶ Ovi znanstvenici nisu samo dovodili u pitanje neutralnost i objektivnost fotografije nego su također smatrali da ti navodno nepristrani zapisi ignoriraju pitanja razmjera, konteksta i uloge promatrača.⁷ No unatoč takvim prigovorima, fotoarhivi poput onoga koji je osnovala Helen Clay Frick pomogli su u preoblikovanju struke. Zahvaljujući razvoju fotoarhiva za istraživanja povijesti umjetnosti, istraživači su sada mogli konzultirati tisuće umjetničkih djela diljem svijeta s pratećom dokumentacijom, usporediti ih i klasificirati. Kao što je Wilhelm Lübke (1826.–1893.) napomenuo 1873. godine, „nijednom tehničkom pomagalu današnja povijest umjetnosti ne duguje toliko kao fotografiji. Fotografija je ta koja nam je omogućila



Slika 1. Digitalni arhiv Kolekcije Frick. (Izvor: <http://https://digitalcollections.frick.org/>) / Figure 1. The Frick Collection's digital archive. (Source: <https://digitalcollections.frick.org/>)

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3 Knox, *The Story of the Frick Art Reference Library*, 8–9.

4 Bailey, *Building The Frick Collection*, 9.

5 Knox, *The Story of the Frick Art Reference Library*, 39, 62–63 i 91–92.

6 Navod prema: Caraffa, „From ‚Photo Libraries‘ to ‚Photo Archives‘”, 16. Istini za volju, Krautheimer nije bio sasvim u krivu: kako ističe James Elkins, povijest umjetnosti na temelju reprodukcija itekako se razlikuje od one koja je u neposrednom dodiru s predmetom. Vidi: Elkins, „What Are We Seeing, Exactly?”.

7 Prema mišljenju Costanze Caraffa, ovo pitanje postaje sve aktualnije s usponom digitalne tehnologije, koja je „omogućila svakome da intervenira u fotografske slike”. Caraffa, „From ‚Photo Libraries‘ to ‚Photo Archives‘”, 20.

THE FRICK ART
REFERENCE LIBRARY'S DIGITAL
ART HISTORY LAB

Frick Digital Collections

Welcome to The Frick Collection's digital archive. This site enables visitors to browse and download jpegs of large format digital files created through projects supported by the National Endowment for the Humanities, The Henry Luce Foundation and METRO. The collections include photoarchive images and documentation, book materials, Frick Collection images, and archival documents.



Timothy Gridley Churchill



Scenes in the Life of S. Gaigano (Part VII) end wall (tunette)
maesta and detail



Jennings Seward (Patience Armstrong)



Madonna and Child

In 1920, Helen Clay Frick (1888–1984), daughter of the industrialist and art collector Henry Clay Frick (1849–1919), founded the Frick Art Reference Library in New York City to commemorate her father and further his ambition to encourage and develop research in the fine arts and related fields.³ The institution is an integral part of The Frick Collection, an old master gallery adjacent to the Library that houses the private collection of Henry Clay Frick. Its establishment, however, preceded the opening of the gallery to the public by fifteen years; hence, the Library developed as an independent research center.⁴ The founding collection of the Library was the Photoarchive, a study collection of reproductions of fine and decorative arts in the Western tradition produced from the fourth to the mid-twentieth century, which Helen Clay Frick hoped would significantly advance the study of art history in the United States. In the first decades of the twentieth century, this field of study was not part of the standard curriculum at North American universities and its progress was hindered by several factors, including the fact that high-quality photographs of works of art were expensive, often prohibitively so for many students and scholars. Nineteenth-century books on art-historical subjects featured few illustrations, and those included were often engravings, reproductions that translated the original object into a black-and-white image, significantly altering its modeling, texture, and composition. Most researchers had to travel to complete their work, which was an option few could afford and thereby positioned the field firmly in the province of wealthy scholars and amateurs. Helen Clay Frick's objective to form an extensive study collection of photographs that would be made freely available to the public and stimulate new scholarship was therefore democratic as well as innovative, since she and her staff were utilizing a new technology—photography—to promote a field of study.⁵ Not all scholars supported her efforts: echoing current criticism of the application of new technologies to art-historical research, many art historians of the late nineteenth and early twentieth centuries deplored the use of photographs as a substitute for on-site study. Richard Krautheimer (1897–1994) famously criticized the misplaced confidence of those art historians who believed that “old or new photos, taken by friends, could replace actual inspection.”⁶ These scholars not only questioned the neutrality and objectivity of the photograph, they were also concerned that issues of scale, context, and viewer engagement were elided by these supposedly impartial documents.⁷ Yet despite their apprehension, photoarchives like that formed by Helen Clay Frick helped to reshape the discipline. With the development of art-historical photoarchives, researchers were able to consult thousands of reproductions of works of art from across the globe with accompanying documentation, compare them, and classify them. As Wilhelm Lübke (1826–1893) noted in 1873, “To no technical aid of the present

3 Knox, *The Story of the Frick Art Reference Library*, 8–9.

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Bailey, *Building The Frick Collection*, 9.

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Knox, *The Story of the Frick Art Reference Library*, 39, 62–63, 91–92.

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Quoted in Caraffa, “From ‘Photo Libraries’ to ‘Photo Archives,’” 16. To be fair, Krautheimer did raise an important point: as James Elkins has discussed, the type of art history constructed from reproductions is very different from that engaged with the object. See Elkins, “What Are We Seeing, Exactly?”

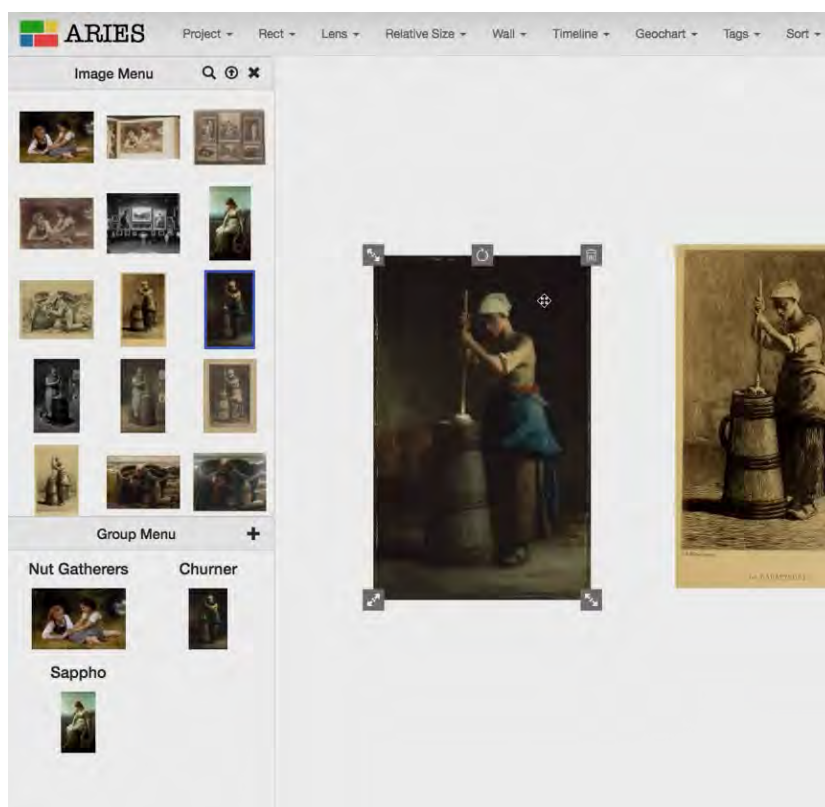
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As Costanza Caraffa contends, this issue has become of increasing concern with the rise of digital technology, which “has placed the means of intervening in photographic images with everyone’s grasp.” Caraffa, “From ‘Photo Libraries’ to ‘Photo Archives,’” 20.

komparativna izučavanja sa sigurnošću na koju više nisu utjecali promjena subjektivnog raspoloženja, osvjetljenje, doba dana i mjesto gdje se umjetnina čuva.”⁸ Omogućujući usporedbe nekoliko supostavljenih umjetničkih djela—znatan napredak u odnosu na paralelno promatranje parova slika koje je Heinrich Wölfflin (1864.–1945.) projicirao na svojim predavanjima na Sveučilištu u Berlinu⁹—fotoarhivi su motivirali kritički razvoj likovnih istraživanja i ekspertize tijekom prvih desetljeća 20. stoljeća, preusmjeravajući fokus struke s biografija na analizu stila.¹⁰

Oprilike 1,2 milijuna reprodukcija prikupljeno je i katalogizirano u Knjižnici od njezina osnutka. Knjižnica trenutačno digitalizira ovu zbirku i otprilike trideset posto besplatno je dostupno na internetu za proučavanje i preuzimanje putem digitalnog arhiva ustanove, Frick Digital Collections.¹¹ Do 1. siječnja 2021. Knjižnica planira postaviti na mrežu dodatnih 500 000 reprodukcija. Sljedeći je korak u procesu digitalizacije rješavanje problema otkrivanja i upotrebe slika, što potiče osoblje Knjižnice da kritički razmišlja o budućnosti ove studijske zbirke. Povećan pristup slikama koristan je za struku, ali pukim omogućavanjem pristupa Knjižnica ne udovoljava nalogu Helen Clay Frick da potiče i razvija izučavanje likovne umjetnosti. Umjesto toga, upala je u zamku koja općenito prijete struči povijesti umjetnosti: iako je osoblje Knjižnice u potpunosti prihvatilo digitalizaciju, nije uspjela razviti alate i metodologije koji bi istraživačima omogućili da maksimalno iskoriste prednosti njezine građe.¹²

Stoga je Referentna umjetnička knjižnica Frick, u nastojanju da podupre digitalnu povijest umjetnosti, u rujnu 2014. osnovala Laboratorij za digitalnu povijest umjetnosti (DAHL). Laboratorij pruža studentima, umjetnicima, znanstvenicima, stručnjacima za tržište umjetnina, muzejskim djelatnicima i neovisnim istraživačima informacije o metodama digitalne povijesti umjetnosti i najnovijim digitalnim projektima putem predavanja te ih opskrbljuje alatima i obukom koja im je potrebna za širenje potencijalnih istraživačkih pitanja putem radionica o temama koje se kreću od mrežnih platformi do softvera za digitalno mapiranje. Dodatne funkcije DAHL-a uključuju platformu za dijeljenje projekata i razvoj novih računalnih alata za istraživanja u povijesti umjetnosti, kao što je ART Image Exploration Space (ARIES), softver koji omogućuje korisnicima da manipuliraju slikama na način koji funkcionira poput rasvjetne kutije u virtualnom prostoru te da ih organiziraju, grupiraju, uspoređuju i anotiraju.¹³ DAHL je također uključen u niz projekata za popularizaciju digitalnih resursa Knjižnice, uključujući inicijativu koja se koristi tehnologijama računalnog vida kako bi se omogućilo brže i preciznije pretraživanje višestrukih i višejezičnih baza podataka, što je neprocjenjiv alat za svaku buduću suradnju sa stranim institucijama.¹⁴ Naposljetku, Knjižnica se povezala s Odjelom za statistiku Sveučilišta u Stanfordu kako bi istražila najnovije napretke u umjetnoj inteligenciji i strojnom učenju radi automatizacije sortiranja i klasifikacije slika. Pilotiski projekt stanfordskog tima usredotočen je na skup podataka od oko 30 000 reprodukcija američkih portreta te primjenjuje VGG—popularnu arhitekturu duboke



Slika 2. ARIES—ART Image Exploration Space. Alat za usporedbu. (Izvor: <https://artimageexplorationspace.com/>) / Figure 2. ARIES—ART Image Exploration Space. Comparison tool. (Source: <https://artimageexplorationspace.com/>)

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Navod prema: *Isto*, 14–15.

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Langmead, „Art and Architectural History and the Performative, Mindful Practice of the Digital Humanities”.

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Reist, „Photograph Archives and Scholarship”, 386.

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Dostupno *online*, vidi: „Frick Digital Collections”.

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Drucker, „Is There a ‚Digital’ Art History?”, 7.

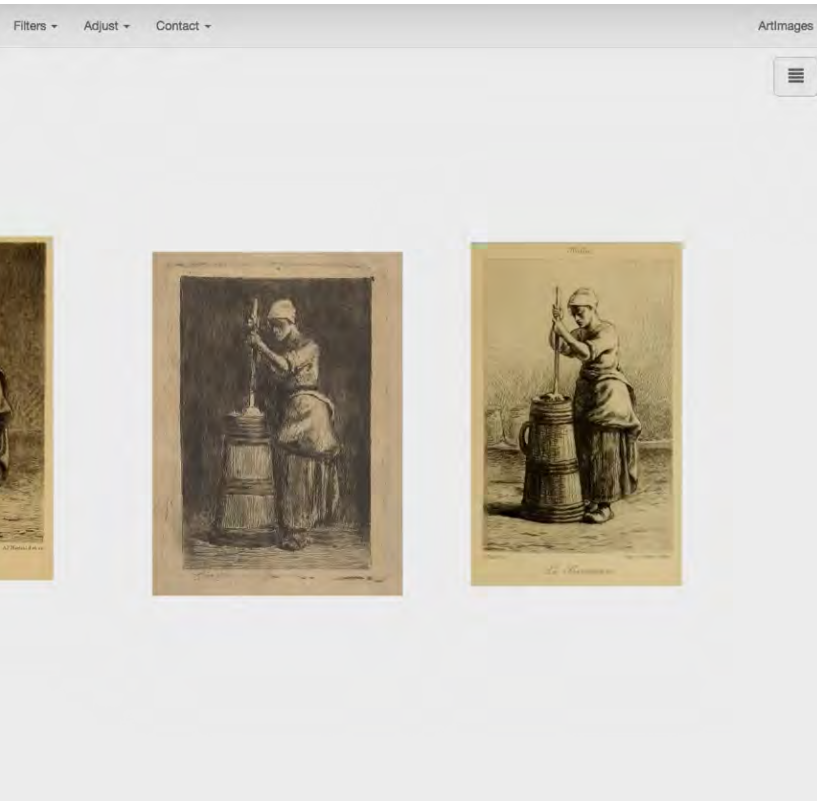
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Dostupno *online*, vidi: „Art Image Exploration Space”. Vidi i:

Bury, „Museum Libraries and Archives in the Digital 21st Century”, 488.

14

Weber, „Uninterrupted Research”.



time is art history so indebted as it is to photography. It was really photography that first enabled us to conduct comparative studies with a security no longer influenced by changing subjective moods, lighting, time of day, and site of conservation.”⁸ By allowing for side-by-side comparisons of several works of art—a substantial improvement on the simultaneous pairs of images that Heinrich Wölfflin (1864–1945) projected in his lectures at the University of Berlin⁹—photoarchives motivated critical developments in visual studies and connoisseurship during the first decades of the twentieth century, shifting the discipline’s focus from biography to the analysis of style.¹⁰

Approximately 1.2 million reproductive images have been acquired and catalogued at the Library since its establishment. The Library is currently digitizing this collection and at present, approximately thirty per cent is freely available online for consultation and download through the institution’s digital archive, Frick Digital Collections.¹¹ Before 1 January 2021, the Library plans to upload an additional 500,000 reproductions. The next step in the digitization process is to address how these images will be discovered and used, an issue that is challenging Library staff to think critically regarding the future of this research collection. Providing increased access to these images is beneficial to the discipline, but by merely providing access, the Library is not supporting Helen Clay Frick’s mandate to encourage and develop the study of the fine arts. Instead, it has fallen into the trap that has plagued the discipline of art history at large: while the Library’s staff has fully embraced digitization, it has failed to promote the tools and methodologies that would allow researchers to maximize the benefits of these materials.¹²

Therefore, to support the practice of DAH, the Frick Art Reference Library established the Digital Art History Lab (DAHL) in September of 2014. The Lab provides students, artists, academics, art market professionals, museum staff, and independent scholars with information about the methods of DAH and recent digital projects through lectures and furnishes them with the tools and training they need to expand the potential of their research questions through workshops on topics ranging from networking platforms to digital mapping software. Additional functions of the DAHL include providing DAH practitioners with a platform for the dissemination of their projects and developing new computational tools for art-historical research such as the ARt Image Exploration Space (ARIES), software that allows the users to manipulate images in a manner similar to a light box in a virtual space and organize, group, compare, and annotate them.¹³ The DAHL is also involved in a series of projects to expand audience engagement with the Library’s digital resources, including an initiative that utilizes computer vision technologies to allow for faster and more accurate searching across multiple multi-lingual databases, an invaluable tool for any future collaboration with foreign institutions.¹⁴

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Quoted in: *Ibid.*, 14–15.

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Langmead, “Art and Architectural History and the Performative, Mindful Practice of the Digital Humanities.”

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Reist, “Photograph Archives and Scholarship,” 386.

11

Available online, see: “Frick Digital Collections.”

12

Drucker, “Is There a ‘Digital’ Art History?,” 7.

13

Available online, see: “ARt Image Exploration Space.” Also see: Bury, “Museum Libraries and Archives in the Digital 21st Century,” 488.

14

Weber, “Uninterrupted Research.”

neuronske mreže—kako bi razvio automatske klasifikatore slika koji mogu postati moćni alati u stvaranju metapodataka i pronalaženju slika. Preliminarni eksperimenti obećavaju, a budući rad uključuje širenje rezultata ovoga pilotskog projekta na čitavu zbirku Fotoarhiva.¹⁵

Trenutačno DAHL surađuje s lokalnim školama na projektu popularizacije Digitalne zbirke među mladima.¹⁶ Iako Knjižnica tradicionalno služi odraslima koji se bave izučavanjem likovnih umjetnosti, njezine zbirke—kako analogne tako i digitalne—nisu dragocjene samo za istraživanja u povijesti umjetnosti, nego i za izučavanje srodnih predmeta, od europske i američke povijesti do digitalne humanistike. Nadalje, ustanova ne mora služiti samo odraslim osobama: budući da se smanjivanje budžeta za osnovne i srednje škole manifestira u sve manjem broju sati nastave likovne umjetnosti, posebno u četvrtima s niskim prihodima, potrebni su obrazovni programi koji će razvijati vještine razumijevanja, usvajanja i tumačenja slika. DAHL je stoga u jedinstvenom položaju da ponudi djelomično rješenje razvojem građe za nastavne programe i digitalnih resursa za obvezne predmete poput povijesti te znanosti o društvu i okolišu, promičući vizualnu pismenost integriranjem slika i arhivskog materijala koji su dostupni u digitalnom arhivu ustanove.

No unatoč svojem dosegu i produktivnosti, DAHL se često nađe na marginama digitalne znanosti. Domaći i strani znanstvenici često nisu upoznati s Laboratorijem i njegovim projektima, a nastojanja oko razvoja partnerstva između DAHL-a i lokalnih sveučilišta zapinju zbog problema s proračunom, pitanja autorstva i upravljanja projektima, kao i problema koji se odnose na transparentnost, distribuciju rezultata i autorska prava. Na primjer, DAHL želi objavljivati skupove podataka koji čine osnovu digitalnih, mrežno dostupnih projekata ustanove kako bi svi istraživači mogli provjeravati rezultate i koristiti se informacijama za nove projekte. Ova politika često, međutim, izaziva sukobe sa sveučilišnim nastavnim osobljem u humanističkim znanostima, posebno onima koji pristupaju izborima u zvanja. Oni se protive objavljivanju svojih podataka—izvornih istraživanja u sirovom obliku—prije recenziranja, zato što ne postoje načini da zaštite svoj rad i osiguraju priznanje svojih postignuća jer skupovi podataka ne ispunjavaju zakonske uvjete potrebne za zaštitu autorskih prava u SAD-u. Tako pitanja transparentnosti i pristupa ometaju potencijalne saveze između DAHL-a i akademske zajednice.

Još je veći problem činjenica da i sam Laboratorij djeluje na periferiji programa Zbirke Frick i Referentne umjetničke knjižnice Frick. Trenutačno DAHL nema vlastiti namjenski prostor ni proračun. Osoblje Knjižnice mora se snalaziti i oslanjati na velikodušnost lokalne zajednice digitalne humanistike kako bi nastavilo provoditi misiju Laboratorija, uključujući angažiranje voditelja za radionice o digitalnim alatima i platformama. Djelujući na marginama u više pogleda, Knjižnica je pokrenula inicijativu koja možda i nije održiva. No ako ustanova želi ispuniti svoju misiju kako ju je formalizirala njezina osnivačica, odnosno poticati istraživanje

Finally, the Library has partnered with the Stanford University's Department of Statistics to explore recent breakthroughs in Artificial Intelligence and machine learning to automate sorting and classification of images. As a pilot project, the Stanford team is focusing on a dataset of approximately 30,000 reproductions of American portraits and applying VGG—a popular deep neural network architecture—to develop automatic image classifiers that have the potential to become powerful tools in metadata creation and image retrieval. Preliminary experiments have been promising and future work involves expanding the results of this pilot project to the entirety of the Photoarchive's collection.¹⁵

Currently, the DAHL is collaborating with local schools on a project to broaden the audience for the Frick Digital Collections.¹⁶ Although the Library has traditionally served adults focused on the study of fine arts, the institution's collections—both analog and digital—are valuable not only for art-historical research, but also for the study of related subjects, from European and American history to the Digital Humanities. Furthermore, the institution need not serve adults only: as decreases in elementary and middle school funding translate to fewer fine arts classes, especially in low-income neighborhoods, educational programs that develop skills in understanding, negotiating, and interpreting images are needed. The DAHL is therefore in the unique position to offer a partial solution: the development of curriculum materials and supporting digital resources for required history, social studies, and environmental science courses that promote visual literacy through the integration of images and archival materials available on the institution's digital archive.

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Vidi: Han, Papyan, „Experiences with Deep Learning for Multi-Label Art Classification”.

16

Vidi: „Frick Digital Collections”.

17

Bentkowska-Kafel, „Debating Digital Art History”, 56.

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Vaughan, „The Automated Connoisseur”, 221.

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Navod prema: Zweig, „Forgotten Genealogies”, 44.

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Isto, 40–41.

na području likovne umjetnosti i srodnih disciplina, onda nema drugog izbora nego nastaviti. Ako se želi da povijest umjetnosti u Sjevernoj Americi napreduje, svi odrasli zainteresirani za umjetnost zahtijevat će pristup otvorenim zbirkama, zajednici s kojom će moći dijeliti, raspravljati i razvijati svoja istraživanja te digitalnim alatima, koji postaju sve potrebni za otkrivanje, navigaciju i organizaciju eksponencijalno rastuće količine informacija koje objavljuju ustanove kulturne baštine.

POUKE IZ „DUGE POVIJESTI”
DIGITALNE POVIJESTI UMJETNOSTI U VELIKOJ
BRITANIJI I SJEVERNOJ AMERICI

Iako mnogi povjesničari umjetnosti smatraju DAH novijim razvojem u povijesti umjetnosti, to područje ustvari ima prilično dugu povijest. Kao što pokazuju Benjamin Zweig i Anna Bentkowska-Kafel, stručnjaci poput Everetta Ellina (1928.–2011.), prvog izvršnog direktora Muzejske računalne mreže (Museum Computer Network), postavili su temeljna načela i metode za digitalnu povijest umjetnosti još početkom 1960-ih godina, a istraživači i nastavnici primjenjuju računalne alate i tehnike u pitanjima povijesti umjetnosti barem od 1980-ih.¹⁷ Jedna od najcjelovitijih među tim ranim inicijativama bio je projekt Morelli na čelu s Williamom Vaughanom, profesorom povijesti umjetnosti na Birkbeck Collegeu (danasnji Birkbeck) Sveučilišta u Londonu. Projekt je nazvan po talijanskom stručnjaku Giovanniju Morelliju (1816.–1891.), koji je nastojao prepoznati umjetnički „rukopis” analizirajući ključne detalje koje je umjetnik navodno dosljedno izvodio,¹⁸ a bila je riječ o alatu za prepoznavanje obrazaca koji je analizirao i klasificirao formalna svojstva slike, nudeći tako „vizualni ekvivalent „pretraživanju riječi””.¹⁹ Druga važna prekretnica u razvoju digitalne povijesti umjetnosti bilo je osnivanje skupine Computers and the History of Art (CHArt) 1985. godine u svrhu promicanja interakcije među povjesničarima umjetnosti, muzejskim profesionalcima i informatičkim tehnologima.²⁰

Yet despite its reach and productivity, the DAHL often finds itself at the margins of digital scholarship. Local and international academics are frequently unaware of the Lab and its projects, while efforts to develop partnerships between the DAHL and local universities have been frustrated by budgeting concerns, issues of authorship and project management, and problems relating to transparency, the dissemination of results, and copyright. For example, the DAHL is committed to publishing the datasets supporting institutional digital projects online so that all researchers may confirm the results and use this information for additional projects. This policy, however, causes conflict among many university professors in the humanities, especially those seeking tenure. They object to the dissemination of their data—their original research in its raw form—before its peer-reviewed publication because there is no means of protecting their labor and securing recognition for their achievement, since datasets do not meet the legal requirements necessary for copyright protection in the United States. Thus, issues of transparency and access stymie potential alliances between the DAHL and the academic community.

Of greater concern is the fact that the Lab itself operates on the periphery of The Frick Collection and the Frick Art Reference Library’s programming. Currently, the DAHL has no dedicated space or budget. Library staff has had to be resourceful and rely on the generosity of the local Digital Humanities community to fulfill the Lab’s mission, including recruiting instructors for workshops on digital tools and platforms. By operating on the margins in multiple ways, the Library has launched an initiative that may not be sustainable. Yet if the institution is to fulfill its mission as formalized by its founder—that is, to encourage research in the fine arts and related fields—then it has no choice but to continue. If art-historical scholarship in North America is to advance, all adults interested in the arts will require access to open collections; to a community with which to share, discuss, and develop their scholarship; and to digital tools, which are becoming increasingly necessary to the discovery, navigation, and organization of the exponentially increasing amount of information released by cultural heritage institutions.

LESSONS FROM THE “LONG HISTORY”
OF DIGITAL ART HISTORY IN THE UNITED
KINGDOM AND NORTH AMERICA

Although many art historians consider DAH a recent development in the discipline of art history, the field can claim a lengthy history. As Benjamin Zweig and Anna Bentkowska-Kafel demonstrate, art professionals such as Everett Ellin (1928–2011), the first Executive Director of the Museum Computer Network, prescribed the founding principles and methods of DAH as early as the 1960s, and researchers and educators applied computational tools and techniques to art-historical questions from at

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See: Han and Pappan, “Experiences with Deep Learning for Multi-Label Art Classification.”

16

See: “Frick Digital Collections.”

Iduće su se godine Getty Trust i četiri repozitorija Savjetodavne skupine za arhitektonske crteže (Architectural Drawings Advisory Group—ADAG) zajednički bavili problemom različitih postupaka katalogizacije koji se primjenjuju za dokumentiranje povezanih crteža. Njihov zadatak nije bio samo testirati nove sustave katalogizacije koji su obećavali bolju standardizaciju nego i primijeniti tu praksu kako bi se definirala nova istraživačka pitanja i parametri „elektroničkoga istraživačkog okruženja”, ambicija koja je, kako primjećuje Zweig, „bila nov korak u konceptualizaciji sjecišta povijesti umjetnosti i informatičke tehnologije”.²¹ Godine 1990. Birkbeck College uveo je poslijediplomski studij primjene računala za povijest umjetnosti, preteču studija za MA DAH (engl. *Master of Arts in Digital Art History*). Na tom su studiju predavali Vaughan, stručnjak za fotografiju Anthony Hamber i računalni znanstvenik Kirk Martinez, koji su od 1989. do 1992. bili uključeni u europski projekt Esprit II, poznat i kao Visual Art System for Archiving and Retrieval of Images (VASARI).²² Ova inicijativa, koja je dobila financiranje od oko dva milijuna američkih dolara, proizvela je prototip skenera, kao i metodološku osnovu za precizno reproduciranje slika u boji za potrebe istraživanja, dokumentacije i konzervacije.²³ Godinu dana kasnije King's College u Londonu otvorio je Centar za računalstvo u humanističkim znanostima (preimenovan 2011. u Odjel za digitalnu humanistiku), koji je imao vlastiti akademski program i istodobno je pružao podršku DH-projektima na cijelom sveučilištu. U svjetlu ovih mnogobrojnih pionirskih napora Bentkowska-Kafel s pravom je zaključila kako je bilo potrebno „frustrirajuće” mnogo vremena da digitalna povijest umjetnosti privuče pozornost i zaintrigira maštu većeg dijela suvremenih povjesničara umjetnosti; kako napominje, „tendencija je tretirati i definirati [DAH] kao da je riječ o inovaciji”.²⁴

To što se na DAH gleda kao na „inovaciju” zabrinjavajuće je i ukazuje na veće probleme koji bi mogli štetiti struci. Či-njenica da većina suvremenih povjesničara umjetnosti, čak i oni koji su zainteresirani za DAH, nisu upoznati s projektima Morelli i VASARI pokazuje nedostatak održivosti i vidljivosti mnogih projekata digitalne povijesti umjetnosti unatoč njezinu potencijalu da stvori platforme za učinkovito širenje informacija.²⁵ Iako će održivost i dalje predstavljati izazov jer tehnološka zastarjelost ostaje stvarnost, vidljivost i širenje informacija pitanja su koja bi se trebala lakše riješiti. Društvo umjetničkih knjižnica Sjeverne Amerike (The Art Libraries Society of North America—ARLIS/NA) ponudilo je moguće rješenje kroz predloženu implementaciju anotiranoga internetskog kataloga DAH-projekata: The Digital Art History Directory.²⁶ Ipak, do pokretanja ovog direktorija komplikacije u komunikaciji i dalje će ometati napredak. Treći je problem već spomenuto pitanje suradnje i transparentnosti. Ako akademski svijet ne utvrdi učinkovit sustav recenziranja i priznavanja DAH projekata, kao i način na koji bi svi članovi projektnog tima dobili odgovarajuće priznanje i naknadu za svoj doprinos, sukobi povezani s hijerarhijom i natjecanjem ometat će smisleno i djelotvorno partnerstvo i mentorstvo. U kombinaciji

least the 1980s.¹⁷ One of the most acclaimed of these early initiatives was the Morelli project headed by William Vaughan, a professor of art history at Birkbeck College (now Birkbeck), University of London. The project, named for the Italian connoisseur Giovanni Morelli (1816–1891) who sought to identify an artist’s “hand” through the analysis of key details that the artist supposedly executed consistently,¹⁸ was a pattern recognition tool that analyzed and classified formal qualities of images, thereby offering the “visual equivalent of the ‘word search’ [feature].”¹⁹ Another significant milestone for the development of DAH was the establishment in 1985 of the Computers and the History of Art (CHArt) group to promote interaction between art historians, museum professionals, and information technologists.²⁰ The following year, the Getty Trust and four repositories of the Architectural Drawings Advisory Group (ADAG) jointly tackled the issue of disparate cataloging practices used for documenting related drawings. Their task was not only to test new cataloging systems that promised increased standardization, but also to employ such practices to discern new research questions and define the parameters of an “electronic research environment,” an ambition that, as Zweig observes, “was at the cutting edge of conceptualizing the intersection of art history with information technology.”²¹ In 1990, Birkbeck College introduced a master’s program in Computer Applications for the History of Art, the predecessor of their MA DAH degree. Faculty members active in the program included Vaughan, photographer expert Anthony Hamber, and computer scientist Kirk Martinez, all of whom were involved from 1989 to 1992 in the European Esprit II project, also known as the Visual Art System for Archiving and Retrieval of Images (VASARI) project.²² This initiative, which received approximately \$2,000,000 (USD) in funding, produced both a prototype scanner as well as the methodological basis for accurate color reproduction of paintings for the purposes of research, documentation, and conservation.²³ One year later, King’s College London inaugurated the Centre for Computing in the Humanities (renamed the Department of Digital Humanities in 2011), which directs its own academic program while providing support to DH projects across the institution. In light of these manifold pioneering efforts, Bentkowska-Kafel is right to conclude that it has taken a “frustratingly” long time for DAH to capture the attention, and the imagination, of the majority of contemporary art historians; as she notes, “The tendency is to discuss and define [DAH] through its presumed novelty.”²⁴

21
Isto, 42.

22
Hamber, „The VASARI Project”, 3–4.

23
Bentkowska-Kafel, „Debating Digital Art History”, 53.

24
Isto, 52.

25
Bury, „Art History in Digital Dimensions”, 4–5.

26
Vidi: „The Digital Art History Directory”.

27
Bentkowska-Kafel, „Debating Digital Art History”, 58–60.

ova neriješena pitanja mogu objasniti zašto je digitalna povijest umjetnosti u Sjedinjenim Američkim Državama zastala na razini projekta, modela koji ne služi struci. Životni vijek prosječnog DAH-projekta prilično je kratak: pokreću se relativno skromne inicijative, ostvaruju se ograničeni ciljevi, a zatim ponestane sredstava ili voditelj projekta prijeđe na drugu temu. Tako projekt atrofira i naposljetku platforma na kojoj je razvijen zastari u roku od nekoliko godina. Budući da se podaci ne dijele, a—što je još važnije—samo je ograničen broj znanstvenika doznao za projekt, jednostavno blijedi iz sjećanja i ne pridonosi kritičkoj evaluaciji digitalne povijesti umjetnosti. Kritička digitalna povijest umjetnosti trebala bi biti u žarištu razvoja, ali se, kako napominje Bentkowska-Kafel, ulaže premalo u konceptualizaciju ove prakse, u povezivanje projekata i evaluaciju obrazaca u novim metodologijama i kritičkim perspektivama. Možda je to glavni razlog mišljenja da je DAH nedavna pojava u akademskom svijetu: „Raniji pokušaji definiranja digitalne povijesti umjetnosti bili su samo djelomično uspješni jer su tražili razlike, a ne srodnosti s utvrđenim metodologijama i konvencijama.” Bentkowska-Kafel vidi rješenje u vraćanju umjetnosti u središte diskursa umjesto primjene digitalne tehnologije. Cilj digitalne povijesti umjetnosti ne bi trebao biti da smijeni nedigitalne oblike povijesti umjetnosti kao znanosti, nego da „stopi” digitalno istraživanje s tradicionalnim metodologijama. „DAH” je privremeni naziv koji je odslužio svoje”, zaključuje.²⁷

The “presumed novelty” of DAH is troubling and indicates larger issues at play that could undermine the field. The fact that the majority of contemporary art historians, even those interested in DAH, are unfamiliar with the Morelli and VASARI projects demonstrates the lack of sustainability and discoverability of many DAH projects despite the field’s promise of providing platforms for the effective dissemination of information.²⁵ Although sustainability will continue to be a challenge, as technological obsolescence remains a reality, discoverability and dissemination are issues that should be easier to address. The Art Libraries Society of North America (ARLIS/NA) has offered a possible solution through the proposed implementation of an online, annotated directory of DAH Projects, The Digital Art History Directory.²⁶ Yet until the launch of this directory, complications regarding communication will continue to delay progress. A third concern is the aforementioned matter of collaboration and transparency. Unless the academy determines an effective system of peer-review and recognition for DAH projects as well as a means by which all members of the project’s team would receive appropriate acknowledgement and compensation for their contributions, quandaries relating to hierarchy and competition will hinder meaningful, effective partnership and mentorship. Combined, these unresolved issues may account for why DAH in the United States has stalled at the level of the DAH project, a model that does not serve the discipline. The lifespan of the average DAH project is quite short: comparatively modest initiatives are launched, limited goals are realized, and then funding runs out or the lead researcher moves on to another topic. The project atrophies and finally, the platform on which it was developed becomes obsolete within the span of a few years. Because the dataset was not shared and more importantly, because only a limited number of scholars were aware of the project, it simply fades from the record and a critical assessment of DAH is not achieved. A critical DAH should be the focus of development, yet as Bentkowska-Kafel remarks, “Little effort has been made to conceptualize this practice; to connect projects and evaluate patterns in emerging methodologies and critical perspectives.” Perhaps this is the primary reason for the perception that DAH is a recent arrival to the academia: “Earlier attempts at defining DAH have been only partly successful, because they sought the differences rather than the affinities with established methodologies and conventions.” Bentkowska-Kafel’s solution is to reposition art, rather than the application of digital technology, at the center of the discourse. The goal of DAH should not be to supplant non-digital forms of art-historical scholarship; rather, the ambition should be to “fuse” digital scholarship with traditional methodologies. “‘DAH’ is a temporary name that has served its purpose,” she concludes.²⁷

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17
Bentkowska-Kafel, “Debating Digital Art History,” 56.
18
Vaughan, “The Automated Connoisseur,” 221.
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Quoted in Zweig, “Forgotten Genealogies,” 44.
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Ibid., 40–41.
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Ibid., 42.
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Hamber, “The VASARI Project,” 3–4.
23
Bentkowska-Kafel, “Debating Digital Art History,” 53.
24
Ibid., 52.
25
Bury, “Art History in Digital Dimensions,” 4–5.
26
See: “The Digital Art History Directory.”
27
Bentkowska-Kafel, “Debating Digital Art History,” 58–60.

IZAZOVI I MOGUĆNOSTI

Uklanjanje „digitalnog” iz digitalne povijesti umjetnosti mogla bi biti razborita preporuka s obzirom na nedavne sporove koji su rascijepili polje digitalne humanistike. Mnogi sjevernoamerički znanstvenici smatraju da DH namjerava zauzeti središte humanističkog istraživanja u SAD-u, i to s alarmantnim rezultatima. Tako Daniel Allington, Sarah Brouillette i David Golumbia u članku iz 2016. pod naslovom „Neoliberal Tools (and Archives): A Political History of Digital Humanities” tvrde kako je digitalna humanistika dijelom olakšala neoliberalno osvajanje sveučilišta u Sjevernoj Americi. Smatraju da digitalna humanistika promiče konzervativni program stvaranjem ideja, platformi i proizvoda koji služe industriji, prisiljavajući studente da razvijaju vještine koje su korisne samo trenutačnom komercijalnom tržištu. Nadalje, autori tvrde da poticanje tehničke stručnosti u digitalnoj humanistici i istodobno mišljenje da računalni rad i uporaba podataka stvaraju iluziju objektivnosti gura znanost u domenu koja je izvan kritike i osigurava kontinuitet određenih struktura moći. Ukratko, tvrde da tehnološki šovinizam—izraz koji Meredith Broussard upotrebljava za vjerovanje da tehnologija za sve ima rješenje—izmiče smislenom diskursu, ušutkavajući glasove onih koji se zalažu za teorijski potkovanu interpretativnu paradigmu. Prema mišljenju navedenih autora, upravo je pod okriljem postkritičkoga digitalna humanistika neutralizirala svaku produktivnu kritiku tradicionalnih odnosa moći, održavajući tako *status quo*.²⁸

Ovi znanstvenici također su zabrinuti zbog višemilijunskih bespovratnih sredstava koje DH-inicijativama dodjeljuju entiteti poput Nacionalne zaklade za humanističke znanosti i Zaklade Mellon. Boje se da takvo financiranje ostaje ograničeno na paradigmu „alata i arhiva” nauštrb tradicionalnih projekata koji se oslanjaju na individualna istraživanja i politički angažirane metodologije te impliciraju da su te organizacije krive za korupciju humanističkih znanosti koja privilegira „potporne funkcije” kao „model dobrog istraživanja u humanistici”.²⁹ Ovakvo usmjerenje njihove argumentacije pokazuje o kakvom je problemu riječ: rasprava se vodi oko pitanja konstrukcije znanja. Treba li akademija izjednačiti skupove podataka koji sadrže neobjavljene podatke prikupljene iz različitih izvora, uključujući arhive, s izvornim istraživanjima? Treba li digitalnu vizualizaciju smatrati argumentacijom? I obrnuto, je li prihvatljivo tvrditi da je znanje utjelovljeno isključivo u monografiji jednog autora?

Uzimajući u obzir ta zapažanja, nastojanja DAHL-a—uključujući digitalizaciju arhivske građe, razvoj alata i softvera za navigaciju i upravljanje tim resursima te za njihovu organizaciju, promicanje kolaborativnih paradigmi i programa za upoznavanje povjesničara i studenata umjetnosti s postojećim digitalnim alatima (koje dizajniraju i održavaju goleme korporacije bez interesa za humanističko istraživanje)³⁰—mogu se protumačiti kao zastranjeno sudjelovanje u razaranju tradicionalno dokazanih individualnih istraživačkih praksi povjesničara umjetnosti: pomnog iščitavanja

CHALLENGES AND OPPORTUNITIES

Eliminating the “Digital” from Digital Art History may be a prudent recommendation in light of the recent controversies that have ruptured the field of the Digital Humanities. Many North American scholars are concerned that DH is poised to occupy the center of humanistic inquiry in the United States, with alarming results. For example, in their 2016 article “Neoliberal Tools (and Archives): A Political History of Digital Humanities,” Daniel Allington, Sarah Brouillette, and David Golumbia argue that DH has facilitated in part the neoliberal takeover of the North American university. They contend that DH promotes a conservative agenda by generating ideas, platforms, and products that can be exploited by industry, forcing the students to develop skills that are useful only to the current commercial marketplace. Furthermore, the authors maintain that DH’s advancement of technical expertise and the concomitant claim that computational work and the use of data creates an illusion of objectivity pushes research beyond criticism and ensures the continuity of certain power structures. In short, they assert that technochauvinism—Meredith Broussard’s term for the belief that technology always holds the solution—elides meaningful discourse, silencing the voices of those who advocate for theoretically informed interpretative paradigms. They claim that it is under the aegis of the postcritical that DH has neutralized any productive critique of traditional power relations, thereby maintaining the *status quo*.²⁸

These scholars are also concerned by the multi-million dollar grants awarded by entities such as the National Endowment for the Humanities and the Andrew W. Mellon Foundation to DH initiatives. They fear that such funding remains confined to the “tools and archives” paradigm at the expense of traditional projects that rely on individual scholarship and politically engaged methodologies, and intimate that these organizations are underwriting a sinister corruption of the humanities that privileges “support functions” as the “model of good humanities scholarship.”²⁹ This development in their argument reveals the issue at stake: the debate turns on the issue of the construction of knowledge. Should the academy equate datasets, which comprise unpublished information culled from a variety of resources, including archives, with original research? Should it regard digital visualizations as arguments? Alternatively, is it acceptable for it to maintain that knowledge is embodied only in the single-authored monograph?

²⁸ Allington, Brouillette, Golumbia, „Neoliberal Tools (and Archives)”.

²⁹ *Isto*.

³⁰ Vidi: Jaskot, Graaff, „Historical Journals as Digital Sources”.

³¹ Drucker, „Is There a ‚Digital’ Art History?”, 12.

³² Allington, Brouillette, Golumbia, „Neoliberal Tools (and Archives)”.

i teorijski potkovanog tumačenja. Možda je ustrajanje zaposlenika DAHL-a u tome da je svrha tih baza podataka, alata i partnerstava da promiču istraživanje, pisanje i poduku puko sredstvo samoopravdanja. Ipak, sama činjenica da DAHL služi javnosti, a ne sveučilištu može biti značajka koje ga iskupljuje. Osoblje Knjižnice arhivira materijale, proizvodi podatke i razvija softver kako bi nezavisni istraživači imali koristi od povećanog pristupa dodatnim oblicima informacija. (Naravno, tu je i činjenica da je praksa izrade baza podataka i razvijanja alata i softvera sama po sebi interpretacijski proces,³¹ za koji je potrebna suradnja javnosti kako bi se potvrdila njegova valjanost, ali ta je tema izvan okvira ovog članka.) To ne znači redefinirati istraživanje kao stvaranje baze podataka, nego skrenuti pozornost na političko djelovanje koje je uključeno u svaki korak znanosti. Više informacija ne znači više istine, ali više informacija može proširiti polje istraživanja i razmjere ispitivanja na polju povijesti umjetnosti, rasvjetljujući tako njegove zaboravljene kutke i ličnosti koje nisu dio kanona. Osim toga, digitalizacija svakako omogućava širenje zainteresirane publike izvan granica akademskog svijeta i potiče sudjelovanje onih koji su tradicionalno isključeni iz akademskog diskursa.

Čini se da je lako riješiti sadašnju dilemu tako da se kaže da Knjižnica izgrađuje resurse i pušta javnost da radi. Ipak, ponavljam, ostaje pitanje je li razvijanje ovih alata za opću publiku politički čin, i to takav da zahtijeva posebnu pozornost. DAHL se oslanja na sudjelovanje učenjaka kako bi se osiguralo pravilno provjeravanje njegovih resursa; međutim, u Laboratorij treba uključiti i javnost, jer i ona održava našu kulturnu baštinu. Naposljetku, potrebni su mu arhivisti i tehnički stručnjaci, s obzirom da posjeduju stručno znanje koje omogućuje uspješnu realizaciju ovih projekata. Iako Knjižnica podržava paradigmatu „alata i arhiva“, njezina je temeljna zadaća uspostaviti prostor u kojemu će se susretati ne samo znanstvenici nego i šira publika. To joj omogućuje da učini prvi korak u repozicioniranju „tradicionalnoga“ znanstvenog svijeta, s njegovim hijerarhijama i glorificiranim stručnjacima te pomnim iščitavanjem radova koje je pročitala [ili vidjela] samo dragocjena manjina“, i da ustraje na tome da „ne postoji način bivanja u svijetu koji nije politički“. ³² Iako, kao što smo ranije spomenuli, više informacija ne znači više istine (mjerilo nije argument), DAHL, u suradnji sa svojom publikom, ima priliku rasvijetliti previđene zakutke područja, dovesti kanon u pitanje i—dopuštajući svim članovima društva da sudjeluju u raspravi—srušiti hijerarhije. Dakako, taj će proces biti nezgodan, ali moje je mišljenje da je od vitalne važnosti.

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Allington, Brouillette, and Golumbia, “Neoliberal Tools (and Archives).”

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Ibid.

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See Jaskot and Graaff, “Historical Journals as Digital Sources.”

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Drucker, “Is There a ‘Digital’ Art History?,” 12.

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Allington, Brouillette, and Golumbia, “Neoliberal Tools (and Archives).”

In consideration of these observations, the DAHL’s endeavors—including the digitization of archival materials; the development of tools and software to navigate, organize, and manipulate these resources; the promotion of collaborative paradigms; and the programs organized to introduce art historians and students to existing digital tools (which are designed and maintained by massive corporations with no interest in humanistic inquiry³⁰)—could be interpreted as misguided participation in the dismantling of time-honored art-historical practices of individual scholarship, close reading, and theoretically-informed interpretation. Perhaps it is only as a means of self-justification that DAHL staff insists that these databases, tools, and partnerships are designed to promote research, writing, and teaching. Yet the very fact that the DAHL serves the public, not the university, may be its redeeming feature. Library staff archives materials, produces data, and develops software so that independent researchers may benefit from increased access to additional forms of information. (There is, of course, the issue that the very practice of building databases and developing tools and software is an interpretive process,³¹ one that requires the collaboration of the public to confirm its validity, but this is a topic beyond the scope of this essay.) This is not to redefine research as the production of a database, but to call attention to the political acts involved in each step of scholarship. More information is not more truth, but more information can expand the field of research and the scale of art-historical inquiry, thus shedding light on forgotten corners of the field, on figures not included in the canon. In addition, digitization certainly allows the audience for art-historical subjects to expand beyond academics and encourages the participation of those traditionally excluded from academic discourse.

It seems an easy solution to the present dilemma to claim that the Library builds the resources and lets the public do the work. Yet to reiterate, the issue remains that developing these tools for a general audience is a political act, and one that must be carefully addressed. The DAHL relies on the involvement of scholars to ensure that its resources are properly vetted; the Lab needs the public to be involved as well, however, as they too are stewards of our cultural heritage. Finally, it needs archivists and technical specialists, as they have the professional knowledge to shepherd these projects to their successful conclusion. While the Library supports the “tools and archives” paradigm, it has a mandate to establish a space where not only academics, but also a broad audience can meet. This allows it to take a first step in repositioning the “‘traditional’ scholarly world, with its hierarchies and glorified experts and close reading of works read [or seen] by only a precious few people” and insist that there is “no way to be in the world that is not political.”³² Although, as mentioned previously, more information is not more truth—scale is not an argument—the DAHL, in collaboration with its audience, does have the opportunity to shed light on overlooked corners of the field, to

To je možda uloga DAHL-a u razvoju ove rasprave. Kao ustanova koja je formalno posvećena predmetno usmjerenom istraživanju, Knjižnica upravlja resursima potrebnima za pozicioniranje izučavanja umjetničkih djela i srodnih istraživačkih pitanja u središte istraživanja. Ipak, DAHL zadržava pravo sugerirati da su izgradnja arhiva i alati s pomoću kojih će ga se istraživati čini interpretacije, koji zahtijevaju sudjelovanje umjetničke struke i akademskih djelatnika koji će ih nadgledati i pomoći im da ostvare svoj potencijal.

ZAKLJUČAK

Iako u New Yorku postoje i drugi laboratoriji za digitalnu humanistiku, te su institucije obično usmjerene na tekstualnu analizu. Još važnije od toga, služe akademskoj publici. Za razliku od toga, DAHL je besplatno dostupan svim odraslim osobama, kao i organiziranim školskim skupinama, i funkcionira ne samo kao istraživački centar nego i kao zajednica znanstvenika koji nisu dio neke akademske institucije—a ta skupina, iako demografski marginalizirana, dok nestaju akademska radna mjesta i kustoske pozicije na puno radno vrijeme, u SAD-u ubrzano raste. Ukratko, DAHL je stavio razvoj digitalne povijesti umjetnosti i povezana istraživačka pitanja u ruke javnosti. Ako su određeni sektori akademije posvećeni reorganiziranju „tradicionalnoga” znanstvenog svijeta”, kako pišu Allington, Brouillette i Columbia, onda bi DAHL mogao poslužiti kao jedno od mjesta „poremećaja”, pa bilo ono i dvojbena.

Razvoj istraživačkog prostora za javnost pokazao se radikalnijim činom nego što su to zaposlenici Knjižnice u početku uviđali. Unatoč pozivima na demokratizaciju izgradnje znanja, kao što smo spomenuli, mnogi pripadnici akademskog svijeta promatraju mogućnost da se razvoj istraživačkih pitanja povjeri „masama” sa skepticizmom. Kao što je Lauren G. Kilroy-Ewbank komentirala na internetu reagirajući na raspravu održanu u Ljetnom institutu 2014., koji je organizirao Centar za povijest i nove medije Roy Rosenzweig na Sveučilištu George Mason, a sponzorirala ga je Zaklada Getty, široka primjena „javne povijesti umjetnosti” koja će upotpuniti rad javnih povjesničara još ne postoji te unatoč tome što autorica entuzijastički pozdravlja njezin potencijal, i sama smatra tu mogućnost uznemiravajućom jer zahtijeva od nje da odustane od nadzora nad svojim poljem.³³ Dakako, mnogi se znanstvenici boje da će, ako razvoj istraživačkih pitanja postane domenom neprofesionalaca, pitanja koja su nevažna za napredak na polju monopolizirati resurse. Srećom po DAHL, prema nalogu Helen Clay Frick Knjižnica treba služiti javnosti. Doduše, Helen Clay Frick zamisljala je javnost u ograničenim okvirima: iako je ulazak u Knjižnicu bio besplatan, trebalo se registrirati i postojao je strogi kodeks odijevanja koji je jamčio da samo određeni sloj stanovništva bude u mogućnosti udobno se koristiti njezinim resursima. No ipak je vizija Helen Clay Frick—unatoč tim osobnim ograničenjima—dovela do novog razvoja u struci, kao što je izloženo. Omogućavajući svim članovima društva da se pridruže razgovoru, DAHL može pomoći ambicijama u ovome području, kako ih je predstavio Jaskot u

problematize the canon, and—by allowing all members of society to participate in the discussion—to topple hierarchies. Certainly, this process will be messy, but I would argue that it is vital.

This, perhaps, is the role of the DAHL in this developing debate. As an institution formally dedicated to object-oriented research, the Library stewards the resources necessary to position the study of works of art and related research questions at the center of research. Yet the DAHL reserves the right to suggest that the building of the archive and the tools with which to explore it are interpretative acts that require the participation of art professionals and academics to oversee them and help them achieve their potential.

CONCLUSION

While additional Digital Humanities labs exist in New York City, these institutions are typically oriented toward textual analysis. More importantly, they serve an academic audience. In contrast, the DAHL is accessible free of charge to all adults as well as organized school groups and functions not only as a research center, but also as a community for scholars unaffiliated with an academic institution—a marginalized demographic, but a rapidly growing one in the United States as tenure-track teaching jobs and full-time curatorial positions vanish. In short, the DAHL has placed the development of the DAH and related art-historical research questions in the hands of the public. If certain sectors of the academy are committed to repositioning the “‘traditional’ scholarly world,” as Allington, Brouillette, and Columbia claim, then the DAHL may serve as one, albeit precarious, locus of “disruption.”

³³ Kilroy-Ewbank, „Dirty Laundry and the Potential of Public Art History”.
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Jaskot, „Digital Art History: Old Problems, New Debates, and Critical Potentials”.

svojem izlaganju: iskopati ono što je zakopano, vizualizirati ono što je previđeno i uobličiti ono što se ne može lako zamisliti.³⁴ Dakako, povijest umjetnosti koja se konstruira na temelju digitaliziranih slika, kao i karakter istraživačkih pitanja koja razvija informirana, ali ne i profesionalna javnost bit će vrlo različiti od struke kakvu poznaju aktualni povjesničari umjetnosti. I neće sva istraživačka pitanja koja postavi javnost znatno unaprijediti trenutačno razumijevanje vizualne kulture, ali postoji realna mogućnost da struka atrofira ako se javnost isključi iz njezina razvoja. Poput Helen Clay Frick, zaposlenici Knjižnice imaju priliku premjestiti struku iz akademskih centara moći na margine društva. To uključuje rizike, ali zato dobici mogu biti veliki.

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Developing a research space for the public has proven a more radical act than Library staff had initially realized. Despite calls for the democratization of knowledge construction as noted above, many members of the academy regard the possibility of entrusting the development of research questions to the “masses” with skepticism. As Lauren G. Kilroy-Ewbank reflected online in response to a discussion held at the 2014 Summer Institute hosted by the Roy Rosenzweig Center for History and New Media at George Mason University and sponsored by the Getty Foundation, widespread implementation of a “Public Art History” that would complement the work of public historians does not yet exist and despite her enthusiastic embrace of its potential, she found the possibility unnerving as it required her to surrender control of her field.³³ Certainly, many academics fear that if the development of research questions were the province of non-professionals, issues irrelevant to the advancement of the field might monopolize resources. Fortunately for the DAHL, Helen Clay Frick’s mandate demands that the Library serve the public. Granted, Helen Clay Frick conceived of the public in restricted terms: although entrance to the Library was free, required registration and a strict dress code ensured that only a certain section of the population was comfortable taking advantage of its resources. Yet her vision—despite these personal limitations—led to new developments in the discipline as outlined above. By allowing all members of the society to join the conversation, perhaps the DAHL can assist in achieving Jaskot’s ambitions for the field as introduced in his keynote: to unearth what was buried, visualize what was overlooked, and model what could not be easily conceived.³⁴ Certainly, the type of art history constructed from digitized images as well as the character of research questions developed by an informed but not professionalized public will be very different from the discipline familiar to current art historians. Not all research questions developed by the public will substantially advance the current understanding of visual culture, but there is the real possibility that if the public is not involved in the development of the discipline, it will atrophy. Like Helen Clay Frick, Library staff has the opportunity to reposition the discipline from the power center of the academy to the margins of the population. Risks are involved, but the gains might be great.

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Kilroy-Ewbank, “Dirty Laundry and the Potential of Public Art History.”

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Jaskot, “Digital Art History: Old Problems, New Debates, and Critical Potentials.”

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