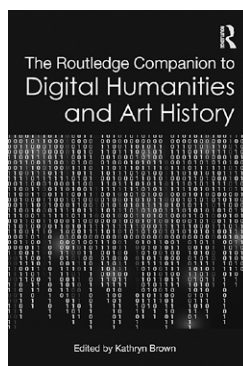


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## THE ROUTLEDGE COMPANION TO DIGITAL HUMANITIES AND ART HISTORY

ROUTHLEDGE – PRIRUČNIK ZA DIGITALNU HUMANISTIKU I POVIJEST UMJETNOSTI



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Digital humanities is a field of scholarly activity that is rapidly developing at the intersection of humanities' disciplines and digital technologies. It involves the systematic use of digital resources in the humanities and the analysis of their application. Although it has its roots in the field of humanities computing from the 1940s and 1950s, the term digital humanities gained acceptance in 2004. As the field continues to grow and change, the definition is constantly undergoing reformulation by scholars and practitioners. Therefore, the digital humanities can also be defined as new ways of conducting computational, collaborative, and transdisciplinary research, publishing, and teaching. It incorporates both digitized and born-digital materials and combines the methodologies from traditional humanities disciplines and social sciences, with tools provided by computing and digital publishing. Ultimately, the field of digital humanities simultaneously employs technology in the pursuit of humanities research and exposes technology to humanistic interrogation.

The interest of art historians in computational methods was manifested as early as the end of the 1960s. In the 1980s and early 1990s, when linguistics made a significant advancement in that area, art history lagged. Not because of its innate conservatism and distrust in technology, but because the ideas of how computing could be used in its disciplinary practices, largely exceeded available technological and software solutions. The past two decades have been quite different and a few milestones have followed. Digital technologies offer an array of new application opportunities and digital methods changed the way research is conducted. "Digitized art history" began to differ from "digital art history". In 2014, in Munich, *The International Journal for Digital Art History* was founded. In the same year, the ARTNET project was established – a project based on digital tools and developed by the Croatian *Institute of Art History*. In 2016, the symposium *Art History in Digital Dimensions* was held at the University of Maryland and developed future steps for digital art history. In 2019, the U.S.-based *Digital Art History*

*Society and the European Digital Art History Network* announced their existence. Practically in a few years, digital art history became a growing field that cannot be ignored.

The book, edited by Kathryn Brown, is a natural sequence of a blooming rise of digital art history. It is a practical manual with an important up-to-date collection of current research that will be useful for establishing new research – understanding current positions, reach, opportunities. Divided into five parts, the book covers a wide range of topics from the infrastructural needs of digital projects, data modeling, digital mapping, image analysis, the relationship between quantitative and qualitative methods, the use of digital tools in education to the decolonization of digital art history and digital humanities. It gathers a wide array of scientists and practitioners from the fields of art history and visual culture, computer science, digital media studies and informatics, mathematics, engineering, design, software development, heritage, information services, pedagogy, museology, and curating. Besides the focuses on new computational tools that have been developed for the study of artworks and their histories, the manual also debates the disciplinary opportunities and challenges that have emerged in response to the use of digital resources and methodologies.

The first part, *Histories and Critical Debates*, overviews a range of important debates that have shaped the intersections of art history with digital methods of analysis. Contributors deal with how technology is transforming the discipline of art history but also how such innovations are connected to existing methodologies and approaches. The second part, *Archives, Networks, and Maps*, explores some of the cornerstones of digital humanities research and considers a range of practical and ethical issues that arise in the production and use of such digital tools. The most important lesson of this section is the understanding of how to manage quantitative and qualitative data, which are central to re-evaluating and rewriting familiar art-historical narratives. A particularly notable contribution covers qualitative approaches to

network analysis in the art history of Sanja Sekelj – a researcher who deals with Croatian artists' networks and art associations of the 1990s and 2000s and uses the ARTNET's base *Croatian Artists Networks Information System*, developed at the *Institute of Art History* by Ljiljana Kolešnik, Ph.D. The potential of using new tools, as Sekelj used, brings underrepresented artistic groups and their career trajectories to light. Or highlights the role of those actors whom traditional art history has not included in the art-historical canon. The third part, *Museums: Real, Virtual, and Augmented*, turns to ways in which new technologies are impacting museums' experience and curatorial strategies. The chapter shows that museums can no longer be understood as single "sites", but rather as visual, discursive, and virtual environments supported by a range of digital platforms. *Computational Techniques for Analyzing Artworks*, a fourth part, contains practical guidance for readers interested in using or developing computer techniques for analyzing artworks. Chapters in this section are specifically concerned with the use and implementation of computational tools, including the mapping of surface, 3D, and other types of modeling, the use of metadata, image processing, and computer vision. The last part, *Digital Resources, Publications, and Educations*, summaries practical case studies that are about to develop further research. All parts contain methodological guidance, ranging from how to use and maximize the potential of particular technologies to the identification of traps when implementing such approaches.

The book *The Routledge Companion to Digital Humanities and Art History* – a methodological extension of art history, will be of interest to scholars in art history, historical theory, method and historiography, and research methods in education. Digital methodologies in art history have the potential to reshape the social nature of research and introduce collaborative working models and knowledge exchange. With the recognition of the field's growing importance, it becomes apparent that digital art history might become more than just an additional method.

