



Call for Applications

**Summer Institute Zurich/Lausanne 2016
Digital Collections. New Methods and Technologies for Art History**

September 4–14, 2016

Board:

Dr. Sarah Burkhalter, Dr. Roger Fayet, Thomas Hänsli, Prof. Dr. Frédéric Kaplan,
Dr. Isabella di Lenardo, Dr. Matthias Oberli, Prof. Dr. Tristan Weddigen

Applications due: April 10, 2016

Collecting, storing, and displaying aesthetic objects have been fundamental practices in art history since its very beginnings. While museums and collections hold the primary artifacts of art history, archives and public institutions safeguard the relevant sources allowing art historians to understand the intellectual, historical, political, and sociological context of both individual works of art and entire collections. For centuries, printed catalogues and handwritten inventories provided authoritative and mostly unique access to entire collections of art works, literally representing their holdings. Likewise, photographic reproductions became substitutes for aesthetic objects in print, in catalogues, and other media. They allowed art historians to establish relations between somehow connected, but distant works of art.

The digital age has dramatically changed the way we obtain information regarding individual works of art and historical sources as well as entire collections, archives and museums. Specialized information in printed catalogues and research publications is competing with more general information from various sources, thus challenging the authority of museums, archives, and academic institutions alike. Under the impact of new technologies, the continuous de- and re-contextualization of digital information might not only change the practices of art historical perception and thinking. The ubiquitous availability of digital images might also challenge the notion of collecting, of the museum and the archive, and not least of objecthood itself. Despite the impact of the digital age and its rapidly changing technologies, art history has not yet changed its fundamental practices and methods when it comes to research regarding collection-based data. Nor has art history as a discipline established new methods for a critical assessment of digital sources.

The Summer Institute on Digital Art History, Zurich/Lausanne 2016, aims at combining reflections on the methodologies and theories of digital art history with a practical hands-on experience. Participants will learn about recent debates and key concepts in digital art history and the digital humanities at large and will gain hands-on experience with research tools and techniques for art historical research. This includes Accessing, Organising and Analysing Digital Collections, Building Digital Collections and Digital Research Tools, Annotation and Re-Use of

Collection Data, Data Mining and Researching Historic Archives, Spatial History, Visual Pattern Discovery, Digital Publishing and Scholarly Communication, and Visualizing Research History.

Intended Audience:

The summer institute is aimed at academic researchers and faculty members, independent scholars, and other professionals in the German-speaking area, holding an advanced degree (PhD) in art history or a related field with a specific research interest in digital art history. Depending on their curriculum and experience, a limited number of applicants with a graduate degree might be accepted. Participants will be selected on the basis of their ability to formulate comprehensive research questions in the field of art history and the digital humanities and their ability to disperse the acquired knowledge to colleagues at their home institutions and beyond, subsequent to the institute. Knowledge of German and English languages is mandatory. Professional curatorial experience (in museums, archives, etc.) is beneficial, but not mandatory. If you have questions about eligibility, please contact us by mail.

Location:

The institute will be held at ETH Zurich (Institute gta), University of Zurich (Institute of Art History), Swiss Institute for Art Research (SIK-ISEA), Zurich/Lausanne, and EPFL Lausanne (DHLAB). Place of arrival and departure is Zurich.

Costs:

The institute is generously funded by the Getty Foundation as part of its Digital Art History initiative. Participants' expenses for travel and accommodation during the summer institute will be fully covered. A moderate per diem will be granted. No additional fees will be requested.

Applications:

Applications must contain a letter of motivation (max. 1–2 pages) and a curriculum vitae (max. 2 pages). A brief description of the applicants ongoing projects in the field of digital art history and/or a letter of reference can be added (max. 2 pages). Applications are due April 10, 2016 and will be accepted online at <http://digital-collections.online/en/applications/>.

Contact:

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Further information and tentative program:

<http://digital-collections.online/en/>