



DIGITAL ART HISTORY SUMMER SCHOOL

**JULY 29 - AUGUST 3
MÁLAGA**



Ayuntamiento
de Málaga



ANDALEX
EXHIBITIUM project



iArtHis_lab

artcatalog



PIE - 17-123

Cátedra
estratégica

Tecnología
Vanguardia
Humanidades



FGUMA
FUNDACIÓN GENERAL
UNIVERSIDAD DE MÁLAGA



JUNTA DE ANDALUCÍA
Consejo de Espacios Andaluces
de Investigación Científica,
Tecnológica e Innovación



VICERRRECTORÍA
ESTUDIANTES
UIMA



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WHY DAHSS?

The course has a double orientation: theoretical exchange and critical discussions will be combined with practical sessions (lab-based sessions) through which participants will work collaboratively in common projects.

Hours: 50

July 29 - August 3, 2019, Málaga

The course is organized around **FOUR TRACKS**.

TRACK A: DATA AND THE ARTS

In Track A, lead by **Greg Niemeyer** (UC Berkeley), you will explore what role data can play in the arts from the ancient Nilometer to current circulation data and machine vision but also addressing artwork that deals explicitly with the cultural deficit around data and machine learning. You will learn how to collect data with sensors, how to manipulate that data, and how to present it in interactive ways online. No coding experience required, we will teach and use javascript and p5.js for our weeklong projects, and you will go home with a completed project online.

TRACK B: DATA ANALYSIS

What is the story of art that data tells us? How can data analysis create new views on the history of art? What is the meaning of a pixel? In this track B, lead by **Harald Klinke** (LMU Munich), you will learn the basics of data acquisition, scripting and visualization in order to gain knowledge and experience necessary for pursuing a data-driven Art History (data literacy). No prior knowledge necessary, bring your own laptop.

TRACK C: 3D MODELING

This track, lead by **Justin Underhill** (UCB), will explore interactive media using the Unity game engine. We will experiment with different ways of exploring virtual space, and will see how we might use augmented and virtual reality to practice Digital Art History. We will also ask ourselves how to best design visualizations and historical reconstructions for these environments.

TRACK D: COMPUTER VISION

Lead by **Leonardo Impett** (Bibliotheca ertziana), will investigate applications of computer vision to questions in the history of art - and more generally in visual studies. We'll learn to use some basic image processing tools (scikit-image) and more sophisticated computer vision algorithms (tensorflow) to search within, organize, or learn about big sets of images. With millions of images digitised from Bildindex, Wikimedia, and Pharos (including the Bibliotheca Hertziana), we will build systems that deal with genuinely big image datasets (>10,000).

	MONDAY	TUESDAY	WEDNESDAY
9:00-9:30	Registration	Lightning talks by participants	Lightning talks by participants
9:30-10:00	Opening Session (Formal Welcome by Authorities)	Formation of groups and work in group / projects development	Full sessions presentations Nuria Rodríguez Ordoñez <i>Exhibitium and ArtCatalog projects</i>
10:00-11:00	Round of presentation / general discussion about expectations and goals		Work in group / projects development
11:00-11:30	Morning break	Morning break	Morning break
11:30-12:15	Full sessions presentations Greg Niemeyer	Work in group / projects development	Work in group / projects development
12:15-13:00	Full sessions presentations Harald Klinke <i>Transformations in Art History: Data, Knowledge and Understanding</i>		
13:00-14:30	Lunch	Lunch	Lunch
14:30-15:15	Full sessions presentations Justin Underhill	Work in group / projects development	Work in group / projects development
15:00-15:30	Full sessions presentations Leonardo Impett <i>Computer Vision as Tool and Medium for the History of Art</i>		
16:00-17:00	Brainstorming session: <i>Challenges and Opportunities in Digital Art History?</i> moderated by Harald Klinke		
17:00-	Wrap-up	Wrap-up	Wrap-up

EVENT SCHEDULE

THURSDAY

Lightning talks by participants

Work in group / projects development

Morning break

Work in group / projects development

Lunch

Work in group / projects development

Wrap-up

FRIDAY

Lightning talks by participants

Work in group / projects development

Morning break

Work in group / projects development

Lunch

Work in group / projects development

Wrap-up

SATURDAY

Projects presentation at Museo del Patrimonio Municipal Auditorium (11:00 am)

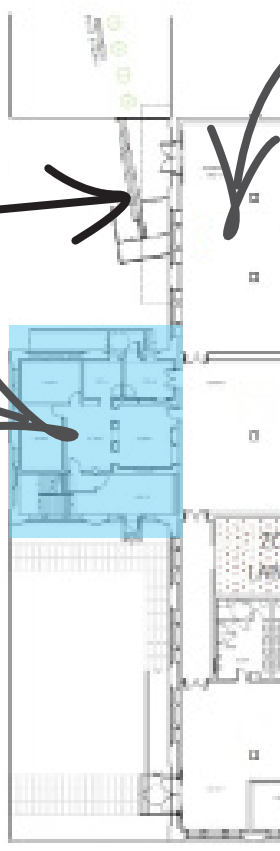
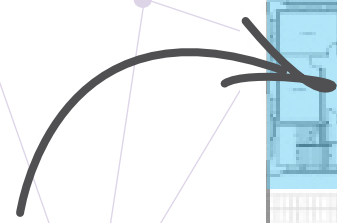
Wrap-up and farewell

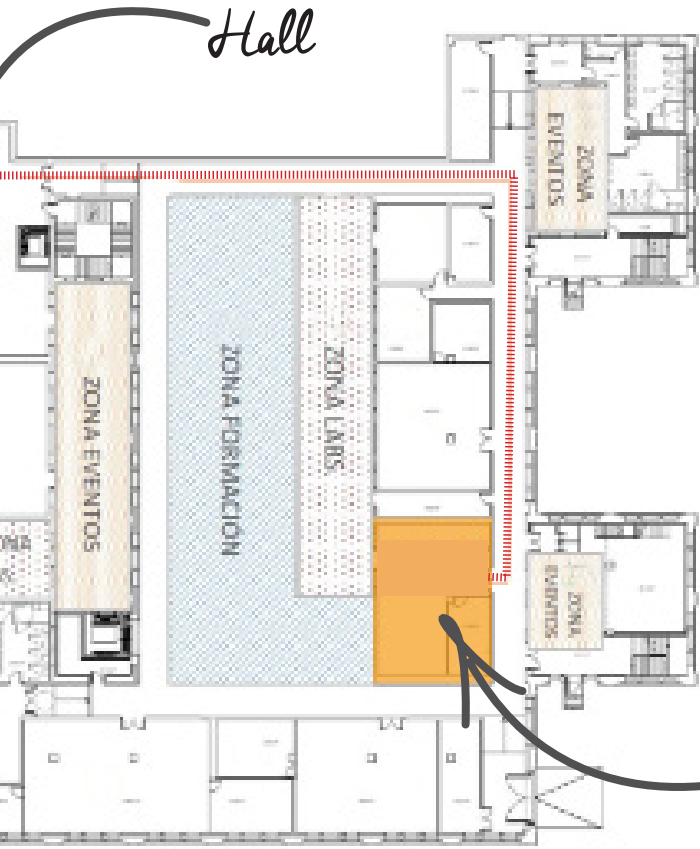
POLO DIGITAL MAP

Main entrance



Drinks and
Coffee





Summer School
Class

#DAHS

LIGHTNING

TUESDAY 30

Alejandro Mozo Quesada
Ana Fernández
Borja Franco Llopis
Cristina Vázquez Rodríguez
Elena Paulino Montero

WEDNESDAY 31

Elisabeth Sobieczky
Fernando Muñoz Martín
Jorge Sebastián Lozano
José Irazo
Léonie Cujé

SS19

IG TALKS

THURSDAY 1

Lukas Pilka
María Inmaculada Rodríguez Moya
Paul Melton
Qiuzi Guo
Roosbeh Seyedi

FRIDAY 2

Sofía Isabel Ochoa García
Tihana Puc
V́ctor Casas Moreno
María Ortiz Tello
Leticia Crespillo Marí



#DAHSS19
PARTICIPANTS

Alejandro Mozo Quesada
Universidad de Málaga

Ana Fernández
*Universidad de Santiago de
Compostela*

Borja Franco Llopis
UNED

Cristina Vázquez Rodríguez
Universidad de Málaga

Elena Paulino Montero
UNED

Elisabeth Sobieczky
Academy of Fine Arts Vienna

Fernando Muñoz Martín
Universidad de Málaga

Jorge Sebastián Lozano
Universidad de Valencia

José Irazo
Universidad de Málaga

Léonie Cujé
Independent Researcher

Lukas Pilka
*UMPRUM, Academy of Arts, Architecture &
Design in Prague*

María Inmaculada Rodríguez Moya
Universitat Jaume I

Paul Melton
SUNY-FIT

Qiuzi Guo
Heidelberg University

Roobeh Seyedi
Independent Researcher

Sofía Isabel Ochoa García
Independent Researcher

Tihana Puc
Independent Researcher

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ACADEMIC DIRECTOR

Anthony Cascardi

University of Berkeley, California

ACADEMIC DIRECTOR

Harald Klinke

Ludwig Maximilians University, Munich
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SPEAKERS

Harald Klinke is currently teaching Digital Art History at the LMU Munich, Germany. He studied art history, media theory, painting, philosophy and business informatics in Karlsruhe, Berlin, Norwich (UK) and Göttingen, and received his PhD at the Hochschule für Gestaltung in Karlsruhe.

From 2009 to 2010, he conducted research, supported by a grant from the Deutsche Forschungsgemeinschaft, as a Visiting Scholar at Columbia University, New York. He is Editor of the International Journal for Digital Art History.



Greg Niemeyer

University of California, Berkeley
@gregniemeyer // gregniemeyer@gmail.com

SPEAKERS

Greg Niemeyer founded the Stanford University Digital Art Center, which he directed until 2001, when he was appointed at UC Berkeley as Assistant Professor for New Media. At UC Berkeley, he is involved in the development of the Center for New Media, focusing on the critical analysis of the impact of new media on human experiences. His creative work focuses on the mediation between humans as individuals and humans as a collective through technological means, and emphasizes playful responses to technology.



TEAM

Justin Underhill

University of California, Berkeley
@ArtdotRip // justinunderhill@gmail.com

SPEAKERS

Justin Underhill is a Mellon Postdoctoral Fellow in the Digital Humanities at UC Berkeley. He earned his PhD in Art History from Berkeley, completing a dissertation, "World Art and the Illumination of Virtual Space," that uses advanced software to reconstruct the architectural contexts in which works of art were displayed. Such research explores the relation between pictures and the lighting of the space in which they were originally viewed.

Presently, among other projects, he is developing art.rip, a site dedicated to digital capture, forensic visualization, and the history of art.



Leonardo Impett

Bibliotheca Hertziana

SPEAKERS

Leonardo Impett is Digital Humanities Scientist at the Bibliotheca Hertziana (Max Planck Institute for Art History), where he is helping to establish a new Digital Humanities Lab. He is a member of the Image and Visual Representation Laboratory at EPFL, a Visiting Fellow at Cambridge University Digital Humanities, and was previously Digital Humanities Fellow at Villa I Tatti (Harvard University Center for Italian Renaissance Studies), and member of the Rainbow lab at the University of Cambridge. His research focuses on the use of computer vision for the history of art, especially involving the modelling of human gesture, texture, and illumination.




Bárbara Romero Ferrón

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ACADEMIC SECRETARY



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