



Report for July 2018 – June 2019
Department of Art, Art History, and Visual Studies
Duke University

*Please note that this report contains only Wired! related activities and does not reflect the full spectrum of scholarly, teaching, and service contributions by members of the Wired! group.

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DIRECTOR'S INTRODUCTION

Paul B. Jaskot

Entering into its tenth year, the Wired! Lab for Digital Art History & Visual Culture saw no hint of slowing down this past year. Indeed, if possible, the pace of our faculty research, student involvement, and curricular initiatives increased. It has been quite the ride for all of us, I think, as we have developed major projects like the Bass Connections-sponsored "Building Duke," continued our important connection to curatorial research through the on-going work on the "Senses of Venice" exhibition, maintained our commitment to the intellectual development of the discipline through our summer institutes, and established new connections with the Triangle community through our hosting and co-organizing of the Triangle Digital Humanities Institute on Digital Humanities Pedagogy. You can read about all of these projects and more in the narratives in this report, of course, but raising them here at the start indicates some of the range and expansiveness of the Wired ambition to maintain its role as a national leader in innovative digital analysis of art history and visual culture while grounding this goal firmly in the student-centered world of Duke.

Central to our successes this year has been as before the strong emphasis on faculty/staff research and student involvement. Great progress was made this year, for example, on "The Book of Fortresses" project as well as "The Medieval Kingdom of Sicily Image Database" through the integration of research questions, digital methods, and student teams. The important element here is the commitment of faculty and staff to their research questions and the patience of realizing that a broader collaborative with students will develop productively over time. Our Friday labs are not then just places in which faculty and staff research is pursued but also crucial sites of mentoring where students explore new digital and cultural possibilities. I have certainly learned in the blossoming of my "Visualizing Krakow" project this year that this model of commitment and engagement can lead to extraordinary success both in the scholarship and pedagogically.

Such a combination has been exemplified in our use of the Trinity Research Enhancement Funds. The Wired lab received \$16,000 in generous support from the College this year to sustain student involvement in research. Crucial for the terms of the grant, though, was not just student involvement but that we would use student engagement in research to encourage their own independent scholarship especially in the form of an increase in Distinction projects. We have pursued this goal in several ways. First, we have attempted to involve a large number of new freshman and sophomore recruits into the research projects in order to promote research as a part of their extended career at Duke, including as a possible Distinction project. Secondly, we have targeted our sophomore and junior returning students and, through their work this year, encouraged them to develop an independent research component that would allow them to complete a digital humanities Distinction project in their final year. And finally, we have used the funds to support the work of our seniors doing distinction projects that are off-shoots of our lab research. In the latter category, for example, we have been able to fund some modest archival travel and site visits that have allowed students to take the methods and historical questioning they learned in Wired projects to new levels in their own intellectual work. We believe that our example shows the importance of such seed money to sustain the collaborative vertical integration of learning in the lab as well as the development of excellent individual scholarly projects for student success.

This dedicated student-centered work is matched as well by significant faculty initiatives and research success. Wired was a presence at major conferences in art history, media studies, and digital humanities, as well as significant presentations of our faculty and staff nationally and internationally. This work in turn helps us contribute to building the field, a position that is increasingly recognized by, for example, invitations for our faculty and staff to help develop scholar dialogues in the digital humanities at the Getty Research Institute and the Clark Art Institute Research and Academic Programs, among others, as well as the Getty Foundation support for our summer institute in advanced (geo)spatial modeling that wrapped up this June in Venice.

We are excited to take the energy from our students, our research, and our publications and public lectures into the next year. As we reflect on this and past successes, we look forward to many further contributions to intellectual life at Duke and in the world. Our conference 17-18 October 2019 to celebrate ten years of Wired will be just the most public expression of this reflection and our desire to engage. Such engagement is possible through our core commitment to the importance of advancing digital methods in the analysis of art history and visual culture.

WIRED! MISSION

The Wired! Lab for Digital Art History & Visual Culture explores ways of thinking about visual and material culture through digital technologies. Wired! is a learning community of faculty, staff, and students. We engage visualization methods to prompt new approaches to pedagogy and scholarship in the study and interpretation of the visual arts, architecture, cultural heritage, and built environments. Wired! research teams are transdisciplinary, collaborative, vertically integrated, and long-term. As part of our intellectual process, we explore how critical engagement with digital tools can transform our capacity to interrogate and contextualize objects, buildings, data, and archival materials; to create narratives about works of art and architecture; to explore process and change over time and space; to redefine teaching and learning practices; to disseminate scholarship; and to engage the public in new ways.

THE WIRED! LAB: INNOVATIVE CURRICULAR PATHWAYS IN AAHVS

Kristin L. Huffman

Departmentally Integrated Lab Model

The Wired! Lab (its faculty, staff, students, and physical space) is carefully integrated within AAHVS, a collective endorsement of the department. It has served for ten years as an incubator for innovative humanities-based curricular strategies for undergraduate and graduate students. This includes faculty-led, team-based research projects, interdisciplinary departmental courses, in addition to consultations and workshops for faculty and staff across campus, within the Research Triangle, and international venues. Since its inception in 2009, the Wired! Lab has paved the way for a humanities lab to operate as a vital and synergistic component of a department, its curricular strategies, and creative and cutting-edge opportunities for teaching and learning at Duke University.

A New Teaching Model for Undergraduate Learning

The Wired! Lab's innovative approach to instruction, initiated ten years ago as an experimental enterprise, anticipated a ground-breaking approach to curricular development beginning in 2013. In that year, the lab's faculty capitalized on funds from an internal Duke grant to support undergraduate student research and learning opportunities with fellowships. Select student fellows, working alongside faculty and multi-media and library staff, contributed to five long-term research projects hosted within our lab, a physical space embedded within the department of AAHVS.¹ Now we have expanded to include more than ten such projects.² This unique approach to instruction has permitted an imaginative application of new types of closely mentored teaching and research outputs. These include a range of faculty-led research projects with public facing outcomes as far as Venice and Naples, Italy, Athens, Greece, and Krakow, Poland; the outcomes have far-reaching publics in the form of exhibitions, online visualizations, and databases.

Undergraduate research opportunities, such as independent studies and theses for distinction; Wired! courses, including freshmen seminars and undergrad/graduate level courses; as well as more integrated, academic community-based opportunities, such as workshops and project consultation offer countless opportunities for engagement with a variety of scholars with different expertise and backgrounds. International digital humanities projects have consistently come to the Wired! Lab at Duke University (University of Toronto, Vanderbilt University, and Emory University, among others) to inquire and learn about our approach and successes. Each of the institutions noted above has either built and/or expanded their own student curricular approaches using the Wired! Lab and its successes as a model.

Curricular Pathways

We engage our undergraduates in intentional, yet flexible curricular pathways that complement those within AAHVS. Students recognize the relevance and value of their contributions, fully aware that there is a broader public for their work that extends beyond the typical class-room experience. Our team-designed approach deepens and broadens intellectual capacities for thinking

¹ The first five projects were: Digital Athens, Kingdom of Sicily, The Lives of Things, Operating Archives, and VIVA/Portrait of Venice.

² Please see the website for the many current, active projects.

about humanities scholarship, computational and computer scientific analysis, and scientific methods and inquiry. At this intersection of research and academic interests, students *and* faculty have increased their scholarly rigor and expanded their imaginations as well as that of their audiences through parallel and interchangeable learning.

This year the department offered an undergraduate research symposium for students at all levels—from freshmen to seniors, from those who have written a quality research paper in a departmental course to those with an eye toward writing projects with distinction. Students made both formal and poster presentations of exceptionally high caliber; faculty consulted and mentored students leading up to the presentations as well as following as a means of encouraging the types of intellectual rigor that feeds Duke University students for future careers in a variety of fields. Six of the eight participants in the first annual undergraduate symposium presented projects connected to work completed in, or connected to, the Wired! Lab; six of the presenters were sophomores or juniors with an unfolding future at Duke. It bears underscoring that the outputs and investments made by faculty and staff within the Wired! Lab in a variety of learning opportunities consistently take students beyond conceivable expectations. The investment bears visible fruit and noteworthy results.

Integrated Global Learning, International Collaborations & External Grants

Learning opportunities for undergraduates extend far beyond the sphere of AAHVS faculty and staff. Team collaborators often include and/or involve scholars and highly specialized staff across campus, from OIT to Duke Libraries, from Engineering to the Medical School. Research acquisition for undergraduates includes both on-site field research and library research. This has taken our undergraduates abroad to Venice, Athens, Naples, in addition to various cities in England, Portugal, and France in addition to culling the archives here in our own backyard at Duke University and other national recognized libraries.

Because of the international profile of many of our projects, students frequently work with faculty and students from institutions abroad, such as the American University in Athens, Greece and the University of Padua. The lab co-authored a grant to enable the exchange of graduate students who could work alongside Duke undergraduates through the Erasmus Program with the University of Padua. Four MA students from the University of Padua's School of Architecture and Engineering worked with the Wired! Lab, and two doctoral students went to Padua to conduct research and present their findings in an international context. The steady stream of global learning opportunities exposes undergraduates to other experts and professionals, expanding the exchange of ideas beyond the lab and Duke's campus, and opening yet another unique panorama for undergraduate learning.

DIGITAL ADVANCES

Hannah L. Jacobs

Many of our [ongoing projects](#) were advanced this year because of access to new technologies and collaborative workflows. From piloting flipped tool workshops for classes to experimenting with new platforms, our research and teaching advanced.

In the classroom, we worked with Sakai, Playposit, and Youtube to pilot “flipped workshops” in which students learned how to use Omeka and Neatline before coming to class so that class time could be spent working together, troubleshooting, and performing peer critiques. This model was tested in ARTHIST 89S Visual Culture of Venice (Huffman) and VMS 334 Roman Spectacle (Jiménez). In the coming year, we will apply lessons learned from these experiences as we continue to develop “flipped workshops.”

In our research, Wired! projects continue to advance work in 3D reconstruction and visualization. These advances include new collaborations with the Nasher Museum of Art to pilot a photogrammetry practice for documenting the Nasher’s permanent collection; collaborating with Duke Radiology to use microCT scanners to scan Rubenstein Library’s ivory anatomical manikins. 3D data from these scans was used to print models of some of the manikins, and there are additional plans to analyze the scans to attempt to identify ivory and bone species.

Meanwhile, the Building Duke team worked with 360 imaging expert Luca Vascon to learn best practices for capturing 360 images and methods for overlaying semi-transparent historical images on 360 images. Students on the Building Duke team also developed a model of the Ackland Art Museum that was designed for Duke’s campus but never executed. They collaborated with Ed Triplett to place this building in its proposed location on present-day terrain. Additional models that make contributions to the fields of archaeology and architectural history include Sheila Dillon’s reconstruction of a sanctuary that once stood at the edge of the Athenian Agora. Both 2D and 3D content developed by undergraduate fellows working on the soon-to-open *Senses of Venice* exhibition curated by Kristin Huffman will also showcase advances in 3D animation and visualization for interactive visual storytelling in museum and library settings.

We have also been testing the capabilities of gaming and rendering platforms such as World Creator for representing the past. Ed Triplett used World Creator to develop a 3D landscape in which to situate medieval Portuguese fortresses constructed with undergraduate members of the Book of Fortresses team. The initial work in World Creator will be reapplied to the Building Duke project this coming year when Triplett will collaborate with the other members of the Building Duke team to attempt an historical reconstruction of the terrain on which Duke University is built.

Both the Book of Fortresses and Building projects, as well as several other Wired! Lab projects, have begun using Airtable for collaborative data collection. This platform is proving useful for sharing data among team members and creating exploratory galleries of archival data for enhancing research practices. Other new collaborative workflows include the transition of the Digital Athens project to use of ArcGIS Online for storing and updating the project’s numerous GIS layers. Wired! students report that skill building with both Airtable and ArcGIS Online have positively impacted the development of their professional careers and academic goals.

In the coming year, we look forward to expanding our research visualizing historic places and spaces in gaming environments, advancing our 3D data processing techniques using newly acquired licenses for software such as Geomagic Wrap, and continuing to develop our project and data management practices.

PEDAGOGICAL INITIATIVES

The Wired! Lab continues to support undergraduates from many different segments of the university and also draws on the talents and energies of our graduate student populations as well. As noted in the Director's Report, this work was significantly enabled this year through the general grant of \$16,000 from the Trinity Research Enhancement Funds. Wired! is grateful to the College for this sponsorship of student research.

In addition, Wired! Lab received a \$35,000 grant from the Samuel H. Kress Foundation in order to promote the work of women, people of color, and under-represented groups in Digital Art History. The grant will be used to offset partial tuition costs for one of our Wired-affiliated students in the MA in Digital Art History & Computational Media this coming year.

In the past academic year, the following courses were offered in the Art, Art History & Visual Studies Department that also had Wired! related content and methods:

ARTHIST 184D	History of Pre-Modern Architecture (Fall 2018)
ARTHIST 190FS	Art of Renaissance Venice (Fall 2018)
ARTHIST 225	Medieval Monasteries & Cathedrals (Fall 2018)
ARTHIST/ISS 315 & VMS 304	Historical Mapping with GIS (Fall 2018)
ARTHIST 547L & CLST/ISS 544L	Digital Archaeology (Fall 2018)
HCVIS 580S	Proseminar 1: Historical and Cultural Visualization (Fall 2018)
ARTHIST/VMS 89S	Visual Culture of Venice (Spring 2019)
ARTHIST 504SL	Building Duke (Spring 2019)
ARTHIST 730S	A Cultural Analysis of Ghettos (Spring 2019)
HCVIS 581S	Proseminar 2: Historical and Cultural Visualization Seminar on Models (Spring 2019)

INTERNATIONAL OUTREACH: SERVICE WITHIN AND BEYOND DUKE UNIVERSITY

Core members of the Wired! Lab have organized and participated in a number of local and international workshops and symposia in 2018-19. See their individual presentations and contributions listed below. However, in addition to their own individual presentations at digital humanities, art historical, and other disciplinary conferences:

NEH National Humanities Center Summer Institute on Objects, Places and the Digital Humanities

Organizers: Carolina Bruzelius, Mark Olson

July 16-20, 2018, Research Triangle Park, NC

(On-going support of institute fellows throughout the year)

NEH Institute for Virtual and Augmented Reality for the Digital Humanities (VARDHI)

Organizers: Victoria Szabo, Philip Stern

July 23-August 3, 2018, Durham, NC

[#NEHVARDHI Twitter Archive](#)

(On-going support of fellows throughout the year)

Grand Challenges of Art History: Digital/Computational Methods and Social Art History

Organizers: Paul Jaskot and Anne Helmreich

The Clark Art Institute Research and Programs Colloquium

26-27 April 2019, Williamstown, Massachusetts

The Getty Foundation Advanced Topics in Digital Art History: 3D & (Geo)Spatial Networks

Organizers: Victoria Szabo, Paul Jaskot, Mark Olson

June 2-8, 2019, Venice, Italy

#DAHVenice2019 Twitter Archive: [Week 1](#) | [Week 2](#)

Visualizing Venice to Visualizing Cities:

The Relaunch of an Architectural Historical and Digital Humanities Initiative

Organizers: Kristin Huffman and Andrea Giordano

18 June 2019

University of Padua

Wired! Activity by Core Members of the Wired! Group

CAROLINE BRUZELIUS

Anne Murnick Cogan Professor Emerita of Art and Art History

<http://www.dukewired.org/person/caroline-bruzelius/>

SHEILA DILLON

Professor of Art, Art History and Visual Studies

Research

Digital Athens 2018-2019. During my sabbatical year (2017-2018), the team (Nikos Gkiokas and Evangeline Marecki) moved the project to ArcGIS online, establishing work flow and recording procedures. In the fall semester, we continued to add antiquities to the overall map of Athens. In the spring semester, we decided to refocus our attention on the Athenian Agora. Our aim moving forward is to reconstruct and visualize through ArcGIS 3D the various contexts in which the many pieces of sculpture (over 3000) recovered and recorded by the Agora excavations were found. This will involve first reconstructing the early 20th houses that covered the Agora before excavation, as many sculptural fragments were recovered when these structures were demolished to make way for digging. A related project is my Trimble Sketchup reconstruction of the sanctuary known as the City Eleusinion, which lies within the boundaries of the Agora Excavations. I am presenting this research, which focuses on the portrait statue bases set up in the sanctuary, at a conference at the French School in Athens in late June. I will also be participating in the conference in Padua, Visualizing Venice/Visualizing Cities, where I will present the next phase of the Digital Athens project.

Teaching: Courses & Mentoring

I mentored Evangeline Marecki in a Research IS during the spring semester. She was awarded funding from the Classics Department to spend about 10 days with me in Athens working on the Digital Athens project.

SARA GALLETTI

Associate Professor of Art History

<http://www.dukewired.org/person/sara-galletti/>

OLGA GR LIC

Senior Research Scholar

<http://www.dukewired.org/person/olga-grlic/>

KRISTIN L. HUFFMAN

Lecturing Fellow

Digital Projects

Senses of Venice. Exhibition, Duke Libraries, Chappell Gallery, August 2019 - January 2020.

This innovative and immersive exhibition introduces the first accurate map of Venice, along with sensational narratives about the city, its noteworthy personalities, and its relevance within the Grand Tour. The Rubenstein Library at Duke University owns a rare copy of the engraved map, created by Ludovico Ughi in 1729. Exceptionally and pristinely maintained in its original sheet format, the Rubenstein version showcases the map's transportability as a collectible souvenir for the Grand Tour. Working with the document in its original format, the team will animate and contextualize the newly acquired version at the Rubenstein Library at Duke University. The map and its stories form an exhibition at Duke Libraries that focuses on the collection's rare Venetian books.

Portrait of a City. Long-term Installation, Correr Museum, Piazza San Marco, December 2019-ongoing

This project—presently a joint initiative with Duke University and the Correr Museum in Venice—forms part of a permanent reinstallation in the Correr Museum in Piazza San Marco of Jacopo de' Barbari's *View of Venice* and the original wooden blocks used to print this iconic image in 1500. In addition to these treasures, and other historically significant “portraits of the city,” this re-installation will include multi-media content that highlights the great value and significance of imagery housed within the museum—the museum of the city of Venice. The inclusive nature of this project, not only an effective introduction of Venice to a wide and varied audience, but also an unprecedented foundational opportunity for investigations by scholars, makes its potential impact far-reaching.

Digital Publications

Huffman, Kristin L., “Jacopo de' Barbari's *View of Venice* (1500): “Image Vehicles” and “Pathways of Culture” Past and Present, *Mediterranea*, vol. 4 (Spring 2019), pp. 165-204.

<http://www.uco.es/ucopress/ojs/index.php/mediterranea/article/view/11530/10681>

Huffman, Kristin L. and Andrea Giordano, editors, DISEGNARECON, Vol 11, No 21 (2018, but released 2019). Special edition entitled, “Advanced Technologies for Historical Cities Visualization.” ISSN 1828 5961

Huffman, Kristin L. with Iara Dundas, “San Geminiano: “a Ruby among Pearls” accepted with *Journal for Society of Architectural Historians*, Findings Section (forthcoming April 2020).

Related Publications in Progress

Editor & Author, *A Portrait of Venice. Jacopo de' Barbari's View of 1500*, Duke University Press (under contract).

This edited volume emerges from the scholarship and new modes of thinking produced in conjunction with an innovative digital exhibition, *A Portrait of Venice: Jacopo de' Barbari's View of 1500*. The 8-10-page essays by 22 scholars in the field address a range of themes and include new and exciting information about Early Modern Venice; these will appear with access to a high-resolution image, the best available, within a digital platform. Via Jacopo de' Barbari's *View of Venice*, a revolutionary and cutting-edge accomplishment for its time, this book showcases new ways of thinking about digital humanities scholarship while also celebrating the extraordinary life of Early Modern Venice.

Scholarly Committee

Serve on the Scientific Committee of the editorial series published with Aracne (Rome) Press entitled: *History of representational methods and forms* (<http://www.aracneeditrice.it/aracneweb/index.php/collana.html?col=SMFR>)

Exhibitions & Curatorial Work

Senses of Venice, an exhibition for July-November 2019 in Duke Libraries

This exhibition project celebrates the first accurate map of Venice, through a series of digital stories (see full description above).

A Portrait of Venice: Jacopo de' Barbari's View of 1500.

This first exhibition of its kind, digital stories engage with the first state print along with the original wooden matrices in the Correr Museum (see above description).

Invited Lectures & Symposium

Jacopo de' Barbari's *View of Venice* (1500), Visualizing Cities Symposium, Padua, Italy, June 2019

Making Visible San Geminiano, Visualizing Cities Symposium, Padua, Italy, June 2019

A Portrait of a City: Jacopo de' Barbari's *View of Venice* (1500), Cultural Heritage Symposium, Florida State, University, April 2019

Picturing the State: Portraits of Dogressa Morosina Morosini and Doge Marino Grimani, University of Minnesota Mellon Workshop, November 2019

The *View of Venice* and the Making of Knowledge, University of Padova, October 2018

A *View from Above*: Jacopo de' Barbari's Venice, Ballroom of the Correr Museum, October 2018

Pedagogy

Wired! Undergraduate Research Fellows Mentored

Ashely Jeffers, Summer 2019

Noah Michaud, Fall 2018-Summer 2019

Daphne Turan, Fall 2018-Summer 2019

Angela Tawfik, Fall 2018-Summer 2019

Mary Kate Weggeland, Fall 2018-Spring 2019

Wired! Teaching Assistants Mentored

Nikos Gkiokas, Fall 2018-Spring 2019

Noah Michaud, Spring 2019

Service

Pedagogy & Curriculum Development in Wired! Lab

Coordinated and managed the lab's undergraduate academic program. During the past academic years, I have recruited, met, and placed undergraduate students on faculty led long-term research projects. These include placement on the following projects other than my own (Venice Virtual World and A Portrait of Venice): Alife Arch, Digital Athens, Dictionary of Art Historians, Paris of Waters, Mapping Stereotomy, Operating Archives, Statues Speak

Supported undergraduate and graduate student participation

Wrote hire letters for students and worked with office staff to coordinate fellowships, stipends, and Payment of Wired! undergraduate and graduate students

Coordinated international scholars and students

The Memorandum of Understanding with the University of Padua constituted an opportunity for international faculty and students to come work for periods of time at Duke; coordinated arrangements and intellectual exchanges for these international visitors

Professional Affiliations

Visualizing Venice (Associate Director), Wired! at Duke, Renaissance Society of America, College Art Association, Italian Art Society

HANNAH JACOBS

Digital Humanities Specialist

1. Administrative. The following is reporting on work that is part of my role in the Wired! Lab and does not necessarily fit in to research, teaching, or service categories.

Administrative Coordination

With Paul Jaskot and Kristin Huffman, coordinated Wired! Lab meetings, information sharing, events, and meetings. This included both regular meetings of the core faculty and staff and invited speakers; consultations with external groups (most recently staff in the Digital Humanities Lab at the University of Exeter); and meetings with campus support units such as Trinity Technology Services and Data Visualization Services.

Additionally, I have sought publicity opportunities for the MA in Digital Art History & Computational Media through both email lists and discussion boards and conference sponsorship (e.g. [ACH 2019](#)).

Wired! Technology Budget

With the lab director and budget manager, coordinate the lab's expenditures on software, hardware, and web services. This includes planning for upcoming hardware purchases, such as new computers and AV system upgrades. In addition to providing platforms and equipment for general use, the lab has contributed technology funds to fill needs for specific projects while benefitting the lab as a whole. One example of this is the purchase of an Airtable license for Building Duke that has acted as a test bed and model for other lab projects.

Website & Social Media Management

Add new and update content on the Wired! Lab website—this includes posting information about courses and projects and creating blog posts on recent activities, student work, and faculty presentations/publications. This information was shared via social media (Twitter & Facebook). Additional information about current activities and digital art history and digital humanities were shared on Twitter.

Events such as the workshops listed in the Research section also received social media support via live tweeting of events, daily recaps of activities, and sharing collaborative outcomes as seen at later conferences.

In Spring 2019, Wired! funding enabled me to hire a graduate lab assistant, who has been helping me to manage the website and social media and who has also worked with me on initial information gathering and design phases for the creation of a new Wired! website. Together, we conducted user research and have begun developing wireframes and site maps in response to feedback we've heard from the Wired! Community.

Liaising with Digital Humanities & Digital Scholarship Staff in the Libraries, FHI, & TTS

Semi-regular meetings with staff in Digital Scholarship Services (DSS), the Franklin Humanities Institute, and Trinity Technology Services to discuss our current activities and come together around digital humanities challenges we see on campus.

Major focuses this year have included a collaboration with DSS to provide course support for Alicia Jiménez's Roman Spectacle course in Classics; scoping possible external webhosting support for Trinity College from Reclaim Hosting; investigating the ArcGIS licensing and user account creation workflows; and troubleshooting issues with regard to running Windows software on Mac computers (Esri & Autodesk products).

Co-coordinating a New Video Publicity Initiative with Alina Taalman

Working with Alina Taalman to create new videos of Wired! Lab projects and student experiences to use for publicity purposes. As part of this project, we are reviewing practices around permissions to use photos and videos of individuals in the lab and storage/presentation options for the videos Alina creates. Most of the footage has been gathered this spring and will be edited this summer with the goal of releasing these videos gradually beginning in July/August and leading up to the Wired! Lab's symposium in October 2019.

Additionally, Alina and I assisted Kristin Huffman with the creation of video documentation and compilation of scanned images for [an article](#) written by Kristin Huffman.

2. Research. Please report on any long-term research projects run through the lab. Provide a brief abstract of the project, state of the research, and accomplishments this academic year. In addition, please list any publications and public presentations related to your Wired! research work. (limit to one and a half pages)

I provide consultation for digital scholarship and pedagogy, project planning, digital technology evaluation, mentorship for undergraduate and Master's level students in digital humanities concepts and tools, and technical support as needed for all Wired! Lab research projects. In 2018-19, I provided advanced consultation and support for the following faculty-led research projects:

Art of the Americas (PIs Julia McHugh & Mark Olson)

Initial consultations on new digitization initiative at the Nasher Museum of Art with the goal of beginning a Wired! Lab project in 2019-20 to create preservation-quality 3D models of objects in the Nasher's Art of the Americas collection and to develop a digital installation as part of an exhibition to open in the Incubator space in February 2020.

Building Duke (PI Sara Galletti)

<https://sites.duke.edu/buildingduke/> | <http://www.dukewired.org/projects/building-duke/>

Assisted with data management in a variety of ways for this project: scraped the Olmsted Landscape Architects Archives online database for archival entries, paired this data with scans uploaded to Flickr. This research tool is now available in Airtable along with undergraduate student research outcomes that were collaboratively added to Airtable.

Worked with Ed Triplett to gather and test uses for 3D models and LiDAR data of Duke and Durham. This summer, we will work with Amanda Lazarus to experiment with the idea of

generating a historical 3D terrain using the Duke Plats. This terrain might be used as part of a 3D historical virtual environment of the campus.

See Building Duke in the Teaching section below for additional contributions.

Dictionary of Art Historians (*PI Lee Sorensen*)

<http://arthistorians.info> | <http://www.dukewired.org/projects/dictionary-art-historians/>

Ongoing web development support for the site as well as the development of a new research project on art historians exiled from Germany during the second World War. This work is in collaboration with Paul Jaskot, Antonio LoPiano, Matthew Kenney, and others in the Wired! Lab. In spring and summer 2019, we are gathering together data for analysis and plan to begin writing an article in August 2019.

In January 2019, Lee and I participated in an Art Historians' Archives workshop at the Getty Research Institute where we contributed to discussions around connecting digital archival resources for scholars studying art historians. The outcome includes potential collaborations with a number of US and European cultural heritage institutions. Summer 2019 will see new work in this area.

The workshop also enabled a continuation of our data-sharing partnership with the Getty Research Portal. In summer 2018, I gathered and structured bibliographic data that the Portal's staff have used to assist with populating the Portal. In summer 2019, I will be developing a feature that connects biographical entries in the Dictionary to bibliographic resources in the Portal. Additionally, the project will have a dual Master's student in Art History and Information Science, Emily Crockett, from UNC working with us for the summer through a [Humanities Professional Pathways](#) fellowship.

Mapping Occupation in Krakow (*PI Paul Jaskot*)

In summer 2019, I will be contributing to initial project planning for a new research initiative focused on the history of German occupation in Krakow, Poland. This includes a site visit in June 2019.

Imagining Venice (PIs Kristin Huffman & Brad Lewis)

<http://www.dukewired.org/projects/imagining-venice/>

Provided training and support for students editing historical images and creating an Omeka archive for this project. Set up demos as needed of content created for an earlier exhibition to show to visiting faculty and mobile developers. Liaised with developers and TTS support to identify and purchase computers for exhibition.

The Other Side of Hungry River (PIs Hannah Jacobs & Tift Merritt)

<https://fhi.duke.edu/story-plus-project/other-side-hungry-river-mental-illness-mapped-through-songs>

With Tift Merritt, I am leading a Story+ project in summer 2019 that explores the history of mental health and hospitals in North Carolina. We are working with students who are conducting historical research drawing inspiration from objects found onsite at Dorothea Dix Hospital and Cherry Hospital. The students' research will be gathered together in an online alternative archive that seeks to shed light on patients' day-to-day lives and contribute inspiration to a song cycle that Merritt is developing.

Implementing “Flipped Workshops” with Sakai/Playposit

(PIs Hannah Jacobs & Liz Milewicz)

Following on 2017-18 work to develop workshop content delivered via Sakai (formerly DukeExtend), Playposit, and YouTube, I worked with Liz Milewicz and MA student Caitlin Burke to create step-by-step tutorials that combined videos, text, and quizzes in Sakai’s Lessons tool for Professor Alicia Jimenez’s Roman Spectacle course (VMS 334) and Dr. Kristin Huffman’s Art of Renaissance Venice (AAHVS 190S). The tutorials built on video and written tutorials I had created and Caitlin updated. I presented on this work at the [Digital Scholarship Services Open House](#) on February 21st, 2019.

Recommendations for a Digital Project Repository (PI Hannah Jacobs)

As part of my graduate studies in Information Science at UNC, I worked with classmates in our Systems Analysis class to develop a set of recommendations for a Wired! Lab digital project repository that could serve as a collective archive for student class projects that students can use as they develop career portfolios and that instructors can use to share examples with future students, share ideas for assignments with each other, and use for longitudinal teaching evaluations. The recommendations included creating a set of guidelines for gathering student content at the end of each semester, using online forms via Qualtrics to collect student submissions, and using static captures (screenshots and screen recordings) to document projects that are not hosted and maintained by the Wired! Lab. We presented the recommendations to lab faculty on May 10, 2019. In the coming year, I will be following up on this work to develop a pilot system.

Visualizing Objects, Places, and Spaces: A Digital Project Handbook

(PIs Hannah Jacobs & Beth Fischer)

<https://handbook.pubpub.org/>

This open peer reviewed online publication is designed to give instructors and researchers new to digital humanities, and particularly new to working with visualization, the information needed to develop digital projects. Designed as a handbook, this publication will fill the gap between platform-specific tutorials and disciplinary discourse in digital humanities. It offers guidance on workflows, resources, and computational principles; topics applicable to many types of projects, including that arise in archival, dimensional, narrative, quantitative, spatial, temporal, and network visualization projects; and modular, downloadable content, allowing users to build custom annotated guides.

Our first three sections (archival, dimensional, and temporal) are currently undergoing a first round of reviews and will be released in late August or early Fall 2019. We are continuing to develop content, are seeking case study content from colleagues, and will be conducting reviews on a rolling basis through 2019-20.

Project Consultations

I continue to provide project consultations, tool instruction and troubleshooting, and infrastructural support to a range of lab projects and occasionally for graduate students and faculty outside of the lab and for colleagues at other universities such as NCCU via the FHI NCCU Digital Humanities Fellows program.

Presentations & Publications

In addition to presentations and publications mentioned both above and below, I have presented and published the following:

- *Co-Presenter* with Erica Hayes & Nathan Kelber, “Project Management and DH,” [Digital Humanities Nuts and Bolts: From Idea to Sustainable Project](#), National Humanities Center, October 2, 2018.
- *Author*. [“Getty Started with Digital Humanities in the Classroom.”](#) *Art History Teaching Resources Weekly Blog*. October 12, 2018.
- *Reviewer*. [“Zaha Hadid at Serpentine Galleries.”](#) *Art Libraries Society of North America Multimedia & Technology Reviews*. February 2019.
- *Guest Presenter*, [“Digital Humanities Pedagogies: Considerations of Audience, Content, Methods, and Tools,”](#) [GS 762 Digital Pedagogy, Bass Digital Education Fellows Program](#), Duke University, February 28 & March 7, 2019.
- *Discussant*, [“Roundtable: Setting Up a Digital Humanities Curriculum or Certificate,”](#) Renaissance Society of America, March 19, 2019.
- *Organizer*, [Triangle Digital Humanities Institute on Digital Humanities Pedagogy](#), Duke University, March 25, 2019.

With the support of the Triangle Digital Humanities Network, Duke Digital Humanities Initiative at the Franklin Humanities Institute, the Wired! Lab, Information Science and Studies, Learning Innovation, and Digital Scholarship Services, I organized a one-day institute for instructors, students, and practitioners from the Triangle area (and beyond!) on digital humanities pedagogy. The schedule included keynotes by Danica Savonick (Assistant Professor of English, SUNY Cortland) and Diane Jakacki (Digital Scholarship Coordinator, Bucknell University), lightning talks, and workshops led by students, instructors, and practitioners from Duke, NCCU, UNC, NC State, and the Ackland Art Museum. Including speakers, 75 people RSVPed, and attendees traveled from as far as the University of Virginia and East Carolina University. Several attendees represented historic sites and museums in Durham and are employed at area community colleges. Institutional statuses reported were 27 faculty, 18 (mostly graduate) students, 14 librarians, and 9 independent/self-employed/volunteers. Arts, humanities, and social science disciplines were broadly represented.

- *Author* with Kathryn Wymer, Victoria Szabo, & Russell Robinson. “A tale of two Durhams: how Duke University and North Carolina Central University are increasing access and building community through DH pedagogy.” *Debates in Digital Humanities Pedagogy*. Eds. Brian Croxall & Diane Jakacki. Minnesota, MN: University of Minnesota Press, Forthcoming.

Workshops & Institutes

- [FHI-NCCU Digital Humanities Fellowships](#)

Assisted with workshop teaching, provided consultations on fellows' projects.

- [Advanced Topics in Digital Art History: 3D and \(Geo\)Spatial Networks](#) (June 4-16, 2018 and June 3-7, 2019)

Twitter: [#DAHVenice2018](#) and [#GettyVenice2019](#)

Assisted with and led institute workshops, discussions, and demos, particularly around project management, digital scholarship, evaluation, and AR.

This workshop resulted in the following presentation:

Presenter, "[Project Management in Media Res: Strategies for Mid-Stage Digital Art History Projects](#)," Panel on Advanced Topics in Digital Art History: 3D Geospatial Networks, College Art Association Annual Conference, February 13, 2019.

- [National Humanities Center Summer Institute on Objects, Places, and the Digital Humanities](#) (June 19–23, 2017 and July 16–20, 2018)

Assisted with and led workshops on project management, 3D visualization, mapping, network analysis, digital archiving and website building, and pedagogy. Consulted on fellows' projects both during institutes and during the academic year.

- [National Endowment for the Humanities Institute for Virtual and Augmented Reality for the Digital Humanities](#) (July 23-August 3, 2018)

Twitter: [#NEHWARDHI](#)

Assisted with institute workshops, discussions, and demos, particularly regarding evaluation of VR and AR scholarship. Will contribute to a fall 2019 meeting TBD and possible group output.

- [American Institute of Pakistan Studies Digital Humanities Workshop](#) (May 6-8, 2019)

Co-taught hands-on workshops with remote participants. Topics included Knight Lab tools such as TimelineJS and StoryMapJS and text analysis with tools like Voyant.

- *Co-Presenter* with Jen Darragh, Ciara Healy, Sophia Lafferty-Hess, & Liz Milewicz, [Managing Projects, Teams, and Academic Life](#) (Project Management Workshop), Bass Connections & Franklin Humanities Institute, Duke University, May 7, 2019.

Led workshop on communication as a project management tool and assisted with other presentations.

3. [Teaching: Courses & Mentoring](#). Please list any pedagogical projects in the lab as well as all undergraduate and graduate Wired! courses taught during the academic year. In addition, please list students mentored on Wired! Lab research projects, either with a fellowship or independent study. If useful, provide a succinct summary of your teaching philosophy and course descriptions/projects. (limit one page)

Student Mentorships

Mentored Art History PhD candidate Nikos Gkiokas in digital humanities pedagogy tools (Omeka and Neatline) and teaching. Supervised MA in Digital Art History student Christine Liu in her role as Wired! Lab Assistant, in which she became familiar with administrative and communications aspects of lab operations.

Fall 2018

ARTHIST 190FS Art of Renaissance Venice (Dr. Huffman) – Facilitated student projects that used historical mapping, visual storytelling, and digital archiving in Omeka and Neatline to study particular artists and historic sites. Led in-class workshops supplemented by video tutorials. Provided some technical support for the Omeka installation with additional system administration from TTS. Mentored Nikos Gkiokas who provided student feedback and met with each student to provide one-on-one technical instruction and to help them develop their project. Submitted comments on student projects.

HCVIS 580S Proseminar I (Professor Szabo) – Participated in course discussions; assisted with tool workshops; provided feedback on weekly blog posts; led workshops on text analysis, humanities data, digital archiving & exhibitions using Omeka and Neatline; provided feedback and consultations on student final projects.

Spring 2019

ARTHIST 89S Visual Culture of Venice (Dr. Huffman) – Facilitated student projects that used historical mapping, visual storytelling, and digital archiving in Omeka and Neatline to study particular artists and historic sites. Students completed online tutorials prior to in-class troubleshooting and question-and-answer sessions. (See above section on creating Flipped Workshops.) Provided some technical support for the Omeka installation with additional system administration from TTS. Mentored Nikos Gkiokas who provided student feedback and met with each student to provide one-on-one technical instruction and to help them develop their project. Submitted comments on student projects.

VMS 334 Roman Spectacle (Professor Jiménez) – Provided support for students' final project, a Neatline exhibit that maps archaeological sites in ancient Rome. Students completed online tutorials prior to in-class troubleshooting, question-and-answer, and peer feedback sessions. (See above section on creating Flipped Workshops.)

ARTHIST 504SL Building Duke (Professor Galletti) – With graduate teaching assistant Sarah Riazati co-led lab section of this course, which involved weekly hands-on workshops, project development, and project consultations.

MA in Digital Art History/Computational Media Thesis Projects

Emily Leon – Continued providing support to Emily over the summer and fall of 2018. Provided feedback on technology and writing and consultations on project next steps. Participated in MA thesis defense.

Christine Liu – Met with Christine periodically to consult on project development and methodology. Will continue to do so as needed in the fall.

Alan Carrillo – Met with Alan periodically to consult on project development and methodology. Will continue to do so as needed in the fall.

4. Service. Please list any service provided for the Wired! Lab (workshops, collaborative work on Wired! projects etc.). (limit one page)

Triangle Digital Humanities Network

In collaboration with colleagues in digital humanities at Triangle and regional institutions (UNC, NCCU, UNCG, NC State, Meredith, ECU, and others), I am working to establish a sustainable infrastructure for this fledgling volunteer organization.

PhD Lab in Digital Knowledge Working Groups

With Ed Triplett and Brian Norberg, I co-led working groups on digital pedagogy and mapping for PhD Lab fellows. These groups met monthly or every other month to learn tools, receive project feedback, and get assistance with technical troubleshooting.

External Consultations

- Established a connection with the Digital Humanities Lab at the University of Exeter. Held a remote sharing session in May 2019 with an informal follow up with lab faculty Leif Isaksen at the University of Exeter in July 2019.
- Participated in a lab consultation with David Roh, faculty at the University of Utah and director of a newly created digital humanities center.
- Meeting with Noah Huffman, Rubenstein Library's metadata librarian to discuss Wired! projects and possible projects based on library's latest acquisitions and digitization projects. Included a follow up tour of library space in Bays 9-11 on the first floor of Smith.

PAUL JASKOT
Professor of Art History

Research

This year I concentrated on developing further my research projects on the ghettos of Nazi-occupied Europe (with a case study of Krakow and the German construction industry). For this work, I made use of the rich archival materials from Hubert Ritter's Nachlaß in the archive of the Architectural Museum of the TU in Munich. Ritter can be used as a kind of leitmotif through the entire construction industry project, given that he began his career around World War I working in avant-garde circles (e.g., the Werkbund), rose to the highest levels of architectural achievement

as the main city architect of Leipzig during the Weimar Republic, and had a “revival” of his career when Speer selected him to redesign Krakow as a “German” city after Nazi occupation. I am currently working with Eve Duffy to ground our understanding of Ritter’s contribution in a deeper knowledge of the literature on German occupation.

The Ritter work is meant to contribute to the larger collaborative of analyzing the spaces and experiences of the Nazi ghetto system. Funded by a 3-year NEH grant, PI Anne Kelly Knowles (University of Maine), my co-PI Anika Walke (Washington University) and I have been working on developing a database structure to mine information from the US Holocaust Memorial Museum’s camps and ghettos encyclopedia project. We have finished the basic attribute table this year (along with contributions from Duke colleagues Antonio LoPiano and Eve Duffy), and are moving on to the physical characteristics table. We hope to have significant results through an historical GIS of the ghetto system by the end of this coming year. As a related deliverable of the NEH, I am working on Krakow as a case study of a space in which perpetrators and victims frequently interacted. I hope to develop a dynamic digital research environment that includes GIS, 3D modeling, visualization of survivor testimony, and historical photographs among other sources. I am joined in this project by Mark Olson, Cosimo Monteleone, and Duke MA students Alan Carrillo and Christine Liu.

The ongoing question of building, Holocaust Studies, and digital humanities were addressed in a major international symposium I co-organized with the US Holocaust Memorial Museum in January 2019: “Visualizing the Holocaust: Analyzing Space and Place with Digital Methods and Geographical, Textual, and Visual Sources.” I was very pleased to bring this dialogue to the Duke community.

In addition, the Dictionary of Art Historians project led by Lee Sorenson continues to be of interest to me, especially as it dovetails with my research on German exile art historians from Nazi occupied Europe. This past year, Antonio LoPiano and I have been working on populating a spatial dataset, structured by Hannah Jacobs. Jacobs is also leading our efforts to think about critical visualizations for this project. We expect to have a draft publication finished sometime in the coming year.

In addition, I continue to work with students on researching public architecture in North Carolina.

Publications:

[co-edited with Alexandra Garbarini] *New Approaches to an Integrated History of the Holocaust: Social History, Representation, Theory* (Evanston: Northwestern University Press, 2018).

“Digital Art History as the Social History of Art: Towards the Disciplinary Relevance of Digital Methods,” *Visual Resources* (2019): DOI 10.1080/01973762.2019.1553651 .

Paul B. Jaskot, Hannah Jacobs, Mark Olson, Victoria Szabo, and Edward Triplett, “Shaping the Discipline of Digital Art History,” *The Iris* (19 December 2018): <http://blogs.getty.edu/iris/shaping-the-discipline-of-digital-art-history/> .

Relevant Presentations:

- May 27, 2019: “Putting the Building Economy into Holocaust Studies: From Marxist Architectural History to Critical Digital Visualization.” Institute of Design, University of Padua, Italy.
- March 28, 2019: “Visualizing Krakow under Nazi Occupation: Exploring Digital and Analog Methods to Analyze the Built Environment of the Holocaust.” Emory University, Atlanta.
- Feb. 15, 2019: “From Analog to Digital: 50 Years of Redefining Collaboration in Art History.” Mellon Foundation 50th Anniversary Celebration Panel. College Art Association, Annual Conference, New York City.
- Feb. 7, 2019: “Visualizing Krakow under Nazi Occupation.” Society of Fellows in the Humanities, Columbia University, New York City.
- Jan. 5, 2019: “Visualizing Krakow, Then and Now: Analog and Digital Methods for Analyzing Architectural Goals in the German Occupation” (co-authors Eve Duffy, Justus Hillebrand, and Anne Kelly Knowles). American Historical association, Annual Conference, Chicago.
- Oct. 2, 2018: “Sources, Methods, and Questions: Digital Methods for Holocaust Research,” Lightning talk. Digital Humanities Nuts and Bolts: From Idea to Sustainable Project, symposium, National Humanities Center, Research Triangle Park, North Carolina.

Teaching, Courses and Mentoring

In relation to my Wired! research projects, I have been mentoring students at a variety of levels. For the NC architecture project, I have worked closely with Paloma Rodney and Samantha Miezio. Both of these students are developing datasets of public building in Raleigh and Durham, respectfully. In addition, they are also both developing distinction projects out of this work. Rodney’s interest in an experimental visualization of the spaces outside of Raleigh’s Central Prison and how that impacted various community experiences is the furthest along. We will be continuing this work in her upcoming senior year. Finally, Brittany Halberstadt, a student working on a distinction project on the concept of artistic influence, successfully completed her work this year; our Independent Study focused in particular on the digital visualization of her material as well as the archival research. I am also working with Bryan Rusch, a new addition to the Wired! lab, who is helping me currently with secondary literature related to the German building economy.

At the MA level, I worked with Alan Carrillo and Christine Liu not only on the ghettos project but also to develop their theses. Both extended their work in my Ghettos graduate seminar as well as Independent Studies, in which they were also mentored by Hannah Jacobs. We are working towards completion of their MAs next year.

In addition to this mentoring, I also added a Neatline component to my History of Premodern Architecture survey in order to list this course as part of the Wired! curriculum, and had three students working on digital related projects for my graduate Ghettos seminar. I will continue to add digital options for courses into the future.

Service

I continue to contribute on a number of levels to the development of Digital Art History within the discipline. I was successful in an application to the Samuel H. Kress Foundation for support of a “Fellowship to Promote Graduate work in Digital Art History for Underrepresented Groups.” In addition, I continue to support the work led by Victoria Szabo in the Getty-funded Summer Institute in Advanced Digital Art History. I was pleased in conjunction with this to be a visiting scholar at the University of Padua to learn more about their program and our shared interests, which I hope to develop further especially by supporting the Visualizing Cities collaborate and other means. I have also agreed to help with membership as an officer of the new CAA affiliated Society for Digital Art History; in that capacity, I will be co-chairing the group’s upcoming CAA panel for February 2020.

I continue to serve as the Director of the Wired! Lab. I have been interested in my second year to learn more about the productive tensions between the individual projects within the Wired! lab and our potential joint intellectual effort. The balance between the two is not always obvious from the outside. But finding that balance, I believe, will also help us to strengthen our research profile within art history (as well as with students), a fundamental goal that I continue to work on.

Within Duke, this year I continued to serve on the ITAC committee, was the art history representative on the Computational Media faculty search, and co-led with Mark Olson the drafting of evaluation guidelines for digital scholarship which were accepted by the Department faculty.

MARK OLSON

The Cordelia and William Laverack Family Assistant Professor of Art, Art History & Visual Studies

Research

My Wired-related research for the 2018-19 year has centered around two main projects:

Operating Archives

The Operating Archives project is concerned with the preservation of the “performativity” of these objects in a digital archive. While digital archives afford access to historical texts, images, and objects at the level of the visual, often in a reconstituted contextual milieu, what about objects that were intended to be operated, manipulated, handled, played with? In 2018-2019, the remaining 7 of the 22 ivory anatomical manikins were microCT scanned, and several were rescanned to achieve higher quality results. Different 3D printing technologies were explored to determine the best quality for the cost. Printing of several sets of all 22 manikins is now underway, as is processing of digital models for use in extended reality (AR/VR) and interactive gaming applications. A new partnership was also established with Duke Radiology, with the intent of analyzing microCT data to determine the species of ivory (and bone) used in the crafting of these manikins in the hopes of better specifying their provenance.

Art of the Americas Project

In collaboration with Julia McHugh, work was undertaken throughout 2018-2019 to lay groundwork for this project, which reimagines the “ancient Americas” collection at the Nasher Museum, with a goal of both reconfiguring the existing physical exhibition as well as augmenting it with digital interactives. Test photogrammetry scans were completed in Spring 2019 and based on that success, the Nasher invested in equipment designed to automate and streamline the photogrammetry capture process. An Incubator Space exhibition of selections from the collection is being planned for opening in February 2020 with several digital prototypes.

Publications / Presentations:

- Invited Lecture, “Setting Standards for AR/VR in the Humanities.” (with Hannah Jacobs). Workshop Session. *NEH Advanced Topics Summer Institute: Virtual and Augmented Reality for the Digital Humanities*. Duke University. July 24, 2018.
- Invited Lecture, “Web-based Approaches to VR/AR” (with Angelina Liu). Lecture and Demo. *NEH Advanced Topics Summer Institute: Virtual and Augmented Reality for the Digital Humanities*. Duke University. July 31, 2018.
- Jaskot, P., Jacobs, H., Olson, M., Szabo, V., & Triplett, E. (2018, December 19). “Shaping the Discipline of Art History.” (Blog Post). *The Iris: Behind the Scenes at the Getty*. Online: <http://blogs.getty.edu/iris/shaping-the-discipline-of-digital-art-history/>
- Presentation at VV/VC Symposium June 18-19, 2019: “Visualizing Krakow: Connecting the Social History of Art and Digital Humanities through a Dynamic Research Environment” (with Paul Jaskot, Cosimo Monteleone, & Chiara Callegaro)

Teaching: Courses & Mentoring

Wired! courses taught:

- **Proseminar II: Models and Modelling** (Spring 2019, with Annabel Wharton)
Part II of the core seminar for the MA; focus on 3D modeling with Autodesk Fusion 360; augmented reality with A-Frame; web-based delivery of 3D with SketchFab; and interactive apps with Unreal Engine. Historical and theoretical exploration of models as epistemological and material objects.

HCVIS MA Students Mentored:

- **Angelina (Chang) Liu**, Primary MA Advisor (Fall 2018 / Spring 2019)
- **Luke LeGrand**, Co-MA Advisor (Fall 2018 / Spring 2019)
- **Christine Liu**, MA Committee Member (Spring 2019)

Service

Steering Committee, *Visualizing Venice*

Co-Convener (with Caroline Bruzelius), *Summer Institute on Objects, Places, and the Digital Humanities*, National Humanities Center. July 16 – 20, 2019

Co-PI (with Victoria Szabo & Paul Jaskot), *Advanced Topics in Digital Art History: 3D and (Geo)Spatial Networks*, The Getty Foundation. Venice International University, June 3 – 7, 2019

Victoria Szabo, Ed Triplett, David Zielinski and I collaborated on systems used by Wired in the XR Studio: GPU'd PCs, photogrammetry setup, etc.

I also participated in most of the weekly meetings for Building Duke (Bass Connections).

Public-facing Service in Digital Humanities:

- DH Applicant Reviewer, 2019-20 Fellowship Competition, *National Humanities Center*, Fall 2018

LEE SORENSEN

Librarian for Visual Studies and Dance

Research

The Dictionary of Art Historians, www.arthistorians.info, is an open-source biographical dictionary of historians of western art written principally by Lee Sorensen. This 30-year project has been associated with the Department of Art and Art History since January of 2010. Since 2016, it has been Wired! Project. In 2018, the project underwent a major redesign and is again in active development. Initially conceived as a methodologic tool for English-language readers, it seeks to compile the documented facts of an historian's life in order to serve as a background for understanding a specific text and the historiography of art. It's nearly 3000 entries with about half of those completed profiles. The editor is Lee Sorensen and technical design and support is through Hannah Jacobs.

The Dictionary this year added a visualization component to its research, bringing it closer in line with Wired! Lab mission. Paul Jaskot launched a project to investigate how the publishing and research of German expatriate art historians fleeing Nazi Germany changed in their new host countries. This entailed, A) creating a separate working file of art historian data which will allow text mining and the hiring a graduate student to input the data, and B) an initiative to complete entering the remaining art historians outlined in one of the Dictionary's core sources, Ulrike Wendland's Kunsthistoriker im Exil (1999). Completion of this first phase, scheduled for fall 2019 will allow visualization of the data and form the basis for a scholarly article under Jaskot's direction.

This year, too, for the first time, the DoAH hired Duke students to join researching the historians. Both graduate- and undergraduate students perform the research under Sorensen's direction. MFA EDA student Cassie Klos translated and compiled Wendland entries, funded through part of the Kress grant the Lab uses. Two first-year students, excited about the discipline from attending Kristin Huffman's medieval/renaissance fall FOCUS course, wrote entries on women art historians. These undergraduates were funded through an Office of Undergraduate Research grant. Also for the first time this year, the project secured a SILS (School of Information and Library

Science, UNC) student, Emily Crockett, to work data projects associated with the construction of the database. Her tenure will last through the summer of 2019.

Presentations by the Dictionary were made both at CAA in New York and the Art Libraries Society conference (ARLIS) in Salt Lake City, UT. In February, Sorensen and Jacobs were invited to present at the Getty Research Institute symposium on art historian archives. This two-day event place the Dictionary within the scholarship of most of the major art historiographers of the United States and Europe. The Getty has for the past two years used the Dictionary as a trusted source for bibliography of art historians in their effort to scan art historical text as open-source documents, available through the Getty Portal. It is also linked on the Portal site as a key art-historical site.

VICTORIA SZABO
Research Professor

Research

Digital Durham is an ongoing, archives-driven urban history project focused on representing Durham's cultural history using new technologies. It was supported by Bass Connections and continues as an archive-development project co-directed by Trudi Abel and myself. We are currently georectifying historic maps and directory info with the assistance of graduate students in the Digital Art History/Computational Media program. We will teach a course based on the materials in Spring 2020 and are adapting content from student projects into a mobile application related to Durham history. This project continues to serve as a research/exploration hub for urban experience design applications more generally for the Visualizing Cities group.

Publications:

- "Collaborative and Lab-Based Approaches to 3D and VR/AR in the Humanities," *Council of Library and Information Resources Report*.
- Paul B. Jaskot, Hannah Jacobs, Mark Olson, Victoria Szabo and Edward Triplett. "Shaping the Discipline of Digital Art History: A recap of an advanced summer institute on 3-D and (geo)spatial networks." *The Iris: Behind the Scenes at the Getty*. December 19, 2018. <http://blogs.getty.edu/iris/shaping-the-discipline-of-digital-art-history/>
- "Knowledge in 3D: How 3D Data Visualization is Reshaping Our World." *Parameters: Knowledge Under Digital Conditions*. Social Science Research Council. July 11, 2018. <http://parameters.ssrc.org/2018/07/knowledge-in-3d-how-3d-data-visualization-is-reshaping-our-world/> Featured as Editor's Choice at Digital Humanities Now. <http://digitalhumanitiesnow.org/>
- "Apprehending the Past: Augmented Reality, Archives, and Cultural Memory." *The Routledge Companion to Media Studies and the Digital Humanities*. Ed. Jentery Sayers. Routledge.

Invited Presentations:

- "Collaborative Approaches to Digital Cultural Heritage," Vanderbilt University, Nashville, TN. March 18-19, 2019.
- "Contested Histories: Collaborative Approaches to Visualizing Cultural Heritage." Visualization and the Holocaust: Analyzing Space and Place with Digital Methods and Geographical, Textual, and Visual Sources. Duke University, 18 January 2019.
- "Decomposing the Disciplines." B³ - Bildung Beyond Boundaries, Part II: Beyond the Discipline. Academic Innovations and the Role of Inter and Trans Disciplinarity. Jacobs

University. Bremen, Germany. 9 November 2018. Interview for Hochschulforum Digitalisierung (German Forum for Higher Education in the Digital Age): <https://hochschulforumdigitalisierung.de/de/blog/transdisciplinarity-education-interview-victoria-szabo>

- “Contested Histories: Cultural Heritage and the Digital Archive.” Ursinus College, Collegeville, PA. 30-31 October 2018.

Conference Presentations

- “Advanced Topics in Digital Art History: 3D Geospatial Networks.” College Art Association. New York, NY. February 13, 2019. (Report on Getty Foundation Grant – PI)
- “Critical Approaches to Virtual and Augmented Reality.” Transdisciplinary Connections: Digital Humanities Discussion Group. Modern Language Association. Chicago, IL. January 3, 2019. Also included related panel coordination at AHA with VARDHI members.

Grant-Funded Project Development

- PI for Getty Advanced Topics in Digital Art History: 3D Geospatial Networks. Ongoing convenings amongst Institute participants with planned in-person meeting in June 2019.
- Project Director for NEH Virtual and Augmented Reality Digital Humanities Institute. July 23-August 3, 2018. Coordination, with ongoing contact around XR with the community and anticipated joint publication around standards for evaluation of scholarly and artistic XR. (Presentation at DH2019 in July).

Teaching: Courses & Mentoring

- Digital Durham: Jo Kwon and Kira Xie, DAHCM MA students (see above)
- Proseminar 1: DAHCM. First semester required course for incoming MA students.
- Thesis advisor/committee member for DAHCM students: Jo Kwon, Kira Xie, Angelina Liu, Emily Leon, Nina Feng, Rob Arcand, Vijay Rajkumar

Service

Co-DGS for the Digital Art History/Computational Media MA

- Co-supervision of Hannah Jacobs, DH Specialist for Wired.
- Hiring and Co-supervision of David Zielinski and setup of XR Studio as an outpost of the ISS Center/CMAC. Serves the Wired community directly and indirectly with technical support, hardware, software, training.
- Advocate for position creation and search committee chair, new Computational Media Arts faculty member, Augustus Wendell, who will join the Wired Lab
- Teaching with Archives workshop co-leader at the 2019 PhD Academy
- Co-lead of the Games Initiative in Trinity, which has resulted in access to an advanced PC lab tuned to gaming for use in Wired-related teaching

JOHN TAORMINA

Director, Visual Media Center

<http://www.dukewired.org/person/john-taormina/>

Research

I finished the first phase my Digital Humanities bibliography in February 2019. The 149-page bibliography is available for download as a PDF from the Wired! website. Michael O'Sullivan (T'17) continued as my assistant on the project during Summer 2018. Doctoral student Alexander Strecker assisted me with it during Fall 2018. I am now reorganizing the bibliography by DH topic and hope to have that finished by Fall 2019.

The bibliography has received good feedback on the Visual Resources Association and Art Libraries Society/North America listservs. Wired! and the DH bibliography were featured on the new Digital Humanities Monday Blog at UC Santa Barbara (<https://ucsbvrc.wordpress.com/2019/05/13/new-digital-humanities-monday-an-introduction-to-wired-lab-the-dh-bibliography/>) and I was interviewed about it for the Triangle Digital Humanities Network Blog (<http://triangledh.org/john-taormina-on-his-dh-bibliography/>).

I continue as a member of the Wired! research project team for *Building Duke: The Architectural History of Duke Campus from 1924 to the Present*. The project received a second Bass Connections grant for 2019-20. I am investigating architect Julian Abele and purchased and read through his biography, *Julian Abele: Architect and the Beaux Arts*, by Dreck Spurlock Wilson (Routledge 2019). The Visual Media Center also scanned *The Campus Guide: Duke University* (133 individual images and full pages) for the Building Duke project.

I am still working on an article, "Developing a Database for a Kingdom: The Medieval Kingdom of Sicily Database Project," for the *Visual Resources Association Bulletin*. I would like to develop a similar article for *Art Documentation* (ARLIS/NA) on the Building Duke project, co-authored with other members of the team.

Teaching: Courses & Mentoring

I continue as University Coordinator and Data and Image Management Consultant for the Medieval Kingdom of Sicily Image Database. I will be supervising one KOS student fellow during Summer 2019.

Service

I assembled an information packet for Ed Gomes, Trinity A&S Associate Dean for Information Technology, for a Wired! meeting on May 10, 2019.

I assembled 27 Wired! information packets for the Office of Development visit on April 18, 2019.

I developed the website for symposium, *Visualization and the Holocaust*, January 17-18, 2019. The Visual Media Center also developed and printed the poster and program for the *Visualization and the Holocaust* symposium.

I provided Wired! information packets for incoming MA and PhD students, August 2018.

During Spring 2019 the Visual Media Center developed a logo for the Medieval Kingdom of Sicily Image Database project, which was then used on the KOS website.



I spoke on the Medieval Kingdom of Sicily Image Database project in the Wired! Lab for visitors.

I continued managing the print publications for Wired! (advertisements, booklets, brochures, cards, exhibition panels, flyers, posters, etc.) used by both the Wired! Lab and the department.

EDWARD TRIPLET

*Instructor**

<http://www.dukewired.org/person/ed-triplett/>