

AUTHENTICATION IN ART

AiA Art News-service



Publishing Art History Digitally: The Present and Future

Institute of Fine Arts

1 East 78th Street

New York, New York

Lecture Hall October 14, 4 – 8 PM

This event brings together art historians and publishing experts to share their views on the future of publishing digital art history. Combining a lecture and two roundtables, this symposium will be of interest to all those involved in, or wishing to embark on, digital publishing, as well as to those who are looking for solutions to publishing digital humanities research in compact online formats.

Organized by *Nineteenth-Century Art Worldwide*, the event is funded by the Samuel H. Kress Foundation and the NYU Center for the Humanities and is free of charge. It will be followed up by a hands-on professional development workshop at the College Art Association annual meeting in February, open to all CAA registrants at no extra cost.

Program

4:00 PM

Opening Remarks: **Jonathan Hay**, [Ailsa Mellon Bruce Professor of Fine Arts, Institute of Fine Arts](#)

4:10 PM

Keynote address: "*Breaking Almost Everything: The Current Practice and Future Potential of Digital Publishing*," by **Greg Albers**, *Digital Publications Manager*, [Getty Publications](#)

5 - 6 PM

Roundtable Discussion #1: *Writing, Creating, Editing*

Celeste Tường Vy Sharpe, Christopher Howard, Anne Helmreich, Betty Leigh Hutcheson, moderated by **Emily Pugh**, *Digital Humanities Specialist*, [Getty Research Institute](#)

The first roundtable brings together four art world professionals with experience writing for and producing in traditional formats and in burgeoning media and digital publication genres.

Questions or themes that might be addressed include: how have digital formats enabled a reconceptualization of *how* we write? Has digital publishing changed the kinds of activities, subjects, and themes that constitute art historical practice? What would you say about the role of social media in art history and engagement with audiences outside the academy? How have digital projects' tendency toward compressed timelines and increased stakeholders affected the drafting or editorial process? How is a digital dissertation distinct from both traditional dissertation formats as well as from non-dissertation digital art history? How has digitally-published art history impacted peer review? What are implications of digital formats for the training of art historians?

Panelists

Anne Helmreich, *Dean*, College of Fine Arts, [Texas Christian University](#)

Christopher Howard, *Managing Editor*, [College Art Association](#)

Betty Leigh Hutcheson, *Director of Publications*, [College Art Association](#)

Celeste Tường Vy Sharpe, *Academic Technologist for Instructional Technology*, [Carleton College](#)

6 - 7 PM

Roundtable Discussion #2: *Publishing*

Colby Chamberlain, Meredith Martin, Sarah Victoria Turner, Martina Droth, moderated by **Greg Albers**

The second roundtable brings together art historians who are Editors of three innovative and widely-respected online-only journals of art history: *British Art Studies*, *Journal18*, and *Triple Canopy*. Questions or themes that might be addressed include: What about print publication might we want to bring to emerging, digital formats, and vice versa? How can/have the capacities of digital formats--scrolling, enlarging, hyperlinking, etc.--changed the questions we ask, the way we present information, and the art historical arguments we make? What are readers' expectations for user interfaces? I.e., How accessible should we expect aspects like graphics, format, layout, added features or functionality to be, considering their impact on a reader's experience? Are there exemplary existing visual or content models? What formats, such as Wordpress vs. a PDF vs. a website like the *New York Times*, conform to readers' expectations, and what formats enable the best presentation of art-historical content? What is or should be considered the new standard for scholarly digital publishing in art history? As digital formats alleviate some of the cost associated with print journals, what are the benefits or drawbacks to the proliferation of increasingly (sub)discipline-specific journals? What do these experts see as the future role of traditional publication formats?

Moderator

Greg Albers, *Digital Publications Manager*, [Getty Publications](#)

Panelists

Colby Chamberlain, *Contributing Editor*, [Triple Canopy](#)

Martina Droth, *Deputy Director of Research and Curator of Sculpture*, [Yale Center for British Art](#); *Editor*, [British Art Studies](#)

Meredith Martin, *Associate Professor of Art History*, [New York University](#); *Editor*, [Journal18](#)

Sarah Victoria Turner, *Deputy Director for Research*, [Paul Mellon Centre](#); *Editor*, [British Art Studies](#)

7 PM