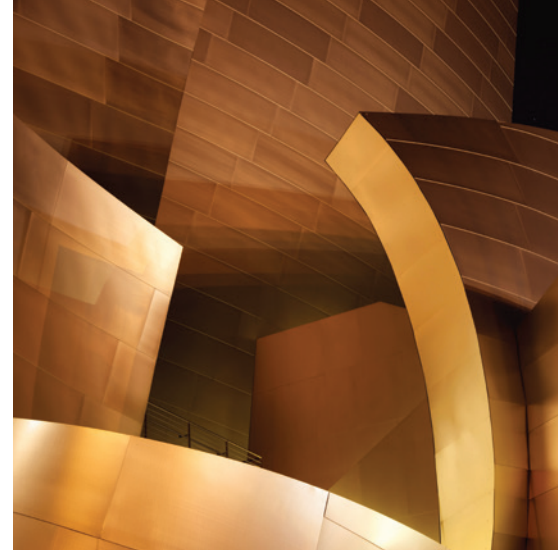


*the* GETTY



Previous page: Eight Spruce Street Residential Tower in New York City. Photo: © Andres Garcia Martin

Clockwise from top left:

Walt Disney Concert Hall. Photo: © andieymi

Walt Disney Concert Hall, detail. Photo: © billnoll

Der Neuer Zollhof (The New Zollhof), Düsseldorf, Germany. Photo © Christian Mueller

Frank Gehry. Photo: © Alexandra Cabri

Partners, LLP, in Los Angeles in 1962, a full-service architectural firm that has developed extensive international experience in the design and construction of academic, museum, theater, performance, and commercial projects.

Hallmarks of Mr. Gehry's work include a concern that people dwell comfortably within the spaces that he creates, and an insistence that his buildings address the context and culture of their sites.

Despite his international stature and renown, he continues to be closely associated with Los Angeles, where his 1978 redesign of his Santa Monica home launched his international career.

"Frank holds a special place in his heart for the work of contemporary artists. He was a central

figure in the contemporary art world in Los Angeles in the 1960s and 70s, working closely with Billy Al Bengston, Larry Bell, John Altoon, Bob Irwin, Ed Moses, Ed Ruscha, and Ken Price. And he continues to work closely with artists, including Claes Oldenburg and Jeff Koons, for whom he has collaborated on deeply sensitive installations of their work," said Cuno. "Given his contributions to architecture, and the Getty's extensive research and collections in Los Angeles art and architecture at the mid-century and beyond, and the commitment of the Getty Conservation Institute, the Getty Foundation, and the Getty Research Institute to the conservation and study of modern architecture, it is fitting that we present Frank with our highest honor."



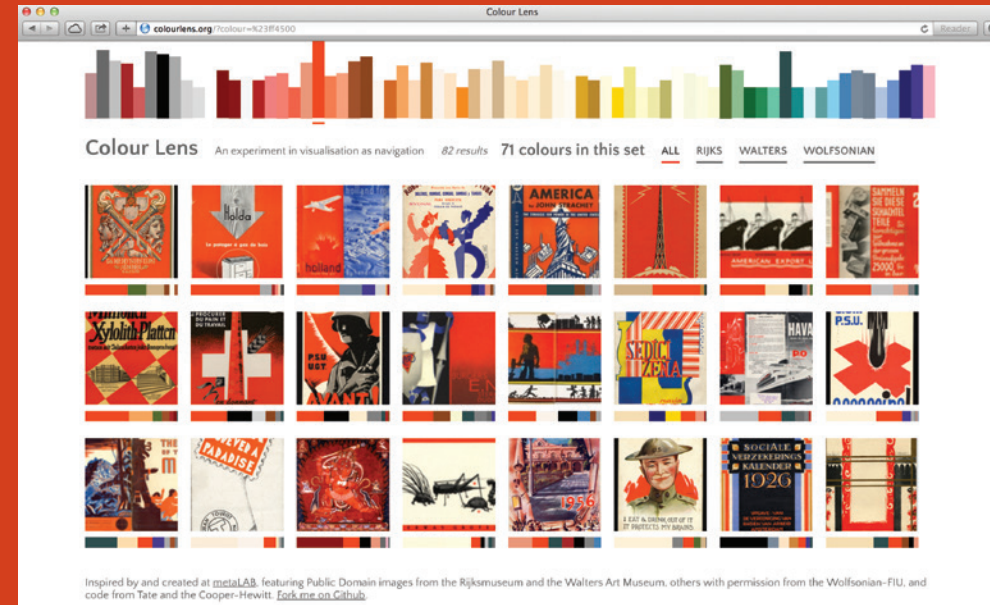
## A Brighter Future for Digital Art History



No one disputes that the Digital Revolution has profoundly changed human existence, but some areas—such as communications or the sciences—have been quicker than others to embrace its transformative possibilities. Within the humanities, art history is one of the disciplines that has yet to fully explore the latest digital tools and techniques, which offer tremendous potential for scholars to process visual materials and historical data in new and exciting ways. Computer programs can be used to analyze large volumes of data quickly and easily, tracing patterns and

connections formerly hidden from view. They can also allow researchers to approximate the physical past through virtual environments. In addition, art historians have an increasing number of digital data sets to draw on as museums, libraries, and archives around the world continue to make more and more images and information about their collections available online.

So what is holding these scholars back? The digital world is constantly evolving, and very few opportunities exist for art historians to gain the technical know-how to engage with unfamiliar technologies.



Left: Participants in the 2014 institute at UCLA-DH. Photo: UCLA Digital Humanities, CC BY-NC 2.0

Above: Screenshot of Richard Barrett Small's Colour Lens prototype from the Beautiful Data I workshop at Harvard's metaLAB

Previous page: Image derived from *Astronomer by Candlelight*, late 1650s, Gerrit Dou. Oil on panel. The J. Paul Getty Museum

In addition, there are special challenges for art history related to the frequent difficulty of obtaining the rights to reproduce images online. As a result, only a small number of art historians are comfortable working with “digital art history.” For the field to advance in the digital realm, training is key.

Since 2013 the Getty Foundation has been working to address these issues with its Digital Art History initiative. The term “digital art history” has become shorthand for the application of computer technologies to interpretive research in the history of art. Through grants that support training workshops and related convenings, the Foundation has assumed a leading role in preparing art historians to utilize digital methods and tools to produce innovative scholarship.

“We launched this new initiative to prepare more art historians to take full advantage of the opportunities offered by the digital age,” said Deborah Marrow, director of the Getty Foundation. “Building on our long history of support for digital such as the Online Scholarly Catalogue Initiative (OSCI), we are committed to supporting the use of digital technologies to advance interpretive research.”

This summer, training institutes will take place at three United States universities and one international campus, bringing together art historians at diverse career stages for intensive workshops. All of the programs emphasize skill-building and group learning led by experts, though each has its own unique approach based on the expertise of the hosting organization.

### Digital Bootcamp

George Mason University's Roy Rosenzweig Center for History and New Media is hosting “Building a Digital Portfolio,” a digital art history “bootcamp” that arms emerging professionals with the basic skills needed to advance their own scholarship. The course was open to art historians at all levels for its inaugural year in 2014, and this summer the program will focus exclusively on graduate students.

“Recent studies document how historians and art historians are reluctant to engage in digital methods and to integrate those methods and related tools into their teaching,” said Sheila Brennan, associate director of the public projects division at the Rosenzweig Center. “The cycle perpetuates itself as these established scholars are then unable to mentor graduate students or

even to point them to appropriate training opportunities.”

Teaching art historians digital fundamentals at the outset of their professional lives is one way to break this cycle, so that digital practices are better integrated into art historical research going forward. Participants will begin with the basics, such as registering their own personal web domain, and proceed by examining tools such as Zotero and Omeka that help scholars organize and share their research, and completing thematic workshops that tackle everything from how to build digital collections to how to map data.

### Beautiful Data

Also returning this summer is the “Beautiful Data” workshop hosted by Harvard University's metaLAB. Here the emphasis is on storytelling with digital collections and exploring how art historians can use the growing mass of information that museums make publicly available about collections objects on their websites. The program starts with an introduction to existing tools to work with data visualization, interactive media, and online publishing, and it concludes with participants developing prototype digital projects that utilize data available in online collections. Projects developed in the 2014 workshop ranged from a computer program that pulls together the online art collections of several museums and allows users to search objects by color to a visualization tool that helps users navigate through revisions of Wikipedia articles.

### The Big Questions

At the workshop hosted by the University of California, Los Angeles's Digital Humanities program, participants ask the big questions: What is digital humanities? What is digital art history? What is art historical data? The program stresses basic digital literacy and the larger theoretical framework through presentations by digital humanities practitioners, with a special

emphasis on project-based learning. Over the course of eight days, participants delve into techniques that are particularly relevant to art history—such as mapping and working with digital images—and develop nascent digital projects that are shared with the group in a culminating colloquium.

### Visualizing Venice

This summer the Foundation adds an international program to the training slate using the unique art, architecture, and culture of Venice, Italy as a case study. *Visualizing Venice: The Biennale and the City*, is a collaboration between Duke University, Università luav di Venezia, and Venice International University that brings together art and architectural history scholars, digital media specialists, and engineers to explore the history of the Venice Biennale and its impact on the distinctive architectural environment of the city from different perspectives. Participants will complete research using tools such as digital mapping and 3D modeling of buildings that allow dynamic ways to visualize change over time in built environments.

The first summer of Digital Art History workshops supported by the Foundation was successful in training over fifty art historians, librarians, and technologists to work with digital technologies, and participants have begun to integrate these skills into their research. They have also shared their thoughts generously on social media and have presented their work at professional forums. It can also have a ripple effect as they share what they have learned with their colleagues and students. Going forward, the Foundation will continue to look for ways to help art historians embrace the digital age and break new ground in the use of technology to facilitate their research.