REFRAMING THE PORTFOLIO AT MID-CAREER

Digital Humanities & the Liaison Librarian

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The term "digital art history" has become a shorthand reference to the potentially transformative effect that digital technologies hold for the discipline of art history. Advanced technologies are making research materials more widely accessible and allowing scholars to ask and answer new questions. The latest tools and techniques allow researchers to handle large volumes of digitized images and texts, trace patterns and connections formerly hidden from view, recover the past in virtual environments, and bring the complex intricacies of works of art to light as never before, to name just a few opportunities.

Through the Digital Art History initiative, the Getty Foundation is providing support that allows art historians to explore the opportunities and challenges presented by these technologies. Grants support training workshops to prepare art historians to work with new technologies, and to plan for innovative research and publication projects that will establish new models for the field. Grants also support convenings to address key issues in digital art history.
DH @ Cornell

- Rose Goldsen Archive of New Media Art
- Digital Art Web Archive
- Monumentum Ancyranum Squeezes
- Mnemosyne Atlas
Challenges

- Tools
- Communication
- Authority
- Vocabulary
- Code
Rebuilding: arthistory2014.doingdh.org

July 29, 2014 by sheila

ART HISTORIANS, REBUILDING THEIR PORTFOLIOS

RRCNHM hosted an enthusiastic group of 22 art historians, librarians, and museum professionals for “Rebuilding the Portfolio,” a digital art history institute sponsored by the Getty Foundation. The self-identified novice participants began the institute on July 8, 2014 nervous and worried about the
Reframing

Source: Wikimedia Commons
Networking

Isbell, Billie Jean. *Young Woman (Quispillaccta)*, 1969. Source: Billie Jean Isbell Andean Collection, Cornell University Library
Collaborators’ Bill of Rights

1. All kinds of work on a project are equally deserving of credit (though the amount of work and expression of credit may differ). And all collaborators should be empowered to take credit for their work.

2. The DH community should default to the most comprehensive model of attribution of credit: credit should take the form of a legible trail that articulates the nature, extent, and dates of the contribution. (Models in the sciences and the arts may be useful.)

3. a) Descriptive Papers & Project reports: Anyone who collaborated on the project should be listed as author in a fair ordering based on emerging community conventions.
The Liaison Librarian

• Being a liaison librarian...
• is a social process
• focuses on engagement and access
• encourages collaborative relationships
• a means to extend knowledge

Instruction & Reference

• Workshops
• Programming for graduate students
• Course-related instruction
Collection Development & Scholarly Communications

- Open Access Journals
- Multimodal publishing
- Vendor negotiations
- Blogging
Hanging out the Shingle

Navigating

Source: Metropolitan Museum of Art Collection Online
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  (well, actually not, but maybe someday...)

Atkins, Anna. “Festuca Ovina (Fescue Grasses)” [detail], from British and Foreign Flowering Plants and Ferns, 1854. Cyanotype. Source: Victoria & Albert Museum