Scope Drift: New Directions in Visual Resources

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Responsibilities

- Instructional Design
- Liaison/Advocate for Digital Scholarship
- Project Manager
- Instructional Support
Instructional Design

Consulting for teaching with technology and integrating digital tools in the classroom.
Excavation of Templo Mayor
Visual Literacy
Stone of Tizoc

Temalácatl, or “round stone,” as translated from Nahuatl is a sculptural, sacrificial stone that was used in various ways within Mexica society. As noted by Friar Diego Durán in his Book of Rites and Ceremonies, he detailed the sacrificial ritual in which the victim walking up to a stone as an honorific gesture to the gods. [1][2] These temalácats were also referred to as sun stone, because the sacrifices were made to the sun, the cosmos, and associated deities. One of these major temalácats that displays a wealth of information on the Mexica society is the Stone of Tizoc. Found in 1791 at the Plaza del Empedradillo, which is now located across from the Museo del Templo Mayor and the Catedral Metropolitana de la Ciudad de México, the monument was first called the Sacrifice Stone. [3] The Stone of Tizoc was used for both honorific and sacrificial purposes as seen in its shape as well as in the iconography.

The Stone of Tizoc stands approximately three
Aztec Art and Architecture

An examination of works of art and architecture created in central Mexico in the 15th and 16th centuries by the people history has dubbed the Aztecs, but who called themselves the Mexica. At the time of first contact with Europe, their capital city of Tenochtitlan (present-day Mexico City) was one of the largest cities in the world in the 16th century. Here ecological and political imperatives gave shape to the urban form, architecture, and programs of public monuments. Until 1978, prehispanic Tenochtitlan was known almost exclusively through historical texts, literary works in Nahuatl, the language of the Aztec and works of art, often accidental finds. But since the late 1970s, extensive archeological work has been carried out in the urban core. As an interdisciplinary core course, this course will combine readings of primary historical sources with interpretations offered by art history, archeology and ethnohistory to gain understanding of how different disciplines can shed light (and sometimes reach very different conclusions) over the same set of data. By the end of the course, students will gain an understanding of what kind of questions archeologists, historians and art historians ask, and how they answer them. In addition, we will be using digital platforms (Wikipedia, class website) to make our research public. As an EP-3 class, the class is focused on class discussion and offers many opportunities to improve skills in speaking and writing; these are outlined below. You are participating in a seminar, so be prepared to devote at least 5 hours a week to reading for the course.
Primary Sources

Discussion of primary sources

Amended and elaborated previous statements about the depiction of sacrifice in Aztec statuary

Edited on 2017/01/31 8:09 pm; -78 Chars Added

Records of Aztec sacrificial practice are principally found in codices and some Aztec statuary. Codices are products of Spanish eyewitness accounts and illustrations by Aztec artists. Produced during the 16th century, the most prominent codices include the Codex Rios, Codex Tudela, Codex Telleriano-Remensis, Codex Magliabechiano, and Sahagún’s Florentine Codex. Through statues about sacrifice, the Aztec state established itself as a political center in Ancient Mexico. The Aztecs asserted their political agency using public monuments such as the Coyolxauhqui stone found at the foot of the Templo Mayor.
Liaison/Advocate for Digital Scholarship

Serve as liaison between our IT/ACE, the institutional libraries and the DH Working Group at Fordham. Also, provide information on the latest technological developments and digital pedagogy initiatives.
Elephas and Camelus (Elephant and Camel)

The subjects of page 57 in Athanasius Kircher’s *Arca Noë* are both the camel and the elephant. As a European scholar, however, Kircher definitely would have never encountered these two animals in his everyday life. Therefore, the *Arca Noë*’s entries on these animals are based on the accounts of other scholars who had encountered them, and as a result Kircher tends to dramatize several details in their depictions. The minor exaggerations and inaccuracies are no major flaw however; having probably never seen either the elephant or the camel, the artist does an astounding job of replicating their presence for his audience. For example, the images accurately convey the massive size of both the camel and the elephant, as shown
Vistas UX Study at Pratt

Vistas
Visual Culture in Spanish America 1520-1820
User Test Report

KAREN GAINES / YOUN LEE / XI ZHANG / HUI ZHAO
PRATT INSTITUTE SCHOOL OF INFORMATION
Fordham DH Working Group

DH Landscape at Fordham – Personnel, Fall 2016

**DHWG Steering Committee 2016-17**
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- Maryanne Kowaleski
- Micki McGee
- Laura Morreale

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- HASTAC Scholars:
  - Sharon Harris Jeter
  - Damien Strecker

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- Shawn Hill (IT, Instructional Technology)
- Kanchan Thakkar (IT)
- Elizabeth Cornell (IT, Communications)

**Some Digital Humanities Practitioners**
- Amy Aronson (Comm. & Media Studies)
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- Maryanne Kowaleski (History)
- Micki McGee (Sociology & Amer Studies)
- Laura Morreale (Medieval Studies)
- Barbara Mundy (Art History)
- Nicholas Paul (History)
- Brian Reilly (MLL)
- Maria Ruvoli (Art History)
- Kimberly Castelline (Comm. & Media Studies)
- Sarah Gambito (English)

**Information Science Specialists**
- Michael Considine (IT, Walsh Library)
- Jane Suda (Reference, Walsh Library)
- Katherine Postano (Art History)
- Tierney Gleason (Ref & DH, Walsh Library)
- Liz Karg (Emerging Technologies, FU Library)
- Ryan Mendenhall (Metadata, FU Library)
Project Manager

Curate all our course-created digital content and faculty-created digital scholarship. Manage student interns and co-manage student workers.
Instructional Support

Create course material to aid students in navigating the different digital platforms used in the course. Coordinate and lead student workshops and provide technical support for blended course.
DH Practicum

Browse Exhibits (6 total)

- Baccus
- Battle of the Lapiths and
- Lorenzo De' Medici's Sculpture Garden and the Florence of Michelangelo's Youth
- Reconstructing the Lost
The Florence of Michelangelo’s Youth

During Michelangelo's youth, he apprenticed at the workshop of Domenico di Bartolo, a Florentine sculptor. Michelangelo was exposed to the works of many antiquities, and the works of classical and Renaissance artists, who were in Florence. Michelangelo expressed his emotions in white and pink marble, often very young, as he was not until his early teens that he joined Domenico's workshop. Michelangelo's early works, such as the Lamentation, demonstrate his talent and ability to capture emotion and movement.

In his early twenties, Michelangelo traveled to Rome, where he worked on a number of important commissions. He was commissioned to create statues for the Medici family, including the David, which became a symbol of Florence's independence. Michelangelo's work in Rome was influenced by the architectural and artistic styles of the Renaissance, and he was able to create works that were both innovative and timeless.

Michelangelo's fame continued to grow, and he was invited to work on projects throughout Europe. He continued to produce some of his most famous works, including the Sistine Chapel ceiling and the Pietà in St. Peter's Basilica. Michelangelo's legacy continues to be celebrated, and his work is still studied and admired by artists and art historians around the world.
The Vatican Pieta

Face of Madonna

The Madonna’s face is, arguably, the most iconic element of Michelangelo’s Vatican Piatà. She delicately tilts her head down and to her right toward Christ. Her smooth skin contrasts the sharp folds of fabric — her complexion is an oasis from the chaotic drapery. Unlike traditional pietàs, Michelangelo’s carves a tender Madonna: her oval face, fine nose, and thin lips all increase her serene image.

In her purity she is carved to look very young, even younger than Christ, her son. Prominent authors of the Renaissance referred to Mary as the “daughter of her Son” — following the theme of Christ as an incarnation of God, and God as the father of all people. For instance, Dante Alighieri with
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Questions?

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