RECASTING THE QUESTION: Digital Approaches in Art History and Museums

A day-long symposium presented by the Power Institute, University of Sydney, and the Research School of Humanities and the Arts, Australian National University, with support from the Faculty of Arts and Social Sciences, University of Sydney; Asia Art Archive; the Centre for Digital Humanities Research, Australian National University; and the Department of Art History, University of Sydney.

THURSDAY 5 NOVEMBER, 2015 | University of Sydney
PROGRAM, ABSTRACTS, AND SPEAKERS’ BIOGRAPHIES

#recast2015
## PROGRAM for Canberra

### Monday 2 November

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<tr>
<td>9:00-9:30</td>
<td>Welcome from the Dean and opening comments</td>
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<tr>
<td>9:30-10:30</td>
<td>Caroline Bruzelius (Duke University): The Kingdom of Sicily Image Database: Creating a Scholarly Resource</td>
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<tr>
<td>10:30-10:45</td>
<td>Morning tea</td>
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<td>10:45-11:45</td>
<td>Niall Atkinson (University of Chicago), Mapping Florentine Soundscapes: Seeing Sound and Space</td>
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<td>11:45-12:45</td>
<td>Lisa Beaven (The University of Melbourne), Digitalising the Roman Campagna</td>
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<td>12:45-13:45</td>
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<td>13:45-14:45</td>
<td>Hussein Keshani (University of British Columbia), Painted Space: 3D modelling Early Modern paintings from Awadh, India</td>
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<td>14:45-15:45</td>
<td>Stephen Whiteman (The University of Sydney), Mapping Spatial Narratives at the Mountain Estate to Escape the Summer Heat</td>
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<td>15:45-16:00</td>
<td>Afternoon tea</td>
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<td>16:00-17:00</td>
<td>Erin Helyard, Glenn Roe, and Robert Wellington (ANU), Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture</td>
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<tr>
<td>17:00-17:30</td>
<td>Closing discussion chaired by Mark Ledbury (The University of Sydney)</td>
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### Tuesday 3 November

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<tr>
<td>9:00-11:00</td>
<td>A presentation on the National Library of Australia’s digital programs hosted by Tim Sherratt (NL A and University of Canberra)</td>
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<tr>
<td>11:30-13:00</td>
<td>A demonstration of 5 innovative and experimental interfaces, developed for the National Gallery of Australia’s Australian Prints + Printmaking website hosted by Mitchell Whitelaw and Ben Ennis-Butler (University of Canberra)</td>
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<tr>
<td>13:00-14:00</td>
<td>Lunch</td>
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<tr>
<td>15:00-17:00</td>
<td>Postgraduate Workshop on the use of digital technology for research on art history and visual culture.</td>
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## PROGRAM for Sydney

**Thursday 5 November**

**Venue:** CCANESA, Level 3, The Madsen Building (F09), The University of Sydney

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<tr>
<td>9.00</td>
<td><strong>Welcome and opening remarks</strong></td>
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<tr>
<td>9.25-10.30</td>
<td><strong>PANEL 1: New Histories</strong>  &lt;br&gt;Chair: Mitchell Whitelaw, Centre for Creative &amp; Cultural Research, University of Canberra  &lt;br&gt;Digital Archives, Aboriginal Art and Art History  &lt;br&gt; Darren Jorgensen, University of Western Australia  &lt;br&gt;24 Hours in the Life of Angkor Wat  &lt;br&gt;Tom Chandler, Monash University, and Roland Fletcher, University of Sydney with Martin Polkinghorne, Flinders University</td>
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<td>10.30</td>
<td><strong>Morning tea</strong></td>
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<td>10.50-12.20</td>
<td><strong>PANEL 2: Digital Approaches to Early Modern Culture</strong>  &lt;br&gt;Chair: Mark Ledbury, Professor of Art History &amp; Visual Culture and Director of the Power Institute, University of Sydney  &lt;br&gt;Digital Roman Campagna Mapping Project  &lt;br&gt;Lisa Beaven, University of Melbourne  &lt;br&gt;Mapping Florentine Soundscapes: Seeing Sound and Space  &lt;br&gt;Niall Atkinson, University of Chicago  &lt;br&gt;Painted Space: 3D Modelling Early Modern Paintings from Awadh, India  &lt;br&gt;Hussein Keshani, University of British Columbia, Okanagan  &lt;br&gt;Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture  &lt;br&gt;Glenn Roe and Robert Wellington, Australian National University with Erin Helyard, Australian National University, and Mark Ledbury, University of Sydney  &lt;br&gt;Mapping Spatial Narratives at the Mountain Estate to Escape the Summer Heat  &lt;br&gt;Stephen Whiteman, University of Sydney</td>
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<td>13.20-14.25</td>
<td><strong>PANEL 3: New Materialities</strong>  &lt;br&gt;Chair: Robert Wellington, Australian National University  &lt;br&gt;Mapping Henry: Experimental Conservation Imaging and Art Historical Attribution  &lt;br&gt;Simon Ives, Art Gallery of New South Wales, and Andrew Yip, iGLAM Labs, UNSW  &lt;br&gt;Who is Streaming our Cultural Heritage?  &lt;br&gt;Jaye McKenzie-Clark and John Magnussen, Macquarie University</td>
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<td>Chair: Anne Bell, University Librarian, University of Sydney</td>
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<td><em>Integrating Open Access Frameworks</em></td>
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<td>Ross Harley, University of New South Wales</td>
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<td><em>Visualising a Multilingual Bibliography of Indian Art</em></td>
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<td>Sabih Ahmed, Asia Art Archive, and Mitchell Whitelaw, University of Canberra</td>
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<td>with Hammad Nasar and David Smith, Asia Art Archive</td>
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<td><strong>Concluding Remarks</strong></td>
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<td>17.15</td>
<td><strong>Break</strong></td>
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<td>18.00-19.30</td>
<td><strong>Keynote Address</strong></td>
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<td>Venue: Law School LT 104, Level 1 New Law School, Eastern Avenue, the University of Sydney</td>
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<td><em>Digital Thinking and Art History: Re-Imagining Teaching, Research, and the Museum</em></td>
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<td>Caroline Astrid Bruzelius, A. M. Cogan Professor of Art and Art History, Duke University</td>
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<td>and co-founder of Visualizing Venice and Wired!</td>
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ABSTRACTS

Digital Archives, Aboriginal Art and Art History
Darren JORGENSEN, University of Western Australia

This presentation looks at the impact of digital archiving on studies of remote Aboriginal art. It takes studies of individual artists, art centres and the entire Aboriginal art movement as variations on what Franco Moretti has called 'quantitative formalism'. Rather than studying individual artworks or texts, studies of this kind grapple with graphs, maps and trees derived from data sets. Crucially they attempt to create new knowledge from this data. Examples include the speaker's study of Jean Baptiste Apuatimi on the Tiwi Islands and the records of Kayili Artists in the Western Desert; John Carty's study of Warlayirti Artists at Balgo; and Tim Acker's Art Economies Value Chain project.

There are several ideas at work in these studies that complement typical art historical methods. They focus on such quantifiable subjects as gender, generation and genre, as well as more customary subjects as medium and motif. Their focus also begins to deconstruct institutional models of studying artworks in galleries, to look at art centre studios, relational markets and artists who lie outside the star system. However, such studies come late to an art movement whose drives lie deep within the rise of the information age. Aboriginal painting was able to rise to prominence in the 1990s in Australia because it was immersed in a culture of reproduction. Motifs such as dotting and Tiwi jilamara were part of a lexicon of motifs that constituted an Aboriginal classicism, instituted by a visual short-circuit between photography and painting, the market and Aboriginality.

The turn to digital archiving in the twenty-first century in remote communities, with such systems as Ara Irititja and Stories Art & Money, extend this Aboriginal classicism while also transforming it, as they create new objects of knowledge.

24 Hours in the Life of Angkor Wat
Tom CHANDLER, Monash University, and Roland FLETCHER, University of Sydney
with Martin POLKINGHORNE, Flinders University

Since its construction and decoration in the twelfth century Angkor Wat has endured as the preeminent regional, royal, spiritual and artistic symbol of mainland Southeast Asia. Correspondingly the temple has been a perennial focus of art historical research with scholars typically considering architectural and artistic archetypes, and manifestations of ideal belief-systems. Similarly, the monument has been represented by established traditions of illustrative and digital temple reconstructions.

When brought together at Angkor Wat the disciplines of art history and digital visualisation have followed a tradition of presenting the temple as an isolated representational artefact. Yet, these static interpretations deserve to be surpassed as augmented digital visualisations can offer scholars the opportunity to situate Angkor Wat within its historical landscape as a ‘living site’ populated with animated inhabitants, religious practice, ephemeral architecture, and vegetation. Using the latest art historical and archaeological research, a team of researchers at Monash University have created an interactive virtual model of Angkor Wat that follows its inhabitants over a 24-hour cycle as they go about their daily lives. The visualisation is integrated with 3D scans of sculptures once worshipped as idols at Angkor Wat, but since removed for restoration and conservation. The resulting representation returns Angkor Wat to its pre-modern state in an ongoing dialogue between digital practitioners and Southeast Asian specialists that considers plural reconstructive possibilities.
Digital Roman Campagna Mapping Project
Lisa BEEVEN, University of Melbourne

This paper discusses the project, Digitising the Roman Campagna, developed in conjunction with the British School at Rome library and Valerie Scott, which is still in its initial stages. The aim ultimately is to create a digital map of the Roman Campagna that could function as a database and repository for information about both the classical and early-modern Campagna. The two maps digitised so far are Giacomo Filippo Ameti’s Il Lazio con le sue conspicue Strade Antiche e Moderne (1693), and Giovanni Battista Cingolani della Pergola’s Topografia Geometrica dell’Agro Romano, of 1704 (second edition).

The two maps provide a wealth of interdisciplinary data about the nature of the Campagna in the early modern period. In particular they show the extent of the swamps and areas of stagnant water in the Campagna caused by climate change, which were responsible for a deteriorating rural environment that led to malaria being endemic in the region in the seventeenth century. They also reveal the extent of deforestation during the period. This environmental information is extremely patchy in archival and other written sources but plainly visible on the maps. Finally the Ameti map provides detailed records of the ownership of individual tenute, as well as glimpses of the seasonal populations that moved across its plains: the shepherds who inhabited it in winter, and the summer seasonal workers who worked the fields in the summer. The latter died of malaria in large numbers and their bodies were not only collected by the Archconfraternity of S. Maria dell’Orazione e Morte, but also listed in their Elenco dei Morti, along with their find spots. One of the goals of the project is visualise this data on the maps.

Mapping Florentine Soundscapes: Seeing Sound and Space
Niall ATKINSON, University of Chicago

In Canto VIII of the ‘Purgatorio’, Dante describes a moment in which all Christians of his age were united by a sound that mourned the passing of another day. But this ring from afar, this ‘squilla da lontano’ could also pierce the heart of travellers with love, uniting them in a common bond with the inhabitants of a far off city. What Dante heard was the evening bell, part of a complex system of acoustic exchanges produced by bells and towers that demarcated both the temporal and the spatial jurisdictions of the pre-modern European city. It is the claim of this paper that psycho-spatial territories came into being through the complex ways in which buildings and bodies communicated with each other across the cityscape of Renaissance Florence. With the examples of both ritual processions and political transgressions, I argue that the overlaid topographies of the city came into being in a meaningful way only through the interaction of an acoustic dialogue that set time and space in motion. As a result, this paper also explores ways of rendering such acoustic relationships visible in order to see how we can understand territorial maps in more complex sensorial way.

Painted Space: 3D Modelling Early Modern Paintings from Awadh, India
Hussein KESHANI, University of British Columbia, Okanagan

Suppose you decided to build a detailed 3D model of an eighteenth century miniature painting from Awadh, India. The painting is of an elaborate and architecturally complex garden-palace with bejewelled women enjoying music and drugs. Space is represented with a distinctive early modern Indian hybrid of perspective and orthographic techniques, an entanglement of Anglo-European and late-Mughal spatial representation conventions. How does one go about converting the space represented into space a 3D modelling program can live with? What new kinds of questions or insights does making the model generate about the painting, the portrayal of space, and the gazes within, if any? Finally, what do you do with the model? How do you present and explicate what the model offers and what practical value and possibilities exist beyond the realm of scholarship?

This paper chronicles the research process of the MODEL IMAGES project and examines the scholarly and practical values of making digital objects as a form of scholarship about transcultural visual cultures of early modern India. It proposes that the 3D modelling of paintings makes a worthwhile addition to the range of visually/spatially based methods of interpreting visual culture. The implication being that visual cultural analysis need not be a mostly textual affair, but one that necessarily entails the production of the visual.
Performing Transdisciplinarity: Image, Music, and Text in Eighteenth-Century Print Culture
Glenn ROE and Robert WELLINGTON, Australian National University
with Erin HELYARD, Australian National University, and Mark LEDBURY, University of Sydney

This transdisciplinary study of Jean-Benjamin de Laborde’s ambitious eighteenth-century songbook, Choix de Chansons (1773), aims to provide new methodologies for inquiry into eighteenth-century culture by ‘unbinding’ discipline specialisation through the interface of transdisciplinary collaboration, deep historical contextualisation, and new media dissemination. This project brings together research by specialists in eighteenth-century image, music and text under the aegis of a digital interface that will act as a transdisciplinary framework for sharing and linking deep disciplinary knowledge, while at the same time providing a platform for an innovative recreation of the sounds, sensibilities and social mores of late-eighteenth-century France.

Mapping Spatial Narratives at the Mountain Estate to Escape the Summer Heat
Stephen WHITEMAN, University of Sydney

This project explores a number of different approaches to reconstructing aspects of early modern gardens in China using GIS and other tools for geospatial visualisation. The primary focus of my current research is the Mountain Estate to Escape the Summer Heat (Bishu shanzhuang), a 1,400-acre park-palace in Inner Mongolia developed by two different Qing emperors over the course of the eighteenth century. Now a UNESCO World Heritage Site, the park’s earliest forms have been obscured by three centuries of use, decay, and reconstruction, and with them, so too have the modes of rulership that motivated the garden’s original design and construction. With few archival documents and no architectural drawings or models surviving from its earliest years, GIS offers interesting possibilities not only for reconstructing the earliest architectural strata at the site, but also for visualising alternative landscapes, including the literary, the philosophical, the sensory, and the experiential. These ‘imperial imaginaries’ represent important alternatives to contemporary architectural history methodologies for accessing understandings of the relationship between early modern emperorship and the landscape.

Mapping Henry: Experimental Conservation Imaging and Art Historical Attribution
Simon IVES, Art Gallery of New South Wales, and Andrew Yip, IGLAM Labs, UNSW

This paper explores the potential for experimental image archaeologies to inform art historical analysis. A portrait of Henry VIII on oak panel (c. 1535) from the collection of the Art Gallery of New South Wales recently underwent technical examination to inform questions regarding authorship and the painting’s relationship to a group of similar works in the collections of the National Portrait Gallery, London and the Society of Antiquaries.

Due to the previous conservation treatments applied to the painting, the conventional transmission x-radiograph image was difficult to interpret. As a result, the painting underwent high-definition X-Ray Fluorescence (XRF) elemental mapping on the X-ray Fluorescence Microscopy (XFM) beamline of the Australian Synchrotron.

This XRF mapping of the panel has guided the conservation treatment of the painting and the revelation of previously obscured features. It has also provided insight into the process of making of the painting. The informative and detailed elemental maps, seen alongside ultra-high definition scans of the painting undertaken before and after the removal of varnish and over-paint, have assisted in the comparison of the finely painted details with the London paintings.
Who is Streaming our Cultural Heritage?
Jaye MCKENZIE-CLARK and John MAGNUSSEN, Macquarie University

CT scanning and 3D printing are revealing new and innovative methods with which to study, reproduce and preserve ancient material culture. Together these techniques allow us to investigate artefacts non-destructively: to discover the how, when and where they were made. Along the way, this process generates very large digital data sets. Like the music, movie and book industry, digital data can be a boon or a curse and it raises significant issues, which need to be addressed before we stream our future away.

Who owns this digital record of our cultural heritage? Does it belong to the researchers, the imaging company, the 3D printing firm or the museum that currently houses the original object? Is it the intellectual property of the artisan, or the culture within which the object was created? Do the governments of the country where the object was found have a claim to the data?

What will cultural preservation look like when we can bit-torrent our own museum and print in our lounge room?

Will 3D replicas of ancient artefacts eventually become an on-demand service, taking the object out of the museum, and into the hands of every day people? Where there were once great movie theatres, then video rental shops, then DVDs, then bit-torrents, now Netflix. Will the museums of today become the movie theatres of 10 years ago?

Integrating Open Access Frameworks
Ross HARLEY, University of New South Wales

Design and Art Australia Online (DAAO) is a collaborative e-Research tool that seeks to interoperate with other similar online archives and resources. DAAO is open source, freely accessible, and scholarly in nature. We are committed to sharing information and collaborative research using biographical data about Australian artists, designers, craftspeople and curators. This presentation asks how a network of similarly framed open access projects can be better integrated into curriculum, research and industry partnerships. Examples will include a discussion of the Humanities Networked Infrastructure (HuNI) and the Scanlines touring exhibition and visualisation project.

Visualising a Multilingual Bibliography of Indian Art
Sabih AHMED, Asia Art Archive, and Mitchell WHITEHAW, University of Canberra
with Hammad NASAR and David SMITH, Asia Art Archive

In 2011 Asia Art Archive initiated a project to compile an extensive multilingual bibliography of modern and contemporary Indian art writing published since the late nineteenth century. With over 12,000 titles covered from thirteen languages so far, the project is the first of its kind to provide a consolidated and growing database about published material on the subject including books, exhibition catalogues, periodicals, and newspapers. While such a cross-section of the field aims to be a useful resource for art historians and researchers who are trying to find rarely available information, as a digital resource it also offers entirely new opportunities to reimagine the methods and scope of art history. As digital technology enables us to develop the bibliography as a multifaceted tool, in the course of our research and collaboration we have developed three web-based visualisations that offer wide-ranging exploratory and analytical overviews which relay back to us a very different image of this field of art history.

In this paper we present and reflect on these visualisations, and through this case study argue for the potential of such tools in the reshaping of art history and its infrastructures. We will consider potential readings of Indian art history that emerge from these visualisations, and their implications for further research; we also address the potential future development of the bibliography. Through this project, the paper will address some of the fundamental questions of nascent digital approaches to art history, in particular the promises and challenges of large datasets, their representation and interpretation.
Roundtable Discussion: Perspective and Scale

The digital is not a low-res copy of the real — it’s just... different. As the projects presented at this workshop show, by creating digital representations we can explore new perspectives and operate at a variety of scales. This panel will reflect on these shifts.

What can we see through digital tools and techniques? We can navigate through past environments or zoom in on the minute detail of an individual work.

But the shift in perspective relates not only to our objects of study, but to ourselves and our practice. Digital research opens new possibilities for public engagement and participation.

Digital approaches enable us to grapple with scale, to look for patterns across millions of resources. Our approaches may be extractive and analytical, focusing on specific qualities, or open and exploratory. But even as we come to grips with the big end of data, what are the possibilities for small-scale interventions in cultural practice?

SPEAKERS

Sabih Ahmed
Senior Researcher at Asia Art Archive (AAA)

Sabih Ahmed is a Senior Researcher at Asia Art Archive (AAA). Stationed in New Delhi, he has overseen numerous research initiatives pertaining to 20th-century art history, which include digitisation projects of personal archives and bibliography compilations of art writing in thirteen languages. With AAA, Ahmed has co-organised and participated in workshops and conferences on art history in various universities and institutions that include the Clark Art Institute, the Humboldt-Universität zu Berlin, Jaffna University, and Jawaharlal Nehru University among others. His recent writing can be found in volumes such as the Sarai Reader 9 and Marg, and he has also delivered lectures on art and technology at Ambedkar University’s School of Culture and Creative Expression in New Delhi. Sabih’s research interests include institutional histories of art, and in particular the shaping of the art field through the second half of the twentieth century with changes in infrastructures, technologies, and shifting centres of authority.

Niall Atkinson
Neubauer Family Assistant Professor of Art History, University of Chicago

Niall Atkinson is the Neubauer Family Assistant Professor of Art History and the University of Chicago. His research has focused on the urban experience of the Renaissance city and he has just completed a book manuscript on the soundscapes of Renaissance Florence. He continues to explore ways of visualising the socio-spatial dimensions of the urban soundscape and his current research explores the more immersive sensory perception of the urban environment, which has led him into a study of travel writing and personal descriptions of foreign territories, cities, and monuments by travellers in the pre-modern Mediterranean world.

Lisa Beaven
Post-Doctoral Research Fellow at the ARC Centre for Excellence in the History of Emotions, University of Melbourne

Lisa Beaven is a Post-Doctoral Research Fellow in the Australian Research Council’s Centre for Excellence in the History of Emotions at the University of Melbourne. Her research focus is on art patronage and collecting in seventeenth-century Rome, with a particular interest in landscape painting and the Roman Campagna. She has published several articles and book chapters on Claude Lorrain and Nicolas Poussin and (with Professor Angela Ndalianis) holds an ARC Discovery Grant for the project Spatial Encounters: The Baroque, the Neo-Baroque and the Senses. Her most recent book, An Ardent Patron: Cardinal Camillo Massimo and his Artistic and Antiquarian Circle, was published in 2010. Her current research project examines sensory and emotional responses to art and sculpture in seventeenth-century Rome.

Anne Bell
University Librarian, University of Sydney

Anne Bell was appointed to the role of University Librarian at the University of Sydney in 2012. Before coming to Australia Anne worked at the University of Warwick and King’s College London in the UK. Anne has undertaken a number of national roles in both the UK and Australia including Vice Chair and then Chair of SCONUL (Society of College, National & University Libraries) from 2004 to 2008 and is currently the Deputy President of CAUL (Council of Australian University Librarians).
Caroline Astrid Bruzelius
A. M. Cogan Professor of Art and Art History, Duke University and co-founder of Visualizing Venice and Wired!


From 1994 to 1998 Bruzelius was Director of the American Academy in Rome. She is a member of the American Academy of Arts and Sciences, and the recipient of grants from the National Endowment for the Humanities, the Guggenheim Foundation, the American Council of Learned Societies, the American Philosophical Association, the Center for Advanced Study in the Visual Arts, the National Humanities Center, and the Fulbright Foundation. She has also received the Duke University Alumni Teaching Award.

Tom Chandler
Senior Lecturer in the Faculty of Information Technology, Monash University

Tom Chandler is a Senior Lecturer in the Faculty of Information Technology at Monash University. Beginning with an undergraduate degree in Fine Arts and Archaeology, Tom later worked as an art director before returning to Monash to complete a PhD in 2011 on the archaeological visualisation of Angkor. As well as teaching 3D modelling and game design, Tom is currently coordinating research in a range of 3D visualisation, animation and interactive projects through Monash University’s newly established sensiLab.

Roland Fletcher
Professor of Archaeology, University of Sydney

Roland Fletcher is Professor of Theoretical and World Archaeology at the University of Sydney. One of the founders of the Greater Angkor Project, he has been a leader in the application of digital tools in archaeology. His book, The Limits of Settlement Growth: A Theoretical Outline, was published by Cambridge University Press.

Ross Harley
Dean, UNSW Australia | Art & Design

Ross Rudesc Harley is an award-winning artist, writer and educator whose career crosses the bounds of traditional and creative arts research. His video and sound work has been presented at the Pompidou Centre in Paris, MoMA in New York, Ars Electronica in Austria, the Biennale of Sydney, and at the Sydney Opera House. He was Deputy Director at the National Institute for Experimental Arts (NIEA) and Co-Director of the ICinema Centre for Interactive Cinema Research until 2013. He was awarded a Vice-Chancellor’s Award for Teaching Excellence in 2008, and is currently Dean of UNSW Australia | Art & Design.

Simon Ives
Paintings Conservator at the Art Gallery of New South Wales

Simon Ives graduated from the University of Northumbria at Newcastle with a BA in Fine Art (Painting) and an MA in Fine Art Conservation. He also holds an MA in Painting from the College of Fine Arts, University of New South Wales. He is also completing an MA in Fine Art Education. He has worked as a painting conservator at the Tate Gallery in London and the National Gallery in Canberra and is now at the Art Gallery of New South Wales.

Darren Jorgensen
Senior Lecturer and Chair of Art History, University of Western Australia

Darren Jorgensen lectures in art history at the University of Western Australia. He has been working with archives of remote Aboriginal art centres, both analogue and digital, for several years now. His most recent publication is a book co-authored with anthropologist David Brooks, The Wanarn Painters of Space and Time (2015), about old age artists in the Western Desert. He frequently publishes essays on Australian art and science fiction.

Hussein Keshani
Associate Professor in Art History & Visual Culture, University of British Columbia, Okanagan

Hussein Keshani’s research interests include the visual cultures of eighteenth and nineteenth century Awadh India, particularly with regards to the role of gender and sexuality and digital methods of inquiry. Currently, he is an Associate Professor with the Art History & Visual Culture program in the Department of Critical Studies at The University of British Columbia’s Okanagan campus in Kelowna, Canada, as well as acting Director of the Centre for Culture and Technology.
Mark Ledbury
Professor of Art History & Visual Culture and Director of the Power Institute, University of Sydney
Director, Singapore Art Museum

Professor Ledbury took his degrees at the University of Cambridge and the University of Sussex, and his first academic post was as lecturer in Cultural History at the University of Portsmouth. He then moved to the University of Manchester where he was lecturer in Art History, until he joined the Sterling and Francine Clark Art Institute in Massachusetts, in 2003. As Associate Director of the Research and Academic Program at the Clark, he oversaw the expansion of the research program’s ambition and reach. He devised, planned and ran workshops, conferences and partnerships and worked to develop and oversee a lively residential scholars' program. As Director of the Power Institute, Professor Ledbury ensures that the Power furthers its research and public engagement mission through talks, conferences and the support of research and publications. Professor Ledbury’s research interests are in the history of European art, particularly French Art, in the eighteenth and early nineteenth centuries, and he is specifically interested in the relationships between theatre and visual art and in concepts of genre in Enlightenment philosophy and aesthetics. He is committed to historically and archivally informed scholarship, has published widely on Boucher, Greuze, David, and on inter-arts networks and relationships.

John Magnussen
Visiting Professor of Radiology, Macquarie University

John Magnussen is the Visiting Professor of Radiology at Macquarie University and an active clinical and research radiologist. His research and work spans archaeology to the ADF, back pain to biomedical engineering, CAT scans, PET scans and even scans of pets. He has unwrapped everything from mummies to clay tablets, people and pottery, all virtually.

Allan McConnell
Pro-Dean Research, Faculty of Arts and Social Sciences, University of Sydney

Allan McConnell is Pro-Dean (Research) in the Faculty of Arts and Social Sciences at the University of Sydney where among other things he has responsibility for steering Faculty initiatives in the digital humanities and social sciences. He is also Professor (Public Policy) in the Department of Government and International Relations. He has a particular research interest in policy success and failure, as well as governmental responses to crises and disasters.

Jaye McKenzie-Clark
Early Career Fellow in the Department of Ancient History, Macquarie University

Jaye McKenzie-Clark is an archaeologist and Early Career Fellow in the Department of Ancient History at Macquarie University. With 20 years fieldwork experience in Italy and Greece, Jaye came to archaeology via a previous life as a commercial potter. She is passionate about ancient ceramics and preserving our tangible cultural heritage in new and innovative ways.

Glenn Roe
Lecturer in Digital Humanities, ANU Centre for Digital Humanities Research

Glenn Roe is a Lecturer in Digital Humanities at the ANU Centre for Digital Humanities Research. After receiving his PhD in French Literature from the University of Chicago in 2010, he held a Mellon Fellowship in Digital Humanities at the University of Oxford before coming to the ANU. He has published on a variety of scholarly subjects, from French literary and intellectual history, to the design and use of new digital methodologies for humanities research. His first book, *The Passion of Charles Péguy: Literature, Modernity, and the Crisis of Historicism*, was published by Oxford University Press in 2014.

Tim Sherratt
Assistant Director of Trove, National Library of Australia and Associate Professor of Digital Heritage, University of Canberra

Tim Sherratt is a historian and hacker who researches the possibilities and politics of digital cultural collections. He’s been creating online resources relating to archives, museums and history since 1993. Tim has worked across the cultural sector and is currently the Assistant Director of Trove at the National Library of Australia, and Associate Professor of Digital Heritage at the University of Canberra.
Mitchell WHITELAW  
Associate Professor in the Faculty of Arts and Design, University of Canberra

Mitchell Whitelaw is an academic, writer and practitioner with interests in new media art and culture, especially generative systems, data-aesthetics, and digital cultural collections. His work has appeared in journals including Digital Humanities Quarterly, Leonardo, Digital Creativity, Fibreculture, and Senses and Society. His current work spans materiality, data and culture, with a practical focus on creating ‘generous interfaces’ for digital heritage. He has worked with institutions including the State Library of NSW, the National Archives, and the National Gallery of Australia, developing innovative interfaces to their digital collections. Mitchell is currently an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Digital Treasures program in the Centre for Creative and Cultural Research.

Andrew YIP  
iGLAM Research Fellow, Art Gallery of New South Wales and the Laboratory for Innovation in Galleries, Libraries, Archives and Museums, UNSW

Andrew Yip is iGLAM Research Fellow at the Art Gallery of New South Wales and the Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM) at the University of New South Wales. His work concerns the application of experimental new media technologies for exhibition environments, audience engagement and art history. Andrew holds a PhD from the University of Sydney.

Robert WELLINGTON  
Lecturer at the Centre for Art History and Art Theory, Australian National University

Robert Wellington is a Lecturer at the Centre for Art History and Art Theory at the Australian National University. His research focuses on the material culture of the ancien-régime court, with a particular interest in print culture and commemorative medals. His book, Antiquarianism and the Visual Histories of Louis XIV: Artifacts for a Future Past, was published by Ashgate in September 2015.

Stephen WHITEMAN  
Lecturer in Asian Art History, University of Sydney

Stephen Whiteman is Lecturer in Asian Art at the University of Sydney and a historian of art and architecture in early modern China. His research focuses on gardens and pictorial landscapes of the Qing dynasty. Current projects include a collaborative exploration of imperial landscapes across early modern Eurasia; a co-authored study of imperial poetry and image making in the early Qing court, Thirty-Six Views: The Kangxi Emperor’s Mountain Estate in Poetry and Print (Harvard, forthcoming); and Ambitious Alignments: New Histories of Southeast Asian Art, an international research collaborative supported by the Getty Foundation and the Power Institute Foundation.

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Hussein Keshani @hussein_keshani  
Glenn Roe @glennhroe  
Tim Sherratt @wragge  
Mitchell Whitelaw @mtchl  
Andrew Yip @Andrew_Yip

Other useful handles:  
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