

CREATE ACHI CONFERENCE

CREATE ACHI CONFERENCE 2016

DEERAKKE
GROND
AMSTERDAM

28-29
OCTOBER

CREATIVITY
AND THE CITY
1600-2000

AN
HUMANITIES
PERSPECTIVE

create.humanities.uva.nl



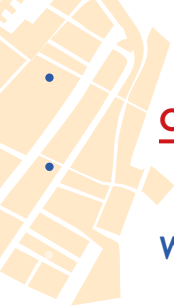
UNIVERSITY OF AMSTERDAM



ANALYTISCHE WETENSCHAPPEN
ANALYTICAL SCIENCES



Cultural
Heritage &
Identity



CONTENT

WELCOME	.	.	.	.	.	.	.	3
ABOUT	.	.	.	.	.	.	.	4
ORGANIZING COMMITTEE	.	.	.	.	.	.	.	5
PRACTICAL INFORMATION	.	.	.	.	.	.	.	6
THATCAMP	.	.	.	.	.	.	.	10
CONFERENCE PROGRAM	.	.	.	.	.	.	.	11
KEYNOTE LECTURES	.	.	.	.	.	.	.	16
DIGITAL HISTORY SESSIONS	.	.	.	.	.	.	.	18
ABSTRACTS	.	.	.	.	.	.	.	23
ABSTRACTS POSTER PRESENTATIONS	.	.	.	.	.	.	.	55
NOTES	.	.	.	.	.	.	.	62

WELCOME

Welcome to **Creativity & the City, 1600-2000: an E-Humanities Perspective**, the first international conference organized by the Amsterdam Centre for Cultural Heritage and Identity (ACHI).

The ACHI was established in 2012 as one of the University of Amsterdam's research priority areas. Its mission is to explore cultural heritage in a broad sense, from material culture to art, literature, and the new media.

The ACHI brings together experts from different research schools within the humanities. Together they develop a research program connecting the six ACHI research domains: Europe, Conflict, Dutch Golden Age, Conservation & Display, Digital Heritage, and Urban History & Architecture. At the core of ACHI you find the research program *Creative Amsterdam: An E-Humanities Perspective (CREATE)*.

Established in 2014, CREATE integrates historical research on urban creativity and digital humanities. It investigates how cultural industries have shaped Amsterdam's unique position in a European and global context, from the seventeenth century until the present day. In doing so, CREATE researchers collect data on the performing arts, visual arts and creative industries, link and enrich digital datasets, and employ and develop new, computational tools for search, analysis, and visualization.

One of the key factors in the development of cities into sites of learning and innovation is their ability to integrate local learning processes and outside knowledge and know-how. With this conference we hope to generate exactly such 'buzz' and 'pipelines' in the networks of humanities scholars studying urban culture and creativity.

We are very pleased to be hosting you and we wish you a great stay in Amsterdam!

Creativity & the City, 1600-2000: an E-Humanities Perspective

In the last decade, scholars across the humanities have explored the complex interplay between places and their culture using a variety of methods and approaches. This international and interdisciplinary conference on the history of urban creativity brings together recent research in the fields of history, heritage, arts, and digital humanities.



The conference examines the relationship between cultural artefacts (art, books, etc.) and the urban networks and spaces in which they were conceived, (re) produced, distributed, mediated, and consumed in early modern and modern Europe. How such issues can be studied by means of existing and novel (digital) methods, as well as comparative and long-term approaches, is the second major theme of the conference.

With topics ranging from Golden Age painting to Italian cinema culture and Hong Kong's Martial Arts, participants will jointly develop a much-needed long-term and global perspective on the current notion of the 'creative city'.

Pre-Conference Event: THATCamp

On 27 October 2016, we will host a Humanities and Technologies camp. A THATCamp is an unconference: a highly informal, open meeting with an unset schedule, for humanities scholars and technologists of all skill levels. More info is available on page 10 and <http://amsterdam2016.thatcamp.org>



THATCAMP
The Humanities and Technology Camp

CLARIAH
European Collaborative Infrastructure
for the Arts and Humanities



KONINKLIJKE NEDERLANDSE
AKADEMIE VAN WETENSCHAPPEN

ORGANIZING COMMITTEE



foto Monique Kooijmans

Julia Noordegraaf

Professor of
Digital Heritage
Project leader CREATE
j.j.noordegraaf@uva.nl



Claartje Rasterhoff

Project coordinator
CREATE
Postdoc researcher
c.rasterhoff@uva.nl



Harm Nijboer

Historian
Datamanager
CREATE
h.t.nijboer@uva.nl



Hanna Jansen

PhD student Eastern
European Studies
Research Assistant
CREATE
h.e.jansen@uva.nl



Dymph Verdiesen

Secretary Media
Studies
Assistant ACHI-
CREATE
d.a.h.m.verdiesen@uva.nl



Romy Beck

Student Research
Master History
Student Assistant
ACHI-CREATE
r.beck@uva.nl

Scientific committee (University of Amsterdam):

Prof. dr. Rens Bod; Dr. Maartje van Gelder; prof. dr. Lia van Gemert;
dr. Jaap Kamps; prof. dr. Joep Leerssen; prof. dr. Julia Noordegraaf,
dr. Harm Nijboer, dr. Claartje Rasterhoff; prof. dr. James Symonds

Assistance in the conference preparation:

Jan Bolten; Emma van Meyeren

The Conference Creativity & the City, 1600-2000: an E-Humanities Perspective and the pre-conference event THATCamp Amsterdam 2016 are supported by the Royal Netherlands Academy of Arts and Sciences and the Common Lab Research Infrastructure for the Arts and Humanities.

PRACTICAL INFORMATION

● Conference, Friday 28 and Saturday 29 October

De Brakke Grond

The conference will be held at Flemish Cultural Center De Brakke Grond. The Flemish Arts Centre De Brakke Grond offers the most significant contemporary art productions from Flanders, including visual art, literature, dance and theatre, music, performance, film, design, fashion, architecture and new media. The emphasis is on innovation, building bridges and artistic guts. www.brakkegrond.nl. The address is Nes 45, 1012 KD Amsterdam.



● THATCamp, Thursday 27 October

The THATCamp will be held at the building of the Department of Media Studies of the University of Amsterdam, on the Binnengasthuisterrein, BG2, Turfdraagsterpad 9, 1012 XT Amsterdam.

The sessions will take place at the ground floor in rooms 0.04, 0.13, 0.16 (E-Lab Mediastudies).

Social events

Opening reception, Thursday 27 October, 17:00 - 18:30

Open to participants of THATCamp and the conference. At the conference venue De Brakke Grond, in the upstairs restaurant.

Conference drinks, Friday 28 October, 17:00 until dinner

At the conference venue De Brakke Grond, in the entrance hall.

Dinner, Friday 28 October, 19:00

The conference dinner will be held at Chinese Restaurant Oriental City. Oudezijds Voorburgwal 177-179, 1012 EV Amsterdam.

Dinner is free of costs, but since seating is limited we kindly ask you to register by mail. Please inform us in advance about allergies or dietary requirements. We will make sure that there are plenty of vegetarian options available.

Lunch, Friday 28 and Saturday 29 October

Lunch is also free of costs and will be served in the entrance hall of De Brakke Grond. Please inform us in advance about allergies or dietary requirements.

Musical performance by FUSE, Saturday 29 October

Fuse is a string and percussion ensemble from Amsterdam. They play all the music they love. Past and present. Their repertoire ranges from the rhythmic music by Bartók, Frank Zappa and Dave Brubeck to works by Coltrane, Previn and Shostakovich. <http://fusemusic.nl>



WiFi

Eduroam is available in the university buildings. Additional guest accounts will be created for the THATCamp.

De Brakke Grond: CREATE2016 (login), creativacity (password).

Conference Phone

Claartje Rasterhoff: +31 618955728

Transportation

Tram: to get to the Binnengasthuisterrein from Amsterdam's Central Station, you can walk (c. 20 minutes) or use tramlines 4, 9, 16, 24, or 25. Get off at the second stop (Spui). The street you are on now is the Rokin. Take a left and cross the bridge. To the right you see the Oude Turfmarkt with the Allard Pierson Museum. Cross the second bridge and take the first alley on the left (gateway to the Binnengasthuisterrein). The first building on the left is the department of Mediastudies).

The Brakke Grond is close to Dam Square. From Amsterdam's Central Station, you can walk 15 minutes or use tramlines 4, 9, 16, 24, or 25. Get out at the first stop (Dam). Walk in the direction of the white monument and take the small street called Nes on the right side.

TaxiCentrale Amsterdam

T: +31 207777777

Bikes: Amsterdam is a bicycle-friendly city and there are many rental hubs. Day rates are around 10 euros.

MacBike Rental, several locations in the city centre

MacBike Central Station, Stationsplein 5

Macbike Dam, Rokin 36

Macbike Stopera, Waterlooplein 199

Yellow bike, several locations in the city centre

Yellow bike, Nieuwezijds Kolk 29

Yellow bike, Oudezijds Armsteeg 22





THATCAMP: PRE-CONFERENCE EVENT

Thursday 27 October 2016

Binnengasthuisterrein

10:00 - 12:30 THATCamp, part I

12:30 - 13:30 Lunch Binnengasthuisterrein (included)

13:30 - 17:00 THATCamp, part II

De Brakke Grond

17:00 - 18:30 Drinks and welcome THATCamp and conference participants

What is THATCamp Amsterdam?

THATCamp stands for “The Humanities and Technology Camp.” It is an ‘unconference’: an open, inexpensive meeting where humanists and technologists of all skill levels learn and build together in sessions proposed on the spot.

An unconference is to a conference what a seminar is to a lecture, what a party at your house is to a church wedding, what a pick-up game of Ultimate Frisbee is to an NBA game, what a jam band is to a symphony orchestra: it’s more informal and more participatory.

Who Are The Organizers?

THATCamp Amsterdam 2016 is organized in collaboration with the **Creativity and the City Conference** at the University of Amsterdam and the CLARIAH Common Lab Research Infrastructure for the Arts and Humanities (www.clariah.nl/en), the Dutch national infrastructure for digital humanities research. Both events are supported by the Royal Netherlands Academy of Arts and Sciences. More info: amsterdam2016.thatcamp.org

CONFERENCE PROGRAM

Friday 28 October 2016

9:00 - 9:30

Registration

Coffee and tea

Entrance hall

9:30 - 10:00

Welcome

Expozaal

- Mieke Renders (director De Brakke Grond)
- Karen Maex (rector magnificus University of Amsterdam and Amsterdam University of Applied Sciences)
- Julia Noordegraaf (professor of Digital Heritage, University of Amsterdam)

10:00 - 10:45

Keynote lecture I

Expozaal

Ilja Van Damme (University of Antwerp)

Cities of a lesser God? Re-assembling the history of creativity & the city from a long-term perspective

10:45-11:00

Break

Entrance hall

11:00 - 12:30

Parallel Sessions

I Uses of Digital Heritage

Expozaal

Chair: Jaap Kamps (University of Amsterdam)

- Sara Eloy, Paula Andre, Ricardo Resende and Miguel Sales Dias (ISCTE-IUL). **See architecture through digital technologies.**
- Trilce Navarrete (Erasmus University Rotterdam). **Digital Museums and Networks of Innovation.**
- Judith van Gent (Amsterdam Museum). **Use and reuse: researching the digital museum collection.**

II Cultural transfer in the Dutch Golden Age

Rode zaal

Chair: Lia van Gemert (University of Amsterdam)

- Anna Ancane (Latvian Academy of Art). **Ideals and achievements: formation of a novel urban space in Riga in the 17th century.**
- Sander Karst (Utrecht University). **The impact of Dutch 17th-century painting on the English art world and the involvement of Dutch migrant artists.**
- Frans R.E. Blom (University of Amsterdam). **Lope de Vega in the Netherlands and beyond: Amsterdam's position in the creative industry networks of European theatre.**

12:30 - 13:30 Lunch

Entrance hall

13:30 - 15:00 Parallel Sessions

III Digging into (Linked) Data

Expozaal

Chair: Harm Nijboer (University of Amsterdam)

- Charles van den Heuvel (University of Amsterdam; Huygens ING). **Golden Agents: Creative Industries and the Making of the Dutch Golden Age**
- Kaspar Beelen and Alex Olieman (University of Amsterdam). **Historical Event Search: Thematic Exploration of Parliamentary Data using Knowledge Bases**
- Pim van Bree and Geert Kessels (LAB1100). **Beyond the black box: conceptualising databases for scholarly research**

IV Genre and Innovation

Rode zaal

Chair: Julia Noordegraaf (University of Amsterdam)

- John Sedgwick (University of Portsmouth). **The Italian film market in 1950s Italy: the co-existence of the 'Errol Flynn effect' and the 'Gracie Fields syndrome'.**
- Mascha van Nieuwkerk (University of Amsterdam). **Musical genres and the development of concert programming.**
- Adriaan Waiboer (National Gallery of Ireland) and Daniel Isemann (University of Regensburg). **Creative Influence: Vermeer and the Masters of Genre Painting.**

V Conflict and Creativity

Studio

Chair: Claartje Rasterhoff (University of Amsterdam)

- Evanthia Tselika (University of Nicosia). **Ethno-nationally divided cities and the use of art for purposes of conflict resolution and urban regeneration.**
- Laura Bowie (University of Edinburgh). **Art and Urban Revolution: 1968 in West Berlin.**
- Nanke Verloo (University of Amsterdam). **Learning from the street: can creative practices of conflict be opportunities for inclusive cities?**

15:00 - 15:15 Break

Entrance hall

Friday 28 October 2016

15:15 - 16:15	Digital History I	Expozaal
Matthew Lincoln (Getty Research Institute): In the Face of the Unknown: Missingness in (Digital) History Respondent: Trilce Navarrete (Erasmus University Rotterdam), Dorit Raines (Ca' Foscari University of Venice)		
16:15 - 17:00	Poster session	Entrance hall
17:00	Drinks	Entrance hall
19:00	Conference dinner	Oriental City Restaurant

Saturday 29 October 2016

9:00 - 9:30	Coffee and tea	Entrance hall
9:30 - 10:15	Keynote lecture II	Expozaal
Scott Weingart (Carnegie Mellon University) Punched-Card Humanities		
10:15 - 10:30	Break	Entrance hall
10:30 - 12:00	Parallel Sessions	
VI New Tools for Cinema History		Tuinzaal
Chair: John Sedgwick (University of Portsmouth)		
<ul style="list-style-type: none">• Christian Olesen (University of Amsterdam), Jasmijn Gorp (Utrecht University), Eef Masson, Julia Noordegraaf, and Giovanna Fossati (University of Amsterdam). Applications and criticism of a New Cinema History research tool: The case of Mapping Desmet.• Kathleen Lotze (Utrecht University/University of Antwerp) and Thunnis Van Oort (Utrecht University/ University College Roosevelt). Exploring patterns of cinema locations in relation to (sub)urbanisation: Antwerp (Belgium) and Rotterdam (Netherlands) in a comparative perspective.• Daniela Treveri Gennari (Oxford Brookes University). Cinematic cartography: geovisualizations of cinema-going experiences in 1950s Italy.		

VII Cultural Entrepreneurship in the Early Modern Low Countries **Rode zaal**

Chair: Marten Jan Bok (University of Amsterdam)

- Simon Groot (University of Amsterdam). **Cultural entrepreneurship in early seventeenth century Amsterdam: the cases of Jan Pieterszoon Sweelinck (1562-1621) and Nicolaes Vallet (c1583-after 1642).**
- Hans J. Van Miegroet (Duke University). **Long-Term Creative and Collective Strategies to maintain Large-scale Production and Export of Paintings (Mechelen, 1540-1680).**
- Madelon Simons (University of Amsterdam). **Painters, printers and other artists living in Amsterdam (1500-1600)**

12:00 - 12:30 **Digital History II**

Expozaal

- Frederic Kaplan and Isabella di Lenardo (École polytechnique fédérale de Lausanne - EPFL). **Time Machine FET Flagship. The Past is the Next Frontier**

12:30 - 13:15 **Lunch**

Entrance hall

13:15 - 14:45 **Parallel Sessions**

VIII Early Modern Intellectual and Cultural Networks

Studio

Chair: Charles van den Heuvel (University of Amsterdam; Huygens ING)

- Ingeborg van Vugt (Scuola Normale Superiore). **Exploring Networks of Confidentiality and Secrecy in Early Modern Transconfessional Correspondences**
- Isabella di Lenardo and Frederic Kaplan (École polytechnique fédérale de Lausanne - EPFL). **European circulation of people, goods and patterns: The Venice Time Machine methodology**
- Kayla Rose (Bath Spa University). **Mapping Making and Markets: Constructing a Design Identity in Bristol and Bath, 1700-1830**

IX Catching the Intangible

Tuinzaal

Chair: James Symonds (University of Amsterdam)

- Harald Kraemer (City University of Hong Kong), Hing Chao (International Guoshu Association Hong Kong), Sarah Kenderdine (UNSW Australia) and Jeffrey Shaw (City University of Hong Kong). **The Hong Kong Martial Arts Living Archive - a Documentation Strategy for Intangible Digital Cultural Heritage**
- Alex Hale and Anne Leigh Campbell (Historic Environment Scotland). **Is 52 weeks enough? How graffiti archaeology can disrupt and consider interactions with urbane**
- Tjarda de Haan (Amsterdam Museum). **Project "The Digital City revives": a case study of web archeology**

X Text and the City

Rode zaal

Chair: Jan Hein Furnée (Radboud Universiteit Nijmegen)

- Thomas Delpout (Radboud University Nijmegen). **Mining music criticism: digitally exploring vocabulary and canonisation in Dutch concert reviews in Caecilia (1844-1900)**
- Thomas Crombez (University of Antwerp). **Canonization in Contemporary Theatre Criticism: A case study in digital text analysis**
- Tessa Wijckmans and Wouter van Elburg (University of Amsterdam). **Who wrote that doggie? Computational approaches to the seventeenth century Dutch novel: automatic authorship attribution and some current problems**

14:45 - 15:00 Break

15:00 - 16:00 Digital History III
European Culture & Creativity -
An E-Humanities Perspective

Expozaal

Projects Pitches

- Dorit Raines (Ca Foscari University of Venice): **Exploring serial data in Venetian wills.**
- Koenraad Brosens (KU Leuven): **MapTap. Mapping the Antwerp-Brussels-Oudenarde Tapestry Complex via Network Analysis (1620-1720)**
- Sandra Toffolo (Centre d'Études Supérieures de la Renaissance, European University Institute): **Prosopography in Network (ProsoNet) - Renaissance data**
- Claartje Rasterhoff (University of Amsterdam): **MEPAD. Mapping European Performing Arts Data, 1600-present**

Comments by Maarten Prak (Utrecht University)

Plenary discussion

16:00 - 16:30 Musical performance FUSE

Expozaal

16:30 - 16:45 Closing remarks
Julia Noordegraaf

Expozaal

16:45 Drinks

Entrance hall

KEYNOTE LECTURES



Friday 27 October

Expozaal, 10:00 - 10:45

Cities of a lesser God? Re-assembling the history of creativity & the city from a long-term perspective

Dr. Ilja Van Damme (University of Antwerp)

In this keynote, I delve deeper in the historical reasons why cities are commonly, and sometimes erroneously, associated with creativity. In a first section, I argue that the 'creative city'-paradigm has in the last twenty years become a 'black-boxed' signifier for both its advocates and adversaries. The creative city has become a meaningful 'sign' in itself, apparently understood but also unquestioned regarding some of its basic and structuring assumptions.

This has led to a curious situation in which the central notion on which the connection cities & creativity rests, namely the idea that cities have agency, is no longer seriously questioned or examined. In a second part of this lecture, I articulate a way out of this deadlock by focusing precisely on the 'agency of cities', and describing the ways in which this notion has become deeply entrenched within urban theory. Following up on this, in a third and last section, I focus on new insights and methodologies into how to approach cities & creativity from a long-term perspective.

Dr. Ilja Van Damme is professor in the Department of History at the University of Antwerp, Belgium, where he teaches urban history and socio-economic history. He is the current director of the Antwerp Centre for Urban History (CSG), and board member of the Antwerp Urban Studies Institute (USI), which focuses on urban historical themes from a long-term and interdisciplinary perspective.

Ilja's research covers a wide range of topics, with a general focus on the history of consumption, retailing, urbanisation and the socio-economic uses of urban spaces. He is the main editor of the forthcoming volume on creative cities entitled *Cities and Creativity from the Renaissance to the Present* (Routledge: Taylor & Francis, London, 2017).



Saturday 28 October

Expozaal, 9:30 - 10:15

Punched-Card Humanities

Scott Weingart MSc (Carnegie Mellon University)

In 1999, Ed Ayers wrote that “the first computer revolution [in historiography] largely failed”, speaking of the differences between cliometrics and the new digital history. Cliometrics, a quantitative approach to history that swept through humanities departments in the 1960s, fell out of favor alongside a growing belief that the complexity of human experience could not be reduced to computable data. Ayers’ “new digital history” of the 1990s was quantitative, true, but it was also public, interactive, and form-breaking, an outcome of the biggest upset in publication technology since the printing press. It was, in short, something different.

Of course cliometrics didn’t fail; it simply branched away from other historians and fell in with the social sciences. Unfortunately digital humanities genealogies often forget the cliometricians, and consequently historians find themselves relearning decades-old lessons. If we are to foster a respectable, nuanced, and sound digital history, we must take more care in learning from the successes and failures of early computational historians. Here, I revisit some of those moments, and discuss some parallel methodological and theoretical challenges we face as digital history matures.

Scott Weingart works as Digital Humanities Specialist at Carnegie Mellon University (Pittsburgh, USA), while also finishing his Ph.D. at Indiana University, where he studies informatics and the history of science. His dissertation shows how correspondence networks and scholarly institutions co-evolved into an incredibly efficient machinery for scientific coordination and discovery. Recently, he published *Exploring Big Historical Data: The Historian’s Macroscopic*, together with Shawn Graham and Ian Milligan.

Scott’s wide range of scholarly interests include history of science, digital humanities, 17th century astronomy, correspondence networks, feminist computing, media history, network science, scholarly communication, data visualization, epistemology of visual ontologies, folklore, data ethics, computer simulations, historiographic theory, early relativistic physics, statistical bias, scientometrics, open access, history of computing, methods in text analysis, and curriculum/pedagogy of computational methods for the humanities.



DIGITAL HISTORY SESSIONS

I Digital History

Friday 28 October, Expozaal, 15:15 - 16:00

Column by **Matthew Lincoln, PhD**

Provenance Data Research Specialist, Getty Research Institute

In the Face of the Unknown: Missingness in (Digital) History

Historians grapple with missing information constantly. The heightened scrutiny applied to data-driven projects throws our strategies for dealing with lacunae in to sharp relief. We have several different methods for managing missing information, both in digital and non-digital histories, including: ignoring, acknowledging, constraining, and speculating. Many digital historians are now more careful than ever in acknowledging the limits of their data sources and methodologies, and restricting the scope of their conclusions to available sources. However, few are adopting explicitly speculative approaches to quantified missingness — even though conjecture and argumentation about missing records is a commonplace, albeit implicit, scholarly activity!

This short talk will survey examples of missing data in digital history projects, and suggest how computational affordances might grant us an opportunity to tackle speculative approaches to missingness and its effects in a far more fine-grained and subtle way than we're accustomed to. Methods such as simulation allow us to realize multiple, sometimes conflicting assumptions about the nature of missing data, and evaluate how much uncertainty those assumptions might add to the transformations and measurements we are performing on our sources.

But I will also propose that these methods may not save us from the critics. It is possible that these methodologies could be irreconcilably foreign, not only to humanistic approaches to knowledge, but also to our familiar forms of scholarly critique and review. How can we advance thoughtful scholarship on missing sources in the face of these structural challenges?



Matthew Lincoln is a data research specialist at the Getty Research Institute, where he uses computer-aided analysis of cultural datasets to help model long-term trends in iconography, art markets, and the social relations between artists. He received his PhD in Art History at the University of Maryland, College Park. For his dissertation research, he used computational network analysis to explore the long-term changes in the organization of print designers, engravers, and publishers in the Netherlands between 1500 and 1700.

Comments by Trilce Navarrete (Erasmus University Rotterdam)

Trilce Navarrete (PhD) is researcher with interest in the historic and economic aspects of digital heritage. She is currently lecturer at Erasmus University Rotterdam, supporting the Cultural Economics program, and Project Officer at DEN, supporting the digital heritage observatory.



Dorit Raines (PhD) is Assistant Professor at Ca' Foscari University of Venice, where she teaches Digital Humanities, History of Libraries, History of Documents, and Archival Science. She is mainly interested in the impact of libraries, books and archives on the social and cultural formation of elite groups, especially the Venetian patriciate. Doris has completed her PhD in History in the École des Hautes Etudes en Sciences in Paris.

II Digital History

Saturday 29 October, Expozaal, 12:00 - 12:30

Lecture by Frederic Kaplan and Isabella di Lenardo

École polytechnique fédérale de Lausanne

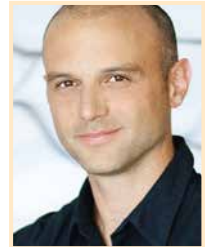
Time Machine FET Flagship. The Past is the Next Frontier

Research in the Humanities is about to undergo an evolution similar to what happened to life sciences 30 years ago. This evolution is characterized by projects at a new scale, beyond what any single research team can do and the use of advanced computational approaches. This constitutes a paradigm shift in which computer scientists and humanists need to join forces. The Time Machine Flagship aims at building a multidimensional model of European history, covering a period of more than 2000 years. The goal is to reconstruct not only the historical evolution of most European cities but also the economical, cultural and migration networks between these urban nodes.

Prof. dr. Frederic Kaplan (Ecole Polytechnique Federale de Lausanne) is director of the EPFL's Digital Humanities Lab. Kaplan holds a PhD in artificial intelligence.



Dr. Isabella di Lenardo holds a PhD in Art History and works as a post-doc at the EPFL.



Their latest project is the Venice Time Machine Project, a pioneer international Digital Humanities scientific programme launched by the EPFL and the University Ca'Foscari of Venice in 2012.

III Digital History

European Culture and Creativity - An E-Humanities Perspective

Saturday 29 October, Expozaal, 15:00 - 16:00

In this session four research projects on urban creativity and digital history will be pitched. Afterwards, prof. dr. Maarten Prak (Utrecht University) will reflect on the potential and pitfalls of such projects.



Dorit Raines PhD (Ca Foscari University of Venice), **Venice Time Machine**

Dorit Raines will present a project linked to Venice Time Machine on exploring serial data in Venetian wills. The Venice Time Machine, an international scientific programme launched by the EPFL and the University Ca'Foscari of Venice with the generous support of Fondation Lombard Odier, aims at building a multidimensional model of Venice and its evolution covering a period of more than a 1000 years. The project develops a large open access database that can be used for research and education. The information extracted from the kilometers of archives and millions of pictures will be organized in a semantic graph of linked data and unfolded in space and time in an historical geographical information system. <http://vtm.epfl.ch>

prof. dr. Koenraad Brosens (KU Leuven): **MapTap. Mapping the Antwerp-Brussels-Oudenarde Tapestry Complex via Network Analysis (1620-1720)**



Maptap is an ongoing international and interdisciplinary research project funded by KU Leuven and the Flemish Science Foundation (FWO). The project investigates how early modern tapestry designers and producers developed and managed networks, and how these collaborative networks both shaped and responded to artistic developments. MapTap thus develops a new and inclusive network-centered view on Flemish tapestry. To unfold MapTap we mined attributional and relational data from various archival collections. The data is stored and organized in Cornelia, a custom-made database. <http://maptap.be>

Sandra Toffolo PhD (Centre d'Études Supérieures de la Renaissance, European University Institute): **Prosopography in Network (ProsoNet) - Renaissance data**



The project 'Prosopography in Network' ('ProsoNet') started in September 2015 at the Centre d'Études Supérieures de la Renaissance (Tours, France). The CESR is an institution which focuses entirely on the Renaissance, in various aspects, such as literature, art, music, history, and other ones. It houses a variety of research projects, of which many in the past years have created databases that are freely available for online consultation. These databases exist separately, making it impossible for users to carry out searches in all of them at the same time. 'ProsoNet' aims to interconnect the biographical data that are present within nine individual databases of the CESR. <http://cesr.cnrs.fr/>



Claartje Rasterhoff PhD (University of Amsterdam): **MEPAD: Mapping European Performing Arts Data, 1600-present**

Creative Amsterdam: An E-Humanities Perspective (CREATE) is a research program established in 2014 at the University of Amsterdam. We investigate how cultural industries have shaped Amsterdam's unique position in a European and global context, from the seventeenth century until the present day. In the coming years, we will broaden our horizon by mapping and linking existing early modern and modern European datasets on performing arts such as music, theatre and cinema. The aim of the subproject *MEPAD: Mapping European Performing Arts Data, 1600-present* is to develop a network of datasets, as well as a heuristic framework that can be shared by researchers of the history of performing arts and creative industries. www.create.humanities.nl

Maarten Prak is Professor of Social and Economic History at the Department of History and Art History at Utrecht University. His research concentrates on the lives of the inhabitants of European towns during the Middle Ages and Early Modern period. The major topics in his research are citizenship, institutions, cultural industries, guilds and human capital. Between 2007 and 2012 he led the research project *Places and Their Culture: the Evolution of Dutch Cultural Industries from an International Perspective, 1600-2000*, together with prof.dr. Robert Kloosterman.



foto W. Eeften

ABSTRACTS PROGRAM

I Uses of Digital Heritage

Friday 11:00 - 12:30, Expozaal

See architecture through digital technologies

Sara Eloy PhD, Paula Andre PhD, Ricardo Resende PhD and Miguel Sales Dias PhD (ISCTE-IUL)

Our presentation will focus on the research we have developed for the last years regarding the use of digital technologies, namely Augmented Reality (AR), Virtual Reality (VR) and 3D video-mapping to explore architecture contents through several perspectives.

The goal of this research is to combine knowledge from several disciplines, including History of Architecture and the City, Building Construction Technologies, Architecture in the broadest sense, Information and Communication Technologies (with an emphasis on Computer Graphics) in the development of a common base of information on the architecture of cities. In general, the main goals of our research are: i) to research in collaboration with IT developers to create real implementations for the city; ii) to enhance collaboration between education architecture and multimedia students through the use and development of new technologies and processes; iii) to create an information system that allows access to digital information useful for the understanding of the built and urban areas.

This collaboration allows research done within the architecture course on Cultural Heritage to be immediately used to create digital tools that support and enhance through the visualization of the contents by new methods. Both AR and VR tools have been developed by our team and then used to enhance a better understanding of architecture, namely the cultural heritage, to students and the broad public. All these technologies have been combined in exhibitions on cultural heritage such as the last one about the School of Chicago (<http://istar.iscte-iul.pt/index.php/CAEC#chicago>). This exhibition focused on the deployment of paradigmatic skyscrapers in Chicago, allowing multiple radiographic looks (urban morphology, building constructions, layouts and envelopes, equipment and materials), only through the use of digital technologies (immersive VR, AR and 3D video-mapping) that allowed us to observe this reality in innovative ways.

Digital Museums and Networks of Innovation

Trilce Navarette PhD (Erasmus University Rotterdam)

In 2008, a Dutch museum started a collaboration with Wikimedia in what would become an important trend for heritage institutions: to make their collections available for reuse outside of a museum environment. There are currently nearly 30 Dutch institutions that have followed in hope to increase access to collections by publishing half million objects where the users are. This contribution will make an analysis of the GLAM Wiki phenomenon across Europe to highlight the characteristics of institutions taking part. The driving question is: What can be said about the adoption rate in space and time? The following questions serve to frame the scope: Are urban locations more creative in their digital presence? What is the make up of institutions taking part? Do the publication of collections in Wikimedia follow a pre-digital network or are new collaborations being formed? Is participation in GLAM Wiki linked to location of creative industries and knowledgeable staff? Do museums respond to a higher digital literacy found at their physical location?

Previous research has identified cities as being creative centres that lead innovation due to the concentration of resources and knowledge. Classical composers from the 18 and 19 centuries, for instance, concentrated around key European cities where orchestras, concert halls and large enough audiences were located. Research on museums online highlight the role of the audience demanding creative solutions to their digital cultural participation, where museums respond by developing more engaging and participatory environments. Results will be framed within the creative history of the location of the GLAMs identified in Wikipedia to extrapolate on the impact of early modern European history still shaping our digital world.

Use and reuse: researching the digital museum collection

Judith van Gent PhD (Amsterdam Museum)

The Amsterdam Museum (AM) maintains the rich historic collection of the city of Amsterdam. All 100,000 objects are photographed and registered in one collection database. This database is the core of our collection management and the heart of online publication of collection information. From the moment we published our collection online, we have been looking for ways to enrich our data and put it to novel use. We therefore actively stimulate use and reuse of the AM data (<https://www.amsterdammuseum.nl/en/collection/online-collection>).

The AM aims to further improve data accessibility by participating in research projects. For instance, with the project CreActive Nodes in Amsterdam's Artefact-actor Networks (CANAAN) we aimed to mashup data from two (and eventually more) distributed cultural heritage resources in a single research tool. For the pilot project we used the the digital collection catalog of the AM and the ECARTICO database of the University of Amsterdam to map and query Amsterdam artefact-actor networks. The Ecartico database holds biographical data concerning painters, engravers, printers, book sellers, gold- and silver-smiths and others involved in the 'cultural industries' of the Low Countries in the sixteenth and seventeenth centuries (<http://www.vondel.humanities.uva.nl/ecartico>; <http://www.canaan.humanities.uva.nl>).

In this presentation I will discuss some of the AM projects and expand on our aims, accomplishments, and expectations.

II Cultural Transfer in the Dutch Golden Age

Friday 11:00 - 12:30, Rode zaal

Ideals and achievements: formation of a novel urban space in Riga in the 17th century

Anna Ancane PhD (Institute of Art History of the Latvian Academy of Art)

In the 2nd half of the 17th century the architecture of Riga experienced substantial transformations that had a great effect on the formation of Riga's individual architectural image. During the Swedish jurisdiction, Riga became one of the most important fortresses of the empire and the reconstruction plans of Riga's fortifications created preconditions for a number of major moves in urban planning. Two periods of rise are evident during the creation of the new urban space - in the 1650s and 1680s - 1690s; the first period synthesised Dutch latest achievements, the second - French ones.

The projects of 1650 complied with the Old Dutch system of defence and urban planning inspired by the Duytsche Mathematique disseminated by Leyden University, as well as by the comprehensive strive towards the idea of ideal city. In the last quarter of the 17th century the novel defence and urban planning system was introduced by "the Swedish Vauban" - the General Governor of Livland Erik Dahlbergh. Alongside to the transformations of the city plan, in the late 17th century a new type of patrician dwelling houses emerged that changed the character of the architectural landscape in Riga. The main stylistic influences are related to Dutch Classicism, represented by Reutern's House and Dannenstern's House today. The interchange was fostered by the printed collections of sample drawings - designs by Philips Vingboons and Pieter Post among them. Yet none of the best examples in Riga was a direct copy of a sample but a creative interpretation of options available within the trend.

The importation of new ideas in the local milieu through large-scale defensive measures, dissemination of printed materials and the initiatives of individual consumers fostered the formation of a particular urban space of the city of Riga in Early Modern period.

The impact of Dutch 17th-century painting on the English art world and the involvement of Dutch migrant artists

Sander Karst MA (Utrecht University)

In 1685, the art critic William Aglionby bemoaned the state of the arts in England: “of all the Civilized Nations in Europe, we are the only that want Curiosity for Artists, [even] the Dutch in the midst of their boggs and ill Air, have their houses full of Pictures”. This lack of interest in artists among the English is one of the reasons why early modern England never produced an artist comparable to artists such as Caracci, Poussin, Rembrandt and Velasquez, the big names of continental Europe. From 1660 onwards all kinds of initiatives were set up by the English state in order to bring the fine arts on a par with the arts in other civilized countries: art theoretical writings were translated into English, academies were established and foreign artists were encouraged to settle in England.

In my paper, I will argue that these initiatives kick-started the art of painting as a cultural industry in England and ultimately led to the emergence of the “English School of Painting” featuring such well-known names as Hogarth, Reynolds and Turner. In particular, I will look at the role played by the c.200 artists from the Low Countries in this process, who settled in London during the last decades of the 17th century and who formed a creative cluster there. By analyzing their activity in the London art market, the organization of their studios and their involvement with institutions such as London’s art academies, I will show how their presence in England brought about a transfer of artistic skills and knowledge. This paper is not only relevant in the sense that it contributes to our knowledge and understanding of the early stages of the English School of painting, but also because it studies the impact of the Dutch Golden age of painting abroad.

Lope de Vega in the Netherlands and beyond: Amsterdam's position in the creative industry networks of European theatre

Frans R.E. Blom PhD (University of Amsterdam)

In the course of the seventeenth century, with the Dutch Revolt against Spain coming to a final peace, Spanish theatre invaded the Netherlands. The initial reconnaissances took place during the Twelve Years Truce of 1609-1621, in a pioneering transfer by a Dutch diplomat in Madrid. In the forties and fifties, however, the newly built Amsterdam Schouwburg started to enhance its 'native' repertoire by translating and producing the attractive Spanish plays on an industrial scale.

With its massive impact on repertoire and taste, Spain became a kind of Hollywood for Dutch theater. Lope de Vega, in particular, was embraced by Dutch theater producers as many of his works were to stay and dominate the repertoire for over 150 years. As a further consequence, Vega's name and plays went their way from Amsterdam throughout the Dutch Republic and beyond, to Copenhagen, Germany, Stockholm and other Baltic stages. Research in theater history has accelerated considerably in recent times, partly due to the newly developed digital datasystem for the Amsterdam Theater in the Golden Age, ONSTAGE, which opens up data from the extensive manuscript theater administration. Frequencies of play performances and revenues now allow to determine both the big hits of the Dutch Vega vogue, as well as some failures. Moreover, the research tool brings to light creative industry processes for the theater, such as Spanish translation networks, production patterns, and criteria and agencies responsible for selection.

Our presentation aims to picture Amsterdam as a cultural hub for European theater productions. For that, we focus on the Vega invasion in the Dutch domain, presenting (1) an analysis of the industrial import of Vega plays for the Amsterdam theater, also presenting the datasystem ONSTAGE, and following (2) the export of the Lope de Vega plays from Amsterdam to Germany and the Baltic area.

III Digging into (Linked) Data

Friday 13:30 - 15:00, Expozaal

Golden Agents: Creative Industries and the Making of the Dutch Golden Age

Prof. dr. Charles van den Heuvel (Huygens Institute for the History of the Netherlands/ University of Amsterdam)

A consortium of Dutch universities, KNAW institutes and cultural heritage institutes received funding this year of the Netherlands Organisation for Science Research (NWO) to build a large infrastructure to enable analyses of interactions between domains, producers and consumers of the creative industries of the Dutch Golden Age. Such analyses must result in a better understanding of the dynamics behind the success of the Dutch Golden Age.

Most claims in the vast literature about this success are based on specialized historical studies or are extrapolations of analyses of separated, often small digital data sets on the production of the creative industries. Semantic Web technology will link these heterogeneous data sets in Linked Open Data. The digitization of the notarial acts of Amsterdam, the global center of the 17th century, in the Amsterdam Civic Archives will enable for the first time to look into the consumption of creative goods in various layers of urban society. Domain specific ontologies and multi-agent technology enable modeling concepts such as creativity and innovation and simulating interactions between domains, producers and consumers of creative industries.

For the first time in the history of the Dutch Golden Age it will be possible to answer truly comprehensive questions regarding the impact of interactions between genres and styles in the production and of taste in the consumption of creative goods of the Dutch Golden Age. We expect that the proposed Golden Agents infrastructure is not only beneficial for humanities scholars for a better understanding of the Dutch Golden Age, but will also provide scholars of different disciplines and policy makers insights in the working of creative industries.

Historical Event Search: Thematic Exploration of Parliamentary Data using Knowledge Bases

Kaspar Beelen PhD and Alex Olieman MSc (University of Amsterdam)

As the digitisation of historical data gains pace, there is an increased need for semantically advanced query methods. In this paper we propose a query technique which is based on dynamically generated models extracted from DBpedia. We demonstrate how this technique allows us to query the Dutch parliamentary proceedings for speeches that directly or indirectly refer to specific historical events or periods.

Methodologically speaking, we first tag and disambiguate named entities and concepts that occur in the parliamentary proceedings between 1815 and 2015. Secondly, we show how DBpedia's semantic network can be used to dynamically build more comprehensive representations of historical events, which will incorporate indirect information into the query, such as (the names of) persons or places that were salient to a certain historical period. Thirdly, we give a detailed description of the search interface design. The last part of the paper consists of a qualitative analysis, in which we focus on one specific case-study: the place of commemorative practices concerning the Dutch Golden Age in parliamentary rhetoric. How was this period remembered? By whom? And what was its role in the construction of an "imagined" Dutch community? The retrieved speeches will be subjected to an in-depth historical analysis. This will not only serve as a means to evaluate our method, but more importantly, we can explore the merits of these comprehensive semantic queries for research within the Humanities. We conclude with a general reflection on the benefits and bottlenecks of this approach.

This research is supported by the Netherlands Organization for Scientific Research (ExPoSe project, NWO CI # 314.99.108; DiLiPaD project, NWO Digging into Data # 600.006.014).

Beyond the black box: conceptualising databases for scholarly research

Pim van Bree MA en Geert Kessels MA (Lab1100)

In this paper we will explore methodological approaches to digital research practices in the humanities. For the majority of researchers in the humanities, automated research processes are unattainable as their data may be dispersed, heterogeneous, incomplete or only available in an analogue format. For an art historian studying local urban networks, no resources exist that will be suitable for any form of automated analysis. A practice that is far more suitable in this respect is the old fashioned card catalogue system, in which all relevant objects and their varying attributes and relations are described. Since the emergence of digital research tools, scholars in the humanities have the ability to create digital card catalogue systems (databases). Although a number of historical databases exist, few individual researchers produce a database as an integral part of their individual research practice.

Our paper will reflect on three augmentations in research that emerge once a card cataloguing system is applied by means of digital methods. (1) After (and during) the research process, the gathered data can be published. This will allow scholars to use data produced elsewhere as 'context'. For example: researchers working on commercial practices of Dutch art dealers in the seventeenth century can 'pull in' a dataset of art dealers in Italy that will embed their actors in a wider commercial network. (2) The current surge in online authority resources and linked data practices enables researchers to connect objects in their datasets with a wider network of interlinked resources (for example: AAT, TGN, ULAN, Wikidata). By making use of these resources, researchers building a 'small' and local dataset are able to ensure interoperability and distribute authority between their dataset and other databases. (3) Storing structured data digitally in a relational data model allows scholars to visualise research data by means of various modes of (historical) network analysis. Especially since complex datasets with multiple types of nodes (persons, locations, artworks, societies, books) and different kinds of edges (correspondence, membership, commercial relations) cannot be analysed through network statistics, visualisation is a useful method for explorative data analysis. We will illustrate the above points in a workflow that connects scholarly sources with interlinked resources using the web based research environment nodegoat.

IV Genre and Innovation

Friday 13:30 - 15:00, Rode zaal

The Italian film market in 1950s Italy: the co-existence of the 'Errol Flynn effect' and the 'Gracie Fields syndrome'.

Prof. dr. John Sedgwick (University of Portsmouth)

The Italian film industry in the 1950s conformed to the standard economics of the film industry, whereby supply adjusted to demand in order to maximize box-office revenues, making films that were popular less scarce. Recovered from the traumatic events of the Second World War, Italian studios produced films that were distributed by Italian distributors throughout the country, and co-existed with the American giants collectively known as Hollywood, whose distributors did the same.

Using film programs collected from the daily newspapers read in seven Italian cities in January 1954, this paper first conducts a cross-sectional analysis of the diffusion of films in the market identifying extreme differences in the turnover of films in different cinemas and extreme differences in the circulation of films - some films were screened in many cinemas for many exhibition days, while many were screened in one cinema for just one day. Tracing these films back to the date of their original release and forward until their lives as commodities in these markets was terminated, trade journal box-office data has been used to analysis patterns of demand for individual films across five of the seven cities.

From this quantitative analysis, it is clear that certain (mostly Hollywood) films were highly popular across all markets, while other films had markedly different receptions in different cities. In assessing the degree to which some but not all Hollywood films were attractive to Italian and home audiences alike, the paper adapts Peter Miskell's 'International Orientation Index'. Using this tool it is possible to assess the degree to which some Hollywood films overcame a 'liability of foreignness' (sometimes known as 'cultural discount'), a common phenomenon in cultural markets, while others did not. The investigation shows that discrimination against foreign cultural products was uneven and that those Hollywood films that were successful in the Italian market tended to have a marked international orientation, particularly those that included Italian subject material - historic or otherwise.

Musical genres and the development of concert programming

Mascha van Nieuwkerk MA (University of Amsterdam)

Musical life in European cities changed dramatically during the nineteenth century. Old exclusive venues and salons had to make place for public concert halls where professional orchestras took over from the once so active dilettante players. The symphonic 'absolute' music acquired a unmatched status and romanticism brought along new musical ideas and techniques, filling the minds of music lovers with extraordinary chords, melodies and sounds. Within this changing musical world, a system of 'genres' or 'Gattungen' was navigating the musical experience, organizing the communication between composer, musician and audience. The historical evolution of this genre-system is running as a common theme through the music history of the nineteenth century, connecting the intrinsic development of music with changes in the accompanying concert practice.

This paper examines the development of musical genres within the repertoire of the famous Felix Meritis concert hall in Amsterdam. By tracing the extinction of old genres and the introduction of new ones, I will show how the popularity of genres influenced concert programming. This approach allows for the historical appreciation of genres that have long been neglected in music history. Moreover, the musical analysis of genre characteristics within this historical repertoire, allows us to identify musical content from a truly historical perspective. This research is a result of the CREATE pilot project Felix Meritis Concert Programs Database 1832-1888. The database is used as the principal resource for systematically analyzing the relationship between the development of musical genres and the historical evolution of concert programming.

Creative Influence: Vermeer and the Masters of Genre Painting **Adriaan Waiboer PhD (National Gallery of Ireland) and Daniel Iseman PhD** **(University of Regensburg).**

Johannes Vermeer is currently the most renowned Dutch genre painter. Yet he was only one of many artists who excelled in capturing everyday surroundings in exquisite detail. Even though these painters were active in different Dutch cities, their work bears strong similarities in style, subject matter, composition and technique. They frequently drew inspiration from each other's paintings and then tried to surpass each other's work in quality, leading to a vibrant artistic rivalry. The Musée du Louvre, Paris, the National Gallery of Ireland, Dublin, and the National Gallery of Art, Washington, will explore this network of relationships in an exhibition entitled *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* (2017-18).

As the interactions between Dutch genre painters have never been the subject of a systematic study, the exhibition partners in collaboration with the Netherlands Institute for Art History (RKD), The Hague, and the University of Regensburg have undertaken a project aimed at documenting and analysing all artistic relations between individual genre paintings of the period 1650-75. Each connection is tagged with information about the probability and the strength of a relationship. We have developed a schema for aggregating the data pertaining to the relationships between individual works of art to the level of those between individual artists (or other levels of aggregation to address place or time-related questions).

This schema will be implemented with the help of an ontology that records the key relationship types involved in our study. The concrete information regarding the genre painters and the connections between their works will be recorded in a knowledge base. We are in the process of developing visualisation routines allowing us to dynamically visualise the flow of creative inspiration between Vermeer and his contemporaries in a clear, yet comprehensive manner.

Ethno-nationally divided cities and the use of art for purposes of conflict resolution and urban regeneration

Evanthia Tselika PhD (University of Nicosia)

The presentation will examine ethno-nationally divided cities and how the arts are used in these divided city contexts for purposes of conflict resolution and urban regeneration. Three ethno-nationally divided cities at different stages of conflict resolution --Jerusalem, Nicosia, Belfast-- are juxtaposed and explored through an inter-disciplinary framework. Ethno-nationally divided cities, which have become defined by their separation, are increasingly being studied and examined, compared and contrasted, not only in efforts to understand a common urban experience but also so as to better understand how these partition politics develop and how they can best be avoided. Parallel practices are also noted in these three urban milieus, in the use of art to assist the process of conflict resolution and to create contact zones which facilitate social transformation.

By looking at different art projects that have been developed to address the ethno-national division and the conflict, the use of art as a tool of social cohesion is addressed. A wide variety of art interventions are exhibited that can encourage the development of inter-communal relations and narratives which aim to assist conflict transformation. This juxtaposition demonstrates how art is been used in regeneration projects, at different stages of the de-segregation process of ethno-nationally divided cities, and how these de-segregation processes can potentially give rise to new patterns of divisions. The use of the arts in divided city contexts to bring about conflict transformation can therefore depict inter-relations with the wider contemporary use of art within urban contexts to address segregation and facilitate social change.

Art and Urban Revolution: 1968 in West Berlin

Laura Bowie MA (University of Edinburgh)

During 1968, the personal became the political and thus every aspect of life became a means of political expression. This was particularly true for the arts. At West Berlin's Technische Universität, a group of students formed Aktion 507 and curated an exhibition, intended to display a 'critical analysis of current construction activities'. The movement had a strong visual culture associated with it, the poster for the exhibition itself had strong anti-National Socialist undertones, with architects, speculators, the government, and construction companies locked into a swastika-like relationship that exerted a 'totalitarian rule over the city'. The movement became a battle of ownership of the city; students chanted: 'The streets belong to us, the city belongs to us!'

Students also set up various newspapers, such as Agit 883, who saw their work as a 'practical contribution to a counter-public sphere'. This then developed into the political action of 'Book Theft', where activists would 'expropriate' volumes of Marx's *Das Kapital* from a 'bourgeois' book shop. These books were then handed out at demonstrations to then be discussed at subsequent teach-ins. This not only highlights the importance of literature to the movement but also the combination of intellectual engagement with physical action. The theories found in the literature and philosophy the students read were then mapped onto the urban environment of West Berlin. Where possible, the spaces of the city were co-opted in order to reflect an element of political conflict.

All forms of art were seen as a foundation for principles and actions that would then transfer to the street and instigate change in society. This paper will discuss the various cultural aspects which were reflected in the urban landscape and evolving sense of place students had in relation to West Berlin (PhD Thesis: *Space, Place and Identity: 1968 in West Berlin*).

Learning from the street: can creative practices of conflict be opportunities for inclusive cities?

Nanke Verloo PhD (University of Amsterdam)

Limited space, increasing diversity, and varying perspectives on what makes a 'just city', make the urban context prone to conflicts among citizens, policy makers, professionals, and other users. What can we learn from these conflicts? What do they tell us about struggles around representation, inequality, belonging, and governance? Citizens do not experience these struggles in abstract terms, but in everyday negotiations at the street-level of their urban neighborhoods. In situations of conflict, people form groups and creatively organize to influence the situation. Conflicts can thus function as laboratories to understand how citizenship gets performed through informal and unconventional street-level practices. This study is a result of four years ethnographic case study research that immerses into the dramas of people who inhabit, govern, or practice in the urban environment. The study suggests that these episodes of urban conflict are moments of opportunity for 'negotiated democracy'. It unravels how, when, and where urban conflicts can present moments of opportunity to improve inclusive urban governance. The conclusions reveal how the policy practices tend to ignore informal and improvised forms of citizenship. How can we include the creative practices of people dealing with conflict in decision-making and urban planning? What can we learn from looking closely at the street?

CREATE
ACHI CONFERENCE
2016

28-29
OCTOBER

DE ERASSE
GROND
AMSTERDAM

CREATIVITY
AND THE CITY
1600-2000

AN
E-HUMANITIES
PERSPECTIVE

create.humanities.uva.nl

CCO
ATE

UNIVERSITY OF AMSTERDAM

AMSTERDAM UNIVERSITY OF APPLIED SCIENCES

THATCamp
AMSTERDAM 2016
The Humanities and
Technology Camp

Come and join THATCamp Amsterdam:
For anyone with energy and an interest in the HUMANITIES
and TECHNOLOGY, a day to talk, make, play and learn.
More info and registration: www.amsterdam2016.thatcamp.org

Thursday
27 October 2016
University of Amsterdam
E-Lab MediaStudies

UNIVERSITY OF AMSTERDAM

AMSTERDAM UNIVERSITY OF APPLIED SCIENCES

THATCAMP

DECLARAH

CCO

BE
THERE
OR
BE
DANA



FUCK OFF
WELCOME!

SPURK
20.00
15.4.16



VI New Tools for Cinema History

Saturday 10:30 - 12:00, Tuinzaal

Applications and criticism of a New Cinema History research tool: The case of Mapping Desmet

**Christian Olesen MA (University of Amsterdam), Jasmijn Gorp PhD (University of Utrecht), Eef Masson PhD (University of Amsterdam),
prof. dr. Julia Noordegraaf (University of Amsterdam) and
prof. dr. Giovanna Fossati (University of Amsterdam/EYE Filmmuseum)**

In our paper we discuss the development, applications and evaluation of a research tool for EYE Filmmuseum's digitized collection of distributor and cinema owner Jean Desmet (1875-1956) within the project Data-driven Film History: A Demonstrator of EYE's Jean Desmet Collection. Inscribed on UNESCO's Memory of the World Register in 2011, the Desmet collection's unique composition of films, posters, photographs and business documents from the period 1907 to 1916 offers an unparalleled insight into cinema's formal and industrial transition in these years. The collection has engendered significant historical scholarship on film distribution, consumption and programming, especially in New Cinema History research.

By combining existing scholarship in these areas with digital methods in film and media studies, the tool in particular considered the opportunities for researchers to explore and analyze the Jean Desmet collection with techniques for mapping, network analysis and moving image content, to better understand cinema's emergence as a new cultural industry in Amsterdam, in the early 20th century. Launched in the fall of 2015, this paper considers the tool's applications from a tool critical perspective to discuss how it has enhanced existing scholarship and what could be learned that was not known before while attending to the tool's limitations and potential biases.

Exploring patterns of cinema locations in relation to (sub)urbanisation: Antwerp (Belgium) and Rotterdam (Netherlands) in a comparative perspective

Kathleen Lotze MA (University of Antwerp/ University of Utrecht) and
Thunnis van Oort PhD (University of Utrecht/ University College Roosevelt)

The emergence of the cinema as a new cultural industry at the dawn of the twentieth century has had a significant impact on modernizing societies, significantly reconfiguring individual leisure patterns and the role and place of entertainment culture in public life. It has literally “taken place” in urban and rural infrastructures, transforming the organization and experience of modern public space.

Film cultures within the Low Countries are surprisingly divergent from the earliest days of the cinema. While Belgians scored in the highest ranks of continental statistics for cinema attendance, the Dutch neighbours were among the least frequent moviegoers of all Europeans throughout most of the twentieth century. In this paper, we propose to investigate this remarkable difference from a comparative social-geographical angle, using digital databases and geovisualization, in order to explore how the development of the cinema as place of film consumption interrelates with the social, political, business economic and cultural dimensions of urban life. To do so, we have selected as cases the two major (competing) harbour cities Antwerp and Rotterdam, that are of comparable size and compactness and are situated in relatively close vicinity.

Our paper builds on the results of earlier and current research projects on both sides of the border, funded by the Flemish and Dutch Research Councils, and Antwerp University. The basis of our analysis is mapping the patterns of cinema locations in both cities throughout the twentieth century. These longitudinal spatial patterns are situated within the conjunctures of urbanisation, suburbanisation and de-urbanisation experienced in varying degrees and tempos in this period. The relation between cinema locations and urban transformation are viewed from the perspectives of both the cinema entrepreneurs and of municipal government. After an overview of the long-term pattern development, we will zoom in on the post-war reconstruction era (1945-1960).

Cinematic cartography: geovisualizations of cinema-going experiences in 1950s Italy

Daniela Treveri Gennari PhD (Oxford Brookes University)

The special issue of *The Cartographic Journal* (Feb 2009, Vol. 46 No. 1) on Cinematic Cartography for the first time recognises the relatively established interactions between geography and cinema studies. The AHRC funded Italian Cinema Audiences (2013-2016) - the first large-scale empirical research into Italian film audiences of the 1950s - employs the use of geographical visualization of cinematic data in order to investigate the relationship between film exhibition, memories and film consumption in post-war Italy, when Italians went to the cinema more than almost any other nation in Europe.

The research explores the importance of films in everyday life in Italy, and the social experience of cinema-going, by interviewing surviving audience members, and analysing their responses. Geo-visualization has been used in our project in several different ways: to interrogate the vast exhibition sector developed by the 1950s in the main Italian cities; to map how distribution operated and what films were available to audiences in different parts of the country; to visualise memories and hence use maps 'as personal annotations' (Tasker 1999: 1). In this paper I will concentrate on Rome as a case study, providing examples on how static and dynamic maps have been used to explore the complex exhibition structure of the city, the film distribution from the city centre to the periphery, as well as the oral history of that period.

VII Cultural Entrepreneurship in the Early Modern Low Countries

Saturday 10:30 - 12:00, Rode Zaal

Cultural entrepreneurship in early seventeenth century Amsterdam: the cases of Jan Pieterszoon Sweelinck (1562-1621) and Nicolaes Vallet (c1583-after 1642)

Simon Groot MA (University of Amsterdam)

In the Northern Netherlands, the patronage of court and nobility had traditionally been less abundant than elsewhere. On top of that, the Reformation put an end to the role of the church as a potential employer of musicians. Many musicians could only survive with a multitude of activities, they became cultural entrepreneurs in the real sense of the word. The organist Jan Pieterszoon Sweelinck had an income from the city government for playing the organ in the 'Oude Kerk' every day at certain hours. Apart from that, he was the leader of the 'Collegium Musicum', he trained students who had to become professional musicians and he instructed citizens in playing the harpsichord. He was also sought as an inspector of organs. And with the financial help of some wealthy patrons, he was able to have published a lot of his compositions in print.

The lutenist Nicolaes Vallet also trained students that should become professional lutenists and he also instructed citizens in playing the lute. Vallet not only founded ensembles for playing at feasts and parties, he also started a dancing school. The contracts with his colleagues do inform us about the way they divided the money. To be able to release his music in print, Vallet involved some sponsors in an innovating way. Both Sweelinck and Vallet seem to have lived a rather wealthy life, but the Wheel of Fortune also brought dangers: times of poverty and debts were also part of the game. On basis of the extant documents we can reconstruct how these two musicians kept their heads above water.

In order to make an inventory of cultural entrepreneurship in Amsterdam in the seventeenth and eighteenth centuries, data about the music printing and publishing industry will be selected and digitized by a new working group of musicologists.

Long-Term Creative and Collective Strategies to maintain Large-scale Production and Export of Paintings (Mechelen, 1540-1680)

Prof. dr. Hans J. van Miegroet (Duke University)

Antwerp, and its near-neighbor Mechelen, comprised one of the largest production and distribution complexes of paintings in early modern Europe. Such capacity necessitated from the cities creative strategic planning, both on the production end (ateliers) and distribution end (dealers). Existing trade networks had to be exploited, new networks established and new markets had to be found to answer to chronic over production of paintings and slowing, saturated local demand. This was the first instance of a production capability collectively established to export paintings on a large scale. The Mechelen painters deliberately -and collectively-- positioned their products on the low end of the demand curve, a creative move the city also had collectively pursued for other key products, such as textile. We witness here a brand of creativity as a primary source of the production and distribution innovation that never has been studied in the aggregate.

We have brought together for the first time in a multi-relational database, large aggregates of hitherto unknown or neglected data on Mechelen painters and apprentices for a period extending from 1540 to 1680 (N=1473). We cleaned up all the retrieved data, included new archival material wherever necessary, standardized artists names and mapped the physical location of their workshops, established periods of activity, modeled their commercial networks, and so on. These techniques, in turn, allowed for new types of data research of historical materials and visualizations that have profoundly changed our understanding of flexible principal-agent relationships between masters, journeymen, and dealers operating within international trading networks. One of the hermeneutic pay-offs of this type of new data-driven research is that it has allowed us to study surviving cultural products using computational techniques that have helped to generate new sets of methodological questions that will be presented to the audience for further deliberation and reflection.

Painters, printers and other artists living in Amsterdam (1500-1600)

Madelon Simons PhD (University of Amsterdam)

I am studying the city of Amsterdam and its inhabitants before 1600. The small city on both borders of the river Amstel has been beautifully portrayed in 1538 and 1544 by the painter and printmaker Cornelis Anthonisz. (called Theunisz.). His bird's eye view appears to be rather accurate. My project focuses on the houses reproduced by Theunisz. (and his fellow map makers) and will introduce their inhabitants, families and trades. I will (only) consider the artists, although they were not called as such. Mapmaker Theunisz. himself was an esteemed master in the 1540's. He owned some houses and a shop called 'de Scryvende Handt' - (the Writing Hand) where his prints were sold. The painter's workshop owned by his grandfather Jacob Cornelisz. was only a few blocks away.

In tracing the locations of these and other workshops, combining all kinds of sources on the housing, financial affairs, tax assessments etc. and the art historical data about their work and the knowledge on the workshop practice, gives the opportunity to imagine, to reconstruct, to get more grip on the economical position and to understand how the products of these masters were more or less public. The workshop of Jacob Cornelisz for instance is considered rather big, as the master had assistants and pupils working in his house. But tracing down both houses he owned at the Kalverstraat, this idea of a workshop must be reconsidered. The same goes for the workshop of Dirck Barendsz., who was owner of a house on a very busy corner of the Kerkstraat, near the Old Church. The 3D-model made clear that Barendsz could have had many paintings stored here, but there was no room for a real workshop where more than one painter could stand behind his easel.

VIII Early Modern Intellectual and Cultural Networks

Saturday 13:15 - 14:45, Studio

Exploring Networks of Confidentiality and Secrecy in Early Modern Transconfessional Correspondences

Ingeborg van Vugt MA (Scuola Normale Superiore)

This PhD project investigates the development of networks and strategies in response to contrasting political and religious realities within early modern society. With this contribution to the conference I would like to present a work in progress overview of this project and give preliminary findings and challenges in order to discuss how the operationalization of dynamic visualizations of epistolary networks can contribute to understand tensions and reconciliations in the distribution of confidential knowledge, in particular with regard to the distribution of illegal literature between early modern Tuscany and the Dutch Republic. Openness in communication was vital to scholarly life in the early modern period. By way of counterforce, political and religious conflicts forced persons to take strategic measures of secrecy and confidentiality.

This contribution investigates how intellectual exchanges between these two regions maintained a balance between, on the one hand, the liberty to distribute (prohibited) books and to express controversial ideas and, on the other, social control and the need to avoid objections of powerful political and religious institutions and individuals. By demonstrating the relevance of mapping and visualising the embeddedness of actors in epistolary networks, in which not only persons (scholars, booksellers) constitute relationships but also textual objects, like (prohibited) books with their dedicatees and introduction letters, I will try to address the under-theorized efforts of how individuals capitalize on opportunities and how they were able to overcome difficulties in the social and religious structures to which they were connected.

European circulation of people, goods and patterns: The Venice Time Machine methodology

Isabella di Lenardo PhD & prof. dr. Frederic Kaplan (École polytechnique fédérale de Lausanne)

"The Venice Time Machine project aims at building a multidimensional model of Venice and its evolution covering a period of more than 1000 years. Kilometers of archives are currently being digitized, transcribed and indexed setting the base of the largest database ever created on Venetian documents. Millions of photos are processed using machine vision algorithms and stored in a format adapted to high performance computing approaches. In addition to these primary sources, the content of thousands of monographs are indexed and made searchable. The information extracted from these diverse sources is organized in a semantic graph of linked data and unfolded in space and time as part of an historical geographical information system, based on high-resolution scanning of the city itself.

Mapping Making and Markets: Constructing a Design Identity in Bristol and Bath, 1700-1830

Kayla Rose PhD (Bath Spa University)

In South West England, the cities of Bristol and Bath lay a mere thirteen miles apart. They have been inextricably linked throughout their long histories; however, perceptions surrounding the seemingly distinctive identities of each city have led to different interpretations of the relationships between people, place, and objects. The Arts and Humanities Research Council and Design Council funded project “Bristol and Bath by Design” is mapping and measuring the value and impact of design across the city region. The history side of the project is examining the historical social and cultural circumstances under which designing and making have flourished within the two cities and the relationship between place and the construction of a design heritage.

The ways in which objects are produced, consumed, and disseminated are dependent upon the context within which they sit. The relationship between making and the types of market available in Bristol and Bath during the long eighteenth century played a key role in defining the perceived identities of Bristol and Bath - one as a merchant city driven by its port and the other as a tourist destination driven by leisure and luxury. While there is some truth to these perceptions, the story is much deeper and can benefit from an analysis of the trajectories of people and objects.

This paper will explore the different kinds of consumer and the consumer networks that existed in Georgian Bristol and Bath in order to provide a context for the history of making in the two cities, ranging from discussions about architecture, urban planning, and the built environment to books, ceramics, and other luxury items. Using mapping as a methodological tool, it will trace the trajectories of both people and objects in order to determine the extent to which constructions of place and identity were dependent upon them.

IX Catching the Intangible

Saturday 13:15 - 14:45, Tuinzaal

The Hong Kong Martial Arts Living Archive - a Documentation Strategy for Intangible Digital Cultural Heritage

Harald Kraemer PhD (City University of Hong Kong), Hing Chai (Director International Guoshu Association Hong Kong), Prof. Dr. Sarah Kanderline (UNSW Australia) and Prof. Dr. Jeffrey Shaw (City University of Hong Kong).

Different martial art styles and schools have influenced Chinese culture, philosophy, folklore but also medicine and sports. Especially Hong Kong has a long tradition in martial arts with its diverse and rich kung fu styles. With the traditional methods of documentation by photos, drawings or video, the different models of body mechanics are insufficiently recorded. Therefore the School of Creative Media of City University has started in 2013 a collaboration with the International Guoshu Association Hong Kong to install the Hong Kong Martial Arts Living Archive. Using high-definition and high-speed 3D video capture of sequences, the activity of annotation itself will be transformed to include such physical data for: speed, torque, torsion and force (momentum and acceleration). 4D analysis of kung fu necessarily includes time.

Meanwhile, in the fall 2015, twenty Kung Fu styles and over 120 weapon sets in form of 3D motion data (MOCAP) but also stereoscopic video with panoptics from six points of view, panoramic video, stills photography, HD high-speed video sequences, spatial audio files as well as video interviews with contemporary witnesses have been recorded. In 2014 the Documentation Committee (CIDOC) of ICOM had established the CIDOC Intangible Cultural Heritage Working Group because the existing data field catalogues used in museums and archives lag often behind the demands made by intangible heritage. At the moment there is no existing model or data field catalogue based on museum documentation standards for the archiving of martial arts.

In our talk we will report about our recent research project and show the way how martial arts related forms of intangible cultural heritage like performance art and performing arts like dance get documented by MOCAP technology and how their digital data can be used for data visualisation as well as get prepared for long-term preservation.

Is 52 weeks enough? How graffiti archaeology can disrupt and consider interactions with urbanscape

Alex Hale PhD (Historic Environment Scotland) and Annie Leigh Campbell BA (Historic Environment Scotland)

On the 7th January 2015 Alex Hale and Annie Leigh Campbell decided to start recording two opposing graffiti walls, once a week for a year. By considering a graffiti wall as archaeology we are bringing the contemporary into the discipline. The aim of the project is to document the changing, or static surface, of this urban message board, through sequential visits and observations. The project is on-going throughout 2015 and aims to record the wall once a week. This approach will enable the researchers time to quietly observe and repeatedly return to an urban cul-de-sac, that is providing evidence of contemporary archaeology and temporal rhythms that contrast with much of mainstream urban time and space interaction.

This paper discusses the idea, approach, results and dissemination of the data from a year-long project. It will discuss the methodology adopted: the recording will take place from the same spot (s) once per week. It will use an iPhone to record the wall and it will post an image or images on a dedicated Instagram account each week. Additionally, it will apply an archaeologist's eye and brain to interpret any changes, but these will be reviewed through interactions with Followers on the Instagram page. But it will also consider the effects of social media dissemination of non-traditional heritage, such as using Instagram to demonstrate the changing nature of places. There will also be mention of the range of graffiti applied; the mediums used and messages inferred. By adopting a practice-based approach to recording modern-day graffiti over a temporally discrete period (52 weeks), we are disrupting archaeology's considerations of deep temporalities, but also seasonality and spatial/temporal belonging within the urbanscape.

Project “The Digital City revives”: a case study of web archeology

Tjarda de Haan (Amsterdam Museum)

The Digital City revives" is a project by the Amsterdam Museum, the Netherlands Institute for Sound and Vision, the Waag Society and the University of Amsterdam of the Netherlands. It aims to answer the question of how to excavate, reconstruct, preserve and sustainably store the born-digital "De Digitale Stad" (DDS; The Digital City) and make it accessible for future generations?

The DDS was the first Dutch virtual community, which played an important role until its closure in 2001 in our internet history. The DDS is an important historical source for the early years of the internet culture in the Netherlands. However, this digital heritage treasury is at risk of being lost. The born-digital material is complex and vulnerable. Due to the rapid obsolescence of hardware and software and the vulnerability of digital files, data could be lost or become inaccessible. With this we risk losing the early years of the internet in the Netherlands.

The reconstruction of the DDS constitutes a good case study for web archaeology. Not only to tell and show the story of this unique internet-historical monument of Amsterdam and the Netherlands. But also -and more important- to raise awareness for and sustainably preserve our digital heritage for future generations. In this project the Amsterdam Museum, Netherlands Institute for Sound and Vision, Waag Society and the University of Amsterdam want to share and disseminate our joint experience and knowledge, and in doing so we hope to lower the threshold for future web archaeological projects.

Our project has been appointed by Netherlands Coalition for Digital Preservation (Dutch acronym: NCDD) as a pilot project, in the programme 'Digitaal Erfgoed Houdbaar' (Preservable; maintain data sustainable and keep it accessible). It has recently been nominated for the international 'Digital Preservation Award 2016' in the category: 'The National Archives Award for Safeguarding the Digital Legacy'. <http://www.dpconline.org/newsroom/latest-news/1777-qthe-digital-city-revivesq-a-case-study-of-web-archaeology>

X Text and the City

Saturday 13:15 - 14:45, Rode zaal

Mining music criticism: digitally exploring vocabulary and canonisation in Dutch concert reviews in *Caecilia* (1844-1900)

Thomas Delpout MA (Radboud University Nijmegen)

This paper investigates changing patterns in musical vocabulary and canonisation in concert reviews from the Dutch journal *Caecilia*: Algemeen Muzikaal Tijdschrift van Nederland (1844-1917) with the help of digital tools. Historians and musicologists have shown that the idea of ‘classical music’ - as a serious, canonised, even sacralised, art form - gradually started regulating thought and practice in nineteenth-century musical life. However, when and how major shifts in repertoire and discourse occurred in the Netherlands has been problematic to study systematically with traditional research methodologies. Just as is the case in the international field of research, most analyses are based on a relatively small selection of prominent authors and seminal articles.

With this paper I (digitally) turn to the mass of anonymous, and often mediocre concert reviewers and study how they cultivated changes in musical thinking and the classical canon and, as such, disseminated these in a broad societal context. The research is done as part of a Digital Humanities project that started in 2015. Inspired by experimental text mining studies, I helped develop a database for the journal - which is digitised by the Dutch Royal Library - and digital tools to analyse this. In the Netherlands, *Caecilia* was the most preeminent and long lasting musical journal and has been an important primary source for Dutch music historians.

For this paper I explore *Caecilia*’s concert reviews from the main Dutch cultural cities - Amsterdam, Rotterdam, The Hague, and Utrecht. First, I investigate processes of canonisation by looking at changing references to composers and at the conductors and orchestras they were often associated with. Secondly, I investigate often used terminology that indicate changing musical ideologies and values in the reviewers’ critical vocabulary. By doing so, this paper aims to show how digital tools can help studying transformations in nineteenth-century musical life.

Canonization in Contemporary Theatre Criticism: A case study in digital text analysis

Thomaz Crombez PhD (University of Antwerp)

I propose an investigation of the processes of canonization that are at work in contemporary theatre criticism. My case study concerns the first 25 years of the Flemish performing arts magazine *Etcetera*, which were recently fully digitized. By charting the frequencies with which certain directors are mentioned, I examine how much attention the critics give to the directors of the established municipal theatres in Flanders, and how much to young & upcoming directors, who operated mostly independently. In this particular corpus, it is remarkable how little attention is given to the established directors. Directors which can be said to belong to experimental, 'postdramatic theatre' (Hans-Thies Lehmann), on the contrary, such as Jan Fabre, Jan Lauwers or Ivo Van Hove, do receive many more mentions in the magazine's pages. In this way, *Etcetera* has actively contributed to the canonization of a new generation of directors

Who wrote that doggie? Computational approaches to the seventeenth century Dutch novel: automatic authorship attribution and some current problems

Tessa Wijckmans MA and Wouter van Elburg BA (University of Amsterdam)

In 1681 a scandalous novel about the famous Amsterdam citizen Romeyn de Hooghe was anonymously published, *Het Boulonnois Hondtie* (The Dog from Boulogne). De Hooghe was forced to move from Amsterdam to Haarlem. The author of this novel was never identified. Now, new computational approaches to style might make a reliable authorship attribution possible. It is widely assumed that authors unconsciously leave their unique stylistic finger print in their texts, which can be exposed by quantitative profiling of stylistic features.

In this paper I will present a plausible author for *Het Boulonnois Hondtie* by using methods for stylistic analysis. Today, new stylometric techniques are proliferating, but scholars are facing many questions about theories and methods. One of the problems is the relationship between style and the categories that may contribute to it, such as author, genre, topic, editor, or epoch. For reliable authorship attribution it is important to only take into account the stylistic author's signal and diminish other signals as much as possible. I will discuss the correlations between style and two categories that are most interfering the author signal in my corpus: genre and orthographical variation. Historical texts are characterized by an inconsistent orthography. Orthographical normalization might be a solution. I will show the first results of training a tool for normalizing seventeenth century Dutch texts.



ABSTRACTS POSTER PRESENTATIONS

The dissemination and translation of the Spinozist idiom in popular discourse. A measure for tracing philosophical influence in early modern Dutch texts (1660-1750)

Lucas van der Deijl MA, Erik van Zummeren BA, prof. dr. Lia van Gemert (University of Amsterdam)

In *Radical Enlightenment* (2001) Jonathan Israel argued that controversial early modern philosophers such as Descartes and Spinoza caused an intellectual shift that influenced popular beliefs as much as it occupied the educated elite. Their 'radical' breaks with traditional theology and religious authority inspired many non-scholarly texts, both inside and outside the Dutch Republic. Our project aims to test this historical hypothesis by using digital text analysis on a large body of early modern Dutch texts.

In the pilot study *Tracing Philosophical Innovation in Digital Text Corpora* (TOPIC) we propose a method for measuring Spinozist 'influence' on non-scholarly Dutch texts (1660-1750). As a function of several text features, we calculate the Euclidean distance between early Dutch translations (1660-1693) of Spinoza's work and other texts from the corpus, a method described by Matthew Jockers (2013). We reflect on the accuracy of this method and describe the characteristic Spinozist idiom that we attempt to trace.

This pilot study thus contributes to our historical understanding of the dissemination of radical thought in the Dutch Republic and the importance of translators within this process. On a methodological level it evaluates the use of digital text analysis for a quantitative approach to intellectual history. The project is part of the *Creative Amsterdam: An E-Humanities Perspective* research program (University of Amsterdam).

Passages of the art market: The Hôtel Drouot as a space of the Parisian art world of the 19th century

Lukas Fuchsgruber MA (TU Berlin)

Recent studies about the commercial aspects of the French art world of the nineteenth century have re-evaluated how on the one hand the annual academic exhibition of the Salon was connected to the trade of art, and how on the other hand

the emerging gallery system provided exhibition alternatives to the academic realm. The seemingly clear distinction between artistic worth and commercial worth become connected to institutional settings without clear boundaries. This does not only apply to commercial galleries and the academic exhibition, but also to the most commercial space of the auction house. This explains, why in the nineteenth century a very engaged discourse existed around relation between art world and auction house.

Writers are commenting not only the single sales in their respective room but also the general situation in the auction house. For example they are describing the social spatiality, e.g. the different entrances and sale areas. They described the different audiences and events happening between the auction rooms, as well as the social conflicts of the space.

Prints from the 19th century depict the architectural details of the space, which is lost since the demolition in 1976. The historic illustrations contain depictions of the audience and of the infrastructure and processes of the sales and of all the different spaces like luxury salerooms, yard sales and hallways.

The paper proposes to read the visual discourses and the texts together. It will offer a „guided tour“ of the Hôtel Drouot as a space not only for auctions, but as a space of the art world, as a space where its transformations manifest themselves, in a monumental space and its uses. This means an exploration of other digital tools than 3d reconstruction, a dynamic presentation of images that are in a spatial order.

Exploring theatre productions with the theatre encyclopedia

Gonneke Janssen BA (University of Amsterdam) and Ad Aerts MA (University of Amsterdam)

Starting as a personal initiative by Louise Treves in 1950, the Dutch Theatre Yearbook became one of the most prominent publications by the Dutch Theatre Institute, giving a yearly overview of all professional theatre productions in the Netherlands. The system for producing these yearbooks evolved from a straightforward publication tool to an exhaustive database of theatre performances, used by theatre goers, theatre professionals as well as researchers. After the University of Amsterdam acquired the Theatre Institute collection, much effort was put into developing the system into a flexible and extendable universal research tool for theatre performances in the Netherlands. The database was extended

with a mediawiki view to the same metadata, but now continuously enhanced with related information from the semantic web, thus enhancing the semantic web itself and vastly enhancing research opportunities in this area. In addition, historic performances dating back to the 19th century are added continuously. This new research view is now known as the Dutch theatre encyclopedia. This presentation will not only discuss history and philosophy, but it will also show how it can be used for research in the humanities.

From 2D to virtual worlds: rethinking urban historical research. The case of Lisbon

Helena Murteira PhD, Maria Alexandra Gago Da Câmara PhD and Paulo Simões Rodrigues PhD (Universidade de Évora, Centro de História da Arte e Investigação Artística).

In the past two decades the study of the city has benefited from the vast possibilities open to scientific research by digital technologies. Research on city history and in the broadest sense in urban history, crosses new borders, and new epistemological challenges with the impact of new technologies of virtual worlds.

The knowledge of Lisbon before the 1755 earthquake, and the study of the ancient city partially destroyed is based on the interpretation of written sources, but also in the iconographic and cartographic sources, engravings and illuminated manuscripts. They are showing a particular importance, since much of the buildings and streets represented them no longer exist. The interpretation of this coeval documentation with fragmented information, contradictory and inaccurate can be tested in 3 D modeling, using the interactivity and immersibility of this models allowing to make known how they organized the most striking buildings of the cityscape of Lisbon in this period (see <http://lisbon-pre-1755-earthquake.org/>). The aim of this paper is also to foster scientific debate and examine methodological and ontological questions that the study of the city in the context poses to urban history.

Augmented space - a spatial observation

Christine Schranz PhD (University of Applied Sciences and Arts Northwestern Switzerland).

The research project springs from the assumption that knowledge and its production in digital cultures is spatially organized, structured, formed, and received. It is inquired, how the visibility and legibility of a place is changed and reconfigured by the use of interactive and locative media technologies. Center to the inquiry are the design practice and the end-user: How does the user orient in these hybrid spaces and what are the effects of this kind of knowledge production on the spatial navigation and reception? These questions are pursued by the example of the former warehouse and open depot at the Dreispitz area in Basel. The Dreispitz is currently one of the largest urban development areas of Switzerland. The establishment of the new Campus of the Arts together with the settlement of Academy of Art and Design FHNW is paradigmatic for the transition from an industrial to an information society. The transformation of the area becomes a metaphor for the structural changes of a material world based on physical goods to a data-based, virtual, fluid, networked and digital society. Based on this diagnosis, the project assumes the form of an on-site research laboratory to explore production of space by digital media.

Prosopography in Network (ProsoNet)

Sandra Toffolo PhD (Centre d'Études Supérieures de la Renaissance, European University Institute)

The ever-expanding number of research projects on early modern networks brings with it a serious problem: how to interconnect different projects? Connecting the biographical data of various databases could allow researchers to trace individuals through various activities and roles. This presentation focuses on the project 'Prosopography in Network' ('ProsoNet'), that has started in September 2015 at the Centre d'Études Supérieures de la Renaissance (Tours, France). It also addresses some issues that regard interoperability of prosopographical databases in general.

'ProsoNet' aims to interconnect the biographical data that are present within nine individual databases of the CESR. These databases focus on very different

aspects of the Renaissance, such as literature, art, music, and medicine (with a focus on, but not limited to, France). Although their relative coherence in chronology and geography makes them an excellent case study on cultural, artistic, and intellectual networks in the early modern period, the fact that these databases often have different goals, sizes, structures, methodologies, and technologies presents various challenges for the connecting of their data. This presentation will outline the methodology that has been chosen in reaction to these challenges.

Art in the New Digital Landscape

Massimo Vicinanza, Veronica Nasti (Accademia di Belle Arti di Napoli) and Franz Iandolo (scuola di Nuove Tecnologie dell'Arte),

The “Festival del Bacio” is a site-specific “relational anthropological sculpture” based on the integration of visitors, technological installations and the Web, where people are fully involved and connected by means of aesthetic devices. Each participant becomes the spontaneous and necessary element of a collective art work, contributing to transform it into a human and digital flux that flows into the Web. The “site-specific” concept comes from the willingness of locals, shop-keepers, associations, passersby, tourists and others to form close relationships through which they become the active protagonists of a collective sculpture, not imposed from outside but coming from within each single person himself and from the environment in which the event takes place. Depending on the amount of financial support received the lengthy process from conception to completion results in one or more days of celebration. The technologies applied include interactive sound, video and photography, 3D, augmented reality and apps, all combining into the context of traditional folk festivals animated by bands, street art, happenings and street food. For such events to succeed, lengthy preparation is necessary, from the graphic concept for the advertising campaign to the guerrilla marketing on the social networks.

CINEMAPS: A data-driven investigation of cinema markets in The Netherlands and Flanders (1950-1975)

Jolanda Visser MA (University of Amsterdam)

Cinema as a new cultural industry at the dawn of the twentieth century has had a significant impact on the social, cultural and economic infrastructures of modernizing societies. As an industry, it has become an economic factor of importance. It also has literally “taken place” in urban and rural infrastructures, transforming the organization and experience of modern public space.

Although cinema from its first emergence was widely adopted, the penetration of cinemas on the exhibition market (number of cinemas, attendance figures) has shown remarkable differences between European countries. In particular the Netherlands and Belgium stand out: while Belgium abounded in cinemas and film attendance, cinema density and attendance in the Netherlands were traditionally low. Several scholars have attempted to explain these differences in market penetration, yet no comprehensive, satisfactory explanation has hitherto been found.

The CINEMAPS project aims to map cinema markets in the Netherlands and Flanders in the 1950s, 1960s and 1970s in a comparative study, combining a geospatial analysis of cinema density in both areas with data on pillarization, class and the organization and economics of the industry. As such, it will provide an answer to the core question of how the development of the cinema, as a specific cultural industry, interrelates with the social and cultural dimensions of modern public life in The Netherlands and Flanders.

The Artist-Migration-Model. A systematic approach to the exploration of early modern migration among painters, sculptors and architects

Kathrin Wagner PhD (Liverpool Hope University)

Migration and intercultural transfer is a phenomenon as old as mankind. It existed and exists in any society, any period and any social class and is not - as often assumed - an occurrence that arises only as a consequence of the industrialisation in the 19th century. In early modern times, painters, sculptors and

architects left their place of origin frequently to live and work in new cities far away from home. However, artistic migration within the subject of Art History is mostly researched in regards to specific artists. A more systematic and methodological approach by compiling empirical data towards the exploration of common trends and tendencies is still outstanding. To close this gap, I have developed the Artist-Migration-Model I would like to present in my conference paper.

To analyse any migrational movement it is necessary to divide the act of migration into three phases: pre-migration, the act of migration and the post-migrational phase. For the pre-migrational phase it is particularly important to analyse whether the movement was voluntary, half-voluntary or coerced. The act of migration itself can be a direct, one way move, normally ending as definite, e.g. the artist stays in his new place of residence. More common, however, was indirect migration that was conducted in stages with the artist living in various places and that is often a circular movement, e.g. after temporary or long-term stays in foreign cities the artist returns home. In my paper, I will present a schematic table that illustrates the variety of migration among artists. I will also analyse individual migration patterns (e.g. Holbein, Bugatto, Tischbein, Simonetti) that will allow to categorize each unique migration story and to follow up trends and tendencies of migration among Western European artists.

COLOPHON

Graphic design: Brenda Spuij - Stencil.nl
Photography Amsterdam: Iwan Cvitko - ic47
Print: Reijnen Media



NOTES



BEUKS VAN

#THEARTOF



CONFERENCE
2016
28-29
OCTOBER

CREATIVITY
AND THE CITY
1600-2000

AN
HUMANITIES
PERSPECTIVE

www.humanitiescity.nl

Logo of the University of Amsterdam (UvA) and other institutional logos.

BRAND