

New Media and New Scholars

The Technology Requirement in Mason's Art History Master's Program

Robert DeCaroli

The proposed Art History M.A. degree will provide a unique focus in its combination of traditional Art History and Museum Studies with a course on the application of new media, through the Center for History and New Media. This is an innovative approach, and addresses the increasing demand throughout the art and museum world—and throughout the world of employment in general—for the design and application of electronic media resources. These include not just web page design, but also the design and use of new electronic research tools that take advantage of the Internet, electronic databases, pedagogical and presentation software, and the like. This program will supplement the other M.A. programs in Art History available in the Commonwealth, but will not duplicate them either in content or in access to a prime region for employment.

What learning outcomes (knowledge and skills) are graduates expected to demonstrate?

Graduates will demonstrate familiarity with the range of art-historical periods, theory, and research methodology, through their written work and comprehensive exams. In addition, the GMU Art History master's program will put special emphasis on new media skills, museology, and pre-professional internship.

One course (3 credits) in technology and new media chosen from:

HIST 696 - Clio Wired: An Introduction to History and New Media Credits: 3

Introduces changes that new media and technologies are bringing to how we research, write, present, and teach about the past. Students explore theoretical and historical issues as well as learn hands-on skills in digital history.

HIST 697 - Creating History in New Media Credits: 3

Seminar; students create original historical projects in digital media. Students with limited computer competency should consult department before enrolling.

HIST 696:

Final Projects

NEH Grant proposal for digital project

An original work of digital art
historical scholarship using digital
methods such as text mining,
mapping, visualizations.

Lisa Gastrel

I developed a site that was a collaborative effort with the College Board for the Art History AP exam. The site was to be used as a review for the exam and had multiple components that included an app for online art history flash cards and a mobile app for students to study on the go. I also included the integration of the Khan Academy and the Smarthistory multimedia website as part of my plan.

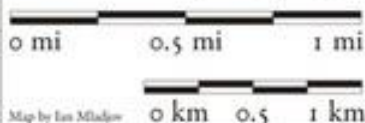
Roshna Kapadia

My native language (Kutchhi-Bhatia) has no written script and the language is dying as a result. People who speak this language are mostly concentrated in Gujarat (India) and Sindh (Pakistan), hostile neighbors. The digital age's new open-communication culture allows for free interchange. For my NEH grant proposal project, I created a website called "From (almost) Lost to Living" aimed at documenting and preserving the language. The target audience--Indian, Pakistani, and diasporic Kutchhi-Bhatias--was invited to contribute words, terms, phrases to a skeletal dictionary I started, using the easily adaptable Davanagari and Nastaliq scripts, with each entry being accompanied by an audio file.

Laura Harvey

I did a project on digital mapping, in which I calculated Roman apartment density within the 14 regions of Rome to find the densest population. I used the data found in the “Regionary” catalogs from the fourth century, calculated the square mileage of each region, and then plugged those numbers into a population density equation typically used by economists. The project made me rethink how I would normally approach a topic as I attempted to prove my point through graphs and maps rather than through an essay. It made me realize that graphs and maps should sometimes be at the forefront of your research rather than act as secondary support.

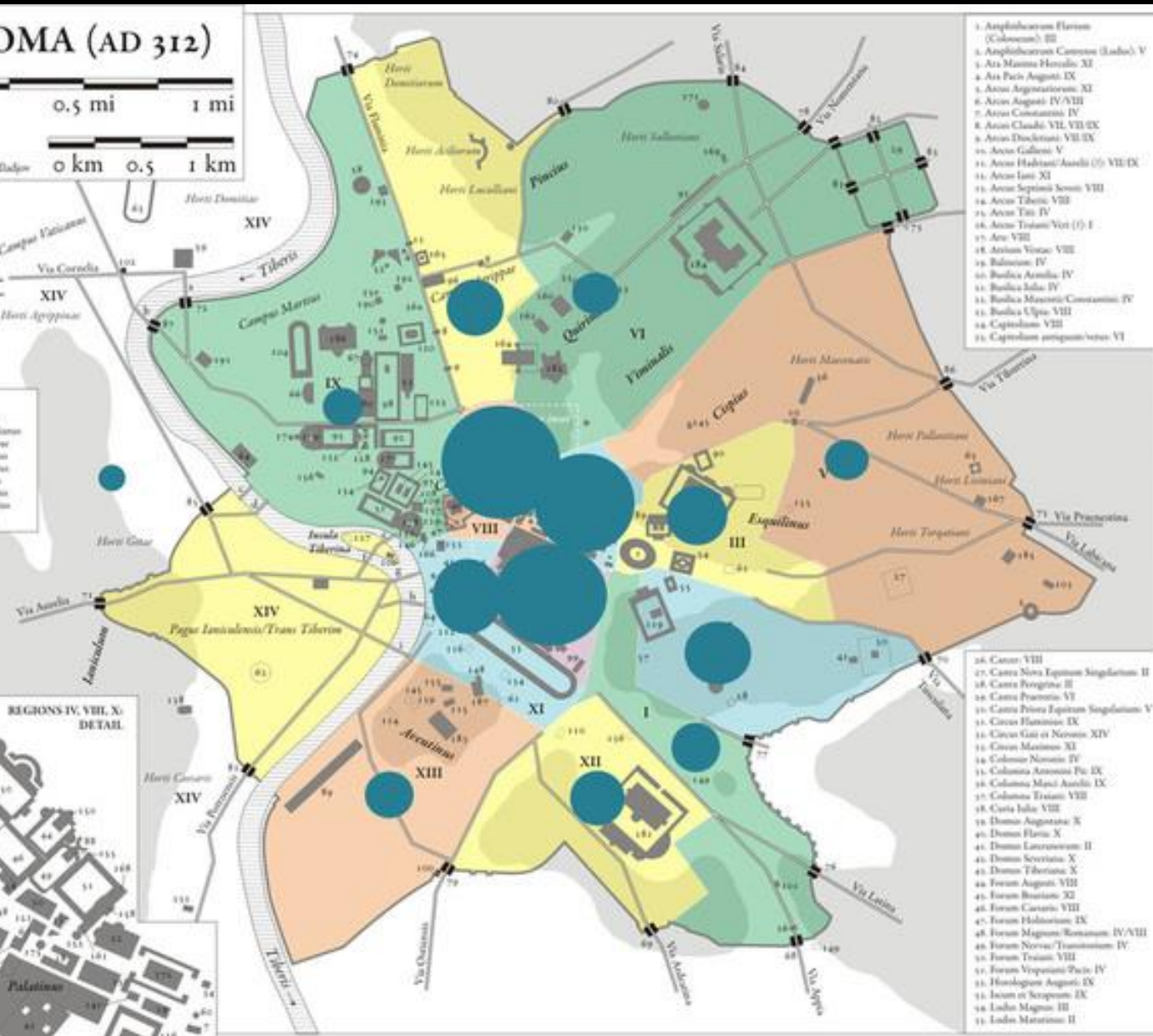
ROMA (AD 312)



Map by Ian Mladjow

BRIDGES

- a. Pons Aelius
- b. Pons Sublicius
- c. Pons Agrippae
- d. Pons Aemilius
- e. Pons Fabricius
- f. Pons Cestius
- g. Pons Aemilius
- h. Pons Sublicius
- i. Pons Probus



1. Amphitheatrum Flavium (Colosseum) III
2. Amphitheatrum Caesareum (Ludus) V
3. Atr. Maximus Horatius XI
4. Atr. Pons Augusti IX
5. Atr. Augustianorum XI
6. Atr. Augusti IV/VIII
7. Atr. Constantini IV
8. Atr. Claudii VII/VIII
9. Atr. Claudii VII/VIII
10. Atr. Gallienus V
11. Atr. Hadriani/Aurelii (S) VII/IX
12. Atr. Iulii XI
13. Atr. Septimii Severi VIII
14. Atr. Tiberii VIII
15. Atr. Traiani IV
16. Atr. Traiani/Vot (S) I
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18. Atr. Vestae VIII
19. Basilica IV
20. Basilica Aemilia IV
21. Basilica Julia IV
22. Basilica Maxentii/Constantini IV
23. Basilica Ulpia VIII
24. Capitulum VIII
25. Capitulum septemviri/viri VI

26. Caes. VIII
27. Caes. Nova Equitum Singulorum II
28. Caes. Praetoria VI
29. Caes. Praetoria VI
30. Caes. Praetoria Equitum Singulorum V
31. Circus Flaminius IX
32. Circus Flaminius IX
33. Circus Maximus XI
34. Columna Martii Aemilia IX
35. Columna Traiani VIII
36. Curia Julia VIII
37. Domus Augustana X
38. Domus Flavia X
39. Domus Laurentiana II
40. Domus Severiana X
41. Domus Tiberiana X
42. Forum Augusti VIII
43. Forum Brutianum XI
44. Forum Caesareum VIII
45. Forum Holitorium IX
46. Forum Magnum/Romanum IV/VIII
47. Forum Nervae/Transitorium IV
48. Forum Traiani VIII
49. Forum Vespasianum/Pacti IV
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Structures are listed with an indication of the region in which they are located; the precise extent of regions is only approximately known.

area = area
arcus = arch
columna = column
forum = market
Iudae = arena
mausoleum = market
porta = gate
templum = temple
theatrum = theatre
aedicula = shrine



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Tina Delis

I proposed a model for a PhD Dissertation in a digital format. This stemmed from two central problems:

1. Few opportunities for digital dissertations
2. My ability to catalogue the number of paintings I want to analyze in my dissertation


JUDITH AND HOLOFERNES

"The Lord Struck Him Down by the Hand of a Female"

[Home](#) [Project](#) [Problem](#) [OMEKA.org](#) [Overview](#) [Resources](#)

 November 9, 2013

 Aside

 Leave a comment



Overview

Mission Statement:

In general, my website project is theme based focusing on how the biblical story of Judith was represented in the sixteenth and seventeenth centuries by numerous artists using paintings as a medium and focusing on gender studies. The format is a PhD dissertation for effortless compilation and comparisons between numerous artists and their artwork by analyzing stylistic choices made by the artists. The site allows for a location to insert key articles and texts, footnotes and reference information that will be utilized in composing the text for the dissertation.

Why study Judith?:

Studying the subject of Judith allows for an analysis of how artists in the sixteenth and seventh century dealt with the inverted gender power relationship and patriarchal social strata of their era. Comparisons between the Jewish and Christian texts reveal how differently artists depict the story based on religious background. An overview of how The Counter-Reformation effected art also shows how artists changed their stylistic choices.

Funding:

A minimum funding of \$10,000 to \$15,000 is needed for upgraded website hosting and design and copyright fees, if needed.

Alexandra Endres

I used a mapping tool to analyze the locations throughout Rome that Cicero considered for a funerary shrine to his daughter, Tullia. This allowed for an analysis of his priorities in making his choice.

Also I created a grant proposal for add-on for PDF viewers that pulls out the images and places them in a sidebar to avoid scrolling back and forth while reading.



THE GARDENS OF CICERO

PROJECT

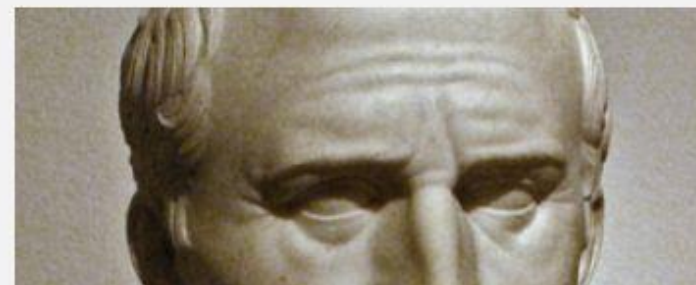
CICERO'S LETTERS

MAP OF CICERO'S GARDENS

BIBLIOGRAPHY

Why Locate Cicero's Gardens?

While researching for another project on Roman imperial gardens, I became interested in a two-month exchange of letters between Cicero and his close friend Atticus in which they discuss the purchase of "pleasure-grounds" within the city of Rome. In the letters, dating between March and May of 45 BCE, Cicero laments the loss of his beloved daughter Tullia and states his intentions to build a memorial



Christopher Norton

I explored issues of influence and style, specifically in the hinterlands of imperial Rome. I created a website and using digital mapping tools and a gallery format attempted to lay out an argument that required minimal reading and enabled the audience, either informed about art history or not, to come to a conclusion about cross cultural influences and how they were made manifest.

Blyth McManus

I used Omeka to produce a collaborative tool tracing the appearances of poppies and pomegranates in art from Pompeii to the Middle Ages.

The Painted Garden

SEARCH

HOME

ITEMS

COLLECTIONS

NAVIGATION

ABSTRACT

TEXT MINING

ESSAYS

BIBLIOGRAPHY

Featured Collection

Poppy

Now symbolic of remembering those lost on the battlefields of Europe in the Great War, poppies were associated with somnolence and death in ancient...

Recently Added Items

[VIEW ALL ITEMS](#)



Book of Hours, use of Paris. Folio #: fol. 166v

"Enthroned Virgin and Child (Fifteen Joys) Inside a walled garden (hortus conclusus), the Virgin with the Child sitting on her lap, is holding a spray... [see more](#)



Book of Hours. Use of Rome. Folio #: fol. 087r



Book of Hours for the use of Rome, known as 'The prayerbook of the Emperor Maximilian'. Folio #: p. 218

Featured Item



Garden scene, House of the Fr

A garden landscape inside the house

- Open Link in New Tab
- Open Link in New Window
- Open Link in New Private Window
- Bookmark This Link
- Save Link As...
- Copy Link Location
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- Copy Image
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- Adblock Plus: Block image...

Home

[Browse Items](#)

[Browse Collections](#)

[Navigation](#)

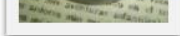
[Abstract](#)

[Text mining](#)

[Essays](#)

Proudly powered by [Omeka](#).

[Bibliography](#)



Let us go early to the vineyards
To see if the vine has budded,
If the blossoms have opened
And the pomegranate is in flower.

There I will give...



Fontainebleau: Palace: Int.: Gallery of Francis I: Unity of the State Gallerie Francois Premier

"Francis I, in Roman dress, is carrying a pomegranate in his hand while the kneeling dwarf is presenting another one to him. The pomegranate made up of many seeds is a symbol of the State, the various components of which are brought together in the..."

Tags: [pomegranate](#)



Poppy Field in a Hollow near Giverny

A field of poppies stretches into the distance.



Poppy Field

A field of poppies stretches into the distance



Poppy Field, Argenteuil

An Impressionist view of a field of poppies.

Tags: [impressionist](#), [poppy](#)



Garden scene, Cubiculum (Bedroom)

A garden scene gives visual interest to the walls of a bedroom. Cubiculum (bedroom) from the Villa of P. Fannius Synistor.

Tags: [ancient](#), [fresco](#)



Garden scene, House of the Fruit Orchard

A garden landscape inside the home's cubiculum.

Tags: [ancient](#), [fresco](#)

Anne Hardy

I made a GIS for mapping Kushan coins. I mapped the locations in which the coins were found and then allowed them to be sorted by type. This allows us to see regions of influence and trade associated with specific rulers.

Greta Suiter

The nature of my final project was to work with a group of photographs in GMU's Special Collections & Archives that had already been digitized and to create a website for them. This involved some amount of original research for the text, but it was a project that started with a digital set of images and then I created text for it. This made me realize how important content is and that having the content already done and then deciding the best way to present it is an important aspect of digital humanities that doesn't come up in traditional modes of presenting scholarship.

Greta Kuriger Suiter

Academic archive worker / Art History MA student

[About](#)[Blog](#)[Projects](#)[Résumé](#)

Work of digital scholarship

🕒 December 10, 2013 📁 Clio Wired 🔖 Fox collection, photographs, photography, vernacular
photography, Washington D.C.

MARY E. FOX PHOTOGRAPH COLLECTION

RESOURCES ARCHIVE

INTRODUCTION

This website consists of interactive (swipe the top image!) "piles" of photographs from the Mary E. Fox photograph collection housed at Special Collections & Archives at George Mason University. The collection includes over 400 images, a portion of which have month or day specific dates ranging



INTRODUCTION

This website consists of interactive (swipe the top image!) "piles" of photographs from the Mary E. Fox photograph collection housed at Special Collections & Archives at George Mason University. The collection includes over 400 images, a portion of which have month or day specific dates ranging from November 1941 to December 1959. This website presents less than half of the original collection. Sets of images from specific dates have been posted and analyzed on this site in order to better understand how photo album collections can be used for scholarly purposes.





DECEMBER 4, 2013

MAY 31, 1942

"A site is not a sight until we've snapped it and made it ours..."(1)

These photographs differ from many in the Fox collection since they are devoid of people. The first image is of the cherry blossoms at the tidal basin in Washington D.C. with the Jefferson Memorial in the background. The second is of the William Howard Taft Bridge above Rock Creek Park.

The cherry trees were given to the District in 1912 as a gift of friendship to the People of the United States from the People of Japan. Thirty years later Japan and the United States were at war. After the attack on Pearl Harbor on December 7th, 1941, four cherry trees were found cut down. This put a temporary moratorium on the annual Cherry Blossom Festival that had begun in 1935. The Festival began again in 1947 and is a thriving annual event today.²

As is evidenced by this photograph, during World War II, visiting the cherry blossom trees lining the Tidal Basin was still a priority to visitors and a sight worth saving.

Stephanie Grimes

The purpose of this site is to showcase the religious and philosophical transformation of the late Roman Empire through Dionysian funerary art. This website includes an historic exploration of the development of the mystery cult and burial practices combined with a collection of Dionysian sarcophagi. The viewer can expect to gain a foundational understanding of the origins of the cult of Dionysus and its religious influence on the Roman Empire through depictions on sarcophagi friezes.



Dionysian Sarcophagi

Life in the Afterlife

SKIP NAVIGATION

HOME

ORIGIN

THEOLOGY

PRACTICE

CONTEXT

SARCOPHAGI

AUTHOR

Introduction

Ideas about death changed throughout the long spanned period of antiquity from Socrates' world in Athens to the end of the Roman Republic and the mass expansion of the Empire. Perhaps the sole religion festering in the minds of individuals and reflected through writing and works of art was the fear of the unknown. At the height of the Roman Republic iconic poets such as Horace coped with these fears by encouraging Romans to worship life and

"For anything that men can tell, death may be the greatest good that can happen to them: but they fear it as if they knew quite well that it was the greatest of evils. And what is this but that shameful ignorance of thinking that we know what we do not know?"

-Socrates, 476-399 BC.

HOME

ORIGIN

THEOLOGY

PRACTICE

CONTEXT

SARCOPHAGI

AUTHOR

Surviving Death

The theological beliefs of the Dionysian cult is closely linked to Orphism, or the Greek hero Orpheus who among many things, is famous for his association with the cult. Both Orphism and the cult of Dionysus interpreted the god's immortality as a regeneration of the human soul. There are a number of Dionysian myths that link the god to rebirth. For example, he was originally the son of Zeus and a mortal woman, Semele. However during her pregnancy Semele demanded to see Zeus as a deity, this ultimately destroyed her but not before Zeus snatched the baby Dionysus from Semele's womb and sewed the child into his thigh. Later Dionysus traveled to the underworld to rescue Semele from death, something similar to Orpheus' attempt to rescue his lover Eurydice.



Statue of Hermes carrying the baby Dionysus from the underworld to be sewn into Zeus' thigh and reborn. Olympia Museum, ca 330 BC.

Another myth claims that Dionysus was actually the son of Zeus and Persephone, the queen of the underworld, and under Hera's orders killed by the Titans, but not before Zeus rescued and preserved Dionysus' heart until his birth. We see in each myth that Dionysus not only has the power to be reborn, he gives the gift of immortality to others. Thus he represents a certain post-life security to his followers as well as a promise for immortality or eternal happiness after death. However there are more aspects of the god that were

HOME

ORIGIN

THEOLOGY

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SARCOPHAGI

AUTHOR

Funerary Trends

Since the 10th century BC the inhabitants of Italy used cremation and inhumation to bury the dead. Roman society underwent a number of trends, shifting between the use of sarcophagi and funerary urns throughout history. During the 8th century BC neighboring civilizations that practiced inhumation, such as the Etruscans and Greeks, began to influence the Romans. Judging by the lack of archeological evidence, however, early Roman funerary practices were rather simple. By the late Republic, the most popular funerary practice was cremation, nevertheless the Roman elite also began to use tombs and intricate funerary monuments for burial. Inhumation was generally associated with eastern culture by the first and second centuries AD. By 150 AD the western parts of the Roman Empire were practicing cremation while the eastern territories were using inhumation as their main burial practice. As Hellenistic customs became more popular amongst the Roman elite the western world began to use inhumation as a form of burial, and by the 3rd century AD Rome was using sarcophagi as standard funerary monuments.



Dionysian funerary urn with putti harvesting grapes. National Archeological Museum of Naples, 1st C. AD.

From Superstitions to Survival



The archeological funerary remains from the tenth century BC indicate that even

Sarcophagi Examples

HOME

ORIGIN

THEOLOGY

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CONTEXT

SARCOPHAGI

AUTHOR



Indian Triumph Sarcophagus, includes Silenus, dancing maenads, satyrs, putti, and wild animals accompanied by Dionysus on a chariot driven by elephants(left). Vatican Museums.



Child's sarcophagus decorated with a Dionysian procession and his followers. The lid is a modern creation of a reclining Silenus. British Museum, 220-250AD.



Center frieze close up of Dionysus supported by a wingless cupid with a maenad or Ariadne and a panther at his side. British Museum, 220-250AD.

Beth Shook

This project is the first to examine the participation of hundreds of Latin American artists in the Parisian art scene.

Explore the website to learn more about these artists' experience through:

- a discussion of two major exhibitions;

- an interactive gallery map;

- an image gallery;

- an artist case study;

- and an in-progress, searchable artist database.

<http://www.bethshook.com/clio/final/index.html>

MAPPING THE GALLERIES

After the 1924 group exhibition at the Musée Galliéra, Parisian galleries took a significantly greater interest in exhibiting and selling Latin American art; at the same time many artists who had arrived as students began to develop a unique artistic identity. Nearly 50 galleries held at least one exhibition that included Latin American art, including prominent galleries such as the Galerie Bernheim-Jeune, the Galerie Pierre, the Galerie Percier, and the Galerie Zak. Additionally, more than 30 artists held individual exhibitions during this period, and later went on to have distinguished careers in their home countries. Their presence in Europe has been essentially forgotten in the scholarship on the period, however.

Research into the residential addresses of these artists and additional artists is ongoing and will ultimately offer a clearer picture of the spatial distribution of the Parisian art scene during this period.

The map markers indicate known addresses of galleries exhibiting Latin American art in Paris.



JUAN DEL PRETE: BEYOND THE CANON

Of the hundreds of Latin American artists who traveled to Paris between the wars seeking firsthand exposure to the European avant-gardes, Juan Del Prete offers a particularly exemplary case study of how transatlantic, cross-cultural networks of artists formed during this period. This is in part due to his classification as Argentine despite his ties to Europe, as well as his alignment with Amigos del Arte, an elite, Buenos Aires-based collective. Despite his role as one of the first artists to exhibit non-figurative work in Latin America, Del Prete's story and work have been overlooked in favor of the geometric abstraction of his peer and friend Joaquín Torres-García, as well as the Concreto-Invención and Madi groups that followed in Argentina.



Juan Del Prete, *Figura sentada*, 1945

"If abstract art was still disconcerting for most in the sophisticated environment of Paris, what could we expect to happen in Buenos Aires?"

Del Prete's bicultural identity is a useful lens through which to view his work. His classification as Argentine should raise familiar questions for Latin American art scholars. Though most of his artistic development took place in Buenos Aires, where he would spend much of his life, Del Prete was born in the province of Chieti in Italy and only moved to Argentina around age 12. He also spent much of the second half of his life traveling to and exhibiting in Rome and Paris. As with many of his Latin American contemporaries who came from families of means or of European descent, Del Prete's biography indicates a cosmopolitan identity, which, like his oeuvre, should preclude any labels from being applied to it. Nevertheless, unlike many of his peers, Del Prete always returned to his adopted home, where he died in 1987. He also gained Argentine citizenship in 1929, the same year he would first depart for Europe – a coincidence that seems to foreshadow his transatlantic career.

PICTURING THE GALLERIES

Hover over an image in the picture gallery to view it in full.



The image gallery was adapted from an example at [CSSplay](#).

HIST 697:

Final Projects

The creation of a reasonably sophisticated art history web site.

The site should demonstrate standards-based, accessible design, including a print style sheet and should pass validation tests for both its XHTML and CSS. The site's design should also reflect knowledge of typography, layout, color, and graphic design. Finally, there should be some effort made toward interactivity or online community building

Masha Stoyanova

This website is mainly a catalogue of materials reflecting cultural response of Russia to the rediscovery of Pompeii and Herculaneum in the eighteenth and nineteenth centuries. Its long-term goal is to become an educational open source tool. My hope is that projects like this will help us breach the language barrier between the scholarship on art of Western and Central and Eastern Europe. The website is a companion to the book *Pompeii: Russian Reflection. Neapolitan Imprint on the Russian Arts* that is currently in progress.

POMPEII: RUSSIAN REFLECTION

ARTISTS

BOOKS

GALLERY

ABOUT



In 1705, Peter the Great ordered the court nobility as well as the rest of the urban male population of Russia to shear their beards (with the exception for priests). It was one of his painful reforms which "cleaved the window to Europe", according to the famous Pushkin line. Twenty two decades later, in 1917, the Soviet regime shut that window to the West again.

For the two centuries in between, Europe has been extremely influential for Russian education, customs and lifestyles, and easily accessible for Russian travelers. It is interesting to examine the impact of one particular place - the excavation sites at Pompeii and Herculaneum - on the whole of Russian culture. This project concentrates on recorded descriptions and impressions of Russian visitors to these sites in order to trace possible shifts in their perception and to recognize importance of the rediscovery of Pompeii and Herculaneum for Russian culture.

Archaeologists, courtiers, artists, poets and writers, diplomats, geographers - all were drawn to the Bay of Naples. Some were deeply in love with classical literature and with antiquities; others were more interested in ascending Vesuvius; and almost everyone wanted a souvenir dating back to AD 79. The period to be studied

POMPEII: RUSSIAN REFLECTION

ARTISTS BOOKS GALLERY ABOUT

TRAVEL
GUIDES

TRAVEL
DIARIES

POETRY AND
FICTION

The majority of writings on Pompeii and Herculaneum can be placed under the umbrella term "travel literature." These include works both published -- such as travel guides -- and unpublished, for example, travel diaries of Russian nobles on a Grand Tour. This literature has recently been in the focus of the scholars' interest. Nineteenth century poets had been exploring the imaginative powers of the Vesuvian history as well.



KARL BRIULLOV

1799-1852, Russian painter
of French descent

More



Food





ABOUT THE PROJECT

This website is a fruit of the class *Creating History in the New Media* taken by the author at George Mason University in the Spring of 2013. It is mainly a catalogue of materials reflecting cultural response of Russia to the rediscovery of Pompeii and Herculaneum in the eighteenth and nineteenth centuries. Its long-term goal is to become an educational open source tool. My hope is that projects like this will help us breach the language barrier between the scholarship on art of Western and Central and Eastern Europe. The website is a companion to the book *Pompeii: Russian Reflection. Neapolitan Imprint on the Russian Arts* that is currently in progress.

ABOUT THE AUTHOR

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