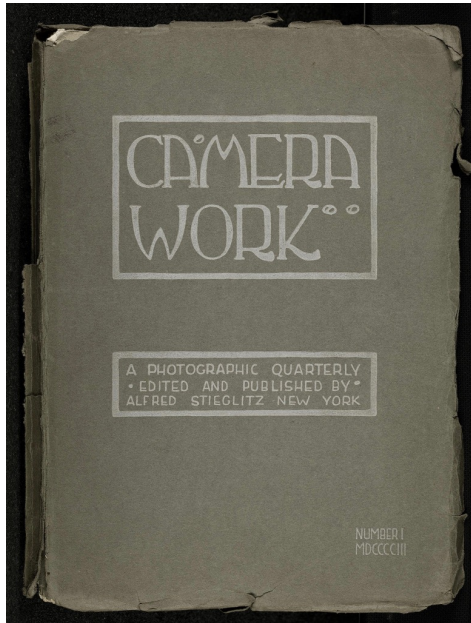


Camera Work: Digitization of Material Architectural and Art History



Lecturer: Prof. Dr. Bettina Gockel
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Venue: Hochschule Luzern, Dept. Technik
und Architektur, Technikumstrasse 21, 6048
Horw

This all-day seminar focuses on the practice and application of digital humanities using the example of the art and photographic journal *Camera Work* (1903–1917). The concept encompasses practical exercises and theoretical-scientific research implemented in group work on the basis of initial introductions in the morning and afternoon. First, Prof. Gockel will give an exemplary introduction to the topic of digital humanities. Thereafter students will examine the profile and potential of internationally available digital copies and databases. What seems at first glance applicable and fascinating may not be so useful upon an examination of details. What do digital holdings need to offer in order to make the research object explorable? Or are these digital copies usually only insufficiently “reminiscent” of the originals? Is it useful for collections and archives to refer only to the digital copies, without giving any access to the originals, with the explanation that there would be a loss of the material object if they were handled? Is this an approach with regards to cultural memory?

The afternoon session will build on the insights gained in the morning session in work with the content of the magazine *Camera Work*. Similar to the morning’s proceedings, there will be a forty-minute exemplary introduction by the professor. The students will receive exclusive, password-protected access to the digital copy and learn independently how to utilize it for focused research questions. What would an “Architecture in *Camera Work*” exhibition look like? How many images relating to architecture appear in *Camera Work*? How does photography establish itself in art history in order to strategically define itself as art (a strategy that is comparable to the issue of the field of architecture and the history of architecture, which sees itself as part of art history, but is actually more closely tied to technical universities,

art academies and technical colleges)? What does the theoretical discourse look like in this magazine that has defined something important for our time: the connection between art and photography that we experience in contemporary art and architecture?

Prof. Dr. Bettina Gockel is the principal investigator of "Camera Work Pilot Project: Digitization of an International Medium of Art and Photography." For more information, visit the following link:
http://www.khist.uzh.ch/de/chairs/bildende/tgf/Projekte_Publikationen/camera_work.html

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