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Nota di contenuto	Cover -- Contents -- Introduction: Museums in a Digital Culture: How Art and Heritage Become Meaningful / Chiel van den Akker and Susan Legene -- 1. Touched from a Distance: The Practice of Affective Browsing / Martijn Stevens -- 2. Visual Touch: Ekphrasis and Interactive Art Installations / Cecilia Lindhe -- 3. Breathing Art: Art as an Encompassing and Participatory Experience / Christina Grammatikopoulou -- 4. Curiosity and the Fate of Chronicles and Narratives / Chiel van den Akker -- 5. Networked Knowledge and Epistemic Authority in the Development of Virtual Museums / Anne Beaulieu and Sarah de Rijcke -- 6. Between History and Commemoration: The Digital Monument to the Jewish Community in the Netherlands / Serge ter Braake -- 7. From the Smithsonian's MacFarlane Collection to Inuvialuit Living History / Kate Hennessy -- Conclusion / Chiel van den Akker -- Notes on Contributors -- Index -- List of Figures -- Figure 1 -- Philip James De Louthembourg. The Vision of the White Horse 1798 -- Figure 2 -- Char Davies. Breathing and balance interface used in the performance of immersive virtual reality environments Osmose (1995) and Ephemere (1998) -- Figure 3 -- Char Davies. Forest Grid, Osmose (1995). Digital still captured in real-time through HMD (head-mounted display) during live performance of the immersive virtual environment Osmose -- Figure 4 -- George Khut. Cardiomorphologies v.2 (2005). Interactive installation -- Figure 5 -- Christa Sommerer and Laurent Mignonneau. Mobile Feelings II (2003).

Interface devices -- Figure 6 -- Anton Raphael Mengs (1772/73). The Triumph of History over Time: Allegory of the Museum Clementinum. Ceiling fresco in the Camera dei Papiri, Vatican Library -- Figure 7 -- Screenshot from the Digital Monument to the Jewish Community.

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## Sommario/riassunto

The experience of engaging with art and history has been utterly transformed by information and communications technology in recent decades. We now have virtual, mediated access to countless heritage collections and assemblages of artworks, which we intuitively browse and navigate in a way that wasn't possible until very recently. This collection of essays takes up the question of the cultural meaning of the information and communications technology that makes these new engagements possible, asking questions like: How should we theorise the sensory experience of art and heritage? What does information technology mean for the authority and ownership of heritage?

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