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Nota di contenuto	Preliminary Material / Nuria Rodríguez Ortega , Fátima Díez-Platas and Seppo Kuivakari -- Seeing the Unseen: The Politics and Privileges of Invisibility and Opacity in the Digital Archive / Rhiannon S. Bettivia -- Remembering Everything? Techno-Optimisms and Digital Debris / Chloé S. Georas -- Mapping Testimonies: The Interview Archive 'Forced Labor 1939-1945' / Cord Pagenstecher -- The Rise of Online Social Networks in Greece: The Case of Facebook / Emmanouil Melissourgakis -- Urban Memory and Mobility: The Designing of a City Museum in Greece / Eleni Sideri -- Unsealing Simulation and the Allegories of Construction / Seppo Kuivakari -- Tracking and Sharing: Performance Art, Web and Documentation / Riikka Niemelä -- Poetics of Memory: Invention and Discovery Using Metadata to Create Cultural Memories in Programmable Environments / Carlos Henrique Rezende Falci -- Structuralist Content Design in the Multi-Touch Museum Environment / Jaroslav Vancat and Daniel Riha -- How Can Knowledge Engineering (KE) Open New Interpretations in the Field of Art Theory? A Case Study Based on 16th and 17th Art-Theoretical Production / Nuria Rodríguez-Ortega and José Pino Díaz -- Teaching Ancient Egyptian Art Online: Experiences and Proposals from U.N.E.D., Spain / Inmaculada Vivas Sáinz.
Sommario/riassunto	The articles comprised in this anthology are attempting to discuss the rapid change of digital media technologies and the way they impetus our understanding of history and memory. History should not be

regarded only as an object of research. It is also a subject, performing and registering agency. The aim of the articles will not be to cover the whole range of mediated histories, but to claim fresh insights for debate and discovery in terms of digital memories. In this sense, contributions for this volume will leave the “doors of perception” (Aldous Huxley) wide open and sketch the impact of media to different cultural practices, identity work and preservation of history, as well as the examination of it. Likewise, divergence of the papers at hand indicates that the concept “digital” ought to be recognized as institutional practices, methodological tools, or as content providers for memories.
