Toward a More Inclusive Digital Art History

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The use of digital technologies in the humanistic disciplines—including art history—has largely lagged behind the rest of academia. This slow uptake of digital and quantitative approaches has limited the range of methods available to art historians, cutting off many potentially productive avenues of research. "Toward a More Inclusive Digital Art History," a joint project funded through a generous grant by the Terra Foundation for American Art and administered by *Panorama: The Journal of the Association of Historians of American Art*, seeks to fill this theoretical and methodological lacuna. The grant makes it possible for the *Panorama* team to guide a pioneering generation of art historians through workshops, one-on-one meetings, and technical guidance. Our mission for this project, in addition to producing high-quality, peer-reviewed articles for *Panorama*, is to contribute to a scholarly environment in which digital art history is seen as a powerful tool for analysis and research that address both long-standing and emerging scholarly questions.

In early 2020, *Panorama* circulated an international call for proposals, receiving proposals on a wide array of topics. With a blind review from the *Panorama* Advisory Board and guidance from the Executive Editors, Diana Seave Greenwald (Digital Art History Editor), and Johnathan W. Hardy (Project Manager, "Toward a More Inclusive Digital Art History"), six scholars were chosen to participate in this pioneering project. The workshop's goal was to foster an environment of collegiality, collaboration, and innovation, in addition to providing access to digital art history resources and expertise that would otherwise be unavailable at most participants' home institutions.

The core of the workshop was held virtually from February 27 to March 1, 2021. Invited participants, the Executive Editors, the Digital Art History Editor, the Project Manager, and the Managing Editor gathered on Zoom. The workshop began with each participant introducing their project to the group and receiving feedback from their fellow participants and the editors on the scope, methodological approaches, and possibilities for future publication, either with *Panorama*, with another journal, or in the form of a lasting website or other public-facing web presence. Following the workshop session, the cohort was introduced to a range of methodological approaches—from basic statistical analyses, to data visualizations, to the use of GIS mapping systems—that participants might use to further their own projects and address the research questions at the core of their inquiries.

The culmination of the multiday workshop was a public keynote lecture by Paul Jaskot (Duke University), "Thinking about Visibility and Invisibility in the Art Historical Canon: The Tensions between Evidence and Data in Digital Art History." More than 550 people from every (inhabited) continent registered for the event. This keynote highlighted real-

world applications of digital humanities, allowing the general public and workshop participants to see the possibilities that a digital approach to art history can offer.

Below, we highlight a cohort of developing digital art historians. The first project selected for publication as a full-length peer-reviewed feature was "Commemoration of an Epoch: Mapping Monuments to the Women's Suffrage Movement in the United States" by Sierra Rooney, which is available here. However, in order to highlight the exciting work that *all* of our workshop participants are doing—in addition to Rooney—we wanted to provide a platform for them to share the projects they brought to and developed through the Terra-sponsored workshop.

The studies detailed below, ranging from a deep dive into the gendered construction of early photography in California, to an intensive study of the residents of the Tenth Street Studio Building, to an examination of the erasure of Indigenous culture in national parks, and, not least, to the unexplored (and unacknowledged) work of Shigeko Kubota, all showcase the budding field of digital art history. As the reader will come to see through the following studies, the authors showcase the diverse applicability of digital techniques to age-old questions in the art-historical canon. We look forward to seeing how these studies grow and how they will help shape a new generation of art-historical research.