These works tackle the "truth" so to speak in stage photography. They offer an explanation to the question if it is at all possible to photograph dance, an art form that is all about movement in space and time, whereas photography by its very nature is freezing a millisecond and turning it into an eternal moment. Doing this he faces the limitations of still photography and its boundaries in the sequence of time, space and sound.

The importance of theatre photography, beyond its immediate role as a mediator, is also the long-term preservation of the work. These photos become other works of art that because of their documentary function, necessarily have a longer life. As a result of that, after the curtain drops the piece of art lives on.

The Israeli Opera "Cosi Fan Tutte" By Mozart, Director: Marko Gandi
Photo © Eyal Landesman - www.eyalland.com

A PRELIMINARY SKETCH OF A PERSONAL DIGITAL ARCHIVE AND AUTOBIOGRAPHY: THE CASE OF EHUD NETZER

Yael Netzer

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The late Prof. Ehud Netzer, archaeologist and my father, was a scholar who was always seeking for innovations and the usage of new techniques in his research. When I began my studies in computer science in the early 1990's, he hoped that I would be able to computerize various aspects of his excavations. However, I became a computational linguist.

A month before his death he sent me a draft of his professional autobiography, "Fingerprints in the Landscape of the Land", so that we could work together on its publication.

This preliminary draft includes work description in various fields: architecture, reconstruction and archaeology in over 15 sites (amongst them Masada, Jericho, Caesarea, but also work in Sinai and with KKL). However, due to his sudden death, we never had the opportunity to understand the format and the extent he envisioned for this book.

Netzer left behind thousands of pages of written material, sketches and plans, photos and slides covering 50 years of professional life, only part of it in digital form.

In this presentation I suggest a methodology for compilation of a 'research history' for an archaeologist that will be structured around a life story. Using up-to-date methodologies and tools in digital humanities, natural language processing and information retrieval, Netzer's manuscript can serve as a basis for a digital book along with schema for digitation of the multiple modals of information, in order to enable visualization, searching, mining, and tracking versions and trails of research on a site following the existing evidence.

Prof. Ehud Netzer
Photo © https://commons.wikimedia.org/wiki/User:Sir_kiss

Making museum objects smart

Adding a narrative layer to an exhibition

Daniela Petrelli, PhD, meSch, Professor of Interaction Design, Art & Design Research Centre, Sheffield Hallam University
Hub Kockelkorn, Museon, museum for culture and science, The Hague

The **meSch Project** is about smart objects. This can be museum objects with some intelligence built in. It can also be objects displayed in an environment that contains intelligence. Smart showcases, an interactive loupe, a belt that triggers information, a book that starts narratives in the environment in which it is being read, a trembling heart that guides you through an exhibition – these are all concepts that have been developed and tested within the meSch project and that we will talk about briefly.