

Virtual Research Environment

HYPERIMAGE: OF LAYERS, LABELS AND LINKS

Heinz-Günter Kuper, Jens-Martin Loebel

<http://hyperimage.ws/>

HYPERIMAGE // ABOUT

As hypertext stands in relation to the text, so HyperImage stands in relation to the image.

Check out
our Website
for more
information.

vs.



Text as Anchor

Region as Anchor

"The second wave is **qualitative, interpretive, experiential, emotive, generative in character.** It harnesses digital toolkits in the service of the Humanities' core methodological strengths: attention to complexity, medium specificity, historical context, analytical depth, critique and interpretation."

– Schnapp, Jeffrey, Todd Presner, Peter Lunenfeld et al.
The Digital Humanities Manifesto 2.0 (2009)



Adonis sarcophagus (detail, hunting scene),
around 190 AD

Adonis sarkofāgs (detalizēti, medību ainās),
aptuveni 190 AD

Adonis Sarkophag (Detail, Jagdszene), um
190 n. Chr.



Anonymous: Detail of a drawing with motifs
from the Adonis sarcophagus in 1450

Anonīms: detalizēti zīmējumu ar motīviem no
Adonis sarkofāgu 1450

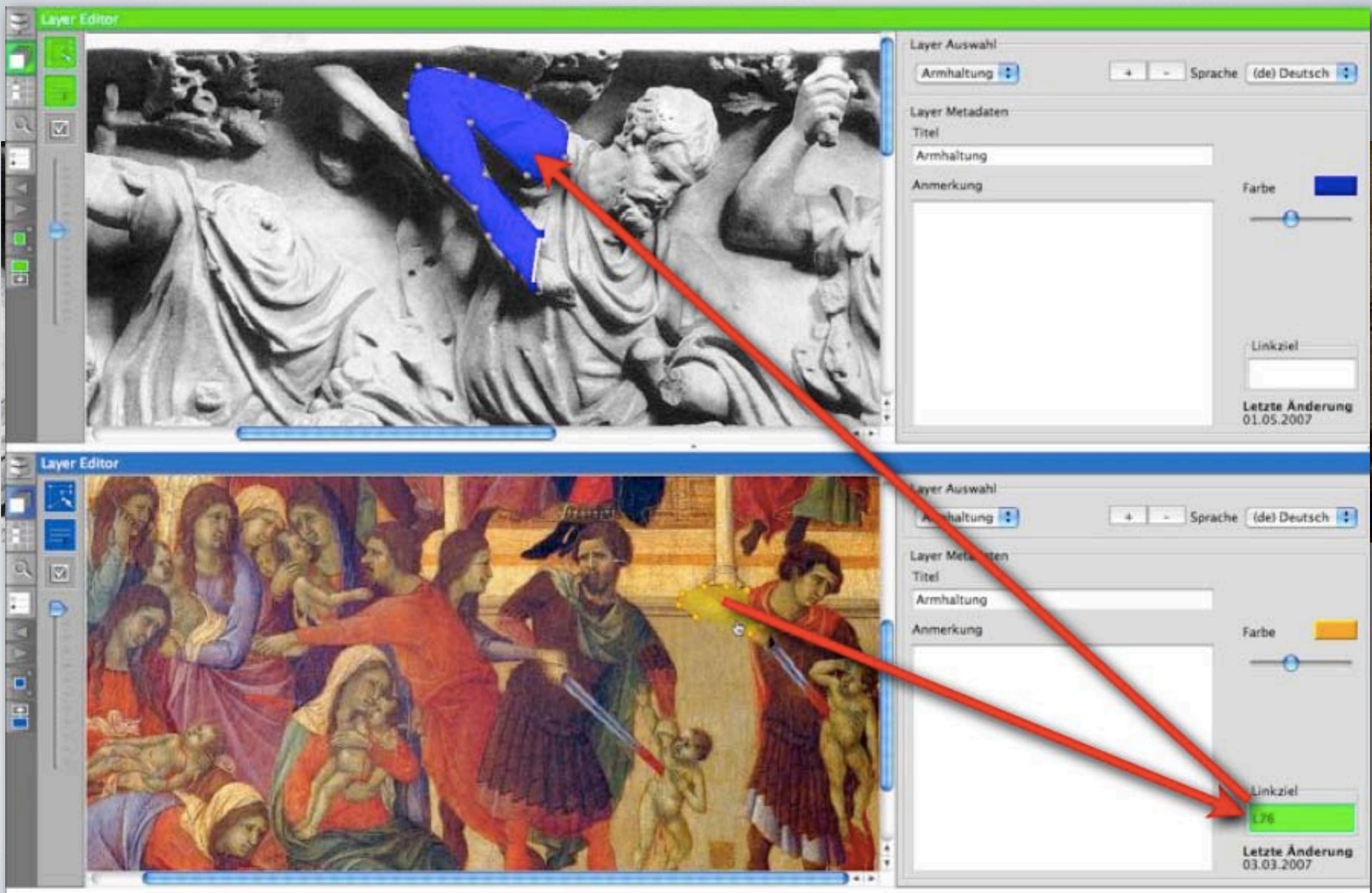
Anonymous: Detail einer Zeichnung mit
Motiven aus dem Adonissarkophag, um 1450



Duccio: Massacre of the Innocents (detail)
1308-1311

Duccio: Massacre no Innocents
(detalizēti) 1308-1311

Duccio: Bethlehemischer Kindermord
(Detail) 1308-1311



HyperImage Editor 2.0.1 E3n2 - Nighthawks

Editor Project Tools Window Help Debug

Groups

Contents

Import
Wikipedia
Nighthawks
Images featuring single persons
Images featuring groups
Works by Hopper
Dining Scenes
Working Scenes
Google Maps
Trashcan

6 elements

Group Properties

Metadata

Language: English

Title: Works by Hopper

Annotation:

B I U

A selection of works by Edward Hopper.

Group Browser ("Dining Scenes")

Groups

Contents

Import
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2 elements

Group Properties

Metadata

Language: English

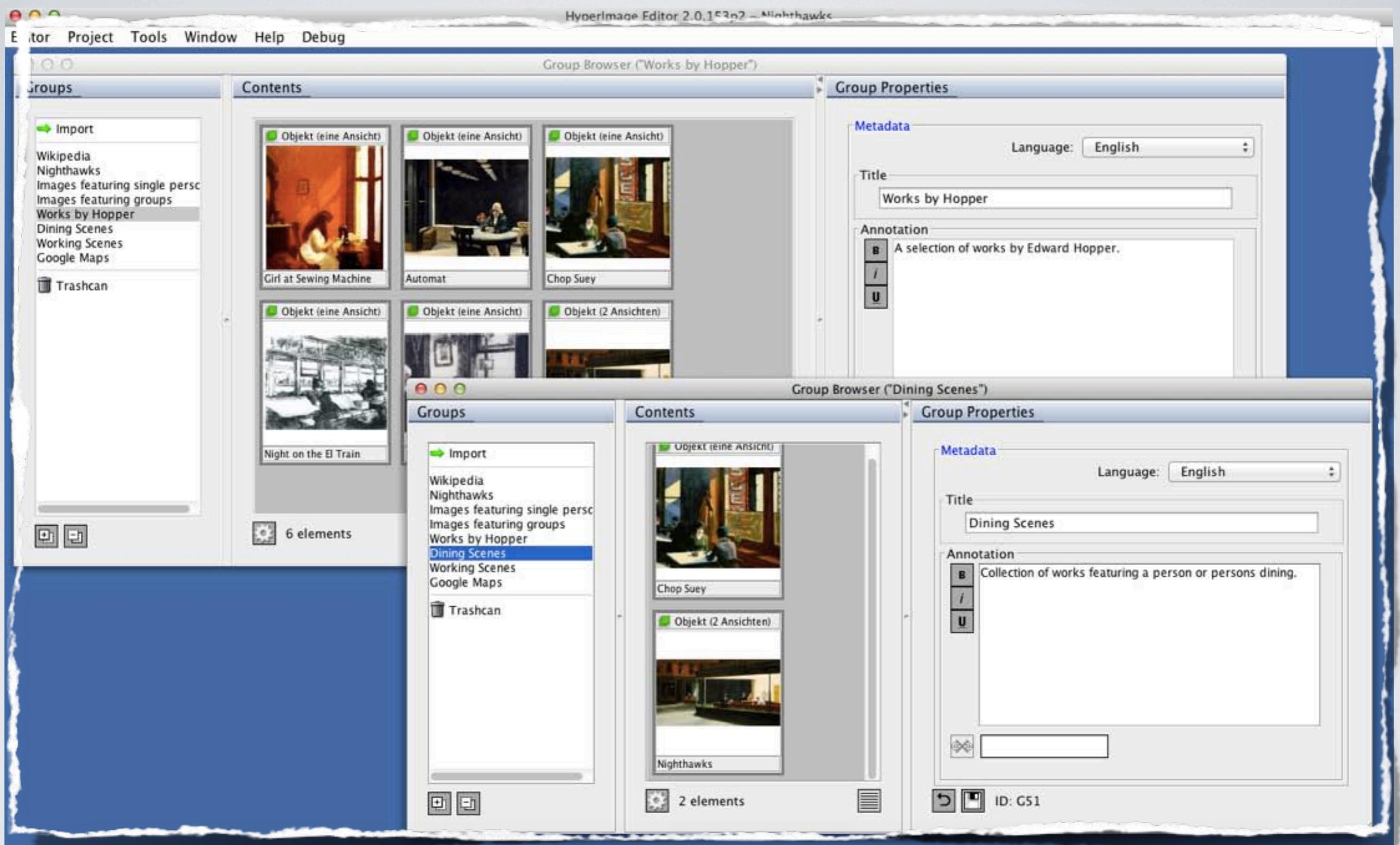
Title: Dining Scenes

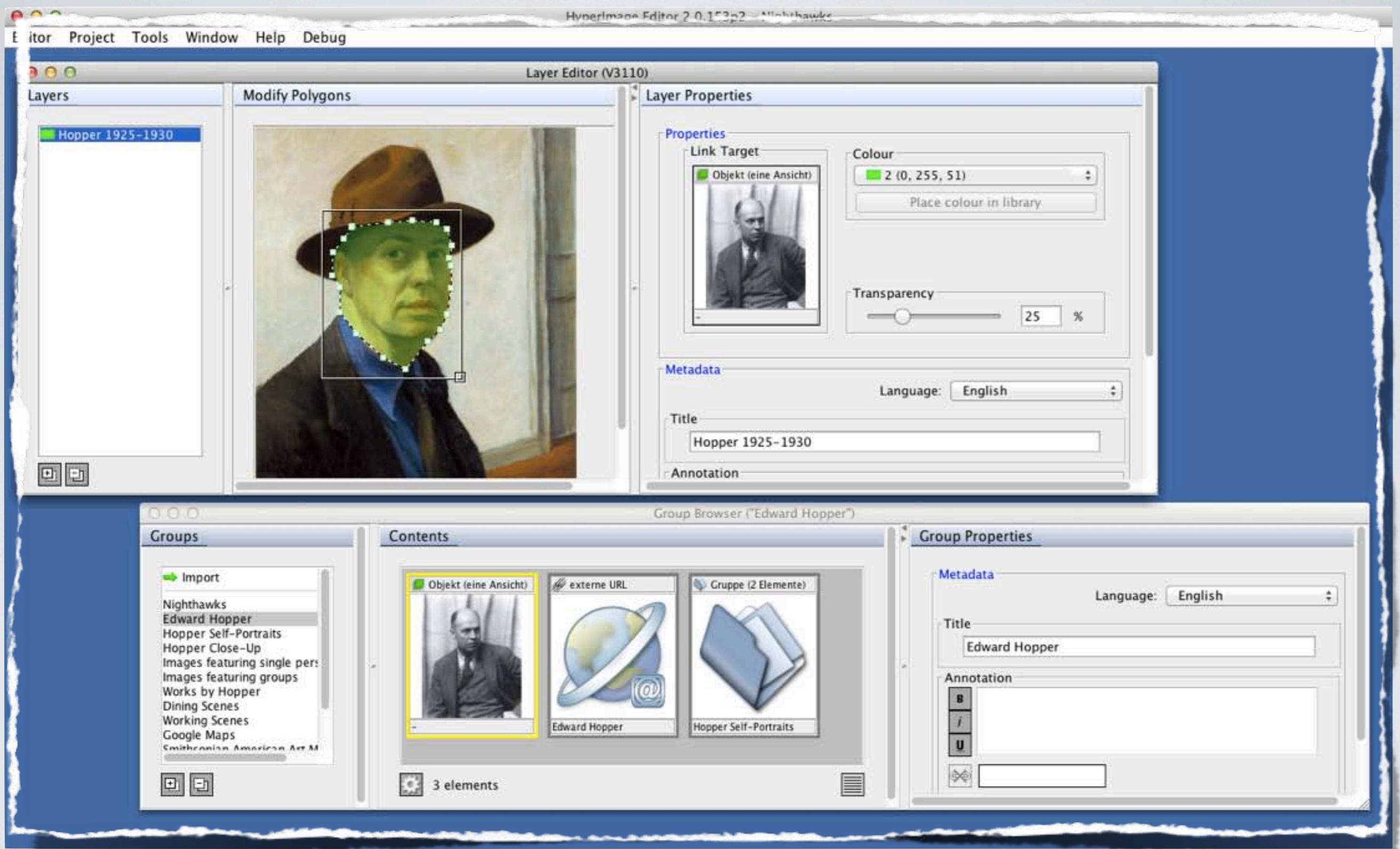
Annotation:

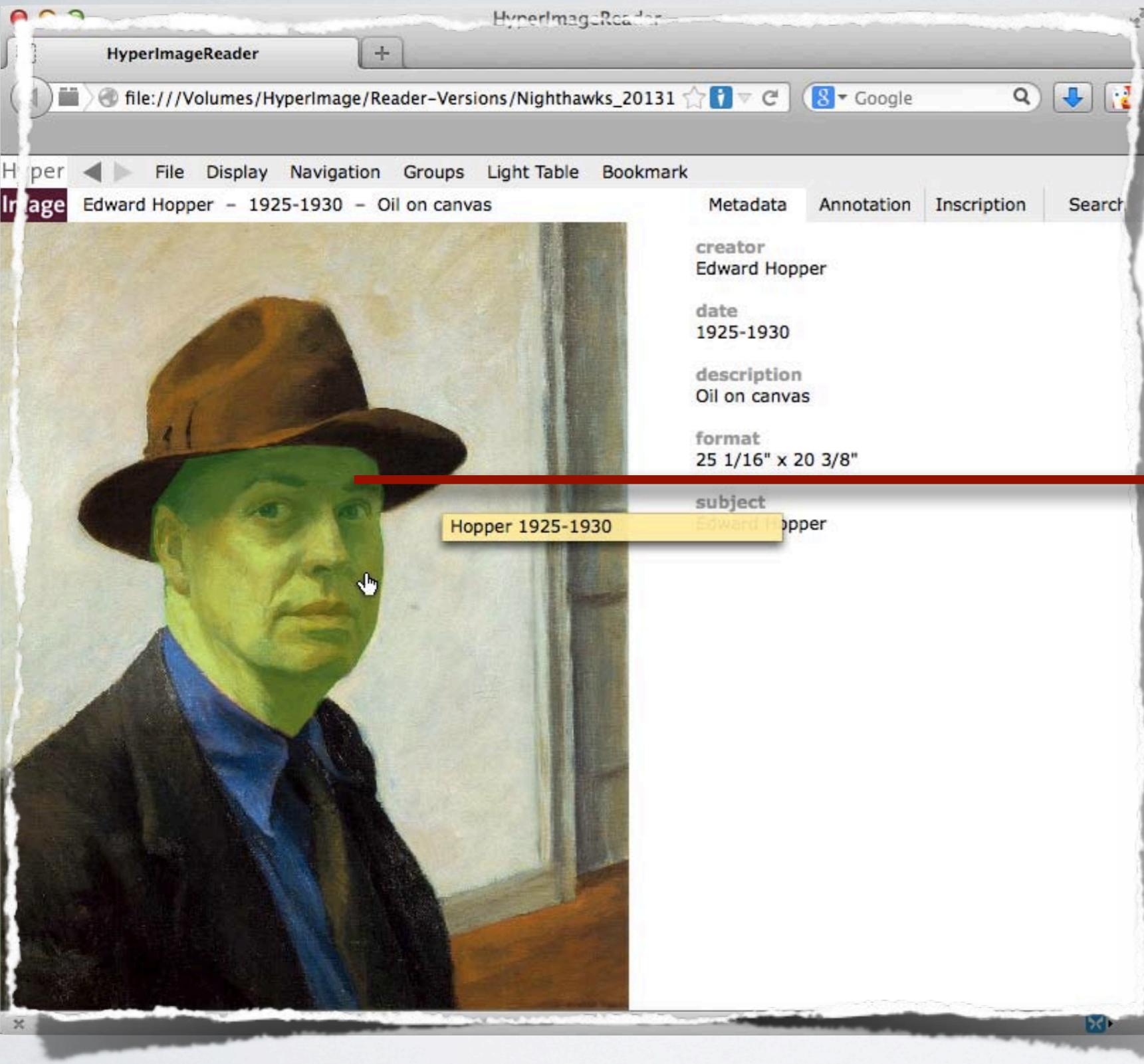
B I U

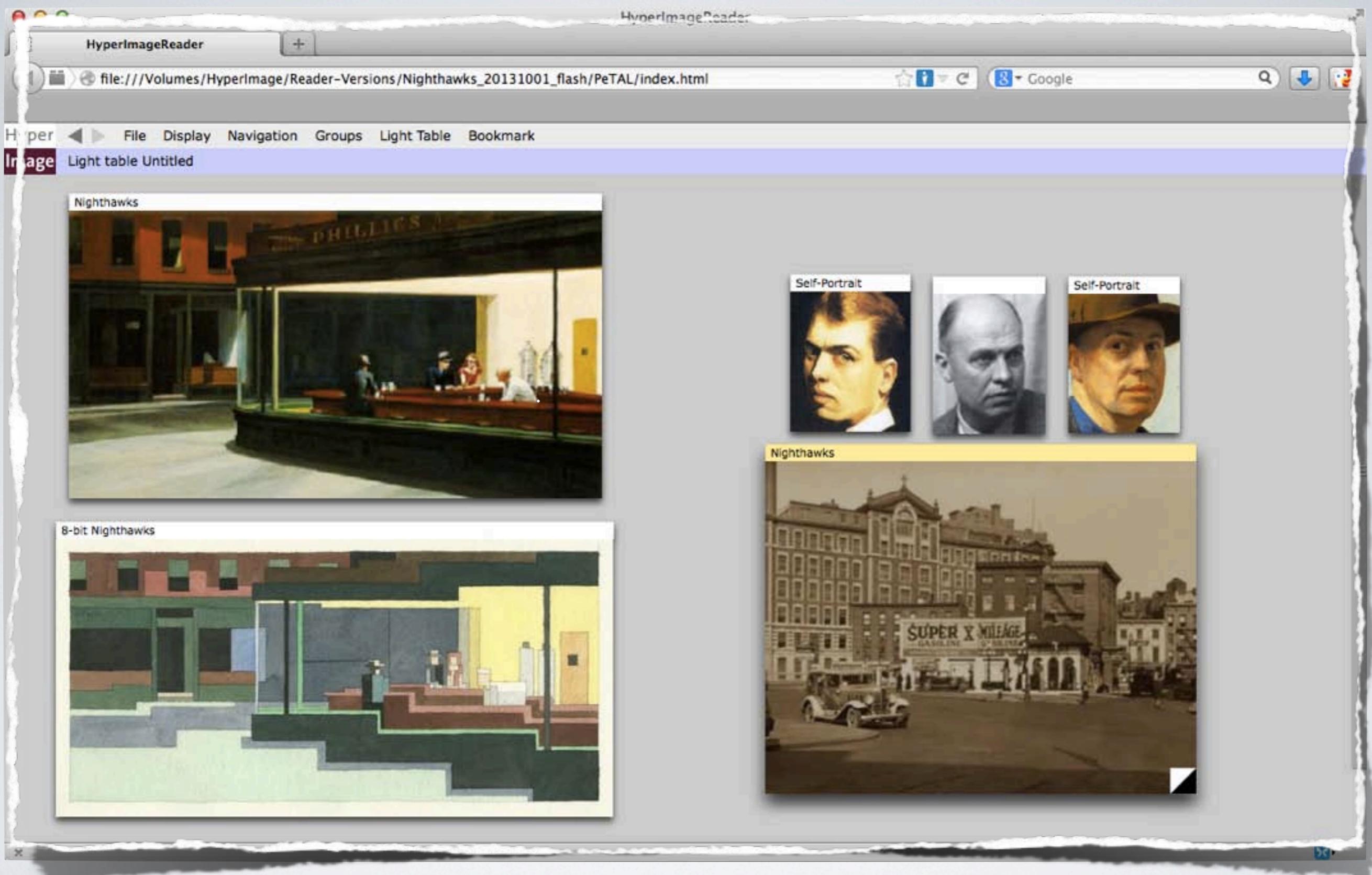
Collection of works featuring a person or persons dining.

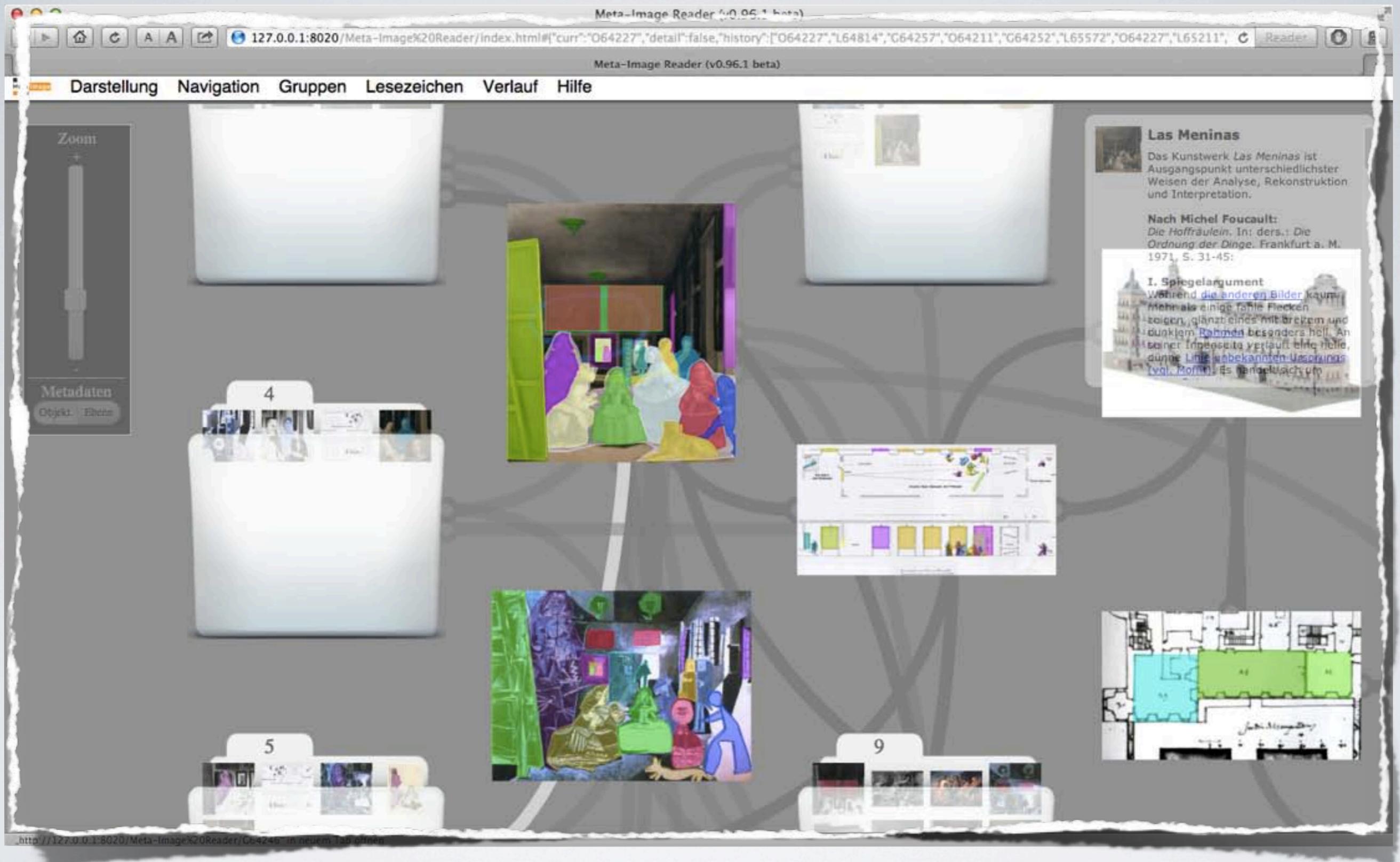
ID: G51

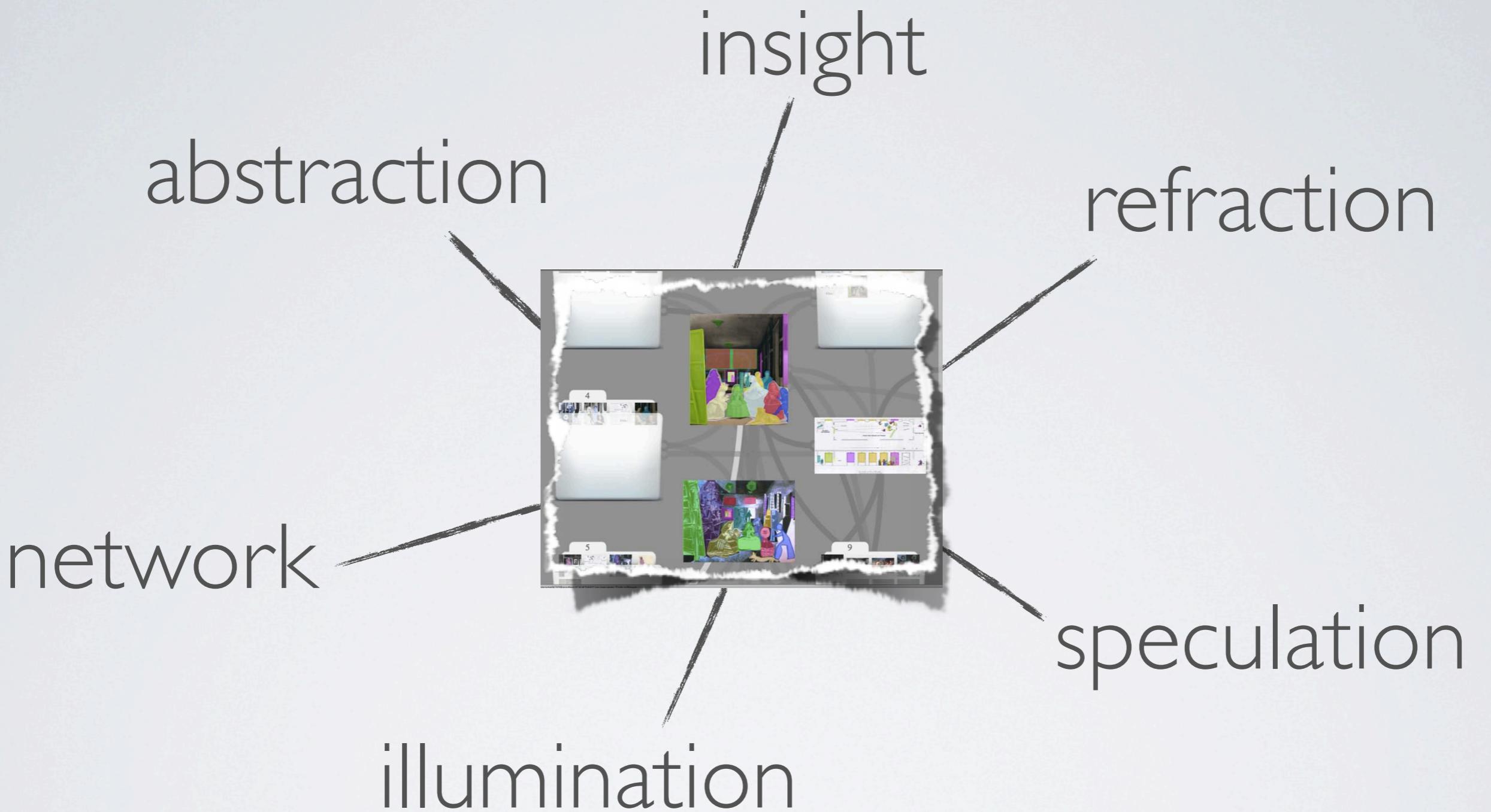












Procognitive systems facilitate a researcher's interactions with transformable information. transformable information is information that can "*be rephrased without significant loss*".

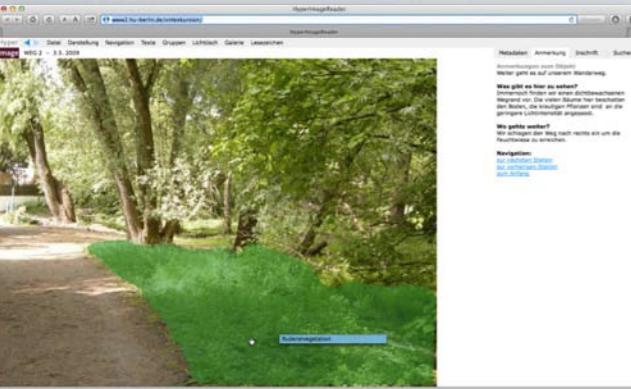
– J. C. R. Licklider, *Libraries of the Future* (1965)

"[...] A] computer requires that everything is transformed from the continuous flow of everyday life into a grid of numbers that can be stored as a representation which can then be manipulated using algorithms. These subtractive methods of understanding culture (**episteme**) produce new knowledges and methods for the control of memory and archives (**techne**). They do so through a digital mediation, which the digital humanities are starting to take seriously as their problematic."

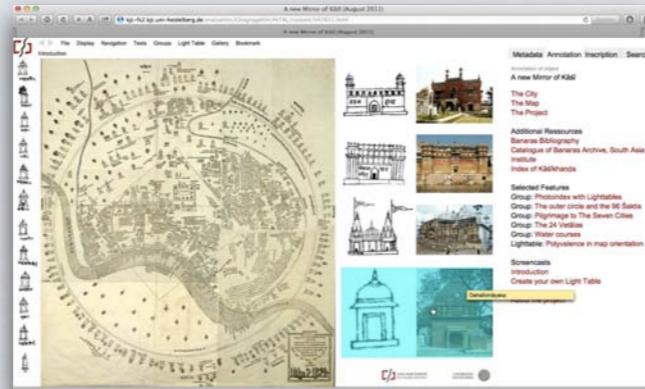
– David M. Berry, *Introduction, Understanding Digital Humanities* (2012)

"[...] Only after we have spent much time in the collection of materials in somewhat random fashion at the suggestion of an idea lying hidden in our minds, and after we have, indeed, over a long period assembled the materials in a merely technical manner, does it first become possible for us to discern the idea in a clearer light, and to devise a whole architectonically in accordance with the ends of reason."

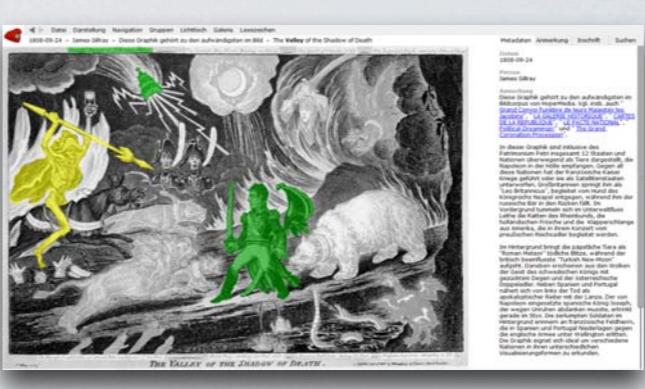
– Immanuel Kant, *Critique of Pure Reason* (1781)



HyperExcursion
Museum of Natural History Berlin



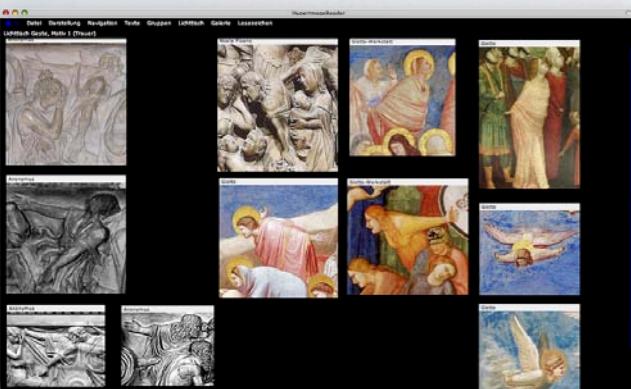
A new Mirror of Kāśī
University Heidelberg



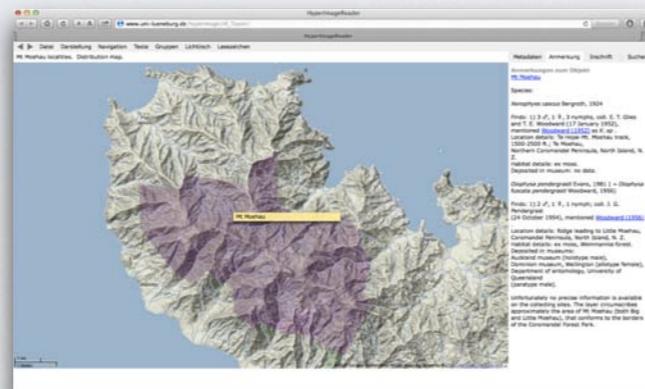
HyperMedia
Ludwig-Maximilians-University Munich



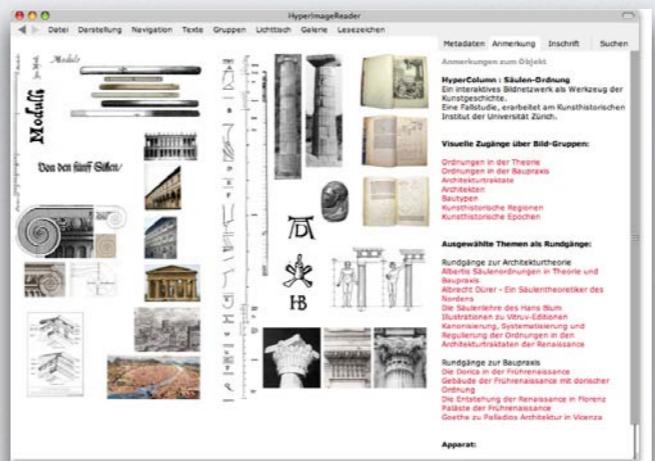
HyperGlas
Berlin-Brandenb. Academy of Sciences



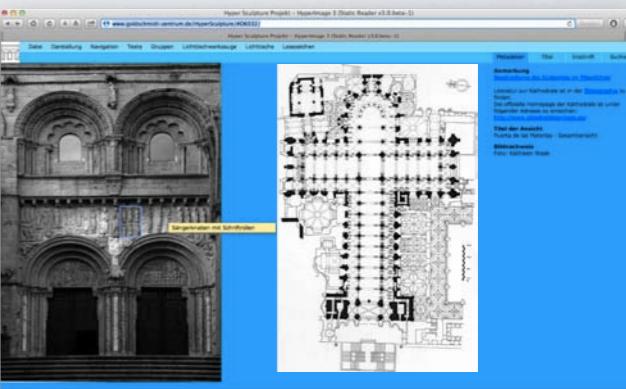
HyperGiotto
Humboldt University Berlin



HyperTaxon
Museum of Natural History Berlin



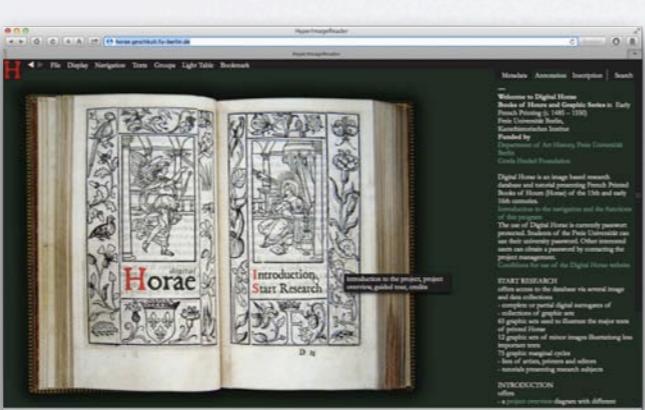
HyperColumn
Zurich University of the Arts



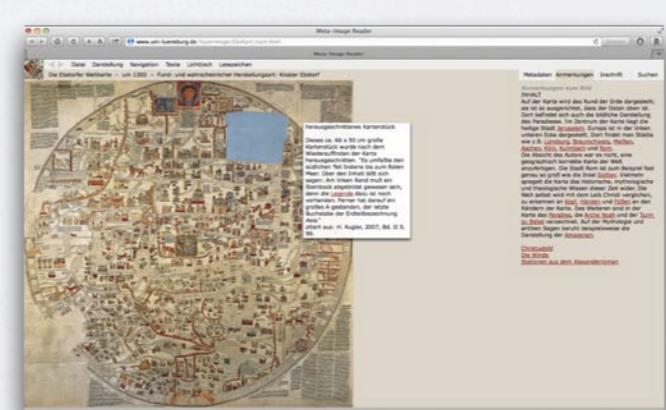
HyperSculpture
Art History, HU Berlin



HyperPalast
Humboldt University Berlin

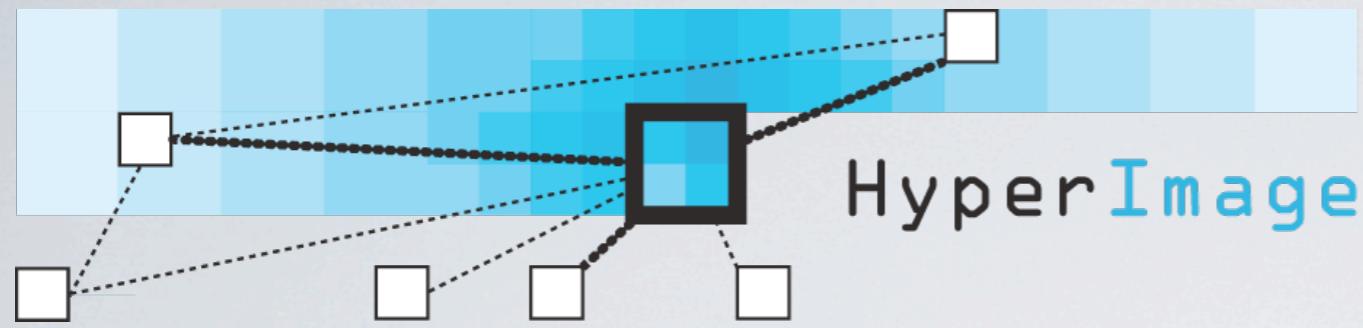


Digital Horae
Free University Berlin



Ebstorf World Map
Leuphana University Lüneburg

[...]



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ATTENTION

Any questions?

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