

CHArt 2010 conference. 11/11/2010. Changing light: a plethora of digital tools as slides gasp their last?
 Marie-Therese Gramstadt, Projects Officer, Visual Arts Data Service, University for the Creative Arts

Image References (* denotes available via <http://www.vads.ac.uk>)

1. Rachel Whiteread. 2002. Monument. Trafalgar Square, London (until May 2002). *
2. UCA Research Grant blog: <<http://www.teachingwithimages.wordpress.com>>
- 3.a. Alfred James Munnings. about 1897. Interior view of Norwich School of Art. Norwich Castle Museum. *
- 3.b. Paul Hamilton. late 20th century (u.d.). Moon Stone. University of Ulster, Permanent Works of Art collection. *
- 4.a. Design Council Slide Library in 1981. Manchester Metropolitan University. *
- 4.b. William Henry Jackson. 1895. Going to the reception on the Maharajah's [of Kashmir's] Elephant. <<http://www.harappa.com/magic/index.html>>
- 4.c. Claire Rhodes. 2008. Present Threads Installation. From ACADI's photostream: <<http://www.flickr.com/photos/32992285@N02/3077938037/>>
5. (intentionally blank)
6. Edward Tufte. The Cognitive Style of PowerPoint. Poster available from: <<http://www.edwardtufte.com/tufte/powerpoint>>
7. a. Fotolia stock photo ID 14052015.
b. Format tab in the PowerPoint 2007 'ribbon'.
8. Screenshot of YouTube video 'How to make interactive quizzes with PowerPoint'. <<http://www.youtube.com/watch?v=Ussul0mY6RI>>
9. Using VUE: K. Bender, independent researcher, Belgium. Connectivity map: TIZIANO's Venus with the Musician. <<http://sites.google.com/site/venusiconography/home/connectivity-maps/tiziano-s-venus-with-the-musician-1>>
- 10.a. Peter King. 1950s. Sketches for horse and rider. Peter King Estate, London. *
10. b. Peter King. 1950s. Horse and rider. (monotype) Peter King Estate, London. *
10. c. Peter King. 1950s. Horse and rider. (sculpture) Peter King Estate, London. *
11. Tim Mara. 1973 or earlier (u.d.). Child on Picnic. Tim Mara Estate, London. *
12. Hand-knitted characters from Babar the Elephant. mid- to late-20th century (u.d.). Image courtesy of the Knitting Collection, University of Southampton.
13. Nemesio Antúnez. 1992. Camas en el cielo/Metamorfosis del sueño (Beds in the Sky/Metamorphosis of the Dream). University of Essex Collection of Latin American Art. *

Appendix 1: Some thoughts on the death of slides and the rise of digital images in learning and teaching

Positive qualities of digital images	Issues still debated	Negative qualities of digital images
less storage space than slides	accuracy of colour reproduction	lack of provenance
easy to duplicate	how to convey the scale of artworks	lack of metadata
easy to share	effective pedagogic practice	lack of expertise
easy to re-use or re-purpose		higher risk copyright issues
lack of tactile experience can be good allowing learner to focus on image in an uncluttered manner		lack of tactile experience - computer interface
improved audibility and visibility in lectures benefits both students and disabled students (AAH 2003 PDF in response to SENDA legislation)		in order to acquire digital images, users require multiple passwords and visits to different sites
democratisation of images		lack of speed in acquiring copyright cleared content
ability to make mathematical measurements using digital image file		digital images can be very poor quality
digital images as content in 3-D and 4-D digital representations (e.g. The Parthenon 2004 http://ict.debevec.org/~debevec/Parthenon/film.html)		information and content overload