Digital Curation

Edited by Carrie Smith (University of Alberta) and Markus Stock (University of Toronto).

This special issue aims to capture the current state of digital curation in German Studies from a broadly interdisciplinary perspective. We welcome submissions addressing topics across epochs and fields, ranging from digital philology and editing of the earliest medieval German sources to the online compilation and assessment of present-day visual or textual discursive formations, and everything in between. We are particularly interested in methodological and theoretical reflections on what constitutes the growing body of virtual presentation strategies, the role of the digital in the impact we can make as public humanists, or inclusive and exclusive mechanisms of online worlds (algorithms, social media practices). Importantly, digital curation has enabled new forms of text/image manipulations, innovative artistic approaches to the materiality of visceral and virtual worlds, and the dissemination of humanities-related content through non-traditional or interactive curative forms (such as its gamification). Equally, for historically more remote areas, the number of online facsimiles of medieval manuscripts now available has moved the methodological challenge away from making the sources accessible to best editorial practices. The digital humanities and their "radiant textuality" (McGann) have raised editorial problems of their own. Another potential area of inquiry could be the advent of new and collaborative forms of online literary genres in their relationship to emerging modes of their curation.

A consideration of digital curation from these varied disciplinary and temporal perspectives brings rise to a series of new methodological queries. What constitutes or differentiates the politics of digital archives as compared to or in concert with analog predecessors and approaches? Where might we find the limits of metaphors garnered from digital humanities methodologies, such as machine reading or distant reading? How does AI challenge and modify our professional (and perhaps even leisurely) reading practices? It is obvious that the curatorial object/subject relation shifts since both texts and humans become increasingly curated by algorithms Additional lines of inquiry might also address virtual concerns such as scaling up or data mining and their impact on the development and sustainable archiving of research materials. How does social media allow for individualized access to curatorial practices? For the historical areas, the role of an editor, or, more generally, a philologist as text curator, is evolving in this changing research landscape, and one could argue that not only do new media shed new light on old media, but, of equal methodological significance, premodern textuality also sheds "old light on new media" (Kiss et al.)? For historical and contemporary cultural artefacts, digital curation also allows for a more expansive approach to visuality and text-image relations. What effect does this move away from black-letter literature have on how texts and visual art are perceived?

We invite case studies and theoretical pieces that engage with these and other questions through such topics as the re-evaluation of editorial and representational possibilities;

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'distant' reading; the re-examination of virtual modes of reproduction to better understand 'digital curation' in new contexts; the politics of the archive; non-traditional curative forms; digital curation and the public humanities; and the change in how humanities are done within new collaborative forms of digital research production and dissemination.

This special issue will contain scholarly articles 6,000–8,000 words in length as well as a forum section with shorter thought interventions or research creations. For either section, we invite proposals of 250–300 words. Please send them together with a short bio by 31 August 2019 to seminar.journal@cautg.org.