THE IMPACT OF MUSEUMS' DIGITAL COLLECTIONS ON ART HISTORY/ART HISTORIANS

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"WHEN MUSEUMS GO ONLINE" . A CONFERENCE ORGANISED JOINTLY BY THE UNIVERSITY OF GENEVA (UNIGE) AND THE INTERNATIONAL COUNCIL OF MUSEUMS (ICOM). DECEMBER 11, 2020

ROUND TABLE "BEYOND COPYRIGHT – IMPACT OF DIGITAL MUSEUMS ON PEOPLE"

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- Museums going online and the Geopolitics of culture
- Some solutions for a balanced, globalized art history, and what we need from digital museums
- Digital Images Beyond case-studies, and what we need from museums, again

I. Museums going online and the Geopolitics of culture

An exclusive, evolutionary and hierarchical canon: modern art and the avant-garde

Largely the result of a SOURCE EFFECT

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Paris-New York

… and the rest ?
(not even
« The West and the rest »)

Centre Georges Pompidou ▪ Gallimard

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DOES THE DIGITIZATION OF MUSEUMS AND ART ARCHIVES SERVE TO QUESTION THE CANON? NOTHING IS LESS CERTAIN

LEADING THE SOURCES TO THE RESEARCHER:
A NECESSITY — BECAUSE ART HISTORIANS HAVE BECOME LAZY...

Digital technology:
New visibility for the "peripheries"?

AMÉRIQUE LATINE

MAROC

ASIE
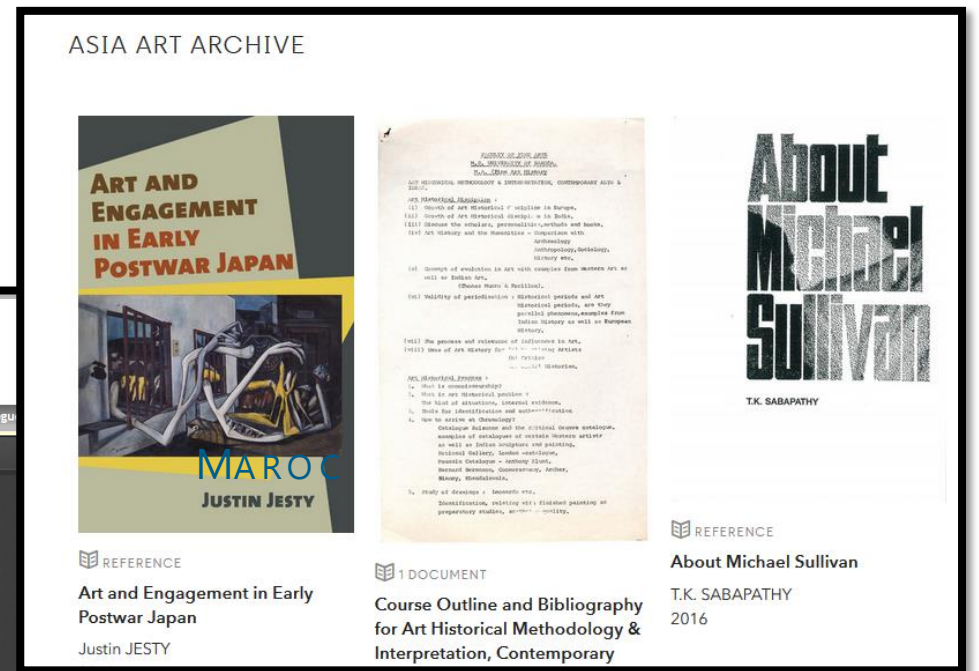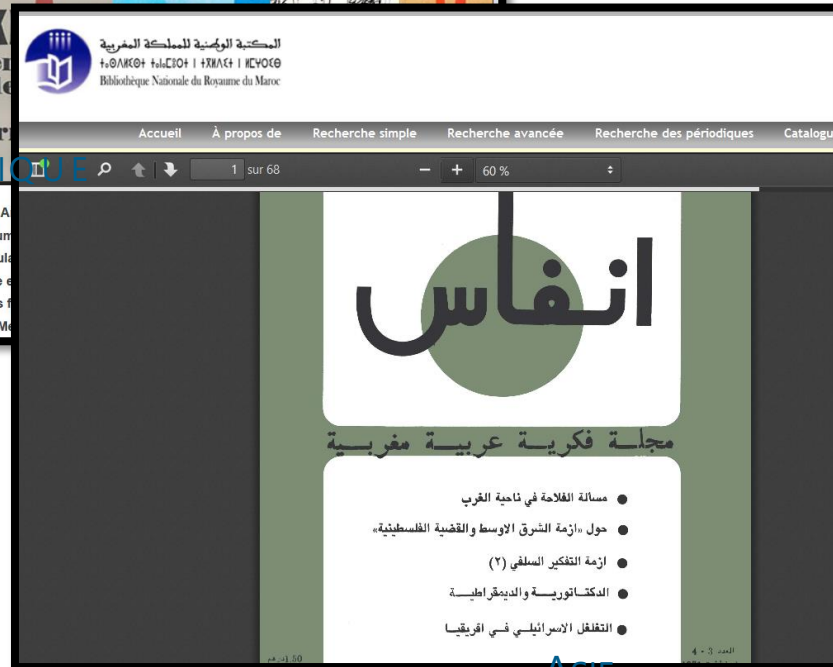
How could (Western) museums help us decentralize art historical narratives with their digital strategy?

An open question.

II. SOME SOLUTIONS
FOR A BALANCED, GLOBALIZED ART HISTORY

AND WHAT WE NEED FROM MUSEUMS

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Comparative, global art history is a solution.

- We just need enough sources for that.

- Some are available:
  - auction catalogues
  - and even more globalized : exhibition catalogues

EXHIBITION CATALOGUES
AND THE STUDY OF GLOBAL ARTISTIC CIRCULATIONS.

BASART AND
THE ARTL@S PROJECT

HTTPS://ARTLAS.HUMA-NUM.FR

LARGE GALLERY

NO.

41 CHABAUD. Chemin dans la Montagnette.

42 DOUCET. Vauboyen

(*Lent by M. Charles Vildrac*)

43 VAN DONGEN. Portrait de Madame Van Dongen*

44 PUY. La Baignade

(*Lent by M. Blot*)

45 BONNARD. La Salle à Manger

(*Lent by MM. Bernheim-Jeune et Cie.*)

46 PICASSO. Composition

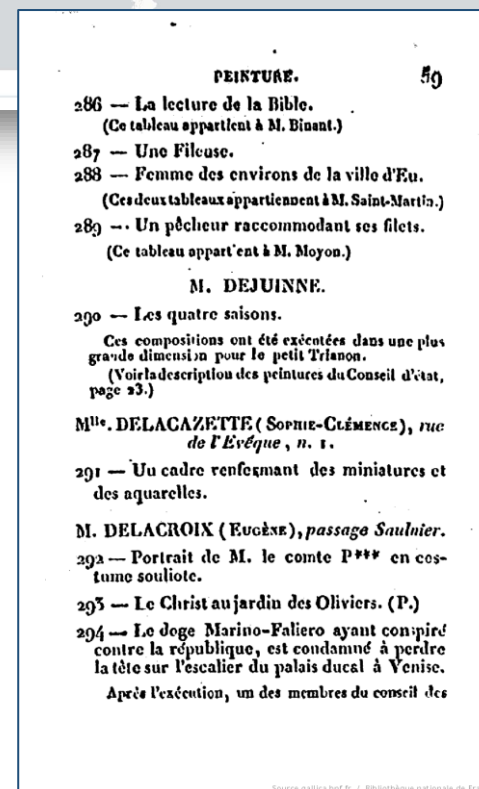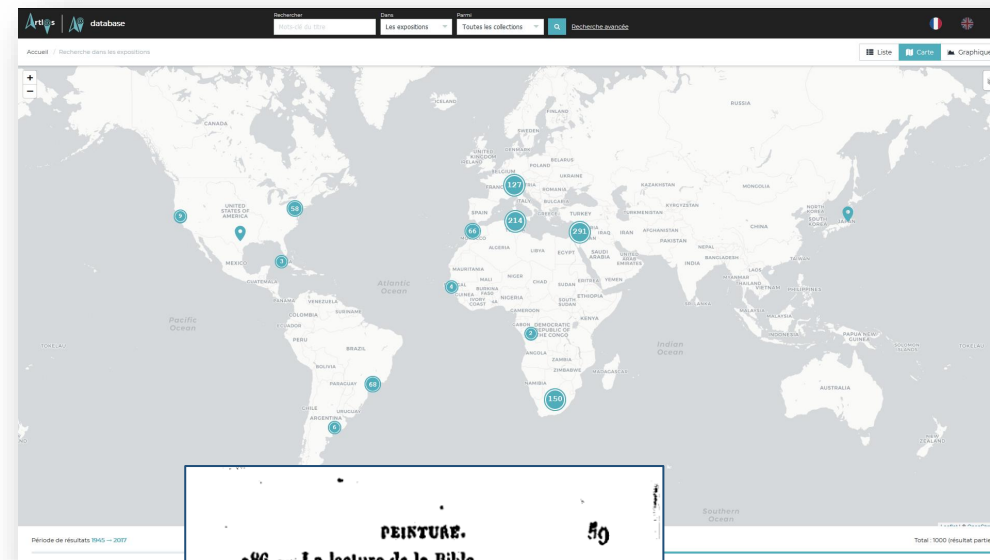(*Lent by M. Vollard*)

47 PETROFF-WODKIN. Les Gosses

48 PUY. Portrait de Madame Puy *

(*Lent by M. Léonce Rosenberg*)

49 VAN DONGEN. La femme en blanc

(*Lent by MM. Bernheim-Jeune et Cie.*)

* Not for sale.

LARGE GALLERY

NO.

50 HERBIN. Nature Morte

(*Lent by M. Clovis Sagot*)

51 MADAME MARVAL. Les Lys

52 VAN DONGEN. Le doigt sur la joue

(*Lent by MM. Bernheim-Jeune et Cie.*)

53 MARQUET. Femme au "Rocking Chair"

(*Lent by M. Emile Druet.*)

54 CHABAUD. Le troupeau sort après la pluie

55 MARQUET. Le nu à contre-jour

(*Lent by M. Emile Druet*)

56   „   St. Jean de Luz

(*Lent by M. Emile Druet*)

57 FLANDRIN. Porte de la Cuisine

(*Lent by M. Emile Druet*)

58 BONNARD. La Chasse

(*Lent by MM. Bernheim-Jeune et Cie.*)

F

Second Post-Impressionist Exhibition…,

London, Grafton Galleries, Grafton Street

oct. 5-dec 31, 1912

Italie ايطاليا
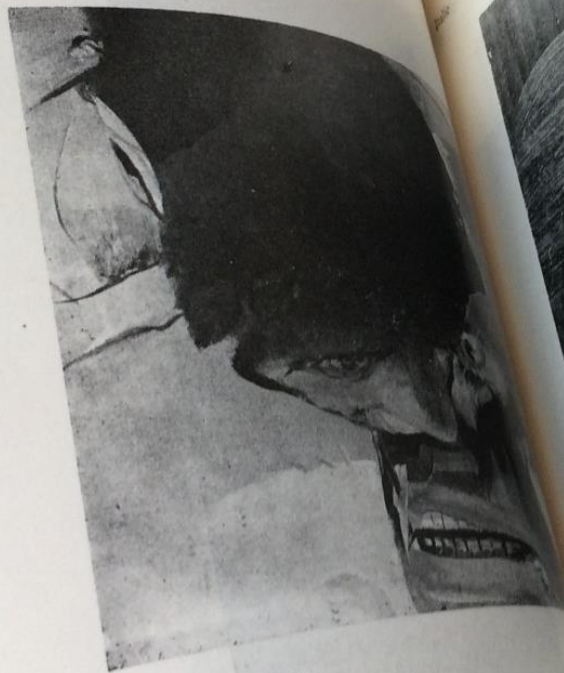
BRINDISI REMO
Dimension

RUGGERI PIERO
Nature morte

بييرو روجيرى
(طبيعة صامتة)

FROM THE CATALOGUE TO A STRUCTURED DATABASE
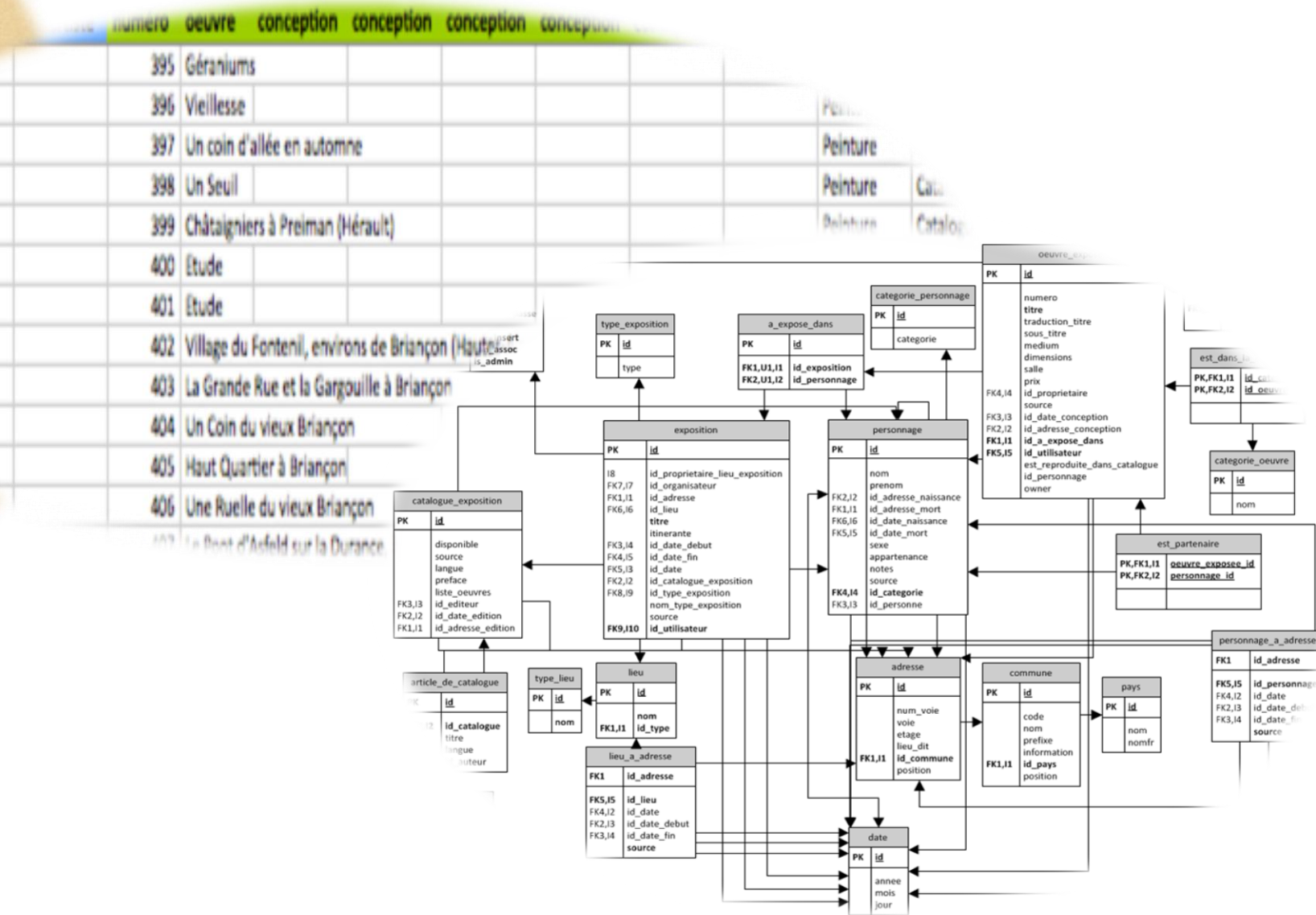
BasArt
Exhibition Catalogues since the 19ᵀᴴ C.
A Global and Collaborative Post-GIS Database

Current Content :

Exhibitions: 5,456
Exhibition Catalogues: 3,080
Exhibition Cities: 218
Exhibitors: 40,672
Exhibited works: 97,598
Contributors: 57

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Search

Title keyword

In

Exhibitions ▲

Among

All Collections ▼

🔍 Advanced search

Artl@s database

Exhibitions

Exhibitors ⓘ

Exhibited works

| Artl@s database | Data | Usage | Navigation |

Welcome to the Artl@s database

Artl@s gives you access to a digital database of exhibition catalogs. It is intended to include all types of exhibition catalogs, from the invention of catalog (Salon de Paris, 1673) to the present day.

This database is georeferenced and time-stamped. It makes it possible to map exhibitions, to trace the circulation of artworks and the exhibitions of artists. It also allows, when the information is available, to link the exhibited works to their location, owners, the birth place of their creator, and to all other types of information provided by the catalogs.
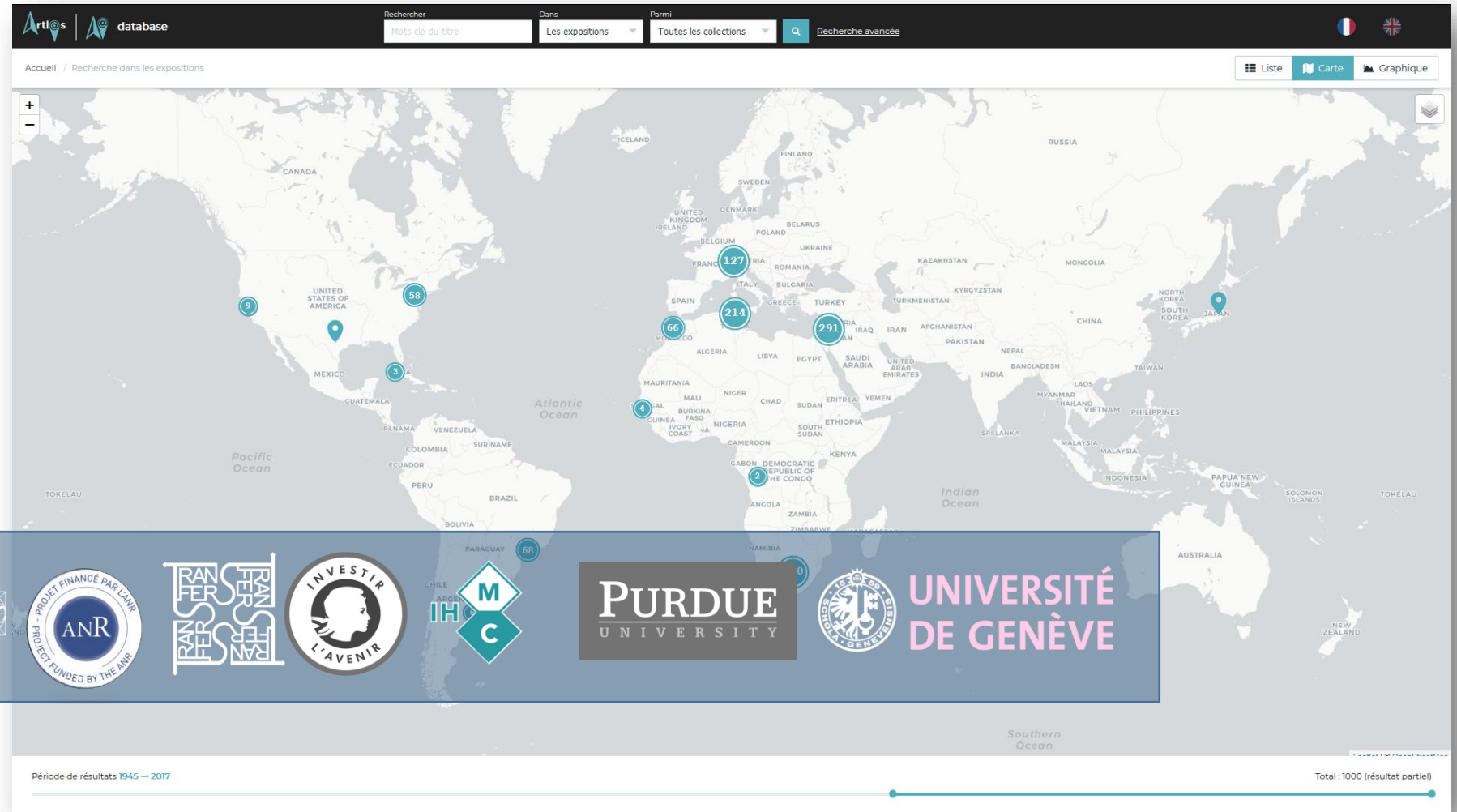
The construction of the database was supported by the Agence nationale pour la Recherche (ANR), through a Jeunes Chercheurs–Jeunes Chercheuses (2011-2016) grant. Further developments and maintenance are supported by the École normale supérieure , the Université de recherche Paris Sciences Lettres, and the labex TransferS (École normale supérieure - Collège de France, Paris).

The content of the database is generously compiled by dozens of passionate young scholars from all over the world. They give their time and expertise to the project and grant us access to data that is often difficult to access. The Artl@s database aims ito expand the horizons of art history towards both sociology (to make way for large numbers) and geography (to make way for the "peripheries").

Direction of the project: Béatrice Joyeux-Prunel.

In collaboration with Léa Saint-Raymond (univ. de Paris Ouest Nanterre et Collège de France), and research groups at Purdue University (dir. Catherine Dossin), and the university of São Paulo (dir. Ana Paula Cavalcanti Simioni).

Structure of the database: Yann Leboulanger. **Interface:** Makina Corpus.

Search

In

Among

Title keyword

Exhibitions

All Collections

Advanced search

Home / Advanced search

Advanced search

Search in   Exhibitions   among   All Collections

Exhibitions

Exhibitors

Exhibited works

from   1950   à   1960

+ Add a search term

Reset form   Search

Artl@s | A@ database

Search
art

In
Exhibitions

Among
All collections

Advanced search

Home / Search in exhibitors

List | Map | Graph

Total 75 | 50 /page | ‹ | 1 | 2 | › | CSV Export

Name	Firstname	Exhibition		
		Year	Ville	Titre
Picasso	Paul (sic)	1913	New York	Armory Show
Picasso	Paul (sic!)	1913	Chicago	Armory Show
Picasso	Paul (sic!)	1913	Boston	Armory Show
Picasso	Pablo	1920	Paris	Exposition. Portraits
Picasso	Pablo	1923	Paris	Etude et portraits de femmes (deuxième série)
Picasso	Pablo	1924	Paris	Exposition d'Estampes modernes
Picasso	Pablo	1924	Paris	Réouverture de la galerie Devambez avec l'exposition des cent dessins (6e année)
Picasso	Pablo	1924	Paris	Quelques peintres du XXe siècle chez Paul Rosenberg
Picasso	Pablo	1925	Paris	Exposition d'estampes et de quelques albums
Picasso	Pablo	1925	Paris	L'art d'aujourd'hui
Picasso	Pablo	1926	Paris	"Divergences", 1ère exposition. Peintures, dessins, aquarelles, sculptures
Picasso	Pablo	1926	Paris	Groupe de la jeune peinture contemporaine

Base Artl@s : (Advanced search) all exhibitors

Export (
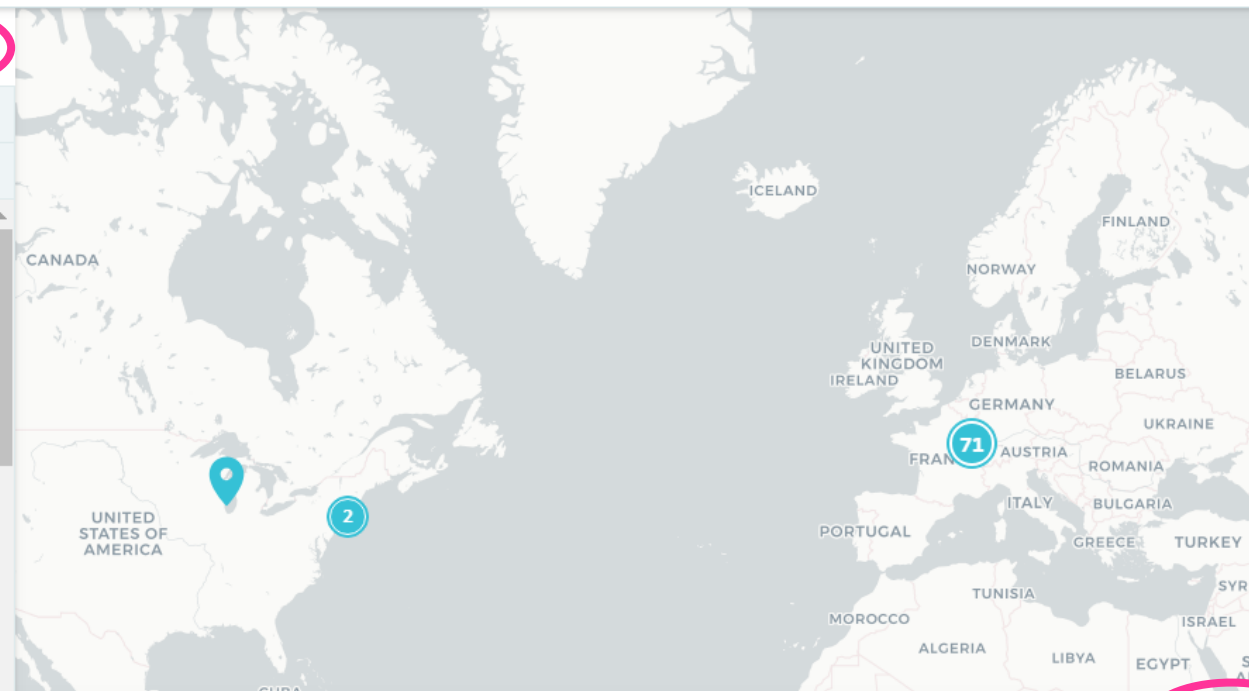
Name: casso
Total : 75 exhibitors

15

10

5

0
1910   1920   1930   1940   1950   1960

■ Results by year
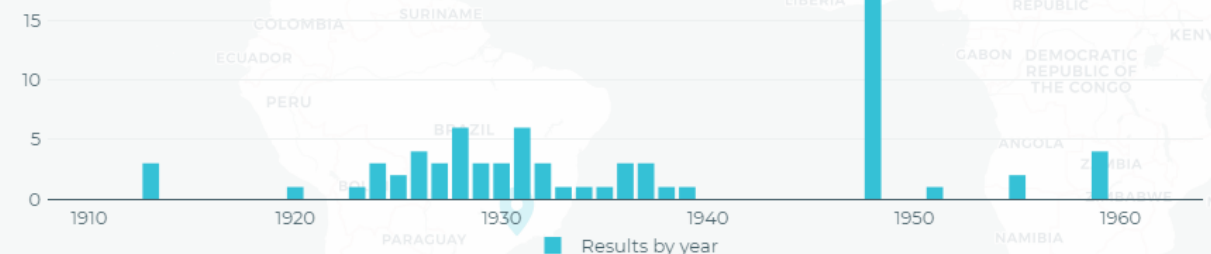
© Artl@s, Ecole normale supérieure, PSL, under direction of Béatrice Joyeux-Prunel.

Period's results 1913 → 1959   Total :

Museums are the institutions that archive most of the globalized sources we need (catalogues of biennials, in particular, for the 20th century). However, these sources are scattered from one institution to another. Because in general these institutions follow a national or monographic agenda.

- **The sources they put online must be cross-referenced with other sources** put online by others.

- We need to be able to reuse all sources, all the more since we are *the* actors who put them together and construct global corpora.

- **When they put sources online, museums should help us retrieve them (cc-by licence at least). they should let us reuse them,** eventually encourage quantitative approaches in providing visualization interfaces

Musée d'Orsay, « Base Salons ».

Only French Salons. No Mapping interface. No collaboration with other projects on exhibitions in other countries, despite many propositions.

Salons 1673-1914

Liste des livrets

🏷 Critères de recherche

Titre de l'oeuvre : Venus

| Salons 204 | Exposants 947 | Œuvres 1009 | ⬇ Export .csv | Résultats / page 50 ▾ |

Année 🔲 ▾	Ville ▴ ▾	Type ▴ ▾	Lieu ▴ ▾	Nombre d'exposants ▴ ▾	Nombre de notices ▴ ▾	
1699	Paris	Salon [Paris, avant 1880]	Grande Galerie du Louvre	57	251	➡
1704	Paris	Salon [Paris, avant 1880]	Grande Galerie du Louvre	76	501	➡
1737	Paris	Salon [Paris, avant 1880]	Grand Salon du Louvre	72	253	➡
1738	Paris	Salon [Paris, avant 1880]	Grand Salon du Louvre	60	204	➡
1739	Paris	Salon [Paris, avant 1880]	Grand Salon du Louvre	41	120	➡

WHAT WE NEED FROM MUSEUMS

- CC-BY LICENSES

- DATA AVAILABLE AS .CSV AT LEAST (FOR METADATA) OR XML-TEI (FOR TRANSCRIBED TEXT)

- BETTER VISUALIZATION INTERFACES

- AN EAR TO OUR NEEDS. SOME MUSEUMS HAVE DIFFICULTIES TO CONSIDER COLLABORATION WITH RESEARCHERS (THE FRENCH CASE)

III. Digital Images beyond Case Studies

And how Digital Museums can be useful

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Monographies are useful,
but unsufficient also
when images as such as concerned

- Museums' Digital images Interfaces are mostly case-study oriented

English Contact Login 0 items

Over het RKD ⌄ Collecties ⌄ Projecten en Publicaties ⌄ Diensten en Producten ⌄ Webshop

RKD

Explore | Nativity | Zoeken Zoekhistorie

Sandro Botticelli
221154
Mystieke geboorte van Christus
London, National Gallery (London)

0

◄ RKDimages   alles inklappen ▲ share ◄ download ↓   ◄ vorige 8 / 187 volgende ►

Object gegevens

Objectcategorie	schilderij
Drager/materiaal	doek, olieverf
Vorm/maten	staande rechthoek 108,6 x 74,9 cm
Huidige toeschrijving	● Sandro Botticelli
Datering ℹ	1473 - 1510

Onderwerp ▲

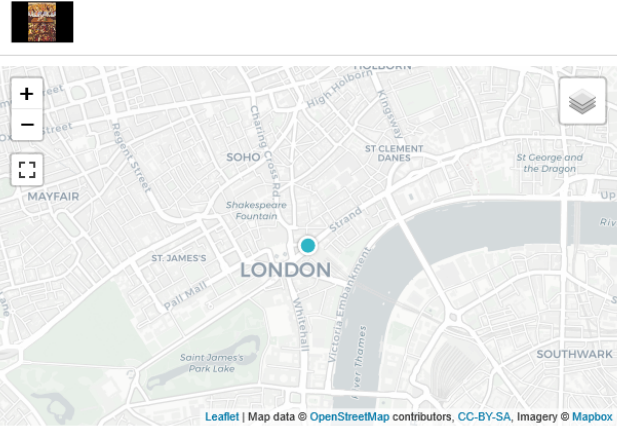|	
Titel ℹ	Mystieke geboorte van Christus
Engelse titel	Mystic nativity
Onderwerpstrefwoorden	christelijk religieuze voorstelling, ezel, niet voortbew

Mijn selecties

Login om uw selectie te bewaren | Verwijder geselecteerde | Vergelijk geselecteerde

Mijn selecties   ℹ

Collectie(s)

National Gallery (London), London

Beelddocumentatie

Beelddocumentatie	
Standplaats afbeelding ℹ	BD/Digital Collection (afb.nr. 0000333627)
Project	Horse in Art
Permalink	https://rkd.nl/explore/images/221154

Ingevoerd op: 2012-03-18; Laatste wijziging: 2018-07-12

Leaflet | Map data © OpenStreetMap contributors, CC-BY-SA, Imagery © Mapbox

● verblijfplaats

Verder zoeken in RKDimages
● Naam kunstenaar *Botticelli, Sandro*
● Collectieplaats *Londen (Engeland)*
● Collectie *National Gallery (London)*
● Onderwerpstrefwoorden *christelijk religieuze voorstelling*
● Onderwerpstrefwoorden *ezel*
● Onderwerpstrefwoorden *niet voortbewegend (van paarden)*
● Onderwerpstrefwoorden *os*
● Onderwerpstrefwoorden *engel*
● Onderwerpstrefwoorden *stal*
● Iconclass code *73B13*

U dient ingelogd te zijn om een reactie te kunnen plaatsen. Klik hier om in te loggen / registreren.

Reacties

Geen reacties

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THE PROMISES OF THE UNION OF DIGITAL MUSEUM ARCHIVES ARE FOR THE TIME BEING PROMISES

DIGITAL CONSORTIUMS DO NOT AND CANNOT (FOR THE MOMENT?) GIVE US ACCESS TO REPRESENTATIVE CORPORA

Pharos

THE INTERNATIONAL CONSORTIUM OF PHOTO ARCHIVES

CONTACT

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imagine open access to 25 million images

Pharos

THE INTERNATIONAL CONSORTIUM OF PHOTO ARCHIVES

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Browse All | 🇺🇸 English ▾

Search [   ] **Search**

Query: 'Venus'

Next→

318 matches.
Viewing 1 to 100.

0-99   Frick

0-99   Frick

0-99   Frick

0-99   Frick

Query

[Venus]

Artist

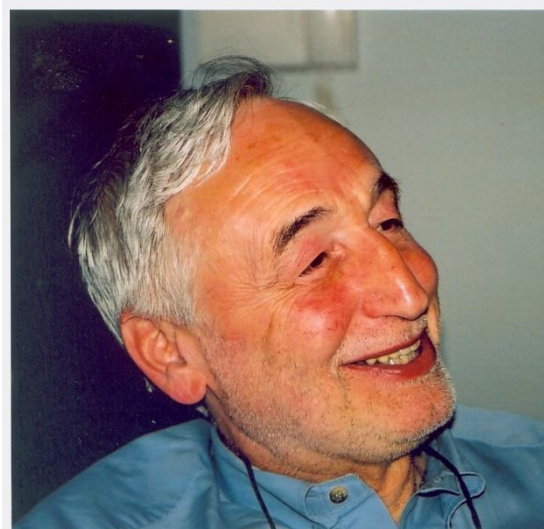[Sample: Andrea del Sarto]

Location

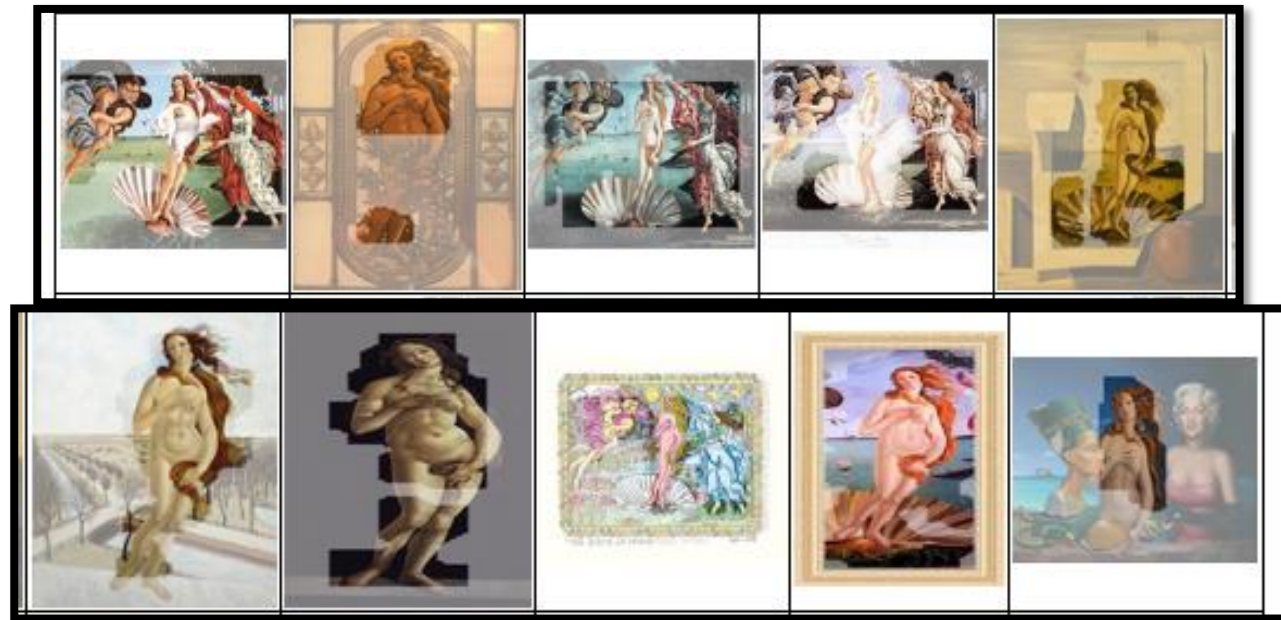[Sample: Louvre]

Type

[Any Type ▾]

Long-Term Iconological Circulations
K. Bender, a database of more than
35 000 different images representing Venus

Author of the database :
K(nave) Bender / André van der Beken

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WE HAVE THE DIGITAL TOOLS AND SOURCES FOR A GENERAL STUDY OF VISUAL CIRCULATIONS AND IMAGES' RÔLE IN GLOBALIZATION

VISUAL CONTAGIONS
THE GLOBALIZATION OF IMAGES THROUGH DIGITAL LENSES
ADDING ARTIFICIAL VISION TO THE ARTLAS PROJECT

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Imago
Jean-Monnet Center of Excellence

FNSNF. 2021-2025
FONDS NATIONAL SUISSE
SCHWEIZERISCHER NATIONALFONDS
FONDO NAZIONALE SVIZZERO
SWISS NATIONAL SCIENCE FOUNDATION
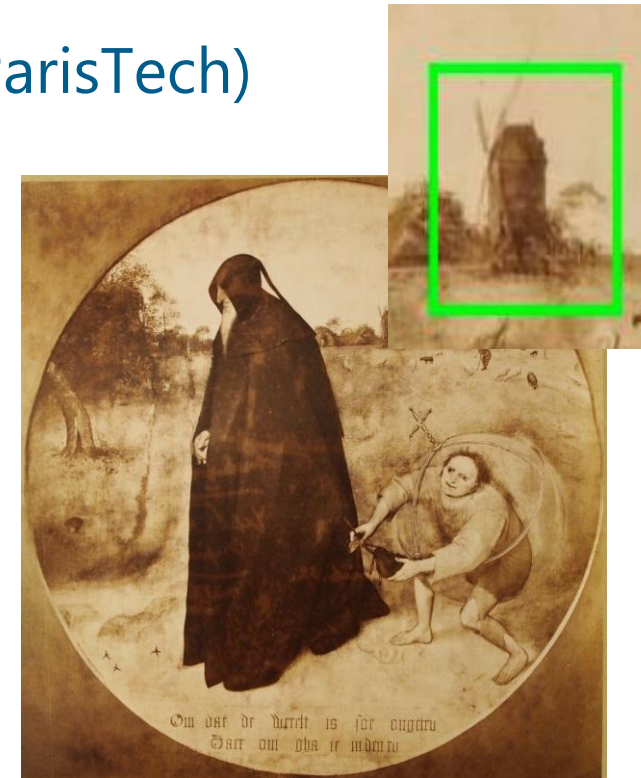
ENS | PSL★
2019-2023

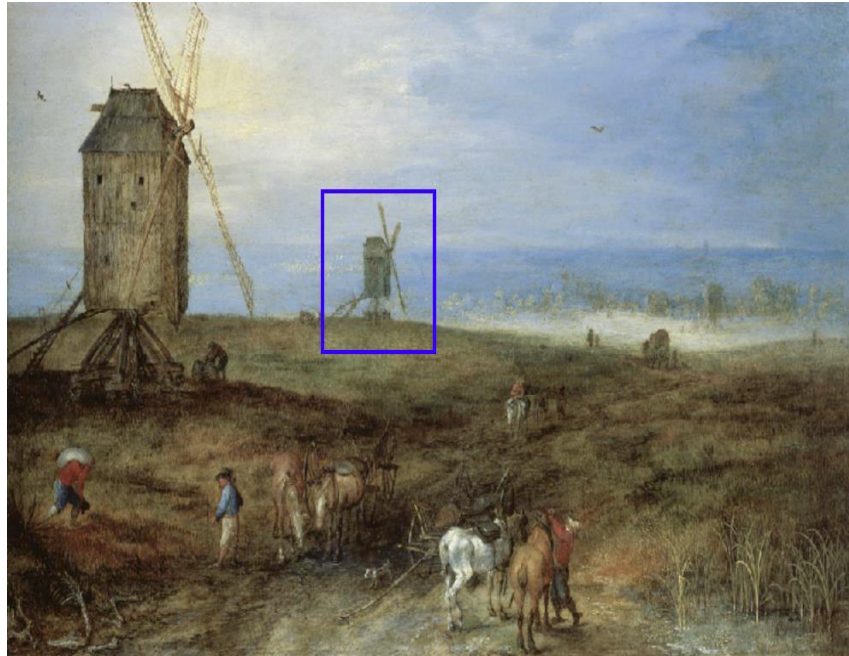Co-funded by the
Erasmus+ Programme
of the European Union

An Algorithm to Find Common Points between Images Faster

ENHERIT (Ecole des Ponts ParisTech)

Patterns repeated from one work to another

A human annotator would miss the details found by EnHerit

Mathieu Aubry (ENPC, Imagine, & Artl@s Team), & Elizabeth Honig (Univ. of Berkeley)

http://www.janbrueghel.net

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Visual Results

Cluster 1
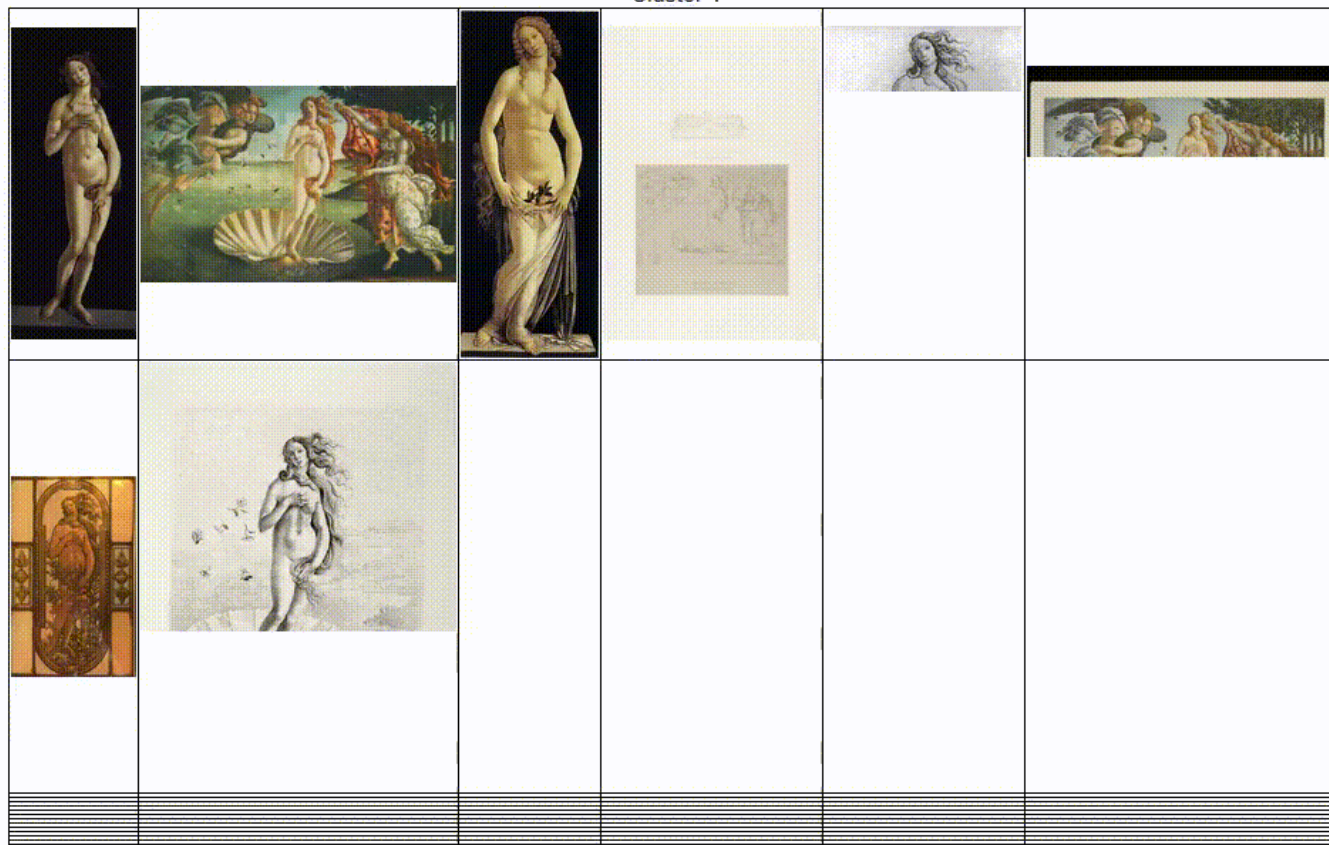
Data gathered by K. Bender

Algorithm by Mathieu Aubry and Xi Shen, École des Ponts ParisTech.

Application: Oumayma Bounou, École nationale des Chartes, for Artl@s

Cluster 2

Cluster 3

Cluster 4

Cluster 5

- Illustrated Periodicals
- Illustrated catalogues
- Posters
- Art reproductions

The corpus is there – digitized –
just, it is huge
and we need strategies
to use it efficiently

Libraries and Archives are usually up-to-date in producing interoperable material (digitized texts and illustrated periodicals) that is easy to reuse for our projects : IIIF

The **International Image Interoperability Framework** (IIIF, spoken as 'triple-I-eff') defines several [application programming interfaces](#) that provide a standardised method of describing and delivering images over the web, as well as "presentation based metadata"[1] (that is, structural metadata) about structured sequences of images. If institutions holding artworks, books, newspapers, manuscripts, maps, scrolls, single sheet collections, and archival materials provide IIIF endpoints for their content, any IIIF-compliant viewer or application can consume and display both the images and their structural and presentation metadata. (Wikipedia)

a community mainly made up of national libraries, some museums, universities, aggregators (Artstor, Europeana, DPLA) and more targeted projects (Biblissima, e-codices, TextGrid, etc.).

LIBRARIES AND ARCHIVES ARE USUALLY UP-TO-DATE IN PRODUCING INTEROPERABLE MATERIAL (DIGITIZED TEXTS AND ILLUSTRATED PERIODICALS) THAT IS EASY TO REUSE FOR OUR PROJECTS : IIIF

MUSEUMS HAVE BEEN FEW TO MOVE ON TO IIIF.

IIIF Museums Community Group

About

Several museums have started to adopt IIIF for their digitized collections, including the Art Gallery of Ontario, the Art Institute of Chicago, the Carnegie Museum of Art, the Cooper Hewitt Smithsonian Design Museum, the Frick Collection, the J. Paul Getty Trust, Harvard Art Museums, the Hill Museum and Manuscript Library (HMML), the National Gallery of Art, the Paul Mellon Centre, and the Yale Center for British Art.

As museums across the globe continue to make digital images available online, the implications and benefits of IIIF for the museums community are increasingly clear:

- **System flexibility and easy re-use of images:** Using IIIF within your institution allows for dynamic creation of derivatives as well as copying, re-using, and sharing images and regions of interest within an image. IIIF-compatible image servers can dynamically create derivatives of original images or regions of images, avoiding the need to store multiple derivatives locally.

- **Open Access and Authentication:** As more museums offer digital image content under an Open Access policy, IIIF allows institutions to deliver open content on the web in a common way, facilitating cross-collaboration within and between multiple institutions. Such openness can be reached through tools that support IIIF, such as Mirador for scholarly research, or the ability to easily embed content from multiple repositories in the same site. For restricted content, the IIIF Authentication API provides a mechanism for user authentication with IIIF images.

- **Creating diverse and interactive exhibits:** Thanks to its visualization features and image manipulation functionality, IIIF-compatible solutions can deliver various means of displaying content (definition, zoom, quality), and therefore extend the possibilities offered to enhance user experience on a broader level. Image viewing clients that support IIIF offer the ability to create dynamic, interactive digital exhibits, using IIIF images from across repositories.

- For more details on the general benefits of IIIF and more, see the **IIIF FAQ**.

Purpose

The IIIF Museums Community Group was formed in order to facilitate the discussion of museum-specific topics in relation to IIIF, including:

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WHAT DO WE NEED FROM MUSEUMS?

- INTEROPERABLE IMAGES : IIIF

- INTEROPERABLE METADATA : CIDOC-CRM

- LIGHT COPYRIGHT LICENCES...

- A COMMON STRATEGY TO DEMAND LIGHTER RIGHTS ON IMAGES WHEN THE IMAGES ARE USED FOR NON-PROFIT PURPOSES.

THANK YOU !

BEATRICE.JOYEUX-PRUNEL@UNIGE.CH

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