

Presentation for GRI Scholars Program , November 3, 2011

# Getty Research Institute Digital Art History Activities: an Overview



Murtha Baca, Head, Digital Art History Access  
Getty Research Institute

The Getty has been involved with “digital art history” since the 1980s—with the Art History Information Program (AHIP) and the Getty Information Institute (GII). The GRI continues this legacy.



"The design of digital tools for scholarship is an intellectual responsibility, not a technical task." \*



\* Johanna Drucker, "Blind Spots: Humanists Must Plan Their Digital Future," *The Chronicle of Higher Education*, volume 55, issue 30, page B6 (April 3, 2009).

*The GRI and the University of Malaga co-hosted a Digital Art History Workshop in Malaga, September 20-22, 2011*



Digital Art History  
Challenges, Tools and Practical  
Solutions Workshop

<http://digitalarthistory.weebly.com>

## “Digital Mellini” project

A collaborative project of GRI and the University of Málaga

Objectives:

1. To explore new methods and tools with which to reinvent the concept of scholarly work and publishing
2. To create a model to develop collaborative critical publications in digital media
3. To contribute to the development of virtual research environments for art-historical scholarship

## Over-arching Questions

- ▣ How can we develop critical and interpretive studies in digital media in a collaborative way that accommodates multiple scholarly perspectives?
- ▣ What are—and what should be—the behaviors of art historians using collaborative digital work spaces?

## *Digital Mellini: areas of focus*

1. Digital implementation: development of platform-prototype. The idea is that this platform will serve as a model for the further development of similar projects in the field of digital art history.
2. Analysis of the use of the digital environment. To this end, the team will open the workspace to a small group of specialists in art history.
3. Investigation of the historical text and its context to provide a critical basis on which to consider online scholarly research.

## *Digital Mellini: main elements*

- Digital facsimile
- Transcription of original 1681 Italian text (marked up in TEI); transcription of conventional inventory from 1680
- English & Spanish translations (marked up in TEI)
- Concordance with conventional inventory
- Critical essays (will have another "locus," i.e. print)
- Bibliography & full-text versions of related historical texts
- Images of related works of art
- Researcher-added "tags" attached to individual items
- Discussion forum

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# Digital Mellini

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## Digital Mellini

### Exploring New Tools and Methods for Art-historical Research and Publication



*"The design of digital tools for scholarship is an intellectual responsibility, not a technical task."*  
—Johanna Drucker

The Digital Mellini project makes a unique, difficult-to-access document available online, in a collaborative forum that permits scholars to share relevant notes, annotations, and sources with each other, as well as with the larger scholarly community and with graduate students in art history.

Relazione delle pitture migliori, di casa Mellini [sic] inviata a Madrid.  
(Account of Many Excellent Paintings Written for the Most  
Illustrious Monsignor Milini, Nuncio to Spain at Madrid), by His  
Brother Pietro Mellini, from Rome, February 19, 1661. Detail, The  
Getty Research Institute. 600066

Johanna Drucker, "Blind Spots: Humanists Must Plan Their Digital Future," *The Chronicle of Higher Education*, volume 35, issue 30, page B6 (April 3, 2009)



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## Manuscript - Page 2 recto

Transcription   English   Spanish   Facsimile   Artworks

Wed, 09/08/2010 - 18:43 — tshah

2 Debates   Ver por: localización

Filtrar comentarios   Preferencias   Preferencias de texto

Texto        

Relazione  
Di molte Pitture eccellenti  
Scritta al Mons. Illmo Milini Nuntio di Spagna  
A Madrid  
Da  
Pietro Milini suo Fratello di Roma  
Il 19o Febraio 1661

**Capitolo [primo]**

Quel desio, ch'ebbi in sen per lunga etate  
Di saper' da qual man già furo espresse  
Le Pitture da gl'Ani a noi lasciate

Adempire alla fin pur mi concesse  
D'huomini egregi la virtù palese,  
Che le avvicinar, benchè dal fato oppresse;

Transcription   English   Spanish   Facsimile   Artworks

Wed, 09/08/2010 - 18:50 — tshah

0 Debates   Ver por: localización


Filtrar comentarios   Preferencias   Preferencias de texto

Texto        

Account  
Of many excellent Paintings  
Written for the most illustrious Monsignor Milini [sic],  
Nuncio to Spain  
At Madrid  
By  
His Brother Pietro Milini, from Rome  
February 19th 1661  
Chapter [the First]

That desire, which I had in my heart for so long  
To know from what hand emerged  
The Paintings that our Forefathers left us

The obvious virtue of the illustrious men  
Who described these works, though once neglected  
by fortune,  
Has finally granted my wish.



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# Digital Mellini

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Transcription   English   Spanish   Facsimile   Artworks

Transcription   English   Spanish   **Facsimile**   Artworks

Wed, 09/08/2010 - 18:43 - tshah

2 Debates   Ver por localización

Filtrar comentarios   Preferencias   Preferencias de texto

Texto  

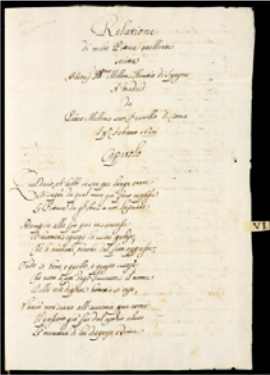
 

Relatione  
Di molte Pitture eccellenti  
Scritta al Mons. Ilmo Mellini Huntio di Spagna  
A Madrid  
Da  
Pietro Mellini suo Fratello di Roma  
Il 13o Febraio 1681

**Capitolo [primo]**

Quel desio, ch'ebbi in sen per lunga etate  
Di saper da qual man già furo espresse  
Le Pitture da gl'An a noi lasciate

Adempire alla fin pur mi concesse  
D'huomini egregji la virtu palese,  
Che le avvicinar, benchè dal lato oppresse;



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## Research Tools


1680 & 1681 Inventory Concordance   Image Gallery   Bibliography   Related Historical Texts   Image galleries

### 1680 & 1681 Mellini Inventory Concordance

Compare descriptions that appear in the 1680 and the 1681 inventories. Works of art are listed in the order they appear in the 1681 Mellini inventory.

[anchor link] Part 1  
[anchor link] Part 2

**Mellini Concordance, Part 1**

Item# 1681	1
Item# 1680	[1a.1]
Transcription 1681	Di Pavol Veronese opera altera / è una Venere ignuda al par del vivo / Di tal beltà, che par spirante, e vera. / Tien' nella mano un stral del quale ha privo / Amore, onde a ritorlo il braccio ei stende, / Ch'ella ripiega a ciò ritroso, e schivo. /
Transcription 1680	Venere in piedi al par del uiuo, nuda, con un ointo di perle, che tiene un dardo in mano, che da Amore in piedi, che le stà al fianco uiane desiderato, che perciò stende un braccio per torlo di mano alla Madre a piedi della quale uà è il Cancasso d'Amore pieno di strali, e due colombe.
Physical Description 1681	Figura intera al naturale in tela di palmi 7½ d'altezza, e 4½ di larghezza
Physical Description 1680	Stà in tela di sette palmi, e m(ez)zo d'altezza, e quattro e m(ez)zo di larghezza. Orig[ina]le eccellentiss[im]o di Paulo Veronese, Cornice all'antica nera con fiori d'oro
Location/Room 1680	Stanza grande che riesse su la Piazza, nella facciata incontro alle finestre
Image(s)	 <p>Venus Disarming Cupid, Allori   Venus and Cupid</p>

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# Digital Mellini

*Del nauaglio una donna  
e di una donna agguaglia il nome*

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## Venus Disarming Cupid


Mon, 03/24/2011 - 14:58 — sedwards

**Mellini Inventory Item:** Part 1, Work 1  
**Image filename:** IMG\_01\_01\_01

**Artist:** Alessandro Allori (Italian painter, 1535-1607) [ULAN 500027631]  
**Title:** Venus Disarming Cupid  
**Date:** c. 1570  
**Medium, dimensions:** Oil on wood, 56 1/2 x 89 1/2 in.  
**Current location:** The Los Angeles County Museum of Art (Los Angeles)  
**Repository numbers:** 35.1

**Iconclass:** Mythology [Iconclass 9]: Venus and Cupid Iconclass 92C454

**Image Source:** ARTstor  
Image and original data provided by the Samuel H. Kress Collection  
ARTstor Image ID: AKRESS\_10312336692.jpg



Login to post comments   Thumbnail

Part 1, Work 1

0 / 1 Log out now

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# Digital Mellini

*Del nauaglio una donna  
e di una donna agguaglia il nome*

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## Transcription View Edit

Wed, 09/08/2010 - 18:43 — tshah

2 discussions, browse by: location 1/2

Filter comments Preferences Text preferences

Authors: all States: all Text:    
Dates: all Tags: all

**First section**  
by mbaca, created on 2011-09-24 02:17

We can assume that Pietro forgot, or deliberately omitted to say that this is the first section or "capitolo" of the poem. The second section is designated by him as "secondo."

[reply](#)

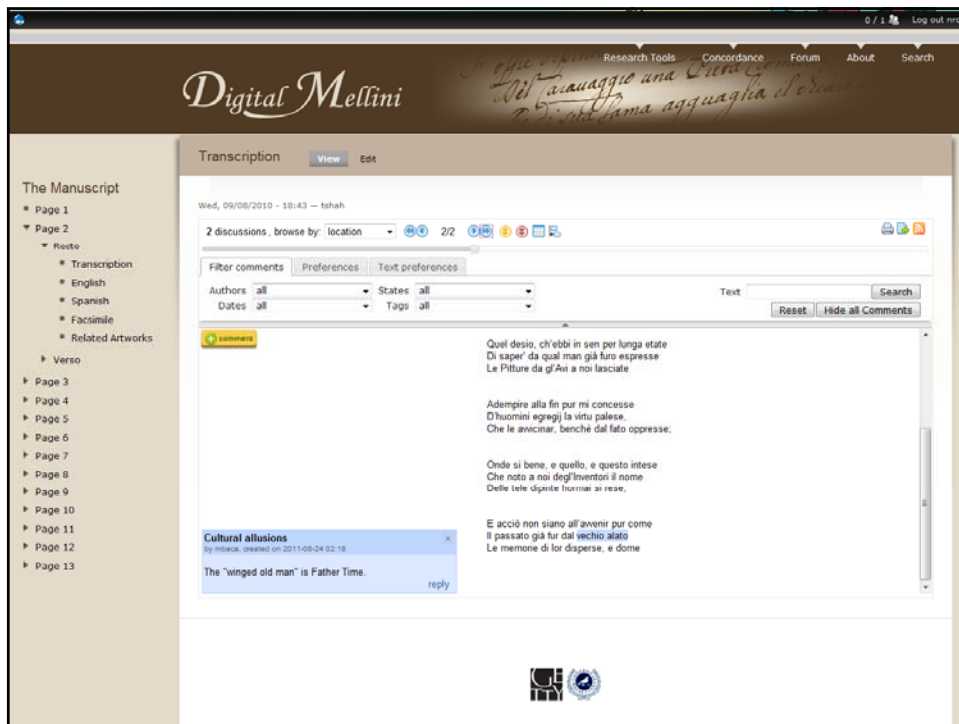
**Capitolo (primo)**

Qual desio, ch'ebbi in sen per lunga etate  
Di saper' da qual man già furo espresse  
Le Pitture da gli Avi a noi lasciate

Adempire alla fin pur mi concesse  
D'huomini egregj la vitu palese,  
Che le avvicinar, benchè dal fato oppresse;

Onde si bene, e quello, e questo intese  
Che noto a noi degl'Inventori il nome  
Delle tele dipinte hornai si rese.

E acciò non siano all'averir pur come  
Il passato già fur dal vecchio allato  
Le memorie di lor disperse, e dome



## Digital Mellini Research Questions

- What do historical documents like the Mellini poem and inventories teach us about the function of works of art in the political, social, and diplomatic spheres?
- What does the document reveal about the art market during the late 17<sup>th</sup> century?
- What is role of words in the development of visual culture?



## ... more questions

- How does Pietro Mellini's *terza rima* inventory (a "virtual collection" based on a real collection) compare and contrast with Giambattista Marino's "galleria" (an "invented collection" based on a blending of real and fictional works) of 1619?
- Despite the fact that Pietro Mellini based his poem on a real gallery of paintings, he re-creates a "new" virtual gallery in terms of display (mental display).
  - What is the "mental display" that Pietro creates using particular words and references? (linguistic construction - *ekphrasis*).
  - What role does the audience's "visual culture" play?
- Who was the intended audience for the 1681 document?

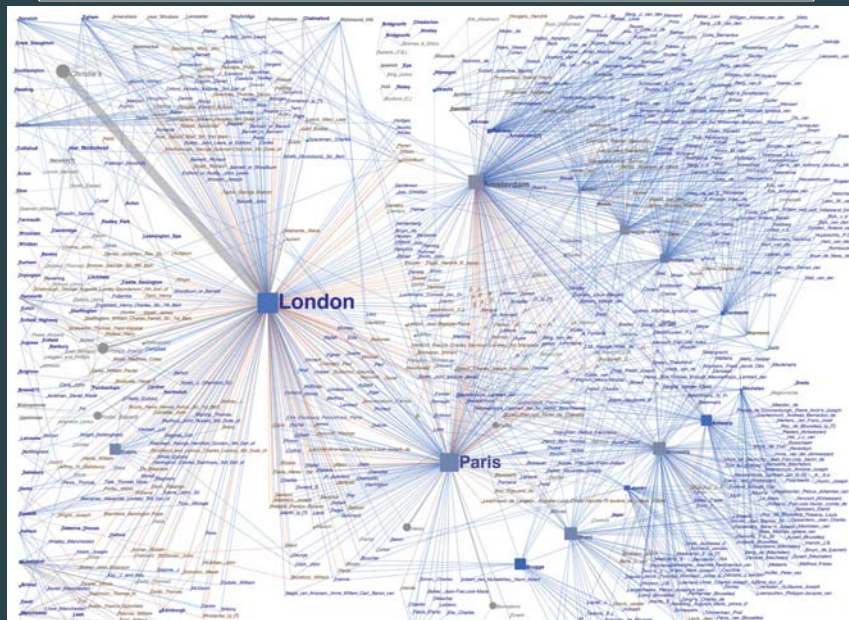
## Exploring new modes of research & publication ("design of digital tools for scholarship")

- What should be the essential elements & functionalities (intellectual, technical, textual and visual) of a digital critical edition?
- What are the issues and challenges in translating historic texts?
- How can the discipline of art history begin to move away from single authorial models resulting in print-only publications, toward more open, collaborative models of research and publication that "take place" on line?

# Other Digital Art History Projects undertaken by Getty Staff & Scholars

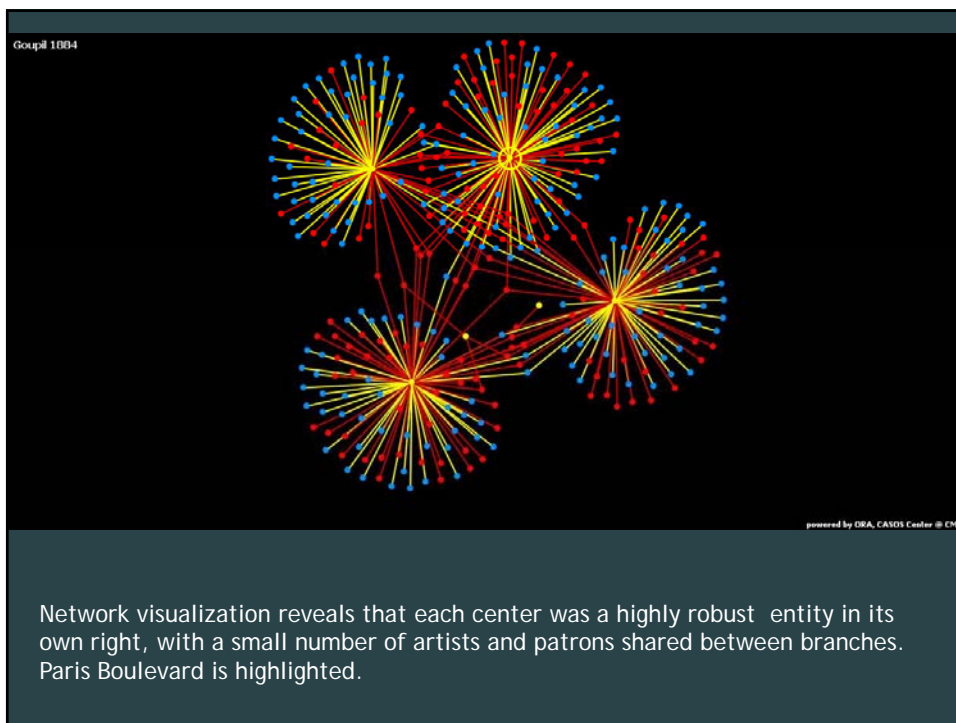


## Christian Huemer: The Getty Provenance Index® Data Visualization Project



## Anne Helmreich, Getty Foundation: Art Market and Network Analysis

- This project uses the digitized records of the Goupil firm to determine the scale and dynamics of international art trading circa 1854-1919 and to assess the role and significance of London in this international network.
- The following slides represent data from 1884, when the 4 main branches of the firm became relatively equally robust.





**LE BELLEZZE DELLA CITTA DI FIRENZE**

DOVE A PIENO DI PITTURA DI SCULTURA di Sacri Templi, di Palazzi, di più notabili artifizj, e più preziosi monumenti si conuengono.

Scritte da M. Francesco Bocchi, 1770.

Ed ora da M. Giovanni Cinelli Ampliate, ed accresciute.

**IN FIRENZE,**  
Per Gio: Gugliantini. *Con Lic. de' Sup.* 1677.  
Con Privilegio di S. A. S.

Francesco Freddolini,  
GRI Fellow  
*Exploring Early Modern Collections in Florence: Guidebooks and Inventories*

Giusto Suttermans, *Oath of the Florentine Senate before Ferdinando II*, Oxford, Ashmolean Museum

Dandini, vna tempera di monsu Montagna: Il modellino del Giuramento di fedeltà prelatato al G. D. Ferdinando secondo da Senatori l'anno 1618, quale è dipinto in un mezzo cerchio sopra la porta della Sala de' Pitti, fatto con molto artificio da Monsù Giusto, ove rappresentando una fianza parata di nero; e tutte le figure vestite a bruno, fa loro non dimeno fati e dovuti sbattimenti e rialti, ch'è cofa maravigliosa; vi è una

Florence, Archivio di Stato, Notarile Moderno, Notaio Ventura Venturucci, *Protocolli* 19234, 18 October 1686, ff. 26v-62v :  
"[...] 31. Modello uero di monsu Giusto, doue si rappresenta il Ser:mno GranDuca *ferdinando* 2:do, Madre, e Nonna, con il Senato fiorentino che lo riconosce per GranDuca, e detto Modello si ritroua ne Pitti, Ornamento decto [...] 1."

### Anne-Lise Desmas

*Pierre de L'Estache (1688 ca. - 1774) : un sculpteur français à Rome entre institutions nationales et grands chantiers pontificaux*

En complément à l'article publié dans *StuDiolo*, 1-2002, p. 105-148, le lecteur trouvera ici le [catalogue raisonné](#) de l'œuvre de L'Estache, des [archives](#) comportant la retranscription de documents sur sa vie et ses œuvres, une [chronologie](#) détaillée de sa vie et de celle des membres de sa famille, la [liste critique](#) du sculpteur et enfin une [bibliographie](#) beaucoup plus complète que celle très restreinte donnée dans la revue.

Cette étude monographique est issue d'un mémoire de recherche de l'École du Louvre. La vie et l'œuvre du sculpteur Pierre de L'Estache (Paris, c. 1688-Rome, 1774), sous la direction de M. Guiselin Sichel, soutenu en 1999 à Paris devant le directeur de recherche et M. François Souchal professeur émérite de l'université Paris X-Nanterre. [Bibliographie](#)

**Important**

Merci de respecter cette publication sur internet au même titre qu'une publication dans une revue ou un ouvrage scientifique, et de préciser comme suit sa référence bibliographique :

Anne-Lise DESMAS, *Pierre de L'Estache (1688 ca. - 1774) : un sculpteur français à Rome entre institutions nationales et grands chantiers pontificaux*, dans *StuDiolo*, 1, 2002, site internet [www.lestache.com](http://www.lestache.com).

Indiquer ensuite plus précisément si besoin : cat. XX / annexes IV, 1730 / fortune critique, 1750 / chronologie, 1753.

[catalogue](#) | [chronologie](#) | [annexes](#) | [fortune critique](#) | [abréviations](#) | [bibliographie](#) | [informations](#) | [contact](#)

[www.lestache.com](http://www.lestache.com) Anne-Lise Desmas, Getty Museum

### StuDiolo 1-2002, Anne-Lise DESMAS, *Pierre de L'Estache (1688 ca. - 1774)*

[catalogue](#) | [chronologie](#) | [annexes](#) | [fortune critique](#) | [abréviations](#) | [bibliographie](#)

**LISTE DES OEUVRES**

**Œuvres documentées**

- Cat. 1. *Gladiator Borghese*, 1717, statuette copie de statue antique, terre, perdue.
- Cat. 2a. *Milagro*, 1718-1719, statuette, terre, perdue.
- Cat. 2b. *Milagro*, 1719, statuette, marbre, perdue.
- Cat. 3. *Filini Collinno*, 1722-1723, copie de statue antique, marbre, [H : 1,50 m], défilé.
- Cat. 4. *Mercure*, 1722-1723, copie de statue antique, marbre, [H : 1,50 m], défilé.
- Cat. 5. *Silène avec Bacchus enfant*, 1723-1725, copie de statue antique, marbre, [H : 2 m].
- Cat. 6. *Empereur Comode en Hercule*, 1723-1725, copie de statue antique, marbre, [H : 2 m].
- Cat. 7. *Saints*, 1724, petits modèles de statues destinées à l'escalier de la Trinité-des-Montagnes, Rome, Saint-Louis-des-Français, foud du collatéral droit.
- Cat. 8. *Tombeaux du cardinal de La Grange d'Arques*, 1724-1725, buste à mi-corps, Rome, Saint-Louis-des-Français, foud du collatéral droit.
- Cat. 9. *Groupes religieux*, 1725, modèles d'après le dessin de deux groupes de marbre de Saint-Jean-de-Latran.
- Cat. 10. *Les Noces de Bacchus et Ariane*, restauration d'un bas-relief antique, 1725, marbre, Rome, Saint-Louis-des-Français, foud du collatéral droit.
- Cat. 11. *Divinité mythologique*, 1725, statues, plâtre ou carton-pâte, [H : 2,5 à 6 m selon le mariage de Louis XV, perdues.
- Cat. 12. *Saint André Corsini rendant la vue à un aveugle*, 1733, bas-relief, marbre, [H : 1,50 m], Rome, Saint-Jean-de-Latran.
- Cat. 13. *Saint Athanasius*, 1735-1736, statue, travertin, [H : 6 m], Rome, Saint-Jean-de-Latran.
- Cat. 14. *La Religion*, 1737, statue jouant le trône pontifical élevé à Saint-Jean-de-Latran.
- Cat. 15. *Portrait d'homme en armure / Portrait du marquis de l'Yvignac*, 1740, buste, P. Lestache F.R. 1740.
- Cat. 16-19. *Quatre Terres*, 1743-1744, statues, stuc, [H : 2,6 m ; L : 1 m], Rome, Saint-Jean-de-Latran.
- Cat. 20. *Constantin*, 1743-1744, statue monumentale, travertin, [H : 6 m], Rome, Sainte-Croix-de-Brunelleschi.
- Cat. 21-26. *Vier d'empereur allées*, 1744-46, bust-relief, marbre, [H : 0,225 m], Liège, Liège, église de la Madeleine.
- Cat. 27. *Constantin*, 1746, statuette, matière et dimensions inconnues, perdue.
- Cat. 28-29. *Charlemagne et Saint Louis*, 1746-1747, statues monumentales, travertin, [H : 1,50 m], Rome, Saint-Jean-de-Latran.
- Cat. 30-31. *Sainte Clotilde et Sainte Jeanne de Valois*, 1747-1748, statues monumentales, travertin, [H : 1,50 m], Rome, Saint-Jean-de-Latran.
- Cat. 32. *Putti et déesses chrétiennes sur fond de nuages et festons de fleurs*, 1749-1751, marbre, Rome, Saint-Jean-de-Latran.
- Cat. 33-36. *Quatre Triphées d'Italie*, 1751-1752, bas-relief, stuc, [H : 1,80 m ; L : 1,10 m], Rome, Saint-Jean-de-Latran.
- Cat. 37-38. *Deux Consules*, 1752, bas-relief, stuc doré, [H : 1,35 m ; L : 1,60 m], Rome, Saint-Jean-de-Latran.
- Cat. 39. *La Colombe du Saint-Esprit entourée de séers de chrétiens*, 1751-52, bas-relief, stuc, sommet du lanternon.

# Major GRI Digital Art History Initiatives



<http://www.getty.edu/research/tools/vocabularies/>



## *The Getty Vocabularies*



*Art & Architecture Thesaurus*  
50,000 'records'; 250,000 terms



*Getty Thesaurus of Geographic Names® (TGN)*  
995,000 'records'; 1,720,000 names



*Union List of Artist Names® (ULAN)*  
203,000 'records'; 640,000 names



*Cultural Objects Name Authority™ (CONA)*  
several hundred manually-entered records now in system; ready to accept contributions in early 2012

- **Getty vocabularies are increasingly multilingual**
- The Getty vocabularies have terms/names/titles and descriptive notes in multiple languages
  - TGN and ULAN have many thousands of non-English names, although the languages are not always flagged by contributors and thus cannot be counted
  - AAT: Of the approximately 250,000 total terms in the AAT, about 116,000 are not American English: full translations in Spanish and Dutch are incorporated; 6,000 terms have French and Italian equivalents; 3,000 are British English; 1,600 are German

The GRI leads the International Terminology Working Group (ITWG); members include:

- Centro de Documentación de Bienes Patrimoniales (CDBP), Chile; full AAT translation is on line.
- Rijksbureau voor Kunsthistorische Documentatie (RKD); full AAT translation is on line. The RKD also hopes to contribute new terms to the AAT, and artist names to ULAN.
- Chinese translation of the AAT by TELDAP (Taiwan E-Learning and Digital Archives Program) is in process; several thousand terms have been translated to date.
- German translation of the AAT is being undertaken by the Institut für Museumsforschung in Berlin.
- Integration is in process for circa 6,000 Italian object type terms from the ICCD, Rome.



**offset lithography** (lithography, <planographic printing processes>, ... Processes and Techniques)

**Note:** Printing method in which an image is created by lithographic technique, using the disaffinity of greasy and watery substances, and is then transferred from the stone or plate to an intermediary, such as a rubber blanket,

**offset lithography (preferred, C,U,LC,English-P,D,U,U)**  
**lithography, offset (C,U,English,UF,U,U)**  
**offset (lithography process) (C,U,English,UF,U,U)**  
**offset litho (printing process) (C,U,English,UF,U,U)**  
**offsetlithografie (C,U,Dutch-P,D,U,U)**  
**litografía en offset (C,U,Spanish-P,D,U,U)**

..... Processes and techniques (G)  
 ..... <processes and techniques> (G)  
 ..... <processes and techniques by specific use> (G)  
 ..... <image-making processes and techniques> (G)  
 ..... <printing and printing processes and techniques> (G)  
 ..... <printing processes> (G)  
 ..... <planographic printing processes> (G)  
 ..... lithography (G)  
 ..... offset lithography (G)

**Additional Notes:**  
**Dutch** ..... Drukmethode waarbij een beeld wordt gemaakt met behulp van lithografische techniek, waarbij gebruik wordt gemaakt van de tegengesteldheid van vette en waterige substanties, waarna het van de steen of plaat wordt overgebracht op een andere laag, bijvoorbeeld van rubber, en vandaar op het uiteindelijke oppervlak. Gebruik de meer algemene term 'offsetdruk' als gebruik wordt gemaakt van dit

• AAT record with Dutch and Spanish terms incorporated  
 • Scope notes also translated



Our vocabularies are the most heavily used electronic resource produced by the GRI.

- ❑ Consulted by users from more than 130 countries, in 2010 the three Getty vocabularies collectively averaged more than 3,800 searches per day, for a total of 1.4 million searches for the year.
- ❑ Several hundred non-profit and for-profit organizations have licensed the data from one or more of the vocabularies.

[link to ULAN record](#)

## GRI Vocabulary Program Participation in International Research Projects



## The GRI is a partner in several international projects:

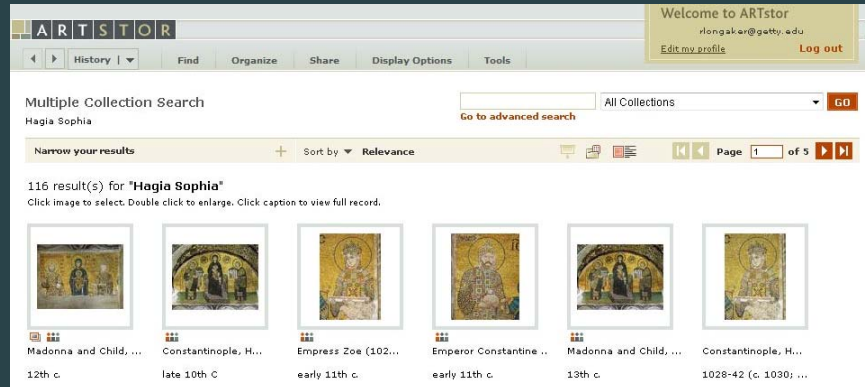
- ❑ VIAF (Virtual International Authority File)
- ❑ BWR (Built Works Registry)
- ❑ HIVE (Helping Interdisciplinary Vocabulary Engineering)
- ❑ MCD (Meaningful Concept Displays)
- ❑ ARTstor

## Built Works Registry (BWR)

- ❑ a joint endeavor of the Avery Architectural & Fine Arts Library at Columbia University, ARTstor and Getty Research Institute (GRI). BWR was awarded a three-year National Leadership Grant from the Institute of Museum and Library Services (IMLS).
- ❑ a community-generated data resource for architectural works and the built environment. BWR will be available to scholars and cataloguers from academic and cultural heritage organizations worldwide. BWR data will also be contributed to CONA.

<http://builtworksregistry.wordpress.com/>

## Currently, searching for "Hagia Sophia" in ARTstor produces 116 image results



## Variants of *Hagia Sophia* in CONA

### *Titles/Names:*

Hagia Sophia *Type:* preferred  
Church of the Holy Wisdom  
Ayasofya *Language:* Turkish  
Agia Sofia  
Agia Sophia  
Haghia Sophia  
Sancta Sophia *Language:* Latin  
Sancta Sapientia  
Saint Sophia  
St. Sophia  
Αγία Σοφία

*Current Location:* Istanbul (Marmara region, Turkey)

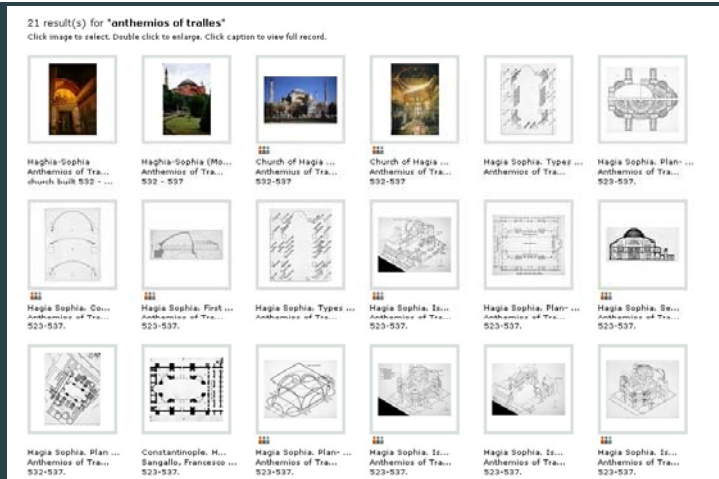
*Location type:* geographic *Repository ID:*

*Display Creator:* architects: Anthemios of Tralles (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534) and Isidoros of Meletus, the Elder (Byzantine architect and engineer in Asia Minor, active mid-6th

Using CONA, the variant "Ayasofya" will help users find these images as well



Searching by architect retrieves 21 image results



# ULAN's variant terms would help users find to more images

**ID:** 500120301 **Record Type:** Person

**Anthemios of Tralles** (Byzantine architect and mathematician in Asia Minor, ca. 474-ca. 534)

**Note:** He is best known as a mathematician and an architect. As an architect he is best known for replacing the old church of Hagia Sophia at Constantinople in 532. He is recorded as the engineer who planned the repair of the flood defences at Daras. In his book, "On Burning Mirrors," he describes the focal properties of a parabola. He described the construction of an ellipse with a string fixed at the two foci. He apparently came from a well educated family: his father was a doctor by the name of Stephanus, two brothers were doctors, one brother was a lawyer, and another was described as a man of learning. Greek mathematician.

**Names:**  
**Anthemios of Tralles** (preferred,V,index,English,NA,U)  
**Anthemius of Tralles** (V)  
**Anthemios aus Tralles in Lydien** (V,German,NA,U)  
**Anthemius, of Tralles** (V)  
**Anthemius** (V)  
**Di Tralle, Antemio** (V)  
**Di Tralles, Antemio** (V)

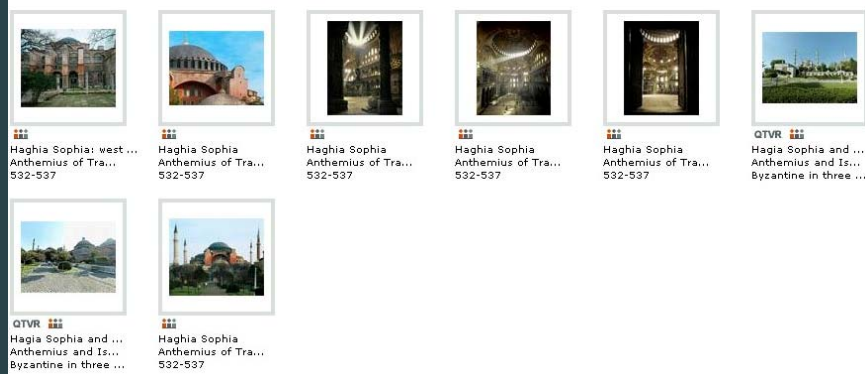
**Nationalities:**  
 Byzantine (preferred)  
 Greek  
 Asia Minor

**Roles:**  
 architect (preferred)  
 mathematician  
 scientist

**Gender:** male

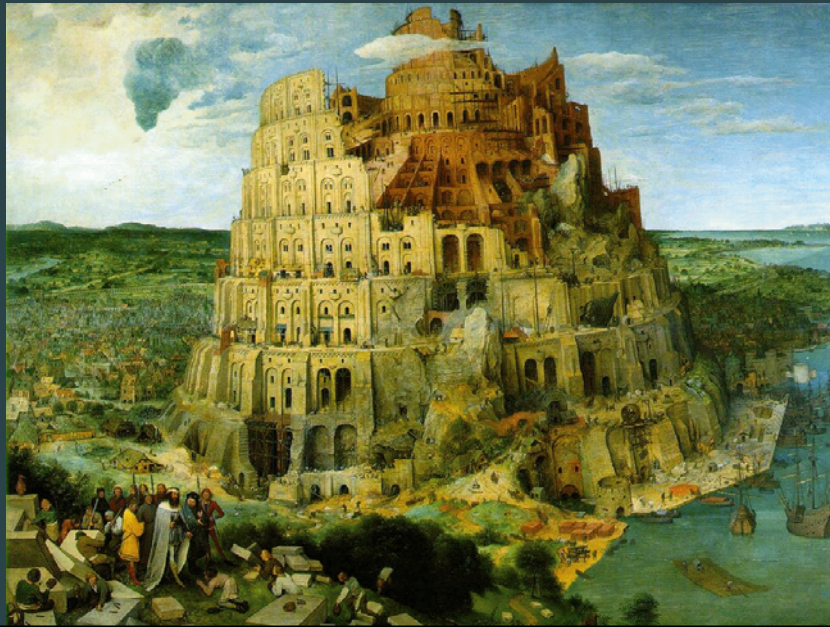
**Birth and Death Places:**  
 Born: Aydin (Aydin province, Aegean Region, Turkey) (inhabited place)

# For example, users would also find these 8 images.



Pieter Bruegel the Elder, *The Tower of Babel/Turmbau zu Babel*, 1563  
Kunsthistorisches Museum, Vienna

Genesis  
11:1-9



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# The Getty Research Institute

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## Scholars & Projects

- Scholars Program
  - Research Projects
    - Art of Alchemy
    - Art on Screen
    - Book Art of the Russian Avant-Garde
    - British Sales 1780-1800
    - Digital Mellini
    - The Display of Art in Roman Palaces
    - German Sales 1930-45
    - Los Angeles Architecture 1940-1990
    - Orientalist Photography
    - Pacific Standard Time
    - Printmaking in the Age of Louis XIV
    - Surrealism in Latin America
    - The Future of Art Bibliography**

### The Future of Art Bibliography

The Future of Art Bibliography project developed out of various conversations among colleagues in the United States and Europe. Events in the art historical community, including limited funding resources for art libraries and projects internationally, and the cessation of the Getty's support for the continuation of the Bibliography of the History of Art (BHA) provided the catalyst for a Kress Foundation grant to the Getty Research Institute. A series of international meetings of art librarians, art historians, publishers, and information specialists ensued. Our goal was to review current practices, take stock of changes, and seriously consider developing more sustainable and collaborative ways of supporting the bibliography of art history in the future.

Information regarding developments, publications, past meetings, and notices of future meetings is posted here.

**Publications:**

*Art Libraries Journal*, volume 36, no.2 (2011)  
Special issue on the future of art bibliography.

**Upcoming Meetings:**

Paris, October 2011  
FAB Steering Committee/Digital Registry project

**Past Meeting Timeline, Information and Reports:**

# FAB

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## FAB: *Participants*

- ARLIS/North America
- Art Institute of Chicago
- Artlibraries.net
- ARTstor
- Avery Architectural & Fine Arts Library
- Avery Index to Architectural Periodicals
- Bard Graduate Center
- Biblioteca Hertziana
- Brooklyn Museum Library
- City University of New York
- College Art Association
- Frick Art Reference Library
- Getty Conservation Institute
- Getty Research Institute
- H.W. Wilson
- Harvard Fine Arts Library
- IFLA Arts Section delegates
- Institut National d'Histoire de l'Art (INHA)
- International Foundation for Art Research (IFAR)
- International Museum of Photography
- Kunsthistorisches Institut, Florence
- Metropolitan Museum of Art Watson Library
- Museum of Modern Art Library
- New York University Institute of Fine Arts
- OCLC Research
- Oxford University Press
- Philadelphia Museum of Art
- Princeton University
- Proquest
- RKD, Netherlands
- Samuel H. Kress Foundation
- Sterling and Francine Clark Institute
- Universitätsbibliothek Heidelberg
- University of Bern
- Victoria and Albert Museum
- Wall Street Journal
- Yale University Arts Library
- Zentralinstitut für Kunstgeschichte, Munich

## FAB: Key characteristics

- art/architectural-historical domain specific content focus
- international and multilingual
- community driven and supported
- a systematic distributed effort
- an openly accessible online discovery environment
- a flexible framework, adaptable to technology innovations

## COLLABORATIVE PROJECT TO CREATE A PORTAL OF DIGITIZED ART-HISTORICAL TEXTS



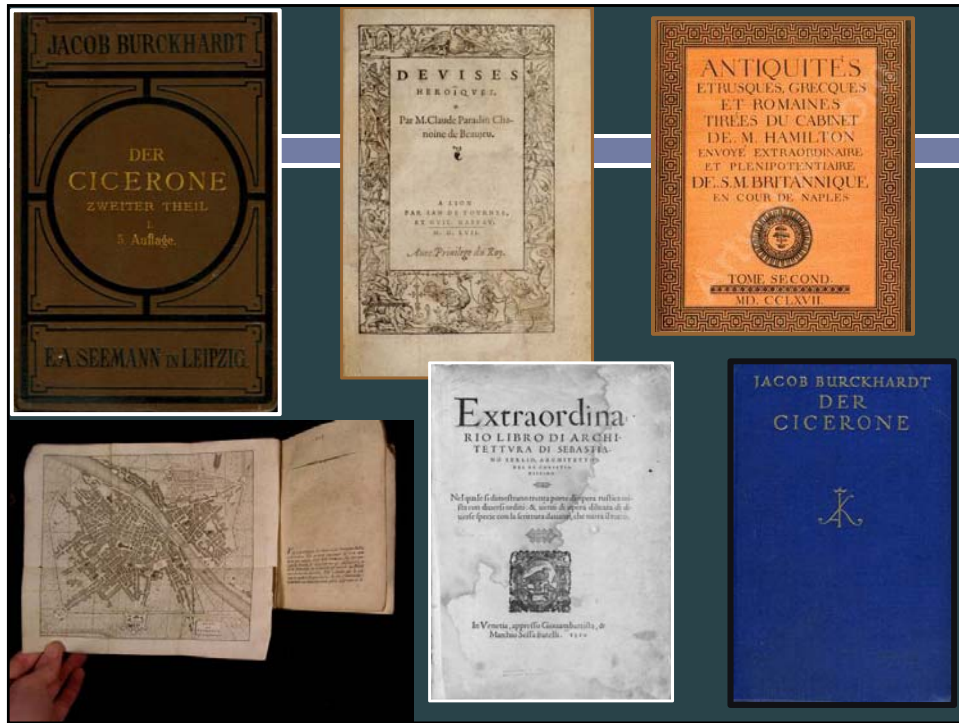
*GRI project team: Kathleen Salomon, Joe Shubitowski, Murtha Baca, David Farneth; current partner institutions: INHA, Avery Architecture and Fine Arts Library, Univ. of Heidelberg, Frick*

## What the portal will be



- ❑ a “union catalog” of descriptive records for digitized art-historical texts held at different institutions, with links to the digitized items in their “home” environments.
- ❑ a vetted, authoritative source for complete digital copies of fundamental art-historical works (unlike Google Books)
- ❑ free of charge to all Web users





Communication and collaboration can be challenging!

