

Murtha Baca  
Joe Shubitowski

GRI Presentations on Social Tagging and  
Controlled Vocabularies for  
Enhanced Access to Online Collections

1 April 2009

# Exploring Social Tagging for Enhanced Access to Art-Historical Materials

Murtha Baca

GRI Brown Bag Presentation

April 1, 2009



## Social tagging and folksonomies-- some definitions

## tagging

In the context of the Web, tagging is the act of associating terms (called "tags") with an information object (e.g. a Web page, an image, a streaming video clip), thus describing the item and enabling keyword-based classification and retrieval. Tags – a form of user-generated metadata – from communities of users can be aggregated and analyzed, providing useful information about the collection of objects with which the tags have been associated.

(definition from *Introduction to Metadata*, 2008)

## social tagging

The decentralized practice and method by which individuals and groups create, manage, and share terms, names, etc. (called "tags") to annotate and categorize digital resources in an online "social" environment. A *folksonomy* is the result of social tagging. Also referred to as *collaborative tagging*, *social classification*, *social indexing*, *mob indexing*, *folk categorization*.

## tag cloud

A visual depiction of tags, with their importance or weight indicated by font size and/or color.





Tagging ≠  
cataloging, but it  
can be used  
instead of, or to  
enhance more  
formal cataloging.

## taxonomy

An orderly classification that explicitly expresses the relationships, usually hierarchical (e.g., genus/species, whole/part, class/instance), between and among the things being classified. A taxonomy is a kind of controlled vocabulary.

## folksonomy

An assemblage of concepts, represented by terms and names (called "tags"), the result of social tagging. A folksonomy is not a taxonomy.

## social bookmarking

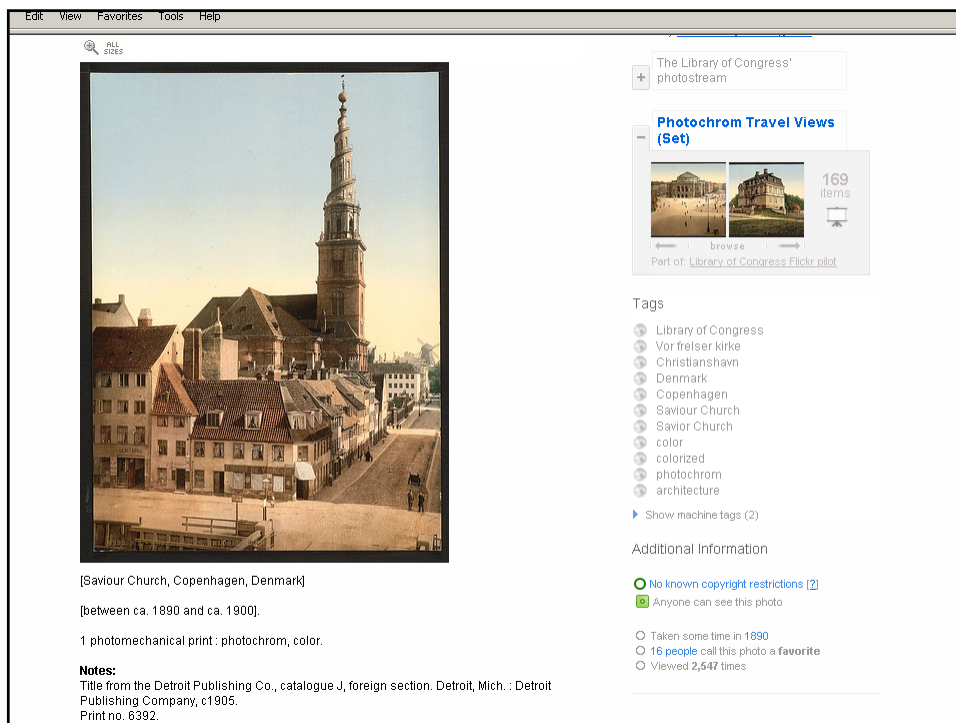
The decentralized practice and method by which individuals and groups create, classify, store, discover, and share Web bookmarks or "favorites" in an online "social" environment.

Example: del.icio.us: <http://del.icio.us/>


## “Expert metadata” vs. user-generated (non-expert) metadata

The two are not mutually exclusive:  
See the Library of Congress pilot sets  
of images that have been uploaded to  
Flickr.

[http://www.flickr.com/photos/library\\_of\\_congress/sets/](http://www.flickr.com/photos/library_of_congress/sets/)



ALL sizes



[Saviour Church, Copenhagen, Denmark]  
[between ca. 1890 and ca. 1900].  
1 photomechanical print : photochrom, color.

**Notes:**  
Title from the Detroit Publishing Co., catalogue J, foreign section. Detroit, Mich. : Detroit Publishing Company, c1905.  
Print no. 6392.

The Library of Congress\* photostream

**Photochrom Travel Views (Set)**  
169 items  
Part of: Library of Congress Flickr pilot

Tags

- Library of Congress
- Vor freiser kirke
- Christianshavn
- Denmark
- Copenhagen
- Saviour Church
- Savior Church
- color
- colorized
- photochrom
- architecture

Show machine tags (2)

Additional Information

- No known copyright restrictions [?]
- Anyone can see this photo
- Taken some time in 1890
- 16 people call this photo a favorite
- Viewed 2,547 times



## Issues

- ❑ Cataloging is expensive and labor-intensive, and cataloging resources in libraries, archives and museums are not copious.
- ❑ Many library records for Special Collections Materials are at the group, collection, or “larger entity” level, and have limited if any subject headings or form/genre access points.
- ❑ Titles determined according to Anglo-American Cataloging Rules (AACR), which are optimized for bibliographic items, are often problematic for visual works and other special collections materials.
- ❑ Much of what scholars do in the course of their research constitutes describing the materials that they are examining—tagging could enable us to “capture” this research and exploit it for enhanced access.

Examples of social tagging possibilities with GRI Special Collections materials

Relazione della Lettera  
 scritta a Cosma Maltoni  
 inviata a Madrid  
 in versi

Relazione  
 di detto Poeta, tradotta  
 in rima  
 da Cosma Maltoni  
 in versi  
 di Cosma Maltoni  
 in versi

Qual dote, eh' s'è in voi già lunga creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:  
 Qual dote, eh' qual mai per voi s'è creta:

Con tanto, e' carissimo nostro  
 Poeta a capanna sopra l'aura fuggiva,  
 Che qui non solo da ogni è fuo.

Quasi lo più quante: suo bisogno  
 In ampia stanza appose, in lei in mitta  
 In che qual suo nome mal nascosto fuo.

Alquanto d'occhi a capanna m'ingressa,  
 Onde non solo in donna tanta  
 Accogliendo homo, e' l'adornamento suo.

Alquanto d'occhi a capanna m'ingressa  
 In una stanza appose, in lei in mitta  
 In che qual suo nome mal nascosto fuo.

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 Onde non solo in donna tanta  
 Accogliendo homo, e' l'adornamento suo.

Detailed Record   Brief Record   MARC Format

**Author:** [Millini, Pietro](#)

**Title:** Relazione delle pitture migliori di casa Melini [sic] inviata a Madrid..., 1681 Feb. 1.

**Description:** [24] p. on 12 sheets plus preparatory sheet.

**Summary:** Inventory of paintings in the Casa Millini, Rome, written by Millini to his brother, Savo Millini, nuncio in Spain. The inventory is composed in the form of a poem in terza rima. Ninety-five paintings are listed, with measurements. Artists mentioned include Veronese, Caravaggio, Raphael, Bronzino, and others.

**Notes:** Ms.

**Access:** Open for use by qualified researchers.

**Provenance:** Sir Thomas Phillips

**Subjects:** [Painting, Italian](#)  
[Art--Collectors and collecting](#)  
[Europe--Description and travel--Early works to 1800](#)  
[Inventories--Italy--17th century](#)

**Form/Genre:** [Inventories--Italy--17th century](#)

**Additional Authors or Names:** [Millini, Savo, 1644-1701](#)

**OCLC Record Number:** 78126364

**ID number:** 2076-381

**Accession #:** 860066

**Persistent Link for this Record:** <http://library.getty.edu/cgi-bin/Pwebrecon.cgi?BBID=76381>

**Location:** SPECIAL COLLECTIONS - CONTACT REFERENCE

**Call Number:** [860066](#)

**Copy:** Copy 1

**Status:** Available

◀ Previous   Next ▶

**Print/Email Options**

Select Display Format: Full Record   Pr

Enter your email address:

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history of collecting;  
 Baroque painting;  
 Mellini; Melini; poetry;  
 Jacopo Bassano; Gobbo dei  
 Carracci; Paris Bordone;  
 Leonard Framery;  
 caravaggisti;


The first page of the ms. is  
 in another hand, almost  
 certainly written after the  
 poem itself.

ULAN Full Record Display (Getty Research) - Mozilla Firefox


File Edit View History Bookmarks Tools Help

Research


Research Home > Conducting Research > Union List of Artist Names > Full Record Display

 Union List of Artist Names® Online  
 Full Record Display

[New Search](#)   [Previous Page](#)   [Help](#)

Click the  icon to view the hierarchy.

**ID:** 500129325      **Record Type:** [Person](#)

 **Mellini, Pietro** (Italian art collector, active 1681)

**Note:** Pietro Mellini was a member of a prominent Roman family who wrote the "Relazione delle pitture migliori di Casa Melini" to his brother Savo in 1681. The "Relazione" is inventory of the significant paintings in the family's collection written in a rhyming verse form. Apart from being an inventory of works that included Veronese, Caravaggio, Raphael, Bronzino, and others, the document is considered a valuable and unique piece in the history of collecting and provenance.

**Names:**  
 Mellini, Pietro (preferred, V, index)  
 Pietro Mellini (V, display)  
 Millini, Pietro (V)  
 Pietro Melini (V)

**Nationalities:**  
 Italian (preferred)

**Roles:**  
 collector (preferred)

**Gender:** male

**Related People or Corporate Bodies:**  
 sibling of ... [Mellini, Savo](#)  
 ..... (Italian cardinal and art collector, 1644-1701) [500129326]

**List/Hierarchical Position:**  
 ..... [Person](#)  
 ..... [Mellini, Pietro](#)


**Enhancement via the  
 Getty vocabularies**

ULAN Full Record Display (Getty Research) - Mozilla Firefox

Research Home > Conducting Research > Union List of Artist Names > Full Record Display

## Union List of Artist Names® Online Full Record Display

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Click the  icon to view the hierarchy.

**ID:** 500129326      **Record Type:** Person

**Mellini, Savo** (Italian cardinal and art collector, 1644-1701)

**Note:** Cardinal Savo Mellini was papal nuncio in 1681, when his brother Pietro Mellini wrote the inventory of the family painting collection, known as "Relatione delle pitture migliori di Casa Melini."

**Names:**

- Mellini, Savo (preferred, V, index)
- Savo Mellini (V, display)
- Mellini, Savo (V)
- Savo Mellini (V)
- Mellini, Savo (V)
- Mellini, Cardinal Savo (V)
- Millini, Savo (V)

**Nationalities:**

- Italian (preferred)

**Roles:**

- cardinal (preferred)
- collector

**Gender:** male

**Related People or Corporate Bodies:**

- sibling of .... Mellini, Pietro
- ..... (Italian art collector, active 1681) [500129325]

**List/Hierarchical Position:**

Getty Provenance Databases - Mozilla Firefox

http://piprod.getty.edu/starweb/pj/servlet.starweb

Research Home > Conducting Research > Provenance Research > Provenance Databases

## The Getty Provenance Index® Databases

[Archival Documents](#)   [Sale Catalogs](#)   [Public Collections](#)   [Help](#)   [Exit & Logout](#)

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[Search Document Descriptions](#)   [Search Sale Descriptions](#)   [Search Provenance of Paintings](#)

[Back to Search Results](#)   [New Search](#)   [Previous Record](#)   [Next Record](#)

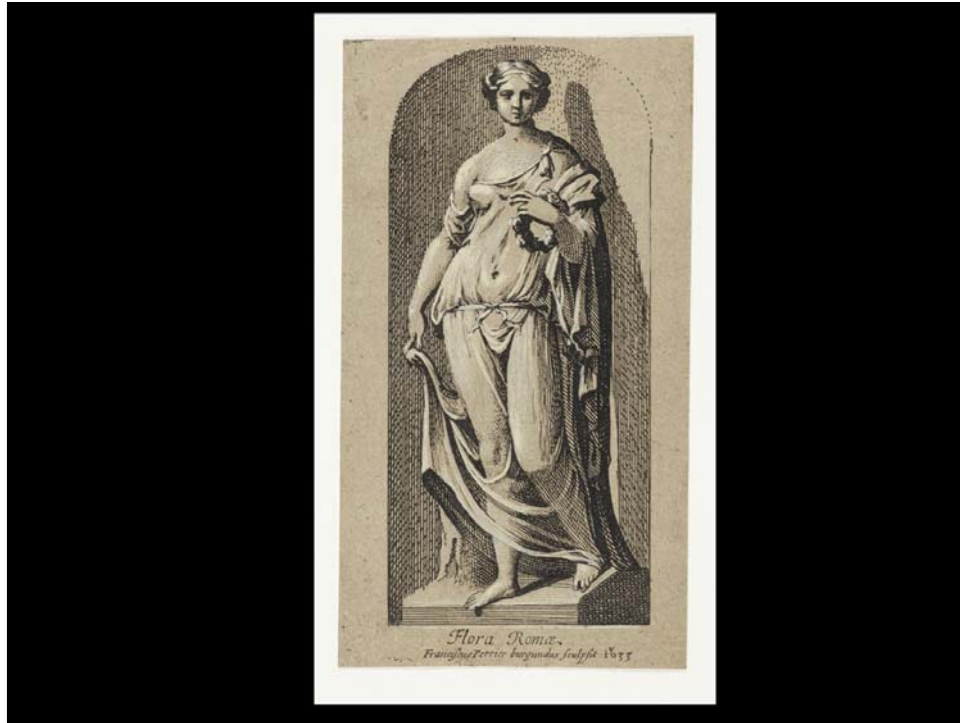
**Description of Archival Document I-3875**

<b>Owner</b>	Mellini, Savo, Cardinal, 1644-1701 (Nunzio di Spagna)
<b>Document Type</b>	Inventory (25 pp.)
<b>Date or range</b>	1 February 1681
<b>Document Origin</b>	Rome, Italy
<b>See Also</b>	<a href="#">Document Contents</a>
<b>Notes</b>	The manuscript is on paper, about 12 pages in octavo, it comes from the collection of Sir Thomas Phillips. It is a poem in 'terza rima', describing the paintings in the house of Cardinal Savo Mellini (1644-1701) in Rome; the author, brother of the cardinal, gives the subject of the painting, the name of the artist. Dimensions are given in palmi romani, 95 paintings are described in all [ACS]
<b>Introduction</b>	Relatione di molte Pitture eccellenti scritta Al Mons.r Ill.mo Millini Nuntio di Spagna A Madrid da Pietro Millini suo Fratello di Roma il p.o Febraro 1681
<b>Archive Record</b>	Getty Research Institute, Research Library, Los Angeles, California (860066)
<b>Contributor</b>	Sones, Anna Cera

*This record was last modified 24 September 2008.*

[Back to Search Results](#)   [New Search](#)

**Related material in the  
Getty Provenance Index**



Detailed Record	Brief Record	MARC Format
<p><b>Author:</b> <a href="#">Perrier, François, 1590?-1658?, etcher.</a></p> <p><b>Title:</b> [Statues] [graphic] / Franciscus Perier Burgundus sculpsit 1633</p>		
<p><b>Publication Information:</b> 1633</p> <p><b>Description:</b> 6 prints : etching, sheets 17.5 x 10 cm. and smaller.</p>		
<p><b>Biographical or Historical Notes:</b> The French printmaker François Perrier from Burgundy was also active in Rome. He developed a color etching process, printing from two plates inked with different colors.</p> <p><b>Summary:</b> The suite of etchings documents four antique and two Renaissance statues that were respectively in Rome and Florence in the first half of the 17th century.</p> <p>The antique sculptures are the Farnese Hercules, the Farnese Flora and the Capitoline Urania. A statue of Hercules carrying his son Telephos (Vatican, Musei Chiaramonti, Inv. 1314) is identified in the print as the Commodus Hercules. Michelangelo's David is represented, as well as his statue of Bacchus.</p> <p>The etchings are printed from two plates on colored (brown-grey) paper. Highlights are printed in white. Each print is titled, dated and signed. According to Maxime Préaud (cf. Anatomie de la couleur), the date is inscribed in another hand.</p> <p><b>References:</b> Robert-Dumesnil, A.P.F. Le peintre-graveur français, vol. 6, no. 35-40 Le Blanc, C. Manuel de l'amateur d'estampes, no. 32-37 Anatomie de la couleur, p. 42, no. 36</p> <p><b>Contents:</b> David Bonaroti Florentinae – Bacchus Florentinae – Hercules Farnesii Romae – Hercules Commodus Romae – Urania Romae – Flora Romae.</p> <p><b>Access:</b> Open for use by qualified researchers.</p> <p><b>Provenance:</b> Fürst zu Oettingen-Wallerstein, Mauthingen, Bavaria. Collector's mark on verso, Lugt Suppl. 2715 a.</p> <p><b>Subjects:</b> <a href="#">Sculpture, Classical--Italy--Rome.</a> <a href="#">Sculpture, Renaissance--Italy--Florence.</a> <a href="#">Rome (Italy)--Antiquities.</a></p> <p><b>Form/Genre:</b> <a href="#">Prints--France--17th century.</a> <a href="#">Color prints--France--17th century.</a> <a href="#">Etchings--France--17th century.</a> <a href="#">Collector's marks--Germany.</a></p> <p><b>Additional Title:</b> Carniaux, la plupart d'après l'antique.</p> <p><b>Topical Collection Title:</b> <a href="#">Prints collection (Getty Research Institute)</a></p> <p><b>OCLC Record Number:</b> 85172948</p> <p><b>ID number:</b> 2641-950</p> <p><b>Accession #:</b> 2004.PR.23*</p> <p><b>Persistent Link for this Record:</b> <a href="http://library.getty.edu/cal-bin/Pwebrecon.cal?BIBID=641950">http://library.getty.edu/cal-bin/Pwebrecon.cal?BIBID=641950</a></p>		

Etchings of Antique and Renaissance statues, woodblock prints, Farnese Hercules, goddess, antique sculpture, Renaissance sculpture,

Edit View History Bookmarks Tools Help

nes:

Buonarroti, Michelangelo (preferred,V,index)

Michelangelo Buonarroti (V,display)

Michelangelo Buonarroti (V)

Michelangelo (V)

Michelagnolo di Lodovico Buonarroti Simoni (V)

Michelagnolo di Lodovico de Lionardo di Buonarroto Simoni (V)

Michelagnolo di Lodovico di Lionardo di Buonarroto Simoni (V)

Michelangelo di Lodovico di Lionardo di Buonarroto Simoni (V)

Michelangelo di Ludovico Buonarroti (V)

Buonarroti, Michel Angelo (V)

Buonarroti, Michelagnolo (V)

Bonarroti, Michelangelo (V)

Bonorotti, Michelangelo (V)

Buonarota, Michelangelo (V)

Michael Angelo Buonarroti (V)

Michael Angelo Buonarroti (V)

Michelagnolo Buonarroti (V)

Michelagnolo Buonarroti (V)

Michelagnolo Buonarruotti (V)

Michelange Bonaroti (V)

Michelangelo Bonarota (V)

Michel Angel de Bonarrotta (V)

Michelangelo Bonarota (V)

Michelangelo Bonaroti (V)

Michelangelo Buonarota (V)

Michelangelo Buonaroti (V)

Michelangelo Buonarrota (V)

Michelangelo Buonarroti (V)

Michelangiolo Buonarroti (V)

Micheleangelo Buonarota (V)

Michel Angelo (V)

Michael Angelo (V)

Michael Angelo (V)

Michel Ange (V)

Michel-Ange (V)

Michel Aniol (V)

Mighelagnolo (V)

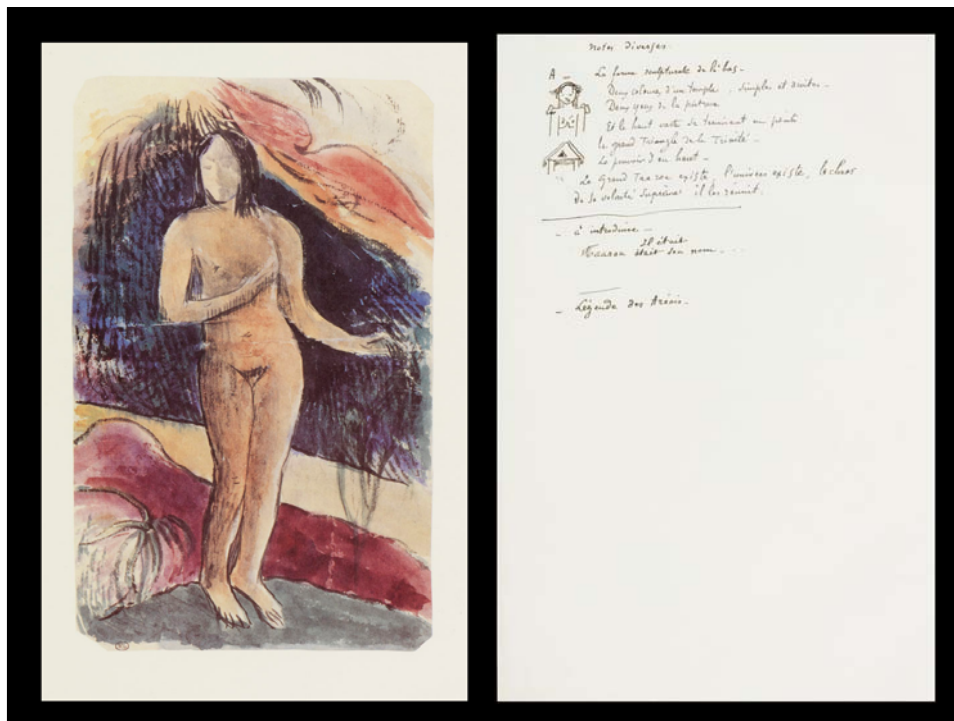
Miguel Angelo (V)

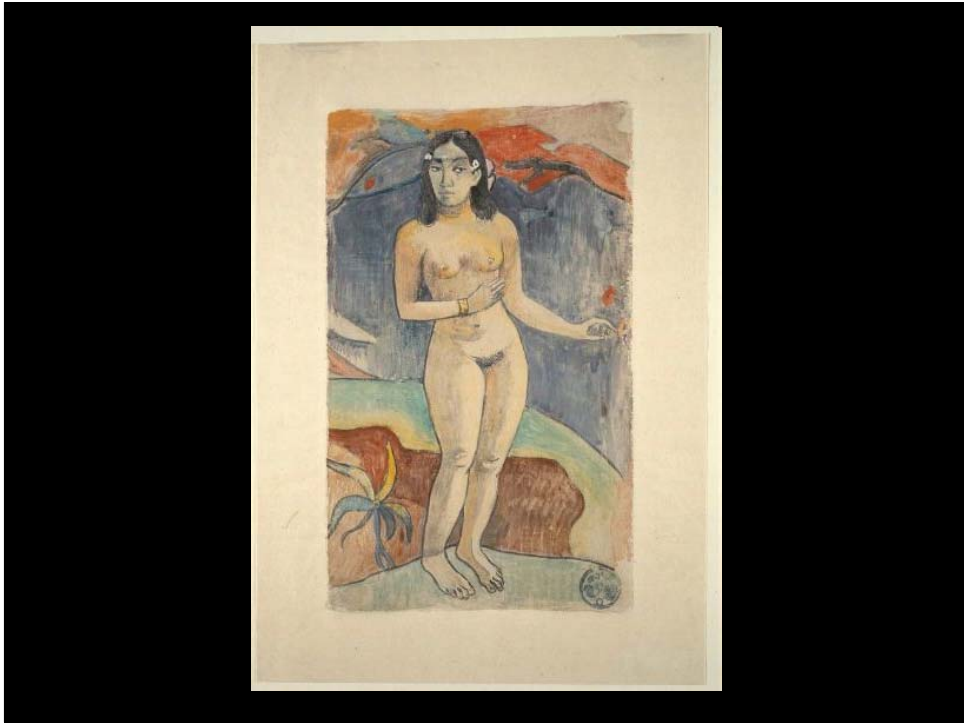
Mikelandzhelo (V)

Mikel-Andzhelo (V)

Mikilanjilu (V)

Michelagnolo Di Lodovico De Lionardo Di Buonarroto Simoni (V)





Detailed Record   Brief Record   MARC Format

**Author:** [Gauguin, Paul, 1848-1903.](#)  
**Title:** Noa Noa : draft manuscript, 1893.  
**Description:** 1 v. (40 p.)

**Biographical or Historical Notes:** French painter.  
**Summary:** First full draft, in Gauguin's hand, recounting his life in Tahiti. The draft was later edited by Charles Morice for publication in La revue blanche (1897-1901). An English translation was published as Noa Noa: Gauguin's Tahiti, ed. Nicholas Wadley (Oxford, 1985). A facsimile of the manuscript, published in 1987, is also available.  
**Access:** Open for use by qualified researchers.  
**Reproduction Note:** Slides with collection.  
**Subjects:** [Gauguin, Paul, 1848-1903 -Biography.](#)  
[Painters, France -Biography.](#)  
[Tahiti -Description and travel.](#)  
**Form Genre:** illustrations.  
**OCLC Record Number:** 13000000  
**ID number:** 88-A290  
**Accession #:** 850041\*  
**Persistent Link for this Record:** <http://library.getty.edu/cgi-bin/Pwebrecon.cgi?BBID=132>


**Location:** SPECIAL COLLECTIONS - CONTACT REFERENCE  
**Call Number:** [850041\\*](#)  
**Public Note:** **Restricted Use**  
**Holdings at This Location:** 1 box and Facsimile  
**Status:** Available

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*manuscript with illustrations; sketches; watercolor, prints, female nude; Te Nave Nave Fenua (The Delightful Land); temple; columns; eyes, breasts; triangle; trinity; areois; Areoi; legend of Ta'aroa*



• **Representative Images:** [1](#) [2](#) [3](#)

Click the  icon to view the hierarchy.

ID: 300078925

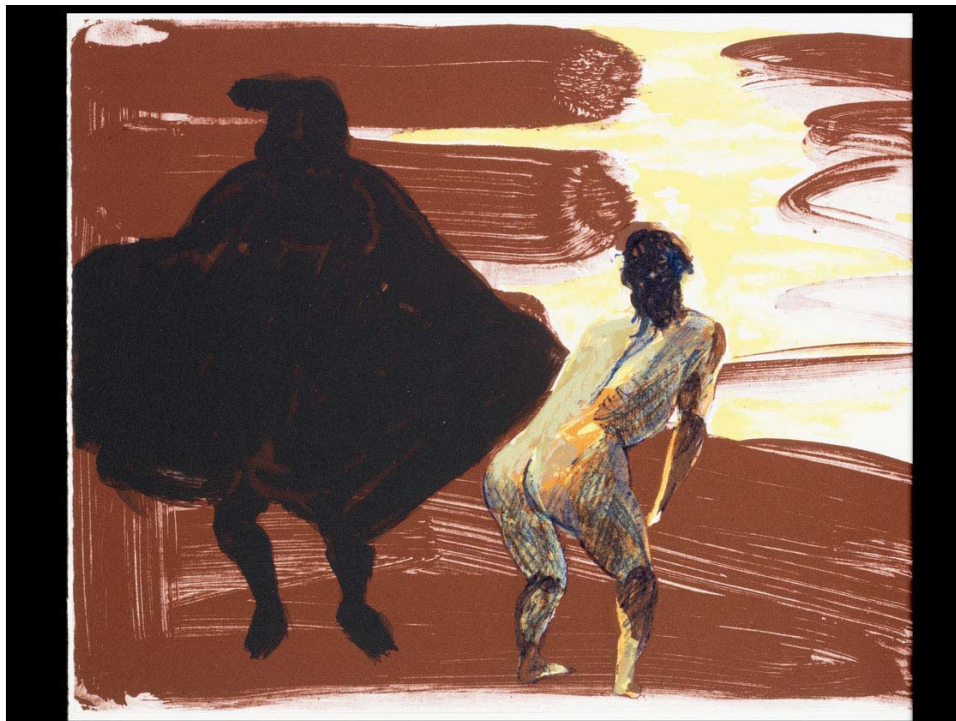
Record Type: [concept](#)

 **watercolors (paintings)** (<paintings by material or technique>, paintings (visual works), ... Visual and Verbal Communication)

**Note:** Refers to two-dimensional works of art, usually on a paper support, to which pigment suspended in water is applied with a brush to create an image or design.

**Terms:**

**watercolors (paintings)** ([preferred](#),C,D,U,American English-P)  
**watercolor (painting)** (C,AD,U,American English)  
**watercolor drawings** (C,UF,U,American English)  
**watercolor paintings** (C,UF,U,American English)  
**water-colors (paintings)** (C,UF,U,American English)  
**water-colours** (C,D,U,British English-P)  
**water-colour (painting)** (C,AD,U,British English)  
**watercolour drawings** (C,UF,U,British English)  
**watercolour paintings** (C,UF,U,British English)  
**watercolours** (C,UF,U,British English)  
**aquarelles (paintings)** (C,D,U,French-P)  
**aquarelle (painting)** (C,AD,U,French)  
**acquerelli (paintings)** (C,D,U,Italian-P)  
**acquerello (painting)** (C,AD,U,Italian)  
**acuarelas (obra visual)** (C,D,U,Spanish-P)  
**acuarela (obra visual)** (C,AD,U,Spanish)





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Detailed Record    Brief Record    MARC Format

**Author:** [Kincaid, Jamaica](#)

**Title:** Annie, Gwen, Lilly, Pam and Tulip / Jamaica Kincaid and Eric Fischl.

**Publication Information:** New York : Library Fellows of the Whitney Museum of American Art, 1986.

**Description:** [26] p. (some folded) : ill. (some col.) ; 52 cm.

**Series:** [Artists and writers series : 4](#)

**Notes:** In case.  
 "Lithographs printed by John Hutchenson and Kate Notman at the Palisades Press."  
 Text by Jamaica Kincaid ; illustrations by Eric Fischl, designed by Eleanor Caponigro.  
 Bound by George and Catherine Wieck.  
 145 copies printed, signed by the author and artist.

**Form/Genre:** [Lithographs](#).

**Additional Authors or Names:** [Caponigro, Eleanor](#),  
[Fischl, Eric, 1948-](#),  
[Whitney Museum of American Art. Library Fellows.](#)

**OCLC Record Number:** 15686529  
**ID number:** 87-B4318

**Persistent Link for this Record:** <http://library.getty.edu/cgi-bin/Pwebrecon.cgi?BBID=1250>

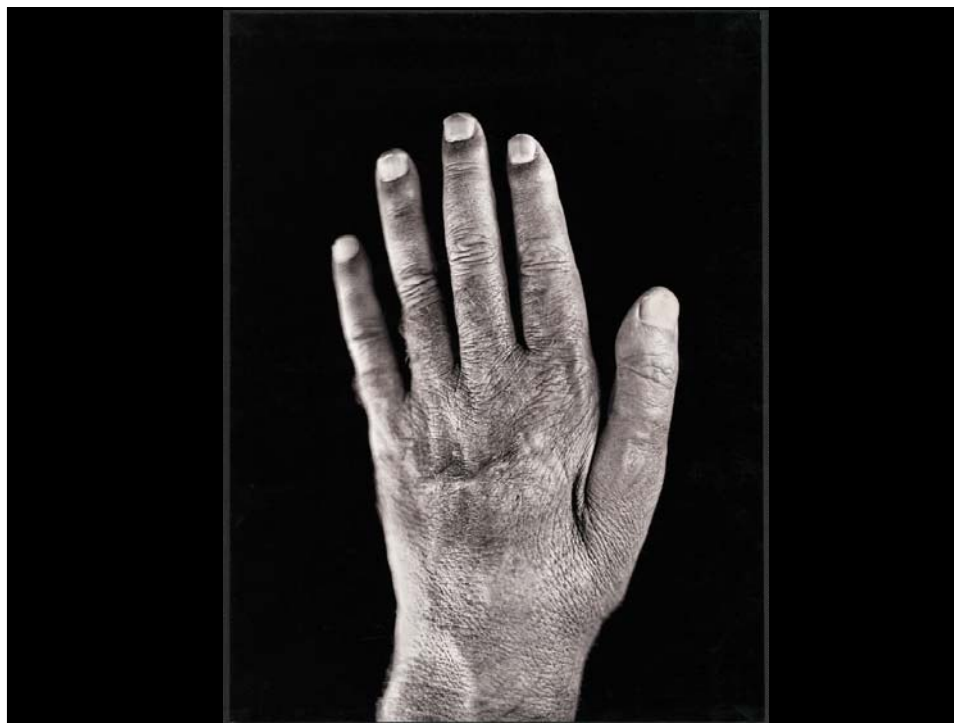
**Location:** SPECIAL COLLECTIONS - CONTACT REFERENCE

**Call Number:** [Z232.W617 A1 1986](#)

**Copy:** Copy 1  
**Status:** c.1 Checked Out

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*Color lithograph, coming of age, female nude, women bathers, African-American women, silhouettes, artists' books*



Detailed Record   Brief Record   MARC Format

**Author:** [Close, Chuck, 1940-](#)

**Title:** A couple of ways of doing something / poems by Bob Holman ; photographs by Chuck Close.

**Publication Information:** Paris ; New York : Harry Jancovici & Art of this century, 2003.

**Description:** 1 v. (unpaged) : ports. ; 42 cm. + 1 CD.

**Notes:** Issued unbound in case. 20 black and white portraits taken by Chuck Close, 1 signed self-portrait of Chuck Close and 20 lyrical and praise poems written by Bob Holman.  
Accompanied by CD containing spoken word versions of poems read by Bob Holman.  
Ed. of 75 copies.

**Local Notes:** Library's copy is no. 21 and is signed by the artists.

**Subjects:** [Close, Chuck, 1940-](#)  
[Portrait photography--United States.](#)  
[Daguerreotype--United States.](#)  
[Photography, Artistic.](#)  
[Artists--United States--Portraits.](#)

**Form/Genre:** [Artists' books--United States--21st century.](#)  
[Concrete poems--United States--21st century.](#)

**Additional Authors or Names:** [Holman, Bob.](#)

**OCLC Record Number:** 79630268  
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daguerreotype process,  
 Cindy Sherman, James  
 Turrell, Kiki Smith,  
 Laurie Anderson, Phillip  
 Glass, Andres Serrano,  
 Robert Wilson, Cecily  
 Brown, Terry Winters;  
 self-portrait, poetry,  
 visual poetry; human  
 hand

## Possible next steps

User-generated tags (expert and/or non-expert) combined with expert controlled vocabularies:

The spontaneity and currency of social tagging combined with the structure and precision of controlled vocabularies and thesauri could yield powerful results, enhancing both precision and recall in online searches.

## Some Social Tagging Tools for libraries & museums

Library Thing: <http://www.librarything.com/>

PennTags: <http://tags.library.upenn.edu/>

steve: <http://www.steve.museum/>

Moving toward a collaborative,  
“cross-community” model for  
metadata creation and enhanced  
access to collections!

- Catalogers/indexers: expertise in formal cataloguing
- Art historians/researchers: subject expertise
- Vocabulary builders: expertise in thesaurus construction, language equivalents; subject expertise
- Systems builders: ability to provide technical infrastructure & tools for shared metadata creation and “discovery”



## Social Tagging: Technical Implications and Use in Libraries

Joseph Shubitowski  
GRI Brown Bag presentation  
April 1, 2009



## Social Networking and Social Tagging

- Internet is no longer a bunch of loosely linked sites/places
- People are resources on the internet
  - your “wall” as a place
- People are entry points

CAA 2009, February 27, 2009

## Social Tagging Infrastructure How does it work?

- **Bookmarks**
  - personal, local
  - flat list of sites without other descriptors
  - unmanageable once it gets large

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## Social Tagging Infrastructure How does it work?

- **Bookmarking/tagging**
  - hosted/public site
  - site + descriptors/tags
  - search engine friendly
- **Application-based tagging**
  - tagging integrated with description and access functions
  - better management and analysis
- **Both**
  - shared
  - aggregate by tag, by author, by users, by item/object

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## Social Tagging - Examples

- del.icio.us (tagging)
- Connotea (citations)
- Flickr (images)
- Wikipedia (everything!)
- LibraryThing (“cataloging”)
  - WorldCat Local
  - Primo
  - VuFind

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The screenshot shows the del.icio.us search interface. At the top, there are navigation links for Home, Bookmarks, People, and Tags. A search bar contains the text 'fragonard' and a 'Search' button. Below the search bar, there are several search results, each with a title, a URL, and a list of tags. The results include:

- Fragonard Museum** (12 results) - tags: art, medical, museum, paris, fragonard
- Fragonard: PARFUMEUR- GRASSE \* PARIS \* EZE** (34 results) - tags: parfume, shopping, paris, france, beauty
- Jean-Honoré Fragonard - Wikipedia** (5 results) - tags: art, artists, artistry, france, fragonard
- FRAGONARD 4 x FRAGONARD Art Glass Limoges 25x18 Cabochon Cabs** - tags: fragonard
- Fragonard: Fragonard** - tags: presents, gifts, parfume, fragrance, fragonard
- Fragonard se donne un parfum de modernité - HORLOGERIE BIJOUTERIE HYGIENE COSMETIQUE FRAGONARD** - tags: fragonard
- WebMuseum: Fragonard, Jean-Honoré** - tags: artistry, rococo, fragonard
- Perfume Shrine: Travel Memoirs: Paris, part 1 - Guerlain Boutique & Museum, Caron Boutique, Fragonard Museum** - tags: fragonard

On the right side of the page, there is a 'Sponsored Results' section with several advertisements for Fragonard products, including 'Fragonard Grasse Paris', 'Fragonard Perfume', and 'Fragonard Fragrance'.

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 Mary Sheriff  
*The Art Bulletin* 69 (1), 77-87  
 Posted by [understandingchildren](#) and [1 other](#) to [fragonard](#) on [Mon Sep 01 2008](#) at 12:43 UTC | [info](#) | [related](#)

**Invention, Resemblance, and Fragonard's Portraits de Fantaisie**  
 Mary Sheriff  
*The Art Bulletin* 69 (1), 77-87  
 In this essay, Fragonard's portraits de fantaisie are examined against the contemporaneous definitions of the portrait, the conventions that governed its making in eighteenth-century France, and the assumptions of the various audiences that commissioned and/or looked at works in that genre. The portraits de fantaisie emerge as paintings that subvert the primary function of the portrait; instead of adequately depicting the appearance, rank, and/or character of a sitter, these "portraits" are primarily self-representations of the artist. They are marked by a confounding of the real and the imagined, a deliberate play with portrait conventions, and a conscious display of those qualities which, for Fragonard's contemporaries, made a painting a work of genius.  
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Musée du Louvre - J.-H. Fragonard, "Portrait de Marie-Madeleine Guimard"



Musée du Louvre - Sully

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**Jean-Honoré Fragonard**  
 From Wikipedia, the free encyclopedia

*This article is about the Jean-Honoré Fragonard. For the monk painter, see Fra Angelico.*

**Jean-Honoré Fragonard** (April 5, 1732 – August 22, 1806) [ʒɑ̃ ɔnɔʁ ʁaˈɔ̃nɔʁ] was a French painter and printmaker whose late Rococo manner was distinguished by remarkable facility, exuberance, and hedonism. One of the most prolific artists active in the last decades of the Ancien Régime, Fragonard produced more than 550 paintings (not counting drawings and etchings), of which only few are dated. Among his most popular works are genre paintings conveying an atmosphere of intimacy and veiled eroticism.

**Contents** (hide)

- Biography
- Reputation
- Recent exhibitions
- See also
- References

**Biography** [edit]

He was born at Grasse, Alpes-Maritimes, the son of a glover. He was articled to a Paris notary when his father's circumstances became strained through unsuccessful speculations, but showed such talent and inclination for art that he was taken at the age of eighteen to François Boucher, who, recognizing the youth's rare gifts but disinclined to waste his time with one so inexperienced, sent him to Chardin's atelier. Fragonard studied for six months under the great luminst, then returned more fully equipped to Boucher, whose style he soon acquired so completely that the master entrusted him with the execution of replicas of his paintings.

Though a pupil of the Academy, Fragonard gained the Prix de Rome in 1752 with a painting of "Jerusalem Sacrificing to the Golden Calf", but before proceeding to Rome he continued to study for three years under Charles-André van Loo. In the year preceding his departure he painted the "Christ washing the Feet of the Apostles" now at Grasse cathedral. On September 17, 1756, he took up his abode at the French Academy in Rome, then presided over by Charles-Joseph Natoire.

While at Rome, Fragonard contracted a friendship with a fellow painter, Hubert Robert. In 1760, they toured Italy together, executing numerous sketches of local scenery. It was in these romantic gardens, with their fountains, grottos, temples and terraces, that Fragonard conceived the dreams which he was subsequently to render in his art. He also learned to admire the masters of the Dutch and Flemish



1. *Jeune fille lisant*, c. 1776, Musée de la Ville de Paris, Paris. The engraving shows a young woman seated at a table, reading a book. She is dressed in a simple, elegant gown. The background is a plain, light color.

He returned to Paris early in the nineteenth century, where he died in 1806, almost completely forgotten.

**Reputation** [edit]

For half a century or more he was so completely ignored that Lübke in his *History of Art* (1873) omits the very mention of his name.<sup>[1]</sup> Subsequent reevaluation has confirmed his position among the all-time masters of French painting. The influence of Fragonard's handling of local colour and expressive, confident brushstroke on the Impressionists (particularly his grand niece, Berthe Morisot, and Renoir) cannot be overestimated.

**Recent exhibitions** [edit]

- *Fragonard*, Jacquemart-André Museum, Paris, from October 3rd 2007 to January 13th 2008 [P]
- *Fragonard. Origines et influences. De Rembrandt au XIXe siècle*, Barcelone, Caixa Forum From Novembre 10th 2006 to February 11th 2007. [P]
- *Les Fragonard de Besançon*, Musée des Beaux-Arts et d'archéologie de Besançon, from December 8th 2006 to April 2nd 2007. Official website [P]
- *Jean-Honoré Fragonard, dessins du Louvre*, Musée du Louvre, from December 3rd 2003 to March 8th 2004.


**See also** [edit]

- Honoré Fragonard
- History of painting
- Western painting

**References** [edit]

- ↑ \* Also known as "*Roman d'amour de la jeunesse*".
- ↑ *This article incorporates text from the Encyclopædia Britannica Eleventh Edition article "Jean-Honoré Fragonard" [P], a publication now in the public domain.*

Categories: French painters | French printmakers | Rococo painters | Prix de Rome for painting | People from Provence-Alpes-Côte d'Azur | 1732 births | 1806 deaths


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by Michael Levey

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**Author:** [Levey, Michael](#).

**Title:** Rococo to revolution: major trends in eighteenth-century painting.

**Publication Information:** London, Thames & Hudson [1966]

**Description:** 262 p. 155 illus. (incl. 23 col.) 22 cm.

**Series:** [World of art library. History of art](#)

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**Subjects:** [Painting, Modern--18th century](#).

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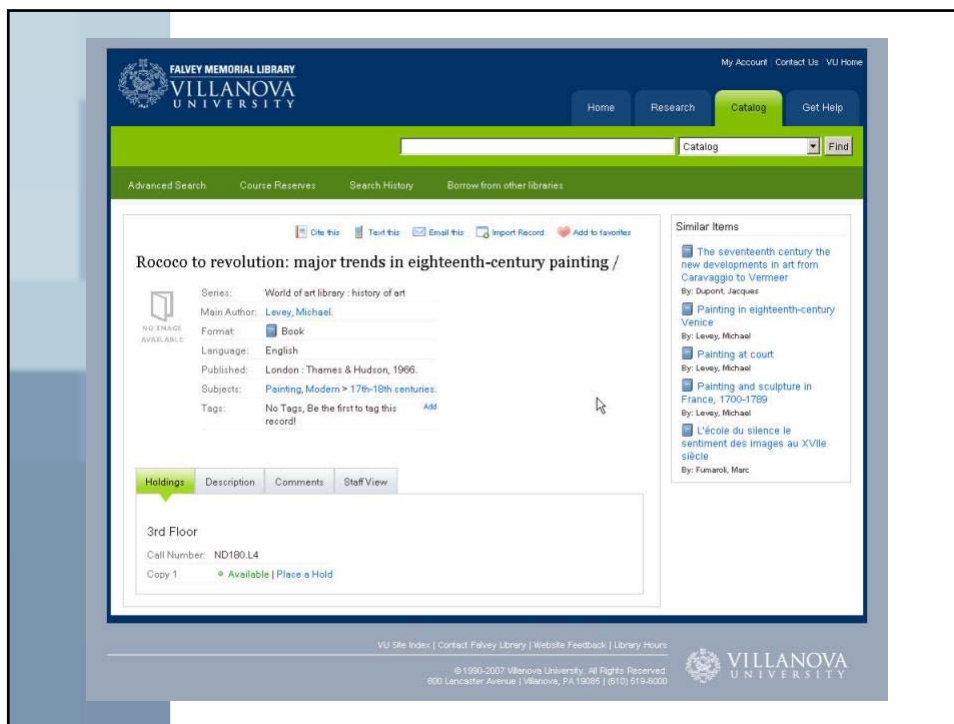
Author/Creator: [Levey, Michael.](#)  
 Subjects: [Painting, Modern -- 18th century.](#)  
 Publisher: New York, N.Y. : Thames and Hudson  
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**Description:** 252 p. : ill. (some col.) ; 21 cm.  
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**Publication Information:** New Haven : Yale University Press in association with the National Gallery of Canada, Ottawa, 2003.  
**Description:** ix, 412 p. : ill. (some col.) ; 32 cm.  
**Notes:** Catalog of an exhibition held at National Gallery of Canada, Ottawa, June 6-Sept. 7, 2003; National Gallery of Art, Washington, D. C., Oct. 12, 2003-Jan. 11, 2004; Staatliche Museen zu Berlin, Gemäldegalerie, Feb. 8-May 9, 2004.  
**Bibliography:** Includes bibliographical references (p. 379-392) and index.  
**Subjects:** [Genre painting, French--18th century--Exhibitions.](#)  
**Additional Authors or Names:** [Conisbee, Philip.](#)  
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 LANGUAGE: French  
 Francais  
 EXHIBITIONS: Besancon (FRA), Musee des beaux-arts et d'archeologie, 8 dec 2006-2 avr 2007  
 ISBN: 9874393636  
 HISTORICAL CENTURY: 1700; 1800  
 HISTORICAL PERIOD: 1700-1900  
 ENGLISH SUBJECT HEADINGS: 1400-1800; Pictorial-arts  
 ENGLISH DESCRIPTORS: Exhibitions-; **Fragonard, Jean-Honore, -1732-1806**; Painting-; Drawing-; Prints-; 1700-1900; France-  
 FRENCH SUBJECT HEADINGS: 1400-1800; Peinture-et-arts-graphiques  
 FRENCH DESCRIPTORS: Exposition-; **Fragonard, Jean-Honore, -1732-1806**; Peinture-; Dessin-; Estampe-; 1700-1900; France-  
 PRINT CITATION: 17 19550 (2007)  
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## Social Tagging as Sanctioned Metadata

- Technical implications
  - tags separate from controlled indexing
  - how to search both?
  - should results sets be combined from controlled and tag terms?
  - how to get use stats and search stats?

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## Social Tagging as Sanctioned Metadata

- **Workflow implications**
  - who tags?
  - structured approach or “whatever/whenever”?
  - item related or context specific?

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## Social Tagging as Sanctioned Metadata

- **Social implications**
  - Temporal
  - Task based tagging
  - Free form or semi-controlled?

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## Technology in 21<sup>st</sup> Century Libraries and Cultural Institutions

- Days of the standalone “catalog” or “collection management system” are gone
- User expectations
- Collaboration

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Thanks.....

- [jshubitowski@getty.edu](mailto:jshubitowski@getty.edu)

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