Text-Image Access: From *The Dictionary of Art* to Grove Art Online

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What is Grove Art Online?

- Authoritative art historical resource for students and scholars
- Ongoing editorial program of updates and new material
- New article and image content to expand the canon
- Enabling broader access to info on the visual arts
The Dictionary of Art (1996, 34 vols)

- 45,000+ articles, 25 million words
- Collaborative project involving 6,700 scholars from 120 countries
- 16,000 illustrations of art objects, field photography, conservation techniques, plans, maps, diagrams
Art image program

Image needs guided by top art history textbooks, balance of western and non-western, and ancient to contemporary subjects

- Artists, galleries, scholars
- The British Museum
- Art Resource
- MoMA
- The Metropolitan Museum of Art
- ARS and VAGA
Brunelleschi, Filippo, §1: Architecture

(ii) Dome of Florence Cathedral.

Brunelleschi had been accompanied by a member of an advisory committee. The opening of the drum was drawings and by the time the work was completed, it was realised that Brunelleschi had made a serious mistake. The dome was designed to be supported by the nave, which was to be built first.

The basic dimensions of the dome were determined by the octagon, which is the same as the dome of the Pantheon in Rome. The dome was supported by the piers, which are connected by iron beams.

Panofsky, Erwin

Panofsky's work is based on his studies of medieval art. He wrote primarily on late medieval and Renaissance art, and his work is widely regarded as the foundation of modern art history.

1. Work in Germany.

Panofsky's early work was in Germany. He wrote his first major work, "The Concept of Art History", in 1922. This work was based on his studies of medieval art and his understanding of the role of the artist in society.
(ii) Present building.

The cathedral is a four-bay choir which three aisles and a clerestory are unusual. The transept aisles and the clerestory are also unprecedented.

(a) Before 1194

Apart from the porch, the rest of the cathedral was completed by 1194. The nave was to be a nave that was essentially the nave of the present cathedral. The main tower was to be a tower that was essentially the tower of the present cathedral. The west tower was stylistically a mixed style of Romanesque and Gothic.

Beauvais's elegant Flamboyant spires, from the transept, up to its present height.

Chartres Cathedral: west façade; Photo credit: Vinni/Art

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Photography: §1. Processes and materials:

(iii) Positive prints.

The negative is essential for most photographs. Usually, it is produced by a separate and distinct process.swing

By inserting a negative into a positive, the process is allowed to develop. The resulting image is a positive. A positive is a photograph that is produced directly from a negative. It is a photograph that is produced directly from a negative. It is a photograph that is produced directly from a negative. It is a photograph that is produced directly from a negative. It is a photograph that is produced directly from a negative.

Roger Fenton: His Imperial Highness Prince Napoleon (Napoleon III), albumen print from a wet collodion negative (London, Victoria and Albert Museum); Photo credit: Victoria & Albert Museum, London/Art Resource, NY

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Art History & Digital World
Egypt, ancient, § XIII. 2: Funerary equipment. Containers.

(vi) Canopic jars.

In the 3rd Dynasty a major break in procedures was the introduction of jars regarded as essential for the preservation of life. Organs were removed from the pharaoh and placed in a jar (see fig.). The name derives from Ramessus, the plot of Menes, who placed his organs in a jar in the form of a human-headed jar.

The earliest jars (3rd Dynasty) were limestones, often with incised decoration. In the First Intermediate Period they were sometimes placed directly in chests, without cartonnage. Cartonnage masks were added. Probably a cartonnage mask appeared, with small mask as lids. Sometimes a sarcophagus, coffin for the mummy, and coffins for the viscera.

By the early 12th Dynasty the typical Middle Kingdom material was stone, but wood and pottery were squat, with a pronounced shoulder and walls tapering to the shape of human heads, representing the deceased.

From at least the Middle Kingdom the viscera were

Minton Ceramic Factory.

English earthenware factory in Stoke-on-Trent, Staff

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Momoyo Torimitsu: *Miyata Jiro*, 1996

Japanese sculptor, installation and video artist, Torimitsu received a BFA in sculpture at Tama Art University (1994) and, soon after her university graduation, she completed *Miyata Jiro*, a life-size robot—a stereotypical Japanese businessman, and made it crawl on the pavements of various districts in Tokyo. Perhaps because of its candid critique of Japanese corporate culture, businessmen in Marunouchi district pretended not to look at the robot, while it attracted large crowds elsewhere. In order to study varying reactions to her robot in different social settings, Torimitsu moved to New York in 1996, to participate in the P.S.1 International Program. For the American premier of *Miyata Jiro* that year, on 7th Avenue and near the Rockefeller Center, Torimitsu dressed as a nurse to redirect the robot's movement or recharge its battery. Her New York performances were so well received that Torimitsu subsequently acquired opportunities to do the same in Amsterdam, Graz, London, Paris, Rio de Janeiro and Sydney.

Expanding on the *Miyata Jiro* prototype, Torimitsu built three new businessmen of different ethnicity—American, Asian and European—in order to represent the internationalized business culture of New York. Her exhibition, *Inside Track*, at Delitch Projects in New York (2004) consisted of these robots groveling on the floor, portrait photographs of the robots and a video projection of the robots racing through a typical New York office building. At the nearby Swiss Institute, Torimitsu simultaneously presented *Horizons*, an installation of 100 miniature businessmen-robots, swarming over a diorama decorated with oil tanks, corporate buildings, palm trees and skyline. The robots crossed over oceans and national borders, they fought on oil fields and they destroyed cities. While many robots broke down by the end of the exhibition, few dozen were still fighting the never-ending global corporate game.

Torimitsu's work has often been based on her critical observation of Japanese society. The subject of her installation, *Danchozuma-Einefeissi Sunrisa* (1998), presented at Moderna Art in Brooklyn, New York, was a polemic with the *danchozuma* (housewives living in a suburban apartment complex). She shed light onto the uniformity

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Kimsooja [Kim Sooja]
(b. Daegu, 24 April 1957).
Korean-born Hongik University graduate, Paris-based textile artist. She is known for her interactive and participatory installations and performances.

Kimsooja: Cities on the Move – Bottari Traffic, eleven days journey through Korea, one ton truck, used clothes and bedcovers. 1997: photo courtesy of the artist.

Cai Guo-Qiang
(b. Guangzhou, 8 Dec 1957).
Chinese installation artist. Cai is best known for his use of fire and gunpowder in his installations. He has received critical acclaim for his large-scale, dynamic installations that often involve explosions of colorful fire and smoke.

In this bold work, Cai takes inspiration from his childhood memory of the blast of fire with a 20-ton steel metal cannon, his installation at the 1995 Venice Biennale, exploring the landscape of the sea and sky with gunpowder. The work was commissioned by the New York-based Museum of Modern Art (MoMA) for the 1998 Kiasma Museum of Contemporary Art in Helsinki, where it was exhibited in 1999.