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.”* 


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

http://digitalarthistory.weebly.com
“A 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
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- What do historical documents like the Mellini poem and inventories teach us about the function of works of art in the political, social, and diplomatic spheres?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 17th 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.

Network visualization reveals that each center was a highly robust entity in its own right, with a small number of artists and patrons shared between branches. Paris Boulevard is highlighted.
This diagram singles out artists and patrons who were shared among branches. This reveals which artists/patrons were the most mobile and ‘translatable’ across multiple national markets (Great Britain, France, Netherlands).

This diagram isolates artists and patrons who bought or sold works of art more than 5 times. It reveals that the Paris Boulevard branch of Goupil had the highest number of sales, which artists were most popular in this market, and which patrons sustained this market. Note the significant presence of other dealers as patrons.
Francesco Freddolini, GRI Fellow
Exploring Early Modern Collections in Florence: Guidebooks and Inventories

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

Florence, Archivio di Stato, Notarile Moderno, Notaio Ventura Venturucci, Protocolli 19224, 18 October 1686, ff. 26v-62v:

 [...]

[...] 31. Modello uero di monusù Giusto, doue si rappressida il Sermo GranDuca ferindando Zdo, Madre, e Nonna, con il Senato fiorentino che lo riconosce per GranDuca, e detto Modello si ritroua ne Piti, Ornamento dei Casti

Anne-Lise Desmas
Anne-Lise Desmas, Getty Museum
Major GRI Digital Art History Initiatives

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

http://www.getty.edu/research/tools/vocabularies/
 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.
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]

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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
- Hagia Sophia
- Sancta Sophia  *Language: Latin*
- Sancta Sapientia
- Saint Sophia
- St. Sophia
- Αγία Σοφία

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

**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 century)
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

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
FAB: Participants

- ARLS/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
- Universitätbibliothek Heidelberg
- University of Birm
- 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 Salamon, 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!