THE ENERGY OF DELUSION: THE NEW YORK ART RESOURCES CONSORTIUM (NYARC) & THE DIGITAL

Joint Conference on Digital Libraries 2016
Rutgers University
June 22, 2016

Stephen Bury
Andrew W. Mellon Chief Librarian
The Frick Art Reference Library
Library Profiles

Brooklyn Museum Libraries & Archives

The Brooklyn Museum Libraries and Archives comprise one of the largest and oldest art museum libraries in the country. The collection, established in 1823, has been developed to encourage understanding of the Museum’s collections and history. Paralleling the Museum's encyclopedic collections, the Museum Libraries and Archives are particularly strong in the arts of the Americas (North and South), Africa, Asia, Ancient Egypt and Islam. The Wibour Library of Egyptology is an important resource for the study of ancient Egypt.

read more

The Frick Art Reference Library

The Frick Art Reference Library’s collections relate mainly to paintings, drawings, sculpture, and prints from the fourth to the mid-twentieth centuries by European and American artists. Known internationally for its rich holdings of auction and exhibition catalogs, many of which are unavailable elsewhere, the Library is a leading site for collecting and provenance research. Its Photoarchive of over 1.2 million photographs documents the history of artworks over time: many are available through the Frick Digital Image Archive.

read more

The Museum of Modern Art Library

The Museum of Modern Art (MoMA) Library is a comprehensive collection devoted to modern and contemporary art. The noncirculating collection documents painting, sculpture, drawings, prints, photography, architecture, design, performance, video, film, and emerging art forms from 1880 to the present. Primary source collections are held by the Museum Archives. Collection highlights include works on Dada and Surrealism, The MoMA/Franklin Furnace Artist Book Collection, and the Political Art
What is NYARC?

The New York Art Resources Consortium (NYARC) consists of the research libraries of three leading art museums in New York City: The Brooklyn Museum, The Frick Collection, and The Museum of Modern Art. With funding from The Andrew W. Mellon Foundation, NYARC was formed in 2006 to facilitate collaboration that results in enhanced resources to research communities. Our goals include:

- Improve access to art research resources through technology
- Advance the scholarly, educational and cultural enrichment missions of the three museums
- Provide leadership in the development of innovative and model information services programs
Initiatives

All | Collection Development | Digitization | Education | Exhibitions | Research | Resource Sharing

NYARC Discovery
research

The Gilded Age
digitization, exhibitions

The Vienna Secession
digitization, exhibitions

Web Archiving
collection development

Shared Print Reserve
resource sharing

M-LEAD Internships
education

Frick Photoarchive
research

Arcade
research
Search by location

- All Arcade Libraries
- Brooklyn Museum Libraries & Archives
  - Wilbour Library of Egyptology
  - Special Collections
  - Archives
- Frick Art Reference Library
  - Photoarchive
- Museum of Modern Art Library
  - Manhattan
  - Queens

Search by format

- Auction Catalogs
- Artists’ Books
- Archives and Manuscripts
- E-Resources (websites, databases, e-books)
- E-Journals
- Periodicals
- All Formats (exclude Auction Catalogs)

Resources

- Browse E-Resources
- Browse Recent Acquisitions
- World War II Provenance Bibliography
- Digital Collection: Gilded Age

About Arcade

Arcade is the catalog of the New York Art Resources Consortium (NYARC).

Arcade unites the collections of the Frick Art Reference Library and the libraries of the Brooklyn Museum and The Museum of Modern Art.

- Brooklyn Museum Libraries & Archives
- Frick Art Reference Library
- The Museum of Modern Art Library

Arcade is made possible through the generous support of The Andrew W. Mellon Foundation.
INTRODUCTION

The art exhibitions of galleries, clubs, and associations in the late nineteenth and early twentieth centuries chronicle the emergence of New York City as an international center for the production of art and the art market. Ephemeral exhibition checklists, pamphlets, and catalogs from this period document artistic movements and artists of the time and of the past, economic markets, and the social and cultural history of New York and the United States.

Materials from the Frick Art Reference Library and the Brooklyn Museum Libraries and Archives compose the Documenting the Gilded Age digital collection.

This website represents the first phase of the Documenting the Gilded Age digitization project. For information about and to view items from the second phase, see http://gildedage2.omeka.net. For information about and to view items from the third phase, see http://gildedage3.omeka.net.
INTRODUCTION

The art exhibitions of galleries, clubs, and associations in the late nineteenth and early twentieth centuries chronicle the emergence of New York City as an international center for the production of art and the art market. Ephemeral exhibition checklists, pamphlets, and catalogs from this period document artistic movements and artists of the time and of the past, economic markets, and the social and cultural history of New York and the United States.


By taking a close look at the year 1922, the exhibition provides a visual timeline and map to illustrate the abundance of exhibitions being held at the time in the New York.

This website represents the second phase of the Documenting the Gilded Age digitization project. For information about and to view items from the first phase, see http://gildedage.omeka.net. For information about and to view items from the third phase, see http://gildedage3.omeka.net.
INTRODUCTION

The Gilded Age, which occurred from the late 19th to early 20th century, witnessed large and valuable private collections disposed of at auction. New York had the distinction of being the center of this burgeoning market. The wealthy built mansions that needed to be filled with furniture, art, and other comforts. Galleries were often created within the home to display fine art, representing a family's wealth. However, fine art was not the only thing being collected to showcase wealth. The auction houses during this time were filled with lavish decorative art pieces such as pottery, porcelains, furniture, draperies, jewelry, tapestries, ceilings and columns from around the world.

According to Weisberg, McIntosh & McQueen, who did research on a few household holdings, “Listings of jewelry, silver, furniture, and rugs – particularly Persian and Indian – sometimes represent a comparable and in a few cases larger percentage of household wealth than did works of art.” Overindulgence in art consumption, death and loss of wealth often led to these auctions being held. The American Art Association (AAA) played a major role conducting auctions in New York City.

Auction catalogues from these sales provide vast information into the world of collecting, art history, provenance, artists, art movements and the history of collecting. Numerous catalogues have annotations that document the buyer and price. The catalogues also contain marks that demonstrated the patron's interests. A few items that can also be found in the catalogues include scrap paper with handwritten tallies, letters from the auction house, and news clippings.

This Omeka website represents highlights from Phase III of Documenting the Gilded Age entitled, Gilding the Gilded Age: Interior Decoration Tastes and Trends in New York City. This METRO grant funded digitization project consists of material from the Frick Art Reference Library (FARL) at The Frick Collection and The William Randolph Hearst Archive at LIU Post. 19,294 pages of auction catalogues and other archival material from 1876 to 1922 have been digitally reformatted. A list of the MARC records for each title in the project can found here. The majority of catalogues used in this project are from AAA. Material highlighted for the site feature Chinese Porcelains and Important Collectors from the time. For information about and to view items from the first and second phases, see http://gildingage.omeka.net and http://gildingage2.omeka.net.

The catalogues from the FARL collection differ from those found in The William Randolph Hearst Archive because they are not from Henry Clay Frick's personal collection. This is an important distinction because a researcher can look at annotations from catalogues in the William Randolph Hearst Archive and discern that they are related to Hearst's purchases. Annotations found in the catalogues at FARL may not always lead to the person interested in the items but both collections provide provenance. Provenance can be found for various items that Hearst and Frick owned. Frick's purchases have been documented through letters and receipts discovered in the Archives Department of FARL.

The Hearst Archive contains a large collection of sales records and related albums that document the auction where each item was purchased, how much it was bought for, and who it was later sold to, if applicable. Hearst often used auction catalogues for his purchases, where Frick used dealers such as M. Knoedler & Co. and the Duveen Brothers. Frick purchased the majority of his Chinese porcelain from the John Pierpont Morgan (1837-1913) sale in 1915 after the Duveen Brothers brought it to his attention. [6]
Catalogues of Private Art Collections in New York

Often privately printed, Gilded Age catalogues range from simple inventory lists to grand presentation copies featuring lavish bindings and illustrations. Today they play an important role in understanding the history of collecting—alongside auction catalogues, they document the travels of artworks through Gilded Age collections. This exhibition presents an assortment of collectors, painters, and dealers whose art collections are documented by historical catalogues and other materials held at The Frick Art Reference Library. Please view the video on the next slide, authored and narrated by Inge Reist, Director of the Center for the History of Collecting at The Frick Collection, before enjoying the rest of the exhibit. The video provides a glimpse into the history of art collecting and the value of these resources.
"This Kiss to the Whole World"
Klimt and the Vienna Secession

"This Kiss to the Whole World"

KLIMT AND THE VIENNA SECESION

The New York Art Resources Consortium (NYARC)—a collaboration between the libraries of The Frick Collection, Brooklyn Museum, and The Museum of Modern Art—has extensive holdings of materials relating to artist Gustav Klimt (1862–1918). To correspond with the citywide Vienna, City of Dreams program organized by Carnegie Hall in the spring of 2014, NYARC presents this exhibition of its Vienna Secession (Union of Austrian Artists) catalogs and other related materials for the period that Klimt, as a founding member, was involved. Notable exhibitions that took place during this time period include the fourteenth exhibition (1902), which was designed by Josef Hoffmann and centered around tributes to Ludwig van Beethoven, as well as the eighteenth exhibition (1903) devoted to Klimt’s work and designed by Koloman Moser.

Klimt’s Beethoven Frieze, located in the Secession Building and exhibited during the fourteenth exhibition, was inspired by Richard Wagner’s performance of Beethoven’s 9th Symphony on April 5, 1846, in Dresden, Germany. The final section of the Beethoven Frieze, which features embracing lovers surrounded by singing angels, refers to the symphony’s chorus based on Friedrich Schiller’s famous poem Ode to Joy. Subsequently, this important section of the Frieze is referred to as This Kiss to the Whole World.

This online exhibition presents digital copies of the full run of Vienna Secession catalogs 1–23 (1898–1905) along with photographic postcards illustrating some of the exhibition installations. Most of the original items are held at the Frick Art Reference Library. A complete virtual set has now been made possible courtesy of digital copies from the collection of the Neue Galerie New York. For a list of contributors to this project, see our credits page.
**Browse Items (20 total)**

Tags: Postcard

<table>
<thead>
<tr>
<th>Corporate author</th>
<th>Wiener Sezession.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>[Postcards with installation views of the Wiener Sezession] (electronic resource).</td>
</tr>
<tr>
<td>Added title</td>
<td>Ausstellung der Vereinigung Bildender Künstler Österreichs Sezession</td>
</tr>
<tr>
<td>Publisher/Date</td>
<td>Austria: s.n., 1899-1914</td>
</tr>
<tr>
<td>Description</td>
<td>1 online resource (20 postcards): chiefly ill. ; 9 x 14 and 14 x 9 cm.</td>
</tr>
</tbody>
</table>

**Connect to:**
- [Digital copy](http://arcade.nyarc.org:89/record=b1299665~S1)

<table>
<thead>
<tr>
<th>Access restrictions</th>
<th>No restrictions on access copy. Unrestricted online access</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summary</td>
<td>16 postcards with installation views of rooms in the Vereinigung Bildender Künstler Österreichs &quot;Sezession&quot; (or Vienna Sezession) dating from the 2nd (1890)-16th (1914). Most are white mixed with another color (sepia, green or blue). Some have been used as postcards and have stamps and postmarks.</td>
</tr>
<tr>
<td>Original version</td>
<td>Original: Held by The Frick Art Reference Library.</td>
</tr>
<tr>
<td>Description source</td>
<td>Description based on print version record.</td>
</tr>
<tr>
<td>LC subject</td>
<td>Wiener Sezession -- Pictorial works, Art -- Austria -- Exhibitions -- Pictorial works, Photographic postcards</td>
</tr>
</tbody>
</table>

Permanent link to this page: [http://arcade.nyarc.org:89/record=b1299665~S1](http://arcade.nyarc.org:89/record=b1299665~S1)
EXHIBITION XIV, THE BEETHOVEN EXHIBIT, 1902

The Vienna Secession’s fourteenth exhibition, dedicated to Ludwig van Beethoven, was one of the movement’s most widely attended and popular shows. The Secessionists revealed their ideas about art, space, and experience through various artistic contributions paying tribute to the great composer.

A total of twenty-one artists participated in the exhibition. Two of the most recognizable were Max Klinger, an honorary member of the Secession from Leipzig, and Gustav Klimt, the Secession’s president. Klinger’s statue of Beethoven was the exhibition’s centerpiece and, as such, was placed in the middle of the Secession House’s main hall. Klimt’s frieze was originally meant to supplement Klinger’s piece, but it later became the more famous of the two, and one of Klimt’s most recognizable works.

Klinger’s statue of Beethoven was roundly criticized. While most revered Beethoven as a modern father of music, Klinger chose to depict the icon naked and crouching. Most international and Viennese critics found Klinger’s interpretation of Beethoven confusing, if not repellent. One wrote, “The ‘Homage’ that the Secession extols on Max Klinger’s Beethoven Statue... unmistakably reveals that they could think of no greater honor for Beethoven than to stick him in the middle of an Assyrian bathhouse” (Colonna, Music and the Vienna Secession: 1897–1902: 210). While most critics did not understand Klinger’s representation (reviews from the Viennese music community are conspicuously absent), some recognized the sculpture’s magnificence and acknowledged its detailed symbolism. Klinger had dedicated fifteen years (and a significant investment of 150,000 marks) to his vision. On the back of the throne appear Biblical scenes, one of which some scholars believe depicts Beethoven as John the Evangelist, a thesis supported by the eagle (John’s biblical symbol) near Beethoven’s feet. The statue is made of the finest marble, ivory, and bronze and weighs an epic 5,000 kilos.

The aforementioned criticism that Klinger’s statue resembles an Assyrian bathhouse-keeper, however, is not unfounded; rather, it reveals a particular goal of the Secessionists: to create Raumkunst or “spatial art.” The men of the Secession wanted their exhibition (the building, the art, the furniture, and even the “third space” of the printed press) to be an all-encompassing, spatial experience for the viewer—something one could abstractly liken to the captivating moment of entering a bathhouse. With this in mind, the Secessionists designed the main hall, the home of Klinger’s statue, as a Tempelkunst or a space specifically designed to complement the “visual and philosophical essence” of a work of art (“Music and the Vienna Secession: 1897–1902: 211). Similar perhaps to an Assyrian temple rather than a bathhouse, the main hall was very much a place for veneration.

The Secessionists’ goal of providing an experiential exhibition, however, did not begin and end with their building, publications, and interior design. Even the works of art themselves were infused with this idea. Richard Wagner, the conductor of one of the most famous performances of Beethoven’s Ninth Symphony (1846), coined the term “absolute music” in the performance’s program booklet. While “absolute music” would later find an ally in Eduard Hanslick’s “Vom Musikalischen Schonen” (1854) (Gray 2009: 483), Wagner pushed back against this foundational theory that music could be non-representational with his idea of a “total work of art” (Gesamtkunstwerk). In Wagner’s aesthetic interpretation of a Gesamtkunstwerk, each individual element within a work of art, in this case, a musical performance, should be both subservient to and absolutely necessary to the whole (Vittis 2010) in order to elate all the artist’s senses. It is fitting, then, that the choral, fourth movement of Beethoven’s Ninth, put to Friedrich Schiller’s poem “Ode to Joy,” represented for Wagner the welcomed “end of symphonic history” (Gray 2009: 499). The Secessionists co-opted Wagner’s conception of a Gesamtkunstwerk in their approach to their movement. His ideas particularly captivated Klimt, who fashioned part of his Beethoven Frieze (title: “Ode to Joy (This Kiss to the Whole World!)”). After Schiller’s poem and in clear reference to the Symphony’s 1846 performance.
EXHIBITION XVIII, THE KLIMT EXHIBIT, 1903

Only two Secession exhibitions during the period between 1897 and 1903 concentrated exclusively on one artist: the eleventh featured Johann Victor Kremer (1901) and the eighteenth featured Gustav Klimt (1903). For his show, on view from November 14, 1903, to January 6, 1904, Klimt designed a poster of a variant of his painting, "Fallas Athenae," that was printed by Albert Berger, and a vignette for the loose glassine-like cover of the square-format catalog.

Joseph Olbrich's flexible design of the Secession building allowed for various configurations of exhibition space, and most Secessionist catalogs included a printed floor-plan. Although such a floor-plan is conspicuously absent from the Klimt catalog, several surviving photographs help reconstruct what the exhibition would have looked like: the octagonal entrance hall and electric lamps were designed by Josef Hoffmann and the rest of the exhibition layout was designed by Koloman Moser and included his white-painted beach chairs (a design later used in the Ruhranstoff Sanatorium). Two of these chairs framed Klimt's "Portrait of a Woman, Gaia" in a very deliberate arrangement. The walls were white with geometric borders in gray and gold, which flattened the backgrounds on which the paintings hung. Niches and additional frames were also used. Unlike other Secession shows there were no plants in the rooms.

The eighty numbered works (including thirty-two studies or drawings) were arranged in nine halls and one corridor. This relatively small number made for a very spacious layout. There were relatively few early works: "Pallas Athene" (No. 5) and "Music II" (No. 21), which had been shown at the second Secession exhibition, and "Schubert at the Piano" (No. 24), which had been shown at the fourth Secession, were the most prominent representatives. There were also some very early, somber landscapes, and, of course, the Beethoven Frieze (No. 11), from the 1902 Beethoven exhibition. This was shown in situ in Room Three—one of the factors in its survival as the "artists' and designers' work around the Klinger sculpture was meant to have been ephemeral. The 1902 portrait of "Emile Pidgeon," with its fatter, more geometrical style, was shown for the first time, as was "Juristpruident" (No. 26), a painting about which the critic Ludwig Hirsch (Ludwig Hirsch) said, while observing Klimt working on it, that "there was no longer any hope of finishing it." It was "Neue," an authority on Gustav Klimt and the Vienna Secession, who pointed out Juristpruident's similarity to the bright gold mosaics of Sicily, something that separated it from Klimt's earlier two paintings for the University of Vienna: "Medizin" (No. 22) and "Philosophie" (No. 23).
A Resource for Attorneys

The Durationator® Copyright System determines the copyright status of a work, whether it is under copyright or in the public domain, for any type of work anywhere in the world. You provide information about a given work, and the Durationator® matches it to the applicable legal information: statutes, caselaw, and other information for each jurisdiction chosen.

The Durationator® Copyright System is part treaty, part algorithm, part primary documents resource. We provide information for each jurisdiction chosen, along with legal citations, additional useful information, including the U.S. Copyright Office Records, and a primary source database that includes every copyright law from every country in the world.

Results can be returned in the form of a report, a spreadsheet (bulk processing), a memo, a letter, or a range of customized formats.

A Resource for Libraries, Museums, and Archives

Want to make digital scans of archive items available online? Want to add the copyright term to each catalog record? Have a patron that wants to use a particular photograph and has asked you whether it is under copyright or in the public domain?

We have developed specialized tools for libraries, archives, and museums to assess the copyright status of works, whether for digitizing, cataloging, or answering a patron’s question. You provide information about a given work, and the Durationator determines its copyright status.
Copyright

On this site, digital copies of resources are made accessible for research for one of the following reasons:

- they are in the public domain;
- the rights are owned by The Frick Collection;
- we make them accessible under an exception or limitation to U.S. copyright law, such as 17 U.S.C. 107 and 17 U.S.C. 108(h);
- we have permission to make them accessible;
- or, there are no known restrictions on use.

Please note, some materials may only be accessible on-site due to restrictions.

The Frick Collection adheres to U.S. Copyright Law and respects the copyright and intellectual property rights held by rights holders. Therefore, efforts have been made to accurately determine the rights status of the digital resources found on this site.

The copyright status of each resource is determined according to U.S. Copyright Law and in some cases the country of origin or publication if available. Rights status statements have been established with the guidance of the Europeana-DPLA white paper, "Recommendations for Standardized International Rights Statements" found at http://rightsstatements.org/. Resources in copyright are labeled In Copyright. Resources that are in the public domain based on U.S. Copyright Law are labeled No U.S. Copyright. When a conclusive determination cannot be made according to U.S. Copyright law, but no copyright or related rights are known to exist, resources are labeled No Known U.S. Copyright. Resources published before 1790 and therefore in the public domain globally are labeled Public Domain. When the copyright determination remains inconclusive or unknown, resources are labeled Copyright Not Evaluated.

Terms and Conditions

Resources labeled Public Domain may be used and copied for all purposes. Resources labeled No U.S. Copyright may be used according to U.S. Copyright Law and may have restrictions if copied outside of the United States. Resources labeled In Copyright, No Known U.S. Copyright, or Copyright Not Evaluated may have copy and use restrictions beyond The Frick Collection's copy and use. Where fair use applies, the resources may be copied and used as defined in the U.S. Copyright Law. If you wish to use any resource found on this site you must seek permission from the copyright holder, if applicable, including any resource copyrighted by this institution. It is your responsibility to research copyright information for using or reproducing any resources on this site, particularly those that are not labeled Public Domain, as other permissions may need to be obtained for your intended use. The Frick Collection is not liable for use or
<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>Art law and cultural property [electronic resource].</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Added title</strong></td>
<td>IFAR art law and cultural property</td>
</tr>
<tr>
<td><strong>Publisher/Date</strong></td>
<td>[New York?] : International Foundation for Art Research, 2008-</td>
</tr>
</tbody>
</table>

**Connect to:**

Art law and cultural property

---

**Note**

Title from title screen within Educational Resources section of the website of the International Foundation for Art Research, viewed on Mar. 9, 2009.

**Summary**

These two sets of resources: International Cultural Property Ownership and Export Legislation (ICPOEL) and Case Law and Statutes (CLS) will help users navigate the increasingly complex and abundant body of legislation and case law regarding the acquisition and ownership of artworks. Consulting this information is one step in a due diligence process in acquiring a work of art. It is not intended as legal advice (see our Terms and Conditions) and we recommend that you supplement our information with that available on other sites, many of which are noted in these pages. Please consult the Users' Guide for detailed assistance in navigating the site. International Cultural Property/Ownership & Export Legislation (ICPOEL): This section contains legislation governing the export and ownership of cultural property from dozens of countries. The legislation is presented in both summary form and as complete text; the latter in the original language and in translation. Selected historical legislation is also included, as, while superseded or amended, it can be useful for researchers looking for statutes applicable at the time of the acquisition, export or import of an art object. Links connect foreign legislation to relevant U.S. case law. There are also links to relevant international conventions and bilateral agreements. Case Law & Statutes: This section contains an extensive body of primarily U.S. case law, including both litigated cases and, notably, hard-to-find, out-of-court settlements. The material is organized under eight topics: World War II-Era/Holocaust Related Art Loss; Cultural Property (Antiquities) Disputes Over Non-United States Property; United States Cultural Property; Art Theft (other than World War II and cultural property looting); Other Ownership Title Disputes/Claims Including Conversion and Breach of Contract; Art Fraud, Attribution, Authenticity, Forgery, Libel, and Defamatory Statements; Valuation/Appraisal; and Copyright, Moral Rights and Other Issues.

**System details**

Internet via the World Wide Web.

**Note**

Frick: Access limited to staff of the Frick Collection and Frick Art Reference Library.

**Contents**

International cultural property/ownership & export legislation (ICPOEL) -- Case law and statutes.

**LC subject**

Law and art.

**Related corporate bodies**

International Foundation for Art Research.

**WorldCat no.**

314129608

---

Permanent link to this page:

[http://arcade.nyarc.org:80/record=b899250~S1](http://arcade.nyarc.org:80/record=b899250~S1)
Auction Houses

Collected by: New York Art Resources Consortium (NYARC)

Archived since: Oct. 2010

Description: Auction houses specializing in sales of art. Includes catalogs and price results.

Subject: Arts & Humanities, Society & Culture

Narrow Your Results

Sites for this collection are listed below. Narrow your results at left, or enter a search query below to find a site, specific URL or to search the text of archived webpages.

Enter search terms here

Search

Page 1 of 1 (36 Total Results)

Sort By: Title (A-Z) | Title (Z-A) | URL (A-Z) | URL (Z-A)

Title: Stockholms Auktionsverk
URL: http://auktionsverket.com/
Captured once on Aug 24, 2015

Title: Castells
URL: http://castells.com.uy/
Captured once on Aug 24, 2015

Title: Clark Cierlak Fine Arts Estate Auction Service
URL: http://estateauctionservice.com/
Captured 2 times between Dec 12, 2014 and Aug 21, 2015

Title: Fernando Duran
URL: http://fernandoduran.com.es/
Captured once on Aug 24, 2015

Title: Leonard Joel
Captured 2 times between Aug 24, 2015 and Aug 24, 2015
Preserving NYARC’s Web Archives

A step towards long-term stewardship

Karl-Rainer Blumenthal
National Digital Stewardship Resident
New York Art Resources Consortium (NYARC)

May 22, 2015

Contents

I. Policy
II. Implementation
III. Management
IV. Opportunities and constraints
References
Metadata Application Profile and Data Dictionary for Description of Websites with Archived Versions
Version 1 (June 2015)

This document specifies the core elements that are recommended for describing websites that are both live and have been archived. It was developed as part of the New York Art Resources Consortium’s Web Archiving Initiative to document web versions of specialist art resources, such as auction catalogues, catalogues raisonnés, artists’ websites, etc. The profile may also be used for other types of web resources for which it is desirable to create rich metadata beyond that which is captured as part of web archiving tools.

Various workflows may be employed to create the metadata depending upon the institution’s specific environment and procedures. Most institutions use one record that describes both the live website and the archived one to reduce cataloging time. When the cataloging takes place may vary depending upon various factors. The cataloger may produce the record for the live site while a determination is being made about archiving it, or after it has already been archived.

This profile describes a rich record based on MARC, with the intention of populating elements in the simpler DC descriptions in Archive-It. Element names are generic in nature with MARC fields specified. Creation/maintenance and usage notes generally apply to MARC elements. Mappings have been provided to elements, properties or classes in Dublin Core, MODS, BIBFRAME, VRA Core and schema.org to facilitate transformations or application profiles for other metadata element sets with any usage notes in the notes column. When data elements may be used in multiple places in a MARC record they are included in the same entry. Specific requirements for MARC and RDA are included in Part 3.

The profile is intended to be cataloging rules agnostic, and local needs and cataloging rules should be followed. However, it details some RDA requirements.

Contents
1. Summary of main fields for description of websites with archived versions
2. Data dictionary of elements for describing websites with archived versions
3. Notes on MARC record coding
4. Sample records
NYARC Discovery is a new research tool from the libraries of the Brooklyn Museum, The Frick Collection, and The Museum of Modern Art. It is a gateway to a trove of rich and varied materials, much of it unique, on art and cultural history spanning the spectrum from ancient Egypt to contemporary art.

Find books, exhibition catalogs, auction sale catalogs, artists’ books, images, online journal articles, historical newspapers, archives, web archives, and more.

+ What is NYARC?
+ What is Arcade?
+ What am I searching?
+ What is not included?
+ How can I quickly find an online journal?
+ Are there restrictions for accessing online resources?
+ Can I find auction catalogs by the date of sale?
+ What are web archive results?
+ What are photoarchive images?
Title: Sketch for "Carnation, Lily, Lily, Rose."
Author/Artist: Sargent, John Singer, 1856-1925
Creation Date: 1886
Description: Graphic reproduction(s) with documentation of a painting. Oil on canvas.
Provenance: Mrs. F. D. Millet, Broadway, England; Charles Kinderman, Sotheby, London, John Walter and Other Collections, June 10, 1942, lot 87 (with another oil sketch for the same picture) (property of a Gentleman) (£ 39 or £ 40), for the pair, to Oakley.
Current Repository: unlocated.
Sources: Information from Frick Art Reference Library Photoarchive.
Subjects: Sargent, John Singer, 1856-1925; Art, American; Portraits: Children, Girls
Genre/Form: Reproductions; American School; Paintings (visual works)
Related Names: Frick Art Reference Library.
Frick Name Form: Sargent, John Singer, 1856-1925.
Source: Arcade Catalog
<table>
<thead>
<tr>
<th>Scenario Planning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scenario Title</strong></td>
</tr>
<tr>
<td>Brief Description</td>
</tr>
<tr>
<td>Audiences Served</td>
</tr>
<tr>
<td>Added Value</td>
</tr>
<tr>
<td>Advantages</td>
</tr>
<tr>
<td>Disadvantages</td>
</tr>
<tr>
<td>Running Costs/Staffing</td>
</tr>
<tr>
<td>How Do We Get There?</td>
</tr>
<tr>
<td>Start Up Costs</td>
</tr>
<tr>
<td>Notes</td>
</tr>
</tbody>
</table>
Search 56,243 Artworks and 91,086 Images:

[Search]

Search by Image:
Upload an image to find other similar images.

Upload an Image

[Choose File] No file chosen

Search by Image

Paste Image URL

http://

Search by Image

Browse by Collection:
Frick Library Photoarchive
14,985 Artworks, 18,515 Images

Fondazione Zeri
18,987 Artworks, 31,095 Images

Villa I Tatti
11,460 Artworks, 15,514 Images

Bildarchiv Foto Marburg
3,653 Artworks, 7,367 Images

National Gallery of Art Library
3,635 Artworks, 9,601 Images

Bibliotheca Hertziana
3,503 Artworks, 7,894 Images
Research is dependent upon meaning and context. When data is integrated this is often achieved using a common or 'core' model. This means that source data is represented differently and without its original context. The information systems of memory institutions contains implicit relationships that are not represented when data is exported from traditional database system. ResearchSpace relies on being able to integrate data without losing this context or perspective on the real world. The CRM preserves this perspective and uses it to harmonise heterogeneous data keeping its variability but providing a consistent interface for access.
Relations according to CIDOC Conceptual Reference Model

- **E22 Man-Made Object**: Steipe (Steupe)
  - E12 Production: „Bau der Steipe“
  - E52 Time-Span: 1430
  - E53 Place: Trier, Hauptmarkt 14

- **E38 Image**: Bild der Steipe
  - E84 Information Carrier
    - E55 Type: Positive
    - E39 Actor: „Albertina“
    - E52 Time-Span: 1901
    - E65 Creation: „Fotografieren der Steipe“
    - E39 Actor: „Preußische Messbildanstalt Berlin“

- **E84 Information**: 1.070.543
  - E55 Type: Negative
  - E39 Actor: „Foto Marburg“
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist</td>
<td>Maestro della Madonna di Manchester</td>
<td>Signorelli, Luca (1441-1523, Italian) artist (School of):</td>
<td>Anonymous, Italian School, active 15th century.</td>
<td>Anon. (Italy)</td>
</tr>
<tr>
<td>Date</td>
<td>ca. 1490-1505</td>
<td>1501-1600</td>
<td>ca. 1400-1499</td>
<td>16th century</td>
</tr>
<tr>
<td>Type</td>
<td>Painting</td>
<td>Painting</td>
<td>Painting</td>
<td>Painting</td>
</tr>
<tr>
<td>Medium</td>
<td>tavola</td>
<td>oil on panel (wood)</td>
<td></td>
<td>panel</td>
</tr>
<tr>
<td>Dimensions</td>
<td>22.4cm x 26.7cm</td>
<td>22.2cm x 26.7cm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Categories</td>
<td>The Virgin: Madonna and Child.</td>
<td></td>
<td>Painting, Italy, 16th century, Virgin and Child, Jesus Christ, Mary, Blessed Virgin, Saint</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Collezione Manning New York (NY)</td>
<td>homeless</td>
<td>Location unknown</td>
<td></td>
</tr>
<tr>
<td>Details</td>
<td>More information...</td>
<td>More information...</td>
<td>More information...</td>
<td>More information...</td>
</tr>
<tr>
<td>Source</td>
<td>Fondazione Zeri</td>
<td>Villa I Tatti</td>
<td>Frick Library Photoarchive</td>
<td>National Gallery of Art Library</td>
</tr>
</tbody>
</table>
The Photoarchive is a study collection of more than one million photographic reproductions of works of art by fourth to mid-twentieth century artists trained in the Western tradition. Each photograph is accompanied by historical documentation that traces the essential elements of the biography of a work of art — changes of attribution, ownership, and condition. The images together with the historical documentation provide an unparalleled resource for the study of the history of art. At present, the Frick is systematically digitizing the Photoarchive collection and making it available on this site.
Digital Art History Lab

The Digital Art History Lab (DAHL) seeks to provide art historians with the digital tools and data necessary to explore new methodologies. It also aims to stimulate collaborations between art historians and specialists from a variety of fields, from computer science to historical Geographic Information Systems (GIS).

In making the data sets amassed by the Frick Art Reference Library available to the public, we hope that developers, researchers, and others will create tools that are freely available to the community. We encourage novel uses of our data for applications that address a range of audiences—from general users to proficient researchers.

Preliminary Reading List

The DAHL Zotero Library is a collection of resources related to digital art history, links to digital art history projects, and key scholarship in the digital humanities. This list is not comprehensive, but it is designed to be a springboard for further research and will be continually updated. These resources can be accessed through our Zotero Library via the following link: http://bit.ly/1SUHQc1.
ARIES: Enabling Visual Exploration and Organization of Art Image Collections

https://drive.google.com/file/d/0Bx77r6zz_qCqa0p2UFB4OFEmVE/view
International Image Interoperability Framework

Enabling Richer Access to the World's Images

Learn how to get started

New Specifications Published, 12 May 2016.

Community Focused
The IIIF is driven by a community of research, national and state libraries, museums, companies and image repositories committed to providing access to high quality image resources.

Defined APIs
The IIIF is anchored by well defined Application Programming Interfaces developed and vetted by an open and rigorous community process.

Plug 'n' Play Software
The IIIF community encourages and supports the development of compatible image serving and viewing software that is easy to install and provides a dazzling user experience.
Lessons

• Work with technology partners
• If it’s not built, persuade somebody to build it
• Funders like consortia, so play on that strength
• Chunk up projects and complete as funding comes available
• Digitization increases use of the physical
• Document and share
• Share successes and failures
• Enjoy the energy of delusion