

Down the Spatial Rabbit Hole of Ambiguous Data and Art Historical Questions at the National Gallery of Art

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John Taormina



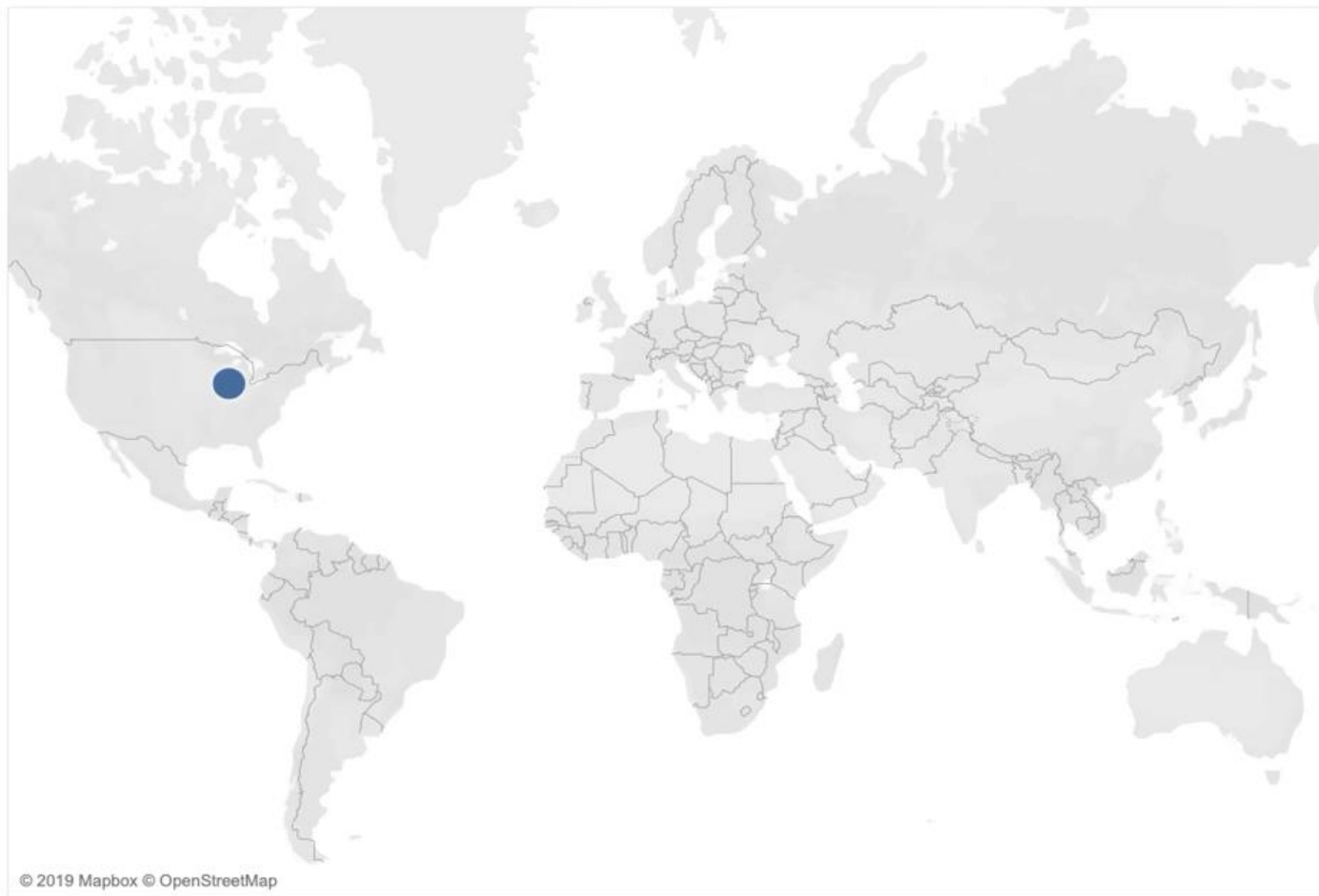
Ed Triplett



Augustus Wendell

Widener Artworks Exhibition Locations Over Time - 1947

Washington, D.C., Excluded



YEAR(Year)

< 1947 >

○

◀ ◻ ▶

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☒ Show history ▾

SUM(Number of Recor...

● 1

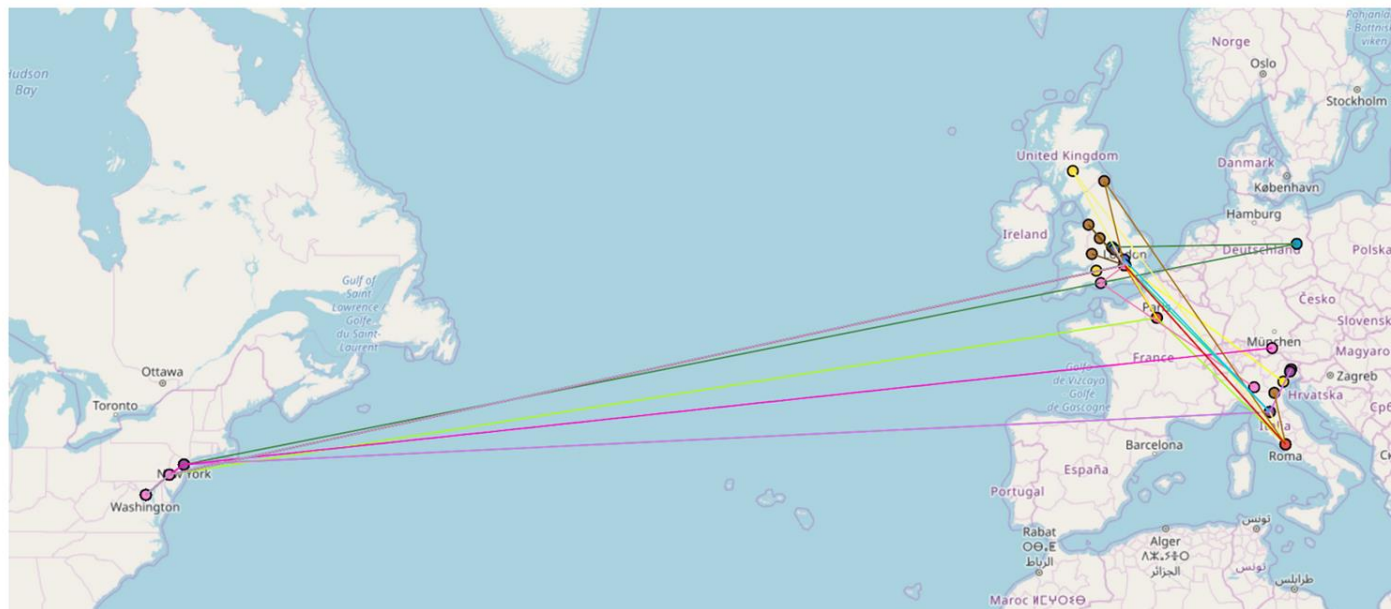
● 2

● 3

● 4

● 5

Sample Mapping of Provenance Text from Widener Collection Objects



<http://arcg.is/19CfX1>

Search Criteria

creditline - Widener Collection

department - DCRS (department of Italian and Spanish paintings)

provenancetext - has value; not one word/name

medium - oil (?) on canvas; oil on canvas; oil on panel; oil on panel transferred to canvas; oil on poplar panel

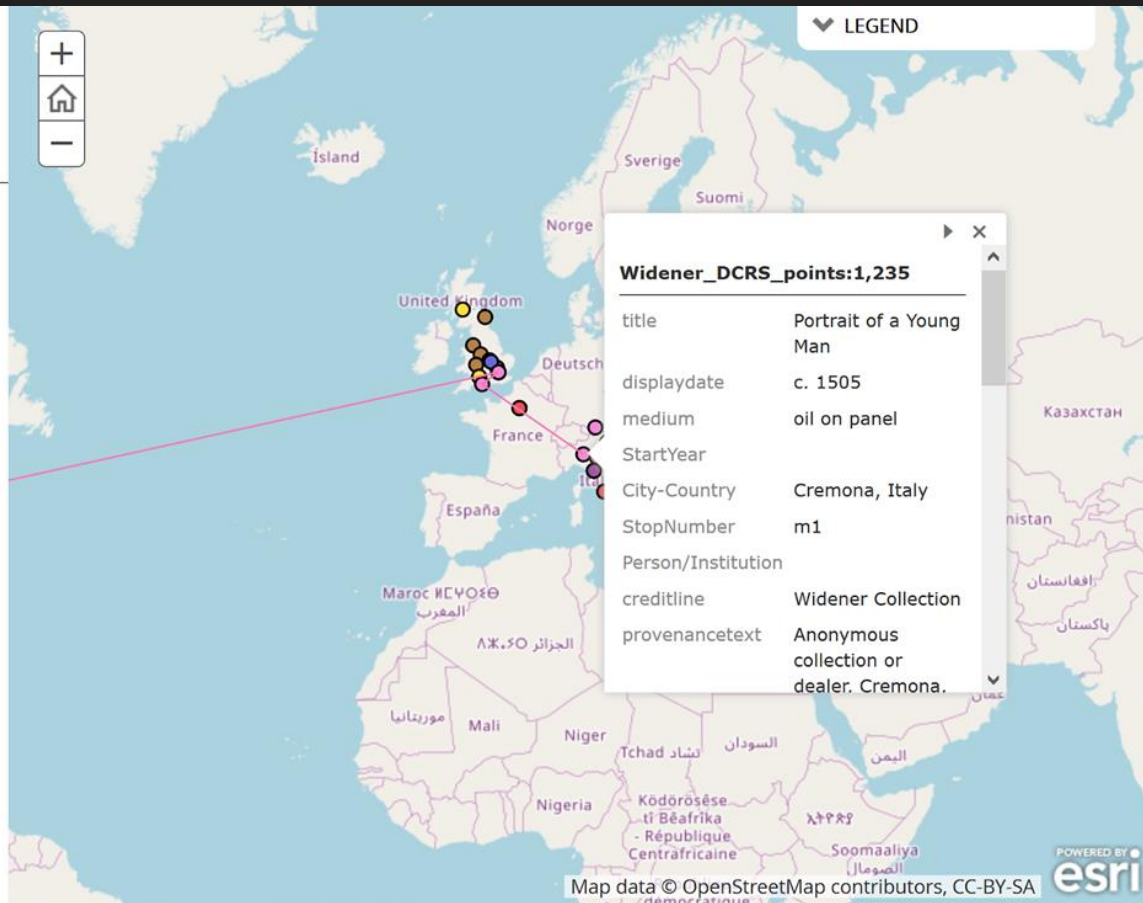
Widener: Italian and Spanish Paintings (oil)

Portrait of a Young Man

Anonymous collection or dealer, Cremona, Italy; sold c. 1875 to Sir John Charles Robinson, London and Newton Manor, Dorset. Thomas Humphry Ward [d. 1926], London; sold 1900 to (Thomas Agnew & Sons, London); sold 1900 to Peter A.B. Widener, Lynnewood Hall, Elkins Park, Pennsylvania; inheritance from the Estate of Peter A.B. Widener by gift through power of appointment of Joseph E. Widener, Elkins Park; gift 1942 to NGA.

Portrait of a Young Woman

Duke Sigismund Franz, Schloss Ambras, Austria. (Leo Nardus [1868-1955], Suresnes, France, and New York); sold 1897 to Peter A.B. Widener, Lynnewood Hall,



Number of Artworks by German Artists Known & Unknown

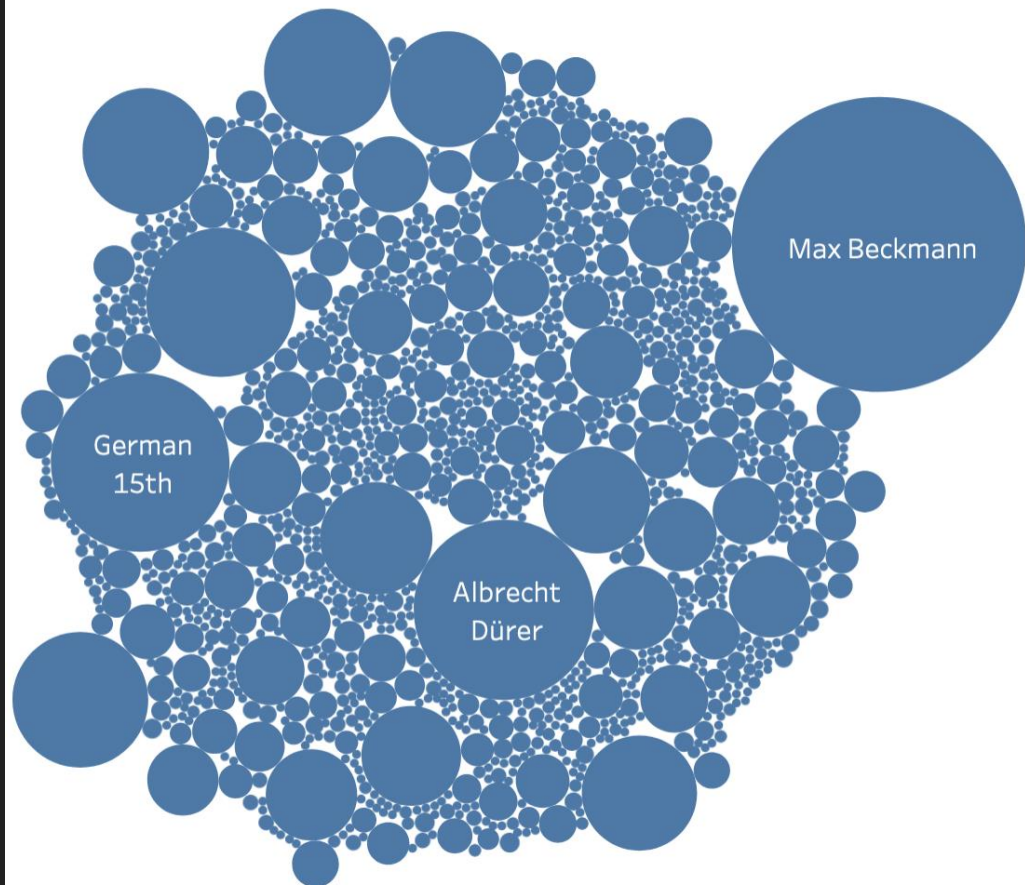
In / Out of Unknow..

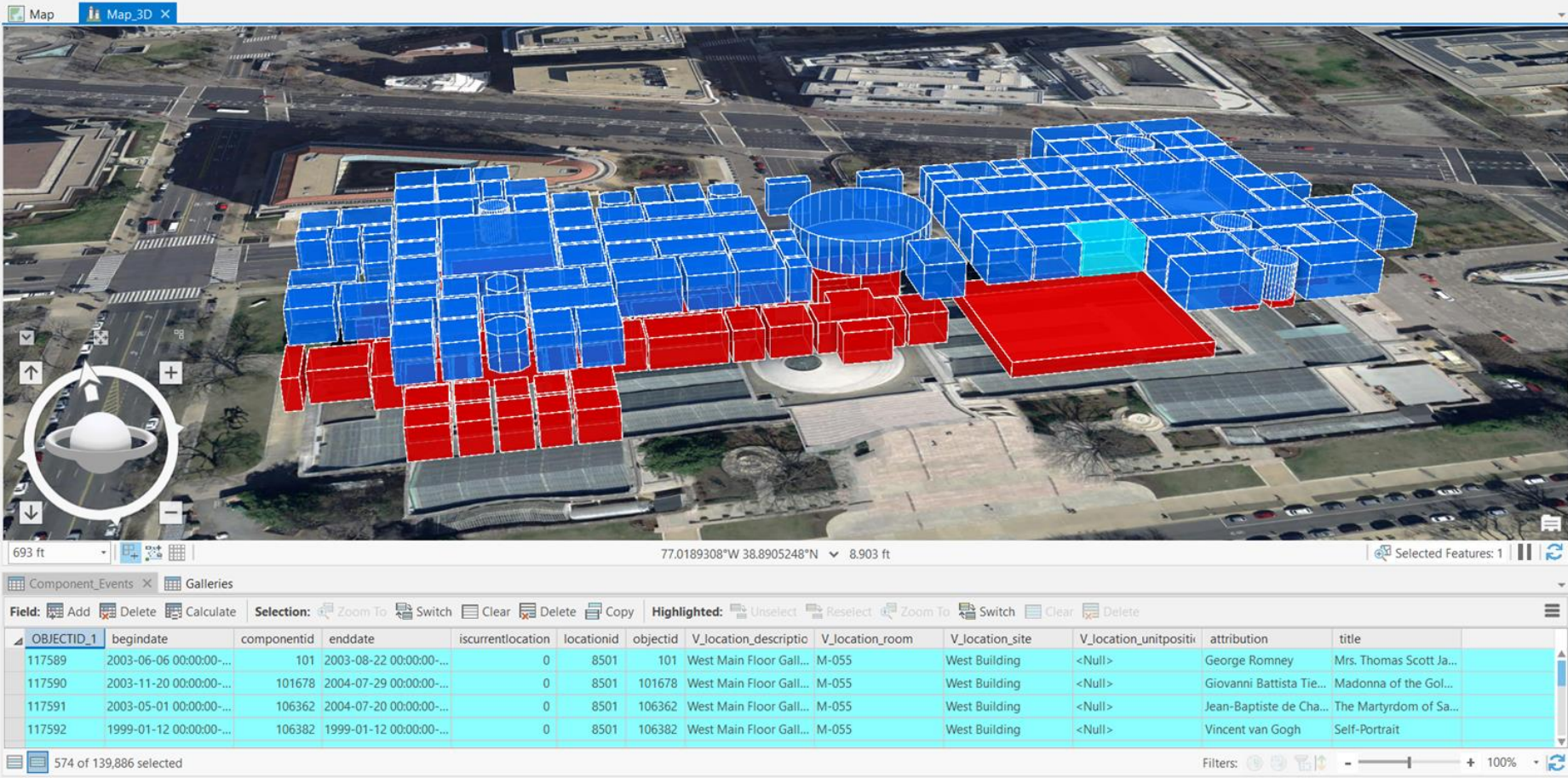
Unknown Artists	839
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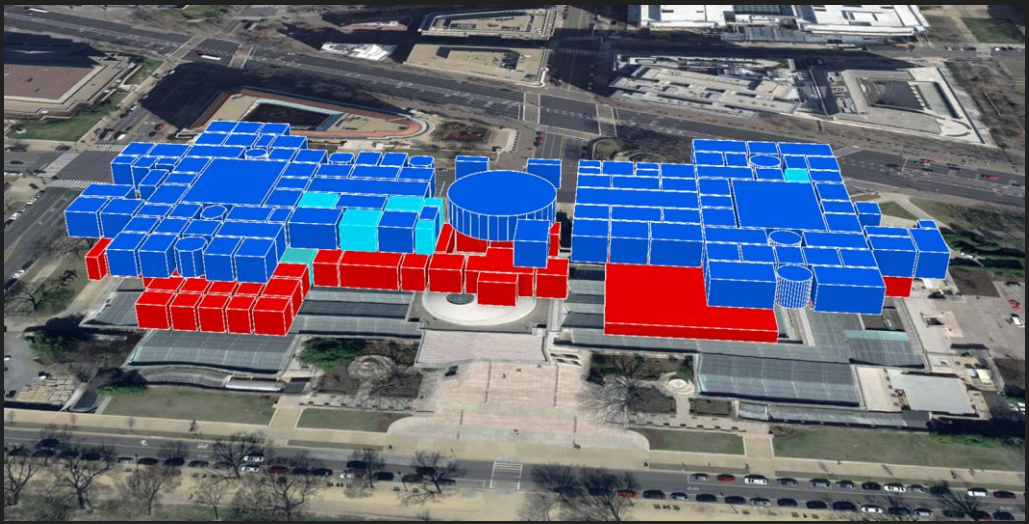
Known Artists	7,939
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Grand Total	8,778
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Number of Artworks by German Artists

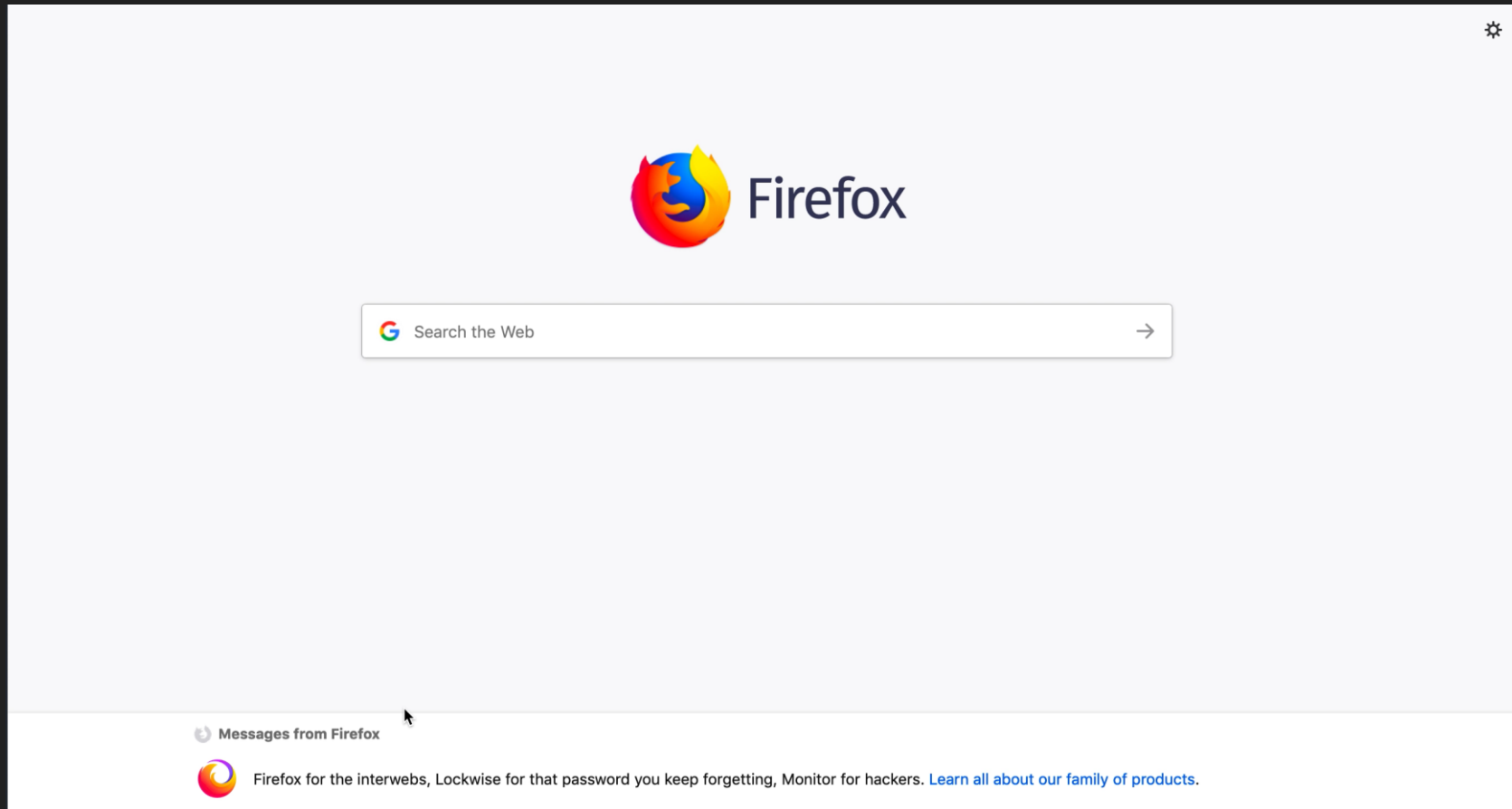






	site	location description	room	unitposition	2014-08-27	2014-08-29
unspec					2014-08-27	2014-08-27
8453	West	West Main Floor	M-050-A	S	2014-05-30	2014-08-27
8460	West	West Main Floor	M-050-C		2013-08-23	2014-05-30
unspec					2013-08-22	2013-08-23
8461	West	West Main Floor	M-050-C	E	2013-04-17	2013-08-22
unspec					2013-04-16	2013-04-17
8461	West	West Main Floor	M-050-C	E	2013-02-14	2013-04-16
unspec					2013-02-06	2013-02-14

Demo of location “data browser” app



Specific Date Selector

×

Locations Data Explorer (BETA)

Select Room to Query


G-005

Timetravel to:


1999/01/01

all data loaded and cached

Objects in G-005

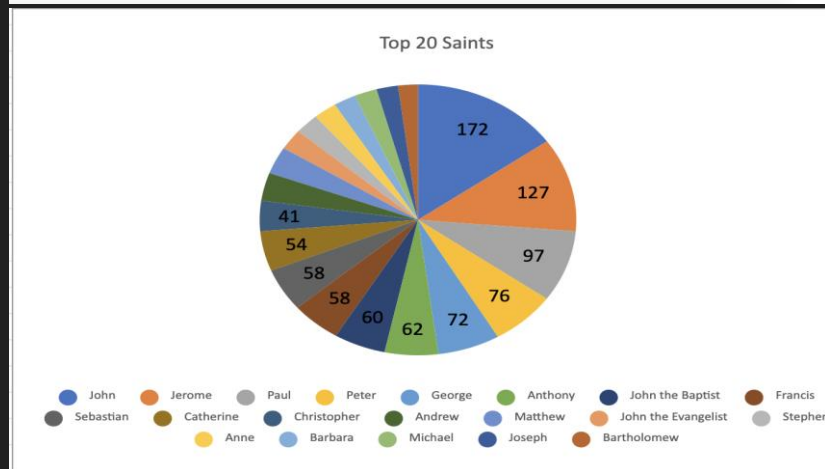
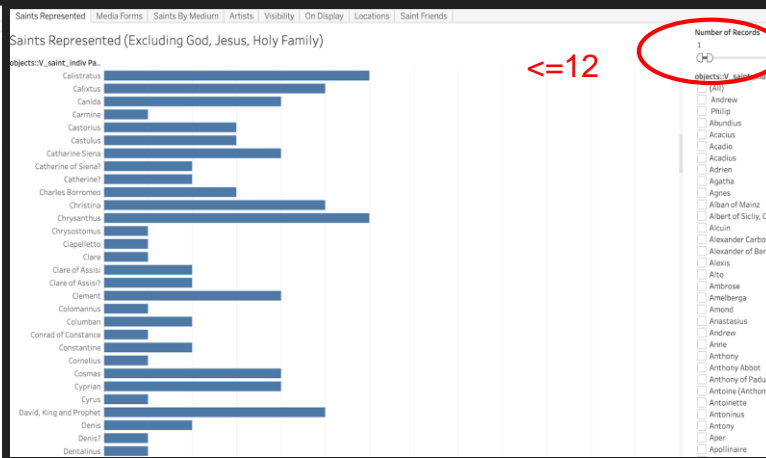
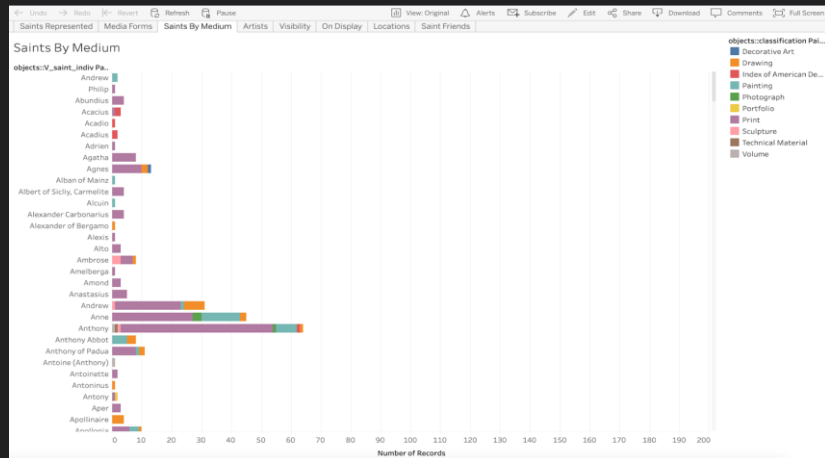


1963.10.27
Madame Alexandre Kohler



7 West Building	G-005	West Ground Floor Gallery 5	
8 West Building	G-004	West Ground Floor Gallery 4	
9 West Building	G-004	West Ground Floor Gallery 4	E
10 West Building	G-004	West Ground Floor Gallery 4	S
11 West Building	G-005	West Ground Floor Gallery 5	
12 West Building	G-005	West Ground Floor Gallery 5	E
13 West Building	G-005	West Ground Floor Gallery 5	N
14 West Building	G-005	West Ground Floor Gallery 5	W
15 West Building	G-006	West Ground Floor Gallery 6	
16 West Building	G-006	West Ground Floor Gallery 6	E
17 West Building	G-006	West Ground Floor Gallery 6	N

Getting to Know the Saints of the National Gallery



locationID	8239
object_text	
objectID	309
Related_Association	librarians,[19] translators, spectacle makers
Related_Symbols	lion, cardinal clothing, cross, skull, books
title	Saint Jerome in the Wilderness
attribution	Cima da Conegliano
inverted	Cima da Conegliano
V_issaint	saint
V_saints	Jerome
locations:description	West Main Floor Gallery 10
locations:publicaccess	1
locations:room	M-010
locations:site	West Building
locations:unitposition	S

Jerome_symbols	<input type="checkbox"/> books and writing material <input type="checkbox"/> skull
	<input type="checkbox"/> cardinal hat <input checked="" type="checkbox"/> stone in hand
	<input type="checkbox"/> cardinal clothing <input type="checkbox"/> tree
	<input checked="" type="checkbox"/> cross
	<input type="checkbox"/> hourglass
	<input type="checkbox"/> lion
	<input type="checkbox"/> old man

Jerome_location	<input checked="" type="checkbox"/> cave <input type="checkbox"/> other interior
	<input type="checkbox"/> cell <input type="checkbox"/> study
	<input type="checkbox"/> courtyard <input checked="" type="checkbox"/> wilderness or desert
	<input checked="" type="checkbox"/> crucifixion <input type="checkbox"/> willow
	<input type="checkbox"/> glory
	<input type="checkbox"/> judgment
	<input type="checkbox"/> landscape
	<input type="checkbox"/> Madonna and Child

Jerome_action	<input type="checkbox"/> companion <input type="checkbox"/> penitence <input type="checkbox"/> writing
	<input type="checkbox"/> death <input type="checkbox"/> reading
	<input type="checkbox"/> instruction <input type="checkbox"/> sacrament
	<input checked="" type="checkbox"/> kneeling <input type="checkbox"/> standing

Jerome_image



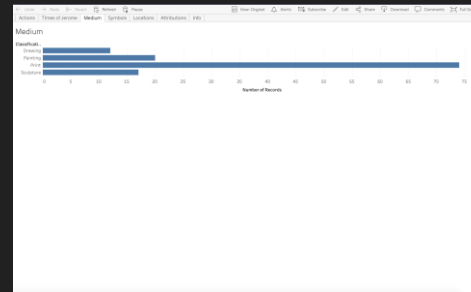
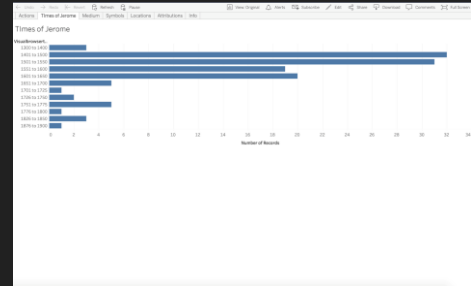
startyear 1500 endyear 1505 visualbrowsertimes1401 to 1500

classification Painting medium oil on panel transferred to canvas

V_notes

V_URL

https://upload.wikimedia.org/wikipedia/commons/e/e1/Cima_da_Conegliano%2C_Saint_Jerome_in_the_Wilderness%2C_c._1500-1505%2C_NGA_309.jpg



Jerome_symbols	<input type="checkbox"/> books and writing material	<input type="checkbox"/> skull
	<input type="checkbox"/> cardinal hat	<input checked="" type="checkbox"/> stone in hand
	<input type="checkbox"/> cardinal clothing	<input type="checkbox"/> tree
	<input checked="" type="checkbox"/> cross	
	<input type="checkbox"/> hourglass	
	<input type="checkbox"/> lion	
	<input type="checkbox"/> old man	
Jerome_location	<input checked="" type="checkbox"/> cave	<input type="checkbox"/> other interior
	<input type="checkbox"/> cell	<input type="checkbox"/> study
	<input type="checkbox"/> courtyard	<input checked="" type="checkbox"/> wilderness or desert
	<input checked="" type="checkbox"/> crucifixion	<input type="checkbox"/> willow
	<input type="checkbox"/> glory	
	<input type="checkbox"/> judgment	
	<input type="checkbox"/> landscape	
	<input type="checkbox"/> Madonna and Child	



Possible Questions for Consideration:

- How can we think about the dialogue between spatial shifts at the gallery and art history as a whole? For example, how and when does the changing definition of “modern” or “German” show up in both gallery decisions and art historiography?
- Or how can we connect spatial data to less obvious research questions and databases? Can we develop spatial typologies between collections at an international scale or connect objects to the spatialized networks of art historians who are advising, administering, curating, and writing about this collection?
- And most broadly, what are other ways of thinking about this dataset as part of an extendable research environment?