DELIVERABLE

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D2.3 Overview of content digitised and delivered to Europeana by the end of the project

Revision: 2

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This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

CONTENT TABLE

1. Executive summary

This deliverable presents an overview of the digitised content as well as the amount of content that has been made available to *Europeana*. The aim of this deliverable is not only to focus on the number of digitised items and records provided to *Europeana*, but also to explain how the DCA consortium reached such results.

The content itself is therefore examined first, highlighting some of the reasons for the content selection and illustrating the importance of selected artworks and contextual documents in relation to the broader field of contemporary art. Next the digitisation results are discussed, providing an overview of the total number of digital items and what future use the derived digital representations might for the content partners. As the DCA project set out from the beginning not just to concentrate on the number of digital items but also to improve the knowledge and skill concerning all steps in a digitisation trajectory, the impact of the DCA project on the collection database management is highlighted here as well.

The second aim of the DCA project, to make the digitised material available through *Europeana*, is discussed towards the end of this report. First the online collection presentation platforms of the content partners are presented, as they offer also a valuable contextual environment to disclose the material. Before focussing on *Europeana*, an overview of the digitised content is given on the basis of keywords and terms that were added to the objects.

In the Annexes one can find screenshots of the online display of the material on the content partner's online collection presentation platforms, and an overview of all keywords that were used to categorise the DCA content corpus in order to enhance its discoverability on *Europeana*.

2. Introduction

In January 2011, 21 content providing partners from 12 European countries set out to digitise 26,921 contemporary artworks and 1,857 related contextual documents within the framework of the project Digitising Contemporary Art (DCA). DCA's corpus will include masterpieces created within different art disciplines and by key artists of most European countries. It will also contain texts and images, as well as video and sound material – both underrepresented in *Europeana*.

After the mid-term review in 4 May 2012, the project's Description of Work was amended upon approval by the Project Officer. This led to an adjustment of the figures to a minimum of 23,727 artworks and 3,742 contextual documents. The figures in previous DoW versions were incorrect, as a result of the many changes in the content tables during the negotiation phase caused by the withdrawal of the Living Art Museum (Nylo, Reykjavik), and the Irish Museum of Contemporary Art (IMOCA, Dublin) from the project and budget cuts that lead to shifts and small reductions of the content to be digitised.

This deliverable is now re-issued in a second version before the final review of the project (anticipated September 2013), as the total number of works has increased and nearly all figures concerning aggregation to *Europeana* are now known. Due to budget shifts that took place late in the project, some institutions continued digitising until the very last days of the project[1]. This meant that figures recording these items could not be included in the first version of this deliverable, as it entailed metadata preparation, the actual digitisation, creation of derived copies, etc… Another reason for an updated issue of this deliverable is the recent delay in *Europeana*'s ingestion procedures. Because of the transfer from the ESE (Europeana Semantic Elements) to the more complex EDM (Europeana Data Model) model, the intake of new records for *Europeana* was temporarily put on hold in the first half of 2013. Although the *Europeana* ingestion team have given priority to DCA content when uploading it to their portal, not all content that was digitised by the end of the DCA project is on Europeana.eu at the moment of writing (September 30 2013).

The content that is ingested by *Europeana* is also displayed in the Europeana API-implementation on the DCA project website. As not all DCA content is already visible on the Europeana portal, the complete DCA collection is not yet available through the API implementation. The content that is already available, and others will be added, can be browsed via http://www.dca-project.eu/collections

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[1] For example content partner The National Gallery – Alexandros Soutzos Museum digitised an additional amount of works as a result of a budget shift.

3.   The content

A very important step preceding the actual digitisation was the selection of the content to be digitised. From the beginning it was clear that the DCA project wanted to aim for high-quality content, to be digitised in such a way that it would result in high-quality digital reproductions. One of the important aspects taken into account during the selection was the presence of the concept 'masterpieces' at that time in the CIP-ICT PSP Work Programme.

As the content, its types, managing institutions, etc. were very diverse, the DCA content partners used several criteria for the selection of the content to be digitised. Justifying the selection of each and every individual artwork is an elaborate job, but the criteria used are included in the Description of Work[2]. In brief, the following selection categories were identified:

- The selected artworks carry an inherent cultural, historical, artistic or scientific value, visible to European citizens.
- The collecting institutions consider the selected artworks as most representative of their collections.
- The selected artworks indicate an essential phase in the oeuvre of an artist or an entire art movement.
- (Some of) the selected artworks need to be digitised to make them accessible (again) for the public.
- The selection of artworks contains works from well known and lesser-known artists, from old and young artists.

The content partners were asked to look at their selection criteria again in hindsight, now that the project is ending. As this report is public, we did not just want to give a list of numbers and statistics about how much content is digitised but also briefly explain why it has been digitised. For people not familiar with the conservation of contemporary art it might seem a bit weird that for example a museum of fine arts decides that the majority of the content to be digitised will consist of works on paper (drawings, sketches, …), a type of artwork that is very fragile and often difficult to exhibit. We will highlight some significant bodies of works that some of the DCA content partners have now made digitally accessible. This will give an understanding of the overall significance of the DCA content set.

For some content partners, the selection of their content and participation in the DCA project was about shedding off an image about their country they perceived as incorrect. On the basis of their selection of artworks, the Frissiras Museum wanted to show an international audience that it is also possible to enjoy significant collections of contemporary art in Greece, a country that is mainly associated with cultural heritage from the classical antiquity.

Others selected works that would highlight their national artistic tendencies. The Museum of Modern and Contemporary Art, Rijeka decided to include mostly works that have a representative status within the Croatian contemporary art scene, showing initial points and logical developments of certain artistic tendencies, parallel to the development of the wider European and global scene. Works by regional artists represented innovative and experimental approaches. Museum of Modern Art, Ljubljana also digitised the most representative artworks of its national collection, with a

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[2.] See Annex I (Part B) of Description of Work, paragraph 'B.2.1b. Underlying content', pages 15 and up.

particular focus on the Slovenian NSK[3] archive. The artistic groups that were part of NSK were interested in challenging taboos and the norms of the Slovenian national identity. Their artistic activities are interpretations of the deconstruction of the former socialist Yugoslav state, the Cold War and broader issues. Parallel to the focus on national artistic developments, we often also detect in the selection a wider interest in what is happening beyond national borders. This is why, for example, the Museums of Fine Arts of Belgium chose to digitise a poster collection called 'Atelier Populaire', a series of posters that was created during the turbulent period of the student riots in Paris in May 1968. These posters and the NSK archive thus not only serve as contemporary art objects but also have an intrinsic historical relevancy.

Some partners have focussed their selection on the artists. The Macedonian Museum of Contemporary Art and Mu.ZEE specifically included younger, up-and-coming artists, as they're seen as the best example of what is 'contemporary artistic creation'. As these works are often new in the collection, a lot of research still had to be invested regarding an accurate description etc. Part of this work could now be done within the framework of the DCA project. Other partners focussed on the continuation of the digitisation of the oeuvre of one artist in particular. This was the case for the Macedonian Museum of Contemporary Art, which digitised a body of works from the 60-70s by Achilleas Aperghis. The Reykjavik Art Museum decided to digitise a part of its collection of artworks by Erró. Among these are paintings, watercolours, graphic works, sculptures, collages and other artworks that span the whole artistic career of Erro, all the way back to his childhood. During the handling of these works for the DCA project, a lot of additional research was carried out that enriched the existing information about the artist. His work in the collection management system will also be made available online. Obviously the Fundació Antoni Tàpies devoted its whole selection to the worldwide renowned masterpieces of Antoni Tàpies, more specifically artist books. In his work, Tàpies cooperated with thinkers and poets like, for instance, Ramon Llull, Joan Brossa, Octavio Paz, Edmond, Jabés and Maria Zambrano. This collaboration resulted in some daring experiments in terms of graphic work.

Another starting point for selection was the physical nature of the work. The Museum Boijmans Van Beuningen chose to digitise a broad selection of three-dimensional works (installations, sculptures and assemblages) of the collection. The DCA project was an opportunity for them to focus on these specific artworks as they are often time-consuming to install and to document. The digitisation procedure for such artworks is difficult. An example of this approach is the digitisation of the artwork 'Futuro', a prototype of a futuristic house made in the sixties, by Matti Suuronen. When this artwork was bought by the museum, the state was deplorable. It has been restored with external funds. After the restoration it was decided no longer to install it in open air, but only inside. As it is a huge installation, this can only be done on very special occasions. That is why it is so important to have the artwork digitised in a professional way. Some artworks and contextual documents are delicate for handling or subject to ever growing obsolescence. That is why the Latvian Centre for Contemporary Art selected specific slides, photographs, videotapes and handwritten pieces that were in urgent need of 'digital rescue' as they were in a deplorable state. The endangered materials of the Latvian Centre for Contemporary Art are in most cases also the only existing copies. Both the Museum of Contemporary Art Grand-Hornu and the Fundació Antoni Tàpies digitised artist books partly on the basis of their delicacy as a medium. One simply cannot allow museum visitors to have a hands-on experience with the artist books as this would destroy them over time; digitisation is almost the only way to give proper access to this kind of artwork.

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[3] Neue Slowenische Kunst

For most partners the digitisation was not the only goal to be attained. The digitisation of sixty of Christos Kapralos' sculptures by the National Gallery – Alexandros Soutzos Museum is directly linked to the perspective of creating a new, dedicated Kapralos Museum, which will be constructed in the area surrounding the artist's former workshop on the island of Aigina. The content selection of the Latvian Centre for Contemporary Art was driven also by the fact that there is no contemporary art museum in Latvia and due to this the general public cannot have an appropriate overview of Latvian contemporary art history and recent activities in the arts field. The Latvian Centre for Contemporary Art's collection is therefore an important source that describes that contemporary art scene and processes. It might be the beginning of something bigger.

Sometimes there is a choice of content due to the increasing popularity of a certain medium in an art scene or among the audience. This was the case for the National Gallery of Iceland. Their largest group of artworks are artist books, a type of artwork that has become very popular in Iceland as an artistic medium. It is important for the museum to present the audience with a meaningful overview.

For the Royal Museums of Fine Arts of Belgium, the digitisation of works on paper allowed for a better understanding of the paintings they held. People know the paintings of, for instance, Paul Delvaux but very often they do not know his artworks on paper. In exhibitions of famous artists such as Paul Delvaux or Pablo Picasso, the works on paper are unfortunately usually considered less important. And yet, half of the Royal Museums of Fine Arts of Belgium's modern and contemporary art collection are works on paper. This immediately explains the high amount of drawings and sketches that are in their selection for the DCA project. Within the DCA project the Royal Museums of Fine Arts of Belgium digitised some sketches by Paul Delvaux that are very important to help the museum understand his better-known works (such as his paintings). These artworks might be less important to have on display, but from an art-historical point of view they are worth being presented to the public and this is now possible digitally.

Transmediale started their selection with the purpose of helping to build appreciation and understanding of media art production, locally and globally. The particularity of certain types of media art, such as CD-ROM art, proved a difficult challenge for archiving. When they can still be played, CD-ROMs depend on operating systems that often have long since become obsolete. Transmediale's CD-Rom collection and photo documentation archive represent an invaluable resource of original materials from the early days of what today has become a much more prevalent art practice. For that reason transmediale determined to dedicate particular attention and energy to digitising this collection. The European Media Art Festival also aims to keep a collection of over 4,000 films, videos, and documents (including background texts, photos, and biographies) alive with the help of their project 'From Archive to Living Database'. A large number of artistically valuable and visually attractive artworks have been produced in the past thirty years; unfortunately only a few of them have entered audio-visual collections. The digitisation of the European Media Art Festival's selection of artworks within the framework of the DCA project will contribute to improving the situation. The difficulty of dealing with media art also became a learning goal for partners like the National Gallery of Iceland that chose to digitise a broad variety of artworks within the DCA project, from traditional artworks like paintings, sculptures, glass works and works on paper to new media art like videos and sound installations. According to the National Gallery of Iceland this was *"[…] because we wanted to learn the most from this project regarding new media art and its digitisation, like transferring videos from VHS to digital format."*.

Alongside the artworks, the DCA section also contained contextual documents and objects that are somewhere between artworks and contextual documents. Argos and the WRO Art Center, for

example, have in the past been involved in (co-)productions with national broadcasters, some documentaries of which have found their way into their collections. Transmediale decided to digitise several relevant contextual documents from the festival's history, such as excerpts from the extensive programme booklets and publications (for example greetings of Berlin's cultural senators, introductory texts by curators, or informational texts on special retrospectives. During the WRO festival, contextual materials are also produced. They are considered core elements of the collection, not only in terms of archive, but also in the day-to-day activity of the institution as they are used for both educational and publishing purposes. Artists have even used them to create new pieces.

And finally, the content selection was sometimes also driven by *Europeana*. As the Netherlands Media Art Institute /LIMA stated: *"The representation of contemporary art was low in Europeana, the representation of media art even lower. So at the start of the project the Netherlands Media Art Institute decided to include the total distribution collection in the DCA project as a means to increase the representation of media artworks in Europeana to a much higher level."*

4. The result of digitisation

4.1. Amount of digitised material

In the Description of Work it is stated that in total 27,469 items will be digitised within the DCA project. 23,727 of these items are art works. However, contemporary art organisations do not only hold artworks, they also collect and create a large quantity of valuable contextual information. 3,742 of the to-be-digitised items are considered to be 'contextual documents'.

It is not always easy to make a clear distinction between what is the artwork and what is the contextual document. Making this distinction was therefore left to the expertise of the content providing partners themselves. In some cases the contextual document acquires the status of an 'art work' over time. For instance within the transmediale archive, there is an exceptional collection of CD-Rom material with instructions, notes, scenarios in which the distinction between the artworks and the contextual documents is blurred. In some cases of early performance, video or computer artworks the visual material is irretrievable. The written documentation is all that is left in a tangible form.

At the time of writing this report in its second version, 23,919 artworks and 3,752 contextual documents have been digitised.

	Artworks	Contextual documents	TOTAL
Description of Work	23,727	3,742	27,469
D2.3 V2	23,919	3,752	27,671
D2.3 versus DoW	**+ 192**	**+ 10**	**+ 202**

Of all the objects that have been digitised, the contextual documents in the end accounted for 13.56% of digitised content. The visual description below shows the relative amounts of types of objects that have been digitised, as mentioned in the Description of Work versus the current results.
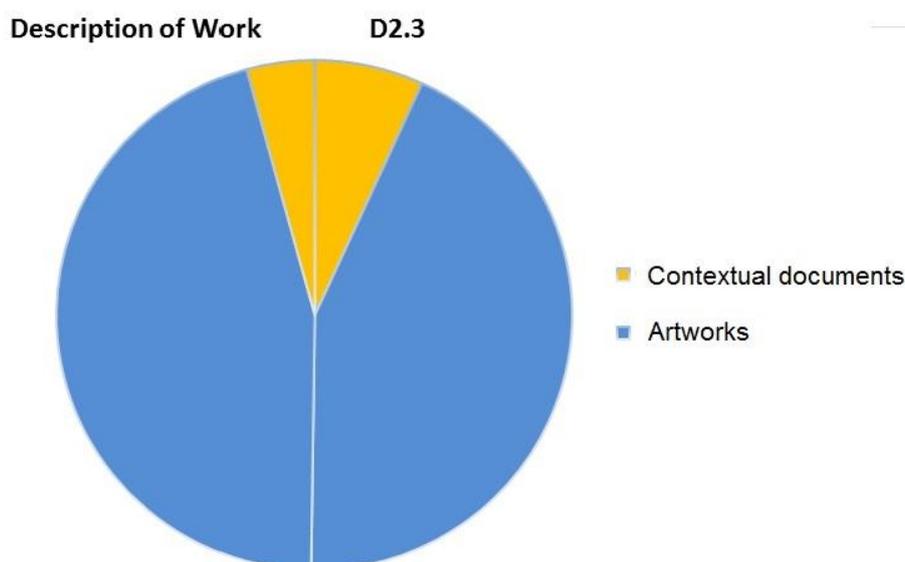
The digitisation of all these items (artworks and contextual documents) resulted in the creation of 39,736 digital master files and 86,518 derived copies, making a total corpus of 126,254 digital files. On average, 1.44 digital master files and 3.13 derived copies were created of each item. Some of the reasons why, for example, multiple derived copies are made, are outlined in the next paragraph.

- Master copies (39.736)
- Derived copies (86.518)
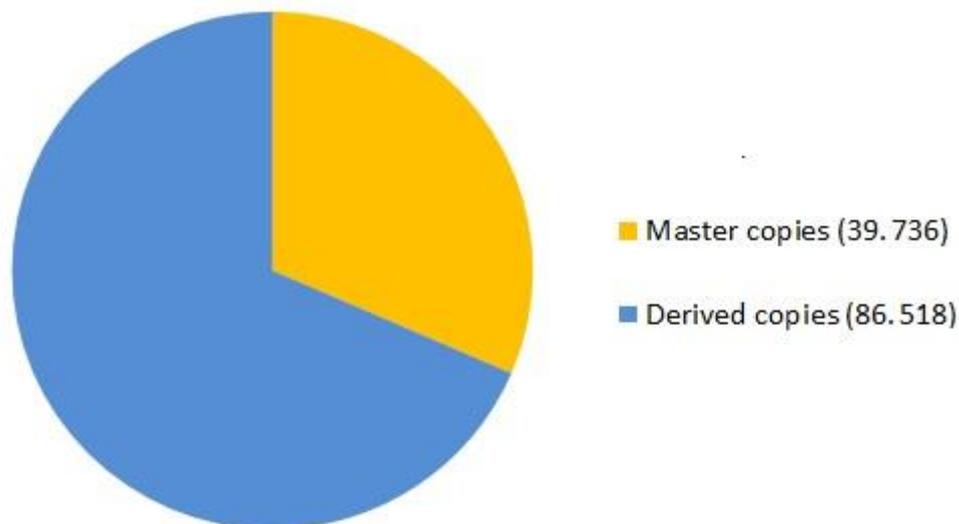
4.2.   Future use of digitised material

As the figures above indicate, in some cases an item's digitisation led to the creation of more than one digital master file. In total the result was also the creation of three times more derived copies than master files. One artwork does not necessarily mean 'one reproduction'. In the case of three-dimensional objects such as installations, making photographic reproductions of the work from different angles for example leads to the creation of more than one master file, so that when seen together they provide a better representation of the actual artwork.

This procedure was followed by the Museum Boijmans Van Beuningen, which photographed 'Vergadertafel', a round wooden table with five sitting wooden figures by Axel and Helena van der Kraan. It was photographed from different angles in order to determine the best overview of the five figures. The 'Toilet-Unit' by Atelier Van Lieshout is characteristic from the outside as well as the inside, and was therefore reproduced from more than one viewpoint. The Reykjavik Art Museum digitised collage works and chose also to photograph the back of some of them, as they carried important information (such as year, name of the original paper / catalogue / comic that was used, etc.).

The WRO Art Center digitised content that can be considered historical audio-visual documentation of media performances and installations. These recordings were in many cases made with several cameras or were executed on several occasions in subsequent years to document the variants of the artworks. During the DCA project, this kind of raw source material was assessed and digitised; each source in its own became a 'digital master'. As these unstructured pieces were not suited for viewing unedited, they were cut and edited into a series of 49 video works - adequate for online presentation as well as for other possible implementations (education, exhibition, screening etc.) in daily institutional practice of the WRO Art Center. In this case two types of master copies exist: a

digital source master file containing all raw materials related to the specific artwork and the second master file, which is an edited full-length documentation made from chosen fragments of the source master file.

Alongside the master files all partners also created derived copies. The numbers show that for each item, on average 3.13 derived copies were made. This triplication can be explained by the need for easy use of the digital files and by the future envisaged uses of the digitised content. The Fundació Antoni Tàpies stores, for example, three different versions of derived copies in their internal image bank: high-resolution files for publication purposes, medium-resolution files for press purposes and low-resolution files for display of the work on the website. The different copies are made to avoid handling of the original master; this way it is kept safely away from any error or corruption risks.

Often the derived copies also require a smaller storage space and processing capacity than the master thanks to compression or the reduction of their width and height, bit depth or resolution. This makes them more user-friendly than the master files. This is illustrated by the Netherlands Media Art Institute/LIMA's workflow. As part of the DCA project they created 513 master copies of media artworks for preservation. The master files were created as uncompressed avi files. From these and other existing master files (in total more than 2000) media artworks, new derived copies were made. These derived copies are compressed files that are created for presentations (MPEG2) and online exhibition (MPEG4). New (masked) full-length MPEG2 copies are available of all media artworks from the Netherlands Media Art Institute /LIMA's collection. Fragments and excerpts were made from them and converted to lower-quality streaming MPEG4 files with watermark.

Three specific future uses of the derived copies being envisaged by the DCA partners are recurrently mentioned:

Print
In the Museum Boijmans Van Beuningen, a group of items that were digitised has been selected for the new Collection Book of the museum that was published during the DCA project. Also Mu.ZEE and the Royal Museums of Fine Arts of Belgium explicitly mention use in communication and press.

Online display
The Latvian National Library (LNL), supporting partner for the Latvian Centre for Contemporary Art, created three types of derived copies with different dimensions (90 x 135 pixels, 280 x 419 pixels and 801 x 1200 pixels) because of the presentation form on the Library's webpage. A visitor to the page first gets to see the smallest image (thumbnail), so he/she can overlook the whole collection and all content. After clicking on a specific picture a bigger image is shown with the description (metadata) underneath it. After clicking on that image it can be seen in an even bigger format. For the WRO Art Center, the derived copies made from the edited video works are short versions that will be used for online presentation on website of the WRO Art Center (in two different resolutions and bit rates) and for online presentation on GAMA's website (30 seconds) and thumbnails for *Europeana*.

In-house viewing and research purposes
For preview purposes, for example for research by users at university, the European Media Art Festival produced a copy of the digital master in H.264 MPEG-4 Part 10 or AVC (Advanced Video Coding). For display on monitors and online display this format is a current standard. Argos also created derived copies for viewing purposes in its media library. The Royal Museums of Fine Arts of Belgium makes 300 ppi JPEG copies available through their intranet version of the online catalogue in order to provide the scientific staff with high-quality images.

The story of the National Gallery of Iceland can be seen as exemplary for the 'difference in numbers' between the master files and the derived copies.

"The National Gallery of Iceland submitted 347 artworks to Europeana but we made 7,262 master files as multiple pictures of every work give more information than just one. More complex works require a greater numbers of pictures. We made two photographs of every two-dimensional work, one of the back and one of the front. We made five photographs from a different angle and a video recording of every sculpture. We made ten photographs and a video recording of every installation. We made a digital version and five stills of every video work. We made five photographs of the carrier and a digital version of every audio work. We photographed every centrefold and back and front of the 180 artist books, which resulted in 6812 master files. When photographing more complex works like installations and artists' books it is important to photograph once for all purposes as their installation and photographing is often complex and requires special setup. We are only able to show three photographs of every work online, but other pictures and videos are made accessible to visitors on computer terminals in the museum. One can, for example, flip through pictures of the artists' books and view every centrefold without touching the delicate artworks themselves. Master files are too big to work with, therefore we made two derived JPEG copies of every master file: A5/300ppi for Sarpur (database and management system) and computer presentation in the museum and A6/72ppi for other in-house use."

4.3.   Impact on metadata and database management

Once the digitisation was done, content partners often worked on adding quality metadata, reviewing existing metadata on the analogue item, and adding new (technical) metadata on the digital reproduction. Sufficient and accurate metadata are key factors in a meaningful online dissemination of the content, both on the own website or the aggregator platform and for the transfer of data to *Europeana*. For some content partners, the DCA project offered the opportunity to thoroughly review existing data. Other content partners had to start their metadata management system from scratch. Below we outline how much the DCA project helped to enhance and enrich the collection management system practices in its partners' organisations.

Some content partners were already working with well-established collection management systems but improved such systems during the duration of the project. The Mu.ZEE for instance upgraded its Adlib CMS to a new version (from 3.4 to 4.2), allowing it to now register and monitor the location of artworks via the Adlib system. The Frissiras Museum updated the workflow for their version of MuseumPlus, leading to more coherent and systematic metadata documentation. The Reykjavik Art Museum used the opportunity to streamline its collection management system and update the existing database relationships. It is currently also working on renewing the content management system for its website. The digital collection is hosted in a new open-source collection management system which will become the basis for moving the entire website to an open-source content management system environment.

One of the dedicated fields set in the collection management system that was in many cases improved was the rights management field. For example in the Museum Boijmans Van Beuningen, to make sure all information about copyrights and terms (e.g., special credit line) is accessible for everyone in its collection management system, The Museum System (TMS), it now also has the

option to fill in the reproduction rights of the items. The Museum of Modern and Contemporary Art, Rijeka also implemented a rights management field in its collection management system.

The specific nature of the artworks to be digitised sometimes also necessitated improvement to the collection management system. At the Museum Boijmans Van Beuningen the DCA project improved the registration and use of TMS, as many items for digitisation within the framework of the project were defined as installations and needed an installation instruction. These instructions were sometimes already documented in a paper archive system and sometimes the artist's advice was required. Thanks to the DCA project the registration of items in TMS has been extended so that an installation instruction can be included. In the case of the National Gallery of Iceland it was not so much about the extension of the current collection management system, but taking on a whole new collection management system that allows for accurate registration of artworks. SARPUR 3.0, which is now in use, is an Icelandic collection management software based on MS SQL 2008. It is designed for recording and managing collections data in Icelandic museums. The software has been under construction for the last four years and was taken on in 2011 and 2012 by most of the Icelandic museums apart from art museums. In November 2012, the National Gallery of Iceland and several other art museums obtained access to SARPUR 3.0 and a special registration format for artworks developed for art museums in collaboration with the National Gallery of Iceland with the support of the DCA project. The first group of works that the National Gallery of Iceland registered in the new database were those that were part of the DCA project. Public access to the database will be open later in 2013 through the website http://www.sarpur.is. And as the National Gallery of Iceland testifies: *"It is of great importance for us to be a part of a nationwide web site that is a portal to the collection of almost all museums in Iceland. The DCA project made it possible for* the *National Gallery of Iceland to participate in the development of the SARPUR management system so that it meets with the needs of the art museum."*

In terms of collection management system practices, transmediale has undergone the biggest change. At the beginning of the DCA project, the organisation did not have a proper collection management system. Over the course of the project the organisation's team worked together with project leader PACKED to create a custom-built CollectiveAccess[4] collection management system, in which all metadata could now be entered (from an Excelsheet) and properly managed. The Museum of Modern Art, Ljubljana improved their database, now structured to fulfil the needs of the project and future metadata exports as it made adaptations based on the successful data exchange format LIDO (Lightweight Information Describing Objects).

Parallel to the DCA project, the Fundació Antoni Tàpies has developed a new online platform to manage the archive of the organisation, which means managing the documentation related to the art works, especially the images. All items that were digitised within the framework of the DCA project are described in this platform. The system also allows for the metadata to be harvested by OAI-PMH. Within the DCA project the Fundació Antoni Tàpies has not only complemented existing descriptive metadata of the Tàpies artist books but also the descriptive metadata on individual book pages. On average 41.75% of total collection records were updated or complemented during the DCA project (i.e., added additional metadata to existing records, such as descriptions, alternative title languages, credits, administrative and technical information, etc.).

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[4] CollectiveAccess is an open source system specially attuned to the needs of cultural institutions with large collections, and used by many prominent institutions such as the Deutsche Kinemathek (Berlin) and the New Museum of Contemporary Art (New York).

More than half of the content partners have updated the metadata records of all items that they've digitised in the framework of the project. For example, each item that the Museum Boijmans Van Beuningen digitised already existed as an entry in TMS, but for each item new information has been added. The fields for materials and techniques and measurements have in particular been thoroughly updated as each item has been measured before photographing and the materials checked.

The National Gallery of Iceland has increased its artist book metadata records more than 600% (from 31 records to 193) and updated the registration of its other artist publications according to specific standards for doing so.[5] The Mu.ZEE specifically complemented its existing metadata with regards to dimensions, materials and techniques, exhibitions in which the work was featured, publications in which the artworks were mentioned or depicted. The Reykjavik Art Museum specifically tried to focus on enriching very particular information about the artwork, for example what is printed on the back of it, what is the exact signature, when did this work come to be part of the collection and how, what other artworks are related to this specific artwork, whether there exists any written information about the artwork, etc.

At the start of the DCA project, only limited metadata was available for some items of the transmediale content selection, and none for most items. It can be said that every single item digitised and indexed for that collection has had its metadata set either built from scratch or significantly enhanced.

4.4.   Online display of the digitised material[6]

Once the digitisation is finished and proper metadata are in place, the items can be disclosed online. Most partners will host the digitised items on their own website (e.g., as part of their online collection). Some depend on external service providers to host the materials (e.g., the website of the National Library in the case of the Latvian Centre for Contemporary Art). Currently 33,312 records are already disclosed on those platforms.

Below, we will briefly illustrate the different online environments in which the content digitised within the framework of DCA will be displayed. Screenshots of the different online collection presentations are included in Annex I.

The Frissiras Museum
The Frissiras Museum's online presence consists of a website that was updated around the same time the DCA project was initiated. The functionality of the website consists of some basic information regarding the museum, its historical building, the collection of artists' works, which at this point contains the majority of the collection (95% of the collection is available on the website), information about the museum's editions, contact details, plus a newsletter contact form which is under development at the moment. Furthermore, there is information on past, present and future exhibitions in chronological order. Finally, there are links to the museum's social media pages (Facebook, Twitter, Linkedin) and a link to download the current exhibition's press kit.
Prior to the DCA project, only a very small sample part of the collection was available online as part of the website. The content digitised within the DCA project has now been added.

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[5] Manual for Artists' Publications (MAP) Cataloguing Rules, Definitions, and Descriptions by Anne Thurmann-Jajes in collaboration with Susanne Vögtle, published in 2010, ISBN 978-3-928761-82-6.
[6] It should be noted that this paragraph does not include input from DCA partner the Staatliche Hochschule für Gestaltung Karlsruhe, as it failed to submit the information in time.

The main information about the website's visitors currently comes from the almost 4,000 'Friends of the Museum' activity on the Frissiras Facebook page (through comments, 'likes', etc.). Based on this data we can see that both sexes and all age groups are equally represented, with a slight increase in women aged 25-45. People with specialised interests (artists, students, curators, collectors, teachers, etc.) are also highly attracted to the Museum's Facebook page.
Online collection link: http://www.frissirasmuseum.com/english/collectiongrid.aspx

The Latvian Centre of Contemporary Art
The Latvian Centre for Contemporary Art did not have an online collection display before the start of the DCA project. A general institution homepage existed, describing the Latvian Centre for Contemporary Art's activities in the past and the present. Since the start of the DCA project the Latvian Centre for Contemporary Art is cooperating with the Latvian National Library, which offered to create and host an online collection display for them. All items that are being digitised by the Latvian Centre for Contemporary Art (painting, photos, slides, posters, video, catalogues) areadded to this digital library platform and will be accessible from the digital library's homepage (which is http://lnb.lv/lv/digitala-biblioteka). A link from the Latvian Centre for Contemporary Art's website directs visitors to the digital library website. On the organisation's website, a separate section describing the DCA project and the digitisation activities is created. Visitor traffic is currently not monitored.
Online collection link will become part of the general Latvian Digital Library website: http://www.lnb.lv/en/digital-library

The Museum Boijmans van Beuningen
The museum has a general website to inform the public on all aspects of the museum. It includes links to the webshop, 'my boijmans', ALMA (the database that links artefacts with images) and Arttube (the online video channel of the museum). Since 2010, the museum has hosted its collection online. One can browse through the online collection on themes and research or by section (e.g., Old masters/Modern Art/Applied arts and design). The online display is directly connected to the collection management system, so that when a curator has validated a record in the collection management system, the application administrator checks all the information and the moment (s)he authorises the record, it is automatically displayed within the Collection Online website. For the DCA project a separate section is made on the Collection Online website so it will be possible to view all the items that were digitised within the framework of DCA.
Website traffic is monitored through Google Analytics, showing that currently the Collection Online is visited by around 450 persons/day of which 79% are new visitors. 70% of the visitors come from the Netherlands, the others mainly from Belgium, France, Germany and the United States.
Online collection link: http://collectie.boijmans.nl/en/ and on their aggregator website: http://www.collectienederland.nl/search?query=delving_spec:boijmans-van-beuningen

ARS Electronica
The ARS Electronica Archive Website shows information from over thirty years of activities. The Archive collects documentation about events, people, artworks and publications digitally, and as physical objects. The Prix ARS Electronica Showcase is a collection in which all artist submissions for the Prix since 1987 can be searched and viewed. The winning projects are documented with extensive information and audio-visual media, which can be viewed and listened to. All other submissions are displayed with the basic metadata in list form. Winning projects can be viewed and are documented through audio-visual media, images and metadata as provided by the artist and published every year in the International Compendium of Prix ARS Electronica. During the DCA project ARS Electronica developed a completely new online archive (the first ARS Electronica Online Archive had already been created in 1996). A system and an adequate workflow have been

created to select, edit and publish (meta)data. It is currently possible to browse comfortably through the multimedia content (animations, videos, audios, photographs and PDFs). The user can filter the artworks by year, award and category, or with a text search (artist name, project title). On the website, the following message will be included: *"The relaunch of the ARS Electronica Archive Website was co-funded by "Digitising Contemporary Art" (DCA). The DCA project is co-funded by the CIP-ICT Policy Support Programme of the European Union. Selected content will become ingested into the Europeana platform."*
Visitor traffic is currently not monitored.
Online collection link: http://archive.aec.at/

The Fundació Antoni Tàpies
At the present time the Fundació Antoni Tàpies manages two online platforms. The first one (http://www.fundaciotapies.org/) aims to provide information about the museum and its services (library, archive, education), its activities (exhibition, seminars, workshops, etc.), the building that houses the organisation and about the artist Antoni Tàpies. Alongside, the Fundació Antoni Tàpies also hosts a blog page (http://www.fundaciotapies.org/blogs/zoom/) that contains the museum's informal communication. The second main website is the Archive platform, designed in 2011. This website is currently in a beta version, but it is where the digital material created within the framework of the DCA project is displayed. This website stores the images of the collection of the Fundació Antoni Tàpies (consisting mostly of the works donated by Antoni and Teresa Tàpies) as well as the material related to the temporary exhibitions that have been presented over the last 25 years. The Fundació Antoni Tàpies plans to present the digitised images as an actual 'book'. As the collection platform is still in a beta version, there are no current visitors statistics for that part.
Online collection link: http://www.fundaciotapies-ac.org/
Examples of some works: http://www.fundaciotapies-ac.org/ac/Llambrec_mayerial/bookView
http://www.fundaciotapies-ac.org/ac/Llambrec_mayerial

Argos
The first version of the Argos website was officially launched in the fall of 2000. In September 2008, Argos developed a new database-driven website. The Argos website contains several sections related to the different departments (public program, distribution, collection, media library and publications) and activities (exhibitions, festival, screenings, performances, preservation projects, etc.) of the organisation.
It also includes a 'Preservation' page (http://www.argosarts.org/page.jsp?id=1156&lang=en), which includes the projects and case studies that the organisation did in the past and the list of works that have been digitised within the framework of the DCA project. The Argos collection was already available online before the DCA project on http://www.argosarts.org/collection.jsp. Argos created a separate DCA section and list on the website with the same functionalities as the section 'Collection'. To highlight the titles that have been digitised within the framework of the DCA project, the sentence *"This work has been digitised in the frame of DCA Project"* appears under the description of the work. The digitised works are easy to browse through thanks to an alphabetical listing. The interlinked and related nature of the Argos database allows for each work to be linked to a page with information about the artist and to events in which the work has been shown. The 'Preservation' section also includes links to *Europeana* and GAMA – Gateway of Archives to Media Art. Visitor traffic is currently not monitored.
Online collection link: http://www.argosarts.org/dcaoverview.jsp

The National Gallery of Iceland
The National Gallery of Iceland has an institutional webpage (http://www.listasafn.is/) that primarily gives information about the institution, its history and the exhibitions. It has not given any access to

the collection until present. A new updated website is now under construction that will be connected to SARPUR (the new collection management system of the National Gallery of Iceland, see *3.3 Impact on metadata and database management*) and will therefore also provide access to the digital collection. The institution plans to have the entire digital collection accessible through SARPUR in 2015.

As the SARPUR environment is not fully online yet, there are no visitor statistics.

Online collection link: http://sarpur.is/Leit.aspx?search=voss&filter=255&museumID=47&typeID=7

<u>The Museum of Contemporary Art Grand-Hornu</u>

The website of the Museum of Contemporary Art Grand-Hornu did not include any display of digital collection before the start of the DCA project. It does give a text description of the works held at the Museum of Contemporary Art Grand-Hornu and regular museum information such as exhibits, practical information, etc. (http://www.mac-s.be/en/) The works that have been digitised in the framework of the DCA project (and others) are made available online through the Navigart-platform. From the institution's website, there is a link to the online collection. The display platform is directly linked to the supporting collection management system (VideoMuseum).

Online collection link: http://navigartoai-macs.preprod.videomuseum.fr/Navigart/index.php?db=macsoai&qs=1

<u>The Museum of Modern Art, Ljubljana</u>

The Museum of Modern Art, Ljubljana has a general website (http://www.mg-lj.si/node) that is split into two parts: one is about the Museum of Modern Art and the second about the Museum of Contemporary Art (opened November 2011). On the website visitors find general information about the institution and its activities, the exhibitions and events programme, announcements of workshops and guided tours for children and adults. A very limited number of artworks from the collections were online before the DCA project and the digitised images were in a very low resolution. Thanks to the DCA project some representative artworks from the collection (accompanied by metadata) will be published online. The new representation offers also a possibility for further development of different modules and functionality. The archive of the Museum of Modern Art, Ljubljana was on view only in a very limited curated form on the website. The DCA project contributed to the creation of a new online database by means of relevant technical tools and guidelines. The new platform is only operative since the beginning of June 2013, so visitor statistics cannot yet be given.

Online collection link: http://mg-baza-dev.naprave.net/

<u>The Museum of Modern and Contemporary Art, Rijeka</u>

The first website of the Museum of Modern and Contemporary Art, Rijeka was launched in 1998 and mainly covered the current exhibition programme; it contained an archive of previous events, as well as a presentation of the collection with a few of its most representative works. It was continuously improved with, for instance, the whole collection presentation based on a DIY principle of digitisation for online access. Since 2008, almost the entire collection is online and searchable through several metadata fields: artist name, work title, object type, technique, material, year and collection. Reproductions were made with non-professional equipment by staff of the Museum of Modern and Contemporary Art, Rijeka and presented as low-resolution images. This changed during the DCA project and the Museum of Modern and Contemporary Art, Rijeka also finally managed to digitise tits audio-visual collection that was in a rather critical condition. Website visitors mainly consult current programme activities and exhibitions, the museum information and online collection. Most visitors are from Croatia, Serbia, Bosnia and Herzegovina, the USA and Slovenia.

Online collection link: http://zbirke.mmsu.hr/

The Macedonian Museum of Contemporary Art

The Macedonian Museum of Contemporary Art's official website of (http://www.mmca.org.gr) was created in 2002. The museum uses The Museum System to archive exhibitions, objects, events, etc. and to support the website. The MMCA archive (a complete presentation of the collection) was already online before the DCA project. Web visitors were able to see low-resolution images of works from the permanent collection of the museum and acquire some basic information about artists and artworks. With the support of the DCA project, the museum created a fully updated archive with high-resolution images for a selection of 254 artworks. The museum created a complementary website to host the 254 digitised artworks online. The official website of the Macedonian Museum of Contemporary Art does not have any traffic monitoring software installed.

Online collection link: http://www.mmca.org.gr/europeana

The Royal Museums of Fine Arts of Belgium

The Royal Museums of Fine Arts of Belgium launched their first webpage in 1997. It was followed by a website in 2001. The latter continued until June 2013, when it was completely reshaped to adjust to the new standards of the web. In 2003, 'FABRITIUS', the first online database of the collections of the Royal Museums of Fine Arts of Belgium, was released. The team in charge of managing this online collection was also in charge of the digitisation of the collections, and all projects linked to an online presence of the museum, including the website and the social networks. The Royal Museums of Fine Arts of Belgium nowadays manage three online collections databases: FABRITIUS (Fine Arts BRussels InTernet and Intranet USers), ARCHIBALD (ARCHIves of Belgian Art, Letters and Documents), and LOANA (LOANed Artworks). Since 2003 the collection database FABRITIUS (Fine Arts BRussels InTernet and Intranet USers) is online available via the address www.opac-fabritius.be. Currently 9,350 single records of artworks can be consulted through this platform. Every year this amount increases but there is still a lot of work to be done to give access to the entire 22,000 artworks that are part of the collections of the Royal Museums of Fine Arts of Belgium.

In the first four months of 2013, with an average of 4,922 visits per month, this numbers is 13% higher than what the statistics for the visits to the online collection show for the past five years within the same period. Obviously, most of the visitors are Belgian, followed by others from the Netherlands, France and Italy.

Online collection link: http://www.opac-fabritius.be/fr/F_database.htm (old) and http://www.fine-arts-museum.be/en/the-collection (new)

Mu.ZEE

The Mu.ZEE's official website was launched in 2009 and offers traditional contact information (of the museum, staff etc.), a mission statement and the history of the museum, an overview of upcoming exhibitions, events and activities, as well as an archive of past events. The art collection is outlined; some major art pieces are briefly highlighted. Facilities like the library and support groups such as the Committee Mu.ZEE are foregrounded. Since 2009 no major structural changes or additions were made to the website, but in May 2013 a user-friendly searchable database was added, comprising all the artworks digitised within the framework of the DCA. Almost all traffic comes from Europe (95%), mostly from Belgium (75%) and the neighbouring countries Holland, France and Germany (15%). Most popular are the exhibition pages, followed by the admission and location page, and the collection page.

Online collection link: http://www.muzee.be/adlib_search.jsp

The Reykjavik Art Museum

The Reykjavik Art Museum's general online presence began well before 2000. The main focus of the website was to manage the exhibitions. While the Reykjavik Art Museum has been working on a

new website they have kept up with the informational focus of the website along with using other means, such as social media, to get in touch with the museum's fanbase. They plan to have a new open source website, which is set up in Drupal. The archive wasn´t online before the start of the DCA project. The project provided the opportunity to think about putting their collection online, and also by allocating funding to make it possible. As the biggest museum in Iceland it didn´t want the collection online to be unfashionable, i.e., the result for the end-user should look good, be fast and reliable.

Traffic on the website is monitored using Google Analytics. About 85% of visits are from Iceland, others from the USA, UK, Germany, Italy, Scandinavia etc. Most of the visitors are looking for information about exhibitions, opening hours and the location. The Reykjavik Art Museum expects this to change when the online collection will be up and running.

Online collection link: some of the works are already available on
http://www.artmuseum.is/desktopdefault.aspx/tabid-2180/

Transmediale

The transmediale website presence is historically oriented toward the demands of the yearly festival, from the announcement of the year's festival themes and calls for participation to specific information about the upcoming or current festival as the information becomes available. The archive section of the website was not a separate entity before the start of the DCA project. Embedded content from previous festivals (video, audio and photos) were preserved completely with the festival site in which the work was presented. With the DCA project, the archive collection has its own URL (archive.transmediale.de) and its own specialised interface to enable a wide variety of search functionalities across the entire archive of digitised material. Traffic on the website and all sub-sites is constantly monitored and although there is no filter on what actual content the visitors are consulting and watching, there is a good overview of where most of transmediale's visitors originally come from when they enter the transmediale pages. Since the start of the DCA project www.transmediale.de/archive and all sub-pages have had 21,126 unique visitors that are mainly from Germany, Austria, United Kingdom, Italy and the United States.

Online collection link: www.transmediale.de/archive

The Fundação Serralves

The Fundação Serralves is present on-line since 1999. On the general museum website the visitor can find institutional information as well as the whole museum programme. Since 2007 there has also been an online collection section. Since then the displayed works and images have been continuously updated. Thanks to the DCA project the museum has been able to place more images online to illustrate the artworks from the collection. This enables the Fundação Serralves to show its collection to a wider public, and to promote the museum in other ways.

Online collection link: http://emuseum.serralves.pt

The WRO Art Center

Alongside the WRO Art Center's website that focuses on the Center's activity and the WRO Biennale's site that presents the programme and issues related to the Biennale, the WRO Art Center maintains the video.wrocenter.pl portal (launched in 2012). This is a growing repository of works and documentation initially presented only within the WRO Media Library and now systematically made available online. Part of the collection was therefore already available online prior to the DCA project on the dedicated portal video.wrocenter.pl, which can be consulted openly and free of charge. The first portion of the material made available is a re-mediation of the publication (book and DVDs) that the WRO Art Center issued in 2005, containing ten essays and twenty-seven video works. The content digitised within DCA is now added.

Online collection link: http://video.wrocenter.pl/en/kolekcja/odmonumentu-domarketu

The National Gallery – Alexandros Soutzos Museum
Since the year 2000 The National Gallery – Alexandros Soutzos Museum has entered the Information Society, making use of digital technology and its applications through various actions and platforms such as a webpage with interactive applications highlighting their digital collections and increased access to their library's rich archive material (in progress) and the production of educational multimedia applications. A selected part of its archive, comprising some of the most important artworks of each sub-category of the collection, was already in the online catalogue of the website of The National Gallery – Alexandros Soutzos Museum. However, the work done within the framework of the DCA project enriched the site with many contemporary art items. Visitor traffic is monitored, showing that the great majority of visitors are from Greece (87%) and the most popular web pages are the 'Useful Information', 'Job Vacancies' 'Advertisements' and the 'Digital Collections'.
Online collection link: http://www.nationalgallery.gr//site/content.php?sel=247

The Netherlands Media Art Institute/LIMA
The content management system of the Netherlands Media Art Institute (currently named WatsNext) and online catalogue provide access to the collection via classical lists of agents (people and organisations), subjects and events, with corresponding artworks and documentation. The 'core' collections of the Netherlands Media Art Institute are the Netherlands Media Art Institute /Montevideo/TBA/de Appel. For all works in these collections, short 30-second video excerpts (previews) in MPEG-2 and MPEG-4 are available and online accessible. Over the course of time it became clear that the catalogue needed to be renewed. Necessary steps for this revitalisation include developing a business model, a legal and handling model, as well as embedded applications for different target groups. The Netherlands Media Art Institute stopped doing such work at the end 2012 when the LIMA took over the collection, distribution, infrastructure and research. A temporary new LIMA website was made and launched in January 2013 (www.li-ma.nl). The 'old' online collection catalogue is still operational with a banner to explain the shift from the Netherlands Media Art Institute to LIMA and located on a new URL http://catalogue.li-ma.nl/. In the first five months of 2013 the LIMA online collection catalogue website had 19,315 unique visitors, of which 24.7% was a returning visitor. LIMA will launch their new online collection catalogue during the summer of 2013.
Online collection link: http://catalogue.li-ma.nl/

The European Media Art Festival
The archive of the European Media Art Festival was developed as a common project of four German institutions. The aim is to offer access to a large number of artworks from different fields: documents, videos, films, photographs, sound art. As a new module the function of the "Collection" was introduced as a necessary tool for the DCA project in order to work with parts of the archive. Various subject-based or artist-based collections can now be installed through this new function. Thanks to the DCA project the archive has also opened up to more users. Before the archive was only accessible via login and password. Through the new, open structure more users will have access to the archive, which resulted in 240 monthly visitors on average in the first half of 2013. Most visitors come from Germany, the United States of America and the Russian Federation.
Online collection link: http://www.emaf.de/deutsch/archiv.html

4.5. Category statistics

As part of the deliverable *D3.1 Metadata implementation guidelines for digitised contemporary artworks*[7] the proposal was made to enrich the metadata of the items that were digitised within the framework of the DCA, with a set of English terms. This list was created on the basis of input from all content partners and the GAMA keyword list[8]. The process was reduced to nineteen terms, categorising contemporary art:

Video Art	Installations	Sculpture	Paintings	Artist Books
Found Objects	Motion Pictures	Net Art	Photographs	Generative Art
Music Art	Sound Art	Performance Art	Television Programmes	Documents
Drawings	Collages	Posters	Prints	

The main reason behind the application of this DCA vocabulary was the language. There are eleven languages present in the DCA consortium. As multilingualism is still an (unresolved) issue on the *Europeana* portal, the discoverability of an artwork bearing only Icelandic or Greek keywords would not be common. By adding additional English keywords from the DCA vocabulary to their original language keywords, we aim for a better discoverability of the DCA content on the *Europeana* portal. In order to make the digitised items even more retrievable, some partners have invested in the translation of their full own metadata to English. This way the Frissiras Museum, the WRO Art Center, Museum of Modern and Contemporary Art, Rijeka and The National Gallery – Alexandros Soutzos Museum have indicated that their collections are bilingually available; the Museum of Modern and Contemporary Art can even benefit from a bilingual (Croatian and English) thesaurus.

Six DCA partners chose to aggregate their mainly media art-focused digitised works to *Europeana* through GAMA, the Gateway to Archives of Media Art. The GAMA aggregation platform designed its own keyword list in order to accommodate media artworks[9]. The DCA partners aggregating via GAMA added keywords from that specific list to their works. They provide a higher level of detail that is specifically fit for media artworks, and have an overlap with the DCA vocabulary as the latter is partly based on the first (e.g., Video Art and Performance Art appear in both lists).

The following chart illustrates the application of the terms from the DCA vocabulary and the GAMA keyword list to the DCA content, showing what types of contemporary art have been submitted to *Europeana*.

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[7] Available for download in the Deliverables section on the DCA project website: http://www.dca-project.eu/deliverables
[8] For more information on the creation process and decisions surrounding the DCA vocabulary, see D3.1.
[9] Available through the 'Search'-function on the GAMA website: http://www.gama-gateway.eu/index.php?id=search
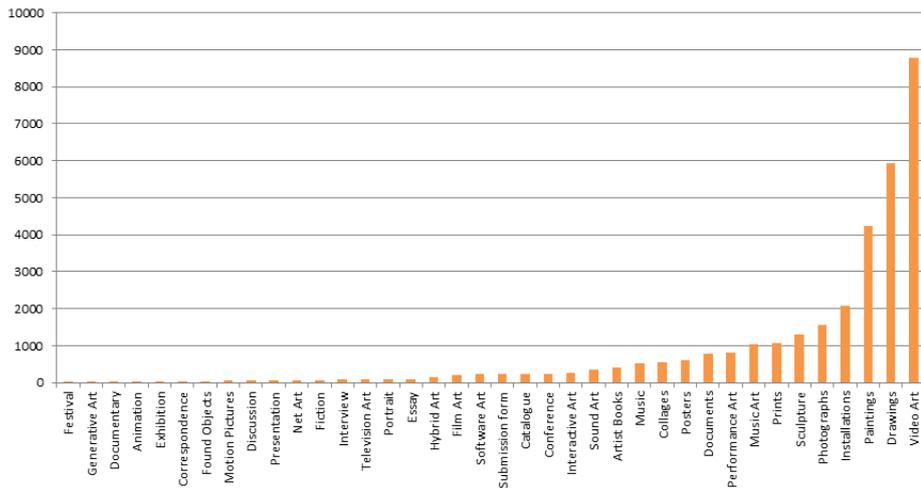
A complete list of the number of occurrences of keywords can be found in Annex II of this report. The chart below shows the fifteen most popular keywords. As one can see, the DCA project will enrich *Europeana* with mostly video art, drawings and paintings.
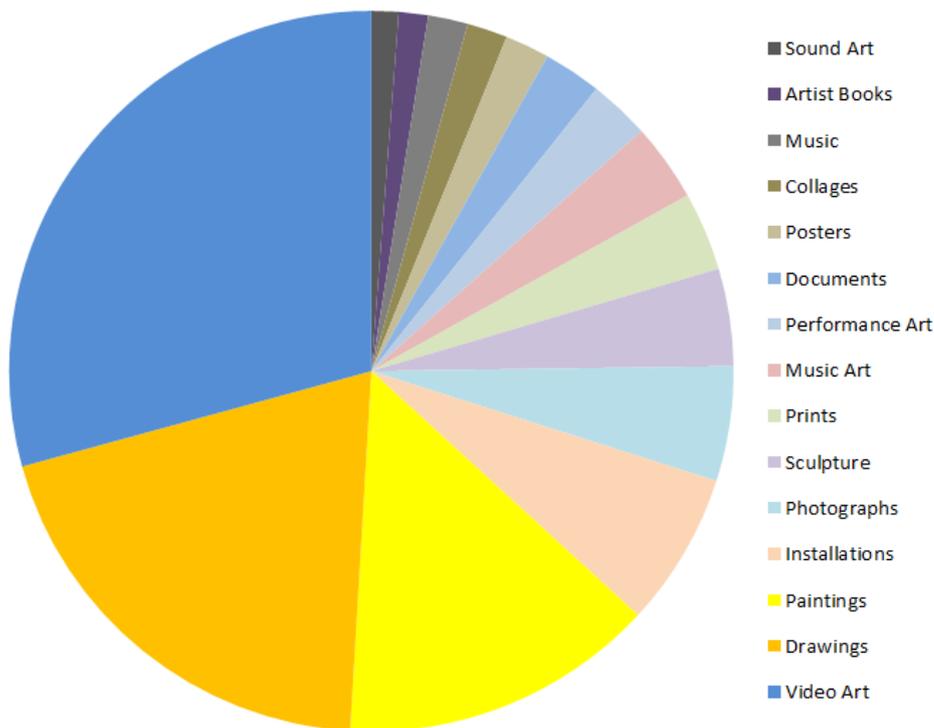
No absolute figures are given in this chart, as it would be a total number that is much higher than the number of items digitised. This is due to the very complex nature of the items (artworks and contextual documents). One item might for example fall under different categories, and as such be counted three times instead of once. As the WRO Art Center illustrates: *"Media artworks are often of interdisciplinary character and combine qualities of more than one art genre. Next to Installation Art, Interactive Art, Performance, Music And Paintings (from the DCA vocabulary), we have artworks of mixed form, such as Installation Art + Interactive Art, Performance Art + Music, Interactive Art + Music, Installation Art + Video Art, Performance Art + Paintings, Installation Art + Paintings, Interactive Art + Installation Art + Paintings, that are accordingly counted in more than one*

category." As such, the chart only indicates the relative amount of content that relates to the different existing types.

5.   Europeana

A total of 27,328 records on contemporary art objects will be delivered[10] to *Europeana*. These correspond to the following *Europeana* types:

- Image (16.096)
- Video (7.199)
- Tekst (1.976)
- Sound (795)
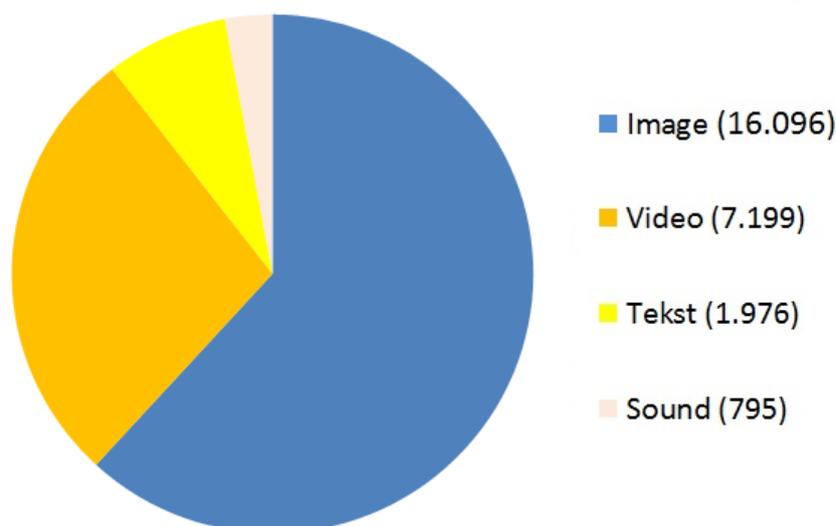
When we look at the total figures again, the number of records disclosed on the partner's own website or intermediate aggregator platform is higher (33,312) than the number of records delivered to *Europeana* (27,328). This can be explained on the basis of *Europeana*'s current view on what a 'record' should represent.

At the moment of writing the first instance of this deliverable, the switch from the Europeana Semantic Elements to the Europeana Data Model was not yet fully accomplished. When starting the aggregation of the DCA data the flat ESE model was still the standard for *Europeana*. For the delivery of records to *Europeana*, the DCA project decided to follow the idea of 'one work, one record', as the ESE model does not allow for linking multiple representations to the same object in one record. Therefore, if for example images of an installation are taken from various angles and delivered to *Europeana*, they will carry a different preview but have the same metadata attached, as they will all be representations of the same object. Some partners have, for example, disclosed many more digital representations of the same work on their own website or on the aggregator's platform, but only sent one of those representations and the pertaining metadata about the work to *Europeana*. Within the EDM model, this matching of multiple information sources to one descriptive record has in the meantime become possible.. Most partners have still aggregated their content on the basis of 'one record = one image', but MRBAB for example – with 4,581 digitised objects an important partner – moved to the EDM structure during the last Europeana harvesting round of September 2013. This means that whereas before MRBAB would have submitted over 4,000 records to Europeana, they regrouped their content in the way that made most sense to them (and their database and cataloguing practices). A major selection of their content are sketchbooks. So

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[10] At the time of writing this deliverable, not all aggregation has been completed. The Europeana Ingestion Team is still processing the content delivery of Ars Electronica (aggregating 3380 records via national Austrian aggregator Kulturpool) and Moderna Galerija (aggregating 1030 records via national Slovenian aggregator dLib.si).

instead of delivering each sketch to Europeana as a single record, having almost identical (if not completely identical) descriptive information to it but a different image, they submitted the books now as one entity having different representations (images). This means that instead of over 4,000 records, they submitted 'only' 1,796 records, containing one descriptive metadata set and different digital reproductions. This obviously skews the numbers of total records submitted to Europeana[11], as they are the only partner at present who have moved to the EDM way of representing digitised objects.

Along the same lines one could reason that it would be logical that the number of digital masters created (39,736) should be identical to the number of records submitted to *Europeana*. Again, this would not make sense. The WRO Art Center, for example, created a total of 294 digital master files that turned out to be raw video footage. In order to disclose the content in a meaningful way through *Europeana*, they edited the material into 49 complete video works. Argos digitised different variations of some works, such as different language versions, single screen versions and installation versions. These differ from each other, for example, in terms of the audio (e.g., dubbing), text (e.g., inter-titles, subtitles) and music (e.g., new score or soundtrack). Because these are considered minor additions, deletions, and substitutions to the intellectual or artistic content that do not significantly affect the content as a whole, these versions represent one metadata record in Argos' database. This explains why there are more master copies made than records submitted to *Europeana*.

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[11] If MRBAB would still present data in ESE, it would mean that the total number of records to Europeana would not have been 27,328 but 30,113.

6. Conclusion

The DCA project set out to be a digitisation project primarily, with the aim of also contributing a significant amount of contemporary artwork and contextual documents to *Europeana*. The initial aim was to digitise and make available 28,778 contemporary works of art and contextual documents. Due to the reasons mentioned earlier, these numbers were revised and changed to the total of 27,469 objects. In the end, this number was again surpassed with 202 works, making a total of 27,671 objects that have been digitised with the support of the European Commission's CIP-ICT PSP Programme.

As this deliverable indicates, the DCA project did not just focus on quantities. Going through all the steps in a digitisation trajectory has proven to be a very valuable lesson for all content partners involved. When asking about their experiences during the lifecycle of the DCA project, all reacted very positively. The DCA project has in many ways proven to be a catalyst for change and improvement in the participating institutions of, for example, collection database management, long-term preservation policies, and technical expertise concerning digitisation.

The aggregation trajectory offered a chance to engage in new relations, for example with some national aggregators or the thematic GAMA aggregator. *Europeana* has become a household name among all content partners who are keen to see how the newly contributed contemporary arts content will be represented on the portal website.

ANNEX I

4 The National Gallery of Iceland

SARPUR

Menningarsögulegt gagnasafn

A- A+

FORSÍÐA | AÐILDARSÖFN | TÖLFRÆÐI | UM SARP

Öll söfn ►   Öll aðföng ►

Sláðu inn leitarorð...

LEITA   ⓘ Um leit   🛒 Mitt safn

Forsíða > Aðildarsöfn > Listasafn Íslands > Myndlist/Hönnun

Deila 📘 🐦

① Panta mynd   1 2 3

👤 Mitt safn   ✏ Veistu meira?

Listamaður	**Kees Visser 1948-**
Verkheiti	**TILEINKUN (sérútgáfa)**
Aldur	**1987**
Grein	**Bókverk**
Stærð	**30,6 x 20,9 x 2 cm**
Eintak/Upplag	**50**

➕ **Nánari upplýsingar**

þetta aðfang er í **Listasafni Íslands.**
Safnið varðveitir rúmlega 10 þús. listaverk eftir rúmlega 760 listamenn og er tæplega helmingur þeirra íslendingar. Meinhluti verkanna er eftir innlenda listamenn eða rúmlega 9 þús. verk.

Öll verk í safneigninni eru skráð í stafrænan gagnagrunn sem er aðgengilegur í safninu. Flutningur á gögnunum yfir í Sarp hófst í nóvember 2012 og stefnt er að honum ljúki árið 2015.

SARPUR
Menningarsögulegt gagnasafn

Öll söfn ▶   Öll aðföng ▶

Sláðu inn leitarorð.....   LEITA

ⓘ Um leit   🛒 Mitt safn

Deila f t

Forsíða > Aðildarsöfn > Listasafn Íslands > Myndlist/Hönnun

1 2 3

📷 Panta mynd

🔖 Mitt safn   ✔ Veistu meira?

Listamaður	**Kees Visser 1948-**
Verkheiti	**TILEINKUN (sérútgáfa)**
Aldur	**1987**
Grein	**Bókverk**
Stærð	**30,6 x 20,9 x 2 cm**
Eintak/Upplag	**50**

● **Nánari upplýsingar**

Númer	**A-LÍ-8814**
Aðalskrá	**Myndlist/Hönnun**
Undirskrá	**Aðalskrá, DCA**
Efni	**Pappír**
Aðferð	**Prentun**
Höfundaréttur	**Kees Visser 1948-, Myndstef**

Lýsing

Límbundin, mjúkspjalda bók með einþrykki/monoþrykki á
mattan pappír. Bókin samanstendur af 129 marglita
einþrykkjum/monoþrykkjum....

Lesa meira

Þetta aðfang er í
Listasafni Íslands.
Safnið varðveitir rúmlega
10 þús. listaverk eftir
rúmlega 760 listamenn
og er tæplega helmingur
þeirra íslendingar.
Meirihluti verkanna er eftir
innlenda listamenn eða
rúmlega 9 þús. verk.

Öll verk í safneigninni eru
skráð í stafrænan
gagnagrunn sem er
aðgengilegur í safninu.
Flutningur á gögnunum
yfir í Sarp hófst í
nóvember 2012 og stefnt
er að honum ljúki árið
2015.

Deila [f] [t]

@ Panta mynd   1 2 3

& Mitt safn   ☑ Veistu meira?

Listamaður	Kees Visser 1948-
Verkheiti	TILEINKUN (sérútgáfa)
Aldur	1987

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í fjórum 16 mynda seríum auk 65 prufuþrykkja, tilbrigði við teikningar Einars Jónssonar myndhöggvara; sería I byggða á ? (?); sería II byggð á Leit (1916); sería III byggð á Smiðurinn í Helgölandi (1910); sería IV byggð á Dáinsheimar (1909). Í prufuþrykkjunum koma saman allar fjórar seríurnar. Prentað hægra megin blaðsíðu. Auð blaðsíða aðskilur hverja seríu, nema milli seríu II og III. Á bókinni er grænblá kápa með titli og mynd af safni Einars Jónssonar. Bókin er hluti af verkum listamannsins sem tengjast Einari Jónssyni. Efni bókanna varð til fyrir tilstuðlan flókinnar útfærslu prentunarinnar sem Visser bjó til og útkoman háð framleiðsluferlinu. Til bókarinnar eru notaðar um 16.000 arkir sem allar eru meðhöndlaðar eftir flókinni áætlun. Verkið var útgefið í tengslum við sýningu listamannsins í Nýlistasafninu í apríl 1987. Upplag 200 eintök, þar af þetta í sérstöku 50 bóka upplagi sem innihalda prufuþrykk.

Fela texta

6 The Reykjavik Art Museum

Listasafn Reykjavíkur
Reykjavik Art Museum

Heimsókn á safnið   Sýningar   Fræðsla og viðburðir   Safneign   Útleiga

Þú ert hér: **Safneign** > Erró > The Car-Crasher

Erró
The Car-Crasher

Lorem ipsum ld ullamco in esse qui in et ex pariatur consequat minim aliqua velit elit magna est labore anim proident laboris fugiat ut reprehenderit sunt in dolore laboris culpa sunt reprehenderit veniam cillum consequat.

Ár	1960
Hæð	61.7 cm
Breidd	42.7 cm
Grein	Málaralist

deila   Facebook

http://safneignlsr.is.kosmosogkaos.is/sites/default/files/lsr_collection/c5/b/lsr_photo_waterm...
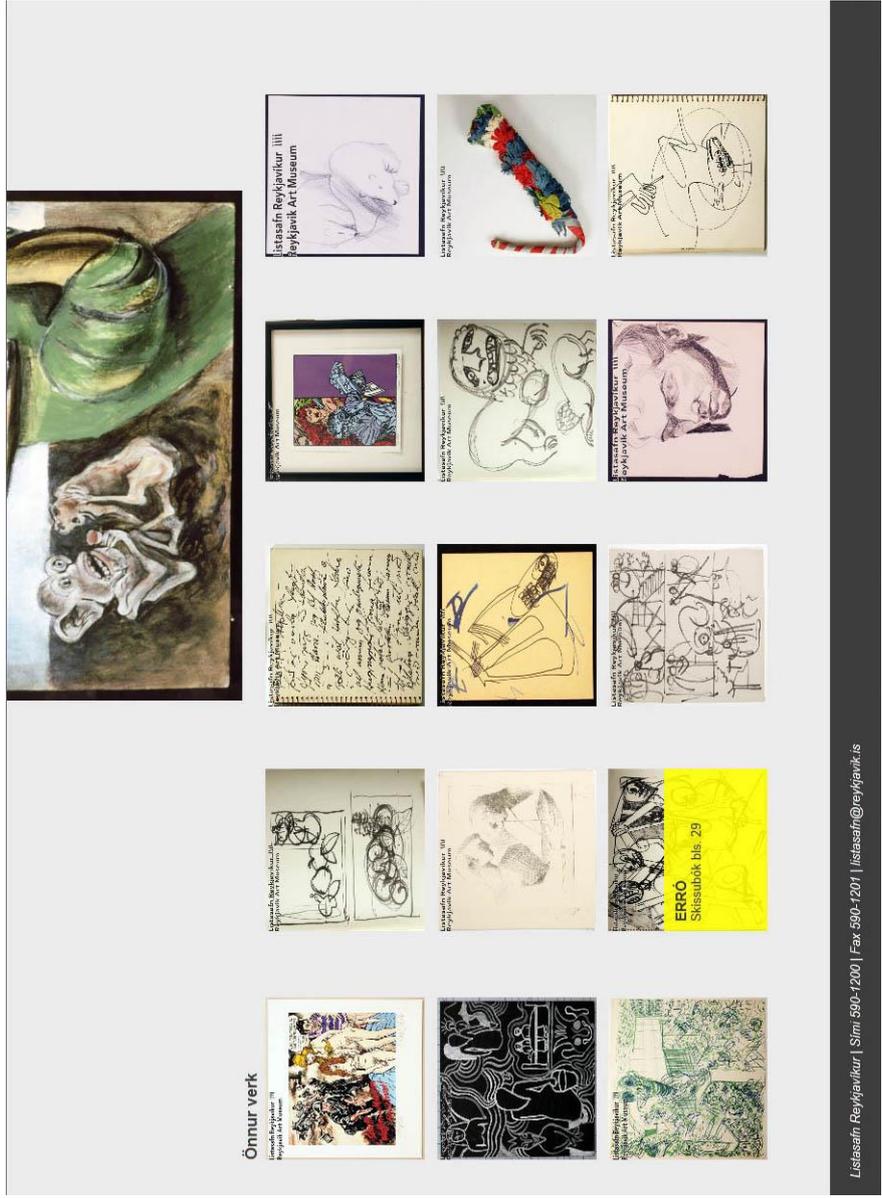
hrvatski

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

< by artists / by titles >< 123 > < ▼ | 1 | 2 | 3 | 4 | 5 | ▲ close the drawer

IVEKOVIĆ / MARTINIS

BROWSE

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artists

timeline

type

EXPLORE

SELECTED WORKS

Sanja Iveković
Instructions No 1
1976
video
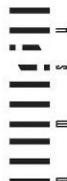
Hrvatski

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka
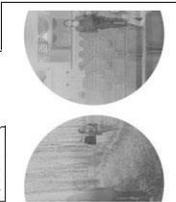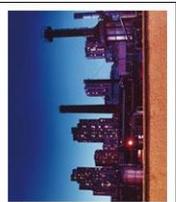
ACQUISITIONS

1948 1949 1950 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962

PAINTING

POSTER

PRINT

PHOTOGRAPHY

SCULPTURE

MEDIA ART

The Collection gathers Croatian video authors from the earliest beginnings of video production in the age of new art practices (1970s) until today, following the progress from analogue to digitally-manipulated video, in a society turning away from self-referential deliberation. Video-installation displays analogies with other art disciplines – photography and sculpture, pointing to the moving image's natural environment and the origin of its motion, the natural state of things in life. Explorations in the area of sound are kept in the Collection mainly as audio-video-installations, which shows that the works' format is the typical museum/gallery format, except for the pioneering web-based project which displays resistance to musealisation by relying on temporality, process, multiplicity and dislocation.

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artists

timeline

type

EXPLORE

SELECTED WORKS

| 1940s | 1950s | 1960s | 1970s | 1980s | 1990s | 2000s | 2010s |

Antun Motika
Construction Site
1945
painting

Albert Kinert
Self-portrait
1945 - 1959.
painting

Antun Motika
Cock Fight
1945-1958
painting

Antun Motika
From a Slaughterhouse
1945-1951
painting

Zlatko Prica
Šibenik Motif
1945
painting

Zlatko Prica
Hospital for Partisans from Žumberak
1945
painting

Emanuel Vidović
Interior
1945-1952
painting

Mila Kumbatović
By the Quarry
1946-1949
painting

Franjo Mraz
Rest
1946
drawing

Oton Gliha
Trebinje Brigade
1947
painting

Nikola Reiser
Krbavsko polje
1947
painting

Nikola Reiser
Woman from Jošani in Lika Province
1947
painting

Nikola Reiser
Portrait of M.J.
1948
painting

Zlatko Prica
Portrait of a Girl
1948-1949
painting

Hrvatski

close the drawer

◄ 1 ... 2 3 4 5 6 7 8 9 10 11 ►

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

MMSU

1940s | 1950s | 1960s | 1970s | 1980s | 1990s | 2000s | 2010s

BROWSE
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artists
timeline
type
EXPLORE
SELECTED WORKS

Boris Jesih
Bobbins
1978
drawing

Tomaž Gorjup
Purple Hiking Shoe
1978
painting

Ivo Kalina
Landscape II
1978
painting

Sanja Iveković
Meeting Point
1978
video

Ivan Lovrenčić
Apple and an Extinguished Candle
1978
drawing

Bernard John Bailly
Biographical analysis (101/B)
1978
drawing

Bernard John Bailly
Biographical analysis (101 2/B')
1978
drawing

Vlado Martek
ELEMENTARY PROCESSES IN POETRY (VI)
1978-1979
drawing

Vlado Martek
ELEMENTARY PROCESSES IN POETRY (VII)
1978-1979
drawing

Vlado Martek
ELEMENTARY PROCESSES IN POETRY
1978-1979
drawing

Vlado Martek
Elementary Processes in Poetry
1978-1979
drawing

Vlado Martek
Elementary Processes in Poetry
1978-1979
drawing

Vlado Martek
Elementary Processes in Poetry
1978-1979
drawing

Vlado Martek
Elementary Processes in Poetry
1978-1979
drawing

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

Artwork details | Exhibitions

▼ | 1 | 2 | 3 | 4 | 5 | ▶ ▲ close the drawer

Miroslav Šutej
Folk Drawing (No 17)
1981
colouring, weaving, collage, paper
700 x 810 mm
MMSU-1352

The only constant feature in his creativity is disparity, i.e. detachment from any consistency. Playing with optical elements, the central feature of his work, is present from the very beginning within new constructivism and geometry, development through optical art and new tendencies, all the way to his association with kinetic art. Spatial illusion, at first created from a dense web of thousands of similar signs in his drawings and prints, will become reality in a few years: protrusions will actually gain the third dimension and the works will not only allure the eye but also the hand, that can touch and remodel them. Through almost half a century, the period spanning his work, he always presented himself with new and interesting works, perceptive imagination which was always founded on research, on a scientific point of departure. Šutej's works are scattered across leading galleries and museums all over the world, including Tate Gallery in London, MoMA in New York and Museum of Contemporary Art in Zagreb.
The Museum of Modern and Contemporary Art

▼ | 1 | 2 | 3 | 4 | 5 | ▲ close the drawer

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

Exhibitions

Artwork details

Miroslav Šutej
Folk Drawing (No 17)
1981
colouring, weaving, collage, paper
700 x 810 mm
MMSU-1352

Miroslav Šutej was an artist of extraordinary disposition and imagination whose work proved to be a continuous and dynamic process. This artist's work is rich and diverse and encompasses different media – paintings, drawings, objects and prints. The only constant feature in his creativity is disparity, i.e. detachment from any consistency. Playing with optical elements, the central feature of his work, is present from the very beginning within new constructivism and geometry, development through optical art and new tendencies, all the way to his association with kinetic art. Spatial illusion, at first created from a dense web of thousands of similar signs in his drawings and prints, will become reality in a few years: protrusions will actually gain the third dimension and the works will not only allure the eye but also the hand, that can touch and remodel them. Through almost half a century, the period spanning his work, he always presented himself with new and interesting works, perceptive imagination which was always founded on research, on a scientific point of departure.

Mladen Stilinović
Body / for Antonin Artaud
1977
analogue photograph, photo paper
520 x 1080 mm
MMSU-2207

Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

Hrvatski

close the drawer

1 | ... | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | ... | 220

Artwork details

Exhibitions

close the drawer
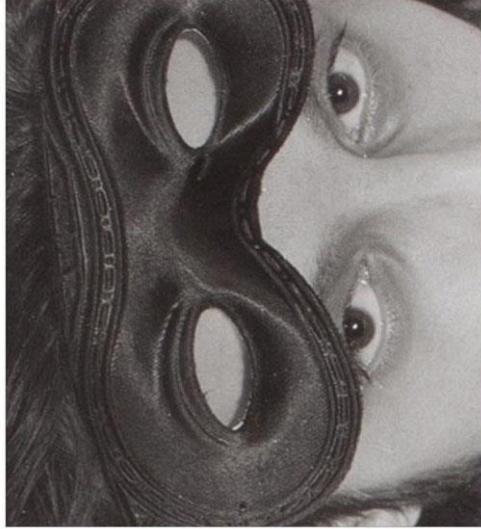
Muzej moderne i suvremene umjetnosti, Rijeka
Museum of Modern and Contemporary Art, Rijeka

Artwork details

Exhibitions

Mladen Stilinović
Body/for Antonin Artaud
1977
analogue photograph, photo paper
520 x 1080 mm
MMSU-Z207

8 The Museum of Modern Art, Ljubljana

MG+MSUM
DIGITALNI MUZEJ

DOMOV   O PROJEKTU

ZBIRKE   ARHIVI   USTNE ZGODOVINE   DOKUMENTACIJA DOGODKOV

Nazaj

UMETNIK(I)	Josip Vaništa
NASLOV	Polaganje / Slika Črna črta na srebrni podlagi (1964) je bila puščena v snežnem pejsažu na
LETO NASTANKA	1986
MERE	8 x (24 x 24 cm)
MATERIALI	papir
TEHNIKE	čb fotografija
TIP DELA:	fotografija
INVENTARNA ŠTEVILKA	115/F
ZBIRKA	2000+

9 The National Gallery – Alexandros Soutzos Museum

ΤΟ ΜΟΥΣΕΙΟ
ΠΕΡΙΟΔΙΚΕΣ ΕΚΘΕΣΕΙΣ
ΕΚΠΑΙΔΕΥΣΗ
ΕΚΔΟΣΕΙΣ
ΝΕΑ & ΑΝΑΚΟΙΝΩΣΕΙΣ
ΟΜΙΛΟΣ ΦΙΛΩΝ

ΕΚΘΕΣΗ ΠΙΝΑΚΟΘΗΚΗΣ | ΕΚΘΕΣΗ ΓΛΥΠΤΟΘΗΚΗΣ | ΣΥΛΛΟΓΕΣ | ΠΑΡΑΡΤΗΜΑΤΑ

Αρχική σελίδα > ΣΥΛΛΟΓΕΣ > Γλυπτική

ΣΥΛΛΟΓΕΣ
Ζωγραφική
Γλυπτική
Χαρακτική
Σχέδια
Κατασκευές, Εγκαταστάσεις
Καλλιτέχνες

Αβραμίδης Ιωάννης (1922)
Μορφή III (Σφαιρική ή Απόλυτη Μορφή), 1959 - 1960
Κατασκευή από αλουμίνιο, Κατασκευή από αλουμίνιο και γύψος, Μπρούντζος πάνω σε
πλάκα αλουμινίου , 176,5 x 38 x 38 εκ.
Δωρεά του καλλιτέχνη , Αρ. έργου: Π 9269

EN

Αναζήτηση   OK

ΕΚΘΕΣΗ ΠΙΝΑΚΟΘΗΚΗΣ | ΕΚΘΕΣΗ ΓΛΥΠΤΟΘΗΚΗΣ | ΣΥΛΛΟΓΕΣ | ΠΑΡΑΡΤΗΜΑΤΑ

Αρχική σελίδα > ΣΥΛΛΟΓΕΣ > Κατασκευές Εγκαταστάσεις

ΤΟ ΜΟΥΣΕΙΟ
ΠΕΡΙΟΔΙΚΕΣ ΕΚΘΕΣΕΙΣ
ΕΚΠΑΙΔΕΥΣΗ
ΕΚΔΟΣΕΙΣ
ΝΕΑ & ΑΝΑΚΟΙΝΩΣΕΙΣ
ΟΜΙΛΟΣ ΦΙΛΩΝ

ΣΥΛΛΟΓΕΣ
Ζωγραφική
Γλυπτική
Χαρακτική
Σχέδια
Κατασκευές Εγκαταστάσεις
Καλλιτέχνες

Ακριβάκης, Αλέξης (1939 - 1994)
Σιωπή του μετάλλου, π. 1976 - 1977
Ξύλο και μέταλλο, 79 x 113 εκ.
Αρ. έργου: Π.5539

Αναζήτηση   OK

EN

10 Argos

ABOUT PROGRAM COLLECTION MEDIALIBRARY DISTRIBUTION PUBLICATIONS PRESERVATION

EN ▸

◎ ARGOS CENTRE FOR ART AND MEDIA

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OVERVIEW DIGITISED WORKS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

DIANA

Koen Theys

In a home movie by Adolf Hitler, one can see Eva Braun playing naked in a lake near a waterfall. This video is inspired by those images. Diana, the Greek-Roman goddess of fertility and war, is also known as the goddess of the hunt. She runs naked through the dunes with her bow...

DRIE MINUTEN, RINGAUTOBAAN, TREKKEN, ROLTRAP, STOP STAP STOP STAP...

Filip Francis

Three minutes of a close-up on a clock. Suddenly, and unexpectedly, a close-up on the white lines of a highway appears. Speed and minimalism melt together. The next image is that of a labourer, lugging a pile of cables. The movement of an escalator in a subway station follows and finally the flickering of a traffic light for pedestrians changes from red to green and back again...
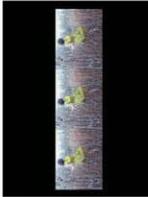
DEEP IN THE WOOD

Thierry De Mey

Deep in the wood" is a multi-screen projection recorded in the woods of Brussels and Salzburg over a one-year time period. The changing of the seasons is the central theme of this production. Film, music and contemporary dance are mixed together by an international team, consisting of more than fifty choreographers and dancers...

DIE LORELEY

Anne-Mie Van Kerckhoven

In this computer-animation, Van Kerckhoven links together portrait paintings she made between 1987 and 1990 of 54 people that visited her unexpectedly. These people are acquaintances, friends and relatives. She linked each person chronologically to some words of the poem 'Die Loreley' of Heinrich Heine (1797 - 1856)...

DEER STALKING

Wim Catrysse

A study of how the body and its surroundings relate is recurring theme in Wim Catrysse's early installations. In Deer Stalking, a single-channel installation from 1996, we notice a vague shape with antlers that seems to crawl about in a small space. Because of the stroboscopic light, the shape can only be seen at intervals...

DETERMINATION (1)

Hans Op de Beeck

A nine-year-old boy is looking at the spectator through the rear window of a car. The car is travelling on a stretch of motorway; the audience is positioned as though they are riding directly behind. The boy remains in position, staring at the viewer throughout the duration of the work. (Source: www.hansopdebeeck.com)...

ARGOS CENTRE FOR ART AND MEDIA

ABOUT PROGRAM COLLECTION MEDIALIBRARY DISTRIBUTION PUBLICATIONS PRESERVATION

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OVERVIEW DIGITISED WORKS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

GALLIC PORK-BUTCHERY
Messieurs Delmotte
Delmotte wears a viking helmet covered with pork. The slices of meat also cover his face. Slowly he starts pulling the slices off his neck, face and helmet, putting them in his mouth. Then he drops them from his mouth....

GORIK LINDEMANS
Jan Florizoone
A portrait of the artist Gorik Lindemans. Second part of an ongoing series of artist portraits....

GELEGENHEITSARBEIT EINER SKLAVIN
Alexander Kluge
Gelegenheitsarbeit einer Sklavin (In Part-Time Work of a Domestic Slave) is the second Kluge's film, after Abschied von gestern (1966), starring his sister Alexandra. Roswitha Bronski is a nurse married to the chemical engineer Franz Bronski and they have three children....

Gelegenheitsarbeit einer Sklavin, Alexander Kluge, 1973, Copyright

GENOCIDES
Hänzel & Gretzel
An ethnic conflict in Rwanda and Burundi results in a genocide....

GRENZSTEINE
Ulrike Knorr
Along the former border between East and West Germany, on the Eastern side there was an area of about 5km of width, where access was made difficult for the larger part of the population. A region with woods, fields, small villages. A place with a strong symbolic meaning, impressed upon people's minds. This film sets up an imaginary stroll across those borderline landscapes....

GARDENING
Hans Op de Beeck
This B/W animation film offers a perspective on an evolving landscape drawn in pencil. The artist is invisible to us, and tries to tame the landscape into highly singular gardens by shaping nature, manipulating, destroying and reviving it. The spectator sees how the author works out a train of thought in a remarkable vocabulary....

⊙ ARGOS CENTRE FOR ART AND MEDIA

ABOUT PROGRAM COLLECTION MEDIALIBRARY DISTRIBUTION PUBLICATIONS PRESERVATION

◻ Home › DCA overview works › James Ensor in Oostende ca 1920

JAMES ENSOR IN OOSTENDE CA 1920

The highly individual and visionary work of James Ensor (1860-1949), familiar for its masquerades, carnival scenes and grotesque caricatures, is not easily categorized under any modern genre. Ensor had close ties with Ostend, where he was born and continued to live, and it was the source of inspiration for many of his works. In 2000, which was 'Ensor Year', the installation artist Guillaume Bijl made a short fictitious found-footage film entitled 'James Ensor in Oostende ca. 1920', which shows the painter at this resort with his friends. We see them having a drink, strolling in the arcades of the Thermae Palace and sitting on the beach. Bijl's meticulous choice of locations, belle époque dress (including bathing costumes) and his cinematographically perfect imitation of the rather jerky black & white images, as well as the patina and the perfectly imitated scratches on the film emulsion, all resulted in a perfect replica: an apparently forgotten roll of film from the days of silent film. Bijl himself classifies this faultless slice of life, one of his rare excursions into film and video, under 'cultural tourism', one of the elements of this work in which he popularizes cultural history subjects and reduces them to clichés for the general public.

This work has been digitised in the frame of DCA Project
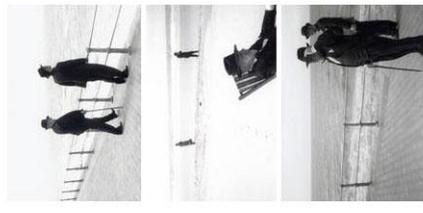
Format Betacam SP(Betacam SP)
Color system PAL
Color b&w
Year 2000
Duration 00:02:20
LanguageInfo
Running textitles: Dutch/ Flemish

Artists
Guillaume Bijl

EVENTS
Anachronism

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DCA overview works
Conservation Project
DCA Deliverables
DCA Documents
GAMA Project

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◉ARGOS CENTRE FOR ART AND MEDIA

ABOUT   PROGRAM   COLLECTION   MEDIALIBRARY   DISTRIBUTION   PUBLICATIONS   PRESERVATION

⊡ Home › DCA overview works › Determination (4)

DETERMINATION (4)

This video image is projected life-size on a wall. It's an eight-minute, real-time recording, appearing on a white surface, then disappearing and repeating itself without end; very important to realise: this is not a loop. We are confronted heads on with a family (a man, a woman, 2 little children) running towards us, but on the spot, without actually moving closer. The video projection touches the ground surface; the family is actually present in the room on equal terms with the audience. The unusual thing about this work is that the running of this family seems senseless: nothing in the image indicates that they are running away of something (e.g. to catch a train). The absence of luggage and coats makes an escape equally incredible. Nevertheless the images seem to express a compulsive movement. The young couple was asked to keep running for a single eight-minute take with their 3 and 5 year old daughters. The youngest one is carried; the other girl is running in the front in a fluttering skirt. The long shot wasn't edited; they are eight real-time minutes, eight minutes of growing more and more tired, eight minutes of being forced to go on by others. Time here is not the ageless vacuum of 'Sub-', but rather emphatically its own self: Time.

This work has been digitised in the frame of DCA Project

Format DVCAM(DVCAM)

Color system PAL

Color col.

Year 1998

Duration 00:07:45

Artists
Hans Op de Beeck

EVENTS
FFWD / RWD

11 The Fundação Serralves

SERRALVES

COLECÇÃO   ARQUIVO FOTOGRÁFICO   ACERVO CARLOS ALBERTO CABRAL   CATÁLOGO ONLINE

português

Artista   Colecção

All A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Ordenar: ABC ▼   Vista: Lista simples ▼   1 - 25 ▶   Resultados: 40

RAINER, Arnulf

RAINER, Yvonne

RAMALHO, Nuno

RAMOS, Rosa

RAYSSE, Martial

REGO, Paula

REHBERGER, Tobias

REIS, Pedro Cabrita

RESENDE, Júlio

RESENDE, Sebastião

RIBEIRO, Alfredo Queiroz

RIBEIRO, Fernando

RIBEIRO, Maria Irene

RIBEIRO, Rogério

RICHTER, Gerhard

RIGO 23

RIST, Pipilotti

ROBERT SMITHSON E NANCY HOLT

SERRALVES

Ordenar: ABC ▼   Vista: Detalhe ▼   ◀ 6 ▶   Resultados: 40

Paula Rego
*1935

Obras

Ordenar: ABC ▼   Vista: Lista de imagens ▼   1 - 25 ▶   Resultados: 33

Não disponível. Aguarda-se autorização de direitos de autor. Not available. Awaiting author copyright authorization.	**Paula Rego** *Corredor*, 1975 Pintura e colagem sobre tela 122 x 120 cm Col. Secretaria de Estado da Cultura, em depósito na Fundação de Serralves - Museu de Arte Contemporânea, Porto

Paula Rego
A Grande Seca, 1976
Tinta acrílica e têmpera sobre papel montado em tela
121 x 151,5 cm
Col. Secretaria de Estado da Cultura, em depósito na Fundação de Serralves - Museu de Arte Contemporânea, Porto

Paula Rego
Homenagem a Dubuffet, 1985
Tinta acrílica sobre papel montado em tela
123 x 153,5 cm
Col. Secretaria de Estado da Cultura, em depósito na Fundação de Serralves - Museu de Arte Contemporânea, Porto

Paula Rego
A Cela, 1997
Pastel sobre papel montado em alumínio
120 x 160 cm
Col. Fundação de Serralves - Museu de Arte Contemporânea, Porto. Doação da

SERRALVES

COLECÇÃO   ARQUIVO FOTOGRÁFICO   ACERVO CARLOS ALBERTO CABRAL   CATÁLOGO ONLINE

Artista   Colecção   português

All A B C D E F G H I J K L M N O P Q **R** S T U V W X Y Z

Ordenar: ABC ▾   Vista: Detalhe ▾   ◀ 6 ▶   Resultados: 40

Paula Rego
*1935

Obras

Ordenar: ABC ▾   Vista: Detalhe ▾   ◀ 4 ▶   Resultados: 33

Paula Rego *1935
A Cela, 1997
Pastel sobre papel montado em alumínio
120 x 160 cm
Col. Fundação de Serralves - Museu de Arte Contemporânea, Porto.
Doação da Fundação Calouste Gulbenkian

PROJECTO "INVENTARIAÇÃO, DIGITALIZAÇÃO, INFORMATIZAÇÃO E DIVULGAÇÃO DO ACERVO DA
FUNDAÇÃO DE SERRALVES" FINANCIADO PELO PROGRAMA OPERACIONAL DA CULTURA

Programa
Operacional da Cultura

UNIÃO EUROPEIA
Fundo Europeu do Desenvolvimento Regional

CATALOGUE

Search: "Nan Hoover"
in collection: NIMk/LIMA, Lijstaancentrum, De Appel, NIMk documentation, NIMk archive, RCE, Jan van Eyck Academie, Groninger Museum, Kröller Müller Museum, Gerrit Rietveld Academie

Found Nan Hoover 1x in artists:
Artist: **Nan Hoover** (USA)
Nan Hoover (1931-2008) was born in New York, USA, and studied at the Corcoran Gallery School of Art in Washington. In 1969 she moved to the Netherlands and has since then participated in many exhibitions throughout Europe. Her career has involved... >>>
Most recent work: **Wrapped, 2006, 33'54"**
Most recent documentation: **Meeting Nan Hoover: A Video Portrait, 2008, 42'00"**
Most recent event: DIALOGUE. **Works by Nan Hoover,** 25/08/2001 - 29/09/2001
103 Works, 26 Documentations, 10 Events for Nan Hoover >>>

Play

Found Nan Hoover 18x in titles :
Documentation: **Dialogue. Works by Nan Hoover (registratie)** (Netherlands Media Art Institute) 2001, 5'01"
Documentation: **In Dialogue with Nan Hoover (50% Beeld registratie)** (Montevideo/ Time Based Arts/ Netherlands Media Art Institute) 2001
Documentation: **Interview met Annet Dekker over Black and White van Nan Hoover: Tape 1** (Netherlands Media Art Institute) 2009, 60'00"
Documentation: **Interview met Annet Dekker over Black and White van Nan Hoover: Tape 2** (Netherlands Media Art Institute) 2009
Documentation: **Interview met Nan Hoover door Willem van Weelden (NIMk, Grand Opening)** (Montevideo/ Time Based Arts/ Netherlands Media Art Institute) 1997, 22'45"
During the 'Grand Opening', Willem van Weelden has interviewed several media artists about their work. In the interview with Nan Hoover a range of topics are covered, such as her development as an artist, moving from painting to time-based media, the use...
First 5 out of 18 **More** >>>

Play

Found Nan Hoover 51x in descriptions :
Event: **DIALOGUE. Works by Nan Hoover** 25 August 2001 till 29 September 2001
In my movements I am trying to provoke a kind of dream state. An example would be when you are walking through the moors or when you are alone in a room you are in a kind of internal landscape, this feeling is what my work is about. Nan Hoover,...
Event: **Grand Opening** 12 December 1997 till 13 December 1997

Play

Artist
Title
Description
Subject
Year

Nan Hoover [search]

[click to hide collections]
distributed collections:
NIMk/LIMA
Lijstaancentrum
De Appel
not in distribution:
NIMk documentation
NIMk archive
RCE
Jan van Eyck Academie
Groninger Museum
Kröller Müller Museum
Gerrit Rietveld Academie

List of Artists
List of Subjects
List of Events
List of Tours
About Catalogue
Distribution
Member login

NIMk

LIMA

CATALOGUE

☑ Artist
☑ Title
☑ Description
☐ Subject
☐ Year

Nan Hoover

search

[click to hide collections]

distributed collections:
☑ NIMk/LIMA
☑ Lijnbaancentrum
☑ De Appel

not in distribution:
☑ NIMk documentation
☑ NIMk archive
☑ RCE
☑ Jan van Eyck Academie
☑ Groninger Museum
☑ Kröller Müller Museum
☑ Gerrit Rietveld Academie

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NIMk

Nan Hoover
work - biography

Impressions (1978)

A long, narrow streak of light falls across the screen, a hand plays through it. Now the light is broken by the volume of the hand, then again the light remains intact. The spot of light becomes an object that can be lengthened by means of the index finger. One would think that the finger writes a ray of light.

A drawing by Rembrandt has had a decisive influence on Nan Hoover's work. It is therefore not surprising that light and the human body became important themes in her work. In Impressions, a long, thin streak of light falls horizontally across the screen, with a hand playing through it. Sometimes the light is broken by the volume of the hand, at other times the light remains intact. The streak of light becomes an object that can be extended with the index finger. This makes it seem as though the finger writes a ray of light.

Netherlands, 1978, 10'24'' (sound, colour). Collection: NIMk (Netherlands Media Art Institute) / LIMA.
This work is in distribution.

related items
body - light - movement - perception - registration (technique)

Documentation	Duration	Year	View
Nan Hoover: Selected Works 1974 - 2002: DVD 01		2010	
Netherlands Media Art Institute - ArTTape 070. Compilation of Dutch Video Art from the 1970s	83'00''	2003	
A series of 'ArTTapes' have been produced by The Netherlands Media Art Institute beginning with ArTTape 1' in 1993. The tapes comprise of various videoart works from the institute's extensive collection. This particular tape is an informative...			

Event	From	Till
Sonic Acts XIII – The Poetics of Space	25-02-2010	02-05-2010
The thirteenth Sonic Acts Festival in Amsterdam was entirely dedicated to the exploration of space in performative and audiovisual art, film, music and architecture. Sonic Acts XIII - The Poetics of Space examines the importance of physical space in...		
Nederlands Videocircuit Series 1: Part 1	01-01-1984	01-02-1984
The Nederlands Videocircuit was a monthly circulation of video tapes		

CATALOGUE

- Artist
- Title
- Description
- Subject
- Year

Nan Hoover

[search]

[click to hide collections]
distributed collections:
- NIMk/LIMA
- Lijksmuseum/LIMA
- De Appel

not in distribution:
- NIMk documentation
- NIMk archive
- RCE
- Jan van Eyck Academie
- Groninger Museum
- Kröller-Müller Museum
- Gerrit Rietveld Academie

List of Artists
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List of Events
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About Catalogue
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Member login

NIMk

Netherlands Media Art Institute
work

ArTTape 070. Compilation of Dutch Video Art from the 1970s

A series of 'ArTTapes' have been produced by The Netherlands Media Art Institute beginning with 'ArTTape 1' in 1993. The tapes comprise of various videoart works from the institute's extensive collection. This particular tape is an informative compilation that provides an overview of important artworks showcasing fourteen prominent artist's from Dutch Video Art of the 1970's.

Netherlands, 2003, 83'00" (Video documentation). Collections: NIMk (Netherlands Media Art Institute) / LIMA, NIMk archive.
This documentation is not in distribution.

Art

	Duration	Year	View
Ben d' Armagnac - Performance (Universiteit Maastricht) This is one of the very few works that Ben d'Armagnac made specifically and directly for video. He normally regards the registration of his performances on video as a matter of secondary importance. And even in this work, the camera is only used to...	20'24"	1976	
Bert Schutter - Producing Lines 1 In the 1960s, the Dutch Zero artist Jan Schoonhoven put an end to the history of the hand-drawn line in art. In a zen-like state of mind, he drew line after line, time and again until he had filled up a sheet of paper, and form and content had...	2'56"	1978	
Jan van Munster - Cirkels (16 mm versie) In Circles, Van Munster himself is standing frontally in the middle of the image, gazing stoically into the camera while holding a light bulb on a long flex in his hands. With regular movements, he swings the bulb round and round. At first in small...	2'38"	1972	
Jan van Munster - Cirkels (video versie) In Circles, Van Munster himself is standing frontally in the middle of the image, gazing stoically into the camera while holding a light bulb on a long flex in his hands. With regular movements, he swings the bulb round and round. At first in small...	5'10"	1973	

13 The Fundació Antoni Tàpies

ARTSCOMBINATORIES
versió beta

🔍 Explorar

AT_WORK_FAT_COLLECTION » CARRER DE WAGNER, 1988

Carrer de Wagner, 1988 🗋

Autor: Antoni Tàpies, Joan Brossa

Lloc:: Barcelona

Tècnica: Gravat

Mesurament: 59,6 x 44,8 x 8,6 cm (estoig); 54,1 x 39,4 cm (llibre); 42,6 x 38 cm i 42,6 x 76 cm (paper)

Data d'admissió: 00-03-1997

Coberta: Estoig de vellut negre elaborat per Antoni Tàpies

Núm. pàg.: 66

Marca d'aigua: Paper fet a mà del Molí Aquari, Banyoles. Sense marca d'aigua

© Fundació Antoni Tàpies, Barcelona/ Vegap

Expedient: Expedient llibre "Carrer de Wagner" (1988)

Veure Llibre

Representació
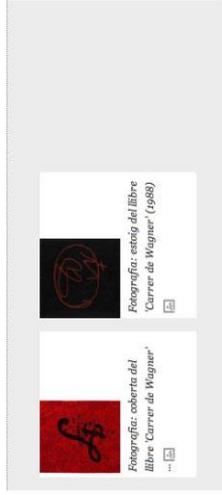
Fotografia: coberta del llibre 'Carrer de Wagner'
...⊞

Fotografia: estoig del llibre 'Carrer de Wagner' (1988)
⊞

Details (o)

Notes (o)

Comentaris (o)

Carrer de Wagner, 1988,
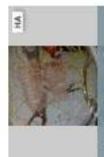
HONORARY MENTION 2012

CA COMPUTER ANIMATION / FILM / VFX

The City, Five Years Older
Dirk Koy | Equipo

Original: CA_120375_192774_AEC_PRX_2012_the_city_five_years_older_1_1525975.jpg | 1689 × 947px | 1.3 MB

▼ CATALOG TEXT   ▲ BIOGRAPHY

The song The City by the Swiss electro-pop band Five Years Older describes the process of a commuter becoming acquainted with an unknown city, adapting to its rhythm, until he is completely absorbed by it. The video clip combines hand drawings with 3D computer animations and ultimately visualizes the fusion of the human with the city.

15 The Royal Museums of Fine Art of Belgium

Nederlands **Français** English

Accueil   Contact   Presse   **Actualités**

Musées royaux
des Beaux-Arts de Belgique

Votre visite | Expositions | Agenda | La collection | Les Musées | L'institution   Éducation | La recherche

Œuvres

RECHERCHER

ARTISTES

A
B — **Geerts Charles** — Anvers 1807 - Louvain 1855
C
D — **Geerts Robert** — Forest / Bruxelles 1911
E
F
G — **Gees Paul** — Alost 1949
H — **Geets Willem** — Malines 1838 - 1919
I
J
K — **Gehain Michel** — Hal 1947
L
M — **Geimaert Edouard** — ? 1820 - ?
N
O
P — **Geirnaert Joseph** — Eeklo 1790 - Gand 1859
Q
R — **Geldorp Gortzius** — Louvain 1553 - Cologne, Rhénanie du Nord-Westphalie (Allemagne) 1618
S
T
U — **Geleyn Gaston** — Bruxelles 1892 - Grimbergen 1946
V
W — **Gelissen Maximilien-Lambert** — Bruxelles 1786 - 1867
X
Y
Z

Leiden (Pays-bas) / ca. 1400 - / ca. 1400

PAUL GEES

Double horizontal
Paul Gees

Sans titre
Paul Gees

Diaporama

Paul Gees
Sans titre
1989 — Inv. 11045

Musées royaux des Beaux-Arts de Belgique, Bruxelles / photo : J. Geleyns / Ro scan

DESCRIPTION

Mine de plomb, plaque de cuivre, métal collé sur papier.
Signature et date dans le bas à droite : Paul Gees '89
Dimensions : 1500 x 1100 mm
Origine : Acquis de la galerie Plus-Kern, Bruxelles, 1990
© Paul Gees

ARTISTES

Paul Gees
Alost 1949

ŒUVRES DE MÊME AUTEUR

PAUL GEES

Diaporama

16 The Staatliche Hochschule für Gestaltung Karlsruhe[12]

---

[12] The Staatliche Hochschule für Gestaltung Karlsruhe did not provide screenshots for this report.

17 The WRO Art Center

video.wrocenter.pl / DCA ↑

szukaj   polski   english

Place Ruhr
tytuł

2000
rok

Jeffrey Shaw
autor

22:28
BETACAM SP

opis
Instalacja rozszerza tradycyjną, malarską, fotograficzną czy filmową panoramę w kierunku wirtualnej, trójwymiarowej przestrzeni. Na powierzchni wystawienniczej stoi cylinder o średnicy 9 m, którego ściany służą jako ekran. Widzowie mogą, wewnątrz owego ekranu o powierzchni 360 stopni, sterować trzema projektorami wideo, z których każdy wyświetla wycinek panoramy, obejmujący 120 stopni. System projektorów zainstalowany jest na platformie poruszanej za pomocą silnika elektrycznego; widzowie w prosty sposób kontrolują kierunek i głębię ruchów kamery. **WIĘCEJ ↓**

biogram artysty
Jeffrey Shaw od późnych lat 60-tych uważany jest za jednego z pionierów sztuki interaktywnej i wirtualnej. Jego prace wyróżniają się innowacyjnymi rozwiązaniami interfejsów, łączących człowieka z wirtualnymi światami. Łączą one artystyczne idee z rezultatami najnowszych badań z zakresu technologii mediów.

18 The European Media Art Festival

mediaartbase.de

mab ▸ European Media Art Festival Archiv ▸ Festivals ▸ European Media Art Festival 1993

1/61 Chamissoplatz

Title: 1/61 Chamissoplatz
Author: Lux, Antal
Date: 1993
Genre: Videokunst
Abstract: "Man muß nicht hinaus ins feindlichen Leben." "Vom Atelierfenster aus der Blick auf die Heimat im Kiez, den Horizont des Zuhause: Ruhig, selbstvergessen, träge, zufrieden. Dabei unüberhörbar das Gerede in der Nachbarschaft: Der Neid und die Sehnsucht nach Gerechtigkeit, die Angst vor dem Einbruch des Fremden – Erinnerung, Neugier, Erstaunen und Abgeklärtheit der Passivität: Wie lange darf ich bleiben?

Extent: 00:15:18
URI: http://hdl.handle.net/10858/15834

Files in this item

Files	Size	Format	View
161_Chamissoplatz.html	497bytes	HTML	View/Open
Chamissoplatz_A-Lux_01.jpg	23.75Kb	JPEG image	
Chamissoplatz_A-Lux_02.jpg	28.31Kb	JPEG image	

This item appears in the following Collection(s)

• European Media Art Festival 1993

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EUROPEAN MEDIA ART FESTIVAL OSNABRUECK

English Deutsch

mediaartbase.de

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Register

mab ▸ European Media Art Festival Archiv ▸ Festivals ▸ European Media Art Festival 2002 ▸

Dog of my Dreams

Title: Dog of my Dreams
Author: Mortimer, Roz
Date: 2001
Genre: Experimentalfilm;
Spielfilm

Abstract: Dieses zeitgenössische Bestiarium betrachtet die Beziehung von Mädchen und Hunden aus einem subversiven und ironischen Blickwinkel. Ein Dokumentarfilm, ein langes Gedicht an den Hund, erzählt in einer köstlichen Mischung aus Bildern, Texten und Stimmen von Piero di Cosimo, Joan Baez, Enid Blyton, Virginia Woolf und dem Mädchen von nebenan. In einer Reihe von phantastischen und surrealen Tableaus haben kleine Mädchen ferne Treffen mit großen Hunden während erwachsene Frauen Geschichten von Haustieren, Unbehagen in der Familie und unterdrückten sexuellen Spannungen erzählen. Schnallt euch an! Es dreht sich alles um Mädchen und Hunde.

Extent: 00:11:36
URI: http://hdl.handle.net/10858/16121

Files in this item

Files	Size	Format	View
Dog_of_my_Dreams.html	494bytes	HTML	View/Open
Dog_of_my_Dreams_EXERPT.html	508bytes	HTML	View/Open
Dog of my Dreams_D011.jpg	50.18Kb	JPEG image	

This item appears in the following Collection(s)

• European Media Art Festival 2002
• DCA

19 The Museum Boijmans Van Beuningen

museum boijmans van beuningen

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NL EN

print

Documenting Contemporary Art

From January 2011 until 2013 Museum Boijmans Van Beuningen participated in the European project DCA (Digitising Contemporary Art) for Europeana. As part of this digitisation project, the museum digitised 425 important installations, sculptures and assemblages by contemporary artists.

The DCA project has been commissioned by the European Commission. Together with 21 European museums and arts organisations, a total of 27,000 contemporary art works has been digitised. The aim of the project is to increase the number of contemporary art works available via the Europeana website. DCA wishes to present contemporary art online as an important and indispensable expression of European culture. The project allows for the creation and storage of high-quality digital reproductions.

Europeana gives public access to the cultural heritage of European museums, libraries, archives and audio-visual collections in digital form. Europeana currently contains 14.6 million items and has had millions of hits since its launch in November 2008.

We chose to digitise a broad cross-cut of installations, sculptures and assemblages of the collection. The DCA project was a chance to focus on these specific objects as they are often time consuming to install and it was an opportunity to document these objects on specific issues. A selection of the objects to be digitised has also been selected for the new Collection Book of the museum that was published during the DCA project.

Objects

Subjects

Objects

ArtTube video's

Cradle to Cradle
Duration: 06:38

Inside Out, Museum Boijmans Van Beuningen on show ...
Duration: 05:15

Dalí in Rotterdam
Duration: 06:53

Dalí in Rotterdam
Duration: 06:53

Dalí in Rotterdam
Duration: 06:53

Cradle to Cradle
Duration: 06:38

Boijmans TV Raw Material, Joep van Lieshout
Duration: 08:19

Cradle to Cradle
Duration: 06:38
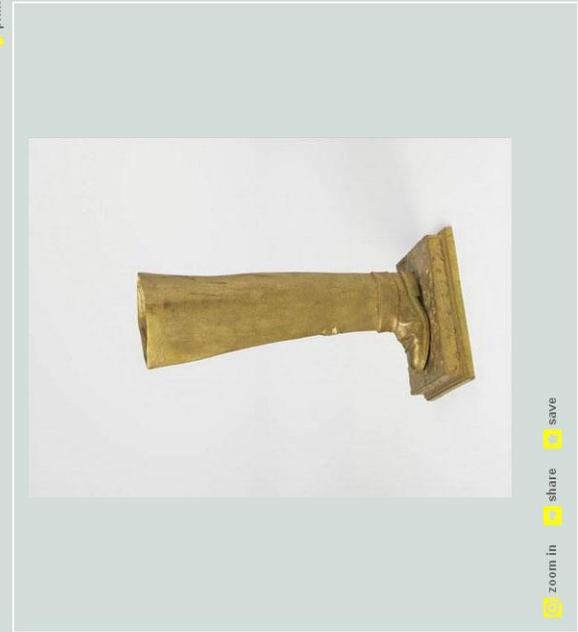
Le puits de vérité
René Magritte, 1967

René Magritte
Le puits de vérité
1967
modern art

Read more about Documenting Contemporary Art

object data

This object is in storage

artist: René Magritte (Lessen 1898 - Brussel 1967)
material/technique: bronze
type of object: sculpture
dimensions: 82,5 x 41,7 x 25,3 cm
creditline: Aankoop / Purchase: Fonds W. van Rede 1995
accession number: BEK 1677 (MK)

about the maker

René Magritte
Lessen 1898 - Brussel 1967

René Magritte studied at the academy in Brussels. He began as pattern designer in a carpet factory and as painter by painting and designing advertising posters. He travelled through the Netherlands, France, England and Germany. From 1927 to 1930 he stayed in Paris, where he came into contact with the French surrealist movement of André Breton. His oeuvre is characterised by scenes in which objects and people are combined together in an unusual way and placed in an unusual setting.

Also in special: Documenting Contemporary ...

Also by René Magritte

print

zoom in   share   save

20 The Museum of Contemporary Art Grand-Hornu

Musée des Arts Contemporains de la Fédération Wallonie-Bruxelles

LA COLLECTION

dernière mise à jour : 14/6/2013

141 artistes
348 œuvres

rechercher par

nom artiste
mots du titre
année de création
type d'oeuvre
année d'acquisition
secteur de collection

recherche rapide

[_____] ok

recherche multicritères

toute la collection

gérer les dossiers
de sélections

options

quitter

MAC's

Musée des Arts Contemporains
de la Fédération Wallonie - Bruxelles
Site du Grand-Hornu
Rue Sainte-Louise, 82
B-7301 Hornu Belgique
T +32 65 613850
F +32 65 613891

recherche n° 2

[_____] ok

pour trouver un artiste, tapez les premières
lettres ou cliquez sur une lettre

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

affichage du résultat : ○ mosaïque ● fenêtre œuvre
☑ avec notice en rollover

|◄ ◄ 1 / 6 ► ►|

⇕ nom artiste	⇕ nb. d'œuvres avec d'autres artistes	⇕ nb. total d'œuvres
ALLEN Dave	1	1
ALYS Francis		4
AMORALES Carlos		1
ANONYME		1
ANULL Ian		1
ART & LANGUAGE		1
BARRY Orla		5
BARRY Robert		1
BATES Emily		3
BAYRLE Helke	1	1
BAYRLE Thomas	1	1
BEGGS Neal		2
BEN (VAUTIER Benjamin, dit)		1
BERENHAUT Marianne		1
BERTRAND Jean-Pierre		1
BETTENCOURT Pierre		1
BISMUTH Pierre		1
BLAUSSYLD Maurice		1
BLEES LUXEMBURG Rut		2
BLOCHER Sylvie		1
BOLTANSKI Christian		1
BOURGEOIS Louise		1
BOVO Marie		2
BRAECKMAN Dirk		1
BROODTHAERS Marcel		3

imprimer ◄ œuvre ► fermer

Francis Alÿs
1959, Anvers (Belgique)

The Rehearsal I
Installation constituée de quatre vidéos (1998-2004)
dont trois projetées sur écran et une diffusée sur un
moniteur, d'une documentation papier (Photographies,
plan, annotations, publicité, textes) concernant le
projet.

Announcement of the performance
festival "Performa", 2005
Crédit photographique : Philippe De
Gobert

◄ 01 / 11 ►

détail des 4 éléments de l'ensemble E8 correspondant à la recherche

☐ E8- 1

Caracoles
1998 - 2004
Nouveaux médias, Vidéo
Projection vidéo
Betacam, NTSC, 4:3, son stereo, couleur
2/4 + 2EA

Achat en 2006
Collection Musée des Arts Contemporains au Grand-
Hornu, propriété de la Fédération Wallonie Bruxelles
Inv. : CF-2006-022 (1)
N° acquéreur : 20.320 (1)

Capture vidéo
© Francis Alÿs

◄ 1 / 4 ►

⊞ Expositions :

⊞ Bibliographie :

☐ E8- 2

Maqueta para el Ensayo I
1999
Nouveaux médias, Vidéo
Projection vidéo
Betacam, NTSC, 4:3, sans son, n/b
2/4 + 2EA

Achat en 2006

○ E8   ○ E8   ○ E8   ○ E8
œ. 1   œ. 2   œ. 3   œ. 4

>> activer le diagramme des œuvres de l'artiste

21 The Macedonian Museum of Contemporary Art
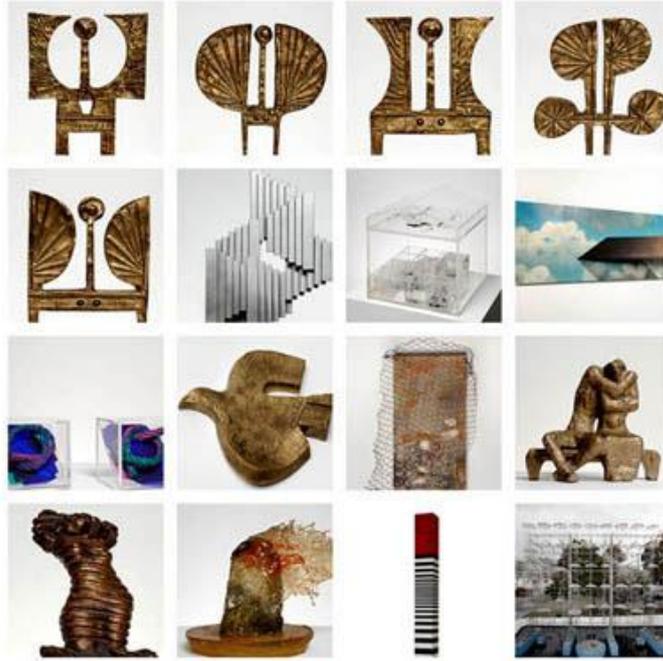
Zoggolopoulos Yorgos –
Umbrellas

ID: 1995.0295C.0487

Download Video

Artist: Zoggolopoulos Yorgos, (1903 -2004)
Title: Umbrellas
Dated: 1995

Description: In "Umbrellas" (1995), construction with umbrellas, the structural determinants are light, transparency, and water. The umbrellas lose their material essence and become transparent membranes that allow the light to dance caressingly on the metal. The flowing water also varies the shapes of the composition and creates new relationships between the metallic components, and the work solicits the viewer's participation by offering opportunities for multiple readings depending on the angle from which it is viewed.

Dimensions: 610 x 750 x 250 cm

Καλλιτέχνης: Ζογγολόπουλος Γιώργος, (1903 -2004)
Τίτλος: Ομπρέλλες
Ημερομηνία: 1995

Περιγραφή: Στο έργο "Ομπρέλες" (1995), κατασκευή με ομπρέλες στη συλλογή του ΜΜΣΤ, καθοριστικά στοιχεία δομής είναι το φως, η διαφάνεια και το νερό. Οι ομπρέλες χάνουν την υλική τους υπόσταση, γίνονται διαφανείς μεμβράνες που αφήνουν το φως να περνά και να παιχνιδίζει χαϊδεύοντας το μέταλλο. Η ροή του νερού εξάλλου διαφοροποιεί μορφολογικά τη σύνθεση δημιουργώντας νέες σχέσεις μεταξύ των μεταλλικών στοιχείων και το έργο ζητά τη συμμετοχή του θεατή προσφέροντάς του τη δυνατότητα πολλαπλής ανάγνωσης ανάλογα και με το σημείο θέασης.

Διαστάσεις: 610 x 750 x 250 εκ

Filed under
Installation, Sculpture, Video, Γλυπτική, Εγκατάσταση.
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Zoggolopoulos, Ζογγολόπουλος.
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Caroline with flowers,2005,oil on canvas,80x60cm

TINEI ALEXANDER

Born in Caushani, Moldavia in 1967. He studied in the Chisinau Repin State College of Fine Art. He has exhibited solo in New York, Budapest and Vienna and in group in Frankfurt, Berlin, London, Prague, Athens (Frissiras museum), Basel and Montevideo.
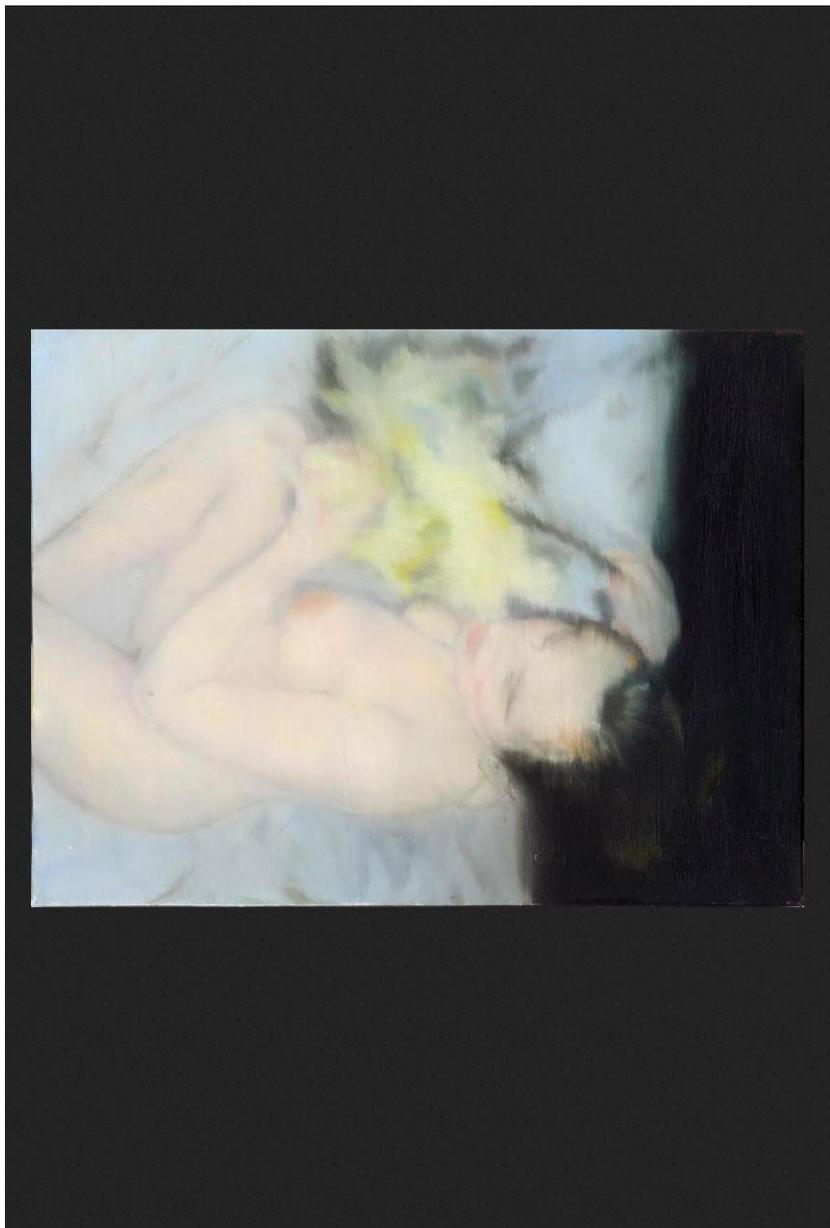
23 The Latvian Centre for Contemporary Art

Laikmetīgās mākslas centra (LMC) diapozitīvu kolekcija

Kolekciju veido Laikmetīgās mākslas centra datu bāzes un arhīva diapozitīvu kolekcija, raksturojot zīmīgākās Latvijas laikmetīgās mākslas norises laika posmā no 1960 gadiem līdz 1990 gadu nogalei - atsevišķu mākslinieku personālizstāžu un grupu izstāžu atklāšanas un to ekspozīciju dokumentācijas, Kino dienas (1986), Mākslas dienas (1977 – 1988), mākslas akcijas, performances, instalācijas un objektu mākslu. Būtisku kolekcijas daļu sastāda Sorosa Mūsdienu mākslas centra – Rīga organizēto laikmetīgās mākslas izstāžu dokumentācija, Nebijušu sajūtu restaurācijas darbnīcas (NSRD) rīkoto izstāžu un akciju dokumentācijas.

HEAD

Description

Bikše, Aigars
Ķilēvics, Ģirts
Instalācija "Nebūtības firība" pie Jēkaba kazarmām, Rīgā, Latvijā

Bikše, Aigars
Ķilēvics, Ģirts
Instalācija "Nebūtības firība" pie Jēkaba kazarmām, Rīgā, Latvijā

Bikše, Aigars
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Instalācija "Nebūtības firība" pie Jēkaba kazarmām, Rīgā, Latvijā

Bikše, Aigars
Ķilēvics, Ģirts
Instalācija "Nebūtības firība" pie Jēkaba kazarmām, Rīgā, Latvijā
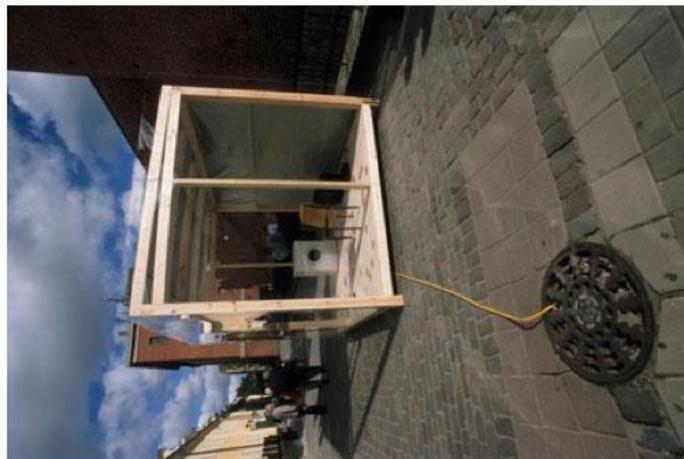
Objekta tips	Fotogrāfija
Nosaukums	Instalācija "Nebūtības tīrība" pie Jēkaba kazarmām, Rīgā, Latvijā
Autors	Bikše, Aigars
Autors	Kīlēvics, Ģirts
Radīšanas datums	1997
Priekšmets	Fotogrāfijas
Fiziskais apjoms	slaids
Fiziskais apjoms	2,5 x 3,5 cm
Oriģināla atrašanās vieta/ Organizācija	Laikmetīgās mākslas centra (LCCA) arhīvs
Oriģināla atrašanās vieta/ Kods	4-1990-bikse-1997-01_pm
Satura aptvērums telpā	Latvija
Kolekcija:	LMC diapozitīvu kolekcija
Piezīmes	Instalācija

24 Mu.ZEE

de Boer, Manon en Hadl, Nedma
Villes Saisies/Captured Cities
2007

De Clercq, Anouk
Echo
2008

de Gruyter, Jos en Thys, Harald
Johannes, painter, *1947 †2010
2011

De Beul, Bert
Zonder titel
2003

De Buck, Siegfried
From Earth to Heaven
2006

de Gruyter, Jos en Thys, Harald
Das Loch
2010

Vorige 1 2 3 4 5 Volgende   1 - 8 van 38 objecten

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Jabbeke

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Tuymans, Luc (°Mortsel, 1958)

Ganzen

Datering	1987
Materialen/Technieken	olieverf op doek
Afmetingen	doek: 80 x 120 x 1.8 cm
Verwerving	aankoop (1990)
Inventarisnummer	K001795

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Foto Picturae (2012)

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Vercruysse, Jan (°Oostende, 1948)

Schneckengang (2)

Datering	2010
Materialen/Technieken	digitale print op papier
Afmetingen	kader: 50.5 x 67.5 x 3 cm
	vel: 42 x 59.5 cm
Oplagenummer	2 / 15 + 3 A.P.
Verwerving	aankoop (2012)
Inventarisnummer	MZ000092
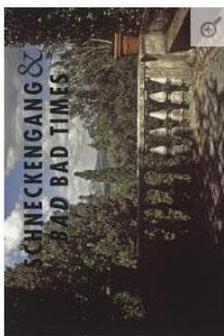
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Foto Vercruysse, Jan (2011)

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transmediale Archive preserves, catalogues and creates meta-information for the thousands of items in its collection, which has been building up since even before Micky Kwella inaugurated in 1987 what is known today as transmediale. Transmediale Archive's collection contains a wide variety of materials, from rare art video to documentation of bio art, from illustrated handbooks on independent video production from the 1970s to CD-Rom interactive artworks of the late 1990s.

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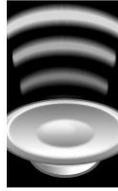
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Divine Comedy Digital
C351_1

Don Quixote
C124_1

Espoo-Alexanderplatz
C120_1

Jäähäät (Wedding on Glacier)
C404_1

One Way
C403_1

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ANNEX II

List of DCA and GAMA keywords that have been attributed

Keyword	Occurence
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Posters	583
Documents	778
Performance Art	814
Music Art	1050
Prints	1237
Sculpture	1208
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Installations	1708
Paintings	4204
Drawings	3096
Video Art	8773