

行政院及所屬各機關出國報告  
(出國類別： )

美術館收藏政策及數位化趨勢  
(文建管理基金委員會贊助)

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出國地區：美國紐約  
出國期間：2002/6/17-8/24  
報告日期：2002/10/24

附件二

行政院及所屬各機關出國報告提要

出國報告名稱：美術館收藏政策研究及數位化趨勢  
頁數 54 ，另含附件

出國計畫主辦機關/聯絡人/電話：

文建基金管理委員會/羅慧明/02-23690559

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出國類別：1 考察2 進修\*3 研究※4 實習5 其他

出國期間：

2002/6/17-8/24

出國地區：

美國紐約

報告日期：

2002/10/24

分類號/目

關鍵詞：數位化、美術、當代、分類、典藏

內容摘要：(二百至三百字)

本計劃訪問主要以美國紐約亞洲協會博物館 Asia Society and Museum 為主，輔以紐約現代美術館 Museum of Modern Art、惠特尼美國藝術館 Whitney Museum of American Art、古根漢美術館 Guggenheim Museum 等館，以了解其典藏品影像數位化與資料數位化管理的規劃設計，及其數位資源(網站)規劃內容。其次，就相關組織結構與決策模式來看待前述計劃或內容實施的決策模式。並進一步了解其藏品規劃之專題展示與推廣情形，作為國內美術館配合國家文化資料庫的推動，進行館內藏品管理系統修定、建置分工、展覽推廣等的參考。

本文電子檔已上傳至出國報告資訊網 (<http://report.gsn.gov.tw>)

# 美術館收藏政策及數位化趨勢

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**CATEGORIES FOR THE DESCRIPTION OF WORKS  
OF ART, EDITED BY GETTY INFORMATION  
INSTITUTE**

## 致謝

本計劃赴美研習期間，蒙惠特尼美術館典藏展覽組長 Suzanne Quigley，亞洲協會博物館副館長 Colin C. Mackenzie 博士、當代藝術研究員 Melissa Chiu、登錄員 Clare Savard，紐約現代美術館國際關係 Director Jay A. Levenson、典藏展示科技室高階經理 Linda Serenson Colet、教育研究員 Amy Horschak、及 April Kim、Maria del Carmen Gonzalesn 三位負責國際教育計劃同仁，古根漢美術館圖書館主任 Lynn Ann Underwood 幾位提供協助，才得以完成，謹此致謝。

### 壹、目的

- 一、 國內各大美術館都先有硬體，才開始購藏作品及資料等，與歐美先進國家多先有重點收藏才著手規劃博物館的情形恰恰相反。國立台灣美術館(前身為台灣省立美術館)雖已開館十多年，擬進一步考查重要美術館收藏政策之制定與實施方式，與既行之方式作比較，以作為未來實施之參考
- 二、 典藏品資料與研究資料的建立。目前國美館以有限的典藏登錄人力建立藏品資料，研究資料則付之闕如。對於相關研究展示教育等資料的建立方式與人力運用，有待了解。
- 三、 典藏品收集到一定規模後，常設展及典藏主題展、行銷等需求往往隨之而來。國內近年來開始偶見典藏展之推出，

往往主題太廣而無法聚焦。究竟典藏展應如何規劃主題與推廣，使作品兼具深度與廣度，值得一探。

四、了解重要美術館典藏品影像及資料數位化，以及相關主題網路展覽或資料庫建立規劃實施成效，及未來趨勢

## 貳、過程

赴紐約期間分別走訪亞洲協會博物館、現代美術館、古根漢藝術館、惠特尼美國藝術館等四座重要美術館。就各館不同的節特性及值得參考的規劃設計成效分別記錄，以茲參考借鏡。

## 參、資料分析與心得

### 一、藏品管理系統規劃設計：

#### ※亞洲文化藝術的座標----亞洲協會博物館

亞洲協會博物館原稱協會畫廊，空間較小；近年擴建後展覽空間增大而改稱博物館。館內藏品主要係洛克斐勒三世遺世珍寶，加上極為有限的新購文物，形成 287 件經典藏品規模。相較於紐約古根漢的兩萬五千件、惠特尼的一萬六千件、還有讓人瞠目結舌的 MoMA 有十五萬件，乍聽之下還以為一時耳背、聽錯了。但看到她們為這兩百多件作品所建構的管理系統和教育規劃，又讓人不得不豎起拇指、佩服其用心之勤了。

該館的典藏管理系統採用 File Maker 5.5 的軟體程式開發而成。用[開發]二字實不為過，因為這個軟底體不像 Gallery System 是個細部設計好了的現成軟體，包含展覽、教育、典藏、館際交流等各項功能，設定好各種配合視窗格式設定之資料、報表等，又與重要博物館開發之分類系統共享資源。而 File Maker 則需要使用者預先規劃設計所需格式、欄位、報表等細節，再與軟體工程師合作開發，才得以完成。雖然過程較為辛苦，用起來也還有一些不便。不過對於藏品及展品相關業務需求之下所設計的資料規格及報表，可以提供尚未進行或想要修改的美術館具體的參考。

以現在發展完成的系統來看，大致將全館藏品的基本資料、作品說明、作者或時代說明、相應的時代與地圖資料，都已完成資料庫建檔與檢索。堪稱完備。內容資料的建置，主要仍在於具有相關專長的研究員及館外專家學者撰寫而成。原則上要求品質，館內人員不專精的部分必須請外界人士執筆；而總司其成的是高階研究人員。

資料庫內除了上述內容外，還因應藏品出借的可能性，提供個別文物所需的溫溼度環境、包裝運輸特別注意事項、展覽經歷暨環境紀錄等。因此在報表上，展覽說明卡、借展清單與注意事項、專輯印刷所需資料清單等，都可以由這個系統提供。比起目前國內現有的系統，要完整多了。當然，關於購藏捐贈紀錄、或館內展覽之展品紀錄、

還有藏品相關之圖書專輯紀錄、教育資料記錄等，雖並未納入系統中，但基本功能已經規模初具了。該館也坦承鑒於預算不足而採 File Maker 系統製作，是不得已的。

首先我們看看這個系統規劃之初，考慮哪些項目

- 一、 首頁卡( 圖 1 )
- 二、 典藏專題展展品報表
- 三、 網站資源：包括有藏品資料表、所屬國家區域地圖資料庫、藏品資料表、目錄/查詢報表、地圖報表等

由首頁項目的規劃看書來，完全以館內藏品的相關資料為主，另開發地圖圖庫、所屬國家及時代簡介、典藏專題展藏品、借出與歸還、借展作品所需環境條件等之資料與報表。但未將借展之展覽計劃、展品紀錄、預定收藏而未成功的作品相關資料。以下我們將一一介紹各像資料及報表設計。

一、 藏品首頁卡之設計( 圖 2 )

1. 藏品圖片：以四乘五吋正片拍攝後掃描入檔
2. 藏品基本資料：流水號、國家、年代或時代( 或某世紀 )、卷或軸等型式、材質、尺寸( 包括畫心及裝裱後，單位兼有吋與公分 )、來源( 如捐贈或購藏 )。

這個基本資料的同時也可作為藏品說明圖卡( 圖 3 )之用，遇

展示等用途，作為選件或討論之資料卡，以及展示設計規劃、佈展、專輯編印、藏品異動狀況檢查之用，不同專司者都能迅速而準確地掌握一手資料，工作效率提升。

3. 藏品位置：

- A. 目前位置：倉庫位置
- B. 可否出借：( 附出借資料表 )
- C. 儲存條件：如溫溼度所需條件
- D. 儲存注意事項

4. 藏品深入資料：

- A. 出土及資料出處記錄格式( 圖 4 )及報表( 圖 5 )
  - a. 藝術家之姓名、創作日期、出生地
  - b. 國家
  - c. 地區
  - d. 作品年代或日期
  - e. 朝代或風格
  - f. 格式
  - g. 媒體或材質
  - h. 尺寸(吋與公分)
  - i. 所有權註記

- j. 分類
- k. 原始資料作者
- l. 原始資料題目及日期
- m. 作品歸屬
- n. 本筆資料記錄者之簽章與日期

**B. 詳細尺寸資料(圖 6)**

- a. 畫心(未裝裱)尺寸：長、寬、高、深、直徑、重量。長度間兼用吋及公分，重量兼採磅及公斤。各部份如有需要特別註記，也設有欄位。
- b. 裝裱後尺寸：包括有包括裝裱後尺寸、裝裱說明、總共幾個部份等欄位
- c. 特殊尺寸：包括出版用特殊尺寸、內部使用之特殊尺寸、特殊尺寸圖像檔

**C. 藏品描述資料輸入格式(圖 7)與輸出表格(圖 8)**

除基本資料之圖卡填表輸入報表外，另外還設計了基本資料暨簡要說明(約一百字)圖卡

**D. 藏品借展記錄(圖 9)及輸出報表(圖 10)**

這個表格可以幫助了解藏品曾在哪些地方展過，展場環境條件如何等。若發現藏品受損，可借以判斷或追溯可能的

環境或原因，有助於避免類似的傷害重復發生

本表係在基本資料外另增加

- a. 展覽代號與名稱
- b. 展覽註記
- c. 非配合特殊展覽之展示

E. 展覽佈置記錄 (圖 11) 及報表 (圖 12)

- a. 基本資料
- b. 佈置注意事項：如不需樹脂玻璃展示櫃、或某處曾修補過、注意平穩、不可用手提等
- c. 裝裱前尺寸
- d. 裝裱後尺寸及特殊說明等
- e. 所需環境溫濕度、燈光等

E. 運輸包裝記錄(圖 13)及報表(圖 14)

- a. 基本資料表、布置資料表
- b. 包裝箱號
- c. 裝箱資料
- d. 包裝注意事項
- e. 運輸注意事項



- F. 藏品保存記錄(圖 15)
  - a. 記錄每次修復內容。包括日期、損害情形、處理方式、  
修復員姓名
- G. 保險價格(圖 16)
  - a. 基本資料
  - b. 本次保險價、鑑價員/日期
  - c. 前次保險價、鑑價員/日期
  - d. 最早(歷次保險價) 、鑑價員/日期
- H. 圖片記錄檔(圖 17)
  - a. 基本資料
  - b. 一般性圖片資料註記
  - c. 歷次拍攝記錄：色彩、材質、地點、日期、所有權、  
備註
- I. 展覽或借展清單設計
  - a. 特殊展覽藏品清單(無圖示)(圖 18)
  - b. 特殊展覽藏品清單(有圖示)(圖 19)
  - c. 特殊展覽藏品借展裝箱清單(圖 20)
- J. 特殊展覽及藏品資料檔 (圖 21)  
可能是本館策劃或借展(巡迴)之展覽相關內容記錄

- a. 展覽名稱
- b. 展覽代號
- c. 主辦單位
- d. 限館內展出(是/否)
- e. 展出日期(月/日/年)
- f. 展期註記
- g. 策劃人
- h. 所有權或出版註記(專輯有/無 展覽專輯連結)
- i. 展覽註記
- j. 地點(包括巡迴地點逐一記錄)及日期
- k. 展品(藏品清單)：藏品編號及作品註記

#### (一)亞洲協會藝術館展品管理系統

本單元是專用於展覽的相關記錄，獨立於該館藏品系統之外，奇怪的是前藏品資料格式已設計了特殊展覽(與館藏相關的)，卻不允許非館藏資料鍵入，可能怕混到不宜公開的資料。但若逢混合館藏及外借的作品展，就要從兩個不同的資料檔查詢再列清單，令我不解。

- 1. 展覽資料檔(圖 22)
  - A. 作品代號、附屬代號
  - B. 種類(如縮圖等)

- C. 作者( 姓/名 )
- D. 生卒年
- E. 作品年代
- F. 材質
- G. 尺寸
- H. 所有權
- I. 收藏代號
- J. 保險公司、展示編號
- K. 出借者回應(如：6/17 答應借展)

## 2. 展覽深入資料檔(圖 22)

這個表格設計是用來當展品入館時，館員記錄每件展品的情形，以備結束時歸還核對並檢查損害情形之用。這個檢查動作國內一般美術館很少會做，確是美國展覽佈卸展設有專人執行的要項。可藉以了解展覽環境對展品的影響；也有助於了解運輸後開箱之初，展品是否受到前段動作之影響造成損害，以區分出險之責任。

表格欄位除一些基本資料如作者、名稱、製作年、材質、裝裱前後尺寸、出借人之外，還規劃了詳細的狀況記錄細項如下：

A. 展品到館狀況表(圖 23)

- a. 磨損。說明：
- b. 添加物。說明：
- c. 易碎 說明：
- d. 破裂/裂開
- e. 凹痕
- f. 變色/褪色
- g. 剝落
- h. 鑿溝
- i. 孔洞
- j. 虫害
- k. 部份剝落
- l. 修復
- m. 劃破
- n. 玷污
- o. 斑點
- p. 表面塵土
- q. 變舊、磨損
- r. 其他

B. 借展申請表(圖 24)(另附借展資料表於圖 25)

例如亞洲協會藝術館向大都會博物館商借作品，參加該館策劃展，館方出具借展申請表，列清單及相關資料，經雙方簽名認證。設計內容如下

- a. 展覽基本資料：名稱、展期、展覽(包括巡迴)地點及日期
- b. 借展單位：
- c. 名稱、聯絡人(包括公私電話傳真)、地址等
- d. 希望於說明卡登載之所有權文字詳列

C 借展同意書及清單附於表格之下作為必備

附件

D. 保險

- a. 附件借展同意書及清單詳列個別保險價格
- b. 本館是否要為借展品保險 是/否

若借展者選擇要保險，請要求原保險公司寄來保險轉讓書，以便轉移保險公司

- c. 本次借展之額外保險費用：

E. 運輸：(註明：本展覽展品將交由專業運輸公司處理、將另行要求貴館提供作品明細以利運

輸)

除此之外，亞洲協會藝術館也為每件借展品設計了借展單位及運輸資料表(圖 26)都是方便展覽各項業務相關人員核對之用

## (二)Gallery System: 古根漢、惠特尼與現代美術館典藏管理系統

這三所紐約重要美術館不約而同使用 Gallery Systems，還不止於此，據說紐約市總共有十八所博物館採用。令人不禁感到疑惑，真有那麼好嗎？它的主要功能何在呢？

一、典藏品管理：可記錄並出版專輯、資料、位置、出處及其他資料。管理展覽、目錄、重大活動與運輸等業務。

二、 媒體與權限管理：從系統各個點聯結或閱覽實物或媒體記錄，如影像、網頁、資料等。進行清冊、權限與流通管理。

三、 書表：系統可以配置出各式報表格式如借展同意書、捐贈證書、展覽清冊。而書表內容可輸出到 Word, Excel, HTML, 任何適用 ODBC 的資料庫或三十個標準檔案格式的都可以。

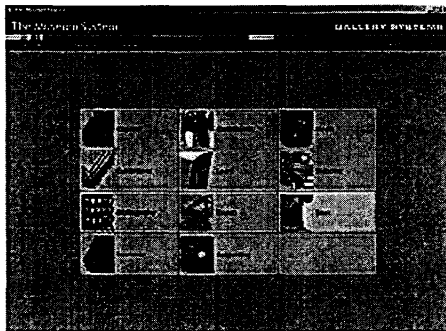
四、 彈性：各式欄位、報表或登入首頁格式可以重新命名、設安全控制、開發報表等功能，適合各別需求

五、 多國語文：英、法、德、西班牙、義大利、丹麥、瑞士、

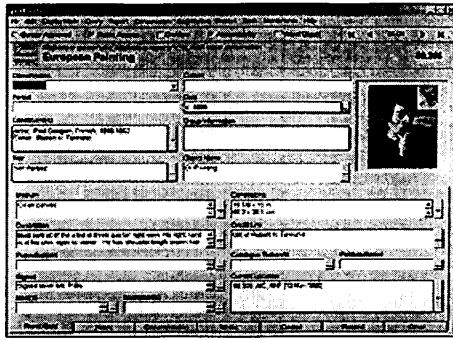
## 荷蘭語

打開惠特尼美術館的 Museum System 首頁，我們看到系統因應微軟視窗軟體開發 Museum System，為蘋果電腦專用軟體另外開發 Gallery System。就整體大項來看，系統為博物館劃分出七大項業務（圖 27），包括作品物件 Objects、展覽 Exhibitions、參考書目 Bibliography、保險 Insurance、人員基本資料 Constituents、借展 Loans、重大活動 Events、會計 Accounting、媒體 Media、運輸 Shipping、遺址 Sites 等。

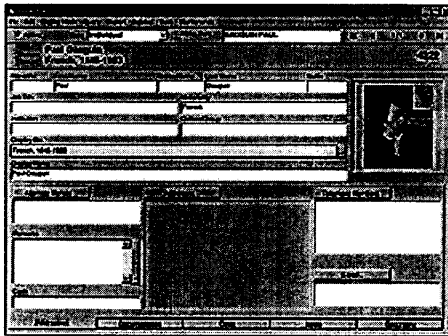
分別介紹如下：



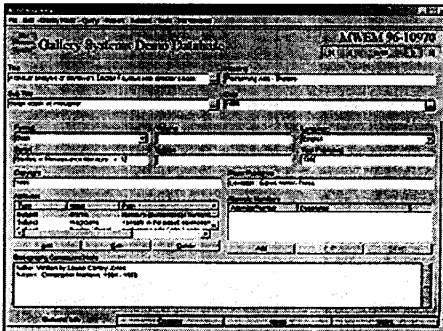
1. 物件：藏品登錄、位置、價格等相關資料欄位，並可依各別需要用 Form Designer 軟體增減或重新規劃欄位。(圖 28)



2. 人員基本資料：機構的個人或組群資料，包括藝術家、登錄員、策展人、捐款人及鑑價人及其他博物館等。(圖 29)



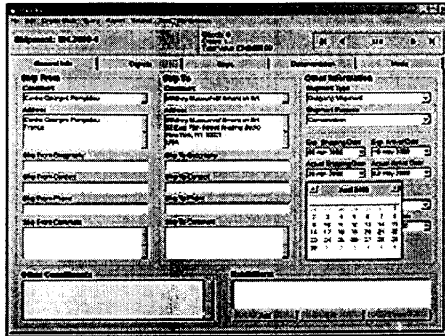
3. 參考書目：參考資料或出版品如專輯、錄音帶、論述等與藏品有關之資料記錄(圖 30)



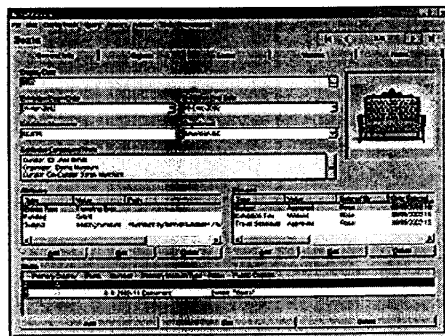
4. 運輸：展覽或其他原因將物件由一處移向另一處所需之資料。(圖



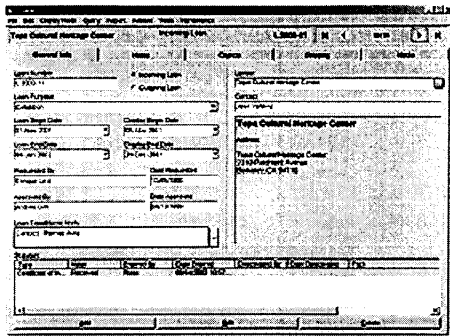
31)



5. 重大活動：與藏品或主題相關的重大活動，如建築啓用、
6. 媒體：數位檔案如影像、動態影像、網頁、文字處理、媒體藏品  
物件(攝影、錄影帶)
7. 展覽：整套展覽計劃包括物件到執行組織、追蹤各展覽地點、策  
展人之規劃等(圖 32)



8. 借展：館內借出及外來借展資料，並與[ 人員基本資料 ]內容互相  
聯結(圖 33)



9. 遺址：機構所負責管理之遺址如歷史建物或考古遺址

10. 保險：追蹤記錄保險價格之變動

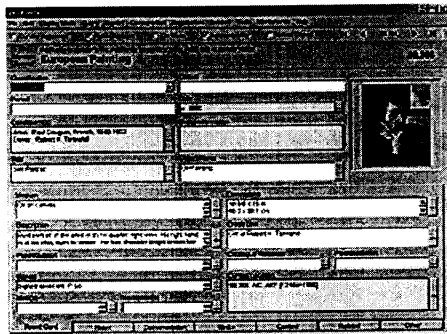
11. 會計：與[ 物件 ]、[ 組成 ]、及會計功能結合，以了解並追蹤各展覽活動或其它業務的收支情形

接下來讓我們看看 Gallery Systems 有什麼特色：

1. 所有管理者與閱聽者資料、影像等均預先設定權限，以保護之。
2. 所有物件或藏品影像與資料可輕易與相關人物(如創作者、捐贈者、出借者)、以及相關業務功能如展覽、重大活動、參考書目、運輸等鍵入內容與報表相通，容易獲得所需資料。
3. 多媒體是由 TMS 的部份所支援，前述物件、組成、展覽、運輸等各九項資料皆可附加數量不限的影像、錄影、錄音帶、多媒體檔案。並可以相互聯結。又可於螢幕上同時進行比對，放大縮小等皆可。(圖 44)



4. 藏品修復影像可逕連接修復報告檔，並屬限閱(圖 45)



5. 可以單獨顯示以下資料：

- a. 列印說明卡 Label Copy：包括物件影像、基本資料如題目、創作者姓名、日期、尺寸、簡介等
- b. 影像集 Lightbox：一次畫面呈現十二個影像(圖 46)
- c. 物件內容報表 List: Text only
- d. 物件內容及影像報表，一個畫面呈現四筆影像內容說明卡
- e. 進階：以其它方式顯示每筆紀錄與資料之間的關係

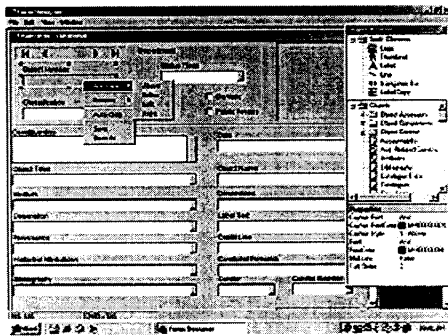
物件呈現的畫面如下



## 6. 拖曳框格式彈性設計

使用者可依個人或部門需要設計拖曳框內項目(drag-and-drop tools)

(圖 47)



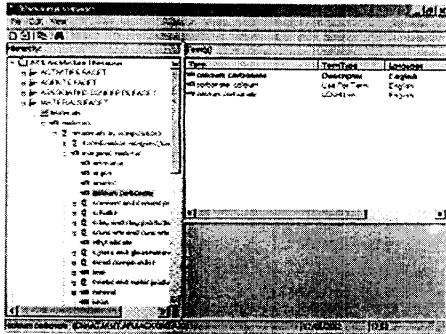
7. 提供工具辭典網路共享資源：如構買使用權便享有 Getty 所開發

的兩個檔案閱覽權，[藝術與建築百科辭典]Art & Architecture

Thesaurus (AAT)，以及[地理名詞辭典]Thesaurus of Geographic Names (TGN)。

不過，雖提供使用者自創或維護上術辭典中的部份內容，卻僅限於自然史或地質學的特殊關鍵字、科學名詞，還有當地地名的權威檔(圖

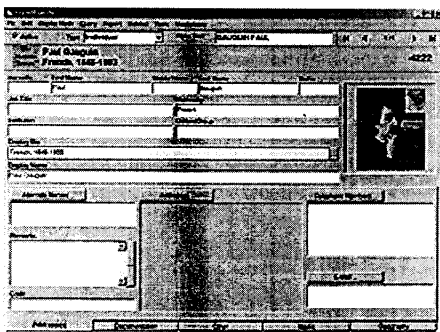
48)



## 8. 姓名權威檔：人員基本資料

### Names Authority: the Constituents Module

組成基準具有中央名詞權威檔的功能，所有人員與機構資料紀錄都附於個別機構或藏品中，如 E-mail 及住址等。且可與各資料庫相互連結，可依使用者要求互通閱覽。且內容可擴充，如多重地址、地理資料、日期。(圖 49)



## 9. 媒體控制 Media Management

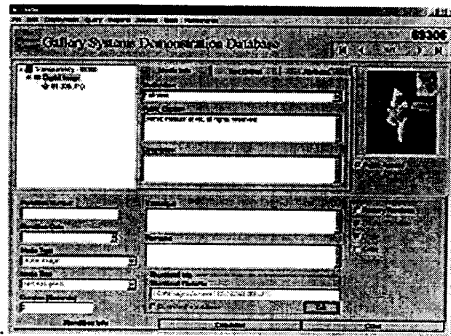
Museum System 將多媒體的支援當作基本共享資源，

如支援數位、一般影像、聲音檔、影片夾、文字處理資料及試算表等

不同媒體的 data。媒體記錄也可以分級、分類或分組。媒體檔還可

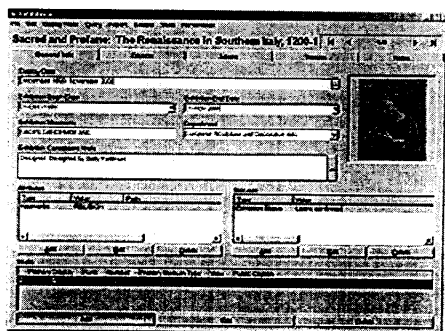
以不限量附加到各別物件或人員檔中，檔案也不拘存於資料庫應用上，可以儲存於網路任何地方。這是因為媒體檔案(media files light)作成外掛檔(external files)。

可以讓文字處理者及報告撰寫者進入。(圖 50)



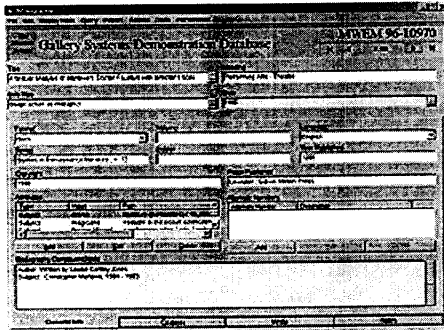
## 10. 展覽

Museum System 展覽基本資料功能在於建立展覽及其借展、場地、物件、引證資料(citations)、出借或借用者相關資訊的權威檔。也可以聯結到人員基本資料(Constituents module)上，使相關記錄資料提供給研究人員(curators)、登錄員、捐助之博物館、運輸公司等。而完整的借展或運輸基本資分別與展覽基本資料相連結。(圖 51)



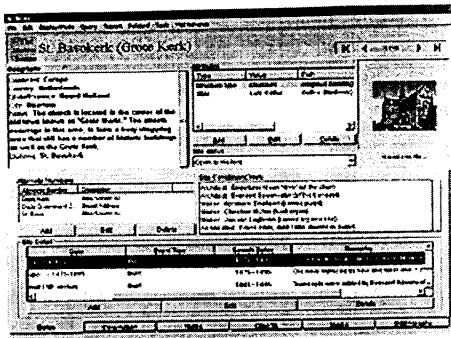
## 11. 參考書目記錄 Bibliographic Records

參考書目基本資料同樣提供 Constituent, Exhibition, Sites and Events modules 的相關出版所需資料的功能。參考書目基本資料可連結到其他基本資料記錄，因此作者、出版者、刊物名稱、卷期、頁碼等都可以附加或連到所屬各別物件上。也可以將辭典的辭彙與參考書目記錄結合起來，都是可行的。(圖 52)



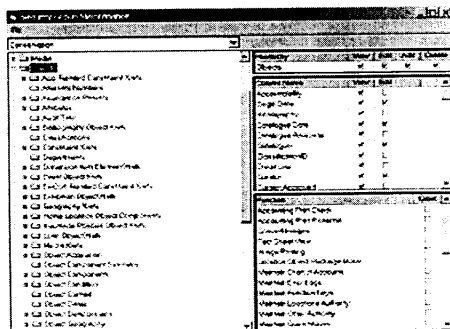
## 12. 遺址、重大活動、保險

Museum System 還提供基本資料追蹤的功能，將遺址與相關地理的、歷史的細節，與有關的各別物件、辭典、媒體紀錄相互連結。遺址可以包括各機構所管理的考古遺址、歷史遺址或建物範圍。同理，特殊重大活動去聯結相關物件、辭典和媒體紀錄，例如某物件相關戰爭或建立等歷史事件，或者如博物館開幕等即時事件都可以。保險基本資料則記錄相關保險策略，並連結到相關物件資料及價格檔中。(圖 53)



### 13. 配置 Configuration

權威資料列表設計 Configuration of authority lists, 說明卡設計 field labels, 使用簡介及其他安全設限都有圖示, 不需另寫程式。使用者經過訓練之後, 可了解並維護系統運作提供各別需要, 無需系統業者進一步支援。(圖 54)



### (三) 藏品管理系統比較與建議

以目前 MoMA、Whitney、Guggenheim 三館的使用情形來看, 這個系統提供的是上述各類型資料規格規劃的大要, 詳細的細目考量還是各館因應實際的情形設計。其中優點在於兩類辭典內容的會員分



享，使各館無需從頭摸索；系統內容中作品資料、圖像與報表、卡片等各類資料之間的互通性，並設有權限管制，使龐大的資料應用上增加了靈活性。一般評價不錯。

還有，這一套系統將典藏品圖文資料之建置，與個別藏品衍伸的展覽、教育計劃、研究資料成果、圖書檔案的廣泛結合，內鍵的資料可以廣泛且深入。當然，系統提供的只是許多單元與欄位或拖曳框等的規劃，細部項目與內容建置到多詳細，還是端看各館需求，以及能夠整合多少業務單位相關細節進入而異。

以走訪的 Whitney, MoMA, Guggenheim, Asia Society,以及皇后區美術館 Queens Museum 等館，無論目前是否已購買，對 Gallery System 的肯定態度，倒是一致的。不過，就實質內容建置進度或豐富性來看，各館啓用本系統一年多到兩年半不等的情形之下，Whitney ,MoMA 限於典藏、展覽資料，而 Guggenheim 經過兩年半的努力，已成功地使研究組的典藏相關研究文章、典藏組的藏品相關資料，甚至教育組為藏品設計的教育計劃內容、圖書館書籍與藏品相關的圖文資料，這兩項其他館所欠缺的內容，都有辦法讓大家樂於建置。這是我所訪問的幾個美術館中進行的最成功的案例。

## 二、當代藝術藏品分類

藏品管理系統中一項極為重要的基本工作便是分類，也是最為令人頭痛難解的問題。往往發生藏品分類定義或屬性不清，查詢困難等問題。這次到紐約，搜集到 GUGGENHEIM MUSEUM 及 PAUL GETTY INFORMATION INSTITUTE, WHITNEY MUSEUM OF AMERICAN ART 所發展的二十世紀美術作品分類方式並詳列各分類的定義，方便使用者於分類前的思考依據，再行歸類。

就國內目前已公開的藏品查詢系統來看，

### 1. 國立台灣美術館現有的分類為：

水墨、書法、膠彩、篆刻、雕塑、工藝美術、應用美術、油畫、水彩、版畫、壓克力畫、粉彩畫、攝影、綜合媒材、素描、陶藝

### 2. 台北市立美術館藏品分類為：

水墨、書法、雕塑、工藝美術、油畫、水彩、版畫、攝影、綜合媒材、素描、陶藝、漫畫、設計

### 1. GUGGENHEIM MUSEUM

繪畫 Painting、雕塑 Sculpture、素描 Drawing、版畫 Print、海報 Poster、工藝美術(Artifact)、裝置 Installation、錄影藝術 Video or Video Art、複合媒體 Multi-Media 混合媒材 Mixed Media、影片(表演藝術)Film(Performing Art)、新媒體 New Media(電腦 Computer、數位 Digital、網路 On Line)藝術 art、紙上作品 Work on Paper、Artists' Book

藝術家的書、複製作品 Multiples、攝影 Photography

其中繪畫包含了油彩 Oil、蛋彩 EggYolk、融蠟 Molten Wax、及其他液態顏料 Other Liquid 所畫的繪畫，因為這類畫多半彩繪在畫布上，因此又另起一類[ 紙上作品 ]，除素描 Drawing、版畫 Print 各獨立一類外，舉凡畫在紙上的，如蠟筆 Pastel、水彩 Watercolor、膠彩 Gouach 等畫，甚至混合媒材，只要紙上的創作都歸於此類。

這樣的分類基礎在於媒材為主、顏料為輔，因此將素描、版等量大的藏品獨立出來。簡單明瞭。

## 2. WHITNEY MUSEUM OF AMERICAN ART

集合藝術 Assemblages, 影聲藝術 Audio-Video, 拼貼 Collages, 珠寶服飾 Costume and Jewelry, 裝飾與應用藝術 Decorative Art and Utilitarian Objects, 數位藝術 Digital Arts, 素描 Drawings, 影片 Films, 裝置 Installations, 模型 Models, 繪畫 Paintings, 蠟筆畫 Pastels, 表演藝術 Performance Arts, 攝影 Photographs, 印版 Plates, 版畫 Prints, 雕塑 Sculpture(, 影聲雕塑 Audio-Video Sculpture), 聲音藝術 Sound Work, 編織 Textiles, 水彩 Watercolors.

## 3. MUSEUM OF MODERN ART

建築素描 Architectural Drawing , 建築模型 Architectural Models, 設計物件 Design Objects, 素描 Drawings, 影片媒體 Film and Media, 插畫書 Illustrated Books, 繪畫 Painting, 攝影 Photography, 版畫 Prints, 雕

## 塑 Sculpture

### (一)當代藝術分類的依據

二十世紀當代藝術型式的多樣化，已遠超過傳統藝術以顏料、媒材或平面(繪畫)、立體(雕塑)作為單純的分類依據。甚至繪畫與雕塑的分野(如繪畫立體化等)；或雕塑範圍的擴展，由靜態到動態、甚至人體雕塑或表演藝術、再到裝置藝術等都是顯例。凡此種種無疑給藏品分類增加了困難。像混合媒材就是平面繪畫加上其他媒材，裝置也是因應雕塑類的不足而增加的項目。當然，各館藏品特色和偏向，也會影響到分類。如一般建築之收藏多屬素描或模型，但若所藏不多，並不會考慮將建築類再細分設類。此外，若某項藏品夠多，也可能排除萬難獨立一類。如惠特尼美術館在繪畫類之外，又加設水彩便是一例。

不過，即令二十世紀的創作多元化是不可改變的事實，但傳統分類如繪畫或雕塑一直是創作不斷的類型，也不能省掉；要細分，又不知道該細到什麼程度。如國內將繪畫分為水彩、膠彩、油畫等類，國美館更細分出壓克力畫、粉彩畫，萬一又有新顏料產生或混合幾種顏料彩繪，作品又不多怎麼辦。這些館藏執事者們不會不了解分類基礎相同的重要性，但為了充份反應藏品既有的類型，細分下去便難以收手。又這些分類都在作品類型還單純的時候就開始進行了，因此碰到

複雜多樣時，就以一再增加類別解決，否則連既有的分類都要打破或從新思考，事情可就大了。撇開亞洲協會罕見的兩百多件不談，少則像北美館三千件、國美館七千件、到古根漢兩萬五千件、再到 MoMA 的十五萬件，要怎麼重新來過？

因此讀者會輕易看出非但各館分類基礎不同，同一個館內的分類依據也莫衷一是。有的以媒材及作品型態來分類，有些又混合了一點顏料作依據，但又沒統一。可以看出執行起來的困難與窘境。

## (二) 藏品分類建議

鑑於各館成立發展由數十年到十餘年不等，且早期分類或管理上電腦尚未發展，登錄編號或分類上往往以手寫和人工查索為主，因此分類越細或編號所含的意義越多越容易明瞭。時至今日，電腦軟體功能及運算速度一日千里，十年來成為所有藏品管理的主要機制，整個思考方式亦應隨之改變。

比方說許多作品的特點如顏料、材質、平面或立體或空間、影像或表演.....都可以借由欄位的設定與搜尋找到相關作品，因此分類上無需承載過重的負擔，可以儘量簡化。而且與簡除相反的是，分類由繁入簡較容易。如水彩畫、壓克力畫都歸回繪畫類；反之，若將範圍較廣的繪畫類細分為水彩、膠彩，勢將一筆一筆處理，所費不貲。

依此原則，我建議國內美術館可參考以下的分類，但因各館典藏

品類不一，自應兼顧館藏特有的品類、或量大的獨特性品類，作為決定獨立設類之參考。

平面：水墨畫、書法(東方特有的兩項品類)、繪畫 Painting(包含了一般西畫慣於作於絹上的油彩 Oil、蛋彩 Egg Yolk、融蠟 Molten Wax、及其他液態顏料 Other Liquid 所畫的繪畫；以及紙上的蠟筆 Pastel、水彩 Watercolor、膠彩 Gouach 等畫)、素描 Drawing、版畫 Print(包括作品與印版 Plates)、複製作品 Multiples、攝影 Photography、拼貼 Collages

立體或空間：雕塑 Sculpture(包括木、石、金屬陶瓷等各種材料之作品、模製產生的模型等)、裝飾與應用藝術 Decorative Art and Utilitarian Objects(取代原來工藝美術(Artifact)之名稱，包括所有實用與裝飾品)、裝置 Installation、複合媒體 Multi-Media、混合媒材 Mixed Media、集合藝術 Assemblages、編織 Textiles、公共藝術 Public Art、定點藝術 Site-Specific Art、設計 Design(包括平面與立體如海報、產品設計等)、建築 Architecture(收藏實體可能會是攝錄影帶、模型等)

時間：錄影藝術 Video or Video Art、影片 Film、新媒體 New Media(電腦 Computer、數位 Digital、網路 On Line)藝術 art、影聲藝術 Audio-Video Art(影聲雕塑 Audio-Video Sculpture)、表演藝術 Performance Arts, 聲音藝術 Sound Work

欄位設計上如能以拖曳框條列現成的選項較為統一，查索也方便，如媒材或顏料等。若真將前述細分的繪畫總合為繪畫大項，那麼要能方便檢索到水彩畫、膠彩畫等細項，就需要顏料或媒材的輔助選項統一。接下來建議模仿前述各館的做法，將各類名稱及定義製作說明，加上操作程序等內容，合成一本工作手冊分發相關人員，作為館員分類操作之依據。當然設計之初，必定遭遇許多問題和爭議，就像國家文化資料庫的詮釋表格一樣。應經相關人員徹底討論過再施行，較為妥當。

### 三、藏品影像數位化與管理

以這四個訪問的館舍來看，多半的藏品數位化係以 4\*5 正片為主。如亞洲協會博物館、惠特尼美術館、古根漢美術館皆然，其中惠特尼還因為起步較晚，有許多是僅以傻瓜相機暫存影像，十分陽春)。較為特別的是 MoMA，以高品質的數位像機拍攝並連結電腦數位系統儲存。MoMA 影像數位化分為攝影與其他作品，他們委託 IBM 電腦公司協助開發軟體，將館藏以每年 5000 張的速度，將 25000 件攝影作品以高階掃描入數位檔案。每個影像 70mb，相當於一般 4\*5 吋還大一些的底片容量儲存，可提供一般查索及印製專輯用途；用於館內查索可縮小些，而網站閱覽則更小些。若遇上特殊用途如封面封底或局部放大時，可增至 143mb 之數位影像，這種情形很少。一般作

品就改以高品質的數位相機連結電腦軟體直接儲存數位檔。這樣一來，無論掃描或拍攝，只要對準後在電腦上進行效果預覽，現場與原作核對並調整灰階、色彩、亮度及對比等，確認後按下快門或掃描鍵，就可以得到理想的影像。不但省去存放底片的空間，更於製作時核對，省去後製數位化再與底片、原作核對的雙重麻煩。

不像本館去年開始配合國家文化資料庫先期數位化作業，以高品質相機拍攝後，再將底片數位化程序轉存影像，需要保存底片及影像檔，並需進行雙重核對的工作。當然，MoMA 之所以能夠這麼做，是因為館譽超好，募款能力超強，也就是有強大財力支撐下，才有辦法進行，同時為此計劃聘用一為專業攝影師，加上由十位成員組成的電腦室，進行全館為數十五萬件的藏品數位化及管理機制任務，紐約幾個美術館無人能出其右。

以藏品數位管理系統來看，亞洲協會博物館目前所有藏品皆已拍攝成 4\*5 正片並加以數位化，將文字與圖片資料納入藏品管理資料庫中。他們使用的軟體是 File Maker 5.5，整體規劃係助理館長負責，委由 File Maker 5.5 軟體製作開發。這種做法的特色在於規劃者得一個個細節仔細考量，要什麼資料庫、欄位、要達到什麼功能，都得憑空設想，落實為細部規劃時，再交由軟體製造商訂定與修改。所費時間精力不貲。



以現在亞洲協會博物館發展完成的系統來看，大致將全館藏品的基本資料、作品說明、作者或時代說明、相應的時代與地圖資料，都已完成資料庫建檔與檢索。堪稱完備。內容資料的建置，主要仍在於具有相關專長的研究員及館外專家學者撰寫而成。原則上要求品質，館內人員不專精的部分必須請外界人士執筆；而總司其成的是高階研究人員。

資料庫內除了上述內容外，還因應藏品出借的可能性，提供個別文物所需的溫溼度環境、包裝運輸特別注意事項、展覽經歷暨環境紀錄等。因此在報表上，展覽說明卡、借展清單與注意事項、專輯印刷所需資料清單等，都可以由這個系統提供。比起目前國內現有的系統，要完整多了。當然，關於購藏捐贈紀錄、或館內展覽之展品紀錄、還有藏品相關之圖書專輯紀錄、教育資料記錄等，雖並未納入系統中，但基本功能是已經規模初具了。該館也坦承鑒於預算不足而採 File Maker 系統製作，是不得已的。

此外，藏品資料反映到網站上提供給一般讀者的訊息來看，一些基本資料與說明、各國不同時代的劃分與代表性座標、相應的國家區域性地圖等，都可以提供讀者查索閱讀。可說十分完整而淺顯易懂，成功地提出亞洲各國藝術文物的發展梗概。

當然，以主政單位而言，亞洲協會博物館部門員工僅一二十人，

身兼數職者所在多有，以助理館長兼研究員之尊主持這項計劃，帶著典藏人員完成，並不意外。其他大館動輒五六百人之譜，分工細得多。古根漢以圖書館電腦室主任主持，結合研究人員、教育人員共同建置。MoMA 也一樣由電腦室主政。至於惠特尼就由典藏展覽組(兩項功能結合為一組著實少見)主政，但區分項目，如藏品基本資料由典藏登錄人員負責，藝術家資料、作品介紹說明、作品研究資料登錄等，都由研究人員負責更新維護。各館的研究人員多半專司作品作者研究、作品與藏品訪查、召開典藏會議、徵求典藏品購藏經費、展覽規劃選件與建立所屬藝術資料檔為核心工作，一般藏品及相關資料管理，還是以典藏登錄單位負責為主，而要求研究人員或教育人員維護的項目，或由該單位助理件整理鍵入或提供資料由登錄人員鍵入，因館而異。

#### 四、數位資源與應用：亞洲協會

亞洲協會由洛克斐勒三世 (John D. Rockefeller 3<sup>rd</sup>) 設立於 1956 年，是美國國家教育機構，為促進全美國與亞太地區民眾的相互了解而設立的非營利性組織，所涉文化事務國家包括由日本到伊朗、中亞到紐西蘭，以及澳洲與太平洋島嶼等。該協會透過展覽、表演、影片、演講、研討會、出版，並協助學校師生建立媒體與教材等計畫，將亞洲各國之獨特性與多元性帶給美國民眾，並且兼顧及亞裔美國公

民的背景。

協會總部設於紐約市，並於美國境內的南加州、北加州、德州、華盛頓首府，以及境外的香港、澳洲、上海、馬尼拉等地皆設有分支機構。基金由一些基金會、財團法人與個人捐贈所組成。而博物館係附屬於協會組織之下，典藏洛克斐勒三世生前收藏的亞洲(主要為印度中國與日本)文物，並賦予藝術文化之展覽教育等功能。

本單元重點在於文化藝術與教育，因此特別舉此為例，以了解亞洲協會整體功能以及在網路資源規劃方面所提供些什麼內容；然後再轉入美術館功能之下，檢視其藏品管理與數位化的情形。以便了解這個機構以電腦進行的應用計畫究竟有什麼值得我們借鏡之處。

#### **組織功能與豐富多元的網路資源**

作為全國亞洲文化教育貿易窗口的要角，亞洲協會提供了相當豐富多樣的資源給學校與民眾，希望提供多角度的知識訊息來認識亞洲。而其中最為直接的訊息來源管道，當然以網路資源為首。我們先上亞洲協會網站一覽，發現除一般美術館的展演活動訊息或會員招募之外，整體協會的資訊側重於藝術文化、貿易和教育三個方面。內容可謂豐富且多采多姿。再看看協會的組織結構也有相同的業務重點（請參考以下附表）。因此我們可以了解到亞洲協會在文化教育與

貿易方面的重視，可說是十分成功的典範。

## 組織結構 ORGENIZATION

亞洲協會組織結構 Organization of Asia Society

- 1.文化計畫（包括美術館業務） Cultural Programs
- 2.教育 Education
- 3.貿易策略 Policy in Business
- 4.募款 Fund Raising
- 5.行銷 Marketing

在網站上可以看到日常性的子網站資源包括了具時效性的新聞報導、貿易訊息，也有食物、以及整體亞洲文化社會的教育資源等：

1. 亞洲資源 AsiaSource ([www.asiasource.org](http://www.asiasource.org))：亞洲協會每日提供最新新聞、當日特別報導、各國簡介等。
2. 問亞洲 AskAsia® ([www.askasia.org](http://www.askasia.org))：適合幼稚園至國小六年級學生，對亞洲及亞裔美國人的資源與文化資訊利用活動與遊戲方式，全天候提供淺顯易懂適合在校學習與測驗，並可聯結相關人士、區域、機構等進行了解
3. 亞洲食物 AsiaFood (<http://www.asiafood.org>)：提供兩大搜尋資

料庫查詢超過五百種食譜及專有名詞，並且連結到烹飪學校網站、亞洲食品網站，以及新穎的特別專題如文章書籍特選，還有烹飪示範影片等

#### 亞洲今日貿易 AsiaBusinessToday

(<http://www.AsiaBusinessToday.org>)：提供時效性的知識，以及對美國與亞洲貿易中立的資訊、技術發展、全球金融，還可連結到包括農業到電信等議題廣泛之專文貿易指南。國家目錄則提供亞洲各國的必備資訊，如銀行、公司、各項統計、網際網路入口、政府官員與貿易組織資料

綜合以上組織結構與網路資源之提供，可以了解到身為對亞洲整體資訊龍頭的亞洲協會，扮演著全國性的重要角色。試舉其教育資訊為例，亞洲協會內設教育組，也就是亞洲教育資源中心的核心功能；負責整體亞洲教育資源的提供與推廣。他們藉由與個教育或贊助單位的合作或自行開發各式教育計畫單元內容，提供了豐富的網路教育資源給學校。不但如此，也搭配了講習、研討會，以及長期透過網站累積經驗問題交流的互動，形成重要的亞洲資訊與之事來源。網站上設有重要的教育子網站為[亞洲教育資源中心]**Asian Educational Resource Center**，其中包括一些有趣的單元如：

## 1. 問亞洲 AskAsia® ▲

**資訊新聞 Information/News** – 提供最新新聞指南、網路連結到亞洲報紙、亞洲產品展示

**教育人員 Educators** –設有資源指導(Instructional Resources)，提供教師與父母教育材料；包括專業發展與獎助金授予，溝通中心提供的教師看板、校際連結，使與國際間對話成爲可能。

**成人免費區 Adult-Free Zone** – [活動一角]The Activity Corner 設計了一些日文字遊戲可以玩；兒童留言板 Kid's Message Center 提供兒童之間的溝通窗口；趣味連結 Fun Links 使學生或自學者可藉以環遊全球；若想提問或進一步學習，功課協助網隨時提供兒童問亞洲單元 "Kids Ask AskAsia®"。

**亞洲開門 Gateway to Asia** – 按鍵上 Tour our Asia Sites 可網上漫遊亞洲一些有趣的地方。看一看 Live From Asia, 就可轉入[越南挑戰]單元 "The Vietnam Challenge"

**我們是誰 Who We Are** – 爲[問亞洲]單元找尋更多的使命、贊助人和夥伴。讀者可以成爲本單元的夥伴，貢獻學習計畫、實地考察之旅地點及其他內容等

## **2. 亞洲你和我 AsialInteractive** □

*亞洲你和我 AsialInteractive* 開發了多媒體教材，以補亞洲研究課程之不足。由於國家人文基金 National Endowment for the Humanities 之贊助，亞洲你和我設計了絲路之旅— 跨文化交流之旅 *Journeys Along the Silk Roads: Cross-Cultural Encounter and Exchange Journeys* 的標準 CD-ROM 重點在於跨文化間的互動與交流，由中國到歐洲、東非到印尼，新產品、理念與文化影響所及，不僅絲路沿線，整個世界的衝擊都有。內容由全國知名的學者教育與技術專家組成的小組指導完成，因此教育性的內容，加上可以玩遊戲，適合在教室或家中使用。錄影帶包括最新的技術指導、虛擬博物館，並可連結上[問亞洲] 網站。

## **3. 教亞洲 TeachAsia<sup>®</sup>** □

*教亞洲 TeachAsia* 係由協會同仁開發，適合教師與教育人員進行亞洲相關教學之教材。提供訓練、募款、內容，適合啓蒙與持續教育並與校際、博物館、大學或社區資源結合之合作關係。每年有十個合作團體獲選參加為期兩週的夏令學會，每團體三位老師兩位行政人員共同參加。學校內年度教學也能透過電子郵件在[教亞洲]單元中與亞洲協會溝通經驗、知識、資源與理解方式，或以基層地方到中央的研

討會中進行交流。這個單元由[日本基金中心]的[全球夥伴] Japan Foundation Center for Global Partnership 所贊助。

#### **4. 亞洲協會錄影帶 Asia Society Videos** □

提供小學、國中、高中教師與學生各國文化社會的介紹錄影帶，並附有教師手冊或海報，以方便教學之用。

#### **亞洲文化藝術的網路資源----亞洲協會博物館**

亞洲協會博物館原稱協會畫廊，空間較小；近年擴建後展覽空間增大而改稱博物館。館內藏品主要係洛克斐勒三世遺世珍寶，加上極為有限的新購文物，形成 287 件經典藏品規模。相較於紐約古根漢的兩萬五千件、惠特尼的一萬六千件、還有讓人瞠目結舌的 MoMA 有十五萬件，乍聽之下還以為一時耳背、聽錯了。但看到她們為這兩百多件作品所建構的管理系統和教育規劃，又讓人不得不豎起拇指、佩服其用心之勤了。

而藏品教育計畫，也同時在網站與光碟中推出，與整各協會的教育計畫相互呼應，形成全美重要的亞洲資訊據點。可說是十分成功的例子。

相較之下，國內藏品資料庫與相應教育資源的規劃設計，發展晚



了一些。可能與偏重展覽及宣傳有關，國內各美術館教育單位到目前還稱爲[推廣組]，可見對教育意義的理解有所不同。更重要的是，美國博物館經費自籌以行之有年，會員制的完整性與相關教育計畫增益不同層級之觀眾，以吸引他們成爲長期會員，會員費成爲館務運作的基本財源。國內目前尚嗅不到太明顯的經費壓力，相對用心在這方面也少了許多。

此外，藏品資料反映到網站上提供給一般讀者的訊息來看，一些基本資料與說明、各國不同時代的劃分與代表性座標、相應的國家區域性地圖等，都可以提供讀者查索閱讀。可說十分完整而淺顯易懂，成功地提出亞洲各國藝術文物的發展梗概。

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相較之下，國內藏品資料庫與相應教育資源的規劃設計，發展晚了一些。可能與偏重展覽及宣傳有關，國內各美術館教育單位到目前還稱爲[推廣組]，可見對教育意義的理解有所不同。更重要的是，美國博物館經費自籌以行之有年，會員制的完整性與相關教育計畫增益不同層級之觀眾，以吸引他們成爲長期會員，會員費成爲館務運作的基本財源。國內目前尚嗅不到經費壓力氣氛，相對用心在這方面也少

了許多。

## 五、博物館之組織管理

亞洲協會博物館在組織上，為協會業務的一環，因此館的組織是掛在協會中的文化活動計畫(Cultural Program)業務之下，員額總數也少得可憐，因此與國內相同的是許多業務不得不委外執行，像安全警衛及系統、展覽設計佈置、非館內同仁專長的展演活動規劃等都是。

在組織結構上，該館與其他紐約重要美術館相同的是，館長之上皆設有董事會，以監督全館業務之方針；與國內各館設有諮詢委員會的功能是一樣的。不過她們還多一項重大的決策權，那就是任免館長。這在國內是沒有的。而個別業務另設有委員會，以就個別展演活動計畫提供諮詢。全館人員雖少，仍與其他重要美術館一樣分為，館長、副館長、組長研究員三級制。館長對外負責所有募款及館內各項業務決策、副館長及助理館長分司館內不同業務整合協調、組長研究員與其他業務主管則各司其職。以下是組織結構：

### (一)亞洲協會博物館組織與典藏決策過程

1. 董事會 Board of Trustees
2. 高級副總裁暨博物館館長 Senior Vice President and Director of  
Museum and Cultural Program

3. 副館長暨研究員 Associate Director and Curator

表演暨公共計畫主持(暫譯)Director of Performances and Public Programs

- 公共計畫助理主持 Assistant Director for Public Programs
- Program Associate, Multidisciplinary Projects
- Administrative Associate

4. 助理館長 Assistant Director (負責設計與出版 design and publication)

- 展覽協調 Exhibitions Coordinator
- 行政輔助 Administrative Associate
- 美術館暨出版業務助理 Galleries and publications Assistant
- 藏品管理/登錄經理 Collections Manager/Registrar
- 展場裝置協調 Installations Coordinator
- 美術館暨出版業務助理 Galleries and publications Assistant
- 當代暨亞裔美國藝術研究員 Curator of Contemporary and Asian American Art
- Coordinator, Gallery Education Programs

安全警衛(委外)Security Guard---out sourcing

美術設計(委外)Designers –commissioners to work with

布卸展暨運輸(委外: 個人或公司)Art handlers to move and ship—free lancers (ex: some artists) or companies

美術館委員會 Museum Committee---由教授, 研究員, 收藏家, 企業主

等組成. 每年兩度會議接受年度業務簡報諮詢  
professors, curators, collectors, wealthy men  
With meeting once a year to present and consultant

### 決策程序 **Process of Decision**

1. 研究員 Curators 提出計畫報告(自提或館外推薦)----館長決策
2. 館長指定展覽活動業務

但所有計畫需提委員會諮詢 All proposals have to be consulted by the meeting which being held twice annually

經費來源: 50%由亞洲協會支付, 另一半由美術館自籌. 年度預算約五六百萬美元之譜. 年度經費之 99%皆由館長募得, 因此多數展覽也須由館長決策. Fundraising 50% from

### (二)惠特尼美國藝術館組織與決策模式

- (1) 董事會 **Board of Trustees**
- (2) 館長 **Director**
- (3) 高級主管會報 **Senior Management Group**

F. 館長 **Director**

G. 會計長 **Chief Financial Officer:**

會計組 **Accounting Department**

**H. 副館長 Deputy Director:**

負責大型計劃、館舍整建、工程等

**I. 發展暨涉外事務組長 Director of**

**Development and External Affairs:**

負責會員制 **Membership**、合作案 **Cooperate**、相

關獎項 **Relating grants**、公關 **Public**

**relations**、特別活動 **Special events**

**J. 教育組長 Head of Education:**

**K. 典藏暨展示副館長 Associate Director**

**of Collection and Exhibition**

負責電腦 **computer**, 科技 **technology**, 安全

**Security**, 展示設計 **exhibition design**, 巡迴展

**traveling exhibition**, 典藏展 **collecting and**

**exhibiting**

**(4) 主管群**

1. 修復組長 **Director of Conservation**

2. 研究員群 **Curators**:(每單位一位研究員, 下設副研究員、助理研究員、研究助理三至四位不等)

**(PORTFORLIOS)研究單位別**

- A. 戰前藝術 Pre-War Art
- B. 戰後藝術 Post-War Art
- C. 當代藝術 Contemporary Art
- D. 攝影 Photography
- E. 版畫 Prints
- F. 影片錄影帶 Film and Video

**特約研究員 Adjunct Curators: (part time)**

- A. 負責網站資料庫事宜 Web Based Works
  - a. 建築作品 Architect works
- 3. 人力資源組 Human Resources
- 4. 出版與新媒體組長 Director of Publications and New Media:
  - 管理賣店、觀眾服務等(Museum Shops, Visitor Services)
- 5. 典藏、登錄暨展覽組長 Head Registrar, Collections & Exhibitions

**(5) 典藏政策暨程序**

典藏政策不能單獨看，其制定與全館的政策息息相關。因此亞洲協會博物館關照整個亞洲藝術文化；惠特尼美國美術館當然以美國開國迄今藝術發展為重點；古根漢美術館側重西方現代美術，已發展了西班牙畢爾包、義大利威尼斯、德國柏林、美國拉斯維加斯等四個分館。紐約現代美術館則同樣放眼十九世紀後期以來西方現代藝術，但兼重一般較為忽略的建築與設計。也因此，目前四個館的典藏政策都依據館的方針而行。雖然不同的館或許曾經有過一些調整，或不同館長在任期間也有所偏重，例如惠特尼美術館館藏也有珠寶，那是開館之初的典藏，現在絕無可能有這種藏品再入藏了，就是鮮活的例子。但目前的大方向就如前述，典藏無論購買也好，捐贈也好，大致不離這幾個方針及分類所見細目。

**典藏程序：各館大同小異，執行原則如下**

1. 研究員負責各所屬研究單位之作品選擇徵集  
典藏登錄人員進行所有登錄資料
2. 研究員召開各研究單位所屬之典藏委員會  
確定委員會能提供典藏經費數量，並排定購藏優先順序；捐贈則由研究員決定並報告作成紀錄

3. 研究員提送作品相關資料供典藏人員執行登錄與購藏及捐贈程序

## 六、典藏展之規劃與推廣

這個單元我打算選擇紐約現代美術館 MoMA 皇后區展覽館開幕展作為例，那真是一場研究與行政合作高水平的典範，值得一書。很幸運的，此行訪問適逢該館設於曼哈頓的館舍閉館整建，預定六月二十九日於皇后區暫行的展覽空間舉行開幕。開幕展係研究人員精心策劃的三項典藏展主打，其中汽車設計展僅展出兩三輛典藏品及局部車殼，滿足了古董汽車迷的喜悅。現代藝術精品展重點式展出一些精品，像展場入口畢卡索的一件大型半抽象銅雕、抽象表現主義、極簡主義等各時期幾員大將的大幅作品....等，報紙為此十分肯定 MoMA 對皇后區民眾不吝展出重點藏品的誠意。其實，開幕真正重點策展應是[節奏]TEMPO 展。

### (一)典藏重點主題展：節奏(TEMPO)

TEMPO 含概了不僅國際間，也是紐約時下當紅的前衛藝術以裝置、動靜態影像、行為藝術等型態展示。策展者分五個主題展出，分別為時間瓦解 TIME COLLAPSED, 超越身體 TRANSGRESSIVE BODIES, 液態時間 LIQUID TIME, 穿越歷史 TRANS-HISTORIES,



可動性/不可動性 MOBILITY/IMMOBILITY。

根據策展者 Paulo Herkenhoff 的說明，主題一的時間瓦解，主要表現時間的系統性與隨機性、鐘錶節拍器混音，以動搖一般經驗理解的時間觀。主題二超越身體，是探測身體對連續的感受與遠始直覺。主題三液態時間是以水來表現時間的流動。主題四的穿越歷史，主要呈現後殖民主義透過記憶了解當下的議題，提出批判性觀點。主題五可動與不可動性，係出自希臘哲學家 Zeno 基於對連續性分析的難度的複雜性，Elea 的雙刀論證。一種環形的觀點，沒有終點，而最後單元卻在此經歷了時間的終止。

整個展覽解構了對時間的規律與一成不變的理解，而改以更為廣擴的思路探討時間的詮釋。這樣的展覽，一則需要典藏品的廣度，二則需要策展者的深入哲學思考，才能成就。策展的是 MoMA 的助理研究員(Adjunct Curator)Paulo Herkenhoff 與兩位研究助理協助完成。無論如何，都是一場精緻的盛宴。

## (二)暫時展館開幕的盛大與雅俗共賞

開幕之前數月到一年，MoMA 網站首頁便以醒目的標題公開這個消息，且將新展場的外觀圖片、交通路線圖、及展覽活動重點預告大眾。開展前一天在新館召開記者會，給各界參觀展場。隔天適逢週六，也就是開展當天，紐約時報得週末版文化新聞以兩頁滿版的超大

篇幅來報導新的展場開幕，新館外觀、展覽現場圖版皆相當可觀。不但有詳細的交通路線說明，展覽評介當然是報導的重點；此外，MoMA 也有近半版的廣告穿插其間，形成浩大的聲勢。

在開幕造勢方面，MoMA 邀請了蔡國強在附近的橋面上施放彩虹煙火，以茲慶賀。又早些時後安排一個盛大的遊行，將幾件重要典藏複製品高舉於隊伍中，還為一位當代頗富盛名的藝術家抬轎，遊行隊伍一路自曼哈頓舊館步行到皇后區新館。整個過程拍攝為錄影帶在教育區反覆放映，增加了開展及展場中的熱鬧清鬆氣氛。教育區內牆上陳列著皇后區展場一系列設計圖，並簡介這位建築設計新秀。再加上電腦遊戲區，將一些典藏品做成線上趣味遊戲，提供觀眾藝術休閒活動，在這個區域顯得特別輕鬆。無形中把嚴肅的美術與俗世生活相結合，拉低了與一般民眾的距離。假日皇后區新館的購票窗口大排長龍的情景，印證了他們由展覽規劃、藏品品質到整體設計、教育、推廣成功之處。

## 七、結論與建議

### (一) 藏品管理系統建議

GALLERY SYSTEM 以目前 MoMA、Whitney、Guggenheim 三館的使用情形來看，這個系統提供的是上述各類型資料規格規劃的大要，詳細的細目考量還是各館因應實際的情形設計。其中優點在於兩

類辭典內容的會員分享，使各館無需從頭摸索；系統內容中作品資料、圖像與報表、卡片等各類資料之間的互通性，並設有權限制，使龐大的資料應用上增加了靈活性。一般評價不錯。值得引進。

還有，這一套系統將典藏品圖文資料之建置，與個別藏品衍伸的展覽、教育計劃、研究資料成果、圖書檔案的廣泛結合，內鍵的資料可以廣泛且深入。當然，系統提供的只是許多單元與欄位或拖曳框等的規劃，細部項目與內容建置到多詳細，還是端看各館需求，以及能夠整合多少業務單位相關細節進入而異。

該系統目前約以七八種語言通行中，據行銷主管表示目前正進行中文翻譯，可因應華語世界的要需求。這倒是個喜訊。

## (二) 藏品分類建議

建議國內美術館可參考以下的分類，但因各館典藏品類不一，自應兼顧館藏特有的品類、或量大的獨特性品類，作為決定獨立設類之參考。

平面：水墨畫、書法(東方特有的兩項品類)、繪畫 Painting(包含了一般西畫慣於作於絹上的油彩 Oil、蛋彩 EggYolk、融蠟 Molten Wax、及其他液態顏料 Other Liquid 所畫的繪畫；以及紙上的蠟筆 Pastel、水彩 Watercolor、膠彩 Gouach 等畫)、素描 Drawing、版畫 Print(包括作品與印版 Plates)、複製作品 Multiples、攝影 Photography、拼貼

## Collages

立體或空間：雕塑 Sculpture(包括木、石、金屬陶瓷等各種材料之作品、模製產生的模型等)、裝飾與應用藝術 Decorative Art and Utilitarian Objects(取代原來工藝美術(Artifact)之名稱，包括所有實用與裝飾品)、裝置 Installation、複合媒體 Multi-Media、混合媒材 Mixed Media、集合藝術 Assemblages、編織 Textiles、公共藝術 Public Art、定點藝術 Site-Specific Art、設計 Design(包括平面與立體如海報、產品設計等)、建築 Architecture(收藏實體可能會是攝錄影帶、模型等)

時間：錄影藝術 Video or Video Art、影片 Film、新媒體 New Media(電腦 Computer、數位 Digital、網路 On Line)藝術 art、影聲藝術 Audio-Video Art(影聲雕塑 Audio-Video Sculpture)、表演藝術 Performance Arts, 聲音藝術 Sound Work

欄位設計上如能以拖曳框條列現成的選項較為統一，查索也方便，如媒材或顏料等。若真將前述細分的繪畫總合為繪畫大項，那麼要能方便檢索到水彩畫、膠彩畫等細項，就需要顏料或媒材的輔助選項統一。接下來建議模仿前述各館的做法，將各類名稱及定義製作說明，加上操作程序等內容，合成一本工作手冊分發相關人員，作為館員分類操作之依據。當然設計之初，必定遭遇許多問題和爭議，就像國家文化資料庫的詮釋表格一樣。應經相關人員徹底討論過再施行，

較為妥當。

(三)主題展的建議：

就 TEMPO 典藏主題展為例，可以見得 MoMA 的研究人員在典藏品的徵集的精彩度與廣度而言，都有可觀。對於所屬專長的藝術史與藝術專題研究是長期累積的精彩結晶。但是，他們研究員專精於徵集作品、建立所屬領域及藏品的研究資料、廣泛接觸所屬專長的作品與作者，抓住時代的脈動等；以及策劃展覽的專一性，無需擔任展覽或典藏之行政業務；但每個展覽面對外界首當其衝的壓力，也提供了他們強烈的責任感與壓力。再推出展覽或其他推廣活動的宣傳造勢，以及相應的產品行銷，都有人專司其職，以照顧到全館對外的整體公關，這些都是國內值得參考的地方。

參考資料

- 1.Asia Society 典藏品管理系統內部資料
- 2.Gallery System 提供之系統簡介資料
- 3.Tempo , organized by Paulo Herkenhoff, published by Museum of Modern Art, 2002

## 附錄一：藏品管理相關參考書籍

本參考資料係惠特尼美術館典藏組同仁於登錄藏品方面之重要參考之書籍，由該組組長 Mrs. Suzanne Quigley 提供，謹此誌謝

## BIBLIOGRAPHY FOR REGISTRARIAL WORK

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- **Caring for Collections: Strategies for Conservation, Maintenance and Documentation.** American Association of Museums: Washington, DC, 1984.
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- Nauert, Patricia and Caroline M. Black. **Fine Arts Insurance: A Handbook for Art Museums**. Association of Art Museum Directors: Washington, DC, 1979
- Marie Demarovich*  
\* ~~O'Reilly, Priscilla and Allyn Lord, eds.~~ **Basic Condition Reporting: A Handbook**. Southeastern Registrar's Association, <sup>revised</sup>, 1998.
- Perry, Kenneth D., ed. **The Museum Forms Book**, revised edition. Texas Association of Museums: Austin, 1990.
- \* Rose, Cordelia. **Courierspeak: A phrase book for couriers of museum objects**. Smithsonian Institution Press: Washington, DC, 1993.
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- Shelley, Marjorie. **The Care and Handling of Art Objects: Practices in the Metropolitan Museum of Art (revised)**. Harry N. Abrams, Inc: NY, 1992
- Witteborg, Lothar P. **Good Show!: A Practical Guide for Temporary Exhibitions**, 2nd ed. Smithsonian Institution: Washington, DC, 1991.
- Registrar (periodical published by the AAM-Registrars Committee)
- Spectra (quarterly journal of the Museum Computer Network)

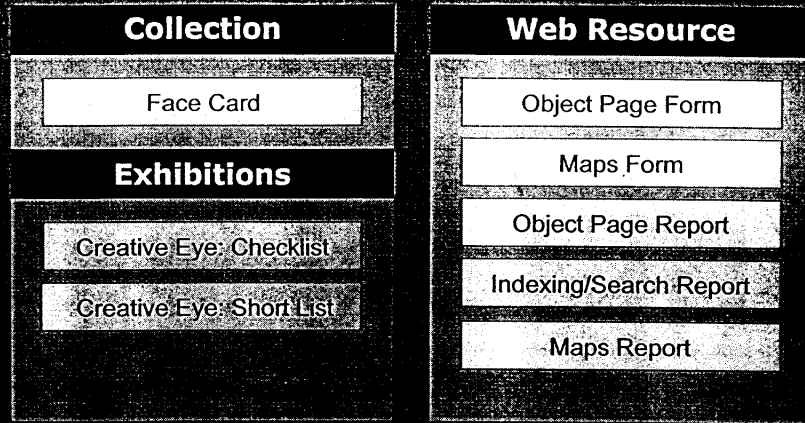
Suzanne Quigley  
Head Registrar  
Whitney Museum of American Art  
11/99



## 附錄二：圖版

### 二-1 亞洲協會博物館典藏管理系統細部設計

MR. AND MRS. JOHN D. ROCKEFELLER  
3RD COLLECTION OF THE ASIA SOCIETY




附录二之1. 亚洲协会博物馆藏品管理系统图示

- 典藏品资料系统首页
1. 典藏  
首页
  2. 展览  
< 创新之眼 展览报告
  3. 网站资料  
作品页格式  
地图页格式  
作品页报表  
目录/搜寻报表  
地图志报

Face Card Test

Home Find Sort Report

1979.003 佛造像本资料单 Page 22 Figure 1



Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.  
Phyllite  
H. 72 in. (182.9 cm)  
Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

Enlarge Tombstone Dimensions Description Bibliography Photography

Location

Current Location Marshall Fine Arts  Promised Loan Promised Loan Info

Storage Location

Location Notes

Exhibitions Installation Packing Conservation Insurance

图 2-1

Rockefeller Collection

艺术品说明卡(基本资料)

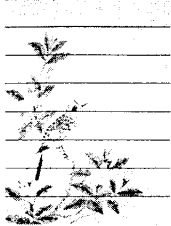
	<p><b>1967.004</b> Bird on a Gardenia Branch</p> <p>Japan; Muromachi period, 16th century Hanging scroll; ink on paper Image only, H. 17 1/4 in. (44 cm); W. 12 1/4 in. (31 cm) Gift of Mrs. Charles Dreyfus</p>	<p>编号 作品名</p> <p>创作时代: 16c. 轴: 纸本墨笔 尺寸</p> <p>来源: 捐赠</p>
---	--	--

图 3-1

作品原由资料



### White Tara

Tibet or Mongolia; 17th century  
Silver with gold and inlays of semiprecious stones

H. 6 3/4 in. (17.1 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

Treasures Reference: Page: 88 Figure: 71

↓  
证明原物名称及页码

Rockefeller Collection

作品圖年格式



**1979.003**

Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.

Phyllite

H. 72 in. (182.9 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art



## Tombstone & Attribution Record

墓地(出土地点)及所存(原姓)记录表  
(附表)



1979.003  
Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.

Phyllite  
H. 72 in. (182.9 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

## Attribution Record

Source Author	Source Title & Date	Object Attribution	Initials & Date
原始资料 之作者	原始资料名称 及日期	作品归属	记录人及 日期



Bibliography Report 參考書目報表(連同基本資料卡)

---



1979.003

Page 22

Figure 1

Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century  
Phyllite

H. 72 in. (182.9 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

---

Asia Society. *Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*. New York: Asia Society, 1981.

Newman, Richard. *The Stone Sculpture of India: A Study of the Materials Used by Indian Sculptors from ca. 2nd century B.C. to the 16th century*. Cambridge: Center for

# Bibliography: Entry Form

Find Print Sort Report

参考文献: 填表格式

Authors 作者

Publication Code

Singer 2001

Format

Article 版本

	First & Middle	Last	Author suf
一 First	Jane Casey	Singer	
二 Second			
团体 Institutional			
另增 Additional authors			

## Publication Information 出版资料

Title/Journal 期刊名	Orientations		
Article title 题名	Tibetan Homage to Bodh Gaya		
Exhibition organizer 展览组织者		Volume information 卷号	32, 1
Publisher 出版社		Edition information 编辑资料	
City 城市		Year 年份	2001
		Article pages 页码	44-5

## Reference 参考文献

Enter Reference

Singer, Jane Casey. "Tibetan Homage to Bodh Gaya." *Orientations* 32, no. 10 (2001): pp. 44-

Book  
Article

## Location and Subject

Location/Call Number 位置或代号		Subject	South Asia
			Rockefeller Collection
		Source	

## Notes 註

## Associated Exhibition and Objects 一併展出之展览及作品





Enlarge

To edit bibliography  
make corrections in  
Bibliography Database

To Related Records  
in Bibliography DB

1579,008

Page 22

Figure 1

Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.

Phyllite

H. 72 in. (182.9 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

Asia Society. *Handbook of the Mr. and Mrs. John D. Rockefeller 3rd Collection*. New York: Asia Society, 1981.

Newman, Richard. *The Stone Sculpture of India: A Study of the Materials Used by Indian Sculptors from ca. 2nd century B.C. to the 16th century*. Cambridge: Center for Conservation and Technical Studies, 1984.

# Dimensions Test

Home Find Face Card Tombstone



1979.003

Buddha 名号

编号

H. 72 in. (182.9 cm) 尺寸

Dimensions prefix

物品尺寸

Height 高

Length 长

Width 宽

Depth 深

Diameter 直径

Weight 重

Inches 英寸

Lbs. 磅

Centimeters 公分

Kgs. 公斤

Height suffix

Diameter suffix

Width suffix

Depth suffix

Dimension Notes

## Mount Dimensions

Dimensions format in the following order: height, length or width, and depth, with x'es between (ex. "17 1/2 x 12 x 4 in.")

物品尺寸

Dimensions of Mount in Inches

Mount Description

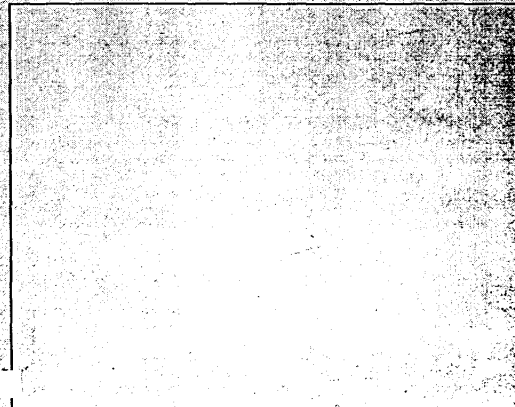
Number of Parts

## Special Dimensions

Special Dimensions for Publication 出版尺寸特记


内部使用之特殊尺寸  
Special Dimensions for Internal Use


特殊尺寸图例  
Special Dimensions Image





1979.003

Page 22

Figure 1



Enlarge

Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.

Phyllite

H. 72 in. (182.9 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

For current, edited description see web site [www.asiasocietymuseum.org](http://www.asiasocietymuseum.org)

Incorporating stylistic elements of Greek and Roman sculpture, this large, standing Buddha typifies the art of Gandhara. The Buddha wears the traditional garments of an Indian monk, a long cloth wrapped around the waist and another long shawl draped over the shoulders. Western prototypes are evident in the representation of the garment, which resembles a toga, as well as in the treatment of the Buddha's facial features and wavy hair. Indian traditions are visible in the superhuman physical marks (*lakshanas*) that convey the advanced spiritual state of the Buddha. These include the bump on top of the Buddha's head (*ushnisha*) and the small circle between his eyebrows (*urna*). The statue's right hand, now broken off, was most likely raised with the palm facing outwards, the gesture of reassurance (*abhaya mudra*).

← 印刷格式(圖文并, 基本資料及簡介)



1979.003  
Buddha

Pakistan, Gandhara area; Kushan period, late 2nd - early 3rd century C.E.  
Phyllite  
H. 72 in. (182.9 cm)  
Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

Incorporating stylistic elements of Greek and Roman sculpture, this large, standing Buddha typifies the art of Gandhara. The Buddha wears the traditional garments of an Indian monk, a long cloth wrapped around the waist and another long shawl draped over the shoulders. Western prototypes are evident in the representation of the garment, which resembles a toga, as well as in the treatment of the Buddha's facial features and wavy hair. Indian traditions are visible in the superhuman physical marks (*lakshanas*) that convey the advanced spiritual state of the Buddha. These include the bump on top of the Buddha's head (*ushnisha*) and the small circle between his eyebrows (*urna*). The statue's right hand, now broken off, was most likely raised with the palm facing outwards, the gesture of reassurance (*abhaya mudra*).

1979.003  
Buddha

放大佛像



圖 8-2





**Record of Exhibitions and Loans**

展覽及借展記錄報表

1979.058

**1979.058**

Exhibition notes

1/25/2002

**Folio from an *Amaru Shataka* Manuscript: Heroine Confiding in**

India, Madhya Pradesh, Malwa region; about 1650 - 1660

Opaque watercolor and ink on paper

H. 8 1/4 in. (21 cm); W. 5 3/4 in. (14.6 cm)

Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art

**Non-exhibition  
related display**

**Exhibitions**

<b>Aspects of Indian Art and Life</b>	Queens Museum, New York	11/23/1983-2/5/1984
<b>Treasures of Asian Art from the Rockefeller Collection of the Asia Society</b>		

展览暨借展记录 填表格式

# EXHIBITION AND LOAN HISTORY

编号 Accession No.  Treasures Fig.   
 名称 Title   
 形式 Type  Specific Format   
 特殊形式  
 材质 Medium

## EXHIBITION HISTORY 展览经历

DATE 日期	TITLE 名称	ORGANIZER 主办单位	地点 LOCATION
	Spiritual Perfection: 502 Park Ave. - Jan. -		
	Buddhist Sculpture Along the Trade		
	Along the Trade Routes: Buddhist Art		

## LOAN HISTORY 展览经历

DATE 日期	TITLE 名称	ORGANIZER 主办单位	地点 LOCATION

# Installation Test

Home

Find

Face Card

Report



1979.005 Buddha  
H. 34 1/8 in. (86.7 cm); W. 17 5/8 in. (44.8 cm)  
Sandstone

### Installation Requirements

有蓋玻璃罩

Does not need plexi vitrine; mandorla repaired and stabilized, please do not handle

Dimensions

Packing

## Dimensions with Mount

Dimensions format: in the following order: H. for height, L. for length, W. for width, D. for depth, Diam. for diameter, commas between values (ex. "H. 25 1/4, Diam. 3" for inches, "H. 108, Diam. 20.60" for cm.)

Inches H. 37 1/4, W. 60

(H) 94

Centimeters H. 94.60

(H) 94

Notes

37

## Mount Description

Dimensions format: in the following order: height, length or width, and depth, with 'x'es between (ex. "17 1/2 x 12 x 4 in.")

Dimensions of Mount in Inches 3 1/4 x 17 5/8 x 8 3/4 in.

(H) 94

Mount Description Platform mount; matte black over wood, attached

裝架說明

Number of Parts

共幾個部份

## Environmental Conditions

相對濕度 Relative Humidity

50

%

Environmental

11

# Installation Report 佈置報告

---

1979.005

Buddha

India, Uttar Pradesh, Sarnath area; Gupta period, about 475

Sandstone

H. 34 1/8 in. (86.7 cm); W. 17 5/8 in. (44.8 cm)

Dims with Mount (in.): H. 37 1/4, W. 60

裝裱 Mount: Platform mount; matte black over wood, attached

器)尺寸 Dims of Mount: 3 1/4 x 17 5/8 x 8 3/4 in.

湿度 RH: 50 %

Temp: 68-70 degrees F.

Light Level:

footcandles

Does not need plexi vitrine; mandorla repaired and stabilized, please do not handle

---

溫度

燈光

# Packing/Shipping Test

Home

Find

Face Card

Report



1983.001

Ketumati Maitraya

H. 8 3/4 in. (22.2 cm)

Copper alloy with copper overlay, traces of gilding, and trace of blue pigment

Crate Codes

BB

Installation

Crate Information

器物  
資料

To edit crate information, make corrections in Crate Database

To Related Record in Crate DB

Packing requirement

包裝  
要求

Shipping requirement

運輸  
要求

MR. AND MRS. JOHN D. ROCKEFELLER 3RD COLLECTION OF THE ASIA SOCIETY

ACCESSION NO. **1979.074** Treasures fig. # **78** Page # **95**  
 TITLE **Buddha**  
 ARTIST LAST NAME Firstname  
 ARTIST DATES Birthplace  
 COUNTRY OF ORIGIN **Thailand**  
 REGION FOUND  
 DATE **10th - 11th century**  
 PERIOD / STYLE **Mon style**  
 MEDIUM **Copper alloy**



Classification/Type

SPECIFIC FORMAT

Display format

CREDIT LINE

ID Notes  
 (please record here  
 substantive changes made  
 to ID fields with reason,  
 date, and initials)

Exhibition codes

- 
- 
- 
- 
- 
- 
- 
- 

OBJECT / IMAGE DIMENSIONS Buddha

SPECIAL DIMENSIONS

Dimension Notes

Dimensions prefix

	HEIGHT	LENGTH	WIDTH	DEPTH	DIAMETER	WEIGHT
INCHES	<input type="text" value="9 1/8"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> Lbs.
CENTIMETERS	<input type="text" value="23.20"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/> Kgs.

Height suffix

Diameter suffix

Width suffix

Depth suffix

作品圖文資料 裝裱前後尺寸資料 (運輸包裝用) 列印格式  
 圖 13-2

# PACKING REQUIREMENTS

包装注意事项 填写格式

ACCESSION NO.

TREASURES FIG.

TITLE

TYPE  MEDIUM

SPECIFIC FORMAT

CRATE DIMENSIONS      CRATE NUMBER

	LENGTH	WIDTH/DEPTH	HEIGHT	CUBIC VOLUME	WEIGHT	
INCHES 吋	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Lbs.
CENTIMETERS 公分	<input type="text"/>	<input type="text"/>	<input type="text"/>		<input type="text"/>	Kgs.

PACKING REQUIREMENTS 包装注意事项




## **Packing & Shipping Report**

---

包裝運輸報告

**1983.001**

Ketumati Maitreya

Nepal; Transitional period, 11th - 12th century

Copper alloy with copper overlay, traces of gilding, and trace of blue pigment

H. 8 3/4 in. (22.2 cm)

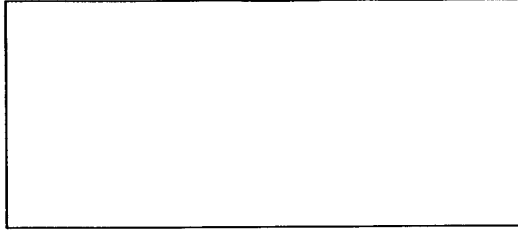
**Packing req.:**

**Shipping req.:**

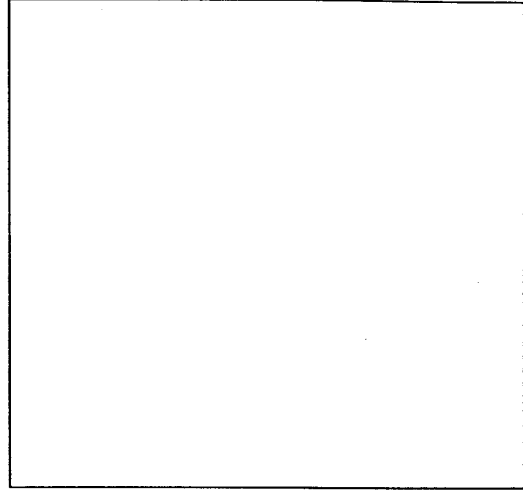
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# SPECIAL DIMENSIONS LAYOUT 特殊尺寸版面格式

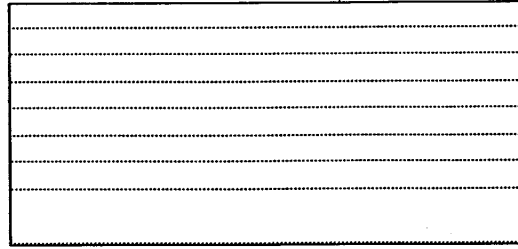
Special Dimensions Public <sup>公開的</sup> 特殊尺寸



Special Dimensions Image 特殊尺寸圖示



Special Dimensions Internal <sup>内部的</sup> 特殊尺寸





**Conservation / Treatment History** 保存/處理記錄 填表格式

Accession No.  Treasures Fig.

Title

Type  Specific Format

Medium

**OBJECT/ IMAGE DIMENSIONS**

	HEIGHT	WIDTH/LENGTH	DEPTH	DIAMETER	WEIGHT	
Inches	<input type="text" value="3 7/8"/>	<input type="text" value="2 7/8"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Lbs.
Centimeters	<input type="text" value="9.80"/>	<input type="text" value="7.30"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Kgs.

**MOUNTED DIMENSIONS**

				MOUNT DIM IN	MOUNT PARTS
Inches	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	In. <input type="text"/>
Centimeters	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	cm. <input type="text"/>

**CONSERVATION HISTORY** 保存維護記錄

Date 日期	Damage 損害情形	Treatment 處理方式	Conservator 保存員

Insurance Value Test

Home Find Face Card Tombstone



1979.091a-c Buddha Shakyamuni with Kneeling Worshipers  
H. 16 in. (40.6 cm); W. 14 3/4 in. (37.5 cm)  
Gilt copper alloy

	Insurance value 保險價	Evaluator and date 評估員/日期
本次 Current		
前次 Previous		
Earliest information at top		



Exhibitions & Loans Report

展覽暨借展報表

Treasures of Asian Art (1999-2000)

亞洲藝術之寶 (1999-2000)

代號: Exhibition code: Treasures 99-00  
 單位: Organizer: Asia Society  
 日期: Date: 3/1/1999 - 1/1/2000  
 開始: Began some time in March and ended some time in January  
 評閱人: Curator:  In-house only (限館內展示)  
 Catalogue (專冊)

地點	Venues	Dates
	National Gallery of Victoria, Melbourne, Australia	
	Art Gallery of New South Wales, Sydney, Australia	
	Shanghai	

Asia Society objects included:

1979.005 (編號)	Buddha (名稱)
1979.006	Two Figures, Probably Rama and Lakshmana
1979.008	Buddha
1979.009	Buddha
1979.019	Parvati
1979.020	Shiva as Lord of the Dance (Shiva Nataraja)
1979.022	Krishna Dancing on Kaliya (Kaliyahimarddaka Krishna)
1979.023	Rama
1979.026	Ganesha
1979.027	Saint Mannikkavachaka
1979.028	Shiva and Parvati (Somaskanda)
1979.031	Celestial Entertainer
1979.033	Celestial Entertainer
1979.036	Crowned Buddha Shakyamuni
1979.040	Bodhisattva Avalokiteshvara in the Form of Khasarpana Lokeshvara
1979.041	Bodhisattva
1979.044	Crowned Buddha Shakyamuni
1979.045	Bodhisattva
1979.047	Bodhisattva Avalokiteshvara
1979.049	Bodhisattva
1979.052	White Tara
1979.061	Durga as the Slayer of the Buffalo Demon (Durga Mahishasuramardini)

**Exhibitions & Loans Report**

**Treasures of Asian Art (1999-2000)**

1979.061	Durga as the Slayer of the Buffalo-Demon (Durga vanasuramarani)
1979.063	Bodhisattva Maitreya
1979.065	Female Figure
1979.066	Male Figure
1979.067	Vajrasattva
1979.068a-c	Crowned Buddha Seated in Meditation and Sheltered by Muchilinda
1979.069	Kneeling Woman
1979.070.1-3	Palanquin Fittings
1979.075	Buddha
1979.084	Buddhist Goddess
1979.089	Buddha Shakyamuni
1979.090	Seated Buddha Surrounded by Scenes of His Life
1979.091a-c	Buddha Shakyamuni with Kneeling Worshipers
1979.095	Jar
1979.103a,b	Food Vessel: <i>Gui</i>
1979.107	Wine-Warming Vessel: <i>Wenjiacun</i>
1979.109a,b	Censer in the Shape of Mount Bo ( <i>Boshanlu</i> )
1979.113	Court Lady
1979.117	Bowl
1979.119	Mirror
1979.122	Lobed Dish
1979.131	Cusped Bowl
1979.132	Dish
1979.138	Brush Washer
1979.139	Bowl
1979.141	Bottle
1979.143	Bottle
1979.144	Brush Washer
1979.146	Censer
1979.151	Platter
1979.152	...



展覽介紹資料 (亞洲藝術展)

Exhibition code

石代

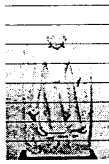
Treasures of Asian Art (1999-2000)

Asia Society 亞洲協會

3/1/1999 - 1/1/2000

Asia Society  
Objects

亞洲協會  
物品



1979.005 佛  
Buddha 佛  
Sandstone 沙岩  
H. 34 1/8 in. (86.7 cm); W. 17 5/8 in. (44.8 cm) 尺寸



1979.006  
Two Figures, Probably Rama and Lakshmana  
Terra-cotta  
H. 17 1/2 in. (44.5 cm); W. 16 3/4 in. (42.5 cm)



1979.008  
Buddha  
Copper alloy  
H. 27 in. (68.6 cm)  
Low humidity



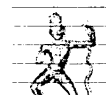
1979.009  
Buddha  
Copper alloy  
H. 19 3/8 in. (49.2 cm)  
Low humidity



1979.019  
Parvati  
Copper alloy  
H. 35 in. (88.9 cm)  
Low humidity



1979.020  
Shiva as Lord of the Dance (Shiva Nataraja)  
Copper alloy  
H. 26 3/4 in. (67.9 cm)  
Low humidity



1979.022  
Krishna Dancing on Kaliya (Kaliyahimardaka Krishna)  
Copper alloy 19-1

Go to related records in Collections Database

To edit object information, make corrections in Collections 2000 database



opper alloy  
H. 34 1/2 in. (87.6 cm)  
Low humidity



1979.023  
Rama

opper alloy  
H. 37 3/4 in. (95.9 cm)  
Low humidity



1979.026  
Ganesha

opper alloy  
H. 21 1/4 in. (54 cm); W. 10 3/4 in. (27.3 cm)  
Low humidity



1979.027  
Saint Mannikkavachaka

opper alloy  
H. 19 1/4 in. (48.9 cm)  
Low humidity

Seeds of Creativity

〈創作種子展〉作品圖目録

Asia Society

5/15/2002 - 9/18/2002

Asia Society  
Objects

Go to related  
records in  
Collections  
Database

To edit object  
information, make  
corrections in  
Collections 2000  
database



1979.002  
Head of Buddha

Phyllite  
H. 14 1/2 in. (36.8 cm)



1979.004  
Kneeling Figure

Stucco with traces of pigment  
H. 12 1/8 in. (30.8 cm)



1979.005  
Buddha

Sandstone  
H. 34 1/8 in. (86.7 cm); W. 17 5/8 in. (44.8 cm)



1979.008  
Buddha

Copper alloy  
H. 27 in. (68.6 cm)  
Low humidity



1979.009  
Buddha

Copper alloy  
H. 19 3/8 in. (49.2 cm)  
Low humidity

## Crate Report 裝箱報表

自是 自尺寸 自重 泥: 宮裝框	<b>MFA Crate Number</b>	<b>N</b>		
	<b>Crate Dimensions</b>	50 x 21 x 20 in.	127 x 53 x 50 cm.	
	<b>Crate Weight</b>	280 lbs.	127 kgs.	
	<b>Notes</b>	includes mount		
1979.065	Sandstone 砂岩	Female Figure 女人像		
	<b>MFA Crate Number</b>	<b>S</b>		
	<b>Crate Dimensions</b>	62 x 19 x 15 in.	157 x 48 x 38 cm.	
	<b>Crate Weight</b>	195 lbs.	88 kgs.	
	<b>Notes</b>	includes mount		
1979.075	Limestone with traces of gilding	Buddha		
	<b>MFA Crate Number</b>	<b>II</b>		
	<b>Crate Dimensions</b>	58 x 25 x 22 in.	147 x 63.5 x 56 cm.	
	<b>Crate Weight</b>	450 lbs.	204 kgs.	
	<b>Notes</b>	includes mount		
1979.031	Schist (metasiltstone)	Celestial Entertainer		
	<b>MFA Crate Number</b>	<b>K</b>		
	<b>Crate Dimensions</b>	45 x 42 x 30 in.	114 x 107 x 76 cm.	
	<b>Crate Weight</b>	425 lbs.	193 kgs.	
泥: 陶器	<b>Notes</b>	All Ceramics		
1979.131	Stoneware with combed and	Cusped Bowl		
1979.132	Stoneware with carved and	Dish		
1979.138	Stoneware with glaze (Jun ware)	Brush Washer		
1979.139	Porcelain with incised design	Bowl		
1979.144	Stoneware with glaze with iron	Brush Washer		
1979.146	Stoneware with glaze (Ge ware)	Censer		
1979.186	Porcelain painted with overglaze	Bowl		
	<b>MFA Crate Number</b>	<b>G</b>		
	<b>Crate Dimensions</b>	62 x 22 x 19 in.	157 x 56 x 48 cm.	
	<b>Crate Weight</b>	350 lbs.	159 kgs.	
	<b>Notes</b>	includes mount		
1979.063	Copper alloy with inlays of silver	Bodhisattva Maitreya		
	<b>MFA Crate Number</b>	<b>R</b>		
	<b>Crate Dimensions</b>	47 x 28 x 30 in.	119 x 71 x 76 cm.	
	<b>Crate Weight</b>	300 lbs.	136 kgs.	
	<b>Notes</b>			
1979.193.1-4	Stoneware with glaze	Foliage Bowl-and-Saucer Sets		

# Exhibitions: Entry Form

Find    Sort    Object Info    Report



展览 展览形式

Exhibition code: Treasures 99-00

展览号

Title: Treasures of Asian Art (1999-2000)

名称

Organizer: Asia Society

主办单位

In-house only

Date from: 3/1/1999

起日

Date to: 1/1/2000

日期

Began some time in March and ended some time in January

Curators

策划者

Credit Line

来源说明

来源说明

Catalogue

书籍

Go To Exhibition Catalogue

Exhibition Notes

展览说明

Venues

地点

Dates

日期

National Gallery of Victoria, Melbourne, Australia

Art Gallery of New South Wales, Sydney, Australia

Shanghai

Related Objects Entry Form

Accession Numbers    Exhibition-related Object Notes

1979.005

1979.006

图 21-1

1979.008

编号

与展览相关之作品记录

# Exhibitions: Entry Form

Find

Sort

Object Info

Report



1979.009

1979.019

1979.020

1979.022

1979.023

1979.026

1979.027

1979.028

1979.031

1979.033

1979.036

1979.040

1979.041

1979.044

1979.045

1979.047

1979.049

1979.052

1979.061

1979.063

1979.065

1979.066

1979.067

1979.068a-c

1979.069

1979.070.1-3

1979.075

1979.084

1979.089

1979.090

1979.091a-c

1979.095

1979.103a,b

1979.107

1979.109a,b

1979.113

1979.117

1979.119

1979.122

1979.131

# The Hunt for Paradise: Court Art of Safavid Iran (1501-1576)



**Work No.** 96      **Sub number** M 12  
**Type** Miniature  
**Artist: Last name** 'Ali      **First name** Attributed to Mirza  
**Artist dates**  
**Title** Rustam recovers Rakhsh from Afrasiyab's herd, attributed to Mi the Shah Tahmasp Shanameh  
**Date of work** 16th century      **Province**  
**Medium** Gouache on paper  
**Dimensions** 47 x 31.7 cm  
**Credit Line** Private Collection  
**Accession number**  
**Insurance Provider** Acordia      **Display Unit #**  
**Lender Response on File?** June 17 - email confirming participation

**Venues**

BM  
AS  
MPP

## Information Layouts

Lenders
Installation
Photography
Catalogue

## Reports

General Checklist	Insurance
Checklist 2	Crate List
Checklist 3	Installation
Checklist 4	Condition

展覧品管理 系統 首頁 (展覧 深入 資料 摺)

Checklist #: 26a

Accession number: L.F35.1990.1.0

Crate #:

Artist: Nilima Sheikh

Title: **Champa, before her marriage, and with her mother** (from the series **When Champa Grew Up**)



Date of work: 1984

Medium: Tempera on hand-made paper

Dimensions: Image - 22 x 35 cm; matted - 30.2 x 40.5 cm (approx. 12 x 16"); framed - 34 x 44 x 2.1 cm (13 1/4 x 17 1/4 x 3/4")

Lender: New Walk Museum and Art Gallery

CONDITION AT TIME OF RECEIPT AT THE ASIA SOCIETY

<input type="checkbox"/> Abraded	_____
<input type="checkbox"/> Accretions	_____
<input type="checkbox"/> Brittle	_____
<input type="checkbox"/> Cracking/Cleavage	_____
<input type="checkbox"/> Dents	_____
<input type="checkbox"/> Discolored/Faded	_____
<input type="checkbox"/> Flaking	_____
<input type="checkbox"/> Gouges	_____
<input type="checkbox"/> Hole	_____
<input type="checkbox"/> Insect Damage	_____
<input type="checkbox"/> Loose Parts	_____
<input type="checkbox"/> Loss	_____
<input type="checkbox"/> Repair	_____
<input type="checkbox"/> Scratches	_____
<input type="checkbox"/> Soiled	_____
<input type="checkbox"/> Spot	_____
<input type="checkbox"/> Surface Dirt	_____
<input type="checkbox"/> Worn	_____
<input type="checkbox"/> Other	_____
	_____
	_____

X

\_\_\_\_\_ For the Asia Society

\_\_\_\_\_ Date



借展申請表

**EXHIBITION:** *展覽名稱* **Hunt for Paradise: Court Arts of Safavid Iran 1501-1576**  
**LOAN PERIOD:** *借展期限* **May 2002 – May 2003**  
**VENUES:** *展覽地點* **The British Museum, London, England – May 15-September 7, 2002  
 Asia Society, New York, USA – October 9, 2002 – January 5, 2003  
 Museo Poldi Pezzoli, Milan, Italy – February 7 – May 11, 2003**

**LENDER INFORMATION:** *借展單位資料 (借出者)*  
 (Please provide updated and complete contact information. Please type or print clearly.)

**Name of Lender:** *借出者* Metropolitan Museum of Art  
**Contact Person:** *聯絡人*  
**Address:** *地址* 1000 Fifth Avenue  
 New York NY USA 10028

**Home Telephone:** *住宅電話*  
**Home Fax:** *住宅傳真*  
**Business Telephone:** 212 879 5500 *公務電話*  
**Business Fax:** *公務傳真*

EXACT FORM OF LENDER'S NAME FOR LABEL AND CATALOGUE CREDIT LINE:

**LOAN MATERIAL:** This Loan Agreement refers to the material noted on the enclosed Object Sheet(s).

*借展清單: 列表如附*  
**INSURANCE:** (See conditions on reverse).  
*保險*

Individual value of loan(s) should be noted on the attached Loan Agreement Object Sheet(s)

Shall the Asia Society insure loan(s)?  yes  no

*需否作入單位投保否*  
 If lender elects to maintain insurance please kindly request your insurance company to mail us a "waiver of subrogation" made out to ASIA SOCIETY.

Cost of premium for period of this loan: \$ \_\_\_\_\_

**SHIPPING:** It is planned that a professional art handling company will assemble the loans for shipment to the Asia Society. The Asia Society will contact you with specific details at a later date.

**SIGNED:** \_\_\_\_\_ **DATE:** \_\_\_\_\_  
 Lender or authorized agent

**SIGNED:** \_\_\_\_\_ **DATE:** \_\_\_\_\_  
 For Asia Society

The Hunt for Paradise: Court Art of Safavid Iran (1501-1576) Lender Information

<b>Lender</b> Metropolitan Museum of Art <b>Daniel Walker</b> Curator of Islamic Art Metropolitan Museum of Art 1000 Fifth Avenue  New York NY 10028 USA	借展者 作者 email home phone home fax work phone 212 879 5500 work fax	45  Bronze Bowl  Bronze
---	---	-------------------------------------

/ 01.01

Nilima Sheikh

作品基本资料

Champa, before her marriage, and with her mother (from the series **When Champa Grew Up**)

1984

Tempera on hand-made paper

Image - 22 x 35 cm; matted - 30.2 x 40.5 cm (approx. 12 x 16"); frai x 2.1 cm (13 1/4 x 17 1/4 x 3/4")

New Walk Museum & Art Gallery, Leicester City Museums Service

L.F35.1990.1.0

1175

Transport Details

Crating company: Kent Services Limited; cost: \$540 + \$94.50 VAT

Crate: 80 x 58 x 67 cms (approx. 31.5 x 23 x 26.5")

Shipping company: Oxford Exhibition Services, Tavern Quay, Rope Street, London SE1 Kingdom, Attn: Caroline Davoren, Tel. (44) 020 7237 5646, Fax (44) 0207232 2254

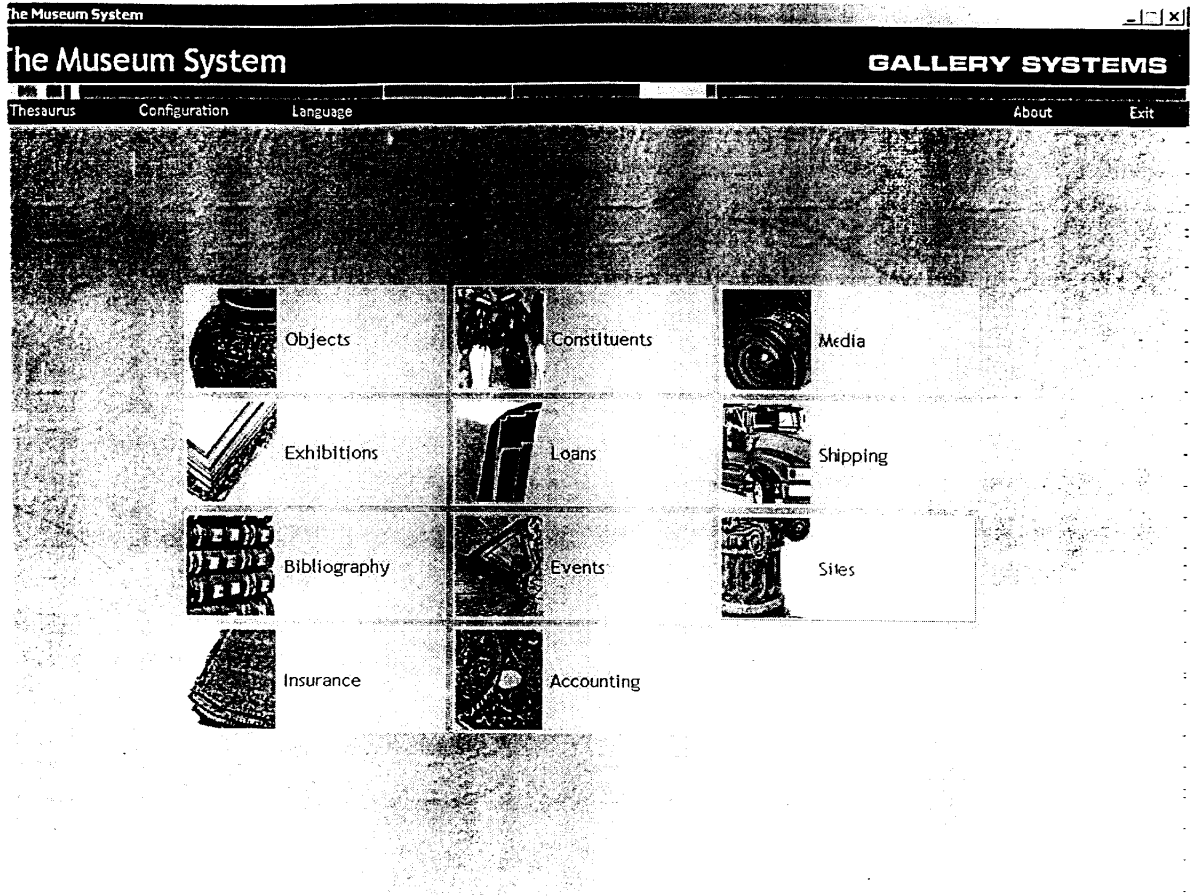
運輸細目

① 包裝公司、價格



② 外箱 (CM + inch)

③ 運輸公司地址電話

GALLERY SYSTEMS 為微軟設計的 MUSEUM SYSTEM 首頁



物件(藏品或展品)基本資料填入格式

Objects		24 / 24				
File Edit Display Mode Query Report Conservation Registration Related Tools Maintenance Help						
<input type="checkbox"/> Curator Approved <input checked="" type="checkbox"/> Public Access <input type="checkbox"/> On View <input checked="" type="checkbox"/> Accountability <input type="checkbox"/> Virtual Object		Add'l info in curator's file, Add'l info in registrar's file, Add'l info in conservation				
<b>The Museum System</b> <b>European Painting</b>			<b>69.306</b>			
Classification PAINTINGS	Culture					
Period	Date c. 1890					
Constituent(s) Artist: Paul Gauguin, French, 1848-1903 Donor: Robert H. Tannahill	Group Information					
Title Self Portrait	Object Name Oil Painting					
<ul style="list-style-type: none"> <li>▶ Bibliography</li> <li>▶ Constituents                             <ul style="list-style-type: none"> <li>▶ Paul Gauguin, French, 1848-1903</li> <li>▶ Robert H. Tannahill</li> </ul> </li> <li>▶ Events</li> <li>▶ Exhibitions</li> <li>▶ Insurance Policies</li> <li>▶ Loans</li> <li>▶ Media</li> <li>▶ Objects</li> <li>▶ Shipments</li> <li>▶ Sites</li> <li>▶ Transactions</li> </ul>					<b>Paul Gauguin</b> French, 1848-1903  Birthplace: Paris, France, Western Europe, Europe	
Front Card	Notes	Documentation	Media	Context	<b>Related</b>	Other

Bibliography

File Edit Display/Mode Query Report Related Tools Maintenance

MWEM 96-10970

K < 2/33 >

### Gallery Systems Demonstration Database

Title: Performing Arts - Theatre

Sub-Title: Stage action as metaphor

Date: 1986

Format: Book

Language: English

Series: Studies in Renaissance literature , v. 12

Year Published: 1986

Volume:

Edition:

Place Published: Lewiston : Edwin Mellen Press

Alternate Numbers:

Alternate Number:

Description:

Attributes

Type	Value	Path
Subject	drama	literature (humanities) / <humanities>
Subject	magicians	<people in the occult sciences>
Subject	theater / drama	

Add Edit Delete

Bibliography Constituent Xrefs

Author: Written by Louise Conley Jones

Subject: Christopher Marlowe, 1564 - 1593



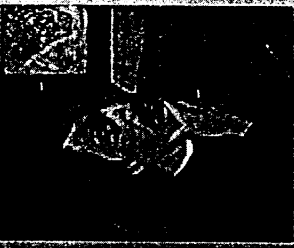



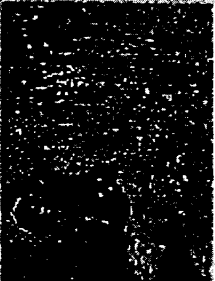



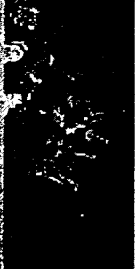

General Info Citations Media Notes

具有兩幅作品對照顯示功能

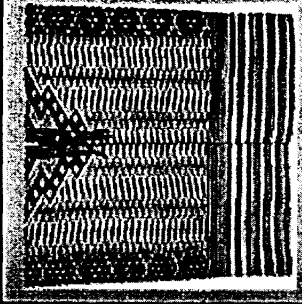
ImageViewerComparison.jpg



影像資料檔一次可呈現十二件作品

<b>The Museum System</b>			<b>Data Entry</b>	<b>Selection Is...</b>	<b>Object Package</b>	<b>Show Label</b>	<b>Display Mode</b>	<b>Search</b>	<b>Help</b>	<b>Main Menu</b>
 19323	 61253	 19309								
 2118	 198526	 70115								
 2171	 70162	 70159								
 ML198524	 2115	 21512 (click on file)								
<b>First</b>	<b>Previous</b>	13 / 24 / 24	<b>Next</b>	<b>Last</b>	<b>70168 (click to enlarge)</b>					



Object Value			
File Maintenance			
<b>The Americas</b>			
<b>Sarape</b>			
3-30			
<p>Maya (language group: Quiche), 1880s Treadle-loomed, plain weft-faced and dove-tailed tapestry weaves Two pieces handsewn together; seams left open in center for neckhole, finished with imported silk ribbon; 4 end selvedges unfinished with yellow silk taffeta, imported silk ribbon attached to neck</p>			
Value Date	Valuation Purpose	Appraiser	
15-Jul-2001	Insurance Value	William Secord	
Value	Currency	Currency Rate	Currency Value
\$38,000.00	US \$	1.5	\$57,000.00
		<input type="button" value="Compute"/>	
Value Notes		<input type="button" value="Save/Close"/>	
		<input type="button" value="Cancel"/>	

Form Designer

File Edit View Window

Paintings - Curatorial

Department:

Status Flags:  On View  Public Access

Object Number:

Classification:

Constituent(s):

Object Titles:

Medium:

Description:

Provenance:

Historical Attributions:

Bibliography:

Date:

Object Name:

Dimensions:

Label Text:

Credit Line:

Curatorial Remarks:

Curator:

Curator Revision:

Design Palette

- Static Elements
- Logo
- Thumbnail
- Label
- Line
- Navigation Bar
- Label Copy

Properties

- Caption Font: Arial
- Caption ForeColor: &H8000000D&
- Caption Style: 1 - Above
- Font: Arial
- ForeColor: &H80000008&
- Multiline: False
- Tab Order: 2

315.615 2460 x 585

Start Form Designer 10:41 AM

Thesaurus.jpg

The screenshot shows the 'Thesaurus Manager' application window. The title bar reads 'Thesaurus Manager'. Below the title bar is a menu bar with 'File', 'Edit', and 'View'. A toolbar with various icons is located below the menu bar. The main window is divided into two panes. The left pane, titled 'Hierarchy', shows a tree structure of facets: 'Art & Architecture Thesaurus', 'ACTIVITIES FACET', 'AGENTS FACET', 'ASSOCIATED CONCEPTS FACET', and 'MATERIALS FACET'. Under 'MATERIALS FACET', there is a sub-section 'Materials' containing a list of terms: 'materials', '<materials by composition>', '<combination inorganic/org...', 'inorganic material', 'ammonia', 'argon', 'arsenic', 'calcium carbonate', '<cement and cement pr...', '<chalk>', '<clay and clay products', '<concrete and concrete', 'ethyl silicate', '<glass and glassmakin...', '<lead compounds>', 'lime', '<metal and metal produ...', 'mineral', and 'neon'. The 'calcium carbonate' term is highlighted. The right pane, titled 'Term(s)', displays details for the selected term: 'Term: calcium carbonate', 'Descriptor: Use For Term, LCSH Link', and 'Language: English'. At the bottom of the window, a status bar shows the file path 'calcium carbonate (CNAAT.M\MT.AFU.ACX.GMZA.JQ)', the date '17/06/2002', and the time '17:53'.

# Museum St. Bavokerk (Grote Kerk)

## Geography

Continent: Europe  
 Country: Netherlands  
 State/Province: Noord Holland  
 City: Haarlem  
 Notes: The church is located in the center of the old town known as "Grote Markt." Ten streets converge in this area, to form a busy shopping area that still has a number of historic buildings as well as the Grote Kerk.  
 Building: St. Bavokerk

## Attributes

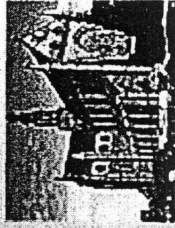
Type	Value	Path
Structure type	churches	religious; building;
Style	Late Gothic	Gothic (Medieval)

Add Edit Delete

Site status

Open to Visitors

4 media on file...



## Alternate Numbers

Alternate Number	Description
Grote Kerk	Also Known As
Dude Groenmarkt 2...	Street Address
St Bevo	Also Known As

Add Edit Delete

## Site Constituent Xrefs

Architect: Engelbrecht van Nijvel (of the choir)  
 Architect: Everaert Spoonwater (of the transept)  
 Maker: Abraham Snelleart (carved pulpit)  
 Maker: Christian Müller (built organ)  
 Maker: Jan van Logteren (carved organ-case)  
 Associated: Frans Hals, died 1666 (buried in pulpit)

## Site Dates

Date	Event Type	Search Dates	Remarks
14th Century	Built	1370 - 1400	Choir erected by architect Engelbrecht van Nijvel
approx. 1475-1495	Built	1475 - 1495	Old nave replaced by new and taller one, 125m high
mid 15th century	Built	1445 - 1455	Transepts were added by Everaert Spoonwater

Add Edit Delete

## Dates

Description

Notes

Objects

Media

Bibliography



**Security Group Maintenance**

Conservation

- Media
- Objects**
  - Acq. Related Constituent Xrefs
  - Alternate Numbers
  - Association Parents
  - Attributes
  - Audit Trail
  - Bibliography Object Xrefs
  - Classifications
  - Constituent Xrefs
  - Departments
  - Dimension Item Element Xrefs
  - Event Object Xrefs
  - Ex-Coll. Related Constituent Xrefs
  - Exhibition Object Xrefs
  - Geography Xrefs
  - Home Location Object Components
  - Insurance Policies Object Xrefs
  - Loan Object Xrefs
  - Media Xrefs
  - Object Accession
  - Object Component Summary
  - Object Components
  - Object Condition
  - Object Context
  - Object Dates
  - Object Deaccession
  - Object Geography
  - Object Inventory

Hierarchy	View	Edit	Add	Delete
Objects	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Column Name	View	Edit		
Accountability	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Begin Date	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
Bibliography	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Catalogue Date	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
Catalogue Raisonné	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Cataloguer	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
ClassificationID	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Credit Line	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Curator	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
Curator Approved	<input checked="" type="checkbox"/>	<input type="checkbox"/>		
Function	Grant			
Accounting Print Check	<input type="checkbox"/>			
Accounting Print Proforma	<input type="checkbox"/>			
Convert Images	<input type="checkbox"/>			
Fact Sheet View	<input type="checkbox"/>			
Image Printing	<input type="checkbox"/>			
Location Object Package Move	<input type="checkbox"/>			
Maintain Chart of Accounts	<input type="checkbox"/>			
Maintain Error Logs	<input type="checkbox"/>			
Maintain Function Keys	<input type="checkbox"/>			
Maintain Locations Authority	<input type="checkbox"/>			
Maintain Other Authority	<input type="checkbox"/>			
Maintain Quick Moves	<input type="checkbox"/>			

## 附錄二-2 GALLERY SYSTEM 系統規劃選介

本資料係由該公司提供簡介，及所須系統條件、經費等以備有興趣的  
單位進一步參考用

## **GALLERY SYSTEMS**

# eMuseum/system requirements

### **Version 2.5**

#### **Database Software and Server Operating System**

- eMuseum is a database-independent application and will operate with any ODBC or OLE DB, SQL-92 compliant database management system.
- The choice of database management system will determine which server operating system is used.
- Licenses for supported operating systems and database servers must be purchased and installed separately

#### **Client Configuration**

Whether implemented as an Intranet or on the Internet, the eMuseum user simply requires a web browser such as Internet Explorer 4.0 (or higher) or Netscape 4.0 (or higher)

#### **Web Server Configuration**

- Microsoft NT Server 4.0 with latest service pack or Windows 2000 Server with latest service pack
- Microsoft Internet Information Server 4.0 (or later)
- Microsoft Transaction Server
- Microsoft Data Access Components v2.6 sp 1 (or higher)
- Microsoft XML Parser v 4.0 (or higher)
- Network Card
- Hard disk storage capacity sufficient for anticipated volume of images
- For access by Internet users a dedicated Internet connection is recommended

Microsoft Internet Information Server and Microsoft Transaction Server are included with Windows 2000 Server and as part of the free Options Pack for Microsoft NT server 4.0 .

MDAC and XML Parser are free distributions and are available from [www.microsoft.com/downloads](http://www.microsoft.com/downloads)

#### **Hardware and Networking Recommendations**

The recommendations mentioned above do not include network cabling, network hubs or network consulting. Gallery Systems prefers that all hardware and network cabling and software be installed, tested and fully operational by the client before installing eMuseum. Gallery Systems does not provide hardware or communications services except consulting. If in-house expertise is not available, we recommend that our clients establish a relationship with a hardware vendor and a local systems consultant. This recommendation extends to all aspects of the network.

Updated June 25, 2002

## **GALLERY SYSTEMS**

# The Museum System (TMS)/system requirements

### **Database Software and Server Operating System**

The Museum System is a "client/server" application that operates under the following database management systems:

- Microsoft SQL Server 7 or SQL Server 2000
- Oracle 8i Enterprise Edition

Choice of database management system will determine which server operating system is used. Microsoft SQL Server operates only under Windows NT Server 4.0 or Windows 2000 Server. Oracle 8i will, however, run on a variety of different operating systems, such as Unix, NT and Novell NetWare.

Licenses for supported Operating Systems and database servers must be purchased and installed separately, prior to the installation of The Museum System. In the event Oracle is chosen, The Museum System requires a third party data connection software called Merant Datadirect Connect ODBC, which must be purchased separately and installed on workstations only. Product information for Connect ODBC can be found at [http://www.merant.com/products/datadirect/\\_odbc/odbc.asp](http://www.merant.com/products/datadirect/_odbc/odbc.asp).

### **Workstation Hardware and Operating System**

The Workstation computers should be fast computers with special attention paid to the display capabilities (for imaging). We strongly recommend Windows NT Workstation 4.0, Windows 2000 Professional or Windows XP Professional as the operating system. The software can also work as a single-user system, with one computer functioning as both client and server. In this configuration, the minimum requirement is that of the server.

### **Client Workstation Configuration**

The current *minimum* workstation configuration is:

- 233 MHz Processor
- 64 MB RAM
- 20 MB free hard disk space
- 2 MB display memory capable of supporting 1024 x 768 video resolution with large fonts
- Network card
- Windows ME, Windows NT Workstation 4.0, Windows 2000 Professional or Windows XP
- ODBC drivers for supported database server



## **GALLERY SYSTEMS**

The current *optimum* workstation configuration is:

- 500 MHz or faster Processor
- 128 MB RAM
- 20 MB free hard disk space
- 8 MB display memory capable of supporting 1024 x 768 video resolution with large fonts
- Network card
- Windows NT Workstation 4.0, Windows 2000 Professional or Windows XP Professional
- ODBC drivers for supported database server

### **Server Configuration**

The current *minimum* server configuration is:

- 450 MHz Processor
- 128 MB RAM
- A supported database server (Microsoft SQL Server 7 or SQL Server 2000; Oracle 8i Enterprise Edition with ConText cartridge installed)
- Server operating system will be determined by choice of database
- Disk storage sufficient to manage the collections database, thesauri and images, with extra space for growth
- 2 MB display memory capable of supporting 1024 x 768 video resolution with large fonts
- Network card
- Mass storage device or tape drive with appropriate backup software

The current *optimum* server configuration is:

- 800 MHz dual Processors
- 1 GB RAM
- A supported database server (Microsoft SQL Server 7 or SQL Server 2000; Oracle 8i Enterprise Edition with ConText cartridge installed)
- Server operating system will be determined by choice of database
- Disk storage sufficient to manage the collections database, thesauri and images, with extra space for growth
- 2 MB display memory capable of supporting 1024 x 768 video resolution using large fonts
- Network card
- Mass storage device or tape drive with appropriate backup software

### **Monitors**

We recommend (but do not require) 17-inch monitors for viewing images. Monitors must however support 1024 x 768 video resolution using large fonts, as well as 24-bit colors for imaging.

### **Printers**

The Museum System requires no special printers or cabling.

## **GALLERY SYSTEMS**

### **Wide Area Networks**

As a true "client/server" application, The Museum System will operate successfully over wide area network connections. Gallery Systems recommends a minimum bandwidth of 64K.

The number of users that can be successfully supported will be influenced by several factors including:

- Bandwidth demands of other applications/services sharing the same connection
- Overall network architecture
- The specification of the server running The Museum System (and, of course, whether this server is also running other services)
- The size of the database
- The location of images

### **Dial-in or VPN Access**

Gallery Systems technical staff regularly uses dial-in access or VPN connection to The Museum System in order to facilitate remote support. The minimum bandwidth recommended for dial-in access is 56K.

### **Thesaurus Manager Requirements**

Working with the Getty Research Institute's vocabulary databases, Gallery Systems has developed a thesaurus development tool that is integrated into the current version. The Thesaurus Manager not only includes the Getty's *Art & Architecture Thesaurus* (AAT) and *Thesaurus of Geographic Names* (TGN) files, but also provides support for local terminology.

The AAT/TGN files are optional. If you do not plan to install either the AAT or TGN, approximately 25 megabytes of free space is required for the Gallery Systems Thesaurus for local terminology.

To install the TGN, approximately 3 gigabytes of free space is required on the server. The TGN will ultimately use a little less than 1.5 gigs but Gallery Systems requires 3 gigs to install the TGN.

To install the AAT, approximately 200 megabytes of free space is required.

### **Hardware and Networking Recommendations**

The recommendations mentioned above do not include network cabling, network hubs or network consulting. Gallery Systems prefers that all hardware and network cabling and software be installed, tested and fully operational by the client before installing The Museum System. Gallery Systems does not provide hardware or communications services except consulting. If in-house expertise is not available, we recommend that our clients establish a relationship with a hardware vendor and a local system consultant. This recommendation extends to all aspects of the network.

Updated August 2, 2002

## **GALLERY SYSTEMS**

### announcement

*July 22, 2002*

#### **Province of Alberta Selects Gallery Systems' Software and Services**

##### **The Museum System and eMuseum Software to be used by Alberta Community Development Entities**

New York, NY/Edmonton, Alberta, Canada. July 22, 2002 – Gallery Systems and the Provincial Government of Alberta, Canada announced today that Cultural Facilities and Historical Resources, Alberta Community Development has selected The Museum System as its collections management software and eMuseum to provide web-based public access to information about the collection.

The following Alberta Community Development entities are implementing The Museum System (TMS) and eMuseum:

- Provincial Museum of Alberta;
- Royal Tyrrell Museum of Palaeontology;
- Provincial Archives of Alberta;
- Reynolds Alberta Museum;
- Remington Alberta Carriage Centre;
- Ukrainian Cultural Heritage Village;
- Alberta Foundation for the Arts; and,
- and other heritage sites and cultural facilities.

The museums, historic sites, and foundations managed by Alberta Community Development are using TMS to manage information about their respective collections. This information is an important component in Alberta Community Development's mission to preserve, promote and tell the collective stories of the diverse natural, historical and cultural heritage of Alberta.

TMS is being implemented in a sophisticated network of 18 provincially-owned and operated historic sites and museums, which has the responsibility to preserve and present Alberta's heritage. This network is recognized as a model of museum management in many areas, including operations, collections management, innovative interpretation and creative marketing.

"The selection of Gallery Systems as the successful vendor for this initiative was a team process, heavily involving the user community, in which all members agreed that TMS with eMuseum was the best packaged solution for the needs of Alberta Community Development. The Ministry is looking forward to having all of our collections – Museums, Archives, Arts – under one electronic management umbrella." Jack Edwards, CIO, Alberta Community Development.

Jay Hoffman, CEO of Gallery Systems, remarked, "Having won the contract in Alberta, we have once again demonstrated our ability to provide software and support for a large and diverse collection. We are delighted to be taking part in this important cultural initiative."

## **GALLERY SYSTEMS**

# eMuseum/licensing options

### **Introduction**

eMuseum provides web-based access to collections information held in a database. (For a full description, please see document, eMuseum/product description.) The product is delivered with a set of standard templates. It also supports extensive configuration, and can be modified to produce highly scalable and unique web sites.

To reflect different uses and configuration possibilities, Gallery Systems offers a range of licensing options for eMuseum.

### **Standard License**

- The Standard License includes a set of html and xsl templates. These have been configured to offer essential requirements for the search and display of collections-based information.
- Standard License users are able to modify these templates using third party html, xsl and image editing tools. It is also possible to configure different search criteria and display fields through modification of the underlying database tables and views.
- The Standard License limits the user to making changes to the templates delivered with eMuseum.
- Modifications to the ASP delivered with eMuseum are not permitted.
- The Standard License provides for a single implementation of eMuseum against a single copy of the database (e.g. either Intranet or web).

### **Extension License**

- The eMuseum Extension License can be purchased as an addition to the Standard License. It broadens the configuration options available with the Standard License.
- In addition to modifying the standard templates, the Extension License allows users to create an unlimited number of new html and xsl templates. These additional templates can be implemented as new pages within the existing eMuseum site or as a second installation of eMuseum operating against the same underlying database. For example, eMuseum could be installed twice: once with an interface for public access, and once with special access for internal use.
- Modifications to the ASP delivered with eMuseum are not permitted.

### **Developer License**

- The full scalability of eMuseum can be realized through the Developer License option. The Developer License places no restrictions on the number or kind of files that may be modified, including the eMuseum ASP.
- There is no limit to the number of different html and xsl templates that can be created to visualize data in the underlying database tables or views.
- The Developer License also allows users to integrate the eMuseum COM+ engine with existing web sites and other applications to make fully customized web-based information systems.

Updated June 27, 2002

## GALLERY SYSTEMS

### The Museum System (TMS)/price list

#### License Fees

No. concurrent users	Discount %	Price per license \$
1-10		3,600
11-20	10	3,240
21-30	20	2,880
31-40	30	2,520
41-50	40	2,160
51-100	50	1,800
over 100	60	1,440

- Licenses are calculated on the basis of simultaneous users, irrespective of the number of workstations installed.
- Discounts are based on tiers. For example, the calculation for 11 licenses will be: 10 x 3,600 + 1 x 3,240 = \$39,240.
- User's Guides are provided as .pdf files. Additional printed guides can be purchased for \$60 per copy.
- Licenses for server operating systems, databases and Crystal Reports Professional Edition must be purchased and installed separately.

#### Data conversion

- In many cases, Gallery Systems undertakes a data conversion review with clients. An examination of data will determine data to be converted, mapping issues and the methodology to be applied. Gallery Systems is then able to provide both a conversion estimate and timetable for completion of the work.
- Day rates are provided below for the range of Gallery Systems staff involved in a typical data conversion:

Description	Rate per day \$
Project Manager	1,500
Technical Advisor	1,500
Data Conversion Review	1,500

#### Services

- Gallery Systems offers additional services, including database configuration, report writing, and source code escrow services.

Description	Rate \$
Consulting	1,500 per day
Reports Customization	190 per hour
Escrow services	600 per annum

## **GALLERY SYSTEMS**

- Reports Customization is quoted on an hourly basis. After the initial hour, time will be billed in 15 minute increments according to the time worked, not to exceed the time quoted.
- The Museum System source code is held in an escrow account with DSI Technology Escrow Services for the guaranteed protection of our clients.

### **Support and Maintenance**

- 90 days maintenance is included with the license fee.
- After 90 days from the date of installation, the client enters a maintenance program at 20% of the current base cost of the system per annum.
- The maintenance agreement provides for continued system support, as well as upgrades as they are released.

Software licenses and software support contracts are subject to Gallery Systems' standard terms and conditions. Note: Day rates do not include incidental expenses, such as travel and overnight accommodations. Expenses are pre-approved, and invoiced as incurred. Shipping charges and all applicable taxes and duties are not included in the prices above. Software support begins from the date of installation. All prices valid for the United States only, through September 30, 2002. Please contact Gallery Systems for pricing outside the US.

Updated July 15, 2002

## **GALLERY SYSTEMS**

For more information on Alberta Community Development, please visit the website:  
<http://www.cd.gov.ab.ca>.

### **About Gallery Systems**

Gallery Systems provides software and services for museums, foundations, galleries, collectors and visual resource libraries worldwide. Its software products include The Museum System (TMS), TMS light and EmbARK. The products combine advanced technologies with sophisticated interface and design, making them both powerful and user friendly. Gallery Systems' clients range from some of the world's most prestigious cultural and education organizations to smaller museums, galleries, private and corporate collections. Based in New York, with offices in London, Berlin and Berkeley, Gallery Systems employs a team of forty professionals—many of whom have extensive experience working in museums and galleries—to provide expertise in application programming and design, training, support and quality assurance.

For further information, please contact Gallery Systems' California office at (510) 652-8950 or email to [info@gallerysystems.com](mailto:info@gallerysystems.com).

Updated July 31, 2002

附錄三：藝術品描述輯

**CATEGORIES FOR THE DESCRIPTION OF WORKS  
OF ART, EDITED BY GETTY INFORMATION  
INSTITUTE**

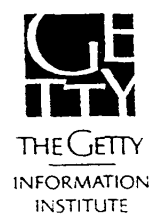
本資料係蓋提博物館所製作對於藝術作品描述的共同規範，這套描述的建構方式十分科學，也規格化所有規範，頗值得國內參考使用。目前在美國的美術館界頗為重視，參加 MUSEUM SYSTEM 的機構均可享有這套軟體資源。



***CATEGORIES FOR THE DESCRIPTION OF  
WORKS OF ART***

沈偉  
Sophia Wei  
07/27/2002

**CAA** COLLEGE ART ASSOCIATION



*from the office of Eleanor Fink, Director,  
Getty Information Institute*

*Categories for the Description of Works of Art* is a product of the Art Information Task Force (AITF), which sought to encourage dialogue between art historians and information providers so that together they could develop guidelines for describing works of art that reflect scholarly research needs. Formed in 1990, the task force was made up of representatives of the communities that use and provide art history information: art historians, museum curators and registrars, visual resource professionals, art librarians, and information managers. The AITF's work was funded by the Getty Information Institute (formerly the Getty Art History Information Program) and by a two-year matching grant from the National Endowment for the Humanities to the College Art Association, Inc. (CAA).

The *Categories* help formulate the content of art databases by articulating a conceptual framework for describing objects and images. They also identify common vocabulary resources and descriptive practices that will make items of art information residing in diverse systems more compatible, and therefore more easily accessible.

Thus, the *Categories* provide a framework to which existing art information systems can be mapped and upon which new systems can be developed. The use of this framework will contribute to the integrity and longevity of information that is transmitted across networks and that may eventually be moved to new systems. Above all, it will give researchers consistent, reliable access to information stored in a variety of systems.

The *Categories* have been published in a hypertext format to avoid much of the duplication inherent in a printed version, to make the product amenable to change, and to give easy access to its content. Users can jump between linked segments of the document to follow ideas easily and can examine images that illustrate points discussed in the text. The full hypertext document is also available on the Getty Information Institute web site (<http://www.gii.getty.edu>), which also includes cataloguing examples by subject experts using the *Categories*.

The Getty Information Institute anticipates that the *Categories* will provide a common ground for reaching agreement on what information will be shared with others or will be included in automated descriptions of works of art. We envision the curator, the registrar, the researcher, and the information manager using the *Categories* as a basis for making decisions about the content of both new and existing databases.

We are very interested in your opinion about the usefulness of the *Categories*, in terms of both format and content. Please send your comments or questions to [cdwa@getty.edu](mailto:cdwa@getty.edu) with the word "Categories" in the subject line.

## THE CATEGORIES AND OTHER ART INFORMATION STANDARDS

The *Categories for the Description of Works of Art* map to several other important standards for describing works of art and cultural heritage. Among these are the FDA/ADAG *Guide to the Description of Architectural Drawings* categories, the REACH (Record Export for Art and Cultural Heritage) element set, and the Object ID categories. Each of these sets of categories has a different emphasis, depending upon the goal of the individual project.

The *Categories for the Description of Works of Art* are the largest set of the four. They set out which areas of information describing a work of art are of greatest value to researchers. The *Categories* apply to various types of art and other objects of cultural heritage, including paintings, drawings, sculpture, furniture, tapestries, ceramics, coins, and many others. In addition, the *Categories* indicate the minimum set (“core”) of categories necessary to uniquely describe the work, which items of information should be indexed and retrievable, and sources for terminology to be used in recording information.

The FDA *Guide* contains a group of categories intended to cover the very specific realm of architectural drawings, models, and other architectural documents. Therefore, the FDA categories do not cover as broad a range of objects as the CDWA, but they include several specialized categories that deal with architectural drawings in more detail. The FDA *Guide* also includes categories to describe satellite “authority” information, including data about related architecture, persons and corporate bodies, and geographic places.

The other two sets of categories are even more specific in scope. The REACH data element set consists of “core categories” intended to create a testbed database that will provide the museum community with opportunities to further identify and refine record elements and formats, explore and address issues in establishing a standard for information on museum holdings for researchers and the public, and explore possible uses of shared records.<sup>\*</sup> The Object ID categories define the minimum information needed to track lost or stolen art and other objects of cultural heritage.<sup>\*\*</sup>

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<sup>\*</sup> For further information on this demonstration project for exporting records from heterogeneous museum collection management systems to a database for art and cultural heritage objects, contact [bl.kcm@rlg.org](mailto:bl.kcm@rlg.org).

<sup>\*\*</sup> For more information on Object ID, contact [objectid@getty.edu](mailto:objectid@getty.edu).

**OBJECT/WORK♦**

*Definition:* An identification of the type and number of works described.

**OBJECT/WORK - QUANTITY**

*Definition:* The number of objects or works of a specific type described (e.g., *1, 20 linear feet*).

**OBJECT/WORK - TYPE♦**

*Definition:* The kind of object or work described (e.g., *refectory table, altarpiece, portfolio, drawing, drinking vessel*).

**OBJECT/WORK - COMPONENTS**

*Definition:* The kinds of parts of the object[s] or work[s] described and how many of them there are (e.g., *the portfolio comprises 10 lithographs*).

**OBJECT/WORK - COMPONENTS - QUANTITY**

*Definition:* The number of parts of a specific type that constitute the object or work described (e.g., *10, approximately 30*).

**OBJECT/WORK - COMPONENTS - TYPE♦**

*Definition:* The kind of components of the object or work described (e.g., *lithographs, panels, drawings*).

**OBJECT/WORK - REMARKS**

*Definition:* Additional notes or comments pertinent to the identification of an object or work or its components. Remarks may include a summary of the source or a justification of the term chosen.

**OBJECT/WORK - CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or opinion that provides the information recorded in OBJECT/WORK.

**CLASSIFICATION♦**

*Definition:* Placement of a work of art within a formal classification scheme that groups other, similar works together on the basis of similar characteristics.

**CLASSIFICATION - TERM♦**

*Definition:* The specific term or code from a formal classification scheme that has been assigned to a work (e.g., *furniture, painting, architecture, graphic arts*).

**CLASSIFICATION - REMARKS**

*Definition:* Additional notes or comments pertinent to the classification of a work of art. This subcategory may include a summary of the source where the information was found or a justification of the term chosen.

**CLASSIFICATION - CITATIONS**

*Definition:* An identification of the scheme or structure from which the classification term is drawn (e.g., *AAT, Nomenclature for Museum Cataloging*).



## **ORIENTATION/ARRANGEMENT**

*Definition:* A description of the way a work of art is meant to be seen or has been displayed.

### **ORIENTATION/ARRANGEMENT - DESCRIPTION**

*Definition:* A textual description, either in the form of a prose narrative or using individual keywords or terms, of the way the work of art is meant to be seen or has been displayed (e.g., *hung vertically; closed*).

### **ORIENTATION/ARRANGEMENT - REMARKS**

*Definition:* Notes or comments pertinent to the arrangement or orientation of the work of art or the interpretation of evidence surrounding it. These may include a summary of, or quotation from, a source where information was found.

### **ORIENTATION/ARRANGEMENT - CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or other documentation where information about the orientation of a work or the arrangement of its component parts was found.



## **TITLES OR NAMES ♦**

*Definition:* The title[s] or name[s] given to a work of art, as well as the type of title, and the date[s] when the title was valid.

### **TITLES OR NAMES - TEXT ♦**

*Definition:* The identifying phrases given to a work of art (e.g., *Venus and Cupid, Noli me tangere, Portrait of Thomas Jefferson, Ceramic fruit bowl, Untitled*).

### **TITLES OR NAMES - TYPE**

*Definition:* The kind of title or name assigned to a work of art (e.g., *repository, descriptive, inscribed, artist's, former*).

### **TITLES OR NAMES - DATE**

*Definition:* The date on which a particular title was assigned to the work of art, or a range of dates during which a title was known to be valid (e.g., *1887, 1946-1972, late 17th cen.*).

### **TITLES OR NAMES - REMARKS**

*Definition:* Any notes or comments on the title or name assigned to the work of art. This subcategory may include a summary of the source or a justification of the title or name chosen.

### **TITLES OR NAMES - CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or opinion that provides the basis for the title or name assigned to the object.



## **STATE**

*Definition:* The relationship of a work created in multiples, such as a print, to other stages of the same work of art.

### **STATE - IDENTIFICATION**

*Definition:* The identifying number or name assigned to the state of a work that exists in more than one form (e.g., *2nd state, artist's proof, Adhémar 54.X*).

♦ Denotes core category

CATEGORIES FOR THE DESCRIPTION OF WORKS OF ART ≈ 2

#### **STATE - REMARKS**

*Definition:* Any comments or notes about the identification of the state of a work or its place within an established sequence. These may include a quotation from or summary of a source or a justification of the state specified.

#### **STATE - CITATIONS**

*Definition:* A reference to the bibliographic source or unpublished document that provides the identification of the state of the work.



#### **EDITION**

*Definition:* The placement of a work of art in the context of prior or later issuances of multiples of the same work. **Edition** either identifies a specific work in the context of a group issued at the same time, or defines an issuance of a work in relation to previous and subsequent editions.

##### **EDITION - NUMBER OR NAME**

*Definition:* The identification of the specific edition to which a work belongs (e.g., *2nd edition*, *Kennedy edition*).

##### **EDITION - IMPRESSION NUMBER**

*Definition:* The number assigned to a particular item within a specific edition or production run (e.g., *20*, *241*).

##### **EDITION - SIZE**

*Definition:* The total number of works created in a particular production run (e.g., *edition of 250*, *unlimited edition*).

##### **EDITION - REMARKS**

*Definition:* Any comments or notes about the identification of the edition of a work, which may include a summary of the source of this information, a justification of the edition chosen, or notes about previous or subsequent editions and how they differ from this work.

##### **EDITION - CITATIONS**

*Definition:* A reference to the bibliographic source, unpublished document, or other source that identified the edition of the work.



#### **MEASUREMENTS**

*Definition:* Information about the size, shape, scale, and dimensions of a work of art.

##### **MEASUREMENTS - DIMENSIONS**

*Definition:* The numerical dimensions of a work of art (e.g., *23.9 x 35.8 x 8.3 cm*, *76 x 41 3/4 inches*, *56.8 cm (diameter)*).

##### **MEASUREMENTS - DIMENSIONS - EXTENT**

*Definition:* The part of the work that has been measured (e.g., *image*, *overall*, *secondary support*).

##### **MEASUREMENTS - DIMENSIONS - TYPE**

*Definition:* The kind of dimension taken of a particular area or part of an object or work (e.g., *height*, *width*, *depth*, *circumference*).

**MEASUREMENTS - DIMENSIONS - VALUE**

*Definition:* The numerical value of the dimension taken of a work (e.g., 76, 23.9).

**MEASUREMENTS - DIMENSIONS - UNIT**

*Definition:* The unit of measurement used (e.g., inches, centimeters).

**MEASUREMENTS - DIMENSIONS - QUALIFIER**

*Definition:* A word or phrase that elaborates on the nature of the dimensions taken of the object (e.g., maximum, irregular, with base).

**MEASUREMENTS - DIMENSIONS - DATE**

*Definition:* The date when the measurement was determined, or a range of dates when a historical measurement was known to be valid (e.g., May 1970, 1842-1896).

**MEASUREMENTS - SHAPE**

*Definition:* The outline, form, or characteristic configuration of a work, or part of a work, including its contours (e.g., round, hexagonal).

**MEASUREMENTS - SIZE**

*Definition:* The conventional designation for the dimensions or proportion of a work, as determined by the type of object (e.g., half-plate, elephant folio, U.S. women's size 10).

**MEASUREMENTS - SCALE**

*Definition:* The ratio between the size of a work or object and the size of another object (e.g., 1:10, 1/4 inch = 1 foot, life-size).

**MEASUREMENTS - FORMAT**

*Definition:* A general term used to describe the configuration, proportion or size of a work of art (e.g., longline, VHS, Beta).

**MEASUREMENTS - REMARKS**

*Definition:* Additional notes or comments pertinent to the measurement of a work, or the interpretation of evidence regarding the source of the measurements, which may include an assessment of the accuracy or precision of the measurements, or offer explanations or elaborations on its size, shape, format, or scale.

**MEASUREMENTS - CITATIONS**

*Definition:* The source from which the measurements were obtained.

**MATERIALS AND TECHNIQUES**

*Definition:* The substances or materials used in the creation of a work of art, as well as any production or manufacturing techniques, processes, or methods incorporated in its fabrication. This includes a description of both the materials used to create the work and the way in which they were put together.

**MATERIALS AND TECHNIQUES - DESCRIPTION**

*Definition:* A prose description of the technique, media, and support of the work of art (e.g., oil on canvas, egg-tempera paint with tooled gold-leaf halos on panel, Carrara marble on granite base).

#### **MATERIALS AND TECHNIQUES - EXTENT**

*Definition:* The specific part of a work composed of a certain material manufactured or created using a particular technique (e.g., *surface, statue, base, backing board*).

#### **MATERIALS AND TECHNIQUES - PROCESSES OR TECHNIQUES**

*Definition:* The means, method, process, or technique by which a material was used in the creation of a work.

#### **MATERIALS AND TECHNIQUES - PROCESSES OR TECHNIQUES - NAME**

*Definition:* The name of a process or technique used in the creation of a work (e.g., *drawing, sculpting, painting, impasto, gilding, burnishing, overpainting*).

#### **MATERIALS AND TECHNIQUES - PROCESSES OR TECHNIQUES - IMPLEMENT**

*Definition:* The name of any implement or tool used to create the work using the process or technique recorded in MATERIALS AND TECHNIQUES - PROCESSES OR TECHNIQUES (e.g., *pen, chisel, air brush, palette knife*).

#### **MATERIALS AND TECHNIQUES - MATERIALS**

*Definition:* An identification of the materials used to create the work of art.

#### **MATERIALS AND TECHNIQUES - MATERIALS - ROLE**

*Definition:* The role that a material plays in the composition of the work (e.g., *medium, support*).

#### **MATERIALS AND TECHNIQUES - MATERIALS - NAME**

*Definition:* The type of material of which a work is composed (e.g., *oil paint, ink, graphite, chalk, laid paper, wood, canvas, burlap sack*).

#### **MATERIALS AND TECHNIQUES - MATERIALS - COLOR**

*Definition:* The color of the material of which a work is composed (e.g., *white, vivid yellow*).

#### **MATERIALS AND TECHNIQUES - MATERIALS - SOURCE**

*Definition:* The geographic place from which the materials used to create the work of art originated (e.g., *Carrara (Tuscany, Italy), Australia, probably Enugu state (Nigeria)*).

#### **MATERIALS AND TECHNIQUES - MATERIALS - MARKS**

*Definition:* A description and identification of marks inherent in or applied to the material before it was fashioned into the work of art, including watermarks and stationers' stamps or marks (e.g., *foolscap, fleur-de-lys above a banded shield*).

#### **MATERIALS AND TECHNIQUES - MATERIALS - MARKS - DATE**

*Definition:* The date or range of dates at which a particular mark in a material was in widespread use (e.g., *ca. 1740 - ca. 1752, before 1574*).

#### **MATERIALS AND TECHNIQUES - ACTIONS**

*Definition:* An identification and description of any actions to be performed during the execution of the work of art (e.g., *dance, recitation*).



#### **MATERIALS AND TECHNIQUES - REMARKS**

*Definition:* Notes on the identification of the materials, techniques, or actions used in the creation of the work of art.

#### **MATERIALS AND TECHNIQUES - CITATIONS**

*Definition:* References to the sources of the information included in any of the MATERIALS AND TECHNIQUES subcategories, including sources that helped identify a particular material or technique.



#### **FACTURE**

*Definition:* A detailed discussion of the way in which the work was made, including an assessment of its workmanship or characteristics of execution, the construction methods used, or the specific applications of techniques.

##### **FACTURE - DESCRIPTION**

*Definition:* A prose description of the facture of the work of art (e.g., *Fuseli has applied his wash from the upper left to the lower right, most clearly evident in the lower-right quadrant, indicating that he drew the work with his left hand. Although he was apparently ambidextrous, Fuseli created most of his important drawings with his left hand; the direction of the shading may, therefore, be used as a test of authenticity in his graphic work.*<sup>1</sup>

##### **FACTURE - REMARKS**

*Definition:* Notes or comments pertinent to the facture of an object and the interpretation of evidence surrounding it.

##### **FACTURE - CITATIONS**

*Definition:* References to sources in which information about the facture of a work or object appears.



#### **PHYSICAL DESCRIPTION**

*Definition:* A description of the appearance of the work expressed in generic terms, without reference to the subject depicted. This includes the names of any recognizable patterns, motifs, or textures used in the decoration of the work.

##### **PHYSICAL DESCRIPTION - PHYSICAL APPEARANCE**

*Definition:* Description of salient aspects of the physical appearance of the work and its decoration, including design elements and pattern names (e.g., *Carpet is kilim type, with smooth, flat surface. Field is decorated with 15 medallions which are connected by stylized scrolling vine motif; medallions contain various flowers and fruit trees with small birds; borders are decorated with alternating geometric designs and arabesques.*

##### **PHYSICAL DESCRIPTION - PHYSICAL APPEARANCE - INDEXING TERMS**

*Definition:* Indexing terms that characterize the physical description of the work (e.g., *medallions, scrolling foliage, floral patterns, geometric patterns, arabesques.*

##### **PHYSICAL DESCRIPTION - REMARKS**

*Definition:* Additional information, comments, or notes about the description of the physical appearance of the object.

#### PHYSICAL DESCRIPTION - CITATIONS

*Definition:* References to bibliographic sources or unpublished documents that provided the basis for the information recorded in PHYSICAL DESCRIPTION.



#### INSCRIPTIONS/MARKS

*Definition:* A description of distinguishing or identifying physical markings, lettering, annotations, texts, or labels that are a part of a work of art or are affixed, applied, stamped, written, inscribed, or attached to the work, excluding any mark or text inherent in materials.

#### INSCRIPTIONS/MARKS - TRANSCRIPTION OR DESCRIPTION

*Definition:* The transcription or description of the content of the inscription, mark, or text, which includes the material or medium in which the inscription, mark, or text was executed; its support if it is on a separate piece affixed to the object; the method by which the inscription, mark, or text was produced; and a brief description of the content or appearance of the inscription or mark (e.g., *signed and dated upper right: Rembrandt f. / 1635; inscribed on the foot with partially preserved name of painter Euphronios and illegible name of the potter*).

#### INSCRIPTIONS/MARKS - TYPE

*Definition:* The kind of inscription, stamp, mark, or text written on or applied to the work (e.g., *signed, dated, colophon, collector's stamp, hallmark*).

#### INSCRIPTIONS/MARKS - AUTHOR

*Definition:* The name or a phrase identifying the author or person responsible for the mark, inscription, or text found on a work (e.g., *Rembrandt van Rijn, unknown*).

#### INSCRIPTIONS/MARKS - LOCATION

*Definition:* The position on the work of art where an inscription or mark is found (e.g., *upper right, foot, within letter block, verso*).

#### INSCRIPTIONS/MARKS - TYPEFACE/LETTERFORM

*Definition:* The name or a descriptive phrase that identifies the typeface or script used in an inscription (e.g., *open letters, Gothic script*).

#### INSCRIPTIONS/MARKS - DATE

*Definition:* The date when an inscription or mark was added to a work of art (e.g., *1635, ca. 515 BCE, 18th century*).

#### INSCRIPTIONS/MARKS - REMARKS

*Definition:* Additional notes or comments on the authorship, interpretation, or significance of an inscription.

#### INSCRIPTIONS/MARKS - CITATIONS

*Definition:* A reference to a bibliographic source where the mark or signature is described or transcribed, or where information about a mark or inscription was found.



#### **CONDITION/EXAMINATION HISTORY**

*Definition:* An assessment of the overall physical condition, characteristics, and completeness of a work of art at a particular time. This includes examinations of the work under special conditions, such as ultraviolet light, but excludes interventions or treatments that alter the condition of a work, such as restoration or conservation.

##### **CONDITION/EXAMINATION HISTORY - DESCRIPTION**

*Definition:* Prose description of the overall physical condition, characteristics, and completeness of a work (e.g., *The marble is in stable condition...There is evidence of iron staining along the left and right edges of the relief.*)

##### **CONDITION/EXAMINATION HISTORY - TYPE**

*Definition:* The kind of examination made of the work's condition (e.g., *examination, raking light, autoradiography, X-ray spectroscopy*).

##### **CONDITION/EXAMINATION HISTORY - AGENT**

*Definition:* The name of the individual who performed an assessment of the condition of the work, together with his or her role or title and institutional affiliation, if appropriate (e.g., *Simon Martin (Conservation Scientist, National Gallery of Art, Washington, DC); Fra Pamarancio (clerk, Santa Maria Novella, Florence, Italy)*).

##### **CONDITION/EXAMINATION HISTORY - DATE**

*Definition:* The date when an examination took place, or when a work of art was known to have been in a particular condition (e.g., *December 12, 1991; early 17th century*).

##### **CONDITION/EXAMINATION HISTORY - PLACE**

*Definition:* The location, studio, or laboratory where the examination of the condition of a work took place (e.g., *Conservation Analytical Laboratory (Smithsonian Institution, Washington, DC)*).

##### **CONDITION/EXAMINATION HISTORY - REMARKS**

*Definition:* Any additional notes on the condition or examination of a work of art and the assessment of its condition, including the interpretation of results or the source of information.

##### **CONDITION/EXAMINATION HISTORY - CITATIONS**

*Definition:* References to the sources of information about the condition or examination of a work of art, including published and unpublished material.



#### **CONSERVATION/TREATMENT HISTORY**

*Definition:* Procedures or actions that a work has undergone to repair, conserve, or stabilize it.

##### **CONSERVATION/TREATMENT HISTORY - DESCRIPTION**

*Definition:* Prose description of procedures a work has undergone to repair, conserve, or stabilize it (e.g., *...Deposits of mud and oil were removed, along with nineteenth-century repaint in 1968; blistered sections of original surface were reattached; cleaned with abrasives and restored*).

##### **CONSERVATION/TREATMENT HISTORY - TYPE**

*Definition:* The name of the conservation treatment or technical/scientific restoration procedure performed on the work of art (e.g., *cleaning, stabilizing, mounting, restoration*).

#### CONSERVATION/TREATMENT HISTORY - AGENT

*Definition:* The name of the person who performed a specific conservation procedure, together with his or her role or title and institutional affiliation, if appropriate (e.g., *Dino Dini (conservator, Soprintendenza dei Beni Artistici e Storici di Toscana, Florence, Italy); unknown restorer*).

#### CONSERVATION/TREATMENT HISTORY - DATE

*Definition:* The date on which a particular procedure or treatment was performed (e.g., *1968-1969, before 1592*).

#### CONSERVATION/TREATMENT HISTORY - PLACE

*Definition:* The location, studio, or laboratory where the procedure or treatment was performed (e.g., *National Gallery of Canada (Ottawa, Ontario, Canada); Santa Croce (Florence, Italy)*).

#### CONSERVATION/TREATMENT HISTORY - REMARKS

*Definition:* Any additional notes about the treatment of a work of art, including the interpretation of results or the source of information.

#### CONSERVATION/TREATMENT HISTORY - CITATIONS

*Definition:* Reference to sources that document the work's treatment, including published, unpublished, and visual material.



#### CREATION ♦

*Definition:* The creation, design, execution, or production of a work of art and its components, including all those responsible for the creation of the work, the dates of that activity, and where the creation took place.

#### CREATION - CREATOR ♦

*Definition:* Information about an individual, a group of individuals, corporate body, or cultural group that contributed to the creation, production, manufacture, or alteration of the work (e.g., *Christopher Wren, attributed to Kicking Bear, follower of the Limbourg Brothers, Tintoretto with additions by unknown 16th-century Venetian*).

#### CREATION - CREATOR - EXTENT

*Definition:* The part of a work contributed by a particular creator (e.g., *design, predella, with additions by*).

#### CREATION - CREATOR - QUALIFIER

*Definition:* An expression of the certainty with which a work can be attributed to a known artist or group, including any possible relationship of an unknown artist to a known artist or group in whose style the work has been created (e.g., *attributed to, follower of, in the manner of*).

#### CREATION - CREATOR - IDENTITY ♦

*Definition:* Characteristics that identify an individual or group that played a role in the creation of a work of art.

**CREATION - CREATOR - IDENTITY - NAMES ♦**

*Definition:* The names, appellations, or other identifying phrases assigned to an individual, group of people, or corporate body that played a role in the creation or production of the work. Includes variant spellings, pseudonyms, transliterations, nicknames, maiden names, married names, and alternate names (e.g., *Christopher Wren, Kicking Bear, Limbourg Brothers, Master of the Dido panels, Unknown Venetian*).

**CREATION - CREATOR - IDENTITY - DATES/LOCATIONS ♦**

*Definition:* Dates and geographic locations that delimit the lifespan and activity of the individual or the existence of the corporate body that played a role in the creation of the work of art (e.g., *1632-1723, active in England*).

**CREATION - CREATOR - IDENTITY - DATES/LOCATIONS - BIRTH**

*Definition:* Details, including date and place of the birth of the individual, or establishment of the corporate body or group of individuals that played a role in the creation of the work of art (e.g., *born 20 October 1632, East Knoyle, Wiltshire, England*).

**CREATION - CREATOR - IDENTITY - DATES/LOCATIONS - ACTIVE**

*Definition:* Information on when and where the individual or group that played a role in the creation of the work of art was active (e.g., *primarily active after 1666 in London, England*).

**CREATION - CREATOR - IDENTITY - DATES/LOCATIONS - DEATH**

*Definition:* Details, including date and place, of the circumstances of the death of the individual, or the dissolution of the group that played a role in the creation of the work of art (e.g., *died 25 February 1723, Hampton Court, London, England*).

**CREATION - CREATOR - IDENTITY - NATIONALITY/CULTURE/RACE ♦**

*Definition:* The national, cultural, or ethnic origins of the creator of the work of art (e.g., *English, Sienese, Berber, African American*).

**CREATION - CREATOR - IDENTITY - NATIONALITY/CULTURE/RACE - NATIONALITY/CITIZENSHIP**

*Definition:* An indication of the country or nation-state where the creator of the work was born or of which he or she is a citizen or member, in which the group that created the work operated, or with which the creation of the work has been associated if no creator is named. Nationality and citizenship should be broadly interpreted; this is not a legalistic definition (e.g., *English, Japanese, Sienese*).

**CREATION - CREATOR - IDENTITY - NATIONALITY/CULTURE/RACE - CULTURE**

*Definition:* The cultural group most commonly associated with an individual who played a part in the creation of a work, or the name of the culture from which a work originates, if no creator is named (e.g., *Phrygian, Aztec, Berber*).

**CREATION - CREATOR - IDENTITY - NATIONALITY/  
CULTURE/RACE - RACE/ETHNICITY**

*Definition:* The racial or ethnic group to which a creator belongs or to which a work can be attributed if no creator is named (e.g., *Native American, African American, Hispanic*).

**CREATION - CREATOR - IDENTITY - GENDER**

*Definition:* The gender of the individual who played a role in the creation of a work of art (e.g., *male, female*).

**CREATION - CREATOR - IDENTITY - LIFE ROLES ♦**

*Definition:* The major professional roles played by the individual throughout his lifetime, or the major roles that define the activities or purpose of the group of individuals (e.g., *architect, painter, sculptor, goldsmith, architectural firm*).

**CREATION - CREATOR - ROLE ♦**

*Definition:* The role or activity performed by a creator or maker in the conception, design, or production of a work of art (e.g., *draftsman, designer, artist*).

**CREATION - CREATOR - STATEMENT**

*Definition:* Opinions offered by the artist or creator of a work of art that interpret and provide further information about the work of art and the process of its creation (e.g., *studies after the Antique; painted in Autumn 1892, from Sentinel Meadow facing the Falls*).

**CREATION - DATE ♦**

*Definition:* Any date or range of dates associated with the creation, design, or production of the work of art or its components (e.g., *1667, ca. 1210, 17th century, before 952 BCE, reign of Rameses II*).

**CREATION - PLACE**

*Definition:* The location where the creation, design, or production of the work of art or its components took place (e.g., *Oxford (Oxfordshire, England); probably upper Egypt*).

**CREATION - COMMISSION**

*Definition:* The circumstances surrounding the commissioning of a work of art, including the name of the commissioner (whether an individual, organization, or group), the role of the commissioner, the date of the commission, the price paid for the work, any remarks about the commission, and a citation of the source of this information.

**CREATION - COMMISSION - COMMISSIONER**

*Definition:* The name of the individual, organization, association, or group that commissioned the work from its creator (e.g., *Charles II, Pope Pius V, IBM*).

**CREATION - COMMISSION - COMMISSIONER - TYPE**

*Definition:* The profession or occupation of the commissioner of the work of art. If the commissioner is a group or organization, its major business or activity (e.g., *king, pope, corporation*).

**CREATION - COMMISSION - DATE**

*Definition:* The date or range of dates when a work was commissioned (*1666, before 1572, July 1993*).

#### **CREATION - COMMISSION - PLACE**

*Definition:* The geographic location where the work was commissioned (e.g., *London (England); Italy; probably Teotihuacán (México state, México)*).

#### **CREATION - COMMISSION - COST**

*Definition:* The amount paid for the creation of a work, or for the completion of a particular part of the work (e.g., *£140, \$100,000*).

#### **CREATION - NUMBERS**

*Definition:* Any numbers assigned to a work of art in the context of its creation (e.g., *00334348 serial number*).

#### **CREATION - REMARKS**

*Definition:* Additional notes or comments on the creation of the work which may include remarks about the interpretation of evidence and/or a summary of the information found in a source.

#### **CREATION - CITATIONS**

*Definition:* The source, published or unpublished, of additional information on the creation of the work.



#### **OWNERSHIP/COLLECTING HISTORY**

*Definition:* The provenance or history of the owners of a work of art from its creation to the present. This includes the means by which a work passed from one owner to the next, an identification of any public sales involving the work or the names of any agents who aided the transfer of ownership, and the names of any dealers who handled the work or included it in their inventories. If a work has been lost, stolen, or destroyed, or has otherwise vanished from public view, this fact should also be indicated here.

##### **OWNERSHIP/COLLECTING HISTORY - DESCRIPTION**

*Definition:* The prose description of the provenance or history of the owners of a work of art (e.g., *before 1835 Sant'Agostino (San Gimignano, Siena province); before 1846 Cardinal Fesch Collection; then to Campana Collection; since 1863 Musée du Louvre (Paris, France)*).<sup>2</sup>

##### **OWNERSHIP/COLLECTING HISTORY - TRANSFER MODE**

*Definition:* The means by which a work of art entered the collection of a particular individual or corporate body (e.g., *bequest, gift, purchase*).

##### **OWNERSHIP/COLLECTING HISTORY - COST OR VALUE**

*Definition:* The monetary value of a work in a specific currency at the time of transfer of ownership. This can be either a purchase price or an evaluation (e.g., *\$50,000, around £1500*).

##### **OWNERSHIP/COLLECTING HISTORY - LEGAL STATUS**

*Definition:* The legal status of the object/work (e.g., *public property, scheduled property, national treasure*).

##### **OWNERSHIP/COLLECTING HISTORY - OWNER**

*Definition:* The name of an individual or corporate body (institution, agency, or group) that owned the work or served as an agent or intermediary in its transfer from one owner to another (e.g., *Paul Mellon; National Gallery of Art (Washington, DC); private collection*).

#### **OWNERSHIP/COLLECTING HISTORY - OWNER - ROLE**

*Definition:* The role played by an individual or corporate body with regard to the ownership or transfer of ownership of a work of art (e.g., *owner, dealer, auction house, agent*).

#### **OWNERSHIP/COLLECTING HISTORY - PLACE**

*Definition:* The place where the work of art was housed while in the possession of a particular owner (e.g., *Monticello (Albemarle county, Virginia, USA); possibly Germany or Austria*).

#### **OWNERSHIP/COLLECTING HISTORY - DATES**

*Definition:* The period of time during which the work belonged to a particular owner (e.g., *1940-1949, 14th-18th centuries*).

#### **OWNERSHIP/COLLECTING HISTORY - OWNER'S NUMBERS**

*Definition:* Any numbers assigned to a work by a specific owner or by an agent in its transfer of ownership (e.g., *DR1989.0001, item 174*).

#### **OWNERSHIP/COLLECTING HISTORY - CREDIT LINE**

*Definition:* A formal public statement about the ownership, transfer of ownership, acquisition, source, or sponsorship of the acquisition of a work, suitable for use in a display label or publication (e.g., *Samuel H. Kress Collection, Benjamin Bequest*).

#### **OWNERSHIP/COLLECTING HISTORY - REMARKS**

*Definition:* Additional comments pertinent to the history of ownership. Remarks may include interpretations of evidence or notes on the source of ownership information.

#### **OWNERSHIP/COLLECTING HISTORY - CITATIONS**

*Definition:* A reference to a bibliographic source, unpublished document, or verbal opinion from which the association of the owner's name with the work is drawn, or that sheds light on any other aspect of ownership.



#### **COPYRIGHT/RESTRICTIONS**

*Definition:* An identification of the individual or group that holds the rights to use, exhibit, or reproduce a work of art, along with an indication of any existing restrictions on its reproduction, exhibition, or use.

#### **COPYRIGHT/RESTRICTIONS - HOLDER NAME**

*Definition:* The name of the individual or group that holds the copyright to the work of art (e.g., *Warhol Foundation, Museum of Modern Art*).

#### **COPYRIGHT/RESTRICTIONS - PLACE**

*Definition:* The place where the individual or group that holds the copyright or placed the restrictions on a work resides or is active (e.g., *New York (NY, USA); Tokyo (Kanto region, Japan)*).

#### **COPYRIGHT/RESTRICTIONS - DATE**

*Definition:* The date or range of dates when the copyright to a work is held by a particular individual or group (e.g., *1918-1968; until January 1, 2000*).

#### **COPYRIGHT/RESTRICTIONS - STATEMENT**

*Definition:* A formal statement of the copyright of a work of art, and/or any restrictions placed upon it (e.g., *All rights reserved, The Metropolitan Museum of Art; Copyright Chuck Close*).



#### **COPYRIGHT/RESTRICTIONS - REMARKS**

*Definition:* Any notes on the copyright or restrictions placed upon a work of art.

#### **COPYRIGHT/RESTRICTIONS - CITATIONS**

*Definition:* A reference to a bibliographic source or unpublished document where information about the copyright or restrictions upon a work of art was found.



#### **STYLES/PERIODS/GROUPS/MOVEMENTS**

*Definition:* A description of a work of art that associates it with a defined style, historical period, group, school, or movement whose characteristics are represented in the work.

#### **STYLES/PERIODS/GROUPS/MOVEMENTS - DESCRIPTION**

*Definition:* A prose description of the salient characteristics of a work of art in relation to a particular style, historical period, group, school, or movement (e.g., *The gardens of Versailles represent the culmination of a development that started more than a hundred years earlier. The Early Renaissance garden still retained its medieval character of hortus conclusus....During the sixteenth century, this concept of static perfection was substituted by the idea of a mysterious and fantastic world consisting of a variety of 'places.'*)<sup>3</sup>

#### **STYLES/PERIODS/GROUPS/MOVEMENTS - INDEXING TERMS**

*Definition:* The term or terms identifying a style, historical period, school, or art movement whose characteristics are represented by the work of art (e.g., *Baroque, Fauve, Mannerist, Nayarit*).

#### **STYLES/PERIODS/GROUPS/MOVEMENTS - REMARKS**

*Definition:* Additional notes on the style or period of a work, including a summary of the source where a stylistic association was found, or a justification of the stylistic or period term chosen.

#### **STYLES/PERIODS/GROUPS/MOVEMENTS - CITATIONS**

*Definition:* A reference to the bibliographic source or unpublished document that provides the basis upon which a stylistic or period term was assigned to or associated with the object.



#### **SUBJECT MATTER ♦**

*Definition:* The subject matter of a work of art (sometimes referred to as its content) is the narrative, iconic, or non-objective meaning conveyed by an abstract or figurative composition. It is what is depicted in and by a work of art.

#### **SUBJECT MATTER - DESCRIPTION**

*Definition:* A description of the work of art in terms of the generic elements of the image or images depicted in, on, or by it (e.g., *woman sitting in an enclosed garden holding a baby, with a landscape in the distance*).

#### **SUBJECT MATTER - DESCRIPTION - INDEXING TERMS ♦**

*Definition:* Indexing terms that characterize what the work depicts or what is depicted in it. These are generic terms, not proper names (e.g., *woman, enclosed garden, baby, pear, book of hours, sarcophagus lid, trees, lilies, landscape, storm clouds*).

#### **SUBJECT MATTER - IDENTIFICATION**

*Definition:* The name of the subject depicted in or on a work of art: its iconography. Iconography is the named mythological, fictional, religious, or historical narrative subject matter of a work of art, or its non-narrative content in the form of persons, places, or things (e.g., *The Madonna is seated on a low stool in a garden of herbs and flowers, surrounded by a brick wall. A vase of lilies is located at her feet, and she holds open a large Old Testament with her left hand; the book is open to Isaiah 53 (the translated text is "He is despised and rejected of men; a man of sorrows, and acquainted with grief"). With her right arm she secures the Christ Child on her lap; he displays a pear and looks at the viewer, his right hand raised in blessing. The Madonna directs a melancholy gaze at the Child. A large pear tree grows to the left of Christ. A marble slab, probably a lid from a sarcophagus, leans against the wall to the right.*).

#### **SUBJECT MATTER - IDENTIFICATION - INDEXING TERMS♦**

*Definition:* An identification, using a controlled vocabulary, of the subject depicted in or by a work of art (e.g., *Madonna and Christ Child, The Three Graces, George Washington, Asa-yama mountain (Honshū, Japan)*).

#### **SUBJECT MATTER - INTERPRETATION**

*Definition:* The meaning or theme represented by the subject matter or iconography of a work of art (e.g., *The text of Isaiah and marble slab refer to the impending suffering and death of Christ. The fruit also indirectly refers to his death because it symbolizes the original sin of Adam, for which Christ had to die to redeem mankind. The enclosed garden and the lilies refer to the Annunciation and Virgin Birth.*).

#### **SUBJECT MATTER - INTERPRETATION - INDEXING TERMS♦**

*Definition:* Indexing terms that summarize the concepts presented in the interpretation of the subject matter of a work of art (e.g., *death, virgin birth, original sin, salvation*).

#### **SUBJECT MATTER - INTERPRETIVE HISTORY**

*Definition:* The interpretive history or iconology of a work of art is its place in the history of the meaning of its subject matter. Studies in iconology trace the developments and changes of meaning of an iconographical subject over long periods of time and often in more than one society (e.g., *The references to Christ's Passion in depictions of the Madonna and Child have roots in Early Christian art.*).

#### **SUBJECT MATTER - REMARKS**

*Definition:* Additional notes or comments on the interpretive history of a work of art, which may also include remarks about the interpretation of evidence or quotations from the source of the information.

#### **SUBJECT MATTER - CITATIONS**

*Definition:* References to bibliographic sources, unpublished documents, or personal opinions that provided the basis for the information recorded in SUBJECT MATTER - INTERPRETIVE HISTORY.



#### **CONTEXT**

*Definition:* Political, social, economic, or religious events or movements associated with the work of art at its creation and over time. This category is also used to record the placement of a work in a particular position within an architectural interior or the excavation of a work at a particular site.

#### **CONTEXT - HISTORICAL/CULTURAL**

*Definition:* Political, social, economic or religious events or circumstances associated with the work of art over time (e.g., *The Oath of the Horatii... was recorded by Roman historians, and although it took place under the Kingdom, [it] was believed by the French to have been an example of Republican patriotism. Ironically, David's painting was commissioned in 1785 by Louis XVI, even though it ultimately inspired the nascent revolutionary sentiments that led to his beheading in 1793.*<sup>4</sup>

#### **CONTEXT - HISTORICAL/CULTURAL - EVENT TYPE**

*Definition:* A categorization of the type of historical or cultural context in which a work figured (e.g., *war, coronation, world's fair, potlatches*).

#### **CONTEXT - HISTORICAL/CULTURAL - EVENT NAME**

*Definition:* A word or phrase that identifies the event or situation involving the work of art, or the political, social, or economic climate with which it is associated (e.g., *French Revolution, Coronation of Richard II of England, World's Columbian Exposition*).

#### **CONTEXT - HISTORICAL/CULTURAL - DATE**

*Definition:* The time during which an event took place or a particular historical or cultural context was relevant (e.g., *1789-1799, 1377, from ca. 1893*).

#### **CONTEXT - HISTORICAL/CULTURAL - PLACE**

*Definition:* The geographic location where a work of art was associated with a particular historical or cultural context (e.g., *France, Westminster Abbey (London, England), Chicago (Illinois, USA)*).

#### **CONTEXT - HISTORICAL/CULTURAL - AGENT**

*Definition:* Individuals or groups associated with the work in a given context, and the roles they play.

#### **CONTEXT - HISTORICAL/CULTURAL - AGENT - IDENTITY**

*Definition:* The names of individuals or groups associated with the work in a particular historical or cultural context (e.g., *Comte d'Angiviller, Richard II, Works Progress Administration*).

#### **CONTEXT - HISTORICAL/CULTURAL - AGENT - ROLE**

*Definition:* The way in which an individual or group is associated with a work in a particular historical or cultural context (e.g., *donor, dedicatee*).

#### **CONTEXT - HISTORICAL/CULTURAL - COST OR VALUE**

*Definition:* The monetary value associated with a work in a specific historical or cultural context (e.g., *appraised at £100,000 at Sotheby's in 1946*).

#### **CONTEXT - ARCHITECTURAL**

*Definition:* The relationship between a work of art and a particular environment, built work, or open space (e.g., *The Medusa once stood at the apex of the west pediment of the Temple of Artemis, Corfu. The two crouching lions were positioned to either side.*)

#### **CONTEXT - ARCHITECTURAL - BUILDING/SITE**

*Definition:* The specific architectural work, building, or site within which the work of art was incorporated or displayed.

**CONTEXT - ARCHITECTURAL - BUILDING/SITE - NAME**

*Definition:* The name of the building or site where a work of art was displayed, or a descriptive phrase by which it is known (e.g., *Temple of Artemis, Santa Maria Novella, Hall of Supreme Harmony*).

**CONTEXT - ARCHITECTURAL - BUILDING/SITE - PART**

*Definition:* The particular part of a building or site in which a work of art figured (e.g., *west pediment, high altar, railing medallion*).

**CONTEXT - ARCHITECTURAL - BUILDING/SITE - TYPE**

*Definition:* The kind of building or site in which a work of art figured (e.g., *temple, church, palace*).

**CONTEXT - ARCHITECTURAL - BUILDING/SITE - PLACE**

*Definition:* The geographic location of a particular building or site in which a work of art figured (e.g., *Corfu Island (Greece), Florence (Tuscany, Italy), Forbidden City (Beijing, China)*).

**CONTEXT - ARCHITECTURAL - PLACEMENT**

*Definition:* The location of a work of art within a particular building or site, including its relative position in relation to the viewer and to other elements of the building or site (e.g., *facing west, left of doorway, eye level*).

**CONTEXT - ARCHITECTURAL - DATE**

*Definition:* The date or range of dates that a work of art figured in a particular architectural context (e.g., *ca. 600-580 BCE, from ca. 1320, 17th century*).

**CONTEXT - ARCHAEOLOGICAL**

*Definition:* The circumstances in which a work of art was excavated or discovered (e.g., *For centuries Flag Fen's inhabitants cast offerings of metal weapons and tools, and even human bones, into the fen's dark waters, perhaps to insure fertility or appease ancestors who protected their lands.... Within the trench are four walkways dating from 1300 to 900 BC. These narrow pathways are delineated by the remains of substantial posts, and are covered with a thin layer of gravel. Between two of these posts Pryor found the well-preserved fragments of an Iron Age scabbard made of copper alloy*).<sup>5</sup>

**CONTEXT - ARCHAEOLOGICAL - EXCAVATION PLACE**

*Definition:* The geographic location where the work of art was excavated or discovered (e.g., *Flag Fen (Essex, England), near Cerveteri (Lazio, Italy), probably found in North Africa*).

**CONTEXT - ARCHAEOLOGICAL - EXCAVATION PLACE - SITE**

*Definition:* The name, number, or other identifier assigned to the site where the work was excavated (e.g., *trench A-66, Tomb of the Reliefs*).

**CONTEXT - ARCHAEOLOGICAL - EXCAVATION PLACE - SITE PART**

*Definition:* The square or other subdivision of the site where a work was excavated (e.g., *#125, B2-3465*).

**CONTEXT - ARCHAEOLOGICAL - EXCAVATION PLACE - SITE  
PART DATE**

*Definition:* The date or range of dates assigned to the part of the site where the work was excavated (e.g., 1300-900 BCE, 3rd century BCE, 19th Dynasty).

**CONTEXT - ARCHAEOLOGICAL - EXCAVATOR**

*Definition:* The name of the person or corporate body that excavated the work (e.g., Lord Carnavon, Anthropology Department (Indiana University)).

**CONTEXT - ARCHAEOLOGICAL - EXCAVATION DATE**

*Definition:* The date or range of dates when the work was excavated (19th century, 1993).

**CONTEXT - REMARKS**

*Definition:* Additional notes or comments pertinent to the context, which may also include remarks about the interpretation of evidence or quotations from the source of the information.

**CONTEXT - CITATIONS**

*Definition:* A reference to a published or unpublished source that provided the basis for the information in this category.



**EXHIBITION/LOAN HISTORY**

*Definition:* A historical record of the public display of a work of art, including its installation in a gallery, inclusion in a special exhibition, and any loan during which the work was on public view, even if not part of a formal exhibition.

**EXHIBITION/LOAN HISTORY - TITLE OR NAME**

*Definition:* The title or name of the exhibition as formulated by the organizing institution (e.g., *Michelangelo Draftsman, Internationale Bauausstellung Berlin 1987*).

**EXHIBITION/LOAN HISTORY - CURATOR**

*Definition:* The name or names of those responsible for the intellectual content of the exhibition, including the selection of works and their interpretation (e.g., *Michael Hirst, Diane DeGrazia*).

**EXHIBITION/LOAN HISTORY - ORGANIZER**

*Definition:* The name and location of the agency responsible for the exhibition or loan (e.g., *National Gallery of Art (Washington, DC), Deutsches Architekturmuseum (Frankfurt am Main, Germany)*).

**EXHIBITION/LOAN HISTORY - SPONSOR**

*Definition:* The name of any individual, corporation, foundation, or funding body that provided financial assistance to an exhibition or loan (e.g., *Federal Council on the Arts and Humanities, The Ford Foundation*).

**EXHIBITION/LOAN HISTORY - VENUE**

*Definition:* The names and locations where the exhibition or work of art was on public display.

**EXHIBITION/LOAN HISTORY - VENUE - NAME**

*Definition:* The name of the institution, gallery, or other location where a particular exhibition took place (e.g., *National Gallery of Art, Musée du Louvre*).

**EXHIBITION/LOAN HISTORY - VENUE - PLACE**

*Definition:* The location of the venue where the exhibition was held or the work was shown (e.g., *Washington (DC, USA), Paris (France)*).

**EXHIBITION/LOAN HISTORY - VENUE - TYPE**

*Definition:* The kind of venue at which an exhibition was shown (e.g., *museum, studio, public space*).

**EXHIBITION/LOAN HISTORY - VENUE - DATES**

*Definition:* The date or range of dates when the work was on exhibition at a particular venue (e.g., *9 October - 11 December 1988, 1801-1812*).

**EXHIBITION/LOAN HISTORY - OBJECT NUMBER**

*Definition:* The number assigned to a work within the context of an exhibition or loan (e.g., *item 174, plate 23*).

**EXHIBITION/LOAN HISTORY - REMARKS**

*Definition:* Additional notes or comments about the exhibition or loan of a work or object. These may include interpretations of evidence or remarks about the source of information.

**EXHIBITION/LOAN HISTORY - CITATIONS**

*Definition:* All references to bibliographic sources, personal opinions, or unpublished documents that provide the basis for the information recorded in EXHIBITION/LOAN HISTORY.

**RELATED WORKS**

*Definition:* Works of art related to the work being described and a description of the relationship between the works.

**RELATED WORKS - RELATIONSHIP TYPE**

*Definition:* The kind of relationship between the work being described and another work of art (e.g., *copy after, preparatory sketch, part of*).

**RELATED WORKS - IDENTIFICATION**

*Definition:* The identification of a related work of art, which distinguishes it from the work described and from similar works of art (e.g., *Madonna of the Clouds (sculpture); ca. 1425; artist: Donatello; Museum of Fine Arts; Boston (Massachusetts, USA); 17:1470*).

**RELATED WORKS - IDENTIFICATION - CREATOR**

*Definition:* The identity of the creator and his or her role in the creation of the related work. Attribution should be the one preferred by the current repository of the work or the one commonly used in scholarly research (e.g., *Donatello, attributed to Master of the Dido panels, Peter Paul Rubens after original by Titian*).

**RELATED WORKS - IDENTIFICATION - CREATOR - QUALIFIER**

*Definition:* An expression of the certainty with which the related work can be attributed to a known artist or group, including any possible relationship of an unknown artist to a known artist in whose style the work has been created (e.g., *attributed to, follower of, in the manner of*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY**

*Definition:* Characteristics that identify an individual, corporate body, or cultural group that played a role in the creation, production, manufacture, or alteration of the related work.

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - NAMES**

*Definition:* The names or identifying phrases assigned to an individual, group of people, or corporate body that played a role in the creation or production of the related work (e.g., *Donatello, Master of the Dido panels, Unknown Mayan*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - DATES/LOCATIONS**

*Definition:* Dates and geographic locations that delimit the lifespan and activity of the individual or the existence of the corporate body that played a role in the creation of the related work of art (e.g., *ca. 1386-1466, active in Tuscany and the Veneto (Italy)*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - DATES/LOCATIONS - BIRTH**

*Definition:* Details, including date and place of the birth of the individual, or the establishment of the group, that played a role in the creation of the related work of art (e.g., *born ca. 1386 in Florence (Tuscany, Italy)*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - DATES/LOCATIONS - ACTIVE**

*Definition:* Information about when and where the individual or group that played a role in the creation of the related work of art was active (e.g., *active by early 15th century in Florence, later worked elsewhere in Tuscany and in the Veneto*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - DATES/LOCATIONS - DEATH**

*Definition:* Details, including date and place, of the circumstances of the death of the individual, or the dissolution of the group, that played a role in the creation of the related work of art (e.g., *died 13 December 1466 in Florence (Tuscany, Italy)*).

**RELATED WORKS - IDENTIFICATION - CREATOR - IDENTITY - NATIONALITY/CULTURE/RACE**

*Definition:* The national, cultural or ethnic origins of the creator of the related work of art (e.g., *Florentine, Japanese, Berber, African American*).

**RELATED WORKS - IDENTIFICATION - CREATOR -  
IDENTITY - NATIONALITY/CULTURE/RACE -  
NATIONALITY/CITIZENSHIP**

*Definition:* An indication of the country, nation-state, or tribe where the creator of the related work was born or of which he or she is a citizen or member, in which the group that created the work operated, or with which the creation of the work has been associated if no creator is named. Nationality and citizenship should be broadly interpreted; this is not a legalistic definition (e.g., *Florentine, Japanese*).

**RELATED WORKS - IDENTIFICATION - CREATOR -  
IDENTITY - NATIONALITY/CULTURE/RACE -  
CULTURE**

*Definition:* The cultural group most commonly associated with an individual who played a part in the creation of the related work, or the name of the culture from which the related work originates, if no creator is named (e.g., *Mayan, Phrygian*).

**RELATED WORKS - IDENTIFICATION - CREATOR -  
IDENTITY - NATIONALITY/CULTURE/RACE -  
RACE/ETHNICITY**

*Definition:* The racial or ethnic group to which a creator belongs or to which the related work can be attributed if no creator is named (e.g., *African American, Hispanic*).

**RELATED WORKS - IDENTIFICATION - CREATOR -  
IDENTITY - GENDER**

*Definition:* The gender of the individual who played a role in the creation of a work of art (e.g., *male, female*).

**RELATED WORKS - IDENTIFICATION - CREATOR -  
IDENTITY - LIFE ROLES**

*Definition:* The major professional roles played by the individual throughout his lifetime, or the major roles that define the activities or purpose of the group of individuals who created the related work (e.g., *sculptor, architect*).

**RELATED WORKS - IDENTIFICATION - CREATOR - ROLE**

*Definition:* The role or activity performed by a creator or maker in the conception, design, or production of the related work of art (e.g., *designer, draftsman, artist*).

**RELATED WORKS - IDENTIFICATION - TITLES OR NAMES**

*Definition:* The identifying phrases (titles or names) given to a work of art, usually the title preferred by the current repository or by which the related work is known in scholarly research (e.g., *Madonna of the Clouds, Still Life with Tulips and Parrot, Banquet Scene, Water Goddess, Ecce Homo*).

**RELATED WORKS - IDENTIFICATION - CREATION DATE**

*Definition:* The date or range of dates associated with the creation, design, or production of the related work of art (e.g., *ca. 1425, 17th century, 18th Dynasty, Classic Mayan*).



#### **RELATED WORKS - IDENTIFICATION - REPOSITORY NAME**

*Definition:* The name of the repository that currently houses the related work. If the work is lost, stolen, or destroyed, this subcategory identifies the last known repository and states that it is currently lost, stolen, or destroyed, or that its current repository is unknown (e.g., *Museum of Fine Arts, Santa Maria Novella, Tomb of Nebamun*).

#### **RELATED WORKS - IDENTIFICATION - GEOGRAPHIC LOCATION**

*Definition:* The geographic place where the related work of art is located. If the work is lost, stolen, or destroyed, this subcategory identifies the geographic place where the last known repository, named in RELATED WORKS - IDENTIFICATION - REPOSITORY NAME, housed the work (e.g., *Boston (Massachusetts, USA), Florence (Tuscany, Italy), Thebes (Quinā governorate, Egypt), location unknown, formerly at Teotihuacán (México state, México)*).

#### **RELATED WORKS - IDENTIFICATION - REPOSITORY NUMBERS**

*Definition:* Any numbers assigned to a related work by the current or last known repository (e.g., *17.1470, no. 55, BSQ-903.1*).

#### **RELATED WORKS - IDENTIFICATION - OBJECT/WORK TYPE**

*Definition:* The kind of object or work that the related work is (e.g., *sculpture, altarpiece, wall painting*).

#### **RELATED WORKS - REMARKS**

*Definition:* Comments on the relationship between the work being described and the related work of art.

#### **RELATED WORKS - CITATIONS**

*Definition:* Reference to the publication, document, or person that provided information about the relationship between the related object and the work being described.



#### **RELATED VISUAL DOCUMENTATION**

*Definition:* The identification and description of images that provide information about a work of art. These visual documents are distinguished from related works of art, which are recorded in RELATED WORKS.

#### **RELATED VISUAL DOCUMENTATION - RELATIONSHIP TYPE**

*Definition:* The relationship of an image to the work of art being described (e.g., *surrogate image, documentary photograph, reconstruction*).

#### **RELATED VISUAL DOCUMENTATION - IMAGE TYPE**

*Definition:* The generic identification of the medium of the image (e.g., *photograph, slide, CD-ROM*).

#### **RELATED VISUAL DOCUMENTATION - IMAGE MEASUREMENTS**

*Definition:* The applicable measurements of the image, including dimensions and format. (The same subcategories that apply to the measurements of a work in the category MEASUREMENTS are applicable to the measurements of an image in this subcategory (e.g., dimensions: *8 x 10 inches, 35mm, 60 minutes, 656K bytes*; format: *Beta, JPEG, TIF*)).

**RELATED VISUAL DOCUMENTATION - COLOR**

*Definition:* The characterization of the chromatic qualities of the image (e.g., *black-and-white, color, sepia, monochrome*).

**RELATED VISUAL DOCUMENTATION - VIEW**

*Definition:* The context (lighting, time of day) and/or aspect (position, angle, range, orientation, extent, or portion) of the work of art as depicted in the image (e.g., *detail of professor's hand in raking light, view from below in late afternoon sunlight*).

**RELATED VISUAL DOCUMENTATION - VIEW - INDEXING TERMS**

*Definition:* Terms that characterize the view of the work provided by the image (e.g., *raking light, sunset, detail, interior, bird's-eye view*).

**RELATED VISUAL DOCUMENTATION - IMAGE OWNERSHIP**

*Definition:* Identification of the owner of a related image and any identification numbers assigned by the owner.

**RELATED VISUAL DOCUMENTATION - IMAGE OWNERSHIP - OWNER'S NAME**

*Definition:* The identification of the repository, agency, or individual that owns the related image, including the name and location of the owner (e.g., *Frick Art Reference Library (New York, NY, USA)*).

**RELATED VISUAL DOCUMENTATION - IMAGE OWNERSHIP - OWNER'S NUMBERS**

*Definition:* The unique number(s), code(s), or other identification assigned to the image by the owner, including accession number, call number or bar code (e.g., *009876, GR/20.tif*).

**RELATED VISUAL DOCUMENTATION - IMAGE SOURCE**

*Definition:* Identification of the agency, individual, repository, or publication from which the image may be obtained, including a bibliographic citation in the case of copy photography and any numbers assigned to the image by the source.

**RELATED VISUAL DOCUMENTATION - IMAGE SOURCE - NAME**

*Definition:* The name and location of the agency, individual, or repository from which the image may be obtained, including a bibliographic citation in the case of copy photography (e.g., *Alinari (Florence, Italy)*).

**RELATED VISUAL DOCUMENTATION - IMAGE SOURCE - NUMBER**

*Definition:* The unique number(s), code(s), or other identification assigned to the image by the source from which the image may be obtained (e.g., *no.095, Fir-890-781*).

**RELATED VISUAL DOCUMENTATION - COPYRIGHT/RESTRICTIONS**

*Definition:* Identification of the copyright holder by name, location, and date of copyright, and a statement of any restrictions on the use or dissemination of the image (e.g., *copyright Alinari, ©1992 Museum of Fine Arts, Boston*).

**RELATED VISUAL DOCUMENTATION - REMARKS**

*Definition:* Comments on, or explanation of, the relationship of the related visual documentation to the work being described.

### RELATED VISUAL DOCUMENTATION - CITATIONS

*Definition:* Reference to a published or unpublished source for the information in RELATED VISUAL DOCUMENTATION.



### RELATED TEXTUAL REFERENCES

*Definition:* Citations to sources of textual information related to the work of art being described, including archival documents, unpublished manuscripts, and published bibliographic materials, and references to verbal opinions expressed by scholars or subject experts.

#### RELATED TEXTUAL REFERENCES - IDENTIFICATION

*Definition:* Bibliographic information that uniquely and unambiguously identifies the source consulted (e.g., *Rudolf Wittkower, Art and Architecture in Italy, 1600-1750 (Harmondsworth: Penguin, 1967), pp. 130-132.*

#### RELATED TEXTUAL REFERENCES - TYPE

*Definition:* The generic group of materials of which the cited document or source is a specific example (e.g., *monograph, journal article, inventory*).

#### RELATED TEXTUAL REFERENCES - WORK CITED

*Definition:* Identification of those texts in which direct references to the work of art appear (e.g., *Wittkower, 1967, pp. 130 and 132 n. 1.*

#### RELATED TEXTUAL REFERENCES - WORK ILLUSTRATED

*Definition:* Identification of the texts in which the work of art has been illustrated (e.g., *Wittkower, 1967, p. 131.*

#### RELATED TEXTUAL REFERENCES - OBJECT/WORK NUMBER

*Definition:* The number assigned to a work of art within a textual document (e.g., *plate 12, item 109.*

#### RELATED TEXTUAL REFERENCES - REMARKS

*Definition:* Comments on, or explanation of, the relationship of the cited source to the object being described.



### CRITICAL RESPONSES

*Definition:* Critical opinions of a specific work by artists, art historians, art critics, art dealers, sellers and buyers, public officials, and the general public.

#### CRITICAL RESPONSES - COMMENT

*Definition:* A quotation or paraphrase of an opinion expressed about a particular work (e.g., *No defense, can, however, be offered for the choice of features in the left-hand figure of Mr. Millais' Dove Returning to the Ark. I cannot understand how a painter so sensible of the utmost refinement of beauty in other objects should deliberately choose for his model a type so far inferior to that of average humanity, and unredeemed by any expression save that of dull self-complacency.*<sup>6</sup>

♦ Denotes core category

#### **CRITICAL RESPONSES - DOCUMENT TYPE**

*Definition:* The kind of document that contains the opinion of a work of art (e.g., *criticism, biography, newspaper article*).

#### **CRITICAL RESPONSES - AUTHOR**

*Definition:* The name of the person who made the comment about a work of art (e.g., *John Ruskin, Giorgio Vasari, Peter Francis*).

#### **CRITICAL RESPONSES - DATE**

*Definition:* The date on which a particular author, artist, or critic made a comment about a work of art (e.g., *1870, probably 1560s, 11 April 1965*).

#### **CRITICAL RESPONSES - CIRCUMSTANCE**

*Definition:* A description of the historical context and circumstances in which an opinion was offered or written (e.g., *during lecture series at Oxford; in review of exhibition at Giles Studios*).

#### **CRITICAL RESPONSES - REMARKS**

*Definition:* Additional notes or comments pertinent to the critical opinion of the work of art or the interpretation of evidence regarding the source of such opinions.

#### **CRITICAL RESPONSES - CITATIONS**

*Definition:* Reference to a published or unpublished source for the information in CRITICAL RESPONSES.



#### **CATALOGING HISTORY**

*Definition:* Documentation of the creation and modification of the description of a work of art, including who made the description and when, along with any relevant notes. This category also describes any subsequent revisions made by the author or any other person.

#### **CATALOGING HISTORY - CATALOGER NAME**

*Definition:* The name of the individual who wrote, recorded, or revised information about a work of art (e.g., *Joey Gatta, probably Louis Katerman*).

#### **CATALOGING HISTORY - CATALOGER INSTITUTION**

*Definition:* The institution with which the individual who wrote or revised the description of a work of art is affiliated (e.g., *National Gallery (London, England), Kloster Andechs (Bavaria, Germany)*).

#### **CATALOGING HISTORY - DATE**

*Definition:* The date when a description of a work of art was created or revised (e.g., *July 11, 1994, 9:25 AM; ca. 1675*).

#### **CATALOGING HISTORY - REMARKS**

*Definition:* Any notes or comments about the process of cataloging the work of art, or of creating or modifying the description of it.



#### **CURRENT LOCATION♦**

*Definition:* Identification of the repository that currently houses the work of art, and its geographic location.

♦Denotes core category

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**CURRENT LOCATION - REPOSITORY NAME ♦**

*Definition:* The name of the repository that currently houses the work. If the work is lost, stolen, or destroyed, this subcategory identifies the last known repository and states that the work has been lost, stolen, or destroyed, or that the current repository is unknown (e.g., *Graphische Sammlung Albertina; location unknown, formerly Dan Fellows Platt Collection*).

**CURRENT LOCATION - GEOGRAPHIC LOCATION ♦**

*Definition:* The geographic place where the work of art is currently located. If the work is lost, stolen, or destroyed, this subcategory identifies its last known geographic location (e.g., *Vienna (Austria), formerly New York (NY, USA)*).

**CURRENT LOCATION - REPOSITORY NUMBERS ♦**

*Definition:* Any unique identifiers assigned to a work by the current or last known repository (e.g., *H1/503/1913,1967.776*).

**CURRENT LOCATION - REMARKS**

*Definition:* Any remarks relevant to the current location or repository where the work is housed.

**CURRENT LOCATION - CITATIONS**

*Definition:* Identification of the sources for the information on the current location of the work of art.



**DESCRIPTIVE NOTE**

*Definition:* A textual description of the object/work, including a discussion of issues related to it.

**DESCRIPTIVE NOTE - TEXT**

*Definition:* A narrative text or prose description and discussion of the object/work. Important information in this note should be indexed in other appropriate categories (e.g., “The Adoration of the Magi” in Siena is a very high-quality painting, produced by the shop but executed primarily by Bartolo di Fredi himself. It illustrates the artist’s late stylistic concerns and was extremely influential in Siena and elsewhere. Although it is unknown where the altarpiece originally stood, the quality of materials, large size, and obvious influence betray an expensive commission and prominent location, possibly in the cathedral of Siena).

**DESCRIPTIVE NOTE - REMARKS**

*Definition:* Additional comments pertinent to the information recorded in the DESCRIPTIVE NOTE - TEXT.

**DESCRIPTIVE NOTE - CITATIONS**

*Definition:* Identification of the sources used for information recorded in DESCRIPTIVE NOTE - TEXT.

## NOTES

- <sup>1</sup> Douglas Schoenherr, in *Master Drawings from the National Gallery of Canada*. (Washington, DC: National Gallery of Art, 1988) cat. no. 77, p. 245.
- <sup>2</sup> Patricia Harpring, *The Sieneese Trecento Painter Bartolo di Fredi* (London and Toronto: Associated University Presses, 1993) p. 156.
- <sup>3</sup> Christian Norberg-Schulz, *Baroque Architecture* (New York: Electa/Rizzoli, 1979) p. 60.
- <sup>4</sup> Frederick Hartt, *Art. A History of Painting, Sculpture, Architecture* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 3rd ed., 1989) pp. 788–789.
- <sup>5</sup> Brian Fagan, “New Finds at Flag Fen,” *Archaeology Magazine*, XLVII:2, March/April 1995, pp. 24–26.
- <sup>6</sup> John Ruskin, *The Works of John Ruskin*, edited by E.T. Cook and Alexander Wedderburn (London: George Allen, 1912), XII, p. 325.