VISUAL LITERACY:
VISUAL IMAGERY, DATABASES, AND A CONTEXTUAL APPROACH TO UNDERSTANDING IMAGES

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Maine Academic Libraries Day
April 17, 2009
**TODAY’S MENU**

- Visual Literacy: What does it mean?
- Visual literacy resources in the arts
  - Library Instruction: examples at Colby
  - Quality Content
  - Images with Contextual
- ARTstor
- Subscription Digital Primary Resource Collections, rich in visual information
- Image resources available without subscription
  - Museums
  - Digital Library Image Databases
  - Stock image providers and their image databases
- Citing Images: some useful websites
Early use by McLuhan in 1955.

Visual Literacy is not a new term or concept.
Organization

| What is IVLA? | IVLA History | What is "Visual Literacy?" | Officers/Board of Directors | Past Presidents | Committees and Editors | By-Laws |

What is "Visual Literacy?"

The term "Visual Literacy" was first coined in 1969 by John Debes, one of the most important figures in the history of IVLA. Debes' offered (1969b, 27) the following definition of the term:

"Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication."

However, there are many more definitions of the term. In fact, each visual literacist has produced his/her own! Understandably, the coexistence of so many disciplines that lie at the foundation of the concept of Visual Literacy, thus causing and at the same time emphasizing the eclectic nature of it, is the major obstacle towards a unanimously agreed definition of the term.

(Contributor: Martin Avgterinou)
Familiarity with idioms, codes, and conventions of visual language

Ability to read and understand visual information

Emphasis on writing as a path to developing your thoughts about images, leading to understanding.
Commissioned by Adobe, creator of Photoshop, Creative Suite, PDFs, etc., industry leader in visual image software.

Essential reading for educators.

Skills for critical interpretation

Skills for effective production of images, use of image technology

BAMFORD. A. VISUAL LITERACY WHITE PAPER. ADOBE SYSTEMS, 2003
The following table may be useful when talking about images:

<table>
<thead>
<tr>
<th>Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>● What issues are being shown in the image?</td>
</tr>
<tr>
<td>● How is the way the issue is shown in the image similar to or different from how you see this issue in the world?</td>
</tr>
<tr>
<td>● What might this image mean to someone who sees it?</td>
</tr>
<tr>
<td>● What is the message of the image</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Where has the information in the image come from?</td>
</tr>
<tr>
<td>● What information has been included and what information has been left out?</td>
</tr>
<tr>
<td>● What proportion of the image could be inaccurate?</td>
</tr>
<tr>
<td>● What information presented is factual/manipulated/framed?</td>
</tr>
<tr>
<td>● What is the relationship between the image and any text?</td>
</tr>
<tr>
<td>● What impact does the size of images within the picture have?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Who</th>
</tr>
</thead>
<tbody>
<tr>
<td>● What people are depicted in the image (even if there are now actual people in the image, whose culture or experiences are being shown?)</td>
</tr>
<tr>
<td>● Who created the image and for what purpose</td>
</tr>
<tr>
<td>● Who is the intended audience for the image?</td>
</tr>
<tr>
<td>● Whose point of view does the image take?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Persuasion</th>
</tr>
</thead>
<tbody>
<tr>
<td>● Why has a certain media been chosen?</td>
</tr>
<tr>
<td>● Why was a particular image chosen?</td>
</tr>
<tr>
<td>● Why was the image arranged that way?</td>
</tr>
<tr>
<td>● Is the information contained in the image factual?</td>
</tr>
<tr>
<td>● What devices have been used to get the message across to the viewer?</td>
</tr>
<tr>
<td>● How has the message been affected by what has been left out or is not shown?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assumptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>● What attitudes are assumed?</td>
</tr>
<tr>
<td>● Whose voice is heard?</td>
</tr>
<tr>
<td>● Whose voice is not heard?</td>
</tr>
<tr>
<td>● What experiences or points of view are assumed?</td>
</tr>
</tbody>
</table>
Critical evaluation of digital visual materials (2D, 3D, static and moving)

Make decisions about using digital visual representations of data and ideas

Use computers, digital cameras, digital visual software to effectively communicate

Interdisciplinary: Across the curriculum

Emphasis on creation / agency as a path to understanding visual media

DIGITAL VISUAL LITERACY
<table>
<thead>
<tr>
<th>VISUAL SEMIOTICS: MEANING</th>
<th>VISUAL SYNTAX : FORM</th>
</tr>
</thead>
<tbody>
<tr>
<td>✗ Who created image</td>
<td>✗ Medium</td>
</tr>
<tr>
<td>✗ Why created / purpose</td>
<td>✗ Scale</td>
</tr>
<tr>
<td>✗ Genre</td>
<td>✗ Light</td>
</tr>
<tr>
<td>✗ Historical context</td>
<td>✗ Color</td>
</tr>
<tr>
<td>✗ Cultural context</td>
<td>✗ Perspective</td>
</tr>
<tr>
<td>✗ Who is the audience</td>
<td>✗ Contrast</td>
</tr>
<tr>
<td>✗ Who collected the artwork</td>
<td>✗ Word / Image</td>
</tr>
<tr>
<td>✗ What is your reaction</td>
<td>✗ Line</td>
</tr>
<tr>
<td>✗ What does it communicate about the individual, the event, or society</td>
<td>✗ Shape</td>
</tr>
<tr>
<td>✗</td>
<td>✗ Balance</td>
</tr>
<tr>
<td>✗</td>
<td>✗ Movement</td>
</tr>
</tbody>
</table>

VISUAL LITERACY: INTERPLAY BETWEEN SEMIOTICS & SYNTAX.
SEARCH ENGINES: GOOGLE IMAGES.
THE "SEMIOTICS" OF THE IMAGE

Searches the metadata attached to image
Searches the textual context
Can compare lots of images for perusal
Provide options for image research

? Image fidelity. The Photoshop effect
? Authorized image
TIN EYE: THE REVERSE IMAGE SEARCH ENGINE
THE “SYNTAX” OF THE IMAGE

FOR USERS OF IMAGES

• Upload a mystery image
• Searches the content of the image to find similar visual content on the open web
• Use to identify uncredited images, or images with little information or detail

FOR CREATORS OF IMAGES

• Can see where your photos, illustrations, art have been posted on the web
• Can see if images are used with/without permission
• Can see if photos of you have been posted on the web
• Searches the form/content “syntax” of the image to find similar visual content on the open web

• Use to identify unidentified images, or images with little detail

• Mystery Image to the right

**TIN EYE, THE REVERSE SEARCH ENGINE**
Your image
JPEG image, 550x727, 74.9 KB
Recommend as a Cool Search

3 results
searched over 1.04 billion images in 0.015 seconds

Sort order: best match

- esterhazy.splinder.com
  ![Image](http://esterhazy.splinder.com/09_04_bnf.jpg)

- guerriers-du-moyen-age.aceboard.fr
  ![Image](http://guerriers-du-moyen-age.aceboard.fr/120943112.jpg)

- www.amazon.com
  ![Image](http://www.amazon.com/ASIN/B0000007LL.jpg)
CONFIRMED ID IN ARTSTOR:
“LE CHARIVARI”: FROM THE MANUSCRIPT ROMAN DE FAUVEL
Accessible from the Art and Music Library Home Page, Colby Libraries

http://www.colby.edu/academics_cs/library/helpwithassignments/subject-guides/images.cfm
OTHER RECOMMENDED IMAGE RESOURCES GUIDES:

Smith College’s “Find Images” Libguide
http://libguides.smith.edu/content.php?pid=25136&sid=181275

LIBRARIAN / FACULTY COLLABORATION

- Two courses
  - Race and American Visual Culture. Professor Laura Saltz
  - Library Research for Colby Museum of Art Student and Volunteer Docents.

- Working with faculty to identify particular learning outcomes
  - Syllabus
  - Readings
  - Assignments / presentations

- Contextual Approach
  - Familiarize students with Colby website and research databases
  - Content and image rich websites
  - Image databases with lots of images to compare and contrast
  - Primary Resources
  - Secondary Resources

Information Detective!
Art Encyclopedias
Library Catalogs
Finding Journal Articles
Helpful Websites

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http://www.colby.edu/academics_cs/library/artmusic/index.cfm
What can we find out about him?

What can we find out about his work?

What can we find out about this work?

Did he paint similar subjects that we could research to shed light on this painting?

Who were his contemporaries?

Are there writings of his own that would shed light on this piece? (e.g. primary sources)

JOHN LA FARGE. AGATHON TO EROSANTHE. VOTIVE WREATH. 1861.
La Farge, John
(b New York, 31 March 1835; d Newport, RI, 14 Nov 1910).

American painter, decorative artist and writer. He grew up in New York in a prosperous and cultivated French-speaking household. He received his first artistic training at the age of six from his maternal grandfather, an amateur architect and miniature painter. While at Columbia Grammar School, he learnt English watercolour techniques and afterwards studied briefly with George Inness's teacher, the landscape painter Régis-François Gignoux. In 1856, while touring Europe, he spent a few weeks in Thomas Couture's studio. Returning to New York via England, he was impressed by the Pre-Raphaelite paintings at the Manchester Art Treasures exhibition of 1857 and later said that they had influenced him when he began to paint. In 1859 he decided to devote himself to art and moved to Newport, RI, to study with William Morris Hunt.

Unlike Hunt, who never broke away from the manner of Couture and Jean-François Millet, La Farge rapidly evolved a highly original and personal style characterized by free brushwork, unusual colour harmonies and great delicacy of feeling (see fig.). His landscapes of the 1860s, almost all of which were executed outdoors, have been compared with the work of the Impressionists; one of his best is the monumental canvas, Paradise Valley (1869; Boston, MA, priv. col.; see R. Cortissoz, 1911, opposite p. 24). His intimate floral still-life paintings recall the work of Henri Fantin-Latour but are more experimental in approach.

La Farge began to collect Japanese prints in 1856, earlier than Félix Bracquemond, and he also anticipated Whistler in making use of Japanese concepts of colour and composition in his designs (see JAPONISME). In the 1870s, just as he was beginning to gain recognition for his easel paintings, La Farge shifted his attention to decorative work including encaustic mural painting and stained glass. His first major commission was to decorate the interior of H. H. Richardson's Trinity Church in Boston. Modelled chiefly on medieval and Early Christian precedents, but drawing also on oriental and Renaissance sources, this project was unveiled early in 1877 and was immediately acclaimed. It was the first large-scale decorative scheme in America to be executed by a distinguished painter and it initiated the movement termed the 'American Renaissance'.
La Farge, John

Related articles

- Wood engraving [Fr. gravure sur bois debout; Ger. Holzschnitt §2. History
- assistants
  - Hains & La Farge
  - Robinson, Theodore
  - Saint-Gaudens, Augustus
- groups and movements
  - Aesthetic Movement
  - Japonisme §1. Origins and diffusion
  - Tiffany §2. Louis Comfort Tiffany
- patrons and collectors
  - Paulist Fathers [Congregation of St Paul]
  - Vanderbilt, William Henry
- pupils
  - Hains & La Farge
  - McKim, Mead & White §1. History of the firm
- teachers
  - Couture, Thomas
  - Rimmer, William
- works
  - Boston §II. Art life and organization
  - Richardson, (Henry) H(obson) §2. Early career §III. Trinity Church
  - Stained glass §II. Historical survey §2. After c. 1840 §III After 1880
  - Stained glass §IV. Collections, museums and exhibitions
  - Sturgis, John Hubbard
  - United States of America §VIII. Glass §3. After 1880

John La Farge:
Portrait of the Painter,
oil on wood...

External Images

Related images from other resources

Search and browse for images on Art Resource
According to one critic, “However beautiful to the eye, La Farge's subjects present a still more subtle beauty to the mind, which finds in it a relationship of spirit as well as matter.” Here, the Greek inscription—“As summer was just beginning”—in the company of a wreath suggests that this weathered stucco wall bears a complex symbolic message. In ancient Greece, hopeful suitors posted wreaths on walls as tokens of their affection. Estranged from his wife at the time, La Farge may have been drawn to the phrase's hopeful connotations. The wreath, however, also suggests the funerary, marking life's fragility during a period in which La Farge battled serious illness and mourned the death of his infant son.
Search across Smithsonian collections, image databases, web pages, via a single search box


Can also use Guided Features on topic

Not just images, but contextual information to achieve a more literate approach to visual material.

Images directly from the owner/original source of the artwork or collection
ART RESOURCE: LICENSED STOCK ART IMAGES

- Why use stock art image databases?
  + Detailed metadata = better retrieval
  + Original source credited
  + Licensed, high quality.
  + If your use is commercial, for publication, etc.

- Other Stock Images
  + Corbis
  + Scholar’s Resource
  + Getty Images
JSTOR IMAGE SEARCHING: JOHN LA FARGE WREATH

- Retrieves
  + Articles with image in context
  + Images in JSTOR journal articles
  + Images from ARTstor
Images within JSTOR articles

Images in ARTstor using JSTOR search
REMEMBER THE FIRST IMAGE TODAY
Library Instruction
AR / AM 375. Prof. Laura Saltz
Race and Visual Culture

Your Librarian:
Margaret Ericson,
Art and Music Librarian
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Immigration to the United States, 1789-1930, is a web-based collection of selected historical materials from Harvard’s libraries, archives, and museums that documents voluntary immigration to the US from the signing of the Constitution to the onset of the Great Depression.

Immigration has profoundly influenced the character and the growth of the United States. Its salient themes—including acculturation, nativism, racism and prejudice, homesteading, and industrialization—and the policies governing it are illustrated in the online collection.

Concentrating heavily on the 19th century, Immigration to the United States, 1789-1930, includes approximately 1,800 books and pamphlets as well as 6,000 photographs, 200 maps, and 13,000 pages from manuscript and archival collections. By incorporating diaries, biographies, and other writings capturing diverse experiences, the collected material provides a window into the lives of ordinary immigrants. For example:

- Images from Harvard’s Social Museum, which was established in 1903 by Harvard professor Francis Greenwood Peabody, illustrate “problems of the social order” related to the rapid influx of immigrants.
- Original manuscript and archival materials—ranging from records of the Immigration Restriction League to the papers of New Jersey librarian Jane Maud Campbell (1869-1947)—document the plight of newly arrived immigrants.

In addition to thousands of items that are now accessible to any Internet user, the collection includes contextual information on voluntary immigration and quantitative data. The site also provides links to related digital resources that cover other aspects of immigration to the US, including vital materials on the African diaspora.

Immigration to the United States, 1789-1930, is part of Harvard’s Open Collections Program, through which the University offers online access to resources from Harvard’s libraries to benefit students and teachers around the world. The goal is to create a new model for digital collections that will benefit the Harvard community and the general public alike.

Immigration to the United States, 1789-1930, is made possible with the generous support of the William and Flora Hewlett Foundation.
Bennett, H. C. Chinese labor: a lecture. San Francisco: [s.n.], 1870.

CHINESE LABOR.

A LECTURE,

DELIVERED BEFORE THE SAN FRANCISCO
MECHANICS' INSTITUTE,

BY

H. C. BENNETT,

IN REPLY TO THE HON. F. M. PIXLEY.

SAN FRANCISCO, MAY, 1870.
THEODORE WORES’S CHINESE FISHMONGER IN A COSMOPOLITAN CONTEXT

Chad Mandeles

Fig. 1. Theodore Wores. CHINESE FISHMONGER. 1881. Oil on canvas, 34 x 46”. Collection, National Museum of American Art, Smithsonian Institution. Gift of Des. Ben and A. Jess Shesnon.

WHEN HE WAS SIXTEEN YEARS OLD, Theodore Wores (1859–1939) left his home in San Francisco to train as a painter at the Royal Academy in Munich. After a brief period of private study with Toby Rosenthal, a San Francisco expatriate working in Munich, he entered the Academy under Ludwig Loefitz and Alexander von Wagner. Wores was a friend of the leading American artists in that city, notably William Merritt Chase and Frank Duveneck, and in 1879 and 1880 he joined the “Duveneck Boys” in Florence and Venice. Shortly after his return from Europe in August, 1881, Wores was attracted to the daily life of San Francisco’s Chinatown. Over the next several years, life in the Chinese quarter proved to be a constant source of inspiration to him. Although it is tempting to

Search:
chinese AND immigra* AND united states AND visual

Stable URL: http://links.jstor.org/sici?sici=0002-7359%28198424%2916%3A1%3C65%3ATWCFIA%3E2.0.CO%3B2-M
Painting: 19th century: *The Chinese Fishmonger*

**The Chinese Fishmonger**
1881
Theodore Wores
oil on canvas
34 3/4 x 46 1/8 in. (88.3 x 117.0 cm.)
Smithsonian American Art Museum, Gift of Drs. Ben and A. Jess Shenson
1972.153

Theodore Wores came to know San Francisco’s Chinatown as a child, when he walked home from his father’s hat business through the bustling Asian community. The *Chinese Fishmonger* was the first painting he completed after returning to America from Europe, and the dark tones, strong highlights, and expressive brushstrokes reflect his Munich training. Wores struggled to get Chinese people to pose for his paintings until one of his young assistants, a Chinese student named Ah Gai, accompanied him to translate his requests. In this image, Wores captured the glistening, slimy scales of the fish as they slid from the basket onto the table top, so that we can imagine the exotic smells and hubbub of Chinatown’s street markets.

* Back to Results
Note mention of still photographs by Arnold Genthe at the Library of Congress.

Theodore Wores paints San Francisco's Chinatown

Credits:

Media Clip: Theodore Wores paints San Francisco’s Chinatown
http://americanart.si.edu/luce/media.cfm?key=372&artistmedia=0&object=178186&subkey=84
ARNOLD GENTHE:
ONLINE ARCHIVE OF CALIFORNIA AND THE AMERICAN MEMORY PROJECT

http://content.cdlib.org/ark:/13030/hb9g5006q9/?brand=oac

Title:
"Fish Market Scales"

Contributing Institution:
California Historical Society,
North Baker Research Library,
678 Mission Street, San Francisco, CA 94105-4014;

More information about this image
GENTHE AND WORES

"Fish Market Scales" Publisher: California Historical Society.
http://www.californiahistoricalsociety.org/collections/northbaker_research.html
Rich Visual Resource

- Westward Expansion
- Race in America
- Culture
- Immigration
- Politics
- History
HARP WEEK.
19TH AND EARLY 20TH CENTURY ILLUSTRATED WEEKLY

- Subscription and Free version
- Presidential elections
- Slavery
- Immigration
- Voting rights
- Political cartoons
- Illustration
- Advertising
Searched for: "indians and tobacco"

Search within results: [Enter] Search [Search Help]

Note: If you enter a term using the Search within results feature and later wish to remove it, please do so by starting a new search. For more information, click here.

Total Hits: 3  New Search
Currently viewing page 1 of 1 total pages
First Page ➤ Previous Page Next Page ➤ Last Page

American Indians, culture and society, cartoons
Illustrations
leisure, tobacco use
cited on 6 pages

Tobacco use
Illustrations
Arapaho Indians and
cited on 1 page

Tobacco use, cartoons
Illustrations
American Indians
cited on 6 pages

View Index Entry Page Thumbnails
American Indians, culture and society, cartoons
pages including the concept: leisure, tobacco use

Go To: Page Thumbnails 1874-08-15 p684 c1-2

Currently viewing page 1 of 1 total pages
First Page ➤ Previous Page Next Page ➤ Last Page

1874-08-15 p684 c1-2 1875-06-19 p493 c1-4 1876-04-22 p336 c1-2
Primary Resources:

Slave narratives; photographs; African-American, Asian-American, and Native American history images and documents, immigration history, sheet music covers, folklife, etc.
I AM NOT A MAN AND A BROTHER!

OUR COUNTRYMEN IN CHAINS!

So. J. MILLER, EDITOR.

The human form seems destined to bear the marks of slavery, and the sad spectacle that a once free people are today found in irons, is not without instruction. To those who view the scene in an unbiased light, it will appear that the fate of slavery is the fate of all mankind. The negro is the type of manhood, and the slavery of which he is a victim, is a type of the servitude that awaits all men. The lesson is plain: an Aristocracy is certain to sustain itself by force of arms.

The jailer is the master, and the captive is his slave. The negro is the slave of the white man, and the white man is the slave of the law. The law, in enforcing its mandates, is the slave of the jailer, and the jailer is the slave of the master.

Thus, the negro is the type of the slave, and the white man is the type of the master. The negro is the type of manhood, and the slavery of which he is a victim, is a type of the servitude that awaits all men. The lesson is plain: an Aristocracy is certain to sustain itself by force of arms.

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JSTOR Advanced Search

"am i not a man and a brother" full-text AND
visual or art or graphic full-text AND

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□ African American Studies (8 journals)
□ African Studies (19 journals)
□ American Indian Studies (3 journals)
□ Anthropology (23 journals)
□ Aquatic Sciences (4 journals)
□ Archaeology (18 journals)
□ Architecture & Architectural History (14 journals)
□ Art & Art History (42 journals)
□ Asian Studies (18 journals)
Visual Images of Blacks in Early American Imprints

Barbara E. Lacey

In intellectual and academic discourse, as well as in everyday life and ordinary language, we are engaged in what W.J.T. Mitchell calls "the pictorial turn," a paradigm shift involving encounters with and concerns about "the visual."1 Scholars such as linguists are attempting, through verbal discourse, to master the field of visual representation. Historians, too, need to consider images systematically with a sharp eye to cultural meanings. Art historians develop semiotic analyses that link American art with its social and cultural context on the premise that images and texts are deeply interconnected.2 Their approaches can help historians in other fields to assess and appreciate more fully the role of nonverbal experience in transmitting and transforming culture and ideology. By examining early American publications that contain both images and text, the present study shows that the pictorial element provides new information, contends with or subverts the verbal meaning, and creates a dialectic with the text that can enhance understanding of the subject. The focus of this inquiry is imprints—books, pamphlets, broadsides, magazines, and selected newspapers—published between 1640 and 1800 in what is now the United States, depicting images of blacks that yield insight into racial attitudes in early America.3 Published largely by

Barbara E. Lacey is an associate professor of history at Saint Joseph College, West Hartford, Connecticut. She would like to thank George A. Billias, Jules David Prown, and Alden T. Vaughan for their help, and she is indebted to the staff and policies of the Homer Babbidge Library, University of Connecticut, for making this study possible.


3 The illustrations of blacks come from Charles Evans, Early American Imprints, 1st Ser., microtext collection (Worcester, Mass.: American Antiquarian Society, 1968), and from 18th-century periodicals as reproduced in American Periodicals Series 1 (Ann Arbor, Mich.: University Microfilms, 1979). All images of blacks located in these two collections will be discussed. In addition, a few images of blacks have been drawn from Early American Newspapers, AAS-Reader series (Worcester, Mass.: American Antiquarian Society, 1961– ), available on microfilm. Nearly all images in this study also have been examined in the original at the American Antiquarian Society, Worcester, Mass. Comparative references are made to an oil painting and a sculpture of the period. Studies of American attitudes and imagery include Albert Boime, The Art of Exclusion: Representing Blacks in the Nineteenth Century (Washington, D. C.,
Readex: Early American Imprints, American Broadsides, etc.

http://0-infoweb.newsbank.com.library.colby.edu:80
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<td>Welch</td>
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<td>Inquioic Indians</td>
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John Bull's Sympathy.
Edmonia Lewis: African American Sculptress in the Classical Tradition

Image Information:
- Creator: Lewis, Edmonia, 1846-1911
- Title: Forever Free
- Date: 1867
- Material: marble
- Repository: Howard University Gallery of Art
- Subject: Sculpture--United States--19th C. A.D
- Collection: The Image Gallery
- Source: Data from: University of California, San Diego
- Download Size: 400 x 300
WHAT YOU CAN DO

- **Browse content** by collection, classification, or geography
- **Search content** by keyword or advanced search terms (e.g., date and geographic origin)
- Sort search results by date, creator, or title
- View images and image data
- Zoom in on and pan images for greater detail
- Print and save images and related data to other hardware (e.g., CD, memory stick, hard drive)
- Create groups of images for later retrieval and presentation
- Download and image to use in a Powerpoint presentation
WHAT YOU CAN DO

- Organize image groups into shared folders
- Direct other ARTstor users to images or image groups
- Upload personal images and sound files to the ARTstor platform
- Export images and image groups to ARTstor's Offline Image Viewer (OIV) presentation tool
- Save citations for images or image groups
- Email or print these
- Export citations to a Reference Manager, or a text file
- Generate a stable image URL
In ARTstor

- Save your images to an image group
- Download Offline Image Viewer to your desktop

OFFLINE:

- Open Offline Image Viewer
- Authenticate
- Select Image Group from ARTstor
- Import
- Create Slide show
ARTSTOR:
Zoom Image
Pan Image

Allows for close reading of art details: costume, musical instrument construction

Performance Practice: evidence that in early 17\textsuperscript{th} century, women frequently depicted performing on musical instruments (recorder and violin depicted), were musically literate (could read musical scores and texts)

Private sphere / religious contexts
ARTSTOR: ZOOM FEATURE ALLOWS FOR CLOSE ANALYSIS:
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<tr>
<td>Title</td>
<td>Saint Cecilia</td>
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<tr>
<td>Material</td>
<td>pen and brown ink and brown wash</td>
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<td>Measurements</td>
<td>20.8x15.4cm</td>
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<td>Repository</td>
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<tr>
<td>Subject</td>
<td>Drawing--Italy--16th C. A.D</td>
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<td></td>
<td>Saints</td>
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<td>Source</td>
<td>Data from: University of California, San Diego</td>
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Parmigianino (Francesco Mazzola) (1503-1540)
Saint Cecilia with a putto. Pen and ink with wash, 27 x 15.4 cm. Photo: Michèle Bellot.
Location: Louvre, Paris, France
Photo Credit: Réunion des Musées Nationaux / Art Resource, NY
Image Reference: ART168312
Databases

Various online databases are accessible via the Louvre Web site:
Atlas, the Inventory of the Department of Prints and Drawings, La Fayetive Database of American Art, Clémence Neyret, and Joconde.

Database Details

**Atlas: Database of exhibits**
Atlas allows the direct online consultation of 35,000 works of art exhibited in the Louvre. Online visitors can access the basic information displayed on labels accompanying works in the museum, together with authoritative commentary and analysis by the curators and staff. Visitors can carry out simple or advanced searches by keyword, artist, title, inventory number, medium, technique, department or room. Recent acquisitions are also highlighted. Atlas allows visitors to create a personalized album. When printed, the selected works are grouped by location within the museum (wing and floor number).

**Inventory of the Department of Prints and Drawings**
The online illustrated inventory of the Department of Prints and Drawings is an exhaustive catalogue of the museum’s 140,000 works on paper by some 4,500 artists. It provides access to the drawings, cartoons, pastels, and miniatures listed in the original handwritten inventories of the Cabinet des Dessins of the Musée du Louvre and the Musée d’Orsay. It also includes drawings from the Edmond de Rothschild Collection, drawings from French private collections confiscated to Germany during World War II and assigned to the Office des Beaux Arts, paintings on paper and miniatures on loan from the Department of Paintings, and autograph drawings from the Cabinet des Dessins. Works may be searched by inventory number, artist, school, date, subject, or technique, or in the context of the history of the collection. Information about the artists (in French) is also provided (lives, works, style).
ARTIST SEARCH:
ARTSTOR AND LOUVRE USE DIFFERENT NAME FORMS

MAZZUOLA Francesco
1503 - 1540
Lombarde

Mazzola Francesco - Mazzola Girolamo Francesco Maria - Mazzuoli Francesco - Parmesan - Parmigianino - Il Parmigianino - Le Parmesan

Peintre, dessinateur, graveur. Né à Parme, mort à Casalmaggiore (Cremona). Fils du peintre Filippo Mazzola, il fut d'abord élève de ses oncles, les peintres Michele et Pier Ilario, et ensuite de Correggio (dès 1518). Collaborateur de celui-ci, Michelangelo Anselmi et de Francesco Maria Rondani, à Parme (1522). Actif à Fontanelato (Pr, 1523), Rome (1523/1524-1527), Bologne (1527-1530), Parme (1531-1539) et Casalmaggiore (vers 1539). Il séjourna aussi à Vérone et Venise en 1530.
MAZZUOLA Francesco
Ecole lombarde

Sainte Cécile, avec un putto
INV 6456, Recto

Fonds des dessins et miniatures
Petit format

© Musée du Louvre, Département des Arts graphiques
LESSONS LEARNED

- Image faithfulness not a given
- Check for the source of the image
- Metadata is not always uniform within databases
- Metadata is not uniform between databases
- Completeness of data is variable
- Lack of authority control
- Non-English image databases may require use of terms & names in original language
- Use a variety of search strategies when looking for the original image
ARTSTOR SELF-HELP ON YOUTUBE

- Making an image group in ARTstor, on YouTube
  http://www.youtube.com/watch?v=Q0-ejfhJepM

- How to download images into Powerpoint, on YouTube
  http://www.youtube.com/watch?v=v1H3ix4_GUw
ADVERTISING IMAGES

- American Memory Project. Advertising
- ARTstor. Thousands of art, graphic, and photographic images for educational use.
- Emergence of Advertising in America 1850-1920. Over 9,000 images, with database information, relating to the early history of advertising in the United States
- Harper's Weekly (Harpweek licensed database): Listed above under primary resources / 19th cent.
- Adflip. http://www.adflip.com. (Advertisements from the 1940 through 2001 – more advertisements are available to members only)
- Advertising Resources: Guide to websites from the University of Iowa
VIDEO AND MOTION PICTURES ON THE WEB

Google Video Search http://video.google.com

History Channel (History.com). Video Gallery

  + http://www.pbs.org/art21/multimedia/index.html
  + Excerpts from the PBS Documentary on the web

Getty Images / Footage on the Web
  + News / editorial footage: good for political topics
  + Short Video clips and still photography
  + Fee based service

Internet Archive. Moving Images.
ARCHIVES http://www.archive.org/details/prelinger

Internet Movie Database (IMDB). Trailers.

Ubuweb http://www.ubu.com/
  + Avant Garde artists, filmmakers, performance artists, musicians in sound and video

New York Voices WNET
  + http://www.thirteen.org/nyvoices/featured_voices.html
  + Emmy Award-winning public TV series; top headliners in arts and culture from around NYC.

San Francisco MOMA http://www.sfmoma.org/
  + Interactive Features: Videos, artist interviews, interpretive & contextual info on artists in video
  + http://www.sfmoma.org/education/edu_online.html

You Tube http://www.youtube.com/
ART 21, (PBS SERIES ON ARTS AND CULTURE):
QUALITY SOURCE OF WEB VIDEO WITH A CONTEXTUAL APPROACH

Projecting Fictions: “Insurrection! Our Tools Were Rudimentary, Yet We Pressed On”

ART 21: What are your first thoughts about this piece here at the Guggenheim?

WALKER: Well, this piece is called “Insurrection! Our Tools Were Rudimentary, Yet We Pressed On.” I always wind up going back to the very beginning of everything with my pieces, so it seems like it’s a continuation of a series of work that I’ve been doing with large, narrative, silhouette scenes, building around this idea of the cyclops or a kind of historical exhibit. In this case it’s somewhat historical. The idea at the outset was an image of a slave revolt at some point prior to me. And it was a slave revolt in the antebellum south where the house slaves got after their master with their instruments, their utensils of everyday life. And really it started with a sketch of a series of slaves dismembering a master with a soup ladle. My reference in my mind was the surgical theater paintings of Thomas Eakins and others.

ART 21: And the overhead projectors came about how?

WALKER: I knew for a while that I wanted to make a piece that tried to engage the space a little bit more directly than a static projection of, you know, a painting. What I wanted to do was to make a piece that people could move through and project images of those landscapes onto. This was the first attempt to do that.
Welcome to Prelinger Archives

View over 2,000 films from the Prelinger Archives!

Prelinger Archives was founded in 1983 by Rick Prelinger in New York City. Over the next twenty years, it grew into a collection of over 60,000 “ephemeral” (advertising, educational, industrial, and amateur) films. In 2002, the film collection was acquired by the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division. Prelinger Archives remains in existence, holding approximately 4,000 titles on videotape and a smaller collection of film materials acquired subsequent to the Library of Congress transaction. Its goal remains to collect, preserve, and facilitate access to films of historic significance that haven’t been collected elsewhere. Included are films produced by and for many hundreds of important US corporations, nonprofit organizations, trade associations, community and interest groups, and educational institutions.

RIGHTS: Please read the text in the “Rights” box on the left of this page before contacting us with questions.

The Field Guide to Sponsored Films by Rick Prelinger was published by the National Film Preservation Foundation in January 2007. It describes 452 historically or culturally significant motion pictures commissioned by businesses, charities, advocacy groups, and state or local government units between 1897 and 1980. The annotated filmography features repository information for some 350 titles as well as links to works viewable online. Also included are an introductory essay and name and subject indexes. The book is recommended for all interested in the history of advertising, industrial and sponsored films.

A free copy of the 152-page NFPF publication can be viewed and downloaded here.

Click to see a Tag Cloud of the Archive’s Prelinger Collection.

Click for more information about the Prelinger Archives.

Information about Prelinger Library, an appropriation-friendly library of printed materials located in San Francisco, is here.

Click to send an email to city@prelinger.
INTERNET ARCHIVE, MOVING IMAGES: GREAT FOR AMERICAN STUDIES.
PRELINGER ARCHIVE. SAMPLE SEARCH ON SEX EDUCATION TO FIND EARLY FOOTAGE FROM THE 1950S AND 1960S. HTTP://WWW.ARCHIVE.ORG/DETAILS/PRELINGER
Interactive Feature

FRIDA KAHLO

Frida Kahlo's fantastical imagery and folkloric style, influenced by Mexican popular art, earned her recognition among the Surrealists, but her intriguing persona and unmistakable originality propelled her beyond the confines of a specific movement to become a leading figure in modern art. Learn more about her extraordinary life and work through video commentary by artists and art historians, as well as archival video footage of Kahlo and husband Diego Rivera at their home in Mexico.

This interactive multimedia feature was developed in conjunction with the exhibition Frida Kahlo.

Featured Artist: Frida (Frida) Kahlo
SFMOMA Release Date: June 2000

Related Multimedia

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<td>Diego Rivera's Carnaval de Flores</td>
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Video

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<td>Amelia Morello on Frida Kahlo's self-portraits</td>
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