IST681 Metadata

Assignment 2

Anthony Johnson

Metadata Description for a Cultural Object

1. CDWA Lite Record: Monet Painting

<?xml version="1.0" encoding="UTF-8"?>

<cdwalite xmlns="http://www.getty.edu/CDWA/CDWALite"

xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"

xsi:schemaLocation="http://www.getty.edu/CDWA/CDWALite file:/C:/Users/antho/OneDrive/Documents/Syracuse/681%20-%20Metadata/Assignment%202/CDWALite-xsd-public-v1-1.xsd">

<descriptiveMetadata>

<objectWorkTypeWrap>

<objectWorkType>painting</objectWorkType>

</objectWorkTypeWrap>

<titleWrap>

<titleSet>

<title>The Path through the Irises</title>

<sourceTitle/>

</titleSet>

</titleWrap>

<displayCreator>Claude Monet (French, Paris 1840-1926 Giverny</displayCreator>

<indexingCreatorWrap>

<indexingCreatorSet>

<nameCreatorSet>

<nameCreator>Monet, Claude</nameCreator>

<sourceNameCreator/>

</nameCreatorSet>

<nationalityCreator>French</nationalityCreator>

<vitalDatesCreator >1840-1926</vitalDatesCreator>

<genderCreator>Male</genderCreator>

<roleCreator>painter</roleCreator>

<attributionQualifierCreator>attributed to</attributionQualifierCreator>

<extentCreator/>

</indexingCreatorSet>

</indexingCreatorWrap>

<displayMeasurements>200.3 x 180 cm. (78 7/8 x 70 7/8 in.)</displayMeasurements>

<indexingMeasurementsWrap>

<indexingMeasurementsSet>

<measurementsSet xmlns:cd="http://www.getty.edu/CDWA/CDWALite" cd:value=""/>

<extentMeasurements/>

<qualifierMeasurements/>

<formatMeasurements/>

<shapeMeasurements>rectangular</shapeMeasurements>

<scaleMeasurements/>

</indexingMeasurementsSet>

</indexingMeasurementsWrap>

<displayMaterialsTech>oil on canvas</displayMaterialsTech>

<indexingMaterialsTechWrap>

<indexingMaterialsTechSet>

<termMaterialsTech>oil paint</termMaterialsTech>

<termMaterialsTech>canvas</termMaterialsTech>

<extentMaterialsTech/>

<sourceMaterialsTech/>

</indexingMaterialsTechSet>

</indexingMaterialsTechWrap>

<displayStateEditionWrap>

<displayState/>

<displayEdition/>

<sourceStateEdition/>

</displayStateEditionWrap>

<styleWrap>

<style>impressionist</style>

</styleWrap>

<cultureWrap>

<culture>French</culture>

</cultureWrap>

<displayCreationDate>1914-17</displayCreationDate>

<indexingDatesWrap>

<indexingDatesSet>

<dateQualifier>execution</dateQualifier>

<earliestDate>1914</earliestDate>

<latestDate>1917</latestDate>

</indexingDatesSet>

</indexingDatesWrap>

<locationWrap>

<locationSet>

<locationName>The Met Fifth Avenue, Gallery 822</locationName>

<workID>2001.202.6</workID>

</locationSet>

</locationWrap>

<indexingSubjectWrap>

<indexingSubjectSet>

<extentSubject/>

<subjectTerm>grass</subjectTerm>

<subjectTerm>irises</subjectTerm>

</indexingSubjectSet>

</indexingSubjectWrap>

<classWrap>

<classification>paintings</classification>

</classWrap>

<descriptiveNoteWrap>

<descriptiveNoteSet>

<descriptiveNote>Irises, among Monet's favorite flowers, lined the pathways leading up to the house and Japanese bridge on the artist's property at Giverny. This bird's-eye view of a garden path belongs to a series of monumental works painted during the First World War that capture the vital essence of these flowers with intensity and breadth of vision. Late in life, as his eyesight faltered, he dispensed with subtlety and "took in the motif in large masses," waiting "until the idea took shape, until the arrangement and composition inscribed themselves on the brain."</descriptiveNote>

<sourceDescriptiveNote/>

</descriptiveNoteSet>

</descriptiveNoteWrap>

<inscriptionsWrap>

<inscriptions>stamped lower right: Claude Monet</inscriptions>

</inscriptionsWrap>

<relatedWorksWrap>

<relatedWorkSet>

<linkRelatedWork/>

<relatedWorkRelType>rendering of</relatedWorkRelType>

<labelRelatedWork>Monet, Claude (French, ca. 1840-1926); The Path through the Irises, 1914-17; oil on canvas</labelRelatedWork>

<locRelatedWork/>

</relatedWorkSet>

</relatedWorksWrap>

</descriptiveMetadata>

<administrativeMetadata>

<rightsWork>This work may not be lent, by terms of its acquisition by The Metropolitan Museum of Art. </rightsWork>

<recordWrap>

<recordID>2001.202.6</recordID>

<recordType>accession</recordType>

<recordSource>The Metropolitan Museum of Art</recordSource>

<recordInfoWrap>

<recordInfoID/>

<recordInfoLink/>

<recordRelID/>

<recordMetadataLoc/>

<recordMetadataDate/>

</recordInfoWrap>

</recordWrap>

<resourceWrap>

<resourceSet>

<linkResource>https://www.metmuseum.org/art/collection/search/110002463</linkResource>

<resourceID/>

<resourceRelType/>

<resourceType>painting</resourceType>

<rightsResource>The Metropolitan Museum of Art, Manhattan</rightsResource>

<resourceViewDescription/>

<resourceViewType/>

<resourceViewSubjectTerm/>

<resourceViewDate/>

<resourceSource>the artist's son, Michel Monet, Sorel-Moussel (until the late 1950s; sold to Granoff); [Katia Granoff, Paris, late 1950sâ€“1972; sold to Wildenstein]; [Wildenstein, Paris, 1972â€“74, sold on May 17 to Annenberg]; Walter H. and Leonore Annenberg, Rancho Mirage, Calif. (1974â€“2001; jointly with The Met, 2001â€“his d. 2002) </resourceSource>

<linkRelatedResource>

<relatedResourceRelType/>

<labelRelatedResource/>

</linkRelatedResource>

<resourceMetadataLoc/>

</resourceSet>

</resourceWrap>

</administrativeMetadata>

</cdwalite>

1. Reflection

Entering data for the Monet painting was relatively simple, although there were several tags that seemed redundant or extraneous to me. For example, “object work type” and “resource type” are both painting, so it seems unnecessary to include both of them.

For “resource source” I was unsure of what would be appropriate to include, but I thought that maybe the acquisition history would work, but I’m still not entirely sure.

The CDWA Lite Specification PDF was extremely helpful in determining exactly what information needed to go where. This probably would have taken me much longer without that guide.

I wouldn’t say using CDWA Lite was particularly challenging outside of the use of extraneous or redundant tags. I did learn a lot about how and where to look for information regarding art pieces, though, which is positive.