

Quantitative Data / ‘Lengths’ of Life

PGDV 5200 Major Studio

Xingwei Huang

Sep 24th, 2019

PART 1

Concept

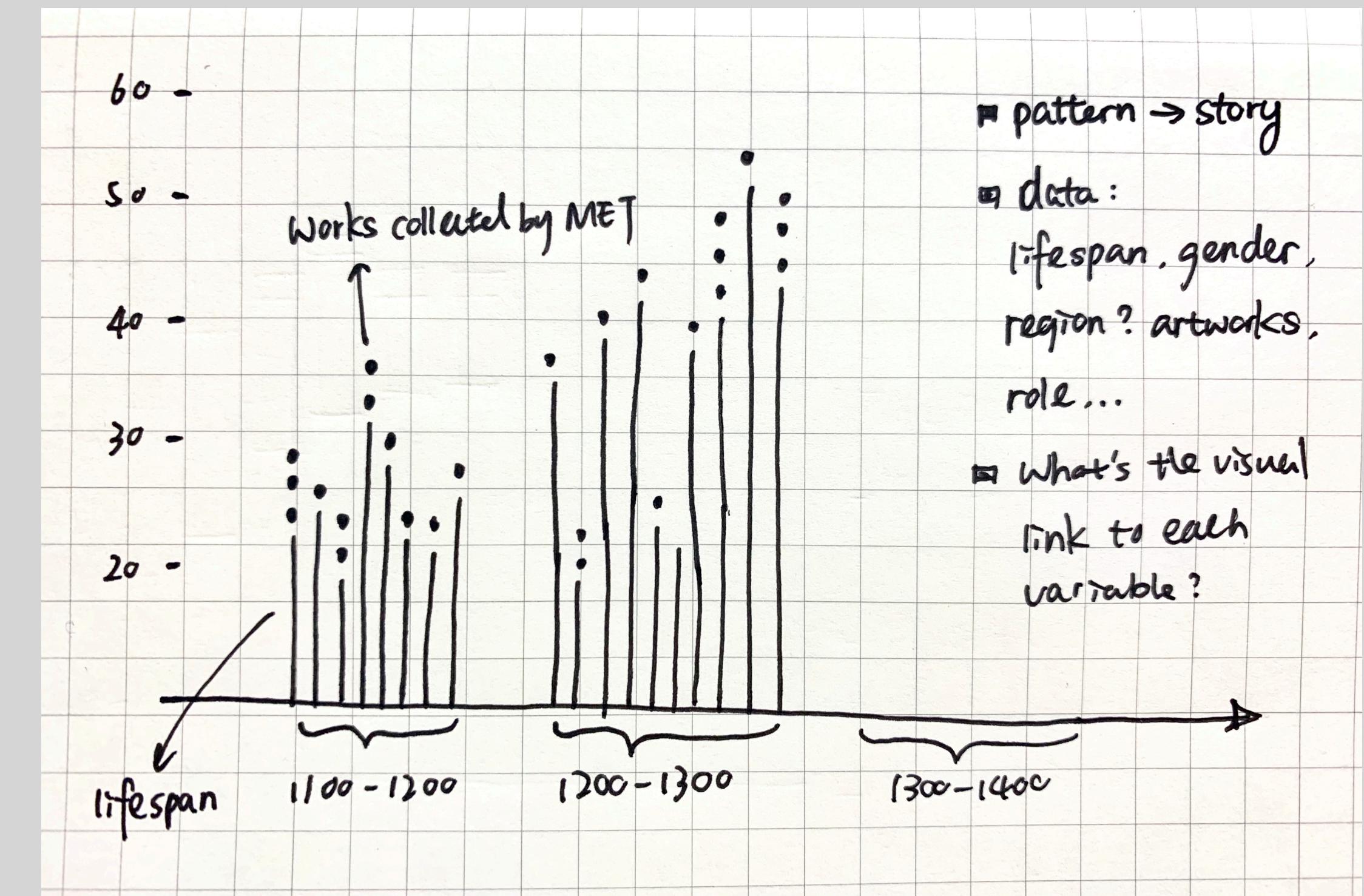
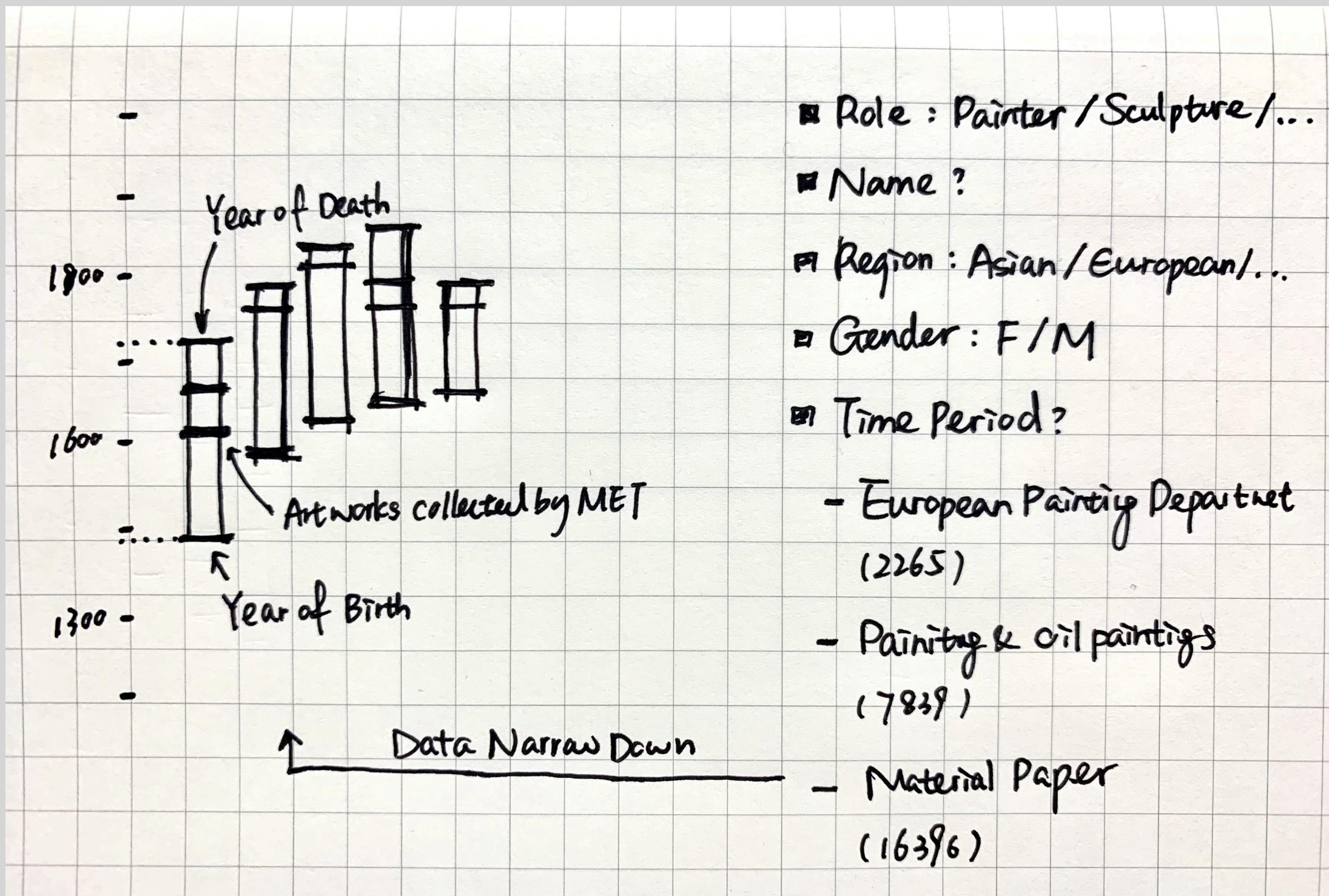
‘Lengths’ of Life



* The pattern formed by artists' life spans

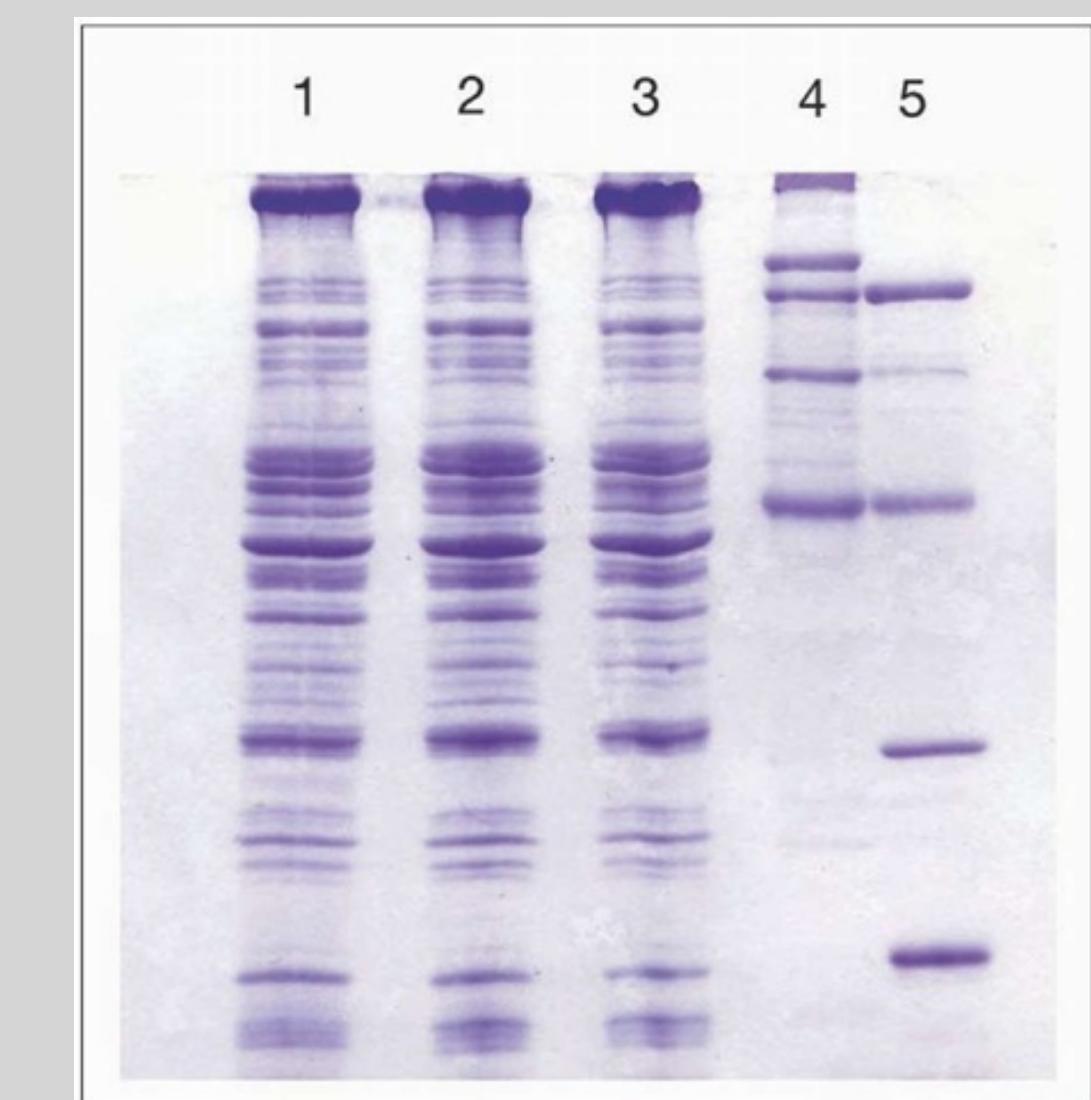
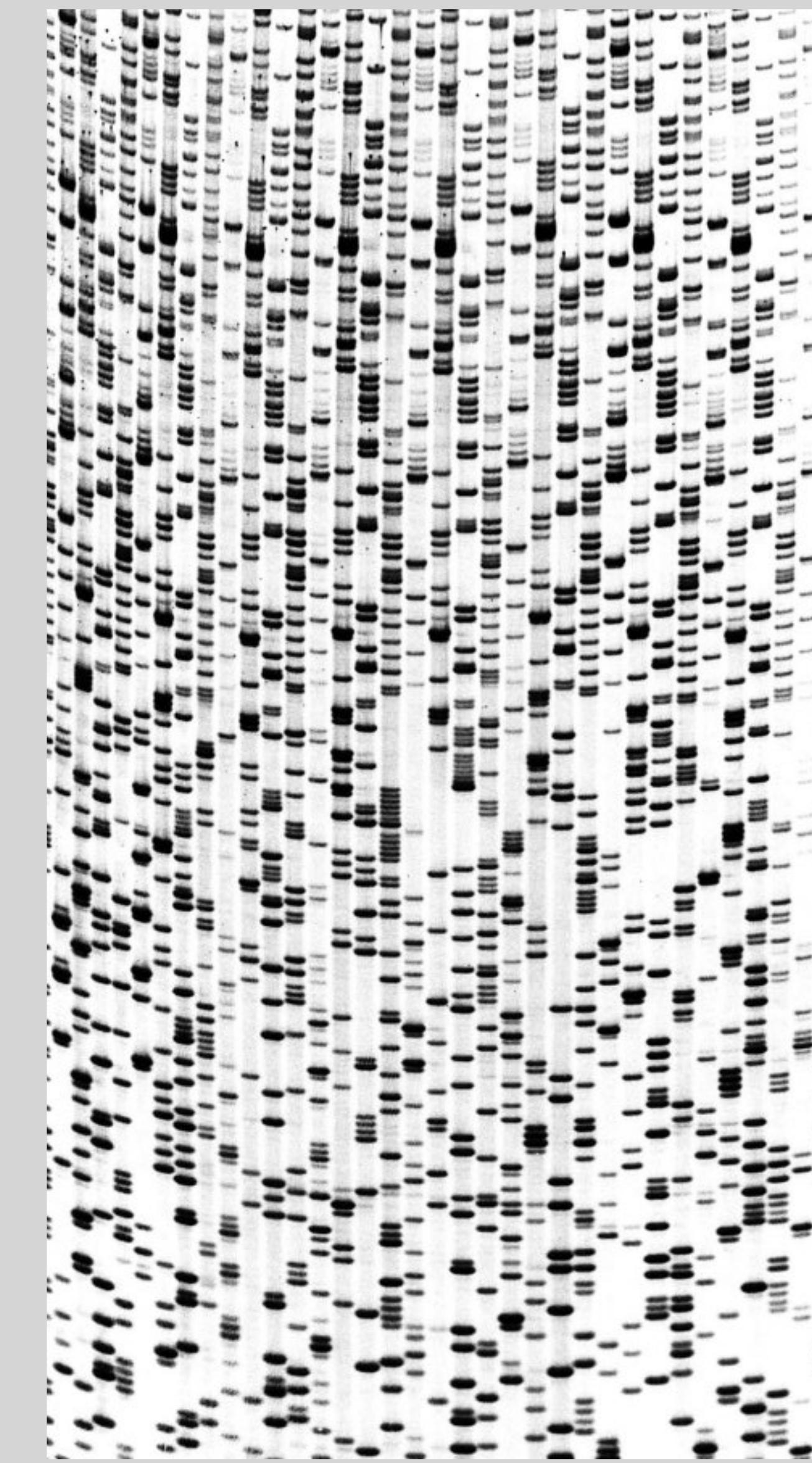
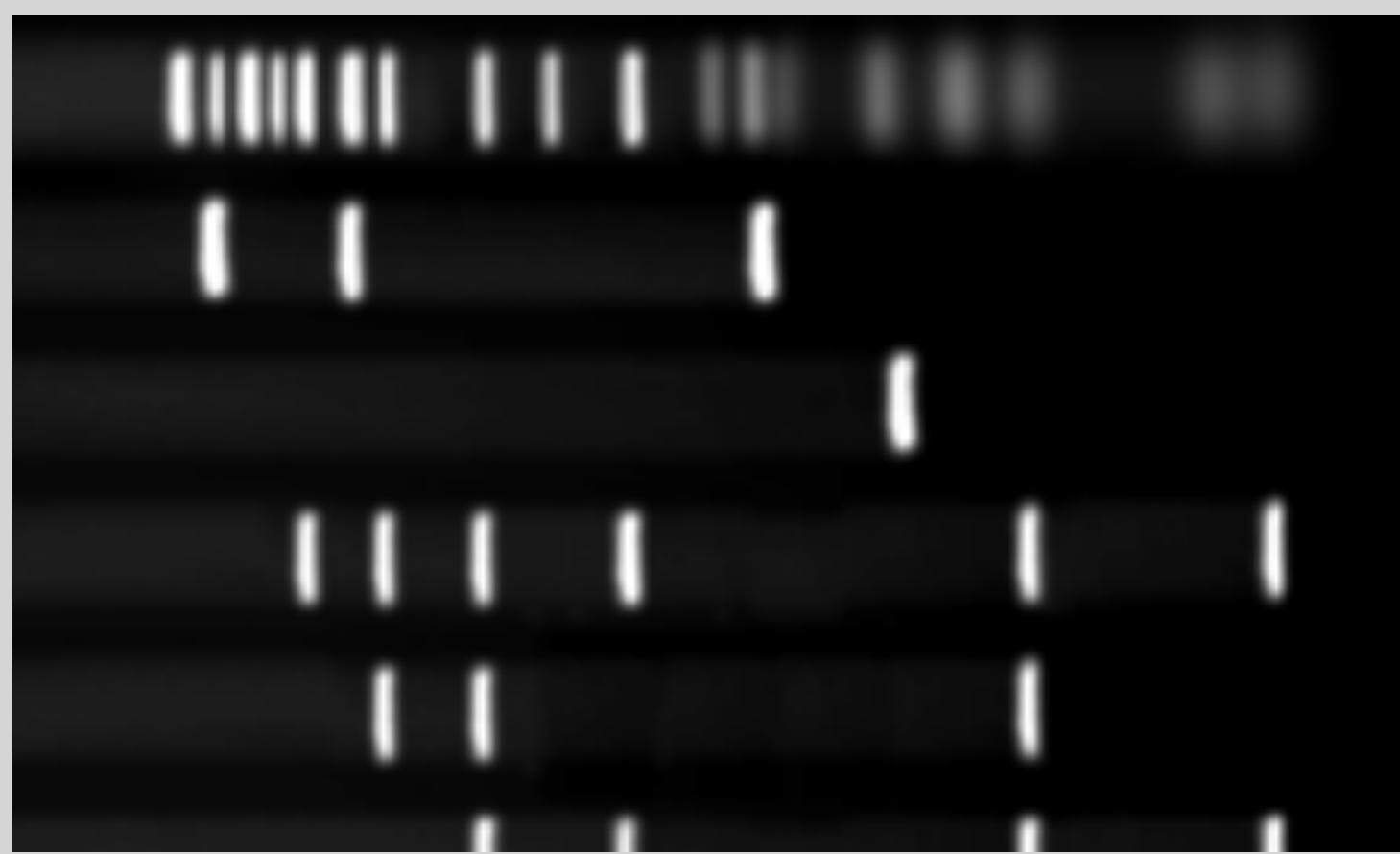
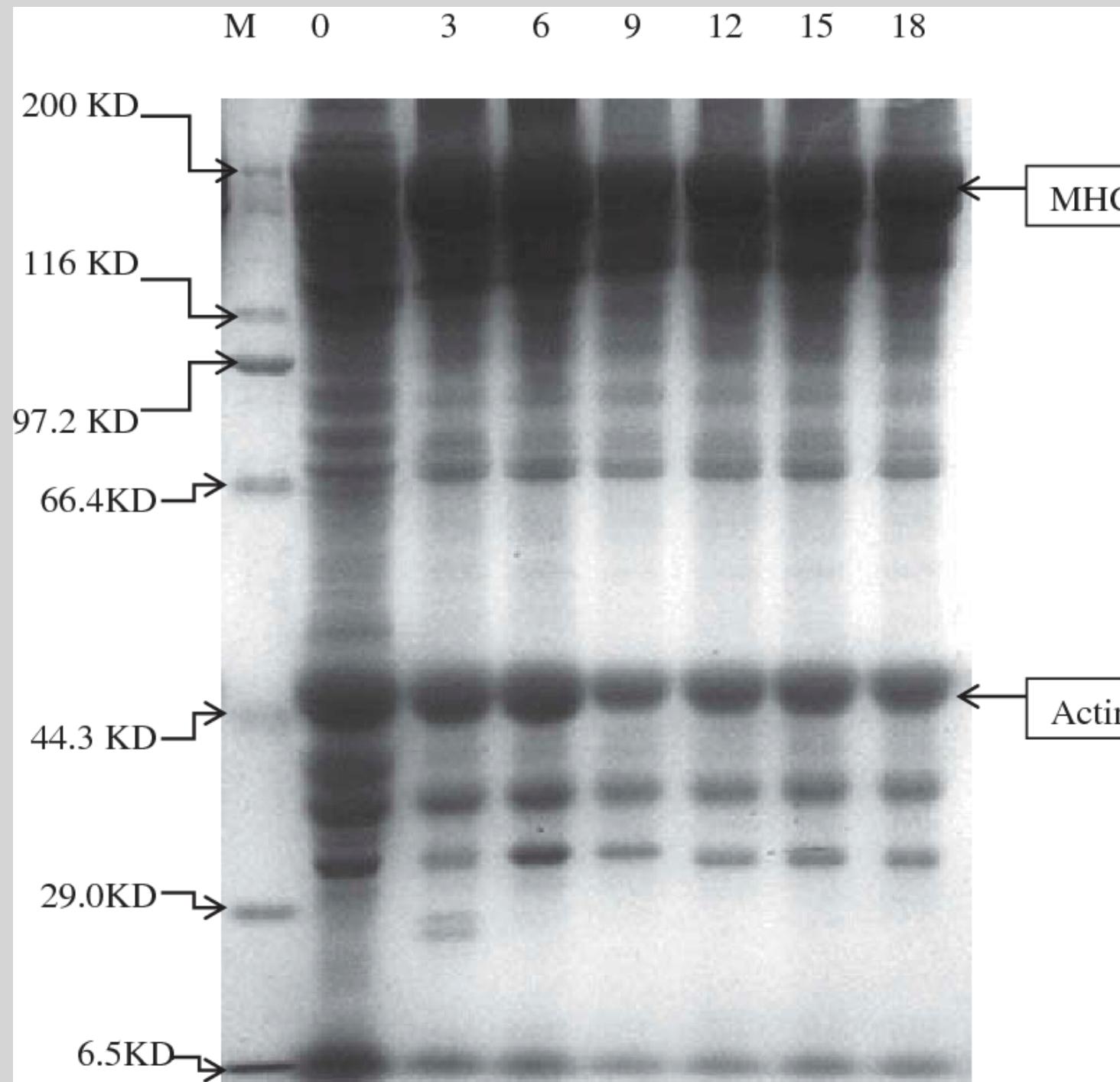
* Distance between artists' places of birth & places of death

/ Preliminary Sketches



/ Inspiration

If we compare the Met museum to a breathing organism, **artists** are similar to its **DNA** which carrying genetic instructions for function and growth.



/ Gel Electrophoresis

Gel Electrophoresis is used as a diagnostic tool to visualize the fragments. Using electrophoresis, we can see how many different **DNA fragments** are present in a sample and how large they are relative to one another.

Timeline

1700

Timeline

1700

Visualization of Artist's Lifespan During Renaissance Period *at The Metropolitan Museum of Art*

- █ Painter
- █ Sculptor
- █ Architect
- Born & Die at the same city
- Born & Die at different cities

Timeline

1500

Timeline

1500

Timeline

1400

Timeline

1400

Timeline

1300

Timeline

1300

Timeline

1200

Timeline

1200

Bernardo Daddi
Giovanni da Milano
Fra Filippo Lippi
Andrea Mantegna
Antonello da Messina

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

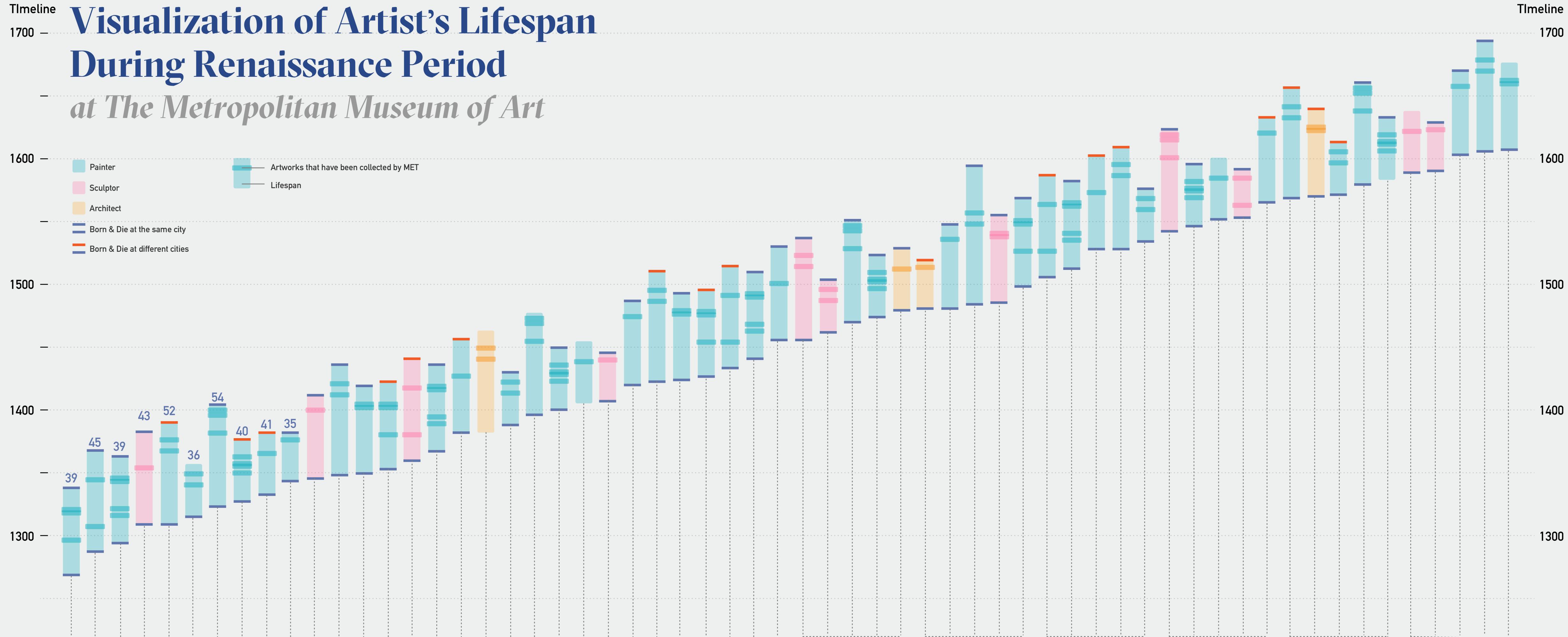
Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

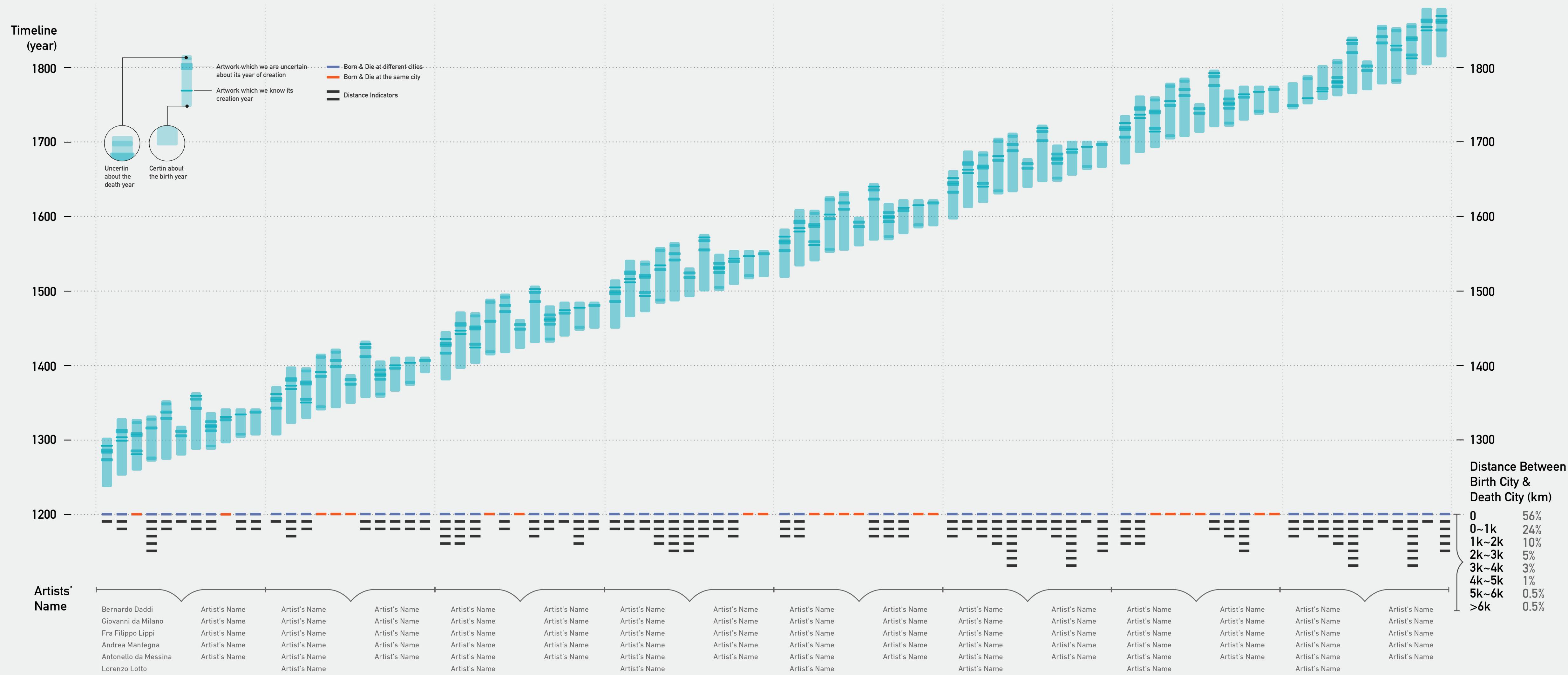
Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5

Artist's Name 1
Artist's Name 2
Artist's Name 3
Artist's Name 4
Artist's Name 5



Lives' Dimensions in European Paintings Department at Met Museum



PART 2

Data

/ API Request

```
var currentID = objectData.objectID;
var currentTitle = objectData.title;
var currentDate = objectData.objectBeginDate;
var endDate = objectData.objectEndDate;
var artistName = objectData.artistDisplayName;
var artistBeginDate = objectData.artistBeginDate;
var artistEndDate = objectData.artistEndDate;
var geoLocation = objectData.artistDisplayBio;
var index = myArray.length;
myArray[index] = {};
myArray[index]["id"] = currentID;
myArray[index]["title"] = currentTitle;
myArray[index]["from"] = currentDate;
myArray[index]["to"] = endDate;
myArray[index]["name"] = artistName;
myArray[index]["yearOfBirth"] = artistBeginDate;
myArray[index]["yearOfDeath"] = artistEndDate;
myArray[index]["distanceBetween"] = geoLocation;
```

Met Data

File Edit View Insert Format Data Tools Add-ons Help All changes saved in Drive

Share



| | A | B | C | D | E | G | H | I | J | K | L | M |
|----|----------|--------------------|-----------------------|-----------------|----------------------------|--|--------------|----------------|-------------|--------------|-----------|-------|
| 1 | objectID | department | objectType | title | artistDisplayName | artistDisplayBio | birthCountry | birthCity | BPCertainty | deathCountry | deathCity | DPCer |
| 2 | 436504 | European Paintings | Painting | The Adoration | Giotto di Bondone | Italian, Florentine, 1266/76–1337 | Italian | Florence | TRUE | Italian | Florence | TRUE |
| 3 | 436068 | European Paintings | Painting | Christ Enthron | Bernardo Daddi | Italian, Florence (?) ca. 1290–1348 Florence | Italian | Florence | FALSE | Italian | Florence | TRUE |
| 4 | 436069 | European Paintings | Painting, predella p | Saint Reparat | Bernardo Daddi | Italian, Florence (?) ca. 1290–1348 Florence | Italian | Florence | FALSE | Italian | Florence | TRUE |
| 5 | 436070 | European Paintings | Painting, predella p | Saint Reparat | Bernardo Daddi | Italian, Florence (?) ca. 1290–1348 Florence | Italian | Florence | FALSE | Italian | Florence | TRUE |
| 6 | 436071 | European Paintings | Painting, predella p | Saint Reparat | Bernardo Daddi | Italian, Florence (?) ca. 1290–1348 Florence | Italian | Florence | FALSE | Italian | Florence | TRUE |
| 7 | 436900 | European Paintings | Painting fragment | Madonna and | Lippo di Benivieni | Italian, Florentine, active 1296–1327 | Italian | Florence | TRUE | Italian | Florence | TRUE |
| 8 | 437649 | European Paintings | Painting | Christ Blessing | Segna di Buonaventura | Italian, active Siena by 1298–died 1326/31 | Italian | Siena | TRUE | Italian | Siena | TRUE |
| 9 | 437650 | European Paintings | Painting, part of a p | Madonna and | Segna di Buonaventura | Italian, active Siena by 1298–died 1326/31 | Italian | Siena | TRUE | Italian | Siena | TRUE |
| 10 | 437651 | European Paintings | Painting, part of a p | Saint John the | Segna di Buonaventura | Italian, active Siena by 1298–died 1326/31 | Italian | Siena | TRUE | Italian | Siena | TRUE |
| 11 | 437240 | European Paintings | Painting, diptych | Saint John on | Pacino di Bonaguida | Italian, Florence 1280–ca. 1340 | Italian | Florence | TRUE | Null | Null | Null |
| 12 | 437063 | European Paintings | Painting | Madonna and | Lippo Memmi (Filippo di N | Italian, Sienese, 1291–died 1356,Sienese | Italian | Sienese | TRUE | Italian | Sienese | TRUE |
| 13 | 437064 | European Paintings | Painting, part of an | Saint Clare | Lippo Memmi (Filippo di N | Italian, Sienese, active by 1317–died 1356 | Italian | Sienese | TRUE | Italian | Sienese | TRUE |
| 14 | 437065 | European Paintings | Painting, part of an | Saint Paul | Lippo Memmi (Filippo di N | Italian, Sienese, active by 1317–died 1356 | Italian | Sienese | TRUE | Italian | Sienese | TRUE |
| 15 | 436430 | European Paintings | Painting, altarpiece | Madonna and | Taddeo Gaddi | Italian, Florentine, 1290–died 1366, Florence | Italian | Florence | TRUE | Italian | Florence | TRUE |
| 16 | 436602 | European Paintings | Painting | Madonna and | Guariento di Arpo | Italian, Piove di Sacco,1310–died 1370,Padua | Italian | Piove di Sacco | TRUE | Italian | Padua | TRUE |
| 17 | 437866 | European Paintings | Painting | Madonna and | Lippo Vanni (Lippo Vanni | Italian, Sienese, 1315–1375 | Italian | Siena | TRUE | Null | Null | Null |
| 18 | 437744 | European Paintings | Painting, procession | Saint Mary Ma | Spinello Aretino (Spinello | Italian, born Arezzo 1345–52, died 1410 Arezzo | Italian | Arezzo | TRUE | Italian | Arezzo | TRUE |
| 19 | 436920 | European Paintings | Painting | Madonna and | Luca di Tommè di Nuto | Italian, Sienese, active 1356–89 | Italian | Siena | TRUE | Italian | Null | Null |
| 20 | 437774 | European Paintings | Painting, predella | Christ and the | Taddeo di Bartolo | Italian, Siena ca. 1362–1422 Siena | Italian | Siena | TRUE | Italian | Siena | TRUE |
| 21 | 436050 | European Paintings | Painting, part of an | Saint Lucy and | Giovanni di Bartolomeo C | Italian, Pistoia, 1340–1398 | Italian | Pistoia | TRUE | Italian | Null | Null |
| 22 | 435863 | European Paintings | Painting | Saint Catherin | Cenni di Francesco di Se | Italian, Florence, active by 1369–died 1415 | Italian | Florence | TRUE | Italian | Florence | TRUE |
| 23 | 437248 | European Paintings | Painting | Madonna and | Paolo di Giovanni Fei | Italian, Siena, 1345–died 1411,Siena, Italy | Italian | Siena | TRUE | Italian | Siena | TRUE |
| 24 | 436911 | European Paintings | Painting | Abraham | Lorenzo Monaco (Piero d | Italian, Siena ca. 1370–1425 Florence | Italian | Siena | TRUE | Italian | Florence | TRUE |
| 25 | 436912 | European Paintings | Painting | David | Lorenzo Monaco (Piero d | Italian, Siena ca. 1370–1425 Florence | Italian | Siena | TRUE | Italian | Florence | TRUE |

1. Uncertainty of Data

| | |
|--------------------|--|
| Giotto di Bondone | Italian, Florentine, 1266/76–1337 |
| Bernardo Daddi | Italian, Florence (?) ca. 1290–1348 Florence |
| Lippo di Benivieni | Italian, Florentine, active 1296–1327 |



| | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z | AA |
|----|-----------|-------------|---------------|-----------------|-------------|---------------|-------------|----------|------------|--------------|-----------------|---------------|-------------------|-------------------|-----------|---|
| 1 | deathCity | DPCertainty | birthAndDeath | artistBeginDate | BDCertainty | artistEndDate | DDCertainty | LifeSpan | objectYear | objectLength | objectBeginDate | objectEndDate | objectDate | medium | | |
| 2 | Florence | TRUE | TRUE | 1266 | TRUE | 1337 | TRUE | 71 | 49 | 10 | 1315 | 1325 | possibly ca. 1320 | Tempera on wood | Paintings | http://www.me |
| 3 | Florence | TRUE | TRUE | 1290 | FALSE | 1348 | TRUE | 58 | 30 | 10 | 1320 | 1330 | ca. 1325 | Tempera on wood | Paintings | http://www.me |
| 4 | Florence | TRUE | TRUE | 1290 | FALSE | 1348 | TRUE | 58 | 43 | 10 | 1333 | 1343 | ca. 1338–40 | Tempera on wood | Paintings | http://www.me |
| 5 | Florence | TRUE | TRUE | 1290 | FALSE | 1348 | TRUE | 58 | 37 | 21 | 1327 | 1348 | ca. 1338–41 | Tempera on wood | Paintings | http://www.me |
| 6 | Florence | TRUE | TRUE | 1290 | FALSE | 1348 | TRUE | 58 | 37 | 21 | 1327 | 1348 | ca. 1338–42 | Tempera on wood | Paintings | http://www.me |
| 7 | Florence | TRUE | TRUE | 1296 | FALSE | 1327 | TRUE | 31 | 0 | 31 | 1296 | 1327 | ca. 1338–43 | Tempera on wood | Paintings | http://www.me |
| 8 | Siena | TRUE | TRUE | 1298 | FALSE | 1331 | TRUE | 33 | 8 | 10 | 1306 | 1316 | ca. 1311 | Tempera on wood | Paintings | http://www.me |
| 9 | Siena | TRUE | TRUE | 1298 | FALSE | 1331 | TRUE | 33 | 17 | 10 | 1315 | 1325 | ca. 1320 | Tempera on wood | Paintings | http://www.me |
| 10 | Siena | TRUE | TRUE | 1298 | FALSE | 1331 | TRUE | 33 | 17 | 10 | 1315 | 1325 | ca. 1320 | Tempera on wood | Paintings | http://www.me |
| 11 | Null | Null | Null | 1280 | TRUE | 1340 | TRUE | 60 | 23 | 17 | 1303 | 1320 | ca. 1321 | Tempera on wood | Paintings | http://www.me |
| 12 | Sienese | TRUE | TRUE | 1291 | TRUE | 1356 | TRUE | 65 | 54 | 10 | 1345 | 1355 | ca. 1350 | Tempera on wood | Paintings | http://www.me |
| 13 | Sienese | TRUE | TRUE | 1291 | TRUE | 1356 | TRUE | 65 | 34 | 10 | 1325 | 1335 | ca. 1330 | Tempera on wood | Paintings | http://www.me |
| 14 | Sienese | TRUE | TRUE | 1291 | TRUE | 1356 | TRUE | 65 | 34 | 10 | 1325 | 1335 | ca. 1330 | Tempera on wood | Paintings | http://www.me |
| 15 | Florence | TRUE | TRUE | 1290 | TRUE | 1366 | TRUE | 76 | 45 | 10 | 1335 | 1345 | ca. 1340 | Tempera on wood | Paintings | http://www.me |
| 16 | Padua | TRUE | FALSE | 1310 | TRUE | 1370 | TRUE | 60 | 28 | 32 | 1338 | 1370 | ca. 1341 | Tempera on wood | Paintings | http://www.me |
| 17 | Null | Null | Null | 1315 | TRUE | 1375 | TRUE | 60 | 26 | 34 | 1341 | 1375 | ca. 1342 | Tempera on wood | Paintings | http://www.me |
| 18 | Arezzo | TRUE | TRUE | 1345 | TRUE | 1410 | TRUE | 65 | 50 | 5 | 1395 | 1400 | ca. 1395–1400 | Tempera on canvas | Paintings | http://www.me |
| 19 | Null | Null | Null | 1356 | FALSE | 1389 | FALSE | 33 | 4 | 5 | 1360 | 1365 | ca. 1360–65 | Tempera on wood | Paintings | http://www.me |
| 20 | Siena | TRUE | TRUE | 1362 | TRUE | 1422 | TRUE | 60 | 33 | 10 | 1395 | 1405 | ca. 1400 | Tempera on wood | Paintings | http://www.me |
| 21 | Null | Null | Null | 1340 | TRUE | 1398 | TRUE | 58 | 27 | 31 | 1367 | 1398 | ca. 1401 | Tempera on wood | Paintings | http://www.me |
| 22 | Florence | TRUE | TRUE | 1369 | FALSE | 1415 | FALSE | 46 | 6 | 10 | 1375 | 1385 | possibly ca. 1380 | Tempera on wood | Paintings | http://www.me |
| 23 | Siena | TRUE | TRUE | 1345 | TRUE | 1411 | TRUE | 66 | 25 | 9 | 1370 | 1379 | 1370s | Tempera on wood | Paintings | http://www.me |
| 24 | Florence | TRUE | FALSE | 1370 | FALSE | 1425 | FALSE | 55 | 38 | 2 | 1408 | 1410 | ca. 1408–10 | Tempera on wood | Paintings | http://www.me |
| 25 | Florence | TRUE | FALSE | 1370 | FALSE | 1425 | FALSE | 55 | 38 | 2 | 1408 | 1410 | ca. 1408–10 | Tempera on wood | Paintings | http://www.me |

2. Wrong Records

| artistAlphaSort | artistDisplayBio | birthCountry | artistBeginDate | artistEndDate | artistLifeSpan |
|-----------------------------------|--|-------------------|-----------------|---------------|----------------|
| Steenwijck, Hendrick van, II | Flemish, Antwerp (?) ca. 1580–1649 Leiden | Flemish | 1475 | 1649 | 174 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Raeburn, Henry, Sir | British, Stockbridge, Scotland 1756–1823 Edinburgh, Scotland | British, Scottish | 1756 | 1923 | 167 |
| Italian (Ferrarese) Painter | late 16th century | Italian | 1400 | 1499 | 99 late |
| Italian (Ferrarese) Painter | second quarter 16th century | Italian | 1400 | 1499 | 99 nd quarte |
| Master of the Saint Ursula Legend | Netherlandish, active late 15th century | Netherlandish | 1400 | 1499 | 99 |
| Master of the Saint Ursula Legend | Netherlandish, active late 15th century | Netherlandish | 1400 | 1499 | 99 |
| Bouts, Aelbert | Netherlandish, Leuven ca. 1451/54–1549 | Netherlandish | 1451 | 1549 | 98 |
| Harpignies, Henri-Joseph | French, Valenciennes 1819–1916 Saint-Privé | French | 1819 | 1916 | 97 |
| Chéret, Jules | French, Paris 1836–1932 Nice | French | 1836 | 1932 | 96 |
| Humbert, Ferdinand | French, 1842–1934 | French | 1842 | 1934 | 92 |
| Pécheux, Laurent | French, Lyons 1729–1821 Turin | French | 1729 | 1821 | 92 |

3. Need Background Information

| | <i>fx</i> | Master of the Magdalen | | | | |
|----|-----------|--------------------------|---|------------------------|--|--|
| 1 | | ▶ | E | F | G | |
| | | | | artistAlphaSort | artistDisplayBio | |
| 1 | | artistDisplayName | | | | |
| 2 | | Master of the Magdalen | | Master of the Magdalen | Italian, Florence, active 1265–95 | |
| 3 | | Master of the Magdalen | | Master of the Magdalen | Italian, Florence, active 1265–95 | |
| 4 | | Master of the Magdalen | | Master of the Magdalen | Italian, Florence, active 1265–95 | |
| 5 | | Giotto di Bondone | | Giotto di Bondone | Italian, Florentine, 1266/76–1337 | |
| 6 | | Bernardo Daddi | | Daddi, Bernardo | Italian, Florence (?) ca. 1290–1348 Florence | |
| 7 | | Bernardo Daddi | | Daddi, Bernardo | Italian, Florence (?) ca. 1290–1348 Florence | |
| 8 | | Bernardo Daddi | | Daddi, Bernardo | Italian, Florence (?) ca. 1290–1348 Florence | |
| 9 | | Bernardo Daddi | | Daddi, Bernardo | Italian, Florence (?) ca. 1290–1348 Florence | |
| 10 | | Lippo di Benivieni | | Lippo di Benivieni | Italian, Florentine, active 1296–1327 | |
| 11 | | Segna di Buonaventura | | Segna di Buonaventura | Italian, active Siena by 1298–died 1326/31 | |

3. Need Background Information

The Master of the Magdalen is the name given by Osvald Sirén (1922) to the anonymous artist who painted a panel in the Galleria dell'Accademia in Florence representing Saint Mary Magdalen and eight episodes of her life, and a group of stylistically related paintings. The finest of these pictures date from the last third of the thirteenth century and reflect the work of Cimabue—the most important Florentine painter prior to Giotto. The MMA panel is a fragment and includes, in addition to the head of the Virgin and her right hand holding a flower, the blessing hand and bent knee of the Christ Child. The keyhole-shaped fragment was presumably cut from a large panel of the Madonna and Child enthroned of the sort known as a *Maestà*—the Madonna in Majesty. It was fairly common practice to salvage the head of the Madonna in a work of art that had gone out of style but had become an object of veneration. It would then have been incorporated, like a relic, into a

4. References from Other Resources

| | E | F | G |
|------|--------------------------------|---------------------------------|--|
| 1 | artistDisplayName | artistAlphaSort | artistDisplayBio |
| 2 | Giotto di Bondone | Giotto di Bondone | Italian, Florentine, 1266/76–1337 |
| ▲ 3 | Bernardo Daddi | Daddi, Bernardo | Italian, Florence (?) ca. 1290–1348 Florence |
| ▼ 7 | Lippo di Benivieni | Lippo di Benivieni | Italian, Florentine, active 1296–1327 |
| ▲ 8 | Segna di Buonaventura | Segna di Buonaventura | Italian, active Siena by 1298–died 1326/31 |
| ▼ 11 | Pacino di Bonaguida | Pacino di Bonaguida | Italian, active Florence 1302–ca. 1340 |
| 12 | Lippo Memmi (Filippo di Memmo) | Memmi, Lippo (Filippo di Memmo) | Italian, Sienese, active by 1317–died 1356 |
| 13 | Lippo Memmi (Filippo di Memmo) | Memmi, Lippo (Filippo di Memmo) | Italian, Sienese, active by 1317–died 1356 |
| 14 | Lippo Memmi (Filippo di Memmo) | Memmi, Lippo (Filippo di Memmo) | Italian, Sienese, active by 1317–died 1356 |

Lippo Memmi

From Wikipedia, the free encyclopedia

Lippo Memmi (c. 1291 – 1356) was an [Italian](#) painter from [Siena](#). He was the foremost follower of [Simone Martini](#), who was his brother-in-law.

Together with Martini, in 1333 he painted what is regarded as one of the masterworks of the International Gothic, the [Annunciation with St. Margaret and St. Ansanus](#) (now in the [Uffizi](#)), probably mainly working on the two saints. He was one of the artists who worked at [Orvieto Cathedral](#), for which he finished the [Virgin of Mercy](#) ("Madonna dei Raccomandati"). Later he followed Martini to the [Papal court in Avignon](#), where he worked until the mid-14th century. After his return to Siena, Memmi continued to work until his death in 1356.

Memmi's famed artwork, *La Madonna della Febbre* was the first venerated image of the [Blessed Virgin Mary](#) granted with a [Canonical coronation](#) by a [Pope](#) on 27 May 1631. The image has long been since held miraculous and is enshrined at the [Sacristy](#) chapel of the [Blessed Sacrament](#) inside [Saint Peter's Basilica](#) in [Rome](#).

Lippo Memmi



Contents [hide]

1 Style

2 Attribution and artistic legacy

PART 3

Implementation with D3.js



```
62
63     tooltip = d3.select('body')
64         .append('div')
65         .style('position', 'absolute')
66         .style('padding', '0 10px')
67         .style('background', 'white')
68         .style('opacity', 0);
69
70
71 // bars for lifespan
72 d3.select('#viz')
73     .append('svg')
74     .attr('width', width + margin.left + margin.right)
75     .attr('height', height + margin.top + margin.bottom)
76     .style('background', '#d7e0dc')
77 // .style('background', '#c9D7D6')
78     .append("g")
79     .attr("transform", "translate(" + margin.left + "," + margin.top + ")")
80     .selectAll('rect')
81         .data(bardata)
82         .enter()
83         .append('rect')
84             .attr('fill',function(d) {
85                 return colors(d);
86             })
87             // .style('opacity',0.7)
88             .attr('width',barwidth)
89             .attr('height', function(d){
90                 return yScale(d);
91             })
92             .attr('x', function(d,i){
93                 return i*(barwidth + barOffset);
94                 // return xScale(d);
95             })
96             .attr('y',function (d,i) {
97                 return height-yScale(d);
98             })
99             .attr ('rx',3)
100
101
```

Lifespan Bars



Geo-distance Plotting

```
181  
182 // Geodistances Line  
183 d3.select('#viz svg')  
184     .append('g')  
185     .attr("transform", "translate(" + margin.left + "," + margin.top + ")")  
186     .append('svg')  
187  
188     .selectAll('line')  
189     .data(geodistance)  
190     .enter()  
191     .append('line')  
192     .style("stroke", "#4D4D4D")  
193     // .style("stroke", "#6076AD")  
194     .style("stroke-width", 1.5)  
195     .attr("x1", function(d,i){  
196         return i*(barwidth+barOffset)+barwidth/2;  
197     })  
198     .attr("y1", height)  
199     .attr("x2", function(d,i){  
200         return i*(barwidth+barOffset)+barwidth/2;  
201     })  
202     .attr("y2", function(d,i){  
203         return yScale2(d)+height;  
204     })  
205     .on('mouseover', function(d){  
206         tooltip.transition().duration(100)  
207             .style('opacity', 0.7);  
208         tooltip.html(d)  
209             .style('left', (d3.event.pageX)+'px')  
210             .style('top', (d3.event.pageY)+'px')  
211         tempColor = this.style.fill;  
212         d3.select(this)  
213             .style('opacity',0.5)  
214             .style('stroke','yellow');  
215     })  
216  
217     .on('mouseout', function(d){  
218         d3.select(this)  
219             .style('opacity',1)  
220             .style('stroke','#4D4D4D');  
221     });  
222  
223 // Geodistances Circle  
224 d3.select('#viz svg')  
225     .append('g')  
226     .attr("transform", "translate(" + margin.left + "," + margin.top + ")")  
227     .selectAll('circle')  
228     .data(geodistance)  
229     .enter()  
230     .append('circle')  
231     .style("fill", function(d) {  
232         return dotcolors(d);  
233     })  
234     .attr("cx", function(d,i){  
235         return i*(barwidth+barOffset)+barwidth/2;  
236     })  
237     .attr("cy", function(d,i){  
238         return yScale2(d)+height;  
239     })  
240     .attr('r',4);  
241  
242  
243
```

Texts Append

```
250
251 //Text Section
252 d3.select('#viz svg')
253   .append("text")
254   .attr("class", "title1")
255   .attr("transform", "translate(30,190)")
256   .text("Lifespan(yrs)");
257 d3.select('#viz svg')
258   .append("text")
259   .attr("class", "title1")
260   .attr("transform", "translate(30,720)")
261   .text("Geodistance(km)");
262 d3.select('#viz svg')
263   .append("text")
264   .attr("class", "title2")
265   .attr("transform", "translate(30,70)")
266   .text("Live's Dimensions of 51 Artists")
267   .attr("fill", "#0F166B");
268 d3.select('#viz svg')
269   .append("text")
270   .attr("class", "title2")
271   .attr("transform", "translate(30,104)")
272   .text("in European Paintings Department")
273   .attr("fill", "#0F166B");
274 d3.select('#viz svg')
275   .append("text")
276   .attr("class", "title3")
277   .attr("transform", "translate(30,134)")
278   .text("at Met Museum")
279   .attr("fill", "#999999");
280
281
282 // Artist Names Lines Horizontal
283 var line = [0,4,5,9,10,14,15,19,20,24,25,29,30,34,35,39,40,44,45,47]
284 d3.select('#viz svg')
285   .append('g')
286   .attr("transform", "translate(" + margin.left + "," + margin.top + ")")
287   .append('svg')
```

/ d3.js & Final Design

Artists' Names Append

```
305
306 //Artists' Names
307 var data = [
308   [ ],
309   ["Pacino di Bonaguida", "Lippo Memmi", "Taddeo Gaddi", "Guariento di Arpo", "Lippo Vanni "],
310   ["Spinello Aretino", "Luca di Tommè di Nuto", "Taddeo di Bartolo", "Giovanni di Bartolomeo Cristiani", "Cenni di Francesco di Ser Cenni"],
311   ["Paolo di Giovanni Fei", "Lorenzo Monaco", "Bicci di Lorenzo ", "Michelino da Besozzo", "Andrea di Bartolo"],
312   ["Martino di Bartolomeo di Biagio", "Niccolò di Pietro", "Fra Angelico", "Giovanni di Paolo", "Rogier van der Weyden"],
313   ["Sassetta", "Sano di Pietro", "Giovanni di ser Giovanni Guidi", "Fra Filippo Lippi", "Miguel Alcañiz"],
314   ["Zanobi Strozzi", "Fra Carnevale", "Benozzo Gozzoli", "Pesellino", "Jacopo Bellini"],
315   ["Bartolomeo di Tommaso", "Antonello da Messina", "Andrea Mantegna", "Matteo di Giovanni di Bartolo", "Cosmè Tura"],
316   ["Antoniazzo Romano", "Ludwig Schongauer", "Francesco di Giorgio Martini", "Cosimo Rosselli", "Antonio Vivarini"],
317   ["Piero del Pollaiuolo", "Jacopo del Sellaio", "Botticelli", "Petrus Christus", "Liberale da Verona"],
318   ["Francesco Botticini", "Francesco Francia"],
319 ];
320
321 var svg = d3.select("#viz svg")
322   .append("g")
323   .attr("transform", "translate(" + margin.left + "," + margin.top + ")")
324   .append('svg')
325   .attr("width", width)
326   .attr("height", 1920);
327
328 var groups = svg.selectAll("groups")
329   .data(data)
330   .enter()
331   .append("g")
332   .attr("transform", (d, i) => "translate(" + ((i*125)-16) + ",0)");
333
334 var texts = groups.selectAll("texts")
335   .data(d => d)
336   .enter()
337   .append("text")
338   .attr("class", "title4")
339   .attr("y", (d, i) => 530 + i * 12)
340   .text(d => d);
```

Lives' Dimensions of 51 Artists in European Paintings Department at Met Museum



Ultramarine

#120a8f

It's a deep blue color pigment which was originally made by grinding lapis lazuli into a powder. Ultramarine was the **finest and most expensive blue** used by Renaissance painters. It was often used for the robes of the Virgin Mary, and symbolized holiness and humility.

Verdigris

#43b3ae

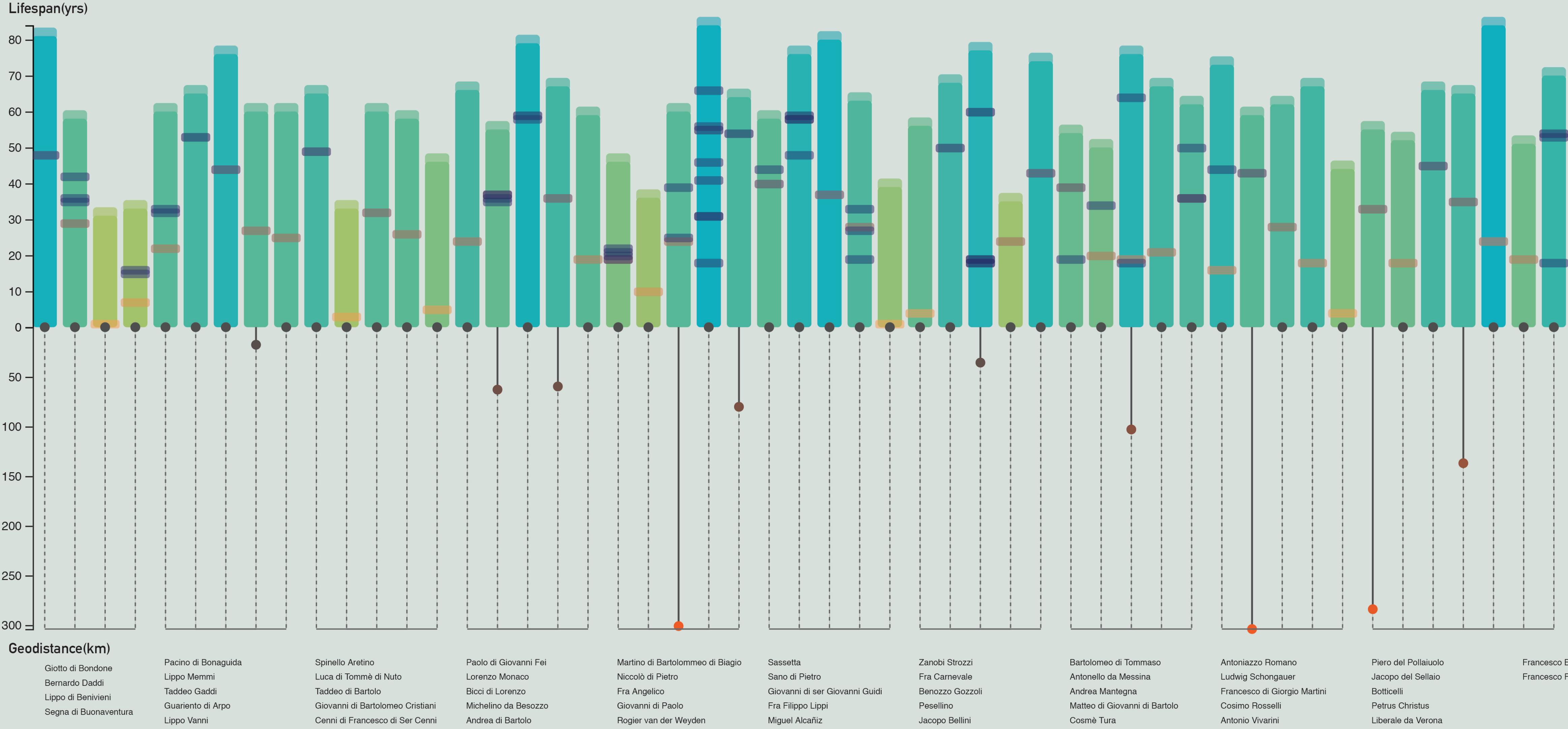
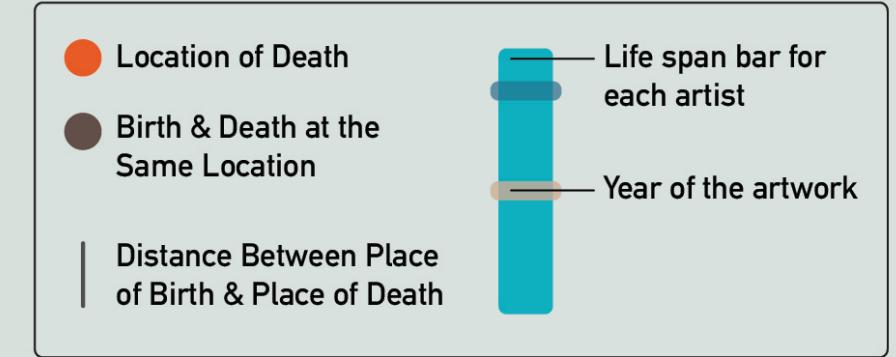
The vivid green color of copper(II) acetate made this form of verdigris a much used pigment. Until the 19th century, verdigris was the **most vibrant green** pigment available and was frequently used in painting.

Naples Yellow

#DEAE4B

Although painting techniques improved immeasurably during the Renaissance, the Renaissance palette mirrored that of the Medieval Age but for three pigments: **Naples Yellow**, Smalt and Carmine Lake.

Live's Dimensions of 51 Artists in European Paintings Department at Met Museum



/ Modifications I made

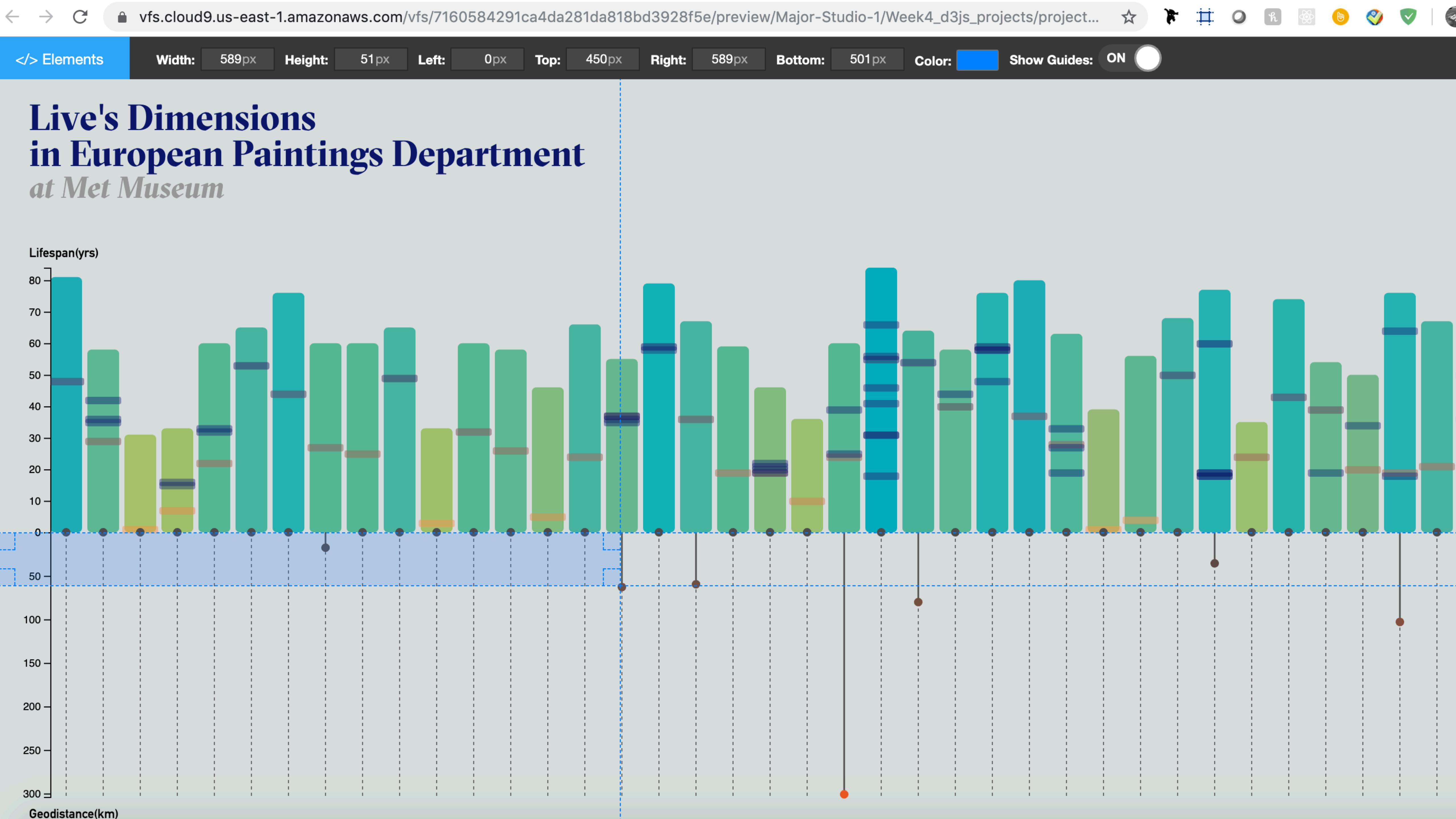
1. Top y-axis was changed from year to **lifespan years** because my sample size is small so the year wouldn't add more information.
2. Added **tooltip** so it's easier to see the number of each lifespan bar (also because I tried to add horizontal referencing lines but thought it's too much visual noises)
3. Added **uncertainty box** to each artist because there is no 100% certainty about the lifespan is correct due to the lack of information.

PART 4

Conclusions

/ Some Reflections...

1. There are still lots of things I wish I could achieve through **d3 js**, such as align artists' names vertically instead of occupying the below area, and in that way it would be more relatable to the graphics.
2. As I was looking at **artists' bios** from other resources, some artists' lifespan (mostly famous ones) are recorded down to months and days while most artists don't even have an accurate record on years.
3. I should **study the data** thoroughly first before making design sketches otherwise there are a lot of unexpected factors...
4. What if Met and other museums / libraries / institutions **share the informations** together? Then we might be able to access to the data from the same place.



Thank You

Xingwei Huang

Sep 24th, 2019