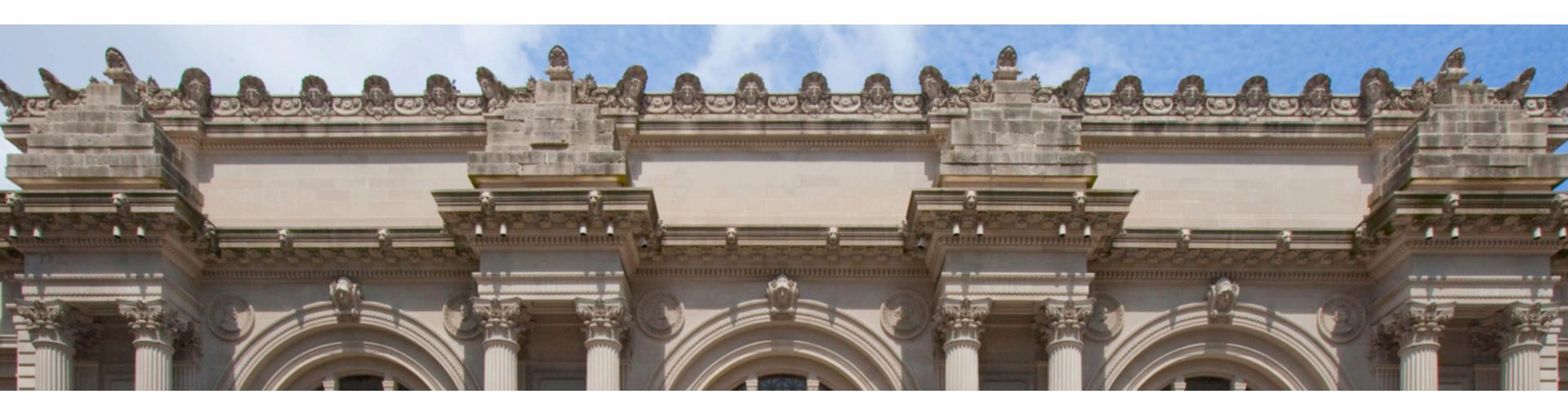


Working with THE MET data

Major Studio 1: Spring 2018

Clare Churchouse



What particularly interests me in
the collection:

Artworks / history

Materials

Gender

Starting point

What does the museum contain?

What are the overlaps across departments?

When have items been acquired The Met?

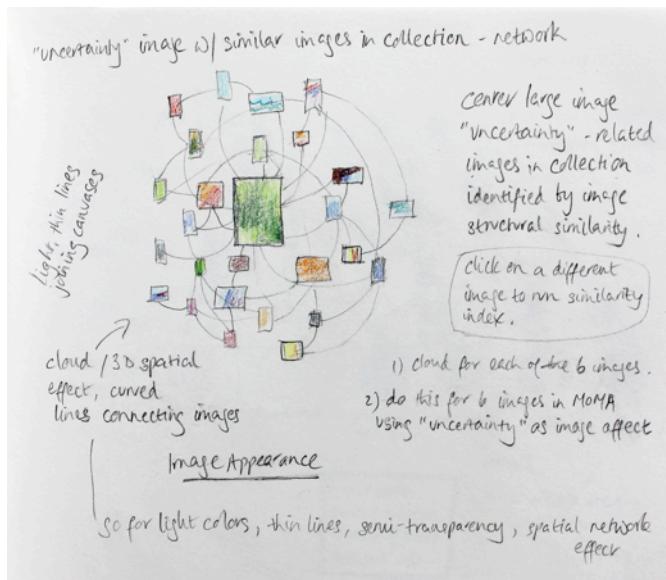
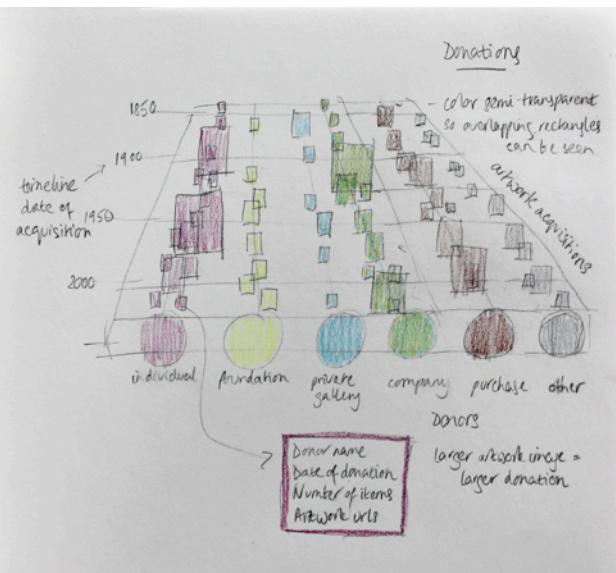
What does the Modern & Contemporary Art Collection hold?

- Which artists?
- From what countries?
- What kind of artworks?
- Is the collection diverse?
- What is missing?

Project 1: Donations to the Modern and Contemporary Art Collection over time
 Donors are noted on each artwork but there is no donor selection field on the website.
 Where do the main donations come from & when.

Quantitative: 3 project sketches

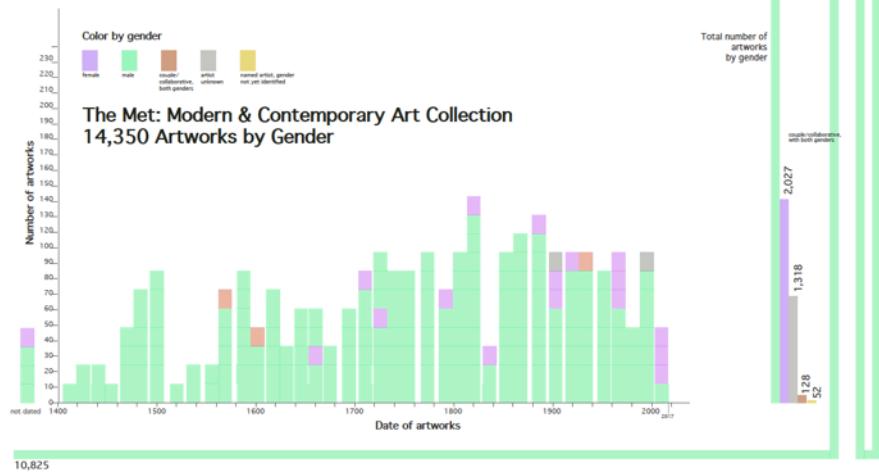
Project 2: Image affect: structural similarity search on visual uncertainty
 Image appearance, look at connections between artworks by image affect



Project 3: Gender at The Met:

Representation by gender in the Modern & Contemporary Art Collection

- 1) Number of artworks by gender
- 2) Artworks by year by gender using object begin date



Initial sketch, color-code by gender, count by artwork, timeline & stacked bar

Selected the Modern & Contemporary Art Collection

The Met logo, Buy Tickets, Become a Member, Make a Donation, Search, Visit, Exhibitions, Events, Art, Learn, Join and Give, Shop.

Collection /

13,613 results out of 455,293 records



Search



Filter Results By:

Artist / Culture +

Object Type / Material +

Geographic Location +

Date / Era +

Department -

Antonio Ratti Textile Center 3

Modern and Contemporary Art 13613

Provenance Research Project 277

Modern and Contemporary Art X

MER DE CHINE
Unknown Designer

Date: 1930s
Medium: Block-printed cotton
Accession Number: 1971.169.7
Not on view

Sample
Louis A. Stirn (American (born Germany), Frankfurt-am-Main 1863–1962 Staten Island, New York)

Bowl
Unknown Designer

Date: ca. 1925
Medium: Glass
Accession Number: 61.187
Not on view

MetObjects_MC_UTF.csv

- 1: Object Number
- 2: Is Highlight
- 3: Is Public Domain
- 4: Object ID
- 5: Department
- 6: Object Name
- 7: Title
- 8: Culture
- 9: Period
- 10: Dynasty
- 11: Reign
- 12: Portfolio
- 13: Artist Role
- 14: Artist Prefix
- 15: Artist Display Name
- 16: Artist Display Bio
- 17: Artist Suffix
- 18: Artist Alpha Sort
- 19: Artist Nationality
- 20: Artist Begin Date
- 21: Artist End Date
- 22: Object Date
- 23: Object Begin Date
- 24: Object End Date
- 25: Medium
- 26: Dimensions
- 27: Credit Line
- 28: Geography Type
- 29: City
- 30: State
- 31: County
- 32: Country
- 33: Region
- 34: Subregion
- 35: Locale
- 36: Locus
- 37: Excavation
- 38: River
- 39: Classification
- 40: Rights and Reproduction
- 41: Link Resource
- 42: Metadata Date
- 43: Repository

Source: **MetObjects.csv**
January 2018, spreadsheet
shared with The New School,
contains

14,350 artworks

Selected all artworks from the Modern & Contemporary Art Collection

used csvkit to explore data

used 'Object Begin Date' column for date of artwork

used 'Artist Display Name' column to identify artists by gender

used excel to sort data by year and to do secondary sort by gender

Gender												Q	R	S	T	U	V	W	X	Y	Z
E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Object Name	Title	Culture	Artist Role	Artist Prefix	Artist Display	Gender	Artist Display	Artist Alpha	Artist Nation	Artist Begin	Artist End	De Object Date	Object Begin	Object End	Medium	Dimensions	Credit Line	Classification	Link Resource		
Modern and text Silk covered patterned box	Silk covered patterned box	Designer	Designer	Wiener Werklu	Wiener Werklu	u	Unknown						0	0	Drawing	3 3/4 Ä€Ä† Gift of Jacqui	Textiles	http://www.metmuseum.org/art/collection/search/495576			
SL.19.2013.2	FALSE	500042	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	19 11/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500042				
SL.19.2013.2	FALSE	500044	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	19 11/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500044				
SL.19.2013.2	FALSE	500046	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	11 13/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500046				
SL.19.2013.2	FALSE	500047	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	14 9/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500047				
SL.19.2013.2	FALSE	500050	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	14 15/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500050				
SL.19.2013.2	FALSE	500051	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	18 1/2 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500051				
SL.19.2013.2	FALSE	500052	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	14 9/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500052				
SL.19.2013.2	FALSE	500054	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	13 3/8 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500054				
SL.19.2013.2	FALSE	500055	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	14 15/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500055				
SL.19.2013.2	FALSE	500056	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	17 11/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500056				
SL.19.2013.2	FALSE	500057	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	14 3/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500057				
SL.19.2013.2	FALSE	500058	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	19 11/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500058				
SL.19.2013.2	FALSE	500035	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	7 1/2 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500035				
SL.19.2013.2	FALSE	500041	Modern and Contemporary Art	Artist	Unknown	u	Unknown						0	0	Drawing	7 1/2 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500041				
ES.113	FALSE	747738	Modern and Vase	Rochetto or Reel	Manufacturer Artist	Bitossi, Moni m	Italian Italian Bitossi, Montelupo Fioren	1917	2007				0	0	Ceramic	14 9/16 Ä€Ä† Collection of Vases	http://www.metmuseum.org/art/collection/search/747738				
ES.114	FALSE	747746	Modern and Contemporary	Commode column	Artist	Ettore Sottsass m	Italian (born Sottsass, Ettore	1917	2007				0	0	Laminated w	85 7/16 Ä€Ä† Collection of Furniture	http://www.metmuseum.org/art/collection/search/747746				
ES.124Ä€Ä€	FALSE	748308	Modern and Sculpture	Untitled, 1970	Artist	Donald Judd m	American, Ex Judd, Donald	1928	1994	1970			0	0	Galvanized ir Each:	9 Ä€Ä€ Private colle Sculpture-Ce	http://www.metmuseum.org/art/collection/search/748308				
SL.19.2013.1	FALSE	500043	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	16 1/8 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500043					
SL.19.2013.2	FALSE	500048	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	13 3/4 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500048					
SL.19.2013.2	FALSE	500049	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	13 3/4 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500049					
SL.19.2013.2	FALSE	500053	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	14 9/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500053					
SL.19.2013.2	FALSE	500036	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	19 11/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500036					
SL.19.2013.2	FALSE	500037	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	9 13/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500037					
SL.19.2013.2	FALSE	500038	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	9 13/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500038					
SL.19.2013.2	FALSE	500039	Modern and Contemporary Art	Artist	Carlo Scarpa m	Italian, Venic Scarpa, Carlo Italian	1906	1978				0	0	Drawing	9 13/16 Ä€Ä† Venini Histor Drawings	http://www.metmuseum.org/art/collection/search/500039					
SL.6.2016.25	FALSE	681477	Modern and Contemporary	The Virgin and Child with	Artist	Giovanni Batt m	Italian, Cone Clima da Conegliano, Giov	1459	1518	late 15th or	0	0	Oil	on wood	Ä€Ä† Scottish Natl Paintings	http://www.metmuseum.org/art/collection/search/681477					
LP.0166	FALSE	711036	Modern and Contemporary	Balustrade	Artist	Lygia Pape f	Brazilian, Pape, Lygia	1927	2004	ca. 1960s	0	0	Electrostatic	11 Ä€Ä€ Ä€Ä† Gift of Jacqui	Textiles	http://www.metmuseum.org/art/collection/search/711036					



Artworks range from 0 [undated], and 1437 - 2017
Most date from 1850 - 2017

What % of the 14,350 artworks are by women?

Plotted 2 views:

Barcharts with total numbers by gender:

female

male

couple / collaborative with both genders

artist unknown

named artist but gender not yet identified

Timeline of artworks by gender by year, excluding those with no date,
starting from 1850: 14,284 artworks plotted 1850-2017

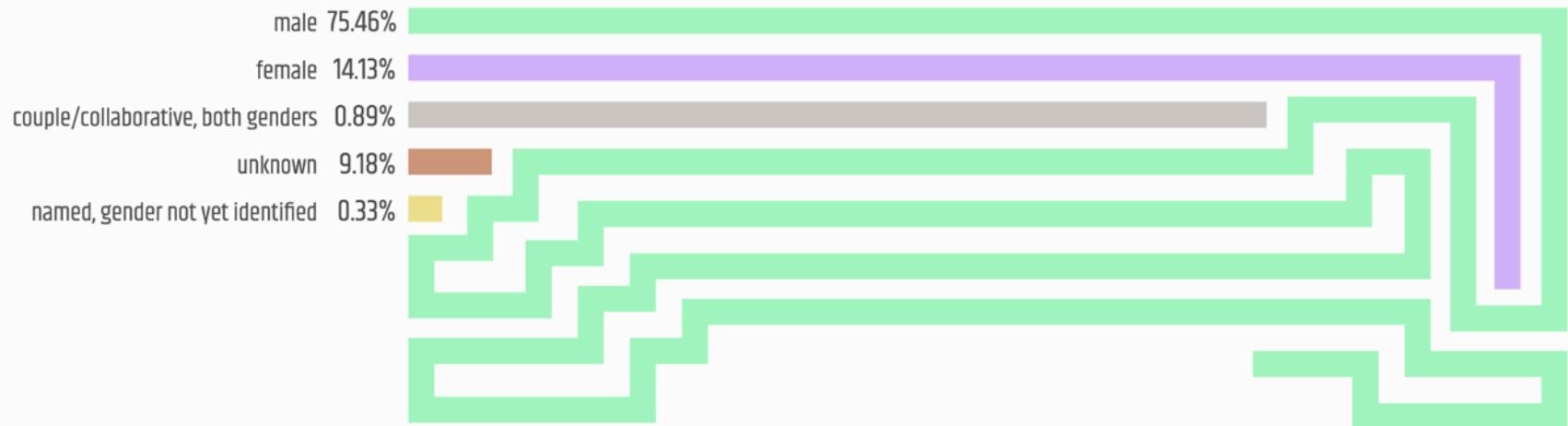
Quantitative

On
[github](#)

Gender at The Met

What % of the Modern & Contemporary Art Collection's 14,350 works are by women?

1 pixel = 2 artworks



Considerations for qualitative

Use artwork images

Consider the whole collection, 1.5 million+ objects

450K objects online

69% have images

27% have descriptions/labels

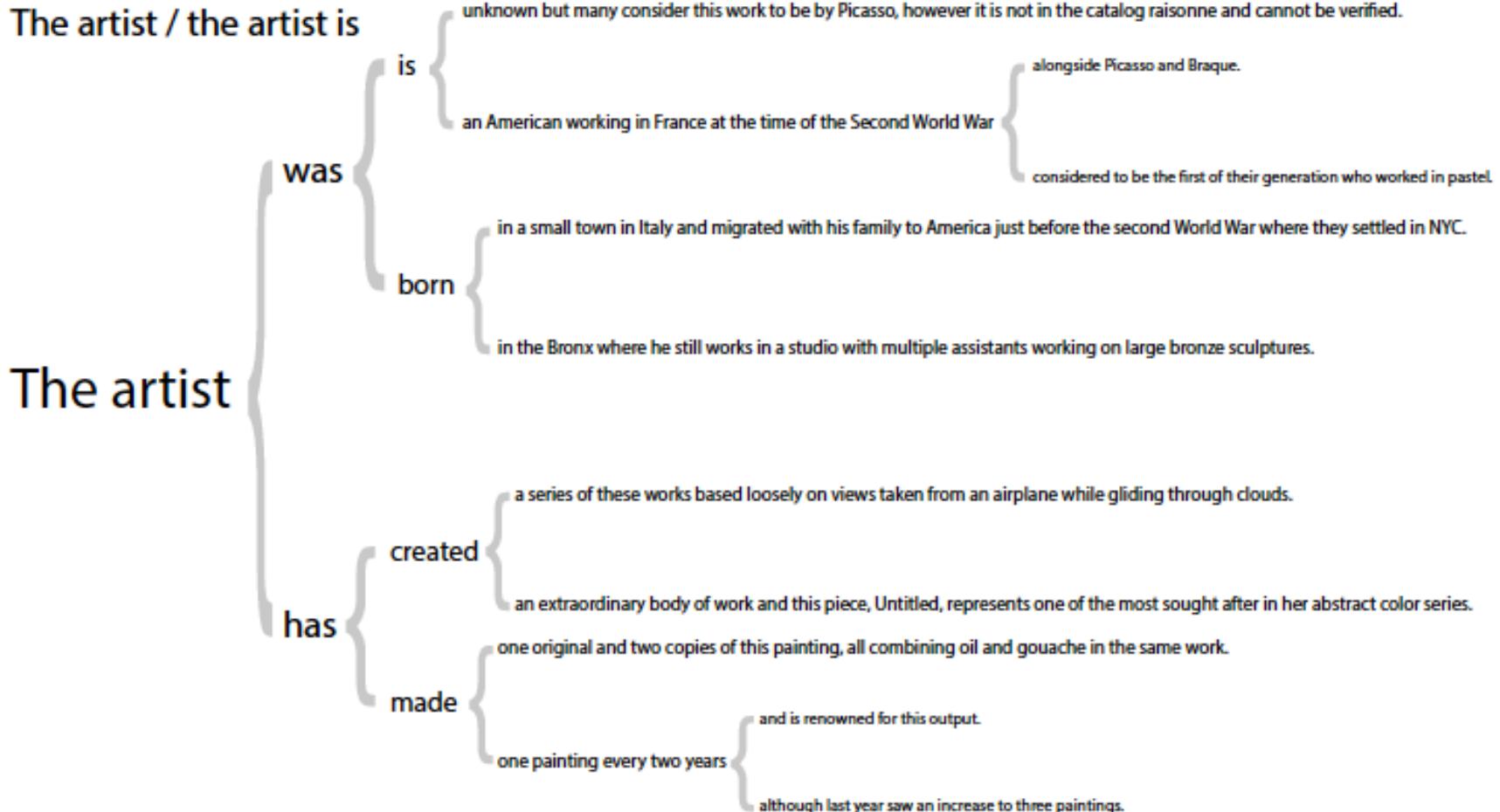
Objects span 5,000 years

Qualitative

Project 1: The artist / the artist is / the artist was

Project 2: Gender words – all the women in The Met / 1437 – 2017 as cited in the API of the Modern & Contemporary Art Collection, all the men in The Met

Project 3: Where uncertainty falls: the incidence of the word “uncertain” in The Met’s collection



Project 1: The artist, return text streams with the sentence – see what patterns are revealed, how this phrase is used by the writers / curators. Way of organizing information about “the artist” in the textual information surrounding the artworks.

<https://collectionapi.metmuseum.org/api/collection/v1/object/436210>

"Here **the artist** presents himself as a learned painter, with a large book and scholarly attire." ("webLabel": {"label": "Gallery Label", "text"})

"Portrait of **the Artist**,\\" January 18–March 7, 1972, no. 9.

New York." ("label": "Exhibition History", "text")

"Vol. 1, London, 1829, pp. 34–35, no. 101, states that **the artist** has depicted himself at about the age of forty; gives provenance information." ("label": "References", "text")

"Portrait of **the Artist**." ("label": "References", "text")

"Gerrit Dou's Self Portraits and Depictions of **the Artist**." ("label": "References", "text")

"Zwolle, The Netherlands, 2001, p. 20 [German ed., \"Von der lustvollen Betrachtung der Bilder,\"] Leipzig, 2000, pp. 19, 22 n. 27], discusses the pigments that appear on **the artist's** palette." ("label": "References", "text")

Project 2: Gender words – stream one sentence at a time, first sentences that have ‘male’ in them and then sentences that have ‘female’ in them.

Get text from the API, return results from Modern & Contemporary Art Collection

Cuneiform tablet: administrative account of barley distribution with cylinder seal impression of a male figure, hunting dogs, and boars.

Fan or fly-whisk handle in the form of four female figures

Project 3: Where Uncertainty Falls:

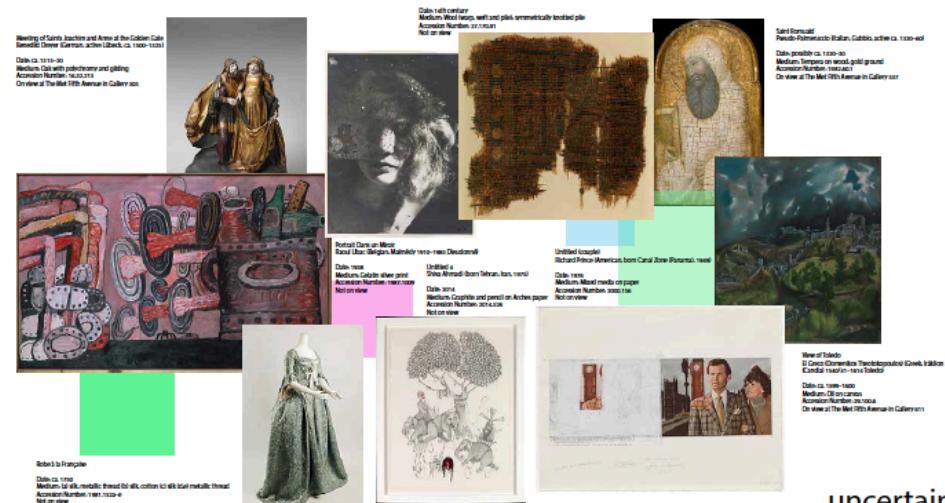
The incidence of the word “uncertain” in The Met’s collection

What does a database search on “uncertain” and “uncertainty” return?

What does this reveal in terms of image appearance when multiple images are shown together.

Use the results as another way of entering the collection, textual written context to group images across centuries, across genres, across departments.

Image affect - uncertainty & beyond



Redo with other search terms:
?, :, surprise, precarious, incomplete, random

uncertain

In the Museum from an uncertain date



Two women of uncertain reputation entertain visiting gentlemen



"Circular tablet Impressed with three bulls fragment content uncertain"



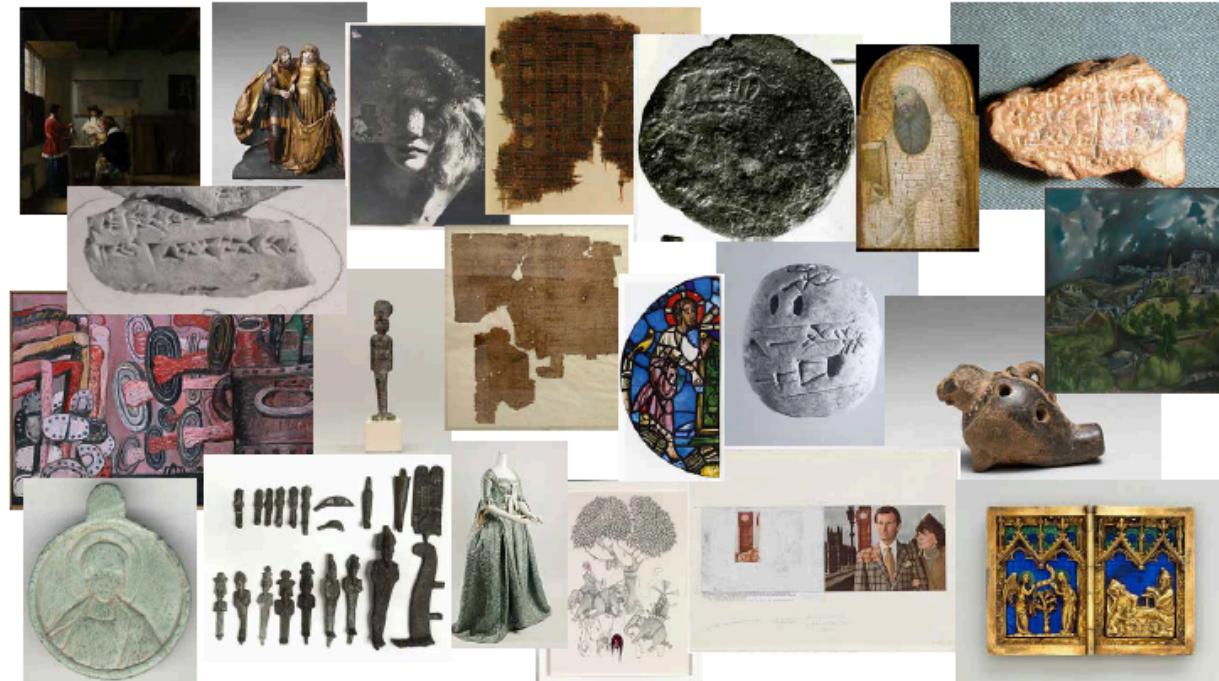
"Communication"



"Date uncertain"



Found unnumbered in Egyptian Study Room in 1903. Original source unknown. British Museum



Relation of image and text

uncertainty

THE MET

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Collection /

25 results for "uncertainty" out of 455,293 records



uncertainty



All Results

The Collection

Blogs

Events

Filter Results By:

Artist / Culture +

Object Type / Material +

Geographic Location +

Date / Era +

Department -

Arts of Africa, Oceania, and the Americas 1

Asian Art 1

Costume Institute 1

Drawings and Prints 3

European Paintings 12



The Death of Socrates

Jacques Louis David (French, Paris 1748–1825
Brussels)

Date: 1787

Medium: Oil on canvas

Accession Number: 31.45

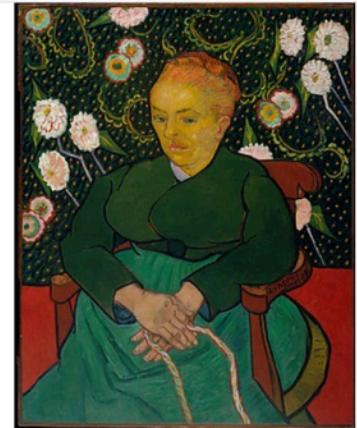
On view at The Met Fifth Avenue in [Gallery 614](#)



The Strange Pines of Mount Tiantai

Dai Benxiao (Chinese, 1621–1693)

Date: 1687



La Berceuse (Woman Rocking a Cradle); Augustine-Alix Pellicot Roulin, 1851–1930

Vincent van Gogh (Dutch, Zundert 1853–1890
Auvers-sur-Oise)

uncertain

Use both uncertainty and uncertain: total 425 (no images, overlaps in search results)

THE MET

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Collection /
407 results for "uncertain" out of 455,293 records

uncertain X →

All Results The Collection Blogs Events

Filter Results By:

Artist / Culture +
Object Type / Material +
Geographic Location +
Date / Era +
Department -

American Decorative Arts 2
 American Paintings and Sculpture 3
 Ancient Near Eastern Art 18
 Antonio Ratti Textile Center 1
 Arms and Armor 3



Terracotta stemless kylix (drinking cup)

Date: ca. 500–475 B.C.



Cuneiform tablet: genre uncertain

Date: ca. 2600–2350 B.C.



Terracotta skyphos (drinking cup)
Accession Number: X.21.6

Met collection - cut across departments, centuries, materials, countries

uncertain and *uncertainty* search results for artworks in the public domain

"webLabel": {
 "label": "Description",
 "text": "This nose ornament is made of cast metal consisting of gold lost-wax casting, please see Metropolitan Museum of Art 2008.569.13 (Museum of Art 1977.187.13), the extensions of the present example having reverse of the ornament. The open back of the ornament would have fit the nose's septum but whether this could have been accomplished without creating the basic form of the extensions, rounded on the obverse, then wrapped six thin threads of wax around each end of the extension loop was attached first.

Separately, the artists created beginning with forming the design in wax. Either end shows a loop formed tightly coiling a long wax thread. The artists may have created a number of them. In recent centuries, people in Mompox, in the Zenú region, used Colonial-period metalworking traditions as origins of their practices, cavities, where the core would have been located. There is a fracture that are delicate.

The ornament belongs to the group defined by where the extensions are hollow, and there are double spirals at the ends (1995, table 3a) identifies three of these Type 3b nose ornaments, 07808 (seen in Falchetti 1976, fig. 11.1) but the latter does not include 1 to 1000.

The Zenú region shows some of the earliest evidence of people making pottery and harvesting wild grasses to obtain seeds (1996, 64). Around the 8th century B.C., at the onset of a period of population increase, people lived in these areas proliferated during the more humid years between 150 and San Jorge Rivers meet, and 150,000 hectares around the lower Sierras and appliquéd designs and red-painted geometric motifs (Falchetti 2001, 18–19). Typically working in gold and gold-copper alloys, Zenú metalwork A.D. 1000, but some of the earliest Zenú metalwork appears to have dramatically reduced (Plazas et al. 1996, 76). At this time, there were alloys with lower gold content than seen in other Zenú metalwork (Falchetti 1995, 32; Falchetti 2000, 145–47). These interactions may have produced a tradition of metalworking related to earlier Zenú practices, but concentrated in the Serranía de los Andes. This tradition shows a relation to the Modelled and Painted tradition (Falchetti 1996, 15, 30). Just before Spanish colonization, the population was about 34 people for each square kilometer (Langebaek 2010, Table 2).

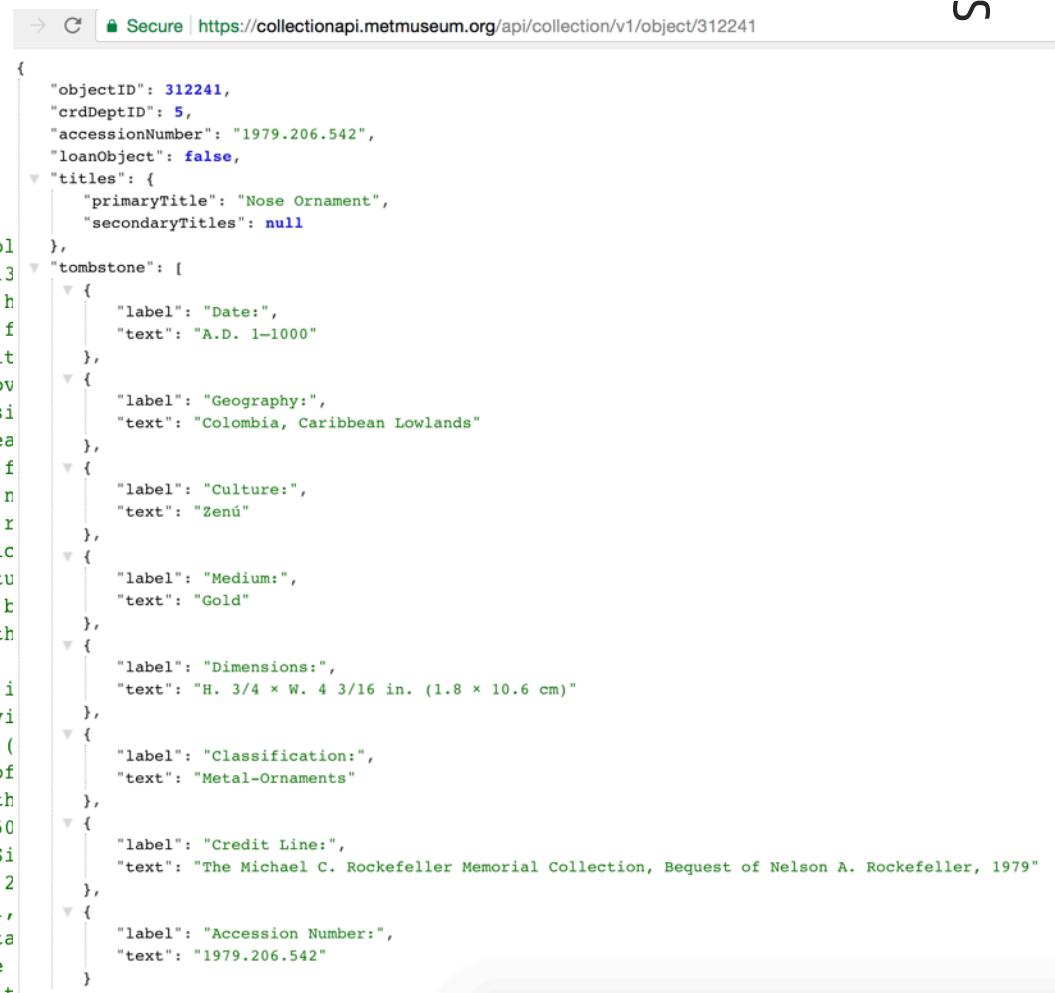
[1] For example, a ceramic figurine (Museo del Oro [Bogotá] CS4198 in Falchetti 1995, 11.1) shows a person wearing a similar nose ornament in this way.

Related objects: 1979.206.541, 1979.206.545, 1979.206.1085

Exhibition Sculpture," Oct. 29, 1958 – Feb. 8, 1959, cat. no. 37, checklist no. 51, ill.; New York, Museum of Primitive Art, "Masterpieces from the Americas," May 11 – July 12, 1966; New Orleans, Isaac Delgado Museum of Art, "Art in Ancient and Modern Latin America," May 10 – June 16, 1968, cat. no. 195; National Museum of Primitive Art," May 10 – Aug. 17, 1969, extended to Sept. 1; Leningrad, Hermitage Museum, "Gold of Precolumbian America," Aug. 4 – Oct. 1, 1977; Kiev State Historical Museum, Jan. 5 – Mar. 1, 1977, cat. no. 98, ill.

References

Falchetti, Ana María. The Goldwork of the Serranía de los Andes. Bogotá: Museo del Oro, 1995."}



The screenshot shows a browser window with the URL https://collectionapi.metmuseum.org/api/collection/v1/object/312241. The page displays a JSON object representing an artwork. The object has an objectID of 312241, a crdDeptID of 5, and an accessionNumber of 1979.206.542. It is not a loan object. The titles section includes a primary title of "Nose Ornament" and secondary titles null. The tombstone section contains several entries: Date: A.D. 1-1000; Geography: Colombia, Caribbean Lowlands; Culture: Zenú; Medium: Gold; Dimensions: H. 3/4 x W. 4 3/16 in. (1.8 x 10.6 cm); Classification: Metal-Ornaments; Credit Line: The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979; and Accession Number: 1979.206.542.

```
{
  "objectID": 312241,
  "crdDeptID": 5,
  "accessionNumber": "1979.206.542",
  "loanObject": false,
  "titles": {
    "primaryTitle": "Nose Ornament",
    "secondaryTitles": null
  },
  "tombstone": [
    {
      "label": "Date:",
      "text": "A.D. 1-1000"
    },
    {
      "label": "Geography:",
      "text": "Colombia, Caribbean Lowlands"
    },
    {
      "label": "Culture:",
      "text": "Zenú"
    },
    {
      "label": "Medium:",
      "text": "Gold"
    },
    {
      "label": "Dimensions:",
      "text": "H. 3/4 x W. 4 3/16 in. (1.8 x 10.6 cm)"
    },
    {
      "label": "Classification:",
      "text": "Metal-Ornaments"
    },
    {
      "label": "Credit Line:",
      "text": "The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979"
    },
    {
      "label": "Accession Number:",
      "text": "1979.206.542"
    }
  ]
}
```

Titles: no titles have "uncertain" that are named by the artist / maker

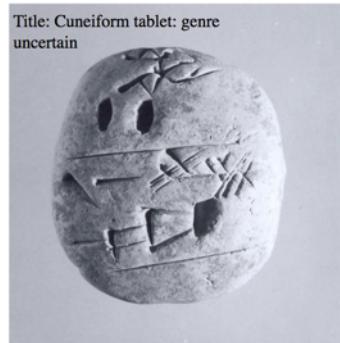
425

Title: Cuneiform tablet: genre uncertain

Title: Cuneiform tablet: fragment, content uncertain

Title: Cuneiform tablet impressed with three seals: fragment, content uncertain

sketchUncertainPub1.js:35
sketchUncertainPub1.js:83
sketchUncertainPub1.js:83



Web label description

the top of each foot piece (see image 5).

This figurine and others in the corpus of Inca figurines of metal emerged out of a long tradition in the central Andes of the plastic deformation of metal and the joining of multiple pieces of sheet. The location of their production is **uncertain**, but, in terms of their deposition, many of these figurines were specially curated to play an efficacious role, as huacas themselves, in larger assemblages of metal, Spondylus, and textiles at key sacred sites throughout the Inca landscape.

Technical

Sonso figures in Herrera 2005, figs. VI.22, VI. 24).

Most of the middle Cauca slab figures have been recovered in northwestern Risaralda and western Caldas. Determining how they were used, or who they manifest, is **uncertain** without archaeological context or consultation with descendant communities.[2] One proposal is that they are <i>caciques</i>, or local political leaders, but the question is open (Arango 1976).

sketchUncertainPub1.js:103

▼<p id="des30">
"Label: The picture depicts a scene in the London studio of Benjamin West, who is generally agreed to be the figure standing at the left. Based on comparisons to self-portraits, Pratt is the man at the easel, an accomplished portrait painter. The identities of the other artists represented in the picture remain **uncertain**, but they are younger and they draw rather than paint. The composition explores the academic tradition as carried out among Americans in late-eighteenth century London."

</p>

hammered to its present shape and thickness. There are some archaeological ceramic figurines that show a person wearing a similar nose ornament by passing the central, semicircular loop through the septum, but it is **uncertain** whether this could be accomplished with a metal version, like the present example.[1] A possible alternative is that the central, semicircular loop would have fit over a person's nose and the interior edges

sketchUncertainPub1.js:103

▼<p id="des385">
"Label: This pendant depicts an animal, with features of a bird and a mammal. The animal is shown at rest, with its front legs and feet slightly elevated, suggesting alternatively that it is preparing to move. The object is solid and was made by lost-wax casting. Artists first designed the object as a wax model, all as one piece (please see Metropolitan Museum of Art 2008.569.13a, b for a more detailed discussion of lost-wax casting).

The creature has protruding eyes in the shape of cylinders with rounded ends. It has a downturned nose and there is a wide, raised band of metal that extends from the tip of the nose towards the back of the animal, blending in with its tail. This band has three incisions, most likely made by the artist during the construction of the wax model. The incisions suggest the texture of the animal's skin or pelage. The animal has four legs and feet. The legs project downward and diagonally and in all cases are inward facing. In turn, the four feet are outward facing. The artist indicated the legs and feet by incising the wax model in order to outline these features. Three incisions on each foot suggest the toes. The animal has a curly tail, pointing inward, that becomes narrower near its end. Overall, its head appears to be bird-like, especially in terms of its nose, while its body, tail, and four feet appear more mammal-like.

The two front feet each have one circular loop on the bottom. Each loop points inward and was originally made by shaping a thread of wax and joining it with the remainder of the wax model before the metal was cast. This appears especially evident on the animal's proper left where the thickness of the foot and loop joined together is significantly greater than that of the same loop at the diametrically opposite end. The thickness of the proper left loop is 1.6 mm and its width is 2.4 mm; these dimensions of the proper right loop are 1.5 mm and 2.3 mm. The presence of the loops would have facilitated the pendant's suspension by thread or another material. The loops' location on the object suggests that, if worn, the pendant would have hung with the loops close to the body of the person and the animal's head pointing upward.

The surface of the pendant is polished, especially on the top of the head, body, and tail, and on the outward facing sides of the legs and feet. There is porosity on the surface especially visible on the pendant's underside. This porosity likely relates to the trapping of gas molecules in the molten metal during casting. There is a more pinkish tone to the underside, suggestive of greater copper content on the surface of this region of the pendant. If someone polished this object, whether after it was cast, or even after its excavation, this process would have affected the pendant's elemental composition at its surface, which likely includes gold and copper. Copper is more prone to oxidation than gold is. As the object was polished, some oxidation would have occurred, removing copper from the surface and enriching it in gold. The underside may not have been polished to a similar extent. There is a small stub of metal at the front of the pendant, on the proper left suspension loop. This stub may be a remnant of the gating system used in lost-wax casting that the metalworker did not completely remove after the casting.

Museum records show that, when acquired, the object was thought to be part of the metalwork produced by the Zenú people who lived and currently live in the Caribbean Lowlands of Colombia or from the Coclé Region of Panama (AAOA Print Files for 1974.271.16). This is partially true, but there is a wide distribution of such pendants in Caribbean Colombia and the Central American Isthmus, and the dates of their fabrication and/or deposition span most of the 1st millennium A.D. [1] The earliest dates of metal objects from Caribbean Colombia, determined through a combination of stylistic study of the objects and the archaeology of the respective areas, are 200 B.C. for the Zenú area and A.D. 200 for the Urabá and Nahuange areas (Museo del Oro 2008). Dates of fabrication, determined by radiocarbon analysis of carbonized material in the preserved ceramic cores of the objects, vary slightly from the aforementioned dates. Plazas (1998) inferred that: a Nahuange nose ornament (Museo del Oro, Bogotá 022846) was fabricated between 90 A.D. and 535 A.D. (calibrated, Beta-108840) and two Zenú objects, a staff head (Museo del Oro, Bogotá 07504) and an anthropomorphic head pendant (Museo del Oro, Bogotá 06403) were fabricated around the 10th century B.C., reconciling the remarkably early dates that their separate radiocarbon analyses suggested, though there do appear to have been Zenú settlements in the San Jorge River Basin around this time (Plazas et al. 1993, 10; Plazas et al. 1996, 64).

People were working with metal farther south, including the middle Cauca Valley in Colombia, at these early dates. One of the earliest dates of fabrication is actually for a curly-tailed pendant (Museo del Oro, Bogotá 02023) akin to the Metropolitan example, but cast by Quimbaya metalworkers (375 – 115 B.C. [calibrated, Beta-97374]) (Plazas 1998, 30, fig. 5). Like the pendant at the Metropolitan, this Quimbaya object has an avian head and mammalian body and feet. Its tail is much thicker than that of the present example.

Within the Zenú corpus of metalwork, the present example belongs to a group known as "pendants in the form of an animal with a raised tail" or "colgantes en forma de animal con cola levantada." This group was defined by Ana María Falchetti, and the Metropolitan example is especially similar to Type 3 of this group (Falchetti 1995, 121, fig. 55c), which shows an abstracted body and suspension loops that are part of



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by aggregated date

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object

sculpture

painting

drawing & print

other

B.C.

A.D. - 1200

1200 - 1860

since 1860



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idea from others, including:
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RANK	CITY	CLICKS	TREND	RANK	CITY	CLICKS	TREND
1	Washington DC	8688	↑	54	Gaborone	6403	↓
2	Toronto	29997	→	55	Rio De Janeiro	34010	→
3	Minneapolis	7446	→	56	Belo Horizonte	17862	→

Rewrite

wiki-type rewriting text for specific images

This monumentally large painting brings together many of the raw and visceral themes that characterize Philip Guston's return to figurative subject matter in the late 1960s. Prior to that he had been for many years one of the most lyrical abstractionists of Abstract Expressionism, a group that also included Mark Rothko and Willem de Kooning. The painting's poignant narrative of confrontation, struggle, and uncertainty is as ambiguous as it is compelling.



The social commentary Guston made in "The Street" is reminiscent of the 1930s and 1940s. "The Street" depicts society descending into states of disorder and decay through the vernacular language of drawing. The composition is divided into three vertical sections, each depicting a different state of being: passive decay, violent aggression, and total disarray. At the right, a large trashcan is stuffed to overflowing with empty bottles, old strips of wood, a shoe, and other refuse. In the center is a barrage of disembodied limbs, hairy and paw-like, wielding trashcan lids as shields. These arms confront to the left a wave of skinny, interlocked legs whose movements seem thwarted by their own oversize shoes. Below, on the horizon line, which is the street itself, a pair of large spiders ominously sits poised for action.

Lena Nyadbi uses locally sourced natural earth pigments to create her rich yet restrained compositions. Her works focus on the ancestral narratives (*ngarrangkarni*) from her father's country in the East Kimberley region of Western Australia. Stones dug up from the earth are used to fashion spearheads (*jimbala*), and it is these ancient tools that point to here in the arrangement of alig-



ern Australia. Stones dug up from the earth are used to fashion spearheads (*jimbala*), and it is these ancient tools that point to here in the arrangement of alig-

Ubac was active in the Surrealist movement during the late 1930s. His photographs appeared frequently in the Surrealist publication "Minotaure," alongside photographs by Brassai, Boiffard, and Atget, as accompaniment to texts by Breton and other Surrealist poets.

Surrealism's efforts to tap the creative powers of the subconscious led them through dreams, chance, sexual fantasy, and madness. Photography, essentially a realist medium, yet one with a range of possibilities, was appreciated for its ability to distort reality and to reveal the ability to force a "convulsive beauty," that is, to reveal the subconscious,



This portrait, an image as provocatively revealing as it is concealing, is in fact a confrontation with the psychological discomfort of uncertainty. As one critic has written, the woman who stares out at us from the mirror could be the fictional character who "pushes André Breton to rewrite the question, 'Who am I?' in the form, 'Whom do I haunt?'"

Gender by item

who has made what in the Modern & Contemporary Art Collection?

furniture - textile - painting
- sculpture - object - other

visualize as boxes of items
enable sort
selection
go to item categories list

aim: quantification showing items, show numbers in a more visual way, try 3-d graphics look

explore user interface on mobile

