

OF CREATORS AND COPYISTS
Modeling Storylines of Artists,
Objects and their Replicas
Authenticity, Provenance and Validation

Data for History
Meeting Leipzig
4 April 2019

Charles van den Heuvel, Lodewijk Petram,
Regina Varniene-Janssen, Veruska Zamborlini

Golden Agents: Creative industries and the making of the Dutch Golden Age

NWO-Large Infrastructure Project – funding ca. € 3,6 million budget € 5,8 million
2017 - 2022



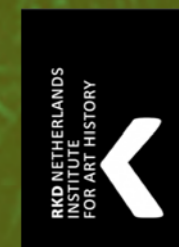
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Golden Agents: Aim

Understanding the dynamics in the creative industries of the Dutch Golden Age:

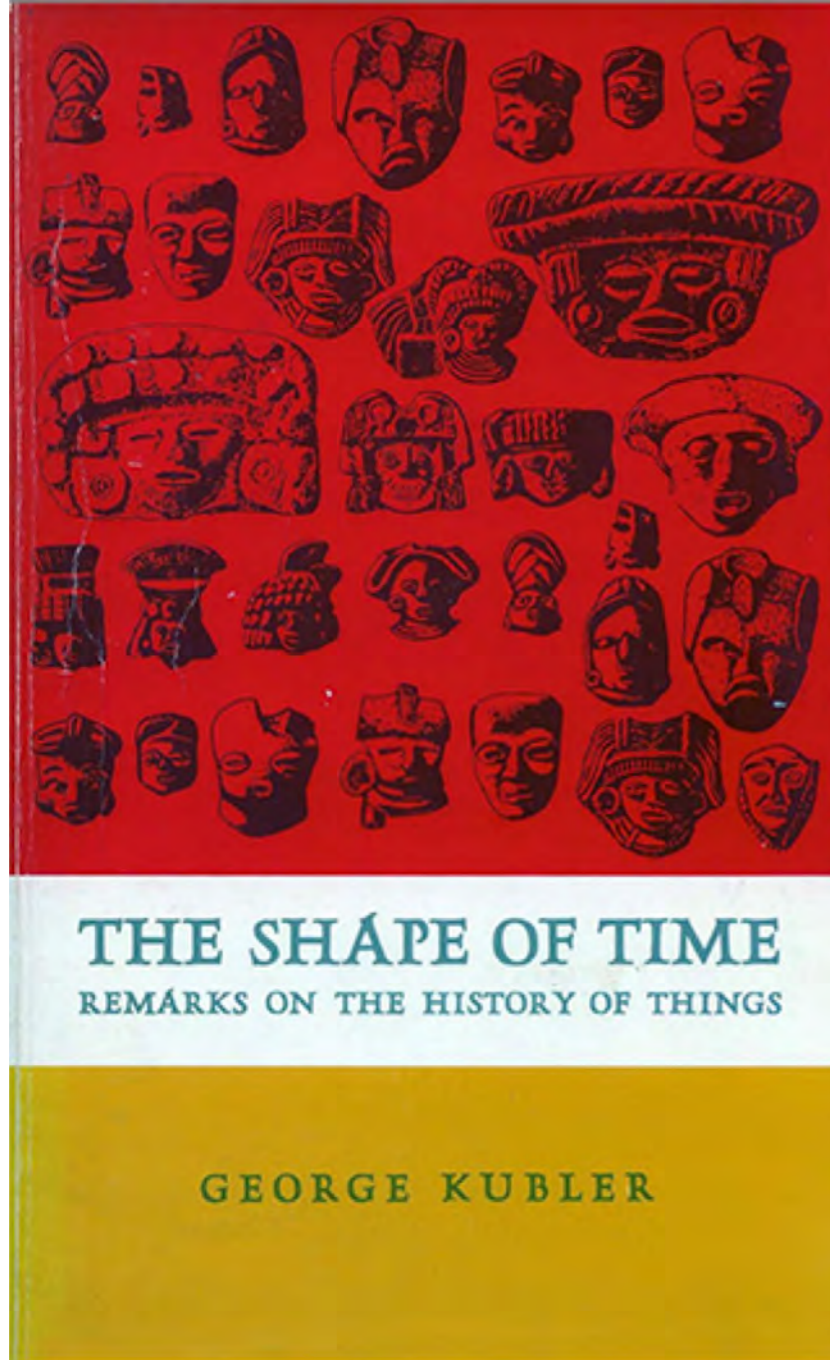
- **by analyzing interactions between various branches of the creative industries**
- **by analyzing interactions between producers and consumers of the creative industries**

Incorporating these dynamic interactions as storylines in linked data

- **using ontologies as extensions to CIDOC-CRM**

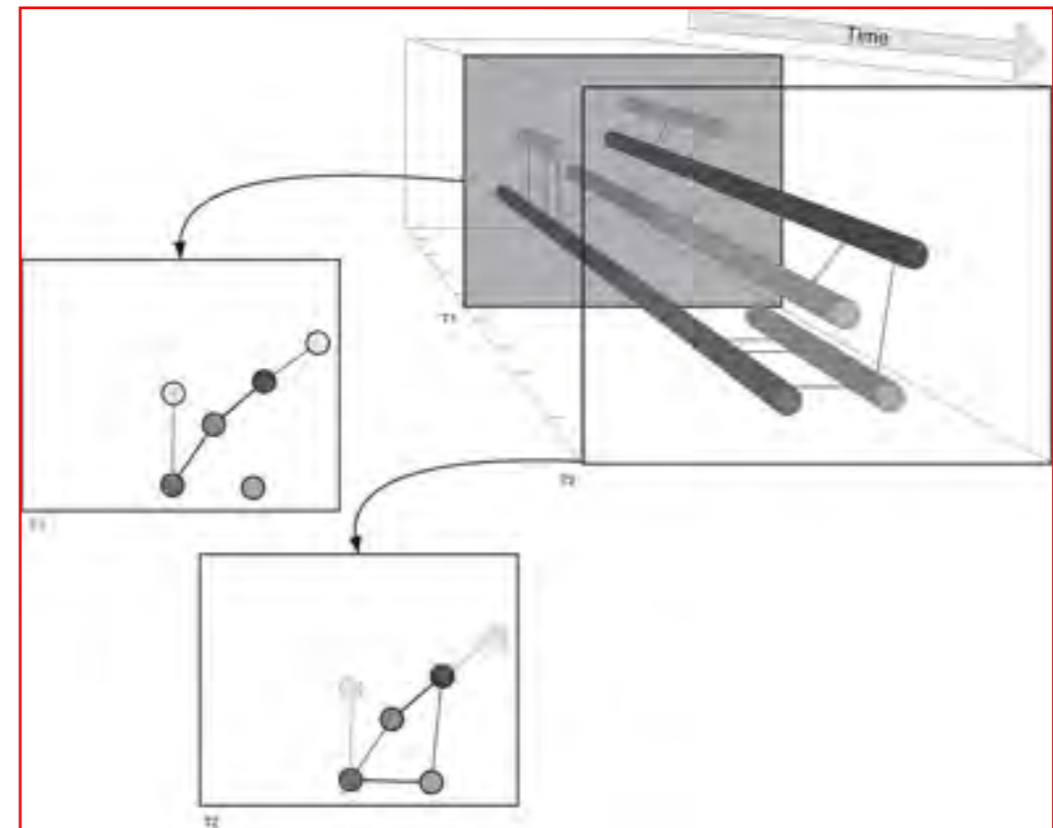
Dynamic interactions as storylines

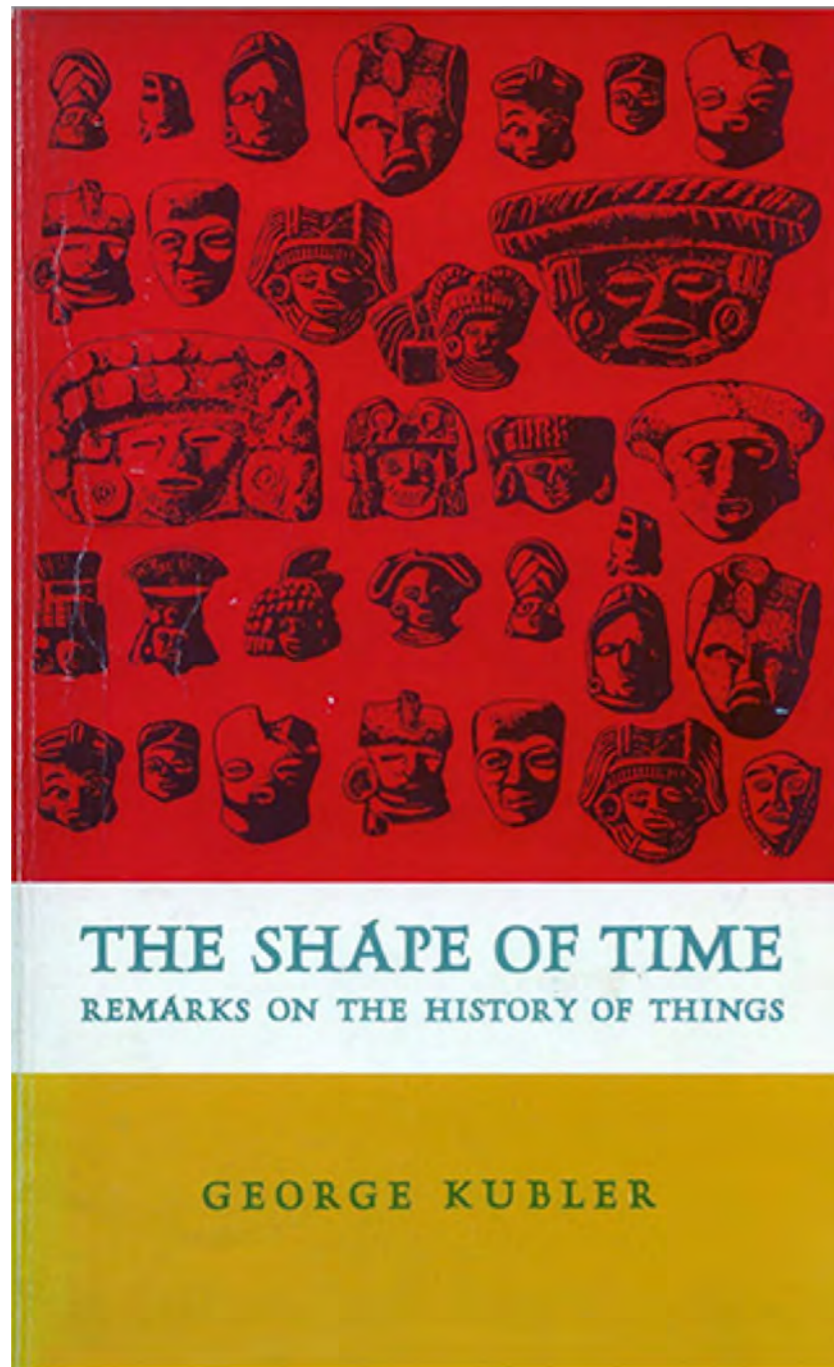
Instead, we can imagine the flow of time as assuming the shapes of fibrous bundles which each fiber corresponding to a need upon a particular theater of action, and the lengths of the fibers varying as to the duration of each need



George Kubler, *The Shape of Time. Remarks on the History of Things*, New Haven/London 1962, pp. 37- 38 and p. 121

Matt Jensen (NewsBLIP),
Semantic Timeline tools for History and Critique
Digital Humanities congress
Paris 2006





History of Things is intended to reunite ideas and objects under the rubric of visual forms: the term includes both artifacts and works of arts, both replicas and unique examples [...] From all these things a shape in time emerges.

George Kubler, *The Shape of Time. Remarks on the History of Things*, New Haven/London 1962 p. 9



18th century copy with indication of the areas cut down in 1715.



8 Maart 1702
voltrabben

69

Inventaris van alle de
goederen, indubelden, bruyeraad dadel
inboedel, ougdmint goud, siloeden
juwelen, ouden bedynodden, soo staen
doods van Wyden d'ouwe Gode Rave
Pieter de Graeff, in d'ouwe woon
Nuy Rode van Luyd Polbrocke
van L'vande land ridd' Ilperdian,
midde gaderen Oud Taspae ridd'
Dewinterbber vande, Vol

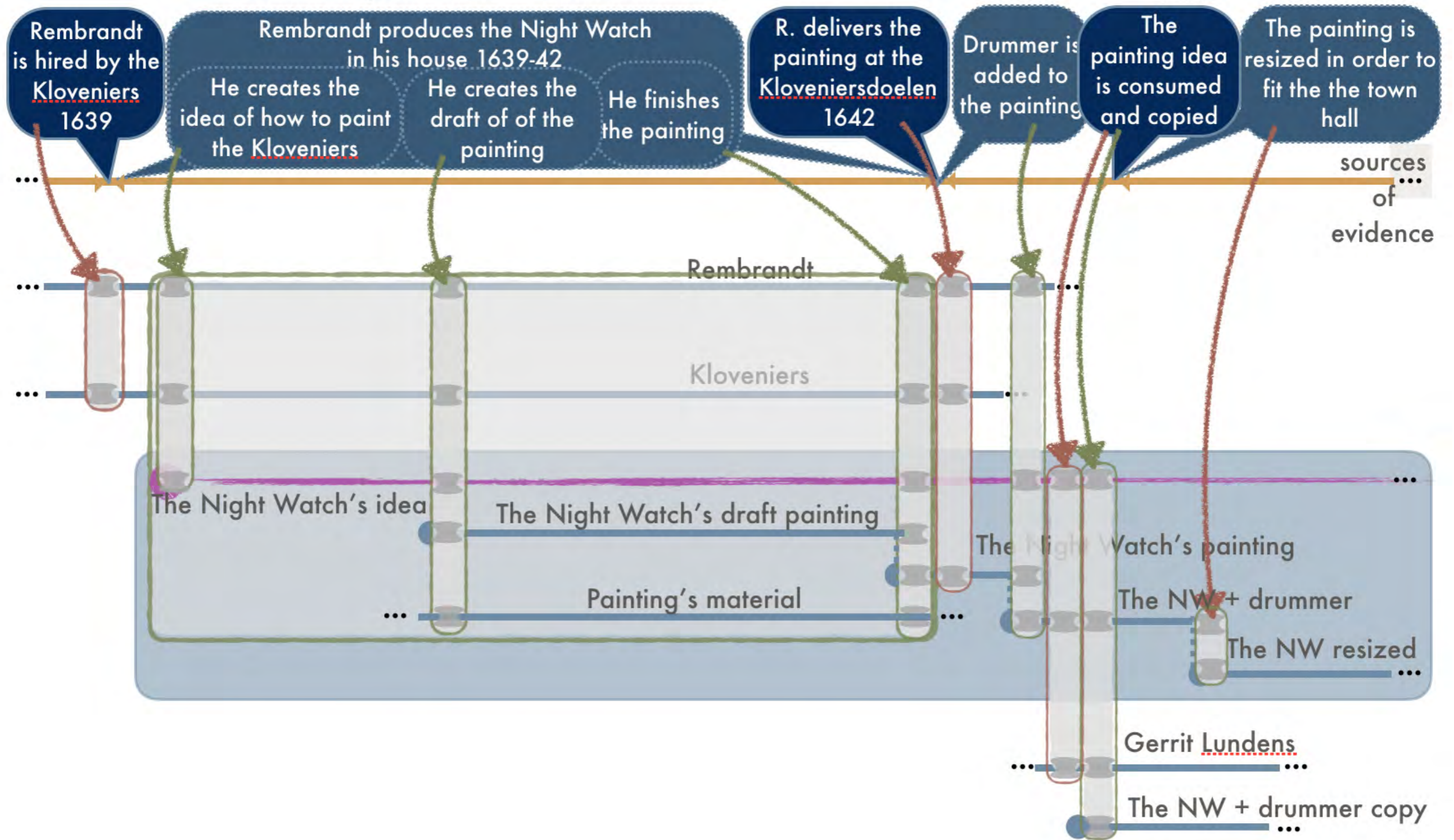


in d' let raal
En schuldaerje van een compagnie
burgers van Gerard Luidens 100.—

Source: Chiara Piccoli and Bart Reuvekamp
University of Amsterdam – Virtual Interiors project

Several related storylines

The Night Watch Production, Alterations And Copy



OF CREATORS AND COPYISTS

Validating authorships

Copyists of Rembrandt case: Lundens: Nightwatch

How do we deal with the authenticity and provenance of a copy of an original work?

Rembrandt as copyist

How do we deal with the authenticity and provenance of parts taken by Rembrandt from other works?

Contributors to Rembrandts works

How do we deal with the authenticity and provenance of pupils who added small parts hand and costumes to Rembrandt's paintings?