



The artists fate
Jacek Malczewski
1900-1901
frieze
Palace of Art, Kraków
Photograph
by Piotr Kozurno



INTERVIEW

&

PROJECTS

Katie Ann

Smith

Gordon

McKenna

Maria
Śliwińska



Filling "the 20th Century Black Hole" in Europeana with the Partage Plus Project.

An Interview with Katie Ann Smith and Gordon McKenna
by Maria Śliwińska



Necklace
Josef Hoffmann
Executed by the
Wiener Werkstätte,
Vienna 1916

MAK - Austrian Museum
of Applied Arts
Contemporary Art,
Vienna, Go 1833
Photo: © MAK/Katrin
Wißkirchen

Katie and Gordon, you are the coordinators of the *Partage Plus* project, which contributes to the development of *Europeana*. Why did you find the Art Nouveau theme worth exploring as a dedicated project?

Art Nouveau was one of the most prominent European art styles of the late 19th and early 20th centuries. It is represented in almost every art form, in archives, libraries, museum collections, photo archives and architecture, which is one of the reasons why we chose this theme for the *Partage Plus* project. Art Nouveau is now even more popular than before, having recovered from a disinterest with the arrival of modernist styles. It can now be found everywhere in contemporary society in coffee shops, restaurants, adverts, and food packaging.

To add to this, many drawings, paintings, objects and sculptures from the period are now considered masterpieces of craftsmanship and appreciated for their originality. It is also worth noting that Art Nouveau monuments are now recognised by UNESCO on their *World Heritage List* as significant contributions to cultural heritage.

As a result, we knew that the theme would interest an immense range of audiences, from specialists to the general public, so we chose to explore Art Nouveau in the project. It also meets part of the gap in 20th century material available through *Europeana*.

INTERVIEWS

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PROJECTS by Maria Śliwińska



Desolation
Josep Llimona
Barcelona, 1907
Carved marble
66,4 x 78,8 x 68,8 cm
Donated by
Domènec Sanllehy,
Mayor of Barcelona,
1909
Museu Nacional
d'art. de Catalunya

Europeana is missing materials from the 20th century. We even talk about the 20th century black hole. Can *Partage Plus*, with its content of Art Nouveau style - a great success all over Europe at the end of the 19th and beginning of the 20th centuries help to reduce this weakness of *Europeana*?

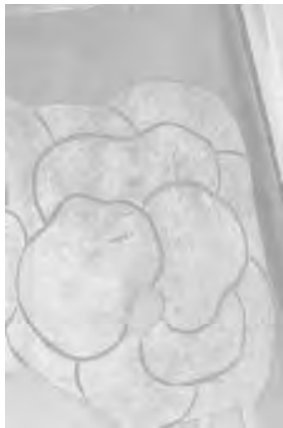
The purpose of the project is to try and fill in this 'black hole', although there is still some way to go. Previously there were only around 5,000 records catalogued as Art Nouveau in *Europeana*. By the end of the project, *Partage Plus* will have increased the total number of Art Nouveau records available to view in *Europeana* by 75,000. The project has also digitised a number of Art Nouveau masterpieces from our partner institutions, and this means that iconic objects of this genre held in collections across Europe will now be digitally available online for the first time.

The main reason that this was possible is that most Art Nouveau creators' works are out of copyright. Put simply, they died over seventy years ago. In addition, it was possible for some works still in copyright to be digitised, and made accessible through *Europeana*, because partners own the rights or have the appropriate licences.



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Culture



Vase
 Antonija Krasnik
 1902-1905
 Vienna
 glass, silver
 18 cm
 Museum of Arts
 and Crafts,
 Zagreb, MUO 807





Why the *Partage Plus* name?

It is quite simple really. One of our partners thought of it one morning whilst walking his dog. They were looking for words that had “art” (nouveau) in it and “age” and partage seemed to fit perfectly because it is French and “partager” means “to share”. Originally, the acronym was “Preparing ART nouveau AGE content for Europeana” but this was dropped in the second proposal. The “Plus” part of the name comes from the fact that the original bid was simply called *Partage*, but it later changed to *Partage Plus* when the number of participants in the project proposal increased.

Can you tell us something about the participants in the project and what they are digitising?

Partage Plus has an amazing range of:

- Partners - There are 14 countries represented in the project, with the largest contributions coming from institutions in Austria, Belgium, Croatia, Germany, Hungary, Italy, Poland, and the UK. However, there is material beyond this, especially from France and the USA.
 - Materials digitised - The full range of materials has been digitised. Fine art, decorative art, advertising documents, and architecture are all represented.
- You'll find a brief description of each partner at the end of this interview.

Partage Plus is also delivering materials in 3D. Was it a difficult task for the museums participating in this project? How did you manage to obtain this material?

The 3D scanning itself was carried out by one of the partners, Steinbichler Optotechnik GmbH, from Germany. They:

- Liaised with the cultural heritage partners in the choice of materials to be scanned;
- Visited the partners to carry out the scanning;
- Processed the scans at their base for delivery to partners.

The main issue was finding Art Nouveau objects that were not reflective, or too large, small, or transparent to be scanned with the available technology. Unfortunately, we rapidly discovered that reflective and transparent materials tended to have been very popular materials in Art Nouveau works. This was a problem for our scanner, as this meant that the laser beam found it very difficult to gather information about the shape of an object, making it almost impossible to scan.

To overcome this and still reach our target number of objects, our partners had to revisit their original item lists and look at their collections to add things such as furniture, sculpture, and ceramics, which were less reflective than small jewellery and glass.

To contribute smaller objects that could not be scanned, some partners filmed their objects on a turntable in high definition, which gave the impression of a 3D view.





Kalamář
Novák Emanuel
Uměleckoprůmyslová
škola Praha
Uměleckoprůmyslové
Museum v Praze

What are the most valuable materials your project delivers to Europeana?

The most valuable material that the project has delivered to Europeana is the additional digital content itself. This is an obvious benefit, and has truly opened up a large section of Art Nouveau material, in particular the masterpieces, to the portal.

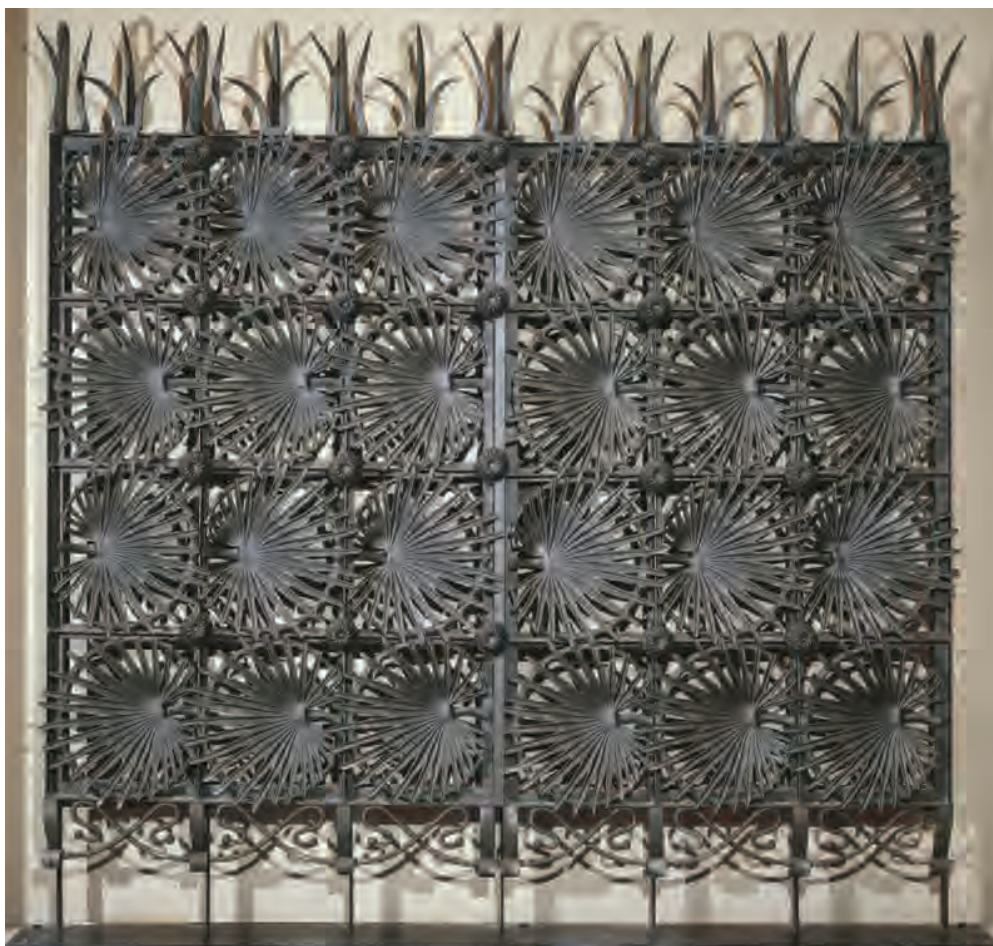
However, an additional product that the project has delivered is a set of Art Nouveau multilingual terminologies. These have enabled the project to standardise the way in which objects and terms can be linked, independent of the language in which they are catalogued.

There are three terminologies:

- **Object types** - For those objects in the collections of the partners (circa 50 terms);
- **Specialist Art Nouveau Terms** - The many different names that are used for the Art Nouveau phenomenon and its precursors (circa 30 terms);
- **Art Nouveau creators** - The persons and companies responsible for the production of Art Nouveau (circa 3500 actors).

INTERVIEWS

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PROJECTS by Maria Śliwińska



*Two-leafed gate
for Casa Vicens*
Antoni Gaudí
Circa 1883-1885
Recovered 1986
Wrought and cast iron
235 x 254 x 28 cm
Museu Nacional d'art.
de Catalunya

The terminologies are freely available to use, and will be downloadable from the project website (www.partage-plus.eu) in early 2014. All content in the Partage Plus project has been catalogued using these terms.

Did you achieve all your goals?

There is still a small amount of content to be delivered to the project, which should be completed by the end of the project in early 2014. We have successfully disseminated the project, and created a wide range of publications and specialist terminologies, which will continue to be used and referenced long after the end of *Partage Plus*. Perhaps one of the key goals, however, is to open up access to previously un-digitised material and in particular, masterpieces kept within some of



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Brooch
Marius Hammer
Ca. 1900
Ålesund
Jugendstil Center

Europe's best Art Nouveau collections, which I feel the project has achieved. However, my personal achievement is that we have been able to give partners in the project the tools and skills to continue to share their collections, be it Art Nouveau or another style with a wider audience for the foreseeable future.

Given the many achievements of the *Partage Plus* project, what are your plans for the future?

One area of work that Collections Trust feels is very important is the field of 3D scanning. The UK Government has recently introduced 3D printing to the curriculum in English schools and we feel that this is an area that cultural organisations need to monopolise on. *Partage Plus* has been the perfect project to investigate the wider uses and current 3D technologies available to the cultural sector at present, and we are keen to research this further in the future.

As 3D technologies develop, it would also be very interesting to investigate how cultural heritage organisations might approach creating 3D models of objects that currently cannot be scanned due to their materials. Lastly, it would be great to look at how we could use a smaller sample of *Partage Plus* content to assess the commercial viability of reusing cultural heritage content, and see if the theme of Art Nouveau directly lends itself to any specific commercial use.



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Would an Art Nouveau successor (or competitor) like, for example, Art Deco, be worthy of your attention?

Art Deco material would be an obvious “successor” project to *Partage Plus*. However the issue of copyright, we discussed earlier, is even more important in this later period. Consideration would have to be given on how to meet this challenge with practical solutions a priority. In *Partage Plus* we only digitised those works if it was legally possible to do so. Such an approach may not work for Art Deco.

Are there still Art Nouveau resources worth exploring?

The aim of *Partage Plus* was to create a critical mass of Art Nouveau material available to the public through Europeana, and to digitise many of the masterpieces of the style. The project has succeeded in doing that. However, this is still only a portion of the Art Nouveau material that is available in Europe. It is the intention of the project to help that material become available by sharing our experiences.



Porcelain coffee cups
Producer:
Rörstrands
Porslinsfabriker AB
Ca 1900-1915
60 mm tall, 60 mm radius
Rörstrand Museum



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Meet the Partage Plus Partners

MAK - Österreichisches Museum für angewandte Kunst / Gegenwartkunst (Austria)

MAK is a public scientific institution, and in its capacity as a federal museum under the terms of the Austrian Federal Museums Act, it holds important and unique collections of applied and decorative art. Its collection departments are: Furniture and Woodwork; Textiles and Carpets; Metal/Jewellery; Glass; Ceramics; and Works on Paper.

Digitising: Objects made from metal: objects from Wiener Werkstätte; jewellery and other objects (e.g. toys, leather, and wall applications). Graphic works. Hand drafts of various Art Nouveau artists, representing all types and genres of “Wiener Jugendstil”. Among them: Koloman Moser (architectural drafts and sketches for book illustrations) and Gustav Klimt (work drawings for a mosaic in Palais Stoclet in Brussels). Glass and ceramic objects from the former Austro-Hungarian territory, and others from France, Germany and America. Textile patterns. Furniture and other wooden objects.

Design.museum.Gent, Stadt Gent (Belgium)

The origins of the Design.museum.Gent (DmG) lie in the “Industrial and Decorative Arts Society”, founded in Ghent in 1903. The museum has one of the most superb Art Nouveau collections in the country. These include the work of important Belgian artists like Henry van de Velde, Victor Horta, Paul Hankar, Gustave Serrurier-Bovy, and Philippe Wolfers.

Digitising: Furniture, ceramics, silverware, and glass from Belgium, France, Germany, and the Netherlands.

Koninklijk Instituut voor het Kunstpatrimonium (Belgium)

Established in 1948, the Royal Institute for Cultural Heritage is one of ten scientific institutions falling within the competence of the Federal Ministry of Scientific Policy. Its chief mission is research and public service, and represents a unique instrument for the heritage of Belgium, both movable and immovable. Specialists advise researchers and curators of both public and private collections.

Digitising: Photographic images (negatives) of architecture in Belgium.

Koninklijke Musea voor Kunst en Geschiedenis (Belgium)

The KMKKG foundation is a scientific research institute that functions under the Federal Belgian Science Policy. It has the governmental responsibility over a number of museums with the task to define their overall philosophy and fundamental mission. This includes the preservation and management of the collections by further developing the central collection database, and the improvement of the digital object descriptions by using standards. In addition, it provides service to the public and researchers by providing digital information on the collections, while promoting close cooperation between several scientific institutions on a national and international level by exchanging digital data.

Digitising: Architectural drawings by Paul Hankar. Posters. Wallpaper samples. Glass, silverware, stoneware, and textiles. Lace and clothing. Photographs.

Muzej za Umjetnost i Obrt (Croatia)

The Museum of Art and Crafts in Zagreb is one of the earliest museums of its kind in Europe. It was established in 1880 as a result of an initiative by the Art Society and in particular by its director Izidor Kršnjavi. The basic aim was to preserve the traditional values of national crafts, and at the same time to provide new cultural standards for the rising middle-class. To help achieve these goals in 1882 a craft school was opened alongside the Museum. This school has developed into today's School of Applied Arts and Design.

Digitising: Photographs of Art Nouveau objects and buildings in Croatia.

Umileckoprùmyslové Museum v Praze (Czech Republic)

The Museum of Decorative Arts in Prague collects and preserves for future generations, in both national and international contexts, examples of historical and contemporary crafts, as well as applied arts and design. They believe in harmony between function, quality, and beauty. Their ambition is to inspire, educate and entertain in a unique way.

Digitising: Prints and posters from Bohemia, Austria, Germany and France. Glass from Bohemia, and Austria.

National Museum of Finland (Finland)

The National Museum of Finland is attached to the National Board of Antiquities, and in its collections there are circa 450 thousand objects. These archaeological, historical, numismatic and ethnological collections are the result of over 200 years of collecting. The museum itself was founded in 1893 as the State Historical Museum by combining several older collections and placing them in the care of the state.

Digitising: Objects belonging to the Hvitträsk residence (Jugend). Photographs 1910-1920.



Guldsmeds AB
Elisabeth Ouchterlony
(f. Pripp) (1875 - 1952)
Embossed
and chased silver,
gilded on the inside
23,4 cm
Diameter:
14,6 - 14,9 cm
Stockholm, 1901
RKM 139-1980
Röhsska Museum





Poppies
Wojciech Weiss
1902,
oil on canvas;
88 x 175 cm,
Kraków National Museum, deposit
Fundacja Muzeum Wojciecha Weissa

Fears
Wojciech Weiss, 1905,
oil on canvas;
95 x 145 cm,
Kraków National Museum, deposit
Fundacja Muzeum Wojciecha Weissa





Thure Öberg
Arabia
1900/1910
faience
178 x 341 mm
photo
Katariina Träskelin



Taideteollisuusmuseon säätiö (Finland)

The Design Museum. Finland was founded in 1873. It is a specialist museum in Finland, selecting and maintaining a collection of design objects. It maintains large basic collections of Finnish designs. There are good examples of Art Nouveau objects in the collections.

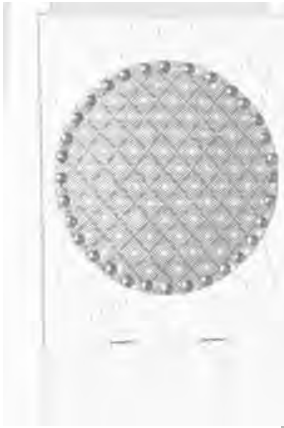
Digitising: Furniture, glass and ceramic objects. Among them are ceramics by A. W. Finch. The sketches are mostly of furniture or textiles. They are made by revered artists and architects, for example Akseli Gallen-Kallela. Most of the sketches are painted with watercolour on paper.

Philipps-Universität Marburg, Foto Marburg (Germany)

As a central unit of the Philipps-Universität in Marburg, the German Documentation Center for Art History “Deutsches Dokumentationszentrum für Kunstgeschichte - Bildarchiv Foto Marburg” is a national and international research and service institute. Its mission is to collect, index, and make available photographs related to European art and architecture, as well as to conduct research on the history, practice, and theory of how visual cultural assets are passed on. With its roughly 1.7 million photographs, Foto Marburg is one of the largest image archives on European art and architecture.

Content: The work of three famous Art Nouveau architects in Germany: Henry van de Velde; Josef Maria Olbrich; Wilhelm Jost. Images and objects from museums in Germany.





A master bedroom chair
designed by
architect Eliel Saarinen
(1873-1950)
Made by the
Finnish General
Handicraft Society
1902-03.
Photo: Ilari Järvinen,
The National Board
of Antiquities,
Finland.



Iparművészeti Múzeum (Hungary)

The Museum of Applied Arts intends to become the central institution in Hungary aimed at the preservation, research and dissemination of the artistic heritage of Art Nouveau. Its collection of contemporary artworks, at the turn of the 19th century, resulted in one of the finest Art Nouveau collections of Europe. Works were bought at World's Fairs, and the collection was further broadened by the international exhibitions held at the museum, such as: the exhibition of Modern Arts in 1898; that of Walter Crane in 1900; artefacts purchased at the Paris Fair in 1901; and finally, the presentation of British decorative arts in 1902.

Content: Decorative art objects. Hungarian Art Nouveau buildings. Architectural plans.

Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche (Italy)

The Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information was created in 1951 with the task of producing the entire national bibliographic record. ICCU is an Institute of the Ministry of Cultural Heritage and Activities.

Digitising: Paintings, sculpture, and designs. Furniture, ceramics, dresses, and other fashion accessories. Photographic images (prints and slides), and texts. Documents and images.

Stichting Drents Museum (Netherlands)

The Drents Museum was founded in 1854, which makes it one of the oldest museums in the Netherlands.

Its collection of Dutch art and applied art makes it one of the five top collections of Art Nouveau and Art Deco in the Netherlands, containing over 40 thousand objects by more than 400 different artists and factories. All areas in which artists worked in the “Second Golden Age” are represented by works in the collections of the Drents Museum. These works show the high quality of Dutch art and applied art in the period 1885-1935.

Digitising: Drawings, prints, and other works on paper.

Stiftelsen Kulturkvartalet [Ålesund Jugendstil Center] (Norway)

The Ålesund Jugendstil Center was opened in 2003, and is a national centre for Art Nouveau and Jugendstil. It occupies the listed Svaneapoteket Pharmacy building in the heart of Ålesund. Much of the original interior of the building has been preserved and restored.

The Center has permanent and temporary exhibitions spread over three floors. Exhibits include a broad selection of Norwegian Art Nouveau objects, from advertising to jewellery, in addition to several multi-media shows.

Digitising: Glass, silverware, stoneware and textiles. Architectural drawings. Photographs. Books. Furniture, glass, silverware, stoneware, ceramics, and textiles.

Muzeum Narodowe w Warszawie (Poland)

The Museum of Fine Arts, the direct predecessor of the present National Museum, was founded in 1862. After 1945, the museum became the “central museum institution in Poland”. The period of Stanisław Lorentz's directorship (1935-1982) is described as its “golden era”. The museum acquired new branch institutions and its collection expanded (to over 500,000 items in 1955).





Sonnenhaus & Sonnenburg
Carl Otto Leheis.,
Coburg,
Alexandrinenstrasse 4
Foto Marburg



Large aristocratic collections as well as art objects from former German territories nationalized after 1945 were important additions. The museum has one of the best collections of Polish art. *Digitising:* Circa 1900 Polish paintings. Prints and drawings. Non-Polish paintings. Non-Polish prints and drawings. Posters. Sculptures. Decorative objects. Iconographic materials.

Fundacja Muzeum Wojciecha Weissa (Poland)

The Wojciech Weiss Museum Foundation was set up at the initiative of the artist's family in order to protect the legacy of this great painter of Poland, prominent symbolist artist, colourist, professor and rector of the Academy of Fine Arts in Cracow.

Digitising: Circa 1900 oil paintings, prints, drawings, and prints of Wojciech Weiss (Art Nouveau and symbolist period).

Stowarzyszenie Międzynarodowe Centrum Zarządzania Informacją [ICIMSS] (Poland)

ICIMSS is a scientific association established by 62 members from over 20 countries. Its activities are oriented toward information, education, and culture. Its goals also include promotion of intercultural communication and research. ICIMSS participates in a wide selection of projects, including EC funded projects.

Digitising: 3000 Art Nouveau architectural heritage of Poland. Art Nouveau stained glass in Poland.

Camara Municipal de Aveiro (Portugal)

The Aveiro City Museum is a multicenter territory museum that is managed through the municipality. The museum's objective is to study all aspects of the city of Aveiro in a diachronic fashion and to present it to the public through educational services activities, exhibitions, and specialised guided tours to the city. The museum also focuses on the analysis of two things very concerned with Aveiro's identity: salt production and its Art Nouveau heritage.

Digitising: Portuguese tiles. Drawings of Art Nouveau buildings in Aveiro by Francisco Silva Rocha, Jaime Inácio dos Santos, and José de Pinho. Photographs of Art Nouveau buildings of Aveiro, with details focusing on elements in the ironwork, stonework and tiles. Art Nouveau style programs for productions at Aveiro Theatre by Francisco Silva Rocha and José de Pinho.

Urbanistični inštitut Republike Slovenije (Slovenia)

The Urban Planning Institute of the Republic of Slovenia is the central national research institute for spatial planning, urban design, and related disciplines. The Institute was established in 1955 and has the role of public body. The interdisciplinary nature of the research field is reflected in the disciplinary backgrounds of its employees, who are architects, geographers, landscape architects, economists, sociologists, and art historians.

Digitising: Photographic collection. Impressionist collection of painting and sculpture. Photographic images (print). Photographer Miran Kambič. Photographic collection of Art Nouveau architecture. National Museum of Slovenia. Collection of applied art objects. City Museum of Ljubljana. Collection of paintings and decorative art.





Lady in red
Baudrion, Lazarine
(1865-1947) /
manufacturer
Rippl-Rónai, József
(1861-1927) / designer
1898, Paris - Neuilly
Tapestry
Photographer,
Gellert Ament
Iparművészeti Múzeum



Museu Nacional d'Art de Catalunya (Spain)

The aim of the Museu Nacional d'Art de Catalunya is to explain the history of Catalan art, from the early Romanesque examples until the 1940s, in a continuous discourse in which the different artistic techniques are interrelated to give an overall picture of each period.

Digitising: Drawings by Casas, Canals, Rusiñol, Nonell, Gimeno, Llimona, Riquer, Robert Anning Bell, Homar, and Serra Fiter. Posters by several European creators. Furniture, glassware and stained glass, medals and paintings. Sculptures by Catalan creators. Jewels, decorative arts, small sculptures and ceramics. Flat supports (works on wood by Gaspar Homar). Tiles and furniture sets.

Röhsska Museum, Göteborgs Kommun (Sweden)

Röhsska Museum in Göteborg, established in 1901, is the only museum in Sweden exclusively dedicated to design, fashion and handicraft. The collections consist of 50 thousand objects. The major parts of its collection are handicraft and design products from Sweden and Europe, and arts and crafts from Japan and China. The museum also holds a very fine collection of fashion from the 20th and 21st centuries.

Digitising: Furniture, fashion, books, glass and porcelain.

Rörstrand Museum (Sweden)

Rörstrand Museum is situated in Linköping in a building formerly used as a porcelain factory. It has a permanent exhibition and a space for temporary exhibitions. Its collection consists of around 15,000 pieces of ceramic goods, printed and handwritten archive material, copper-plates for printing and photos, slides and negatives. Most of the collection is kept in underground storage. The ceramics in the collection date from 1730 to the present. The Rörstrand porcelain made an important contribution to the Art Nouveau phenomenon. *Digitising:* Ceramics.

Collections Trust (United Kingdom)

The Collections Trust (CT) is UK's independent organisation for collections. It campaigns for the public right to access and engage with collections by promoting best practice, encouraging innovation and representing the interests of the cultural sector.

Digitising: Architecture and objects from throughout the UK including the earlier Arts and Crafts movement.

Sainsbury Centre for Visual Arts, University of East Anglia (United Kingdom)

The Sainsbury Centre for the Visual Arts is one of the architect Norman Foster's outstanding early works. The original structure and the Crescent Wing extension are internationally recognized as key works of modern British architecture and are much visited by architects and architectural students. It is home to three collections of international importance and also affords space for special exhibitions and the delivery of a wide range of educational and public programmes.

Digitising: Anderson Collection of Art Nouveau, including glass, metalwork, ceramics and jewellery, along with furniture and works on paper. Art Nouveau architectural heritage of Norwich.





La Gorgone e gli eroi, Sartorio Giulio Aristide, Italy