OPEN ACCESS & OPEN GLAM: HOW OPEN IS OPEN?

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NAME THAT ARTWORK

WRONG.
RMN-Grand Palais & Michel Urtado
x200.84749.11-564761, 2014

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'Crowd looking at the Mona Lisa at the Louvre,' by Victor Grigas, CC BY-SA 4.0, available at: https://commons.wikimedia.org/w/index.php?curid=40250423
Gauguin arrived in Tahiti in June 1891. The motives for his flight from Europe seem to have been mixed—artistic, domestic, political, aesthetic, and financial—and well rehearsed. Always a traveller—from the days of his childhood in Peru, his years in the merchant marines, and a disastrous journey to Martinique in the West Indies with Lavall in 1887—Gauguin was searching for something that neither decadent Paris nor 'primitive' Brittany could provide. As he wrote to Redon in September 1890, from Le Pouldu:
Kunsthaus Zürich - The Museum for Modern Art in Zurich
Zurich, Switzerland

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Price available upon request: Cecile Brunner, brunner@kunsthaus.ch
THAT’S SO META

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130 institutions: “Copyright” most common – 16 institutions
**TATE | 2016**

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And lo, the God Child did turn his gaze upward, his neck craning, turning, rotating – the sound of dry twigs snapping, leathery skin pulled taunt around an unnatural, boney fulcrum — one rotation, two, three. A wheezing, short breath. Then nothing.
Reiss Engelhorn Museum v. Wikimedia Foundation and Wikimedia Deutschland

Rudolf Stricker, Wikimedia Commons
VERSUNKENE GESCHICHTE
Archäologie an Rhein und Neckar

Willkommen bei den Reiss-Engelhorn-Museen Mannheim!

29.04.2015
Finissage der Ausstellung "Terror Incognitus"

Nur noch wenige Tage sind in Zimmern, Raum für Fotografie die
erdrückendsten Arbeiten des preußischen britischen Künstlers
Edmund Clark zu sehen. Die Ausstellung "Terror Incognitus" schließt am 2.
Juli ihre Pforten.

Am letzten Tag kommt Edmund Clark selbst nach Mannheim und führt www.rem-mannheim.de

Standfigur des Ramses II. Romer- und Pelzzwecke-Museum 2014, Foto: Shuroki, Shiroki
“...the question for us is **who should decide whether and especially how our holdings should be made available.** Even if one supports the free public accessibility of cultural items on Wikipedia, **it is difficult for us to comprehend that a single Wikipedia author claims the right to decide on their own to release to everybody the results of work created with public funds on Wikipedia for free and thus also for commercial use.**”

*Prof. Dr. Alfried Wieczorek*
*General-Director of the Reiss Engelhorn Museum*
An online document management system is disclosed. In one embodiment, the online document management system
USERS DO CARE
AND IF WE DON’T PROVIDE ACCESS THEY’RE GOING TO BEAT US TO IT

Nefertiti Hack

From today on everybody around the world can access, study, paint or remix a 3D dataset of Nefertiti head in high resolution. This data is accessible under a public domain without any charge, this torrent provides you a STL file (100 MB):

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Alternatively direct download an .obj file [200MB]:

NEFERTITI.OBJ.ZIP

The 3D scan of Nefertiti Artists release the 3D data of Nefertiti Head.

Nefertiti is returning to the place where it was found. For the first time since the sculpture was excavated and stolen over 100 years ago, the iconic artefact will be shown in Cairo. “The Other Nefertiti” is an artistic intervention by the two German artists Nora Al-Badri and Jan Nikolai Nelles.

Al-Badri and Nelles scanned the head of Nefertiti clandestinely in the Neues Museum Berlin without permission of the Museum and they hereby announce the release of the 3D data of Nefertiti head under a Creative Commons License. The artists On 17th exhibited in Cairo
Painted replica: Bust of Nefertiti GF 539

Büste der Nofretete (Replikat bemalt), Neues Reich, um 1340 v. Chr., Schenkung von James Simon (1851 bis 1932). Ägyptisches Museum und Papyrussammlung, Neues Museum, Staatliche Museen zu Berlin, Museumsinsel Berlin, Inv. 21300

Price: €8,900.00*
The Nefertiti Hack model released by Al-Badri and Nelles and re-textured by Paul Docherty
Sleeping Hermaphrodite
by The Virtual World Heritage Lab
This is how you photograph a million dead plants without losing your mind

Tales From the Vault: A monthly series

By Sarah Kaplan  February 8

These three people, and one conveyor belt, are digitizing millions of plant specimens
Metamorfoze Preservation Imaging Guidelines

Image Quality, version 1.0, January 2012

Hans van Dornelen

National Library of the Netherlands (KB)
The Hague (NL)

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Olf van Dornelen/Ronelle de Blauwe 2012

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Rijksmuseum manual for the photography of 3D objects

This edition of 2and3D Photography we have published the Rijksmuseum manual for the photography of 3D objects.

The Rijksmuseum Manual for the photography of 3D objects gives an overview of the way in which the Rijksmuseum studios photograph object groups. The manual provides instructions about the different lighting setups for photographing objects which fall into one of two categories: standing objects or lying objects. We use examples of photographs to illustrate which perspectives and object-specific images are chosen.

Download the manual (pdf)

2+3D Photography

› Introduction by Cécile van der Harten
› Programme & topics
› Pushing the boundaries of image processing and visualization for cultural heritage
› A new target with a new approach for the photography of three dimensional objects

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Richard Caspole
Photographer
Yale Center for British Art
Digital Image: Yale Center for British Art
Amelia Hamrick with the piano she used to play Bosch’s Butt song. Photo: Brian Terry via the Oklahoman

Art World

Listen to Hieronymus Bosch’s “500-Year-Old Butt Song From Hell”

Alyssa Buffenstein, June 19, 2015
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Be inspired by creations by Entries Rijksstudio Award 2017 – Top 30

The Art of Life
by Evita Witzenhausen & Carolijn van West

Golden Bend Necklace
by Ksenia Nunis
Inspired by: View of the Golden Gate Bridge

Rococ'o Clock
by Julia Furtmann & Kai Hoffmann
Entries Rijksstudio Award 2017 – Top 30

Inspired by: Portrait of a Girl Dressed in Blue
Johannes Cornelisz. Verspronck, 1641
Inspired by: *Dress (Mantua)* with Train

anonymous, c. 1750 - c. 1760
Inspired by: **William I, Prince of Oranje**
Adriaen Thomasz. Key, c. 1579
Small Museum Pieces

Entries Rijksstudio Award 2017 – Top 30

Inspired by: Sauceboat, cream pots and plate, part of a service
Porcelainfeld van den Amstel, c. 1784 - c. 1809

by Jeroen de Cooman
Still Life Pixel & Metadata Dress

Andrea Wallace

Andrea: “My research examines the impact of technology on the public domain as well as the obstacles and opportunities for new cultural industries and knowledge dissemination generated by the digital realm. Needless to say, the Rijksmuseum has been a champion in this field. And what better way to challenge my own research than to engage with the collections as a user, myself? My project explores how both Rijksmuseum visual data and embedded metadata from the same digital surrogate can be used as a medium for new fabric designs not only for clothing, but also scarves, upholstery fabric, and so on.”
Copyright and Digital Cultural Heritage: A Brief History of Copyright

Ronan Deazley
April 2017

3. COPYRIGHT IN THE 19TH CENTURY: THE GROWTH OF NATIONAL AND INTERNATIONAL PROTECTION

3.1. THE CHANGING SCOPE OF COPYRIGHT

The early to mid-nineteenth century can be characterized as a period in which the scope of copyright broadened, in terms of protected subject matter, duration of protection, and jurisdictional reach. Although engraving had received statutory protection in 1735 (Statute of Copyright 1735), it was not until 1798 that new subject matter was brought under the copyright umbrella: the Models and Bills Act 1798. This legislation was revised in 1841 as the Sculpture Copyright Act 1841, and was followed by the Dramatic and Literary Property Act 1833, the Publication of Lectures Act 1835, the protection of the public performance of musical works (Copyright Law Amendment Act 1948, section 12), and the Time Act Copyright Act 1867, which extended copyright protection to original paintings, drawings, and engravings for the first time.

For literary works, the duration of the copyright term was extended in 1841 (Copyright Act 1841) from 14 (plus 14 years) to a single 21-year term, with the proviso that if the author was still alive at the end of the 21-year term the work could be protected for the rest of his natural life. In 1842, this was amended once again to provide a lifetime term with a seven-year post-mortem term of protection or a 40-year term from the time of publication, whichever was longer (Copyright Law Amendment Act 1845). The jurisdictional reach of copyright protection was also expanded and clarified. The 1831...