Linked Open Data at the Yale Center for British Art: Connecting to the World

LuxTalk, Yale University
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Thomas Rowlandson, 1756-1827, A Gentleman’s Art Gallery (detail), undated, watercolor, with pen and gray and red-brown ink, over graphite, Yale Center for British Art, Paul Mellon Collection
Roles of Linked Open Data at the YCBA

- Enrich our data set
- Connect with other museums collections
- Enhance access to our collections
- Support scholarly research

John Frederick Lewis, 1804-1876, British, *A Frank Encampment in the Desert of Mount Sinai. 1842 - The Convent of St. Catherine in the Distance*, 1856, watercolor, gouache and graphite on slightly textured, beige wove paper mounted on board, Yale Center for British Art, Paul Mellon Collection
Yale Center for British Art

- public museum and a university research institute
- largest and most comprehensive collection of British art outside the United Kingdom
- 2,000 paintings, 200 sculptures, 40,000 prints and drawings, 2,000 frames, 30,000 rare books and manuscripts and 30,000 reference library materials
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Traditional data aggregations

- Data silos
- No data enhancement
- No unstructured relationships between entities

Sir David Wilkie, 1785-1841, British, *The Pedlar*, 1814, oil on panel, Yale Center for British Art, Paul Mellon Fund
Edwardian Opulence: British Art at the Dawn of the Twentieth Century


Edwardian Opulence: British Art at the Dawn of the Twentieth Century was the first survey in more than a generation of the full extent, breadth, and depth of the visual arts in Britain during the reign of King Edward VII (1901–10). Among other themes, the exhibition explored the pan-imperial, international, and transatlantic character of British art in that complex period, and considered the impact of new technologies—such as electrification, the motor car, recorded sound, and cinema—on painting, sculpture, photography, and the decorative arts. Many of the objects in the exhibition were chosen to reveal the full and often startling magnificence of elite consumption during that turbulent decade. The emphasis on the theme of opulence served to illuminate a social and artistic dreamscape that was shattered by World War I.

Recently made popular by the British television series Downton Abbey, the Edwardian period has been depicted as an idyllic summer afternoon of imperial and elite complacency, a lingering coda of the Victorian era that resisted the advent of the Modern, but also as a period of tremendous and rapid political, economic, and artistic change that affected every aspect of British life. Edwardian Opulence explored issues of creation, consumption, and conservation in the midst of this dynamic period.
Identifiers for entities

www.worldcat.org/wcidentities/lccn-n79-65963

Related Identities

- Links, J. G. Editor
- Constable, W. G. (William George) 1887-1976 Adapter
- Bellotto, Bernardo 1721-1780
- Pignatti, Terisio 1920-2004 Editor
- Visentini, Antonio 1688-1782
- Moschini, Vittorio
- Guardi, Francesco 1712-1793
- Puppi, Lionello Other
- National Gallery of Canada
- Tiepolo, Giovanni Battista 1696-1770

VIAF
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Select Field: Personal Names
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Search Term

Canaletto, 1697-1768
Canal, Antonio 1697-1768
Canaletto, d.a. 1697-1768
Canaletto Italian painter, 1697-1768
Canaletto

VIAF ID: 88652637 (Personal)
Permalink: http://viaf.org/viaf/88652637
Graph data model
Enabling further scholarship

John Constable, 1829, *Hadleigh Castle, The Mouth of the Thames--Morning after a Stormy Night*, oil on canvas, Yale Center for British Art, Paul Mellon Collection

David Lucas, 1830-1832, *Hadleigh Castle*, mezzotint, British Museum
• http://britishart.yale.edu/collections/using-collections/technology

• http://www.researchspace.org/

• http://www.oldman.me.uk/