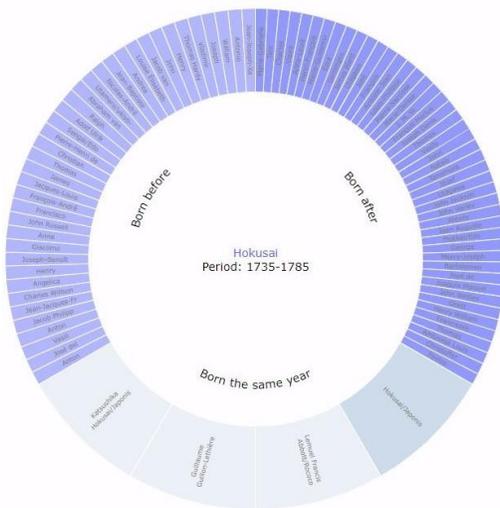


# Vasari Diagram

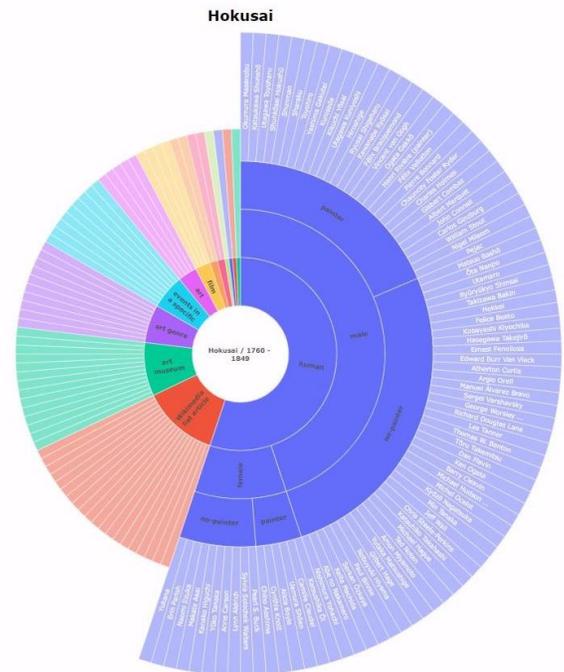
## Design, functionalities and applications

The Vasari Diagram is an open access tool for data visualization, designed to make accessible and easy to study the networks and semantic connections of old masters in Wikipedia. Painters are not only present in Wikipedia by their own pages but also by numerous other pages, referring to them. Who mentions the old masters? What are the reasons and in what context does it happen? The Vasari Diagram aims to answer these questions by visualizing, in a clear and user friendly manner, some of the most important connections of many painters to historical and contemporary personalities, museum collections, various Wikimedia lists, iconographic topics, stylistic movements and other semantic fields. This extensive

set of information is organized in a readable fashion and can be intuitively and rapidly browsed. The networks of individual painters can be compared to each other, in order to evaluate the place hold by everyone in the Wikipedia sphere. More importantly, the graphs reveal the predominant semantic fields of every painter. With the Vasari Diagram it is possible to explore the constantly evolving Wikipedia dimension of Art history and inspire both new pedagogical and research methods in the field. The project is named after the 16<sup>th</sup> century painter Giorgio Vasari, who gathered and published, for the first time, a vast collection of artistic biographies.

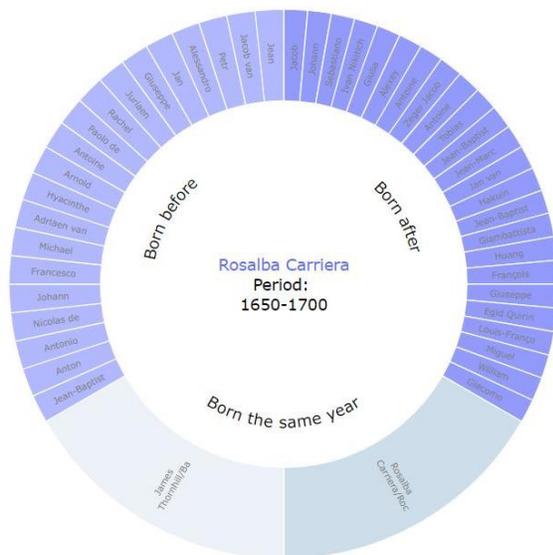


AnyChart



## 1. General description

The Vasari Diagram is composed by two circular modules: a left circle and a right circle. The left circle displays a chronological window of 50 years, containing a random selection of painters born *before, the same year* and *after* the painter of interest.



The Wikipedia networks of the selected painter appear in the right circle, organized in various sections such as “art style”, “art movement”, “artistic theme”, “art museum”, “events in a specific year”, “Wikimedia list article” and “human”. The section “human” is subdivided into “male” and “female”, and into “painter” and “non-painter”, offering the possibility to explore more specifically the profiles of all related personalities. Every name redirects to its own current Wikipedia page. The personal names are chronologically organized: the starting point is always at noon when a particular section is completely unfolded, in order to form a coherent thematic unity. Otherwise, the more ancient personality is situated at the beginning of every section.

The aspect of the right circle can vary a lot from one painter to another. This is essentially due to two reasons. Firstly, the different painters are not equally represented in the Wikipedia space. Some have a vast and complex network of references, while others are barely mentioned. Secondly, according to the specificities of their career, the painters are not equally involved in the different semantic sections. For example, Dutch painter Arnold Houbraken is not well-known for his paintings but rather for the numerous biographies he published. Thus, in the Houbraken’s circle, the “human-male-painter” section occupies a disproportionately big space, while all the other sections are small. The Vasari Diagram underlines the gaps between the networks of popular painters and the ones of less known painters. It creates an eloquent contrast between circles and categories. Notably, the diagram is updated every month and the features of the painter’s circles can change overtime as a result of the dynamic nature of the Wikipedia pages.

In the right circle, the colors, arranged always in the same order, indicate the increasing number of references within a section. The savoy blue always corresponds to the section with the largest number of references. In most cases, like here in the Bernini’s circle, the majority of Wikipedia references occur in the “human” section. But for some painters another section can appear more important and will be then colored in savoy blue, while the “human” will be, for instance, in red. The colors hierarchy provides immediate information about the quantitative importance of the different semantic fields in which the painter is involved.

The folding and unfolding functionality of the circle on the right allows focusing on a significant quantity of information, without loss of readability and user comfort. Different configurations are possible in accordance with the painter’s network and the specific interest of the user. The flexibility and the upgradable function of the Vasari Diagram ensure efficient and long-term working.

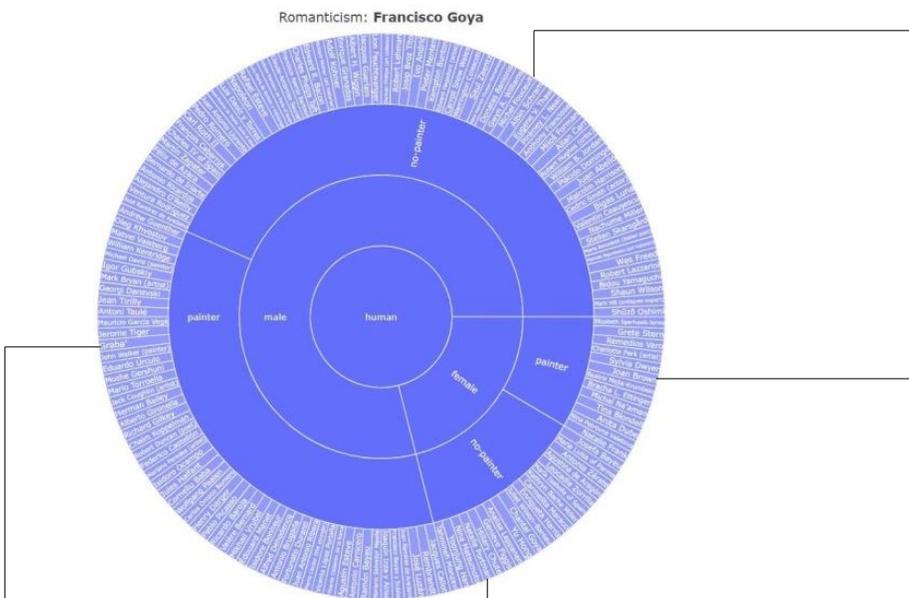


## 2. Ultramodern reception of old masters: transcultural and transhistorical connections

What is the place of old masters in today societies? How do they influence contemporary creation and cultures? The recent part of the “human” section reveals a large number of personalities, whose Wikipedia pages mention old masters for different reasons. There are artists, film directors, photographers, writers, actors, journalists and many others, referring to painters either because they have declared to be influenced and inspired by them or because they created some production containing a concrete quote of the painter’s work and/or life. Even though, these references can be of various degrees of importance, they constitute a generous ground for studying the transcultural and transhistorical

connexions in which are involved old masters. This Wikipedia horizon could be a continuation of historical reception studies, emphasizing the dynamic and unexpected nature of social and cultural quotes.

In the example of Francisco Goya’s circle, some of the personalities we can find are: French philosopher Michel Foucault, known to have decorated his walls with Goya’s horrific etchings, while studying at the ENS University; Israeli actress Natalie Portman, playing a major role in the movie *Goya’s Ghost*; American artist Joan Brown, inspired by Goya’s art through a moment of serious illness; and Belgian artist Graba’, author of a reinterpretation of the *Black Paintings*.



### Michel Foucault

From Wikipedia, the free encyclopedia

**Paul-Michel Doria Foucault** (UK: / fuːkoʊ/ FOO-koh, US: / fuː koʊ/ foo-KOH)<sup>[k]</sup> French: [pɔl miʃ(ɛl) fuko]; 15 October 1926 – 25 June 1984) was a French philosopher, historian of ideas, writer, political activist, and literary critic.

Foucault's theories primarily address the relationship between power and knowledge, and how they are used as a form of social control through societal institutions. Though often cited as a structuralist and postmodernist, Foucault rejected these labels.<sup>[l]</sup> His thought has influenced academics, especially those working in communication studies, anthropology, psychology, sociology, criminology, cultural studies, literary theory, feminism, Marxism and critical theory.

Born in Poitiers, France, into an upper-middle-class family, Foucault was educated at the Lycée Henri-IV, at the École

**Michel Foucault**



**Born** Paul-Michel Doria Foucault  
15 October 1926  
Poitiers, French Third Republic

### Joan Brown

From Wikipedia, the free encyclopedia

*This article is about the American painter; for another Joan Browne see the mother of Alan Aida. For the American painter from Oklahoma, see Joan Brown (artist)*

**Joan Brown** (born **Joan Vivien Beatty**; February 13, 1938 – October 26, 1990) was an American figurative painter who lived and worked in Northern California. She was a member of the "second generation" of the Bay Area Figurative Movement.<sup>[1]</sup>

<b>Contents</b> [hide]
1 Background
2 Education and early life
3 Career
3.1 Early career
3.2 Later career
4 As a teacher
5 Death
6 References
7 Sources
8 External links

**Joan Brown**



**Born** Joan Vivien Beatty  
Brown in 1975

### Natalie Portman

From Wikipedia, the free encyclopedia

**Natalie Portman** (born **Natalie Hershlag**<sup>[a]</sup><sup>[b]</sup> Hebrew: נטלי הרשלג;<sup>[c]</sup> June 9, 1981) is an Israeli-born American actress and director. Profic in film since a teenager, she has starred in blockbusters and also played psychologically troubled women in independent films, for which she has received various accolades, including an Academy Award and two Golden Globe Awards.

Portman began her acting career at age 12 by starring as the young protégée of a hitman in the action drama film *Léon: The Professional* (1994). While in high school, she made her Broadway theatre debut in a 1998 production of *The Diary of a Young Girl* and gained international recognition for starring as Padmé Amidala in *Star Wars: Episode I – The Phantom Menace* (1999). From 1999 to 2003, Portman attended Harvard University for a bachelor's degree in psychology, while continuing to act in the *Star Wars* prequel trilogy (2002, 2005) and in *The Public Theater's* 2001 revival of Anton Chekhov's play *The Seagull*. In 2004, Portman was nominated for an Academy Award for Best Supporting Actress and won a Golden Globe Award for playing a mysterious stripper in the romantic drama *Closer*.

**Natalie Portman**



**Born** Natalie Hershlag  
June 9, 1981 (age 38)<sup>[1]</sup>  
Jerusalem

### Graba'

From Wikipedia, the free encyclopedia

**Ignace De Graeve** (Ghent, 24 September 1940 – Bruges, 17 January 2016) was a Belgian artist, who also used the name **Graba'**. He created mainly paintings and jewellery.

<b>Contents</b> [hide]
1 Biography
2 Works
3 Cycles/exhibitions
4 Publications
4.1 Monographies
4.2 DVDs
5 External links

#### Biography [edit]

Graba' enjoyed a very eclectic education first in history, followed by decorative arts (Ghent) and finally audiovisual media (Paris).

For eight years, he was a critic for the Belgian Radio and

**Graba'**

**Ignace De Graeve**



**Born** 24 September 1940  
Ghent







## 5. Iconographic Studies

The section dedicated to “artistic themes” reveals the Wikipedia pages of topics where the painter has been cited as an example. The size of this section can vary a lot from one painter to another.

Inventorying and presenting in details different iconographic themes is a growing area in Wikipedia and we can expect that it will form, in short times, a vast collection, suitable for iconographic studies. The

Vasari Diagram underlines not only traditional themes in which the painter has worked but also some sub-categories and more specific types of representation. Following the networks of those topics contribute to draw an insightful overview on artistic representations and their evolution through time.

### Hand of God (art)

From Wikipedia, the free encyclopedia

The **Hand of God**, or **Manus Dei** in Latin, also known as **Dextera dominicalis**, the “right hand of God”, is a motif in Jewish and Christian art, especially of the Late Antique and Early Medieval periods, when depiction of Jehovah or God the Father as a full human figure was considered unacceptable. The hand, sometimes including a portion of an arm, or ending about the wrist, is used to indicate the intervention in or approval of affairs on Earth by God, and sometimes as a subject in itself. It is an artistic metaphor that is generally not intended to indicate that a hand was physically present or seen at any subject depicted. The Hand is seen appearing from above in a fairly restricted number of narrative contexts, often in a blessing gesture (in Christian examples), but sometimes performing an action. In later Christian works it tends to be replaced by a fully realized figure of God the Father, whose depiction had become acceptable in Western Christianity, although not in Eastern Orthodox or Jewish art.<sup>[1]</sup> Though the hand of God has traditionally been understood as a symbol for God's intervention or approval of human affairs, it is also possible that the hand of God reflects the anthropomorphic conceptions of the deity that may have persisted in late antiquity.<sup>[2]</sup>

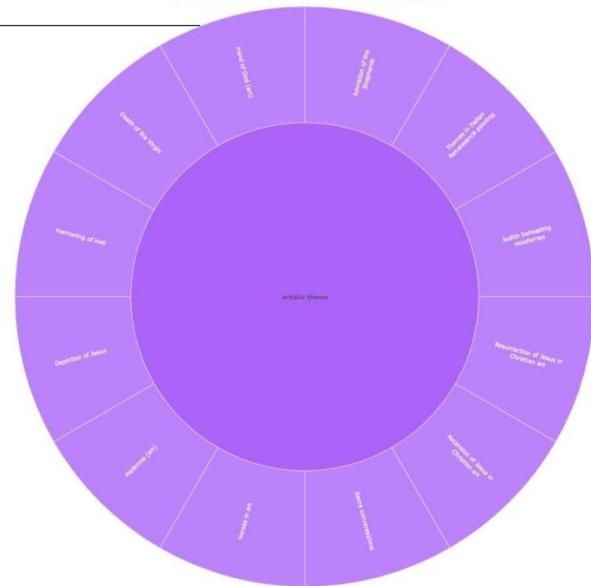
The largest group of Jewish imagery from the ancient world, the 3rd century synagogue at Dura-Europas, has the hand of God in five different scenes, including the *Sacrifice of Isaac*,<sup>[3]</sup> and no doubt this was one of the



The hand as an isolated motif. Fresco from Sant Clement de Taüll, Catalonia, Spain.



Italian Renaissance: **Andrea Mantegna**



In the case of the most popular painters, this section is often on 4<sup>th</sup> place in terms of size, coming after the sections “human”, “Wikimedia list article” and “art museum”. Andrea Mantegna’s circle contains, for instance, fourteen pages, such as Judgment of Solomon, Baptism of Jesus, Horses in

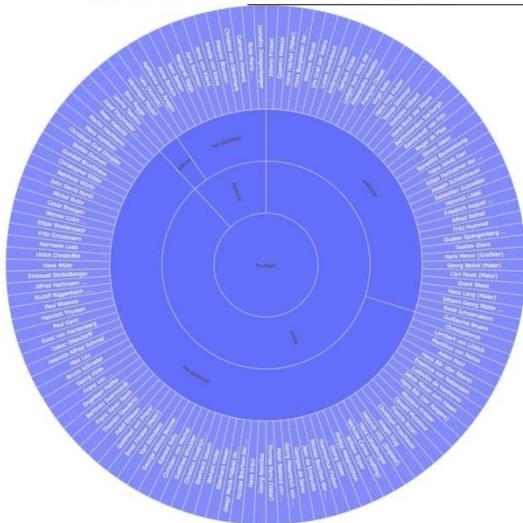
art, Harrowing of Hell and Hand of God. In other painters’ circles, this same section can be much smaller but, in any cases, it directs towards significant subjects and can constitute a good first introduction to the painter’s work.

## 6. Art historians and historiography

In the Wikipedia networks of old masters, we encounter numerous art historians of different periods. Thus, the Vasari graphs provide a glimpse on historiography and to what extent it is integrated in public knowledge. Art historians can be usually found in the “non-painter” sections of the right big circle. Different aspects of historiography can be emphasized. It is possible to consider art historians from previous periods, female art historians, recent

art historians, etc. In Diego Velazquez’s circle, we can find for example Enriqueta Harris, Jonathan Brown, William B. Jordan and Richard Muther. This aspect of the graph can be particularly helpful for students, highlighting the key specialists of every painter. Furthermore, it provides information on how the discipline evolved within different historical periods, contributing to the history of art history.

Niederländische Renaissance: Hans Holbein der Jüngere



### Rose Marie Schulz-Rehberg

**Rose Marie Schulz-Rehberg** (\* 25. November 1945 in Basel) ist eine in Basel wohnhafte Kunsthistorikerin, Restauratorin und Kunstvermittlerin.

**Leben** [ Bearbeiten | Quelltext bearbeiten ]

Rose Marie Schulz-Rehberg (geb. Rosemarie Schulz) kam am 25. November 1945 als Tochter von Ruth und Werner Schulz-Welti in Basel zur Welt, wo sie auch ihre Kindheit verbrachte. Nach der Matura studierte sie Kunstgeschichte, Archäologie und Byzantinische Kunstgeschichte in Basel, München und Padua.

Anschließend arbeitete Rose Marie Schulz-Rehberg im Kupferstichkabinett des Kunstmuseums Basel, wo sie am Katalog der Originale und in der Bibliothek mitwirkte.

Von 1974 bis 1978 durchlief sie im Kunstmuseum Basel eine Ausbildung zur Restauratorin von Gemälden und Holzskulpturen bei Restaurator Paolo Cadornin.

1982 ließ sich Schulz-Rehberg in Roetgen bei Aachen nieder und schrieb sich an der RWTH Aachen für Kunstgeschichte und Baugeschichte ein.

Von 1996 bis 1997 hatte sie im Landesamt für Archäologie Sachsen in Dresden eine Stelle für archäologische Restaurierungsprojekte inne. Es folgten Studienaufenthalte in Rom und Sizilien und 1999 die Rückkehr nach Basel. Für Basel Tourismus wurde sie als Stadtführerin für historische und thematische Rundgänge in Basel, Augusta Raurica und in verschiedenen Museen sowie im Vermittlungsteam des Kunstmuseums Basel tätig.



Rose Marie Schulz-Rehberg (2012)

### William B. Jordan

From Wikipedia, the free encyclopedia

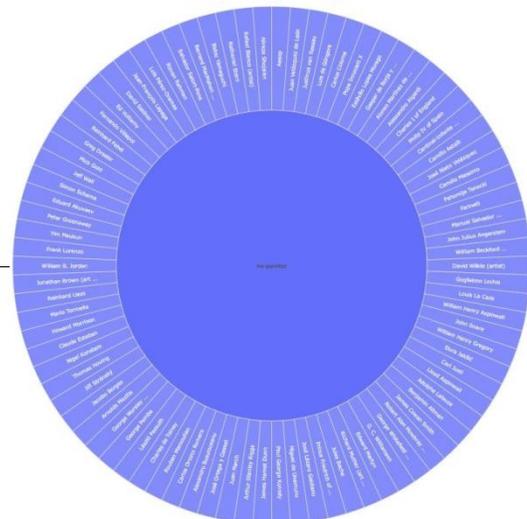
**William Bryan "Bill" Jordan Jr.**<sup>[1][2]</sup> (May 8, 1940 – January 22, 2018) was an American art historian and one of the foremost experts on Spanish paintings. His work was focused primarily on bodegóns—a still life depicting pantry items—and paintings from the first half of the 17th century, especially by Juan van der Hamen. He organized exhibitions and catalogs at museums and art institutes worldwide. His research and books expanded upon the knowledge of the works and lives of many artists. Jordan worked as an art expert and helped individuals and institutions to acquire various paintings.

Jordan became the founding director of the Meadows Museum at Southern Methodist University the year he completed his doctorate and is credited with turning its collection into the most prominent collection of Spanish art outside Spain. He later became the chair of fine arts at the Meadows School of the Arts, and then the deputy director of the Kimbell Art Museum. Jordan was on the board of various art institutes and museums, and an honorary trustee of the Prado Museum. He maintained a private collection with his husband, from which they donated a number of works to several institutes.

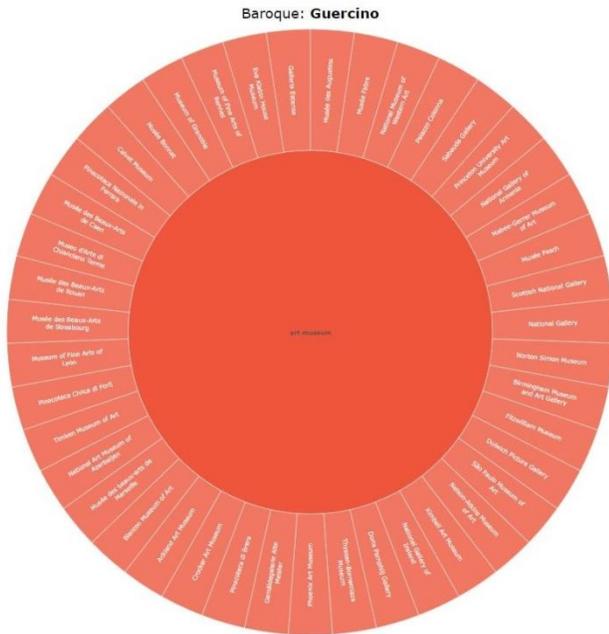


**Born** May 8, 1940  
Nashville, Tennessee, U.S.

Baroque: Diego Velázquez



## 7. Collectors and museums



Studying museum collections as such is not a frequent method in general Art history. The survey of major art institutions can occur in some specific programs, as in museology or curation for instance, but usually students discover museums in a fortuitous and indirect manner. The advantage of the “art museum” section of the Vasari Diagram is the possibility to englobe, in a single glance, most of the collections where the painter’s work is present. It puts the accent on the geographic amplitude of the areas where its artworks can be seen and it offers the possibility to get familiarized with multiple museums through the perspective of a single painter.

It is also possible to discover multiple ancient and current art collectors in the “human” section, as well as private and other types of collections in the section “art collection”.

## 8. Stylistic networks: a tangled matter with multiple inputs

The names of old painters are associated with many different styles and movements that are not necessarily the ones they performed in. The reason why a specific painter appears in the Wikipedia page of a specific movement can be based on contrast, rupture, opposition, counter-example, etc. Therefore, by considering the section “art movement” of the Vasari circle, the user can follow an interesting historical rhetoric of stylistic roots, consequences and debates. For example, Italian Renaissance painter Raphael finds himself connected, among others, to “Early Netherlandish painting”, “Gothic art”, “Color field” and “New French Extremity”.

