



# Putting on a Show

The Present and Possible Future of MoMA's  
Online Exhibition History and Artist Index

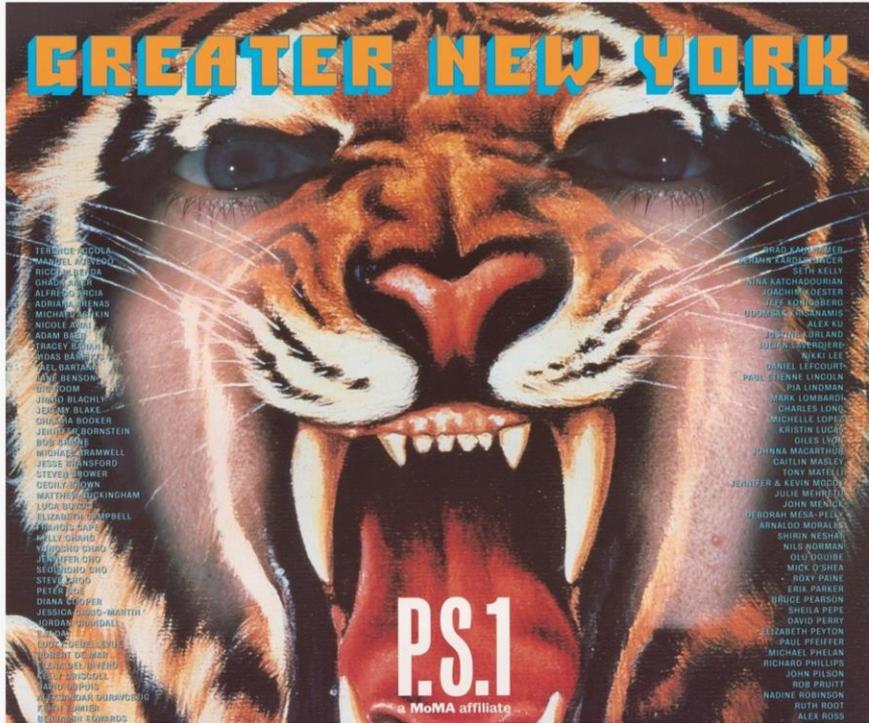
**Jonathan Lill**

Leon Levy Project Manager  
The Museum of Modern Art Archives

Good morning. The MoMA Archives has been very busy this past year and before I begin my main presentation I want to shamelessly promote two particular activities that have taken up our time.

# A BIT OF MATTER

The MoMA PS1 Archives 1976–2000  
MoMA PS1, 4/10/2017 through 9/10/2018



[moma.org/history](http://moma.org/history)

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The first is an exhibition drawn almost entirely from the MoMA PS1 Archives detailing the first twenty-five years in the history of that groundbreaking enterprise. Historical records were removed from the PS1 school building in 2008 and this is the first time any of these records have returned to it. With over 300 items, this is also the largest exhibition ever of materials from the MoMA Archives.

# NEW YORK MAGAZINE

**HIGHBROW**

Modigliani bit in Genoa bid after Italian prosecutors alleged that some of the works might be fakes.

Forget our messed-up, century-old train system: Elon Musk announced he has "verbal govt approval" for his Hyperloop ("NY-DC in 29 mins").

Sujatha Gidla's memoir of the **trap of caste** in India, *Ants Among Elephants*.

Lincoln Center Theater's *Light*: backstage fantasy inspired **cliché-manship**, more fun than we deserve.

Now we all have to believe in **conspiracy theories** just to follow the news.

The *Pride and Prejudice* quote on the U.K.'s new Jane Austen £10 note, supposedly meant to encourage reading, is **out of context**.

A woman did \$200,000 in damage trying to take a **selfie** in front of a Simon Birch installation, knocking it over.

Alex Gil's proposal for a skyscraper for people **above the law**, at the Center for Architecture.

Only 36 percent of Republicans have a positive view of higher ed, according to a Pew survey. (Which has **nothing** to do with Trump University.)

Samantha Hunt's **femme-gothic** short-story collection, *The Dark*.

Putin was courageously removed as a character from the upcoming films *Kursk* and *Red Sparrow*, reportedly out of fear of **Russian hacking retaliation**.

Jim Henson's daughter Cheryl defended the firing of the longtime Kermit the Frog puppeteer, claiming he'd turned the character into "a bitter, angry, depressed victim." (It's **still** not easy being green.)

Jesse Eisinger's exposé of why Wall Streeters don't go to prison, *The Chickenshit Club*, including some **hardcore** stuff.

"A Bit of Matter," the show about the **DIY decades** of PSI before it got absorbed into MoMA.

The laptop bag is lifted. So you can work on those **Excel** spreadsheets all the way home from Cairo once more.

Someone attempted to auction off a pair of **Madonna's** previously worn **panties**; a letter from Tupac, her ex; and a hairbrush containing her hair.

Mayor de Blasio **intervenes** to save Diller Island.

To **Organize Delirium**, the Hélio Oiticica retrospective at the Whitney.

**DESPICABLE**

The U.S. Army is developing highly autonomous battlefield **bot-drones**, because what could go wrong?

The new *Vogue* reveals that Zayn Malik and Gigi Hadid wear each other's clothes, which apparently makes them **gay**.

New Yorkers recycle only 17 percent of our **garbage**, so the city is considering charging us for how much we throw out.

Being subjected to people's **lust** is a **curse**.

**BRILLIANT**

Daenerys, Sansa, Cersei, Ellaria, and Arya break the Western's **glass ceiling**.

Stephen Colbert's Russia visit is way more **insightful**.

<http://nymag.com/arts/all/approvalmatrix/approval-matrix-2017-07-24/>

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Just this week, the show made it into New York Magazine's "Approval Matrix" in the "Highbrow/Brilliant" quadrant. You can see it there just above Stephen Colbert and the women of Game of Thrones, so I guess it's doing pretty well. The show opened April 9th and runs until September 10th, so if you're in New York in the next month please stop by.

## Être moderne: Le MoMA à Paris

Fondation Louis Vuitton  
10/11/2017 through 3/5/2018

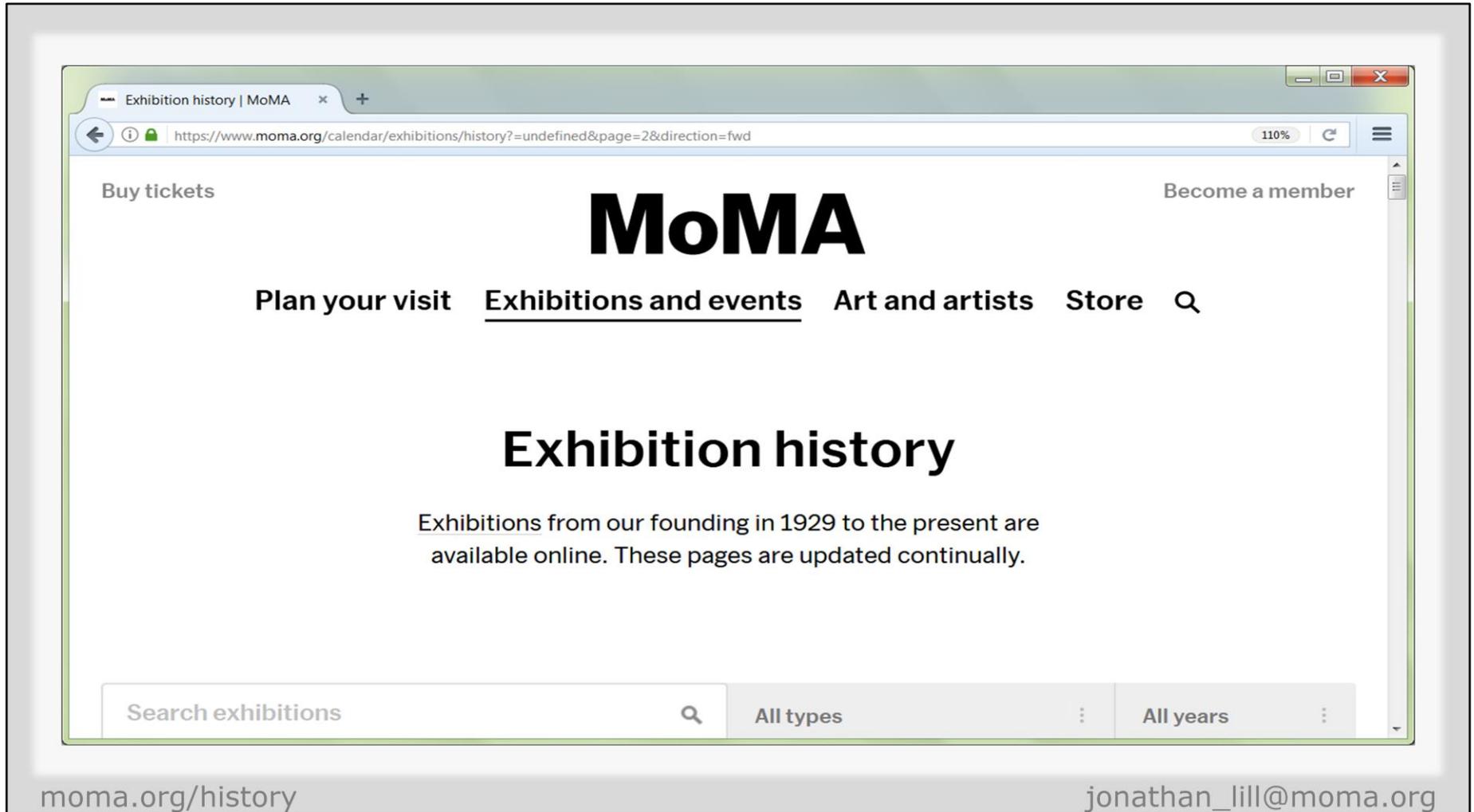


**"A selection of rarely shown documentary material from MoMA's Archives will be incorporated in the galleries, tracing the history of the Museum and contextualizing the works."**—exhibition press release

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Secondly, on October 11th in Paris an unprecedented exhibition of masterworks from MoMA's collection will go on view at the Fondation Luis Vuitton. Surveying acquisitions from the full breadth of MoMA's history, the exhibition will also include 200 items from the MoMA Archives. This show is a landmark moment of curatorial and archival cooperation at MoMA, showcasing how the exhibition of institutional records can enhance and inform the display of modern art. And every member of the Archives also contributed text to the exhibition catalogue—a pretty unique experience for us. See that show too if you happen to swing by Paris this fall!



But now to my main topic.

Since 2014 I have been leading a team to process MoMA exhibition records and to create an index of exhibitions, artists, and curators. The first phase ended in 2016 and covered the years 1929 through 1989. The index we built fueled the new historical exhibition pages published last year to widespread notice. Now we are engaged in a new three-year project, to process records from 1990 through 2000 and to extend our exhibition index across that time period. I'll tell you more about how we created the index, but I want also to raise

questions about what the future of this index might be, how this data might interact with other data sets, and what environments might be most hospitable for this type of information.



new MS Access index  
database to connect  
them together



from the archives:  
~2600 exhibition records



from the collection  
management system (CEMS):  
~27,000 name records ("constituents")

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To begin the index, I constructed a database in Microsoft Access and pre-loaded it not only with archive's exhibition records, but also a download of all the artist constituents in the Museum's collection management system. Much of the indexing data entry was done by interns. This was only possible by creating an easy-to-use interface for data entry, writing extensive guidelines, and simplifying the workflow as much as possible.

# MoMA Exhibition Index

Sort Order

Number

CEMS ID

Title

Citation Date

IndexSource  For anything other than Master Checklist note the folder number or source below

Curator(s)  Selected by

Participants    Added by CEMS

Completeness?    Added by CEMS

Complete     Added by CEMS

Incomplete     Added by CEMS

Questionable     Added by CEMS

Accuracy     Added by CEMS

Omitted from Index     Added by CEMS

No Artists Listed     Added by CEMS

Added by CEMS

Added by CEMS

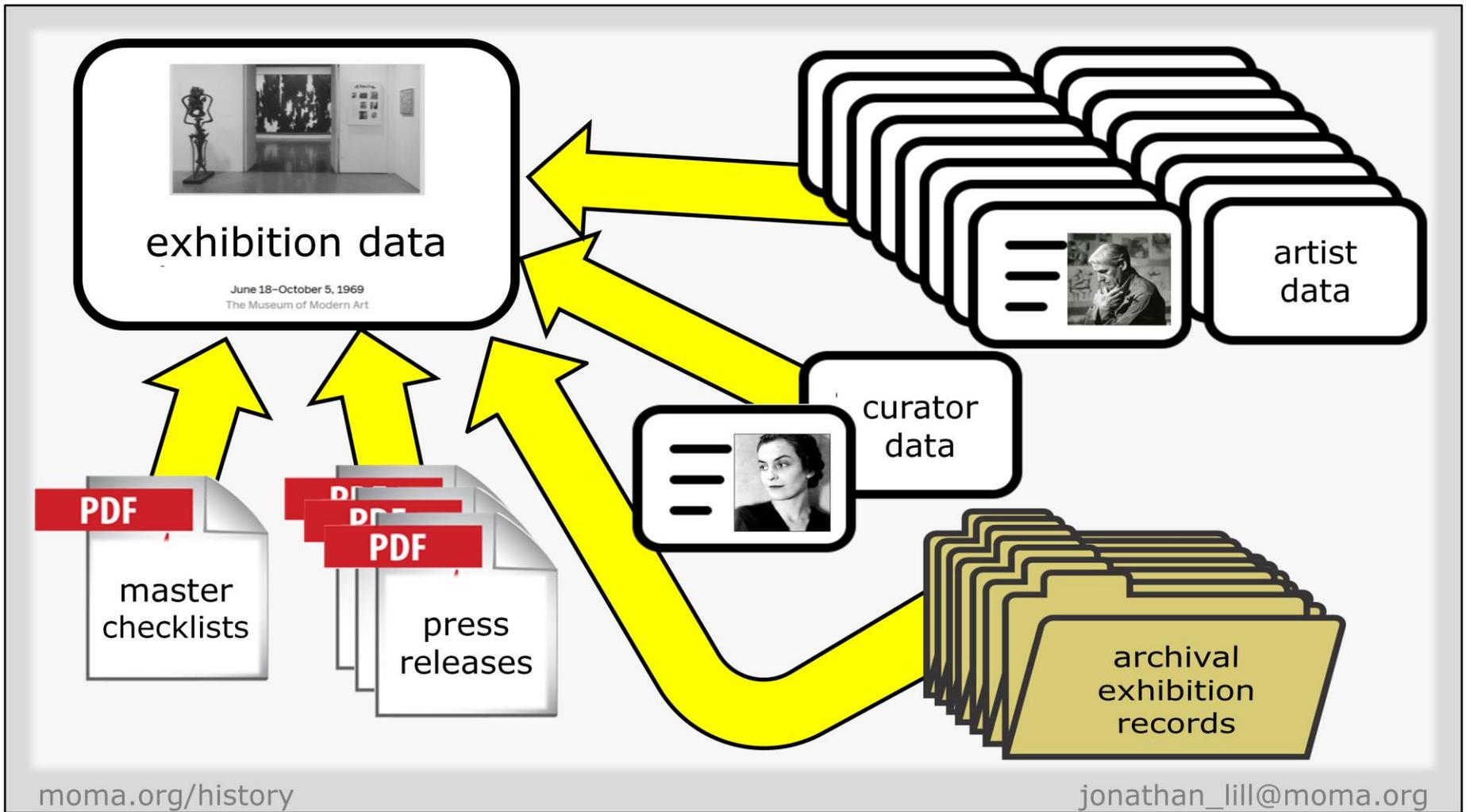
Added by CEMS

ord: 728 of 2698  Search

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Here's a quick view of the main index interface. Drop-down menus of artist and curator names were used to minimize actual typing and reduce errors.



Compiling the index was also assisted by our decision to scan so-called “master checklists” and match our exhibition records to thousands of online press releases. Those scans would have a very large additional benefit for researchers and public users when we put them online. Everything, including our archival description of the physical records, was linked in the index database to the exhibition record.

**934. Information [MoMA Exh. #934, July 2-September 20, 1970]**

The Museum-approved set of installation images of this exhibition can be found in the Museum's MAID (MAID), available online within the Museum.

[Master Checklist \(PDF\)](#)

[Press Release \(PDF\)](#)

[Press Release \(PDF\)](#)

[Press Release \(PDF\)](#)

[Press Release \(PDF\)](#)

**Registrar Records**

Folder	Title
934.1	<b>Information: Master Checklist</b> Checklist and printed catalogue.
934.2	<b>Information: Correspondence A-BI</b> Condition reports and records, notes and memoranda, I Includes correspondence and notes from Vito Acconci, S Artschwager, Mel Bochner, John Baldessari, Hanne Dar and George, Sol LeWitt, Edward Ruscha, Robert Smiths Arnatt, and David Askevold. <i>Restricted material removed: Condition memorandum.</i>
934.3	<b>Information: Correspondence Br-E</b> Condition reports and records, notes and memoranda, I Includes correspondence from George Brecht. <i>Restricted material removed: Condition memorandum.</i>
934.4	<b>Information: Correspondence F-G</b>

[moma.org/history](http://moma.org/history)

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

INFORMATION, an international report on recent activit  
view at The Museum of Modern Art from July 2 through S  
Mc Shine, Associate Curator, Department of Painting an  
catalog contain work by more than 150 men and women fr  
from Argentina, Brazil, Canada, and Yugoslavia, being  
time.

"Many of the highly intellectual and serious you  
addressed themselves to the question of how to create  
ience larger than that which has been interested in co  
cades," Mr. Mc Shine says. "Their attempt to be poet  
either aloof or condescending, has led them into the c  
reflects." The only common denominator is that all ar  
beyond traditional categories.

Several pieces in the exhibition can only be real

So theoretically we could link to all these digital resources and artist pages from our finding aid, or fully integrate our archival description on the main exhibition web pages. And here you can see a view of our preliminary finding aid with links to those resources which has now been replaced by a single link to the exhibition web page.

“**structured data** refers to information with a high degree of organization, such that inclusion in a relational database is seamless and readily searchable by simple, straightforward search engine algorithms or other search operations; whereas unstructured **data** is essentially the opposite.”<sup>1</sup>

**unstructured** 🙄

**structured** 👍

**1999**

April 18 – June 6:

*Generation Z*: Aidas Bareikis, John Bock, Brett Cook-Dizney, Lionel Estève, Anna Gaskell, Tommi Grönlund & Petteri Nisunen, Stephen Hendee, Koo Jeong-a, Elke Krystufek, Kyupi Kyupi, Moshekwa Langa, Nikki S. Lee, Alfredo martinez, Jonathan Meese, Boris Ondreicka, Marko Peljhan, Vicente Razo, Jennifer Reeder, Chris Sauter, Tomoko Takahashi, Fatimah Tuggar. Curated by Alanna Heiss and Klaus Biesenbach.

ArchivesID	ExhNo.	ExhTitle	StartDate	EndDate	Location
765	PS1.724	Generation Z	4/18/1999	6/6/1999	MoMA PS1

ArchivesID	CEMSID	First Name	Last Name	Nationality	Date	Gender
2942	30967	Elke	Krystufek	Austrian	1970	Female
2944	26684	Moshekwa	Langa	South African	1975	Male
2945		Nikki	Lee			
2946	28706	Alfredo	Martinez	American	1967	Male
2941	31312	Koo	Jeong a	Korean	1967	Female
2948		Boris	Ondreicka			
2951		Chris	Sauter			
359	28630	Anna	Gaskell	American	1969	Female
2938		Lionel	Esteve			
4793		Brett	Cook-Dizney			
2936	8470	John	Bock	German	1965	Male
2940		Stephen	Hendee			

moma.org/history

orig

17

rg

## Descriptive data

## Added data for linking and connecting



Willem  
de  
Kooning

archives id	3047
CEMS exhibition id	2868
historical exh. number	#645
moma.org exh. URL	moma.org....exhibitions/1990

archives id	3092
CEMS constituent id	3213
moma.org artist URL	moma.org....artists/3213
VIAF ID	19676467
ULAN ID	500000974
Wikidata QID	Q132305

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I also wanted to ensure that the index data could be linkable to other datasets should the possibility arise. I maintained CEMS constituent and exhibition IDs. This proved critical to later work. I was intent also on trying to add authority IDs such as VIAF and ULAN identifiers. MoMA's digital team wasn't aware of VIAF authorities, and our CEMS department had never any need to connect to outside authorities for our collection records. So to see if I could, and to help demonstrate the utility of these IDs, I used the software OpenRefine to add VIAF IDs to about 5000 artist records, and I used other free tools to pull in an additional 3000 Wiki data Qids based on those VIAF IDs.

Even though we were committing significant work hours to this index, we actually didn't know how or whether we could effectively present it on the web. When MoMA's digital media department learned of our work however, they realized it could be a centerpiece of their newly received mandate to radically expand and enrich the Museum's website, [moma.org](http://moma.org).

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## Willem de Kooning

American, born the Netherlands. 1904–1997

Wikidata  
Q132305

[View or edit the full Wikipedia entry](#) 

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[Creative Commons Attribution-ShareAlike License](#)

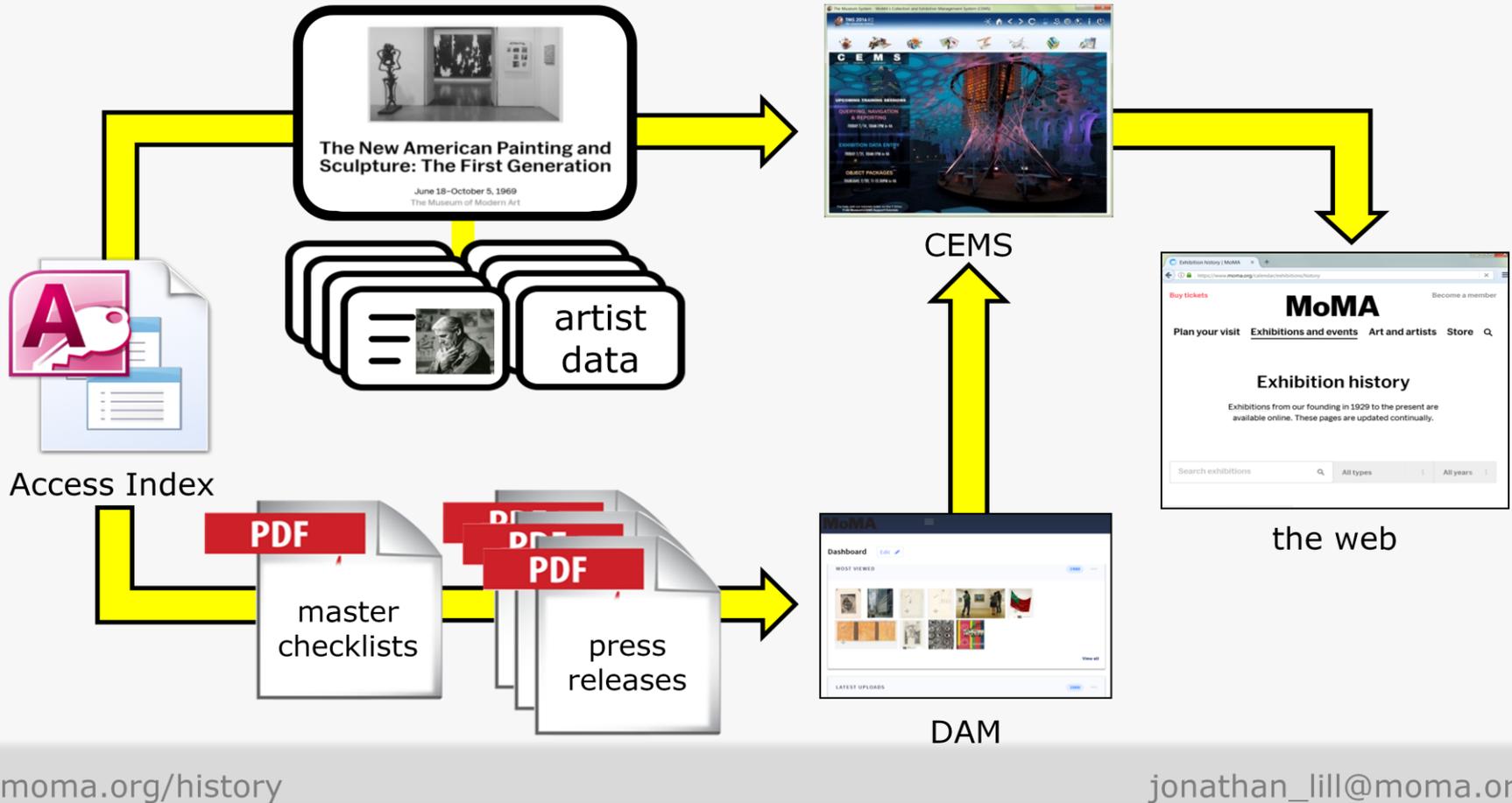
[moma.org/history](https://moma.org/history)

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Firstly, the digital team began pushing more artists and works out to the web. In doing so they used the VIAF IDs in the index to grab ULAN identifiers, and by linking artists pages to the Getty's website and to Wikipedia, MoMA provided extra content for the user while also raising our profile in Google results.

# From the Archives...

# ...to the internet



For deployment to the web, our index data had to be imported back into CEMS. The Museum's CEMS department was able to get help directly from the vendor to get that done, but it was made much simpler by the identifiers we had retained in our index at the start. Checklist and press release scans went into the Museum's DAM, along with exhibition metadata from our index. And using that metadata the PDFs were connected from the DAM to exhibition records in CEMS.

**The New American Painting as Shown in Eight European Countries 1958–1959** 1 / 1

[645]  
Exhibition ID: 2868  
May 28 - September 8, 1959

Venues	Dates	Objects
The Museum of Modern Art, New York	05/28/1959-09/08/1959	1

*The New American Painting as Shown in Eight European Countries 1958–1959* 645  
May 28 - September 8, 1959 no current location recorded

General Documentation Indemnity Notes **Media** Bibliography

*Imaging and Visual Resources* IN0645\_025\_post\_as

30 media on file

Primary Display	Rank	Rendition Number	Medium Type	Photographer	Department	Public Caption
<input type="checkbox"/>	4	300190211	Document		(not assigned)	Exhibition Catalogue
<input type="checkbox"/>	4	MOMA_1959_0040	Document		(not assigned)	Press Release
<input type="checkbox"/>	4	MOMA_1959_0050	Document		(not assigned)	Press Release
<input type="checkbox"/>	4	MoMAExh_0645_MasterChecklist	Document		(not assigned)	Exhibition Checklist

[moma.org/history](http://moma.org/history)

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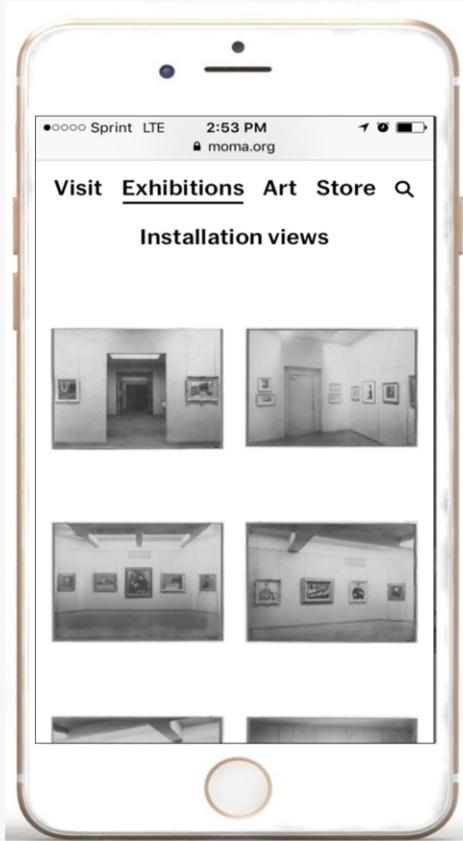
Here you can see a sample record of a scanned checklist in the DAM, with our index metadata appended.

[Click]

And here, at the bottom, is how these pdfs are attached to exhibition records in our CEMS.

As you may imagine, this process required close collaboration among several departments: the Archives, the DAM administrators, the

CEMS administrators, and the digital media team. It was indeed a team effort, though I like to think the Archives led the way. More importantly, this was the first time the Archives took responsibility for historical exhibition data in our collection management system and on the web site, involving us more closely in some key museum systems.



## **Data stats**

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- 1413** Exhibitions indexed
- 11,387** Artists exhibited
- 6053** Artists not in MoMA's collection
- 11,924** Links to Wikipedia and other external sources

## **Digitized resource stats**

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- 2160** Press releases linked
- 1160** Master checklists scanned
- 834** Catalogues linked
- 32,973** Installation images online for the first time

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The new exhibition pages launched in September 2016 featuring our index data and master checklist and press release scans. Separately, MoMA's digital team had scanned all of MoMA's catalogues to place on these pages. And very importantly, all of our historical installation images were linked to each exhibition page. Our installation images had been digitized and available internally for years, separate from our current exhibition project work; now they were much more accessible. So the archives had provided not only most of the content for these pages, but also the interconnectivity that made it effective.

# The exhibition index on Github

<https://github.com/MuseumofModernArt/exhibitions>

Includes an explanation of the data structure and a 34,559 line .csv file

The fields are as follows:

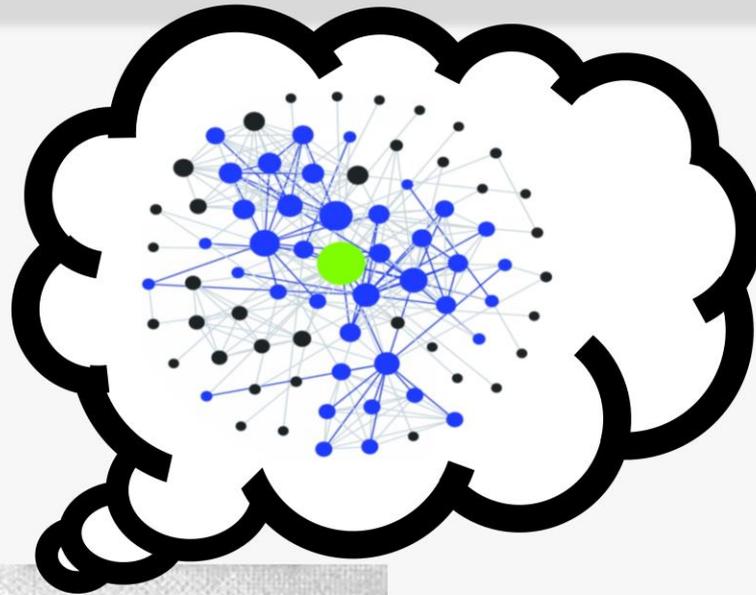
Field Name	Type	Description	Example
ExhibitionID	Number	A unique number that identifies exhibitions within the Museum's collection database.	2999
ExhibitionNumber	String	A unique alphanumeric string assigned to each exhibition by the Museum for internal use since exhibition #1 in 1929.	30b
ExhibitionTitle	String	The formal full title of the exhibition.	Summer Exhibition: Gauguin Woodcuts and Watercolors
ExhibitionCitationDate	String	Bracketed text display of exhibition number and opening and closing dates. This string should follow the italicized exhibition title in all academic citations, to adequately differentiate referenced exhibitions.	[MoMA Exh. #30b, July 10-September 30, 1933]
ExhibitionBeginDate	Date	The opening date of an exhibition when known.	7/10/1933
ExhibitionEndDate	Date	The closing date of an exhibition when known.	9/30/1933
ExhibitionSortOrder	Number	A unique number provided to order exhibitions by the exhibition number, as in traditional MoMA recordkeeping, rather than by date.	37
ExhibitionURL	String	Web address for the exhibition on MoMA.org.	<a href="http://moma.org/calendar/exhibitions/1912">moma.org/calendar/exhibitions/1912</a>
ExhibitionRole	String	Role of each constituent in the exhibition. Includes Artist, Curator, Arranger, Designer, Preparer, Installer and Competition Judge.	Curator

	A	B	C	
1	<b>ExhibitionTitle</b>	<b>Exhibition</b>	<b>DisplayName</b>	<b>Nat</b>
2	Cézanne, Gauguin, Seurat, Van Gogh	Curator	Alfred H. Barr, Jr.	Am
3	Cézanne, Gauguin, Seurat, Van Gogh	Artist	Paul Cézanne	Fre
4	Cézanne, Gauguin, Seurat, Van Gogh	Artist	Paul Gauguin	Fre
5	Cézanne, Gauguin, Seurat, Van Gogh	Artist	Vincent van Gogh	Dut
6	Cézanne, Gauguin, Seurat, Van Gogh	Artist	Georges-Pierre Seurat	Fre
7	Paintings by 19 Living Americans	Artist	Charles Burchfield	Am
8	Paintings by 19 Living Americans	Artist	Charles Demuth	Am
9	Paintings by 19 Living Americans	Artist	Preston Dickinson	Am
10	Paintings by 19 Living Americans	Artist	Lyonel Feininger	Am
11	Paintings by 19 Living Americans	Artist	George Overbury ("Pop") Hart	Am
12	Paintings by 19 Living Americans	Artist	Edward Hopper	Am
13	Paintings by 19 Living Americans	Artist	Bernard Karfiol	Am
14	Paintings by 19 Living Americans	Artist	Rockwell Kent	Am
15	Paintings by 19 Living Americans	Artist	Walt Kuhn	Am
16	Paintings by 19 Living Americans	Artist	Yasuo Kuniyoshi	Am
17	Paintings by 19 Living Americans	Artist	Ernest Lawson	Am
18	Paintings by 19 Living Americans	Artist	John Marin	Am
19	Paintings by 19 Living Americans	Artist	Kenneth Hayes Miller	Am
20	Paintings by 19 Living Americans	Artist	Georgia O'Keeffe	Am
21	Paintings by 19 Living Americans	Artist	Jules Pascin	Am
22	Paintings by 19 Living Americans	Artist	John Sloan	Am
23	Paintings by 19 Living Americans	Artist	Eugene Speicher	Am
24	Paintings by 19 Living Americans	Artist	Maurice Sterne	Am
25	Paintings by 19 Living Americans	Artist	Max Weber	Am
26	Painting in Paris	Artist	Pierre Bonnard	Fre
27	Painting in Paris	Artist	Georges Braque	Fre
28	Painting in Paris	Artist	Marc Chagall	Fre
29	Painting in Paris	Artist	Giorgio de Chirico	Ital

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By the launch of the exhibition index, MoMA's web team had already placed all of MoMA's public collection data on Github. Now the exhibition data went up too and is freely and easily available to anyone who wants to make use of it.



## What's next?

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The index has already proven its utility to MoMA in providing content for the web and a structure to that content that encourages browsing and exploration. But as we complete this work in the next year or two I am curious as to what can further be done with it. I wonder how it might be expanded and possibly merged with similar indexes from other organizations, how it might be made more useful to researchers, and how it can further serve to interconnect data and digital resources across the web.

207 NW	Jacqueline Freedman	40-	5-	Phyllis	Joan	30-	5-
207 SW				Barnet	Massimo Pignatelli	25-	5-
207 SW				Barnet	Fudy Montaur	25	5-
306 NW	Tom Corchor						
201 NW	Ed Flood	55-	10-				

## MoMA PS1 Artists

Since the first exhibition in 1971, more than 5,600 artists and organizations have participated in exhibitions at MoMA PS1 and affiliated spaces. Some artists appeared in as many as 20 different shows, while many more made only one or two appearances.

Below each artist's name is every exhibition in which they are known to have participated through 2012. Clicking on the exhibition title will take you to the corresponding [exhibition history page](#), where you can see all the other participants in a particular exhibition, and whether the Archives has documentation on that show.

### Browse MoMA PS1 artists by last name:

#|A|B|C|D|E|F|G|H|I|J|K|L|M|N|O|P|Q|R|S|T  
|U|V|W|X|Y|Z

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For instance, in the next two months we will be integrating the entirety of MoMA PS1 historical exhibitions into the MoMA exhibition pages. This data was compiled during my processing of the MoMA PS1 Archives between 2008 and 2012 and in some ways was used as the model for the current exhibition index. While very useful, we were only able to publish it online in static HTML pages that were difficult to edit or update.

**MoMA****PS1**

<b>1413</b>	Exhibitions indexed	<b>1138</b>
<b>11,387</b>	Artists exhibited	<b>5889</b>
<b>6053</b>	Artists not in MoMA's collection	<b>3871</b>

## Dennis Oppenheim exhibitions in the 1970s

at MoMA	Year	at PS1
<i>Information</i>	<b>1970</b>	
<i>Landscape</i>	<b>1972</b>	
	<b>1974</b>	<i>Discussions: Works/Words</i>
<i>Projects: Video III</i>	<b>1975</b>	<i>Artists Make Toys</i> <i>Collectors of the Seventies, Part I</i>
	<b>1976</b>	<i>Rooms</i>
<i>Maps</i>	<b>1977</b>	<i>New York Avant-Garde/Works and Projects of the Seventies</i>
<i>New Art for the New Year</i> <i>New York/New York</i>	<b>1978</b>	<i>Hermetic Aspects of Contemporary Art</i>
<i>Views over America</i> <i>Movin'</i>	<b>1979</b>	<i>A Great Big Drawing Show</i> <i>Sound</i> <i>Image and Object in Contemporary Sculpture</i>

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Once the integration is complete, we will be able to easily and systematically explore the activity of artists occurring between the two institutions. To just take one example, Dennis Oppenheim frequently appeared at PS1 in the 1970s, but unlike many such artists, he also exhibited regularly at MoMA.

The Kitchen

# Brooklyn Museum EXHIBITIONS CALENDAR VISIT

Search the A



Collection About Education Support Press Shop f t i

Collection Menu

Search the Collection



Advanced Search

## Exhibition Archives

### BROWSE BY DECADE

<a href="#">2010s</a>	<a href="#">2000s</a>	<a href="#">1990s</a>	<a href="#">1980s</a>
<a href="#">1970s</a>	<a href="#">1960s</a>	<a href="#">1950s</a>	<a href="#">1940s</a>
<a href="#">1930s</a>	<a href="#">1920s</a>	<a href="#">1910s</a>	<a href="#">1900s</a>
<a href="#">1890s</a>	<a href="#">1840s</a>		



"Film and Video Program B: Love" Program

### PUBLICATIONS

Early Work B

Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne,

Joel Shapiro

FILE TYPE

glas  
er  
ri  
uni  
ndra  
enheim  
ndarp  
y  
rlie  
erine  
ns

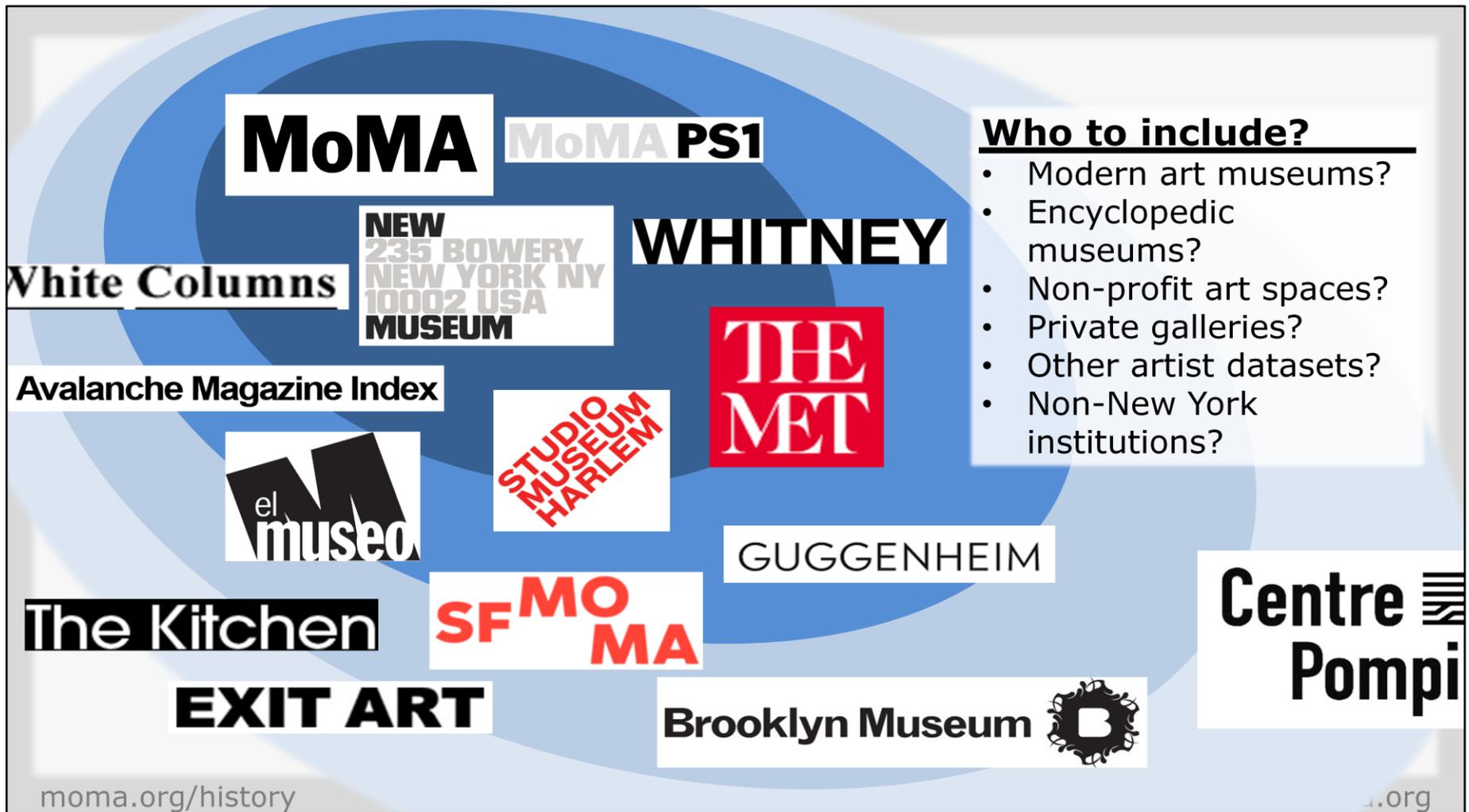
The augr **White Columns** will continue to be her historical

moma.org/history

jonathan\_lill@moma.org

But why stop just with PS1? The New Museum has a fantastic dataset that powers their archive. If that data were accessible we could mix it in with ours.

The non-profit art spaces White Columns and the Kitchen similarly have their history described and parsed. So let's pull that in as well. The Brooklyn Museum also has extensive exhibition resources linked to its exhibition history archive. If we integrated their data with the rest, what patterns or parallels might appear? And how much more data would be necessary before we could start seeing the real shape of institutional art activity in New York City across the decades?



**Who to include?**

- Modern art museums?
- Encyclopedic museums?
- Non-profit art spaces?
- Private galleries?
- Other artist datasets?
- Non-New York institutions?

How cool would it be if we could click on a decade and see month by month, year by year, what exhibitions were on view in New York, who was in them, and see links to available archival resources for the shows and the artists and curators? (I think it'd be really cool.)

What is the number of data sets we need to make this a really robust tool? Where is the boundary between institutions that should be included and those that may not need be? In other words, if we were to build it, where could we start, and where and when might we have enough data for a minimal viable product?



museum of modern art



## Search Results

Save Share

Your search for museum of modern art returned 71,272 results from 1 contributing institution

Refined by: The Museum of Modern Art (MoMA) ×

Items per page: 20 ▾

Sort by: Relevance ▾

1 2 3 ... 3563 3564

### Refine search

#### Contributing Institution

The Museum of Modern Art (MoMA) ×

**Metropolitan New York Library Council** 71272

#### The Museum of Modern Art Packaged

Christo

1968



I wonder also as to where this could happen. Last year our digital media team and library techs uploaded MoMA artwork records to the Digital Public Library of America. Now that each exhibition has its own web page, there are plans to send those records to DPLA, though it's still unclear how the interconnectedness might function in that environment.



# Museum of modern art New York, N.Y. [Alternative names](#)

**Dates:** Authority Source: VIAF, WorldCat, colu, taro, LC, harvard, syru, yale, nypl, LAC, NLA, aar, oac, nyu, aps, lc  
**Gender:** Nationality: United States  
 Language: English, French Unknown, Russian Unknown

## Biographical notes:

**Died 1989.**

From the description of Archives pamphlet file : Titus, Roy V. : miscellaneous uncataloged material. (Unknown). WorldCat record id: 83119924

**Art museum; New York, N.Y.**

From the description of Museum of Modern Art first loan exhibition : November 8th to December 7, 1929. (Unknown). WorldCat record id: 122557713

**d. 2001.**

From the description of Archives pamphlet file : Matisse, Maria-Gaetana : miscellaneous uncataloged material. (Unknown). WorldCat record id: 83931546

The Art Lending Service (1951-1982) provided the public with the opportunity of renting a piece of art for a two-month

## Links to collections

[Archival Collections](#) 3064

[Related Resources](#) 109

[Related External Links](#) 5

## Related names in SNAC

[People](#) 2164

[Families](#) 1

[Organizations](#) 102

## Visualize:

[List collection locations](#)

[Radial Graph Demo](#)

[View source EAC-CPF](#)

## Subjects:

- [AIDS \(Disease\) in art--Exhibitions](#)
- [Abstract expressionism--Exhibitions](#)
- [African American art--Exhibitions](#)
- [Airport buildings--Exhibitions](#)
- [Airways--Exhibitions](#)
- [Animals in art--Exhibitions](#)



Likewise, I have dreamt of this index existing within an environment like Daniel Pitti's Social Networks and Archival Contexts. Where each exhibition record can itself provide a link to archival descriptions and related digital resources, while providing new ways to discover artists and their available archival material around the world. But exhibitions are neither people, families, or organizations, so I don't know if this data can fit within an EAC-CPF structure.

# Data "spelunker" test project

by Good, Form & Spectacle, Ltd.

moma.goodformandspectacle.com

MoMA Exhibition Spelunker [Exhibitions](#) [Roles](#) [People & Orgs](#) [Departments](#) [About](#)

## Explore MoMA exhibition history...



EXHIBITIONS BY YEAR

**60 years of data**  
from 1929-1989

**1,727 exhibitions**  
featuring 11,246 artists

**52 exhibitions in 1978**  
and 2 exhibitions in [1929](#)

---

### It's made of people

This spelunker isn't about looking at art (although we can show you how the exhibitions looked through installation photography). Discover [curators](#), [arrangers](#), [designers](#), [artists](#) and others who've created exhibitions since MoMA opened in [1929](#).

- [11,598 people & organisations](#)
- [7 roles](#)
- [13 departments](#)

[Top](#) This MoMA Exhibition Spelunker is brought to you by [Good, Form & Spectacle](#).

MoMA Exhibition Spelunker [Exhibitions](#) [Roles](#) [People & Orgs](#) [About](#)

[Departments](#)

## People & Orgs

In the 61 years of data we are showing, 11,598 people and organisations have contributed to the exhibitions held at MoMA. It's not just curators and artists either. There are a ton of different [roles](#) needed to put together an exhibition.

Look for a Person or Org

### People involved in the most exhibitions

					
<a href="#">Pablo Picasso</a>	<a href="#">Henri Matisse</a>	<a href="#">Joan Miró</a>	<a href="#">Paul Klee</a>	<a href="#">Fernand Léger</a>	<a href="#">Georges Braque</a>
Spanish, 1881-1973	French, 1869-1954	Spanish, 1893-1983	German, born Switzerland. 1879-1940	French, 1881-1955	French, 1882-1963
231 exhibitions	182 exhibitions	137 exhibitions		110 exhibitions	104 exhibitions

[moma.org/history](http://moma.org/history)

[jonathan\\_lill@moma.org](mailto:jonathan_lill@moma.org)

Or perhaps it requires a stand-alone portal. MoMA commissioned this test project, linked from our exhibition pages, which gives us a small glimpse into what a more focused interface might look like and how we might be more proactive in promoting investigative paths into the data.



“Sooner or later, all museum websites will be interconnected, so that any museum might take advantage of scholarship produced by any other. There’s no reason, after all, that the Museum of Modern Art shouldn’t link its Jackson Pollock page to Pollock pages of museums throughout the world.”  
—**New York Times**<sup>1</sup>

**MoMA Archives:** [moma.org/archives](http://moma.org/archives)

**Exhibition History:** [moma.org/history](http://moma.org/history)

**Github Data:** <https://github.com/MuseumofModernArt/exhibitions>



**Jonathan Lill**  
[jonathan\\_lill@moma.org](mailto:jonathan_lill@moma.org)



<sup>1</sup>Johnson, Ken. “No Detail Goes Unnoticed When Art Is a Click Away.” *The New York Times* 29 Jan. 2015. Web. 22 Jul. 2017



To conclude: In recent years Museums have focused on publishing and promoting collection data online, while the context for those objects, the story of how they were amassed and displayed, has remained less visible. For modern art museums and others, an indexed exhibition history can be a valuable tool for telling the Museum’s story online, for providing a framework to access our digital resources and to further expose and exploit our archival records. But the index can also be a way to share and interconnect our history with other institutions, for contextualizing the museum itself in a community of organizations and individuals, and for beginning to illustrate exactly what we mean when we talk about an art world.

Thank you, and I look forward to your questions.