



merhaba

2007^{1 2}
2005

KEYIMAGE
ONTOLOGIZATION & FOLKSONOMY
IN
WEB ~~2.0~~ SOCIAL SPACE
3.0

Михал Орела и Калина Сотирова

Digital re- Discovery of Culture

ACCESS

PHYSICALITY OF SOUL

PLAYING



DrDC

Social Web 2.0 **3.0**

- De.licio.us: <http://del.icio.us/>
- Flickr: <http://www.flickr.com/>
==> save to de.licio.us
- YouTube: <http://www.youtube.com/>
- Facebook: <http://www.facebook.com/>



KEYIMAGE



"In the well-known tale of Hüsrev and Shirin, there's a moment that Black and I discussed at length... Beholding this picture of the handsome Hüsrev in that beautiful garden, Shirin is stricken by love. Many paintings depict this moment – or 'scene' as the miniaturists would have it – consisting of Shirin's look of adoration and bewilderment as she gazes upon the image of Hüsrev." [Orhan Pamuk, *My Name is Red*, p.47. Faber and Faber: London, 2001].

Shirin examines Hüsrev's portrait.

SUBJECTS OF THE MINIATURES

- *Shahname and Shehinshahname* | the public and private lives of rulers, their portraits and historical events
- *Shemali Ali Osman* | portraits of rulers
- *Surname-pictures* | depicting weddings and especially circumcision festivities
- *Siyer-i Nebi* | religious subjects
- *Shecaatname* | wars commanded by pashas
- *Iskendername* | the ancient Muslim belief Alexander the Great is considered a prophet
- *Humayunname* | epics, heroic deeds and animal fables;
literary works and folk stories such as *Leyla and Mecnun*
- Anthologies
- The world of botanies and animals, scientific books on alchemy, cosmography and medicine
- Technical books
- Love letters
- Horoscope translations

<http://www.turkishconsulategeneral.us/abtturkey/cult/deco/mini.shtml>

Layla and Majnun



گفت بد شرد که لیلی رسید
تیسج با آواز لیلی شنید

پسوی سپارد و معنی شستافت
سج بخر صورت لیلی یافت

Majnun in the wilderness

Shirin bathes



کونج او شاد و بخت	دو خنده پیش و کزین کج	کرایه در پستانان زمین	بوی طاهر و مستی برین
نور آید و کانی صاف	شاد و خوریش و کزین	کارنگه در شمشک و خن	چو شکر سنگ در بوی
زان صفا کون و بخت	باشی روی و خن	زان صفا کون و بخت	بزمی در صفا کون
پاکتین صفا کون	سیون و بخت	بزمی کون و بخت	سوی برین و بخت
بزم شاه و بخت	دو خنده در بخت	صفا کون و بخت	بزمی کون و بخت
نور آید و بخت	نور آید و بخت	آن شاد و بخت	سوی کون و بخت
طایفه کون و بخت	طایفه کون و بخت		

پسوی سپارد و معنی شستافت
سج بخر صورت لیلی یافت

LEARNING HOW TO READ...

КЛЮЧОВ ОБРАЗ

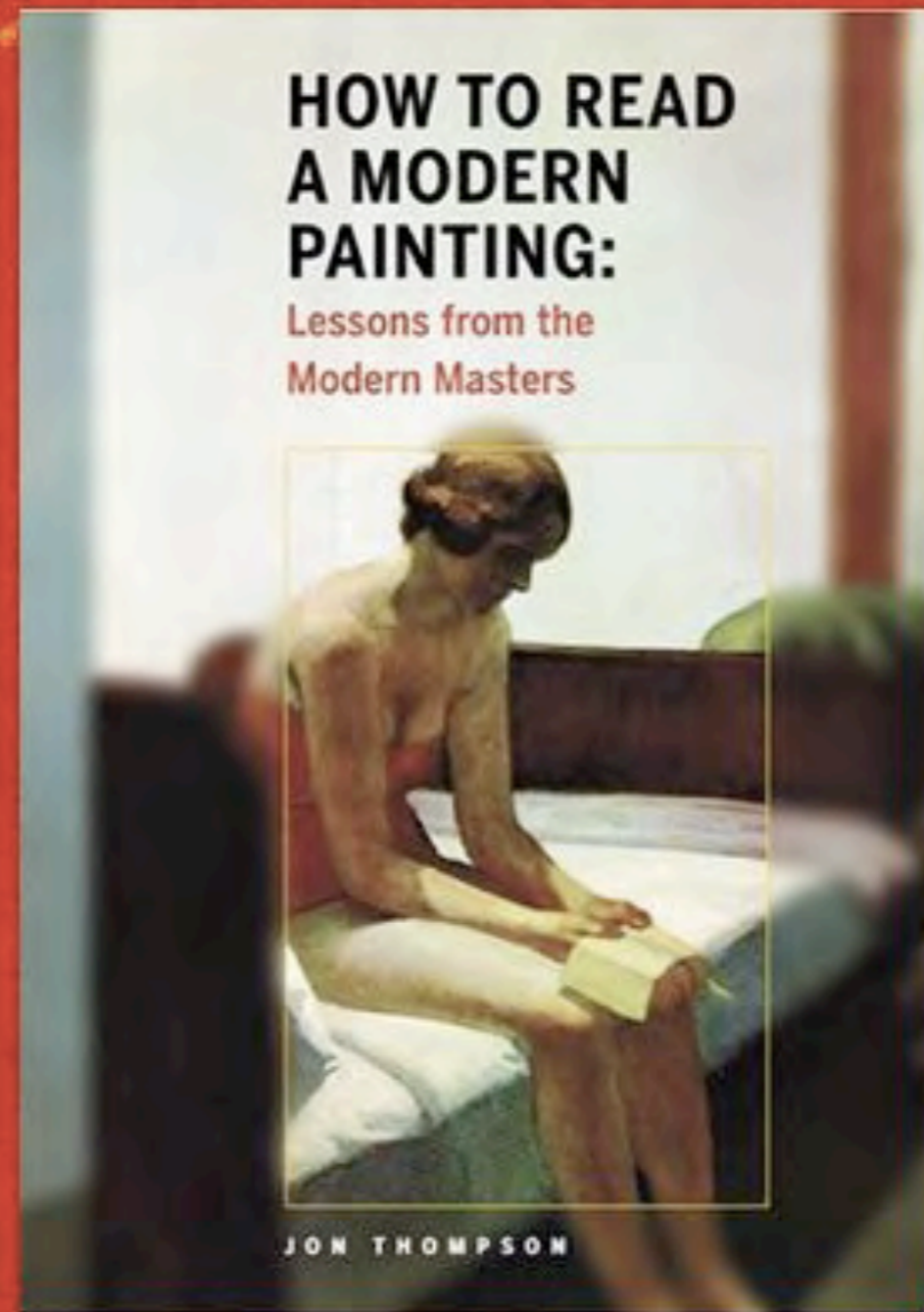
Мече

Ключ



HOW TO READ...

- a painting
- a modern painting
- a digiFoto
- a keyimage



“Seeing comes before words. The child looks and recognizes before it can speak.” Berger.

René Magritte

“The way we see things is affected by what we know or what we believe.”
John Berger, *Ways of Seeing*, p.8.
Penguin, 1972.

The Key of Dreams



KEYIMAGE

Джамия, София

- “Representation of the outward form of a person or thing, or a mental picture.”
- “Image remains one of the most basic conceptual ‘building blocks’ of art^ historical discourse...”
- “By the later 1970s the term was rejected... in favour of the term ‘visual representation’.”
- “Image, then, remains an important notion because it includes certain features of appearance and portrayal that ‘visual representation’ misses.”



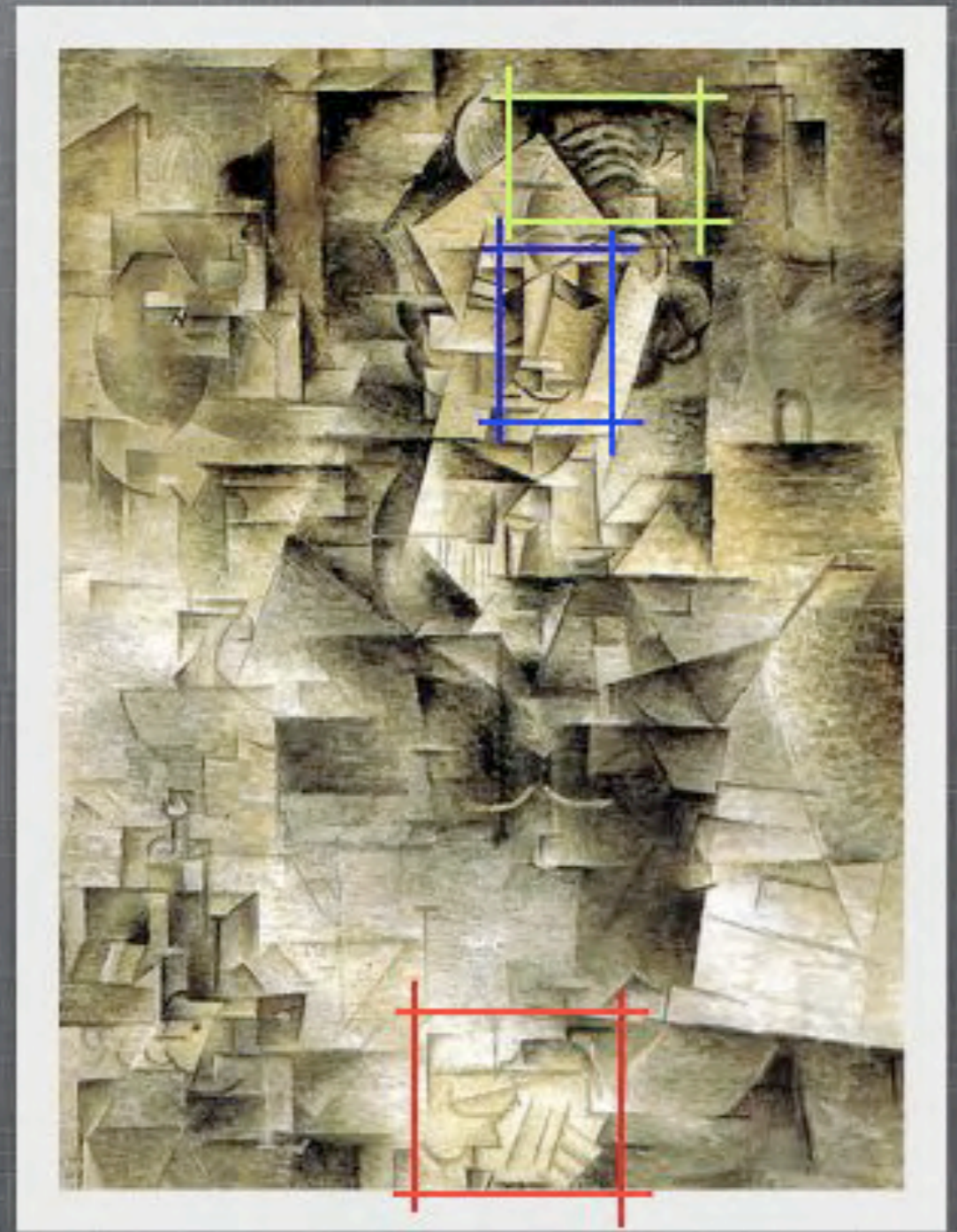
Camii, Sofya

THE KAHNWEILER ALGORITHM

the quiff

the long nose

the clasped hands



How to read a modern painting, p.110



kafa

DE GAULLE

3. Le souverain



the
clasped
hands

el

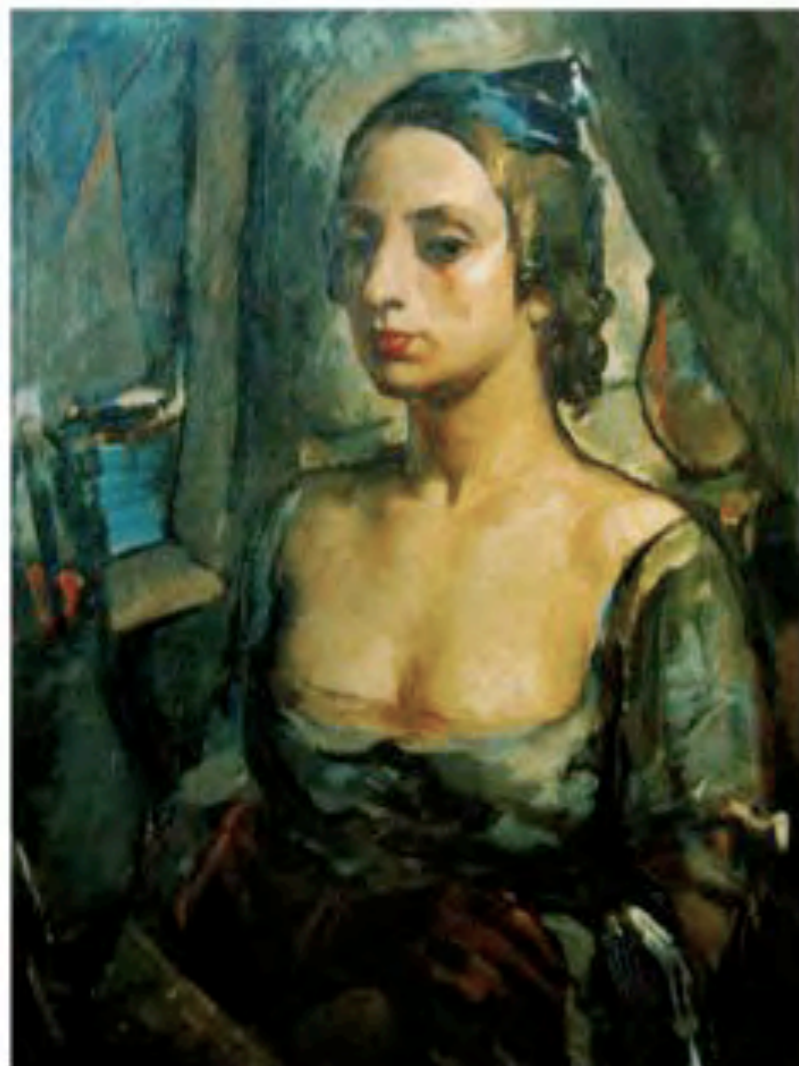
baş

the quiff

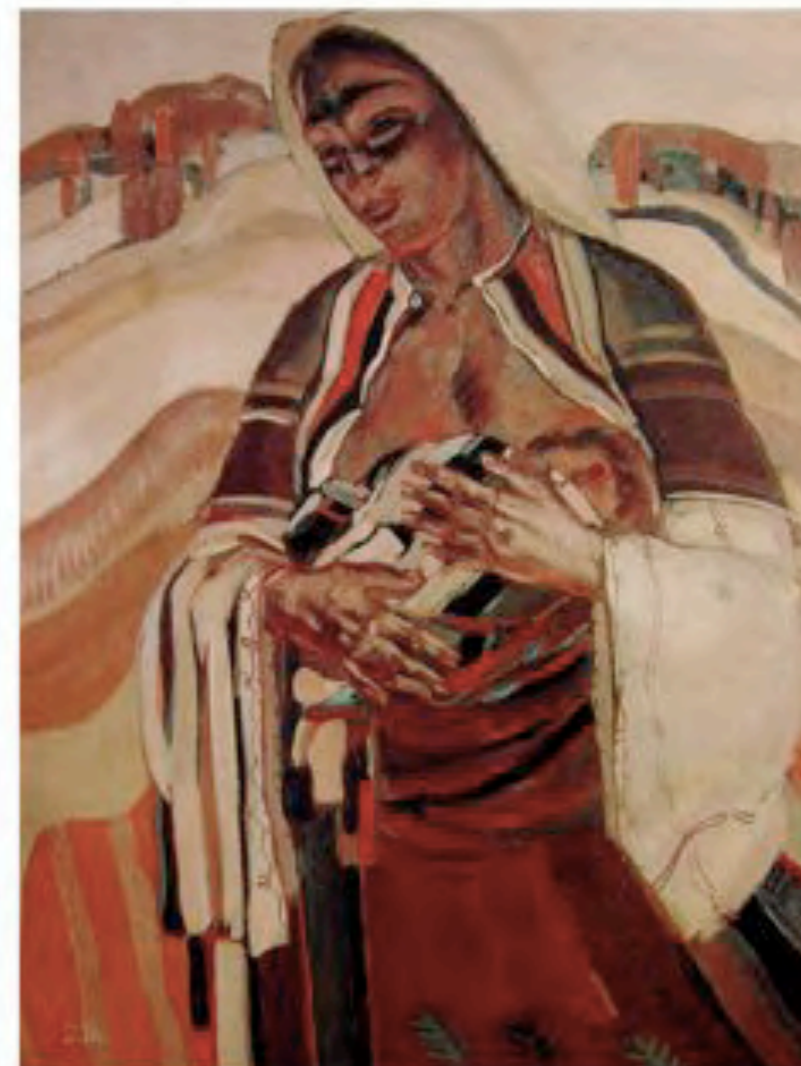
the long nose



СГХГ



ХГ – Казанлък



автопортрет

HOW TO ONTOLOGIZE AN IMAGE ?



майка и дете,
2006

1. every image has a keyimage

an image is its own keyimage

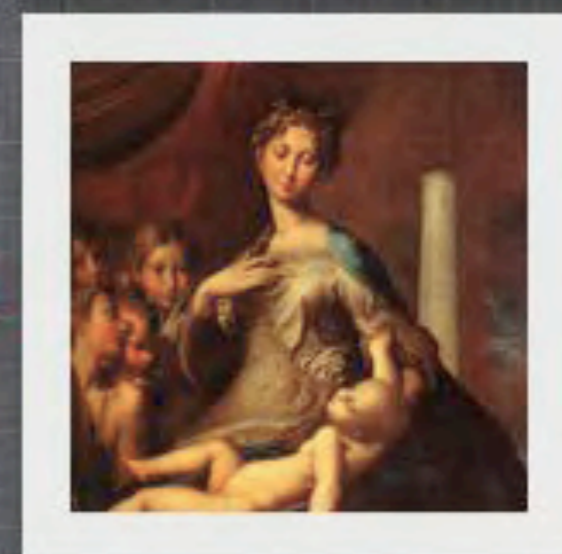
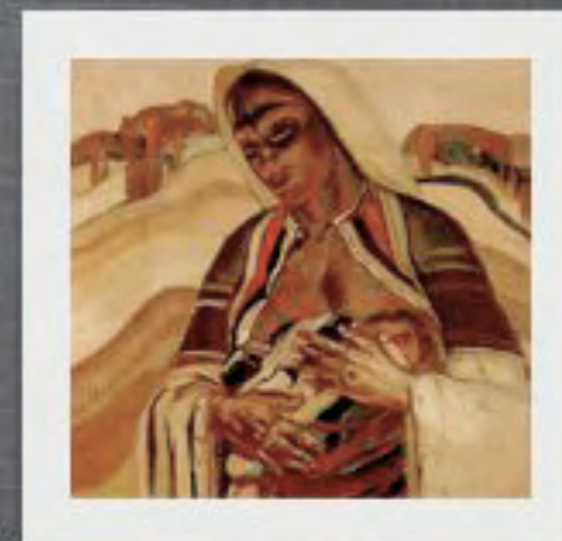
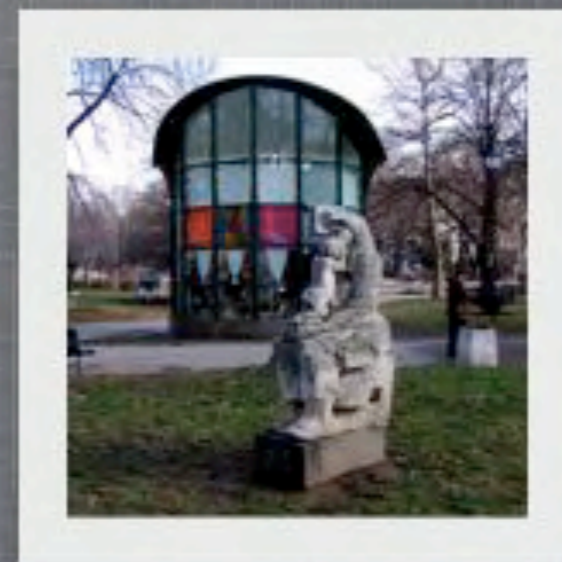
2. every keyimage has a keyword

in at least one language

Майка с дете



Бездетна майка





Parmigianino

The Madonna with the **Long Neck**,
1532-40

“Boticelli’s Venus is so beautiful that we do not notice the unnatural length of her neck...” E. H. Gombrich, *The Story of Art*, p.198.



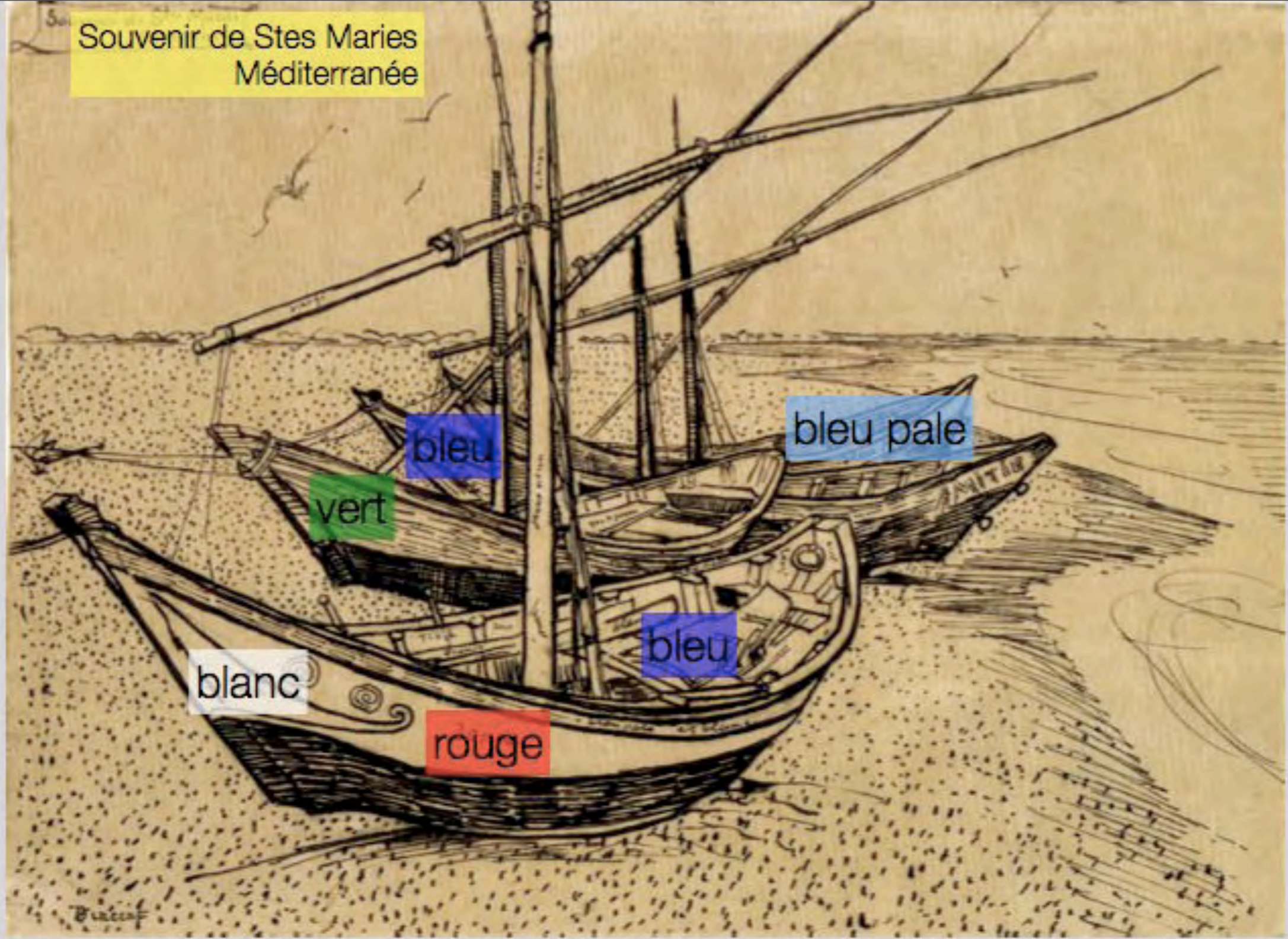
VAN GOGH



Souvenir de Stes Maries
Méditerranée

ca. 4 June 1888

Souvenir de Stes Maries
Méditerranée



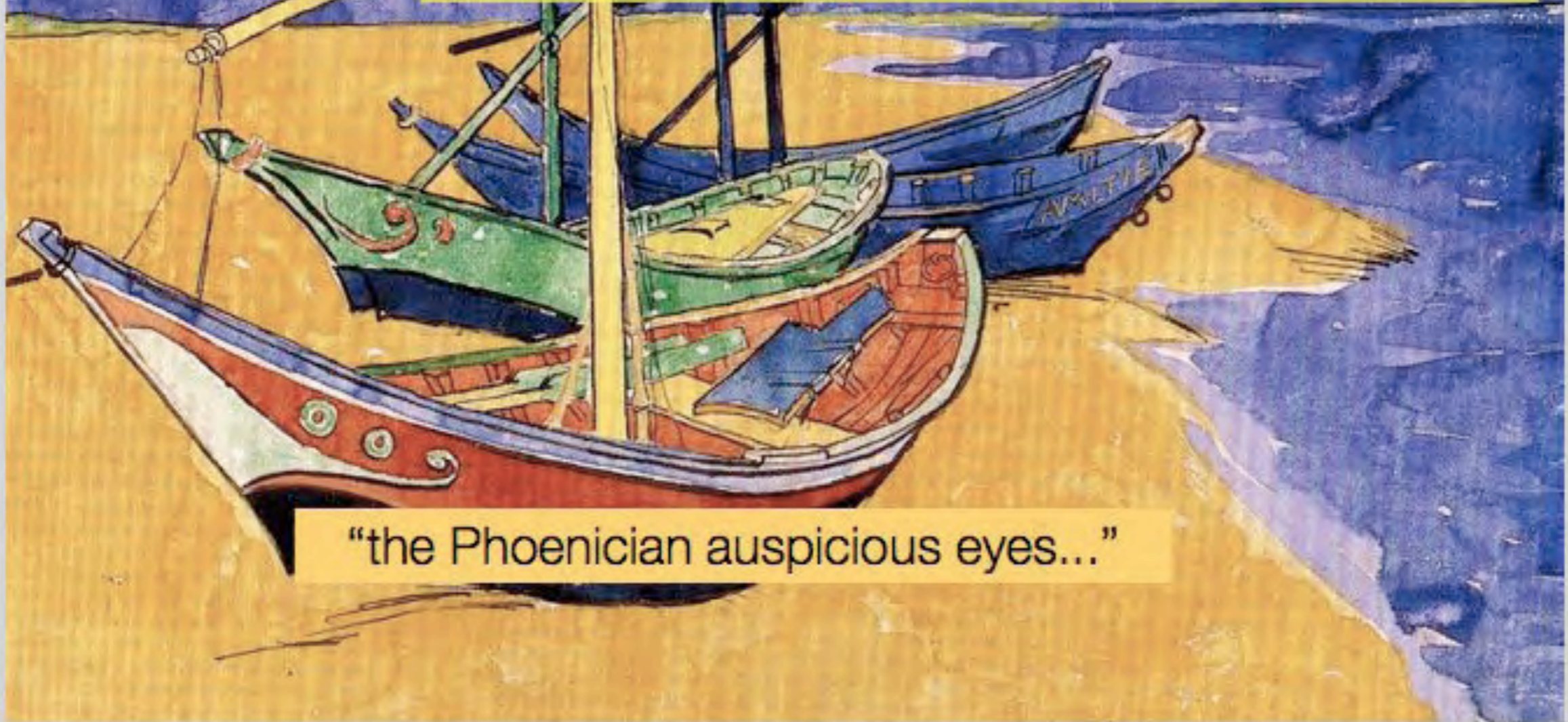
colour notes



Boats on the Beach

between 3 to 5 June 1888

“Frederica read the names on these prows:
Désirée, Bonheur, Amitié. By these words she
would remember form and colour. Words were
primary.” A. S. Byatt, *Still Life*, 6. Seascape, p.73.
Penguin Books, 1986



“the Phoenician auspicious eyes...”

folksonomy

A.S. Byatt, *Still Life*, p.73

Only it's bad policy to stay here alone, when two or three could help each other to live cheaply.

I wish you could spend some time here, you would feel it after a while, one's sight changes: you see things with an eye more Japanese, you feel color differently. The Japanese draw quickly, very quickly, like a lightning flash, because their nerves are finer, their feeling simpler.

I am convinced that I shall set my individuality free simply by staying on here.

I have only been here a few months, but tell me this—could I, in Paris, have done the drawing of the boats *in an hour*? Even without the perspective frame, I do it now without measuring, just by letting my pen go.

So I tell myself that bit by bit expenses will be balanced by the work. I should like to earn a lot of money so as to get good artists down here, instead of leaving them shivering in the mud of the Petit Boulevard, as too many of them do.

Fortunately it is very easy to sell nice polite pictures in a nice polite place to a nice polite gentleman.

Now that the great Albert¹ has given us the recipe, every difficulty has disappeared by magic.

One has only to go into the Rue de la Paix, stroll about ostentatiously for that express purpose—the complete art lover.

If Gauguin came here, he and I might go to Africa with Bernard when he goes to do his military service there. What have you settled about our sister?

Anquetin and Lautrec—I think—will not like what I am doing; there has been an article, it seems, in the *Revue Independante* on Anquetin, which called him the leader of a new trend, in which the Japanese influence is even more apparent. I have not read it, but anyway the leader of the Petit Boulevard is undoubtedly Seurat, and young Bernard has perhaps gone further in the Japanese style than Anquetin. Tell them that I have done a picture of boats, that and the "Pont de L'Anglais" could go to Anquetin. What Pissarro says is true, you must boldly exaggerate the effects of either harmony or discord which colors produce. It is the same as in drawing—accurate drawing, accurate color, is perhaps not the essential thing to aim at, because the reflection of reality in a mirror, if it could be caught, color and all, would not be a picture at all, no more than a photograph.

Good-by for the present. With a handshake.

Ever yours, Vincent

1888. 1889.

КАЛИН ДОНКОВ
с т у х о в е



р у с у н к у
СВЕТАЛИН РУСЕВ

Бюст-фигурка изваяна в 100 брункове,
15 септември 1911 г. и 15 януари.
Първоначално 20 брункове са изработени
с оригинална анатомия от Стамболов Руф.

Програма за изграждане
27 часа (с 1888 г.) 17.30 ч.
Класика Аполон Стамболов Руф

КАЛИН ДОНКОВ
с т у х о в е



р у с у н к у
СВЕТАЛИН РУСЕВ

Бюст-фигурка изваяна в 100 брункове,
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Първоначално 20 брункове са изработени
с оригинална анатомия от Стамболов Руф.

500 20040124 J. ANNETTE DE PARIS.

My dear Theo,

Many thanks for your kind letter and for the 50-franc note enclosed. All the same, Gauguin must be written. The worst of it is this blasted journey; if we persuade him to do it and afterward it does not suit him, we'll be in the hole. I think I shall write him today, and send you the letter.

Now that I have seen the sea here, I am absolutely convinced of the importance of staying in the Midi, and of positively piling it on, exaggerating the color—Africa not so far away. I am sending you by the same post the drawings of Stes.-Maries. I made the sketch of the boats just as I was going to start in the morning, very early, and I am working on the picture after it, a size 30 canvas with more sea and sky on the right.

It was before the boats cleared off; I had watched it all the other mornings, but as they leave very early, I didn't have time to do it.

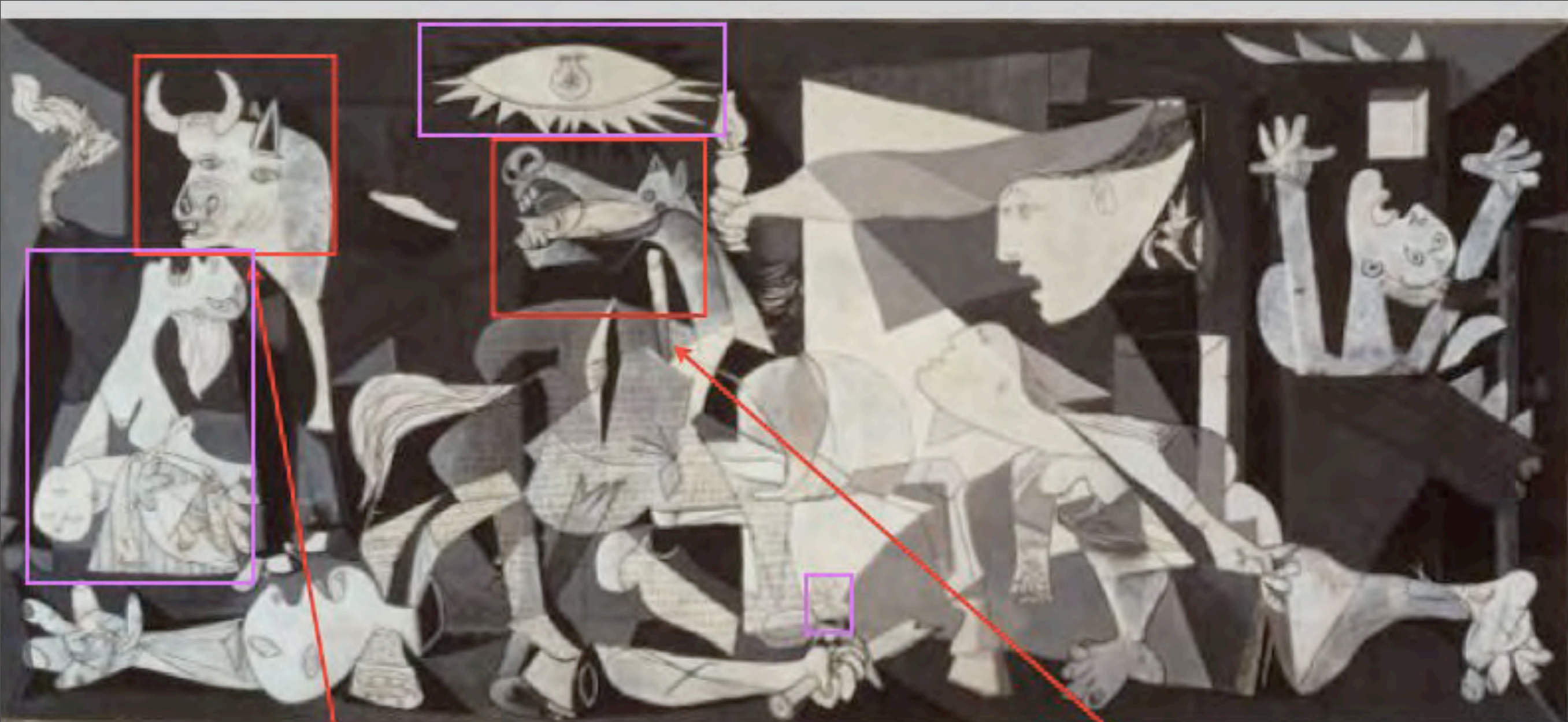
I have three more drawings of cottages which I still need, and which will follow these: they are rather harsh, but I have some more carefully drawn ones.

I'll send you a batch of paintings rolled up as soon as the marines are dry. Did you ever see such nerve as that of those idiots in Dordrecht? The arrogance of them—they will be good enough to condescend to Degas and Pissarro, without ever having seen a scrap of their stuff, mind you, any more than of the others. But it is a very good sign that the young ones are furious, perhaps it's a proof that there are older ones who have praised the stuff.

About this staying on in the South, even if it is more expensive, consider: we like Japanese painting, we have felt its influence, all the impressionists have that in common; then why not go to Japan, that is to say to the equivalent of Japan, the South?



FOLKSONOMY



"The bull is not Fascism, but it is brutality and darkness.... The horse represents the people, in this the Guernica mural is symbolic, allegoric. That is why I used the horse, the bull and so on. The mural is for the definite expression and resolution of a political problem and that is why I used symbolism." This quotation of Pablo Picasso (Thompson, 2006, pp. 198-199) provides us with exact concepts with which to tag the painting: "bull", "horse"....

майка и дете

máthair is leanbh

ОКОТО

an tsúil

Пабло Пикасо

цвете

bláth

Guernica, 1937

Orhan Pamuk was a painter at the age of 15 (Pamuk, 2005, pp. 239-250). In his memoir, he introduces his first love, whom he calls **Black Rose (Siyah gül)** and describes how their intimate relationship developed in the artistic context of painter and model:

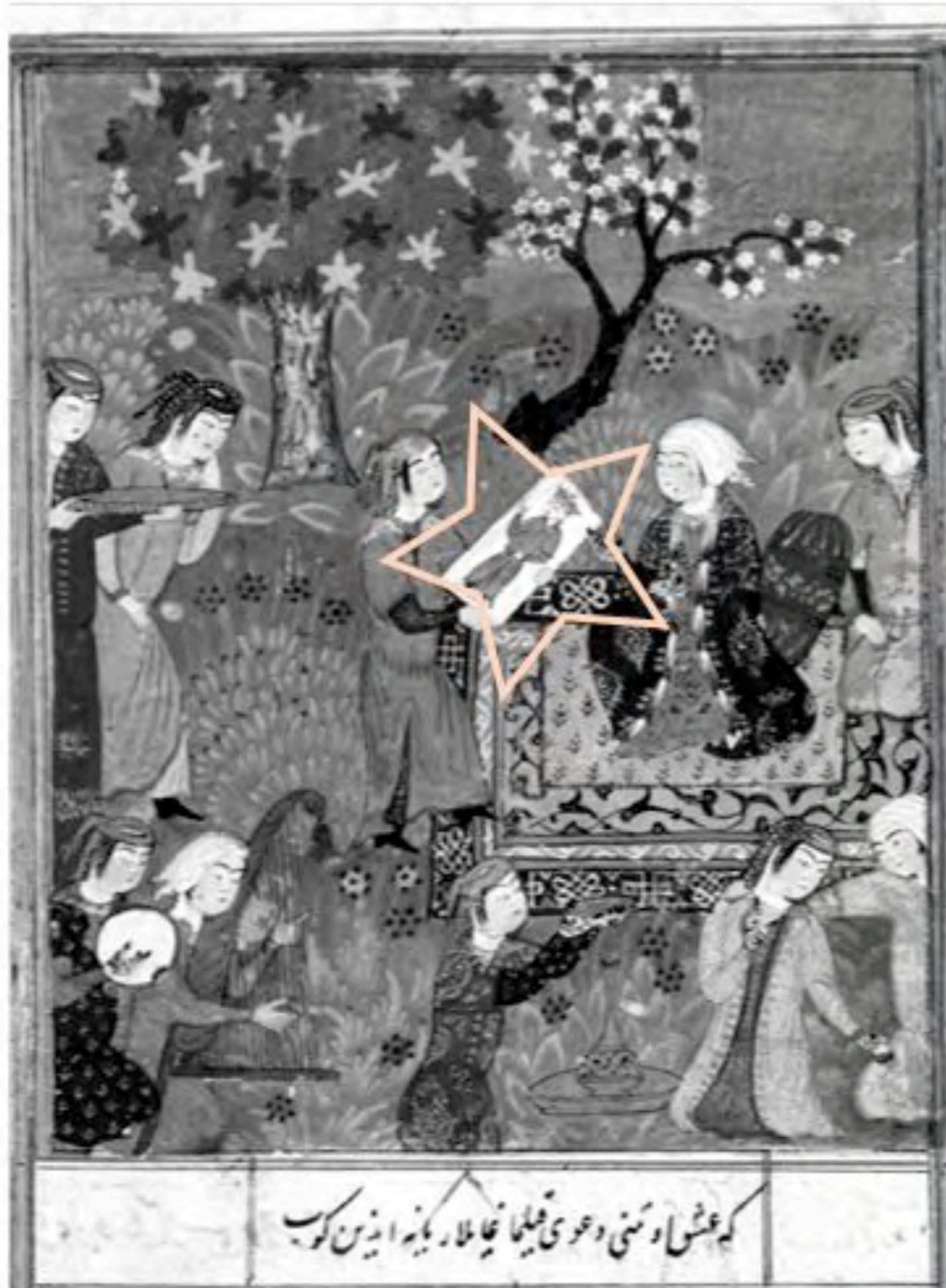
"One day, without telling her, I did a sketch of her lying there. I saw this pleased her, so the next time she came I did another." (Pamuk, 2005, p. 295)

Why did Orhan Pamuk call her "Black Rose?" The name conjures up the image.

Siyah gül

all. In other words to assign the colour Black to the Black Rose of Orhan Pamuk is to make a categorical error.





the issue of colour

butterfly → soul

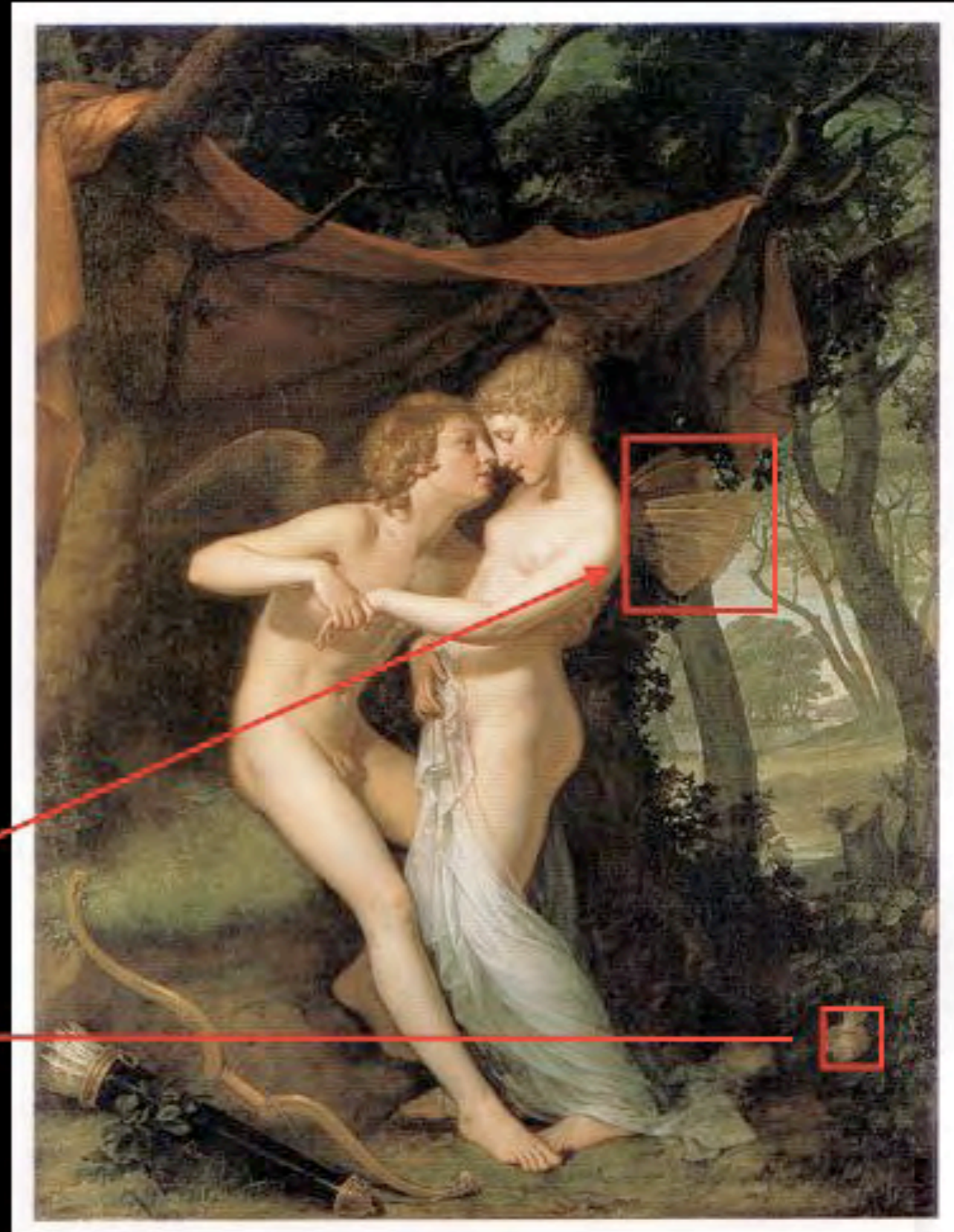


Cupid & Psyche (in the nuptial bower)

Douglas Hamilton



keyimage



keyimage

- ... is like a keyword
- keyimage must be as free as a (key)word
- keyimages must be ontologized
- ... like a tag/label



pointsTo



?

round stone exercise in social tagging

ball



Photo © The National Gallery, London.

sphere



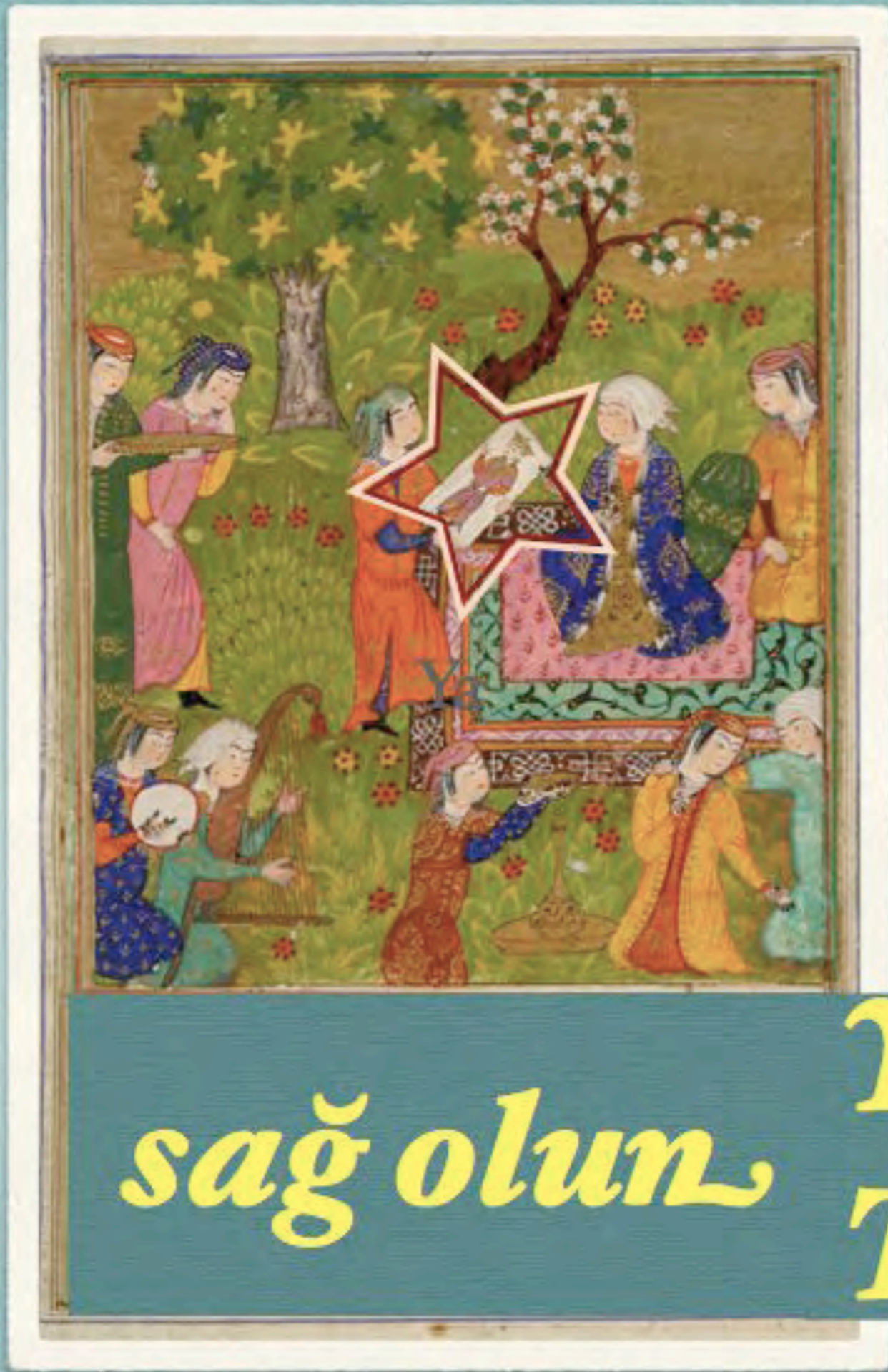
Mantegna, Andrea

The Introduction of the
Cult of Cybele at Rome, 1505-6

Carlo E. Bernardelli Rome, Italy

Steven L. Tanimoto Department of Computer Science and Engineering,
University of Washington, Seattle USA





sağ olun

*Yaşar
Tonta*