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Conclusion

The IIIF Curation Viewer is important not only for making the entrance process easy through its cut and paste function, but also for making the output process useful through its sharing function. Both insertion and output is useful to art history research, in particular, in Eiribon research. There are many remaining unexamined Eiribon ; each Eiribon has many facial expressions. An easy cut, paste and share tool has been long awaited, and we hope it will enable the creation of a comprehensive facial expression database of Eiribon and Emaki.

We focused on Japanese art in this paper, but we can use this tool for any artwork as long as the images are served in IIIF. For example, we picked up facial expressions from portraits in the Yale Center for British Art and grouped them by century. The increased reusability of research extends possibilities for art historians terms of education and machine learning. Curated data can be reused as training data for machine learning.

Two issues remain for futures study. First, we need to increase IIIF-compliant image services. Especially in Japan, few institutions provide digital images in IIIF. Second, we need an ecosystem for sharing the results of curation, such as correcting metadata, identifier, and a repository for sharing and editing.

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Complex Networks of Desire: Fireweed, Fuse, Border/Lines

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We present ongoing research using data visualization and complex network analysis to historicize the production of three periodicals: *Fireweed, Fuse,* and *Border/Lines.* Computational methods allow for the visualization of metadata describing these magazine issues as a complex network – but what do these visualizations reveal about real social relations involved in the production and circulation of these magazines?

Fireweed, Fuse, and *Border/Lines* emerged between 1976 and 1986 in Toronto, Canada, from a hotbed of lesbian and gay liberation, feminist and cultural race politics, thereby circulating in relation to transnational social, political and cultural movements (Butling and Rudy, Gonosko and Marcellus, Monk, Robertson). Whereas digital art historical scholarship often applies computational methods to the analysis of visual images (Zorich, Manovich), this paper instead applies complex network analysis to bibliographic metadata describing artist-led magazine publishing. We propose that there is a correlation between the magazine as a site of imagined community (as a discursive site where artistic scenes and poetic community are formed) (Allen, 12-17); and the complex networks visualized from metadata describing production teams and content of each printed issue (Knight, Long, Lincoln, Liu).

At this time, we have completed the data gathering stage. Prior to our initiative, *Fireweed* and *Fuse* were not digitized, nor were they comprehensively indexed on digital platforms. A complete data set was created using human cataloguers and a pre-existing metadata schema developed for the e-artexte open repository of publications on contemporary art. *Border/Lines* was previously digitized, and housed in an open journal repository. However, this online collection is not complete, further, it was not possible to extract the metadata from this platform in a consistent format. Contributor names and roles were indexed for each magazine issue (editor, author, translator, etc.). Many of the contributor names and roles

already exist within the e-artexte authority files, and standard indexing protocols were expanded to include roles that are not usually recorded in the metadata (members of editorial committees, designers, typesetters, etc.).

Once indexed in e-artexte, the data became publicly accessible and exportable into various formats, including EPrints XML. A conversion to Graph GML files used Apache Pig Latin scripts (Neugebauer). The resulting Graph GML data was imported into Gephi.

To borrow an expression from Hoyt Long's mapping of literary community, resulting graphs encourage a "sliding back and forth" between the macroscale of the generated graphs and the microscale of the discourse of the artistic and poetic communities represented (316).

A Multi Modal graph (Figure 1) maps relationships between individual magazine issues, contributors (writers, editors, and designers, etc.), artists as subjects of articles, and publishers. Edges were assigned a colour according to magazine title. Node size has been mapped to betweenness centrality, with a filter applied to a range higher than .01.

Lisa Steele and Clive Robertson feature prominently as contributors to *Fuse* magazine, with a high degree of betweenness centrality. This is not a surprise, as both authored multiple articles in the magazine, are founding editors and key figures in the Toronto artistic and activist scenes bridged through the magazine's content (Robertson, Monk). More remarkable is the prominence of Lynne Fernie in the network, best known for later success as the director of documentary films addressing LGBTQ histories. Fernie's high degree of betweenness centrality and position as a connector between the cluster of nodes surrounding *Fuse* magazine and *Fireweed,* provides a bridge between these two magazines as spaces that shared an impulse towards lesbian and feminist liberation. Poet and activist Dionne Brand, who works at the intersection of race and gender, also bridges *Fuse* and *Fireweed*. Cultural policy analyst Jody Berland, and gay activist and environmentalist Alexander Wilson bridge *Fuse* and *Border/Lines*. Feminist cultural historian Rosemary Donegan bridges all three discursive spaces.

A second graph, a Single Mode Contributor Projection will map relationships between individual contributors through their frequency of co-occurence in magazine issues. The graph will be filtered through edge weight, which represents co-occurrence in a minimal number of journal issues. We will colour the graph through community detection on this network of contributor relations using the modularity functionality in Gephi (Blondel et al.).

We anticipate that contributors with a high betweenness centrality will emerge as catalysts for artistic community as it is represented by the discursive spaces of these magazines. Although some of these names may be iconic, "famous" artists and writers, other careers may not have had the same trajectory of visibility. Additional graphs will be generated by publication year to illustrate how the network structure and centrality measures changed over time.

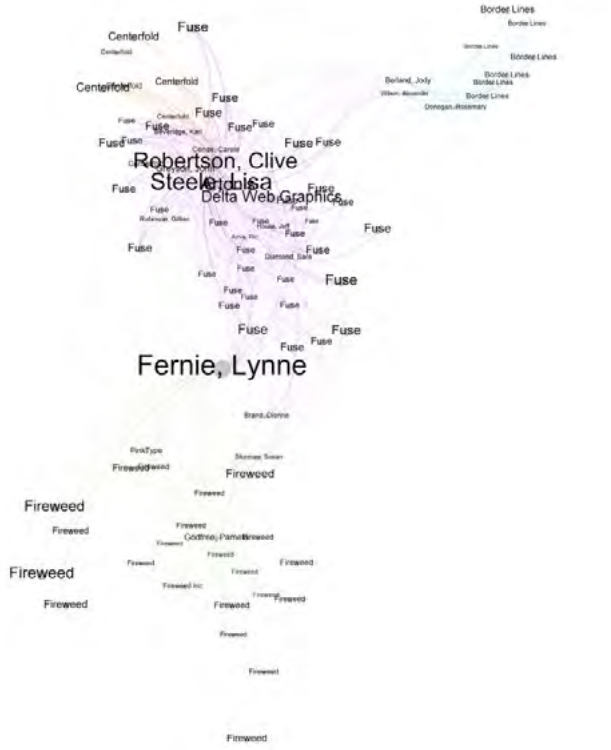

Figure 1. A Multi Modal graph (Figure 1) maps relationships between contributors and issues of magazines with a high degree of betweenness centrality: *Fuse* (purple) previously titled, Centerfold (orange); Fireweed (green), and *Border/Lines* (blue).

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Locating Place Names at Scale: Using Natural Language Processing to Identify Geographical Information in Text

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Historical sources are often tagged with metadata about place such as where the object was created, acquired, or stored. Rich latent geographical information is often also mentioned throughout textual documents. A challenge though is how to extract this spatial information at scale. For example, when a text mentions Paris, does the writer mean Paris, Texas, USA or Paris, France? Out of context, most would assume the reference is to more populous capital of France, but it could also be the city in Texas. While close reading would provide an answer, this becomes a challenge when working with hundreds and thousands of documents. How might we be able to more accurately predict the exact location using the broader context?

Our poster „Locating Place Names at Scale: Using Natural Language Processing to Identify Geographical Information in Text" addresses how computational methods can be used to identify and geolocate place-based data. We show how Named Entity Recognition (NER), a natural language processing (NLP) technique, can locate place names using the document's context. We then discuss how to geolocate those places names using a series of computational techniques. Specifically, we start by finding references to specific political divisions (countries, states, and cities), georeferencing them through the Google API. Any political divisions that are uniquely determined become reference points. The reference points are then used to disambiguate terms with multiple results, such as Paris, France and Paris, Texas. Disambiguation is done by appending the political division to the name of the place in order of specificity. If this fails to uniquely determine locations, distances to the closest reference points in the text are used to break ties. This strategy increases proper place name identification and can be applied automatically over a large corpus of digitized texts.

Finally, we turn to an example from our collaborative project on the United States Federal Writers' Project (FWP) entitled Voice of a Nation: Mapping Documentary Expression in New Deal America. During the New Deal, thousands of life histories were written to capture the American experience. While the location of the interviews provides insight into the geographic expanse of the collection (Figure 1), the interviewees consistently spoke about places beyond the location of the physical interview. We apply NER and NLP to identify the place names in the interviews. We are then able to identify and map the many different locations that interviewees mentioned (Figure 2). Across over a thousand interview, what we see is that many of those interviewed spoke of migration - whether their own or their kin - generating a more complex understanding of movement and place during the early 20th century in the United States.

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Rumyantsev Maxim
Rusinek Sinai
Rybicki Jan
Sahle Patrick
Saklofske Jon
Salvatori Enrica
Sanz Amelia
Saum-Pascual Alex
Sayers Jentery
Scharnhorst Andrea
Scheuermann Leif
Schich Maximilian
Schlarb Sven
Schlesinger Claus-Michael
Schl r Daniel
Schmidt Sara A.
Schmunk Stefan
Schöch Christof
Scholger Walter
Schommer Christoph
Schulz Sarah
Senier Siobhan
Senseney Megan Finn
Serantes Arantxa
Severo Marta
Sharpe CelesteTường Vy
Shaw Ryan Benjamin
Shep Sydney
Shepard David Lawrence
Shepherd Ammon
Sherratt Tim
Shibutani Ayako
Shimoda Masahiro
Shrout Anelise Hanson
Siders Anne R
Siemens Raymond George
Siemens Lynne
Silva Andrea
Sinclair Stéfan
Smithies James Dakin
Snyder Lisa M.
Song Yuting
Sostaric Petra
Spadini Elena
Spence Paul Joseph
Sperberg-McQueen Michael
Spiro Lisa
Sprugnoli Rachele
Stadler Peter
Stalnaker Rommie L
Stertzer Jennifer Elizabeth
Stewart Elizabeth Eleanor Rose
Steyn Zacharias Jacobus
Stokes Peter Anthony
Strötgen Jannik
Stutzmann Dominique
Subotic Ivan
Suire Cyrille
Sula Chris Alen
Swafford Joanna Elizabeth
Swanstrom Elizabeth Anne
Szabo Victoria
Takseva Tatjana
Tambassi Timothy
Tammaro Anna Maria
Tanasescu (MARGENTO) Chris
Teich Elke
Ter Braake Serge

Terras Melissa
Theibault John Christopher
Thomas Lindsay
Thompson Jeff
Thomson Christopher
Tilton Lauren
Tonelli Sara
Tonnellier Gaelle
Tonra Justin Emmet
Tournier Charlotte
Tracy Daniel G.
Travis Charles Bartlett
Tropea Rachel
Tsui Lik Hang
Tuffery Christophe
Tupman Charlotte
Turton Alexander Robert
Valverde Mateos Ana
van den Herik H. J.
van Eijnatten Joris
van Erp Marieke
Van Keer Ellen
Van Kranenburg Peter
Van Zundert Joris Job
Venecek John T.
Viana Vander
Viglianti Raffaele
Visconti Amanda
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Volodin Andrei
von Waldenfels Ruprecht
Walkowiak Tomasz
Walkowski Niels-Oliver
Walsh John
Walsh Brandon
Walter Katherine L.
Warwick Claire
Webb Sharon
Weber Andreas
Weidman Robert William
Weidman Sean Gregory
Weigl David M.
Wernimont Jacqueline D
Wevers Melvin
Widner Michael Lee
Wieneke Lars
Wieringa Jeri
Wiesner Susan L.
Wilkens Matthew
Williams Patrick
Williams Helene C.
Wilms Lotte
Winder William
Wintergrün Dirk
Wisnicki Adrian S.
Wittern Christian
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