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ARLIS/NA New York News

Letter from the Chair
Billy Chi Hing Kwan, Director of the Library and Archives, New York School of Interior Design

I can't believe almost a year has passed since I last wrote a message for the spring newsletter, and now I am approaching the end of my term as the Chair. The last year has certainly been eventful in terms of news related to climate change and international affairs. Staying focused and finding a balance between work and life has helped me cope with these changes.

There has also been a silver lining to our post-COVID world. Despite ongoing turmoil, daily life is gradually resuming to some measure of normalcy as COVID restrictions have been lifted, allowing us to meet more frequently and socialize with each other in-person. This certainly applied to our Chapter's activities. As I summarized at the annual business meeting in November, by the end of the current calendar year, the Chapter will have held a total of eight events/programs. Six of them were in-person events, whereas only two of them were conducted virtually. The success of our programming activities would not have been possible without the voluntary contributions from the following members of the Programming Committee who worked with me to organize these events: Joey Vincennie, Mackenzie Williams, Rachel Garbade, and Giana Ricci. The Executive Board also met virtually at least four times this year. Going forward, it is very likely that the Chapter will continue to leverage the convenience and efficiency of online meetings and programs, while at same time, resuming more in-person events for our members.

Another bit of good news I learned at the annual business meeting relates to our membership level as reported by Ralph Baylor, our Membership Coordinator. Not only have we recovered from the pandemic, but also we have surpassed our pre-pandemic membership level! (Up from 157 members in 2019, our Chapter now boasts 255 members in 2023, including growth in both the personal and student levels.) This was partly due to our rigorous programming and also the launching of two additional efforts/initiatives by the Executive

Board, which thoroughly engaged our members. The first was the establishment of a new Google Group for members and potential members to communicate and exchange information. Second, apart from resuming the publication of our newsletters, Rachel Garbade, our News Editor, worked with Matt Garklavs, our Web Editor, and the rest of the Executive Board to make these newsletters publicly accessible on our website.

This letter highlights just some of our accomplishments this year. The ongoing progress of our organization would not have been possible without the support from the entire Executive Board, all the subcommittees, and our members.

The future challenges I anticipate for the Chapter include the rising costs of running an organization (both in terms of supporting our programs/awards and managing our membership using the current platform) and the lack of volunteerism among members. The latter is fundamental to the issues of diversity, equity, inclusion, and accessibility. The ARLIS/NA New York Chapter is an organization which we all belong to. Your involvement directly contributes to the health and diversity of the organization. As I mentioned at the annual business meeting, Celine Palatsky, who served as the Chapter's Treasurer for fourteen consecutive years and as a mentor of many early professionals, including me, should be our model because of her dedication and generosity to the profession. I would like to take a moment to pay tribute to her and encourage all of you to join me in making a small donation to the Celine Palatsky Travel Award, named in her honor. ✎

Member Publication Spotlight

Member contributions to *Art Documentation: Journal of the Art Libraries Society of North America* 41, no. 2 (Fall 2022):

Emilee Matthew, Lori Salmon, Cathryn Cooper, and Karina Wratschko. "'And That Is the Basis of ARLIS/NA': Enduring Values Across the Fifty-Year History of the Art Libraries Society of North America." 151–186.
Carol Terry, Betty Jo (NJ) Irvine, Janis Ekdahl, Sherman Clarke, and Milan R. Hughston. "Who Were We? Where Did We Go? Voices from the Early Years of the Art Libraries Society of North America." 187–205.
Miranda Siler "Beyond the Fountain: Mapping a New Entry Point to the Society of Independent Artists." 219–241.
Joey Vincennie. "Acquiring Artists' Books at Art Book Fairs: Dynamic Collection Development Practices." 257–268.

A.M. LaVey, Librarian for Ukrainian Visual Culture, The Ukrainian Museum:

LaVey, A.M. (2023). The History of Belarusian Vyzhyvanka: The protest art of Rufina Bazlova [Review]. *Library Exhibitions Review* 1, March. doi:10.17613/bm7f-ed55.
LaVey, A.M. (2023) Марк Шагал на почтовых марках (Marc Chagall on postage stamps) [Review]. *Rossica* 181.
LaVey, A.M. (2023) Secondary Archive [Review]. *ARLIS/NA Multimedia & Technology Reviews*, Sept. doi:10.17613/7g2g-sa79. ✎

Collaborative ART Archive (CARTA): Program Updates and How to Get Involved

Sumitra Duncan, Head of the Web Archiving Program, NYARC/Frick Art Reference Library
Thomas Padilla, Deputy Director, Archiving and Data Services, Internet Archive
Sarah Beth Seymore, Program Officer, Archiving and Data Services, Internet Archive

Art historians, critics, curators, humanities scholars, and many others rely on the records of artists, galleries, museums, and arts organizations to conduct historical research and to understand and contextualize contemporary artistic practice. Yet, much of the art-related materials that were once published in print form are now available primarily or solely on the web and are thus ephemeral by nature. In response to this challenge, more than forty art libraries from across the United States and Canada worked over the past three years to establish a collective approach to preservation of web-based art materials at scale, the Collaborative ART Archive (CARTA).

Initially supported by grant funding awarded by the Institute of Museum and Library Services (IMLS) and the National Endowment for the Humanities (NEH) to the Internet Archive and the New York Art Resources Consortium (NYARC), the CARTA community has successfully aligned effort across libraries large and small for preservation of and access to over 900 web-based art resources. The CARTA web archives are organized into 8 subject-based collections (art criticism, art fairs and events, art galleries, art history and scholarship, artists websites, arts education, arts organizations, auction houses), totaling over 13 terabytes of data with continued growth. All collections are preserved in perpetuity by the Internet Archive.

Unified access to CARTA collections is available through the CARTA portal where collections are searchable by contributing organization, collection, website, and page text. Advanced search for more granular filtering and discovery is also available.

In addition to the CARTA access portal, CARTA has worked to promote research use of collections through a series of day-long computational research workshops. Workshop participants learned about the curatorial and technical decisions that make a web archive collection, then constructed their own in response to researcher questions and institutional needs, using the Internet Archive's Archive-It service to run their first web archiving crawls. Collection topics included auction houses, alternative art spaces, regional art scenes, and art history e-journals.

At one "datathon," participants transformed their collections into datasets for computational research using the Archives Research Compute Hub (ARCH), the dataset engine developed in collaboration with the Archives Unleashed Project and support from the Andrew W. Mellon Foundation. Using CARTA's Art Galleries web archive collection as a demonstration, participants examined the contents of different dataset types and practiced parsing and reading them with free, browser-based tools. They visualized and explored their data as communication network graphs, digital object repositories, text mines, and more.

Publication of *CARTA: Promoting Computational Research with Art on the Web* and CARTA Collection Research Datasets outlines CARTA's approach to promoting computational use of web archive collections, and the research datasets are openly available for reuse at archive.org. These datasets were generated with ARCH from

About the Collaborative ART Archive (CARTA)
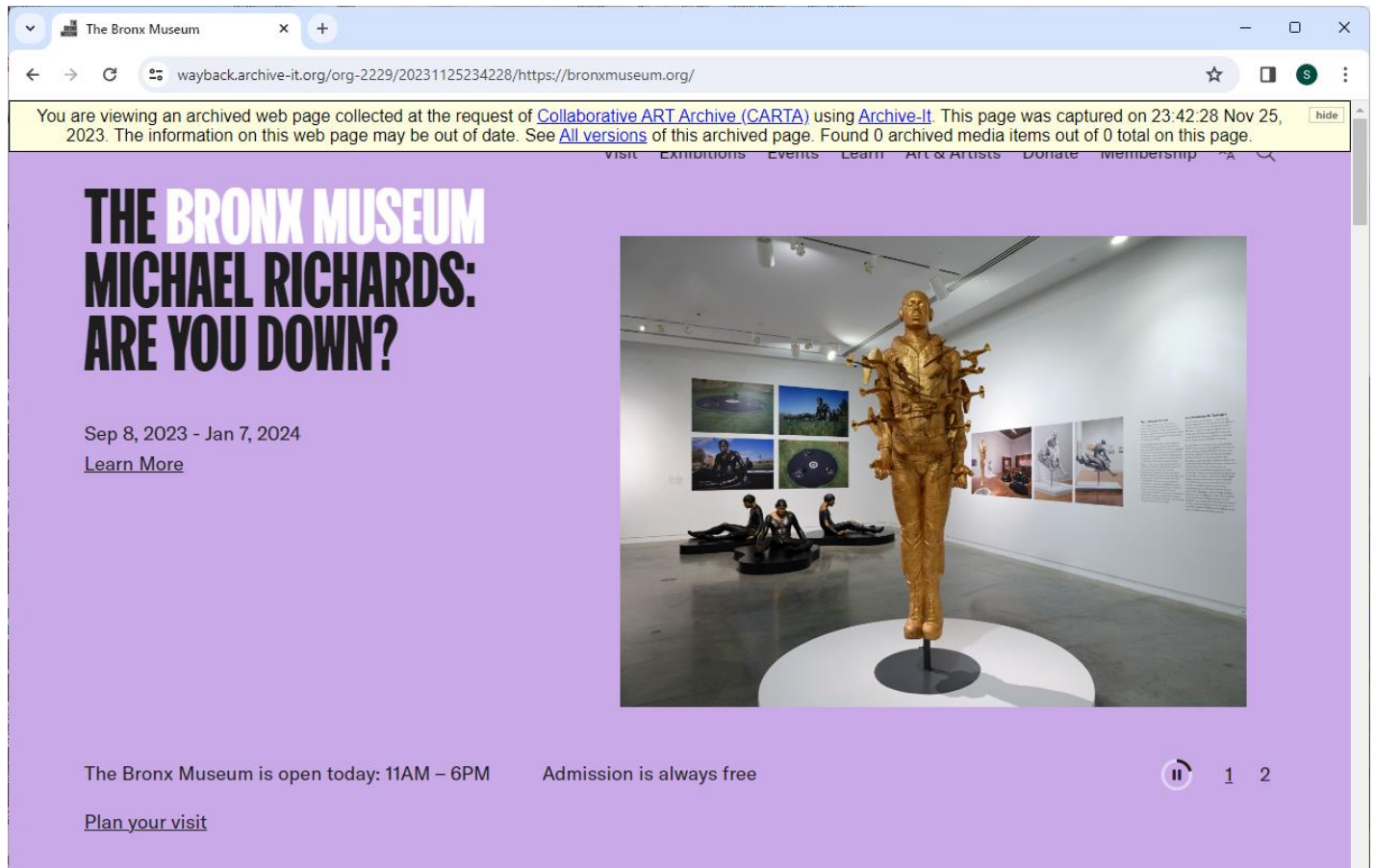
The Internet Archive and the New York Art Resources Consortium (NYARC) have spearheaded this collaborative project aimed at capturing and preserving at-risk web-based art materials. CARTA is a collaborative entity of art libraries building collections of archived web-based content related to art history and contemporary art practice. Through this collaborative approach, the project leverages shared infrastructure, expertise and collecting activities amongst participating organizations, scaling the extent of web-published, born-digital materials preserved and accessible for art scholarship and research. The goals are to promote streamlined access to art reference and research resources, enable new types of scholarly use for art-related materials, and ensure that the art historical record of the 21st century is readily accessible far into the future.

Homepage of https://carta.archive-it.org/. Image courtesy of Sumitra Duncan.

Archived version of The Bronx Museum website in the CARTA collections from November 25, 2023. Image courtesy of Sumitra Duncan.

CARTA collections and were used in computational research workshops across North America and Europe. Tutorials for conducting computational research with the datasets are available in the ARCH Help Center.

CARTA demonstrates the power of collaborative approaches to web archiving, achieving collection scale that would not be possible individually, leveraging complementary resources and expertise. CARTA members continue to collaborate and collect, and we are excited to welcome more art libraries and mission-aligned organizations to the collaborative to expand the reach of global collecting activities and computational use of born-digital art resources on the web.

We are actively adding more members! If your organization is interested in archiving New York-based art websites or participating in CARTA more broadly, please email us at carta@archive.org. ❧

Tour of the Hudson River Museum
Alexandra de Luise, Independent Researcher and Retired Queens College Librarian

On May 13, 2023, members of the ARLIS/NA New York Chapter attended an insightful tour of the Hudson River Museum in Yonkers, New York. Thanks to a generous donation from Honorary Lifetime Chapter Member, Debbie Kempe, members were able to enjoy free admission to the museum, followed by a delicious meal at Kempe's home.

Laura Vookles, Chair of the Curatorial Department and Chief Curator of Collections, welcomed us at the museum entrance and led us through the galleries. She first showed us works in the permanent collection by Hudson River School artists, Thomas Cole, Frederic Edwin Church, and Asher B. Durand. We stopped for some time at the paintings and photographs of German artists and brothers Albert, Charles, and Edward Bierstadt, whose depictions of the American landscape inspired the mechanical printing process of the mid-nineteenth century.

One of the highlights of the tour was the installation by the iconic artist Red Grooms, titled *The Bookstore* (1978–2008). We were encouraged to walk inside the structure, which was replete with bookstalls of books with whimsical and humorous titles.

Red Grooms, *The Bookstore* (1978–2008). Image courtesy of Alexandra de Luise.

Members listening intently to the tour. Image courtesy of Alexandra de Luise.

Other highlights included the period rooms of the Glenview Historic Home, an 1877 late Victorian style home, also known as the John Bond Trevor House (after the former Wall Street banker), designed by architect Charles W. Clinton. We visited rooms filled with nineteenth century furnishings, decorative objects, and artwork. And we lingered over the magnificent wooden staircase with inlaid sunflower details.

I was also pleasantly surprised by a small, beautifully installed exhibition of the Korean artist Seongmin Ahn's paintings of trees, flowers, and insects. In 2005, the Queens College Art Center—where I worked at the time—had also exhibited her work. It was a treat to revisit Ahn's work on this tour.

Once the tour ended, we had the option of perusing the museum's lower level, visiting the nearby Untermyer Gardens Conservancy, or heading to Debbie Kempe's home, where she and her husband, Andre Hurni, generously hosted us for lunch. Most of us chose the third option. We sat outdoors on the terrace looking out towards the Hudson River, where we stylishly wined and dined, with good conversation and comradery by all.

This was an excellent opportunity to meet new members, as well as catch up with longtime friends. The event could not have been better, hopefully inspiring future events and additional generous donations. It was a great day, thanks in large part to the generosity and good planning of Debbie Kempe, member and supporter of ARLIS/NA and its New York Chapter, to whom we owe many thanks. ✌

Tour of *Jaune Quick-to-See Smith: Memory Map* at the Whitney Museum of American Art
Flannery Cusick, Graduate Assistant, Ricker Library of Architecture and Art

On July 13, 2023, members of the ARLIS/NA New York Chapter braved the intense summer heat to gather at the Whitney Museum of American Art for a tour of *Jaune Quick-to-See Smith: Memory Map*, the long-awaited and much overdue retrospective exhibition and the Whitney's first-ever retrospective of work by an Indigenous artist.

The tour was guided by Caitlin Chaisson, Curatorial Project Assistant of *Memory Map*, who introduced us to Smith's life and work as we gathered at the exhibition's entrance. Smith, a citizen of the Confederated Salish and Kootenai Nation, has been working with drawing, painting, and sculpture for over five decades.

Caitlin Chaisson leading the members on the tour. Image courtesy of Rachel Garbade.

Upon entering the first gallery, we encountered Smith's *Indian Madonna Enthroned* (1974). The figure's feathered hands clutch a copy of the 1973 book *God is Red* by Vine Deloria Jr. She wears finely beaded moccasins and necklaces, a burlap shawl, and an American flag, which drapes around her neck and across her lap. Braided hair frames her illustrated face and the similarly framed face of a small child rests in furs around her back. A glance at the opening in her chest reveals a heart of dried black corn. *Indian Madonna Enthroned* is an introduction to the signature style of collage and assemblage that has persisted throughout Smith's entire career, one that brings together materials, stories, and memories to create profound critiques imbued with humor and political commentary.

This much was evident as we traced our path through the largest and most comprehensive exhibition of Smith's work to date. Her paintings and drawings of the *Petroglyph Park* series (1985) responded to the attempted destruction and colonization of the West Mesa by local officials and commercial developers. Smith, among Native activists organizing against these attempts, recreated the violent personal, political, and spiritual collisions on canvas and paper. She consistently uses notions of mapping, collective memory, and popular culture to reappropriate familiar icons and upend dominant historical narratives; newspaper clippings of Indigenous life and achievements pasted across *Indian Country Today* (1996) challenge borders and frameworks that have historically rendered Indigenous people invisible.

Potent indictments of genocide, capitalism, settler colonialism, and environmental destruction undergird everything Smith creates. As she pieces together fragments of history, playful references, and seemingly contradictory stories, Smith asserts assemblage as an inherently Indigenous practice. Our gathering in the last galleries evoked Smith's style of assemblage, as ARLIS/NA New York members and museum visitors alike applauded the earnest conclusion to Chaisson's guidance.

At the end of our tour, Managing Librarian Ivy Blackman and Benjamin and Irma Weiss Director of Research Resources Farris Wahbeh introduced us to their new and growing reference collection for Indigenous art, artists, and history. As a relatively new student member of the ARLIS/NA New York Chapter, I am immensely grateful for the opportunity to attend this event, which was my first-ever with the Chapter. Smith's palpable curatorial influence and the library's support of the exhibition left me with the enduring impression that this celebration was not the climax of Smith's career, but rather a fiercely hopeful beginning. ❧

Members enjoying a behind-the-scenes tour of the Indigenous Art, Artists, and History Reference Shelf in the Frances Mulhall Achilles Library at the Whitney Museum of American Art. Images courtesy of Joey Vincennie.

Member Reports from ARLIS/NA's 51st Annual Conference in Mexico City

"If You See Something, Submit Something: A Beginners Guide to Contributing to Controlled Vocabularies"
William Blueher, Associate Museum Librarian, Watson Library, Metropolitan Museum of Art

Reparative cataloging is some of the most transformative work being done in libraries today. Old terms are being reexamined and either updated or cast aside, while new terms are emerging that better reflect the diversity of our times. Many of these evolving vocabularies, however, appear at first glance to be created and carefully guarded by large, somewhat intimidating institutions. This leads many catalogers to feel as if they have no role in changing and expanding these vocabularies, but that is not the case. What this panel intended to do was bring together librarians from a range of libraries to help demystify the process of submitting terms to various controlled vocabularies. Moderated by William Blueher, these presentations focused on contributing Library of Congress subject headings and name authority records (by Sherman Clarke and Andrea Puccio), adding to or correcting terms in the Getty Vocabularies (by Sarah Osborne-Bender), and creating or revising records in Wikidata (by Alexandra Provo). They each provided practical guidance necessary for catalogers to begin confidently contributing to vocabularies used by libraries worldwide. Ideally, attendees gained confidence in their ability to participate in the maintenance and transformation of these essential resources. By broadening and diversifying the pool of contributors to these vocabularies, we can ensure that they begin to more accurately reflect the diversity of people and communities who rely on them. Here is a link to all these presentations on the Commons website: https://doi.org/10.17613/zn2v-qc89

"Collective Efforts: Transformative Research Portals & Catalogue Raisonné Projects" and "If You See Something, Submit Something: A Beginners Guide to Contributing to Controlled Vocabularies"
Alexandra Provo, Research Curation Librarian, New York University Libraries

Member Alexandra Provo presented on two panels at the Annual Conference. The first was on NYU's Hemispheric Institute Digital Video Library. A joint presentation with colleague Daniel Howell (Digital Media and Public Scholarship Specialist, Hemispheric Institute), with contributions from Leila Carbonell (Senior Processing Assistant, NYU Libraries), the presentation was part of the panel "Collective Efforts: Transformative Research Portals & Catalogue Raisonné Projects" and covered transformations involved in digital library curation and publication through a case study of the Hemispheric Institute Digital Video Library. Situated at a large university, the Digital Video Library is a collaboration between expert content curators at a research institute devoted to performance art and political performance from across the Americas and library staff at the university library. The unusually close collaboration between the library system and the Institute means we have feet in the worlds of library science, the fine arts, and humanities academia, which entails constant translation of information among different domains. For example, as a first step, colleagues at the Institute liaise with artists, translating the artists' descriptions of their own work into a shape that can be passed to the library colleagues. When it comes to metadata, transformation can involve nuanced interpretation and translation in addition to the transformation of data from one format to another as it moves through different systems. This work involves

nuanced and multilingual subject analysis. The collection includes rich materials in Spanish, Portuguese, Indigenous languages, and English. In addition, staff at the institute translate the Institute's website, which includes a presentation of the Digital Video Library content, into three languages (Spanish, Portuguese, and English).

Provo's second presentation was on contributing to Wikidata, part of a larger panel featuring members of the ARLIS/NA Cataloging Advisory Committee, including fellow ARLIS/NA NY member William Blueher, Sherman Clarke, Sarah Osborne-Bender, and Andrea Puccio. Aimed at demystifying the process of contributing to controlled vocabularies in order to encourage participation in reparative cataloging endeavors, their panel "If You See Something, Submit Something: A Beginners Guide to Contributing to Controlled Vocabularies" shared how to contribute to common vocabularies such as the Library of Congress subject and name authorities, Getty vocabularies, and Wikidata. (*For more information on this panel, please read William Blueher's report on page 8*.)

"Collective Efforts: Transformative Research Portals & Catalogue Raisonné Projects" and "Listening Forward: New Approaches to Oral Histories and Podcasting"
Samantha Rowe, Digital Archivist and Research Associate, The Wildenstein Plattner Institute

In April 2023, my colleagues from The Wildenstein Plattner Institute (WPI) and I attended the Annual Conference. I presented at two sessions: "Collective Efforts: Transformative Research Portals & Catalogue Raisonné Projects," and "Listening Forward: New Approaches to Oral Histories and Podcasting." Both presentations highlighted the importance of preserving knowledge through diverse media and formats, including archives, oral histories, and podcasts.

Pictured from left to right: Ben Gillespie, Oral Historian at the Smithsonian Institution's Archives of American Art; Samantha Rowe, Digital Archivist and Research Associate at the WPI; Paola Gallardo Aguilar, Deputy Director of Laboratorio Arte Alameda; and moderator Sandrine Canac, Director of Digital Archival Projects at the WPI. Not pictured: Mark Hetzel, Project Director of the Heart of All Oral History Project. Image courtesy of Elizabeth Gorayeb.

My first presentation, "Prevalence of Ritual: Romare Bearden's Papers and Catalogue Raisonné Research," focused on my work on the archives of the African-American artist Romare Bearden. In preparation for the forthcoming *Romare Bearden Digital Catalogue Raisonné*, a project launched in 2020 in partnership with the artist's foundation to advance the scholarship on this preeminent artist, I processed an archival collection for public access on WPI Digital Archives. However, my work also extended beyond the standard archival practices to include identifying connections among materials within the archives, as well as among external resources, including exhibition records and artwork dossiers. Through case studies, I demonstrated the integral role the Bearden Papers play in catalogue raisonné research. For instance, I helped identify primary sources for Bearden's work and highlighted previously unknown artworks and unique photographs of exhibitions. I also described methods and processes I employed to identify critical information that could become part of the publication. My ambition for this presentation was to show how this interdisciplinary approach toward archiving can open new avenues for catalogue raisonné research and offer fresh insights into the artist's work. As a result, this process creates meaningful connections between archival collections and art objects.

The second session was organized by my colleague Sandrine Canac, Director of Digital Archival Projects, and included fellow speakers Ben Gillespie, Oral Historian, Smithsonian Institution, Archives of American Art; Paola Gallardo Aguilar, Deputy Director, Laboratorio Arte Alameda; and Mark Hetzel, Project Director, Heart of All Oral History Project. This panel presented innovative approaches to oral histories and podcasts, the educational and cultural significance of such initiatives, and how they can increase the understanding and accessibility of materials traditionally used by scholars to a broader and more diverse audience.

During my presentation, "When Art Meets Podcasting: The Future of WPI Oral Histories," I began with a brief background of the WPI Oral Histories, a pilot program launched in 2020, which served to capture firsthand accounts of WPI-affiliated catalogue raisonné researchers and scholars. The WPI Oral Histories have since expanded to include interviews that offer a more personal frame of reference for understanding the WPI artists, and now feature interviews with former artists assistants, dealers, collectors, models, and family members. While the Oral Histories were once designed to enhance or complement the catalogue raisonnés' research processes, they have also become archival materials in and of themselves. While processing the digital archives, I often encounter materials that identify key historical figures, such as gallerists, artists, and curators that are informative to the catalogue raisonné project managers, but moreover, they serve as topics and themes that can be discussed during the oral history interviews. The WPI Oral Histories provide insights into our research and how it connects with the work of other institutions, inviting listeners to further explore our digital holdings.

The WPI Oral Histories program has inspired us to produce a podcast series. Compared to its predecessor, the podcast series will be a shorter format and will allow for more flexibility in that we will be able to address research topics that do not relate to our digital projects. While this initiative is in its very early stages, it is our hope to continue examining questions of artistic legacy and public memory through a broader variety of voices and perspectives. The WPI is eager to investigate how this podcast series will critically engage with our collections to serve broader constituencies for the present and future.

"Management and Leadership Roundtable"
Caitlin Kilgallen, Director, SVA Library

"The Management and Leadership Roundtable" at the Annual Conference brought together Dan Lipcan, Lindsay King, Deirdre Thompson, and myself in a conversation moderated by Suzanne Rackover. The idea for the roundtable grew out of informal discussions hosted by the ARLIS/NA Management Special Interest Group (SIG). These discussions were so generative and well-received that we decided to organize a roundtable in hopes of increasing dialogue around leadership and management issues within the wider ARLIS community. We aimed to share insights from our experience, dispel myths about management, and encourage others within the ARLIS community to take up leadership roles in the future!

Rackover opened the discussion with a series of questions that led panelists to personally reflect on their paths toward positions of leadership, and to consider how their management responsibilities have impacted their work as librarians. Our conversation covered topics like relationship building, interpersonal dynamics, and the fostering of camaraderie. We also addressed the impact of the pandemic on our roles, including fluctuations in expectations for our teams during those disruptive and challenging times.

I appreciated that the panel was conceived as an open discussion rather than as experts on the stage. This allowed for more of a conversational format with audience members, who were encouraged to ask questions. And the panelists were able to share both successes and struggles.

I'd like to express my gratitude to everyone who participated in this panel. Overall, it was a wide-ranging and lively discussion. I hope we were able to reach some new leaders in our midst to show them just what a supportive community we have for managers at all levels of experience within a variety of art library settings. I hope it also inspired attendees to aim toward leadership roles in their future.

The current moderators of the ARLIS/NA Management SIG are Gabriella Karl-Johnson, Suzanne Rackover, and me. Anyone who is interested in learning more can connect with us on the ARLIS Humanities Commons at: https://arlisna.hcommons.org/groups/management-special-interest-group/.

"New Voices in the Profession"
Clarrie Scholtz, Bibliographic Assistant VI/Customer Order Clerk, Columbia University Libraries

In April 2023, I participated in the "New Voices in the Profession" session at the Annual Conference. My presentation, "Emerging digital asset strategies that support past, present, and future creative practices at a progressive art studio," was a case study that focused on the ECF Art Centers in Los Angeles County, where I used to work as a studio instructor. "Progressive art studios" span cultural heritage institutional types, yet they have received relatively little attention in the GLAM field. Thus, few precedents exist upon which to model digital asset management programs. I contend that as the ECF Art Centers develop their digital asset strategies, they will serve as a model for other progressive art studios that are confronting similar challenges and possibilities.

The ECF Art Centers are a constellation of four (until 2023, five) art studios and day programs where adult artists with developmental disabilities make artwork and pursue creative careers. The studios also exhibit and manage the sale of artwork by ECF artists, as well as steward the organization's collection of artworks and their documentation. As the organization begins to depend on and even embrace digital content, staff realized the need to synthesize the set of idiosyncratic strategies that have emerged at the individual studios into one thoughtful, organization-wide workflow.

Themes that emerged from this case study include: the importance of documentation for maintaining creative, institutional, and personal memory, as well as for retaining funding; the dilemma of selling and preserving artworks; the need for a flexible, sustainable, and shared digital asset management system; and the potential for creativity, transparency, care, collaboration, and self-definition within the realm of digital asset management.
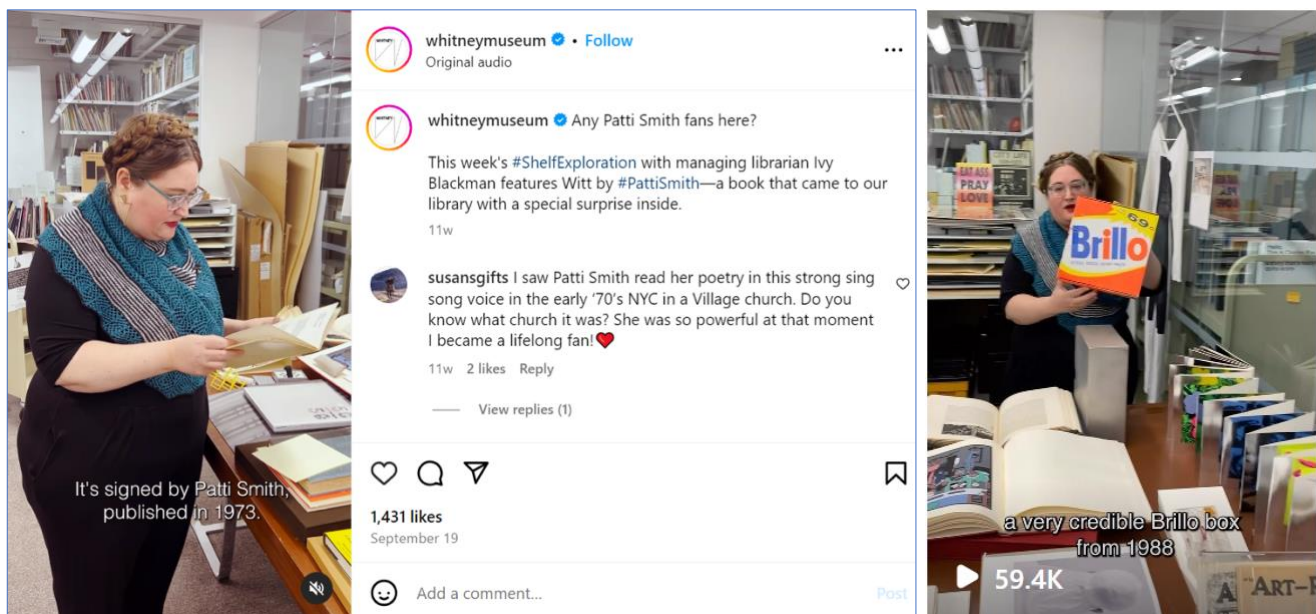
The conversations in the case study underscored how digital asset management can have significant effects on the day-to-day and long-term activities of an organization. This has been made especially clear as the ECF Art Centers closed one of their studios and their Downtown Art Center Gallery in 2023. The ECF Art Centers are studios where, every day, artists and staff collaborate, create, and document together. Shared digital asset strategies can provide *new* opportunities for each of these activities that make up the cultural heritage of the institution. The effects of cohesive digital asset strategies can also extend beyond the studio walls, by making digital materials and information findable, searchable, and more descriptive of the studios and the artists who work there.

To view more content from ARLIS/NA's 51ˢᵗ Annual Conference in Mexico City, search the "2023 ARLIS/NA Conference" tag in Humanities Commons. The last issue of the newsletter highlighted New York Chapter members' contributions to sessions, workshops, posters, and more, which is available at https://www.arlisny.org/chapternewsletter. ✧

Member Reports from the ARLIS/NA New York Chapter's Virtual Mini Conference

"*Shelf Exploration* and Museum Library Social Media"
Ivy Blackman, Managing Librarian, Whitney Museum of American Art

Screenshots of *Shelf Exploration* videos on Instagram and TikTok. Images courtesy of Ivy Blackman.

Ivy Blackman, Managing Librarian at the Whitney Museum of American Art's Frances Mulhall Achilles Library, discussed her flirtation with social media notoriety at the recent Virtual Mini-Conference. Ivy gave a lightning talk on the video series *Shelf Exploration* during the Teaching, Outreach, and Space session on October 11, 2023.
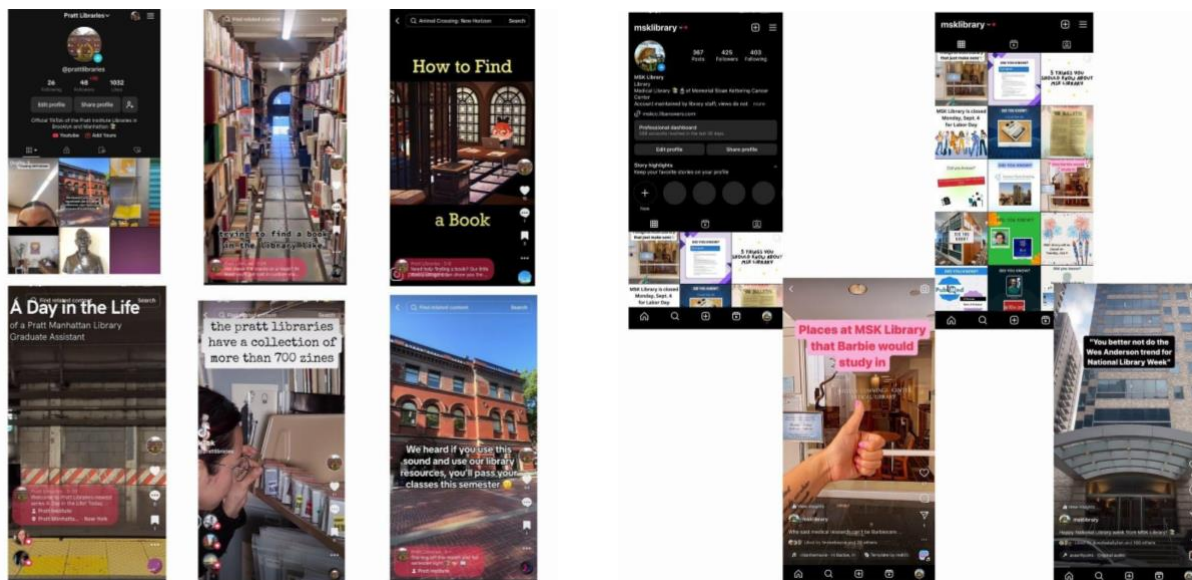
Developed in collaboration with the Whitney's Digital Content team, the first four videos in *Shelf Exploration* were published this fall. Featuring a contemporary artist's book, a book of poetry by Patti Smith, an all-photo tarot deck from the 70s, and an Andy Warhol exhibition catalog issued in a Brillo box, this video series represents some of the formal and topical diversity in Whitney's Library Special Collections.

Videos were cross-posted to all of the Whitney's social media feeds, including Instagram, TikTok, Facebook, Threads, and LinkedIn, where they garnered a rate of engagement on par with the museum's most popular content. The second video in the series, on *Smoosh Problem* by Mitsu Okubo, was the second-most-watched Whitney TikTok ever. Ivy and the Digital Content team tried to create content with unrehearsed enthusiasm, shot on an iPhone with a DIY un-glossy feel, centering storytelling and humor. The series brings together the show-and-tell COVID-19-era approach to public engagement, with an interest in telling a different kind of museum story, moving out of the galleries and into spaces visitors are less likely to see. *Shelf Exploration* has been a winning way to reach out to the museum- and library-curious public.

"Social Media in an Art and Design Library and Medical Library"
Sabrina Diaz, Graduate Assistant, Pratt Institute Libraries and Library Assistant, MSK Library

Screenshots of Pratt Libraries' and Memorial Sloan Kettering Medical Library's TikTok pages. Images courtesy of Sabrina Diaz.

In my lightning talk, I discussed my experience creating content for the social media accounts of two different libraries: Pratt Institute Libraries and Memorial Sloan Kettering (MSK) Medical Library. For Pratt's TikTok, I try to stay on top of ephemeral trends when creating content that highlights the academic library's projects, events, resources, or physical space, in order to garner an audience and promote patronage. I start by perusing trending audio, ensuring that whichever bit of audio I choose is not only appropriate, but also well suited for what I am promoting. Then, using the audio as an initial framework, I craft creative ways to include ample information about the chosen event, resource, etc.

On the other hand, for MSK's TikTok, the goal of creating content is not only to promote resources for patients and medical professionals, but also to raise awareness about cancer care. Currently, the main content is in celebration of MSK's 75th anniversary, as well. My process at MSK is consistent with that at Pratt: trending audio clips become my starting point for creating content; however, because it is a medical library, the subject matter is quite different.

Although I've only been involved in social media marketing for a short period of time, I strongly believe in its efficacy for promoting not only valuable resources, but also libraries' relevance. TikTok is a particularly great platform to use, which allows libraries to conduct outreach and find engagement in our increasingly digital environment. On TikTok, libraries can meet patrons where they are, encouraging future in-person visits.

"The Importance of Visual Literacy When Analyzing Primary Sources"
Melissa Cabarcas, Rare Book Collections Management and Processor, RBML Columbia University

During the Virtual Mini Conference, I discussed how visual literacy can help us correctly view and use primary sources for research and teaching purposes. We looked at some issues when using visual materials for research

through the iconic images of Dorothea Lang's photograph *Migrant Mother* (1936) and Alexander Gardner's photograph *Gettysburg, Pa. Dead Confederate Soldiers in the Devil's Den* (1863). With these examples, we saw how the manipulation of images through cropping and editing created free-floating images that dissociate from the original process and intent. This causes many issues when using visual material in research. In 2011, The Association of College & Research Libraries created Visual Literacy Competency Standards for Higher Education, which included seven standards that can be followed to avoid these issues. In this presentation, Standards One, Three, and Four were discussed. These standards addressed determining which image is needed to communicate certain information, identifying the physical aspects and historical context of an image, and considering ethical and legal implications of manipulating images.

Ultimately, in showing other examples of photographs and postcards in this presentation, I exemplified how these standards allow researchers to extract information to correctly tell the stories of people, places, and things.

"The Library Mindfulness Corner: Focusing on Student Mental Health"
Miyo Sandlin, Instructional Services and Student Engagement Librarian and Assistant Professor,
Fashion Institute of Technology

In the fall of 2023, employees of the Gladys Marcus Library at the Fashion Institute of Technology created a new Mindfulness Corner. The main impetus for doing so was a concern for student mental health during the pandemic and the subsequent return to in-person classes on campus. Prompted by the library director, we were also looking to repurpose a space that was previously the Interior Design Materials Resource Lab. Lastly, I had recently read *The Mindful Librarian* by Richard Moniz, Joe Eshleman, Jo Henry, Howard Slutzky and Lisa Moniz, and thought some of their ideas might be beneficial for FIT's students.

The Mindfulness Corner is intended to be a welcoming space for all students to study, destress, regain focus, receive positive affirmations, and practice mindfulness. By decorating the corner with soothing greenery and posters with messages promoting self-care we aimed to support student mental wellness and empower good study practices. Every week, we post a new Mindfulness Exercise on our whiteboard (e.g. instructions on box breathing or a loving kindness meditation.) We've also installed a light therapy lamp and added flyers directing students to resources with Health Services and the Counseling Center.

So far, students have shared enthusiastic responses to the Mindfulness Corner. The library has also been able to foster new partnerships with departments across campus, leading to the creation of interdepartmental events. Through sustained outreach and requested feedback, we are hoping to continue improving the space and expanding its use.

"Everything You Wanted to Know About ARK Persistent Identifiers in Ten Minutes or Less"
Jack O'Malley, Metadata Lead, Frick Art Reference Library

This past summer, the Frick Art Reference Library worked with developer Emery Infrastructure to design and launch software to support the ARK (Archival Resource Key) schema for persistent identifiers. Referred to simply as ARKs or ARK IDs, these identifiers are globally unique, abstracted from library systems, and can accommodate associated DC metadata fields.

For example, here is an ARK ID the Frick uses as both a demo and a system monitor: ark.frick.org/ark:/37624/pr1fn685skq4

It consists of four parts:

-ark.frick.org: this is the web server that hosts the ARK software.

-/ark:/37624: this is the Frick's registered ARK namespace, which ensures the ID is globally unique.

-pr1: this is a three digit "shoulder" code, which corresponds to the resource's database of record (here, the library catalog).

-fn...: this is an eight digit unique identifier for the resource in question, but any unique resource identifier schema will work here. The Frick uses the NOID specification for identifiers.

ARKs have associated metadata, including a field for an associated URL. When an ARK is fed to the ark.frick.org server (called a resolver), the resolver will automatically redirect the user to the value in the URL field.

This is helpful for dealing with "link rot," or permalinks that rely on system-specific identifiers. The ARK "masks" the permalink, and the ARK software can update the URL field to point to a new resource location whenever a web address changes because of something like a database migration or a change in web host. As a demonstration, the demo ARK above points to a different resource each day.

Libraries can typically change the links they control, such as in research guides or their own web portal, but the process can take time and overlook specific links. Libraries have no way to change links that users have copied, forwarded, or included in citations. By sharing an ARK instead of system dependent permalink, libraries can ensure ongoing access to a resource.

Combating link rot is just one way that ARKs ensure identifier persistence. The Frick's flavor of ARKs supports additional DC fields for other use cases. Users can access ARK metadata directly by appending "?info" or "?json" inflections to the end of an ARK URL. Since libraries store ARKs in a database that runs independently of library systems, even when a database dies this ARK metadata remains available to users. Optionally in the Frick schema (but recommended in the specification), libraries can include persistence statements that describe the typical availability of a resource. For instance, an Omeka site might have a planned life of five years, but ARKs could offer a low cost way to provide persistent access to information about the resources originally accessed via the site.

In fact, some of the greatest strengths of ARKs are their cost and their decentralization. Unlike other identifiers, the Frick directly controls its implementation of ARKs and deploys the software at a low cost through Digital Ocean. For more details about the Frick's implementation process, please contact omalley@frick.org.

"Part I: Identifying & Describing Traditional Knowledge (TK) in the Karen Jamieson Dance Archives"
Emma Metcalfe Hurst, Kress Fellow in Art Librarianship, The Robert B. Haas Family Arts Library,
Yale University

As a recent arrival to the East Coast of the United States, I found that taking part in this year's Virtual Mini-Conference was a fruitful introduction to the chapter and the active community of art librarians and archivists which forms its membership base. It was also an opportunity to introduce myself—a long way from home in the Pacific Northwest of Canada—and my past work as a part-time dance archivist from 2018-2023 for Karen

Jamieson Dance (KJD), an award-winning and nationally-recognized contemporary dance organization. Since the inception of KJD in 1983, Karen Jamieson has been widely acknowledged for her work in community-engaged dance and cross-cultural collaboration, particularly with Indigenous artists. Situated in the unique context of Vancouver, on the unceded and occupied coastal territories of the Musqueam, Squamish, and Tsleil-Waututh First Nations, the city and its surrounding regions are a confluence of diverse Indigenous cultures, traditions, languages, and people who are deeply rooted and present in both local history, archival records, and everyday life. The KJD Archives, spanning back to 1969, are no different as KJD has held close creative and collaborative relationships with Indigenous artists and nations dating back to the early 1990s. Today, as a settler archive, questions about how to respectfully manage access, use, and circulation of these archival materials and the Traditional Knowledge they contain, have become urgent.

As part of the second lightning talk session of the virtual mini-conference on October 25th, I presented an overview of KJD's preliminary process of identifying and managing these collaborative works in "Part I: Identifying & Describing Traditional Knowledge (TK) in the Karen Jamieson Dance Archives." Contextualizing my talk in the wake of the Canada's Truth and Reconciliation Commission's Report, the Final Report on the National Inquiry into MMIWG, and the United Nations Declaration on the Rights of Indigenous People (UNDRIP), I discussed KJD's preliminary process of enhancing archival description, updating biographical information, and identifying Traditional Knowledge (TK) in the KJD Archives, both internally and publicly, through the use of Local Context's Cultural Institution (CI) Notices. This was KJD's first step towards honoring cultural and community-specific protocols for properly and respectfully managing these works in our collection. My talk then concluded with a list of next steps and recommendations for KJD following this foundational groundwork.

The scholarly and applicational output by Local Contexts has been integral to our process. Founded in 2010 by scholars Kimberly Christen and Dr. Jane Anderson, Local Contexts grew out of the needs of Indigenous organizations who were seeking a way to contend with rising Intellectual Property rights issues around managing digital cultural heritage materials. Over the last decade, Local Contexts has continued to do research and advocacy work in the area of Indigenous IP, but has also formed into an amazing resource and international community that provides strategies and tools for managing, sharing, and protecting Indigenous digital cultural heritage and data sovereignty.

Cultural Institution (CI) Notices are one such example of a tool created by Local Contexts. These are visual icons that can be used by institutions and researchers to identify Indigenous materials in digital collections. Following discussions with Local Contexts, KJD decided to implement CI Notices to support greater transparency and research integrity in our collections. The two CI Notices that have been added to the KJD website are the *Open to Collaborate* notice and *Attribution Incomplete* notice. The *Open to Collaborate* notice was added to the landing page of the main website and indicates KJD's commitment to developing and inviting new forms of collaboration, engagement, and partnerships for stewarding Indigenous materials in our collections. The *Attribution Incomplete* notice was added to each of the thirteen identified works with TK in the KJD archives to signify that there is potentially incomplete, inaccurate, or missing information. By adding CI Notices, we hope to not only more clearly identify these works in our collections, but also empower KJD archives users to make more informed decisions when viewing or using works which may have traditional cultural protocols governing their access and use.

Adding CI Notices to the KJD website and collections is but a preliminary step towards supporting reconciliation efforts in the KJD archives. In pursuing this work however, it is clear that there is much more work to be done. As such, next steps and recommendations for KJD include undertaking a collaborative and compensated Traditional Knowledge (TK) labeling and (digital/physical) repatriation paid pilot project with Indigenous communities in the archives, creating a research guide, updating archival policy to implement Protocols for Native American Archival Materials (PNAAM) and protect the IP of Indigenous co-creators, and creating a list of recommended readings to train and educate new archivists and researchers at the KJD Archives. As a small, non-profit arts organization, barriers to continue this work, such as archival labor costs and grant-based funding, may prohibit desired progress, but with ongoing institutional support and dedication, KJD will strive to continue actively sharing this work and what we've learned from it, both in the scholarly and GLAM fields, as well as to communities, artists, and nations, in hopes of raising awareness, advocating, and encouraging others to do the same.

As a strong believer of networks of archival support and that this work can't–and shouldn't!–be done alone, I invite any questions, comments, or thoughts to emma.metcalfehurst@yale.edu to continue this conversation.❧

2023 Holiday Party, New York Academy of Art

On December 12, 2023, members gathered for a festive evening of food and refreshments to celebrate the holiday season at the New York Academy of Art, with a lovely toast by our Chair, Billy Kwan (middle photo). Special thanks to our Holiday Party Planning Committee (left photo, pictured left to right: Ashley Hinshaw, Ivy Blackman, Giana Ricci, Bridget O'Keefe, and (not pictured) Myra Shallan) for planning such a joyous event! Images courtesy of Giana Ricci and Alejandra Perez.

Note from the News Editor
Rachel Garbade, Assistant Archivist, The Museum of Modern Art

Thank you so much for reaching the end of the New York Chapter's longest newsletter since its revitalization in 2022! I am absolutely blown away by the level of participation from our members, which is a testament to how impressively busy the year has been. We've published articles, presented at (international and virtual) conferences, enjoyed museum exhibition tours, toasted together at happy hours and the holiday party, and worked so hard to advance the field of art librarianship. This issue has contributions from student, personal, and retired members, reflecting many stages of careers across many different institutions, including universities, museums, research institutes, and non-profit organizations. Though this issue was originally scheduled to be released in the fall, its publication at the end of the year feels fated, for there is no better time to reflect on a year of so many accomplishments and joyful gatherings.

On a more personal note, it has been a pleasure serving as News Editor over the past year. One initiative I successfully advocated for was opening access to the newsletter archive on our website; I did this primarily to enable contributors to be able to share their work with their larger professional networks. I am so grateful that Billy and the entire Executive Board supported this idea! So, please, feel free to share this issue widely!

I am wishing you all a happy and healthy holiday season and sweet new year! If you have an idea for a future submission, please do not hesitate to reach out to me at rachel_garbade@moma.org. Thank you so much! ⁋

The New York Chapter of the Art Libraries Society of North America, an organization that fosters excellence in art librarianship and the visual arts, meets several times a year either virtually or in-person for professional development opportunities, networking, or tours of the various relevant institutions in the New York City metropolitan area.

Chapter programs are great opportunities to meet fellow art library and visual art information colleagues from the area. Members typically include but are not limited to art librarians and visual resource curators, both active and retired, from academic, museum, public, and other special libraries, as well as specialized book dealers and graduate students in library and information science from the New York City area.

To learn more, become a member, or donate to the New York Chapter, please visit our website at **arlisny.org**, reach out to us at **info@arlisny.org**, or follow us on social media.

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