

THE ARLIS/New York News



Art Libraries Society of New York
a regional chapter of ARLIS/North America

vol. 2 no. 1 1979

ARLIS/NY CHAPTER MEETING

Date: February 13, 1979
(Tuesday)
Time: 6:00 p.m.
Place: The Drawing Center
137 Greene Street

Visionary Drawings:

ARCHITECTURE AND PLANNING

Agenda: 6 to 6:30 Refreshments
6:30 Two contributors to the exhibition catalogue will talk about the exhibition. A viewing will follow.

We are pleased that in our first meeting of 1979, ARLIS members will have the opportunity to view this important exhibition that will travel throughout the United States. By courtesy of The Drawing Center the show will stay open during our meeting.

The exhibition has been organized by Prof. Georges Collins from Columbia University. More than 100 drawings by Le Corbusier, Mies van der Rohe, Frank Lloyd Wright and others will show how architects and designers throughout this century have conceived what might or ought to be built.

This meeting will be of special interest to our members who work in architecture and planning. We welcome friends and colleagues.

HOW TO GET THERE:

From the East Side, take the Lex. Ave. subway, no. 6, to Spring Street; walk west to Greene Street. By bus, take the M5 to Houston Street.

From the West Side, take the AA subway to Spring Street. Walk eastward.

From the Chair



As incoming chairperson, it is my hope that 1979 will be as lively a year as the one just past. Under Connie Koppelman's able direction, the New York Chapter is well on its way to becoming the organization of promise it once was.

The editor of ARLIS/New York News recently received a letter from a member (see "Letters to the Editor") which deserves to be noted. This letter is important because it asks questions that have been troubling many of us for some time. (The June "rap session" was an attempt to find some of the answers.)

It was just such a sense of drift and deterioration that drove last year's Executive Board to search for ways to revitalize the chapter. We realized that it was becoming too large to be administered effectively by only three officers. Lack of internal structure was keeping member participation at a minimum. It was felt, furthermore, that the

chapter could not move forward or engage in any new projects unless more members became actively involved. Moreover, we were concerned about lack of contact with the sixty percent of our scattered and busy membership that is unable to attend chapter meetings.

With this in mind, several steps were taken to broaden member participation and to develop a means of communication that would keep all members informed.

Revision of the by-laws created three new elective offices, thus enlarging the number of people involved in the decision-making process. Committees were established to provide a mechanism for member participation by creating opportunities for those who might wish to contribute but previously had no means of doing so.

While some may question the necessity of a committee structure, it, nevertheless, serves a variety of purposes. Those who would hesitate at taking office will do so after gaining

experience and confidence as committee members or chairpersons. A committee structure gives the membership a chance to get to know other members and to see them in action. Moreover, a sharing of responsibility is essential as we find ourselves increasingly overextended professionally and unable to take on as many outside commitments as heretofore.

All committees are open to the membership on a voluntary basis. There are no restrictions as to the number that can serve. Additional ad hoc groups can and will be established for specific purposes as the need arises. Chairpersons and their telephone numbers will be listed in the masthead of subsequent issues of the News. Interested members are urged to contact them.

The chapter newsletter, in this its third issue, is proving itself to be a communication link between members. Because we have made arrangements to exchange our newsletter for those of other chapters, the circle of information is ever widening.

For the newsletter to have any value, however, it must be used by members as an instrument for information exchange, for discussion of professional and technical matters, news of members and related activity, and as a forum for whatever issues require the attention of the membership. Reports of both chapter and Executive Board meetings will be included.

It is my hope that during the coming year ARLIS/New York will inaugurate projects of benefit to the profession and to the arts community. The following are a few ideas that I would like to see implemented, and I look to the membership for other suggestions.

For example, one person with a telephone and a packet of 3 x 5 inch cards could set up a pool of retired and/or unemployed art librarians available either on a voluntary or part-time basis for short-term projects such as catching up on a cataloging backlog, filling in for vacationing staff, researching special projects and so forth. A small group, possibly working with student members who need indexing experience, could cooperate on the preparation of a classified directory of ARLIS/New York members. (This would truly be a key to the "invisible college"!.) Publication of "occasional papers" by ARLIS/New York members on subjects perhaps too obscure for the larger journals but of interest to a limited constituency would require a small editorial group.

Perhaps some of our members might consider making themselves available as consultants on a voluntary basis

to non-profit arts organizations in need of our organizational skills. The Bowker query made me wonder about the possibility of combining the efforts of New York members to research and produce needed reference tools -- with national or chapter sponsorship. A concentrated group effort could produce an all-day seminar involving the pros and cons of various automated cataloging systems, possibly cosponsored by another organization.

I agree only too well with the author of the letter in question that we have been plagued by a lack of direction in the past few years. Perhaps it was symptomatic of the problems facing the national organization during that time. With the chapter structure, additional officers, the newsletter, and a commitment to providing extracurricular professional service, it is my hope that revitalization of the New York chapter will continue.

All of us who are charged with responsibility for the chapter need the support and contribution of the members whether in active participation or in constructive suggestions and goodwill. We truly welcome the ideas of our correspondent -- indeed of all members -- for "creative and dynamic projects" and for ways to make the chapter "more vital and informative."

Joanne Polster

HIGHLIGHTS OF THE EXECUTIVE BOARD MEETING ON NOVEMBER 28

The Board concentrated upon additions to the by-laws. The proposed changes appear in this issue of the News. They are subject to further discussion and approval by the membership.

Other issues covered were the possibility of Saturday meetings and the question of participation by Committee Chairpersons in the regular Executive Board meetings on a mandatory rather than invitational basis. Chapter dues were discussed and the suggestion was made that there be a cutoff date for payment.

The Board invites comments from members. Please call Joanne Polster (day-time telephone: 397-0697) or write to her with suggestions (189 Eighth Avenue, Brooklyn, NY 11215).

Awards Presentation



ARLIS/New York held its fifth annual exhibition publications awards presentation at the Solomon R. Guggenheim Museum on November 30. Seventy-three members, guests, and gallery and museum staff members attended.

Connie Koppelman, Chapter Chairperson, presented the awards as follows:

A citation was given to the Metropolitan Museum of Art for its 1977 exhibition catalogs, Treasures of Early Irish Art: 1500 B.C. to 1500 A.D., "as a complete visual record of the exhibition with superior quality reproductions," and Daniel Chester French: an American Sculptor, "for its outstanding contribution to the literature on the artist." John O'Neill accepted the award and briefly spoke about the museum's publication program. Fifteen to twenty publications are issued yearly, and they represent an attempt to reach a more popular as well as a scholarly audience.

A citation was presented to the Museum of American Folk Art for its 1977 exhibition catalog, A Child's Comfort: Baby and Doll Quilts, "for its impressive design and quality of reproductions in keeping with its subject matter." Barbara Johnson accepted the award.

A citation was presented to the Grey Art Gallery and Study Center of New York University for its 1977 exhibition catalogs, Peter Rabbit and Other Tales: Art from the World of Beatrix Potter, Panoramic Photography, and Drawing and Collage Selections from the New York University Art Collections, "as imaginative and innovative publications of a young gallery." Robert Littman, director of the gallery, and John Esten accepted the award.

A citation was presented to the Pace Gallery for its 1977 exhibition catalogs, Chuck Close, Jim Dine, Louise Nevelson, Lee Krasner, and Jean Dubuffet, "for their consistent ingenuity in matching content and design in the spirit of the artist's oeuvre." Jeffrey Hoffeld, director of the gallery, accepted the award.

A citation was presented to the Serge Sabarsky Gallery for its 1977 exhibition catalog, Paul Klee; The Late Years: 1930-1946, "for its effective format and fine quality reproductions." Ellen Price accepted the award for Mr. Sabarsky who was in Europe.

A citation was presented to the Graham Gallery for its 1977 exhibition catalog, British Pottery, "as an example of a well-designed, unique format containing concise information and excellent reproductions." Terry Davis accepted the award.

Lastly, a citation was given to the Witkin Gallery for its 1977 posters, The

Julien Levy Collection, Leland Rice, Willard Van Dyke, Philip Trager Photographs, Roman Vishniac, Six Nudes of Neil, 1925 by Edward Weston, and Shirley Burden, as "high quality examples of gallery publicity." Courtia J. Worth, assistant to the gallery director, accepted the award.

The evening also featured a special speaker, Martica R. Sawin, Chairperson, Parsons School of Design, Art History Department, and Director of Parsons Exhibition Center. Ms. Sawin's topic was "The Artist and Exhibition Documentation: The Artist's Point of View." Ms. Sawin limited her discussion to living artists and one-man shows.

Before examining different types of exhibition documentation, Ms. Sawin pointed out the artist's enormous respect for the written word that has been evident throughout history. The power of the written word has been demonstrated repeatedly by prolific artist/authors, such as Leonardo. Artists have written manuals and manifestoes and, most recently, have produced documentation that has become an extension of the exhibit itself.

Ms. Sawin then proceeded to discuss three types of catalogs representing exhibition documentation:

(1) The catalog that is solely the work of the curator and expresses his own creativity. This type of catalog is of secondary importance to the artist, as he or she prefers to leave the documentation to the expert.

(2) The catalog which results from the collaboration between the artist and the curator or dealer. The artist might select the works to be reproduced in the catalog and check proofs or color reproductions.

(3) The catalog which becomes the extension of the exhibition, or rather, the exhibition is the catalog. In this case there is less need to see the exhibit since the catalog takes its place. Sol Lewitt, for example, designed the whole catalog for his show at the Museum of Modern Art. Especially with process works, the catalog can demonstrate the different steps in their creation and the response of the audience. Sometimes the catalog is designed so that the reader can experiment with it and manipulate the pages for different visual effects. Some artists' books currently being produced are extensions of exhibitions and fall into this third category of exhibition documentation.

Although most exhibition catalogs are produced in limited editions, they can become invaluable records of exhibits when galleries do not keep track of their exhibitions. Alfred Stieglitz, for example, did not keep any records of what was shown at his gallery. The catalogs from his exhibits are particularly important, as some artists are thought to have subsequently changed the dates of some of their paintings.

Finally, Ms. Sawin pointed out the "overkill" aspect of some catalogs. The Georges Pompidou Center in Paris, for example, produced an enormous catalog of a show and the catalog was much more detailed than the exhibit itself. Ms. Sawin thought it was not necessary to spend a lot of money to print a catalog. As a case in point, she made available to the audience a number of copies of the catalog of a recent Parsons Comic Show art exhibition produced in a newspaper format.

Following Ms. Sawin's lucid discussion was a reception for members and guests. There was also an opportunity to look at the new library facility, the Aye Simon Reading Room opening off the second level of the ramp of the Guggenheim Museum.

Ann-Marie Cutul
Secretary/Treasurer
1977-78

EXHIBITION PUBLICATIONS AWARDS;
COMMITTEE MEMBERS

Connie Koppelman, Chapter Chairperson
Ann-Marie Cutul, Chapter Secretary/
Treasurer
Mary Joan Hall
Vanessa Lynn
David Patten
Donya-Dobрила Schimansky
Eleanor Townsend
Margaret Zorach

FINANCIAL REPORT, 1978 -- \$ - \$ - C - \$ - C - C

Income

Cash as of Jan. 1	\$37.12
Bank balance as of Jan. 1	651.80
Dues received from 118 members and contributions, 1978	327.00
Dues and contributions, 1979	360.00
1975 Archives Checklist income (42 copies sold at \$3.50 each plus postage and handling)	148.87
ARLIS/NA allotment	100.00
ARLIS/NA Checklist grant	150.00
Bank interest	50.85
Total	1,825.00

Expenditures

Stationery and postage	165.48
Xeroxing	44.78
Printing	12.30
Refreshments	158.42
Newsletter	80.93
Awards	176.63
Donations	50.00
Miscellaneous	28.52
Total	717.06

Balance \$1,108.58

WHITHER THE ARLIS/NA NEWSLETTER?

Pam Parry, editor of the ARLIS/NA Newsletter, reports that those members who have not received their copies of the May Newsletter can obtain them by writing to Charles Mundt, ARLIS/NA, Suite 4444, 7735 Old Georgetown Road, Washington, DC 20014. Copies will be sent via first class mail.

PROFESSIONAL CONCERNS COMMITTEE

Concern about the quality of our professional life and communication of that concern lie at the heart of ARLIS/New York. Perhaps more aptly called the "Professional Concerns Forum," the Professional Concerns Committee has as its primary function the identification of those aspects of professional life both within and outside their institutions that require attention by the membership at large.

The Committee should be viewed as a resource for members who need information or who are faced with problems that need solution, who are troubled by ethical considerations, who must deal with sticky professional problems that require deft handling. It can act as a sounding board for members who wish to test out ideas. It can provide access to a group of professionals with wide-ranging experience and interests.

ARLIS/New York members are encouraged to call committee members for consultation, suggestions, ideas, advice -- whatever touches on their working lives.

Because the mandate and structure of the committee are somewhat flexible, it can act as a "forum" on a day-to-day, one-to-one basis. Discussion of a specific problem or idea need not be confined to formal committee meetings but can be conducted by telephone. The committee in turn can convey to the membership via chapter meetings or through the newsletter those matters it feels should be brought to the attention of a larger group.

The newsletter is the committee's primary means of communication. Specific issues and reports of committee activities will be aired in its pages. By communicating with as many members as possible, this committee hopes to become the eyes and ears of the New York Chapter.

The committee would welcome members to serve with them. Please contact Christiane Collins, Patricia Barnett or Donya Schimansky.

People and Chapter Members in the News



Gerd Muehsam is the author of Guide to Basic Information Sources in the Visual Arts published by ABC-Clio Press. It is available in hard cover for \$14.95 from American Bibliographic Center-Clio Press, Riviera Campus, 2040 A.P.S., Box 4397, Santa Barbara, CA 93103. A reviewer in College and Research Libraries, July, 1978, calls the book "a uniquely well-written, well-organized and lucid account of available sources in the visual arts." A review in Choice, June, 1978, states: "In this volume, Gerd Muehsam, a respected art bibliographer and teacher at Queens, CUNY, has produced a practical, readable book that offers the reader the general strategic information needed to conduct research in the visual arts, along with the citation and discussion of 1,045 mostly English-language titles."

Arnold Markowitz, Vice-President of the New York Chapter, Society of Architectural Historians, is the compiler and editor of "Paul Zucker, Architect/Art Historian, 1888/1971: a Bibliography" in Louis Kahn and Paul Zucker: Two Bibliographies, in the American Association of Architectural Bibliographers, Papers, vol. XII, 1977, published by Garland Publishing, New York.

Helene Zucker Seeman and Alana Siegfried are authors of SoHo: a Guide, published by Neal-Schuman Publishers, 64 University Place, NYC 10003. It is available for \$6.95. The guide covers art galleries, museums, the performing arts, restaurants, and shops. Also included are a walking tour, bibliography, index, and photographs which were taken by Ms. Siegfried.

An introductory section gives a history of SoHo, and there are sections on cast iron architecture and loft living. It is an information-packed and indispensable guide to one of New York City's liveliest centers for the visual and performing arts. It is recommended for those not only building collections on New York City and on the New York art scene but as a valuable reference work for information on artists, galleries, places of business, and cultural organizations in SoHo.

Raissa Fomerand will be teaching a course in special librarianship entitled "Specialized Information Centers" at the Grinton Will Library, Yonkers, NY, beginning January 29, under the sponsorship of Pratt Institute. Those interested in enrolling in the course should contact Rhoda Garogian, Assistant Dean, Pratt Institute.

Donya Schimansky, Chapter Vice-Chairperson, in addition to her professional

activities as an art librarian and art historian, is a former folk dancer and choreographer; and most recently she has been responsible for bringing Abrasevic, a Yugoslavian youth folk dance ensemble, to the United States for a debut at Carnegie Hall on December 1 and for performances at the Kennedy Center in Washington, DC. Two articles by Jennifer Dunning on the folk dance group culled from the Conservatory Abrasevic, an arts academy outside Belgrade, appeared in The New York Times. As stated in the review of December 3rd, "...lines and circles of chirping children crossed and recrossed with dizzying speed...and erupted excitingly into high-kicking and spectacular falls to the knees."

Christiane Collins has contributed the entries for the German architect, Hans Scharoun, and the French planner, Yona Friedman, in the catalog for the exhibition, "Visionary Drawings: Architecture and Planning," which is to open on January 20 at the Drawings Center, 137 Greene St., in SoHo. In the exhibition will be "more than 100 drawings of how architects and designers throughout this century have conceived what might or ought to be built, how people might or should live." The exhibition was organized by Mr. George R. Collins, Professor at Columbia University.

Ann-Marie Cutul, Past Secretary of the Chapter, has a new addition to her family, a baby boy, Christian Carl, born at 3:55 p.m. on New Year's Eve.

NEW ARLIS/NEW YORK MEMBERS

May Fitzgerald, Librarian, Whitney Museum of American Art, 945 Madison Ave., NYC 10021; 90 Morningside Dr., #2-L, NYC 10027.

Deirdre Stam, Assistant for the Tutankhamun Exhibition, Metropolitan Museum of Art, 5th Ave. at 82nd St., NYC 10028; 1 Fraser St., Pelham, NY 10803.

BOWKER SEEKS ARLIS AID

Representatives of the Product Development Department of R.R. Bowker Company have approached ARLIS/New York seeking ideas for possible new reference tools especially designed for the art librarian.

Please send comments, ideas, and suggestions for new reference works or for the improvement of existing ones to Joanne Polster, 139 Eighth Ave., Brooklyn, NY 11215 (tel. 397-0637 or ST 8-7386).



The ARLIS/New York News welcomes letters to the Editor concerned with issues relating to the New York Chapter and art libraries and art librarianship in the New York area. The editorial staff of the newsletter reserves the right to select letters of interest to the membership at large, to edit any material submitted, and to withhold names at the request of the authors of such letters to the Editor. Letters written anonymously will not be accepted.

ARLIS/New York members are invited to use this section of the newsletter as an open forum on matters pertaining to the Chapter and to the art library profession. We invite controversy, constructive criticism, as well as responses--pro or con--to any of the letters published in this column.

A "concerned Chapter member" writes:

I have been a member of ARLIS/New York for the past six years and have noticed a slow deterioration in the character of the organization. What is causing the decrease in membership and low attendance at meetings? What is causing the formation of cliques within the Chapter and a seemingly endless number of committees? Why aren't more creative and dynamic projects initiated--in this, the art capital of the world? How can the Chapter become more vital and informative, and not merely present programs highlighting libraries or lectures that merely serve to reiterate what most of the membership already knows? Once these questions are answered, perhaps ARLIS/New York could once again become a stimulating organization. Answers must be found quickly to these problems, for I fear the development of an ineffective organization and even the demise of our local chapter.

Another Chapter member has written a letter concerning the talk given at a Chapter meeting on October 12, 1978, on the topic, "The Library and the Administration; The Librarian/Administrator Interface." The Chapter member found the presentation "disturbing" and the views expressed to be "simplistic" and even "condescending towards the librarian" at times. It was also felt that little if "anything new" was presented; and the Chapter member has asked, "I wonder if other ARLIS/New York members share my opinion?"

ARLIS/New York Bylaws

Additions to the ARLIS/New York Bylaws as printed in the ARLIS/New York News vol. 1, no. 2, 1978

ARTICLE VI: Executive Board

C. Responsibilities.

1. The Board shall be responsible for conducting the business of the chapter.
2. The Board shall call the regular meetings of the chapter.
3. The Board shall call special or business meetings in addition to the annual meeting as is deemed necessary by them.
4. The Board shall meet a minimum of four times a year.
5. The Board shall approve the annual report.
6. The Board shall propose the annual dues.
7. The Board shall establish special projects/ad-hoc committees.

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ARTICLE VIII: Committees

B. Standing committees.

4. The standing committees are:

- a. Program Committee
 - i. shall include a Hospitality subcommittee.
 - ii. The Vice-Chairperson of the chapter will act as the chairperson of of the Program committee.
- b. Public Relations Committee shall be composed of two subcommittees:
 - i. Membership Development
 - ii. Publicity
- c. Exhibition Publications and Awards Committee shall be composed of three subcommittees:
 - i. Acquisitions, Checklist Production, and Archives
 - ii. The Chairperson of this committee will be in charge of the awards and will act as coordinator of the subcommittees.
- d. Newsletter Committee
 - i. The chairperson of the Newsletter Committee will be the editor of the chapter newsletter and shall be a non-voting member of the Executive Board.
- e. Professional Concerns Committee

Seen at the Museums
and Galleries



The following brief listing of exhibition catalogs and other materials recently seen at New York galleries and museums is very selective. If you contact galleries and museums for any of these materials, please state that you saw the listing in this newsletter. It would also be appreciated if any lacunae in this list were brought to the attention of the editor of the News.

MUSEUM PUBLICATIONS:

Africa in Antiquity; the Arts of Ancient Nubia and the Sudan. Sept. 30-Dec. 31. Vol. 1, The Essays: \$28, hardcover; \$12, paperbound. Vol. 11, The Exhibition: \$40, hardcover; \$18, paperbound. The Brooklyn Museum.

Bandboxes and Shopping Bags; in the Collection of the Cooper-Hewitt Museum. Catalog with introduction by Richard B. Oliver. \$3.95; members: \$3.50. The Cooper-Hewitt Museum.

The Classical Tradition in Rajput Painting from the Paul F. Walter Collection. Dec. 7-Feb. 8. Catalog with text by Pratapaditya Pal. \$6. The Pierpont Morgan Library. A 210 page catalog with full page illustrations reproducing all 78 miniature paintings in the exhibition in black and white with the text on each painting on facing pages. In addition, there are five color plates including the cover, a series of introductory essays, a map, and a bibliography. A most substantial catalog for six dollars!

Diaghilev; Costumes and Designs of the Ballets Russes. Catalog with introduction by Diana Vreeland and essay, "Diaghilev Reprieved," by Richard Buckle. \$3.50. The Metropolitan Museum of Art.

Fleeting Gestures; Treasures of Dance Photography; a Selection of Images from the Exhibition. A portfolio of photographs with introduction by William A. Ewing. \$8.95. The International Center of Photography.

Folk Traditions in Japanese Art. Nov. 16-Jan. 7. Introduction and catalog by Victor and Takako Hauge. Members: \$12.95; non-members: \$16.50. Japan House Gallery. An exhibition and catalog covering paintings, prints, sculpture, ceramics, textiles, wood, metal, lacquer, and other crafts.

Jack Levine; Retrospective Exhibition: Paintings, Drawings, Graphics. Nov. 8-Jan. 28. Catalog with essay, "Jack Levine: Social Commentary," by Kenneth W. Prescott. \$6.25.

The Jewish Museum. An exhibition poster is available for \$4.95.

Matisse in the Collection of the Museum of Modern Art, Including Remainder Interest and Promised Gifts. Catalog by John Elderfield, with additional texts by William S. Lieberman and Riva Castleman. Paperbound: \$12.50, members: \$9.38; cloth-bound: \$25, members: \$18.75. The Museum of Modern Art.

Georgia O'Keefe; a Portrait by Alfred Stieglitz. Introduction by Georgia O'Keefe. \$25. Published by The Metropolitan Museum of Art.

Origins of Chinese Ceramics. Oct. 26-Jan. 28. Catalog by Clarence F. Sangraw. \$10. China House Gallery, China Institute in America.

Treasures of Tutankhamun. Introductory essays, "The Discovery of Tutankhamun's Tomb," by Tom Buckley, and "Tutankhamun and his World," by Edward F. Wente, with the catalog by I.E.S. Edwards. \$6.95. The Metropolitan Museum of Art. The lavishly illustrated, official catalog of the exhibition with a large section of excellent color plates.

Vienna Moderne, 1898-1918; an Early Encounter between Taste and Utility. Nov. 27-Feb. 4. \$10; members: \$9. The Cooper-Hewitt Museum.

Peter Voulkos: A Retrospective 1948-1978. Poster/catalog available from the Museum of Contemporary Crafts of the American Crafts Council, 29 West 53rd Street, NYC 10019. \$2.50. Reverse side contains 60 black and white photographs, documentation of the 145 works in the exhibition, biography, and excerpts from Peter Voulkos: A Dialogue with Clay by Rose Slivka (New York Graphic Society, 1978).

GALLERY PUBLICATIONS:

The American View; Art from 1770-1978. Dec. 6-Jan. 6. Catalog with the introductory essay, "The Eyes of America," by Lawrence A. Fleischman. \$10. Kennedy Galleries, 40 W. 57th St., NYC 10019. Chiefly illustrations mostly in color with a section at the back, "George Bellows Lithographs" -- the lithographs being exhibited simultaneously in the graphics galleries.

The Arts of David Levine; Watercolors & Satirical Drawings. A book published by Alfred A. Knopf, New York, 1978. \$25. An exhibition was held in conjunction with the publication of the book from Nov. 8-25 at the Forum Gallery, Inc., 1018 Madison Ave., NYC 10021.

Romare Bearden. Catalog with text by Albert Murray. \$5. Cordier & Eckstrom, 980 Madison Ave., NYC 10022.

English Sketches and Studies.

Nov. 7-25. \$2. Davis & Long Co., 746 Madison Ave., NYC 10021. An excellent exhibition and catalog on English drawings, watercolors, and oil sketches.

Grids; Format and Image in 20th Century Art. Dec. 16-Jan. 20. Catalog with an essay, "Grids, You Say," by Rosalind Kraus. \$7. The Pace Gallery, 32 E. 57th St., NYC 10022. In keeping with the theme of the exhibition, this catalog possesses plastic grids which overlay the front and back covers.

In-print Photographic Literature; In-print Books, Exhibition Catalogues and Periodicals: Catalogue 7, Fall, 1978. \$3. The Witkin Gallery, Inc., 41 E. 57th St., NYC 10022. The introduction to this catalog states: "The Witkin Gallery book department offers one of the most comprehensive selections of in-print photographic literature available and includes a large number of exhibition catalogues and foreign publications not readily available elsewhere. In addition to the literature listed in the catalogue, we also maintain a selection of current remaindered books and have a large stock of exhibition posters. Inquiries are invited." The sections in the catalog include: individual photographers, history and reference, anthologies and collections, aesthetics and criticism, technical, exhibition catalogs and small press, and periodicals.

Howard Kanovitz; an Exhibition of Pastel Works on Paper, 1977-78. Nov. 9-Dec. 13. \$3. Alex Rosenberg Gallery, 20 W. 57th St., NYC 10019.

Reuben Nakian; New Sculptures. Nov. 8-Dec. 31. Catalog with introduction by Dr. Robert P. Metzgen. \$5. Gruenebaum Gallery, 38 E. 57th St., NYC 10022.

Mark Rothko; the 1958-1959 Murals. Oct. 28-Nov. 25. Catalog in a portfolio with an interview with Dan Rice by Arnold Glincher. \$10. Pace Gallery, 32 E. 57th St., NYC 10022.

HACKER ART BOOK SALE

Hacker Art Books has announced its "greatest book sale ever." The sale includes books on the fine and applied arts with many being already out of print, in short supply, or unavailable from other sources. All books are new copies, and many are priced at sizable discounts. A twenty-four page, illustrated booklet listing some 380 sale items is available. Contact Hacker Art Books, Inc., 54 W. 57th Street., NYC 10019; tel. 757-1450.

ARLIS/NA 7TH ANNUAL CONFERENCE

The 1979 Annual Conference of the Society is to be held from Wednesday, March 21, to Sunday, March 25, at the Park Plaza Hotel in Toronto. Pre-conference packets and registration forms are to be mailed to the ARLIS/NA membership sometime in January.

SPECIAL LIBRARIES ASSOCIATION:
FALL MEETING OF THE MUSEUM, ARTS
AND HUMANITIES DIVISION, NY CHAPTER

Members of the MAHD Division met at the venerable old Mercantile Library on East 47th Street for the annual fall meeting on November 14. ARLIS/NY member Dr. Gerd Muehsam, editor of Guide to Basic Information Sources in the Visual Arts and professor and art bibliographer at the Paul Klapper Library, Queens College, was the speaker. In her talk, she discussed OCLC and other applications of automation technology with respect to art and humanities libraries. "Computers are here to stay," she began, "and we might as well learn to live with them, since in the future, we won't be able to live without them."

OCLC, for example, now in existence for about a decade, has enabled major library systems in the United States to share their cataloging efforts. According to Dr. Muehsam, OCLC is gradually taking the place of the cumbersome NUC.

Other possible ramifications of OCLC are the eventual demise of the card catalog, and a shift in staffing to fewer catalogers and more clerks. OCLC is working on providing subject access to the data base. In time, automation may bring about international linkage, and then the bibliographic globe will have shrunk indeed.

Excerpts from a report prepared
by Claire Petrie

ARLIS/New York News

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