

# THE ARLIS/New York News



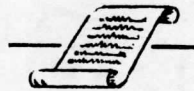
Art Libraries Society of New York  
a regional chapter of ARLIS/North America

vol. 3 no. 4 1980

## DECEMBER MEETING: AWARDS

ARLIS/New York will meet next on Tuesday, December 2 at 6 P.M. The place is the CUNY Graduate Center, 33 West 42nd Street, NYC, Room 207. The subject of the session is the publication of art exhibition catalogs and related material. Awards will be conferred for outstanding examples from the past year.

## HIGHLIGHTS OF THE EXECUTIVE BOARD MEETING



The Executive Board of the ARLIS/New York Chapter met briefly on Saturday, May 17, following the membership meeting which took place at Bobst Library that day. The Board discussed several matters relating to reports to be forwarded to the Eastern Regional Representative, and also expressed dissatisfaction at the lack of coverage of New York Chapter activities in the national newsletter.

Chairperson Donya Schimansky said that she had received a letter from Susan Wong of the Metro Public Services Committee inquiring if the ARLIS/New York Chapter wanted participate in a seminar or workshop on "art resources." The Board enthusiastically approved of such participation, and agreed that the Chapter has a duty to cooperate. The Board also agreed that the Chapter should form the committee to select topics and speakers.

The Executive Board met again on October 8 at the Institute of Fine Arts. Ms. Schimansky reported that she had spoken to Forrest Carhart of METRO regarding the proposed art resources program. METRO is very interested in going ahead with it, and in working through ARLIS/New York. Details regarding the goals and thrust of the program are now being worked out.

The Board reviewed the courtesy mailing list, and approved sending complimentary copies of the ARLIS/New York News to the following persons:

ARLIS/NA Executive Board members and Newsletter Editor; Regional Representatives; Chapter Chairpersons; ARLIS/UK Chairperson; David Patton, former Editor, ARLIS/New York News; and Judith Hoffberg, Editor, Umbrella.

The Board approved the agenda for the October 28 annual business meeting and discussed the formation of a Nominating Committee for the upcoming elections. To be elected for 1981 are a Program Chairperson (Chairperson-Elect), Secretary, Treasurer, and two Members-at-Large. Rebecca Siekevitz was nominated for the committee. Also serving are Marion Wolf and Deirdre Stam. New officers and members-at-large will be presented at the December meeting.

Other matters discussed included the ARLIS Archive which has outgrown present storage space, and the upcoming awards meeting in December. Ms. Schimansky announced that Lorraine Weberg has agreed to serve as Chairperson of the Acquisitions Committee in order to prepare for the awards. The Board unanimously approved Ms. Schimansky's suggestion that the Director of the National Academy of Design be invited to be the guest speaker at the meeting.

The Board discussed the positive feedback from the September 29 meeting with the SLA/MAHD group and agreed to continue to explore common ground and opportunities for joint meetings with other groups. The Board welcomes suggestions from the membership.

Lorraine Weberg

Secretary, ARLIS/New York

## BALLOT ENCLOSED

Please note that the ballot for 1981 ARLIS/New York officers accompanies this issue of the News. In order to make good use of your 15¢ stamp, you might like to include a note for the News. Your opinions and ideas are most welcome.

## A VERY SPECIAL OFFER

The first edition of the Library Catalog of the Metropolitan Museum of Art is available free to the first librarian who calls Chris Huemer at Columbia University and offers to transport this valuable work to his or her own library. The work consists of 25 volumes and 7 supplements, all large and heavy. It's still a bargain. Chris's number at the Avery Architectural Library is 212-280-3505.

## CHAPTER MEETING NEWS

Members of the ARLIS/New York Chapter eagerly gathered at the Museum of Modern Art on Tuesday, September 30, for a joint meeting with the SLA Museums, Arts, and Humanities Division. The subject which packed the MoMA screening room to SRO-capacity was "Art Thefts and Forgeries."

The meeting was called to order at 6:15 p.m. by Donya Schimansky, who warmly welcomed the MAH group, saying that past experience has proven that it is a great advantage to have joint meetings between groups with similar goals, and that ARLIS/New York looks forward to more such meetings.

After thanking ARLIS/NA Secretary Clive Phillpot, Librarian of the Museum, for lending MoMA's facilities for the meeting, Ms. Schimansky introduced those members who have recently joined the New York Chapter. These included Curt Campagna, of the Mercantile Library; Prof. Stanley Lewis of the Queens College Library School; Sybille Millard, free-lance picture researcher; Sylvia Wright, Chief of the Architecture Library at City College; MoMA's own Bernard Karpel, who was active in founding the New York Chapter; and William Walker, new Chief Librarian at the Metropolitan Museum of Art. Mr. Walker is a past Chairperson of ARLIS/NA, and is still very active in the national organization.

After MAH Chairperson Pamela Haas spoke a few words of greeting, Evelyn Samuel introduced the evening's guest speaker, Bonnie Burnham. Ms. Burnham, currently the Executive Director of the International Foundation for Art Research (IFAR), was formerly the Project Director of its Art Theft Archive, and is the author of numerous books and articles dealing with the legal aspects of art theft.

Illustrating her talk throughout with slides depicting art objects and paintings that have been stolen and examples of forgeries, Ms. Burnham began by saying that while art forgery is the domain of conservators and curators, and art theft the domain of law enforcement agencies, the two share some common elements. Both seem to be acts of a sociological nature, media-induced manifestations, involving works that have the force or attractive power to pull people out of rational activity. There is an implicit element of outrage at what both theft and forgery represent. The common element is the audience of art.

The current vogue in art theft involves Western American bronzes and paintings by Western American Artists; objects in precious metals; art from churches, particularly in Western Europe; and rare manuscript materials from libraries. Ms. Burnham said that in libraries especially, but in general museum practice, too, security of materials is the last uncharted territory. Better technology is needed, and this will be a challenge for the next decade.

Complicating the problem of outmoded or

non-existent technology is the problem of knowing what to do in case of theft. Ms. Burnham said that museums used not to acknowledge publicly that thefts had occurred. This attitude is changing, she said, with good results in recovering stolen works. IFAR has been instrumental in helping to effect this change.

Legally, theft is a nebulous situation. The law varies geographically, and there have been few test cases or prosecutions after recovery of a stolen work. While the United States seems to have no statute of limitations on ownership, the situation is quite different in most of Europe, where stolen works of art can travel safely from country to country and be sold legally.

Forgery is prosecuted in the U.S. under the federal theft statute, but there must be proof of intent to defraud. Local statutes vary. New York, for instance, has a civil "warranty" statute that allows the owner of a forgery to recover his money without having to prove intent. Of course, it is no crime to possess a forgery, and the owner can sell it as a genuine work of art as long as he says that the work has been questioned.

For the future, Ms. Burnham sees more theft and more forgery, due to the instability of the times and the relationship between art and money in the public mind. For these reasons, and until a good security technology is developed, there will be a decrease in public access to works of art in our institutions.

Asked what to when a theft occurs, Ms. Burnham stressed the importance of planning a course of action beforehand, so that valuable time is not lost when the theft happens. Have photographs of the object available, plan what to tell the public, designate one person who will deal with the press and the police. Then, if a theft should occur, notify the insurance agent, the police, IFAR and the press, and the FBI. Have one person to conduct an investigation to find out quickly how the theft occurred. Planning ahead with professional procedures will not only protect your public image but will also aid recovery.

After the meeting, members followed Clive Phillpot down a labyrinthine passage to the library, where they sipped wine, munched cookies, and plied Ms. Burnham with questions well into the evening. Many thanks to Clive for hosting the meeting, to the Hospitality Committee for the refreshments, and especially to Ms. Burnham for a most interesting and informative session.

Lorraine Weberg  
Secretary, ARLIS/New York

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ARLIS/New York News still (obviously) needs help with typing. This type-face is in the eyes of the editor particularly eccentric but it is the best that could be begged or borrowed.

SEEN AT THE GALLERIES

The following entries are arranged alphabetically by the name of the gallery. Where the gallery name includes the given name of the owner, the gallery is alphabetized by the last name (e.g. Robert Miller Gallery is listed under "M" for Miller).

The list was compiled by Daniel Starr, a regular and generous contributor to ARLIS/New York News.

Roy Carruthers: Paintings and Drawings. May 3-24, 1980. ACA Galleries, 21 E. 67th St., NYC, 10021. Essay by W. Forma, 23 ill. (some col.), exhibitions list.

Raphael Hastings: Donation of Life. February 1980. Bayard Gallery, 456 West Broadway, NYC, 10012. 13 pp., mounted ill., statement by the artist.

Vanessa Bell, 1879-1961: a Retrospective Exhibition. April 18-May 24, 1980. \$3. Davis & Long, 746 Madison Ave., NYC, 10021. Ill. catalog, brief text, detailed chronology, 43 pp.

Peter Blume: "From the Metamorphoses," Recent Paintings and Drawings. March 8-28, 1980. Terry Dintenfass, 50 W. 57th St., NYC, 10019. 12 pp., 9 ill., essay by John Paul Driscoll.

Charles Sheeler: Classic Themes: Paintings, Drawings and Photographs. May 10-30, 1980. Terry Dintenfass, 50 W. 57th St., NYC, 10019. 36 pp., ill., essay.

Jack Bush: A Selection, 1961-65. Oct. 11-Nov. 19, 1980. Robert Elkon Gallery, 1063 Madison Ave., NYC, 10028. 12 pp., 7 col. ill., essay by Clement Greenberg.

Joel Perlman: New Sculpture. April 5-23, 1980. Andre Emmerich Gallery, 41 E. 57th St., NYC, 10022. 4 pp., 5 ill., exhibition lists and bibliography.

Alan Davie: Recent Work. April 19-May 17, 1980. Gimpel & Weitzenhoffer Gallery, 1040 Madison Ave., NYC, 10021. 6 col. ill., collections and exhibition lists.

Grandma Moses, 1860-1961. May 23-June 27, 1980. Hammer Galleries, 33 W. 57th St., NYC, 10019. 13 col. ill.

Systemic Patterning. March 1980. Hansen Galleries, 41 E. 57th St., NYC, 10022. Essay by Ellen Lubell, 25 pp., 11 ill. (10 col.); works by 10 exponents of "patterned art, part of the new decorative movement."

Five Realists. March 15-April 12, 1980. Hirschl & Adler Galleries, 21 E. 70th St., NYC, 10021. 15 ill. (5 col.); statements by the artists, Ellen Adler, Seaver Leslie, Paula North, Darragh Park, Jane Ritchie.

Eugenio Carmi. May 15-June 14, 1980. Italian Cultural Institute, 686 Park Ave., NYC, 10021. 24 pp., 12 col. ill., 5 essays including one by the artist, short biography, and exhibitions list.

Exhibition of Sculpture in Marble, Bronze & Wood Relief by Jean Arp. Jan. 10-Feb. 16, 1980. Sidney Janis. 33 ill., no text.

Mondrian: an Exhibition of Paintings & Drawings, 1900-1944. Feb. 21-March 29, 1980. Sidney Janis, 6 W. 57th St., NYC, 10019. 27 ill. (3 col.), no text.

Artists of the American West. June 3-July 15, 1980. Kennedy Galleries, 40 W. 57th St., NYC, 10019. 21st annual exhibition; 68 ill. (some col.).

Under Eagle's Wings: Paintings by Michael Coleman. May 7-30, 1980. Kennedy Galleries, 40 W. 57th St., NYC, 10019. 25 ill. (some col.), foreword by G.M. Wunderlich.

John Singer Sargent, His Own Work. May 28-June 27, 1980. Coe Kerr Gallery, 49 E. 82nd St., NYC, 10028. Published by the Gallery and Wittenborn Art Books; text by Warren Adelson; 65 ill. (some col.); indexes. \$22. (When considering the price, one must keep in mind that this show was a benefit.)

"The Year of the Hopi" by Horst Antes. Oct. 16-Nov. 29, 1980. Lefebvre Gallery, 47 E. 77th St., NYC, 10021. 28 pp., all ill. (some col.).

Avigdor Arikha: Recent Work. Oct. 4-Nov. 1, 1980. Marlborough Gallery, 40 W. 57th St., NYC, 10019. 44 pp. chiefly ill. (5 col.).

Francis Bacon: Recent Paintings. April 26-June 7, 1980. \$10. Marlborough Gallery, 40 W. 57th St., NYC, 10019. Catalog documents 13 works, 1977-1980. 13 col. plates; exhibitions and collections lists; bibliography.

Irving Penn, Earthly Bodies. Sept. 4-Oct. 1, 1980. Marlborough Gallery, 40 W. 57th St., NYC, 10019. 5 ill., essay by Rosalind E. Krauss.

Raymond Mason: A Tragedy in the North: Winter, Rain and Tears: The Aggression at 48 Rue Monsieur-le-Prince, June 23, 1975; An Illuminated Crowd. April 1980. Pierre Matisse Gall.

Al Held, 1959-1961. April 1980. Robert Miller Gallery, 724 5th Ave., NYC, 10019. 15 ill. (13 col.), essay by Irving Sandler.

Nevelson: Maquettes for Monumental Sculpture & Nevelson: Wood Sculpture and Collages. Pace Gallery, 32 E. 57th St., NYC, 10022, and Wildenstein Gallery, 19 E. 64th St., NYC, 10021, respectively; May 2-June 27, 1980. 2 catalogs published back-to-back. 28 pp., each, ill. (some col.), essays by Barbaralee Diamonstein and David L. Shirey, respectively. \$15.

E. Trova: the Poet Series/ Table Figures. March 28-April 19, 1980. Pace Gallery, 32 E. 57th St., NYC, 10022. 24 pp., 16 ill. (11 col.), text by Udo Kultermann.

Balthus Drawings. May 1-June 20, 1980. Gallery: Gertrude Stein, 998 Madison Ave., NYC, 10021. \$5, 13 ill., essay by G. Szabo.

Ancestors: an Exhibition of American Portraits, c. 1760-1840, and Furniture of the Period. June 4-27, 1980. Washburn Gallery, 42 E. 57th St., NYC, 10022. Notes on 5 paintings, 6 col. ill.

Time and Space. July-Aug., 1980. Washburn Gallery, 42 E. 57th St., NYC, 10022. 5 ill., text by Nancy J. Troy.

Elie Nadelman Heads. April 29-May 24, 1980. Zabriskie Gallery, 29 W. 57th St., NYC, 10019. 11 works, 5 ill., short text by A.T. Spear.

NEWS OF MEMBERS



JAMES FINDLAY, representing the Museum of Modern Art Library, Latin American Archive, travelled from August 2-30, 1980, to Rio de

Janeiro and Sao Paulo, Brazil; Buenos Aires, Argentina; Santiago, Chile; and Lima, Peru; to acquire for the Museum Library materials on modern art of Latin America. He is currently compiling a bibliography on modern art of this region (excluding works on single artists, but including exhibition catalogs) for publication in 1981. Suggestions for inclusion would be appreciated.

CLAIRE PETRIE, formerly librarian of the Union League Club of New York, has been hired as a librarian at Pratt Institute's Art and Architecture Library.

RUTA BUTKUS VANDERHEIDE, formerly an indexer at Art Index before becoming a cataloger at the Pierpont Morgan Library, has now returned to Art Index as its new Editor.

#### JOB OPPORTUNITY

Mid-town publishing company's book and picture library needs an assistant librarian position filled for six months while regular staff member is on maternity leave, Dec.-June, 1981. Responsibilities: reference for editorial staff, cataloging, and ILL. Experience and MLS preferred. Salary competitive. Apply immediately: (212) 399-8930.

#### FILE CABINET NEEDED FOR A WORTHY CAUSE

Incredible as it may seem, the ARLIS/New York Archive has run out of storage space! Due to the monumental efforts made by Chapter members to acquire material, the Archive has grown to the point where at least two file drawers are needed for each year. The mailbox is always full, and members have been known to drop by laden down with shopping bags.

The Archive is now in desperate need of file file cabinets for current and future material. If you are lucky enough to have a black four- or five-drawer legal size filing cabinet to spare, please contact me at the Fashion Institute of Technology Library any weekday after 4 p.m. Telephone: 212-760-7695.

Lorraine Weberg  
Chairperson,  
Archives Committee

ANNUAL BUSINESS MEETING



ARLIS/NY

ARLIS/New York met on October 28, 1980 at the Watson Library of the Metropolitan Museum of Art for the annual business meeting. A detailed account of the meeting will be forthcoming in the next issue of the news. The agenda:

1. Chairperson's Report (Donya Shimansky)
2. Chapter Officers' Reports  
(Evelyn Samuel, Chairperson Elect;  
Celine Palatsky, Treasurer;  
Lorraine Weberg, Secretary)
3. Committee Chairpersons' Reports
4. Newsletter Report (Deirdre C. Stam)
5. Nominating Committee -- Slate/1981
6. Report on the forthcoming San Francisco Conference (Clive Phillipot)

In addition to the business meeting, chapter members heard a talk by Robert Abrams, president of Abbeville Press, on the publication of the lavish work The Vatican Frescoes of Michelangelo. Samples of the illustrations were on view in the Watson Library.

EDITOR'S NOTE: Mr. Abrams's talk was followed by numerous questions and observations which would be appropriate fodder for the News. All queries and notes, however brief, are welcome.

#### The ARLIS/New York News

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#### LETTERS TO THE EDITOR

The following letter containing the essay "Advice to Booksellers and Publishers" was passed on to us by E. Samuels. The author, E. Leumas is unknown to us. Ms.

Samuel implied that the writer may be using a pseudonym. We leave it to the cryptographers among us to solve the mystery.

#### ADVICE TO BOOKSELLERS AND PUBLISHERS

To clear up some misunderstandings which occasionally, but very rarely, arise between booksellers and acquisitions librarians, I thought

it might be timely to reaffirm some guidelines to perpetuate the good will and courtesy which have traditionally prevailed in this symbiotic relationship.

Have you a title you wish to place in a certain collection? Do you feel that a particular institution is not giving you enough business and thereby impoverishing its resources? Here are some time-honored practices which should bring the desired results: Pay them a visit! Don't make an appointment, but try to guess the precise moment when your surprise appearance will best dispel the librarian's insignificant daily concerns. At the start of an academic semester is especially effective. Spread out your wares over her unanswered correspondence, and make sure that she looks at every page of each book you brought with you. After all, they are heavy and you had to carry them.

If these tactics prove ineffective, learn the names of the librarian's constituency: curators, faculty, supervisors. When you call on them, be sure to point out that the librarian is stupid or dishonest and her failure to provide you with a steady income is evidence that she is doing an inadequate job of procurement. Whatever you do, such clumsy inducements as discounts and superior service should not be invoked except as a last resort.

You might wonder why I refer to the librarian as "she", though it is well known that the jobs with the healthy budgets are generally occupied by males. Elementary! In correspondence always address males as "Miss" or "Dear Madam" and head your letters to females with "Dear Sir." That should rattle them.

Throw a party once in a while, perhaps to announce a new publication. Invite a bevy of scholars and give them the opportunity to observe that librarians have been thoughtfully excluded. No better way of spreading around good will and opening purses. After your book has been well publicized, you might consider changing the title. Thus it will appear that there are two books and you can hope to receive goodly numbers of duplicate orders and, of course, you will refuse to accept returns of the unwanted duplicates. On these occasions, and especially at conventions, it is customary to present a handsome, dummied-up copy of a forthcoming title. Luxuriously bound and jacketed, it will convey the impression of being off the press, in fact, practically sold out. And everyone will go away wondering why their librarian has failed to procure it and how best to rub in this new instance of inefficiency.

Sometimes it is even better to announce an indispensable new work by an eminent authority. Everyone will request it, all the world will wait with bated breath. When three hundred claims, no fewer, have been received, send out a mimeographed letter explaining that the publication has been

cancelled. After that, only your imagination limits the possibilities.

Reprints are one of your shining opportunities. Persuade a famous name to write a new introduction to an old standby. If ethics (pardon the expression) should prevent you from listing Great Name as the author, you can nevertheless say that he has provided new insights which make the purchase essential. And of course you will refuse...see above.

When putting together a catalog, remember that a few misspellings might sell books which you could not move if they were accurately identified.

Above all, remember: librarians are lowly creatures, overworked and underpaid and their purpose is to keep you profitably in business. If you can make that quite clear, your success is assured.

*B. Leumas*

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To the Editor:

I am very grateful for the opportunity to reply to the scurrilous comments on the relationship between librarians and booksellers expressed by E. Leumas. I cannot find this person in our membership Directory, but her name crops up occasionally, usually at the end of a trying day.

Leumas to the contrary, my contacts with publishers, bookshops, and antiquarian dealers have been an unmitigated pleasure, an invaluable source of advice on how to upgrade my library. This learned fraternity proffers not only its estimable treasures but also an immense fund of book lore, bibliographic expertise and an uncanny instinct for locating my urgent desiderata.

Little does this person know how out of tune her unfounded remarks appear in the context of reality. It is malcontents like Leumas who perpetuate the stereotype of the librarian. Overreacting and hypersensitivity have no place in professional behavior. It would be futile to rebut this vituperative attack (thinly disguised as irony) point by point. Suffice it to say that it is regrettable that Leumas saw fit to publish generalizations based on what must certainly have been a very few isolated experiences.

Surely our reaction as well adjusted, functioning professionals to such distorted personalities can only be one of profound pity.

E. Samuel