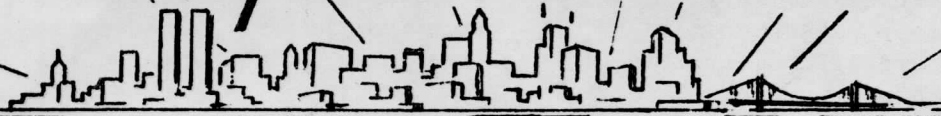


THE ARLIS/New York News



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

vol. 4 no. 2 1981

NEXT CHAPTER MEETING

May 18, 1981 -- Monday

6:00 P.M.

Institute of Fine Arts
1 East 78th Street

Program: Annual Awards
Ceremony

CHAPTER MEETING NEWS

It was a frigid evening that brought members to the Whitney Museum on February 3 to attend an entertaining program on Cartoon and Caricature Art.

ARLIS/New Yorkers being the warm-hearted individuals they are, it was only moments before the chill of the weather was shaken off in the elegant and congenial surroundings of the Whitney's board room. Once again, Hospitality Committee members Susan McWilliams, Eleanor Townsend and Marion Wolf outdid themselves. Poor Barry Redlich barely had time for a carrot stick, he was so busy signing up everyone in sight to help out on the Archive Acquisition Committee.

Later we all went down to the screening room for the formal part of the meeting. In her opening remarks Chairperson Evelyn Samuel urged members to be more active in contributing material for the ARLIS/New York News. Especially needed are bibliographic citations for the numerous catalogs spotted

by members as they visit galleries around the city. "New York is where it's happening" in the art world, she said, and the listing of catalogs in the newsletter provides a vital service for the membership.

Ms. Samuel also announced that the annual awards meeting this year has been moved up to May. An Acquisitions Committee to collect 1980 material is being co-chaired by Janette Rozene and Barry Redlich, and volunteers were invited to attend a meeting at the F.I.T. Library the following week. Other committee chairpersons were introduced, and Ms. Samuel urged members to get involved in Chapter activities by volunteering to serve on the committee of their choice.

The meeting was turned over to May Fitzgerald, who was not only the evening's hostess, but also had planned the entire program. Ms. Fitzgerald introduced cartoonist Mort Gerberg, whose work has appeared in the New Yorker and numerous other magazines.

Mr. Gerberg began by saying that a cartoonist is a serious person, and then proceeded to demonstrate just how serious a business cartooning is by analyzing the elements of the art. A cartoon is a means of communication: in a single "freeze frame" the cartoon must establish everything that went on before, goes on during, and that which proceeds from a particular moment in time. The cartoonist takes a cliché, uses it, and then violates it in some unexpected way -- all within a single box.

All art is used to communicate ideas, and the elements of a cartoon are no different from the elements of any other art. There is a cast of characters that must say exactly who they are. The cartoonist,

being also a writer, must select very specific kinds of language. Gesture, composition and atmosphere all come into play, and selectivity keeps the whole thing spare. Anything can be the source of an idea, but the idea must be interpreted by the cartoonist; he filters it and makes it come out in the particular way that matches his viewpoint.

Mr. Gerberg concluded by saying that the cartoon form is very malleable, and that one of the most exciting areas of cartooning is in children's books. The cartoon, he feels, is the most powerful of all communication tools.

The next speaker was illustrator J.C. Soares, of the Push Pin Press, New York Magazine, and the op-ed page of the New York Times. Mr. Soares spoke about the political elements of cartoon and caricature, and began by putting the subject in perspective with examples from Goya, Daumier, and Thomas Nast. The only difference between Goya and the political cartoonist of today, he said, is that Goya did his work 30 years after the fact. Otherwise, the subjects then of the political cartoon are the same as those of today: war, poverty, crooked politicians, women's rights, inflation, and the Church. Thomas Nast, working weekly in Harper's, developed a facility with inventing and sustaining certain symbols that are still used today.

Political art had a renaissance in the 1890's, but the quality of the drawing was not emphasized. Mr. Soares said that the aim at the Times op-ed page is to use political art and good drawings. The emphasis on art is seen in the fact that no captions are used, and the artists are trying to invent new symbols. Mr. Soares illustrated his talk with many slides showing examples of current political cartoons and some recent other work of his own.

The final speaker was Ray Smith, a book dealer in New Haven, who is currently working on an annotated bibliography of American humor to 1945. Mr. Smith said that comic art, directed towards a public or mass audience, is by nature ephemeral, but it reveals unwritten history and is a document of social mores. Although a person today viewing a car-

toon of the 19th century -- or even sometimes the 1920's and 30's -- is often puzzled by meanings, the greatest of this art not only reveals its own day but transcends its own time in a universal truth. As such, these documents are worth preserving.

Compared to books in the fine arts, books of American graphic humor are still rather inexpensive and should be collected as a social and historic medium while they are still available. Mr. Smith cited the example of the then-prolific Watergate cartoon books, which have now become rare. He urged librarians to pay attention to collecting material in graphic humor, not only retrospectively but also concurrently with its publication.

After the formal session, members had an opportunity to talk with the speakers and to pore through the many books they had brought with them.

Many thanks to May Fitzgerald of the Whitney for arranging such an enjoyable program.

Lorraine Weberg
Secretary, ARLIS/NY

FRIEND\$ INDEED

Thank you to all the members who so generously made contributions beyond the \$6.00 for dues in renewing or beginning New York Chapter memberships for 1981:

Joan Arnold	Marcia Laszlo
Gabriel Austin	Richard Martin
Irene Avens	Marjorie Miller
Suzanne Babineau-	Celine Palatsky
Simenauer	Donya Schimansky
Allan Chapman	Martita Schwarz
Christiane Collins	Rebecca Siekevitz
Mary Cope	Suzanna Simor
Connie Corson	Eleanor Townsend
Ann-Marie Cutul	Elizabeth Usher
James Humphry III	Lorraine Weberg
Bernard Karpel	Margaret Zorach
Michael Kolakowski	

EXECUTIVE BOARD MEETING HIGHLIGHTS

The Executive Board held its first meeting of 1981 on January 6 at the Institute of Fine Arts.

May Fitzgerald reported on arrangements for the February 3 meeting at the Whitney Museum, and Program Chair Jim Findlay outlined some proposals for programs for the remainder of the year. The Board approved the proposal for a joint meeting with the Western New York Chapter in late March, the subject of the meeting to be architecture.

Chairperson Evelyn Samuel read a letter that she had received from John Touhey, Director of Library/Media Services at F.I.T., in which he put forth several proposals regarding the ARLIS Archive now housed there. The Board by a unanimous vote approved all of the proposals, not the least of which involved the renaming of the Archive "The ARLIS Archive at F.I.T." and agreeing to house it there for a period of at least 20 years. (See article elsewhere in this issue for details.)

The Board also discussed the timing of the annual awards meeting, and agreed that it would be better to have the meeting earlier in the year. The date for the 1981 meeting was moved up to May, and the Board discussed the immediate formation of an acquisitions committee. A timetable was set, with all judging to be completed by early April. The Board felt that, because many galleries have small publications budgets and still produce nice things, the awards jury should be charged with seeking out the lesser-known to give it consideration.

In other matters, the Board discussed the Checklist, and Joanne Polster reported that the Checklist covering 1976 material is ready for publication. With regard to future Checklists, it was agreed that current material should be given cataloging priority. Thus, the next Checklist produced will cover 1981 material.

The Board met again on March 10 at the Institute. Jim Findlay and Donya Schimansky reported on the San Francisco conference, both remarking that it had been one

of the best conferences they had ever attended. Especially notable was the pre-conference session on AACR2. It was obvious that a lot of work went into it, producing careful documentation and an excellent book of art-related examples.

Many of the New York members took part in the conference, as planners, speakers, or panelists. Several were involved in "AACR2 Goes Public." Susan McWilliams moderated a session on serials, and Clive Phillpot spoke on "The Art of the Page." Donya Schimansky took part in the AACR2 publishing session, and also served on the committee of museum librarians. She reported to the Board that there is talk of asking for accreditation from AAM. Jim Findlay moderated a session on bibliography and also presented a paper. He said that Pam Parry has bibliographies from that session available, and interested members may contact her for them.

Ms. Schimansky said that the New York Chapter was well represented at the chairpersons' meeting in San Francisco, and that she had turned over the 1980 Annual Report of the Chapter to Regional Representative Wanda Dole at the meeting.

In other matters, Lorraine Weberg reported that 10 new members joined the Chapter in January and February, bringing the current total to an all-time high of 123. This figure may change, however, as all 1980 members have not renewed yet. Reminders are being sent.

Jim Findlay reported that the March 28 joint meeting with Western New York has been finalized, with about 20 members from that Chapter expected to attend.

A mid-May date was discussed for the annual awards meeting. Lorraine Weberg said that the acquisitions committee, co-chaired by Barry Redlich and Janette Rozene, had been extremely active. There was a huge turnout for the initial February 10 meeting at F.I.T., and material has been arriving by the bundle ever since.

Jim Findlay said that plans for the Fall meetings, aside from the annual business meeting, were still nebulous at this stage, but that a program might be devoted to something like video or performance art. Mr. Findlay is also starting to put togeth-

er a session on professional concerns for the national conference in Boston next year. This session would be devoted to professional and ethical standards for librarians. Interested members should contact Mr. Findlay.

Lorraine Weberg
Secretary, ARLIS/NY

NOTES FROM THE SECRETARY

CHRISTIANE COLLINS took time out from working hard and "trying to frolick now and then in the beautiful outdoors" of Graz, Austria, to drop us a postcard saying how pleased her husband George was to receive ARLIS/New York's citation for the Drawing Center's catalogue, Visionary Drawings. Prof. Collins organized the exhibition and wrote the main text for the catalogue, as well as editing and organizing all the other contributions. Chris herself wrote two of the entries. She says she really misses her friends and colleagues, and enjoys receiving the ARLIS/New York News (even if it does get there late!) to keep in touch.

Warmest congratulations to ANN-MARIE CUTUL, who gave birth to another son early in the year.

Friends and colleagues had a chance to say hello to DAVID PATTEN, the former editor of the ARLIS/New York News, who came to the March 28 meeting at the Villard Houses. David picked a lovely weekend to come all the way in from Ohio.

JANETTE ROZENE has left her position as reference librarian at the Museum of Modern Art to pursue her interest in painting. Meanwhile, she has begun work on a part time basis at the Fashion Institute of Technology as special collections cataloguer.

CONNIE CORSON and several other members have suggested from time to time that the New York Chapter have its own membership directory. Anyone who has had to make do with the national directory would agree. I expect all the membership renewals to be in by early April, and promise to get to

work on a Chapter directory right away. Target date is late April.

I apologize to all the "new" members who joined the Chapter in 1980 and 1981 and never received a copy of the by-laws. (These were originally published in the ARLIS/New York News, vol. 1, no. 2 and vol. 2, no. 1.) This was an oversight on my part, and I am hastily running off copies for you. If any of the "older" members also need copies of the by-laws, please let me know.

Lorraine Weberg
Secretary, ARLIS/NY

NEW MEMBERS

1981 began on a high note, with eight brand-new members joining our ranks, and two members re-joining after an absence. The Chapter extends a warm welcome to:

Carol Abatelli, Cooper Union Library

Joan Arnold, School of Visual Arts Library

Suzanne Babineau-Simenauer, NYU Institute of Fine Arts Library

Paula Baxter, SUNY at Purchase Library

Joan Burns, Newark Public Library

Sandra DeLuise, Performing Arts Library at Lincoln Center

Claire de Mandy

Frances Gretes, Skidmore Owings Merrill Library

Thomas Watson Library, Metropolitan Museum of Art

Hugh Wilburn, Avery Library, Columbia University

THE ARLIS ARCHIVE AT F.I.T.

I am happy to report to the membership that the ARLIS Archive, which had been housed at the Fashion Institute of Technology since 1976, has now been officially "adopted" by the Institute. At its January 6 meeting, the New York Chapter Executive Board voted unanimously to re-name the Archive "The ARLIS Archive at F.I.T." and agreed to a proposal to house it there for a period of at least 20 years. In his letter to Ms. Samuel and the Executive Board, John Touhey, Director of F.I.T. Library/Media Services, not only offered a permanent home for the Archive, but also the clerical help and storage space necessary to maintain it systematically.

It was no secret to various committee members who came to work with the material that the Archive has suffered some clerical neglect in the last couple of years, especially since active acquisitions efforts have nearly doubled the bulk of the file. It is also a fact that a "volunteer" system of maintenance is unworkable for material that accumulates daily. Last Fall, Raissa Fomerand, Richard Martin, Marjorie Miller and I formed an ad hoc subcommittee to study the problems involved in maintaining the Archive and make some recommendations that would be acceptable to both the Fashion Institute and to ARLIS. We met with Mr. Touhey and were gratified to find that he sympathized with the goals of ARLIS,

recognized the importance of the Archive, and was willing to cooperate by providing storage space and clerical help.

This semester I hired Richard P. Burnip, and M.F.A. candidate at Pratt Institute, to spend 20 hours a week pulling the Archive into shape; sorting the 1980 and 1981 material, establishing files for each gallery and museum, typing labels, setting up correspondence files, and generally reducing the backlog of clerical work. Once the files are set up and systems established, Mr. Burnip can get started on descriptive cataloging of the material as received. He also would like to set up a master file of galleries and museums, listing years of participation in the project.

However, these are plans for the near future, and we still have the annual awards meeting looming on the horizon. For now, I am grateful to have such competent help in maintaining the Archive, and I would like to take this opportunity publicly to thank Mr. Touhey for his cooperation in the effort.

Lorraine Weberg

"The ARLIS Archivist at F.I.T."

The ARLIS/New York News

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10803; 914-738-5455.

* ARLIS/NA 9 : Annual Conference, February 20-26,
1981 / by the ARLIS/NA Executive Board ; with
the [extraordinary] assistance of Susan Craig. --
9th ed. -- San Francisco : The Society, 1981.
6 days : talk, 8:00 am to 11:00 pm. ;
200 plus members.

Imaginary title.

Text in Librarese.

Contents : 1) ARLIS/NA Annual Conference : 9. -

2) CAA : 69. - San Francisco, CA.

No bibliographic(al) references or index.

ISBN : 0-000-00000-9.

1. Art Librarianship - Congresses. 2. Art Historians -
Congresses. 3. San Francisco - Description and travel.

* This is a parody and as such does not conform to AACR 2
or any other cataloging conventions.

ARLIS/NA 9 = AACR 2. Pre-Conference insecurities. Terror.
AACR 2 = January 1, 1981. Cataloging coup d'etat. Advanced Cataloging I.
Déjà vu. Good old days. Paris Principles. AACR 1. Chapter 6.
Typewriter vs. computer terminal. Card catalog vs. data base. Book vs.
non-book. Human vs. machine. Access points. Areas.
Statements of responsibility. Forms of headings. Description.
Chief source of information.

Pacific Ocean. Hills. Victorian Houses. Architecture on a human
scale. Convocation. Legion Museum. David Gebhard. California eccentric
architecture. Wittenborn/Muehsam Awards. Wine. Cheese. Vegetables.

San Francisco architecture. Victorian renovation and renewal. Classicism
in California "pop" architecture. Montgomery Street architectural ornament.

Area Studies Research Sources. Islamic. California. Latin America.
Chapter Chairs Idea Exchange.

UC Berkeley. Library tours. University Art Museum. Publishing. How to.
Contemporary West Coast Art Periodicals. Vitality.

Exhibitors opening. Wine barrels and books.

San Francisco Public Library. Book arts. San Francisco fine printing.

Artist's books.

Membership meeting marathon. Promises of brevity unkept.

Art Librarianship Continuing Education. Conclusion?

Reference Aids.

ARLIS/NA - CAA. The Role of Reproductions. Bad slides.

SAN FRANCISCO. East Coast ≠ West Coast. More aesthetic, less hectic
daily existence. Brilliant, ebullient California light. Verdant hills.
Pride. Sherbet-colored Victorian houses. Oriental heritage. Little Tokyo.
Chinese New Year parade. Mission District Chicano/Central American ambiente.
Golden Gate Bridge. Sailboats. Nob Hill. Coit Tower. Fisherman's Warf.
Castro Street. Sausalito. Polk Street. Mt. Tamalpais and Muir Woods.
Spotlessly clean streets. Graffiti free surfaces. Efficient rapid transit : 50¢.
Calmness. Civility. Politeness. Ed Ruscha's gas stations. David Hockney's
insouciance/casual gay chic. Gray haired grand dames with white gloves.
Haight Ashbury. Restaurants. Herb Caen. San Francisco Chronicle. ACT
Theatre. Twin Peaks. St. Francis Hotel. Union Square. Female, male prostitutes.
Gentrification. Museums, opera, theatre, dance, est. Glide Memorial Church.
Maiden Lane. Frank Lloyd Wright's Guggenheim prototype. The Mayfair Tea Room.
Lunch in 1940. Savoy Tivoli/Cafe Trieste. Beat Generation. City Lights Bookstore.

BERKELEY. Academic fervor. Lingering hippie-ness. Long hair. Bell bottom
pants. Beards. Sandals. Beads. Head bands. Earth mothers. Telegraph Avenue.
Street vendors. Dope. Blond hair. Specialty bookstores. Preppie look.
Emoryville Salt Flats. Found sculpture. Oakland renacimiento.

CAA. Academic types. Tweed. Corduroy. Meat market. Women's Caucus.
Semiotics. Association for Latin American Art. Pre-Columbianists.
Business meeting. Brevity. The Problem of Art Now: Joan Brown, Christo,
Peter Plagens, William Wiley. Peter Plagens = cynosure. Christo : Central
Park Project. Public art vs. the individual. Joan Brown : various kinds
of art are separate but equal. Freedom to create. William Wiley : laid back.
Quintessentially Californian. Mid-meeting protest. Nude artist seizure of
microphone. Catcalls and whistles of appreciation and disapproval.

TWA. 9 to 5.: Fonda, Parton, Tomlin. Synthetic food and smiles.
JFK. Manhattan. Film at eleven.

Jim Findlay