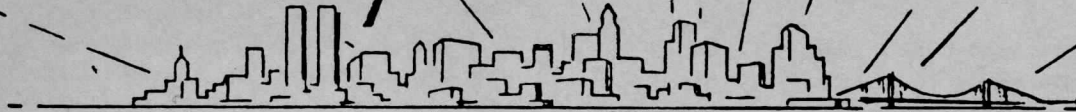


# THE ARLIS/New York News



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

VOL. 7 No. 2

JUNE / JULY 1986

Greetings,

At long last the second issue of the revived newsletter has arrived. The following are copy deadlines and dates for the issues. I want to intersperse our newsletter with ART DIC and ARLIS/NA UPDATE. 15 Aug. for Sept.; 15 Nov. for Dec.; 15 Jan. for Feb.; 15 March for April; 15 May for June.

If your copy isn't used for the newsletter it was sent for, unless it is timely, it will be included in the next issue. Never fear it will see print. My new work address and phone numbers are Education Hall Library; New York Institute of Technology; Old Westbury, NY 11568; 516 686-7379 or 7422. Due to New York developers my address will only be good through 31 August. The Film/Video SIG idea has not been abandoned and I will be working on it this summer.

Please send comments, questions and copy.

See you at Coney Island

My typewriters at home and at work will be repaired by the next issue.

Errata from previous issue - the newsletter will be bi-monthly not monthly.

## ART ON TAP

Compiled by Ross Day

Dear Reader:

Recently members of the Executive Board met to discuss among many topics the phoenix-like ARLIS News and its possible contents. Among the ideas put forward was one for a bulletin board of upcoming art events in New York City. It was agreed that art librarians knew what was on at any given moment; they needed to learn, however, what was on the way. It was hoped that a column would cure this complaint.

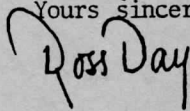
This member volunteered to set about calling up museums, receiving press releases, and assembling such a column. The results follow.

Any initial undertaking will be unpolished. So is this one. Not all the institutions have responded yet; their omissions have been made up by culling 'standard sources.'

Not all institutions know what's coming up next month. (The Municipal Art Society pleaded patience and suggests we telephone ahead.) All these listings are subject to error, cancellation, extension, renaming—indeed, all manner of falsehood. The wise reader will confirm first before embarking.

All praise and helpful suggestions will be gratefully acknowledged by

Yours sincerely,



**KEY:** ○ = Opens; ■ = Closes. AAI = African-American Institute. AMNH = American Museum of Natural History. ASoc = Asia Society. BMA = Bronx Museum of Art. CAA = Center for African Art. CG = City Gallery of the N.Y.C. Department of Cultural Affairs. CH = Cooper-Hewitt Museum. CIAR = Center for Inter-American Relations Art Gallery. FC = The Frick Collection. GAG = Grey Art Gallery. GC = Grolier Club. GH = Goethe House. GM = Guggenheim Museum. IBM = IBM Gallery of Science and Art. ICP = International Center for Photography; ICP/D = Downtown Gallery. JM = Jewish Museum. MAFA = Museum of American Folk Art. MAI = Museum of the American Indian. MB = Museo del Barrio. MBr = Museum of Broadcasting. MCNY = Museum of the City of New York. MMA = Metropolitan Museum of Art. MOMA = Museum of Modern Art. NAD = National Academy of Design. New = New Museum of Contemporary Art. NYHS = New York Historical Society. NYPL = New York Public Library, Gottesman Hall; NYPL/LC = Museum of the Performing Arts at Lincoln Center; NYPL/SC = Schomburg Center for Research in Black Culture. PML = Pierpont Morgan Library. QM = Queens Museum. SocI = Society of Illustrators, Museum of American Illustration. StM = Studio Museum in Harlem. TBM = The Brooklyn Museum. WM = Whitney Museum of American Art; W/D = Whitney Museum Downtown; WM/E = Whitney Museum - Equitable; WM/PM = Whitney Museum, Philip Morris.

### MAY

- 19 Intimate Recollections of the Rio de la Plata: Paintings by Pedro Figari. CIAR
- 20 Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860-1912. MMA ■ 9/7
- 20 Richard Serra. MOMA
- 21 Rene Bouche Retrospective. SocI ■ 6/19
- 22 Figure as Subject: The Last Decade. W/E
- 22 James Henry Cafferty, 1819-1869. NYHS ■ 8/24
- 25 After Matisse. QM
- 25 Moshe Zabari: A Twenty-five Year Retrospective. JM ■ 9/7
- 25 Playing Cards. CH
- 26 Contemplating the American Watercolor: Selections from the Transco Energy Company Collection. TBM
- 29 Shaker Design. W ■ 8/31
- 31 A Building to Celebrate: 1911-1986. NYPL

### JUNE

- 5 Alex Katz. W
- 6 Third Western States Exhibition. TBM ■ 8/5
- 6 Lost and Found Traditions: Native American Art 1965-1985. AMNH ■ 10/5
- 6 William Rimmer (1816-1879). TBM ■ 7/28
- 7 Hiroshi Hamaya. ICP/D
- 7 Manuscripts from the Collection of the University of Texas, Austin. GC
- 12 Al Loring: Departures. StM
- 12 The Hale Woodruff Memorial Exhibition: Artists from the Southwest. StM
- 13 Hugh Ferriss: Metropolis. W/E ■ 8/20
- 15 The Architecture of Richard Morris Hunt. MMA
- 15 J.-A.-D. Ingres: Fifty Life Drawings from the Musée Ingres at Montauban. FC
- 15 The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River. JM



- 15 Puerto Rican Folk Art. MB
- 15 Two by New. [Group Show] MB
- 15 Rodin: The B. Gerald Cantor Collection. MMA
- 19 Yasuo Kuniyoshi. W/PM
- 21 100 Years of Liberty: The Statue of Liberty Exhibition. NYPL ■ 8/31
- 22 Gothic and Renaissance Art in Nuremberg. MMA
- 22 Photography in Africa, 1849-1918. ICP
- 22 South Africa: The Cordoned Heart. ICP
- 22 The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera. NYHS
- 25 The Statue of Liberty in Illustrations: 1886-1986. SocI ■ 7/25
- 26 James Rosenquist. W ■ 9/21
- 26 Liberty: Photographs by Ruffin Cooper. TBM ■ 9/8
- 27 The Changing Likeness: 20th-Century Portrait Drawings. W/PM ■ 9/4
- 27 Notable Art Periodicals, 1980-1985. MMA
- 28 Albert Eugene Gallatin and His Circle. GAG
- 28 Abstract Appropriations. GAG
- 29 The Architect and the British Country House. NAD
- 29 A Picture of Medieval Life. MMA
- 30 Curator's Choice: The Arts of Central Africa. TBM

#### JULY

- 1 Frank Hurley in New Guinea. MMA
- ? Historic Flutes from the Sixteenth to the Twentieth Century. MMA ■ 9/?
- 3 Natura Viva: Animal Paintings from the Palazzo Pitti. NAD ■ 9/10
- 3 Vienna 1900: Art, Architecture and Design. MMA ■ 10/14
- 5 The Oscar Schlemmer Exhibit from the Baltimore Museum of Art. IBM
- 13 Bon Voyage! Designs for Travel. CH
- 13 La Nijinska: A Dancer's Legacy. CH
- 13 The Michael C. Rockefeller Collection: Recent Acquisitions. MMA
- 13 P. T. Barnum: Prince of Humbug, Merchant of Delight. NYHS
- 13 Sacred Images in Secular Art. W
- 14 The Art of Cezanne: From the Henry and Rose Pearlman Foundation. TBM
- 17 Mechanical Illusions by Robert Cumming. W
- 21 Site Drawings by Martyl: The Precinct of Mit at Luxor. TBM
- 22 American Painting from the Toledo Museum. IBM
- 22 Laura Gilpin Photographs. IBM
- 31 From Merchants to Emperors: British Artists in India, 1757-1930. PML
- 31 Gustav Mahler (1860-1911); Franz Liszt (1811-1886). PML
- 31 Pre-Romanesque Masterpieces of Illumination. PML

#### AUGUST

- 3 The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795). MMA
- 3 A Window to the Orient: The Victorian Photographs of John Thomson. ASoc
- 19 Bamana: Sculpture from West Africa. MMA ■ 3/1/87
- 22 Impressionist to Early Modern Paintings from the USSR: Works from the Hermitage Museum, Leningrad, and the Pushkin Museum of Fine Arts, Moscow. MMA ■ 10/5
- 29 Master American Photographs 1910-1980. W/E ■ 10/5
- 31 A Frog, He Went A Woooin' — A Celebration of Amphibia. MCNY
- 31 Costumes of Royal India. MMA

#### SEPTEMBER

- 1 Jasper Johns: A Print Retrospective. MOMA
- 2 Mrs. Delaney's Flower Collages from the British Museum. PML ■ ?
- 3 US Air Force Art Program. SocI ■ 9/19
- 7 African Aesthetics: The Carlo Monzino Collection. CAA
- 12 Muffled Voices: Folk Artists in Contemporary America. MAFA (at Paine-Whitney)
- 17 Carol Wald. SocI ■ 10/24
- 17 Walter Murch. W/PM ■ 10/13
- 18 Fifteenth- to Eighteenth-Century French Drawings in the Metropolitan Museum of Art. MMA ■ 11/6
- 18 In Support of Liberty: The Pedestal Fund Art Loan Exhibition. NAD ■ 10/30
- 19 Major Acquisitions: Selected Paintings and Sculpture. W ■ 10/30
- 24 Mark English. SocI ■ 10/17
- 25 Treasures of the Holy Land: Ancient Art from the Israel Museum. MMA ■ 1/4/87
- 28 Liberty's Legacy: Ethnic Festivals; Photographs by Roberta Intrater. NYHS
- 30 Young America: A Folk Art History. IBM ■ 11/15
- 30 Bentwood & Metal Furniture. IBM ■ 11/15

#### OCTOBER

- 7 John Singer Sargent. W ■ 1/4/87
- 14 The Interpretive Link: Abstract Surrealism into Abstract Expressionism. W/E ■ 1/21/87
- 15 The Threepenny Opera As Seen By Arbit Blattis. MCNY
- 23 In Pursuit of Beauty: Americans and the Aesthetic Movement. MMA ■ 1/11/87

#### NOVEMBER

- 6 The Art of Medicine. SocI ■ 11/26
- 9 Statue of Liberty Centennial. MCNY
- 25 The Prints of Pieter Breughel. MMA ■ 1/18/87
- 25 Van Gogh in Saint-Remy and Auvers. MMA ■ 3/22/87

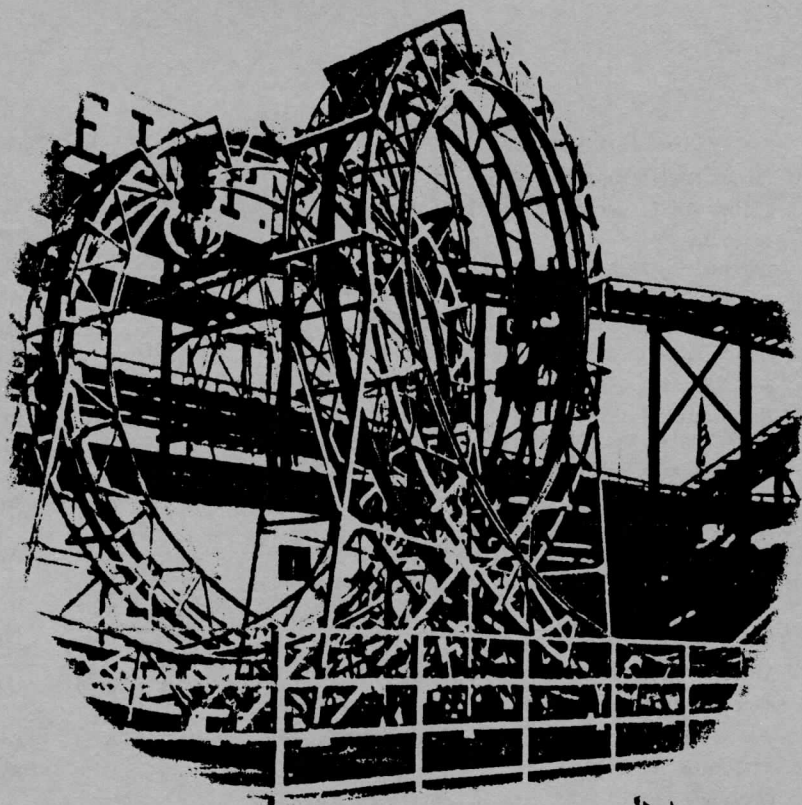
#### DECEMBER

- 9 Tokyo: Form & Spirit. IBM ■ 2/7/87
- 10 Howard Koslow - American Military Heroes. SocI ■ 12/31
- 12 John Storrs. W ■ 3/22/87
- 20 I Need No Blanket: Hide Robes from the Great Plains. MAI

ARLIS / NY

SUMMER OUTING:

GUIDED TOUR OF  
CONEY ISLAND!



- FEATURING POPULAR  
TOUR GUIDE JUSTIN FERATE
- ALSO A VISIT TO SIDESHOWS - BY -  
THE SEA (LOCAL HISTORY  
CENTER)

WHEN : THURSDAY JULY 24  
6:00 P.M. SHARP

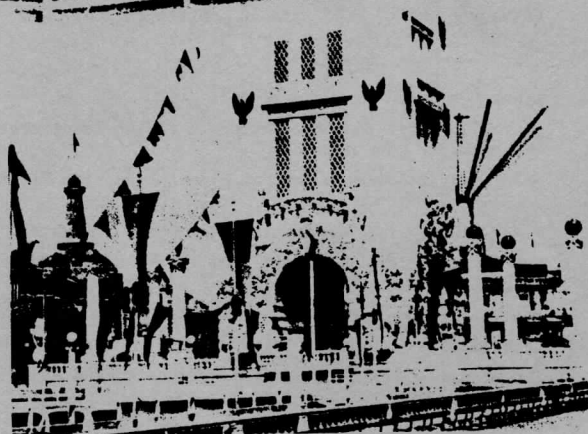
WHO : ARLIS / NA MEMBERS,  
GUESTS + FAMILY

COST : \$1<sup>00</sup> ARLIS / NY MEMBERS  
\$3<sup>00</sup> NON-MEMBERS

PLUS NOMINAL ADMISSIONS FEE TO SIDESHOWS - BY -  
THE - SEA

WHERE : MEET OUTSIDE CONEY ISLAND SUBWAY STOP (TAKE  
D, B, F, M TO END OF LINE - BEWARE OF RE-ROUTING  
AND SOME WORK DELAYS ON D TRAIN - TAKES AT  
LEAST ONE HOUR FROM MANHATTAN). TOUR WILL END  
AT SUBWAY STOP AFTER 2 - 2 1/2 HOURS.

SEE YOU AT CONEY ISLAND, BROOKLYN (USA)





\*TO THE SPRING MEETING OF ARLIS/NY\*

The meeting will be held on Tuesday 20 May, 1986.

Our gracious host will be Bob Kaufman of the Irene Lewisohn  
Costume Reference Library, or as it is generally known

THE COSTUME INSTITUTE

at the Metropolitan Museum of Art.

Meet a patient ARLIS member at the north end of the GREAT  
HALL, at the entrance of the Egyptian Gallery between  
5:15 - 5:45.

The meeting/festivities will commence at 5:30.

\*DUE TO AN EXTREMELY SENSITIVE ALARM SYSTEM SMOKING  
WILL NOT BE PERMITTED\*

Thank you for your cooperation.

\*IMPORTANT NOTICE\*

April 15, 1986 ARLIS/NY Professional Concerns Committee Meeting  
at Mid-Manhattan Library -- 6:00.

1. Reviewed questionnaire on professional concerns to be distributed  
at 20 May Chapter meeting.
2. Discussed sponsoring a program at the Washington conference, but  
decided to concentrate instead on New York programs and to lobby  
for the creation of a national Professional Concerns Committee.  
We'll be contacting other ARLIS/NA chapters for support and to  
propose a meeting for the Washington conference.
3. Discussed our art investment panel at the NY conference. We have  
excellent tapes of the panel available through Matthew Hogan for  
all those who couldn't attend.
4. We plan to have an essay on an issue of professional concern  
written by a PCC member for each issue of the Chapter newsletter.

L. Swieszkowski,  
Chair Professional Concerns Committee ARLIS/NY.

The ARLIS/NY Professional Concerns Committee (PCC) distributed a questionnaire to the membership at the Spring meeting on May 20, 1986 held at the Metropolitan Museum Costume Institute. The objective was to determine what topics were of concern thus enabling the committee to develop an agenda for offering programs.

This is the first in a series of essays on "professional concerns" to be written by members of the PCC.

What does membership in a professional library organization mean to you? 1987 marks the 15th anniversary of ARLIS/NA and ARLIS/NY. Prior to the advent of ARLIS communication amongst art librarians was limited. Many librarians must have been isolated from colleagues within their subject speciality. Today we know our art colleagues here in New York City and across the country. As a result we know a lot more than we did about our national library resources. Meeting and talking about common problems and learning about other library collections has resulted in shared projects and networking. The payoff has been substantial for our patrons and our institutions and we have also profited as professionals.

It feels good to belong to an organization which shares your interests and concerns. We're able to share ideas with and receive feedback from knowledgeable colleagues. Making contacts can lead to new jobs, opportunities and friendships. If we participate we utilize skills that our jobs may not allow us to exercise, such as, public speaking, fund raising and organizational skills. In fact, we can gain skills that will lead to promotions, new jobs and a greater sense of professionalism. As a wise and articulate colleague, Evelyn Samuel, once said, "I am grateful for the opportunity that ARLIS has afforded me to grow professionally." We can develop our philosophies, our techniques, our awareness, and we can enhance our image. An organization can offer a sense of purpose for those who have less than fulfilling jobs. An organization can effect change. It can work for its members defining professional issues and concerns, then exploring the issues and finally helping the members to articulate a position.

Belonging to a professional organization is more than meeting for hors d'oeuvres and sherry. It's commitment to a common goal -- in our case, the advancement of art librarians and art librarianship. There are benefits and there is responsibility. We need committed members, members who are concerned about their profession and ready to articulate and develop strategies to bolster our professionalism.

Linda Swieszkowski, Chair  
Professional Concerns Comm.,  
ARLIS/NY

Comments should be addressed to the Editor for publication in the next issue. Any one wishing to contribute an essay on a "professional concern" should contact L. Swieszkowski.

The PCC met and reviewed the responses. A copy of the questionnaire is reprinted below along with the responses. 33 responses were obtained from the approximately 50 individual members in attendance. (ARLIS/NY has approximately 110 individual members in the chapter.)

While the committee has yet to determine what the first program will be, a few comments on the responses are in order. Of course, one can say that certain answers were predictable, such as, the high level of importance given to professional concerns and to one's financial future, however, there were still members who felt that these concerns were not that important. The questions that elicited the greatest number of neutral responses dealt with advanced degrees, parity and apathy. This signals that perhaps the question was not always understood and/or that there is great confusion over these issues and they would be worth a discussion. Indeed, 'advanced degrees' elicited a wide range of responses, across the board, indicating that it would be a good polemical issue on which to have a panel. The responses to the parity question suggest that we may need to clarify our professional status. Are some "professionals" more deserving of a higher salary and status than others? While many academic art librarians have faculty status do they, in fact, have to meet the same requirements as other faculty? Why are "other professionals" in a library, such as, personnel people, computer and public relations people often paid more than the librarians whom they serve? Apparently board certification was either not thought of or not well thought of, but such an interesting spread of responses! Regarding some surprising negative responses to the professional ethics question -- let this be a warning -- there are unscrupulous people out there! Selections from the comments are reproduced below. If any ARLIS/NY members would like to make additional comments write a letter to the editor for printing in the next issue of the ARLIS/New York News. Let's have a discussion.

"board certification" -- "would like to hear about this further"  
"who would administer the license?"

"professional ethics cannot be mandated"

"parity" -- "Let's struggle to be better librarians -- to be members of a singular profession. We don't have to 'keep up.'"

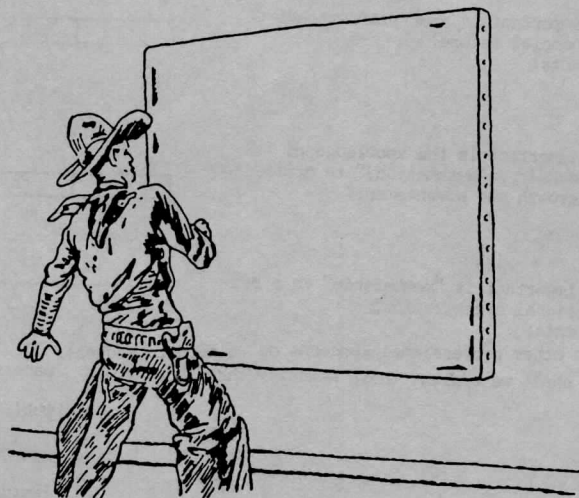
"Everyone is suffering from apathy; some professionals are embracing it and hiding behind it..."

"financial future" -- "Are you kidding, why did we choose this job anyway?"

"advanced degrees" -- "more important is training and experience"

"professional concerns" -- "need to promote these concerns at the national level"

"other concerns" -- intellectual property, unions, staff development policies at institutions



GLEN BAXTER

IT WAS TOM'S FIRST BRUSH WITH MODERNISM



To: ARLIS/NY Members

From: ARLIS/NY Professional Concerns Committee

Please respond to the attached questionnaire. The New York Chapter of the Art Library Society of North America -- Professional Concerns Committee has prepared the following list of topics. We would like to offer a series of programs that would address your professional concerns. Please help the committee develop an agenda. We want to know how vital these issues are for you.

Not Very Somewhat Neutral Impt Very  
Impt Impt Impt Impt

How important do you consider "professional concerns?"  
Comments: 

2	3	3	15	9
---	---	---	----	---

How important do you consider "continuing education/coursework" to your professional development?  
Comments: 

2	4	2	15	12
---	---	---	----	----

How important is it to obtain "advanced degrees?"  
Comments: 

3	6	5	9	5
---	---	---	---	---

How important is "parity" with other professionals?  
Comments: 

1	3	7	8	14
---	---	---	---	----

How important is "board certification" for art librarians, e.g., such as the AMA for physicians?  
Comments: 

15	1	15	2	1
----	---	----	---	---

How important are "professional ethics" to you?  
Comments: 

2	1	4	15	12
---	---	---	----	----

How important is the issue of "apathy" in our professional careers?  
Comments: 

4	2	8	10	9
---	---	---	----	---

How important is your professional "financial future?"  
Comments: 

	3	5	11	14
--	---	---	----	----

How important is the knowledge of "technology (automation)" to professional growth and advancement?  

1	1	1	17	14
---	---	---	----	----

How important is "membership" in a professional organization?  
Comments: 

1	1	4	14	14
---	---	---	----	----

What other professional concerns do we need to address?

How shall we address these needs -- through programs: panels

publications

seminars

lectures

	Yes	No
panels	25	2
publications	17	4
seminars	27	
lectures	21	3

Would you be willing to participate in or arrange any of these programs?