

# ARLIS/New York News

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Volume 12: Number 3

August 1991

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## *ARLIS/NY ANNUAL BUSINESS MEETING*

*American Craft Information Center  
September 11, 1991*

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The American Craft Information Center (American Craft Council) will host our 1991 annual meeting on September 11, 1991. The meeting will begin at 6:00, at 72 Spring Street, 6th floor, with an orientation to ACIC's facilities and services. Refreshments will be served, and the meeting will follow.

Old and new business, including the issue of education in art librarianship (see pp. 3-4), will be discussed. A slate of candidates for Executive Board positions of President-Elect, Treasurer, and Member-at-Large will be presented; nominations from the floor will also be solicited.

### DIRECTIONS:

- Option 1: "R" train to Prince Street; walk 1 block south on Broadway to Spring Street and 1 1/2 blocks east.
- Option 2: #6 train on the Lexington Avenue line to Spring Street; walk 1/2 block west.
- Option 3: "E" or "C" trains to Spring Street, at 6th Avenue; walk several blocks east to 72 Spring Street.

72 Spring Street is between Broadway and Lafayette. The telephone number is 212-274-0630. Because the main building doors close at 7:00 pm, you must arrive by then.

### *The American Craft Information Center*

The American Craft Information Center, now located in the American Craft Council's spacious new quarters in SoHo, is a unique collection of materials concentrating on post-1945 American craft. It is probably the largest such "stand-alone" collection anywhere. Consisting of approximately 11,000 volumes, extensive vertical files, subscriptions to 150 periodicals, slide files of ca. 3,000 American craftspeople, and exhibition archives of the American Craft Museum, the ACIC's library provides information to a wide clientele including professional craftspeople, retailers, curatorial staff, publishers, researchers, critics, writers, hobbyists, designers, art consultants, collectors, consumers, etc.

The library's profile has waxed and waned with the various phases of the council's activities and fortunes. Very active throughout the 1970's, which witnessed the real emergence of the crafts movement into the mainstream of American culture, the library produced numerous bibliographies and guides and assisted in the production of a number of important publications of a practical nature. During the 1980's, most of the council's resources and energies went into the creation of the American Craft Museum, which opened in 1986.

In 1990, the museum became a financially and administratively independent affiliate of the council. While the council's new quarters in SoHo were being designed and built, a management consultant was hired to help the organization reposition itself. The council's mission, activities, and structure were evaluated against the needs of its perceived constituents and a strategic plan emerged which repositioned the library as the American Craft Information Center, one of four equal operating units. The plan identified three primary program thrusts for the ACIC: completion of the cataloging backlog, the complete restructuring of the registry program to transform it into a sophisticated and targeted marketing tool which will assist professional fine craftspeople find new markets for their work, and the establishment of an online information network (CraftNET) which will make listings of craft events, educational opportunities, suppliers, organization, legislative and regulatory developments, etc., available by electronic means for individuals and organizations.

Linda Seckelson, Chair

### **FROM THE EDITOR**

In this issue, you will notice the newly restructured current exhibitions list on p. 11. Information on ARLIS/NY members' exhibitions, workshops, or

exhibitions in alternative spaces can be sent to Julie Mellby at the Whitney Museum of American Art, 945 Madison Ave., NYC 10021, 212-570-3648.

I, too, am always looking for news items! Any articles or news of members can be sent to me at The Museum of Modern Art, 11 W. 53rd St., NYC 10019, 212-708-9441.

Eumie Imm, Editor  
ARLIS/NY News

### **FOOD FOR THOUGHT**

The issue of education in art librarianship has come up recently in conversations among our chapter members and in Executive Board meetings -- namely, its lack in the New York metropolitan area. It is felt in various ways, including as a handicap in recruiting, particularly for entry-level professional positions in fine arts libraries and visual resources collections, as a missed source of interns, possibly as dearth of instructional opportunities for ARLIS/NY members. Perhaps ARLIS/NY can, and should, get involved.

ARLIS/NA is very interested, as expressed in some steps already taken. The Strategic Plan includes in Goal I, "To increase the effectiveness of art librarians and visual resources curators," as the first objective "Improve educational opportunities for individuals entering the fields of art librarianship and visual resources curatorship." The first item of the action plan, a survey of ALA-accredited library schools, was conducted for the first time in 1990, and a report will appear in the Fall 1991 Art Documentation, in an article by Jack Robertson, Chair of the Professional Development Committee.

Some other action-plan items of this and the following objectives (B. "Enhance continuing education opportunities for practitioners in the fields of art librarianship and visual resources curatorship." C.

"Increase opportunities for communication and networking among art librarians and allied professionals." D. "Increase minority representation and participation in the profession and the Society." E. "Stimulate research and its reporting in art documentation and related fields." F. "Improve compensation and status of art librarians and visual resources curators.") are also already being pursued.

Jack, and Merrill Smith, ARLIS/NA Chair, have kindly made available to our chapter both the results of the education survey and the text of the article. The information is striking and confirms our concern: of the 58 schools offering graduate degrees -- 51 in the U.S. and seven in Canada -- that were covered, only six offer a course focusing specifically on the fine arts. Not one of the nine schools in our region, with its great concentration of fine arts libraries and visual resources collections, is among them.

ARLIS/NA, in the two above representatives, welcomes our chapter's interest and supports our effort. We should like to consider how to contact our area library schools, discuss the issue with them, express our interest/concern/need, and -- best -- offer assistance for the enhancement of educational opportunities in our subject field.

In Merrill's words, "A coordinated approach is an excellent idea and NYC Chapter a good place to start." At the chapter's September business meeting, we should like to discuss how to start. Please think about the ways. This, also, seems to be a natural issue for a Professional Concerns Committee. Is anyone interested?

Suzanna Simor, Past Chair

### **ARLIS/NY SUMMER MEETING: SOHO CAST-IRON ARCHITECTURE**

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On July 27, eight chapter members and four guests enjoyed a tour of SoHo cast-iron architecture led by Alta Indelman. This was the "rain date", the original day having rained out, and the tour made up for all the wait and more. It was superb. Alta, who is an architect with Davis, Brody and Associates, Executive member of Friends of Cast-Iron Architecture, and a veteran of its Walking Tours Services (she chaired the program for ten years, during the group's pioneer years), surely is a guide of everyone's dreams, and we were lucky. We learned a good deal about architecture, technology and ingenuity, and about New York City, had great fun, and found it hard to stop after some two and a half hours passed like minutes. Some of us then stayed around for other local attractions -- lunch, galleries, shopping -- and walked some more, all of us parted looking with new eyes. What is it they say -- that art librarians know how to live it up on summer Saturdays?

Submitted by Suzanna Simor

### **ARLIS/NY CHAPTER MEETING AT THE INSTITUTE OF FINE ARTS**

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On Wednesday, May 1, 1991, ARLIS/NY and Visual Resources Association members attended the chapter meeting at the Institute of Fine Arts, New York University.

The meeting commenced with a convivial reception with Sharon Chickanzeff and Jenni Rodda as co-hosts. The director of the Institute of Fine Arts, Professor James McCredie, gave a warm welcome. He spoke of the increasingly important roles both art librarians and visual

resources librarians play in the advancement of art history and related disciplines. Afterward, we proceeded from the Oak Room to the Lecture Hall, where Linda Seckelson and Jenni Rodda both offered their welcomes to the attendees. Rodda then introduced Professor E. Haverkamp-Begemann, who spoke on the need for art libraries and visual resources collections. He opened the floor to questions.

Next, a roundtable discussion was led by the following participants: Andy Gessner, Parsons; Tom Micchelli, Cooper-Union; Kayla Stotzky, Gray (NYU); Jenni Rodda, IFA; and Sharon Chickanzeff, IFA. A lively discussion followed, which centered on computerization of visual resources collections.

Afterward, an open house and tours of the IFA facilities was held. Chickanzeff led a tour of the building, the former Duke Mansion. Rodda conducted a tour of the Visual Resources Collection. Max Marmor led a tour of the Reference Resources offered at IFA. Robert Stacy and Professor Margaret Ellis gave a tour of the Conservation Center & Library.

Most especially, we have Max Marmor, ARLIS/NY Member-at-Large, and Jenni Rodda, Visual Resources, IFA, to thank for such a successful meeting.

Respectfully submitted by Ann Benton,  
Secretary

### EXECUTIVE BOARD HIGHLIGHTS

Saturday, June 15, 1991  
Home of Suzanna Simor

Attending: Kitty Chibnik, Katie Keller, Max Marmor, Linda Seckelson, Suzanna Simor.

Absent: Ann Benton, Eumie Imm, Céline Palatsky.

New Business: The discussion of new business was devoted largely to the chapter newsletter. The success of the recent transition in editorship

was once again enthusiastically acknowledged, and Imm was congratulated *in absentia* for a fine June issue, with its expanded (12 pp.) format and ARLIS/NY's first-ever paid advertisement. At the same time, the recent editorial transition prompted several observations and suggestions. Foremost among these was the recommendation that all new editors be provided with written guidelines to facilitate their work and to ensure continuity with previous editorial practice. In particular, these guidelines should clarify the essential elements of the chapter newsletter and the role of the several Executive Board members as contributors.

Old Business: The Nominating Committee Report was read. This year's committee consists of Haswell (chair), Trevor Hadley, and Jean Hines. Haswell thanked Marmor for providing a list of VRA members in the metropolitan area. Positions open this year are: President-Elect, Treasurer, and (one) Member-at-Large. A slate of candidates will be presented at the next business meeting (Sept. 11, 1991).

Chibnik is chairing an Ad Hoc Committee on Membership Procedures, with other members Day, Marmor, and Palatsky. The Committee will offer recommendations for how to handle renewals in future.

Local concern about the state of education in art librarianship was once again expressed. Simor will contact Merrill Smith regarding ARLIS/NA's position on this issue, which is formally touched upon in the Strategic Plan (see pp. 3-4). Day has offered to do a historical study of education in art librarianship in NY (and perhaps on a nationwide scale); he will report on his plans and progress at a future meeting.

Further matters: Stephen Van Dyk has confirmed that the Christmas holiday party will be held at the Cooper-Hewitt.

Simor distributed an expanded bibliography on cast-iron architecture in NYC for the July 13 walking tour. Simor also distributed

the results of an evaluative survey of attendees at the conference on "Marketing Your Library," held at Queens College on April 28, 1990.

Respectfully submitted by Max Marmor,  
Member-at-Large

Wednesday, May 1, 1991  
Institute of Fine Arts, NYU

Attending: Ann Benton, Kitty Chibnik, Ross Day, Eumie Imm, Katie Keller, Céline Palatsky, Linda Seckelson, Suzanna Simor

Absent: Hollee Haswell, Max Marmor

Reports: Imm reported that Julie Mellby's exhibitions column will not include announcements from major museums. It will include announcements of members' shows, symposia, and lectures beginning this summer (see p. 11).

Past Chair Simor reported on the NY Technical Services Librarians reception composed of 80+ attendees.

Old Business: Simor reported that chapter meeting for summer would consist of a tour of the Cast Iron District (see p. 4).

New Business: An extended conversation took place concerning membership duties and who, on the executive board, should be responsible for the various aspects involved. Day was commended for his servicing of the membership list since Fall 1988. Seckelson will set up an ad hoc committee on membership operating procedures to investigate bylaws, post boxes, etc. Day, Palatsky, Chibnik, and Marmor are to serve.

There is an urgent need for ARLIS/NY, and nationally ARLIS/NA, to express our concerns to library schools, citing the difficulty faced in finding art librarians to fill positions. Simor will study the ARLIS/NA strategic plan and contact ARLIS/NA.

Respectfully submitted by Ann Benton,  
Secretary

**ARLIS/NA REGIONAL MEETING IN  
GUADALAJARA, MEXICO, NOVEMBER  
24-26, 1991**

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ARLIS/NA will hold a regional meeting in conjunction with the International Book Fair in Guadalajara, Mexico. Co-sponsored by the three chapters of ARLIS/NA bordering Mexico -- Arizona, Southern California, and Texas -- and by the Asociación Mexicana de Bibliotecarios, the conference will take place for three days before Thanksgiving, from Sunday through Tuesday, November 24-26. The ARLIS/NA chapters, in cooperation with AMBAC, have organized programs and tours that will be combined with attendance at the book fair and its lovely evening receptions. All conference attendees will receive free entry to the book fair.

Librarians, scholars, and publishers from the U.S. and Mexico will speak at these Program Sessions: Art of Mexico: History and Bibliography, Documentation of Artists and Art Exhibitions in Mexico, Conservation and Preservation: a Systematic Approach, New Technology in Visual and Online Resources, Publishing and Distribution of Books and Periodicals in Mexico. Discussion groups will address: Exchange of Art Publications, One-person Libraries, and Picture and Photo Collections, Including Slides.

This intercultural library conference is open to all interested in its programs. Registration fees are \$75 for ARLIS/NA members (\$85 after Sept. 25) and \$95 for non-members (\$105 after Sept. 25). Special registration fees are available to Mexican attendees. The conference hotel is the four-star Guadalajara Plaza, at a special rate of \$42/single or double. Discount air fare is available.

For a conference program and registration form, contact:

Winberta Yao  
Hayden Library  
Arizona State University  
Tempe, AZ 85287  
TEL: 602-965-8168  
FAX: 602-965-9169

**19TH ANNUAL CONFERENCE OF  
ARLIS/NA, HELD IN KANSAS CITY,  
MISSOURI, MARCH 7-14, 1991**

ARLIS/NA hosted over 350 members from North America and abroad at this year's annual conference. Among the topics addressed in sessions were: professional issues for visual resources curators; the future of subject analysis in an online environment; current databases in architecture; funding for art museum libraries; production of the durable art book; and avant-garde libraries. Pre-conference workshops were held on "Searching RLIN for Art Information" and "Space Planning for Art and Architecture Libraries."

ARLIS/NA awards are presented annually at the convocation program. This year's program was held at the Nelson-Atkins Museum of Art with an address by the Museum's director, Marc Wilson.

The 1990 Distinguished Service Award was presented to Jacqueline Viaux. Mme. Viaux, the first European recipient of this award, was honored for her long and varied service in the profession of art librarianship. From 1948 until 1980 she was Conservateur at the Bibliotheque Forney in Paris. In addition to serving as an art librarian, she taught for many years at Paris' Ecole de Bibliothecaire-Documentaliste. Long active in the International Federation of Library Associations and Organizations (IFLA), she is the founder of its section of art libraries. Her various roles as librarian, teacher, author, organizer, and most of all her encouragement of the careers of her younger French library colleagues, for whom she is a role model, make her a fitting recipient of the Distinguished Service Award.

The 12th Annual George Wittenborn Awards for North American art publications displaying excellence in both production and content were presented to Abbeville Press for "Art Across America: Two Centuries of Regional Painting"; to Bedford Arts/Corcoran Gallery of Art for "Facing History: The Black Image in

American Art 1710-1940"; to Graphic Press for "Envisioning Information"; to the National Gallery of Canada for "Lisette Model"; and to Yale University Press for "Greek Sculpture".

**NEW HOURS FOR NYPL'S ART  
DIVISION**

On July 1, the Art Division of the Research Library at 42nd Street changed its public service hours. The new hours are:

	Art	Prints & Photographs
Tuesday:	11 am-7:30 pm	1-6 pm
Wednesday:	11 am-6 pm	1-6 pm
Thursday:	10 am-6 pm	1-6 pm
Friday:	10 am-6 pm	1-6 pm
Saturday:	10 am-6 pm	1-6 pm

The Art & Architecture Collection is currently closed to accommodate the Bryant Park Stack Extension move. The anticipated opening date is August 27. Please call Paula Baxter at 212-930-0836 for further information.

**ARMS & ARMOR GALLERIES TO  
REOPEN AT METROPOLITAN MUSEUM**

On November 8, 1991, The Metropolitan Museum of Art will open to the public its redesigned and renovated Arms and Armor Galleries. A highlight of the newly installed galleries will be the first major exhibition of a substantial portion of the Metropolitan's renowned collection of Japanese arms and armor--the most comprehensive ever assembled outside of Japan.

Five years in the planning and another three under construction, the renovated space, when complete, will include the majestic 67-foot-high central Equestrian Court, in which the finest tournament and parade armors will be displayed. Around the

**ARLIS/NY MEMBERSHIP RENEWAL**

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Title \_\_\_\_\_

Work Address \_\_\_\_\_

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Send checks in U.S. currency payable to: ARLIS/NY  
350 W. 85th St., Apt. 5  
New York, NY 10024

REMEMBER: Contributions are tax deductible and welcome!

If you have already renewed, we thank you!

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court will be situated nine thematic galleries devoted to Japanese arms and armor, European armor, firearms and swords, Islamic arms and armor, and American arms. Located in the Morgan Wing, the court and gallery complex will display the finest examples from the Museum's outstanding collection of arms and armor.

### **WALLANCE ARCHIVE DONATED TO COOPER-HEWITT**

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Cooper-Hewitt, National Museum of Design in New York City will become the repository for the complete archive of American industrial designer, Donald Wallance. The archive was presented to the Museum as a generous gift from Wallance's sons, David and Gregory. The archival collection spans more than half a century of work by one of America's most significant but under recognized industrial designers. Unusually complete, the Wallance archive is of major documentary significance in the history of design theory and practice in America in the years following World War II.

The archive includes preliminary sketches, working drawings and correspondence related to Wallance's work, but also the designer's handcrafted models for knives, forks, spoons, vessels, and furniture. The archive also features working prototypes, and final production examples of nearly every project undertaken by Wallance. The archive will be made accessible through a computerized database, a continuing program of documentary photography, and through cataloging over the course of the next year.

### **FRICK ART REFERENCE LIBRARY RECEIVES MAJOR ENDOWMENT GRANT FROM THE ANDREW W. MELLON FOUNDATION**

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The Frick Collection and Frick Art Reference Library announced that The Andrew W. Mellon Foundation has

awarded the Library a challenge grant of \$1.5 million. Income from this generous gift will endow the position of chief librarian at the Frick Art Reference Library, to be named "The Andrew W. Mellon Librarian." Terms of the grant require a one-to-one match that has been successfully met by the Library.

The first person to be named Andrew W. Mellon Librarian at the Frick Art Reference Library is Helen Sanger, who joined the Frick Library's staff in 1947 and has been chief librarian since 1978. Miss Sanger received a Bachelor of Arts degree in the history of art from Smith College, where she graduated cum laude, and a Master of Library Science degree from Columbia University.

In 1990, the Frick Art Reference Library launched a \$34 million fund-raising campaign to establish an endowment and thereby ensure the Library's financial stability. The Andrew W. Mellon Foundation awards grants, on a selective basis, in the areas of higher education, conservation and the environment, public affairs, culture and the arts, and literacy.

### **VRMS EXPERIENCES NATIONAL GROWTH**

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The growth of the database VRMS (Visual Resources Management System) has taken off recently. It is a relational database which functions mainly as a cataloging system, but also is able to perform searches and maintain statistics. What started off as a West Coast product, with many ARLIS/SC affiliated members among the first users, has experienced tremendous growth nationally. A group of users decided it was time to form a support network and a query was sent out asking if a newsletter dedicated to the VRMS users was a good idea. The response came back enthusiastically positive.

The VRMS database was developed by Ron Reimers in the mid-80's while he was working in the Slide Collection at UCLA. In the last few years he



has refined and marketed VRMS. Yet, while Ron is responsive and available for his users, he is not a dedicated user in the same sense as an active visual resources collection.

Frequently, questions arise which don't fall in the domain of Ron's expertise, such as cataloging, notation and other technical services issues. This past February, at the Visual Resources Association (VRA) meeting in Washington, an informal meeting between users nationwide, addressed this point. It was decided a stronger network should be developed to address both general and specific issues. This would not be to replace or bypass the programmer but to address issues outside of his concern. One key to this is to develop a newsletter.

The VRMS Newsletter will attempt to function as a clearinghouse working alongside Ron. It will answer questions, share supply and hardware sources. Above all, it will establish an international support network for all VRMS users. If anyone is interested in receiving a copy of the first newsletter, you can let me know.

Adina Lerner  
Curator, Slide and Photograph  
Collection, UC Riverside. 714-787-  
4628 or e-mail Lerner@UCRVMS.

### **NEWS OF MEMBERS**

Russell Ferguson, Librarian at the New Museum, will be leaving New York for Los Angeles, where he will be Editor of MoCA publications.

Sharon Frost (Photography Collection at NYPL) and Julie Mellby (Whitney Museum) have been cataloging photographs and would like to set up an informal meeting one night in the fall. If you'd like to join Sharon and Julie for a meeting, please call Sharon at 212-930-0837 or Julie at 212-570-3648.

Robert Lobe has been promoted to the position of Chief Librarian at the School of Visual Arts Library. His telephone number is 212-679-7350, ext. 413.

Alexandra de Luise has accepted the position of Art Librarian at Queens College.

### **PLACEMENT**

GETTY CENTER FOR THE HISTORY OF ART AND THE HUMANITIES: Head of Collections Cataloging. The resource collections of the Getty Center seek an experienced manager to direct the collections cataloging section. The section is charged with the arrangement and bibliographic control of materials maintained as collections, including archives, photographs, and ephemera, with an emphasis on visual materials. Responsibilities include developing and implementing procedures for organizing and cataloging collections, performing collections cataloging, coordinating work on local database systems, managing the activities of the collections cataloging section, supervising the work of 4 catalogers and 3 cataloging assistants, and providing training and problem resolution for all staff handling collections records. Collaborates and coordinates activities with other resource collections units. Reports to the head, technical services. Qualifications: MLS from an ALA-accredited program, with training in archival management. Proven supervisory ability, including demonstrated planning and organizational skills, successful experience in staff training/revision, flexibility, imagination, and ability to communicate effectively orally and in writing. Professional cataloging experience, including a firm knowledge of AACR2, LC subject cataloging norms, authority control, and MARC coding (especially AMC and VIM formats). Significant experience

in online bibliographic environment, including utilities (RLIN preferred) and local systems, and an awareness of national issues and trends in archival and bibliographic control. Reading knowledge of 2 European languages (French, German, or Italian preferred). Subject strength in art history or related discipline. Salary commensurate with experience and qualifications. Salary range: \$34,300-\$40,100. Applications received by Sept. 20 will be given first consideration. Send letter of application and resume to : Personnel Coordinator, The Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 400, Santa Monica, CA 90401.

GETTY CENTER FOR THE HISTORY OF ART AND THE HUMANITIES: Head of Monograph Cataloging. The resource collections of the Getty Center seek an experienced manager to direct cataloging and accessioning for monographic materials. The monographic cataloging section produces bibliographic records for materials in all monographic formats, covering all subjects, predominately in Western languages. Responsibilities include managing the activities and workflow of the section, supervising the work of 3 catalogers and 6 cataloging assistants, providing training and problem resolution for all staff handling monographic records, performing monographic cataloging, collaboration and coordination with other resource collections units, development planning, and project definition and implementation. Reports to the head, technical services. Qualifications: MLS from an ALA-accredited program. Proven supervisory ability, including demonstrated planning and organizational skills, successful experience in staff training/revision, flexibility, imagination, and ability to communicate effectively orally and in writing. Professional cataloging experience, including a firm knowledge of AACR2 and earlier codes, LC classification and subject headings, bibliographic searching

techniques, authority control, and MARC coding. Extensive experience in online bibliographic environment, including utilities (RLIN preferred) and local systems, and an awareness of national issues and trends in bibliographic control. Reading knowledge of 2 European languages. Subject strength in art history or related discipline. Salary commensurate with experience and qualifications. Salary range: \$34,300-\$40,100. Excellent benefits. Applications received by Sept. 20 will be given first consideration. Send letter of application and resume to : Personnel Coordinator, The Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Ste. 400, Santa Monica, CA 90401.

### **CALL FOR PAPERS**

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The Haworth Press, Inc. announces the forthcoming publication of the new Public Services Quarterly, a journal under the editorship of Virgil Blake, a professor at the Graduate School of Library and Information Science at the City University of New York.

The journal welcomes papers that cover three basic areas of library practice and research: specific services offered directly to the individual users, educational activities provided for the library's users, outreach activities undertaken by libraries to raise the library's profile within its community.

The journal now welcomes the submission of papers for review and possible publication. An "Instructions for Authors" brochure is available from: Dr. Virgil Blake, Editor, Public Services Quarterly, 38 Beryl Street, South River, NJ 08882, 908-390-6615 or City University of New York, Queens College, Graduate School of Library and Information Studies, Rosenthal Library--254, Flushing, NY 11367-0904, 718-997-3787.

**ERRATA**

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From ARLIS/New York News, Vol. 12:  
Number 2 (June 1991):

Apologies to Rhonna Goodman at Metro  
for misspelling her name! (p. 4)

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## CURRENT EXHIBITIONS

We would like to make a change in the Exhibitions Column beginning this fall. Due to the easy access of listings for the major museums in the area, we will no longer repeat these exhibitions in the newsletter, but concentrate on special events, conferences, and little-known exhibitions of interest to our members. We would especially like to include those exhibitions or projects involving ARLIS members. Please send announcements or suggestions to Julie Mellby, Whitney Museum, 212-570-3648 (E-mail, bm.z02@rlg.bitnet)

### SELECTED EXHIBITIONS:

**The Pierpont Morgan Library: Library Re-opens** with new education center, permanent collections galleries, interior garden court, and increased handicapped accessibility! Major exhibition of Library treasures will celebrate expansion: **Masterpieces of the Morgan Library**, Oct. 1-Jan. 5, 1992.

**Seaport Museum** mounts "Hemm'D thick with Sailships" an exhibition of 19th century New York harbor views thru Feb. 16, 1992.

**City Gallery** presents "The HAI Collection of Outsider Art, 1980-1990," an exhibition of artists who participated in Hospital Audiences Inc. Arts Workshop Program, Sept. 23-Nov. 1.

**NYPL, Gottesman:** King Arthur in Word and Image (Beardsley, Rackham, Pyle, rare 1590 imprint of Spenser's The Faerie Queene...), Oct. 19-Feb. 29, 1992.

**Gens Antiquissima Italiae [Italy's Oldest People], The Etruscans in Umbria**, NYU Grey Art Gallery, thru Nov. 2.

**19th c 'Merveilleuses': Horace Vernet watercolors** at Didier Aaron, thru Oct. 16.

**Stuart Davis;** 1st retrospective in 20 yrs. at the Metropolitan Museum, Nov. 22-Feb. 16.

**Brice Marden's cold mountain series;** Dia Center for the Arts, Oct. 17-

**Romualdo Garcia:** Portraitist of Guanajuato; Benjamin S. Rosenthal Library at Queens College/CUNY, Sept. 3-27.

### EXHIBITIONS DELAYED:

**Spanish Colonial Art and Society and The Furniture of George Hunzinger** both postponed due to budget cuts at the Brooklyn Museum; also they have a new schedule of floor closings, call before you go to check rotation.

### MEMBERS AT WORK:

**Documents of Dissent;** Sharon Frost of NYPL Prints & Photo curates the American (Guerrilla Girls) segment in the Edna Barnes Salomon Room at NYPL, thru Feb. 15, 1992.

### CONFERENCES, SYMPOSIA, GRANTS, ETC.

"Are there universal programs for organizing images?" Deirdre Stam moderator; **American Society for Information Science**, Oct. 27-31, Washington, DC, 301-495-0900.

**The Artist at Work: seminar with Arthur Danto, David Ross, Kirk Varnedoe & others;** Museum of Television & Radio, Sept. 24, 307-7171.

**Papa Geda: Vodou Spirit of Death, Sexuality and Humor;** program in conjunction with **The Interrupted Life**, The New Museum, Oct. 15, 7:00 pm; 219-1222 [10 other workshops and lectures also].

**American Indian Art Symposium** in conjunction with **Objects of Myth and Memory;** Brooklyn Museum, Oct. 26, 10 am, 718-638-5000.

**Architectural History Symposium: The Colonial Revival,** Nov. 8-9, Charlottesville and Richmond, 804-924-3976.

**New Fellowship Program - The Henry Luce Foundation & American Council of Learned Societies** dissertation fellowship Program in American Art [Ph.D. only], 212-697-1505.

**Quality and Power: Who Sets the Standards?** Sunday Symposia Issues in Contemporary Art series at the Whitney Museum, Oct. 20, 6:30 pm, 570-3641.

**ICHIM '91: International Conference on Hypermedia and Interactivity in Museums,** Oct. 14-16, Pittsburgh. Archives & Museum Informatics, 412-683-9775.

**National Historic Publications and Records Commission: 2 fellowships:** one for university archives or special collections units, the other for state archives, 202-501-5610.

**Art History and Film: Art on Film/Metropolitan Museum & Tufts University,** Nov. 14-16, at Tufts and the Museum of Fine Arts, Boston, 212-988-4876.

**From Computer Screen to Projection Screen;** RIT, Technical & Educ. Center of the Graphic Arts, Nov. 21-22, 718-475-5000.

**Finally something for acquisitions librarians - New York Technical Services Librarians' fall meeting:** Fritz Schwartz Explains EDI; Princeton Club, Nov. 15, 212-930-0702.

**Future of the Book:** with Terry Belanger, Gary Frost, others; Wisconsin, Sept. 26, 608-263-4929 or e-mail: joebeets@wiscmacc.bitnet.

## **NEWSLETTER CONTRIBUTORS**

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Paula Baxter, Ann Benton, Eumie Imm,  
Adina Lerner, Max Marmor, Julie  
Mellby, James Monteith, Linda  
Seckelson, Suzanna Simor.

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