

# ARLIS/New York News

The Newsletter of the Art Libraries Society of North America/New York Metro Chapter

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## Interesting Stuff from the Chair

By Jennifer Tobias

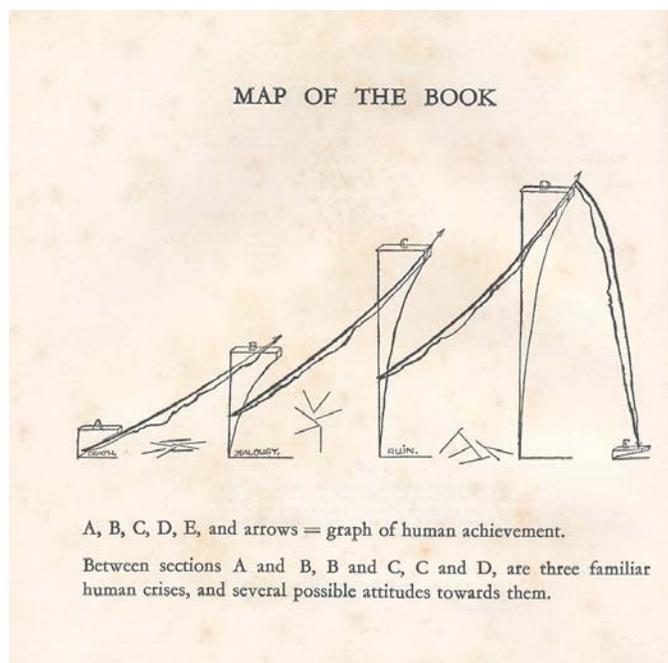
Rather than restate the ARLIS/NY activities so well documented by newsletter editors James and Alexandra, I will instead use this space to celebrate some of the intriguing things one discovers in art libraries.

For example, what to make of *Beyond This Point* (Duckworth, 1929)? One opens the conventional-looking volume to find the map at right, followed by a table of contents outlining *Attitudes*. Specifically attitudes towards *The Near Approach of Death*, *Urgings of Jealousy*, and *Social Ruin*. Integrating images by experimental photographer Bruguiere (1880–1945) with a curious text by journalist, playwright, poet, and producer Lance Sieveking (1896–1972), the work “is an example of absolute collaboration...the photograph and the text are integral parts of each other.”

The collaborators seem well-suited. Bruguiere is known for early experimentation with multiple exposures, solarization, chemigrams and especially “light abstractions,” photographs of dramatically-lit shaped and cut paper. His experiments with light are believed to have evolved in part from commercial photography of theater sets and productions, specifically from theatrical lighting techniques. Sieveking appears to have been a theatrical experimenter, pushing traditional conventions of live and radio drama.

Though all does go to ruin in the end, according to the authors, there are some nice moments along the way: “Centuries stumble aimlessly past; and somewhere, somehow, now in this part of the world, now in that—east, west, south, north, a race of men build, and within their walls, find a small quiet space in which to think.”

Sounds like a library, no?



### Inside this issue:

Reports on recent events, including:

Visit to Yale

Holiday party

“The Downton Show” at NYU

and more!

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## Upcoming Event: "Making Art History: Documenting Latin American and Latino Art at MoMA Library."

The next ARLIS/NY program will take place on Friday, May 19th at 3:30 at the Metropolitan Museum of Art. Taína B. Caragol, Bibliographer, Latin American Specialist, at the Museum of Modern Art, will make a presentation that will be of great interest to ARLIS/NY members. The title of her talk is: "Making Art History: Documenting Latin American and Latino Art at MoMA Library."

Taína has been at MoMA Library since September 2003. Her position has two major components; one part consists of keeping the Latino, Latin American, and Caribbean holdings of MoMA Library up-to-date, and assisting anyone doing research in this area. MoMA is the library of record in New York in this area, and one of the main repositories in the US and in the world, with more than 15,000 volumes on modern and contemporary Latin American and Caribbean art. She also serves as coordinator of the Survey of Archives of Latino and Latin American Art. This survey intends to document the under-documented Latino visual arts in New York and to spread a culture of archival preservation amongst institutions that have showcased artists from this community. This project is sponsored by the Metropolitan New York Library Council with monies it receives from the New York State Archives for its Documentary Heritage Project grant. The survey is currently on its third and last year. For more details see: <http://www.moma.org/research/library/latinosurvey/index.html>

If you are interested in learning more about Taína's important work at MoMA's library please join us on Friday, May 19th at 3:30. A reception in the Met's Watson Library will follow the presentation. Please remember that the Museum is open until 8:45 on Fridays. You might want to plan some time to visit the galleries after the reception. Admission buttons will be provided.

Please RSVP to Nancy Mandel at [nancy.mandel@metmuseum.org](mailto:nancy.mandel@metmuseum.org). As usual, pick up a button at the Group Registration Desk in the Great Hall; they will direct you to the Douglas Dillon Board Room, which is on the fourth floor and reached via the elevators towards the back of the Museum. Please plan on a few minutes' travel time within the building.



Pottery cat on the "fire-dog" (andiron) in a tile fireplace—one of the many beautiful and unusual artworks at the National Arts Club.

## ARLIS/NY Holiday Party at the National Arts Club

By Meg Black

The annual ARLIS/NY holiday party was held on Wednesday, December 7, with approximately 100 guests in attendance at the Accompanied Library in the National Arts Club, Gramercy Park.

The Accompanied Library is a recently founded private library, writers' club, and cultural events venue. The Library was established in 2005 by the young (twenty-something) writers, Brooke Gehan and Iris Brooks, as a comfortable clubhouse for writers and a space for literary readings, and also as a venue for events that would draw in people from all of the arts. It is located on the 6<sup>th</sup> floor of the annex to the landmarked Tilden mansion (the main building of the National Arts Club), and is accessed by passing through the ornate lobby and hallways of the mansion, and finally by an antiquated elevator.

Arriving at the Library the evening of the party, ARLISNYers were welcomed into a main reading room that featured plush furnishings, a cheerful fireplace, and tall bookcases fitted with brass library ladders. It was the perfect setting in which to greet colleagues and enjoy the season. Many guests brought gifts of hardcover books, as requested by the gracious hosts, Brooke and Iris, to add to the book collection. Wine and other beverages were available at the Library's art deco-style bar. We also enjoyed the generous assortment of crudités, cheeses, paté and fruit.

The high point of the party came when 2005 chapter Chairperson and Arthur K. Watson Chief Librarian at the Metropolitan Museum of Art, Ken Soehner, congratulated ARLIS/NY on a very successful year. Ken thanked the 2005 executive board officers for their excellent contributions to the organization: Judy Connorton, Caitlin Kilgallen, Alexandra de Luise, Suz Massen, James Mitchell, Faith Pleasanton, Jenny Tobias, and Tony White. He introduced the incoming 2006 chapter chair, Jenny Tobias, Associate Librarian for Reference at the Museum of Modern Art, who applauded Ken for his outstanding work as chapter Chair. Jenny then announced the results of the elections for officers. She congratulated everyone who ran for office, and introduced the new board members for 2006: Eric Wolf, Member-at-Large for Membership; Meg Black, Treasurer; and Zimra Panitz, Vice-Chair/Chair-Elect.

Thanks to all those who attended for making this party a great success. Thank you to our hosts, Brook and Iris, and the staff of Associated Library for their exceptional hospitality. And thank you to the party organizers, especially Ken Soehner and Jenny Tobias, for introducing ARLIS/NY to yet another incredible NYC cultural resource.



Director and Co-Founder Iris Brooks, with Assistant Director David Shamoon.



Incoming Chair Jenny Tobias (left), relaxing at the Accompanied Library with new chapter officers Zimra Panitz (Vice-Chair), and Eric Wolf (Member-at-Large for Membership).

Photos by James Mitchell

## ARLIS/NY Visit to Yale University Libraries

By Tony White

On Saturday, November 19<sup>th</sup>, 2005, 15–20 ARLIS/NY chapter members met in Grand Central Station at 8:50 a.m. to catch the 9:10 a.m. train to New Haven, Connecticut. The groups' energy and enthusiasm filled half the train car with laughter and conversation for the duration of the trip to New Haven. Members were in good spirits on this clear and sunny, brisk fall day.

Upon arriving at the New Haven train station platform Tony White, chapter Secretary and trip co-organizer, handed out city maps, itineraries, and restaurant lists. The group decided to walk from the station to Sterling Memorial Library. This short walk offered an opportunity to walk through the New Haven green, over the cross campus library, along Berkeley College, and past Maya Lin's *Women's Table* fountain.

Jae Rossman, Special Collections Librarian and Curator of the Arts of the Book Collection, and Hannah Bennett, Public Services Librarian for the Art and Architecture Library, greeted the group at the entrance to the Arts of the Book Library. By 11 a.m. 25–30 members and guests had arrived for the day's programs. Due to the size of the group Jae and Tony split the group in half. Jae introduced members to treasures in the Arts of the Book Collection, while Tony hosted members in the Nave for an introduction to the exhibition he curated: "Production, Not Reproduction: A Chronological History of Offset Printed Artist's Books." After 30 minutes the groups switched. Hannah provided a quick informational tour of the first floor of the Sterling Memorial Library at the end of Tony's presentation.

Tony's exhibition included cases in the Nave (November 7, 2005 to January 31, 2006) and in the Arts of the Book Collection (November 7, 2005 to late April 2006). This exhibition includes selected, chronological examples (one book for each year, 1960–2005) of artists' books made using the photo offset lithography printing process for the production, not reproduction, of this creative art form. Photo offset printing was the preferred process for creating and producing inexpensive, full color artists' books until the mid- to late 1990's. With the introduction of desk-top publishing and color ink-jet printing in the home office/studio, offset printing is quickly being replaced by these newer, easy to use, and less expensive technologies. This exhibition draws awareness to this process and its impact on contemporary artists' books and their production.

After the tours in the Arts of the Book Collection and an introduction to Tony's exhibition members had lunch on their own from 12:15 to 1:45 p.m. From 1:45 to 2:30 p.m. members met in the Art and Architecture Library. Again, members split into two groups for a tour of the library and the building with Hannah, and a presentation of selected highlights from Special Collections with Jae. Hannah's tour included a walk through of the library stacks, the lecture Hall and second floor art gallery, plus an elevator trip to the roof and roof deck. The highlight of Jae's presentation included selections from the Faber Birren collection (<http://www.library.yale.edu/art/faberbirren/index.htm>).

At 2:30 p.m. members took a short walk down Chapel Street, past the Yale Art Gallery and the Yale Repertory Theater, to the Yale Center for British Art. In the lobby members were introduced to Kraig Binkowski, Head Librarian, and to Elizabeth Fairman, Curator, Rare Books and Manuscripts. Kraig introduced the group to the Library and the reading room. In addition he discussed building details and interior highlights of this Louis I. Kahn building. The Yale Center for British Art was Kahn's final work and was completed after his death in 1974. Next Elizabeth took the group into the rare book room behind the library reading room. She discussed a recent Mellon bequest that included maps and travel journals, some of which were being prepared to be sent to the British Library for an exhibition of maps.

Following Elizabeth's presentation the group adjourned to the Library Court for a wine and cheese reception graciously hosted and arranged by Kraig Binkowski and the Yale Center for British Art. Members had an opportunity to meet and talk with their Yale Library colleagues and hosts, and to socialize with librarians, library students, and book dealers from Boston, Brooklyn, Connecticut, Manhattan, Purchase, and Queens.

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## Member News

**Rebecca Kranz Friedman**, formerly at the Bard Graduate Center, has begun a new job at Princeton University's Firestone Library, where she will head up two ILL/document delivery-related initiatives, Borrow Direct and Article Express.

**Cynthia Johnson**, former Director of Reader Services at Pratt Institute Libraries, left Pratt on February 24th for the position of Head, Langston Library Reference Department at the University of California at Irvine.

**Tony White**, Art & Architecture Librarian, Pratt Institute Libraries, has been appointed as Interim Director of Reader Services beginning February 27, 2006.

## Celine Palatsky Travel Award Winner

After a difficult choice among a number of deserving candidates, ARLIS/NY is pleased to present the 2006 Celine Palatsky Travel Award to Jill Luedke.

Jill is a student at Pratt, studying for a dual degree in Library Science and Art History. Jill has had internships at both the Adam & Sophie Gimbel Library at Parsons The New School for Design and at the Visual Arts Library at the School of Visual Arts. She has also served as a Graduate Assistant at Pratt.

Attending for the first time, Jill "looks forward to meeting new colleagues, gaining insight into the profession and experiencing new cultures." She is eager to attend the meetings of the Reference and Information Services Section and the Student Affairs Discussion Group.

Please welcome Jill to Banff in May.

## Many Thanks for Your Generosity!

The ARLIS New York Board would like to thank the following members for their generous donations to the Chapter:

Mark Bresnan	Dror Faust	Laura Mosher
Susan Bucks	Rebecca Friedman	Josephina Murphy
Sherman Clarke	Keith Glutting	John Maier
Judy Connorton	Edward C. Goodman	Ralph Ocker
William Dane	V. Heidi Hass	Elizabeth O'Keefe
Alexandra deLuise	Jean Hines	Maria Oldal
Erica Doctorow	Deborah Kempe	Faith Pleasanton
Lydia Dufour	Rodica Krauss	Herbert J. Schwarz
Charles Egleston	Catherine Miele	

## Welcome New Members

We also welcome the following new members to ARLIS/NY for 2006:

Jared Ash	Matthew Johnson	Francine Snyder
Daniel Biddle	Kristin Lagerquist	Susan Thomas
Judy Brzosko	Julie May	Jennifer Yao
Rachel Chatalbash	Lee Robinson	Barbara Young
Dror Faust	Erin Scime	

## 3x5 Card as Conceptual Art

By James Mitchell

On Tuesday, January 24, ARLIS/NY members gathered in the Metropolitan Museum of Art's Douglas Dillon Board Room—our new favorite meeting place—for an illustrated presentation by freelance curator Rachel Gugelberger. Entitled “Library Science, a Work in Progress,” Rachel presented slides of recent art works related to the theme of the library and the catalogue. Many of the works specifically address changes in information technology by using old catalogue cards and other outmoded technologies to visualize the accompanying social and cultural losses.

The theme was introduced with a discussion of the Idea Stores in the UK, “adult education centres” that combine library functions with a café setting, lots of Internet terminals, and Learning Annex-like programming (with fees). The Stores, highly commercialized public-private partnerships which are replacing all branches of the Tower Hamlets Library System in London's East End, are a controversial but seemingly successful effort to revitalize an underused system. The “flagship” branch recently replaced the Whitechapel Library in London. That building, dating from the late-19<sup>th</sup> century, was here presented as representing history and tradition. Many of us with a closer view of these things are skeptical about this.

Other precursors, such as Eleanor Antin's “Library Science” (1971), were briefly considered, showing how traditional resources like catalog cards and subject thesauri have long been used in the text-based and conceptual strategies of contemporary art.

This led to a presentation of the newer works, from the past few years, that comprise the bulk of Ms. Gugelberger's proposed exhibition. Many of these examine changes in the social space of libraries as they come to grips with challenges from bookstores, other commercial spaces, and the Internet.

The presentation was followed by a lively Q&A, with many good suggestions and recommendations. Jenny Tobias raised the idea that many of the works being presented were basically fetishizing the card catalogue and trafficking in nostalgia. Another member of the audience however compared it to other pop-cultural icons like dial telephones. And Ken Soehner remarked that reflection on cultural changes is not necessarily nostalgic. Eric Wolf suggested that it would be valuable to examine this in comparison to the cultural responses to previous changes in information technologies, citing the “death of the book” debate after the introduction of microfilm.

Daniel Starr then lightened the mood with an amusing barnyard anecdote ... prompting Jenny to compare the works being presented to earlier forms of hippie pastoralism.

ARLIS/NY next retired to the Watson Library Reading Room for a small reception. Several artists were present, including some whose work had been included in the presentation, so the dialogue continued.

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## School of Visual Arts: Milton Glaser Study Center and Archives, and Ben Katchor

By Suz Massen

On March 8, 2006, around forty ARLIS/NY members gathered at the Visual Arts Library of the School of Visual Arts (SVA) to hear a presentation on the Milton Glaser Design Study Center and Archives, which is to open to the public in the fall of 2006, and a talk given by the comic book artist Ben Katchor on his work that has appeared in *Metropolis Magazine*. Bob Lobe, director of the Library, gave an introduction detailing the history of SVA and the development of the Milton Glaser Design Study Center and Archives. SVA was founded in 1947 by Silas H. Rhodes and Burne Hogarth as a trade school for cartooning and illustration. In 1960, it moved to its current location on 23<sup>rd</sup> Street in Manhattan. SVA is a for-profit institution, which offers both undergraduate and graduate degrees in the visual arts. There are an estimated 700 faculty members, 3000 undergraduate students, 350 graduate students, and 2000 continuing education students. Some of the art stars that have attended the school in the past are Sol LeWitt, Keith Haring, Elizabeth Peyton, and Paul Davis.

Archivist, Beth Kleber, gave a presentation on the Milton Glaser Design Archives, which included several images from the collection. The Milton Glaser Design Study Center and Archives was founded to preserve and make accessible the work of preeminent graphic designers from 1950 to the present. The Archives illuminates the creative process of renowned designers by means of printed samples (posters, album and book covers, examples of corporate identity, and publication design) as well as original artwork, ephemera, and correspondence. Milton Glaser gave the initial donation that started the Archives. There are approximately 700 works of art, 1700 illustrations, and 400 pieces of ephemera in the Milton Glaser collection of the Archives. Beth spent the first two years after the establishment of the Archives working with Glaser in his studio while the SVA Visual Arts Library was being renovated. Glaser started his graphic design career in 1954 with the Pushpin Studio. In 1974, he founded Milton Glaser, Inc. For New Yorkers, his most notable design, which he did for the New York Department of Commerce, is the "I ♥ NY" logo (1975). This logo can still be seen all over the New York metropolitan area today. He also designed the logo for the Brooklyn Brewery and the graphics for the play *Angels in America*. From 1976 to 1996, Glaser worked with the grocery store Grand Union on all aspects of the redesign of its stores. He is also noted for his designs for several album covers. Beth went on to discuss the accession by the Archives of material from Chermayeff & Geismar, Inc. The Archives has acquired approximately 300 posters, 300 letterheads, and 1000 items of printed material from Chermayeff & Geismar, Inc. This design firm mainly designs corporate logos and identities. Most notable are its designs for PBS, Pan Am, Xerox, Mobile, and Chase. Chermayeff & Geismar was one of the first design firms to design logos that were not necessarily pictorial representations of the day-to-day business practices of a corporation. Finally, Beth discussed the donation of materials from the designer Henry Wolf, donated by his sister. The collection is composed of a great deal of his design work for magazines. Wolf was the art director of *Harper's Bazaar* and *Esquire* in the mid twentieth century. He is also a known fashion photographer. Many of the items in his donated collection are fashion photographs.

Following Beth's presentation, comic book artist Ben Katchor, who is on faculty at SVA, presented some of the comics he has drawn for *Metropolis Magazine*. Katchor's books include *Cheap Novelties: The Pleasures of Urban Decay* and *Julius Knipl, Real Estate Photographer: the Beauty Supply District*. Katchor narrated his comics as they whizzed by on a projected screen. His humor is imaginative and charming. He told eight stories: "The Deep Tub," "The Single Server," "The Crumb Trap," "Hand Drying in America," "The Life of a Chair-breaker," "The American Coin Wash," "Caution Plate Glass," and "Bedside Reading." Roars of laughter emanated from the audience as he narrated his tales of woe.

SVA hosted a reception after the program where attendees could purchase Katchor's comic books, which he generously offered to sign. ARLIS/NY would like to thank Bob Lobe and his amazing staff at the SVA Visual Arts Library for organizing this wonderful program, as well as Beth Kleber and Ben Katchor.



Ben Katchor inscribes books for Cindy Wolff and Debbie Kempe.

Photo: Jill Blagsvedt

## “The Downtown Show,” at NYU

By James Mitchell

On February 15 ARLIS/NY made a rare trip below 14<sup>th</sup> Street for a tour of the two-part exhibition “The Downtown Show: The New York Art Scene 1974–1984” at New York University. Sharon Chickanzeff, who has recently begun a new job at NYU’s Fales Library, welcomed us at the Grey Art Gallery for a tour of the main exhibition with curator (and Director of the Gallery) Lynn Gumpert. Lynn discussed the use of a non-chronological thematic organization and some of the challenges in collecting, displaying, and documenting this art.

Although this may be true of much post-war art, the East Village scene was marked by particular difficulties of economic marginalization and stigmatization amidst a general landscape of squalor and social malaise. Mix with the self-pity of the suburban American bourgeoisie, and a helluva lot of drugs, and the results were unsurprisingly not built to last.

The exhibition achieved an effective mixing of works in various media, imposing a useful structure that didn’t make things too neat and tidy. The “sound cones” used for presenting representative musical selections were excellent, although we could only wish the budget had allowed for some sort of portable device. (I can’t wait until MoMA tackles this subject, in 10 or 20 years.) Many of the visual works effectively conjure childhood favorites like Television’s “Marquee Moon” and Sonic Youth’s “Death Valley ’69” (or Philip Glass and Glenn Branca, if that’s your thing), which were such a vital part of the scene, and this method of inserting them directly into the gallery space was very well handled.

After viewing the main exhibition at the Grey, ARLIS members walked a few blocks over to the Fales Library, located within NYU’s Elmer Holmes Bobst Library, to see its continuation. Primarily photographs and works on paper, with additional music, this selection emphasized the rich holdings of the Fales, and underscored the importance of their collection for understanding the art and culture of that period.

To cap it off, a very nice reception was also graciously provided at Fales. We again thank Sharon, Lynn, and Marvin, and their staffs, for this up-close view of a wonderful exhibition, truly one of the most significant of the year.



Sharon Chickanzeff, Lynn Gumpert, and Marvin Taylor, at the entrance to “The Downtown Show” at NYU’s Grey Art Gallery.

Photo by James Mitchell.