TABLE OF CONTENTS

SUNDAY, JANUARY 31

SESSION 1
ADMINISTRATIVE CHALLENGES OF THE '90s
Alexander Ross, Moderator

Ruth Tucker..................................................................................................................5
DOWNSIZING A HUMANITIES BRANCH LIBRARY: AN ADMINISTRATIVE
POINT OF VIEW

Alexander Ross..............................................................................................................6
ACCESS TO ART MATERIALS AND INFORMATION IN THE '90s

Lynette Korenic..........................................................................................................7
DEVELOPING A CAMPUS/COMMUNITY OUTREACH PROGRAM FOR AN ART
LIBRARY

SESSION 3
COMPARATIVE SOLUTIONS: RESPONSES TO THE SPECIAL NEEDS OF
THE MUSEUM LIBRARY OPAC...................................................................................8
Sally Gibson, Moderator
David Bearman, Respondent

Steve Silberstein, Lenore Sarasan, Steven LeBlanc, Keith Wilson, Panelists

MONDAY, FEBRUARY 1

SESSION 4
PRESERVATION AND CONSERVATION OF BOOK AND
PHOTOGRAPH COLLECTIONS IN THE ART LIBRARY
Nancy Allen, Moderator

Maria Fredericks...........................................................................................................9
CONSERVATION AND PRESERVATION STRATEGIES FOR ART AND
ARCHITECTURE LIBRARIES: TREATMENT, STABILIZATION, AND
REFORMATTING OF PRINTED BOOKS
MONDAY, FEBRUARY 1 cont'd

Karen McKenzie........................................................................................................10
MASS DEACIDIFICATION CENTRE PLANNING IN THE METROPOLITAN
TORONTO REGION

Nancy Elkington........................................................................................................11
PRESERVATION ACTIVITIES IN THE RESEARCH LIBRARIES GROUP

Jeffrey Field..............................................................................................................12
THE NEH DIVISION OF PRESERVATION AND ACCESS

SESSION 5
ART SCHOLARSHIP IN THE CLOSET: A LITTLE QUEER, ISN'T IT?
Ray Anne Lockard, Co-moderator
Jim Van Buskirk, Co-moderator

Jonathan D. Katz.......................................................................................................13
WRITER'S BLOCK: ON THE IMPEDIMENTS TO A QUEER ART HISTORY

Lili Lakich.................................................................................................................14
THE ART OF HIGH VOLTAGE: BATTLING GASLIGHTING AND BLACKOUT

Ray Anne Lockard.....................................................................................................15
QUEER ACCESS — OUTING INFORMATION

SESSION 6
GRAPHICAL USER INTERFACES FOR VISUAL ARTS DATABASES
Howard Besser, Moderator

Maryly Snow.............................................................................................................16
IMAGE DATABASES: IMAGE MANAGERS VERSUS IMAGE CATALOGS

Lois Schultz................................................................................................................17
WHEN GRANDMA'S PIANO BENCH COMES TO THE LIBRARY: ACCESS TO IMAGES AND MUSIC
TUESDAY, FEBRUARY 2

SESSION 7
DIGITAL PHOTOGRAPHY: THE BEGINNING OF A NEW ART FORM
Julie Melby, Moderator

Susan Felter.......................................................................................................................18
IS THAT A THREAT OR A PROMISE? DIGITAL VISION

Diane Emerick Hulick......................................................................................................19
TRUTHFUL REPRESENTATION?

Peter Samis.......................................................................................................................20
THE DIGITAL WRIGHT MORRIS: THE COMPUTER AS RECAPTURE TOOL FOR
PHOTOGRAPHS PAST

SESSION 8
LIBRARIES IN THE FORMER EASTERN BLOC ...............................................................21
Irena Zantovska, Moderator

SESSION 9
DECORATIVE ART AND ARCHITECTURE ON THE WEST COAST:
INFLUENCES AND TRENDS
Amy Ciccone, Moderator

Kenneth R. Trapp...........................................................................................................22
LOOKING AT THE ARTS & CRAFTS MOVEMENT IN CALIFORNIA

Paula Baxter.....................................................................................................................23
BEYOND ETHNOGRAPHY: WEST COAST CONTRIBUTIONS TO THE
REDEFINITION OF NATIVE AMERICAN ART AND CRAFTS

Stephen Van Dyk.............................................................................................................24
ARCHITECTURE AND DESIGN EXHIBITED AT WEST COAST FAIRS

Linda Seckelson...............................................................................................................25
THE ARTS AND CRAFTS MOVEMENT IN CALIFORNIA — A BIBLIOGRAPHIC
SURVEY
SESSION 10
NEW DIRECTIONS IN SUBJECT ANALYSIS FOR MUSIC AND ART
Pedro Figueredo, Moderator

Alfred Willis.................................................................................................................. 26
TRAVELS IN TWIN EARTH

TUESDAY, FEBRUARY 2 cont'd

Marcia Bates.................................................................................................................. 26
WHAT DO HUMANITIES ONLINE SEARCHERS NEED FROM A THESAURUS? —
RESULTS OF THE GETTY ONLINE SEARCHING PROJECT

SESSION 11
SILICON STEPCHILDREN: THE ISSUE OF COMPUTER FACILITIES
WITHIN ART AND ARCHITECTURE LIBRARIES
Stephen Bloom, Moderator

Stephen Bloom............................................................................................................. 27
COMPUTER LABS AND LIBRARIES: SOME ISSUES

Fred A. Hillbruner..................................................................................................... 28
TRUST ME, YOU CAN GET SEVEN COMPUTERS, A COUPLE OF PRINTERS, A
SCANNER AND A FULL-TIME LAB MANAGER WITH A DESK INTO 180 SQUARE
FEET OF UNVENTILATED SPACE

Peggy Ann Kuznerz.................................................................................................... 29
IMAGING TECHNOLOGY, THE CURRICULUM, AND BEYOND

SESSION 12
SOUND IMAGE LINK: NEW
TECHNOLOGIES....................................................................................................... 30
Lindy Narver, Moderator

Margaret Byrne, Tomlinson Holman, Randy Thom, and Henry Kaiser,
Panelists
DOWNSIZING A HUMANITIES BRANCH LIBRARY: AN ADMINISTRATIVE POINT OF VIEW

Downsizing the complex and broad range of operations in an academic branch library is neither pleasant nor painless. With sufficient advance warning, however, a branch library administrator can anticipate the challenge of strategic planning rather than the specter of crisis management. The libraries that survive best and emerge healthiest are those in which advance preparation has occurred.

Effective downsizing consists of three elements: planning strategically within multiple contexts; optimizing the resources particular to the library's subject discipline; and making concentrated efforts to vitalize the organizational culture.
ACCESS TO ART MATERIALS AND INFORMATION IN THE '90S

Assuming a climate of fiscal stringency, combined with steady technological advances, for the rest of the decade, some of the issues that will probably be faced by academic art librarians concerning their clientele's access to materials and information will include:

• The availability of long-range electronic communication paths and accompanying resources. How much will the art/architectural history community need to know about the Internet?

• Attempts by downsized central catalog departments to resort to abbreviated cataloging to ease their workloads and shrink backlogs. Can uncontrolled keywords placed in the MARC 653 field substitute for, or improve on, LCSH? Who will assign them, art librarians or catalogers?

• More new databases mounted on OPACs or available as CD-ROMs. If patrons are to be trained to get the most benefit from them, more ambitious bibliographic instruction programs will be needed. Where will the resources for this effort come from?

• Depending on local conditions, the time may be right to develop one or more image databases, probably for instructional support. It will be important for the art library/visual resources collection to be heavily involved. Where will the money and technical expertise for these projects come from?

• Art/architectural historians will continue to rely heavily on printed sources from all periods. The integrity of retrospective collections of printed materials, and the ability to continue to develop them, must be defended.
DEVELOPING A CAMPUS/COMMUNITY OUTREACH PROGRAM FOR
AN ART LIBRARY

An art library is sometimes perceived by university administrators as an elite organization with a very limited clientele. This can be fatal in a period of fiscal stringency when a variety of academic units are competing fiercely for a diminishing university budget by demonstrating that they and their activities are central to the university’s mission. A way for an art library to counter the impression that it is peripheral is to broaden its base of support among non-art faculty members and other campus and community groups through a vigorous outreach program like the one currently being undertaken by the Arts Library at UCSB.

This program includes a special campus/community event — an exhibit of over 200 art exhibition catalogs from the Arts Library; and Arts Library newsletter distributed to many campus departments; and personal contact with faculty from a variety of disciplines to determine research interests and to provide general orientation to the Arts Library.

The overall goal is to increase use of the Arts Library by non-art history/art studio faculty and to identify potential donors of appropriate materials or other forms of financial support. The issues of whom to target for an outreach effort, how to identify faculty research interests, and ways to promote an art library will be discussed.
SESSION 3

COMPARATIVE SOLUTIONS: RESPONSES TO THE SPECIAL NEEDS OF THE MUSEUM LIBRARY OPAC

Moderator
Sally Gibson
Librarian, Clark Art Institute

Respondent
David Bearman
President, Archives and Museum Informatics

Panelists
Steven LeBlanc, Vice President, Questor Systems
Leonore Sarasin, President, Willoughby Ltd.
Steve Silberstein, Executive Vice President, Innovative Interfaces, Inc.
Keith Wilson, Executive Vice President, Dynix, Inc.

The panel of library and museum automation vendors will address critical issues that grew out of an informal museum library OPAC (online public access catalog system) discussion group meeting at the ARLIS/NA 1992 annual conference. The group agreed that it was timely to bring to the attention of the system builders and vendors that art library systems, particularly those situated in museums, are an important and viable market having special needs that have to be addressed. The panel is composed of two library OPAC vendors experienced with art museum library (DYNIX and INNOPAC), two museum automation vendors who have developed bibliographic and library components (Questor/ARGUS and Willoughby), a respondent well-acquainted with issues of OPAC compatibility of object, image, and archival systems and transference of information, and a moderator representing the art museum library community.

The panel is modeled after the "comparative solutions" panel held annually at the Museum Computer Network conference. The questions consist of approximately five specific scenarios which express the special needs of museum libraries. These scenarios were prepared by a committee appointed at last year's ARLIS/NA discussion group and were circulated in advance to the participants. Each vendor is limited to a three-minute response time to encourage direct and precise comments. The respondent will serve to challenge the vendors and offer alternative solutions. Additional vendors are invited to attend and comment along with the ARLIS/NA constituency during the follow-up question and answer period.

The scenarios encompass the following concerns: the relationship of the library's OPAC system to other institutional systems; the overlapping of library and museum systems; issues of common access across object, archives, and bibliographic systems; the capability of vendors to handle MARC applications for visual and archival materials; image access; the ability to mount the Art and Architecture Thesaurus as an interactive tool; and the threefold collaboration between the OPAC library, the vendor, and the national networks to maintain the integrity of the national databases versus a more practical and local utilization of the OPAC.

The program was coordinated by Patricia Barnett and Greta Earnest for the Museum Library division.
CONSERVATION AND PRESERVATION STRATEGIES FOR ART MUSEUM LIBRARIES: TREATMENT, STABILIZATION, AND REFORMATTING OF PRINTED BOOKS

This paper will attempt to address a broad spectrum of library preservation problems, some of which (such as physical damage) are common to all libraries, others of which (such as preserving color and scale) are particular to libraries whose collections are primarily "visual". Treatment and housing options for "semi-rare" and circulating volumes will be presented, and recent developments in reformatting will be briefly summarized.

These various preservation and conservation options will be discussed in the context of factors such as budget, staffing, and training, in the hope that the information presented will provide a basis for decision-making as well as a guide to available resources and services.
MASS DEACIDIFICATION CENTRE PLANNING IN THE METROPOLITAN TORONTO REGION

This paper provides an overview of the ongoing activities of the Chairman's Committee for Preserving Documentary Heritage (CCPDH), established in 1990 under the aegis of the the Chairman, Municipality of Metropolitan Toronto. The Committee has as its ultimate objective the establishment of a mass deacidification centre to service both the not-for-profit and for-profit sectors in the Metropolitan Toronto region, which has an estimated treatment requirement of one million volumes per year.

As has occurred elsewhere, libraries and archives in the Metropolitan Toronto area had begun to seek solutions to the crisis facing their collections. Metro Toronto is home to several of Canada's largest corporations, a concentration of special libraries with national status, as well as corporate, government, and not-for-profit archives. Informal discussions between the Libraries and Community Information Branch of the Province of Ontario's Ministry of Culture and Communications, and representatives of major libraries and archives led to the recognition that a cooperative approach was needed to attempt to deal with the crisis. In 1988, Toronto City Council adopted a report issued by the Commissioner of Planning and Development recommending that a feasibility study be conducted for the establishment of a "mass deacidification centre to serve libraries in Metropolitan Toronto."

With funding from several levels of government and major stakeholders, an extensive feasibility study was commissioned in 1989 from Lord Cultural Resources Planning & Management, Inc., a Toronto-based museum and culture consulting firm. The CCPDH has been given the task of carrying out the recommendations of this study, ranging from the commissioning of the scientific research to assess current technologies for mass treatment, to fundraising, and ongoing public education.
PRESERVATION ACTIVITIES IN THE RESEARCH LIBRARIES GROUP

The presenter will provide an overview of the nature and composition of the Research Libraries Group, highlighting collaborative preservation activities that result in tangible gains for art librarians and their institutions. The Art Serials Preservation Project, an effort involving nearly a dozen art libraries, will be described and both pitfalls and project insights will be shared. Other activities to be summarized include the work to establish preservation microfilming guidelines for monographs, serials, archives, and manuscripts; the formation and progress of the Photograph Preservation Task Force; the development of a "family" of survey tools that function as preservation assessment and prioritization instruments; the mounting of a membership-based electronic conference for discussion of preservation projects, topics, issues, standards, and services.
SESSION 4
PRESERVATION AND CONSERVATION OF BOOK AND
PHOTOGRAF COLLECTIONS IN THE ART AND ARCHITECTURE
LIBRARY

Jeffrey Field
Deputy to the Director, Division of Preservation and Access, The National
Endowment for the Humanities

THE NEH DIVISION OF PRESERVATION AND ACCESS

This paper presents an overview of the NEH's Division of Preservation and Access, which
supports projects to preserve and provide intellectual access to resources important for
research, education, and public programming in the humanities. Projects may encompass
collections of books, serials, newspapers, recordings, and objects of material culture. For
Fiscal Year 1993, Congress has appropriated $23,102,000 for the support of preservation and
access projects. Awards range in size from $5,000 to $3,000,000 and in duration from six
months to five years. At the request of Congress, the NEH is supporting a national effort to
preserve on microfilm the knowledge contained in embrittled books. The Art Serials
Preservation Project coordinated by the Research Libraries Group is a part of this effort, as
is a project at Cornell University to microfilm 19th century American architectural
periodicals. With NEH support, the Chicago Historical Society is cataloging architectural
photographs from the Heidrich-Blessing collection and the Henry Ford Museum is
documenting its domestic textile collection. Through the National Heritage Preservation
Program, the NEH provides support for efforts to stabilize material culture collections. The
NEH has made grants in this category to the Isabella Stewart Gardner Museum and the
Currier Gallery of Art. To help improve procedures and technology for preservation and
access, the NEH supports research and demonstration projects. Endowment grants to the
Image Permanence Institute in Rochester, New York have supported the development of
procedures for ensuring the longevity of silver halide microfilms and recommendations for
optimal storage conditions for collections of cellulose acetate films. Fascicles of the Paper
Conservation Catalog produced through the American Institute for Conservation have
received NEH support. The NEH also supports the United States Newspaper Program,
through which U.S. newspapers are cataloged and microfilmed on a state-by-state basis.
Support is provided for preservation field services programs, such as provided by the
Northeast Document Conservation Center, to provide information and training services to
libraries, museums, historical organizations, and archives. In addition, the Endowment
offers support for formal training in preservation administration, book conservation, and the
care and conservation of material culture collections. The division maintains two annual
deadlines, at the beginning of June and December, for preservation and access projects and one
annual deadline at the beginning of November for National Heritage Preservation
proposals. The NEH staff will review draft applications if submitted at least six weeks in
advance of the application deadlines.
In the contemporary political climate, research on lesbian and gay artists presents a daunting set of problems. By the very nature of the topic, little evidence finds its way into traditional documentary sources. Major methodological and historical questions on the nature of gay and lesbian identity are only now beginning to be addressed. When the artists in question are in the closet, these problems are clearly compounded, but even in the case of openly gay artists like Andy Warhol there is a reluctance to take the issue of sexuality seriously. Indeed, in no other area of art historical endeavor is the concept of privacy invoked to block research. The complicity of the academy and the art market in this act of silencing is only now coming under challenge.

Using my work in Jasper Johns and Robert Rauschenberg as text, this paper will explore exactly how some of the above issues complicate and confuse the research program.
ART LIBRARIES SOCIETY OF NORTH AMERICA
1993 ANNUAL CONFERENCE

SESSION 5
ART SCHOLARSHIP IN THE CLOSET; A LITTLE QUEER, ISN'T IT?

Lili Lakich
Neon Sculptor, Founder of the Museum of Neon Art, Los Angeles;
Author of Neon Lovers Glow in the Dark

THE ART OF HIGH VOLTAGE: BATTLING GASLIGHTING AND BLACKOUT

As an art form neon sculpture has been a viable medium for only slightly more than three decades. Prior to that the sign industry held a secretive and territorial control over the process and materials. There has been very little published in the way of critical review or historical record. The few books that exist emphasize neon as commercial signs or as architectural decor and diminish the achievements in fine art.

In the late 1950s and early 60s as neon began to wane as a commercial medium, a handful of artists discovered its potential as a material for fine art. And it was a woman, a Greek immigrant, Chryssa, who is considered to be among the first to incorporate luminous tubes of electrified gases into fine art.

My own work in neon sculpture began in the mid 60s. By the late 70s when it became clear that not only was the medium dying, but there was nowhere to show an art form that was stigmatized by its association with commercial signs and was feared because of its technology. In 1981 I founded the Museum of Neon Art in Los Angeles which exhibits, documents and preserves works of neon, electric and kinetic art.

The Museum of Neon Art sparked a renewal of interest in the medium and more artists have emerged. Some of the most important are lesbians and gay men, although a number of them are or have been closeted. Moreover, it is difficult to ascertain to what extent one's sexual identity is relevant to one's art, and at what point in one's life or career it might be important to reveal it.

My involvement with the Museum of Neon Art has afforded me the unique opportunity of being able to affect the history of neon sculpture even as others attempt to write the history to exclude women and gay men. When one writer wanted to exclude Chryssa from the book he was writing I was able to deny him access to our archives until he agreed to include her. It was then that I was galvanized into writing a book about my own art—Neon Lovers Glow in the Dark.

It is critical for lesbians and gay men to document our own lives and art as well as the lives and art of others. Too often we are led to believe that we can only receive recognition from the very institutions that exclude us.
QUEER ACCESS — OUTING INFORMATION

The body of literature written in the field of gay studies since the Stonewall Rebellion (1969) is enormous. As with women's studies and Afro-American studies, it is also interdisciplinary and bibliographic access to it is often challenging. Just as Dr. William Taylor (Professor, Indiana University) must search general material published by Afro-Americans as he prepares a biographical dictionary of Afro-American artists, individuals researching an aspect of gay studies must search gay-positive material published by gay-positive authors. But few among us art librarians has a bibliographer of gay studies with whom we may consult.

This paper will offer a brief review of the discipline of gay studies, discuss what is prompting the vitality of publication in the field, examine the challenges of bibliographic access, consider relevant reference sources that do exist, discuss homophilic collection development, and make observations on the issue of library service to patrons researching gay studies topics.

Two California artists/curators and a scholar on the panel will examine relevant issues from their perspectives. They have each been asked to address the issue of what art librarians can do to assist artists, museum professionals, and scholars as we work together to preserve a record of the gay/lesbian presence in art and make relevant material more accessible.

A call for the creation of new resources and, if necessary, activism on the part of our professional organizations, will be issued and the floor will be opened to questions and comments from the audience. A bibliography emphasizing material published since 1987 will be available to the session's attendees.
IMAGE DATABASES: IMAGE MANAGERS VERSUS IMAGE CATALOGS

Currently the software market is witnessing the release of dozens of software packages for images. These can be roughly grouped into two categories: image managers and image catalogs. Image managers are generally smaller with less emphasis on cataloging and descriptions. Image catalogs are generally suitable for larger collections and allow more user-defined fields to support full-fledged cataloging and in-depth description to a greater degree than image managers.

What are the common features of these software packages? Will they suffice for slide libraries and museum objects? While the current releases and older packages do not support collection maintenance and most do not yet support controlled vocabularies such as the Art and Architecture Thesaurus, there is evidence that the next round of releases will support the collection maintenance needs of most museums.

The emphasis of this presentation will be on image catalogs, with image managers presented primarily to make the distinction between the two. The presentation will focus on the most established image catalogs: two developed by academic institutions (M.I.T. and U.C.-Berkeley’s Image Query) and image catalogs and image managers developed by a variety of software vendors such as Art Access (aka AXS), ImageBase, Graphic Detail, and others.
WHEN GRANDMA'S PIANO BENCH COMES TO THE LIBRARY: ACCESS TO IMAGES AND MUSIC

There have been a number of projects around the country to scan photographic and other images into databases for use in local libraries. Very few are available outside the library itself. At Duke University we have begun a multimedia test project that is already available anywhere in the world through the Internet and the Wide Area Information Server protocol. In addition to images and indexing, we plan to provide the actual music as well. We would like to be able to "search" for a tune that someone wants—rather like calling up the music library, humming the tune to them and saying: What song is this?

Our collections consist of about 2500 cataloged items, including a very large number of Confederate pieces, and about 25,000 uncataloged items. The current project really began when Jenny Campbell, the library director, challenged Special Collections to make the backlogs available to the public in 24 months. After considerable thought and planning, Juraj Horacek, programmer and musicologist, and I were able to bring up a prototype database in June, 1992.

The project currently consists of scanning the "covers" of the sheet music, indexing the authors, composers, performers and titles of the pieces (more or less standard cataloging). Example 1 is a sample of a scanned image. We are also providing access to the graphics through terms from the Library of Congress Thesaurus for Graphic Materials, Illustrators, Engravers, and Lithographers. Example 2 contains the index information for the same piece. Even though several fields are blank (because the piece is for piano), you can see the kind of information that is available. We are working on making the sound available as well. Except for the scanner, we have been using software from Internet sites—WAIS from Thinking Machines and MIME (image, sound and text viewer) from Archie.
IS THAT A THREAT OR A PROMISE? DIGITAL VISION

Should we celebrate the coming of a new hybrid art media that literally smears photography, painting, printmaking, and collage into each other? How will it affect the art when artists who used to work in a large lighted studio turn to working at a semi-darkened desk? What is the effect on the work's artistic qualities when the risk of losing previous versions is not a factor in the artist's deciding what to do next? Will there be more artistic risk-taking? Maybe the computer will open the way to wild exploration of a new media, and the exhibition of more work in series forms that reveal the development of the ideas.

For artists and curators, there is the question of how to exhibit work that may never have been in the form of "hard copy." Will we see more slide shows and computer screens set up in exhibition spaces in order to show the work in the backlit luminance of the original working conditions? And, what of the myriad, everchanging possibilities of hard copy, and their varying levels of archival keeping properties? And what about the danger of "machine readable only" media in an age of instant obsolescence? Can libraries of old computer equipment be maintained into the indefinite future so that obsolete digital media can still be "read" and transferred to the media of the moment?

I will also try to summarize, with visual accompaniment, my own odyssey through the looking glass into this strange new reality of digital art.
TRUTHFUL REPRESENTATION?

The relationship between digital photography, the other arts and its nineteenth century precursor, analog or traditional photography, is a long and rich discourse. This discourse is about the deep structure of photography and its relation to our perceptions of what is true. In particular, the discrete decisions that yield a photograph, its capacity for montage, its often anonymous or collective authors, its ephemeral nature, and its use of viewpoint are all qualities which emerge in art forms that precede photography, as well as throughout photographic history.

My presentation will describe and contextualize some of these common threads linking the digital image to earlier forms. The issue of "truthful representation" will be central to my argument.
THE DIGITAL WRIGHT MORRIS: THE COMPUTER AS RECAPTURE TOOL FOR PHOTOGRAPHS PAST

Even as digital technologies will inevitably shape the way images are generated and transmuted in the future, these tools simultaneously offer us the opportunity to return and re-view meaningful groupings of images from photography's past, and to recast them in today's more flexible forms. This presentation will address one such use of digitization: the re-evocation in a public setting of two long out-of-print books, Wright Morris' *The Inhabitants* (1946) and *The Home Place* (1948), now presented in digital excerpts with the texts read aloud by the photographer/author himself.

Both works were multimedia avant la lettre; in these landmark works originally published by Scribners in its heyday, Morris married short, dense prose texts and photographs in a careful balance to evoke the lives of his relatives living and dead and their brethren in small towns across America, most notably the Great Plains.

While preparing an exhibition of Morris' photographs for the San Francisco Museum of Modern Art, the project evolved to free these images from the yoke of the bound book, and present them with Morris' texts read by the artist himself in voice over. Such a solution would preserve the complementarity of image and text, even as it allowed the eyes to focus solely on the images. Furthermore, the computer could allow a number of variant readings; recombinations had always been within the compass of Morris' enterprise, but were rendered impossible by the rigidity of the bound-book format. The development of new image-text relations and distinction between oral and written text will be discussed.
This session is a result of the joint initiative of ARLIS/NA and the Getty Grant Program. Ten art Librarians from the former Soviet bloc are going to discuss the impact of recent political changes on their work and their profession. They are going to address the issues of overcoming professional isolation, and of establishing new collegial contacts with art libraries in the West. They will discuss the forms of transition to a more open system in the context of their national and professional affiliations, and context of their national and professional affiliations, and identify their current needs in the terms of priorities within collection development, automation,funding, and organization within the profession. The role of ARLIS/NA in fostering new initiatives with libraries, organizations, and individuals in the former Eastern bloc will also be addressed. In addition to a short presentation by each participant, there will be time for questions and discussion.

The ten winners of the Getty travel award who will participate in this International Relations Committee-sponsored session are Marjana Cimperman-Lipoglavsek, Librarian, Department of Art History University of Ljubljana, Slovenia; Irina Cios, Art History Database Coordinator, Information Center for Culture and Heritage, Bucharest, Romania; Mihaela Danga, Chief Librarian, National Museum or Art, Bucharest; Klara Kobzeva, Bibliographer, Scientific Library of the Academy of Fine Arts, St. Petersburg, Russia; Tomas Pergler, Head Librarian, National Gallery, Prague, Czechoslovakia; Olga Sinitsyna, Head Arts and Children’s Department, All-Russia State Library for foreign Literature,Moscow; Jolanta Stepniak, Librarian, Royal Castle Scientific Library,Warsaw, Poland; Elzbieta Warcholowska, Director, Library of the Academy of Fine Arts, Krakow, Poland; and Janos Zakarias, Library Director, Museum of Fine Arts, Budapest Hungary.
LOOKING AT THE ARTS & CRAFTS MOVEMENT IN CALIFORNIA

The focus of this presentation (accompanied by slides) is on the crafting of a major traveling exhibition devoted to the California Arts & Crafts Movement. Why specific objects were chosen for the exhibition and how they relate to the content of the essays in the catalogue will be addressed.

"The Arts & Crafts Movement in California: Living the Good Life" will be at the Oakland Museum from 27 February through 15 August 1993. It then travels to the Renwick Gallery in Washington, D. C. (October 1993-January 1994) and the Cincinnati Art Museum (February-April 1994).
BEYOND ETHNOGRAPHY: WEST COAST CONTRIBUTIONS TO THE REDEFINITION OF NATIVE AMERICAN ARTS AND CRAFTS

The West Coast has long been an important arena for Native American art because of its museums, shows, galleries, study centers, and overall marketplace strength. Key factors will be discussed.

Ethnologists and ethnographers have studied Native Americans extensively, but have not done a good job with treating their art. An art historical role exists which is just beginning to be picked up on. However, there are pitfalls in this approach as well. Art treatments tend to emphasize four specific categories of American Indian art: artifacts, crafts, fine art and tourist art. While there is some validity—-at least from the collector viewpoint—-in use of these categories, they have proven to be contrary to popular oral assumptions and writing. As redefinitions and new approaches have grown, fed by militancy from Indians tired of being defined by others, there have been attempts to move their art work away (albeit gingerly) from an ethnic context. Many Indian artists compete in the mainstream art world, and they still encounter resistance because of the ethnic art market.

The ethnic art market remains a serious problem for Indian artists. It brings much-needed money to Indian communities and individuals. However, decorative art by Native Americans has thrived, either despite or because of, this situation. The strengths of Indian decorative art production, with specific examples given, will be discussed. Equally important, there will be discussion of the ways that these art forms should be presented and studied. The major issue of criticism by non-Indians and Indians will also be touched on. This speaker will recount her experiences with both her own personal research and her work on selected articles for the Indians of North America section in the forthcoming Macmillan Dictionary of Art. These experiences illuminate the special dangers and difficulties of employing Western hierarchical terminology for Native American art forms.
ARCHITECTURE AND DESIGN EXHIBITED AT WEST COAST FAIRS

Since the Crystal Palace fair held in London in 1851, world expositions have been important vehicles for the spread and exchange of traditional and innovative designs in architecture and the decorative arts. Exhibitions were held in such west coast cities as San Francisco, Seattle, Spokane, Vancouver, and San Diego as early as 1894. This slide lecture will examine decorative objects exhibited as well as notable publications and buildings produced for these expositions.
THE ARTS AND CRAFTS MOVEMENT IN CALIFORNIA:
A BIBLIOGRAPHIC SURVEY

This bibliographic talk will touch on sources which illuminate major
designers, craftsmen, institutions and architects who were part of the western
regional flowering of the Arts and Crafts Movement, especially in California.
TRAVELS IN TWIN EARTH

The problems of subject analysis in art arise out of the problems inherent in the description of art works and art artifacts, in the nature of texts about those entities, and in the nature of depictions of art works and the artifacts of art. Ultimately, these are problems of ontology and epistemology. They have to do with such matters as what art works and artifacts are; with how they can be perceived and understood as such and in relation to one another; and with what can legitimately be said about them.

If art history has had only limited success in suggesting solutions to these problems, the reason may lie in that discipline’s fundamental concern with art as product. Aesthetics, on the other hand, supplies a conceptual framework for understanding art as a process: a process of creating an infinite variety of alternative worlds operating in accordance with a literally unearthly logic.

Through a series of slides analyzed as bearers of visual information about "art and its objects," this presentation points out some significant metaphysical relationships within pictorial reality in its relation to art. Suggesting that the correct subject analysis of such information must follow not only the general precepts of information science but also the internal logics both of art's conceptual worlds and of empirically sensible pictorial reality, it proposes that the exploration of those relationships should be given a high order of priority in an evolving theory of art documentation.

Paralleling Paul Valery’s insistence on the inseparability of artistic "form" and "content," this study argues that the subject analysis of art and art-related materials cannot be isolated from the description of art works, their embodiments or indications, and their textual or pictorial characterizations. The subject cataloging of art documents thus appears as a cartographic enterprise concerned not so much with the enumerative classification of identifiable "subject matters" as with the mapping of significant aesthetic relationships.
WHAT DO HUMANITIES ONLINE SEARCHERS NEED FROM A
THESAURUS?—RESULTS OF THE GETTY ONLINE SEARCHING
PROJECT

The Getty Art History Information Program studied online searching done by
Visiting Scholars as end users at the Getty Center for the History of Art and
the Humanities. Analyses of the results of the study provide insight
regarding the types of vocabulary terms used by the scholars in their natural
language statements of need and in their online search formulations.
Categories of terms used by humanities scholars proved to be quite different
from those of scientists. Implications are drawn for the design of thesauri in
the humanities.
COMPUTER LABS AND LIBRARIES: SOME ISSUES

How computer labs are administered in art schools is not just a management concern. Increasingly, the interests of academic librarians and the purposes and capabilities of computer labs intersect. Campus integrated networks, access to remote information sources, compression and telecommunications capabilities for digitizing and sharing images, audio, and full-text information, and new technological approaches to the teaching/learning process—from remedial to advanced design programs—all greatly expand the potential of computer labs. Those developments align naturally with the pursuits of librarianship within the academy and promise particular opportunities for smaller and independent art schools to narrow the gap between technologically advantaged and disadvantaged educational environments.

Whether libraries actually control computer labs and incorporate their management into library operations is less of an issue than whether institutions recognize and pursue the meanings and opportunities that emerge from this technological potential. Management of such labs will depend primarily on local realities: budgets, staffing, facilities, history, the political environment, and the efficiency and capability of existing structures. Libraries must, however, promote the appropriate incorporation of such technological capabilities into the educational ecology and help to shape responsible structures for its development.
TRUST ME, YOU CAN GET SEVEN COMPUTERS, A COUPLE OF PRINTERS, A SCANNER AND A FULL-TIME LAB MANAGER WITH A DESK INTO 180 SQUARE FEET OF UNVENTILATED SPACE...

Confronted with an administrative proposal to house a computer laboratory in the school library, we had to quickly evaluate the appropriateness of the space they sought, staffing and security needs, as well as the potential range of student demands. It soon became apparent that a lab was a beast unto itself and required a lot of planning, space, funding and staff. A new and appropriate space was ultimately found, and management of the lab was delegated to a different department. A year has gone by. Reviewing the details involved in the management of the lab with the lab supervisor, we are happy to have been spared the burden.
IMAGING TECHNOLOGY, THE CURRICULUM AND BEYOND

The Art and Architecture Library and Computer Lab at the University of Michigan supports teaching and research activities in the fields of art, design, photography, architecture and urban planning. In addition to traditional print material, students and faculty may use software and computer equipment in the library's computer facility. The AAL computer lab provides access to four types of computers (Macintosh, Zenith, Apollo, NeXT) and related software and equipment. Art and architecture professors use the lab as a classroom and instruct students in the fundamentals of computer imaging.

This slide-illustrated presentation will discuss the curriculum of the art and architecture schools and the software used in the instructional programs such as Adobe Photoshop, MacroMind Director, AutoCAD, and ArcInfo. Images of student work, as well as images by practicing professionals, will be shown.

Because the area of imaging technology is rapidly evolving, it is difficult to remain current with new developments in the field. This presentation will conclude with a brief guide to sources of (print) information on the topic of imaging in art and architecture.
# Index

Bates, Marcia ................................................................. 27  
Baxter, Paula ................................................................. 23  
Bloom, Stephen .............................................................. 28  
Elkington, Nancy E .......................................................... 11  
Felter, Susan ................................................................. 18  
Field, Jeffrey ................................................................. 12  
Fredericks, Maria ........................................................... 9  
Gibson, Sally ................................................................. 8  
Hillbruner, Fred A .......................................................... 29  
Hulick, Diana Emery ....................................................... 19  
Katz, Jonathan D ............................................................ 13  
Korenic, Lynette ............................................................ 7  
Kusnerz, Peggy Ann ....................................................... 30  
Lakich, Lili ................................................................. 14  
Lockard, Ray Anne ......................................................... 15  
McKenzie, Karen .......................................................... 10  
Murray, Irana Zantovska .................................................. 21  
Narver, Lindy ............................................................... 31  
Ross, Alexander ........................................................... 6  
Samis, Peter ................................................................. 20  
Schultz, Lois ............................................................... 17  
Seckelson, Linda .......................................................... 25  
Snow, Maryly .............................................................. 16  
Trapp, Kenneth R .......................................................... 22  
Tucker, Ruth ............................................................... 5  
Van Dyk, Stephen ........................................................ 24  
Willis, Alfred ............................................................ 26
Cover illustration “Perspective of Fine Arts Palace” courtesy of University of California, Berkeley, College of Environmental Design, Documents Collection.

Architect Bernard Maybeck’s Palace of Fine Arts is one of San Francisco’s prominent landmarks. Built in 1915 for the Panama-Pacific International Exposition, this Beaux Arts rotunda and colonnade was built with temporary materials and intended to last only for the duration of the Exposition. A 1959 city bond election, matching funds from the State of California, and donations from philanthropist Walter S. Johnson provided the money to preserve this architectural masterpiece for San Francisco. The Palace of Fine Arts is located on Baker and Beach Streets.