

ARLifacts

The Newsletter of the Art Libraries Society of North America, Southeast Chapter
June 2020

President's Column: A Tumultuous and Historic Time

by Leah Sherman,
Visual and Performing Arts Librarian,
Florida State University,
Robert Manning Strozier Library,
Tallahassee, Florida

With the cancellation of the 2020 ARLIS/NA conference in St. Louis due to the COVID-19 pandemic, the Southeast Chapter held its annual spring business meeting virtually for the first time in chapter history. ARLIS/SE met on April 21, the same week we would have caucused in Missouri. Although there was great disappointment among our members that we could not meet in person this year, it was thrilling to see everyone online via Zoom!

The agenda for the virtual business meeting aligned with our typical program, including a welcome from the chapter president, self-introductions and self-promotions, reports and updates from the Southeast Executive Board and committee chairs, and new business. We were happy to have our ARLIS/NA chapters liaison Stefanie Hilles join us to give her updates from the NA Executive Board, as well.

The Southeast Chapter also announced this year's Professional Development Travel Award Winner: Chaundria Campos, library specialist at Emory University and MLIS student at Valdosta State University. Although the ARLIS/NA annual conference in St. Louis was canceled, we have

extended Chaun's award to apply to the Southeast Chapter meeting this fall and look forward to her serving on the Award Committee next year. Congratulations, Chaun!

New business this spring included discussion of the 2020 ARLIS/SE Chapter conference as well as an update about a new Southeast Diversity, Equity & Inclusion (DE&I) Task Force. This latter initiative, first introduced at the Southeast business meeting in Tallahassee in November 2019, will kick off this summer with a group of volunteers from across our chapter. The goal of this task force is twofold: (1) to gather information about what other regional chapters do to foster DE&I locally and to gauge interest in DE&I opportunities within the SE Chapter, and (2) to write concrete recommendations based on the information gathered. The committee expects to complete its work and deliver a report of these findings along with recommendations to the Southeast Chapter listserv early this fall. My hope, as president and chair of this task force, is that we can discuss the findings and recommendations at our fall business meeting this October and select initiatives from this list to pursue in the coming year.

Finally, on a personal note, I want to take a moment to wish everyone well during these tumultuous and historic times. As I write this column, I am thinking about how many of you have been working remotely for weeks, or even for months. (I am myself beginning week thirteen at home as I type!) I hope you and your families are all safe and healthy, and that you will stay that way as this pandemic continues.

I also want to use this space to acknowledge the lost lives of George Floyd, Breonna Taylor, Ahmaud Arbery, Tony McDade, and so many others. Black Lives Matter, and although I recognize that this column cannot fully address the systemic injustice and violence that has already been done, I hope to at least voice my support for the tremendous work that lies before us both personally and professionally, in our pursuit of social justice and our commitment to diversity, equity, and inclusion. I applaud and affirm the statement against anti-Black racism and violence recently issued by ARLIS/NA, and I look forward to the real change we can leverage together as a community of information professionals.

The American Library Association names diversity and social responsibility among its core values of librarianship, and I think in this moment it is crucial for us all to keep in mind that we have an important role to play as librarians and educators, especially those working with arts communities nationwide. The arts have the innate ability to at once capture a human moment and to spark conversation around it, and we can engage with the discourse of our times through our professional activities every day. It is my hope—as but one member of this community and one citizen of this United States—that I can be an active and purposeful participant in this dialogue through my own work. I hope you will join me in amplifying this message wherever and however you can in the days, weeks, months, and years to come.

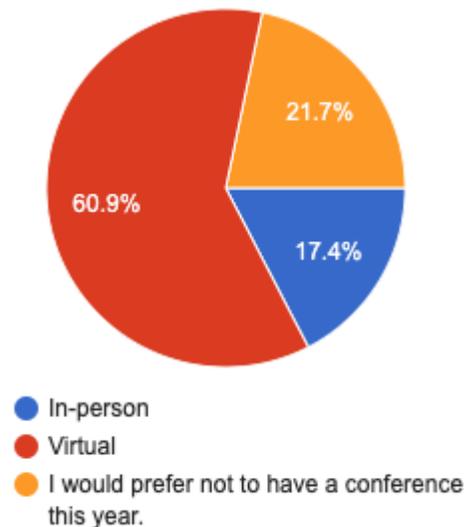
ARLIS/SE 2020 Fall Conference

Dear ARLIS/SE colleagues,

Thank you to those of you who submitted feedback about our fall conference via the survey sent out last month! We received twenty-three submissions, which is about how many folks usually register for the conference each year. Based on those results, and after discussion with the executive board and conference planning committee, we have made the decision to hold a virtual conference October 14–16.

I appreciate your thoughtful feedback—overwhelmingly the comments we received shared the sentiment that, while an in-person conference would be preferred, our membership does not feel safe at the thought of travel at this time and doesn't anticipate feeling that way come October. That being said, we made this decision early so that we can plan a productive and enjoyable virtual experience for us all this fall.

Would you prefer to see a virtual or in-person chapter conference this year?
23 responses



More details will be announced, but at this time the intention is to host a FREE conference for members, though registration will still be required. Nonmembers are welcome to attend and will be charged a nominal fee (less than the cost of an annual membership). I am happy to answer any questions about this decision and welcome suggestions—email me, Lindsey Reynolds, directly at lwreyn@uga.edu.

This probably goes without saying, but please disregard the room reservation link that was shared previously. The Graduate has informed me that no rooms have been reserved in our block as of yet, but if this is an error and you have reserved a room, it can be canceled at no charge. I can share Graduate contact information with anyone who needs it.

Please look out for the call for proposals in the next couple of weeks. Our goal is to host a vibrant and collaborative event and we look forward to your input and participation. Many thanks for your patience as we pivot to this new way of doing things!

Sincerely,

Your 2020 Conference Planning Committee:

Lindsey Reynolds, chair

Breanne Crumpton

Nina Guzman

Emily Luken

Maggi Murphy

Erin Rutherford

Leah Sherman

Presentations that Would Have Been Given at ARLIS/NA in St. Louis

From **Leah Sherman**, Visual and Performing Arts Librarian, Florida State University Libraries, Tallahassee, Florida:

This year in St. Louis I was set to present a poster entitled "**When the Instructor Becomes the Student: How Sitting in on Classes Strengthens Libraries' Departmental Impact.**" Here is the poster abstract:

Although embeddedness in librarianship is often affiliated with instruction, there is another significant way in which a librarian may connect with their constituents on a regular basis. Attending classes allows subject librarians to make personal connections with faculty and students, learn about department research and curriculum priorities, and foster partnerships by literally embedding in a given program as a student. Although this can be a significant time commitment, it does not have to be any more onerous than attending faculty meetings, holding office hours, or providing research consultations. The librarian's level of investment may be tailored in consultation with the instructor

of record as well, ranging from sitting in on a particular class periodically to entering a program as a degree-seeking student. By creating new or strengthening established relationships, arts librarians stand to benefit a great deal from experiencing their faculty's classes firsthand. Indeed, attending classes can provide special insight into providing instruction, reference, collection development, and management. Such a venue also allows for in-depth observation of student research behaviors and opportunities to engage with students directly. My presentation will offer the firsthand experiences of serving as both the visual and performing arts librarian and as a part-time PhD student in art history, including the benefits and challenges of this undertaking.

From **Lindsey Reynolds**, Art Librarian, Lamar Dodd School of Art, University of Georgia, Athens:

Here is the abstract for the panel I was meant to participate on in St. Louis.

Panel: If You Build It, Will They Come?: Reimagining Strategies for Embeddedness as an Art Librarian

Art librarians new to their position, whether in the beginning of their career or established as mid-to-late career librarians, are tasked with developing a rapport with their constituents. This often involves negotiating the fallout of the various strategies utilized prior to their arrival at an institution; updating programming, instructional, or collections policies; and simply absorbing and synthesizing a seemingly staggering amount of information. In cases of positions with long vacancies, it can be imperative to fill in the gaps and nurture existing relationships before embarking on new projects or reaching out to additional stakeholders. While time is the most important and ineffable part of building a presence with and deep understanding of the faculty, students, and researchers you serve, this panel explores strategies that help this process along—keeping the best parts of existing practices while maximizing

your own expertise, addressing new and emerging needs in your department(s), and deepening your engagement and embeddedness with your constituents.

Current papers on this panel include:

"Not Yet Embedded: Building Effective Liaison Relationships," by Courtney Hunt, Fine Arts Library, Ohio State University.

Building liaison relationships in an academic library takes time. In a climate where subject specialists are no longer primarily responsible for collection building, but also relationship building, what are some strategies that can cultivate effective partnerships? This paper addresses how a new art librarian is tackling some of these issues in a position that was vacant for about four years. Some tactics include setting up office hours in departmental offices, beginning to develop a team-taught, for-credit studio art course in collaboration with art faculty, and a new program for library instruction that engages with students through active learning strategies and assessment. This paper will examine the presenter's intentional and targeted programming, events, and collaborations to analyze what has worked and what hasn't, after a year on the job.

"Order Up: A Teaching Menu to Engage Art and Design Faculty," by Michelle Jennings, Ohio University.

Teaching menus are commonly utilized by instruction librarians in academic libraries in order to give teaching faculty a sense of "what is possible"—namely, what pedagogical strategies or specialized materials are at the librarian's disposal beyond one-shots or database demos. This paper details the process of developing a teaching menu aimed directly at studio art, design, and art history classes—from lesson planning and designing adaptable slides and worksheets, to integration of critical pedagogy practices and determining appropriate assessment techniques. While the creation of the presenter's teaching menu is student-centered, there will also be discussion of the strategic use of the planning process and deployment of the teaching menu in reaching new faculty (or faculty new to the presenter) as well as

enriching existing relationships.

"Deeply Embedded: A Joint Faculty Position," by Lindsey Reynolds, Lamar Dodd School of Art, University of Georgia.

Ever been to a job interview where the hiring committee wanted you to describe your vision for the position? Ever been to a job interview where that was not merely a conceptual exercise? In 2016 the University of Georgia hired an art librarian to turn an underused visual resources center into a full-service art library branch within the Lamar Dodd School of Art. This paper addresses setting expectations, maintaining existing relationships, and creating new ones with a particular focus on research in the studio arts.

"Strategies for Developing Trusting Relationships with Museum Professionals," by Beth Owens, Ingalls Library, Cleveland Museum of Art.

Establishing trust with art museum professionals can be a daunting task for a newly appointed librarian, especially one in a position recently vacated by someone with a thirty-year tenure. In order to be effective, it is critical to build rapport as quickly as possible. Research into a potential acquisition of artwork cannot happen if the curator doesn't have trust in your abilities. A conservator might not reach out for help locating a resource if a connection has not been formed. A faculty member may not request library instruction if they haven't become acquainted with you. This paper will address some of the strategies utilized by the presenter to develop relationships and build trust with curators, faculty, and students, as well as several other departments within the museum, during the first eighteen months in the position.

Member News

Ann Lindell, Librarian and Head, Architecture and Fine Arts Library, University of Florida Libraries, Gainesville, shared how her library has been operating during the COVID-19 shutdown:

At the University of Florida, all campus library buildings have been closed since March 20. Librarians have been offering consultations and instructions through Zoom. SO MUCH ZOOM! Our staff has been contributing lots of hours to the libraries-wide virtual reference service. Summer semester classes here are all being held online, but fall will be a hybrid situation, and we are preparing to be open—at a much reduced patron capacity to accommodate distancing—our regular hours at the end of August. During the "Great Isolation," as I'm calling it, we have been taking turns going to campus to scan print materials for document delivery and ILL. Hope everyone is staying safe.

From **Yvonne Boyer**, Librarian for Art, French, and Italian; Librarian for WT Bandy Center for Baudelaire and Modern French; Jean and Alexander Heard Libraries, Vanderbilt University, Nashville, Tennessee:

The Vanderbilt University Library exhibition *Fables & Fantasies: The Illustrations of J.J. Grandville*, curated by Yvonne Boyer, has an online version available at <https://exhibitions.library.vanderbilt.edu/grandville/>.



This exhibition highlights the work of the nineteenth-century French artist Jean-Ignace-Isidore Gérard (1803–1847), known as J. J. Grandville. From satirical political cartoons to personified flowers, his illustrations have been very influential. He moved from his birth city of Nancy to Paris to pursue a career as an illustrator, establishing himself as a skillful political cartoonist.

Grandville was interested in human character and physiognomy. While in Paris, he published *Les métamorphoses du jour* (1829) with great success. With this book, Grandville came to the attention of the important Parisian political and satirical journals, where he made many contributions as an illustrator. With increasing censorship, arrests, and government closures of the journals, Grandville moved instead to book illustration.

He illustrated French editions of popular literature, including *The Fables*, by Jean de La Fontaine, which combined his talent as a caricaturist with satirical anthropomorphic tales. Grandville's reputation as an illustrator was growing when he received a publisher's commission for his most infamous work *Un autre monde* (1844), considered his most influential work, profoundly inspirational to the surrealists. André Breton, founder of literary surrealism, acknowledged Grandville as an important inspiration and precursor.

In addition, Grandville's innovative format influenced the development of the graphic novel. Considered a significant work in the art of French illustrated books is Grandville's *Les fleurs animées*, a two-volume book of 1847. In early nineteenth-century France, historical developments affected the appeal and popularity of flowers, gardens, their symbolic value, and their place in society. The book exemplifies the "cult of flowers" and the pervasiveness of the flower motif in popular culture.

Special Collections welcomes these Grandville volumes to the distinctive French collections at the Vanderbilt Heard Libraries.

Report from the ARLIS/NA Chapters Liaison

by Stefanie Hilles,
Chapters Liaison,
Executive Board, ARLIS/NA;
Arts and Humanities Librarian,
Miami University, Oxford, Ohio

Hello, Southeast Chapter! While I spoke to you recently at your chapter business meeting, the executive board, as always, has been busy. A lot has happened in the past couple of months.

The board has approved the formation of a Task Force on Art Libraries' Response to COVID-19. This task force is charged with assessing and responding to ARLIS/NA members' need for data about the impact of the COVID-19 pandemic on art information professionals by identifying and compiling existing sources of information and conducting survey(s) of the membership to fill identified information gaps. We envision a survey device, data analysis, and reporting although the task force will decide how this takes shape. The timespan will be June–December 2020. The task force has representatives from many of ARLIS/NA's committees and divisions; I will be representing the chapters.

In case you missed the email on the listserv, I would like to call your attention to ARLIS/NA's [Statement Against Anti-Black Racism and Violence](#). Natisha Harper, chair of the diversity committee, has also written the excellent blog posts "[To Speak of Racism and Brutality](#)" and "[The Dance We Do](#)."

Another recent email detailed a proposed bylaw amendment to Article XIV, Section 5: Chapters. This proposed amendment specifies that chapters may establish other membership categories that do not require ARLIS/NA membership but states that these chapter membership categories do not entitle such chapter members to the same rights and benefits of ARLIS/NA membership, which include, among others, voting, serving on any committee or holding office at the chapter level, members' rates for the society's annual conference registration, and subscriptions to *Art Documentation*. We hope that this change allows chapters

some more flexibility and a way to engage with wider audiences.

Finally, the last thing I would like to mention is that, if you missed the membership meeting held in April, it can be viewed on the [ARLIS/NA website](#).

[Minutes from the ARLIS/NA Southeast Chapter Virtual Spring Business Meeting, April 21, 2020](#)

Membership

Chapter membership is now bundled into ARLIS/NA membership. To join ARLIS/NA Southeast, or to renew your membership, find details [here](#).

Join the ARLIS/SE Listserv

To subscribe, send an email message to: listserv@lists.ufl.edu. Leave the subject line blank. In the body of the message, use the following syntax, substituting your own name: subscribe arlisse-l yourfirstname yourlastname.

If you have questions or problems subscribing, contact Ann Lindell at the University of Florida (annlind@uflib.ufl.edu).

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Please send your contributions to
wcary@themorris.org.**

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