

AR7ifacts

The Newsletter of the Art Libraries Society of North America, Southeast Chapter
January 2021

ARLIS/SE Meeting Report from Athens, Georgia, October 15–16, 2020

by Lindsey Reynolds,
Dodd Librarian,
University of Georgia, Athens

The Southeast Chapter of ARLIS/NA held its 46th annual meeting virtually, last fall. The two-day meeting boasted a rich program of presentations and lightning rounds from a more international slate of presenters than usual, given the ability to participate without traveling. The meeting was free due to this being our first attempt at a virtual conference and the uncertainty of the COVID-19 pandemic. Eighty-three people registered for the conference, twenty-eight of whom are Southeast Chapter members.

The Diversity, Equity & Inclusion (DEI) Task Force opened the conference with a town-hall meeting to discuss the report delivered by the task force over the summer as well as next steps. Results from the Southeast Chapter survey were shared as well as findings gathered from other chapters. There was broad support for the initiatives discussed, including updating the chapter's website to reflect our values and determining a sustainable way to continue this work within our chapter structure. A special thanks to task force members Chaun Campos, Breanne Crumpton, Karyn Hinkle, Marty Miller, Lindsey Reynolds, Eva Sclippa, and Leah Sherman.

The town-hall meeting was followed immediately by our business meeting, with fifteen participants in attendance. Congratulations to our newly elected vice president, Ann Holderfield, and secretary,



The chapter business meeting. *Photo by Lindsey Reynolds.*

Karyn Hinkle, who were both elected by the membership in attendance at this meeting.

Patricia Gimenez announced the winners of the 36th Annual Mary Ellen LoPresti Award for 2019 publications. There were two winning exhibition catalogs this year: *Material Georgia 1733–1900: Two Decades of Scholarship*, edited by Dale L. Couch, Georgia Museum of Art, University of Georgia, and *Deborah Roberts: The Evolution of Mimi*, edited by Andrea Barnwell Brownlee, Georgia Museum of Art, University of Georgia, and Spelman College Museum of Fine Art. The winning scholarly publication was *Dusti Bongé, Art and Life: Biloxi, New Orleans, New York*, by J. Richard Gruber, University Press of Mississippi.

In new business, Lindsey Reynolds alerted membership to the need to form a Bylaws Review Committee in 2021 as this will be the sixth year since such a review has taken place. According to our bylaws this review should happen every five years.

Also in new business, Leah Sherman reported on the DEI Task Force report and recommendations. Membership voted to create an advisory board to continue the work of the task force. The advisory board will be responsible for identifying initiatives and rallying participants to accomplish the chapter's goals.

The next day we enjoyed a set of interesting and engaging presentations from colleagues across the globe, the first time for us and a welcome addition! Presenters were Jillian Kehoe, library director, SUNY Maritime College, "A Library on Land and at Sea: The Unique Space Challenges of Maritime College"; Olivera Nastic, librarian, Belgrade City Library, "Cooperation between Museum Libraries in Serbia"; Elisa Hansen, head of library services, the John and Mable Ringling Museum of Art, "Museum at Home: A Library's Contribution to the Virtual Experience"; Diane Dias De Fazio, curator of rare books and book arts, "Connecting Collectors and Makers with the (Virtual) Artists' Studio" and collection visits with the Grolier Club Artists' Book Interest Group; and Logan Schnell, law student, Tulane

University Law School, "Immersive Entrepreneurship: Using the Jazz Archive as a Resource."

The conference program closed with a happy hour on Friday evening.

Many thanks to our conference planning committee: Breanne Crumpton, Nina Guzman, Emily Luken, Maggie Murphy, Lindsey Reynolds, Erin Rutherford, and Leah Sherman.

Planning for the ARLIS/SE 2021 annual meeting is already underway—stay tuned for more details—and we also look forward to seeing you all at our midyear business meeting at ARLIS/NA 2021!

Announcing the Diversity, Equity & Inclusion Advisory Board

by Lindsey Reynolds, Dodd Librarian,
University of Georgia, Athens

After the discussions and votes held during the annual meeting, the Diversity, Equity & Inclusion (DEI) Task Force met one last time to tie up loose ends and to determine the structure of the new advisory board.

It was decided that the advisory board should consist of the chapter secretary, vice-president, and mentorship coordinator. The vice-president serves on the board since they are also the conference planning chair and can help to plan diverse programming; the mentorship coordinator, since recruitment and scholarships are on the list of long-term recommendations; and the secretary, since theirs is a two-year appointment, thus ensuring some consistency for the group.

We are happy to announce that the 2021 DEI Advisory Board members are Karyn Hinkle, Ann Holderfield, and Peter Klubek.

[See the call for participation on page 6:
Contribute to Our Newest Chapter Initiative!]

Southeast Librarians Report on Dealing with COVID-19

University of South Carolina Beaufort

by Ann Holderfield, Art/Reference and Instruction Librarian

The University of South Carolina Beaufort (USCB) is a small institution that has an enrollment of around two thousand students who attend three campuses and take classes online. We have libraries on two campuses. I am one of three reference and instruction librarians and the only one that works on the Beaufort Campus, which is where the art department is housed. I have been working remotely since March, when all classes shifted online and the campuses closed. One of the other reference and instruction librarians retired in January, but worked part time until May. All USCB employees worked remotely until July.

In my campus library, I was involved with the planning for and ordering of acrylic shields for the circulation/information desk staff and in the analysis of desk interactions with the goal of decreasing the need for students to repetitively interact with staff. Before COVID, students had to pick up their prints at the circulation desk. This was a wonderful opportunity to install a new printer near the student computers and shift this responsibility to the students. We met with the USCB Public Health Response Team to discuss the library spaces and they recommended best practices. I researched library best practices, attended webinars on the topic, and contributed to planning. Our Public Health Response Team installed signs all over campus regarding safe seating, maximum occupancies, and mask-wearing practices.

At the end of July and through August, there was a three-phase return-to-campus effort for all employees. Supervisors worked with employees who were considered high risk. I am high risk, as is the other librarian in my campus library. We both worked remotely. The other reference and instruction librarian, at the Bluffton Campus, was required to work onsite and provide face-to-face services. Added to the mix was the implementa-

tion of a new library management system, the Ex Libris Alma/Primo system. All of the academic libraries in the state of South Carolina had been working on this data migration and training for the past year. The new catalog premiered in July, so I have been creating videos, tutorials, and marketing material about this. I've been chairing two searches for the vacant position since May. We started the search and then we were told we were in a hiring freeze, so we could not move forward. My role has shifted from providing reference and instruction to one campus, to thinking about our overall efforts and working with more faculty. I constantly staff the library chat and feel like I've transitioned into becoming an online learning librarian. To more easily connect with faculty and share library learning objects and information, I created a USCB Library Blackboard "course" and added all faculty as users. I asked faculty to add a USCB Library content area for their subject into their courses. These content areas contained text written to students that included links to the library website, subject/course libguides, and the reference and instruction librarian email addresses. I hope that we can continue to create a repository of resources that faculty can choose to include in their courses.

The libraries have been open since fall semester and all services, except course reserves, are being provided. The acquisitions budget was frozen in the spring, although we were able to purchase some books for faculty research in the fall. In circulation, returned books are quarantined for three days. We are still open to the public, although the USCB website states that we are open only for essential duties. For spring semester, I had to have a medical verification form signed by my doctor and approved by HR and my supervisor. I have done that and will be working remotely throughout the spring.

My work with the art department has lessened. I don't have the informal face-to-face interactions I used to have, where I would pop in to classes or initiate conversations with art students or faculty in the library. Some of the material that I created in past semesters is being used instead of a class visit. I have attended a Blackboard Collaborate session, where I met the new art students and introduced myself and library resources. I have

continued to work with professors that I have relationships with and will continue that in the spring. I have stepped back from directing the art department gallery, which has taken me out of automatically being invited to art department meetings. The art department has also been in the process of moving into a newly renovated building on the edge of campus. It is not near the library. So when I do return to work in the library, the entire dynamic will be different. Art students won't be walking through the library to attend classes. It will take more work to attract them there. The new art building is a fifteen-minute walk, and drawing, painting, and sculpture classes are now being held there (if not online). Class sizes are small, so working spaces can be distanced. All art faculty offices are also now located in that building and not in the building where the gallery was located. There have not been any exhibitions in the gallery space and parts of the building are now being rented to the Chamber of Commerce. The gallery exists virtually and I do not know what will happen in the future.

In summary, my liaison role with the art department has lessened and I feel like I have shifted into becoming more of an online learning librarian for the entire college. Even after we fill the vacant position, I will probably continue to think holistically about our research and information literacy efforts here.

University of Florida/Architecture & Fine Arts (AFA) Library, Gainesville

by Ann Lindell, Librarian and Head

Staff worked remotely during the late spring and summer, but took turns coming onsite to scan materials for document delivery and ILL. During the second summer session, we offered "door-side" book pickup. Since August, we've been operating on our summer schedule (49 hours per week) with greatly reduced capacity. We allow only eighteen patrons in the AFA Library at any one time. Since most classes were remote during the fall semester, we had very low census and no queuing. We do most reference and teaching via Zoom. Most library staff are working a hybrid onsite/remote schedule. We aren't offering technology loans or print course reserves. UF can-

celed spring break for 2021 and added the extra week to the end of winter break. We'll continue with our distancing/capacity restrictions and reduced hours for the spring 2021 semester, although, at least in theory, there will be more onsite classes offered, so there may be more students and faculty on campus.

LSU Libraries, Baton Rouge

by Marty Miller, Art and Design Librarian

The Louisiana State University campus, including the LSU Libraries, closed on March 16, 2020, because of the COVID-19 pandemic. All library faculty and staff spent the two weeks between the closing and the start of classes after spring break transitioning to a fully online work environment. For the Research and Instructional Services (RIS) faculty, myself included, this meant bolstering our considerable online resources by seeking out free full-text resources and other no-cost research tools.

In addition to the School of Art and Design, I had recently taken on interim liaison duties for the School of Foreign Languages and Literatures and the School of French Studies. This assignment was shared with my colleague Allen LeBlanc, the RIS coordinator. My task was to revise and improve the research guides by adding book resources that were open access or free to students, which would support the students' research activities in those disciplines. The sources that I used included RedShelf, which was temporarily free until the end of the spring semester, Getty Publications Virtual Library and the Research Portal, Metropolitan Museum of Art Publications, the Guggenheim Museum Publications, and Wiley Online Library, to name a few. With the more general sources, such as RedShelf, I created lists highlighting sources on art history, architecture, graphic design, interior design, and landscape architecture.

With the exception of a few in-person sessions, the majority of the 369 course research instructions were conducted by RIS faculty via Zoom during spring and summer 2020. The RIS faculty also held 508 student research consultations during this time, via Zoom during the early part

of the pandemic shutdown. When the campus opened up in the fall, some faculty chose to hold socially distanced in-person meetings with students. I have chosen to continue holding my consultations via Zoom.

Communication with all of RIS's liaison departments took place via email and sometimes via Zoom. An informational video was created, alerting students and faculty to the resources available for use during the COVID shutdown. The narration was performed by library staff and faculty, myself included. The completed video was also posted to the libraries' YouTube channel and sent out to all departments.

In addition to this, a team was formed to create short how-to videos, demonstrating how to use particular resources and services. Sixteen how-to videos were recorded using Screencast-O-Matic. Two that I created specifically for Art and Design students showed how to set up an account and how to create individual groups of images in ArtStor. These videos were originally created for two Introduction to Drawing classes that usually came to the library for hands-on instruction. Once I added the videos to my Art and Art History online research guide, Art and Design students from other courses began to use them as well. The library began to offer some of its on-campus services in June. Books were made available to pick up by appointment. The online chat service was reinstated and was monitored by both library faculty and staff. Later, a schedule for browsing the stacks was set up. This service was by appointment only to keep the number of people in the building to the state-mandated limit. During the late summer, social distancing measures and sanitation stations were put into place. By the fall of 2020 the building was open to the university community.

The head of Public Research Services at Hill Memorial Library's Special Collections and I supervised a hybrid shared internship for a School of Library & Information Science graduate student. The RIS portion of the internship was largely conducted via Zoom, with the exception of an onsite observation of a Landscape Architecture graduate seminar instruction in the fall. This part of the internship focused on academic librarian-

ship, the tenure process, reference services, and projects such as creating a practice tenure dossier and creating videos for psychology databases such as PsycInfo. The Special Collections portion took place in Hill Memorial Library, as its plan included projects that required the intern to interact with the collections. This internship experience will be written up and submitted for publication within the next few months.

All the while, the library was communicating changes with the campus at large, while the RIS faculty were sending out the changes to our liaison departments, ensuring that they were informed of the resources available and the changes in policy and services.

Additional statistics reflecting the LSU Libraries' impact during the COVID pandemic include: 71 outreach events, including the virtual Open House Escape Room event, 3,957 reference transactions, and 9,359 information literacy tutorial completions.

My thanks to Sigrid Kelsey, director of library communications and publications, for her assistance in fact-checking this report.

Member News

From **Ann Holderfield**, Art/Reference and Instruction Librarian at the University of South Carolina Beaufort

I exhibited artwork in the USCB Department of Visual Art & Design Faculty Exhibition 2020. View the virtual exhibition [here](#). I have stepped down from serving as the Sea Islands Center gallery director after three years, but I hope to develop curatorial opportunities in the future. Also, along with colleagues Kim Walsh and Melanie Hanes-Ramos at USCB, I was awarded a \$1,000 Teaching Innovation grant from USCB to create virtual library instruction based on the ACRL Framework for Information Literacy in Higher Education using LibWizard. Lastly, my article "Librarian as Curator: Teaching Research through the Artist Bibliography Book Display in an Art Department Gallery" was published in the fall 2020 issue of *Art Documentation*.

Contribute to Our Newest Chapter Initiative!

by the SE Chapter's DEI Advisory Board



The Diversity, Equity & Inclusion Advisory Board (Karyn Hinkle, Ann Holderfield, and Peter Klubek) invites everyone's participation as the chapter begins working on the first of some of the long-term DEI initiatives our 2020 task force identified.

[In their report](#), which is on the ARLIS/NA Southeast Chapter website, the 2020 DEI Task Force named the following among the long-term projects the chapter would like to undertake:

- "New web content could include Chapter values (not yet written)" and
- "Including DEI programming in future Conference Planning: keynote session, an honorarium for presentation/lightning round speakers identifying as being part of an underrepresented group or who are speaking on DEI topics, and/or future field trips/site visits."

Let's dive in! Please start contributing your ideas to a group document that will build toward a Chapter Values Statement and DEI programming for the fall conference:

<https://tinyurl.com/ARLISseValues>

You can contribute to one or both initiatives, signing your name to your thoughts or just brainstorming anonymously. Whatever way you participate, we hope everyone will share their ideas, wording, vision, and specific recommendations as the chapter continues to deepen our engagement with each of these themes.

36th Annual Mary Ellen LoPresti Art Publication Awards, 2019–2020

The Southeast Chapter of ARLIS/NA is pleased to announce the winners of its 36th Annual Mary Ellen LoPresti Art Publication Awards for excellence in art publishing for the copyright year 2019.

The Art Libraries Society of North America (ARLIS/NA) is the largest international professional organization devoted to art librarianship. The Southeast Chapter of ARLIS/NA established the LoPresti Publication Award Competition in 1985 to recognize and encourage excellence in art publications issued in the Southeastern United States. The publication awards are named for Mary Ellen LoPresti, who was the Design Librarian at the Harrye B. Lyons Design Library, North Carolina State University, until her death in 1985.

The winning publications are kept in the ARLIS/NA Southeast Chapter archives at Duke University.

This year's judges were Patricia Gimenez (Savannah College of Art and Design), Ann Holderfield (University of South Carolina Beaufort), and Sauda Mitchell (Savannah College of Art and Design). They reviewed thirteen submissions from ten publishers.

If you are interested in applying for next year's award, please see the Award Guidelines and Entry Form at <http://southeast.arlisna.org/awards/lopresti-award>.

Winner – Scholarly Publication

Dusti Bongé, Art and Life: Biloxi, New Orleans, New York, by J. Richard Gruber. University Press of Mississippi, 2019.

This monograph examines the life and art of abstract expressionist painter Dusti Bongé through her experiences in three American cities.

The work is impressively researched, offering readers insight into Bongé’s artistic practices and inspiration, and contains an extensive bibliography. The overall design quality of the book is absolutely gorgeous. With full-page and full-color reproductions of her artwork, as well as photos of archival materials, this is a fine addition to any library.



Winner – Exhibition Catalog

Material Georgia 1733–1900: Two Decades of Scholarship, edited by Dale L. Couch. Georgia Museum of Art, University of Georgia, 2019.



This heavily illustrated catalog of decorative arts in Georgia encompasses two decades of scholarship. With sections on silver, furniture, textiles, basketry, pottery, and paintings, the history and material culture of all of Georgia’s people are covered. Highly recommended for research collections in the Southeast region.

Winner – Exhibition Catalog

Deborah Roberts: The Evolution of Mimi, edited by Andrea Barnwell Brownlee. Georgia Museum of Art, University of Georgia, and Spelman College Museum of Fine Art, 2019.



Published to accompany the exhibition at Spelman College, *Deborah Roberts: The Evolution of Mimi* is a beautiful, unique, and timely catalog. The design is an exceptional balance of text and image, with photos from the exhibition itself, and the artist’s work illustrating the essays. The catalog also contains an interview with the artist and a thoughtful foreword by Mary Schmidt Campbell, the Spelman College president.

With ample captions and notes, as well as material relevant to current areas of African American scholarship, this catalog content would add value to any collection.

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 members. 2020 was a challenging year. I'd like to begin by thanking you for all you've done for ARLIS at both the chapter and society level. Our members are our most important asset, and the successes and updates I am going to discuss here would not be possible without your support.

As I am sure you know, as of October, ARLIS has a new management company, McKenna Management, and a new executive director, Cambria Happ. Cambria and the team at McKenna bring a lot of expertise and have already been incredibly helpful. I'm looking forward to the society's future with them and think we are going to accomplish some great things.

One of these things will be our annual conference, which will be virtual in 2021. The Montreal CPAC is planning an exciting and engaging program. In 2022 our triumphant return to an in-person conference will be in Chicago for ARLIS's fiftieth anniversary.

The ARLIS/NA Commons, which will replace the learning portal as ARLIS's main educational repository, serve as a communication tool for ARLIS groups, and create opportunities between humanities groups, like the College Art Association (CAA) and the Society of Architecture Historians (SAH), will also be moving forward.

I would also like to congratulate the new incoming members of the board who will be taking office after the 2021 conference: Rebecca Price, the architecture, urban planning, and visual resources librarian at the Art, Architecture & Engineering Library at the University of Michigan, as vice-president/president-elect; Sarah Carter, the art, architecture and design librarian at Indiana University as secretary; Kai Alexis Smith, the architecture and planning librarian at the Massa-

chusetts Institute of Technology, as advancement liaison; and Stephanie Grimm, the art and art history librarian at George Mason University, who will serve as your next chapters liaison.

Finally, as my term as chapters liaison ends this May, I would like to thank you all for the opportunity to represent your chapter on the Executive Board. Working with such wonderful, committed, smart, and supportive people has been one of the most rewarding experiences of my career. Please feel free to reach out to me directly at hillessa@miamioh.edu if you have any questions or concerns.

Minutes from ARLIS/NA Southeast Chapter Fall Annual Conference, Virtual Business Meeting, October 15, 2020

ARLIS/NA 2021 49th Annual Conference

Membership

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

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**Please send your contributions to:
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