

# AR7ifacts

The Newsletter of the Art Libraries Society of North America, Southeast Chapter  
January 2023

## President's ARLIS/SE Meeting Report from Sarasota, Florida, October 19–21, 2022

by Kristina Keogh,  
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The Southeast Chapter of ARLIS/NA held its fall conference as an in-person gathering for the first time since 2019 in beautiful Sarasota, Florida, hosted by Ringling College of Art and Design with support from the John and Mable Ringling Museum of Art. There were seventeen registrants for one or more days of the in-person conference

with additional attendees joining via Zoom for the hybrid business meeting. The conference also featured a keynote speaker, a new tradition initiated in the previous year by then vice president Ann Holderfield, for the Beaufort, South Carolina, virtual conference. The Sarasota conference also included tours, a group dinner, presentations, and other activities at the conference sites of Ringling College of Art and Design, the Sarasota Art Museum, and the Ringling Museum across the three days of the conference.

The conference kicked off on Wednesday, October 19, with activities in the afternoon beginning with a tour of the Makerspace at Ringling College with Makerspace manager Noah Coleman. The facilities, comprising a wood shop, digital fabrication studio, and glass studio, were impressive



*Conference presenters (left to right): Alexandra Vargas-Minor, Lee Sorensen, Sheila Devaney, Leah Sherman, Virginia Seymour. Photo by Ann Holderfield.*

and sparked a number of new ideas among the attendees. Next, we moved over to the Ringling Museum, located a few miles north of the college, where the group had the option to choose between a docent-led all-access tour of the Cà d'Zan (the waterfront house of John and Mable Ringling, built in the Venetian Gothic style) or a behind-the-scenes tour of the Ringling Archives with museum archivist Heidi Taylor. The visit to the Ringling Museum was capped off with an open house of the Ringling Art Library offered by head librarian Elisa Hansen.

On October 20, attendees returned to Ringling College and settled in for a day at the Alfred R. Goldstein Library, which was still completing construction at the last Southeast conference in Sarasota in 2016. The day began with a welcome from Ringling's vice president for academic affairs, Dr. Peter McAllister, who provided an overview of the college's curriculum and described some of the achievements of its students. The hybrid business meeting then commenced. Congratulations to our newly elected vice president, Cara Barker, and to Ann Baird for her election to a full term as secretary, and thanks to Marty Miller for stepping in as Mentoring Committee chair!



*A partial view of the Cà d'Zan, one of the tour choices, at sunset. Photo by Ann Holderfield.*

Following the chapter business meeting, in-person attendees were treated to presentations by other attendees, on topics including library art exhibitions, establishing an institutional archive from the ground up, supervising art students in



*Welcome reception dinner. From left to right around the table: Kelly Laslie, Floyd Zula, Mary Jo Sorensen, Claire Powell, Ann Baird, April Smitley, Kristina Keogh, Janelle Rebel, Lee Sorensen, Ann Holderfield, and Leah Sherman. Photo by Ann Holderfield.*

the library, creating browsing collections for exhibition catalogs, and integrating one's role as both a student and a teacher into their professional activities. Presenters were Leah Sherman, Florida State University ("Art in the Library: Where Local and Library Histories Meet"); Alexandra Vargas-Minor, Ringling College of Art and Design ("From Boxes to Showtime: Founding the Ringling College Archives"); Virginia Seymour, Savannah College of Art and Design ("Making Student Worker Programs Work for Creative Students"); Lee Sorensen, Duke University ("Browsing by Design: The Exhibition-Catalogs Open Collection at Lilly Library"); and Sheila Devaney, University of Georgia ("Wearing Multiple Hats: An Immersion in Cultural Institutions").

LoPresti chair Virginia Seymour then announced the winners of this year's awards: *The Sculpture of William Edmondson: Tombstones, Garden Ornaments, and Stonework* (Vanderbilt University Press), detailing a recent large-scale exhibition of work by Edmondson, the first African American sculptor to have a solo exhibition at the Museum of Modern Art, and *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse* (Virginia Museum of Fine Arts, distributed by Duke University Press), chronicling the pervasive visual and sonic parallels in the work of Black artists from the southern United States. Finally,



*El Cartel: Voz Para la Resistencia* (Museo de Historia, Antropología y Arte, San Juan, Puerto Rico), a catalog of an exhibition exploring posters as visual testimony of the cultural, social, and political work of Puerto Rico and the first Spanish-language book to receive a LoPresti award, received honorable mention.

After a lunch catered by the Goldstein Library, attendees visited a campus gallery exhibition, *Courage, Dignity, and Determination: The Newtown History Series*, with director of galleries and chief curator Tim Jaeger. This exhibition featured artworks created by current Ringling College students about the contributions of African Americans in Sarasota, from its earliest days to the present. It also showcased the winners from a series of competitions who engaged directly with the history of those contributions in creative ways that can help bring the stories to a wider audience within Sarasota.

The day finished with an open-house tour of the Brizdle-Schoenberg Special Collections Center (SCC), led by Janelle Rebel, digital curation and special collections librarian, and Alexandra Vargas-Minor, archivist. Here, visitors were treated to a rare tour of the center's vault and had the opportunity to view a selection of artists' books and artists' publication projects held in the SCC that were published or produced in Mexico—in honor of the 2023 ARLIS/NA annual conference in Mexico City.

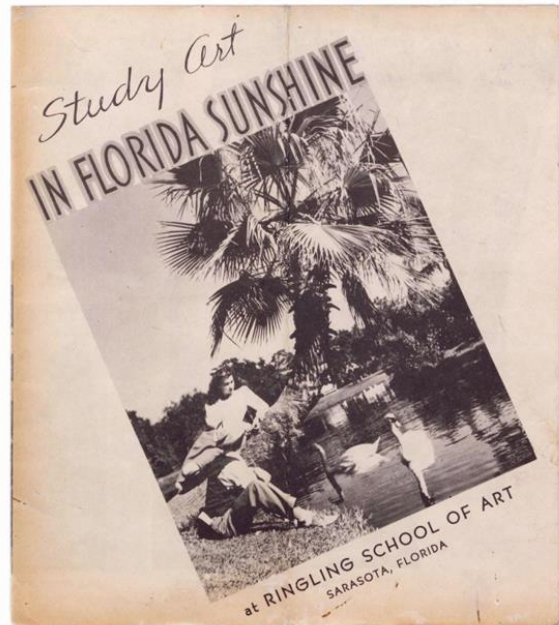
On October 21, the third and final day of the conference, attendees convened at the Sarasota Art Museum (SAM), a new contemporary art museum, with rotating exhibitions, affiliated with Ringling College.

Artist and University of South Florida assistant professor of photography, art, and art history Jason Lazarus gave the keynote talk. His work centers on vision and visibility, and he embraces a wide range of methodologies. He spoke about several of his projects from recent years, including his "live archives," such as the *Used webcam covers* project, ongoing since 2019. For this project, Lazarus gathered "used webcam covers—often ad hoc bits of tape, sticky notes, and other everyday materials that people use to cover up the

camera on their laptops or other devices" (<https://jasonlazarus.com/projects/2019/>). The artist also spoke of the iterative nature of his projects, as he gathers seemingly innocuous items and formulates a presentation strategy for the viewer. All these ideas certainly resonated with the audience of librarians, artists, and curators.

Finally, as I had left my previous position at Ringling College of Art and Design just a month prior, I would like to thank my Ringling College colleagues Claire Powell, Janelle Rebel, and Alexandra Vargas-Minor for ensuring that the conference was a success. Many thanks also to the Conference Planning Committee, including Ann Holderfield, Lindsey Reynolds, Lee Sorensen, and Ann Baird, for their help and support in planning the Sarasota conference.

I'm already looking forward to reconvening in person in North Carolina, as Cara Barker plans for the 2023 Southeast Conference. Stay tuned for more details to come!



*"Study Art in Florida Sunshine." (Circa 1940s). FIC.009.001.002. Academic Affairs Collection. Ringling College Archives, Ringling College of Art and Design, Sarasota, Florida.*

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## Member News

From **E. Lee Eltzroth**, independent scholar, [georgia-photographers.com](http://georgia-photographers.com):

I was among four faculty members teaching classes for the course "Advanced Techniques: Material Culture Research Techniques for Genealogy," headed by Gena Philibert-Ortega, for the Salt Lake Institute of Genealogy (SLIG), January 23–27, 2023. This was one of the institute's fifteen courses, each of which has its own faculty and fee. My presentation was titled "Using Photo Research Methods to Do More In-Depth Research."

I continue as the president of the Friends of Peachtree City Library, and I am also the interim archivist for the Joel Cowan History Room. A portion of our collection can be accessed through the Digital Library of Georgia: "Peachtree City: Plans, Politics, and People, 'New Town' Beginnings and How the 'New Town' Grew, ([https://dlg.usg.edu/collection/frrls-pt\\_newtown](https://dlg.usg.edu/collection/frrls-pt_newtown)). It contains prospectuses, master plans, maps, conceptual drawings, newsletters, and administrative records dating from the 1950s to 2007.

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From **Ann Holderfield**, Research and Instruction Librarian, University of South Carolina Beaufort:

I have been promoted to an interim assistant director role as we undergo renovations and changes at USCB Libraries. I'm assisting our new director, Dr. Kim Kelley, with our remodeling projects, overseeing a bound journal weeding project, and refining our new liaison program. In early October, we presented at the South Carolina Library Association Annual Conference in a session entitled "Watch This Space: Library Renovations, Repercussions, and Reimaginings." We presented with library directors and librarians from USC Upstate, Coastal Carolina University, and South Carolina State University to discuss varying stages, issues, and thoughts regarding our experiences with library space planning and renovations.

I also showed two paintings in our art faculty exhibition at USCB Sea Islands Center Art Gallery.

From **Lee Sorensen**, Librarian for Visual Studies and Dance, Lilly Library, Duke University, Durham, North Carolina:

I presented research on the *Dictionary of Art Historians (DoAH)* at the Mass Data Methodologies conference on December 9, 2022. The conference, sponsored by the Mellon Foundation and the Yale Center for British Art, focused on larger data sets in art history and the ways in which scholars are drawing new conclusions from this information. Speaking with me were Duke professor Paul Jaskot and *Dictionary* coeditor Hannah L. Jacobs. The talk, one of six virtual presentations from the United States and the UK, demonstrated how the *DoAH* data was used to track German art historians fleeing Nazi policies. Visualization of their multiple moves and their effect on methodology was presented. The presentation was recorded.

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## Winter 2023 News and Updates from the ARLIS/NA Chapters Liaison

by Stephanie Grimm,  
ARLIS/NA Chapters Liaison,  
Art and Art History Librarian and  
Fenwick Gallery Manager,  
George Mason University,  
Fairfax, Virginia

Happy New Year, Southeast folks! I'm happy to share a roundup of updates and news from the Executive Board.

In case you missed it: [registration for our 51st annual conference is now live!](#) The conference team has arranged an incredible slate of tours and special programming for our time in Mexico City, so be sure to register early to get your spots for these events! It was also a record-breaking year for presentation and panel submissions, promising that this will be an excellent opportunity to learn from our colleagues and support critical and emerging scholarship.

The Executive Board also continues its planning and discussion for the 2024 and 2025 annual

conferences. In a shift away from our previous chapter-hosted model, we are now exploring a strategic approach to conference planning that considers a range of potential cities and sites and that alleviates the burden placed directly on chapters by building a broader, society-wide Conference Planning Advisory Committee. We have narrowed down a list of potential sites and will have more to share in the coming year!

As mentioned in previous messaging, many ARLIS/NA committees and task forces, along with the Executive Board, are working on a number of initiatives to ensure ARLIS/NA remains a thriving organization for our members. A few highlights:

- The **Strategic Planning Committee** continues its work on the revised mission, vision, and values for ARLIS/NA, based on feedback provided through working groups and meetings held over the past year. This year's [Leadership Institute](#) will continue those efforts to develop Goals and Strategies.
- The [Anti-Racism Committee](#) is now a standing committee of the Executive Board. Following guidance from the Anti-Racism Task Force, this group is charged with reviewing and assessing the society's efforts towards diversity and equity and its progress in eradicating systemic racism in the organization and the visual arts information profession. The 2022 committee completed its initial review of society annual reports, anti-racism goals, and demographic data to set recommendations for the board and for the committee's own next steps.
- The **Professional Development Committee** is investigating the potential for year-round, fee-based virtual programming, in addition to the many (free!) professional development activities currently organized by PDC and its Education and Mentoring Subcommittees. On March 8, PDC-Mentoring will host a program on the topic of cover letters and job applications. Keep an eye on ARLIS-L for details!
- The [ARLIS/NA Commons Implementation Task Force](#) (HCITF) continues to

work on migrating content from our previous Learning Portal into the commons and its Kaltura channel. The task force also recently contracted with an outside vendor to convert legacy publications (including historic ARLIS/NA Reviews) to prepare them for the commons.

I'm also pleased to share the [incoming board members for 2023–2024](#)! At the annual conference business meeting, I will end my term as your chapters liaison and Andi Back (University of Kansas) will formally assume the role. Joining her on the Executive Board are Melanie Emerson (vice president/president-elect), Nicole Santiago (secretary), and Stephanie Fletcher (advancement liaison).

It's been a great two years serving as your liaison and working with you all in Southeast. I hope to see many of you in Mexico City in April and toast a formal farewell and welcome to our new leadership!

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## [Minutes from the ARLIS/NA Southeast Chapter Annual Conference Spring Business Meeting, October 20, 2022](#)

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### **38th Annual Mary Ellen LoPresti Art Publication Awards for 2022**

The Southeast Chapter of the Art Libraries Society of North America is proud to present the 38th Annual LoPresti Award winners for publications copyrighted in 2021. This year's judges were Ann Baird (University of Florida), Cara Barker (Western Carolina University), Janelle Rebel (Ringling College of Art and Design), and Virginia Seymour (Savannah College of Art and Design). They reviewed twenty-one submissions from sixteen publishers.

#### **WINNER**

**Sullivan, Marin R.** *The Sculpture of William Edmondson: Tombstones, Garden Ornaments,*

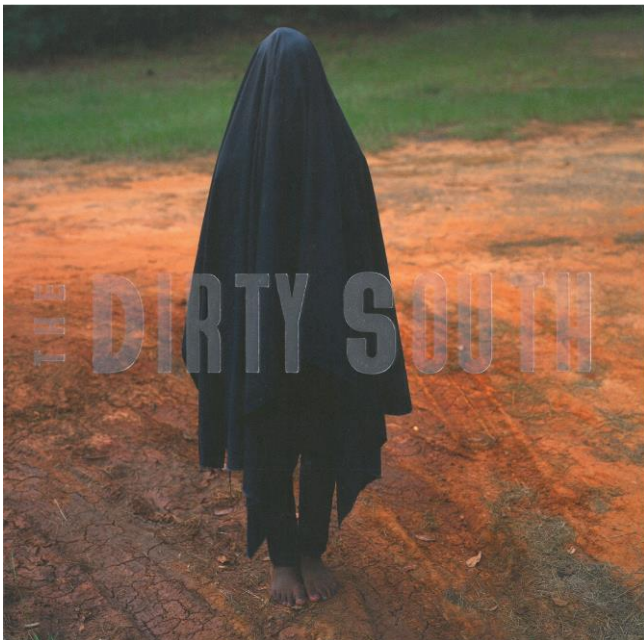


**and Stonework. With contributions by Renée Ater, Kéla B. Jackson, Ellen Macfarlane, Anne Monahan, Betsy Phillips, Learotha Williams, Jr.; printed in Canada. Nashville: Vanderbilt University Press, 2021. Exhibition catalog.**

Published in conjunction with the first exhibition in twenty years of Nashville native William Edmondson, this richly illustrated book of essays by leading scholars sheds new light on Edmondson and his work. The book is beautifully designed and illustrated, the essays are compelling and illuminating. "Edmondson has largely been confined to narratives that focus on his artistic discovery by white patrons in the 1930s, his work's formal resonance with so-called primitivism and direct carving techniques, and his place in the traditions of African American 'outsider' art. This exhibition revisits Edmondson's work within these frameworks, but also seeks to reevaluate his sculpture on its own terms and as part of a comprehensive practice that included the creation of commercial objects rather than strictly fine art."—vanderbiltuniversitypress.com.

**WINNER**

**Oliver, Valerie Cassel. *The Dirty South: Contemporary Art, Material Culture, and the Sonic Impulse*. With contributions by Regina N. Bradley, Charlie R. Braxton, Andrea**



**Barnwell Brownlee, Kirsten Pai Buick, Jennifer Burris, Rhea L. Combs, Park McArthur, Paul D. Miller aka DJ Spooky aka That Subliminal Kid, Fred Moten, Anthony B. Pinn, Guthrie P. Ramsey, Jr., and Roger Reeves; designed by Peter M. Blaiwas, Wordesign Services; printed by Worth Higgins, Richmond, Virginia. Richmond: Virginia Museum of Fine Arts; Durham, North Carolina: Distributed by Duke University Press, 2021. Exhibition catalog.**

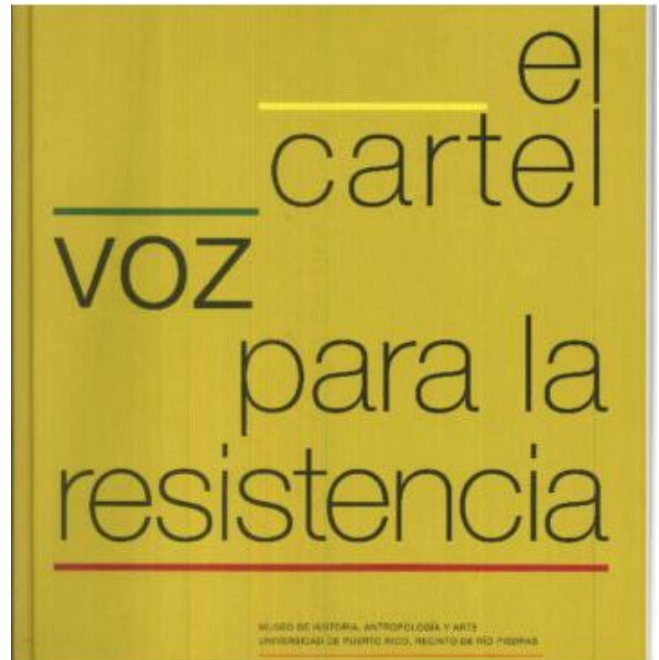
*The Dirty South*, curated by Valerie Cassel Oliver, is a monumental traveling exhibition and a catalog of Black contemporary art and musical expression from the last one hundred years. The book highlights the impact of the African American South on American culture and features essays, poetry, and a playlist, plus ample color reproductions throughout. A well-researched, thoughtful, and visually engaging compendium of more than ninety artists, with a striking cover featuring a reproduction of a photograph by RaMell Ross.

## HONORABLE MENTION

*El Cartel: Voz para la resistencia.* Curated by Flavia Marichal Lugo; essays by Antonio Martorell, Lizette Cabrera Salcedo, Nelson Rivera, Dianne Brás Feliciano; translated by David Auerbach; designed by Lionel Ortiz Meléndez; printed by Editorial Nomos S.A., Colombia. San Juan, Puerto Rico: Museo de Historia, Antropología y Arte, Universidad de Puerto Rico, Recinto de Río Piedras, 2021. Exhibition catalog.

*El Cartel: Voz para la Resistencia*, an exhibition exploring posters as visual testimony of the cultural, social, and political work of Puerto Rico, contains a sample of the more than 4,000 posters in the museum's collection. The posters are divided into themes of colonialism, political prisoners, gender-based violence, environmental awareness, health, and the University of Puerto Rico. The book includes essays in Spanish and English and contains a supplementary CD with guides on using the poster collection in the

classroom for teachers in grades four through twelve. The posters presented in the book were digitized with the support of the National Endowment for the Humanities.



*Docent-led tour of Sarasota Art Museum's exhibition Steven and William Ladd: Lead with a Laugh. Photo by Leah Sherman.*