Snapshots and Highlights from the ARLIS/NA Conference in Washington, D.C., May 1–5, 2014
by ARLIS/SE Members

The Art Libraries Society of North America met at the Grand Hyatt Washington in Washington, D.C., May 1–5, 2014, for its 42nd Annual Conference. ARLIS/SE members share some of their experiences at the conference, whose theme was Art + Politics.

From Jessica Evans Brady, visual & performing arts librarian, Strozier Library, Florida State University, Tallahassee, Florida:

ARLIS/NA 2014 in Washington, D.C., was a great conference. If I had to choose one thing to highlight, it would be the new publication formats exploring the possibilities of digital art books.

The 2013 George Wittenborn Memorial Book Award was given to Interaction of Color, by Josef Albers, an app for the iPad published by Yale University Press on the fiftieth anniversary of the original, influential publication. It marks the first time that an electronic publication has been given the award. The app reproduces the book in its entirety, adding notes, archival material, and video interviews. Most impressively, it makes the plates interactive so that one can test the principles of color theory while reading, rearranging color panels, choosing new color combinations from a palette, and saving and sharing their color studies. Visit: http://yupnet.org/interactionofcolor.

The session “Reinventing the Scholarly Collection Catalogue for the Online Age” showcased more examples of new directions in art publications such as the newly launched NGA Online Editions from the National Gallery of Art (http://www.nga.gov/content/ngaweb/research/online-editions.html). The freely available web-based editions take the place of the traditional collection catalog, allowing for greater access and a more dynamic resource which can be easily updated as collections grow. Great attention is shown to the reading experience, allowing for a reader to scroll through text while keeping the images and notes in view in a side panel. This project was supported by the Getty’s Online Scholarly Catalogue Initiative (OSCI): https://www.getty.edu/foundation/initiatives/current/osci/index.html.

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From Kathy Edwards, research and collection development librarian, Architecture Library, Clemson University, Clemson, South Carolina:

The Society Circle event on Thursday night at the home of uber-lobbyist Tony Podesta was a dazzling immersion in a generous portion of one of the nation’s premier private contemporary art collections. Located in the Kalorama neighborhood, the Podesta home's traditional architecture belied a recently remodeled interior honed to Zen-like, ultracool simplicity: nothing extraneous, nothing out of place, yet retaining the personal touch of family objects and carefully placed Caucasian rugs. White walls, polished wood floors, and unobtrusively engineered lighting directed all attention to the museum-quality array of sculptures and photo prints—several of the latter of monumental scale, up to five by ten feet. In the living room, a window wall was open to the stone patio for the evening, giving invitees access to a small backyard presented as a miniature museum sculpture garden, complete with a black onyx reflecting pool and fountain wall.

Women artists seemed to be particular favorites—there were no fewer than fourteen works by Louise Bourgeois on display, and complete series by other artists. I learned that the works on view are rotated periodically, at the direction either of the owners or their art curator. And yes, another good portion of the Podestas' collection is housed in their apartment in Venice, which is often opened for similar occasions. I met a delightful young woman whose job it is to schedule and help direct events either at the Washington house or in Venice, and to help maintain the collections database.

Here are the artists included in the checklist of works on display each arriving visitor received:

- Photographic and other prints: Ilit Azoulay, Anna Gaskell, Thomas Demand, Petrina Hicks

- Sculpture, outdoors: Antony Gormley, Ólafur Elíasson

- Sculpture, furniture, and objects, indoors: Marina Abramović, Louise Bourgeois, Fernando + Humberto Campana, Ingo Maurer, Carlos Garaicoa, Beatriz Milhazes, Virgil Marti

Video art: Rafael Lozano-Hemmer

Afterward, the walk down Embassy Row to the Dupont Circle metro station was an adventure in internationalism. I remain mightily impressed at the wizardry of the conference programming team, to have snagged such a memorable event for a group of art librarians. Salud!

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From E. Lee Eltzroth, independent scholar:

I cannot put a finger on only one good moment, so I am including everything—all the good moments.

First, those two spectacular receptions at Dumbarton Oaks, where so much was in bloom, and the Convocation Reception in the Great Hall at LC. I think the convocation keynote "Art Will Save the World" delivered by Susan Stamberg, was really something special. It was probably the best keynote I've heard at the national meetings (many since the 1990s). Hearing Joan Benedetti's comments on winning the ARSLIS/NA Distinguished Service Award was so much fun, as is she.

I was able to get into three sessions on Friday. The best of these was "Reinventing the Scholarly..."
Collection Catalogue for the Online Age," and a close second was "The Politics of Change: Digital Humanities." I took copious notes at both because so much of what was said interested me. The National Gallery of Art, LACMA, the Freer-Sackler, and the Seattle Art Museum all have some amazing projects in place. And the session in the digital humanities introduced me to projects linking images, maps, audio, and databases, all of which made me wish I had a lot more technical know-how.

The only tour I had time for was the half-day Folger Library tour. What a wonderful place and fine staff. One particularly important segment of the tour for me was meeting Julie Ainsworth, head of photography and digital imaging. She gave us a quite detailed tour of her unit, the equipment and process used, along with a fantastic six-page handout: "Image Workflow," "Digital Image Capture Specifications Summary," "Workstation Overview," and "Administrative Metadata Summary." Ms. Ainsworth is also an excellent photographer and constructs humorous items from recycled materials.

I saw something I never expected to see in the exhibits hall on this trip. At the F.A. Bernett Books exhibit table was a never-published book of photographs, a "dummy" consisting of forty-six photographs by Atlanta photographers J.D. Edwards & Son. It was (is) for sale for $30,000. These images taken by Edwards of the commercial places and businesses of Atlanta were intended as an Atlanta "booster" book project, but it would have been too expensive to produce in bulk. I date the photos 1888–1890, which is very early in Edwards's Atlanta career.

I talked to Mr. Bernett and his assistant at length about Edwards, and they sent me eleven of the scans from this book to share. I contacted Georgia collectors and repositories to try to get them interested so we could have this item stay in state. Edwards is also the first to have made paper photographs of New Orleans, and he is also considered "the first" Confederate photographer (working at Pensacola, Florida), so repositories in New Orleans or Florida may be interested. The only way any one of the Georgia repositories could afford to purchase this would be if a consortium of them could buy it, and decide where it would be housed later. It is an incredible, unique item, and as far as I know it has not been sold. If anyone would like to see those images and get the contact information from me, please be in touch.

A primary goal of mine for this D.C. meeting was to get to the Library of Congress to do some research. I arrived on Wednesday in order to spend all day Thursday at LC. I did that, and accomplished one of my two research goals in full. I spent four hours in the Manuscript Reading Room reviewing the George S. Cook account books for 1841–1850, which I had seen ten years earlier when I spent two full days with them. My review of the account books was in preparation for an article on G. S. Cook as an itinerant Daguerreian in Georgia, which I submitted at the end of May to the Daguerrean Society. [Late-breaking news: I have received an award from the Daguerrean Society for this article, "George S. Cook, Itinerant Daguerreotypist in Georgia, 1848–1850," which will be published in the 2014 \textit{Daguerrean Annual}. The monetary award comes with complementary registration to their symposium, held this year in Austin, Texas.]

My other research goal was to see a small 1868 publication (one of only two copies known) produced by a Macon, Georgia, photographer, J. A. Pugh. Lesson learned: LC online records are not always accurate. I spent two hours waiting for delivery of this book in the beautiful Main Reading Room of the Jefferson building. Finally, with the help of a reference librarian who went above and beyond, we found out the book had been moved to the Rare Book Reading Room (record never changed), which was, thankfully, also in the Jefferson building. I got there just before they closed and saw the book, but could not study it.

After the excellent tour of the Folger Library the next day (Friday), I returned to LC Rare Books and was so glad I did. Aside from being somewhat humorous travel reading for the twenty-first century (Pugh's experiences in various cities of Europe in 1867), the book also holds Pugh's thoughts on the fine arts, particularly on the difference in the public and private support for the

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arts in Europe and America just after the Civil War. This could be the basis for another article. In addition to the great text, the book is prefaced by a beautiful full-length albumen photograph of photographer Pugh, whom I had never before seen. I was allowed to take photos with my iPad, and I took many.

I skipped the membership luncheon and meeting for the first time ever and spent Sunday as a tourist. The American Cool exhibition at the National Portrait Gallery is highly recommended (there through September 7). I went there to see the small (tiny) Meade Brothers: Pioneers in American Photography exhibition and Mathew Brady's Photographs of Union Generals, but American Cool was a bonus—so well done. I also took in the Garry Winogrand photography exhibition at the National Gallery.

From Marty Miller, art and design librarian, Middleton Library, Louisiana State University, Baton Rouge, Louisiana:

One of the highlights of the ARLIS/NA conference was the Yearlong Career Mentoring Program workshop conducted by Anna Simon and Heather Slania. I have served as a mentor for new librarians in the past but had not received any structured mentoring training. This workshop not only paired us up with our new mentees, it provided concrete guidelines on how to work together as a team during the mentoring process. Of particular value to me were the worksheets for identifying career growth opportunities and creating goals for the coming year.

I also attended the sessions "Empowerment by Design: Academic Libraries as Laboratories for Innovation" and "Of, By, For the Artist: The Library as Venue for Student Creativity." These provided a great deal of inspiration for engagement activities that I can try out with our art and design, architecture, and landscape architecture students. Of particular interest to me were the projects related to opening up the library as an art space or exhibit venue, which is something I want to promote at Middleton Library.

From Courtenay McLeland, head of digital projects and preservation, and curator, Library Art Collection, Thomas G. Carpenter Library, University of North Florida, Jacksonville, Florida:

While at the conference I took a tour of the National Gallery of Art's digital imaging lab. In the photo below, you'll see artwork on a purpose-built easel from SmartDrive: http://www.smartdrive.co.uk/.

The easel moves the artwork around gently and incrementally, and the operators work with about fifteen captures maximum per piece. They enter the size of the piece and the distance from the camera into a software program. They have a joystick to move the painting. The weight limit on the easel is about one hundred pounds.

The goal of the National Gallery is to make high-resolution images freely available here: https://images.nga.gov.

The National Gallery of Art’s digital imaging lab. Photo by Courtenay McLeland.
From **Margarita Mirabal**, librarian, Digital Collections Center, Florida International University Libraries, Miami, Florida:

The workshop "We're Here to Help: An Introduction to the NEH Funding Opportunities for Digital Projects" was a great opportunity to learn about the National Endowment for the Humanities grants directly from the source, the NEH senior program officers. The workshop was split into two sections.

The first half was an overview of the type of grants they offer. Here are some highlights from their major programs:

- **From the Office of Digital Humanities**: start-up grants for developing innovative practices, implementation grants for projects that have completed a start-up phase, and grants for training programs in advanced topics.
- **From the Division of Preservation and Access**: research and development grants for projects dealing with preserving or providing access to collections, and grants for smaller institutions.
- **From the Division of Public Programs**: implementation grants for humanities projects in museums, libraries, and cultural organizations, and grants for digital projects for the public.

The second half was a mock panel, with workshop participants acting as grant reviewers. The NEH officers were not only moderating the peer review session but also explaining every step of the process. I found very useful the fact that they open up this internal process for a better understanding of what happens after a grant is submitted for revision.

Several tips were offered by the instructors.

- Start with the division that best fits your project and search from there.
- The same institution can apply for multiple programs at once, but it is recommended to send applications to different panels.
- Clearly state the significance of the humanities in your project and its national significance.

- Clearly define your intended audience and show how the final product is going to be significant for them.
- Itemize your budgetary needs such as salaries, fringe benefits, consultant fees, travel, supplies, etc.

I was very fortunate to take the behind-the-scenes tour (twenty participants only) of the National Gallery of Art Imaging Studio. The facilities, equipment, and infrastructure were a dream come true! They are able to capture images of paintings with accuracy "within five hundredths of an inch." As it was explained during our visit, the photographing of the paintings serves multiple purposes: free access to high quality images on the web (not your average pixilated image), preliminary studies for restoration, before-and-after conservation treatment analysis, inventory control for new acquisitions and loans for exhibits, as well as on-demand requests for publications. It was definitely one of my favorite events of the conference.

**A selfie by Margarita Mirabal in the West Building Rotunda of the National Gallery of Art.**
ARLIS/SE Meets in Birmingham This November
by Kasia Leousis, Architecture and Art Librarian, Library of Architecture, Design and Construction, Auburn University, Auburn, Alabama

ARLIS/SE will host its annual meeting in Birmingham, Alabama, from Thursday, November 6, to Friday, November 7, 2014.

Attendees are welcome to arrive Wednesday evening and stay through Saturday with our group discount at the Tutwiler Hotel located in downtown Birmingham.

As 2014 marks the fiftieth anniversary of the Civil Rights Act of 1964, it is the perfect opportunity to visit Birmingham, site of the pivotal April and May 1963 acts of protest.

Over the past twenty-five years, Birmingham has undergone a cultural and economic resurgence with adaptive reuse projects and the revitalization of former warehouses and downtown spaces. Considered the cultural capital of Alabama, Birmingham boasts museums, galleries, farm-to-table restaurants, and craft breweries.

The Tutwiler Hotel is within short walking distance of several sites proposed as tour possibilities: the Birmingham Civil Rights Institute, Kelly Ingram Park, the 16th Street Baptist Church, the Birmingham Museum of Art, the Lyric Theatre, Auburn University's Urban Studio, and Birmingham Public Library's Central Library.

Tentatively proposed bus tours include the Birmingham Botanical Gardens and the Vulcan Park & Museum. Hope to see you there!

Details are forthcoming regarding the block of hotel rooms, travel arrangements, and final programming. Calls for papers and posters will be announced in August. Have any questions or suggestions? Please contact Kasia Leousis, ARLIS/SE vice president, at KSL0008@auburn.edu.

Member News

From Courtney Baron, visual resources curator, University of Georgia; MLIS student, Valdosta State University:

I am honored to be the recipient of both the 2014 ARLIS/NA Student Conference Attendance Award and the 2014 ARLIS/SE Professional Development Award, which I used to attend the ARLIS/NA annual conference in Washington, D.C. This was my first annual conference and it was a wonderful learning experience. I really enjoyed the convocation ceremony that took place in none other than the fabulous Library of Congress! It was amazing to tour the Jefferson Building. As a classicist, I really enjoyed browsing Jefferson's collection of Greco-Roman tomes, and I had a giggle at the librarians geeking out over being allowed behind the librarian desk in the main reading room!

The conference location couldn't be beat, and I loved getting lost in the Smithsonian American Art Museum and the National Portrait Gallery. I was eager to connect with like-minded professionals in the field with similar interests, so I made sure to attend the Visual Resources Interest Group and the Archaeology and Classics Interest Group. I really do believe attending this conference helped me achieve my goal of becoming the visual resources curator at the University of Georgia, a position I will begin on July 7. I thank the ARLIS/SE Professional Development Award Committee for their generosity and look forward to continuing my membership in ARLIS/SE.

From Teresa M. Burk, head librarian, ACA Library, SCAD Atlanta, Atlanta, Georgia:

I want to promote the following exhibit of artists' books currently on view through July 11 at SCAD Atlanta: http://www.scad.edu/event/2014-04-24-acalibrary-artists-book-collection-exhibition-scad-atlanta. For further information, please contact me at tburk@scad.edu.
From **Kathleen List**, director of library services, Ringling College of Art and Design, Sarasota, Florida, to the ARLISSE-L listserv, April 22, 2014:

"Friends and Colleagues in ARLIS/SE,

"I am retiring this summer after 17 years at Ringling College. I will conclude 36 years as a college administrator, faculty member, and academic librarian. Having you as colleagues has been so rewarding and a great joy, with friendships that will last a lifetime.

"My last day here is approximately June 20. Ringling College will be appointing an Interim and a search for the new director will be announced later this summer—probably August when faculty are back for fall semester.

"I am moving back to the Midwest to be near all my families in Indiana, Ohio, Illinois and Missouri, with Indiana as home base. . . .

"Sincerely,
Kathleen"

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From **Olivia Miller**, public services librarian, Greensboro College, Greensboro, North Carolina:

"I started a new position in May as the public services librarian at Greensboro College. Also, my article, "Collecting Library Resources for Video Game Design Students: An Information Behavior Study," was published in the spring 2014 issue of *Art Documentation.*

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From **Mary Murphy**, visual resources librarian, ACA Library, SCAD Atlanta, Atlanta, Georgia:

"The ACA Library of SCAD Atlanta hosted the 7th Annual Artist’s Book Symposium and Student Artist’s Book Competition May 8, 2014. Highlights of the event include a lecture by Professor Cynthia Lollis, cofounder of etc Press with Daniela Deeg. Lollis discussed her work, the development of her collaborative process with Deeg, and professional practices. Books and ephemera from etc Press were available to handle and view.

Elizabeth Lide, local artist and educator, announced the three award winners of the 7th Annual Student Artist's Book Competition. She discussed her choices and selected a portion of the competition entries to be displayed in an exhibition.

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**Kathleen List and Sarah Carter**, with a recent acquisition at the Ringling College of Art and Design library: *Skulduggery*, by James Allen. See pages 9–10, for more about this artist’s book.

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**Macey Ley with her first place award—winning book**, *Circumstantial Gravity*.

Featured in an Artist's Book Petting Zoo, sturdy items from the permanent collection, as well as

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structure models, were out and available for students and the public to interact with.

From John J. Taormina, director, Visual Media Center, and coordinator, communications & publications, Department of Art, Art History & Visual Studies, Duke University, Durham, N.C.:

I have been appointed the next editor of the SECAC Review, the journal of the Southeastern College Art Conference. The SECAC Review is a peer-reviewed journal of scholarly articles on art, art education, and art and architectural history. The editor also serves as one of seven officers on the SECAC Board of Directors. Taormina’s past involvement with SECAC includes terms as the Visual Resources Curators Group program co-chair in 2001–2003 and 2012–2013.


New Members

From Marty Miller, art and design librarian, Middleton Library, Louisiana State University, Baton Rouge, Louisiana:

I serve as the subject specialist for the Art & Art History, Architecture & Interior Design, and Landscape Architecture Departments. My professional experience includes working in special libraries, a high school media center, and an archive. Previous to LSU, I held positions at Metropolitan Community College in Kansas City, Missouri, as the full-time reference librarian for the Longview campus; I have also held positions in the Nelson-Atkins Museum of Art and at St. Teresa’s Academy, both in Kansas City.

I'm a native of southwestern Nebraska, but spent my entire college career in Kansas, receiving a BA degree in art from Bethany College, an MA in art history from the University of Kansas, and an MLS from Emporia State University. I also volunteered at the Midwest Center for Holocaust Education in Overland Park, Kansas, assisting
with collection development and data entry. I've taught both library research and art history related courses, as well as the usual one-shot library instruction. I'm currently serving as a mentor for new librarians through both ARLIS/SE and ARLIS/NA.

It's been a joy getting to know the unique character of Louisiana. Having a festival to go to every weekend has been great! I'm fascinated by local history, so this has been a wonderful change of location for me. I am a voracious reader, knitter, and art museum addict, and I'm also a printmaker, my preferred media being dry point, serigraphy, and woodblock.

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Skulduggery: The Art of James Allen
by Sarah Carter, James Allen, and Kathleen List

Ringling College of Art and Design's Kimbrough Library recently acquired Skulduggery, an artist's book by James Allen. Skulduggery is an excavated version of Paul Levitz's book 75 Years of DC Comics: The Art of Modern Mythmaking (Taschen, 2010, 719 pages), which the library also owns.

Kimbrough Library's Artist's Books Collection numbers almost six hundred titles, acquired through purchase and donations. A variety of formats, media, structures, themes, and book artists are represented in this collection of books and books-as-art. Many purchases are made possible through the generous support of the Ringling College Library Association. The collection is a teaching collection, serving and inspiring students and faculty across Ringling's visual arts disciplines. Artist's books are acquired from artists themselves or from their representatives, such as 23 Sandy Gallery of Portland, Oregon, and Vamp & Tramp, Booksellers, LLC, of Birmingham, Alabama.

Skulduggery is approximately 23 inches wide by 15 inches high. Kimbrough Library displays it as a vertical art piece in a box frame made by the artist. As framed, it measures approximately 31 inches wide by 23 inches high, behind UV-safe acrylic rather than glass. Skulduggery and other works by James Allen are included in Art Made from Books: Altered, Sculpted, Carved, Transformed, compiled by Laura Heyenga (Chronicle Books, 2013).

Sarah Carter, former Ringling instruction and research services librarian and curator of the Kimbrough Library artist's books collection, brought Skulduggery to director Kathleen List's attention. After it was acquired for the collection, Sarah sent book artist James Allen a series of questions to learn more about his process in creating the book. Here is their exchange.

Sarah: How long did you spend planning Skulduggery?

James: The planning for book excavations evolves organically as I cut through the book. Thus the planning can't really be separated from the process. The only thing I knew before I started excavating Skulduggery is that I wanted to lay the book down with the spine facing up so I could cut into both faces of the book and end up with two windows that would form a sort of diptych. The rest of the planning unfolded during the two months I spent working on the piece.

Sarah: About how many hours would you say this piece took to excavate?

James: Although I didn't keep precise count of the hours I spent working on Skulduggery I would guess that I spent over 200 hours carving through the book and building and fitting the frame.

Sarah: What was the decision making process behind keeping or removing certain elements?

James: The book excavation process evolves organically allowing the book to reveal which elements to keep or remove as the work progresses. Going along with the theme of comic books, I wanted to divide the space into win-

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dows with linear borders. Some of these borders are circular, and some rectangular, but I tried to use them to push the illusion of depth within the space. I also kept images of the Twin Towers, Batman, Robin, Superman, Wonder Woman, and the Watchmen to go along with the comic book theme. Many of the elements that I originally intended to keep ended up getting cut away to simplify the composition or to reveal something more dynamic hidden in the pages below. Above all, I wanted all the elements to interact together to give a sense of time and dramatic possibility that would suggest a hidden narrative.

Sarah: Were any elements moved from their original spot to add to your composition?

James: No elements within *Skulduggery* were moved from the original places. I have only cut away parts of the book to reveal the content as it lay.

Sarah: How do you select the books to use for your work? Do you have any preferences in regards to subject matter?

James: I select books with intriguing subject matter and illustration. I consider size, layout, print quality, color, and many other factors before I select a book for excavation. I find a wide array of subject matter suitable for my work.

Sarah: Is there a particular narrative you try to portray in your work, or is it more of the idea you're interested in?

James: I'm not trying to portray a particular narrative in my work, but rather I try to allow the book to reveal the possibility of narrative.

Sarah: How did you get started in book excavation?

James: I've always been interested in taking the common everyday object and transforming it into something exquisite. I started altering color film photographs by altering the layers of emulsion by cutting and abrading them. This led to altering other media including post cards, magazines, and CDs. Eventually I began excavating books and found it to be an ideal medium. I like the idea of traveling through the thoughts of the past as I cut through the layers of old books.

James Allen is originally from Great Lakes, Illinois. Sarah Carter is now director of Bridwell Art Library at the University of Louisville, Kentucky. Kathleen List, director of library services, is retiring after seventeen years at Ringling College of Art and Design.

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Report from the ARLIS/NA Chapters Liaison
by Sarah Sherman, Reference Librarian, Getty Research Institute, Los Angeles, California, Chapters Liaison, ARLIS/NA Executive Board

Hello Southeast Chapter Members!

I am now halfway through my two-year term as chapters liaison on the ARLIS/NA Executive Board. I've enjoyed working with all seventeen chapters, and I look forward to working with you until the 2015 annual conference in Fort Worth, Texas.
At the 2014 annual conference in Washington, D.C., the Executive Board had pre- and post-conference meetings, and during the conference the Chapter Chairs and I met for a roundtable meeting. I wanted to share few highlights with you.

Conferences

Washington, D.C., conference: It was a record-breaking success (surpassing the success of the 2013 Pasadena conference)! We welcomed 791 registrants, the largest ARLIS/NA conference to date. The fundraising efforts totaled $77,000. We greatly appreciate the support of the sponsors and the seventy-six vendors.

Future conferences: I look forward to seeing you in Fort Worth, Texas, March 19–23, 2015. We will meet in Seattle, Washington, in 2016 for the third joint conference with the Visual Resources Association (VRA). The Executive Board is working with prospective host chapters to select a 2017 location.

Virtual conference: In June, four taped sessions from the D.C. conference will be available to members and nonmembers through our new learning software. Watch ARLIS-L for more details.

Chapter Chairs Roundtable

The chapter chairs will begin to meet virtually every quarter. These virtual meetings will be a venue for chapter chairs to discuss similar topics and brainstorm new ideas. The meetings will also include key members from the Society who will discuss relevant chapter-related topics such as development, diversity, and ARLIS/NA’s Strategic Plan. In addition to these virtual meetings, we will have the in-person meeting at the conference and have discussions on the chapter officers listserv.

Strategic Plan 2011–2015

I would like to remind you that chapter activities should align with ARLIS/NA’s Strategic Plan. I recommend that all chapter members familiarize themselves with the plan, which is available at http://www.arlisna.org/about/strategic-plan-11-15.

ARLIS/NA Website (AWS)

I hope you have had the chance to peruse the newly designed website. Be sure to log in to the website with your member username and password to see all member-only information. The website no longer has a dedicated member’s page; instead, member-only information can appear on any page within the website.

The Executive Board will continue to have its monthly phone meetings and will meet in New York for the mid-year Executive Board meeting, August 14–15, 2014. As usual with every meeting, we will have a lot to discuss toward the advancement of ARLIS/NA. I will keep you posted!

If you have questions or concerns, please do not hesitate to contact me.

Wishing you all the best,

Sarah Sherman
ARLIS/NA Executive Board, Chapters Liaison
Reference Librarian
Getty Research Institute
ssherman@getty.edu
Noon–1:00 p.m. Port Room, Riverside Building, Hilton New Orleans Riverside

Presiding: Kathy Edwards standing in for Sheila Cork

Present: Courtney Baron (MLIS student at Valdosta), Teresa Burk (SCAD Atlanta), Tom Caswell (UF), Kim Collins (Emory), Kathy Edwards (Clemson), Lee Eltzroth (independent researcher), Jessica Evans Brady (FSU), Heather Gendron (UNC Chapel Hill), Stephanie Grimm (USC Beaufort), Kasia Leousis (Auburn), Ann Lindell (UF), Kathleen List (Ringling College of Art & Design), Courtenay McLeland (UNF), Marty Miller (LSU), Margarita Mirabal (FIU), Heather Koopmans (SCAD Savannah), Jack Robertson (Jefferson Library at Monticello), Sarah Seymore (University of Oregon), Floyd Zula (retired)

Welcome
Kathy Edwards welcomed everyone. As Immediate Past-President, Kathy is presiding for President Sheila Cork who was unable to attend.

Approval of Minutes
First order of business is to approve the minutes from the fall New Orleans meeting. These are available online. Motion approved.

Updates
Kasia Leousis from Auburn University was appointed new Vice-President. She will be taking the place of Sarah Carter who has moved out of the Southeast region.

Introductions
All present introduced themselves (see list of those present above).

Conference Updates & Reminders
Southeast chapter members giving presentations at the conference are:

- Kasia Leousis with a poster "Transformative Material Investigations: Partnering with Students and Faculty to Design a Library Exhibition Space"
- Kim Collins on "Power Searching Images with Google Image Upload and the Jelly" at the Emerging Technology Forum
- Ann Lindell on "Dr. Strangetune, or, How I Learned to Stop Worrying and Love the Merge" in the session Collaborate to Achieve
- Tom Caswell on "Partners in Preservation: Documenting the Nation's Oldest City" in the session Preserving Civic Heritage
- Courtney Baron moderating the session Preserving Civic Heritage
- Kathy Edwards moderating the session Hidden in Plain Sight: Facilitating Discovery in Material Culture Resource Collections

Professional Development Travel Award
Courtney Baron is the chapter travel award winner this year. She will be on travel award committee next year.

Reports & Updates

Treasurer's Report
Treasurer Karlen Kane was not present but prepared a report which was posted online and circulated at the meeting. A member list showed members paid through 2013 and 2014 as well as lifetime members. It was noted that some on the list were no longer in the Southeast or had retired, including Sarah Carter, Artis Wick, and Linda McKee. It was also noted that Elsie Straight was a lifetime member and has apparently been dropped from the list. She was the first librarian of Ringling College of Art & Design and at the age of 101 is currently living in Orlando.
**ARTifacts**
Kathy reported for editor Cary Wilkins who was not present. The next *ARTifacts* deadline is May 16th. Please send articles on interesting projects, short announcements, any issues you'd like to share, and summaries of presentations at this conference. We would especially like photos from conference, and new members are encouraged to submit photos and bios about themselves so we can get to know everyone.

**Webmaster**
Webmaster Stephanie Grimm gave an update on the website. We switched domain hosting service to the same company that hosts the servers in order to streamline payment and renewal. We are starting to pull images from the previous website and putting them into Flickr. Much metadata was lost, so please add tags if you can to identify photos. Stephanie will be adding the images to Flickr soon.

**LoPresti Awards**
Kathy gave an update for Emily Luken and Caroline Barrett who were not in attendance. Last year's LoPresti award winners are posted on the website. For this year, 130 announcements have been mailed out. Eight submissions have been received so far. Reminder letters will be sent later this summer.

**SE Chapter's Informal Mentoring Program**
Lee Eltzroth gave an update on the chapter's informal mentoring program. The project did not progress as there were no more applicants for mentors or mentees, although there were problems with seeing data in Google Forms. Lee is no longer able to run this project, and suggested that the chapter might stick to its previous informal program or have someone else take on the project. This will be discussed further.

**New Business**

**ARLIS/NA Southeast Chapter 2014 annual meeting proposal/discussion**
- Kasia Leousis, in her new role as Vice-President, proposed holding the chapter's annual fall meeting for 2014 in Birmingham.
- ARLIS/SE has not had a chapter conference in Birmingham since 1994. Birmingham has changed a lot in the past 20 years, undergoing a cultural resurgence with great galleries and museums, farm-to-table restaurants, craft breweries, and more.
- Ideas for venues, visits, tours include:
  - Civil Rights District (especially appropriate as it is the 50th anniversary of the Civil Rights Act) which includes the Civil Rights Institute, Kelly Ingram Park, and the 16th Street Baptist Church
  - Birmingham Museum of Art, possibly with a tour with a curator, and seeing the newly redesigned exhibition space for African art
  - Birmingham Botanical Gardens, which is also a potential meeting space with an educational discount and a secret garden
  - An architectural walking tour of historic Birmingham
  - Urban Studio, an outreach program of Auburn University's College of Architecture, Design and Construction
- Feedback from the group was positive.

**Proposal for hosting ARLIS/NA national meeting in 2017**
- Chapter liaison Sarah Sherman has reached out to the chapter to consider putting forward a proposal to host a 2017 conference somewhere in the Southeast.
- Ideas in email discussion have included Charleston, Miami, and New Orleans.
- The most recent ARLIS/NA conference in the Southeast was 2007 in Atlanta. The conference was last in Miami in the 1990s and last in New Orleans in the 1980s.
- There was enthusiasm in the group for holding a conference in Miami. Maggie Mirabal shared that the city has an impressive new art museum, will have a new science museum by 2017, and also has 3 museums associated with FIU. However, a big problem in Miami is public transportation. Those at a recent AASL conference in Miami shared program possibilities including river tours and walking tours. There is a lot to do in the city and also a lot going on in Miami uni-

(Continued on next page)
versities with digital projects which might be featured in a conference program. Scheduling can be difficult in Miami with seasonal rates and spring break falling in the typical conference timeframe.

- New Orleans is a fascinating place, but it can be difficult to schedule a space.
- Other suggestions include Nashville, Asheville, and Birmingham.
- Typically ARLIS/NA annual conferences are held in March/April, although the current year is being held in May.
- Kathy will post a call on the listserv for a committee to examine this and possibly put forward a proposal. Please post if you want to get involved.

Announcements & Recognitions

- Kathleen List is retiring from the Ringling College of Art & Design. The chapter thanks Kathleen for her years of service.
- Sarah Carter left the Ringling College of Art & Design to take a new position as Director of the Bridwell Art Library at the University of Louisville.
- Heather Gendron at UNC Chapel Hill received an IMLS grant for her project "Learning from Artists' Archives: Preparing Next Generation Art Information Professionals through Partnerships with North Carolina's Artists' Archives." The grant is centered on collecting, preservation, and outreach to artists about their personal archives. It covers six two-year fellowships for students in UNC Chapel Hill's dual-degree program in art history and library and information science, including tuition, a stipend, an internship, and a small travel stipend to present at conferences. The project will include outreach events to artists in the community in North Carolina at museums, with a focus on artists' legacies, which can serve as a model for future events in other places. In addition, UNC Chapel Hill will host a symposium on artists' archives in the South.

Meeting adjourned.

Notes prepared by Jessica Evans Brady.
ARLIS/SE Announces 30th Annual LoPresti Awards Competition

The Southeast Chapter of the Art Libraries Society of North America (ARLIS/NA) is pleased to announce the 30th Annual Mary Ellen LoPresti Art Publication Awards Competition for copyrighted 2013 publications.

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 Awards 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.

Museums and galleries, educational institutions, libraries, organizations, and commercial presses are encouraged to submit publications for consideration. All publications will be judged on the quality of content and format within the appropriate category. The number of items that may be submitted is not restricted.

Only those art and architecture books, exhibition catalogs, electronic publications (DVDs), serials, and artist's books published/copyrighted during the 2013 calendar year in Alabama, Florida, Georgia, Louisiana, Mississippi, North Carolina, Puerto Rico, South Carolina, Tennessee, or the Virgin Islands are eligible for consideration. In-house newsletters, posters, invitations and other promotional material will not be considered.

Entries should be received by August 31, 2014, to be considered. There is no entry fee, but ARLIS/SE reserves the right to retain all works submitted for consideration.

Winners of this year's award will be announced in Birmingham, Alabama, in November 2014 at the ARLIS/SE annual mid-year business meeting. Notification will be sent to all entrants. Winning entries will be placed in the Duke University East Campus Library, Durham, North Carolina.

Mail entries with the completed entry form to:

ARLIS/SE Publications Awards
℅ Emily Luken
Main Library
University of Georgia
320 S. Jackson Street
Athens, GA 30602
Phone: 706-542-0688
Email: ehopkins@uga.edu

For further information, contact Emily Luken: ehopkins@uga.edu.

View of the U.S. Capitol from the Library of Congress. Photo by E. Lee Eltzroth.

National Portrait Gallery Courtyard Cafe greenery. Photo by E. Lee Eltzroth.