ARLIS/SE Annual Conference in Sarasota, Florida, November 16–18

You are invited!

The Southeast Chapter invites art librarians and visual resource professionals to join us for the forty-second annual conference in Sarasota, Florida, November 16–18, 2016.

Conference attendees will be among the first to contemplate the dramatic, emerald green façade and inhabit the spacious lecture hall of the brand-new Center for Asian Art at the Ringling Museum of Art (opposite).

Registration includes admission to the Ringling Museum of Art, guided tours of Sarasota’s mid-century modern architecture, hands-on activities at the Letterpress and Book Arts Center at the Ringling College of Art and Design, art library tours, engaging presentations by ARLIS/SE members, and a chance to win fabulous new art books in the LoPresti Publication Award raffle.

Group rate hotel reservations are available now at the Hyatt Place Sarasota/Bradenton Airport using the code "G-RMAC." Book online at http://www.sarasotabradenton.place.hyatt.com/, or by phone at 941-554-5800.

Watch our website for the latest updates on conference events, call for proposals, and registration: http://arlis-se.org/.

Submitted by Kimberly Windham, Vice-President, ARLIS/SE, Architecture Librarian, Florida A&M University, Tallahassee, Florida

Join the ARLISSE-L listserv.
To subscribe: Send an e-mail 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
Redefining the Museum for a Digital Age: Kehinde Wiley at the Seattle Art Museum
by Kimberly Windham,
Architecture Librarian,
Florida A&M University,
Tallahassee, Florida

The touring exhibition *Kehinde Wiley: A New Republic* surveys thirteen years of work, including the vibrant, epic canvases inspired by art history that the artist is known for. Works that are perhaps lesser known, including bronze busts, small, quietly powerful mugshot portraits, and hip-hop saints in stained glass, add variety and depth to the show. The exhibition was on view during the 2016 ARLIS/NA + VRA Joint Conference welcome reception at the Seattle Art Museum in Seattle, Washington.

Seeing this exhibit at the Seattle Art Museum offered a unique opportunity for art librarians and visual resource professionals to experience how "museums are being redefined for a digital age."¹ The Seattle Art Museum, like many other cultural institutions, has committed to deploying innovative technologies to improve the visitor experience.

Smartphones mediated an unprecedented array of interactions with the Wiley exhibition, from audio tours to augmented reality. Visitors were encouraged to photograph and share images of the art on social media, which is the first time in the museum's history that visitors "had carte blanche permission for the use of personal photography in a special exhibition not drawing from the SAM's permanent collection."² Smartphone cameras also allowed visitors to seek a deeper understanding of art history and the creative process behind Wiley's canvases via the augmented reality app LAYAR.

Interested ARTifacts readers can experience augmented reality by downloading the LAYAR app, then aiming their smartphone camera at Wiley's *Judith and Holofernes* (at right).

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² Traci Timmons, Seattle Art Museum librarian, email message to the author, April 20, 2016.

Kehinde Wiley: Reality versus Fantasy
by Britt Boler, MLIS Graduate, Florida State University, Tallahassee, Florida

Kehinde Wiley expertly draws on traditional painting techniques and conventions to poignantly reflect on the established canon of art history while forcing a drastically different perspective into focus. Some of his works borrow medieval art historical conventions by recreating altarpieces down to the elaborate frames and inscriptions. Wiley replaces the Christian saints with modern figures apparently pulled right off the street, who statically imitate the medieval poses. Through his convergence of medieval topics and contemporary figures, Wiley challenges the norm and asks the viewer to contemplate the story told through art history and art's role in society. Is this subject the modern saint and martyr of our time? What do we know about the subject, and what is implied by the recycling of traditional conventions?

By rendering the subject in contemporary garb, Wiley is situating the figure precisely in the present. The striking life-sized figure making direct eye contact with the viewer creates a sense of imposing presence where the figure breaks the fourth wall and engages the audience in a very real sense of space and time. The inscription of the figure's name on the frame of the altarpiece cements his existence. The viewer can ascertain that this named individual is a real person who has had his portrait painted. However, the scene is obviously staged. Wiley's portraits of real people in fake environments poignantly blend the reality of the individual with the fantasy of the environment.

The break from reality is most evident in the flat background, lacking depth and space, and in the decorative filigree, overlaying the image as if applied by kitschy transfer paper. The ornate arabesque foliage evokes a sense of decorative grandeur and whimsical fantasy, filling in some of the negative space and overlapping the figure. Meanwhile, the flat gold background creates a shortness of space which emphasizes the artificiality of the whole scene, as if it were the backdrop of a theatrical set. Essentially, while the realness of the figure is undeniably established, the falsehood of the scene cannot be denied.

Ultimately, there is a clash between what is real and what is imagined. The model painted by Wiley is a living person, photorealistically captured in the altarpiece. However, he holds a contrived pose, pulled straight out of an art history textbook. The background is stage-like and flat, lacking any contextual information to help the viewer make sense of what this figure represents. Therefore, Wiley's message is uncertain. By using medieval iconography and blending the reality of the subject with the fantasy of the setting, Wiley is clearly commenting on the art historical canon. Whether these comments are playfully facetious or the most earnest is up to the viewer.
ACA Library’s Ninth Annual Artists’ Book Symposium and Student Competition
by Teresa M. Burk, Head Librarian, ACA Library, Savannah College of Art and Design®
Atlanta, Georgia

The ACA Library at SCAD Atlanta hosted its ninth annual Artists’ Book Symposium and Student Artists’ Book Competition, May 12, 2016, to a crowd of more than two hundred students, faculty, and community members. Highlights of the event included:

A conversation with community organizers and entrepreneurs. Local artists and entrepreneurs presented their perspectives in a panel discussion and a Q and A on their work, practices, community engagement, and celebration of art in book form. The moderator was Carolyn Carr (http://www.carolyncarr.com/). The presenters were Robin Bernat of {Poem 88} (http://www.poem88.net/), William Boling of Fall Line Press (http://www.falllinepress.com/),

Amanda Mills of Murmur: Atlanta Zine Library and Atlanta Zine Fest (http://murmurmedia.org/), and Ashley Schick, SCAD printmaking alumna and instructor (http://www.ashleyschick.com/).

Student artists' book competition and petting zoo. Guest juror Ashley Schick, MFA printmaking alumna and this year's visiting artist/alumni mentor, announced the award winners in four categories. Additional awards were handed out for our inaugural zine category. Award winners were on hand to talk about their work and facilitate a hands-on petting zoo. Winners will be displayed in an upcoming exhibition.


DIY alphabet instant book giveaway. Attendees received a DIY one-page book-kit to commemorate the event and exhibition.

Contact ACA Library’s Special Collections librarian, Elliot McNally (emcnally@scad.edu), for additional details.

A picturesque view of Seattle, Washington, site of the March 2016 ARLIS/NA Annual Conference. Photograph by E. Lee Eltzroth.
Member News

From Courtenay McLeland, Head, Digital Projects & Preservation Curator, Library Art Collection, Thomas G. Carpenter Library, University of North Florida, Jacksonville, Florida:

I have received a professional development leave, commencing in the fall, to study artists’ books collections in libraries and book arts. I hope to learn best practices related to artists’ books collection development, preservation, exhibits, and programming. If you manage or work with an artists’ books collection in your library, I’d love to speak with you about it.

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From Courtney Baron, Teaching and Learning Librarian, Oxford College Library, Oxford College of Emory University, Oxford, Georgia:

I just completed my first semester as the teaching and learning librarian at Emory University's Oxford College Library. Previously, I directed the Visual Resources Center at the University of Georgia. I am the personal librarian for Oxford College faculty in the arts and humanities and coordinate the instruction program. I am currently writing a book chapter on the value of images in art history for a forthcoming ACRL publication on disciplinary applications of threshold concepts.

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From E. Lee Eltzroth, independent scholar:

The first meeting of the ARLIS/NA Retired Members Special Interest Group was held on March 11, 2016, 7:00–8:00 a.m. at the Seattle Westin. The SIG has thirty-seven members, and eighteen members were present at this meeting, including me and another Southeast chapter member, Sandra Still.

Co-moderators were Joan Benedetti and Margaret Webster. Joan was stepping down after this meeting, and Leigh Gates is now co-moderator with Margaret Webster. There were also three guests in attendance: Eric Wolf, chair, Documentation Committee; Jennifer Friedman, chair, Subcommittee re Mentoring, Professional Development Committee; and Eumie Imm-Stroukoff, incoming ARLIS/NA vice-president, who will be the official board liaison.

Although much of the hour was spent in introductions, a discussion, with input from Jennifer Friedman, revolved around possibly engaging retired members in mentoring mid-career librarians. SIG members expressed their willingness to answer specific questions, rather than being involved in year-long mentoring, but response on the subject of our SIG’s involvement in some way, was very positive.

The group also touched on possible future conference participation, coordinating activities with younger members, and keeping up-to-date with technological changes.

The SIG plans to hold the second of what should become an annual meeting, in New Orleans in February 2017.

Hello Southeast Chapter Members!

Some of the following repeat topics have been updated a bit since my last newsletter column. As always, I may be contacted anytime (rfriedma@princeton.edu) should you have an ARLIS/NA–related question or need the board’s attention.

Core Values, Strategic Directions, and Action Scorecard
ARLIS/NA and the Strategic Planning Committee have now finalized and made official the society's new core value and strategic directions statements. A detailed Action Scorecard will ultimately be made available to members on the ARLIS/NA website to keep track of and quantify activities happening in all units of the society and for all of us to assess our progress towards our goals in the coming year. The plan will be to review our overarching themes regularly and adjust as needed.

Seattle and New Orleans Conferences
The Seattle joint conference with the Visual Resources Association, with some cross-listing of content from the Association of Architecture School Librarians conference, was a super, jam-packed event with attendance at 813, including close to 200 first timers! The Getty and Kress Foundations, respectively, funded grants to allow delegates from seventeen countries to attend, which definitely enriched the experience for all who were there. Kudos goes to the Northwest Chapter for an excellent, information-rich conference and to all conference organizers and volunteers. Four sessions, available in English and Spanish, are now available for viewing via the ARLIS/NA Learning Portal: https://www.pathlms.com/arlisna. We have a shorter administrative year this year, due to the New Orleans conference taking place next February, one month earlier than Seattle in March 2016, so there is much to accomplish in a shorter amount of time.

Chapter Archives
ARLIS/NA formed a Documentation Committee last year to oversee the policies and procedures related to society documentation, including oral histories and electronic records. There was some discussion during the committee’s meeting in Seattle about chapter archives. At the moment, chapters deal with records on their own in various ways, with the exception of annual reports, but I will be looking into this more fully to see if some standardization can be established and if chapters ought to be contributing to the society's archive at the University of Illinois. I will be sending out a series of questions for chapters soon about current practices and documentation methods (for both print and electronic records).

Chapter Success Book & Leadership Institute
This ARLIS/NA manual serves as a guiding document for chapter leaders on all aspects of running a chapter, and is due for an update. I will be working on revising the document this year, and welcome your feedback. New officers, in particular, please let me know if there is specific content lacking that would be helpful to include. On the topic of leadership, I and other society leaders participated in the second annual ARLIS/NA leadership institute held at the Seattle conference. The session was led by Shelly Schnupp, associate director of the Helen Bader Institute for Nonprofit Management at the University of Wisconsin–Milwaukee. I was sorry to learn that there wasn't room for chapter leaders to attend. I will be posting some of the helpful documentation that was distributed at this event in Seattle to the chapter leaders’ portion of Basecamp shortly.

Special Funding Requests
The call for special funding has gone out on ARLIS-L. If your chapter has operational budget needs, or has special projects it wants to pursue in the upcoming year, please send budget requests to Treasurer Matthew Gengler by July 15 so that these
expenses can be considered by the Executive Board for inclusion in the annual budget. The Special Funding Request Guidelines are up on the ARLIS/NA website. See the guidelines and form for ARLIS/NA chapters here: https://arlisna.org/organization/organization/30-administrative-documents/318-special-funding-requests-for-chapters. You may submit applications electronically or in paper directly to Matthew at: Matthew Gengler; Head, Access Services; Ingalls Library, The Cleveland Museum of Art; 11150 East Boulevard; Cleveland, OH 44106-1797, mgengler@clevelandart.org.

Lastly, good luck to the Southeast Chapter and all individuals preparing to welcome ARLIS/NA members to New Orleans next February. Preparing for and pulling off the annual conference is no easy task, and I commend you. If I can be helpful in any way in the coming months, please reach out to me. I look forward to seeing many of you again in the Big Easy.

Rebecca Friedman
rfriedma@princeton.edu

Sonic Bloom, a sculpture by Don Corson, at the Pacific Science Center in Seattle, Washington, across from Chihuly Garden and Glass and the Space Needle. The sunflowers produce solar power and sing harmonic tones as you approach. Photograph by E. Lee Eltzroth.

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7:30–8:30 a.m., Seattle Westin, Olympic Meeting Room


1. Welcome and self-introductions – Marty Miller

2. Approval of minutes from the Chapter business meeting in Atlanta, GA, November 2015.

3. Reports and updates

Professional Development Travel Award – Sara DeWaay on behalf of Courtney Baron

Treasurer’s report – Marty Miller on behalf of Katy Parker:
We had trouble getting the new treasurer on our bank account, but it should be handled now. She will be sending an update to the membership via email at a later date.

Webmaster’s report - Stephanie Grimm:
Officer changes have been updated on the website. Do we need to add to our website for the conference? Robert Kopchinski noted that the conference site is managed by the executive office and hosted on the ARLIS domain. He mentioned that we can move our site to the ARLIS domain at no cost. This has been on our radar for some time. Stephanie is working on a plan for making the change.
ARTifacts status and update – Marty Miller on behalf of Cary Wilkins:
Call for conference summary or highlights for the newsletter like we had last year. As always, new members are encouraged to send a bio and photograph for the next newsletter.

LoPresti awards – Ann Lindell:
University of Florida is hosting the new committee. They are excited to get to work.

4. New business:

New Orleans 2017 ARLIS/NA Annual Conference Planning Committee – Kim Collins
NOLA 2017 Volunteers Needed (bold titles still need volunteers!)
• Program Co-Chairs: Kim Collins, kcollii2@emory.edu, and Kasia Leousis, ksl0008@auburn.edu
• Local Arrangement Co-Chairs: Marty Miller, martymiller@lsu.edu, and Nancy Hampton, nhampton@xula.edu
• Poster Session Coordinator: Sara DeWaay, sdewaay@uoregon.edu, and Breanne Crumpton, becrumpton@gmail.com
• Workshop Coordinator: Kristina Keogh, kkeogh@ringling.edu
• Speaker Logistics: Lee Sorensen, lslilly@duke.edu
• Conference Proceedings editor: Natalia Lonchyna, natalia.lonchyna@ncdcr.gov
• Website Coordinator: Stephanie Grimm, sgrimm@scad.edu
• Exhibits Coordinators: Teresa Burk, tburk@scad.edu, and Sandra Still, libsjs@emory.edu
• Hospitality & Registration Coordinator: Patricia Gimenez, pginer@scad.edu
• Development Coordinator: Kathy Edwards, kathye@clemson.edu
• Local Guide Editors: Ann Lindell, annlind@uflib.ufl.edu, and Tom Caswell
• Publicity Coordinator: Lee Eltzroth, scenesouthbks@bellsouth.net
• Silent Auction Coordinator: Breanne Crumpton and Leslie Vega
• Special Events Coordinator

• Tours & Transportation Coordinators: Lindsey Reynolds, ireynolds@artsbma.org, and Kathy Edwards, kathye@clemson.edu

There is a basecamp group set up for the NOLA conference. If you have volunteered to be a coordinator please reference it for future communications about conference planning. If you have not volunteered yet please consider doing so, and don't think that not being a coordinator means you won't be called on to help with the conference. This is an all hands on deck deal! The CPAC meeting will be held at the Hilton Riverside in New Orleans on June 16, 17. Conference chairs will be in attendance, but other coordinators are invited to attend as well if they are able and interested. The rate will probably be $99.00/night. This is a self-paid trip.

Sarasota 2016 Chapter Meeting – Kim Windham:
Dates are set! November 16–18, 2016 at the Ringling. Details coming soon.

Special funding request, ARLIS/NA – Kim Windham:
A special funding request is due in mid-summer. The requests are considered at the mid-year board meeting in August. We still don't have an idea for a request. Please submit any ideas to Kim.

Southeast Chapter Archives – Stephanie Grimm:
This is going to come up in the chapter chairs meeting. It is part of the new documentation committee's mission, and we should be hearing more soon. Perhaps Marty can fill us in via email after the conference.

Southeast Chapter Meeting 2017:
The group discussed Charleston, SC and Savannah, GA as possible locations for the 2017 chapter meeting. We don't have any members in Charleston; Kasia recalled that planning remotely for the Birmingham meeting was difficult. Some members of SCAD Savannah team were enthusiastic about Savannah as a potential location where we do have lots of
members. Planning will be the responsibility of the next Vice President who will be elected at the Sarasota meeting in November. No formal vote was undertaken as to the location at this time.

5. Announcements

Membership Meeting distribution of beads, volunteers needed – Kasia Leousis:
We will be giving the New Orleans presentation at the business meeting and need volunteers to distribute beads for promotion.
Lindsey, Kathy, Sandra, and Marty volunteered to distribute to people as they entered the meeting.

SCIP Makerspace – Peter Klubek:
The makerspace will be open through Saturday and is located next to the registration desk.
Please stop by and make a post card or say hello.

End of Conference Survey – Marty Miller:
The end of conference survey is very important to planning for next year’s conference.
Please be sure to complete it yourselves and to encourage colleagues to do so as well!

6. Adjournment

Minutes recorded and submitted by Lindsey Reynolds.

Become a Member of ARLIS/SE

Name: __________________________
Title: __________________________
Institution: ______________________
Work Address: __________________
Phone: ________________ Fax: __________
Home Address: __________________
Home Phone: _____________________
E-mail: __________________________
I prefer mailings at ____work ____home.
Are you a member of ARLIS/NA? __yes __no

Along with the membership application, please send a check for $15.00 to the ARLIS/SE Treasurer:

Katy Parker
Jen Library
Savannah College of Art and Design
201 E. Broughton Street
Savannah, GA 31401-3401

ARTifacts is published twice a year. Next submission deadline: December 9, 2016. Please send your contributions to: wcary@themorris.org

Cary Wilkins
Morris Museum of Art
1 10th St. Ste. 320
Augusta, GA 30901