

M.L.I.S. Portfolio

////////////////////

Megan Sallabedra, M.L.I.S. 2019
Department of Information Studies
UCLA Graduate School of Education and Information Studies
Advisor: Dr. Miriam Posner

Table of Contents

0. About / Overview.....	2
1. Issue Summary.....	3
2. Issue Paper //	
Collaborative Context: The Role of Art Museum Libraries in Creating an Environment for Understanding Cultural Value on View.....	4
3. Major Paper //	
Why Have There Been No Great Women's Art Collections?.....	19
4a. Work // Elective	
Finding the Material: Collecting and Protecting Intellectual Property in Ephemeral Works of Art.....	41
4b. Work // Elective	
Preservation Proposal for Los Angeles Contemporary Archive.....	59
4c. Work // Elective	
Special Enough for Special Collections: A Case for Contemporary Artists Books in Special Collections.....	77
4. Work // Core	
living in Los Angeles.....	86
5. List of Courses.....	113
6. Advising History.....	114
7. Professional Development Statement.....	117
8. C.V.	120
9. Accessibility Statement.....	122

Overview / About

////////////////////

About Me

I am a librarian with a background in art, currently completing my MLIS degree in UCLA's Department of Information Studies. In tandem with my education, I work with the Hammer Museum's Digital Initiatives program and as a Graduate Reference Assistant at the UCLA Arts Library. I have experience working in photography archives, art galleries, and museum libraries, and have organized exhibitions and managed public artwork installations. My MLIS education has allowed me to pursue interests in art librarianship, special collections, cataloging and digital initiatives.

About This Portfolio

This portfolio represents a selection of work completed over two years of MLIS education. My Issue Paper reflects my background in curatorial practice and interest in art librarianship, specifically within museums. The Major Paper, three example of Elective Work, and Core project were each completed to fulfill course requirements, and allowed me to consider specific interests related to art in the context of general course topics.

A List of Courses, Advising History, and Professional Development Statement, along with my CV serve to further contextualize my work.

This portfolio is conceived as a dual resource—as both a web and print project, and is available online at <https://msallabedra.github.io/MLIS/>. The web version is written in HTML with the assistance of tutorials available through W3Schools. A print-friendly version of this portfolio is available as a single downloadable pdf and has been optimized for reading via accessible devices. An Accessibility Statement explains considerations pertaining to this portfolio as an accessible resource online and in downloadable form.

Issue Summary

////////////////////////////////////

Museum libraries have seen dwindling institutional support in the past decade. Work performed by librarians such as the construction of detailed bibliographies, research guides, and through providing access to their research collections, is creative work worthy of recognition as an important cultural contribution within art museums. In providing context for object collections and exhibitions, art museum libraries can demonstrate their value to the institutions they serve.

Collaborative Context: The Role of Art Museum Libraries in Creating an Environment for Understanding Cultural Value on View

Megan Sallabedra, Winter 2019

Issue Paper

Advisor: Miriam Posner

////////////////////

Abstract

This paper argues that work performed by librarians is creative work worthy of recognition as an important cultural contribution within art museums. Instead of focusing on new ways for information professionals to be relevant within art museums, art librarians should make a case for better support of their longstanding work within institutions. One of the ways this can best be accomplished is through efforts to involve art museum librarians more closely in the creation of context for museum exhibitions through the construction of detailed bibliographies, research guides, and through greater visibility of library materials. Creating situations for art museum libraries to become more visible allows them to provide evidence of their worth when increasingly scarce funds for cultural services must be allocated based on proof of value. For museums invested in providing greater context for work on display, relying on the expertise of art museum librarians, professionals trained in the cultivation of resources and guidance toward them, is a relatively easy step toward accomplishing this.

i. Introduction

In 2016 the Art Libraries Society of North America commissioned a report on the state of art museum libraries. The results of a survey conducted as part of this report showed a general trend toward cutting budgets and staff.¹ The changing environment of research in art history adds to what is cited as justification for some of this downsizing.² Research pertaining to these changes often results in suggestions that library professionals adapt to the changing environment through finding new ways to remain relevant in the field by moving away from conventional library work within art institutions.³

This paper argues that work performed by librarians is creative work worthy of recognition as an important cultural contribution within art museums, and suggests opportunities for art museum libraries to demonstrate their essential value within museums through helping to build context for their exhibitions and collections. Instead of focusing on new ways for information professionals to be relevant within art museums, art librarians should make a case for better support of their longstanding work within institutions. One of the ways this can best be accomplished is through efforts to involve art museum librarians more closely in the creation of context for museum exhibitions through the construction of detailed bibliographies, research guides, and through greater visibility of library materials.

¹ Anne Evenhaugen et al., "State of Art Museum Libraries 2016 White Paper - Art Libraries Society of North America" (ARLIS/NA, 2017), <https://www.arlisna.org/publications/arlis-na-research-reports/1144-state-of-art-museum-libraries-2016-white-paper>.

² See: Roger Schonfeld and Matthew Long, "Supporting the Changing Research Practices of Art Historians" (New York: Ithaka S+R, April 30, 2014), <https://doi.org/10.18665/sr.22833>.

³ For example, see: Paul F. Marty, "The Changing Nature of Information Work in Museums," *Journal of the American Society for Information Science and Technology* 58, no. 1 (January 1, 2007): 97–107, <https://doi.org/10.1002/asi.20443>; Jeonghyun Kim, "Building Rapport Between LIS and Museum Studies," *Journal of Education for Library & Information Science* 53, no. 2 (Spring 2012): 149–61.

ii. Literature Review

In her 2003 paper “Managing the Small Art Museum Library,” Joan Benedetti called attention to the lack of voices from art museum librarians in professional discourse surrounding art librarianship. This lack of voices stands out in contrast to the apparent proliferation of art museum librarians, who make up the second largest division within the Art Libraries Society of North America (ARLIS/NA).⁴ Benedetti attributes the lack of voices speaking to the experience of art museum librarians to the fact that, “art museum librarians have less time than their academic counterparts to devote to extracurricular tasks like professional writing.”⁵ Benedetti notes that art museum librarians often take on many roles, for less pay than similar positions in academic libraries.⁶ With art museum librarians spread so thin in their day-to-day work, advocacy for resources as well as the value of their creative labor are often shelved behind more pressing daily tasks.

Esther Roth-Katz points out in her exploration of art museum library use policies that, “[a]s many cultural institutions fight for survival in the current economic climate, they look to increase awareness of the resources they provide in order to expand their user group beyond those who have traditionally visited their collections.”⁷ In the case of art museum libraries, expanding their user group means opening up research collections to non-staff researchers. This broader public is often surprised that art museum libraries exist. Lisa Harms, Former Assistant Museum Librarian at the Thomas J. Watson Library, notes

⁴ Joan M. Benedetti, “Managing the Small Art Museum Library,” *Journal of Library Administration* 39, no. 1 (June 1, 2003): 23–44, https://doi.org/10.1300/J111v39n01_02, 34.; a check of ARLIS/NA’s current roster reflects greater numbers overall, with art museum librarians continuing to be the second largest interest group. Art Libraries Society of North America, “Member Directory,” accessed March 1, 2019, <https://arlisna.org/mbrsearch.taf>.

⁵ Benedetti, 34.

⁶ Benedetti, 34.

⁷ Esther Roth-Katz, “Access and Availability: A Study of Use Policies on Art Museum Library Websites,” *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (May 1, 2012): 124, <https://doi.org/10.1086/665335>.

that the question, “The Museum has a library?” is among the most asked by museum visitors encountering the reference desk.⁸ Creating situations for art museum libraries to become more visible allows them to provide evidence of their worth when increasingly scarce funds for cultural services must be allocated based on proof of value.

Demonstrating this value is integral, as Benedetti reminds her readers: “no matter how many other functions the library may take on ... the primary justification for the art museum library collection is support of the museum’s object collections and/or its exhibition programs.”⁹ This sentiment is echoed throughout the literature on art museum librarianship, and is well articulated in Ann Abid’s introduction to Joan Benedetti’s 2007 book *Art Museum Libraries and Librarianship*. Abid writes, “Each art museum library, in its support of a particular museum’s collection, becomes a unique resource related to that collection, and the librarian is often recognized as the expert on the documentation of it.”¹⁰ Through the cultivation of a research collection tailored to the institutions they serve, art museum libraries are defined as singular entities of specialized knowledge, whose significance can best be understood in relationship to the exhibitions and object collections developed from the knowledge they contain.

Esther Bierbaum’s *Museum Librarianship*, published in 2000, articulates a distinction between the purpose of museum libraries (to provide data) and the activation of data through exhibitions. Bierbaum explains: “When we speak of information in the museum, we are dealing with something quite specific: accurate and reliable data that can be given

⁸ Lisa Harms, “A Day in the Life of an Art Librarian,” The Metropolitan Museum of Art, i.e. The Met Museum, June 15, 2010, <https://www.metmuseum.org/blogs/now-at-the-met/features/2010/a-day-in-the-life-of-an-art-librarian>.

⁹ Benedetti, 28.

¹⁰ Ann B. Abid, “Introduction,” in *Art Museum Libraries and Librarianship*, ed. Joan M. Benedetti, Occasional Papers of the Art Libraries Society of North America, no. 16 (Lanham, Md. : [Ottawa]: Scarecrow Press ; Art Libraries Society of North America, 2007), xvi.

context and meaning, and transformed into information.”¹¹ Objects in museum collections rely upon the “accurate and reliable data” contained in research materials—ideally held by art museum libraries—that contextualize objects as cultural information. The value of exhibited objects must be reinforced by cultural data in order to convey meaning; conversely, the context provided by cultural data contained in art museum library research materials is irrelevant without objects to contextualize.

Writing of “The Changing Nature of Information Work in Museums,” Paul Marty argues that, “[t]he past few decades have seen an important shift from the idea of museums as repositories of objects to museums as repositories of knowledge.”¹² This notion underscores the importance of art museum libraries to provide the data that allows museum objects to be synthesized into items conveying cultural knowledge. Marty continues his argument, noting, “[m]useum professionals are increasingly concerned with meeting user needs and ensuring that the right information resources are available at the right time and place, whether users are inside or outside the museum.”¹³ Given that many art museum libraries are designed primarily to serve internal staff researchers, ensuring that the right information resources are available to support the knowledge conveyed through object collections on display means that art museum libraries must find ways of communicating outside the boundaries of their walls. If as Lisa Harms points out, museum visitors are generally surprised to find that art museums contain libraries,¹⁴ and that large portions of the general population increasingly question the “value of physical libraries in the digital era”

¹¹ Esther Green Bierbaum, *Museum Librarianship / Esther Green Bierbaum*, 2nd ed (Jefferson, N.C: McFarland, 2000), 152.

¹² Marty, “The Changing Nature of Information Work in Museums,” 98.

¹³ Marty, 98.

¹⁴ Harms, “A Day in the Life of an Art Librarian.”

as many ARLIS/NA respondents asserted in survey responses,¹⁵ the utilization of digital platforms to supply context is an opportunity for art museum librarians to reach a wide audience, demonstrating value through utilizing the same platforms that researchers increasingly rely upon.¹⁶

Facilitating research and providing access to research materials is at the heart of what libraries do. Ann Abid emphasizes that this core value of library work is mirrored in museum work. She writes:

Museums and libraries share a devotion to furthering a culture's common good. Both are educational in their missions and goals, and both conserve physical objects that are put to the use of the public in the broadest sense. Thus, the incidence and need for libraries as part of art museums have been natural phenomena. Still ... the concept of an art museum library may be elusive to many. The public and, indeed, some museum administrators are unaware of the amount of background research that goes into acquiring and exhibiting each object in a museum. Not a label goes on the wall without the need for verification that the information is accurate..."¹⁷

Jeonghyun Kim goes so far as to assert that "the shared or similar missions of two institutions (libraries and museums) have made them *ideal partners in collaborative ventures*."¹⁸ Rarely are interdisciplinary collaborative efforts undertaken between contributors with such similar functions, goals and values. For art museum librarians, these collaborations may prove vital to the ongoing practice of their work within art museums.

¹⁵ Evenhaugen et al., "State of Art Museum Libraries 2016 White Paper - Art Libraries Society of North America," 5.

¹⁶ see: Schonfeld and Long, "Supporting the Changing Research Practices of Art Historians." for a more detailed discussion of the shift to relying on digital platforms and methods within art historical research practices.

¹⁷ Abid, "Introduction," xv.

¹⁸ Kim, "Building Rapport Between LIS and Museum Studies," 150. Emphasis by the author of this paper.

iii. Contributions to Context

Benedetti's observation that few voices from the field of art museum libraries exist in the professional literature, both in 2003 and 2007, holds true today. The majority of written materials discussing the discipline of librarianship in art museums advocate for an expanded application of library methods to new positions within museums, particularly those dealing with the collection of data, or in the development of new ways to catalog and present object collections.¹⁹ While there is great value in employing information professionals in such roles, this focus should not overshadow the value of work carried out by information professionals more typically identified as library work. Specifically, the creation and distribution of bibliographies and research guides, and exhibition of library materials, all provide context and thus value for object collections held by parent institutions.

a. Bibliographies & Research Environments for Visitor Engagement

The Seattle Art Museum (SAM) Library has created dozens of bibliographies related to the museum's exhibitions and collections. These provide a starting point to facilitate further research on objects encountered at the museum. Bibliographies are made available online via the SAM library web page, and are listed under general thematic labels such as "American Art," "Decorative Art," and "Native American Art," that provide additional context as access points to general aspects that define the museum's collections and exhibitions.²⁰ Bibliographies range from simple lists referencing a selection of artist monographs for

¹⁹ See: Carolyn English, "Virtually There: An Evaluation of the Usability of American Art Museums' Digital Collections," n.d.; Marty, "The Changing Nature of Information Work in Museums." Anne Gilliland Swetland and Layna White, "Museum Information Professionals as Providers and Users of Online Resources," *Bulletin of the American Society for Information Science and Technology* 30, no. 5 (June 1, 2004): 23–26, <https://doi.org/10.1002/bult.325>.

²⁰ Seattle Art Museum, "Bibliographies - SAM - Seattle Art Museum," accessed March 15, 2019, <http://www.seattleartmuseum.org/programs-and-learning/libraries-and-resources/bibliographies>.

familiar subjects, such as the bibliography for “Edward Hopper’s Women,”²¹ to providing comprehensive selections of resources on several themes that locate an exhibition within complex constellations of cultural production, such as the bibliography for “Jeffrey Gibson: Like A Hammer.”²²

Bibliographies are noted as prepared by SAM’s librarian, Traci Tillman. Most books listed in the bibliographies are available as part of SAM’s library collections. Though the library is noted as being open only by appointment, drawing attention to the resources it holds provides awareness of its existence. More recent bibliographies, including “Jeffrey Gibson: Like A Hammer,” note that books are available for review in the exhibition reading room—an exhibition feature that is becoming more common. The inclusion of these study environments demonstrates an acknowledgement of the contextual value provided by additional research materials.²³

Anja Lollesgaard from the Library of the Danish Museum of Decorative Art has described how the library at her institution is open to the public as an integral component of the museum’s mission. She notes,

[t]he museum library is the natural place for the museum guest to visit in order to throw light on the artefacts [sic] and the exhibition concepts of the museum. It is the ... important centre [sic] for backing up the activities and the purposes of the museum.²⁴

²¹ Tracy Timmons, “Edward Hopper’s Women” (Seattle Art Museum, 2008), http://www.seattleartmuseum.org/Bibliographies/Bib_Hopper.pdf.

²² Tracy Timmons, “Jeffrey Gibson Reading Room” (Seattle Art Museum, 2019), <http://www.seattleartmuseum.org/Documents/jeffrey-gibson-recommended-reading-list.pdf>.

²³ Recent examples noted by the author include *Mickalene Thomas: Do I Look Like A Lady?* at the Museum of Contemporary Art, Los Angeles; *Water and Power* at The Underground Museum, Los Angeles; *Hilma af Klint: Paintings for the Future* at the Guggenheim in New York. Though the existence of these research environments is a great step in providing context, they do not seem to be important enough to be included in advertisements of the exhibitions they accompany. Attempts to locate more information about these environments on the websites dedicated to the exhibitions described were fruitless.

²⁴ Anja Lollesgaard, “A Danish Museum Art Library: The Danish Museum of Decorative Art Library,” in *Museums in the Libraries, Libraries in the Museum*, vol. 33, 229-235 (Art Library Conference, Moscow-St. Petersburg: INSPEL, 1999), 234.

The Danish Museum of Decorative Art has taken a so-far unique approach to prioritizing visitor experience relying upon the synthesis of display and study to provide context for the cultural knowledge exhibited by the institution. This is achieved through making the space of the museum library more central, accessible and welcoming as opposed to operating on limited hours, by appointment, catering to a small population of insiders.

John C. Dana was apt to point out that, “[i]t would be difficult to find a point in time, in the life of any visitor who has shown a lively interest... when a book would be as useful to him as when he has just been examining the collections which attract him.”²⁵ Though it might not be feasible or even worthwhile for art museum libraries across the board provide services to the general public, the trend for providing reading areas within exhibitions has grown in recent years. These environments, however, are often awkwardly placed within museum galleries, and do little to invite visitors to spend time actually reading. It is generally common knowledge that museum visitors spend just seconds engaged with any one work of art on view in an exhibition, so we should not be fooled into believing that visitors will spend any greater amount of time with reference materials providing context for those same works of art. If museums are invested in providing greater context for work on display, a greater effort to find new ways of providing that context is required. Relying on the expertise of art museum librarians, professionals trained in the cultivation of resources and guidance toward them, is a relatively easy step toward accomplishing this.

b. Research Guides & Portals

Research guides provide expanded context for individual works, artists and ideas expressed in exhibitions, and can also act as guiding principles for collections. Research

²⁵ John C. Dana in “A Plan for a New Museum,” p. 43. Referenced in: Bierbaum, *Museum Librarianship*, 154.

guides provide not just bibliographies, but directions for further research via subject databases, subject terms for consideration, and by providing a level of basic analysis. Created to accompany the Hammer Museum's exhibition *Radical Women: Latin American Art, 1960-1985*, the University of California, Los Angeles (UCLA) library LibGuide helps to locate *Radical Women* within a broader context of feminist art production and artistic practices from Latin America.²⁶ The LibGuide includes: a bibliography of items held by UCLA Libraries on related topics; a list and brief descriptions of themes explored in the exhibition, along with a list of artists from the exhibition whose work is applied to each theme, links to artists' websites and bios when available; links to databases on art and art history, gender studies, film collections, Latin American / Chicano/a studies and LGBTQ studies all promote further investigation of themes included in the exhibition. Links to primary resources related to relevant disciplines further encourage researchers to explore the issues *Radical Women* presents.²⁷

The Hammer Museum itself provides access to a rich research portal through the creation of expanded digital archives for several of their exhibitions and collections. The expanded digital archive for *Radical Women* provides detailed information about the artists and artworks presented in the exhibition; catalog essays; documentation of related programs, installation shots, and promotional material created to accompany the exhibition.²⁸ The expanded digital archive for *Radical Women* is presented in both English and Spanish. This bilingual approach speaks to the desire to engage a broad audience, and serves the objects and artists included through contextualizing their work in the language

²⁶ While the Hammer Museum has no internal institutional library, as an affiliate of UCLA the museum engages in a loose harmonious relationship with UCLA's libraries, particularly the UCLA Arts Library.

²⁷ Jennifer Osorio, "Research Guides: *Radical Women: Latin American Art, 1960-1985*: Home," 2017, [//guides.library.ucla.edu/c.php?g=722848&p=5153828](https://guides.library.ucla.edu/c.php?g=722848&p=5153828).

²⁸ "Radical Women: Latin American Art, 1960–1985 | *Radical Women* Digital Archive," Hammer Museum, accessed March 23, 2019, <https://hammer.ucla.edu/radical-women/>.

native to their production. While the expanded digital archive mirrors much of the content of the print exhibition catalog, its navigation and searchability make it a valuable research asset through its accessibility to casual and experienced researchers alike.

c. Collaborative Display: Library Objects as Museum Objects

In addition to incorporating reading rooms into exhibition design, another recent collaborative trend has been the display of library materials in museum exhibitions. Through recontextualizing research objects as art objects, this practice demonstrates the singular value of library items and reinforces the similarities between art curatorship and art librarianship. The process of selecting, caring for and providing access to items in the collections they cultivate are at the heart of the work carried out by both curators and librarians. The proliferation of artists' books, intended for handling through circulation, have complicated the ways that institutions collect and categorize these hybrid objects.

In her essay "Blurring the Boundaries: Collaborative Library and Museum Exhibitions in Los Angeles," Marcia Reed points out perhaps the best-known example of this phenomenon, "the artist's books of Ed Ruscha, the American painter and photographer, are now held and exhibited by both libraries and museums."²⁹ As one of the Getty Research Institute's (GRI) librarians, Reed has worked to make materials from the GRI available in a variety of exhibition contexts. She writes, "the wide range in types of institutions and exhibitions to which we lend items suggests that distinctions between institutional categories and collecting patterns are becoming fuzzier all the time."³⁰ The inclusion of library materials within exhibition structures themselves demonstrates the value that

²⁹ Marcia Reed, "Blurring the Boundaries: Collaborative Library and Museum Exhibitions in Los Angeles | Reed | RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage," *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 46, <https://doi.org/10.5860/rbm.8.1.275>.

³⁰ Reed, 46.

curators are placing on the context provided by these materials, and should be harnessed by art museum librarians as proof of the value of their work.

Though art museums are increasingly relying on the contextual value provided by library materials, it is rare that exhibitions are made up entirely of these resources. The Hammer Museum's 2001 exhibition *The World from Here: Treasures of the Great Libraries of Los Angeles*, which presented library materials from thirty-two library collections from the Los Angeles region, did just that. An introduction to the exhibition states, "In promoting an awareness of what L.A.'s libraries have to offer, this exhibition increases its audiences' appreciation of the collections and encourages their public use."³¹ Whereas this paper has primarily discussed the inclusion of library materials to contextualize art museum object exhibitions, the converse, though rare, is just as beneficial to providing support for art museum libraries. Elevating a library's collection to one worthy of aesthetic display is a successful example of collaboration between art museum curators and librarians, one that provides value through visibility for the resources whose instructive nature are generally eclipsed by the aura of the art objects they exist to support.

iv. Conclusion

The American Alliance of Museums (AAM) states that

Museums serve society by advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications and educational activities. These programs further the museum's mission and are responsive to the concerns, interests and needs of society.³²

³¹ "The World from Here," The World from Here - Hammer Museum, 2001, <https://hammer.ucla.edu/exhibitions/2001/the-world-from-here/>.

³² American Alliance of Museums, "AAM Code of Ethics for Museums" (American Alliance of Museums, December 12, 2017), <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/code-of-ethics-for-museums/>.

Through the AAM's inclusion of research, scholarship, and educational activities, each grounded in the services provided by information professionals, they necessitate support for the work of librarians within art museums. The AAM further defines museum "collections and information as a benefit for those they were established to serve."³³ The language of "collections and information" used by AAM reinforces Bierbaum's assessment that museums rely upon "accurate and reliable data that can be given context and meaning, and transformed into information."³⁴ Following AAM's guiding mission to serve society through some of the specific roles facilitated by art museum libraries, it stands to reason that art museum libraries should be working toward providing the means with which the public can better understand an institution's value through its collections. Instructive resources such as bibliographies, research guides and expanded research portals can supply intellectual if not physical access to the materials that best support the mission of the museum. These materials, exemplified by projects carried out by the Seattle Art Museum and the Hammer Museum, represent the creative labor produced by librarians. In the best possible circumstances, collaborative efforts between art museums and their libraries result in exhibitions and resources that serve society through creating rich context for understanding art as a conveyance of cultural knowledge.

³³ American Alliance of Museums.

³⁴ Bierbaum, *Museum Librarianship*.

References

- Abid, Ann B. "Introduction." In *Art Museum Libraries and Librarianship*, edited by Joan M. Benedetti. Occasional Papers of the Art Libraries Society of North America, no. 16. Lanham, Md. : [Ottawa]: Scarecrow Press ; Art Libraries Society of North America, 2007.
- American Alliance of Museums. "AAM Code of Ethics for Museums." American Alliance of Museums, December 12, 2017. <https://www.aam-us.org/programs/ethics-standards-and-professional-practices/code-of-ethics-for-museums/>.
- Art Libraries Society of North America. "Member Directory." Accessed February 28, 2019. <https://arlisna.org/mbrsearch.taf>.
- Benedetti, Joan M. "Managing the Small Art Museum Library." *Journal of Library Administration* 39, no. 1 (June 1, 2003): 23–44. https://doi.org/10.1300/J111v39n01_02.
- Bierbaum, Esther Green. *Museum Librarianship*. 2nd ed. Jefferson, N.C: McFarland, 2000.
- English, Carolyn. "Virtually There: An Evaluation of the Usability of American Art Museums' Digital Collections," n.d.
- Evenhaugen, Anne, Shaina Buckles Harkness, Alison Huftalen, Nicole Lovenjak, Mary Wassermann, and Roger Lawson. "State of Art Museum Libraries 2016 White Paper - Art Libraries Society of North America." ARLIS/NA, 2017. <https://www.arlisna.org/publications/arlis-na-research-reports/1144-state-of-art-museum-libraries-2016-white-paper>.
- Gilliland.Swetland, Anne, and Layna White. "Museum Information Professionals as Providers and Users of Online Resources." *Bulletin of the American Society for Information Science and Technology* 30, no. 5 (June 1, 2004): 23–26. <https://doi.org/10.1002/bult.325>.
- Harms, Lisa. "A Day in the Life of an Art Librarian." The Metropolitan Museum of Art, i.e. The Met Museum, June 15, 2010. <https://www.metmuseum.org/blogs/now-at-the-met/features/2010/a-day-in-the-life-of-an-art-librarian>.
- Kim, Jeonghyun. "Building Rapport Between LIS and Museum Studies." *Journal of Education for Library & Information Science* 53, no. 2 (Spring 2012): 149–61.
- Lollesgaard, Anja. "A Danish Museum Art Library: The Danish Museum of Decorative Art Library." In *Museums in the Libraries, Libraries in the Museum*, Vol. 33. 229-235. Moscow-St. Petersburg: INSPEL, 1999.
- Marty, Paul F. "The Changing Nature of Information Work in Museums." *Journal of the American Society for Information Science and Technology* 58, no. 1 (January 1, 2007): 97–107. <https://doi.org/10.1002/asi.20443>.

Osorio, Jennifer. "Research Guides: Radical Women: Latin American Art, 1960-1985: Home," 2017. [//guides.library.ucla.edu/c.php?g=722848&p=5153828](https://guides.library.ucla.edu/c.php?g=722848&p=5153828).

"Radical Women: Latin American Art, 1960–1985 | Radical Women Digital Archive." Hammer Museum. Accessed March 23, 2019. <https://hammer.ucla.edu/radical-women/>.

Reed, Marcia. "Blurring the Boundaries: Collaborative Library and Museum Exhibitions in Los Angeles | Reed | RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 8, no. 1 (2007): 45–50. <https://doi.org/10.5860/rbm.8.1.275>.

Roth-Katz, Esther. "Access and Availability: A Study of Use Policies on Art Museum Library Websites." *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (May 1, 2012): 123–40. <https://doi.org/10.1086/665335>.

Schonfeld, Roger, and Matthew Long. "Supporting the Changing Research Practices of Art Historians." New York: Ithaka S+R, April 30, 2014. <https://doi.org/10.18665/sr.22833>.

Seattle Art Museum. "Bibliographies - SAM - Seattle Art Museum." Accessed March 22, 2019. <http://www.seattleartmuseum.org/programs-and-learning/libraries-and-resources/bibliographies>.

"The World from Here." The World from Here - Hammer Museum, 2001. <https://hammer.ucla.edu/exhibitions/2001/the-world-from-here/>.

Timmons, Tracy. "Edward Hopper's Women." Seattle Art Museum, 2008. http://www.seattleartmuseum.org/Bibliographies/Bib_Hopper.pdf.

———. "Jeffrey Gibson Reading Room." Seattle Art Museum, 2019. <http://www.seattleartmuseum.org/Documents/jeffrey-gibson-recommended-reading-list.pdf>.

Why Have There Been No Great Women's Art Collections?

Megan Sallabedra, Winter 2018
IS 298-6: Theory and Politics of Collecting
Professor Shawn VanCour

////////////////////

Abstract

Looking to Linda Nochlin's essay "Why Have There Been No Great Women Artists?" as an establishing framework, this paper is a critical examination of the historic and current systemic structures that have led to a disparity in representation of women artists actively collected within art institutions. This paper will demonstrate that collections of work by women artists, including work that has been categorically identified as "great" within a contemporary critical discourse, do exist. Examining the collections of art patrons Valeria Napoleone and Linda Lee Alter, and their initiatives to promote visibility of women artists within partner institutions, provides two case studies in the positive work being done to highlight the work of women artists today. Because institutional collections are the foundations upon which history is written, it is crucial that a more diverse range of participants within the systemic structures that support collecting be represented and inscribed as a basis for a more diverse understanding of contemporary society.

i. Introduction

This paper's title, the question "Why have there been no great women's art collections?" follows art historian Linda Nochlin's question "Why have there been no great women artists?" Nochlin's essay, originally published in the January 1971 issue of *ARTnews*, appeared when feminism in the United States was on the rise within mainstream culture. Through asking the question, "why have there been no great women artists?" Nochlin examines the institutional structures that have prevented women artists from becoming inscribed within art history's canon. Written in a moment of upward momentum for the broader feminist cultural movement in the US, the essay acted as a catalyst for further inquiry into a feminist art history. Nochlin's work has since prompted a series of investigations into the place of women artists in the art world.

Looking to "Why Have There Been No Great Women Artists?" as an establishing framework, this paper is a critical examination of the historic and current systemic structures examined by Nochlin in her essay—from education to the art market, as well as gendered preconceptions and practices informing women's art making and collecting the products of their labor. These structures have led to a disparity in representation of women artists actively collected on the market and within art institutions. In the 1980s The Guerilla Girls, an anonymous collective of women artists, began their practice of exposing discrimination within many of these structures against women artists and artists of color. Other individuals and groups have continued the kind of work established by The Guerilla Girls—this paper utilizes some of the statistics compiled by Gallery Tally and Gallery Artist Reform LA, as well as additional statistics compiled by the author. Taking from Nochlin's title to form the question "Why have there been no great women's art collections?" is admittedly a provocation rather than a determination, as this paper will demonstrate that collections of work by women artists, including work that has been categorically identified as "great" within

a contemporary critical discourse, do exist. Examining the collections of art patrons Valeria Napoleone and Linda Lee Alter, and their initiatives to promote visibility of women artists within partner institutions, provides two case studies in the positive work being done to highlight the work of women artists today.

While this paper looks foremost to Nochlin's art historical writing, it looks also to other cultural critics examining gendered practices in collecting and production. Russell Belk and Melanie Wallendorf's essay "Of Mice and Men: Gender Identity and Collecting" provides insight into the reasons we collect and how gender identification contributes to a gendered collection. Gayle Davis' essay "Gender and Creative Production: A Social History Lesson in Art Evaluation" emphasizes the arguments made by Nochlin within the context of evaluating work by women artists, leading to or keeping from their inclusion within institutional collections.

Using these cultural critics to reinforce Nochlin's initial premise, this paper further establishes a basis for understanding some of the reasons why women artists have historically been less represented in institutional collections, tracing the progress made from Nochlin's critique of a gendered disparity within the art world to today. As a matter of clarity, because this paper investigates gender bias within the discipline of art collecting and not art production per se, the term "collection-worthy" is used in various parts of this argument as a means of distinction when referring to the concept of "greatness" as espoused by Nochlin. Further, this paper points to current trends that indicate a process of correcting the institutional imbalance as examined by the Nochlin, Belk, Wallendorf, and Davis, and proposes that because institutional collections are the foundations upon which history is written, it is crucial that a more diverse range of participants within the systemic structures that support collecting, be represented and inscribed as a basis for a more diverse understanding of contemporary society. Recognizing that race, religion, sexual orientation

and many other identifications representing minority demographics have also been underrepresented in institutional art collections, it would be impossible within the limits of this paper to undertake such a broad examination. Focusing on gender as just one example of institutional responsibility to be remedied among many nevertheless highlights the work still to be done, while also pointing to the ways this work can begin to be accomplished.

ii. **Why have there been no great women artists?**

Linda Nochlin identifies several factors contributing to the rarity of women in the art historical canon, beginning with what she terms the “Woman Problem.”¹ She elaborates that “[t]he problem lies... with [the] misconception... of what art is: with the naïve idea that art is the direct, personal expression of individual emotional experience.... Art is almost never that, great art never is.”² Failing to recognize the labor, practice and skills required in the creation of art in a misconstrued effort to define what great art is does a great disservice to recognizing women artists, who have historically been left out of opportunities to practice the skills required for creative activities or have their artistic production recognized as work. This misconception of what art is leads to the myth of the Great Artist. Nochlin notes that “[u]nderlying the question of woman as artist, then, we find the myth of the Great Artist...bearing within his person since birth a mysterious essence...which, like murder, must always out, no matter how unlikely or unpromising the circumstances.”³ The myth of the Great Artist goes hand in hand with the idea that great art is a direct, personal

¹ Linda Nochlin, “Why Have There Been No Great Women Artists?,” in *Women, Art, and Power: And Other Essays*, 1st ed, Icon Editions (New York: Harper & Row, 1988), 151.

² Nochlin, 149.

³ Nochlin, 153.

expression of individual emotional experience, devoid of any actual applied effort that critics and collectors today should know well enough make up the pragmatic work of art making.

Several factors leaving women artists out of the canon are less ideological misconceptions than attested practices that have historically prevented women from gaining the skills that would allow them to become perceived as categorically great. To begin with, Nochlin notes that “one might be forced to admit that a large proportion of artists, great and not-so-great, in the days when it was normal for sons to follow in their fathers’ footsteps, had artist fathers.”⁴ This practical observation calls attention to the issue of access faced by aspiring women artists, beginning from within their own familial structures. Rarely are daughters encouraged to pursue a profession with the same degree of enthusiasm as has historically been documented with fathers and their sons. Another issue of access is what Nochlin terms “The Question of the Nude.”⁵ The form of the nude was long held as the form that best conveys greatness in art, and preventing women from gaining the skills to produce work in this genre, through preventing women artists access to life modeling classes with nude models, is one of the ways that women artists have been prevented from being perceived as capable of greatness. Nochlin explains that “The Lady’s Accomplishment”⁶ has often factored women out of the ability to achieve greatness in any one skill. Instead of being encouraged to master any one discipline, women historically, and even today, have been encouraged to be good enough at several creative pursuits. Many of the practical aspects determining women artists’ access to opportunities have shifted in the years since Nochlin’s writing. However, because of the historic precedents preventing women artists access to these structures, the rhetoric surrounding great work and great artists—work and

⁴ Nochlin, 156.

⁵ Nochlin, 158.

⁶ Nochlin, 164.

artists worthy of collection within an institutional context—has changed very little, resulting in an ongoing disparity of women artists within institutional art collections today.

iii. **Gender Identity and Collecting**

Many of the challenges identified by Nochlin find parallels in Russell Belk & Melanie Wallendorf's discussion of gender identity and collecting. Whereas Nochlin's argument comes from an art historical point of view and aims to question that discipline's convention of denying recognition to women artists, Belk and Wallendorf outline many of the ways that gender plays into the categorization of collectors and their collections. While not explicitly implicating bias in their discussion, the parallels to Nochlin's argument draw out how collections gendered as female have been written off as less significant than their masculine counterparts.

In "Of Mice and Men: Gender Identity and Collecting," Belk and Wallendorf argue that collections are ultimately compiled as a means of expressing or understanding oneself. Parallels between Belk and Wallendorf's discussion of gender in collecting practices and Linda Nochlin's discussion of gendered discrimination against women within the institutions of artistic practice serve to highlight some of the reasons for a lack of representation of women artists within institutional collections today.

Gender is recognized in four specific aspects of the collecting process identified by Belk and Wallendorf. The first to be identified by the authors is "the gendered associations of various traits connected to collecting."⁷ To further this point they rely upon an argument made by Brenda Danet and Tamara Katriel, noting that "[s]ince collecting is a proactive form of behavior which develops a sense of mastery, it is very likely that males will therefore be

⁷ Russel W. Belk and Melanie Wallendorf, "Of Mice and Men: Gender Identity and Collecting," in *The Material Culture of Gender-The Gender of Material Culture*, 1997, 8-9.

more involved in it than females.”⁸ This characterization of the act of collecting as a masculine approach because of the requirement of mastery very much echoes the gendered bias toward appropriate kinds of women’s work Nochlin identifies in her discussion of “The Lady’s Accomplishment.” Women in society have historically been discouraged from mastery of any one discipline, including collecting. Attempts at mastery of any one practice outside of a familial service was (and often still is) seen to be selfish.⁹ Women, therefore, have been less likely to become collectors. Belk and Wallendorf point out that that “women still are seen in the primary role of consumers;”¹⁰ as a result, women collectors have been perceived to be accumulating goods as opposed to cultivating serious and significant collections.

The second aspect of collecting identified by Belk and Wallendorf is “the gender of objects collected.”¹¹ Decorative objects for example—embroidery, furniture, and commercial objects intended for domestic use—have been more traditionally acceptable as objects worthy of inclusion in women’s collections. These kinds of objects, generally produced on a larger scale and with some use value in mind, underscore the identification of women collectors as consumers. It seems no accident that the kinds of creative objects that have been deemed acceptable for collection by women are the same kinds of items that have historically been deemed acceptable for a woman artist’s creative production. Items more generally identified as masculine, however—painting, sculpture and items produced on a grand scale—are conveniently those that are most valued as masterpieces, items judged to be those of historical relevance and demonstrating the qualities of artistic genius.

⁸ Belk and Wallendorf, 10.

⁹ Nochlin, “Why Have There Been No Great Women Artists?,” 164-166.

¹⁰ Belk and Wallendorf, “Of Mice and Men,” 9.

¹¹ Belk and Wallendorf. 8-9.

Belk and Wallendorf's third identifiable gendered aspect of collecting is "the use of collections to construct gender identity."¹² This stands out as perhaps the most consequential in terms of a bias against women artists within institutional collections. If men, or individuals who identify with masculine traits, are the most influential cultivators (as curators, directors or other high-ranking administrators within collecting institutions¹³) of collections within collecting institutions, the items they seek to acquire for the collections in their care will reinforce these traits. Alternatively, women will collect work they see as reaffirming their identity. This aspect of collecting is crucial to understanding the ways in which the problem of gendered bias can be addressed—incorporating a more diverse staff will inevitably lead to more diverse collections within institutions.

The final aspect of gendered collecting identified by Belk and Wallendorf is "the gendered societal functions served by collecting."¹⁴ Associating supposedly feminine collections with sentiment as opposed to masculine collections which are designed to demonstrate a control over nature, this point essentially reinforces the notion that mastery is a masculine pursuit that leaves women's collecting practices to be viewed as less consequential. When viewed in the context of societal functions, feminine collections, teeming with sentiment, would seem appropriate only for a small, familiar audience while masculine collections are able to serve a broad audience, inspiring awe and wonder at their mastery. Further to this ultimate observation by Belk and Wallendorf, the question of placing value seems crucial. How does society place value on collections and the work they contain? If institutional collections have historically been primarily cultivated by men,

¹² Belk and Wallendorf, 8-9.

¹³ Guerrilla Girls, "Get the Facts" (National Museum of Women in the Arts, n.d.). "Get the Facts" cites a statistic provided by the Association of American Art Museum Directors, that only 30% of the largest museums have women directors.

¹⁴ Belk and Wallendorf, "Of Mice and Men."

resulting in collections containing work by artists who underscore their sense of masculinity, how does that affect society's perception of value emphasized through the act of selecting and collecting? In the context of institutional art collections it would appear that artwork thus left out of authoritative collections must therefore be less valuable. And since work by women artists does less to reinforce masculine identities it is deemed less valuable, less likely to be collected within this context, and therefore less likely to be presented to a broad audience who may be able to make a determination of value for themselves. It is a vicious cycle.

iv. Quality vs. Equality

Gayle Davis highlights the disparity resulting from gendered collecting practices in her essay "Gender and Creative Production: A Social History Lesson in Art Evaluation," emphasizing that, "[t]hus, curators and critics are extraordinarily influential arbiters of taste in art. Occasional defensive statements touting their personal emphasis on 'quality' and not on 'equality' seem irrefutable to a citizenry that believes good art automatically rises to recognition."¹⁵ The assumption that good art automatically rises to recognition recalls Nochlin's exposure of the myth of the Great Artist, and denies both the work required in the production of collection-worthy art as well as a recognition of the gendered biases that inform its valuation. Davis calls out the 1985 Carnegie Museum's International Contemporary exhibition, which included only 4 women out of 42 artists. When asked about this disproportion, "the museum responded that they were looking for quality, not gender, and they were not responsible for correcting discrimination."¹⁶

¹⁵ Gayle R. Davis, "Gender and Creative Production: A Social History Lesson in Art Evaluation," in *The Material Culture of Gender-The Gender of Material Culture*, 1997, 55.

¹⁶ Davis, 63.

The Guerilla Girls, an anonymous collective of women artists, has made a practice of exposing the biases faced by women artists and artists of color within institutional contexts. The group was initially formed as a demonstration in response to the Museum of Modern Art's 1984 exhibition *An International Survey of Painting and Sculpture*, heralded by the museum as a, "survey of the most significant contemporary art in the world."¹⁷ Of the 148 artists featured in the exhibition, only 13 were women (with no artists of color represented). Other projects have revealed, for example, that only 5% of artworks on major museum walls are by women artists.¹⁸ Their 1989 project, "Do women have to be naked to get into the Met. Museum?" provides the startling statistic that less than 5% of the artists in Modern Art sections of the Metropolitan Museum of art are women, but 85% of the nudes are female.¹⁹ Nochlin's "Question of the Nude" seems particularly relevant to this statistic as it emphasizes the historic lack of access women have had to the training required in order to produce this ultimate collection-worthy form. And while there is nothing inherently distasteful or wrong with depictions of the female body, the disproportion of representation to those producing the representation places a particular value in society's perception of women and women artists. Asking provocative questions like "Do women have to be naked to get into the Met. Museum?" has resulted in an increased awareness of the disparity between men and women artists included within institutional art collections.

¹⁷ "Guerrilla Girls Archive (Getty Research Institute)," accessed February 10, 2018, http://www.getty.edu/research/special_collections/notable/guerrilla_girls.html.

¹⁸ Guerrilla Girls, "Get the Facts."

¹⁹ Guerrilla Girls, *Do Women Have to Be Naked to Get into the Met. Museum?*, 1989, poster, 1989.

v. Great Women's Art Collections

Some collectors and institutions have been actively working in recent years to address the imbalance of women artists within institutional art collections. Collectors Valeria Napoleone and Linda Lee Alter have both contributed substantially to raising the visibility and value of women artists within society. Looking to their collecting practices as case studies, these women collectors provide an example for how institutions can take greater responsibility for assigning value and including the work of women artists.

Valeria Napoleone and the Valeria Napoleone XX Initiatives

Valeria Napoleone grew up in Italy where her family home was filled with antique decorative objects.²⁰ After moving to New York to attend NYU, Napoleone became engaged with the city's art scene, ultimately pursuing a Master's degree in Art Administration from the Fashion Institute of Technology.²¹ From this insider's perspective in the robust New York art scene of the 1990s she began collecting art focusing solely on women artists because she wanted to support work by artists she felt were being overlooked only because of their identification as women. Napoleone has explained that, "[s]ince the very first work I bought I knew I was going to build a collection focused on women artists.... My decision was not a strategy, it was a natural inclination and appetite for what I believed were great practices."²² She elaborates that, "I could not understand why these relevant practices were not acknowledged and celebrated."²³ Her collecting focus is primarily on lesser-known,

²⁰ Richard O'Mahony, "The Gentlewoman – Valeria Napoleone," accessed March 17, 2018, <http://thegentlewoman.co.uk/reader-of-the-month/valeria-napoleone>.

²¹ Emma Bryning, "Valeria Napoleone and the All-Female Art Collection," Girl Museum, February 13, 2017, accessed March 17, 2018, <https://www.girlmuseum.org/valeria-napoleone-and-the-all-female-art-collection/>.

²² Carol Civre, "Valeria Napoleone's Collection on View," artnet News, July 7, 2016, accessed March 17, 2018, <https://news.artnet.com/exhibitions/valeria-napoleone-going-public-544289>.

²³ Civre.

emerging and mid-career artists,²⁴ providing necessary market support as well as a platform through the renown of her collection for greater visibility. Despite the critically praised collection she has cultivated, a recent interview with Napoleone for *The Gentlewoman* illustrates ongoing biases toward women artists:

[Richard O'Mahony]: Isn't that limiting though? Don't you ever feel like, "Oh, I would *love* to buy that piece by a male artist"?

[Valeria Napoleone]: No, not ever. It's a collection that reflects my personal taste, it's what attracts me, what I believe is good. I want it to be the best.²⁵

It hardly needs to be noted that if Napoleone happened to be collecting work by male artists, such a question would seem far less relevant. While the existence of a collection such as Napoleone's proves that progress has been made since Nochlin's essay first appeared, questions such as those posed in *The Gentlewoman* interview prove as well that the value placed on work by women artists continues to lag as a result of the rhetoric defining collection-worthy work that has changed little since that time.

In a further attempt to promote the work of women artists and to provide a space for them within institutional collections, Napoleone founded the Valeria Napoleone XX initiatives in 2015. With Valeria Napoleone XX Contemporary Art Society (VNXXCAS), Napoleone has pledged to purchase and donate one work of art per year by a woman artist through the Contemporary Art Society in the UK. The Contemporary Art Society "exists to encourage an appreciation and understanding of contemporary art by a wide audience and to donate works by important and new artists to museums and public galleries across the UK."²⁶ In a statement on their website dedicated to the initiative, the Contemporary Art

²⁴ Francesco Dama, "Collector Valeria Napoleone on the Need to Support Women Artists," *Hyperallergic*, February 27, 2017, accessed March 16, 2017, <https://hyperallergic.com/354720/collector-valeria-napoleone-on-the-need-to-support-women-artists/>.

²⁵ O'Mahony, "The Gentlewoman – Valeria Napoleone."

²⁶ Contemporary Art Society, "About Us," Contemporary Art Society, accessed March 22, 2018, <http://www.contemporaryartsociety.org/about/>.

Society explains that the initiative is intended, “to provoke an examination of collecting practice that has a wider impact beyond the acquisition of the awarded work and act as a focal point for debate on gender imbalance in museum collections.”²⁷ The ultimate result of VNXXCAS may prove to produce a more open and inclusive rhetoric and criteria for evaluating collection-worthy art and artists.

Valeria Napoleone XX SculptureCenter partners with the New York non-profit museum to commission one work by a female artist every 12-18 months.²⁸ The first commission, completed in 2015, sponsored work by UK artist Anthea Hamilton. The work she created through Napoleone’s initiative garnered the attention of the Turner Prize nominating committee. The Turner Prize is a coveted artist award given each year to a British artist.²⁹ To date, 75% of Turner Prize recipients have been male artists.³⁰ In 2016, as a result of the funding for her work and visibility provided by the Valeria Napoleone XX SculptureCenter platform, Anthea Hamilton became the first black woman artist to receive the Turner Prize.

Linda Lee Altar Gift to Pennsylvania Academy of Fine Art

Linda Lee Alter, herself an artist, began collecting in the 1980s with the intention of donating the work as a collection to an institution in order to elevate the visibility of women artists and

²⁷ Marcus Crofton, “Major Work by LA-Based Artist Martine Syms to Be Gifted to Leeds ArtGallery through VNXXCAS Scheme,” Contemporary Art Society, April 20, 2017, accessed March 16, 2018, <http://www.contemporaryartsociety.org/news/cas-news/major-work-la-based-artist-martine-syms-gifted-leeds-art-gallery-vnxxcas-scheme/>.

²⁸ Alex Greenberger, “Valeria Napoleone XX to Bring Work by Female Artists to SculptureCenter, UK Museums,” *ARTnews* (blog), June 11, 2015, accessed March 17, 2018, <http://www.artnews.com/2015/06/11/valeria-napoleone-xx-to-bring-work-by-female-artists-to-sculpturecenter-uk-museums/>.

²⁹ Tate, “The Turner Prize,” Tate, accessed March 23, 2018, <http://www.tate.org.uk/art/turner-prize>.

³⁰ Gallery Tally, “Poster for Turner Prize Winners by Micol Hebron, 2017,” A call for gender equity in the arts, accessed March 12, 2018, <http://gallerytally.tumblr.com/post/168199954397/poster-for-turner-prize-winners-by-micol-hebron>.

broaden access to their work. In discussing how she began conceiving of her collection of women artists, Alter states,

It wasn't that I didn't want to collect work by men—it was just that this made me realize that women's art was really not visible. It probably was in some galleries, but often in the back rooms, and I remember that there wasn't a lot to choose from when I started visiting galleries. I felt like I had sort of fallen down on the job because here I was—a woman artist—and I hadn't really paid attention to the visibility of women artists and whether they were being brought to my attention or shown out in front.³¹

Alter's collection takes a broad approach, including work by women artists who practice in a variety of styles and media. Alter explains that,

"it was my goal to have a collection that was broad and not narrow. That it could show a wide range. To show some range of art by women and that it wasn't limited, like mothers and children or flowers. Although some powerful portraits of mothers and children, and flowers, are in it."³²

This broad approach to collecting demonstrates the kind of mastery that Belk and Wallendorf identify as masculine in nature—exemplifying a kind of control over a vast territory of creative production. In taking such comprehensive approach, Alter's collection contains within itself a challenge to traditionally gendered objects. While including depictions of forms like mothers, children and flowers—what have long been deemed acceptable subject matter for female artists by virtue of proximity—the inclusion of abstract works and works in various media illustrate the progress that has been made by women artists in breaking barriers to access and inclusion.

After 25 years of collecting, Alter decided the time had come to seek out an institutional home for her collection. As a native of Philadelphia, the Pennsylvania Academy of Fine Arts (PAFA) was on her shortlist of institutions to approach. Based on PAFA's

³¹ Pennsylvania Academy of the Fine Arts, Linda Lee Alter and Robert Cozzolino, "'I Want the Artist to Be Visible': A Conversation with Linda Lee Alter," in *The Female Gaze: Women Artists Making Their World*, ed. Robert Cozzolino (Philadelphia: Pennsylvania Academy of the Fine Arts, 2012), 17-18.

³² Pennsylvania Academy of the Fine Arts, Alter and Cozzolino, 19.

history of inclusionary efforts and mission to continue pursuing an inclusive approach, PAFA was ultimately determined to be the right fit to steward Alter's collection and vision. The donation was made final in 2010, with more than 500 objects transferred to PAFA's care. In 2012 the collection debuted to PAFA's audiences in *The Female Gaze*, an exhibition comprised of work solely from Alter's collection. Selections from the collection subsequently remain on view at all times within PAFA's galleries.³³

vi. Market

In discussing their collecting practices, both Valeria Napoleone and Linda Lee Alter have noted that collecting works solely by women artists requires extra work on their part to seek out and form relationships with artists who are less represented on the commercial art market. Art galleries are often the first places outside of school that artists are given the opportunity to show work, and collecting institutions like museums rely on these spaces not only as sources for procurement but as sources of knowledge for what and who is relevant to society at any given moment. Commercial art galleries are therefore extremely important gatekeepers, allowing access to or keeping access from artists who will go on to be represented within institutional collections.

Following the practices first applied by the Guerrilla Girls, Gallery Tally is an organization that tracks disparities in market availability of work by women artist in relationship to their male counterparts. Creating visually engaging posters to illustrate statistics gathered, Gallery Tally calls out the representation of artists within galleries of all sizes throughout the international art market. Statistics are made plain through Gallery

³³ Pennsylvania Academy of the Fine Arts, "Linda Lee Alter Collection of Art by Women | PAFA - Pennsylvania Academy of the Fine Arts," Linda Lee Alter Collection of Art by Women, accessed March 20, 2018, <https://www.pafa.org/linda-lee-alter-collection-art-women>.

Tally's efforts, and their visually engaging form, published on the web and social media, allows the organization to participate in the quick moving conversations surrounding contemporary social justice issues. To cite just one example, Hauser & Wirth, a large international gallery, is noted by Gallery Tally as having a 66% to 34% ratio of male to female artists represented on their roster.³⁴

Gallery Artist Reform, a similar organization looking to expose gendered bias within the art market, released a study of statistics examining the artist rosters of exhibiting galleries at the 2018 Art Los Angeles Contemporary art fair—a major commercial platform for individual and institutional collectors to purchase and gauge what's new and exciting in artistic production in Los Angeles. Gallery Artist Reform found that among the 1248 artists exhibited by 57 galleries at the fair, 835 were men while 418 were women or non-identifying individuals, a 66% male to 44% female/non-identifying ratio.³⁵ For collectors, that means that more than 6 out of every 10 artists whose work is available for purchase and inclusion is still made by male artists.

vii. Current Moment Case Study: Los Angeles

While not an explicit platform for collecting, the museum biennial provides exposure and increased value by way of association via institutional validation. *Made in L.A.*, Los Angeles' biennial exhibition produced by the Hammer Museum provides a brief case study in the inclusion of women artists within an institutional context, and a look to possible solutions of maintaining equitable visibility of work made by men and women artists. *Made in L.A.*'s first

³⁴ Gallery Tally, "Poster for Hauser & Wirth by Jackson Gathard," accessed March 12, 2018, <http://gallerytally.tumblr.com/image/170050685107>.

³⁵ Gallery Artist Reform, Los Angeles, "2018 Art Los Angeles Contemporary Fair Exhibitors," January 24, 2018.

iteration took place in 2012 and has occurred regularly since then, with the 2018 edition slated for opening this summer.

Examining the gendered composition of curatorial teams overseeing each exhibition provides a quick yet illuminating look at how this administrative framework or curatorial oversight produces similarly configured exhibition roster ratios. The 2012 *Made in L.A.* was jointly curated by staff from the Hammer Museum's own curatorial team along with curatorial staff from LAXART, a local non-profit art space. Anne Ellegood, the Hammer's senior curator, along with Ali Subotnick also from the Hammer, collaborated with LAXART's founder/director Lauri Firstenberg, senior curator Cesar Garcia, and adjunct curator Malik Gaines. This composition of 3 female curators to 2 male curators contributed to a fairly equal representation of women and men artists, with a roughly 49% to 51% female to male ratio. In 2014 *Made in L.A.* was curated by the Hammer's chief curator Connie Butler, along with independent curator Michael Ned Holte. This equal division of female to male curatorial oversight resulted in a 49% to 51% ratio of female to male artists. The following iteration of *Made in L.A.* was overseen by 2 male curators—Aram Moshayedi, curator at the Hammer, and Hamza Walker from Chicago's Renaissance Society (now director of LAXART). This shift in curatorial administration led to a noticeable shift in the ratio of women artists represented—40% women artists to 60% men artists. This year's upcoming edition of the biennial sees yet another significant shift—curated by Anne Ellegood and Erin Christovale, 2 women curators from the Hammer's staff, *Made in L.A.* 2018 will feature a 66% to 34% women to men artist ratio.³⁶

Many of Los Angeles' museums have been aware of "The Woman Problem," and though these collecting institutions are far from remedying the problem they have made

³⁶ All statistics gathered on artist ratios from *Made in L.A.* compiled by the author

active strides to create opportunities for women artists. As is often the case in any form of progress, two steps forward require one step back. The news of the week in the Los Angeles art world, as of the writing of this paper, saw the firing of the Museum of Contemporary Art's (MOCA) chief curator Helen Molesworth. By way of explanation for this abrupt shake-up, the museum's director Phillipe Vergne noted that Molesworth had parted ways from the museum because of "creative differences," although reports from members of MOCA's board insist they had been told Molesworth was let go for "undermining the museum."³⁷ Several high profile women curators from throughout the art world with track records of championing work by women artists and artists of color, like Molesworth, have recently been let go. While Molesworth allegedly "undermined the museum," curator Laura Raicovich from the Queens Museum in New York parted ways from that institution, the museum citing that she was "too political," and the director of the Museum of Contemporary Art of Bordeaux, María Inéz Rodríguez, was forced out of her post for being "too demanding."³⁸ The same qualities embodied by male professionals are more often seen as maverick attitudes, allowing challenging work to break barriers.

These departures reveal that "The Woman Problem" exists at all levels within collecting institutions. In the case of MOCA, the struggle to deal with "The Woman Problem" from an administrative perspective has played out through its curatorial programming. Vergne has curated several shows since his tenure as the museum's director began in 2014, an unusual move from a position that oversees creative decisions by curatorial staff but rarely takes on this task. The exhibitions organized by Vergne have been solo shows for

³⁷ Christopher Knight, "MOCA Fires Its Chief Curator," *latimes.com*, accessed March 17, 2018, <http://www.latimes.com/entertainment/arts/la-et-cm-moca-fires-molesworth-vergne-20180313-story.html>.

³⁸ Priscilla Frank, "The Museum World Is Having An Identity Crisis, And Firing Powerful Women Won't Help," *Huffington Post*, March 15, 2018, https://www.huffingtonpost.com/entry/helen-molesworth-moca-fired_us_5aa951fae4b0600b82ff60b5.

artists Doug Aitken, Matthew Barney and Carl Andre—all white, male artists. Molesworth's exhibition history with the institution has been far more diverse, the most recent show she organized before her departure being a solo exhibition for Brazilian woman artist Ana Maria Maolino. Taking this recent situation into consideration along with the *Made in L.A.* case study examined above, it appears that the simplest solution to "The Woman Problem" within collecting institutions—diversifying curatorial and administrative staff—is also among the most challenging given attitudes that remain biased towards women.

viii. Conclusion

In tracing the history of the reasons for why there have been no great women artists as Linda Nochlin pointed out in 1971, almost 50 years ago as of this writing, it is hoped that by calling attention to the biases that have proliferated and allowed women artists to be kept away from equitable representation within institutional art collections, some solutions for progressing toward this goal may be made clear. The trope of asking provocative questions and making plain the bias toward male artists through statistics as Nochlin, the Guerrilla Girls, Gallery Tally and Gallery Artist Reform have done, holds collecting institutions and the commercial supply chain leading to acquisition of work accountable. Understanding the rhetoric and qualifications that define how society perceives artistic genius and quality, and finding new ways of assessing these values is another solution. It was announced the same week of completing this writing that artist Amy Sherald, who recently completed a commission for the portrait of First Lady Michelle Obama for the National Portrait Gallery, would be represented by international commercial gallery Hauser & Wirth. As Gallery Tally pointed out, Hauser & Wirth has a 66% to 34% ratio of male to female artists on their roster. The inclusion of Sherald will help to tip these scales toward a more equal distribution. In commenting on the news, gallery partner and vice president Marc Payot noted that he

‘...was blown away by what I saw on that first [studio] visit—an art completely unique in its expression, within a genre that could not be more classical. Her paintings are very personal and yet universal at the same time,’ and they have an ‘incredible strength that I can’t really contain in words.’ He continued, ‘I have never seen portraits painted like this. I believe the singularity of Amy’s approach is in itself a major achievement.’³⁹

The rhetoric used by Payot in describing Sherald’s work echoes the myth of the Great Artist as Nochlin described it, as well as the value placed on traditional forms of representation that were historically denied women artists. While the inclusion of Sherald in such a high-profile commercial art program demonstrates progress, the language used and attitude towards her work plays into the denial of art as a creative product that is produced through structures historically denied to women in favor of the idea of inevitable artistic genius that has traditionally placed more value on art made by men. One final proposed solution is to provide more opportunities for women curators and administrators—a seemingly simple solution to incorporating the work of women artists on a larger scale within institutional collections, though one that has been demonstrated in the current moment to continue to be a struggle not only for collecting institutions but in the broader cultural conversation of women in the professional workforce. Taking on any of these approaches as solutions to “The Woman Problem” should contribute to making the question posed by this paper, “Why have there been no great women’s art collections?” ultimately less relevant.

³⁹ Alex Greenberger, “Michelle Obama Portraitist Amy Sherald to Be Represented by Hauser & Wirth,” *ARTnews* (blog), March 20, 2018, <http://www.artnews.com/2018/03/20/michelle-obama-portraitist-amy-sherald-represented-hauser-wirth/>.

References

- Belk, Russel W., and Melanie Wallendorf. "Of Mice and Men: Gender Identity and Collecting." In *The Material Culture of Gender-The Gender of Material Culture*, 7–26, 1997.
- Bryning, Emma. "Valeria Napoleone and the All-Female Art Collection." Girl Museum, February 13, 2017, accessed March 17, 2018. <https://www.girlmuseum.org/valeria-napoleone-and-the-all-female-art-collection/>.
- Civre, Carol. "Valeria Napoleone's Collection on View." artnet News, July 7, 2016, accessed March 17, 2018. <https://news.artnet.com/exhibitions/valeria-napoleone-going-public-544289>.
- Contemporary Art Society. "About Us." Contemporary Art Society. Accessed March 22, 2018. <http://www.contemporaryartsociety.org/about/>.
- Crofton, Marcus. "Major Work by LA-Based Artist Martine Syms to Be Gifted to Leeds Art Gallery through VNXXCAS Scheme." Contemporary Art Society, April 20, 2017, accessed March 16, 2018. <http://www.contemporaryartsociety.org/news/cas-news/major-work-la-based-artist-martine-syms-gifted-leeds-art-gallery-vnxxcas-scheme/>.
- Davis, Gayle R. "Gender and Creative Production: A Social History Lesson in Art Evaluation." In *The Material Culture of Gender-The Gender of Material Culture*, 53–73, 1997.
- Francesco Dama. "Collector Valeria Napoleone on the Need to Support Women Artists." Hyperallergic, February 27, 2017, accessed March 16, 2018. <https://hyperallergic.com/354720/collector-valeria-napoleone-on-the-need-to-support-women-artists/>.
- Gallery Artist Reform, Los Angeles. "2018 Art Los Angeles Contemporary Fair Exhibitors," January 24, 2018.
- Gallery Tally. "Poster for Hauser & Wirth by Jackson Gathard." Accessed March 12, 2018. <http://gallerytally.tumblr.com/image/170050685107>.
- . "Poster for Turner Prize Winners by Micol Hebron, 2017." A call for gender equity in the arts. Accessed March 12, 2018. <http://gallerytally.tumblr.com/post/168199954397/poster-for-turner-prize-winners-by-micol-hebron>.
- Greenberger, Alex. "Michelle Obama Portraitist Amy Sherald to Be Represented by Hauser & Wirth." *ARTnews* (blog), March 20, 2018. <http://www.artnews.com/2018/03/20/michelle-obama-portraitist-amy-sherald-represented-hauser-wirth/>.

- . “Valeria Napoleone XX to Bring Work by Female Artists to SculptureCenter, UK Museums.” *ARTnews* (blog), June 11, 2015, accessed March 17, 2018. <http://www.artnews.com/2015/06/11/valeria-napoleone-xx-to-bring-work-by-female-artists-to-sculpturecenter-uk-museums/>.
- Guerrilla Girls. *Do Women Have to Be Naked to Get into the Met. Museum?* 1989. Poster.
- . “Get the Facts.” National Museum of Women in the Arts, n.d.
- “Guerrilla Girls Archive (Getty Research Institute).” Accessed February 10, 2018. http://www.getty.edu/research/special_collections/notable/guerrilla_girls.html.
- Knight, Christopher. “MOCA Fires Its Chief Curator.” *latimes.com*. Accessed March 17, 2018. <http://www.latimes.com/entertainment/arts/la-et-cm-moca-fires-molesworth-vergne-20180313-story.html>.
- Nochlin, Linda. “Why Have There Been No Great Women Artists?” In *Women, Art, and Power: And Other Essays*, 1st ed., 145–78. Icon Editions. New York: Harper & Row, 1988.
- O’Mahony, Richard. “The Gentlewoman – Valeria Napoleone.” Accessed March 17, 2018. <http://thegentlewoman.co.uk/reader-of-the-month/valeria-napoleone>.
- Pennsylvania Academy of the Fine Arts. “Linda Lee Alter Collection of Art by Women | PAFA - Pennsylvania Academy of the Fine Arts.” Linda Lee Alter Collection of Art by Women. Accessed March 20, 2018. <https://www.pafa.org/linda-lee-alter-collection-art-women>.
- Pennsylvania Academy of the Fine Arts, Linda Lee Alter and Robert Cozzolino. “‘I Want the Artist to Be Visible’: A Conversation with Linda Lee Alter.” In *The Female Gaze: Women Artists Making Their World*, edited by Robert Cozzolino. Philadelphia: Pennsylvania Academy of the Fine Arts, 2012.
- Priscilla Frank. “The Museum World Is Having An Identity Crisis, And Firing Powerful Women Won’t Help.” *Huffington Post*, March 15, 2018. https://www.huffingtonpost.com/entry/helen-molesworth-moca-fired_us_5aa951fae4b0600b82ff60b5.
- Tate. “The Turner Prize.” Tate. Accessed March 23, 2018. <http://www.tate.org.uk/art/turner-prize>.

Finding the Material: Collecting and Protecting Intellectual Property in Ephemeral Works of Art

Megan Sallabedra, Fall 2017

IS 289-1: Intellectual Property Law for Librarians and Archivists

Professor Maureen Whalen

////////////////////

Abstract

The 1976 Copyright Act outlines the criteria for protecting artists' original creative work. Contemporary, performative art practices often have no tangible enduring trace. From a legal standpoint, there are no clear guidelines to direct an institution's right to display and maintain performance or other conceptual, ephemeral works in its collection. Without a legal guide, institutions are faced with the task of creating a model for collecting work that has no clear guidelines for acquisition and display. Some work by artists whose practice is primarily ephemeral has been afforded a small amount of legal protection through photographs and videos, and materials that supplement performances and conceptual experiences. While few legal cases exist to set a precedent for protecting ephemeral works of art, we can look to examples in related media that point out shortcomings in the law. These contiguous precedents allow us to focus our attention when building protections for artists' intellectual property and an institution's right to display performance and ephemeral works in their collection. Ultimately, collecting institutions should collaborate with artists to define material properties of their ephemeral works of art and appropriate means of display and maintenance for posterity.

Originally constructed in 1970 on the Great Salt Lake in Utah, Robert Smithson's *Spiral Jetty* is an artwork composed of local, found materials from the environment. *Spiral Jetty* was intended by the artist to ebb and flow with the tides of the water on which it is built, and indeed, has at times disappeared completely under the Great Salt Lake. Without a single tangible and fixed form, the earthwork *Spiral Jetty* faces questions as to ownership, rights to access, document, publish and create secondary or supportive works from this land-based original. The institutions who today manage *Spiral Jetty* have crafted ways to ensure the work is protected as intellectual property. A discussion of the issues facing *Spiral Jetty* as a precedent for protecting ephemeral works of art follows later in this paper, but is introduced here as a means to establish the complicated and often confounding situations that arise when works of art lack a specific physical form. With the production of ephemeral works of art proliferating today, memory institutions must find ways to preserve and protect such works in their collection.

When it comes to traditional static media like painting and sculpture, museums have straightforward models for acquiring, cataloging and displaying works of art in their collections. The 1976 Copyright Act outlines the criteria for protecting artists' original creative work, and there are few questions about rights to the usability, display and constitution of artworks in an institutional collection based on guidelines provided under the regulations contained within the act. Several sections contained in the Copyright Act outline distinguishing characteristics of works that are protected by copyright, and the conditions under which they are subject to legal protection. Section 101 defines a work as

“created” when it is fixed in a copy...for the first time; where a work is prepared over a period of time, the portion of it that has been fixed at any particular time constitutes the work as of that time, and where the work has been prepared in different versions, each version constitutes a separate work.”¹

This definition has major implications for iterative works of art such as performance or similar ephemeral installations.

Section 102 (a) of the Copyright Act outlines the criteria for protection, stating that

Copyright protection subsists, in accordance with this title, in original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device.²

Section 102 (b) furthermore states that

In no case does copyright protection for an original work of authorship extend to any idea, procedure, process, system, method of operation, concept, principle, or discovery, regardless of the form in which it is described, explained, illustrated, or embodied in such work.³

Many of works of contemporary art being collected by institutions today derive from Conceptual practices wherein the idea is the heart of the work whose tangible, physical manifestation conveys the meaning. Contemporary works of performance, however, often have no tangible enduring trace. It is the idea that constitutes the work, conveyed through a performative process, which is clearly stated by law to be left unprotected.

One final aspect of the Copyright Act that is important for the purposes of this discussion is section 109 (c), which allows owners and authorized borrowers—in our case museums—to display the work to the public. However, new media present new challenges—audiovisual work, for example, is not provided for under section 109 (c) and terms of display must be negotiated upon sale or occasion between the artist and

¹ “Copyright Act of 1976,” Title 17 § 101 (2016).

² “Copyright Act of 1976,” Title 17 § 102 (2016).

³ Copyright Act of 1976.

collecting institution.⁴ Performance work is even more difficult to parse, given the grey area such works inhabit under copyright law. Where ephemeral, performative works are concerned, the Copyright Act provides no clear guide to direct an institution's right to display and maintain performance works in its collection. Many of the questions that drive artistic practice in ephemeral work—what are the boundaries of the work? who can perform? what materials constitute the work?—are the questions that prevent clear protection of this kind of creative labor. Precedents from the world of Dance provide some guidance, but while some works of performance art may resemble or draw from dance as a discipline, differences in the conceptual framework distinguish performance art as separate and requiring its own set of rules for documentation and protection. Without a specific legal guide, institutions are thus faced with the task of creating a model for collecting works of art that protects an artist's rights to their intellectual property while providing for the institution's right to display and maintain the work of art.

For conceptual works of art constituted of performance or other ephemeral media, institutions and artists can find some means of intellectual property protection in the material components that make up a performance or ephemeral installation. Conceptual artist Sol Lewitt gives us one of the earliest definitions of Conceptual Art, laying out a set of criteria for considering works in which “the idea... is the most important aspect of the work,”⁵ noting that “all intervening steps... that show the thought

⁴ “Copyright Act of 1976,” Title 17 § 109 (2016).

⁵ Lewitt's definition: “In conceptual art the idea or concept is the most important aspect of the work.... If the artist carries through his idea and makes it into visible form, then all the steps in the process are of importance. The idea itself, even if not made visual, is as much a work of art as any finished product. All intervening steps—scribbles, sketches, drawings, failed works, models, studies, thoughts, conversations—are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product.”

Lewitt, Sol, “Paragraphs on Conceptual Art,” *Artforum* 5, no. 10 (June 1967): 79–83.

process of the artist are sometimes more interesting than the final product.⁶ Drawings, video, costumes, props—material that constitute intervening steps making up an ephemeral work of art—are all tangible media that can be protected under copyright and can help to make up a fixed work as defined under the Copyright Act. Determining the materials that constitute a tangible representation of an ephemeral work allow institutions to find appropriate ways of documenting and describing works of this kind. While it is unlikely Lewitt was attempting to provide a guide for understanding the intellectual property rights of Conceptual artists, his comments direct us to consider the ways in which concrete aspects of ephemeral works can be collected, cataloged and protected. Looking to how some noted ephemeral and performative works of art have been collected and maintained by a small cadre of institutions provides a practical framework for collecting this kind of art.

Robert Smithson's Spiral Jetty

Robert Smithson's *Spiral Jetty* is the definitive work for what we now regard as a whole genre of artmaking known as Earthworks. Situated on a piece of land acquired by Smithson on the Great Salt Lake outside of Salt Lake City, Utah, the work is composed of local, found materials from the environment—rock, salt crystals, earth and water. Due to the work's location on the lake, and the corrosive nature of the work's materials, *Spiral Jetty* has changed substantially over time. Not long after it was built, *Spiral Jetty* was entirely submerged by the waters of the rising lake. It only fully reappeared in 2002 after years of drought and the lake water's recession. In 1999 *Spiral Jetty* was donated

⁶ Lewitt, Sol, "Paragraphs on Conceptual Art."

to Dia, an art institution based in New York state, by Smithson's estate. The work is now managed by Dia in tandem with the Great Salt Lake Institute at Westminster College, and the Utah Museum of Fine Art (University of Utah).

Taking note of the specific, traditional components of a work of art that are used to identify *Spiral Jetty* in Dia's collection, the work is described as having a fixed, tangible form—solid material and dimensions, and classified as a sculpture.⁷ However, while the work has a tangible form, the form is not fixed. The work was installed on the Great Salt Lake with the intention that the ebb and flow of the lake's water would affect the shape of the work. Materials used to create the work are the same materials found in the surrounding landscape, intentionally shaped as the work's sculptural component. This lack of fixed form problematizes the work's intellectual property protection. The heart of the work—the idea that it presents made manifest through an ephemeral environmental intervention—cannot be protected based on the guidelines provided under the Copyright Act.

Where the work is afforded some protection under copyright law is in the realm of photographic and video material. On its collection page for *Spiral Jetty*, Dia is explicit in stating "Photographic and video material of *Spiral Jetty* is copyright protected. For rights and reproduction requests, please contact rights@diaart.org."⁸ This candid statement, noting carefully the components of the work that *are* protected, is conspicuous in what it hides—a lack of protection for other media, that is, the sculptural work itself.

⁷ Dia Art, "Dia | Art | Spiral Jetty," Collection: Robert Smithson, Spiral Jetty, 1970, accessed November 25, 2017, <https://www.diaart.org/collection/collection/smithson-robert-spiral-jetty-1970-1999-014/#>.

⁸ Dia Art, "Dia | Art | Spiral Jetty," Collection: Robert Smithson, Spiral Jetty, 1970, accessed November 25, 2017, <https://www.diaart.org/collection/collection/smithson-robert-spiral-jetty-1970-1999-014/#>.

Dia has photo-documented the work twice a year—May and October, since 2012. In creating these original photographs, Dia is adding a layer of intellectual property protection to the work, one that is fully under the control of the organization. Furthermore, the copyright on these representations of *Spiral Jetty* extends an aspect of protection for the work almost in perpetuity. With no end to the photo-documentation project noted, the intellectual property term of these objects is essentially renewed with each instance of documentation.⁹

A contemporaneous video made by Robert Smithson in 1970 to document *Spiral Jetty* represents another material form of the work that is protected by copyright—as well as a work of art in its own right. While Dia along with its partners the Great Salt Lake Institute and Utah Museum of Fine Arts manage the sculptural component of this work, the video, as well as drawings of the work made by Smithson are separately owned. In the case of the video, the work even has multiple agencies that license and distribute the work. Considering the sculptural component as the heart of the work, along with photographs produced by the institution who holds the work in its collection and the video work produced by the artist, we see that there are layers to this work of art by Robert Smithson, each collected in different ways.

Collecting Performance

Best known for his participatory performances in which he cooks food that is then consumed by an audience, contemporary artist Rirkrit Tiravanija's work defies a simple

⁹ Depending on the arrangement made with the photographer, life +70 years or 120 years from the date of creation. That means that photographs of *Spiral Jetty* created this year are protected presumably through 2137.

collection method or any kind of definition as fixed or tangible. Among his performance works that have been collected, the San Francisco Museum of Modern Art (SFMOMA) holds *Untitled (Pad See-ew)* (1990/2002). The work's title takes its name from the dish, Pad See-ew, cooked as the main component of this performance.

SFMOMA's artwork information available via its online collection portal lists a copyright for the work, but no tangible or fixed nature of the work to be protected in such way. The work is classified by the museum as a "performance," media is listed as "performance," dimensions listed are "variable." Not even the date of the work is fixed: 1990/2002 indicate the instances in which the work has been performed.¹⁰ Presumably the year field will continue to change as the work continues to be performed. Not only is the work ephemeral by nature of its performative character, the actual materials associated with the work are themselves ephemeral. While some components like pots, pans, burners, or utensils, may be necessary for cooking the Pad See-ew, the food itself is consumed on occasion of the work's performance—no trace of it remains after.

The Museum of Modern Art in New York (MoMA) takes a different approach to collecting Tiravanija's performance work. Acquired by the Department of Painting and Sculpture, the artist's *untitled 1992/1995 (free/still)* (1992/1995/2007/2011-) is identified less by its performative nature as with the materials that make up the tangible components of the performance. Like *Untitled (Pad See-ew)*, *untitled 1992/1995 (free/still)* lists variable dimensions and the various dates in which the work has been performed. However, materials listed are fixed: "Refrigerator, table, chairs, wood,

¹⁰ SFMOMA, "Rirkrit Tiravanija, Untitled (Pad See-Ew), 1990/2002," SFMOMA, accessed November 25, 2017, <https://www.sfmoma.org/artwork/2000.642>.

drywall, food and other materials.”¹¹ While this simple list of everyday objects does not necessarily constitute a fixed form that can be protected by copyright, it begins to indicate a frame for considering the material nature of ephemeral work.

MoMA is a leader in the field of collecting performance-based works, with a Department of Media and Performance Art dedicated to collecting and preserving time-based media. While the museum has collected Rirkrit Tiravanija’s work as part of the Department of Painting and Sculpture there are many other works within MoMA’s collection that have been collected under the umbrella of this innovative department. The Department of Media and Performance Art “collects, exhibits and preserves time-based art.”¹² This simply stated departmental goal is in fact an incredibly complex endeavor when dealing with ephemeral works of art that require constant training, documentation and care.

In 2008 MoMA produced a series of workshops for artists, conservators and curators on preserving and collecting performance. Since then, the department has continued to work with artists whose performances have been collected by the museum to develop ways of preserving and protecting their work. Because there is no standard material by which to measure what constitutes a performance, each performance work in MoMA’s collection must be cataloged on a case-by-case basis.¹³ The materials included and cataloged as part of a given work’s record within MoMA’s collection recall Lewitt’s observation that, “All intervening steps—scribbles, sketches, drawings, failed

¹¹ “Rirkrit Tiravanija. Untitled 1992/1995 (Free/Still). 1992/1995/2007/2011- | MoMA,” The Museum of Modern Art, accessed November 25, 2017, https://www.moma.org/collection/works/147206?classifications=any&date_begin=Pre-1850&date_end=2017&locale=en&q=rirkrit+tiravanija&with_images=1.

¹² “The Department of Media and Performance Art | Museum of Modern Art | MoMA,” The Museum of Modern Art, accessed November 25, 2017, <https://www.moma.org/explore/collection/departments/media>.

¹³ Holbrook, Athena Christa, “Collecting Performance at MoMA,” December 5, 2017.

works, models, studies, thoughts, conversations—are of interest. Those that show the thought process of the artist are sometimes more interesting than the final product.”¹⁴ Materials collected by MoMA as part of a performance work range from notebooks or drawings to video and photographs of the work being performed, and reflections written following a performance of the work itself by the artist or other performers involved. Some of these components are considered original works in their own right, as in the case of Smithson’s *Spiral Jetty* video, while others are considered purely documentation.¹⁵ In any case, these material components collected constitute original creative works, whether or not they are considered art by the museum, whose intellectual property is protected under law.

Over the last several years, MoMA has acquisitioned several works by artist Simone Forti. The artist refers to her work as “Dance Constructions,” choreography “based around ordinary movement, chance, and simple objects like rope and plywood boards.”¹⁶ The dance constructions are complicated—performers must learn not just a series of steps or moves as is the case with traditional choreography, but also how to convey the right kind of presence, attitude, and aesthetic. It sometimes takes a full day to prepare a group to learn one work that might be only minutes long.¹⁷

Forti’s dance constructions have been collected by MoMA in close collaboration with the artist to ensure that these ephemeral works can continue to be performed after the artist is no longer around to perform or instruct in performing the work herself.

¹⁴ Lewitt, Sol, “Paragraphs on Conceptual Art.”

¹⁵ Holbrook, Athena Christa, “Collecting Performance at MoMA.”

¹⁶ Lim, Nancy, “MoMA | MoMA Collects: Simone Forti’s Dance Constructions,” MoMA, January 27, 2016, https://www.moma.org/explore/inside_out/2016/01/27/moma-collects-simone-fortis-dance-constructions/.

¹⁷ Lim, Nancy.

Working together, Forti and MoMA have come up with a kit that makes up the body of collected materials for each of her dance constructions. Each work's kit contains: a package on how to teach each piece (including a video, written narrative, notes on what to look out for and how to introduce the work, as applicable); requires access to and oversight of individuals who have been trained to teach the work; and provision for one person in charge of making sure there is a teacher for each exhibition project.¹⁸ In addition to this kit, a kind of living archive is built around each performance of one of the dance constructions—observations, responses, photos, and video continue to be produced as a way of documenting the work's life and as an attempt to pin down some of the ephemeral qualities of each work.¹⁹

One approach that stands out in MoMA's method for collecting performative works of art within the Department of Media and Performance Art is the institution's clear distinction between the work itself and archival components related to the work. MoMA's online catalog provides no visual representation of *Hangers* (1961), or any of Forti's dance constructions for that matter. This conspicuous absence reinforces the categorization of the work as one that is essentially ephemeral—what constitutes the performance cannot be captured in a visual snapshot. MoMA recognizes some visual material related to performance works as works in themselves, for example, Forti's drawing for *Hangers* is an original drawing by the artist included separately in the museum's collection.²⁰ This tangible thing exists both as a component of the work *Hangers*, though not the heart of the work itself, and as a separate original creative

¹⁸ Lim, Nancy.

¹⁹ Holbrook, Athena Christa, "Collecting Performance at MoMA."

²⁰ Holbrook, Athena Christa, "Collecting Performance at MoMA."

work—one that is protected under copyright and is evidence of the artist's intellectual property.

Looking to Legal Precedents

While there are few legal cases setting precedent for protecting performance or ephemeral works of art, we can look to examples in related media that point out shortcomings in the law and where to focus attention when building protections for artists' intellectual property and an institution's right to display performance and ephemeral works in their collections. Because copyright protects only work fixed in a tangible media of expression, artists whose work is less recognizably material sometimes also turn to protection under moral rights. Knowing there is little legal precedent for protecting ephemeral works of art, institutions should look to the practical lessons in the cases discussed below to inform collecting practices. Collaborating with artists on the acquisition process will allow institutions to avoid some of the legal shortcomings related to protecting the ideas contained within ephemeral and performative works of art.

Land art: Kelley v. Chi. Park Dist. (2011)

In 1984, artist Chapman Kelley created a wildflower garden for Daley Bicentennial Plaza in Grant Park, part of the Chicago Park District. In 2004 the Chicago Park District modified the park, reconfiguring Kelley's garden. Kelley sued the Chicago Park District for violation of his moral rights under the Visual Artists Rights Act of 1990 (VARA). In his defense, Kelley claimed that the garden he designed for the Chicago Park District was

both a painting and a sculpture and therefore a "work of visual art" protected under VARA. The United States Court of Appeals for the Seventh Circuit ruled in 2011, finding that the garden was neither "authored" nor "fixed" in the senses required for basic copyright, and therefore did not qualify for moral rights protection under VARA.

Kelley's attempt to frame his garden as a work conceived in a tangible media raises questions about how institutions frame similarly intangible work within their collections. Recalling Tiravanija's collection record in MoMA's online catalog, situated within the Department of Painting and Sculpture, we might find a similar problematic in the event any claims were raised as to the use (or misuse) of Tiravanija's work.

Horgan v. Macmillan, Inc. (1986)

Choreographer George Ballantine's work is well protected under copyright given the provisions allowed for choreographic materials. Section 405 of the 1976 Copyright Act covers choreography in much the same way as musical works—notated movements are protected, though performance is not. George Ballantine choreographed the Nutcracker Suite for the New York City Ballet Company in 1954, and his estate continues to license performances of the work. In 1985, Macmillan, Inc. (a book publisher) released a book intended for children, representing a performance of The Nutcracker at the New York City Ballet through text and photographs. Macmillan sought approval to reproduce a representation of The Nutcracker via photographic works from Ballantine's estate. Photographs were licensed from the photographers. Though the estate did not grant permission, Macmillan proceeded with publication. Operating under the assumption that

Ballantine's copyright covered only the choreographic material, Macmillan felt they had a right, after pursuing permission from the estate, to publish the book anyway.

The U.S. Court of Appeals for the Second Circuit found in 1986 that though the photographs capture only an instant in time and do not communicate the movement of steps as specifically noted in Ballantine's choreography, the images nonetheless convey Ballantine's choreographic material. This decision was sent to a lower court for final judgement, and the parties eventually settled out of court.

Beuys Estate v. Tischer (2010 – Germany)²¹

Conceptual artist Joseph Beuys staged the work *Marcel Duchamp's Silence is Overrated* on ZDF television in Germany on December 11, 1964. The performance was not recorded and was never intended to be performed again. Beuys granted permission to photographer Manfred Tischer to take photographs of the event. The photographs taken by Tischer are the only known record of the performance.²²

In 2009 the photographs were selected for inclusion in an exhibition on Joseph Beuys' work at the Museum Schloss Moyland in Germany. Eva Beuys, Joseph Beuys' wife and executor of his estate, sued for copyright infringement, claiming that the images constituted an unlawful reproduction of the performance. In a landmark decision made in 2010 by the Higher Regional Court in Dusseldorf, the court found that Tischer's

²¹ To date there have been no translations into English of the court proceedings in this case. I have therefore relied upon secondary sources to gain an understanding of this international ruling.

²² REDCAT, "AGENCY," Text, <http://www.redcat.org>, January 5, 2015, <https://www.redcat.org/exhibition/agency>.

photographs of the performance constituted an unlawful adaptation of the entire work of performance art.²³

Analysis

In the case of *Kelley v. Chicago Park District*, the law has set a precedent for works whose form may be tangible but is not necessarily fixed. Lacking these criteria for protection under copyright also, in this case, prohibits the work from VARA protections. The protections afforded through secondary media, therefore, become integral as components that should be collected as part of an acquisition of a work whose form is not fixed. The overt claims of copyright made by Dia over photography and video representing Smithson's *Spiral Jetty* make clear how vulnerable in fact the sculptural earthwork actually is. Dia's initiative to produce documentary photos of the work provide a buffer as evidence against misuse of the jetty itself.

While the US has limited moral rights protections under VARA—recognizing only the right of attribution and right of integrity—these few rights are impeded when it comes to works of an ephemeral nature, as *Kelley v. Chicago Park District* demonstrates. However, the world of contemporary art is increasingly global and institutions should look to global precedents as models for creating guidelines for collection and use of works they acquire, borrow and loan. Copyright protects not just unlawful duplication, but also gives creators the right to oversee representation of their work in the way they intended. In the case of Joseph Beuys' estate we find a precedent for prohibiting representation of ephemeral works outside of the original creative work made by the

²³ Harris, Gareth, "Performance Art in the Marketplace," *Financial Times*, October 8, 2010, <https://www.ft.com/content/ef939b02-d19f-11df-b3e1-00144feabdc0>.

artist him/herself. Looking to the ways in which Simone Forti's work is collected and represented by MoMA, we see a divide beginning to grow between understanding what materials constitute documentary components and what materials may stand in for or complement the heart of the work.

This differentiation is important as well in light of the court's findings in *Horgan v. Macmillan, Inc.* That photography can be understood as conveying the heart of material underscores the importance of defining how ephemeral work is situated within a collection, how it can be documented, and how that documentation may be used. Ultimately what we learn from these legal precedents is that works of art that lack traditionally fixed forms should be supplemented with materials that can be easily understood as fixed under law. Whether or not these materials make up the heart of the work or merely act as supporting evidence is up to negotiations between the artist and collecting institution. Having these supplementary materials cataloged and protected will be important as performance and ephemeral works of art continue to be collected, displayed and reproduced over the years.

Conclusion

When hoping to acquire of a work of art that is not clearly fixed in a tangible medium of expression, collecting institutions should work with artists to define material properties of their ephemeral works of art, and decide upon appropriate means of display and maintenance for posterity. These material properties can be used to protect the work from misuse or unwanted appropriation. Approved documentation should be defined and differentiated from approved representations of the work itself.

Considering the many conceptual and material layers that works of this kind take when we approach collecting in this multifaceted way, institutions should ask: are there different forms the work can take, and can different parties own different forms of the work? In the case of Simone Forti's work collected by MoMA, the various drawings, videos and documents relating to each particular dance construction, all make up the conceptual heart of an individual work, and must be collected together. In the case of Robert Smithson's *Spiral Jetty*, video documentation of the sculptural component is a work in its own right, and is not owned by Dia. Works of art made manifest through different instantiations such as the case with *Spiral Jetty* should be fully defined before acquisition, to avoid misconceptions of misuse or appropriation. Works meant to be performed or recreated over time should have a clear guide for future performance and maintenance of the work.

Supplementary materials collected with the work along with opportunities for training not only provide a material component to an ephemeral work, but help to communicate the artist's intention. In the case of performance and ephemeral works of art, the process of producing a final instantiation often creates a whole realm of materials that speak to the artists' intention. Instead of relying on the insufficient regulatory guidelines offered by copyright or other legal codification to protect an artist's intention or a museum's right to display, collecting institutions must look to create the ways in which the heart of ephemeral work may be preserved and presented as a legacy of art making in our time.

References

Copyright Act of 1976, Title 17 § 101-109 (2016).

Dia Art. "Dia | Art | Spiral Jetty." Collection: Robert Smithson, Spiral Jetty, 1970.
<https://www.diaart.org/collection/collection/smithson-robert-spiral-jetty-1970-1999-014/#>.

Harris, Gareth. "Performance Art in the Marketplace." *Financial Times*, October 8, 2010.
<https://www.ft.com/content/ef939b02-d19f-11df-b3e1-00144feabdc0>.

Holbrook, Athena Christa. "Collecting Performance at MoMA," interview with the author, December 5, 2017.

Kelley v. Chi. Park Dist., 635 F.3d 290 (February 15, 2011).

Lewitt, Sol. "Paragraphs on Conceptual Art." *Artforum* 5, no. 10 (June 1967): 79–83.

Lim, Nancy. "MoMA | MoMA Collects: Simone Forti's Dance Constructions." MoMA, January 27, 2016. https://www.moma.org/explore/inside_out/2016/01/27/moma-collects-simone-fortis-dance-constructions/.

REDCAT. "AGENCY." Text. <http://www.redcat.org>, January 5, 2015.
<https://www.redcat.org/exhibition/agency>.

"Rirkrit Tiravanija. Untitled 1992/1995 (Free/Still). 1992/1995/2007/2011- | MoMA." The Museum of Modern Art. Accessed November 25, 2017.
https://www.moma.org/collection/works/147206?classifications=any&date_begin=Pre-1850&date_end=2017&locale=en&q=rirkrit+tiravanija&with_images=1.

SFMOMA. "Rirkrit Tiravanija, Untitled (Pad See-Ew), 1990/2002." SFMOMA. Accessed November 25, 2017. <https://www.sfmoma.org/artwork/2000.642>.

"The Department of Media and Performance Art | Museum of Modern Art | MoMA." The Museum of Modern Art. Accessed November 25, 2017.
<https://www.moma.org/explore/collection/departments/media>.

United States Court of Appeals and Second Circuit. *Horgan v. Macmillan, Inc.*, No. No. 878, Docket 85-7954 (United States Court of Appeals, Second Circuit April 28, 1986).

Preservation Proposal

Los Angeles Contemporary Archive



Prepared by:

Hailey Loman, Co Founder & Executive Director of Los Angeles Contemporary Archive
Megan Sallabedra, MLIS 2019, UCLA Graduate School of Information Studies

Submitted: December 12, 2018

TABLE OF CONTENTS

1. EXECUTIVE SUMMARY	3
2. BACKGROUND & METHODS	5
3. PRESERVATION RECOMMENDATIONS	7
I. SHORT TERM PRIORITIES.....	7
II. MEDIUM TERM PRIORITIES.....	13
III. LONG TERM PRIORITIES	14
4. APPENDIX	17

1. EXECUTIVE SUMMARY

LACA aims to offer a comprehensive view into artistic activity happening today. Collection materials require little physical intervention at this time, however, in order to preserve LACA's unique collection as a long-term effort, the collection use area and storage environment should be better monitored. LACA's physical space requires some renovation to ensure preparedness for environmental emergencies. Rehousing, reorganizing, and better practices of handling materials, are among the most cost-effective and impactful actions to maintain LACA's collection. Recommended preservation actions are prioritized and listed below. LACA staff has identified collection goals, immediacy and feasibility based on budget and access to recommended materials and environments.

1. Short Term Priorities:

Short term priorities address emergency planning and procedures that are possible with few additional funds or staff hours. It is estimated that short term preservation priority items can be completed within six months of approval of the preservation plan.

→ Relocation, Rehousing & Reorganization

- ◆ Identify the most significant collection items and specify top, secondary, and general priority items for preservation in event of emergency
- Clean and reorganize flat file storage
- Relocate books with little to no spine to oversized areas
- ◆ Mirror LACA site on Internet Archive and negotiate additional mirroring

→ Environmental Monitoring & Planning

- ◆ Complete development of a disaster plan
- ◆ Repair roof leak
- ◆ Build Emergency Response Kit
- ◆ Bungee cords to earthquake proof the stacks
- Annual checkup with Building Improvement District, Electrician, Plumber, Fire Marshall
- Install alarm systems for theft and fire
- ◆ Purchase a digital thermohygrometer

→ Handling

Update database with section on handling and preservation

2. Medium Term Priorities:

Medium term priorities address general issues for improvement. Items require funding from outside parties.

→ Processes & Procedures

- ◆ Seek grant funding for preservation goals
- Institute a system for processing backlogged items
- Create manuals for communicating appropriate handling of materials
- ◆ Collaborative emergency response planning with area archives

→ Supplies & Maintenance

- ◆ Purchase supplies for second tier emergency response items
- ◆ UV filtering for lights and windows

3. Long Term Priorities:

Long term priorities will require a greater commitment in funds, staff time and mediation of LACA's space. Detailed planning for funding and implementation is necessary before these items should be attempted.

→ **Facilities**

- ◆ Replace windows
- Repair roof
- ◆ Relocate sink to prevent potential plumbing issues

→ **Relationships & Advocacy**

- ◆ Continue developing relationships with neighbors to better understand the community, issues of gentrification, and building status
- ◆ Advocate for better building maintenance with landlord

2. BACKGROUND & METHODS

This preservation proposal has been prepared as a guide for Los Angeles Contemporary Archive (LACA) in its efforts to better preserve its collection materials. LACA's collections are built around the contemporary moment, providing a lens into artistic production happening today. LACA sustains a unique experimental environment for critical inquiry, artistic research, and public dialogue. If not properly cared for and planned against the potential for disaster, the loss of these collections held by LACA would result in the absence of this decade's artist voices, art community and its surrounding cultural production.

Observations on the collection and recommendations for preservation actions have been prepared by Hailey Loman and Megan Sallabedra in Fall 2018 as part of the course Issues and Problems in Preservation of Heritage Materials taught by Professor Ellen Pearlstein in UCLA's Graduate School of Education and Information Studies. Loman is a Co Founder and the Executive Director of LACA, and her deep knowledge of the collection has allowed special access and insight into LACA's collection goals, immediacy and feasibility based on budget, the board, and LACA's available resources. Megan Sallabedra is a Librarian and advisor at LACA with a special interest in Artist Publications. She brings a unique vantage point into examining LACA as both a Librarian and community member who frequents activities that happen in the space. The perspective of an outside individual has been valuable to the evaluation of LACA's processes and preservation needs. This Preservation Proposal is the result of a collaborative effort relying upon institutional expertise, professional best practices, approaches to collection building, use and preservation, as well as a collaborative writing and editing process.

LACA's mission (**see Appendix**) has provided guidance for prioritizing preservation items, and methodologies into best approaches for maintaining preservation goals. LACA's commitment to activating its collections through public programming means that instead of locking away collections for posterity, a balance between use, monitoring, and safety must be achieved. LACA's location in Los Angeles' Chinatown is close to collaborating art spaces and galleries but the building is not designed for an archive of this nature. Maintaining the space so it aids rather than hurts the collection requires additional tools and criteria for monitoring and evaluation.

About the Collection

LACA houses and catalogues art related objects and documents, with a special focus on underexposed artistic modes of expression and ephemeral materials that might otherwise fall between the cracks.


The archive includes studio and performance ephemera, artists' writings, audio-visual recordings, digital media files and institutional archives of artist-run spaces.

LACA's library includes local and international limited edition artist books that are important to the Los Angeles and global contemporary art landscapes.

There are over 200,000 items cataloged in LACA's database. LACA's physical collection is approximately made up of the following:

- Artist Books—30%
- Oversized Paper Artifacts (Music sheets, posters, drawings)—5%
- Digital Materials (PDFS, MP3, MP4 WAV, AVI, DOC, DOCX, EPS, GIF, JPG, JPEG, MOV, PNG, PSD, TIF, TIFF, TXT, ZIP)—45%
- Archives (performance and studio ephemera including; garments, trash, models, sketches, bills)—20%

LACA receives over two hundred books a year. KCHUNG Radio uploads about twenty shows daily which would make 7,300 new audio recordings annually for the collection. LACA residents produce around ten new books a year on LACA's Risograph printer. Usually, LACA has received two large collections each year, which make up around 6 banker boxes yearly.



Search Browse Contribute About Calendar Subscribe Blog Contact

Title *

Artist(s)/Author(s)

+ order

- None - Remove +New

Choose one or more artists from the database. If you can't find the artist in the system, you can add one with the button to the right. It will return you to this page with all your info intact.

Add another item

Format

- None -

Book includes sheet music, zine, serial: magazine, newspaper, journal. Archive Item includes posters, documentation, invitations, press releases.

(LACA item contribution can be added by anyone who creates a login)

LACA maintains close ties with many local contemporary art organizations. As part of these partnerships, LACA hosts the institutional archives of several organizations, including both physical and digital materials and surrogates. The institutional archives held by LACA are listed below:

- Mountain School of Arts: collection of library materials has been made available at LACA since 2013
- KCHUNG Radio: a pirate art radio station located in Chinatown, Los Angeles. LACA holds KCHUNG's archive and database of over 90,000 online recordings and ephemera from its activities, including mugs, keychains and books alongside its larger digital presence.
- Human Resources Gallery: physical archives, recordings and ephemera of performances and exhibitions is housed at LACA
- Seeing is Forgetting: an oral history collection of artist interviews is searchable through LACA's site

Due to LACA's collection activities focusing on materials that have been produced beginning in 2013, books and archives are in generally good condition. Collection materials require little physical intervention at this time, however, in order to preserve LACA's unique collection as a long-term effort, monitoring the environment of its collection use area and storage will allow LACA staff to be more informed about the environmental factors that may contribute to the gradual degradation of the collection, and implement solutions. LACA's physical space requires some renovation to ensure preparedness for environmental emergencies. Rehousing, reorganizing, and better practices of handling materials, are among the most cost-effective and impactful actions to maintain LACA's collection.

3. RECOMMENDATIONS FOR PRESERVATION

Recommended preservation actions are prioritized and listed below. Prioritization has been broken up into three sections: Short Term Priorities, Medium Term Priorities, and Long Term Priorities.

Recommended preservation actions have been grouped into one of these categories based on their impact on the collection and feasibility of carrying out the action required.

Short term priorities: Address emergency planning and procedures that are possible with limited additional funds or staff hours. It is estimated that short term preservation priority items can be completed within six months of approval of the preservation proposal.

Medium term priorities: Address general issues for improvement. Items require funding from outside parties.

Long term priorities: Will require a greater commitment in funds, staff time and mediation of LACA's physical space. Long term priority items should be considered after short and medium term priorities have been addressed.

The authors have included recommendations for materials, vendors, and costs, if known, for suggested preservation actions.

I. SHORT TERM PRIORITIES

Relocation, Rehousing & Reorganization

→ Identify the most significant collection items and specify top and secondary priority items for preservation in event of emergency

LACA staff has identified several key collections as top and second tier priorities for emergency preservation measures. These collections are listed below. A more thorough Significance Assessment should be carried out by LACA staff. For collections already identified, the Significance Assessment will be added as documentation of their status. For collections not yet identified as significant, a full assessment will allow LACA to prioritize collections and materials for processing (if unprocessed), rehousing or relocating, and emergency preservation measures as needed.

The Collections Council of Australia has put together an excellent guide to assessing significance. This resource can be used as a model for providing a justification for the prioritization of collections.

See: *Russell and Winkworth 2009, Significance 2.0; a guide to assessing the significance of collections, Collections Council of Australia.* <http://pandora.nla.gov.au/pan/112443/20101122-1236/significance.collectionscouncil.com.au/home.html>

Top Tier Priority Collections

In addition to the institutional archives described above (see: **About the Collections**), LACA has assessed several other collections as top priority for preservation. These have been assessed as such due to their rarity and inability to source duplicates of the materials. In many cases the donor has communicated to LACA that the materials should not be documented, backed up or duplicated; in some

cases artists who have donated items are now deceased. Additionally, these collections can be used to *prove* something larger or be referenced in press such as newspapers and magazines

- The Carol Cheh Collection
- The Chestnut Lodge Collection
- The John Burtle Collection
- The Eternal Telethon Collection
- The Mark Roeder Collection
- Puppies Puppies Collection

"M&Ms" shirt and "Spiderman" bone toy (blue) (yellow) (green)

Artist(s)/Author(s): [Puppies Puppies](#)
Format: Archive Item

Reference Number: B12.1-22951.PU
Location: [Box 12.1 - Puppies Puppies 2](#)
Acquisition Date: 10/19/2016
Donated By: Puppies Puppies

Description:

T-shirt worn by the artist during their wedding, plastic chew toy, "Spiderman's" DNA (2016). From the artist's Green Works.

Gift from the artist to Hailey Loman.

File Attachments



Download (786.72 KB)

(LACA item Puppies Puppies Top Tier Priority Item)

Second Tier Priority Collections

Second Tier collections consist of items that may have duplicates, but donors would be difficult to contact. These items are deemed particularly significant due to their ability to demonstrate their importance in the future alongside other collections at LACA particularly with the Top Tier Collections. This includes taking under consideration historic, artistic or aesthetic significance, scientific or research potential, social or spiritual. Distinguishing factors between collections would be provenance, rarity or representativeness, condition or completeness and interpretive capacity. Second Tier Collection items include:

- painted tiles by Patricia Fernandez
- shredded bricks by Mark Roeder
- architectural models by Scott Benzel
- Actual Size Collection
- Michael Ned Holte Archives

→ Clean and reorganize flat file storage

This easily executed action will contribute to the prevention of damage from regular use of the ephemera collection.

Recommended materials:

- Oversize folders from Hollinger Metal Edge; sizes ranging from 18x24", 20x30" and 22x30" <https://www.hollingermetaledge.com/modules/store/index.html?dept=567&cat=525&cart=1544593510258700>
- Pack of Avery labels to label folders once inventorying has been completed

→ Relocate books with little to no spine to oversized areas

Thin and fragile zines are damaged while sitting on stacks alongside hardcover and larger sized books. The shelving process and casual browsing does not aid in maintaining the physical integrity of such varied materials and results in damaging materials. Moving the most fragile items to a more supportive environment will help with the longevity of these materials.

→ Mirror LACA site on Internet Archive and negotiate additional mirroring

Create a duplicate LACA site that is updated at the same interval as LACA's site. This is an identical backup that is housed online, with a different host. The duplicate site ensures that if the LACA site goes down, another online version that is up and hosted on an entirely different hosting service with a different IP address exists with full integrity.

This process involves a significant amount of hosting space and requires a dedicated server such as the Internet Archive. The internet Archive specializes in holding other smaller databases. Visitors to the Internet Archive would understand that this is a duplication and resource to LACA.

Environmental Monitoring & Planning

Fluctuations in temperature, hot summer weather, humidity, and smog particular to Los Angeles air quality all contribute to an environment that can negatively impact materials housed in LACA's collection space. This preservation proposal is submitted just weeks after a major wildfire in Southern California which contributed to poor air quality in the greater Los Angeles area for days. By its very nature of being housed in California, LACA faces danger due to damage from an earthquake. Building fires and protecting against flooding from leaks are infrequent, though potentially catastrophic events that are risks to any collection of rare or unique materials such as those housed at LACA. All of these environmental considerations have been under consideration by LACA for some time and this preservation proposal provides the opportunity to outline them in greater detail. Suggestions for responding to such environmental risks are included below.

Some of the concerns related to general environment in LACA's physical space are discussed in the following article, which may be useful for review:

Atkinson, Jo Kirby. "Environmental Conditions for the Safeguarding of Collections: A Background to the Current Debate on the Control of Relative Humidity and Temperature." Studies in Conservation 59, no. 4 (July 1, 2014): 205–12.

→ Repair roof leak

A leak in LACA's roof presents danger to the collection in the form of potential water damage, pollution, and air temperature fluctuations. Steps are in place for the roof to be examined and the landlord to cover costs. Patching is a short term solution but roofers will not give a warrant unless the roof has been completely redone. Cost of patching is estimated at \$10,000 and will require a concerted advocacy effort for landlord to commit.

→ Build Emergency Response Kit

The list of items below should be the minimum maintained for LACA's Emergency Response Kit. This list of recommended items has been tailored for LACA's needs based on guidelines published by the Consortium of Academic and Research Libraries in Illinois (CARLI).

<https://www.carli.illinois.edu/products-services/collections-management/supplies-tools>

- (2) boxes of industrial Garbage Bags/Plastic Bags
- (1) 6-pack of paper towels (for interleaving books)
- (2) buckets
- (2) sponges
- flashlights and batteries
- scissors
- mops/buckets
- (1) roll of 10x25' plastic sheeting
- (1) china marker
- (3) 14" cable ties
- (1) package of 100 3x5" cards
- polyethylene zip-top bags size 10W x 13"H
- recovery box (polypropylene corrugated box)
- (1) box nitrile gloves

A pre-built Emergency Response Kit containing many of the above items is available through Gaylord Archival:

<https://www.gaylord.com/Environmental-Control/Emergency-Preparedness/Supplies-&-Equipment/Supplies/Gaylord-Archival&%23174;-Be-Ready-Recovery-Kit/p/BR111KT>

An Emergency Response and Salvage Wheel and app are recommended. The Salvage Wheel is to be kept at LACA for quick reference on site, and the app should be loaded for use by emergency response staff and volunteers to access while monitoring emergencies from offsite.

- American Institute for Conservation, Emergency Response and Salvage Wheel_
<http://www.conservation-us.org/docs/default-source/default-document-library/emergency-response-and-salvage-wheel-.pdf>
- Emergency Response and Salvage app
<https://itunes.apple.com/us/app/ers-emergency-response-salvage/id513081280?mt=8>

→ Complete development of a disaster plan

Communicating the disaster plan and protocols to the staff is critical. Plans for staff to hold several meetings on Emergency Preparedness should be in place to ensure best practices in emergency situations are understood. Communicating the Disaster Plan should entail:

- Activities that reduce risks in the space and methods for preventing environmental damage
- Locating priority items (see **Top and Second Tier Priority Collections**, above)
- Sourcing emergency kits
- Shared address books of emergency contact personnel. Emergency contact list should also include:
 - Fire department
 - Police
 - Electrician
 - Chinatown Building District Improvement Department
 - Chinatown Historical Society

Copies of the Disaster Plan should be printed out and staff will be invited to offer input. An emergency drill should be incorporated into the final Emergency Preparedness meeting where staff can negotiate a situation happening at LACA in real time.

The emergency kit should be inventoried annually to replenish supplies used throughout the year.

Check recommendations on disaster planning from the Smithsonian Institute Archives, which includes additional sources for reference:

<https://siarchives.si.edu/what-we-do/preservation/emergency-preparedness>

Gaylord Archival also offers guidelines for drafting an emergency plan:

<https://www.gaylord.com/resources/disaster-preparedness>

These resources can be used as a guide, tailored to LACA's specific collection needs, for developing a disaster plan.

→ **Bungee cords to earthquake proof the stacks**

Given the frequency of earthquakes in California it is recommended to protect collection stacks against this inevitable occurrence with the simple and inexpensive application of bungee cords. These can be easily purchased from a vendor such as Amazon:

https://www.amazon.com/USA-Assortment-Drawstring-Organizer-Bungees/dp/B01NC2PAGA/ref=sr_1_2_sspa?s=hardware&ie=UTF8&qid=1544348169&sr=1-2-spons&keywords=bungee+cords+with+hooks&psc=1

and installed with minimal staff time.

→ **Regular checkup with Building Improvement District, Electrician, Plumber, Fire Marshall**

- Building Improvement District: George Yu (213) 591-1082
- Electrician: Jake Jones (409) 457-4326
- Plumber: (323) 864-0227
- Fire Marshall: (Station 4) (213) 485-6204

Gaylord Archival's "Working with Emergency Responders: Tips for Cultural Institutions" provides guidance for communicating the needs of cultural institutions before, during, and after an emergency situation.

<https://www.gaylord.com/Environmental-Control/Emergency-Preparedness/Posters-%26-Guides/%22Working-with-Emergency-Responders%3A-Tips-for-Cultural-Institutions%22-Poster/p/59010>

→ Install alarm systems for theft and fire

There are no fire detection devices installed, no fire suppression system either within LACA or as part of Asian Center's infrastructure. Though theft has not been an issue to date, the ease of incorporating theft monitoring with a fire alarm system makes no excuse to not guard against it. To prevent against catastrophic damage to the collections in the unlikely event of a fire or loss through theft, it is recommended that a fire and theft alarm system be installed.

Recommended:

Protection 1

\$49.99 per month

Service includes: Energy & Home Automation Interactive Control Image Motion Sensor, 2-Way Voice, Fire, Carbon Monoxide and Water Protection, Intrusion Protection 24-7, Alarm Monitoring, and video.

<https://security.protection1.com/customer-service.html>

→ Purchase a digital thermohygrometer

Recommended:

Thermo Hygrometer Barometer PCE-THB 40

\$196.00

PCE-THB 40 is a digital thermometer-hygrometer-barometer with data recording functionality. This compact yet robust data logger detects ambient temperature, relative humidity and atmospheric or barometric pressure. Measurement values are displayed in real time on the large LCD screen and saved to the included SD card as a Microsoft Excel-compatible .XLS file. This log of the environment inside LACA will allow staff to better monitor and make decisions about how to handle materials or adjust the interior environment through use of a humidifier, A/C, fan, or to seek more drastic environmental intervention measures.

https://www.pce-instruments.com/us/measuring-instruments/test-meters/thermo-hygrometer-pce-instruments-thermo-hygrometer-barometer-pce-thb-40-det_2132505.htm

Handling for Preservation

→ Create official handling guides for LACA's volunteer archivists

The creation of official handling guides would be of benefit to protect materials from damage that may result from regular handling. Currently staff is informed only informally about preservation issues concerning collection materials. The creation of a section on the database and finding aids that communicates internal handling instructions to archivists, before opening boxes or pulling out materials, will add an important layer to LACA's documentation of preservation efforts, before any danger can occur. These could be added as descriptive metadata in the internal section of LACA's database that is only accessible with the archivist login.

A general reference resource for monitoring collections and aiding in the assessment and identification of materials requiring intervention is highly recommended for review by LACA staff. The following is an excellent overview:

Shelley, Marjorie, 1992, Warning Signs: When Works on Paper Require Conservation. In *Conservation Concerns: A Guide for Collectors and Curators*, edited by Konstanze Bachmann. Washington, D.C.: Smithsonian Institution Press.

II. MEDIUM TERM PRIORITIES

Processes & Procedures

→ Seek grant funding for preservation goals

Grants that may prove beneficial for the scope and character of LACA's work include:

- Warhol Foundation_
<https://warholfoundation.org/grant/overview.html>
- The Michael Asher Grant_
<http://michaelasherfoundation.org/>
- Pasadena Arts Alliance_
<http://www.pasadenaartalliance.org/grants/>

→ Institute a system for processing backlogged items

Backlogged items are placed on a cart and are inventoried infrequently. Placing materials in folders and marking information about items in pencil would be a first line of defense. Archivists accepting materials should immediately place items in plastic bags and communicate to team members if there is anything fragile or precarious. Objects can be buffered by foam and placed in temporary containers until custom boxes can be built.

→ Create manuals for communicating appropriate handling of materials

Creating a manual for communicating appropriate handling of materials that includes simple, straight-forward directions such as having a clean empty table to open boxes, and regularly accessing the database for safe handling directions prior to pulling materials. This manual should be typed, printed and made easily accessible to the LACA team.

→ Collaborative emergency response planning with neighboring archives

Develop a system of reciprocal emergency intervention in the event of localized disaster as well as collaborative intervention in the event of a regional disaster. Recommendations for this collaborative effort include: sharing emergency supplies, cross-training and assistance toward emergency preservation intervention, and shared dedicated storage space. Local archives to reach out to include:

- ◄ Los Angeles Contemporary Exhibitions (LACE)
ONE National Gay & Lesbian Archives
- ◆ Southern California Archives

Conversations about ideas, capacity, and preservation needs in each space are intended to precipitate shared mutual benefit toward the preservation of these community archival collections.

Contact information for neighboring archives should be added to the Disaster Plan contact list.

Supplies & Maintenance

→ Purchase additional emergency response items

The list below follows CARLI recommendations as stated above and augments the Short Term Priority for the most basic emergency response items.

- ◄ Vacuum
Vacuum bag
- ◆ Dehumidifiers

- Fans
- ◆ Batteries
- ◆ Clipboard and pad of 8x11" lined paper
- ◆ (2) sharpened pencils
- (1) china marker
- (1) pkg. 100 – 3x5" card
- ◆ Solar panel Mac chargers

Preservation-specific items from Gaylord Archival: <https://www.gaylord.com/>

- ◆ Zorbix Super-Absorbent Sheets (50-Pack)
- Freezer Paper Sheets (100-Pack)
- CAUTION CUIDADO Barrier Tape
- ◆ Spill pillows (40 pack)

→ UV filtering for lights and windows

While a measurement of UV radiation levels in LACA's space has yet to be performed, it is recommended that filters for lights and windows be purchased and applied. Because LACA's use and storage space are illuminated by large windows, this minimally filtered light source may lead to the fading, discoloration or other adverse effects to collections over time.

Recommended UV-filtering window film:

<https://www.gaylord.com/Environmental-Control/Light-Filters/WindowGrip%26%23153%3B-UV-Filtering-Film/p/GAM25>

Recommended UV-filtering light fixture film:

LED: http://www.epakelectronics.com/uv_filter_materials.htm

Fluorescent: <https://www.gaylord.com/Environmental-Control/Light-Filters/UV-Light-Filters-for-Fluorescent-Bulbs-%2810-Pack%29/p/T12>

III. LONG TERM PRIORITIES

Detailed planning for funding and implementation is necessary before Long Term Priority items should be attempted. Funding for these items are intended to be partially addressed through fundraising efforts such as a benefit auction and board member pledges to match money.

Facilities

Long term facility commitments should include:

- Replace windows
- Repair roof
- Relocate sink to prevent potential plumbing issues

Recommendations for specific materials and vendors should be developed by LACA in conversation with Asian Center's landlord. This preservation proposal can be used as a resource to outline some of the environmental issues facing LACA's collection and to argue for the importance of undertaking the above actions toward mediating LACA's physical space.

Relationships & Advocacy

- Continue developing relationships with neighbors to better understand the community, issues of gentrification, and building status. This includes going to community and neighborhood meetings (Chinese American Citizens Alliance (CACA) and Chinatown Community for Equitable Development (CCED) and noting what people want and need from a resource center. This also includes asking local merchants and friends in the neighborhood concerns and stresses that are happening in their lives. This community building activity involves creating relationships where neighbors feel comfortable sharing information such as rising rent, policing of the neighborhood, and conditions for the elderly.
- Advocate for better building maintenance with landlord. This requires spending time and building an authentic relationship of trust with the landlord. Simple gestures such as participating when they share life events and being a good tenant all factor into building a stronger tie with the landlord. Asian Center is a plaza where everyone knows each other. Therefore, demonstrating trust, sustainability, and the ability to help is something that can go far.

References

American Institute for Conservation, Emergency Response and Salvage Wheel

<http://www.conservation-us.org/docs/default-source/default-document-library/emergency-response-and-salvage-wheel-.pdf>

Atkinson, Jo Kirby. "Environmental Conditions for the Safeguarding of Collections: A Background to the Current Debate on the Control of Relative Humidity and Temperature." *Studies in Conservation* 59, no. 4 (July 1, 2014): 205–12.

Emergency Response and Salvage app

<https://itunes.apple.com/us/app/ers-emergency-response-salvage/id513081280?mt=8>

Russell and Winkworth 2009, Significance 2.0; a guide to assessing the significance of collections, Collections Council of Australia. <http://pandora.nla.gov.au/pan/112443/20101122-1236/significance.collectionscouncil.com.au/home.html>

Shelley, Marjorie, 1992, Warning Signs: When Works on Paper Require Conservation. In *Conservation Concerns: A Guide for Collectors and Curators*, edited by Konstanze Bachmann. Washington, D.C.: Smithsonian Institution Press.

4. APPENDIX

I. LOS ANGELES CONTEMPORARY ARCHIVE MISSION STATEMENT, COLLECTIONS, PROGRAMS & LOCATION

Mission

Los Angeles Contemporary Archive is an artist-run archive and non-circulating library in which contemporary creative processes are recorded and preserved. Our goal is the study and dissemination of materials documenting contemporary art production. Challenging established concepts of the archive and art space, LACA sustains a unique experimental environment for critical inquiry, artistic research, and public dialogue. LACA is a registered nonprofit organization.

Our mission is to offer a comprehensive view into artistic activity today. Unlike most traditional archives that document a selective past, our collection emphasizes the contemporary moment. In keeping with this, LACA only acquires materials produced around or after its founding in 2013. Our collection emphasizes art from Los Angeles, though is not limited to it as we acknowledge Los Angeles' increasing engagement with artist networks internationally.

We welcome curators, researchers, writers, students, artists and anyone interested in contemporary art.

Collections

The Archive houses and catalogues art-related objects, with a special focus on underexposed artistic modes of expression and ephemeral materials that might otherwise "fall between the cracks". The Archive includes studio and performance ephemera, artists' writings, audio-visual recordings, digital media files and institutional archives of artist-run spaces.

Our Library includes local and international limited edition artist books that are important to the Los Angeles and global contemporary art landscapes.

A comprehensive online database of the Archive and Library is fully searchable through the LACA website.

Programs

LACA's public programming includes exhibitions, artist talks exhibitions, performances, lectures, and readings that emphasize the archiving of materials from marginalized communities as well as support open dialogue about race, class, sex and gender. We also host seasonal residencies, in which participants are encouraged to incorporate materials from the archive into their work. Our residencies are open to publishers, artists and collectives, both local and international.

Location

LACA is located in Chinatown's Asian Center, and shares its space next to Hip Woo Hong, Chinatown Pharmacy, and Bel Ami Gallery. From 2013-2016, the archive was located in a complex shared with François Ghebaly Gallery and Fahrenheit by the FLAX Foundation. LACA grew out of frequent collaborates with Human Resources, a nonprofit performing arts organization located in Chinatown.

II. LOCATION DESCRIPTION & PLAN

LACA Collections are fully contained within its allocated space at Asian Center. LACA is spread among two suites on the second (top) story of Asian Center.

LACA's space overall measures 1500 sq ft

Collections storage space measures 500 sq ft

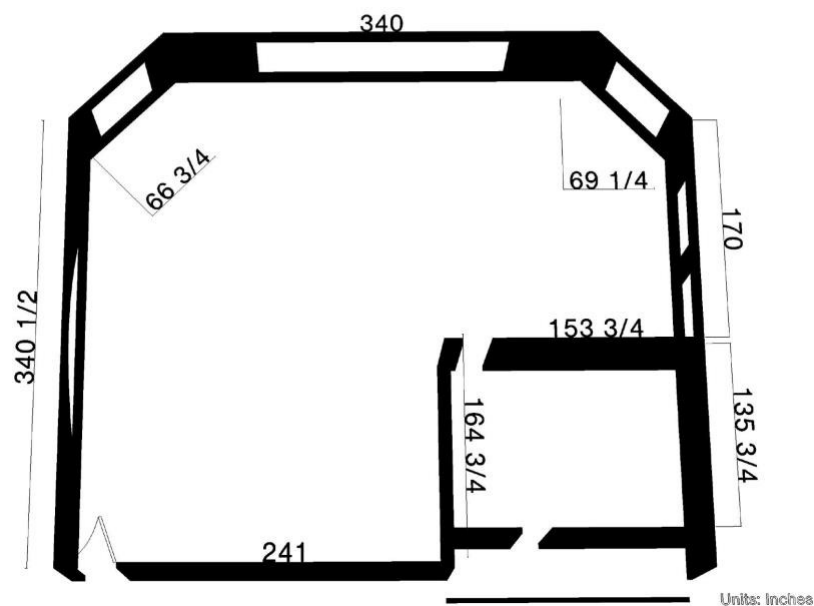
Exhibition space measures 700 sq ft

Reading room measures 300 sq ft

There is no HVAC system

LACA has window AC units on 2 windows: 1 located directly above the sink on the south-facing window and one in the separate office space/work area facing east

LACA ASIAN CENTER



III. CURRENT METHODS & APPROACH TO PRESERVATION

Guidelines for Cataloguing, Preserving and Shelving Materials (LACA internal document):

https://docs.google.com/document/d/130ZV_Z01dwgFtDzNR0cbml5WB75_lwA3nrT2-y_YBZI/edit?ts=5c10bf2a

Special Enough for Special Collections: A Case for Contemporary Artists' Books in Special Collections

Megan Sallabedra, Winter 2019
IS 439: Special Collections Librarianship
Professor Anna Chen

////////////////////

Abstract

Artists' books produced as democratic multiples are ideologically intended for placement within open stacks—freely accessible and findable by the patron through purpose or serendipity. The decision of where within libraries artists' books should live must consider the use value and implications of placing contemporary artists' books, particularly democratic multiples—whose form and cost might not otherwise warrant their inclusion—in Special Collections. Placing an item in Special Collections places some restrictions on access, which prompts the question: does placing a democratic multiple artist book in Special Collections contradict its intended use? The question is one that prevents many librarians from doing just that. This paper argues that Special Collections provides the necessary context for understanding artists' books, allowing democratic multiples to better serve their creators, institutions, and patrons in this space.

Contemporary artists' books live in a precarious state within libraries. A debate over access through placement in open stacks or Special Collections forces librarians to make a determination on the cultural value of artists' books. Many contemporary artists' books are constructed with unconventional materials or formats, and are susceptible to excessive wear or misplacement if shelved in open stacks within libraries. But many librarians stand by this placement following the rationale that artists' books are intended to be read and handled regularly by a wide audience. Democratic multiples are artists' books that are generally commercially produced in small editions. Artists' books produced as democratic multiples are ideologically intended for placement within open stacks—freely accessible and findable by the patron through purpose or serendipity. One of the greatest issues facing artists' books owned by libraries is that they require a substantial amount of context to be fully understood. Researchers who find them by chance may not find them useful without additional context. Shelved in open stacks, artists' books are placed among other books of similar subjects, though not necessarily other artists' books. Alternatively, housing artists' books in library Special Collections creates a barrier to their access, requiring the intervention of a librarian as opposed to allowing for the possibility of serendipitous discovery.

The decision of where within libraries artists' books should live must consider the use value and implications of placing contemporary artists' books, particularly democratic multiples—whose form and cost might not otherwise warrant their inclusion—in Special Collections. Placing an item in Special Collections places some restrictions on access, which prompts the question: does placing a democratic multiple artist book in Special Collections contradict its intended use? The question is one that prevents many librarians from doing just that. This paper argues that Special Collections provides the necessary

context for understanding artists' books, allowing democratic multiples to better serve their creators, institutions, and patrons in this space.

The idea that artists' books should be accessible to a wide audience is central to a democratic multiple's purpose. This intention has been a main justification for the placement of artists' books in open stacks within libraries, in order to better facilitate their availability to a greater number of people. The reality however, is that artists' books are most relevant within a much smaller cultural milieu. Writing at the time he was Director of Decker Library, Maryland Institute College of Art, Tony White's paper "From Democratic Multiple to Artist Publishing: The (R)evolutionary Artist's Book" explores the ways in which the idealistic ambitions behind democratic multiples have influenced a concern for preserving their intended use. In his argument White exposes the quandary in determining open stacks as the best location within libraries to serve a democratic purpose. He writes:

"to a wide audience" presupposes that ... democratic multiples were interesting enough that the general public would enjoy and purchase them.... many (and perhaps most) artists' books were too esoteric for anyone other than a specialized collector, curator, librarian, or occasional curious member of the public to understand or enjoy.¹

White points out as well that institutionalization of democratic multiples, through incorporation into library collections, has created an aura around them, writing, "[t]o this day, the democratic multiple continues to be idealized by each successive generation of contemporary artists interested in the populist ideal embodied in (and institutionalized by) this subset of artists' books."² Through the act of collecting, libraries add value and a sense of importance to democratic multiples, which in turn necessitates the need for additional care of these items within the collection. The "successive generation of contemporary

¹ Tony White, "From Democratic Multiple to Artist Publishing: The (R)Evolutionary Artist's Book," *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (May 1, 2012): 48.

² White, 47.

artists interested in the populist ideal” as White terms it, is the population of people for whom these items are most important, and do not necessarily constitute a “wide audience.” Because artists’ books require a knowledge of their production and cultural significance, placing them in open stacks to facilitate serendipitous discovery does not necessarily result in greater use. The population for whom artists’ books are important are likely to know what they are looking for; a wider audience falling upon an artists’ book by chance won’t necessarily know the value of what they are looking at.

For the audience actively searching for artists’ books, library catalogs have proved ineffective for browsing or discovery. Some institutions with artists’ books collections have attempted to provide context for their collections through online catalogs, providing access to various facets of artists’ books such as materials, binding, or production method.³ As a justification for efforts in the Virginia Commonwealth University (VCU) library to create a book art genre heading index to provide better discovery of the library’s artists’ book collection, Mary Anne Dyer and Yuki Hibben write,

Lacking genre information in the bibliographic record, users were generally limited to searching for known artists or titles. This resulted in unproductive searches for the majority of faculty and students ... Finding artists’ books that met the needs of users and instruction sessions was highly reliant on staff knowledge of the collection.⁴

The problems with providing access to artists’ books experienced at the VCU library are representative of the issues faced by most libraries with artists’ book collections. Lacking a method or vocabulary for adequately describing artists’ books within a library’s catalog, the

³ Examples include Otis College of Art and Design Artists’ Book Collection, the Joan Flasch Artists’ Book Collection at the School of the Art Institute of Chicago and the Artists’ Books at the University of Oregon Libraries, as described in Mary Anne Dyer and Yuki Hibben, “Developing a Book Art Genre Headings Index,” *Art Documentation: Bulletin of the Art Libraries Society of North America* 31, no. 1 (Spring 2012): 57–66.

⁴ Mary Anne Dyer and Yuki Hibben, “Developing a Book Art Genre Headings Index,” *Art Documentation: Bulletin of the Art Libraries Society of North America* 31, no. 1 (Spring 2012): 59.

knowledge of librarians becomes the main resource for locating artists' book resources.

While the model of a book art genre heading at VCU library is an innovative idea, the additional staff time and specialized knowledge required to set up and maintain a project of this scope is not a realistic solution to providing better discoverability of artists' books across the board.

The reliance on librarians' knowledge of artists' books to facilitate access as described by Dyer and Hibben illustrates the contextual barriers built into the discovery of artists' books in libraries. With these barriers already in place, what difference does it make to patrons whether artists' books are located in open stacks or Special Collections? In the case of artists' books, it would seem that a location within Special Collections provides greater access through a knowledgeable mediator.

Librarians must also weigh the benefit to their own operations of housing artists' books in Special Collections. In her insightful paper "Artists' Books Collection Development: Considerations for New Selectors and Collections," D. Courtenay McLeland points out that shelving artists' books within open stacks may in fact pose a risk to the physical condition of these items. She writes: "[i]n addition to the possible deterioration of the work itself, one must consider any potential impact on items shelved next to an oddly sized artists' book or one made with unstable materials."⁵ Seth Siegelaub's *Xerox Book*, for example, was originally produced with a simple white paper cover, leading to major structural failures in many of the copies housed in libraries. The library at Chelsea College of Art & Design, University of the Arts London was fortunate to have two copies of this important early artist book. Both copies had been rebound with library-constructed hard covers as a preventive

⁵ D. Courtenay McClelland, "Artists' Books Collection Development: Considerations for New Selectors and Collections," *RBM: A Journal of Rare Books, Manuscripts, & Cultural Heritage* 18, no. 2 (Fall 2017): 86.

measure to protect them from damage due to stacks use.⁶ This intervention, though making the books in a certain sense more usable, obscured the specific form of the art objects. With two copies in its collection, the library at Chelsea College of Art & Design was able to undertake a conservation project on one, bringing it back to a form that more closely resembled the original binding. This process presented ideological issues, both in terms of erasing the evidence of the object's use, as well as its removal from the library's regular circulating collection to be placed in Special Collections.⁷ Gustavo Grandal Montero, the librarian overseeing the conservation of Siegel's *Xerox Book*, expressed his concern that, "having been removed from the main library collection into a special collection, now it would be treated as a precious, almost auratic object."⁸ Aside from concerns over access when artists' books are moved from open stacks to Special Collections, the idea that items placed in Special Collections become almost too precious for use, is one that must be countered.

In our current moment, when mass produced books and digitization have become integral components of our libraries, demonstrating the value of print resources and the cost of maintaining Special Collections for researchers is vital. Eva Athanasia's paper "Belonging: Artists' Books and Readers in the Library" investigates the challenges that emerge from placing artists' books in Special Collections, limiting access and therefore also limiting value to researchers who might be overwhelmed at the prospect of negotiating such a space. Athanasia writes that, "GLAMs [Galleries, Archives, Museums and Libraries] continually negotiate the fine balance between preserving and engaging, a particularly

⁶ Gustavo Grandal Montero, Ana Paula Hirata Tanaka, and Erica Foden-Lenahan, "Defending the Aesthetic: The Conservation of an Artists' Book," *Art Libraries Journal* 38, no. 1 (January 2013): 33.

⁷ Grandal Montero, Hirata Tanaka, and Foden-Lenahan, 34.

⁸ Grandal Montero, Hirata Tanaka, and Foden-Lenahan, 34.

challenging project in the face of dwindling resources.”⁹ Athanasiu is rightly concerned with the difficulty of navigating the needs of researchers while also working to preserve valuable objects within Special Collections in an environment that requires proof of value. Her assertion that a lack of engagement through barriers to access must couple concerns over preservation, however, proliferates the idea that Special Collections is a sacred space, where what Grandal Montero’s “auratic objects” are housed. If we are to combat the idea that Special Collections are sacred, inaccessible spaces, incorporating items that are more accessible and allowing them to be handled more freely, as democratic multiples are intended to be, has the potential to create a space that is less intimidating to encounter. As Dyer and Hibben have indicated, librarian intervention is often necessary for retrieval of artists’ books, and by placing them in Special Collections this already relied-upon mode of access can act as an engagement activity, serving as an entry point to increased use of Special Collections while also allowing for their better preservation.

In a response to themes discussed at the 2012 Rare Book and Manuscript Section (RBMS) preconference, John Overholt advocates for the demystification of Special Collections. Overholt argues that,

Research in primary sources is a habit that must be cultivated, all the more so in an era of convenient alternatives. ... Special collections is often an intimidating place, with elaborate rules and extra hurdles to access. That makes it crucial to reach out and demystify special collections, to convey the message: “Please touch. This is here for you. You are special enough for special collections.”¹⁰

Cultivating Special Collections that are more accessible through the incorporation of items that can be touched and experienced without fear of destroying something sacred is a crucial step in advocating for the value of Special Collections among, as Overholt calls it,

⁹ Eva Athanasiu, “Belonging: Artists’ Books and Readers in the Library,” *Art Documentation: Bulletin of the Art Libraries Society of North America* 34, no. 2 (September 2015): 330–31.

¹⁰ Overholt, 19.

“convenient alternatives.” Democratic multiple artists’ books epitomize the kind of materials that can serve a great purpose within Special Collections. Through their intended and practical use as items meant to be handled, they are ideal introductory objects for Special Collections neophytes. Democratic multiples deserve a place in Special Collections not only as token engagement items, but because of the monetary, cultural and research value they represent. Contemporary artists’ books can thus become valuable not only in themselves, or as part of an artists’ book collection, but as tools for cultivating engaged Special Collections users.

References

- Athanasiu, Eva. "Belonging: Artists' Books and Readers in the Library." *Art Documentation: Bulletin of the Art Libraries Society of North America* 34, no. 2 (September 2015): 330–38. <https://doi.org/10.1086/683388>.
- Dyer, Mary Anne, and Yuki Hibben. "Developing a Book Art Genre Headings Index." *Art Documentation: Bulletin of the Art Libraries Society of North America* 31, no. 1 (Spring 2012): 57–66. <https://doi.org/10.1086/664914>.
- Grandal Montero, Gustavo, Ana Paula Hirata Tanaka, and Erica Foden-Lenahan. "Defending the Aesthetic: The Conservation of an Artists' Book." *Art Libraries Journal* 38, no. 1 (January 2013): 32–37.
- McClelland, D. Courtenay. "Artists' Books Collection Development: Considerations for New Selectors and Collections." *RBM: A Journal of Rare Books, Manuscripts, & Cultural Heritage* 18, no. 2 (Fall 2017): 80–92. <https://doi.org/10.5860/rbm.18.2.80>.
- Overholt, John H. "Five Theses on the Future of Special Collections." *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage* 14, no. 1 (2013): 15–20. <https://doi.org/10.5860/rbm.14.1.391>.
- White, Tony. "From Democratic Multiple to Artist Publishing: The (R)Evolutionary Artist's Book." *Art Documentation: Journal of the Art Libraries Society of North America* 31, no. 1 (May 1, 2012): 45–56. <https://doi.org/10.1086/664913>.

living in Los Angeles a collection made on CONTENTdm

Megan Sallabedra, Elisabeth Asher & Lauren Molina, Fall 2017
IS 260: Description & Access
Professor Jonathan Furner

////////////////////

The living in Los Angeles digital library built on CONTENTdm can be accessed at
<http://cdm16986.contentdm.oclc.org/cdm/landingpage/collection/p16986coll57>

This assignment asked the class to work in groups to create a digital library using CONTENTdm. The library my group created—living in Los Angeles, a collection of items representing our experience of the city—must be accessed by following the link above. Contents of the library have been downloaded to retain format and made available at the end of this report.

The report that follows describes our method and observations on using CONTENTdm as a platform for presenting this collection. As a group project, the report is the result of collaborative writing and represents the voices of all group members.

About this collection:
objects, ephemera, guidebooks, fiction, and periodicals...

items culled from the collections of some residents—one born Angeleno, two east-side dwellers, and one whose relationship with the city is still in discovery—show their relationship to the sprawling city of Los Angeles.

living in Los Angeles

Explanations & Justifications of....

Decisions made when choosing items

Our collection, as we intend it, reflects a small slice of what it's like to live in Los Angeles. Small, necessarily—to think more broadly and attempt to capture what it's like to live in Los Angeles in general is of course impossible. Operating from our own unique perspectives, we have thus pulled the chosen objects from our private lives. We purposefully tried to assemble a varied collection of objects: records and documents that have emerged from transactions, that we've bought or simply come across, and intentionally or unintentionally held onto somewhere in the spaces we keep. We don't intend to center ourselves in this project, however; rather our aim was to create a collection that begins to describe and define the relationship between a person and where that person lives: how they interact with it, how they move within it. What do we collect that ties us to the place in which we live? Our frame for this line of query is Los Angeles.

Making edits to metadata schema & applying vocabulary control

Before adding any items to our collection through ContentDM, we first took time to discuss which fields were most necessary in describing our objects and if there existed suitable vocabularies for each field. We did choose to use the coverage field to describe the larger (spatial) context of our items; in this case, all objects were given the coverage of "Los Angeles (inhabited place)" as is used in the Getty Thesaurus of Geographic Names.

We also found that ContentDM doesn't "know" all of the vocabularies that we wanted to incorporate. In the "Date" field and the "Language" field, then, we did not set vocabulary controls, but we did employ standards/standard forms from W3CDTF profile of ISO 8601 and IETF RFC 5646, respectively. In addition, we elected to add extra fields in the process of editing our collection. For instance, *A People's Guide to Los Angeles* has three authors, all of whom appear to have played equal roles in the creation of the text. "Contributor" did not seem to be an apt title for any. Since only one name can appear in the "Creator" field, we chose to solve the problem by adding "Creator - second" and "Creator - third." We deliberated about the type of a couple of objects as well—the movie ticket stub and the vintage postcard. Ultimately we chose "Text" and "Image" over "Interactive Resource" for these two items. Although an argument can be made for these items needing user

interaction in order to be understood, executed, or experienced, these two in particular are items *out of use*. The ticket stubs are stubs, after all; the postcard has already been sent and received and is now purely an aesthetic object.

Vocabulary Control Utilized

- Title: no controlled vocabulary used
 - Title taken from the item itself, if applicable, or assigned based on use and context
- Subject: AAT (Art & Architecture Thesaurus)
- Coverage: TGN (Thesaurus of Geographic Names)
 - Specific location “Los Angeles (inhabited place)” selected for all items to situate both the site and context of our collection
- Description: no controlled vocabulary used
 - A brief narrative description of each item was composed by its user/owner to situate the item within the collection’s context
- Creator: ULAN (Union List of Artist Names)
 - Although the majority of the creators of objects included in our collection are not listed in ULAN, we chose to use this controlled vocabulary and add terms to our index as a measure of standardization. While our collection is small in scope for the purposes of this exercise, utilizing ULAN as a vocabulary in this field could easily accommodate a wider scope of objects if the collection were to be expanded.
- Creator - second: ULAN
 - Field added and used where applicable
- Creator - third: ULAN
 - Field added and used where applicable
- Creator - fourth: ULAN
 - Field added and used where applicable
- Publisher: no controlled vocabulary used; publisher listed where applicable
- Contributors: no controlled vocabulary used
 - Individual contributors separated by semicolon for uniformity
- Date: W3CDTF profile of ISO 8601
 - Selected for specificity and uniformity
- Type: DCMI (Dublin Core Metadata Standard)
 - Few basic types available through this vocabulary allowed us to group items broadly
- Format: AAT
 - Using the wide scope of AAT vocabulary, we selected a specific format as a descriptive layer to the general type for each item

- Source: no controlled vocabulary used; source collection listed for each object
- Language: IETF RFC 5646
- Relation: no controlled vocabulary used
 - Retained in the metadata though not utilized. Field could be of use to describe connections among items in a collection of larger scope.
- Audience: no controlled vocabulary used
 - Retained in the metadata though not utilized. Field could be of use if collection were to expand to include a broader range of source materials.
- Events: AAT
 - Specific types of activities pertaining to individual items contribute an additional contextual layer closely linked to use value of each piece in the collection
- Permissions: no controlled vocabulary used
 - Retained in the metadata though not utilized. An effort to specify permissions could be made if the collection were to be circulated or distributed.

Conclusion

Creating a collection using the CONTENTdm site had its challenges but none that couldn't be solved with patience and collaborative thinking. The first hurdle was simply to familiarize ourselves with CONTENTdm—its language and its quirks. The server, unfortunately constantly lagged while uploading items to be approved, which made the process of approval and indexing somewhat daunting. (We discovered, for example, that CONTENTdm doesn't think .jpeg and .jpg files are the same thing and will not use a .jpeg file. It instead defaults to a stock place-holder.) Despite the limitations we've described, we were able to add metadata easily and effectively define each item within the fields chosen by the site and required to make meaning within the collection.

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

[Search](#)
[Advanced Search](#)

[Home](#) >> [living in los angeles](#)

[living in los angeles](#)

Sleeper Matchbook

About this collection

objects, ephemera, guidebooks, fiction, and periodicals...

Items culled from the collections of some residents – one born Angeleno, two east-side dwellers, and one whose relationship with the city is still in discovery – show their relationship to the sprawling city of

LOS ANGELES

[Back to top](#)

Recent Additions

Sunset Boulevard: Street to the Stars

CoverPower Membership Card

Radio Break

torn photo

LA Downtowner

LACMA admission ticket

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

? Help

English

Search

Search Advanced Search

Results 6 of 22

Home » living in los angeles » Every Payphone On Sunset Blvd.

Reference URL

Add tags

Comment

Rate

Every Payphone On Sunset Blvd.

Download

Print

View Description

EVERY PAYPHONE ON SUNSET BLVD.

DAN MONICK

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Every Payphone On Sunset Blvd.

Subject

Telephone booths

Coverage

Los Angeles (inhabited place)

Description

Inspired by Ed Ruscha's "Every building on the Sunset Strip", this artists' book documents every payphone on Sunset Blvd, from From East LA to Malibu. Limited Edition of 500 76 pages 7x10 perfect bound book

Creator

Monick, Dan

Contributors

Robin Laananen; perfectoholiday

Date

2012-08

Type

Image

Format

photobooks

Source

Collection of Megan Sallabedra

Tags (0)

Comments (0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

[Search](#)
[Advanced Search](#)

[Results](#)
7 of 22

[Home](#) > [living in los angeles](#) > Flowering Plant and Satellite Dish

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#) ★★★★★

[Flowering Plant and Satellite Dish](#)
[Download](#)
[Print](#)

[View Description](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

[Flowering Plant and Satellite Dish](#)

Subject

[Residential streets](#)

Coverage

Los Angeles (inhabited place)

Description

35mm film photograph of a flowering plant, with a satellite dish in the background, taken at night with an artificial light source.

Creator

Asher, Elisabeth

Date

2015-08

Type

Image

Format

Color photographs

Source

Collection of Elisabeth Asher

Language

EN

Tags

(0)

Comments

(0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

4 of 22

Home >> living in los angeles >> City of Los Angeles parking permit

Reference URL

Add tags

Comment

Rate

★★★★★

City of Los Angeles parking permit

Download

Print

View Description

Description

Rating

★★★★★ Based on 0 rating(s)

Title

City of Los Angeles parking permit

Subject

Parking

Coverage

Los Angeles (inhabited place)

Description

permit allowing residential parking in "101" zone of Los Feliz/Silverlake neighborhood of Los Angeles. Expires 2017-12-31

Creator

City of Los Angeles - Department of Transportation

Date

2017

Type

Service

Format

permits

Source

Collection of Megan Sallabedra

Language

EN

Events

parking

Tags

(0)

Comments

(0)

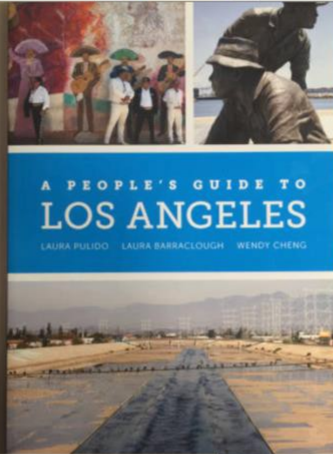
Back to top

Home

About

Contact us

Powered by CONTENTdm®



▼ **Description**

Rating Based on 0 rating(s)

Title	A People's Guide to Los Angeles
-------	---------------------------------

Subject History

Coverage	Los Angeles (inhabited place)
----------	-------------------------------

Description	A guide to 115 little-known sites in Los Angeles where struggles related to race, class, gender, sexuality, and the environment have occurred.
-------------	--

Creator Pulido, Laura

Creator - second Barraclough, Laura

Creator - third Cheng, Wendy

Publisher University of California Press

Date 2012

Type	Text
------	------

Format	Guidebooks
--------	------------

Source: Collection of Elisabeth Asher

Language EN

Tags (0)

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

• **Comment**

[Back to top](#)

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

Search Advanced Search

Results 13 of 22

[Home](#) > [living in los angeles](#) > [Movie Ticket Stub](#)

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#)

[Movie Ticket Stub](#)
[Download](#)
[Print](#)

[View Description](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Movie Ticket Stub

Subject

Entertainment

Coverage

Los Angeles (inhabited place)

Description

A ticket stub for a 4:15 p.m. matinee showing of The Florida Project on 10/25/2017 at the Los Feliz movie theater.

Creator

Vintage Cinemas

Date

2017-10-25

Type

Text

Format

ticket stubs

Source

Elisabeth Asher's Third Desk Drawer of Ephemera

Language

EN

Tags

(0)

Comments

(0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

[Search](#)
[Advanced Search](#)

[Results](#)
17 of 22

[Home](#) >> [living in los angeles](#) >> [Sleeper Matchbook](#)

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#) ★★★★★

[Sleeper Matchbook](#)
[Download](#)
[Print](#)

[View Description](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

[Sleeper Matchbook](#)

Subject

[Advertising](#)

Coverage

Los Angeles (inhabited place)

Description

A matchbook given for free at the vintage clothing store Sleeper. The reverse lists the store's address (2002 Sunset Boulevard), Instagram handle, and website.

Creator

FatRatPress.com

Contributors

Sleeper

Date

2017

Type

Physical Object

Format

matchboxes

Source

Elisabeth Asher's Third Desk Drawer of Ephemera

Language

EN

Tags

(0)

Comments

(0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

Search Advanced Search

Results 16 of 22

[Home](#) > [living in los angeles](#) > Receipt for Airplane Tickets

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#)

[Receipt for Airplane Tickets](#)

[View Description](#)

[Download](#)
[Print](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Receipt for Airplane Tickets

Subject

Air travel

Coverage

Los Angeles (inhabited place)

Description

Receipt for plane tickets out of Los Angeles International Airport to Baltimore-Washington International Airport, and back again, for the Thanksgiving holidays of 2017.

Creator

Southwest Airlines

Date

2017-11-22

Type

Text

Format

receipts

Source

Elisabeth Asher's Third Desk Drawer of Ephemera

Tags (0)

Comments (0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

Search Advanced Search

Results 11 of 22

[Home](#)
[» living in los angeles](#)
[» LAFPP building](#)

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#)

[LAFPP building](#)
[View Description](#)
[Download](#)
[Print](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

LAFPP building

Subject

Instant camera photographs

Coverage

Los Angeles (inhabited place)

Description

a photograph taken with a Polaroid 101 Land Camera using Fujifilm FP-100c film of the Los Angeles Fire and Police Pensions building in the downtown arts district of Los Angeles.

Creator

Molina, L.

Date

2016

Type

Image

Format

color photographs

Source

collection of L.Molina

Events

instantaneous photographs

Tags (0)

Comments (0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

[Home](#) | [Browse All](#) | [Log in](#) | [Help](#) | [English](#)


[Search](#) [Advanced Search](#) [Results 14 of 22](#)

[Home](#) > [living in los angeles](#) > Postcard for the Hotel Statler

[Reference URL](#) | [Add tags](#) | [Comment](#) | [Rate](#) ★★★★★

[Postcard for the Hotel Statler](#) [Download](#) [Print](#)

[View Description](#)



Description

Rating	★★★★★ Based on 0 rating(s)
Title	Postcard for the Hotel Statler
Subject	Hotels
Coverage	Los Angeles (inhabited place)
Description	A postcard from ~1952 featuring a color illustration of the Hotel Statler in Los Angeles. On the reverse is a message from "Daddy" wishing a Happy Easter to "Bonnie-Cottontail."
Creator	Hotel Statler
Type	Image
Format	postcards
Source	Elisabeth Asher's Third Desk Drawer of Ephemera
Language	EN

[Tags](#) (0)

[Comments](#) (0)

[Back to top](#)

[Home](#) | [About](#) | [Contact us](#) Powered by CONTENTdm®


living in Los Angeles

[Home](#) | [Browse All](#) | [Log in](#) | [? Help](#) | [English](#) | [Search](#) | [Advanced Search](#) | [Results](#) 20 of 22

[Home](#) > [living in los angeles](#) > [The Big Sleep](#)

[Reference URL](#) | [Add tags](#) | [Comment](#) | [Rate](#) ★★★★★

[The Big Sleep](#) | [View Description](#) | [Download](#) | [Print](#)



Description

Rating	★★★★★ Based on 0 rating(s)
Title	The Big Sleep
Subject	Millionaires
Coverage	Los Angeles (inhabited place)
Description	"Hired by an eccentric, paralyzed California millionaire in a case of blackmail, private detective Philip Marlowe finds himself involved with something even more ugly – and with the millionaire's two psychopathic daughters."
Creator	Chandler, Raymond
Publisher	Vintage Books
Date	1976-09
Type	Text
Format	novels
Source	Collection of S. Ludan
Language	EN

[Tags](#) (0)

[Comments](#) (0)

[Back to top](#)

[Home](#) | [About](#) | [Contact us](#) | [Powered by CONTENTdm®](#)

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[? Help](#)
[English](#)

Search

Search Advanced Search



Results 3 of 22

[Home](#) > [living in los angeles](#) > AmenHammerAmeno

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#) ★★★★★

[AmenHammerAmeno](#)
[Download](#)
[Print](#)

[View Description](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

AmenHammerAmeno

Subject

Art exhibitions

Coverage

Los Angeles (inhabited place)

Description

"This publication is realized in the occasion of the performance AmenHammerAmeno by Luigi Ontani at the Hammer Museum as part of the exhibition WHEN IN ROME, Thirty works of art between now and then IIC, Hammer Museum and LA><Art, Los Angeles, CA April 20 - May 21, 2011 Curated by Luca Lo Pinto in collaboration with Valerio Mannucci"

Creator

Ontani, Luigi

Date

2011

Type

Physical Object

Format

exhibition catalogs

Source

collection of L.Molina

Language

EN; it-IT

Events

performance art

Tags

(0)

Comments

(0)

[Back to top](#)

[Home](#)
[About](#)
[Contact us](#)

Powered by CONTENTdm®

living in Los Angeles

[Home](#)
[Browse All](#)

[Log in](#)
[Help](#)
[English](#)

Search

Search Advanced Search

Results 18 of 22

[Home](#) > [living in los angeles](#) > Some Works

[Reference URL](#)
[Add tags](#)
[Comment](#)
[Rate](#) ★★★★★

[Some Works](#)
[View Description](#)
[Download](#)
[Print](#)

Description

Rating

★★★★★ Based on 0 rating(s)

Title

[Some Works](#)

Subject

[Photography](#)

Coverage

Los Angeles (inhabited place)

Description

the single copy of an edition of one, a photo book printed at the LA Art Book fair as part of BOOK MACHINE (Los Angeles) a temporary publishing house set up by onestar press and powered by CalArts design department

Creator

Smith, Lenard

Publisher

BOOK MACHINE

Date

2015

Type

Physical Object

Format

photobooks

Source

collection of L.Molina

Language

EN

Events

[fairs](#)

Tags (0)

Comments (0)

[Back to top](#)

Home About Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results 12 of 22

Home >> living in los angeles >> Los Angeles Marathon

Reference URL

Add tags

Comment

Rate

Los Angeles Marathon

Download

Print

View Description

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Los Angeles Marathon

Subject

Marathon running

Coverage

Los Angeles (inhabited place)

Description

Mug commemorating the 2017 Los Angeles Marathon ceramic

Date

2017-03

Type

Physical Object

Format

mugs

Source

Collection of S. Ludan

Language

EN

Events

running

Tags (0)

Comments (0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search Advanced Search

Results 1 of 22

Home >> living in los angeles >> ¿Dónde está Ana Mendieta? Postcard

Reference URL

Add tags

Comment

Rate

¿Dónde está Ana Mendieta? Postcard

Download

Print

View Description

Carl Andre is at MOCA Geffen

¿Dónde está Ana Mendieta?

Carl Andre is at MOCA Geffen

¿Dónde está Ana Mendieta?

Description

Rating

★★★★★ Based on 0 rating(s)

Title

¿Dónde está Ana Mendieta? Postcard

Subject

Protest works

Coverage

Los Angeles (inhabited place)

Description

postcard distributed around the Museum of Contemporary Art, Geffen location, during the exhibition of work by Carl Andre, meant to protest the exhibition as it was open on the eve of works by Ana Mendieta to be exhibited during the Pacific Standard time city-wide event. Ana Mendieta and Carl Andre had an infamously tumultuous relationship. Mendieta died falling out of a window, an unfortunate event that many attribute to Andre pushing her during a quarrel.

Date

2017

Type

Text

Format

postcards

Source

collection of L.Molina

Language

EN; es-US

Events

protesting

Tags (0)

Comments (0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

8 of 22

Home

living in los angeles

How Many Billboards?: Art In Stead

Reference URL

Add tags

Comment

Rate

★★★★★

How Many Billboards?: Art In Stead

Download

Print

View Description

How Many Billboards?: Art In Stead

How Many Billboards? Art In Stead

Description

Rating

★★★★★ Based on 0 rating(s)

Title

How Many Billboards?: Art In Stead

Subject

Billboards

Coverage

Los Angeles (inhabited place)

Description

Exhibition catalog for How Many Billboards? Art In Stead, an urban exhibition that debuted 21 commissioned artworks by leading contemporary artists, presented simultaneously on billboards throughout Los Angeles in the summer of 2010.

Creator

Meyer, Kimberli

Creator - second

Sutton, Gloria

Creator - third

Shaked, Nizan

Creator - fourth

Henry, Lisa

Publisher

Nürnberg Verlag für Moderne Kunst Nürnberg

Contributors

Noever, Peter

Date

2010-06

Type

Text

Format

exhibition catalogs

Source

Collection of Megan Sallabedra

Language

EN

Events

open air exhibitions

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

21 of 22

Home > living in los angeles > The Silver Lake Stairways of Los Angeles

Reference URL

Add tags

Comment

Rate


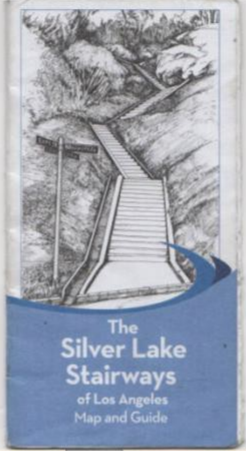
★★★★★

The Silver Lake Stairways of Los Angeles

View Description

Download

Print

Description

Rating

★★★★★ Based on 0 rating(s)

Title

The Silver Lake Stairways of Los Angeles

Subject

Stairways

Coverage

Los Angeles (inhabited place)

Description

a free, pocket-sized, foldable map and guide book for finding stairways in the Silver Lake neighborhood of Los Angeles, California.

Publisher

The Silverlake Neighborhood Council

Date

2017

Type

Physical Object

Format

maps by subject: location

Source

collection of L.Molina

Language

EN

Events

tourism

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

10 of 22

Home > living in los angeles > LACMA admission ticket

Reference URL

Add tags

Comment

Rate

LACMA admission ticket

Download

Print

View Description

Description

Rating

★★★★★ Based on 0 rating(s)

Title

LACMA admission ticket

Subject

Tickets

Coverage

Los Angeles (inhabited place)

Description

general admission ticket admitting one to Los Angeles County Museum of Art on February 2nd, 2017.

Publisher

LACMA

Date

2017-02-11

Type

Text

Format

admission tickets

Source

collection of L.Molina

Language

EN

Events

exhibitions

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

9 of 22

Home

» living in los angeles

» LA Downtowner

Reference URL

Add tags

Comment

Rate

★

★

★

★

★

LA Downtowner

View Description

Download

Print

Description

Rating

★★★★★ Based on 0 rating(s)

Title

LA Downtowner

Subject

City & town life

Coverage

Los Angeles (inhabited place)

Description

a free monthly publication found in many small businesses in and around Los Angeles, especially neighborhood surrounding the downtown area "The insider's view of downtown culture, food, drinks, fashion & the people who shape it."

Publisher

Ferroconcrete

Contributors

Yo Santosa; Mike Payne; Janica de Guzman; Linda Hosmer; Brian Chernick; Abel Horwitz; Ivan Navarro; Phoebe Yu; Kort Havens; Natasha Lee; Rebekah Lemire; Robbie Ziegler

Date

2017

Type

Text

Format

newsprint

Source

collection of L.Molina

Language

EN

Events

periodicals

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search Advanced Search

Results 22 of 22

Home >> living in los angeles >> torn photo

Reference URL

Add tags

Comment

Rate


torn photo

View Description

Download

Print

THE SHORT STOP



Description

Rating

★★★★★ Based on 0 rating(s)

Title

torn photo

Subject

Portrait photographs

Coverage

Los Angeles (inhabited place)

Description

a segment from a strip of photos taken in a photobooth at Short Stop bar in the Echo Park neighborhood of Los Angeles

Date

2015

Type

Image

Format

fragments

Source

collection of L.Molina

Events

photobooth pictures

Tags (0)

Comments (0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

15 of 22

Home >> living in los angeles >> Radio Break

Reference URL

Add tags

Comment

Rate



★★★★★

Radio Break

View Description

Download

Print

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Radio Break

Subject

Radio broadcasting

Coverage

Los Angeles (inhabited place)

Description

Poster for exhibition Radio Break; frequencies listed note broadcast frequencies for tuning in to radio art programs

Contributors

Gladys-Katherina Hernando; Zachary Kaplan; Sarah Loyer; Ilana Milch; Evelena Ruether; Megan Sallabedra; Jackie von Treskow; Adrienne White; Emily Wilkerson

Date

2012-04

Type

Text

Format

posters

Source

Collection of Megan Sallabedra

Language

EN

Events

open air exhibitions

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

living in Los Angeles

[Home](#) [Browse All](#) [Log in](#) [? Help](#) [English](#)


[Search](#) [Advanced Search](#) [Results 5 of 22](#)

[Home](#) > [living in los angeles](#) > [CowerPower Membership Card](#)

[Reference URL](#) [Add tags](#) [Comment](#) [Rate](#) ★★★★★

[CowerPower Membership Card](#) [Download](#) [Print](#)

[View Description](#)



Description

Rating	★★★★★ Based on 0 rating(s)
Title	CowerPower Membership Card
Subject	Yoga (Exercise)
Coverage	Los Angeles (inhabited place)
Description	A card for lapsed membership at CorePower Yoga, used at their yoga studio in Westwood, LA.
Creator	CorePower Yoga, LLC
Date	2017
Type	Interactive Resource
Format	membership cards
Source	Elisabeth Asher's Third Desk Drawer of Ephemera
Language	EN

[Tags](#) (0)

[Comments](#) (0)

[Back to top](#)

[Home](#) [About](#) [Contact us](#) [Powered by CONTENTdm®](#)

living in Los Angeles

Home

Browse All

Log in

Help

English

Search

Search

Advanced Search

Results

19 of 22

Home >> living in los angeles >> Sunset Boulevard: Street to the Stars

Reference URL

Add tags

Comment


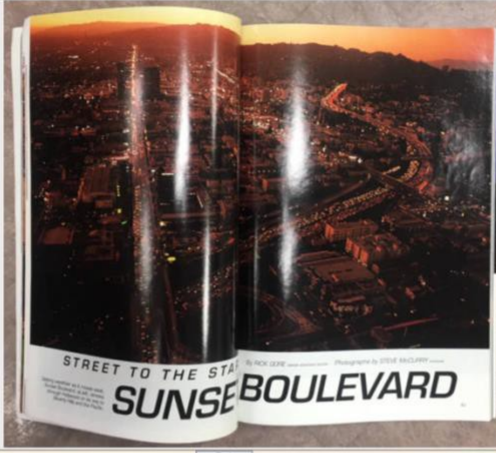
Rate

Sunset Boulevard: Street to the Stars

Download

Print

View Description

Description

Rating

★★★★★ Based on 0 rating(s)

Title

Sunset Boulevard: Street to the Stars

Subject

Cityscapes

Coverage

Los Angeles (inhabited place)

Description

"Getting wealthier as it moves west, Sunset Boulevard... streaks through Hollywood on its way to Beverly Hills and the Pacific."

Creator

Gore, Rick

Creator - second

McCurry, Steve

Publisher

[s.l.] : [s.n.]

Date

1992-06

Type

Text

Format

periodicals

Source

Collection of P. Sallabedra

Language

EN

Events

driving

Tags

(0)

Comments

(0)

Back to top

Home

About

Contact us

Powered by CONTENTdm®

List of Courses Completed

////////////////////

Fall 2017

IS 211: Artifacts and Cultures (Prof. Johanna Drucker)
 IS 260: Description and Access (Prof. Jonathan Furner)
 IS 289-1: Intellectual Property Law for Librarians and Archivists (Prof. Maureen Whalen)

Winter 2018

IS 202: History of Books and Literacy Technologies (Prof. Johanna Drucker)
 IS 270: Systems and Infrastructures (Prof. Miriam Posner)
 IS 289-6: Theory and Politics of Collecting (Prof. Shawn VanCour)

Spring 2018

IS 212: Values and Communities in Information Professions (Prof. Ramesh Srinivasan)
 IS 213: Libraries and Their Social Role(s) (Prof. Sarah Roberts)
 IS 289-5: Museums in the Digital Age (Prof. Miriam Posner)

Fall 2018

IS 289-2: Digital Methods for Research and Scholarship (Prof. Johanna Drucker)
 IS 430: Library Collection Development (Prof. Ulia Gosart)
 IS 432: Issues and Problems in Preservation of Heritage Materials (Prof. Ellen Pearlstein)

Winter 2019

IS 439: Special Collections Librarianship (Prof. Anna Chen, Director, UCLA Clark Library)
 IS 461: Descriptive Cataloging (Prof. Luiz Mendes)
 IS 596: Directed Individual Study (Prof. Miriam Posner)

Spring 2019

IS 462: Subject Cataloging and Classification (Prof. Luiz Mendes)
 IS 464: Metadata (Prof. Jonathan Furner)
 IS 596: Directed Individual Study (Prof. Miriam Posner)

Advising History

////////////////////

Beverly Lynch

My assigned advisor when I entered the MLIS program at UCLA in Fall 2017 was Beverly Lynch. Though my interests lie primarily in Art Librarianship, which did not seem to exactly align with Beverly's expertise, her range of experience and particularly leadership roles within the LIS field gave me a lot of enthusiasm about our academic relationship. I met with her once in Fall 2017, and again in Winter 2018, and though I didn't have much to talk about in terms of necessary guidance, Beverly's encouragement left me with confidence in my goals and path forward.

Miriam Posner

In my first year of the MLIS program I took two courses with Miriam Posner:

- Systems & Infrastructures (IS 270), Winter 2018
- Museums in the Digital Age (IS 289-5), Spring 2018

Her approach to teaching resonated with my way of learning, and I felt would be beneficial to the process of completing my course of study. Over Summer 2018 I requested to change advisors so that I could work more closely with Miriam in my second year in the MLIS program.

In addition to responding thoughtfully to my numerous email check-ins, I met with Miriam four times. In broad terms, we discussed:

- **Summer 2018 (August 21, 2018)**
Fall 2018 class schedule; preliminary thoughts on my Issue Paper topic; and accommodations I would need for the 2018-19 school year
- **Fall 2018 (October 10, 2018)**
Further ideas for my Issue Paper; setting up a framework for working on my portfolio; Gerd Muehsam student paper award offered through ARLIS/NA
- **Winter 2019 (February 5, 2019)**
Class schedule for Winter 2019; setting up expectations for Directed Individual Study for Winter 2019 to work on Issue Paper; planning for Spring 2019 classes

- **Spring 2019 (April 5, 2019)**

Portfolio contents and clarification on several components; Directed Individual Study for Spring 2019

Issue Paper

At the end of Summer 2018 I began discussing my Issue Paper with Miriam. My topic was inspired by a panel discussion on art museum libraries I had attended at the Art Library Society of North America (ARLIS/NA) conference. My in-person and emailed discussions with Miriam at the end of Summer and beginning of Fall 2018 helped to orient my thoughts so that I could begin research with a focus in mind. Over the course of Fall 2018 Miriam provided milestones for progress toward my Issue Paper. As my topic developed I realized I needed more time to follow my research and concentrate on constructing an argument, and Miriam agreed to oversee an independent study in Winter 2019 to facilitate this work.

Various Projects

Miriam provided crucial support for my aspirations outside of work toward specific assignments. Her feedback was incredibly helpful in applying for ARLIS/NA's Gerd Muehsam student paper award, which I ultimately was honored to receive. Miriam has also agreed to oversee an additional independent study in Spring 2019 so that I can complete work on a project with Los Angeles Contemporary Archive, an artist-run non-circulating library and archive.

Support for Personal Commitments

I became a parent in Spring 2018 and my conversations with Miriam have been instrumental to finding the right balance with and motivation toward my academic and professional goals between new personal obligations. Miriam's patience, kindness, flexibility and readiness to work with my demands as a new parent within academia have been just as integral to my success as an MLIS candidate as have her guidance in my creative and intellectual labor.

UCLA Arts Librarians

Over the course of my MLIS studies at UCLA I also worked as a Graduate Reference Assistant at the Arts Library. The librarians I worked with there—Robert Gore, Diana King, and particularly Janine Henri—have played an important role in providing guidance in my studies and professional development. In addition to sharing their vast knowledge on individual subject specializations, they have allowed me to assist in the coordination of exhibits, LibGuides, acquisitions, and instruction—all necessary skills as an early career librarian.

UCLA MLIS Peers

I believe there is much I can learn not only from established professionals but also from my peers, and with this in mind must also acknowledge the guidance and support I received from Karly Wildenhaus (UCLA MLIS 2018) and Lauren Molina (UCLA MLIS 2019).

Throughout the 2017-2018 school year Karly offered feedback and advice on courses relevant to my interests, encouraged me to become involved in the local chapter of ARLIS/NA and student group Artifacts, and to apply for professional development opportunities. With an educational and working background similar to my own, Karly's perspective has been incredibly helpful, especially in challenging me to think outside my comfort zone.

Lauren and I worked closely and collaboratively throughout our two years of study. We took on two group projects together:

- living in Los Angeles, a digital library built on CONTENTdm (IS 260: Description & Access, Fall 2017)
- KNOW e-publishing, a proposal for a website built for the scholarly community to explain and discuss the implications of digital publishing (IS 213: Libraries and Their Social Role(s), Spring 2018)

and provided feedback on each others' work over the course of our time in the MLIS program. Lauren provided key support and motivation to pursue and find the meaning in my ideas.

Professional Development Statement

//////////

With an education in art history, curatorial practice and critical theory, I entered my MLIS course of study with a focus on art librarianship. My definition of art librarianship is a broad one, ranging from specific expertise within the context of art institutions, to bringing a creative approach to providing generalist services. Coursework I have completed over the two years of the MLIS program has allowed me to focus on my specific interest in art librarianship while also providing training in skills and concepts that apply broadly to the LIS field.

I hold an MA in Art and Curatorial Practices in the Public Sphere from the USC Roski School of Art and Design. While researching my master's thesis, which focused on contemporary artistic practices that utilize cooking and instruction, I became fascinated with the various subjects and physical locations I was required to track down as I compiled sources for my work. The lexicon of artists using recipes in the contemporary art world is brief, so I had many questions about how each instance of artwork, artistic practice or individual came to be cataloged so differently.

After receiving my MA and in the years that followed, I thought often of my graduate research and began considering continuing my education within the scope of information studies. Many of my colleagues in the contemporary art world have extensive interdisciplinary research-based practices, so it seemed to reason that an MLIS education would not only be rewarding to my personal interests but that a trained information professional with a background in contemporary art like myself could serve the needs of this community.

Art Museum Libraries & Academic Art Librarianship

I have a particular interest in art museum libraries and their relationship to institutional curatorial practices, and wrote the issue paper included in this portfolio on the contributions librarians make within art museums. I also hold a great interest in the interdisciplinary possibilities of working within an academic library. In my time at UCLA I have worked as a Graduate Reference Desk Assistant at the UCLA Arts Library, and have enjoyed the opportunity to provide research support for freshman and seasoned faculty alike. In my position at the Arts Library I worked closely with librarians specializing in visual and performing arts, new media and design. I was able to take on projects assisting with acquisitions, instruction, and creating an exhibition related to the campus-wide [Common Book](#) initiative.

Special Collections

Coursework I have completed in Special Collections—History of Books and Literacy Technologies (Prof. Johanna Drucker, Winter 2018) and Special Collections Librarianship (Prof. Anna Chen, Director, Clark Library, Winter 2019)—has allowed me to develop projects that engage critically with the possibilities and limitations presented by Special Collections. The paper I wrote for Special Collections Librarianship makes a case for contemporary artists' books as important engagement materials to facilitate greater access to Special Collections. Taking on these topics has strengthened my interest in working to create greater engagement with primary resources through exhibitions and outreach.

Cataloging

My questions related to conducting research for my MA were rooted in issues of cataloging, and the opportunity to complete coursework in Descriptive and Subject Cataloging (Winter 2019 and Spring 2019, Prof. Luiz Mendes) has proved to be simultaneously intellectually fulfilling and challenging. I find the process of cataloging resources through implementing the rules and standards outlined as best practices such as AACR2 and RDA, and the framework provided by the BIBFRAME initiative, incredibly enjoyable. The implications corresponding to the ways that resources are contextualized through cataloging, however, present ethical challenges. I find the discussions surrounding these issues within the field incredibly compelling and hope to work in a capacity where I can continue my work with cataloging and continue engaging with the professional discussions taking place that surround the structures facilitating the work of cataloging.

Art in a Broad Context

Bringing my creative education and experience to a role defined in generalist terms is also an appealing possibility, as I believe strongly in the importance of interdisciplinarity as a holistic approach to education. I am particularly interested in Collection Development, and the opportunity to complete a course focused on this aspect of librarianship (Fall 2018, Prof. Ulia Gosart) provided the intellectual space to think through the practical aspects of developing and maintaining collections through the application of collection development policies, assessments and budgets.

Digital Initiatives

I recently attended a workshop on Python and Git, and the experience gave me confidence to utilize these platforms more broadly as part of my professional toolkit. I have a great interest in the possibilities of digital strategies for engagement within the context of libraries and museums. Digital initiatives provide an opportunity for expanding access to and creating greater context for collections. This interest has been reinforced through my completion of relevant coursework—Museums in the Digital Age (Prof. Miriam Posner, Spring 2018) and Digital Methods for Research and Scholarship (Prof. Johanna Drucker, Fall 2018). I hope that through continuing to develop the skills and critical framework I have

cultivated over the past two years I will be in a position to successfully plan and implement digital projects as part of my professional work in the coming years.

Professional Affiliations & Involvement

The librarians I worked with at the Arts Library encouraged me to become involved with professional associations, and I have since become a member of the Art Libraries Society of North America (ARLIS/NA) and Visual Resources Association. As I continue to develop my career in the coming years, I hope to engage more fully with these organizations by taking advantage of opportunities to contribute to book reviews and present posters at annual conferences. I plan to be involved as much as I can with other professional organizations that serve the art library context. Of particular interest are: Museum Computer Network (MCN), Visual Resources Association (VRA), American Library Association, specifically the Rare Books and Manuscripts Section (RBMS), Special Libraries Association (SLA), College Art Association (CAA), and the Los Angeles Archivists Collective (LAAC).

One step I have taken toward further involvement with professional organizations is through taking on a leadership role with [Artifacts](#), a student group for UCLA Information Studies students interested in arts librarianship, visual resources, and museum informatics. In my first year of the MLIS program I served as the Treasurer, and am currently President. In this leadership role I have actively worked to recruit members and strengthen the involvement of our leadership roster. Throughout the 2018-19 school year Artifacts has organized and hosted tours and talks, and has collaborated on several of these events with other student groups representing the Society of American Archivists (SAA) and the Association for Recorded Sound Collections (ARSC) as well as the local ARLIS/NA chapter.

Diversity

The ALA's Library Bill of Rights stipulates that: "A person's right to use a library should not be denied or abridged because of origin, age, background, or views."¹ However, the physical and underlying epistemological structures that libraries have been established upon can be inherently discriminatory, denying use simply through lack of awareness. The library contexts that I am most drawn to—art libraries, academic libraries and special collections—can be among the most difficult to navigate for individuals unfamiliar with insular practices. Creating greater access to these structures and implementing changes to biases built into institutional frameworks is only possible through the inclusion of diverse perspectives contributing to professional conversations. The value of diversity in constructing context and meaning for collections is something that must be actively recognized, and I intend to for my work in the LIS field to build upon inclusivity as a means to cultivate meaningful collections in my care.

¹ American Library Association, "Library Bill of Rights," Text, Advocacy, Legislation & Issues, June 30, 2006, <http://www.ala.org/advocacy/intfreedom/librarybill>.

m e g a n s a l l a b e d r a

m.sallabedra@gmail.com / +1 (831) 420-7479

education

M.L.I.S. Department of Information Studies, University of California, Los Angeles (expected 2019)

Certificate Artists' Book Collection Development & Assessment, California Rare Book School

M.A. Art and Curatorial Practices in the Public Sphere, University of Southern California, Roski School of Fine Arts

B.A. History of Art and Visual Culture with Honors, University of California, Santa Cruz

work history

Rights and Reproduction Research Fellow, Hammer Museum, Los Angeles (2019–present)

Research, catalog, and coordinate rights agreements for an online archive of video documentation of public programs

Reference Desk Assistant, Arts Library, UCLA—Los Angeles (2017–2019)

Assist patrons with research; acquisition support & research for Architecture & Design Librarian, Visual Arts Librarian

Associate, Public Art Projects & Private Collection Development, [Lendrum Fine Art](#)—Los Angeles (2015–2018)

Manage public artwork installations with municipal agencies; work with private collectors to procure and produce artwork; negotiate purchases; collection management for corporate and private clients throughout the U.S.

Los Angeles County Museum of Art, Balch Art Research Library

Consulting Curator, Artists' Book Collection (2014–2015)

Select artists' books for the collection; research relevant publications

[Artist Files Digitization](#) Specialist (2013–2014)

Create priority objectives for the digitization project; digitize and catalog ephemera for artist files

[356 Mission/Ooga Booga](#)—Los Angeles

Curatorial Assistant (2014–2015)

Organize exhibitions as directed; registrarial duties – track shipping & intake of artwork, document condition and oversee installations; exhibition documentation and digital archiving; exhibition outreach

Operations & Events Coordinator (2013–2014)

Oversee day-to-day operations; material procurement; track inventory; plan all exhibition-related programming

Researcher, Recent Acquisitions, Orange County Museum of Art (2012)

Public Art Assistant, City of Santa Monica Department of Cultural Affairs (2011)

Photo Archive Specialist, University of Southern California Special Collections (2011)

Volunteer Coordinator, Habitat for Humanity East Bay—Oakland (2008–2010)

Teaching Assistant, History of Art and Visual Culture Department, UCSC—Santa Cruz (2007–2008)

Prepare and lead discussion sections; track student progress, assign grades and provide written evaluations

projects, exhibitions + programming

WHAT IF YO WERE YOU AND TU FUERAS I? The Arts Respond to The Border, UCLA Arts Library (2019)

[Katy Fischer: Finders, Keepers, Losers and Weepers](#), 356 Mission—Los Angeles (2015)

[Jen Smith: Café 356](#), 356 Mission—Los Angeles (2015)

[Jay Chung & Q Takeki Maeda: SOLUTIONS TO COMPOUND PROBLEMS](#), 356 Mission—Los Angeles (2014)

[Math Bass and Lauren Davis Fisher: Café 356](#), 356 Mission—Los Angeles (2014)

[Artists' Books and Cookies, 356 Mission](#)—Los Angeles—organized in collaboration with Fundación [Alumnos47](#) (Mexico, D.F.) and [ForYourArt](#) (Los Angeles) (2014)

Curator-in-Residence, The York—Los Angeles (2011–2013)

Radio-Break, University of Southern California—Los Angeles (2012)

Public Access 101: Downtown Los Angeles, Los Angeles Urban Rangers, MOCA—Los Angeles (2011)

Microcinema at the [Velaslavasay Panorama](#)—Los Angeles (2011)

[CicLAVia Walks](#), Community Arts Resources—Los Angeles (2011)

m e g a n s a l l a b e d r a

m.sallabedra@gmail.com / +1 (831) 420-7479

selected writing

"Finding the Material: Collecting and Protecting Intellectual Property in Ephemeral Work." (2018)
 Spotlight: "Etchings of the Franciscan Missions of California." by Henry Chapman Ford, New York: Studio Press, 1883." in [History of the Book](#). A project by Johanna Drucker. (2018)
["Interview: Tamara Shopsin and Jason Fulford on Brooks Headley's Fancy Desserts"](#) (2015)
 "Between States: New Sculpture in L.A." in [Another Thing Coming](#). Torrance Art Museum. (2014)
 "Railing Against Pasta" in Coursework—Course Two: Futurist, Dada, Surrealism. A project by Christopher Reynolds and Marco Rios, 1-4. (2013)
 "Like an Elephant's Tail: Process and Instruction in the work of Michael Rakowitz, Rirkrit Tiravanija and Yoko Ono." Master's Thesis, University of Southern California. (2012)
 "Public Space in a Private Time (Remix)." In Radio Break: Collected Essays and Arguments. Los Angeles: University of Southern California. (2012)
 Freelance Contributor / L.A. Weekly: http://blogs.laweekly.com/author.php?author_id=3175 (2011-2013)

professional affiliations

Art Libraries Society of North America, Southern California Chapter – Member; Travel Awards Committee (2019)
 Art Libraries Society of North America – Member
 American Library Association – Member
 Visual Resources Association – Member
[Artifacts](#) (UCLA) – President, 2018-19; Treasurer, 2017-18

appointments, lectures, instruction + commissioned proposals

Instruction session: Cornerstone Research Workshop: Developing a Research Question—UCLA (2018)
 Lecture: "Finding Information as a Multidisciplinary Practitioner"—Melbourne School of Design, (2018)
 Preservation Proposal for [Los Angeles Contemporary Archive](#) (2018)
 Digitization Proposal for UCLA Arts Library, [Artists Ephemera collection](#) (2018)
 Portfolio Review, Curatorial Specialist, GYST-Ink—Los Angeles (2015)
 Secretary of the Board, Institute for Art and Olfaction—Los Angeles (2013-2015)
 Lecture: "Alternate Spaces: Culture Reference at The York," USC Roski School of Fine Arts (2012)
 Guest Critic, Public Practice, Otis College of Art and Design—Los Angeles (2012)
 Judge, Arts Panel: "14th Annual Undergraduate Symposium for Scholarly and Creative Work," University of Southern California (2012)

awards

ARLIS/NA Gerd Muehsam Award (2018)
 ARLIS/NA Southern California Chapter Student Travel Award (2018)
 ARLIS/NA Delmas Grant (2018)
 M.A. Merit Scholarship, University of Southern California, Roski School of Fine Arts (2012, 2011)
 Dean's Undergraduate Research Award, University of California, Santa Cruz (2007)
 Florence French Scholarship for the Arts, University of California, Santa Cruz (2007, 2006)
 Virginia Jansen Award for Excellence in Architectural Studies, University of California, Santa Cruz (2006)

skills + proficiencies

Digitization • workflow management • file post-processing • image capture, copy stand, flatbed • **Digital Asset Management** • file naming protocol • file integrity • file transfer • **Content Management** • Jekyll • Omeka • Squarespace • Indexhibit • **Programming**: HTML, CSS, XML • **Data Visualization** • mapping & spatial analysis • interactive charts & graphics • Voyant • Tableau • topic modeling • **Cataloging**: RDA, MARC21, AAT, Dublin Core, LCSH, AACR2, OCLC, VRA • **Collection Development** • **Collection Management** • collection management software: CONTENTdm, Filemaker Pro, Artnet, Collectrium • **Collection Assessment** • **Conservation Assessment** • Project Management • **Exhibitions** • planning • display • installation • loans • **Event Coordination** • **Budget Development & Maintenance** • **Writing & Editing** • internal & external audiences • project proposals • press releases • policies • handbooks • memorandum • job descriptions • narratives & didactics • **Adobe Creative** • **Google Apps** • **MS Office** • OpenRefine • email marketing: MailChimp, Vertical Response • ontology Editor (Protégé) • bibliographic management (Zotero) • weaving – yes, weaving!!

Accessibility Statement

////////////////////

As a project conceived to exist primarily online, this portfolio takes into consideration the Web Content Accessibility Guidelines (WCAG) 2 prepared by the Web Accessibility Initiative (WAI). My portfolio site was run through the Web Accessibility Evaluation Tool (WAVE), and suggestions for greater accessibility, including specifying language (English), and making consistent use of headers as structural elements, were implemented in the final HTML code.

The pdf version of this portfolio has been converted from a Word document to a tagged pdf that enables use by accessible devices.