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The Right to Decay with Dignity: Documentation and the Negotiation between an Artist's Sanction and the Cultural Interest

Katrina Windon

p. 142

Abstract— Art, like anything else in the world, has always been impermanent, despite conservators' attempts to give it permanence. Increasingly, however, modern art is embracing a more immediate impermanence, and this ephemeral art presents unique challenges to conservators and curators. Ethical and legal guidelines mandate a respect for the artist's intention—the artist's sanction—regarding the disposition of the work, so preservation of that work for future audiences must rely upon a more indirect form of preservation: the creation of documentary surrogates. These surrogates may be created by the artists themselves, by collecting institutions, or by third parties. They may be textual, audiovisual, or as materially three-dimensional as the original work itself. The documentation of ephemeral art must be tailored to the specific needs of the work, desires of the artist, constraints of the technology, and budgets of the holding institutions. The documentation process is one that should be begun at the point of acquisition, carefully planned, and carefully documented, so that future viewers may see, if not the work itself, a thorough record of it, and the sincere attempt to preserve the spirit of it.

Transforming Art History Research with Database Analytics: Visualizing Art Markets

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p. 158

Abstract— Traditional art-historical research has been undertaken with an eye towards individual scholarly contributions presented through conventional scholarly papers. This essay argues for the inclusion of database design, as well as data visualization techniques, as core elements in art-historical research and presentation practices. These strategies support geospatial, quantitative, and statistical analyses, yielding new insights into art historical research questions. Expanding upon two illustrative case studies undertaken as part of the graduate art history program at Duke University, the article outlines a collaborative and iterative research and design process, with implications for libraries, visual resource centers, and scholarly publishing.

Future of Art Bibliography Initiative: Charting a New Future

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p. 176

Abstract— Art and architectural scholars have long relied on a set of discipline-based bibliographic resources to support their research. In recent years, the dissolution of some of these resources coupled with shifts in research interest have prompted leaders in the field to redefine what is meant by a disciplinary bibliography and to seek an innovative approach for creating a flexible future domain-based bibliography of research literature in all its traditional and emergent forms. Librarians, scholars, publishers, and information technologists have gathered to participate in an international community-driven initiative that envisions a global approach to an ever-evolving definition of what is meant by "bibliography" and, as a practical matter, to form the Future of Art Bibliography (FAB) Initiative. The goal has been to develop a better understanding of current bibliographic and research challenges and to envision proactively a new collective roadmap for supporting art historical research going forward.

The Changing Form of the *Catalogue Raisonné*: Hurdles of Transitioning from Print to Web

Emily Atwater

p. 186

Abstract—The growing number of online, born-digital catalogues raisonnés raises challenges to the traditional definition of these publications based on a print format. Intended as an overview, this article identifies a number of core issues such as authority and authenticity, accessibility and discoverability, update frequency, cost of the resource, format variability of current projects, rights management, and the legal and financial implications of online catalogues raisonnés with regard to the art market. The current state of affairs and potential effects on researchers in the field are also considered.

Clio's Other Photographic Literature: Searching the Historical Journal Literature Using *America: History and Life* to Explore the History of Photography

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p.199

Abstract— Although the history of photography generally is found within the discipline of art history and is studied by art historians, it occupies a conflicted position within art history. This article attempts to frame the increasing importance of looking to scholarship appearing in other venues, specifically historical studies. After searching the journal literature indexed in *America: History and Life* for the years 1961-2010*,* the authors share observations in the areas of subject content, disciplinary orientation, and journal coverage. Findings include an emphasis on the tremendous publication growth since the 1980s and a high visibility of photography in specialized history-oriented journals.

Faith-Based Cataloging: *Resource Description and Access* and Libraries, Archives, and Museums

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p. 210

Abstract—The author presents a speculative introduction to the new descriptive cataloging standard, *Resource Description and Access* (RDA), and its implications for libraries, archives and museums. Particular focus is given to art cataloging issues as addressed in the RDA instructions and how the RDA rules in this context differ from those in the *Anglo-American Cataloging Rules, 2nd Edition* (AACR2).

An Artist's Digital Preservation Toolkit: Dance as a Case Study for Capturing and Sharing the Creation Process

Eugenia Kim

p. 219

Abstract— In order to capture the process of artistic creation, the author proposes the use of readily available consumer electronics and Internet media services to develop a technological "toolkit" that can help artists document their creative process in a standardized but flexible way. She provides a case study using dance to demonstrate how the tools may be used to produce "datasets" that aid in the overall preservation of an artistic work. In addition, the author offers recommendations for how information professionals can assist artists both before and after a dataset is produced.

Evolving Libraries: People and Technology Collaborating to Build University Design Communities

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Maya Gervits, *New Jersey Institute of Technology*

p. 235

Abstract— Collaboration within the academic community presents one way to improve the quality of education and maximize scarce resources. This article discusses how the College of Architecture and Design and the Littman Architecture Library at the New Jersey Institute of Technology work together to design and implement initiatives that address issues specific to students in design disciplines and create an environment supportive of both individual and collaborative learning.

Teaching with the *Canadian Architect* Fonds: A Collaboration between Ryerson University Librarians and Instructors in Architecture Using Special Collections

George Thomas Kapelos, *Ryerson University*
Susan Patrick, *Ryerson University*

p. 245

Abstract— Special collections have an important role to play in architectural education. This article describes the ways in which the *Canadian Architect* photography collection housed at the Ryerson University Library Special Collections was utilized to support teaching and learning in a required introductory architecture course for students enrolled in the Bachelor of Architectural Science program. In collaboration with the subject librarian and the special collections librarian, the course instructor prepared and issued an assignment which provided students with online digital images of extant buildings and required them to research a range of materials and critically comment on their findings. Student outcomes demonstrate how rare and valued architectural photographs can be integrated as a research and teaching tool into the larger context of architectural education.

Priming the CANVAS: Corcoran Archival Network for the Visual Arts

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p. 263

Abstract— The Corcoran Archival Network for the Visual Arts (CANVAS) is a digital platform created by the Corcoran Library to support the institution's mission to make art and art education accessible to the broadest and most diverse audience possible. The project's goals are to tell the story of the Corcoran's past, to document the artistic and scholarly accomplishments of the Corcoran today, and to support ongoing educational activities. CANVAS was officially launched in February 2012 with two collections. The article describes the mission and early development of the resource.

Implementation of QR Codes at Indiana University's Fine Arts Library

Sarah MacDonald

p. 276

Abstract— A project to incorporate QR codes into the program of the Fine Arts Library at Indiana University-Bloomington (IUB), launched during the summer of 2011, had two goals designed to increase access to course-related research materials: to embed traceable QR codes in course syllabi leading to custom course resource webpages developed and hosted by the library, and to place QR codes on the library's website and in prominent locations throughout the facility. The author concludes that webpages tailored to courses are a useful way to introduce research materials to tech-savvy students in the classroom, and that implementation of a QR code and accompanying URL on a course syllabus is an effective tool for the library and faculty in their work with students.

Deal with the Devil: A Participatory Model for Off-Site Storage Selection

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p. 285

Abstract— Off-site storage for art history materials is a matter about which there is great discomfort and resistance. By involving users in the process of choosing which items go off-site, the library is able to foster a sense of trust and transparency, and to gain buy-in from the audience most affected by the use of off-site storage. The librarians at the Stephen Chan Library at the Institute of Fine Arts, New York University included their primary constituency—the faculty members and students—in the process of selecting volumes for off-site storage. This article describes the decisions made and the methods used to reach the dual goals of achieving 75 percent density in the stacks and gaining the trust of the library patrons.