

A R L I S / N A 2 0 2 5

AWARD WINNERS



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

ARLIS/NA APPLAUDS

THANK YOU TO THE COMMITTEE:
JACOB LACKNER, CHAIR
JESSICA EVANS BRADY
EMILY HA
MICHELE JENNINGS
CLAIRE PAYNE



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



ARLIS/NA APPLAUDS

ALEX O'KEEFE

RESEARCH & INSTRUCTION LIBRARIAN
SCHOOL OF THE ART INSTITUTE OF CHICAGO



PHOTO BY JAMIE KELTER DAVIS

COMPASS AWARD

THANK YOU TO THE COMMITTEE:
CHLOE MISORSKI, CO-CHAIR
KAI ALEXIS SMITH, CO-CHAIR
STACY BRINKMAN
SHIRA ELLER
EMMA METCALFE HURST
MARTY MILLER
FANNY OUYANG



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



COMPASS AWARD

MARINA MIKHAIL

HER INTERNSHIP WILL CREATE A DIGITAL
COLLECTION OF ARTISTIC WORK IN
METREMENKEEMI AT THE UNIVERSITY OF
MASSACHUSETTS, DARTMOUTH



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

STUDENT ADVANCEMENT AWARDS

THANK YOU TO THE COMMITTEE:
GIANA RICCI, CHAIR
LARRY EAMES
VADA KOMISTRA
SAM REGAL



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



WOLFGANG M. FREITAG INTERNSHIP AWARD

WINNIFRED YAA QUARSHIE

ART GALLERY OF ALBERTA

ASSISTING WITH CATALOGUING, DIGITAL ASSET MANAGEMENT,
AND EXHIBITION-RELATED RESEARCH, AND EXPLORING HOW
CULTURAL INSTITUTIONS CAN BE MADE MORE ACCESSIBLE TO
MARGINALIZED COMMUNITIES.



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

GERD MUEHSAM AWARD

WHITNEY LORENZE WILLIS

CRITICAL EKPHRASIS: APPLYING A CRITICAL FRAMEWORK TO OPEN-TEXT METADATA IN DIGITAL FINE ART COLLECTIONS



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

RESEARCH AWARDS

THANK YOU TO THE COMMITTEE:
LYNN KAWARATANI, CHAIR
STACY BRINKMAN
KAREN DEWITT



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



THANK YOU TO OUR SPONSORS WORLDWIDE BOOKS AND H.W. WILSON

WORLDWIDE BOOKS AWARD FOR PUBLICATIONS

ALEXANDER WATKINS

CO-EDITOR OF THE 2 VOLUME SET
“CREATORS IN THE ACADEMIC LIBRARY,”
ACRL



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

H.W. WILSON RESEARCH FOUNDATION AWARD

BECKY ALEXANDER

**FINAL CHAPTERS: HOW ACADEMIC ART
LIBRARIANS NAVIGATE INSTITUTIONAL CLOSURE**



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

CONFERENCE TRAVEL AWARDS

THANK YOU TO THE COMMITTEE:
MAGGIE PORTIS, CHAIR
TESS COLWELL
KATHARINE KELLER
SARA MAUTINO
MALIA VAN HEUKELEM



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

CONFERENCE ATTENDANCE AWARD



ELIZABETH DEZOUCHE
SCAD



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



REBECCA ALEXANDER
SAN FRANCISCO ART INSTITUTE
LEGACY FOUNDATION & ARCHIVE



SCOTT DAVIS
AMON CARTER MUSEUM OF
AMERICAN ART

CONFERENCE ATTENDANCE AWARD



LAUREN GAVIN
THE NEW SCHOOL



ASHLEY HUOT
UNIVERSITY OF MANITOBA



SOPHIA LAMBERT



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

CONFERENCE ATTENDANCE AWARD



EVA SCLIPPA
BOSTON UNIVERSITY



CAROL NG-HE
**ROSALIND FRANKLIN UNIVERSITY
OF MEDICINE AND SCIENCE**



JOEY VINCENNIE
FRICK ART RESEARCH LIBRARY



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

STUDENT CONFERENCE ATTENDANCE AWARD



MEGAN BARBORAK
KENT STATE UNIVERSITY



AURORA DANIEL
SIMMONS UNIVERSITY



ALEX FIANO
CUNY QUEENS COLLEGE



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



STUDENT CONFERENCE ATTENDANCE AWARD



SHILOH JINES
UNC CHAPEL HILL



STEPHANIE NAUT
PRATT INSTITUTE



SAMANTHA NEAT
UNIVERSITY OF ILLINOIS URBANA
CHAMPAIGN



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

STUDENT DIVERSITY AWARD FOR CONFERENCE ATTENDANCE



CARLI NEUSTADT
PRATT INSTITUTE



ERIC OWENS
QUEENS COLLEGE, CUNY



LISA TAM
SAN JOSÉ STATE UNIVERSITY



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



STUDENT DIVERSITY AWARD FOR CONFERENCE ATTENDANCE



ANAYAH TORA
UNIVERSITY OF HAWAII @ MĀNOA



KIMBER VAN HEUKELOM
UNIVERSITY OF IOWA



NANDE WALTERS
QUEENS COLLEGE, CUNY



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

JUDITH A. HOFFBERG STUDENT AWARD FOR CONFERENCE ATTENDANCE



OLGA AZAR
CHARLES STURT UNIVERSITY



IZABELLA BOTTO
UNIVERSITY OF IOWA



DORCUS JOHNSON
KENT STATE UNIVERSITY I-SCHOOL



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025



JUDITH A. HOFFBERG STUDENT AWARD FOR CONFERENCE ATTENDANCE



ANNE KAVANAGH
WESTERN UNIVERSITY



ANNE MOORE
UNIVERSITY OF IOWA



RUTH THOMAS
INDIAN PUEBLO CULTURAL
CENTER MUSEUM
SPECIAL COLLECTIONS RESEARCH
LIBRARY



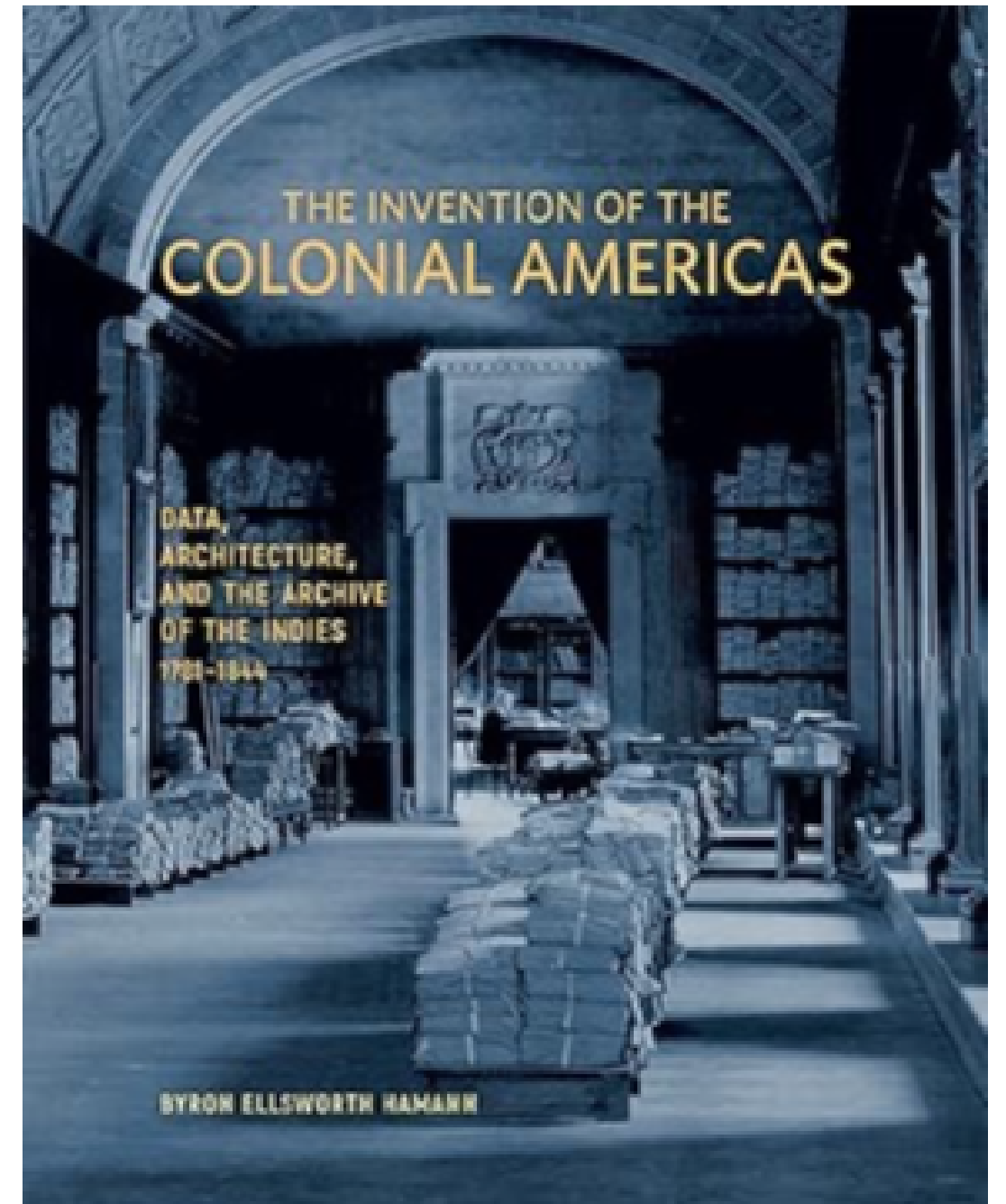
TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

HOWARD KARNO AWARD

BYRON ELLSWORTH HAMANN

THE INVENTION OF THE COLONIAL AMERICAS:
DATA, ARCHITECTURE, AND THE ARCHIVE OF THE
INDIES, 1781-1844

GETTY RESEARCH INSTITUTE, 2022



MELVA J. DWYER BOOK AWARD

THANK YOU TO THE COMMITTEE:
CATHRYN COPPER, CHAIR
ASHLEY HUOT
PIERRE LANDRY
VALERIE RIOUX

MELVA J. DWYER
HEAD OF UBC LIBRARY'S FINE ARTS DIVISION
PHOTO BY JIM BANHAM, 1984
UNIVERSITY OF BRITISH COLUMBIA ARCHIVES



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

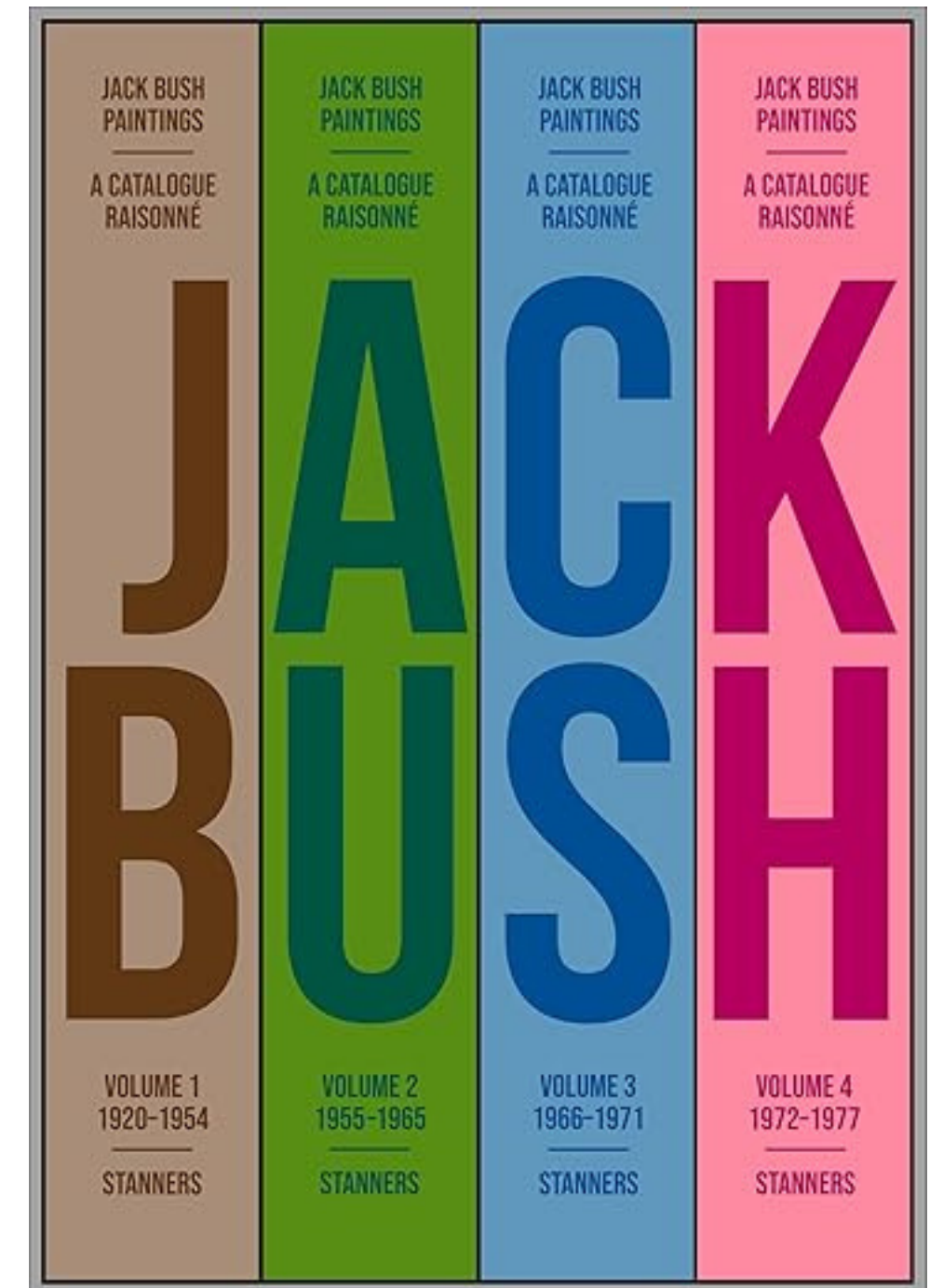


MELVA J. DWYER AWARD RECIPIENT

SARAH STANNERS

JACK BUSH PAINTINGS: A CATALOGUE RAISONNÉ

DAVID MIRVISH BOOKS AND COACH HOUSE PRESS, 2024



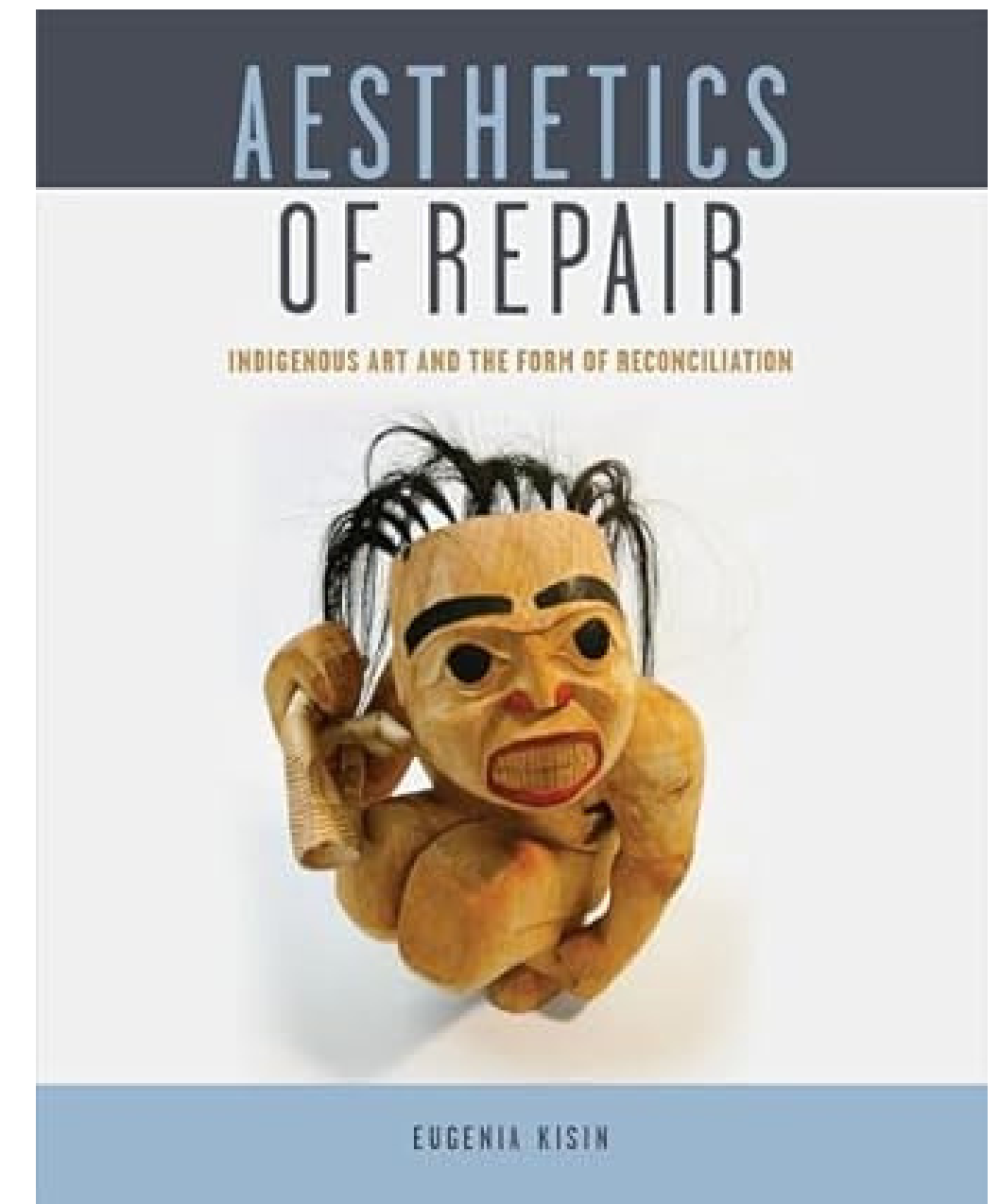
TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

MELVA J. DWYER AWARD HONORABLE MENTION

EUGENIA KISIN

AESTHETICS OF REPAIR: INDIGENOUS ART
AND THE FORM OF RECONCILIATION

UNIVERSITY OF TORONTO PRESS, 2024



GEORGE WITTENBORN MEMORIAL BOOK AWARD

THANK YOU TO THE COMMITTEE:
COURTNEY STINE, CHAIR
STEFANIE HILLES
KARYN HINKLE
ALISON HUFTALEN
BRIDGET RETZLOFF
JOHN RUSSELL



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

WITTENBORN MEMORIAL BOOK AWARD RECIPIENT

RACHEL RUYSCH: NATURE INTO ART

BY ROBERT SCHINDLER, BERND EBERT, & ANNA C.
KNAAP

MFA PUBLICATIONS, MUSEUM OF FINE ARTS, BOSTON,
2024.





Contents

7	Director's Foreword
	Bernhard Maaz, Adam Levine, and Matthew Teitelbaum
9	Preface
	Robert Schindler, Bernd Ebert, and Anna C. Knaap
11	Rachel Ruysch: A (Re)introduction
	Robert Schindler
51	The Artful Nature of Rachel Ruysch: What Distinguishes Her Painted World
	Marianne Senard
73	Amsterdam's Flower: Rachel Ruysch within a Network of Horticultural Collectors
	Anna C. Knaap
103	Art Is Human Added to Nature
	Bart van de Roemer
113	Painting the Botanical World
	Charles C. Davis
125	The Diversity and Beauty of Nature
	Katherine Schmidt-Loske
135	Surinam Tools
	Robert Schindler
141	Beyond Beauty: Collecting Ruysch in the Seventeenth and Eighteenth Centuries
	Bernd Ebert
181	Forever in Bloom
	Josephine de Fouw, Nouchka de Keyser, and Jorinde Korman
191	Painting with Poetry
	Lieske van Deinsen
198	Maps
201	Selected Poems in Honor of Ruysch
206	Botanical Species Inventories of Ruysch Paintings
211	Notes
226	Selected Bibliography
231	List of Works
240	Acknowledgments
243	Contributors
244	Index



Rachel Ruysch: A (Re)introduction

Robert Schindler

In her lifetime, Rachel Ruysch was widely known and appreciated as one of the foremost flower still-life painters. Certainly, her life and work were shaped by her gender in a culture that severely limited professional opportunities for women. Undoubtedly, her talent allowed her to overcome the many obstacles female artists experienced at the time.¹ In addition, her family—educated, prosperous, and well-connected—was instrumental in giving her access to a career as a painter. Ruysch grew up in an exceptionally learned environment at a time that saw tremendous advances in knowledge and understanding of the natural world, human anatomy, reproductive processes, botany, and zoology. Her work shows that she was keenly aware of many of these new discoveries, as well as situated firmly at the intersection of art, nature, and science.

Only one book has been published on her work, almost seventy-five years ago.² Although it continues to be indispensable for any student of Ruysch, Maurice Grant's catalogue is limited to a list of her paintings, including many attributions that are no longer tenable, together with a brief introduction that is steeped in misogynistic prejudice. Its relevance still today speaks to the relative paucity of research on the artist. Marinne Berard's dissertation, the groundbreaking study of her early work, remains unpublished.³ Besides, there is very little dedicated scholarship on her life and work.⁴

Fortunately, many of her paintings survive, and the majority are signed and dated, testifying to the extraordinarily long arc of her career—she painted from the young age of sixteen or seventeen until she was eighty-three. Her life is comparatively well-documented thanks to surviving correspondence, an illuminating contemporary account, archival records, poems written about her, and Jan van Goyen's biography published in 1702, the year of her death. However, despite the relative wealth of information about her fascinating story, it has never been properly told.

An Auspicious Beginning

Artistic talent ran in Ruysch's family. Her maternal grandfather was the architect Pieter Post, who designed, among other buildings, the Huis ten Bosch for Amalia von Solms, the widow of Stadtholder Frederick Hendrik, together with Jacob van Campen, the Mauritshuis in The Hague for Johan Maurits, the Prince of Nassau-Diegen and Governor of the colony Dutch Brazil, and the town hall in Maastricht. Pieter's brother, and Ruysch's great-uncle, was Frans Post, a well-known landscape painter who accompanied Johan Maurits to Brazil. In 1681, Maria Post, Ruysch's mother, married Frederick Ruysch, a renowned scholar, doctor, teacher, collector, artist, who later became a member of the Academia Leopoldina-Carolina then in Nuremberg.



98. Rachel Rupach, *Flowers*, 1998, Musée Thomas-Morey, Châteauguay-en-Côte-de-la-Beauce



99. Rachel Rupach, *Still Life with Flowers in a Vase on a Ledge with a Dragonfly, Caterpillar, and Butterfly*, 1998, private collection

ament (see fig. 27). She is no longer presented as only a skilled professional artisan, brush and palette in hand, but as an inspired, brilliant, creative mind. Her husband proudly points to the easel with the fruit of her labors: a floral still life that quite obviously reproduces the bouquet on the table. Little Joan Wilhelm is trying to show his mother a medallion, attached to a red ribbon, that bears a portrait of the elector (fig. 103). Records reveal that the boy had received the medallion on his last visit to Düsseldorf in 1713. This is an explicit reference to the elector, but there is another, less obvious one in the form of the bouquet of flowers on the left, painted once on the left and again as a picture within a picture on the right. As Robert Schindler observed, the still life dated 1715 is strikingly similar to this particular bouquet on the table (fig. 105). Since the provenance of the 1715 painting cannot be traced back that far, it cannot be ruled out that it was also originally painted for Johann Wilhelm. One explanation as to why its pendant *Fruit Still Life with Dog, Beetle and Nier* is dated 1717 could be that it was only completed after the elector's unexpected death in 1716 (fig. 107).

It is possible that the electoral couple used paintings from their court artists as exchange objects or gifts, as was customary between members of the family.¹⁷ It is therefore likely that more paintings by Ruych than hitherto known found their way into other collections either through swaps or as gifts.

Mannheim

Both of Johann Wilhelm's marriages remained childless, and so after his death in 1716, he was succeeded by his brother Karl III Philipp. In 1720, Karl Philipp moved his residence to Mannheim. From 1730 onwards, as construction work on the grand palace in Mannheim was nearing completion, some of the Düsseldorf furnishings were transferred to Mannheim, among them numerous paintings from Johann Wilhelm's former private apartments. This included Ruych's large, landscape-format *Still Life with Fruit and Flowers*, from 1714, and the lower still life dated 1715 (figs. 101 & 102). Both paintings were captured by Jan Philip van der Schiefflen, whose drawings of 1721 record the Mannheim cabinets (figs. 108 & 109).¹⁸ In addition, they are listed in the inventory of 1728 as: "30. A vase of flowers, very well painted, by Rachel Reisch" and "214. A piece filled with fruit & flowers painted by R. Ruych."¹⁹

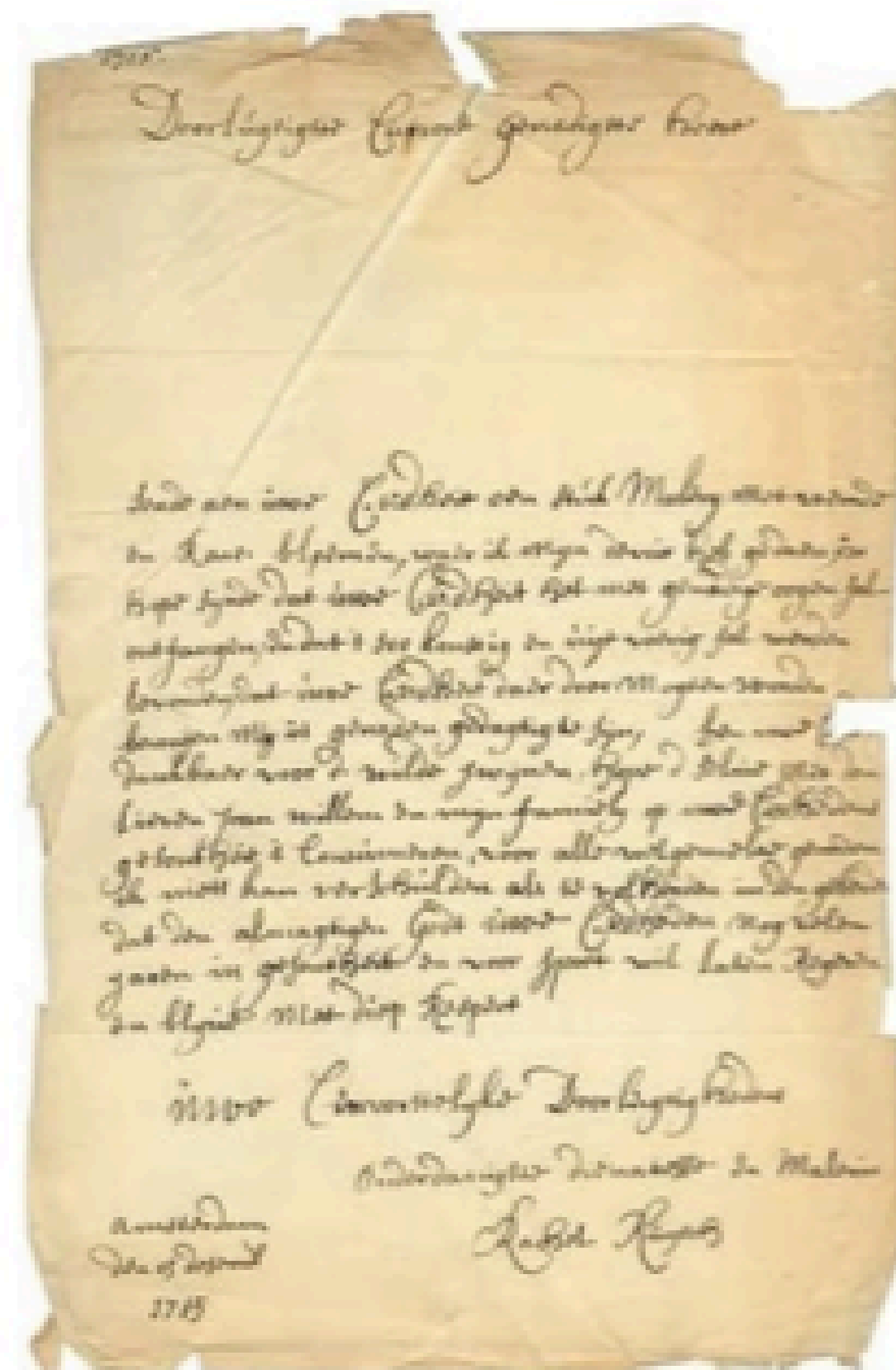
In 1763, Karl Philipp was succeeded by his nephew Karl Theodor von Pfalz-Sulzbach, an established patron of the arts and sciences. Karl Theodor was particularly



103 Medallion of Johann Wilhelm, Electoral Palatine, 1709–17

fond of Dutch painting and was responsible for the substantial expansion of Mannheim's art collection. The collection was presented in the newly built east wing of the Mannheim Palace, and was accessible to the public free of charge. The Mannheim inventory of 1756 lists four works by Ruych as being on display in the first and second cabinet. Judging from the descriptions of these paintings, it is clear that the inventory refers to the two paintings from Johann Wilhelm's bedchambers in Düsseldorf (transferred to Mannheim by Karl Philipp) as well as the two pendant paintings from the Düsseldorf gallery, which had been temporarily sent to Mannheim on account of encroaching military activity (figs. 109 & 110).²⁰

In 1760, the Electoral Palatine-Marshal (councillor) Johann Clossmann compiled a further inventory at the request of Karl Theodor, itemizing works of art that had originally come from Düsseldorf. It lists a further floral still life by Ruych in the seventh room, which had not previously been mentioned: "360. Original by Ruych. A sumptuous arrangement of flowers in a glass vase, in a carved, well-gilded frame."²¹ By drawing on inventories, it was possible to reconstruct the provenance and match the stated dimensions. This particular painting can be identified with the still life dated 1709, which was held by the Bayerische Staatsgemäldesammlung in Munich until 1937, and is now promised to the Museum of Fine Arts, Boston (fig. 121).²² Although this painting had not previously been documented in either Mannheim or Düsseldorf, the entry in the inventory of 1760 makes it plausible that the still life originally came



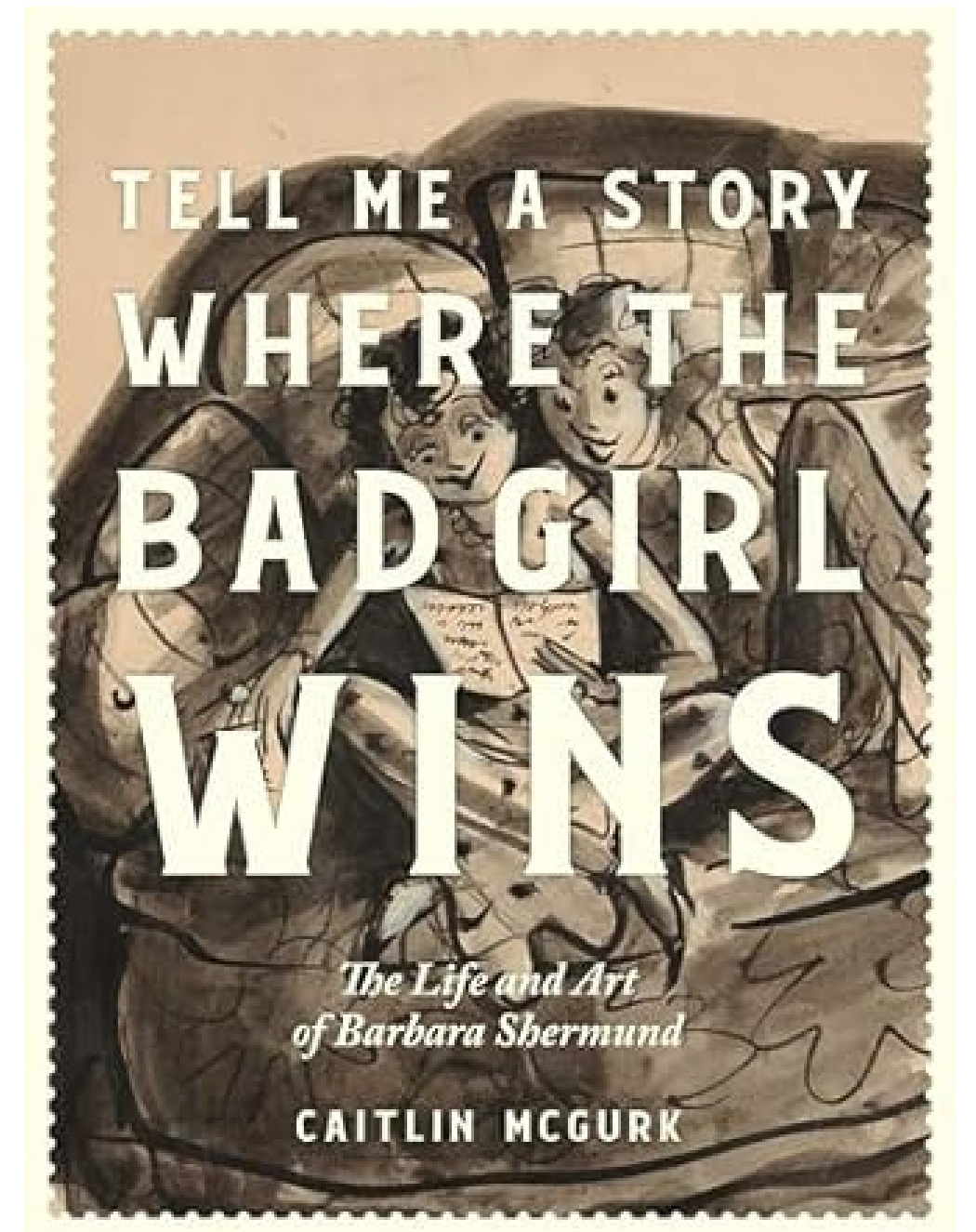
104, December 13, 1715, letter from Rachael Ruych to Elector Palatine Johann Wilhelm

WITTENBORN MEMORIAL BOOK AWARD HONORABLE MENTION

TELL ME A STORY WHERE THE BAD GIRL WINS:
THE LIFE AND ART OF BARBARA SHERMUND

CAITLIN MCGURK

FANTAGRAPHICS, 2024



TOGETHER
ACTIVATING COMMUNITY

53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

WITTENBORN MEMORIAL BOOK AWARD HONORABLE MENTION

THE SHAPE OF POWER: STORIES OF RACE AND AMERICAN SCULPTURE

KAREN LEMMEY, TOBIAS WOFFORD, & GRACE YASUMUR

SMITHSONIAN AMERICAN ART MUSEUM IN ASSOCIATION
WITH PRINCETON UNIVERSITY PRESS, 2024.

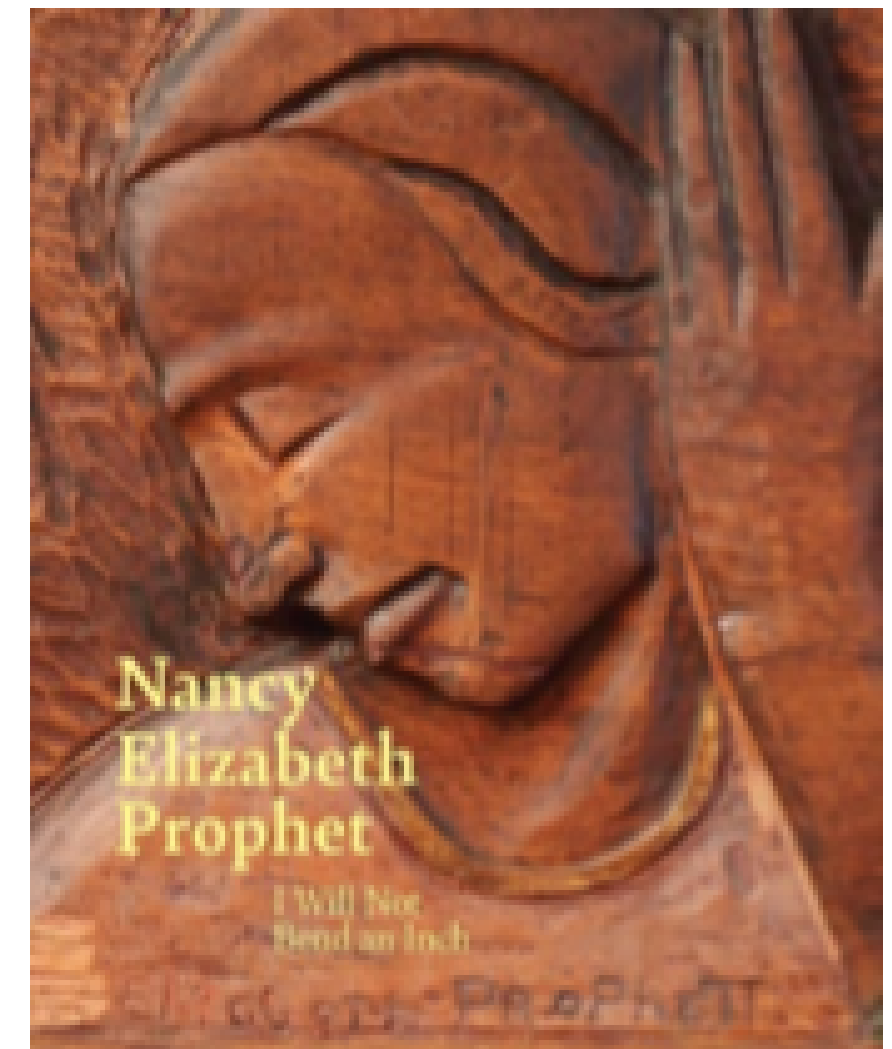


WITTENBORN MEMORIAL BOOK AWARD HONORABLE MENTION

NANCY ELIZABETH PROPHET: I WILL NOT
BEND AN INCH

EDITED BY SARAH GANZ BLYTHE, DOMINIC MOLON, &
GAZETTE SOLOMON.

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN IN
ASSOCIATION WITH YALE UNIVERSITY PRESS, 2024.



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

DISTINGUISHED SERVICE AWARD

THANK YOU TO THE COMMITTEE:
REBECCA FRIEDMAN, CHAIR
LAURA GRAVELINE
COURTNEY HUNT
GWEN MAYHEW



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

DISTINGUISHED SERVICE AWARD

**STAYED TUNED FOR THE MEMBERSHIP
MEETING AND DSA CEREMONY ON
TUESDAY, MAY 13, 2025**



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025

**CONGRATULATIONS TO ALL THE
AWARDEES!**

**THANK YOU TO OUR SPONSORS AND
THANK YOU TO THE SUBCOMMITTEES FOR
ALL THEIR WORK.**



TOGETHER
ACTIVATING COMMUNITY
53RD ANNUAL CONFERENCE
VIRTUAL • MAY 12-16, 2025