

Cataloging Exhibition Publications : Best Practices

040 — |a WVV9 |c
020 — |a 0910501386
090 — |a ND2893 |b .A785 2006
245 04 |a The art of the book : |b illustration and design, 1650 to the present / |c edited by
Barker & James Cogswell ; with contributions by Erin Walcek Averett, Sarah Carter, Kelli Bruce Hanson,
Holly Robbins, Joan Stack, Susan Wood ; sponsored by Museum of Art and Archaeology and University Libraries,
University of Missouri - Columbia.
246 30 |a Illustration and design, 1650 to present.
260 — |a Columbia, Mo. ; |b University of Missouri, Board of Curators, |c c2006
300 — |a 94 p. : |b ill. (some col.) ; |c 28 cm.
500 — |a "Published in conjunction with the exhibition The art of the book: Illustration and design, 1650 to present, which ran
from September 16 through November 24, 2006, at the Museum of Archaeology, University of Missouri, Columbia.
Missouri."
504 — |a Includes bibliographical references.
Preface 1 / Alex W. Barker -- Preface 2 / James A. Cogswell -- Introduction -- The art of the book -- The literary
art of the book -- Bibliography.

Title and Statement of Responsibility

Written and compiled by
the ARLIS/NA Cataloging Advisory Committee



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Cataloging Exhibition Publications: Best Practices **Title and Statement of Responsibility**

Introduction

Strictly speaking, an exhibition catalog is a work published to document an exhibition, and includes a list of works exhibited. It may or may not contain additional information, such as illustrations, introductory essays, analyses of the works of art, biographical information on the artists, etc. In recent years there has been a trend to publish what can be termed "exhibition publications," which document or complement an exhibition but which may or may not include a list of the works exhibited. Often these publications will state, "Published on the occasion of an exhibition held..." or, "Published to accompany the exhibition..." The following guidelines have been drafted for use with the broader definition of an exhibition publication. The term "exhibition catalog" should not exclude exhibition publications which are not strictly a catalog.

Catalogers who do not work regularly with art documentation may find exhibition publications somewhat daunting. Some forms of exhibition documentation, such as brochures or checklists, are produced in-house and may present bibliographical information in an unconventional fashion, requiring the cataloger to look well beyond the title page or even beyond the publication itself. Exhibition publications often require more use of cataloger's judgment, and more intervention in terms of transposing, omitting, and supplying data. Decision-making about the choice of a primary access point can be quite involved. And cataloging exhibition publications is probably more affected by local practices and guidelines than any other area of art documentation, since catalogers who work at institutions that mount or host exhibitions are often expected to provide more detail about their own institutions' publications. Though these are local practices, it is useful to alert other catalogers to this phenomenon.

The ARLIS/NA Cataloging Advisory Committee (CAC) decided to draft these best practices to provide practical guidance to catalogers working with art exhibition publications. The guidelines are confined to cataloging issues and situations characteristic of this type of material; they are intended to be used with other cataloging documentation, including Anglo-American Cataloguing Rules 2nd edition, 2002 revision (AACR2), and its successor, Resource Description and Access (RDA), Library of Congress Rule Interpretations (LCRI), and MARC21. A fuller exploration of exhibition documentation may be found in: *Art Exhibition Documentation in Libraries: Cataloguing Guidelines* (Bromsgrove, Worcs.: ARLIS/UK & Ireland, 2000), available from ARLIS/UK & Ireland.

The CAC began development of the guidelines in 2001. The initial intent was to issue the guidelines as a whole, but new developments in library cataloging standards, particularly the development of RDA, and demand from art catalogers for timely, practical guidance suggested that it would be preferable to issue the guidelines in sections.

The division of the sections reflects the International Standard Bibliographic Description (ISBD) definition of data areas. The title and statement of responsibility section is the first to be published.

Credits

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Cataloging Exhibition Publications: Best Practices

Title and Statement of Responsibility

Note: The section numbering used below does not refer to Anglo-American Cataloging Rules, 2nd edition, 2002 revision, or any other cataloging documentation.

References to Anglo-American Cataloging Rules, 2nd edition, 2002 revision, are preceded by "AACR2" and references to Library of Congress Rule Interpretations are preceded by "LCRI".

1. Determining what constitutes the title

1.1. Disregard introductory words

Phrases such as "X Gallery presents" and the like sometimes precede the title of the catalog. Do not include these words as part of the title (see AACR2 1.1B1). Instead, give the title with introductory words as a title added entry (246 tag) (see the section on title variants for more information).

1.2. Distinguishing between the main title and other title information

1.2.1. It is often difficult to determine what is the title proper and what is the other title information. Typography and layout provide clues.

Example:

[in small font] Retrospective exhibition
[white space]
[in large font] EMILY MORRIS
[in large font] A Life in Oils 1923-1990
[in small font] Claremont Gallery, Jan. 15-30, 1991

245 10 \$a Emily Morris : \$b a life in oils, 1923-1990 : Claremont Gallery, Jan. 15-30, 1991 : retrospective exhibition.

1.2.2. ISBD punctuation restricts the use of colons to separate the title proper from other title information. If the title of the exhibition catalog includes a colon and the part of the title preceding the colon is short or non-distinctive, substitute a comma for the colon.

Example:

[title in catalog] Mexico: From Empire to Revolution

245 00 \$a Mexico, from empire to revolution

1.3. Distinguishing between other title information and notes area data

1.3.1. Information on the place and dates of the exhibition

1.3.1.1. When found on the chief source of information, give the place and dates of the exhibition as other title information. Otherwise, record it as a note (500 tag).

Examples:

245 10 \$a Antonia Eiriz : \$b a tribute to a legend : September 8-November 19, 1995.
(dates of exhibition as other title information)

245 00 \$a 1850-1950, Zeichnungen und Aquarelle : \$b Dr. Ewald Rathke
Kunsthandel, Frankfurt am Main.
(venue and city as other title information)

245 10 \$a Jo Davidson, 1883-1952 : \$b Galerie Jacques Davidson, Tours, du 6 au 31
Octobre 1976.
(venue, city, and dates as other title information)

245 10 \$a Home sweet home : \$b Deichtorhallen Hamburg, 20. Juni bis 28.
September 1997.
(venue and dates as other title information)

245 00 \$a Mexico, from empire to revolution : \$b part one, October 21, 2000-
January 21, 2001 : part two, February 24, 2001-May 20, 2001.
(two parts with separate dates as other title information)

1.3.1.2. When recording dates and venues as other title information, keep dates and venues together within one colon-separated unit, using colons to separate different venues and dates.

Examples:

245 10 \$a Santi Moix : \$b Paul Kasmin Gallery, New York, 10 September-10 October 1998 : Galeria Carles Tache, Barcelona, 16 de setembre-17 d'octubre 1998. (2 venues separated by a colon)

245 03 \$a An exhibition of French paintings : \$b the National Gallery of Art, Washington, June 1-September 4, 1978 : the Metropolitan Museum of Art, New York, Oct. 21, 1978-January 13, 1979 : and the Fine Arts Museums of San Francisco, February 18-May 26, 1979.

1.3.1.3. If there are more than three venues (with or without dates) listed on the chief source of information, give the first or most prominently named as other title information, followed by the mark of omission, or record all the venues in a note.

Examples:

245 10 \$a Ana Mendieta : \$b Centro Galego de Arte Contemporánea ... / \$c Gloria Moure ; with texts by Donald Kuspit ... [et al.].

OR

245 10 \$a Ana Mendieta / \$c Gloria Moure ; with texts by Donald Kuspit ... [et al.]. 500 ## \$a Catalog of an exhibition held at the Centro Galego de Arte Contemporánea, Santiago de Compostela, July 23-Oct. 13, 1996; Kunsthalle Düsseldorf, Düsseldorf, Oct. 31-Dec. 29, 1996; Fundació Antoni Tàpies, Barcelona, Jan. 21-March 30, 1997; Miami Art Museum of Dade County, Miami, Fla., June-Aug. 1997; and the Museum of Contemporary Art, Los Angeles, Calif., Aug. 10-Nov. 2, 1997.

1.3.1.4. If the cataloger's local institution is one of the venues named on the chief source of information, and the cataloger is abridging the list of venues, record the local institution in a note.

1.3.2. Lists of names in titles: how much to use, how much to abridge

1.3.2.1. Titles sometimes consist of a list of names of the artists whose work is featured in the exhibition. When the list is considered the title proper, record all names. If the list is lengthy, the title proper may be abridged after the first five words, followed by a mark of omission (see AACR2 1.1B4). Record at least the first three names when abridging after the first five words.

Examples:

245 00 \$a Throphilos, Kontoglou, Ghika, Tsarouchis : \$b four painters of 20th century Greece.

[title in catalog] Donald Baechler, Georg Baselitz, Jean-Michel Basquiat, Ross Bleckner, Sandro Chia, Francesco Clemente, George Condo, Enzo Cucchi, Eric Fischl, Keith Haring, Anselm Kiefer, Sherrie Levine, Allan McCollum, Elizabeth Murray, Sigmar Polke, Richard Prince, Gerhard Richter, Susan Rothenberg, David Salle, Kenny Scharf, Julian Schnabel, Philip Taaffe, Terry Winters, Christopher Wool

245 00 \$a Donald Baechler, Georg Baselitz, Jean-Michel Basquiat ...

[title in catalog] Arman, Baj, Cavaliere, Crippa, Dubuffet, Duchamp, Max Ernst, Farfa, Fontana, Jorn, Miró, Picabia, Prévert, Man Ray, Spoerri Dal 3 al 13 marzo 1964, Opere Esposte alla Galleria Schwarz di Milano

245 00 \$a Arman, Baj, Cavaliere, Crippa, Dubuffet ... : \$b dal 3 al 13 marzo 1964, opere esposte alla Galleria Schwarz di Milano.

1.3.2.2. When the other title information consists of a list of names, record all names in \$b. If the list is lengthy, record at least the first three names, followed by the mark of omission.

Examples:

245 00 \$a Five painters in New York : \$b Brad Davis, Bill Jensen, Elizabeth Murray, Gary Stephan, John Torreano.

[title in catalog] Instant City
Thomas Struth, Gabriele Basilico, Keizo Kitajima, Philip Lorca diCorcia, Hannah Starkey, Raghubir Singh, Henry Bond, Boris Michailov, Jitka Hanzlová, Luca Andreoni, Antonio Fortugno, Francesco Jodice Fotografia e Metropoli

245 00 \$a Instant city : \$b Thomas Struth, Gabriele Basilico, Keizo Kitajima ... : fotografia e metropoli.

1.3.2.3. Alternatively, record the list of names in a note field as stated in AACR2 1.1E3.

Examples:

245 00 \$a 7 artists.

500 ## \$a "New work by Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Wesselmann."

OR

245 00 \$a 7 artists : \$b new work by Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Wesselmann.

1.4. Nature of the work as part of the other title information

1.4.1. The title and statement of responsibility often do not make the nature of the work clear. Since the same title is sometimes used for several different publications, such as an exhibition catalog, checklist, and web page, a clarification of the nature of the work helps users distinguish among the various items.

If the title proper needs explanation, supply a brief addition in square brackets as other title information, in the language of the title proper.

Examples:

brochure
catalog
checklist
flier
press release
Katalog
catálogo
web page

1.4.2. Do not use the general material designation (245 \$h), which is restricted by AACR2 and LCRI 1.1C1 to a brief list of terms.

Examples:

245 00 \$a Mexico, from empire to revolution : \$b [brochure].

245 00 \$a Mexico, from empire to revolution : \$b [catalog].

but: 245 00 \$a Mexico, from empire to revolution \$h [electronic resource]
(uses a general material designation prescribed by AACR2 and the LCRI.)

2. Statements of responsibility

2.1. Artist in the statement of responsibility (245 \$c)

Often no author is credited for the catalog, particularly for exhibition checklists or catalogs produced by commercial galleries. Under these circumstances, it is tempting to include in the statement of responsibility the artist whose work is featured in the catalog, especially since the artist's name often appears prominently on the title page in the location where one would expect to find a statement of responsibility.

Do not do this unless there is clear evidence that the artist had a role in producing the catalog (as opposed to the work featured in the catalog). An example would be an exhibition catalog that is an artist's book.

Instead, incorporate the artist's name in the title. But note that even though an artist's name should not be transcribed in the statement of responsibility, the artist may be given the main entry, if the catalog contains reproductions of his work.

Example:

On t.p.:
[in large font] Jon Schueler
[in small font] The sign of the gale

245 10 \$a Jon Schueler, the sign of the gale.

2.2. Exhibition curators in the statement of responsibility (245 \$c)

Transcribe the name of the curator(s) when this information appears on the t.p. or other preliminaries or the colophon).

Examples:

245 04 \$a The Hudson River School / \$c [curator, Sandra S. Phillips].
(curator credited on verso of t.p.; no other statements of responsibility appear in the catalog)

245 00 \$a Wos up man? : \$b selections from the Joseph D. and Janet M. Shein collection of self-taught art / \$c Joyce Henri Robinson, curator ; with contributions by Janalee Emmer and Gabriella Szalay ; foreword by Phyllis Kind.
(curator and other contributors given on t.p.)

245 00 \$a Courtly art of the ancient Maya / \$c Mary Miller and Simon Martin ; Kathleen Berrin, curator.

(personal authors and the exhibition curator given on the t.p.)

245 10 \$a Ray Ellis in retrospect : \$b a painter's journey / \$c guest curator, Valerie Ann Leeds; catalogue and exhibition coordinator, Holly Koons McCullough.

(guest curator and person responsible for coordinating the catalogue given on t.p.)

245 10 \$a Surrealist drawings from the Drukier collection.

500 ## \$a Catalog of an exhibition curated by Nancy E. Green, held Aug. 16-Oct. 19, 2003 at the Herbert F. Johnson Museum of Art, Ithaca, New York.

(curator's name does not appear prominently on the item)

2.3. Multiple types of contribution

Creation of an exhibition catalog may involve many different contributions, from curating the exhibition to writing the introduction to compiling the catalog entries. It is helpful to supply this information, when the statement of responsibility would not otherwise indicate the nature of each contribution. If this information is not on the title page but comes from preliminaries (e.g. the verso of the t.p. or cover) or the colophon) enclose it in brackets. Or it can be brought out in the note mentioning contributions not cited in the 245\$c.

Examples:

245 00 \$a Phantoms of the Orient : \$b exhibition, July 2-August 27, 1991 / \$c [catalog text] Amy Masucci ; [curator, Deborah Moore].

245 14 \$a The art of the book from the early Middle Ages to the Renaissance : \$b a journey through a thousand years / \$c [conception: Jörn Günther and Robert O'Neill].

500 ## \$a With a preface by Robert K. O'Neill, a foreword by Axel Bender and Lorenz Reibling, and an introduction by Jörn Günther.

2.4. "Invisibility" of contributors

2.4.1. In many cases, the persons responsible for the creation of the catalog do not appear in the chief source of information, or even in the preliminaries, but have to be tracked down elsewhere in the catalog: in the preface, the table of contents, or at the start or end of a section. Include this information in a note, not in a bracketed statement of responsibility. Do not include the names of persons listed in the technical or production credits, such as book designers, copy editors, coordinators of photography, proofreaders, etc. (see LCRI 1.1F1)

Example:

500 ## \$a Essays by Richard D. Marshall, Dave Hickey, and David Rimanelli.

2.4.2. In some institutions that publish exhibition catalogs or organize exhibitions, catalogers are expected to include in the bibliographic records all staff who made contributions to the catalog, even those which are relatively minor (for example, if a curator authored 10 catalog entries out of 100). Record this information in a note (500 tag). Do not code this note as local.

3. Title added entries (246)

3.1. Title added entries derived from the other title information

3.1.1. If the other title information (245 \$b) is distinctive and could be considered to be the title proper by some users of the catalog, make a title added entry for it.

Examples:

245 00 \$a Traditions unbound : \$b groundbreaking painters of eighteenth-century Kyoto.
246 30 \$a Groundbreaking painters of eighteenth-century Kyoto

245 00 \$a Little boy : \$b the arts of Japan's exploding subculture.
246 30 \$a Arts of Japan's exploding subculture

245 10 \$a Don't pay any attention to him, he's 90% water : \$b the cartooning career of Boris Drucker : a retrospective exhibition of the artist's work.
246 30 \$a Cartooning career of Boris Drucker

3.1.2. If the other title information is not distinctive, do not make a title entry for it.

Examples:

245 10 \$a Joan Miró : \$b 18 Bronzeplastiken.
(no 246 made for the other title information)

245 10 \$a Santi Moix : \$b Paul Kasmin Gallery, New York, 10 September-10 October 1998: Galeria Carles Tache, Barcelona, 16 de setembre-17 d'octubre 1998.
(no 246 made for the other title information)

245 10 \$a Tomie Ohtake : \$b exposição retrospectiva, 1983-2001.
(no 246 made for the other title information)

3.1.3. When in doubt, include a title added entry (246). AACR2 and LCRI 21.30J provide rules and examples for title added entries.

3.2. Parallel titles

3.2.1. If parallel titles appear on the title page, transcribe them according to AACR2 1.1B9 and 1.1D and make title added entries for them.

Example:

245 00 \$a Kagayakeru Keichō jidai no bijutsu : \$b Momoyama kara Edo e = Arts of the dazzling Keichō Era : from Momoyama to Edo.
246 31 \$a Arts of the dazzling Keichō Era

3.3. Title added entries derived from titles appearing elsewhere in the publication

3.3.1. If variant titles appear elsewhere in the publication, make title added entries for them.

Examples:

245 10 \$a Catalogue of Irises : \$b Kōrin's screens reborn.
246 14 \$a Irises reborn
(cover title)

245 00 \$a Shoki Imari to Nabeshima.
246 15 \$a Imari and Nabeshima ware from the collection of Masayuki Yamamoto given to the Nezu Institute of Fine Arts
(added title page title)

245 04 \$a Les arts du Japon à l'époque d'Edo, 1603-1868 : \$b collection des Musées royaux d'art et d'histoire.
246 18 \$a Arts du Japon
(spine title)

245 14 \$a The art of the handmade book : \$b exhibition catalogue : rare books from St. Petersburg Publishing House.
246 1# \$i Colophon title: \$a Iskusstvo rukotvornoï knigi

245 00 \$a Bakumatsu Meiji no dōhanga : \$b Gengendō to Shuntōsai o chūshin ni : Tenri Gyārā dai 127-kaiten.
246 1# \$i Parallel title on p. [4] of cover: \$a Copper mini-prints of Japan from the end of Edo era through the Meiji era

245 10 \$a 3 x Tischbein und die europäische Malerei um 1800.
246 3# \$a Drei mal Tischbein und die europäische Malerei um 1800
246 1# \$i Subtitle on cover: \$a Johann Heinrich Tischbein d.Ä., Johann Friedrich August
Tischbein, Johann Heinrich Wilhelm Tischbein

245 00 \$a Text & subtext.
246 3# \$a Text and subtext
246 1# \$i Subtitle on cover: \$a Contemporary art and Asian woman

