

Kirston C. Johnson. The Art Library as Exhibition Space: Ten Case Studies. A Master's Paper for the M.S. in L.S. degree. November, 2006. 78 pages. Advisor: David Carr

This study examines the use of physical and virtual exhibits in art libraries. Through ten case studies, the researcher asks if art libraries are using their physical and virtual space for exhibition, and do certain types of art libraries mount exhibits consistently and effectively. This study was devised to uncover common patterns and inconsistencies that exist across the board when looking at the art library as exhibition space. Further, in uncovering any patterns and inconsistencies, the researcher will suggest a framework that can be used to assess current use of exhibitions in art libraries and improve future programs. The primary purpose of this research is to address whether exhibitions used in art libraries are promoting user education, highlighting and increasing the use of library materials, improving public relations, and increasing library and staff visibility. The study suggests that art libraries within institutions primarily devoted to the study of art and art education, such as museums and art schools, are more likely to mount exhibits and develop exhibition programs.

Headings:

Art Libraries

Art Libraries -- Space Utilization

Art Literature -- Exhibits and Displays

Library Exhibits

THE ART LIBRARY AS EXHIBITION SPACE:
TEN CASE STUDIES

by
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A Master's paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

Chapel Hill, North Carolina

November 2006

Approved by

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INTRODUCTION

In a time when many people expect to find almost anything using corporate search engines and may even question the very need for libraries, it is of the utmost importance that librarians and archivists prepare to re-imagine both their mission and the possibilities generated by their collections; possibilities which can only occur through their own imagination and intervention. In re-assessing the library's purpose and imagining possibilities for its collections, the researcher suggests librarians, archivists, and leaders of cultural institutions need to strive to promote the essential experiences that are only possible through interaction with the library itself, its collections and personnel, and the library's Web site.

One of the most effective ways to enhance a user's visit to any library is through the development and implementation of an exhibitions program, which may encompass both the library's physical or digital space. Aside from the idea of the library as a place one must go to fill a *known* information need, libraries can also be a destination users seek out in order to come in contact with information that fills an *unknown* need. Exhibitions in a library's physical or virtual space support the growth of knowledge that may otherwise have never been attained because the user's information gap prohibits the formulation of a query. Indeed, it is the promotion of the library as a destination where users encounter the unknown and the unexpected – not unlike a museum or a theater – that will ultimately allow them to witness and wield the often hidden information and *stories* contained

within. This vision holds the promise of ushering in a new image for libraries and archives in the 21st century.

Although this study specifically focuses on the art library as exhibition space, the researcher's hope is that the findings will take a step toward forming a universal framework and supplying an entry point from which any library can begin implementing an exhibitions program. Public libraries and major research collections have historically been very good at developing the kind of programs that promote the library as a destination where one not only performs dedicated research, but also where one may encounter unknown aspects of the collection through lectures, performance and exhibition. There are many possible reasons why it is more common to find an exhibitions program in a public library or large research collection than it is to find one in a smaller, departmental, or special library: more funding, more human resources, more space, and, in the case of public libraries which may rely more heavily on patron visitation for funding than academic libraries, financial necessity. But it is equally important for smaller, departmental, and special libraries to promote the same kind of experience. Moreover, these special libraries often hold some of the richest collections in terms of exhibition potential. Art libraries, typically the stewards of collections that not only beg for exhibition but that also typically serve a population that is knowledgeable of and responds strongly to curatorial efforts, are ideal locations for the construction of exhibition spaces that promote chance discoveries, personal change, and scholarly inquiry through the display of artworks and unique library materials. In this study's focus on the possibilities for exhibitions in art libraries, the researcher plans to outline a tripartite area

of potential goals, common obstacles, and possible types of exhibitions by performing a literature review and ten case studies.

Although there has been little research devoted to exhibitions in art libraries, the past two decades have seen an increasing interest in developing strategies for creating exhibitions in libraries varying from large and small academic to public. Core reasons for creating exhibits have been discussed widely as well as the possible benefits gained. The inevitable obstacles that prevent librarians from instigating an exhibitions program have also been discussed and consensus reveals that the same obstacles are present in both small and large institutions. Finally, professionals from all types of institutions have put forth ideas for possible exhibitions and tried to highlight potential resources that may lend themselves to exhibition.

Art libraries contain an immense potential for developing exhibitions that draw on the visually rich and often unique materials they collect as well as the work of artists in the institution and the community they serve. While it has been discussed in the literature that some libraries have a difficult time finding materials within their collections that are both interesting textually as well as striking visually, the art library is more likely to confront the problem of choosing between the abundant materials worthy of exhibition and the multitude of thematic possibilities. In this author's opinion, this should be the case in almost any library, regardless of the collection, and simply hinges upon the imagination of the librarians and staff involved in the curatorial process. The art library's collection can contain not only traditionally bound art books, but also artist's books, bound etchings and lithographs, early and sometimes rare periodicals, audiovisual materials, slides, primary resources, original artworks, and even works which are

primarily text-based, but which have also been considered visual art, such as Mallarmé's *Un Coup De Dés*. Additionally, publishers of art books have historically been interested in creating books and bindings that are works of art themselves, so that an individual may have the sense of experiencing an artwork while accessing information.

Numerous possibilities exist for exhibitions within the art library. Additionally, art libraries in art schools tend to be the main library and, therefore, not only house the monograph collection, but also rare books, manuscripts, and university archives. This kind of art library is especially rich with possibilities for innumerable juxtapositions of materials to exhibit, as they can often draw upon archival materials such as photographs, correspondence, and other primary documents. In the results section of this study, we will see how the San Francisco Art Institute has created an exhibit which incorporates materials from the circulating book collection, the school archives, and the photographic collection. Art libraries also often have large collections of audiovisual materials that relate to art history, fine art, or film as fine art. These, too, are valuable possibilities for exhibition, as they are typically hidden collections which do not lend themselves to browsing.

In Art Departments, where exhibition space is usually limited to one or maybe two galleries at most and dedicated to displaying the efforts of its students and faculty, the art library may hold the potential to expand exhibition possibilities for a community of artists. The library can become another forum for the exhibition of student and faculty work, or that of community artists; creating an alternate meeting place for members of the department and community, a place of discovery and discourse.

The observations of online exhibits are included in this study and are considered an important part of the exhibitions program in their ability to reach a broader audience and provide alternative ways to access collections. The onsite physical exhibit, however, is given equal, if not greater, importance in that during a time when intense focus is on creating Web-based collections, it is especially important to keep the physical library in sight and promote its use in order to maintain a balance and prevent future neglect. After all, it is the physical library that acts as steward to the infinite materials that exist online, without which, the digital exhibitions would be impossible. As most libraries keep a record of the number of patrons that visit each day, and this record is often essential in garnering greater financial support, it is imperative that libraries promote programs that will bring the local community within its walls. Without an adequate level of visitation, libraries are in danger of becoming at the very least under-funded and in the worst case under-valued. Therefore, encouraging the promotion of a space for research *and* discovery is essential. For only within such a place can dialogues develop, people change, and ideas take wing.

It is true that students and library users are, for the most part, motivated to seek out new information, but like everyone they have gaps in their knowledge, and with these gaps comes the inability to ask for the information needed to fill them. Exhibitions of artworks and library materials within the art library are an effective way of introducing information to patrons that they may not have been able to ask for themselves, thus promoting education through chance discoveries.

Through these case studies of physical and virtual exhibits in art libraries within various types of institutions, the researcher asks if art libraries are using their space for

exhibition and, if so, do certain types of art libraries do it more consistently and effectively than others? With this study, the researcher hopes to uncover common patterns and apparent inconsistencies that exist across the board when looking at the results. Further, in uncovering any patterns and inconsistencies, the researcher will suggest a possible model that can be used to assess current use of exhibitions in art libraries and improve future programs. The purpose of this research is to address the question of whether exhibitions are used in art libraries as a way of promoting the education of patrons, highlighting and increasing the use of library materials, public relations, collection development, increasing library and staff visibility, and creating an environment conducive to incidental information acquisition (Williamson, 1998).

LITERATURE REVIEW

A case study of the art library as exhibition space, and the corresponding analysis of data collected from a pool of art libraries throughout the United States, involves the review of two separate issues: general strategies for academic library exhibits and exhibiting artwork in libraries. Both of these issues grow out of several persistent core objectives for exhibiting materials in the library: education, increased use of materials, public relations, and even collection development. Of course, other reasons can and will be imagined, but these objectives are listed repeatedly in the library and museum literature surrounding this topic. In reviewing the literature that addresses these topics, I hope to suggest the possibility of a perspective by which any library, but art libraries in particular, can mount exhibitions that educate and inspire, highlight the rich collections they house, draw attention to the library and its innovative staff, and even promote donor relations.

Although it is difficult to find literature that specifically addresses the art library as exhibition space, a fair amount of research exists in the library science literature that discusses general library exhibit strategies; especially within the smaller academic library. This literature can be divided fairly evenly between the discussion of general strategies regardless of the exhibit material, the discussion of exhibiting books and library materials, and the discussion of exhibiting artworks. The small amount of literature which does exist that specifically focuses on exhibitions in art libraries tends to discuss the display of artworks alone, rather than books and other library materials.

As this study is interested in the way art libraries use their physical and virtual locations as exhibition space, regardless of the materials used (but especially interested in

the use of library materials), it is helpful to look at the literature covering exhibitions and libraries in general, as well as that which addresses the exhibition of specific types of materials. In reviewing the experiences of many different types of libraries and exhibition programs, this type of examination will help to create a framework for developing the kind of exhibitions program best suited to the individual art library. This type of broad literature review is also useful in describing some of the common obstacles encountered by librarians trying to mount exhibits and, therefore, serves as a pool of knowledge from which to create a separate strategy for overcoming those obstacles.

Definitions

Before discussing the literature by topic, clarification of some of the operational definitions used in this study is in order.

Art Library

This paper will look at art libraries in every type of institution: academic, museum, and public. In fact, this study endeavors to present as wide a range of different institutional art libraries as possible in order to discern if any one type is more effective at developing exhibits than another. Since most art libraries exist within museums and academic institutions, this study will necessarily draw largely upon data from these contexts. The study looks at the presence of both physical and virtual exhibits in the art library's space; meaning the physical space the library inhabits or the web space the library is allotted within the parent institution's Web site. It is assumed that a physical exhibit is being discussed unless the term "online exhibit" is specifically used.

Exhibit

This study defines a physical exhibit as any type of display of books, library materials, artworks, or museum items within the library's physical premises or the premises immediately surrounding the library that has been purposefully arranged and systematically identified. The study does not place a limit on the type of materials which may be displayed and can range from monographs to audiovisual presentations. Likewise, there is no limit to the material's provenance and, although it is likely the materials will come from the library's collection, may also include materials on loan from other libraries, institutions, potential donors, students, or even faculty members. The exhibition may be large or small, as long as there is an identifiable purpose and some sort of description. The way in which materials are described, however, may range from minimal to extreme detail. The materials may be displayed in glass cases, on walls, free-standing, or otherwise. This study, however, does not include the posting of book jackets from recently acquired books on bulletin boards in its definition of an exhibition. This practice, which is more common than exhibitions and a wonderful way of drawing attention to new acquisitions – beyond the traditional shelf of new books – may be included in the section of this study that addresses “other ways the library highlights its collection.”

Online Exhibits

Online exhibits are defined quite broadly and include the art library's creation of any virtual exhibition or highlight of materials which does not hinge on the use of a search box, as is the case with many image databases. This is not to say that a search box should not be present in the exhibition's architecture, for it most certainly can be; however, one

should be able to “approach” a virtual exhibit without knowing exactly what one is looking for, as is the case with any experience of a physical exhibit. Therefore, databases of digitized library materials which may contain highly effective exhibition potential, but which can only be accessed by interacting with a search box are not included. Online exhibits must also have been designed with a purpose or theme in mind, and include clear identification of materials and citations. The architecture of the exhibit should lead a user through it logically, whether linearly or non-linearly. This study, however, will also include less ambitious online exhibits, such as a brief history or précis of part of the library’s collection, including images and identification.

General Strategies for Academic Library Exhibits

Objectives and Obstacles

The focus on identifying objectives and obstacles aligned with the creation of library exhibits is most evident in the literature on general strategies for academic library exhibits. Over the past couple of decades, several articles have been published which serve to develop an outline representing the essential objectives of a library exhibit. Most authors have concurred with Lucy Caswell’s assertion that “within the academic library certainly education should be the primary aim” (165). But, as Caswell also states, along with education, increased use of materials and public relations are both also significant objectives. Jane Kemp agrees with Caswell’s list of three essential objectives but goes on to write that, as an objective, “collection development is also valid for academic libraries of varying sizes” (344).

A study by Samuel Ogunrombi further suggests that there are objectives in addition to education, increase in use of materials, public relations, and collection development. Ogunrombi contends that exhibitions create a positive attitude toward the library as an important asset of the university, communicate to the community the institution's efforts and achievements, and enhance the status of library personnel (429). Ogunrombi's list of additional objectives is certainly significant. During the digital revolution, when libraries need to reveal their treasures and prove their value to the creation of new ideas and communities, exhibitions are an effective way to transform the space of a library into a place of learning through the unexpected, transformation, and invention. Art libraries are especially suited to become this type of place and to attract not only their service communities, but also a diverse outer community of artists, art lovers, parents, children, and adult learners.

The researcher would like to suggest one additional essential objective of library exhibits that certainly has the aspect of education, but which suggests something more – the idea of “chance discoveries” as conceived in Kirsty Williamson's article “Discovered by Chance: The Role of Incidental Information Acquisition in an Ecological Model of Information Use.” This article looks at incidental information acquisition in the ordinary lives of older adults, but the idea can be transferred to libraries and cultural institutions of all types with astounding results. The acquisition of information that is unexpected and not purposefully sought, but rather discovered by chance, can often have a profound impact on an individual's life, from deciding a career to simply inspiring an interest. Library patrons are, for the most part, self-driven, knowledgeable, and motivated to seek out new information, but they have gaps in their knowledge and with these gaps come the

inability to even ask the question: *how can I find out more about this particular subject?*

Often, the introduction of a subject, line of inquiry, or relevant resource, happens purely by chance. A student may hear about it in a class, read about it in an article, or come across it in a library exhibition. Every scholar is aware of the importance of chance discoveries – discoveries which often bear strongly on his or her current focus of study. And, as true scholarship in a particular field often draws upon the discoveries made in other fields, scholars can be led forward by leaps and bounds after these kinds of chance encounters. Where better to promote and expect this kind of learning than within a library? And with what better means than an exhibitions program?

A core group of common obstacles to creating library exhibits have also been clearly outlined by the library literature and authors tend to agree about the main issues: time, space, funding, and institutional support. Other obstacles are discussed as well, but these are often a consequence of the above-mentioned barriers. Time is often one of the most difficult obstacles to overcome when trying to create exhibits in smaller academic libraries where a single librarian is often responsible for multiple tasks, from reference services to collection development. James R. Nance, a Public Services librarian at the University of Tennessee at Martin, emphasizes the particular obstacles that a smaller library encounters when trying to mount an exhibit. He states that “although creating an exhibit for two 11 feet by 5 feet display cases every two months is only a small part of his job, it takes up a major part of his time” (32). Although Nance emphasizes the difficulty of maintaining an effective exhibitions program within a smaller library, and that modest resources call for more modest goals, Jane Kemp attempts to point out how it is possible for smaller libraries to reach the major objectives of an exhibit. Kemp writes that smaller

libraries may need to “focus creative energies in ways not typically addressed in the literature on exhibit strategies” (346). She goes on to write:

The exhibit planner in the smaller library faces the challenge not only of arranging a display but also of originating the foundation ideas for the exhibit. In such libraries the planner consequently exerts as much if not more creative thinking and talent in the initial stages of building an exhibit as in the final stages of organizing and labeling the display. (346)

Lucy Caswell maintains that despite the time and labor necessary to create exhibitions, most academic libraries have some type of exhibition space, ranging from a bulletin board to full-fledged cases for rare books and that “while exhibitions are a secondary function of academic libraries, they may make a substantial contribution to the academic community” (168).

The conception of an exhibit idea, the research needed to choose items to be included and the organization of these materials into a meaningful presentation are a challenge for the exhibit planner. At its best, the academic library exhibit is a scholarly effort subject to review by a large audience. Although few libraries can mount exhibits on the scale of the New York Public Library...such efforts should serve to inspire the library community to use exhibitions more purposefully. (Caswell, 168)

As Caswell indicates, most libraries will never be able to mount exhibits on the same scale as the New York Public Library, but all the elements that go into creating a stellar exhibit can also present themselves in the smaller library, if on a different scale. Affective exhibit experience is not biased to size, and can happen in the presence of one object or many.

Michelle Visser, in her article “Considerations in the Preparation of Library Exhibits Featuring Rare Books and Manuscripts” echoes the recurring stream of obstacles throughout most of the literature, but she also brings up another important obstacle: the preservation of materials during the exhibit. Her article examines materials selection and

duration of exhibits, environmental conditions, security, display methods and materials, and record-keeping. “Preparing an exhibit of rare materials places the librarian squarely in the cross-fire of preservation and access issues...Because preservation and access both involve mutually exclusive sets of needs, compromise is usually necessary” (52). Visser ultimately emphasizes turning to our colleagues in the museum world in order to learn more about strategy and requirements for exhibiting these types of materials.

Most art libraries will potentially encounter all of these obstacles, as they are typically smaller in size, staffed with fewer professionals, and generally in competition with other libraries for funding. However, art libraries, which are staffed by and serve an unusually creative and visually sensitive community, are ideal grounds for testing and innovation. In addition to an ideal staff and patron base, art libraries contain some of the most visually stimulating materials of any type of library.

Types of Exhibits

Most of the literature discussing the creation of exhibits in academic libraries addresses the numerous forms exhibits may take. Art libraries, especially, contain collections which lend themselves to a vast array of exhibit potential. The possibilities are extensive, especially when various types of materials, collections, and topics are taken into consideration. In general, when considering library exhibits, the literature considers displays of items which are organized in such a way as to convey information to the viewer (Caswell, p. 165).

The question invariably arises: *what constitutes an effective, or affective for that matter, exhibition?* More than a decade ago, James Nance wrote that he found only 20

citations in Library Literature about “successful” exhibitions in libraries, and only three discussed the smaller academic library (32); the citations have not increased since then. Describing effective exhibits as those which “involve patrons and stimulate dialogue” (33), Nance describes an exhibit at the Paul Meek Library, UT Martin, which displayed the responses of a survey sent to 20 of the most important people associated with the library asking them to describe what book had the greatest effect on them when they were younger, say 17 or 18 (33). Apparently, many of the recipients did not reply, but the ones who did helped to create an exhibit that not only explored their responses, but also stimulated viewers to question their own experiences. This was an unusual type of exhibit in that it was based on and inspired by materials outside the library’s collection – a handful of personal experiences surrounding books.

Jane Kemp emphasizes the possibilities in designing exhibits around ideas rather than objects, an especially important approach for libraries with smaller collections. She goes on to give examples of exhibits where “the collection is utilized primarily to highlight the theme of the display rather than provide the predominant focus of the exhibit” (345). This touches on a very important aspect of exhibits: their ability to highlight a moment, idea, person, place or event, and bring that idea to life. If the idea or theme is the focus, rather than the object itself (though, even in this, the object can be beautiful or noteworthy), then whether or not the library has a prominent collection is of very little importance. An exhibit on Max Ernst, for example, could draw on art books, journals (some rare, perhaps), articles, photos, essays by authors, audio-visual material, etc. The library, however, need not own the definitive collection on Ernst. Kemp offers another interesting idea in her conception that the visit of a professional dance or theater group to

the campus can thus inspire an exhibit on dance or theater. This expands the possibilities for exhibit topics far and wide and tangibly connects the library with the outside community. For example, the local Cinémathèque could be hosting a program of Italian films made directly before and after WWII. Concurrently, the art library could create an exhibit that focused on the visual arts in Italy during this same period. Kemp also writes about creating exhibits surrounding significant historical events or local campus events, such as Wellness Week, using clippings and articles: “In this example the library capitalizes on publicity not only for its books but also for its periodicals, an often overlooked resource for library exhibits” (1985). Her comment about periodicals could not be truer, especially in art libraries which typically collect visually stunning and often unusual journals. Many art libraries subscribe to and make accessible current periodicals, both physically and electronically, but they often have a rare trove of bound periodicals going back to the turn of the nineteenth century and before. These periodicals are not only often visually stunning, but they can also contain original etchings, woodcuts, and lithographs found nowhere else save these volumes and which make marvelous material for an exhibition.

Samuel Ogunrombi focuses on the “literary exhibition” as created in academic institutions. Ogunrombi describes the literary exhibition as “a studious effort to present to an interested body of people certain books, manuscripts, letters and relevant materials in order to demonstrate the work of an individual or a group of people or a period of history through organized bibliographical means” (428). He also discusses the four most common types of occasions as the subject for mounted exhibitions: celebrations of particular weeks, displays of subjects of particular interest such as on art and architecture,

specific library services such as abstracting and indexing, and anniversaries associated with outstanding individuals or events.

Recommendations and Conclusion

While the research supporting the use of exhibits in libraries is encouraging, the information on how to implement them step by step and overcome obstacles is limited. Recommendations, however, are given and some fairly strong conclusions have been arrived at. Some patterns in the literature are the necessity for libraries to publicize their collections through the creation of exhibitions, regardless of scale; the need for developing a continuous exhibitions program, so that patrons can expect to be continually engaged as they use the libraries; and the necessity of encouraging the hiring of trained exhibitions librarians to occupy official positions in academic libraries. Ogunrombi is inspired in his assertion that “An exhibitions librarian must be an artist with the creative ability to construct exhibitions to logical plans...they are specialists in library work who, when they perform their task faithfully, have a talent for creating timely interest in the resources around them” (433). For as Lucy Caswell states, “Exhibits may be used as consciousness-raising devices...to highlight new or unusual holdings...to stimulate a new approach to materials...or to provide an overview of a complex process in a subject-specific area and suggest sources for additional information” (166).

Exhibiting Artwork in Libraries

Objectives and Obstacles

In writing about the Mary H. Dana Women Artists Series for The Journal of the Rutgers University Libraries, Beryl K. Smith, a librarian at Rutgers University Art Library, notes that the initial idea for the Women Artists Series at Douglass was readily accepted by the library as “it fit well” with the library’s mission of providing opportunities for women, and in “livening up” the library a bit, it enabled students and artists to interact (5). The interaction between patrons and art, as well as art and information, seems to be one of the most important objectives of exhibiting artwork in the library. Of course many of the objectives mentioned in the section on general strategies also apply. Of the Women Artists Series Smith writes “it is fully characteristic of the resistance to women’s art that this remarkable series of shows [was] located in the library and not the galleries run by the art department” (9). Even in a time when diversity is valued, it is the belief of many librarians that the library holds the possibility, even responsibility, to show work that is perhaps unknown and certainly unseen. In the library literature addressing the exhibition of artworks in a library setting, the theme of representing a somewhat invisible group is discussed frequently; whether the group consists of women, underrepresented artists, faculty members, or even the librarians themselves, the exhibits have served not only to introduce users to a new experience, but also to a new community. Thus, highlighting underrepresented groups tends to be another common objective. In addition to connecting patrons with artists and introducing users to a new experience, common objectives for exhibiting artworks in any type of library are: education, increased visitation, increased visibility, the promotion of the

library as a community and cultural center, the enhancement and transformation of space, to connect with the artistic community the library supports (Cates, 57), and in some cases financial gain.

One example of highlighting a community through exhibiting artworks is discussed in an article by Jo Cates for American Libraries. It is not uncommon for art librarians and staff to be artists in addition to their professional roles. This was the case for almost all the staff at Columbia College's art library in Chicago. Therefore, they developed an exhibition titled *Art of the Library* which featured the work of librarians and staff. The librarians and staff of Columbia College's art library recognized the notion of the library as exhibit space and the exhibit space as a transformative act, reanimating the library and further connecting it to the artistic community the library serves (Cates, 57). In highlighting the library's staff, taking "away the uniforms and roles," the exhibit gave the staff the "opportunity to be seen as individuals" (Cates, 57). In Suzanne Simor's article, developed from a presentation made at the ARLIS/NA conference held in New York City in 1990, in the session "On the Wall, Off the Wall: The Librarian as Exhibition Curator," Simor also emphasizes the role of the art library as a forum where the art of underrepresented communities may be exhibited. Even art libraries located in large cities with many museums and galleries can make an impact by showing works one may not see at larger institutions.

Other literature discusses the objective of exposing users to art who may not generally come in contact with it. Exhibiting artworks in an academic institution that is not specifically devoted to art education, and may even serve users unfamiliar with art, can have a monumental impact on the introduction of artworks to an institution's users. For

example, Queens College of the City University of New York has an art gallery that within the college's Art Library that hosts a continuous program of art exhibitions and related events such as gallery talks, lectures, and symposia. Simor writes that "for geographically isolated academic institutions that function as cultural centers, the mission to disseminate and serve art is obvious. Yet even in an area rich with museums and art galleries, a school gallery is, for many students, their first conscious exposure to art" (137). Therefore, another common objective mentioned in the literature is the responsibility of libraries to expose users to artwork. In her discussion of the results of this fairly large exhibitions program at Queens College, Simor notes that literature on this topic is almost non-existent; however, she does try to outline a framework that will allow almost any library, regardless of size or resources to begin an exhibitions program.

Most of the same obstacles that exist when trying to develop a general exhibit in an academic institution also come up when trying to exhibit art. Along with many programs described in the literature, the Women Artists Series found itself up against the same common obstacles: lack of funding, space, equipment, supplies, staff, and institutional support. Even faced with these obstacles, both the Women Artists Series and Columbia College's exhibitions program were created with very little funding. In the case of Columbia College's program, a committed staff and a strong mission statement helped spearhead the effort and it eventually changed the library dynamic in such a way that it became "a part of the active campus, becoming more visible, which only makes for a better library" (58). In addressing the potential obstacles to creating an exhibitions program, Suzanne Simor lays out the main requirements for a successful and effective art exhibition in a library: space (small or large); equipment and supplies; staff; program

goals and policies; organization; publicity; institutional support; and some sort of funding (138). Toward the issue of lack of staff, Simor writes “Academic settings provide a pool of students from which to draw part-time interns, paid student aides, work/study awardees, or interested volunteers” (138). The smaller scale exhibitions in art libraries, unlike the larger operations of many university museums and major research libraries, do not require full-time personnel (Simor, 138). Simor concedes that not all libraries will be able to create “full-fledged, museum- or gallery-like exhibitions” due to lack of space, staff, and institutional organization or support. But she goes on to write that “most libraries...can organize exhibitions of art, and do so with relatively modest outlays of both staff time and cash” (137).

Conclusion: Artworks and the User Experience

The project committee for the exhibit of staff artwork at Columbia College’s art library developed this vision statement:

Our hope is that by fusing the library’s existing portals of information with the sentient experience of a gallery, the function of the library will extend beyond the textual realm and become something akin to [Jorge Luis] Borges’ paradise. (58)

An ambitious goal, but one that identifies an important and unique aspect of exhibiting artwork in libraries: the combination of information and sentient experience. Artworks in a library can transform the space and broaden the palette of both experience and the possibilities for knowledge therein. The juxtaposition of elements and ideas that can occur in an exhibition of multiple materials will have a different effect upon the user than if he or she had encountered the items individually.

When encountering a work of art in the library, it is possible that either the artist or the curator/librarian has elaborated upon influences and/or connections relating to a textual work—envisioning a literary fact as symbol. Often the artist is inspired by the writer. A celebration of this influence is presented by Emory University in its publication titled *Word and Image: Samuel Beckett and the Visual Text*: a beautifully written and illustrated book about different artists who have been inspired to create artworks from reading Beckett's text. Likewise, scholars can be inspired by images; we know this to be so of Beckett, among many others. In fact, some writers have gone so far as to try and create visual art from the text they write, as is the case with Mallarme's visual poems. Exhibiting artworks in a library and juxtaposing the visual with the intellectual, can only serve to increase the development of associative knowledge; promoting a phase of extreme creativity and awareness.

METHODOLOGY

This research project employed case study methodology in order to determine whether art libraries are using their space for exhibitions and, if so, do certain types of art libraries do it more consistently and effectively than others? In assessing each case, both the physical and virtual space was considered through direct observation. In an attempt to review as wide a variety of art libraries as possible, libraries from a cross-section of institutions were chosen for this study: academic, public, and museums art libraries were all included (see Appendix 2). The goal of the study called for a purposive sample and twelve libraries located in California, New York, and North Carolina, were chosen for the study to represent a diverse pool, ranging from academic to public. The locations of these libraries – New York City, the San Francisco Bay Area, and Winston-Salem, North Carolina – were chosen because the researcher was able to spend extended periods of time in each of these geographical areas, allowing for a thorough and in-depth analysis of the physical location, as well as the possibility of repeat visits.

By studying the extent of exhibitions in art libraries within various institutions throughout the country, the researcher hopes to uncover patterns and inconsistencies with the ultimate goal of developing a general framework that will allow the staff of any art library to plan and implement an exhibitions program, regardless of scale, and with the varying resources available at individual libraries. The cases studied in this research project not only represent art libraries which differ widely in geographic location, but also in size and parent institution.

A data collection form (see Appendix 1) was designed to evaluate several aspects of the art library as exhibition space while analyzing each case. Although the study of each

library is considered a separate and single case, the conclusions derived from each case are used as information which contributes data to the study as a whole. The data gathering process employed multiple techniques including a survey of online exhibits, observation of the physical space, and collection of relevant literature provided by the library. The data collection form was used in order to record the data gained from each technique comprehensively and systematically, and in order to ensure conclusion validity. The data collection form then allowed me to create matrices of categories and tabulate the frequency of events, guiding the discernment of any patterns and inconsistencies (see Appendix 3). Questions asked of each library were:

- Does this library have a physical exhibit on the premises?
- If yes, does the exhibit include books or library materials?
- Does the exhibit have accompanying literature?
- Are online exhibits used?
- Does the library host workshops, lectures, or symposia at the time of the visit?
- Does the library highlight its collection in other ways?

An exhibit is defined as any type of display of books, library materials, museum items, or artworks within the library's physical premises, or the premises immediately surrounding the library, that has been purposefully arranged and systematically identified. There is no limit to the type of materials which may be displayed and can range from monographs to audiovisual presentations. Likewise, there is no limit to the material's provenance and, although it is likely the materials will come from the library's collection,

may also include materials on loan from other libraries, institutions, potential donors, or faculty members.

Books or library materials are defined as any items which belong to the present library's collection, the school archives, or any other library which may have loaned out materials for the exhibit.

Accompanying literature does not include the descriptive text which is typically part of a mounted exhibit, but specifically refers to brochures or catalogs which may be taken away. These documents can include much of the same information contained in the exhibit cards, but may also highlight the curators, the student involvement, the target audience, or other information that tells the user more about the exhibit's organizers, materials, or objectives.

Online exhibits are defined quite broadly and include the art library's creation of any virtual exhibition or highlight of materials which does not hinge on the use of a search box, as is the case with many image databases. This is not to say that a search box should not be present in the exhibition's architecture, for it most certainly can be; however, one should be able to "approach" a virtual exhibit without knowing exactly what one is looking for, as is the case with any experience of a physical exhibit. Therefore, databases of digitized library materials which may contain highly effective exhibition potential, but which can only be accessed by interacting with a search box are not included. Online exhibits must also have been designed with a purpose or theme in mind, and include clear identification of materials and citations.

In assessing whether the library hosts workshops, lectures, or symposia, the researcher will look for this information in places where the average user would encounter such

advertisement, such as the school or library's Web site, library-related blogs, and the physical premises.

In addition to the data gathered from the data collection form, information is also used from the researcher's documented field notes in conveying the results and forming a conclusion. The field notes are essential in helping to discern patterns as the research was taking place and also to record inconsistencies from one case study to the next. Through multiple sources and various methods of data gathering, this research strategy offered the ability to span the data across many different types of art libraries in very different locations and ultimately strengthen the research findings and conclusions.

Drawbacks of this study's methodology include the use of a non-random sample, the subjective nature of the questions, and the time-span. As the researcher wanted to analyze the use of exhibitions in all types of art libraries, a purposive sample was necessary. Although the questions were developed and analyzed by one person, the researcher attempts, through the use of the data collection form, to answer the quantitative aspects of the questions systematically and without bias. Perhaps the most significant drawback of this study is the time-span during which it took place. As the researcher only visited each art library twice at the most, this study cannot take into account past or future exhibitions and initiatives, but rather serves as a snapshot in time. Ideally, each case would be studied at different times throughout a one or two year period in order to gain a more comprehensive understanding of the library's use of exhibits. However, the researcher assumes that if a library is engaged in promoting an exhibitions program, there will be at least minimal signs of exhibition activity at any given time.

RESULTS

The following results are listed by library in the order in which they were visited. See Appendix 3 for tabulated results.

San Francisco Art Institute, Anne Bremer Memorial Library

Data Summary

The Anne Bremer Memorial Library at the San Francisco Art Institute was the first art library I visited for this study. The library was hosting two separate exhibits when I visited in early September of 2006. The larger exhibit was housed in a large upright glass case about 7 feet in width, 9 feet in height, and 2 feet in depth. This case, which was visible ascending the stairs to the library through the glass walls, was located just as you entered the library on your left. A large introduction card posted next to the exhibit case informed library patrons of the exhibit's topic: *The San Francisco Art Institute's Photography Department, c. 1946*. The description of this exhibit reads:

Founded by Ansel Adams, led by Minor White, and with a faculty of such luminaries as Imogene Cunningham, Dorthea Lange, Lisette Model, and Edward Weston, the San Francisco Art Institute's photography program began in 1946 at what was then called the California School of Fine Arts.

Displayed here are some remnants of the paper trail along with the photographic print trail of the first few years of the School's Photography Department. Included are Ansel Adams' photographs used in the college catalogs from 1940 through 1946, correspondence between Ansel Adams, Minor White, Beaumont Newhall, and School Director Douglas MacAgy, the first issues of Aperture magazine published under the guidance of Minor White, roll books listing the stellar students – many who attended the school on the G.I. Bill, and photographs made by students while enrolled in the first fine-art photography department in the United States.

What is so impressive about this exhibit is the breadth of library materials used. Everything from books, rare periodicals, photographs, catalogs, Western Union telegrams, correspondence, posters, and broadsides are included. The exhibit curators culled materials from both the main library stacks and the school archives.

The second exhibit featured in the Anne Bremer Memorial Library was a series of mounted artworks, many created by Linda Connor, San Francisco Art Institute photography department faculty member, of her Aunt's childhood scrapbooks. Also exhibited is a mounted collage created in tribute to Abstract Expressionist painter and School janitor Charlie Safford (1900-1963) by Wally "Jo Blow" Hedrick, former husband of Jay DeFeo, and signed by "citizens of 800 Chestnut Street, Russian Hill, California.

The exhibit did not provide individual catalogs or brochures to take away; however, the extensive explanatory notes could not leave the user in doubt of the exhibit's topic. There were none advertised on the library's Web site or anywhere within the physical premises at the time of the visit.

The library does not use online exhibits; however, the Anne Bremer Memorial Library has a Blog and has been Blogging since November 2005! The Blog includes headings titled *SFAI Links*, *Bay Area Links*, *Other Interesting Links*, and *Previous Posts*. The *SFAI Links* include access to the online catalog, Art Index via WilsonWeb, SFAI Shows, SFAI, and Yahoo Groups-SFAI Alumni. It also posts information about new acquisitions. In addition to the Blog, the Anne Bremer Memorial Library has been hosting the Annual Artists' Book Contest for many years, where it both displays the materials and hosts the reception.

Pacific Film Archive, Library and Film Study Center

Data Summary

The University of California, Berkeley Art Museum and Pacific Film Archive share the same building. The Pacific Film Archive, which has been screening films by the master's of cinema since the late 1960s, was conceived as "an American version of the Cinémathèque Française" in Paris (PFA Brochure). The PFA also has a Library and Study center. The PFA Library and Study Center is an art library in that it collects materials associated with the art of filmmaking. Its collection covers a wide range of styles from Hollywood productions to experimental cinema.

In a sense, the PFA and the PFA Library and Study Center are linked and the exhibitions of one can be said to be the exhibitions of another. The Library and Study Center, a small approximately 15 by 15 foot room with no pictures on the wall, did not have an exhibition of any kind at the time of the study. Posters, however, were and always have been exhibited in the space in and around the PFA's auditorium. These posters, which are a significant part of the Library and Study Center's collections, currently exceed 7,900 international film poster titles. The posters on display constitute an exhibition of the library's holdings, but they cannot be included in this study's definition of an exhibit, as no descriptive information was provided about the posters in order to connect them with the library or promote user education. The over five-hundred screenings of films each year in the Pacific Film Archive's theater cannot be included as a library exhibit, but the posters that compliment these films and which come from the library's collection could be considered an exhibit if more information had been provided. Considering the small space of the library, it would be nearly impossible to

exhibit more than a few posters inside the library itself. It turns out to be a much wiser choice to display these posters near the theater which has infinitely more wall space and much more foot-traffic. But the choice to not provide any information with these posters eliminates the possibility of increasing the collection's use. Although the Library is open to the public, it is not a place that one might simply pass through or browse. Patrons visit with a purpose and must be buzzed in after requesting admittance, meaning that most patrons have a particular research question in mind before coming inside the library. Not that this isn't the case with many users at any library, but most public and even academic libraries are more conducive to browsing. Therefore, identifying the posters as being from the library's collections and giving additional information may increase the library's use.

The PFA Library and Study Center is small and there is not much room for the creation of an exhibition, but the potential certainly exists and one flat glass exhibition case is all that is needed to display materials. The collection is rich with materials for possible exhibition. Not only does the PFA Library and Study Center have an extensive poster collection which they do exhibit without identifying information, but they also have collections which include 97,000 clippings files, international film festivals programs, press kits and advertising flyers, and more than 38,000 still photographs. The PFA Library and Study Center has an impressive database of many of these materials, but online databases – though capable of encouraging education through chance discoveries – are less likely to promote incidental information acquisition than an exhibit which does not require the use of a search box to access the information.

Some options for the PFA Library could be a small number of photographs mounted on the wall and rotating in theme; a small flat glass exhibition case; or an online exhibit to supplement the database which already exists. Photographs are an effective means of evocation and stimulation. In a library which revolves around a medium that must be projected in order to view it and which contains so many thousands of images in a single work that even a book full of stills could not document it all, photographs contain the possibility of sparking a patron's interest in a film or filmmaker they've never known, simply through an encounter with a still image. The potential for a user to come across a still of one film, while performing research on another, and to be motivated to seek out this newly discovered film is considerable.

A small glass case would also allow the PFA Library to display some of the ephemera contained in its collections, creating displays that focus on a particular filmmaker for instance. These displays could contain photographic stills, but also articles, clippings, or festival programs. This could have the power to introduce patrons to the world of a single artist, genre, locale, or era. The same results can occur with an online exhibit. In fact, as the PFA Library is used by scholars all over the world, many of which may never travel to Berkeley, an online exhibit has the potential to reach a far greater number of patrons in its promotion of incidental information acquisition.

A thematic possibility for exhibits at the PFA Library and Study Center is to supplement the film screenings that are happening with relevant library materials. For example, during my visit, a film program was being held titled *The Mechanical Age*. From the brochure, it looked like a fascinating study focusing on films made during the mechanical age—the age of movies. It discusses how mechanical motion and speed was

a popular subject for avant-garde filmmakers of the 1920s. Equally impressive is the fact that while the Pacific Film Archive was hosting this program, the Berkeley Art Museum was complementing it with their own exhibition, *Measure in Time*, which focused on artists fascinated by this same topic and displayed examples in painting and photography. It could have been an added value to the program if the library had also supplemented the visual arts on display with library materials addressing the topic.

Although traditionally constructed online exhibits are not present on the PFA Library and Study Center's Web site, they have made some of their collections available and searchable through their CineFiles database. This, however, is a resource that must be used with at least some sort of search criteria in mind. There were no workshops, lectures, or symposia advertised on the library's Web site or anywhere within the physical premises at the time of the visit.

University of California, Berkeley, Art History and Classics Library

Data Summary

The Art History and Classics Library at the University of California, Berkeley, is located in Doe Library on the 3rd floor. The library is exclusively for use by graduate students in the departments of History of Art, Classics, and Ancient History and Mediterranean Archaeology, was the third library I visited. This library did not have any exhibits at the time of the study.

As Berkeley's main graduate research library, Doe Library's interior is quite impressive, with vaulted ceilings and stone corridors; they use the main space to great advantage and host continual exhibitions with major themes. The exhibition on display at

the time of my visit was titled *The Great Quake: Legacy of Disaster* and corresponded with the centennial anniversary of the 1906 earthquake in San Francisco. This exhibit was located in both the main corridor which contains numerous upright glass exhibition cases and in the library's designated main exhibit space, an area of about 15 by 25 feet.

The Art History and Classics Library, on the 3rd floor of Doe, is located in a space that appears to have been originally intended for classrooms. When entering the main circulation area which has the institutional feel of a classroom hallway, I did not immediately see where the stacks were located or even have the feeling of being in a library. There are computers located directly to the left and right as you enter, and the circulation desk is situated beyond. In this area, a bulletin board is fixed with covers from art books, presumably recent acquisitions, though there was no signage at the time of this study.

After speaking with staff at the circulation desk, I learned that the stacks were located in two classrooms around the corner and down the hall. As a graduate student from another school it was very simple to get access to these stacks by filling out a slip right there in the art library. I traveled down the hall in search of the stacks and looked for anything on the way that might indicate I was in an art library. After finding the classroom numbers indicated by the circulation clerk, I entered and found them to be just what they were: classrooms filled with stacks of books. Needless to say, it was a fine collection. Though not a large collection of books, it is important to consider that Berkeley has an extensive collection of art historical and visual art materials in the main stacks, Moffitt Library and the Rare Books Collection housed in Bancroft Library.

My visit to Berkeley's Art History and Classics Library revealed a good collection, but the library did nothing to promote its collection on the premises or to encourage incidental information acquisition. Aside from the traditional reasons libraries fail to create exhibitions which highlight their resources, such as time, space, staff, and funding, there could be several other good reasons why Berkeley's Art Library does not use its space for exhibits: as a graduate library, the patrons are assumed to be self driven, knowledgeable, and able to seek out places that will inspire new connections on their own; as a library situated within a larger library that contains an extensive exhibition space, it does not feel the need to use its space for highlighting its own collection; and, lastly, as a library within an institution that contains other major libraries that frequently develop and mount large and impressive exhibitions, it does not feel it is a task they need to pursue. It should be stated that Berkeley's Art History and Classics Library may very well take advantage of exhibiting materials in Doe's main exhibition space on a rotating basis. However, this would mean that for at least six months of the year, the art library's materials are not being exhibited for the main users of the Art Library. There are some "Art History Displays" in Moffitt Library for undergraduate studies; however, as students—especially graduate students—tend to stay in their departmental libraries, the displays in Moffitt may never be seen by a number of users that could benefit from this kind of experience.

Even if graduate students are more likely to visit Bancroft Library which, though currently being renovated is known for its Rare Book Collection and the Mark Twain Papers, the Bancroft is exhibiting their *own* materials, not those of the art library. It is true that rarer art historical materials would be housed at Bancroft, rather than the

graduate Art History and Classics Library, but this does not necessarily negate the need for smaller exhibitions in the departmental library.

Smaller exhibitions, in fact, can be extremely effective at drawing viewers and conveying ideas. Often, for a busy student, a large exhibition is overwhelming and it can be hard to make the time to peruse it thoroughly and grasp the ideas therein. With a smaller exhibit in the art library, a student is more likely to take the risk in order to reap the reward. First, the exhibition is located in a space the student needs to be in and it is literally on the way to their destination. Second, the exhibit is small enough to peruse in a fairly short time and still understand its angle and purpose. Third, if the materials are of interest to the student, there is usually an art librarian on hand (sometimes the same person who curated the exhibit) to further explain the exhibit or direct the student to resources that focus on the exhibit's topic. Fourth, if the objects in the exhibit are circulating library materials, or even materials that do not circulate but which can be viewed in the library, the student has the chance to actually interact with the materials on display, an opportunity that is not always available when viewing other exhibits in museums or rare book collections, for instance. Lastly, as the materials will almost always be directly connected with the field of study that the patron of an art library is interested in, the possibility of a chance discovery which will have a profound impact on that student's work is much more likely.

The Art History and Classics library did not have any online exhibits, workshops, lectures, or symposia, at the time of this study.

Stanford University, Art and Architecture Library

Data Summary

There were several displays present in Stanford University's Art and Architecture library, though in varying stages of progress. These displays cannot be defined as exhibits for the purpose of this study, as the materials on display had no identifying information. This was still the case when the library was visited on a second occasion. Stanford, however, is significant in that, although the materials were not identified, it was the only art library at a large academic institution to be in the process of instigating an exhibitions program. Berkeley, Columbia, and New York University's dedicated art libraries did not have physical exhibits at the time of this study.

The display which most reflected the common architecture of an exhibit was housed within a flat glass exhibition case located in the library's reference and circulation section on the main floor. This case contained six black and white photographic plates featuring images and portraits of China. In addition to the photographic plates on display, the library had displayed several mounted artworks. There were six Chinese propaganda posters with English and Spanish text that seemed to be Marxist labor party images. Five paintings were also displayed, a gift to the library, circa 1940s. These last paintings were assumed to be on permanent display. Although none of these materials were identified, it was clear that the plates in the case formed a purposeful display and were arranged with care. However, if a patron became interested in the materials, they would have no way of pursuing the thread of knowledge. When staff members at the circulation desk were asked about the exhibit's provenance, they, too, were equally uninformed and provided a card with the Art Librarian's contact information to obtain further clarification. The

researcher did contact the Art Librarian and was better informed about the exhibit, but most patrons would, in all likelihood, not have extended that effort. Consequently, they would have simply left the library without having learned more about the materials on display at the time of this study.

After speaking with the art librarian, it became clear that the loose plates in the flat case and the propaganda posters on the wall were part of an exhibition in progress. All materials exhibited a portion of the library's collection; however there was no way of knowing this unless users inquired further. The library itself is in the process of instituting an exhibitions program that will correspond with the curricula of the Department of Art and Art History, as well as other departments that may frequently use the library.

Stanford's Art and Architecture Library hosted the first exhibit in its new exhibitions program during the Spring Quarter of 2006. It was an exhibition of Japanese Ukiyoe printed materials titled "Seen through Print: Pleasures of the Floating World." An interesting aspect of this exhibit is that its materials were drawn from the private collection of a Stanford professor and the exhibit was curated by her students. The exhibition consisted of eight books and prints; the juxtaposition of art and information. From the Stanford Libraries News Notes of 31 May 2006: "This is the first in an ongoing series of Art Library exhibitions designed to engage students with printed materials, the processes of art production, and the Art Library collections." It appears that Stanford's new exhibitions program is based on some impressive concepts and goals and it will be interesting to see how it progresses.

Parsons School of Design, Gimbel Art and Design Library

Data Summary

The Gimbel Art and Design Library at Parsons School of Design featured four flat glass exhibit cases which were being used in a current exhibit and appeared to support the potential of an ongoing exhibitions program. The library also displayed mounted artworks on the walls throughout the space, including pieces by both students and professional artists.

The Current exhibit on display during this study, titled *Can Art be a Toy? Urban Designer Vinyl Toys: The New Collectable Art*, featured an array of toys juxtaposed with library materials addressing the subject. The exhibit featured forty-nine objects, five of which were books from the library; all were clearly identified.

The mounted artworks were professionally framed and carefully placed with detailed identification cards for each piece. The professional artist on display was photographer Oliver Wasow. A short biography was displayed in order to provide more information about the artist and his methods.

Like the San Francisco Art Institute's Anne Bremer Memorial library, Gimbel seems to have created exhibits that address the curriculum and student body directly. For the small size of the library, Gimbel has used its space wisely, finding ways to house a number of exhibits effectively. Also, as was the case with Stanford's Art and Architecture Library's first exhibit in their newly developed exhibitions program, Gimbel enlisted the help of a graduate student to curate the exhibit, increasing student exposure to the collections and helping staff to overcome common obstacles associated with mounting exhibits, such as time and human resources.

In addition to the objects on display, which were each numbered and briefly described, there was a corresponding comprehensive catalog that provided information about the items as well as a bibliography and suggested readings section. The catalog was contained in a binder and was available for use in the library. Unfortunately, the catalog was placed on a table toward the back of the exhibit and not easily found at first. But the effort that went into creating this catalog was quite extensive and allowed users to pursue the exhibit topic immediately if interested. There was no brochure or catalog which could be taken with you.

The Anna-Maria and Stephen Kellen Archives Center which is part of Gimbel Library has some online exhibits associated with its webpage. You may reach the archives page from the Gimbel library main page.

The Anna-Maria and Stephen Kellen Archives Center for Parsons The New School for Design is a repository for archival materials relating to the history of art and design, with a special focus on the history of the school and the careers of its faculty, students, alumni, and other associates (<http://library.newschool.edu/speccoll/kellen/>).

The Web site discusses the founder of Parsons, William Merritt Chase, and one of its first administrators, Frank Alvah Parson. When these names are first mentioned, they are hotlinks which, if clicked on, bring you to a page devoted to their history and which provides images. All three of these pages have a link to the Fashion Design History database:

The New School Libraries have digitized more than 1,500 fashion design sketches selected from the archival collections of Claire McCardell, Norman Norell, and Mildred Orrick residing in the Anna-Maria and Stephen Kellen Archives Center for Parsons the New School for Design. These images form the basis for the Fashion Design History Database, a growing electronic resource documenting the history of twentieth century American fashion. The database provides scholars with online access to primary research materials comprising the extensive holdings of the Kellen Archives Center (<http://library.newschool.edu/speccoll/fashionhistory/>).

I include this database in this study's definition of online exhibits because it can be entered and browsed in various ways and does not entail the strict use of a search box.

Columbia University, Avery Art and Architecture Library

Data Summary

The Avery Art and Architecture Library at Columbia University is located in the center of campus in Avery Hall. A Renaissance building built by McKim, Mead, and White in the early twentieth century, Avery Hall is not only an impressive space but it also has an equally impressive history as a leader in art historical scholarship, especially that of architecture. When I entered the library, I was immediately struck by the “look” of an amazing collection, the tall wooden stacks with copper bound ladders and the surrounding wainscoting. There was no mistaking you were in a library, as the number of books was voluminous and the interior style was evocative of the classic library experience. Yet, with a space that seemed designed to instill a sense of awe in the collection and which could likely afford an area devoted to its display, there were no visible exhibits on either of the main floors.

With a drawings collection, alone, that contains approximately 400,000 drawings, photographs, letters, and manuscripts relating to architecture and architects, Avery contains the resources that foster limitless possibilities in terms of exhibitions. After opening the extension, Avery Library also grew to accommodate the Fine Arts and Ware collections. As the Web site emphasizes:

Avery's collection is an unrivaled printed record of architectural thinking, including *Alberti's De Re Aedificatoria* (1485), one of the most complete collections of the writings of Vitruvius, Palladio, and Vignola, and the Francesco Colonna *Hyperotomachia* of 1499, which is the first printed book to contain architectural illustrations. Volumes of engravings of buildings and guide books form a very important part of the collection. Avery owns the majority of the books published in the field up to 1800 and is extremely strong in European works published after 1800. The Modern movement is particularly well-represented, with virtually complete coverage of Frank Lloyd Wright and Le Corbusier. (<http://www.columbia.edu/cu/lweb/indiv/avery/about.html>)

Like Berkeley's Art and Architecture Library, Avery exists in an institution that contains numerous other libraries, including a large research library with extensive exhibition space. Also like Berkeley's art library, Avery was not promoting its collections through physical exhibition at the time of this study. Otherwise, the two libraries are quite different in feel and scope. Avery does not just house a core collection of art historical texts, but it also houses special collections, rare books, and primary source material. Also, unlike Berkeley's art library, Avery serves both undergraduate and graduate students in addition to faculty and independent scholars.

At the time of this study, from the library's main page, patrons can click on a link marked "Spotlights" and access a small introductory exhibit titled *I.N. Phelps Stokes: His Print Collection and the Iconography of Manhattan Island, 1498-1909*. It seems to have been created in conjunction with the New York Public Library's digital collection of the

I.N. Phelps Stokes Collection of American Historical Prints, which is part of the NYPL Digital Gallery collection *Picturing America, 1497-1899: Prints, Maps, and Drawings bearing on the New World Discoveries and on the Development of the Territory that is now the United States*. The text and images in this short exhibit are devoted to highlighting Stokes' book *The Iconography of Manhattan Island*. The "Spotlight" link and title of the exhibit are easily seen when viewing the library's main page. All possible objectives were met through the creation of this short online exhibit: education; increased use of the collection; recognition of the library and its personnel; public relations, and the promotion of incidental information acquisition.

There were no workshops, lectures, or symposia at the time of this study.

New York University, Stephen Chan Library of Fine Arts

Data Summary

New York University's Stephen Chan Library of Fine Arts is situated uptown, apart from the main campus, and located in the Institute of Fine Arts. As the library is outside the main university campus and specially supports the research needs of the Institute of Fine Arts' graduate programs in Art History and Archaeology, it is less likely to be the focus of a browsing community.

There were two standard flat glass cases on the stairs leading up to the library. These cases housed some materials but they cannot be defined as an exhibition for the purposes of this study, as there was no identification present. The first of these cases contained an old book without any identification and some book-binding implements, including a sign inviting patrons to visit *Paper Museums: The Reproductive Print in Europe, 1500-1800*

at NYU's Grey Art Gallery. As this particular exhibit at Grey Art Gallery ended in December of 2005, almost a full year before the time of this study, it appears that these materials have been placed in this case for quite some time and that a regular exhibitions program is not in place. The other case contained two etchings, haphazardly placed without any identifying cards. This arrangement gave the feeling that these etchings had either been in the case for a long time or were the remnants of an abandoned exhibition plan that was never completed. In the case of Berkeley, Stanford, and Columbia, students have the chance to view exhibits in the larger university while on their way to or from the art library; for the art libraries in each of these institutions are situated in the center of the main campus. However, in the case of NYU's art library, which is completely separated from the main campus, it is perhaps even more important to promote an environment that allows for the possibility of incidental information acquisition, as students using this library do not have ready access to other libraries in the vicinity.

It should be noted that NYU's Bobst Library, which serves both undergraduate and graduate students and is the main research library, does have a section devoted to art materials and also contains a large exhibition space off its main atrium. Even though Bobst employs an art librarian, the library was not included in this study, as it does not fit the definition of an art library used in this study. Also, like the main exhibition space in Berkeley's Doe Library, the exhibition cases at Bobst are shared in the display of multiple collections and can only be devoted to art materials for a brief period of time.

There were no online exhibits, workshops, lectures, or symposia at the time of this study.

New York Public Library for the Performing Arts

Data Summary

As one of the world's most extensive collections of circulating, reference, and rare archival materials in the field of the performing arts, The New York Public Library for the Performing Arts was included in this study knowing that it would excel at outreach, but also hoping it would serve as a model of possibility and promise. Public libraries have always been pioneers of access and outreach. Forming an integral part of their mission, public libraries have historically been centers for the exhibition of their own collections and the community's creative output. As the current brochure for LPA states:

The field of the performing arts not only represents an area for research and study, but also comprises an organic body of works with the power to illuminate and change our lives. Thus, an integral part of the library's mission is to present exhibitions, based on materials in the collections, and public programs – from concerts, lectures, and films to play readings, panel discussions and dance demonstrations. These events, offered free of charge, help communicate the vitality of the arts and illustrate the creative process for library patrons of all ages and interests.

The idea that libraries can exhibit materials that “have the power to illuminate and change our lives” is the lynchpin of this paper's thesis. Once libraries take an active role in developing exhibition programs which provide the potential for life-changing effects, the institution itself will inevitably be seen as indispensable.

LPA is certainly one of the most accomplished sites studied in terms of the amount of resources that it spends in order to keep up an extensive and continuous exhibitions and public events program; but it is also one of the most heavily used libraries in the study. As part of the New York Public Library system, one of the largest and most accomplished in the United States, this was no surprise and the inclusion of this library in

this study helped to review the possibilities for exhibitions in institutions that have the largest amount of resources and support.

There were multiple exhibitions mounted during my visit to this library, as well as at least two exhibits in the process of being mounted. The largest and presumably main rotating exhibit forum included a piece titled *Dance in Cuba*, a photographic exhibit. *Dance in Cuba* features fifty-nine photographs by Gil Garcetti of dancers throughout Cuba, ranging from professional ballerinas to street performers. This exhibit was displayed on both the first and second floors and was visible immediately upon entering the library. The exhibit provided a fairly lengthy introduction card and identity cards for each photograph. This exhibit was a collaborative process between NYPL and artist Gil Garcetti. Collaboration between artists, students, faculty, or collectors and the librarians and archivists who are in charge of creating exhibits is a process that could be used more frequently and which can not only bring a diverse vision to the exhibition process, but can also help with the time obstacle that so many librarians face. Another innovative approach taken by the LPA is the fact that they have two full-fledged, climate-controlled galleries within the library itself. The Donald and Mary Oenslager Gallery is on the Lincoln Center Plaza Level and is 3,749 square feet. Even though this gallery was closed for construction at the time of the visit, the library made certain that it maintained a level of engagement with passers-by and decorated the gallery windows which were hung with photos of Harold Arlen and some of the performers who appeared in his shows and films. On the Amsterdam Avenue Level is the Vincent Astor Gallery which is 1,496 square feet. This gallery was also under construction during the visit. In addition to the two galleries listed above, part of the main floor's walls consisted of glass enclosed cases which

displayed everything from individual works of art and library materials to information about purchasing commemorative posters and past exhibitions.

Perhaps the most impressive and extensive use of library materials for exhibition at LPA was by the Rogers and Hammerstein Archives of Recorded Sound on the third floor. There were at least six large flat glass cases and each was used beautifully in exhibiting various materials. The first case was dedicated to “Bill Gottlieb and the Golden Age of Jazz: a Memorial Tribute,” and included photographs of great jazz musicians from the era. Two other cases adjacent to the reference desk displayed pictures of scenes from great operas and asked patrons to participate in identifying the operas. A card in the case reads: “Opera Quiz: Can you identify the operas depicted in these pictures? For the answers, ask at the music division reference desk.” This approach to exhibition not only creates the possibility of incidental information acquisition, but it also heightens the possibility of patron/librarian interaction. The pictures displayed in the two cases devoted to opera were plates from the collection and were identified as: ““Superba” Limited Edition (No. 29 of 50 numbered copies) of *The Great Operas: The Romantic Legends Upon Which the Masters of Song Have Founded Their Famous Lyrical Compensations*, edited by James W. Buel (London & Philadelphia: Société Universelle Lyrique, 1899).” There were three other large flat glass display cases in the music division of the LPA: one case titled *Composers at the Piano: Performances of Their Own Works*, which was a display of materials ranging from record covers and CD booklets to monographs; another case titled *Drawings of Conductors by Sam Norkin*; and the last case titled *Don Giovanni*, which included materials related to Giovanni and ranging from concert tickets to performances, notices, and notes.

Just as one enters the library, they are faced with a long information desk strewn with numerous pamphlets and brochures, identifying and explicating upon the many exhibits, lectures, and performances that are a central part of the library's daily life. Of course, an informational flyer was included in this mélange for the *Dance in Cuba* exhibit, as well as a copy of the recent New York Times article devoted to the display. In addition to literature about the currently mounted exhibits, LPA provides a prodigious amount of literature about the lectures and events happening at the library, as well as events happening at other branches of the NYPL.

The New York Public Library for the Performing Arts had six online exhibits at the time of this study. Titles include: *Vaudeville Nation*; *Mirrors to the Past: Ancient Greece and Avant-garde America*; *Vaslav Nijinsky: Creating a New Artistic Era*; *Best of Times: The Theater of Charles Dickens*; *Transformations: a Celebration of the Creative Spirit in the Performing Arts*; and *Touring West: 19th-century Performing Artists on the Overland Trails*. Each exhibit is designed differently and reflects the nature of its topic visually. In addition to online exhibits, LPA hosts numerous lectures, concerts, and workshops, providing alternative access to their extensive collections.

The Frick Collection, Frick Art Reference Library

Data Summary

The Frick Art Reference Library occupies its own space apart from the Frick Collection and around the block from the museum. It is open to all researchers, though patrons must first register and obtain a library card. The Frick Art Reference Library, founded in 1920, was modeled after the Witt Collection.

There is one large panel and one flat glass exhibition case on the first floor where patrons register and sign in before ascending the elevator to the main third floor reading room. Once exiting the elevator on the library level, there is another large panel and flat glass exhibition case. The exhibition on display during my visit to the Frick Art Reference Library was titled *Home is Where the Art Is: House Museums 2006 – 2007*. The exhibit appears to begin formally with the first floor's panel and case and then continues upstairs. Library materials are used in this exhibit to wonderful effect. Both new and rare books with beautiful illustrations of house museums are on display throughout the cases. The Frick Art Reference Library's extensive photographic collection is also used in this exhibit. The materials in each panel and case are clearly identified and introductory cards are provided.

The first floor panel contains a large introductory card that bears the exhibit's title. Various photographs of house museums surround the introductory card, from Mount Vernon to the Flagler Museum. The first floor exhibit case also contained a variety of subject cards that served to take you through the exhibit as if in chapters. Some titles of these subject cards are: *Women Founders of House Museums*; *The Collector as Benefactor*; *Private Collections for Public Enjoyment*; *Noblesse Oblige*; and *A Royal Collection Manqué: British Collectors Open Their Homes to the Public*. I would like to emphasize at this point that though some libraries excel in creating exhibitions that highlight their collections, not all libraries excel at writing for their exhibitions: the Frick Art Reference Library certainly excels in both regards. Each card was concise, informative, thoughtful, and extremely well written. The first floor case is used to exhibit books (sometimes rare), and ephemera having to do with the exhibit's topic. As the

introductory card states, the Frick is “a center for the history of collecting in America.” Therefore, the topic itself is not only an integral part of educating patrons about materials they may otherwise never have come across, but it is also an integral part of the institution’s history.

The third floor panel and case are equally impressive. The introductory card upstairs and located on the panel is titled *The Frick Collection: A Case Study*. Sub-cards placed within the case are titled: *Forming the Collection; Housing the Collection; and Going Public*.

The Frick Art Reference Library is certainly at the forefront of creating library exhibits and is a model for fostering incidental information acquisition within an art library using both exhibitions as well as a continuous program of workshops, lectures, and symposia. The Frick began the Research Program that includes publications, exhibitions, panels and symposia, methodology workshops, academic affiliations, and the creation of the *Center for the History of Collecting in America*, which is planned to be housed in the library, two years ago.

The Frick Art Reference Library not only creates beautifully conceived exhibits, but they also provide accompanying catalogs of equal stature. The catalogs, though simple in design and conception, are clear and include all the information you would want to take home with you. A particularly effective feature of the catalog design is its use of diagrams depicting the cases. If, for instance, a patron can remember where they saw an object of interest, but not its title, they can refer to the catalog’s diagram and almost certainly find their answer. Everything in the exhibit is cited and the exhibit’s main thrust clearly delineated. Additionally, if a patron would like to learn more about

previous exhibits, the library keeps a binder in its reference section with all the catalogs from exhibits dating back to 2000, when they began exhibiting.

Like most academic and museum art libraries, the Frick does not have a full-fledged online exhibit, but it does have some features that fall into the study's operational definition of an online exhibit. First, they provide a link to a page that informs the viewer about the current exhibit on display at the library. This page also contains a link to the exhibition catalog. Though not a true exhibit in the traditional sense, the link to the catalog does act as a virtual tour and guides the viewer through what the exhibit will look like and what kinds of materials will be present. Second, from the main library page, a visitor may also click on a link that allows him or her to begin a virtual tour of the Frick Collection. This highly interactive tour of the Frick Collection not only allows viewers to see every room in the collection and the works of art they contain, but it also allows viewers to click on individual works of art in order to learn more about a particular piece. In addition, the tour offers sound bytes of scholars and curators talking about individual pieces. This is certainly a guided virtual exhibit and offers endless opportunities for incidental information acquisition, though it is essentially a function of the Collection, rather than the Library.

The research program is why the Frick Art Reference Library stands out among others. Not only do they actively promote exhibits, but, as mentioned above, they also promote a research program that includes publications, panels and symposia, and methodology workshops. As quoted in the library's Web site:

Building on its historic role as a crossroads for the exchange of scholarly opinion, the Library constantly defines new programs to stimulate thought and dialogue

among art professionals. Since the 1990s, publications, panel discussions, and exhibitions have focused attention on areas of research in which the Library has particularly rich resources.

Other than the ambitious NYPL for the Performing Arts, none of the other libraries in this study offered a program of lectures, workshops, and symposia.

Like most libraries, the Frick also highlights the collection in traditional ways that include a shelf of recent acquisitions, knowledgeable staff, and both English language and foreign language periodicals housed in the reference reading room. A particularly remarkable aspect of the Frick Art Reference Library, which uses its resources to such wonderful advantage in the creation of exhibits, is that it was founded on Helen Clay Frick's desire to bring image and text together in educating the public. Originally a photographic archive, the Frick Art Reference Library was dedicated to fostering the use of imagery in scholarship. Another aspect of the Frick Library's photo archive is that many of the artworks Ms. Frick had photographed in the early part of the nineteenth century either no longer exist or have been severely damaged since, creating a unique opportunity to almost recreate what it might have been like to accidentally come across these images in a museum or at someone's home, an event which can now only occur through the witness of these photographs.

North Carolina School of the Arts, Semans Library

Data Summary

Semans Library at the North Carolina School of the Arts supports the school's high school and undergraduate population. The service of these two populations has had a

noticeable effect on the library and its choice of exhibit materials. The North Carolina School of the Arts is the only public art school in this study.

Past the circulation desk, amidst the reference section, there is a large flat glass exhibition case. This case is centrally placed and easy to see. It is, in fact, an ideal case in an ideal place for an exhibit. The exhibit featured in this case was a collection of library books that had been poorly used, damaged, and returned to the library. A sign made from simple copier paper read: “How would you like to be the next patron to check out these materials?”

Another tall glass upright display case was visible from the flat case and stood next to the entrance to the Moving Image Room, a presumably high traffic location. This case exhibited a small collection of museum items. The top shelf was identified as containing “Morisken-Tanzer Figurines” of performers and dancers, which were a gift to the library. The second shelf featured “Porcelain Musician Figurines,” another gift to the library. And the bottom shelf held two “Riace Bronzes,” which were also given to the library, along with the display case. The scope of this exhibit certainly seemed to correspond with the mission of the school, but it did not attempt to educate the user beyond identifying the formal name of the figurine types. Students interested in these figurines were not given the opportunity to learn more about “Morisken-Tanzer” or “Riace Bronzes” through informational cards or accompanying library materials.

A third exhibit case hung above the dance clippings files, a wall case with sliding plastic doors. This case was simply used to house a poster published by the American Library Association encouraging patrons to return library materials on time. In fact, the library used much of its wall space to hang the popular “Read” posters depicting famous

performers with books. This use of wall space gives the impression that these exhibits are geared toward the school's high school population. The case above the dance clippings files could have been used to much greater benefit. A display of dance-related materials could be mounted or a photographic exhibit of student performances.

The library's final display case, located next to the vertical file pamphlets, was a small rectangular case on a pedestal, typically used for museum items. This case contained a clay vessel, but there was no identifying information about the piece. This exhibit seemed out of place in that it was not only unidentified, but it also appeared to be out of the scope of the library's materials.

None of these exhibits had accompanying literature and the library did not have online exhibits, workshops, lectures, or symposia at the time of this study.

DISCUSSION

Introduction

It is not hard to see that exhibitions within art libraries are generative events, serving multiple purposes, and cultivating a space that allows users to encounter the unknown and to grow as individuals. This kind of inspiration and information acquisition can occur in the user through interaction with any type of exhibit, large or small. Regardless of the library's size or holdings, exhibits can be mounted that reach each of the objectives discussed in this study: the promotion of user education; highlighting and increasing the use of library materials; improving public relations; enhancing collection development; and increasing library and staff visibility. Some of these objectives will be reached more quickly and be seen more easily than others, but each one is supported by the development of an exhibitions program. Most importantly, art libraries that mount exhibits encourage users to explore the collections more thoroughly and ultimately become a space that user's view as essential to their intellectual growth and continuing education.

In analyzing these results, it is helpful to divide the findings between the major questions posed in this study: the presence of physical exhibits in the art library; the presence of online exhibits; and the presence of workshops, lectures, and symposia. This discussion will end with a brief outline of a framework for developing exhibition programs and suggestions for overcoming common obstacles.

Physical Exhibits

Looking at the tabulated results for this study reveals some strong patterns in the use of physical exhibits by art libraries (see Appendix 3). Aside from the New York Public Library for the Performing Arts, the libraries that had mounted exhibits at the time of this study were all in art schools or museums. None of the art libraries in larger academic institutions had mounted physical exhibits as defined by this study's operational definition.

Art libraries that had exhibits include: the San Francisco Art Institute's Anne Bremer Memorial Library; the Parsons School of Design's Gimbel Art Library; the North Carolina School of the Arts' Semans Library; the Frick Art Reference Library; and the New York Public Library for the Performing Arts. All of these libraries are within institutions primarily devoted to the arts and art education. Furthermore, all of these libraries are the main, and sometimes only, library for the parent institution.

Art libraries that did not have exhibits include: the University of California, Berkeley's Art History and Classics Library; Columbia University's Avery Art and Architecture Library; New York University's Fine Arts Library; Stanford University's Art and Architecture Library; and the Pacific Film Archive's Library and Study Center. All of these libraries are located within large academic institutions. Additionally, these libraries are departmental libraries and not the main library within the parent institution.

The study suggests that art libraries within institutions primarily devoted to the study of art and art education, such as museums and art schools, are more likely to mount exhibits and develop exhibition programs. Further, libraries that are within fine art schools and which are the only library in the institution were always found to have

exhibits within the premises. The study also suggests that art libraries in larger academic institutions are less likely to have exhibits in the library. As these libraries are typically one of many in a large academic environment and often smaller in size, the study also indicates that smaller libraries within large, multi-library institutions are less likely to mount exhibits.

Although the literature suggests a core set of obstacles exist that may prevent any type of library from mounting an exhibit, the study shows that these obstacles can be overcome, and that art libraries in institutions devoted to the arts are successful in doing just that. It should be noted that although the art libraries in large academic institutions did not have exhibits mounted at the time of this study, these same libraries may have mounted exhibits at other times during the year. Stanford University's Art and Architecture Library, in particular, is in the process of developing an exhibitions program. Although Stanford's Art and Architecture Library did not have an exhibit mounted as defined by this study's operational definition, it should be stated that an exhibition was in the process of being developed.

Aside from the core obstacles libraries face in trying to mount exhibits, such as time, space, staff, and funding, there could be several other reasons why the art libraries in major academic institutions chosen for this study did not have mounted exhibits. Two of these libraries only served a graduate student population. It may be that for these libraries, the graduate students are assumed to be self driven, knowledgeable, and able to seek out places that will inspire new knowledge and connections on their own. Also, as a library situated within a larger library that has extensive exhibition space, such as Berkeley's Art History and Classics Library which is situated within Doe Library, this

type of library may not feel the need to use its space for exhibitions. All of these libraries are also within a larger institution containing other major libraries that may develop and mount large exhibits, such as the Bancroft Library at Berkeley or the Bobst Library at New York University. Perhaps departmental libraries within large institutions perceive competition with other campus libraries for institutional support of exhibition programs. Libraries like Berkeley's Art History and Classics Library may very well take advantage of exhibiting materials in Doe's main exhibition space on a rotating basis. Likewise, NYU's Bobst Library has a significant collection of art materials with a dedicated art librarian and may use the library's main exhibit space to display these materials. However, in each case, this would mean that for at least six months of the year, the art library's materials are not being exhibited for its main users. It is possible that in all of these institutions, library materials from the art library may be displayed at locations other than the art library itself; however, as students—especially graduate students—tend to stay in their departmental libraries, the displays in other libraries may never be seen by a number of users that could benefit from this kind of experience.

Smaller exhibitions in departmental libraries can, in fact, be extremely effective at drawing viewers and conveying ideas. Often, for a busy student, a large exhibition is overwhelming and it can be hard to make the time to peruse it thoroughly and contemplate its content. With a smaller exhibit in the art library, a student is perhaps more likely to stop and look at it, discuss it with peers, and find inspiration in the materials. First, the exhibition is located in a space the student needs to be in and it is literally on the way to their destination. Second, the exhibit is small enough to peruse in a fairly short time and still understand its angle and purpose. Third, if the materials are of

interest to the student, there is usually an art librarian on hand (sometimes the same person who curated the exhibit) to further explain the exhibit or direct the student to resources that focus on the exhibit's topic. Fourth, if the objects in the exhibit are circulating library materials, or even materials that do not circulate but which can be viewed in the library, the student has the chance to actually interact with the materials on display, an opportunity that is not always available when viewing other exhibits in museums or rare book collections, for instance. Lastly, as the materials will almost always be directly connected with the field of study that the patron of an art library is interested in, the possibility of a chance discovery which will have a profound impact on the student's work is much more likely.

Online Exhibits

Four of the ten art libraries in this study had an online exhibit as defined by the study's operational definition. Three of these libraries were within institutions devoted primarily to the study of art: the Frick Art Reference Library; the New York Public Library for the Performing Arts; and the Parsons School of Design's Gimbel Art Library. The fourth art library to have an online exhibit was Columbia University's Avery Art and Architecture Library. The type of online exhibits featured at each of these libraries differed quite a bit and ranged from full fledged online exhibits to brief collection highlights. Not surprisingly, the New York Public Library for the Performing Arts had the most extensive and ambitious online exhibits. Indeed, the NYPL is internationally known for their digital initiatives. Interestingly, Columbia University's Avery library's smaller "spotlight" exhibit featured materials in its collection but did so in relation to a current

digital initiative at the NYPL. The online exhibits at the Parsons School of Design's Gimbel Library and the Frick Art Reference Library were quite small but did serve to highlight portions of the collections and facilitate chance discoveries.

The online exhibit is a wonderful counterpart to the physical exhibit. In art libraries that do not usually maintain museum quality exhibition spaces with ideal climates for preservation of materials, an online exhibit is a good choice for the display of rare or fragile materials. Some materials that a librarian may not want to expose to light and temperature shifts for any length of time include rare books and periodicals, original woodcuts and lithographs, artists' books, and primary source materials from the school's archives. Presenting these materials online supports the objectives outlined in this study for exhibits and also helps to overcome the preservation obstacles often faced by librarians.

Workshops, Lectures, and Symposia

Only two out of ten libraries in this study hosted workshops, lectures, or symposia: the New York Public Library for the Performing Arts and the Frick Art Reference Library. These were the only libraries in the study not connected with an academic institution. It is curious to note that all the academic art libraries in this study, which serve a population of students and faculty eager to learn, did not host any type of workshop, lecture, or symposia at the time of this study. Granted, hosting these kinds of events can be expensive and time-consuming, especially in addition to curating exhibits and regular library duties. Also, it is less likely that an art library in an academic institution would have access to a spare room where these kinds of programs can take place. And, yet, art

librarians are specialists in the field and often have research interests that provide them with a wealth of knowledge and the boundless potential to educate and inspire. Imagine even a bi-monthly presentation by the librarian where she or he presents materials from the collection and discusses an artist, movement, or era, opening up the space to questions and comments, dialogue and discovery. This is certainly another duty for the librarian, but one that would seem regenerative and stimulating for everyone involved.

Other possibilities are workshops on how to perform art historical research, lectures by faculty and visiting artists, demonstrations of book art techniques by local artists, student discussion groups, exhibit openings and remarks by the curator, and guided tours of the collections.

Conclusion

This study has shown that the possibility exists for any art library to mount exhibits and transform its space. The results of mounting exhibits include increased use of materials and wider access to their intellectual content, the promotion of user education and incidental information acquisition, improved public relations, and greater visibility of the library and its staff. Some of these results will occur instantly and be easily perceived while others may take time to develop, but there is no doubt that the library's space, users, staff, and mission will all be enhanced by the use of exhibits.

Several core obstacles have been discussed in this study: space, staff, time, funding, and institutional support. However, in looking at the results, it is clear that each of these obstacles can be overcome with a little effort and imagination. The Parsons School of Design's Gimbel Art Library and the San Francisco Art Institute's Anne Bremer

Memorial Library both have very little space with which to mount exhibits, yet both of these libraries mounted two of the most impressive exhibits in the study. This certainly proves that the size of the exhibit has little to do with its potential impact. The Anne Bremer Memorial Library's primary exhibit was entirely housed in one glass upright case. The effectiveness of this exhibit had nothing to do with the amount of space it used, but rather with the breadth of materials selected to illustrate a topic that was both surprising and extremely relevant to the user population: the beginning of the school's photographic department. This exhibit not only culled materials from the monograph collection, but also from the school's archives, ultimately creating a display that was like taking a journey back in time.

Lack of time and staff tend to go hand and hand. Of course, the addition of more staff can often free up time for the development of exhibitions; however, this study has shown that lack of time and staff can be overcome through various methods, including the possibility of collaboration with students and faculty. Suzanne Simor mentions collaboration as a way of overcoming time and staff obstacles, but there has been little research surrounding this possibility. Simor mentions the use of student interns and workers in creating exhibits. This solution not only involves students in learning more about the collections, but it also saves valuable time for the library's staff. This study has shown Stanford University's use of students and faculty in curating exhibits to great advantage. Another highlight of using students and faculty in the curatorial process is the diversity it encourages in the choice of topics and materials. The exhibit on display at the Parsons School of Design's Gimbel Library at the time of this study was curated by a

graduate student and not only reflected the interests of the student body, but also contributed to the development of her thesis.

Again, funding and institutional support can be two obstacles that are often connected to one another. However, just as space is not a central issue in the success of an exhibit, the library's amount of funding can also be minimal and it can still produce an effective display. Certainly, when using student interns to help with curating and mounting an exhibit, the salary costs decrease. But material costs can also be overcome in time. When beginning an exhibitions program, it is often wise to start out small, purchasing only a few needed items for the exhibit. With each exhibit, another cradle or frame can be purchased, and in time a library can build up its store of supplies. In discussing the art exhibit at Columbia College's Art Library in the literature review, it is stated that they began their exhibitions program with only \$200 to purchase materials. As this was a program that focused on exhibiting artworks which often require expensive mounting materials, \$200 was a very little sum to start out with. However, as the program became more visible and popular, institutional support followed. And with institutional support, funding can often increase.

Further Research

This study touched upon several areas that are worthy of further research. The librarian as exhibition curator is one area that was discussed by both Samuel Ogunrombi and Suzanne Simor in their articles about library exhibits. Though not yet common, the field is seeing an increase in the number of positions being created for "exhibition librarians" and, with this new workforce, the need for research and dialogue surrounding

this area of expertise is relevant. Another idea briefly discussed in this study is the collaboration between librarians and students and faculty in mounting exhibits. We see this type of collaboration in the exhibits created at the Parsons School of Design's Gimbel Library and Stanford University's Art and Architecture Library. Suzanne Simor mentions collaboration as a way of overcoming time and staff obstacles, but there has been little research surrounding this process in library exhibits. Other areas of research that deserve attention are the questioning of what *makes* an effective exhibit, and, in libraries that have exhibition programs, *how* curators overcome the obstacles they encounter? The more questions that are asked about this kind of outreach and as more solutions are posed, the researcher believes it will become clear that the benefits of exhibitions in art libraries far exceed the obstacles to mounting them. Although all the obstacles discussed in this study are a force to reckon with, the most important element in the creation of exhibition programs is the desire to make a difference and the creativity to bring it to shape.

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APPENDIX 1: Data Collection Sheet**Data Collection Worksheet****Institution:** _____**Date:** _____

Does this library have a physical exhibit on the premises? __ yes __ no

If yes, does the exhibit include books or library materials? __ yes __ no

Describe the subject, extent, and location of the exhibit. If no exhibit is present, describe other impressions:

Does the exhibit have accompanying literature? __ yes __ no

If yes, please describe the type of literature:

Are online exhibits used? ☐ yes ☐ no

Please explain:

Does the library host workshops, lectures, or symposia? ☐ yes ☐ no

Please Explain:

Please describe other ways the library highlights its collection onsite:

APPENDIX 2: Institutions Surveyed

Institution	Library
San Francisco Art Institute	Gimbel Art and Design Library
Pacific Film Archive	Art History and Classics Library
University of California Berkeley	Anne Bremer Memorial Library
Stanford University	Avery Architectural and Fine Arts Library
The New School: Parsons School of Design	Stephen Chan Library of Fine Arts
Columbia University	Frick Art Reference Library
New York University	NYPL for the Performing Arts
The New York Public Library	Art and Architecture Library
The Frick Collection	Semans Library
North Carolina School of the Arts	PFA Library and Film Study Center

APPENDIX 3: Results Table

	PHYSICAL EXHIBIT	BOOKS AND LIBRARY MATERIALS	LITERATURE	ONLINE EXHIBITS	LECTURES
SFAI					
PFA	X	X			
Berkeley				X	
Stanford					
Parsons	X	X	X	X	X
Columbia	X	X	X	X	X
NYU					
NYPL	X	X			
The Frick					
N.C. Arts	X	X		X	