

views

PUBLISHED
BY THE
VISUAL
MATERIALS
SECTION

SPRING/SUMMER 2017 • VOLUME 31, ISSUE 1

A Personal Journey: **Social Conscience and Community Collecting**

page 10





Friends in Florida and Beyond: Recap of the Midwinter Meeting



On February 12th and 13th of this year, I hosted the Mid-Winter Meeting in sunny Lakeland, Florida. Archivists attended

from Arizona to New England, and up and down the eastern seaboard, but we also had folks pop in virtually.

This year, I tried something a bit different and hosted the meeting on a Monday in the McKay Archives Reading Room. A special highlight of the meeting, if you haven't read the minutes, was the decision to sell T-shirts at the next meeting in Portland. Be on the lookout for order information on two new designs.

In addition, the Education Committee will be working on upgrading the Photography Bibliography. Again, if this is something that interests you, please contact the committee and volunteer. We also had good success with our committee intern, and so have asked SAA for another one next year.

Our discussions focused on the work of the committees, but we also had time for a tour of campus and the twelve designed and built Frank Lloyd Wright structures.

With the new format and timing of *Views* you won't be able to get news of the upcoming Portland tours and meet-ups. Hopefully, you are signed up for the VM listserv, which is how we will share news and infor-

mation on all things related to the SAA meeting in Portland.

There is currently no news about SAA sections and former roundtables (like by-laws templates). Hopefully we will have something to discuss at the Business Meeting, which will be on Wednesday July 26th.

Last, but certainly not least, I would like to bring up the topic of social media. Are we all geezers who have no time to share photographs or news? Or, are we all too old to learn how to use Instagram and Facebook? We currently have almost zero participation, so we are bringing on a committee member who will be leading the charge to get the word out to our fellow archivists and the world that visual materials people have cool things to share! Stay tuned for a survey too, because if no one wants to share his or her visual collections, I will sit down and be quiet.

Till next time....

■ Gerianne Schaad

The Sarah D. and L. Kirk McKay, Jr. Archives, Florida Southern College



Midwinter attendees (l to r): Nicola Shayer, Gerianne Schaad, Kim Andersen, Elizabeth Reilly, Sandra Varry, Alexis Peregoy. Photo by Elizabeth Reilly.

Views is published semiannually by the Visual Materials Section of the Society of American Archivists.

Kim Andersen
Communications Coordinator

Deborah Rice
Editor

Anne Cuyler Saisich
Life in the Shop Editor

Paula Jeannet Mangiafico
New in Print Editor

Karolina Lewandowska
Book Reviews Editor

Elizabeth Clemens
In Focus Editor

Erin Enos
Time-Lapse Editor

Kerri A. Pfister, Sarah Sauri
Layout & Design

Alan Renga
Web

.....
Opinions expressed are those of the authors. Contact the editor: drice@wayne.edu

VM Steering Committee:

Gerianne Schaad, Chair

Kim Andersen, Chair-Elect & Communications Coordinator

Paula Jeannet Mangiafico, Past Chair

Laura Treat, Member-at-Large

Irlanda Jacinto, Member-at-Large

Emily Vinson, Member-at-Large

Elizabeth Reilly, Member-at-Large

Deborah Rice, Views Editor

Alan Renga, Webmaster

For membership information contact:
Society of American Archivists
www.archivists.org
17 North State St., Suite 1425
Chicago, IL 60602-3315
Tel: 312-606-0722
Toll-free: 866-772-7858

contents



- 14** New in Print
- 17** Time-Lapse
- 18** VMCAS column

view point

Dear Members,

Welcome to the Spring/Summer 2017 issue of Views. Likely you've noticed already that *Views* has a fresh new look. My thanks go to our new designer, Sarah Sauri, Archives Assistant at the Archives of the Episcopal Church, for her hard work in creating this wonderful redesign. Thanks also go to Alan Renga for taking us digital, making an online version possible on the VM website.

I invite you to spend a few minutes discovering new departments. This issue introduces **Viewpoint**, which features comments to and from your editor or Section leadership – send your thoughts for consideration in the next issue. Also new is **In Focus**, which highlights a selection of facts, notices, items of interest, and creative content. My hope is that both these departments will be vibrant additions to *Views* and help spark further conversations. **Pixels** is an open platform for sharing non time-sensitive personal experiences and accomplishments: awards, recounts of current or past projects, collections (processing, preservation, access, etc.), highlights of particular items found in a collection, or short essays (op eds or even fiction!). **Time-Lapse** offers reviews of exhibits, conferences, or other like events. Be sure to read the exhibit review in this issue if you're going to SAA in Portland – you may just have a chance to view it yourself.

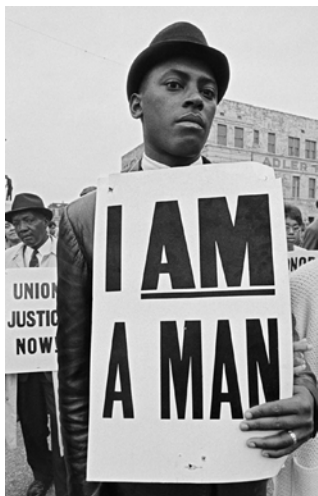
Each issue we hope to provide at least one article that examines a current topic or offers practical advice in visual materials care. Our **Feature** this issue coincides with SAA conference Saturday programming

and examines the idea and practice of community collecting in a digital world, reasons for archivists to proactively capture current events, and the unique role visual materials can play. For further exploration, two books in **New in Print: A Matter of Memory: Photography as Object in the Digital Age** and *The Public Image: Photography and Civic Spectatorship* touch on similar subjects.

The reorganization of *Views* content is intended to give a variety of opportunities for writing and interacting with the Section. We particularly invite students and new archives professionals to get involved. If you're a SAA member and have something to say about visual materials, we want to hear from you! Our publication schedule has also changed, and as such, we are continually accepting content. Send your ideas, drafts, or final copy to the appropriate editor and we will be happy to work with you.

I hope you enjoy the issue.

Deborah Rice
Editor



The Library of Congress Prints and Photographs Division recently acquired the noted photographer's full body of work, including iconic moments captured during the civil rights movement.

"I shot with one eye on the lens, one eye on history, and my heart was with the movement."

– Bob Adelman

32

positions with prominent visual materials duties posted since November 2016.

Join the VM Section in Portland for a tour of the Newspace Center on

July 26, 2017



Louis Draper's recently acquired estate of over 50,000 photographs, negatives, slides, and computer discs to be digitized by the Virginia Museum of Fine Arts. Thanks to a NEH grant, the noted street photographer's candid images of Black America during the civil rights era and beyond will be preserved and made available.



PERHAPS YOU WERE NOT BORN WITH THE GIFT OF SECOND SIGHT?

This fall, learn to fake it with [Spirit Photography](#) at the George Eastman Museum.

6

SAA 2017 offerings with VM interest: sessions #101, 205, 511

..... *and*

3

Tuesday pre-conference workshops



Instagram follow:
[Harry Ransom Center,](#)
[University of Texas -](#)
[Austin](#)

Teenie Harris Photographs:

ERROLL GARNER & JAZZ FROM THE HILL

by **Dominique Luster** | Teenie Harris Archivist, Carnegie Museum of Art



For more than four decades, Charles “Teenie” Harris (1908-1998) photographed Pittsburgh’s African American community for the Pittsburgh Courier, one of the nation’s most influential black newspapers. His archive of nearly 80,000 images is one of the most detailed and intimate records of the black urban experience known today. Established at Carnegie Museum of Art in 2001, the Teenie Harris Archive serves as a steward for the community to discover and engage with its own rich history.

The time period from 1935 to 1960, often considered the golden age

of jazz, was a pivotal moment in American music history, particularly in Pittsburgh. It was when the Hill District, a neighborhood that Harlem Renaissance poet Claude McKay once referred to as “the crossroads of the world,” became a vital destination for jazz musicians from across the country. *Teenie Harris Photographs: Erroll Garner and Jazz from the Hill* celebrates the social and cultural history of this era by focusing on the work of jazz pianist and composer Erroll Garner (1921–1977), who alongside close friends and collaborators such as Billy Eckstine, Leroy Brown, Stanley Turrentine, and Dizzy

Gillespie helped define the sound of a generation while performing in venues like the Crawford Grill and the Hurricane Club.

To encapsulate Erroll Garner’s significance to American music in a few words is no simple feat. As an accomplished jazz pianist and composer, Garner was a virtuoso who helped define the sound of jazz at midcentury, a time when Pittsburgh’s Hill District was experiencing a cultural renaissance. It was a stroke of serendipity that between 1935 and 1960, as swing and big bands progressed into bebop, photographer Charles

“Teenie” Harris was there to bear witness to the city’s burgeoning jazz scene.

A Pittsburgh native, Garner possessed unparalleled ability on the piano, emerging in the swing era under the guidance of bandleader Earl “Fatha” Hines. Though he didn’t often play with big bands he appreciated their power, and created trios that could generate the same effect. While Garner could effortlessly switch between musical styles, whether performing with Ann Lewis, Slam Stewart, or Charlie Parker, ballads were his strength—most notably “Misty,” his 1954 composition that became a jazz standard.

Through Harris’s lens we see the joy and camaraderie that Garner and his contemporaries shared both on and off the bandstand – luminaries like Billy Strayhorn, Ahmad Jamal, Lena Horne, Sarah Vaughn, Mary Lou Williams, Kenny “klook-a-mop” Clarke, and Art Blakey. These historic images capture the sense of freedom and exploration these men and women experienced while performing in venues like the Crawford Grill, Bobby Hinton’s, and the Little Paris Club. That’s the beauty of the photographs in this exhibition, how Harris’s candid perspective becomes our own.

In collaboration with Guest Curator, [Geri Allen](#), Director of Jazz Studies at the University of Pittsburgh, I organized an exhibition illuminating this important period in jazz history. Featuring Carnegie’s Harris images, additional images and archival footage were provided by the [Erroll Garner Archive](#) at the University of Pittsburgh. The exhibit showed at the August Wilson Center December 17, 2016 – February 26, 2017 and simultaneously at the Carnegie Museum of Art where it can still be viewed until June 28, 2017. To see some of Harris’ images used in the exhibit, visit the Carnegie Museum of Art [online](#). ■



Images courtesy of the Carnegie Museum of Art.



Lantern Slides and Lost Narratives

by **Anne Cuyler Salsich** | Associate Archivist, Oberlin College Archives

In the last issue of *Views* (November 2016) we featured a photo essay by Lisa Crunk on lantern slides from the Spanish American War at the Naval History and Heritage Command. It so happened that, with the help of a student assistant, I was at the same time cleaning and inventorying our long-neglected lantern slides at Oberlin College (not including the close to 100,000 art history lantern slides at the Art Department). As expected, a

great many of our slides were copies of illustrations, documents and photographs that had to do with the rich history of anti-slavery at the college and its built environment, especially since two of Oberlin's history professors in the 20th century had written extensively on those subjects. But there were also a few surprises.

One of those surprises was a set of 49 slides taken in the 1920s or early

30s in Yellowstone National Park (I had just been there for the first time last summer). These were likely used by Lynds Jones, a professor of animal ecology at Oberlin and one of the foremost authorities in ornithology in North America. Jones took students by car on ecology study camping trips lasting several weeks to natural areas in North America, from 1915 through the 1930s. For example, the 1931 ecology trip toured the Badlands, Black

[ABOVE RIGHT & BOTTOM LEFT] Lantern slide of Old Faithful, taken from the roof of the Old Faithful Inn, opened in 1904.
[TOP LEFT] Car and cabin camping in Yellowstone National Park.



Hills, Devil's Tower, Big Horn Mountains, and Yellowstone, followed by a tour of the Pacific Northwest. The accompanying text (if there was one) for the Yellowstone set did not survive, so we can only guess at the pedagogical purpose it supported.

Another, bigger surprise was a set of 89 unidentified slides of California missions and environs, also dating from the late 1920s or early 30s. I could find no evidence that this topic was on the curriculum, but again, Lynds Jones regularly took students to California. The slides had been assigned numbers for the Oberlin College Lantern Slide Collection in 1931, which confirms educational use. This was an interesting find, since I had grown up in Santa Barbara and attended church with my family at the mission there, and later as a graduate student at UCSB I had written on the architecture of the Presidio area for the Santa Barbara Trust for Historic Preservation.

Many of the Spanish mission structures, which date from the late 18th and early 19th centuries, were in ruins when the slides were made, while others were in very good condition. The California missions, twenty-one in all, were strung along the El Camino Real, "The Royal Highway," thirty miles apart, one day's ride on horseback. By the late 1920s California had begun U.S. Route 101 on the historic highway, with historical markers in the shape of a shepherd's crook topped with a bell. You can see some of these markers in front of several of the missions in the slides.

With the publication of the novel *Ramona* in 1884 by Helen Hunt Jackson, with its sympathetic characters of Native American and Spanish descent set during the early American period in California, public interest led



[CLOCKWISE FROM TOP LEFT] Unidentified California mission in ruins; Mission Santa Barbara, founded 1786; San Gabriel Mission Playhouse, built 1927; Spanish Colonial Revival house in Santa Barbara.



to a concern for remaining Spanish Colonial-era structures. Civic groups formed to stabilize and preserve mission structures. Legislative action to support historic preservation in California came about in response to the Santa Barbara earthquake of 1925, which destroyed much of the city center and damaged the mission.

At the same time, the Spanish Colonial Revival and Mission Revival architectural styles took root in Santa Barbara, where an architectural review board was established to protect the historic character of the city as it rebuilt. The architect George Washington Smith (1876-1930) designed a number of houses and larger projects in Santa Barbara in the Spanish Colonial Revival or Mediterranean styles. An excellent example of a house in this style, on a street very near the mission, is represented in Oberlin's slide set. Also represented is the San Gabriel Mission Playhouse, built in the Mission Revival style in 1927, where the popular Mission Play was staged in the late 1920s.



The missions lantern slide set at Oberlin not only depicts mission structures and revival architecture. The dam built for the mission water system at Santa Barbara is represented, as are old clay water pipes. There is also a slide of the Los Angeles Aqueduct completed in 1913, which brought water from the Owens River on the eastern side of the Sierra Nevada some 200 miles away. These and a slide of an eroded, very dry gulch suggest not only an interest in the missions, but one in their ecological context. Again I wondered whether Lynds Jones was responsible for the purchase of these slides for Oberlin, but their true function will remain a mystery.



The College Archivist and I are considering donating the missions slide set to a California repository, since California history is not on the curriculum here. In my contact with other archivists about this, it's clear that lantern slides don't get the kind of attention that other photographic formats do, as was the case at Oberlin as well. They are cumbersome and need projection to come alive. Formerly lantern slides were difficult to view and copy. Digital technology enables viewing the images on a computer screen, which is closer to the projected image experience than prints on paper. There is an opportunity to present these images much as they were intended, even though, in the case of Oberlin's lantern slide sets, the accompanying speaker's words were not recorded. ■

[TOP TO BOTTOM] Dam built on Pedregosa Creek with Native American labor in the late 18th century, above the Santa Barbara Mission; Los Angeles Aqueduct, completed 1913; Eroded gulch, location unknown

A Personal Journey: Social Conscience and Community Collecting



by Deborah Rice | AV Archivist, Walter P. Reuther Library, Wayne State University

The SAA annual conference this year is dedicating an entire day to community collecting (Saturday's *The Liberated Archive Forum*), forty-seven years after historian Howard Zinn delivered his thought-provoking speech on the risk of approaching archival practice as neutral and passive. Inclusion seems more relevant than ever in today's social, economic, and political climate. Archives created by the community and for the community ensure, that not just, as Zinn put it, "...the most powerful, the richest elements in society have the greatest capacity to find documents, preserve them, and decide what is or is not available to the public." As an archi-

vist in a labor and urban archives, I consider myself pretty attuned to the reciprocal relationship between an archives and the community it serves. Even so, it was not until my recent personal involvement with local social protest events that the imperative and complexity of community collecting deeply resonated.

Though I'm certainly not the first or only archivist to grapple with the intricacies of blending personal and professional activities, there is every indication of this becoming more the norm than the exception. No longer simply approaching community collecting as speculative (articles read, new documentation projects tracked,

internal policies discussed), I feel newly compelled to ensure I am actively participating in the responsible capture of significant social movements, from the viewpoint of community members participating in them. I want to better realize what Rand Jimerson once wrote about archivists, that "By adopting a social conscience for the profession, they can commit themselves to active engagement in the public arena."

As a visual materials archivist, it is digital photography that has meant all the difference – its pervasiveness in our lives as well as its relationship to analog photographic history. While late 19th century roll film made

photography possible for a wider audience, digital technology has turned it into a commodity. If the ubiquity of snapshots has led to large quantities disappearing over the years, digital photographs are usually forgotten minutes (if not seconds) after they're taken and deleted instantaneously, when more storage space is needed or technology fails.

As I participated in the Women's March this past January, I was particularly aware of my fellow marchers taking photos with their phones. This is nothing new, right? After the event, I reviewed my photos, those that were texted from friends and colleagues at sister marches and our nation's capital, and those posted on social media. I also read media accounts, featuring press photographs from around the world. Like other major social protests it was well documented through official outlets, and those photographs were likely to survive, but they didn't necessarily tell the whole story. What would happen to all of those photos march participants shot themselves from various unique perspectives and documenting occurrences that perhaps only they and a few others had witnessed? I particularly thought of all the homemade signs, evidence of which for many now probably only exists in close-up photos taken by participants. I also knew that my own photos were still, weeks later, simply residing on my phone and in my cloud account. I could only assume I was not the only one.

[PREVIOUS PAGE AND THIS PAGE]
Women's Marches on Washington, D.C.,
Lansing, MI and Detroit, MI. January 21,
2017. Courtesy of Elizabeth Clemens,
Melissa Moore, Alexandra Orchard, and
Deborah Rice.



Luckily, there are several initiatives already in existence and recently underway that are seeking to bridge the gap between official documentation of social movements and that captured by the community involved. Digital records creation has clearly already changed collecting practices. *Documenting the Now* is a collaborative effort addressing social media capture that began in the wake of events such as the 2014 Ferguson, MO protests. The Internet Archive is capturing video and film footage of the Women's March on Washington, allowing participants to directly

upload their files. The Women's March on Washington Archives Project, stemming from the SAA's Women Archivists Section, is facilitating the aggregation and preservation of photographs and oral histories of those who attended the D.C. march or a sister march. The Newberry Library in Chicago is crowdsourcing to add to its protest archives (started with #BlackLivesMatter) visual materials and ephemeral objects from the Women's Marches on Washington and Chicago. They have plans to continue with the Tax Day Protests and March for Science. Similarly, the University

of Washington put the call out for protest materials from its community, regarding participation in the March for Science. These are just a few of many examples.

At the Reuther Library, we are currently negotiating a transfer of protest materials, largely digital photographic files, from the Wayne State University program, GO-GIRL, who organized the Women's March on Detroit. The collection will include images taken by participating program members and will become part of the university archives. I asked myself, shouldn't this, combined with the initiatives described above (and others not mentioned), do enough to provide community documentation of significant social movements and help balance the official record? Do I really need to worry about preserving the 'handful' of images I, and others, also took at these same events? We all know that the glut of digital records makes it impossible to keep everything or even make an attempt to do so. Couldn't I just call it good and assume others are capturing enough?

There is a general assumption that our nation's political, economic, and social climate will only give rise to more community activism. It does not matter which 'side' you are on – it seems that a new era of protest is upon us. Personally and professionally I anticipate being more involved in documenting this activism, and I do so, carrying in the back of my mind, the knowledge of my inaction thirteen years ago when I participated in the March for Women's Lives in D.C. Then new to the profession, and before this idea of community collecting really had a foothold, I was unsure whether



Women's March on Detroit. Jan. 21, 2017. Courtesy of GO-GIRLS, Wayne State University



Defend Planned Parenthood counter-protest, Ferndale, MI, February 11, 2017

it was ethical to collect my images and those of fellow area participants as evidence of our community's involvement in this high profile protest event. Worse for wear, I have kept the sign I carried that day (carried again for the recent Women's March) and I'm sure I could dig out my own photos from amongst the thousands now on my computer (when I have a few hours to spare), but it is a far more laborious process than it would have been in 2004. Multiply that by however many of my community members in the Detroit area might still have their own images of that event, and the challenges (and dangers) of waiting too long to collect digital photographs become painfully obvious.

As the 50th anniversary of the 1967 Detroit Civil Unrest (one of the most definitive and divisive events in the city's history) approaches, the Reuther Library's photographic collections have been mined by cultural institutions, filmmakers,

authors, and students. One of our seminal collections, the Detroit News Photographs, contains many iconic images of the chaos of those five days. Along with Pulitzer Prize winning images by Detroit Free Press Photographer Tony Spina, and a local TV station's film reels, this constituted the visceral evidence of the unrest in our archives.

Or, that was, until a recent unsolicited donation of snapshots. Unearthed and donated by family members, these images were taken by a city employee (now deceased) during the course of his days both on and off the clock. With his own camera, William Hanna captured buildings, streets, and people during and after the civil unrest. While only a handful of color snapshots, they have added a viewpoint not necessarily captured in our b&w press photographs. A revealing look at an average community member's experience, it enlarges the discourse on what these events meant to Detroit's citizens. And, it made me compare this find, fifty years after the fact, with digital 'snapshots' taken today: how (or if) they are kept, how and when they are acquired by archives, and how they affect archivists' obligations. It drove home the

immediacy of the challenge of proactive community collecting and the relevancy of social conscience. Things got really real, so to speak.

Photographs, graphics, and other visual materials are arguably the most evocative and illuminating evidence of community involvement in social movements – it's not coincidence that most documentation projects center on these materials. The proximity of two recent photographic accessions (one analog and one digital), simultaneous with my own rekindled social activism, reinvigorates my belief of the vital role visual materials play in documenting communities in a digital world. It also empowers me as a visual materials archivist, to ensure their images are preserved and made accessible as expediently as possible. More than ever, because of the ease and accessibility of digital capture, we should not be content to rely primarily on the establishment view of events. I find that I cannot remain impartial and passive, especially if participating in community activism myself. I feel the burden to ensure, in some capacity, that community's tale of events, so that others may gain a deeper understanding. After all, if not me, who? ■



Muslim Solidarity March, Wayne State University, Detroit, MI, February 2, 2017

HISTORY/ANTHOLOGY

Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954-1974

by Brian Sholls and John Jeremiah Sullivan

“Dozens of American cities witnessed the founding of camera clubs in the first half of the 20th century, though few boasted as many accomplished artists as the one based in Lexington, Kentucky. This pioneering book provides the most absorbing account to date of the Lexington Camera Club, an under-studied group of artists whose ranks included Ralph Eugene Meatyard, Van Deren Coke, Robert C. May, James Baker Hall, and Cranston Ritchie. These and other members of the Lexington Camera Club explored the craft and expressive potential of photography. They captured Kentucky’s dramatic natural landscape and experimented widely with different techniques, including creating double and multiple exposures or shooting deliberately out-of-focus images.”

Hardcover, 192 pages – Yale University Press – October 2016 – \$45, Available from www.yalebooks.com



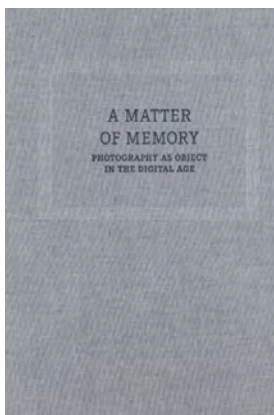
THEORY & ANALYSIS

A Matter of Memory: Photography as Object in the Digital Age

by Bruce Barnes, Lisa Hostetler, and William T. Green

“The majority of photographic images today are recorded and viewed digitally, rather than on film and paper. Amateurs, photojournalists and commercial photographers alike rarely produce material objects as the final step in their photographic process, making photographs in the form of physical objects increasingly scarce. But what happens to personal and collective memories when photographic images are not instantly accessible on the face of physical objects? How is society’s relationship to memory changing as digital photographs become the norm?”

Hardcover, 176 pages – George Eastman Museum – November 2016 – \$50
Available from www.eastman.org



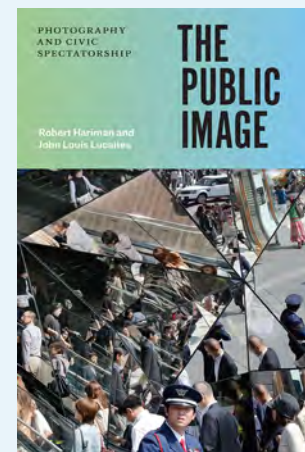
CRITICISM/CULTURE

The Public Image: Photography and Civic Spectatorship

by Robert Hariman and John Louis Lucaites

“Even as the media environment has changed dramatically in recent years, one thing at least remains true: photographs are everywhere. From professional news photos to smartphone selfies, images have become part of the fabric of modern life. And that may be the problem. Even as photography bears witness, it provokes anxieties about fraudulent representation; even as it evokes compassion, it prompts anxieties about excessive exposure. Parents and pundits alike worry about the unprecedented media saturation that transforms society into an image world. And yet a great news photo can still stop us in our tracks, and the ever-expanding photographic archive documents an era of continuous change.”

Hardcover, 352 pages – University of Chicago Press – November 2016 – \$35, Available from www.press.uchicago.edu



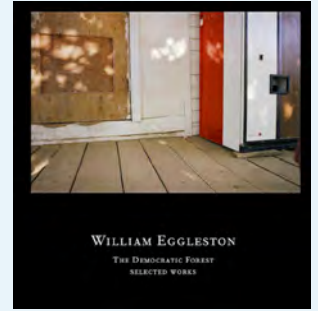
EXHIBITION**William Eggleston: The Democratic Forest: Selected Works**

by Alexander Nemerove (text)

“Over the course of nearly six decades, William Eggleston—often referred to as the “father of color photography”—has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition.

Eggleston has said, “I am at war with the obvious.” His photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. Though criticized at the time, his now legendary 1976 solo exhibition, organized by the visionary curator John Szarkowski at The Museum of Modern Art, New York—the first presentation of color photography at the museum—heralded an important moment in the medium’s acceptance within the art-historical canon and solidified Eggleston’s position in the pantheon of the greats alongside Henri Cartier-Bresson, Robert Frank, and Walker Evans.”

Hardcover, 150 pages – David Zwirner Books – November 2016 – \$55. Available from www.davidzwirnerbooks.com

**TECHNOLOGY****Making KODAK Film: Expanded Second Edition**

by Robert Shanebrook

“Aimed to the serious film archivist and photographic professional (photographer, radiographer, graphic arts expert, cinematographer etc.) who wants an in-depth explanation of the technology. It provides history and a description of products that resulted in products for a wide range of industries as well as consumer photography, cinematography, etc.”

Hardcover, 470 pages – Shanebrook – 2016 – \$100, Available from www.makingkodakfilm.com



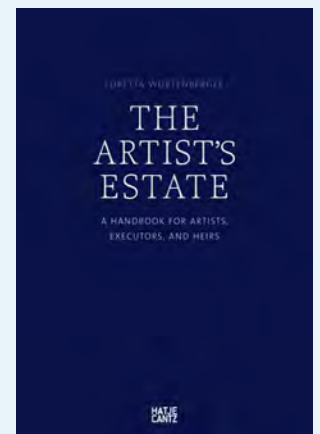
FINE ART, PRINT & GRAPHIC ARTS

PRACTICE**The Artist Estate: A Handbook for Artists, Executors, and Heirs**

by Loretta Würtenberger, Karl von Trott

“Andy Warhol memorably said that “death can really make you look like a star,” but death in itself is not a guarantee of the relevance of an artist. What is of crucial importance is the proper management structure for the posthumous preservation and development of an artist’s estate. *The Artist Estate*, a handbook written by Loretta Würtenberger, presents the possible legal frameworks and appropriate financing models available in this situation, as well as the proper handling of interest from the market, museums and academia. Würtenberger’s business, Fine Art Partners, has advised artists and artists’ estates for many years. Based on numerous international examples, the author explains the different alternatives for maintaining an artist’s estate and makes recommendations on how best to handle work, archives and ephemera following the death of an artist.”

Softcover, 304 pages – Hatje Cantz – October 2016 – \$45, Available from www.amazon.com



FORMAT

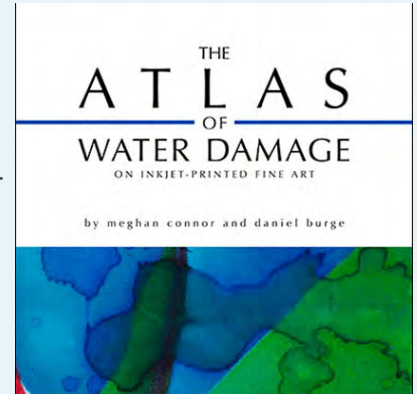
The Atlas of Water Damage on Inkjet-Printed Fine Art

by Meghan Connor and Daniel Burge

"This atlas, available in both a print and online version, is intended to help readers become aware of the various ways that inkjet prints can be harmed during water emergencies. Each page highlights a different form of water damage that can affect inkjet-printed photographs and fine art. The preferred term for each type is given followed by a brief definition. The accompanying images illustrate common examples of damage that can occur, from small spills that affect only parts of a print to major floods that may saturate entire collections of prints with dirty or salt water. Every water emergency will be different, so prior familiarization with all potential types of damage will help disaster responders understand what has occurred to an object as well as how best to react to and recover their materials during the actual event."

Softcover, 53 pages – Image Permanence Institute – 2016 – \$25

Available from www.imagepermanenceinstitute.org or online at www.imagepermanenceinstitute.org/atlaswaterdamage



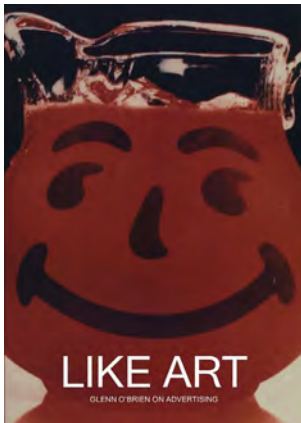
GENRE/CRITICISM

Like Art: Glenn O'Brien on Advertising

by Glenn O'Brien. Preface by Jeffrey Deitch

"With prescience and panache, O'Brien wrote on such diverse topics as advertising in Japan, the Buy American campaign, Burger King, tobacco and alcohol ads, condoms, Max Headroom, computer games, the relationship between advertising and art, and much more. Now collected in their entirety for the first time, the 38 articles are accompanied by a preface by Jeffrey Deitch and an introduction from O'Brien, as well as a previously unpublished dialogue on consumer culture from the same period."

Softcover, 2556 pages – Karma, New York – February 2017 \$25, Available from www.amazon.com



THEORY & ANALYSIS

Paik's Virtual Archive: Time, Change, and Materiality in Media Art

by Hanna B. Hölling

"In *Paik's Virtual Archive*, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik's work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art."

Hardcover, 280 pages – University of California Press – February 2017 \$65 Available from www.ucpress.edu



Exhibits

It started with bottle caps, then bubble gum cards, and eventually jazz albums. Once Roger Shimomura discovered eBay in the early 1990s, he began collecting Asian American ephemera and memorabilia that reflected racist stereotypes in America. Little did he know that this hobby of 20 years would eventually manifest into a powerful art exhibit confronting the issues of racism and prejudice against Asian Americans.

Yellow Terror: The Collections & Paintings of Roger Shimomura is currently on display at the Oregon Nikkei Legacy Center, a Japanese American museum located in downtown Portland. The exhibit gives the visitor an opportunity to view Shimomura's own paintings alongside the artifacts he's collected that reflect prevailing attitudes towards Asian Americans during the early half of the 20th century.

Meandering through the exhibit, I could not help but feel like I was being transported back into time. A wide assortment of ephemera and artifacts greeted me everywhere, including WWII propaganda postcards, sheet music, salt-and-pepper shakers, a dartboard, Halloween masks, and even so-called "Jap hunting

licenses." Caricatures featuring slanted eyes, enormous buck teeth, and negative portrayals of Asians speaking poor English seemed perpetuated in every single item on display, such as a 1940s copper-colored ashtray depicting an unflattering cartoon face of a Japanese man. Hung on the wall next to this ashtray were music books with derogatory titles like *Chinky Blues* and *The Little Jap*. It is hard to believe that these items were once used in the everyday lives of Americans who probably never thought twice about using them. The messages of racism and prejudice towards Asian Americans in Shimomura's powerful collection needed no words – the items themselves spoke volumes.

Prejudice of this kind, exemplified by these artifacts, did not come from out of nowhere. Historical events in America unfortunately fueled the hatred and stereotypes of Asian Americans. The Chinese Exclusion Act of 1882, which halted Chinese immigrants from entering the United States via its west coast, was driven by competition for jobs between Americans and Chinese immigrants. The bombing of Pearl Harbor by Japanese planes on December 7, 1941 only stoked more resentment toward Asians.

As an archivist of mostly Chinese and Filipino descent who grew up in Hawaii, where the Asian community is dominant and well respected to-



Ephemera is shown encased on exhibit wall. Music books with derogatory titles are shown in the foreground on the right. Photos by Erin Enos.

day, viewing the exhibit was a powerful, eye-opening, yet personally hurtful experience. As a child in Hawaii, I grew up with Asian values, such as being smart with money, being kind to others, and working hard. For me to come face-to-face with imagery of hate and prejudice towards a community I grew up to respect and love was indeed a culture shock.

When Shimomura premiered this exhibit in Seattle, Washington in 2006, he announced, "It is my sincerest hope that this body of material will serve as an effective metaphor for all types of racial stereotyping." I could not agree more. By collecting and sharing these items in *Yellow Terror*, Shimomura uses his collection to confront and speak out against hate, stereotypes, and prejudice targeted towards any ethnic community. *Yellow Terror* is a powerful exhibit that should be seen by people of all races and backgrounds. It is an amazing and profound example of how visual materials can convey so much meaning.

Curated by Lucy Capehart, Director of Collections and Exhibits at the museum, the exhibit runs until July 26th, 2017.

■ Erin Enos



Photo of Yellow Terror exhibit space. A collection of salt-and-pepper shakers are shown in foreground.



At [Artifex Press](#) (AP), a New York City-based company that publishes digital catalogues raisonnés, Ashley Levine's role as Digital Resource Manager is central to the organization's mission. Artifex conducts ongoing research of the work of visual artist Chuck Close, published in his catalogue raisonné, *Chuck Close: Paintings, 1967 - present*.

In an interview with Ashley, the Visual Materials Cataloging and Access Section (VMCAS) gathered more details about how he collects, describes, and provides access to visual resources related to the work of Chuck Close, facilitating the creation of his catalogue raisonné.

by Kait Dorsky

Visual Materials Cataloging & Access Section Chair

Kate Dorsky (KD): How did you become interested in visual material archives?

Ashley Levine (AL): I began my archival endeavors in 2008-09 as a collections/cataloging intern for the Bicentennial exhibition, *Abraham Lincoln in New York*, handling original manuscripts, ephemera, prints, and photography from the mid-19th century. As I familiarized myself with historical photographic mediums, I became enamored with the "stuff" of history. I found especially compelling the way visual materials convey a wealth of information in one document. My research for the exhibition also revealed how photography impacted the political and social landscape, from Lincoln's Cooper Union photo to gruesome Civil War images.

KD: Describe your role as Digital Resource Manager at Artifex Press.

AL: I am a lone archivist/digital resource manager at AP, working with digital and analog artwork photography and a growing collection of digital audiovisual materials. I am in charge of administering a digital asset management system (DAMS), Extensis Portfolio, embedding IPTC metadata in digital photos, and digitizing analog photographs using a scanner and Adobe Photoshop/Bridge. Our digital assets encompass intellectual property of artists, photographers, galleries, museums, etc., so I am the copyright point person. Furthermore, I'm the de facto IT lead, managing the company server, and backing up to Fuji LTO tapes.

KD: What variety of materials comprise the catalogue raisonné? How have you identified and gathered those materials?

AL: *Chuck Close: Paintings, 1967-present*, includes photographs, moving images, and audio recordings. Most of the visual records serve as digital surrogates for Close's paintings, drawings, prints, photography, and exhibitions. The a/v materials in the catalogue encompass interviews, lectures, and critical commentary on Close's life and work. About 75% of the content was digitized, while the other 25% are born-digital.

Catalogue raisonné research involves identifying, tracking, and verifying



Fanny/Fingerpainting, 1985 (Work in Progress). © Chuck Close. Photo courtesy Chuck Close Studio



[CLOCKWISE FROM TOP LEFT] Bob, 1999 (Work in Progress). © Chuck Close. Photo courtesy Pace Gallery; Mark, 1978-1979 (Work in Progress). © Chuck Close. Photo courtesy Pace Gallery; Self-Portrait Composite, 2014. © Chuck Close. Photos by Ellen Page Wilson, Kerry Ryan McFate, and Tom Barratt, courtesy Pace Gallery

details about every work in an artist's oeuvre, requiring research into the physical and intellectual journeys of works through provenance, exhibition, and literature histories. I work with the catalogue editor to collect materials from institutions and private collectors around the globe, which may own, or have previously owned a Close work, or have hosted his exhibitions, talks, etc.

Additionally, I researched the way photography forms the basis of Close's work, identifying resources demonstrating his process, primarily original photographs and photo maquettes (gridded photographs) of

Close's subjects, as well as photos showing paintings at various stages. I created motion videos of Close's photo maquette process, displaying how he overlays magenta, cyan, and yellow to create his final product. Together, these visual resources enrich the catalogue, adding depth of understanding of one of America's most well-known artists.

KD: What is the research value of these materials? Who do you see as the audience for the catalogue raisonné?

AL: A catalogue raisonné is the definitive, comprehensive, and annotated compilation of an artist's oeuvre, and

are critical tools for researching those works. The catalogue is constantly in flux, and conventional printed catalogues cannot achieve both completeness and accuracy. Digital catalogues afford instantaneous editing, and thus are more accurate and up-to-date than their traditional counterparts.

Close's catalogue represents the most complete and up-to-date resource on his work. While curators, librarians, collectors, and art historians seem the obvious audience, a digital catalogue could open its doors to students and individuals less attuned to the art world.

KD: What cataloging standards and software do you use? Have you developed documentation for standards, best practices, or workflows?

AL: AP developed patented software specifically for production of catalogues raisonnés. The software was designed as a digital archive and cataloging tool for studios, estates, foundations, and other arts institutions. Our system links artworks, publications, exhibitions, collectors, venues, and institutions, building records with fields such as title, date, medium, dimensions, inscriptions, editions, provenance, condition, and installation instructions. We employ the Getty Categories for the Description of Works of Art as a descriptive standard, and catalogue editors developed a style guide for content in the Artifex platform.

I use the IPTC Core metadata standard to describe digital resources, embedding metadata in the files. I item-level catalogue digital materials via our proprietary DAMS, Extensis Portfolio. Portfolio extracts the embedded IPTC metadata, providing parameters for Artifex staff to search for visual resources. My archival “front” (our server) consists of everything - published, unpublished, and pending materials - in our custody, while the Artifex platform represents the published, public-facing side of our digital archive. I’ve devised a digitization workflow, in which editors prioritize materials to digitize for publication and discern copyright; I employ a Microtek flatbed scanner to digitize selected materials and create an unprocessed master TIFF file; I embed item-level IPTC Core metadata; and I create a color corrected and touched-up second, processed master TIFF file.

KD: Were there any roadblocks or issues you ran into during the project?

AL: My role as a lone arranger at AP initially made juggling multiple projects an issue. I didn’t know where to begin devising cataloging and documentation standards. I discovered the versatility of embedded IPTC metadata, and realized that a DAMS would help me harness our visual records and make them searchable for AP staff. I researched several DAMS products (open source and proprietary) and concluded that an out-of-the-box solution like Extensis Portfolio suited AP’s needs best.

I also struggled with photo color correction. I had little expertise before coming to AP, but was afforded time to learn. My color correcting skills have improved, and most postproduction work now comes with ease. I’ve also hired interns skilled in photo scanning and postproduction, allowing me to learn and teach simultaneously.

That said, photography can never 100% faithfully represent a work of art, and there is no match for seeing works in person. While I now have a good sense of what Close’s works look like in person, I periodically have



Leslie/Fingerpainting, 1985-86 (Work in Progress).
© Chuck Close. Photo courtesy Pace Gallery

to compare multiple photos to estimate its “true” appearance.

KD: How do you see this project growing?

AL: The Chuck Close catalogue raisonné will expand in coming months with volumes on photo maquettes and drawings, building on research and visual resources compiled for the paintings volume. Otherwise, AP has several forthcoming catalogues, including artists Agnes Martin, James Siena, Sol LeWitt, Lucas Samaras, Lee Ufan, Robert Irwin, Carl Andre, Tara Donovan, and more. We have many more catalogues to work on, each with its own unique challenges. ■