



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

February 2012

Volume 26, Number 1

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### Editor's Note:

The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to [saavms.org](http://saavms.org) for additional information.



### Chair's Corner

David Benjamin  
Center for Creative Photography

I would like to report that I have hit the ground running as Chair of the Visual Materials Section, but to be honest I pretty much just hit the ground and am still trying to get back up! Despite the slow start, there are two areas I want to tackle right away.

The first is sorting out Visual Materials Section liaisons and Working Groups. At the annual meeting in Chicago, Laurie Baty steered me to back issues of VIEWS where I discovered there have been a plethora of liaisons and working groups associated with the Section over the years. Below are the results of my perusal.

With the help of the Visual Materials Section Steering Committee (VMSSC for short ... if that is really any shorter!) I want to look at this list and determine if all these liaisons and working groups are still relevant and what positions need to be filled. After each liaison or working group I have included the name/names of the person/persons currently serving as a liaison or on a particular committee. **If you are currently a liaison or on a working group and your name is not listed, please, please do not take this as a slight.** Take it for what it is ... my lack of experience, or just plain ignorance!

After the VMSSC and I have flushed out this list, I will be making a pitch for volunteers to fill vacant positions. Also, if your name is listed here but not on the VMS Leadership page on the VMS web site ([saavms.org](http://saavms.org)), then that means that we are awaiting verification from you for continuing in the position.

#### Liaisons

Academy of Certified Archivists  
American Institute of Conservation (AIC) – Robert Burton  
Architectural Records Roundtable  
Association of Moving Image Archivists (AMIA) – Tim Wisniewski  
AMIA Cataloging and Documentation  
Descriptive Standards Committee  
Liltserv Coordinator – James Eason  
SAA Council Liaison – Scott Cline  
SAA Standards Committee – Marci Flynn until Fall 2011  
SAA Program Committee – Tomaro Taylor (?)  
Visual Materials Cataloging and Access Roundtable – Mary Alice Harper

VIEWS: The Newsletter of the Visual Materials Section of the Society of American Archivists

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tim.hawkins@steelworks.us

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Prints & Photographs Division,  
Library of Congress

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Stephen Cohen, MetLife

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Steering Committee: David Benjamin,  
Brett Carnell, Stephen Cohen,  
James Eason, Tim Hawkins, Mandy  
Mastrovita, Anne Cuyler Salsich

The next deadline for material for  
the newsletter is June 15, 2012.  
Opinions expressed are those of the  
authors.

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For membership information go to  
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Society of American Archivists  
17 North State St., Suite 1425  
Chicago, IL 60602-3315  
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Toll-free: 866-772-7858

**Elections/Nominating Working Group** – Stephen Cohen and Stephen Fletcher

**Three-Year Plan Working Group** – David Benjamin and Brett Carnell

**Working Groups** established in 3-year plan 2009-2012

Digital Collecting Working Group  
Education and Special Topics Group  
Publishing Group

**Communications Working Group** was established in the Midwinter Meeting 2010 **and** has morphed into something new and exciting thanks to ever-changing technology. We are seeing more volunteers serving on this group.

Communications Director – Tim Hawkins  
VIEWS Editor – Anne Salsich  
Web Master - Lisa Snider

The **Advanced Workshops Working Group** was incorporated into the Education and Special Topics Working Group in the 2009-2012 3-year plan.

**Bibliography** and **Program Working Groups** are currently undetermined.

The second thing I want to look at are VMS events at the Annual Meeting. Brett Carnell, the Visual Materials Section Chair-elect, and I will look at past Visual Materials Section events that traditionally occurred at the annual meeting and determine how we can incorporate new ways for members of the Section to get to know one another without taking away events that members look forward to every year. This is going to take some time and both Brett and I will be looking to members for input and ideas. I hope to have some concrete ideas in place for the Midwinter Meeting.

Finally, if you have concerns about what is going on with the Section, ideas for how to improve things, or questions please feel free to contact me. As of January 23, 2012 I am at the Center for Creative Photography in Tucson, Arizona. I have said goodbye to cold and hello to hot! My new contact information is as follows:

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Assistant Archivist and Assistant Head of Reference Services  
Center for Creative Photography  
University of Arizona  
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Email: benjamind@ccp.library.arizona.edu

David  
Section Chair

# MIDWINTER 2012: COMING TO A CAPITOL NEAR YOU!\*

## The Year of the RE

### March 2 – 3, 2012 in Washington, D.C.

\*OK, so maybe it will be near you if:

1. You live in the DC/Metro area (and, being a former Midwesterner and now a Southwesterner, I assume that the entire East coast is the DC/Metro area!)
2. You plan on flying/driving/taking a train/hitching a ride to the DC area for the Midwinter meeting.

The theme of this year's Visual Materials Section Midwinter Meeting is "The Year of the RE" ... reinvigorating, redefining, reexamining, reprioritizing, reestablishing, reducing, relaxing, re-special-touring, re-getting-together, and lots of re-socializing! Midwinter is a great chance to provide input into the future of the Section and into what we need to do to remain a vital part of the visual materials archival community. It is also a great time to get together with your visual materials colleagues, making new acquaintances and ... wait for it ... reconnecting with old friends!

The Steering Committee is in the process of finalizing plans and setting an agenda for Midwinter. Up-to-date information about agendas, tours, and meeting locations will be posted periodically on the Section's web site (<http://archivesinaction.com/VMS/>) and on the Visual Materials Section listserv.

Relook at your calendar and make sure you clear the dates, March 2-3, 2012, so you can attend be sure to attend. Trust me, you will regret it if you miss this year's meeting!

With regards,  
David Benjamin, Chair

## Things to see and do in Washington during VM Midwinter

### Brett Carnell, Chair-elect

Washington, D.C. is packed with places to see and things to do. Below is just a selection of the many things that may be of interest to you. There is a lot of work to do during the Midwinter meeting but we encourage you to stay a few days and enjoy the VM-related activities offered in the nation's capital. Because we've listed many venues featuring visual materials you can always enjoy yourself and honestly say you were working when you get home. Join a special tour of the Prints and Photographs Division of the Library of Congress for the SAA VM Section: <http://www.loc.gov/exhibits/current/>.

AFI Silver Theater and Cultural Center  
<http://www.afi.com/silver/new/>

American Art Museum  
*Multiplicity* (Prints from the permanent collection)  
<http://americanart.si.edu/exhibitions/>

Anacostia Community Museum  
*Artuare* (Works of Steven Cummings and the work of Creative Junkfood, a multi-media production studio)  
[http://anacostia.si.edu/exhibits/current\\_exhibitions.htm](http://anacostia.si.edu/exhibits/current_exhibitions.htm)

Archives of American Art  
*Memories Arrested in Space*, a centennial tribute to Jackson Pollock  
<http://www.aaa.si.edu/exhibitions>

## Things to see in D.C. during Midwinter (cont.)

### Arena Stage

*Red* (Award winning play about Mark Rothko)

<http://www.arenastage.org/shows-tickets/the-season/>

### Arthur M. Sackler Gallery / Freer Gallery of Art

*Winged Spirits: Birds in Chinese Painting*

<http://asia.si.edu/exhibitions/future.asp>

### Corcoran Gallery of Art

*Shadows of History: Photographs of the Civil War from the Collection of Julia J. Norrell*

<http://www.corcoran.org/onview/index.php>

### DC Environmental Film Festival

<http://dc.about.com/od/artsandentertainment/a/EnvFilmFest.htm>

### Dumbarton Oaks

Depending on the Washington Spring weather, the gardens at Dumbarton Oaks can be spectacular

<http://www.doaks.org/>

### Folger Shakespeare Library

*Shakespeare's Sisters: Voices of English and European Women Writes, 1500-1700*

<http://www.folger.edu/whatson.cfm>

### Hirschorn Museum and Sculpture Garden

*Black Box: Ali Kazma*

<http://hirshhorn.si.edu/exhibitions/view.asp?key=19&subkey=562>

### Kennedy Center for the Performing Arts

Check out the free Millennium Stage performances every weekday at 6:00

<http://www.kennedy-center.org/>

### Library of Congress

Join a special tour of the Prints and Photographs Division for the SAA VM Section

<http://www.loc.gov/exhibits/current/>

### Museum of American History

<http://americanhistory.si.edu/exhibitions/index.cfm>

### Museum of Natural History

*The Beautiful Time* (Congolese photographer and videographer Sammy Baloji explores copper mining in Democratic Republic of the Congo)

<http://www.mnh.si.edu/exhibits/>

### Museum of the American Indian

*Behind the Scenes: The Real Story of Quileute Wolves*

<http://americanindian.si.edu/subpage.cfm?subpage=exhibition&second=dc&third=current>

### National Air & Space Museum

*Aircraft: The Jet as Art*

<http://www.si.edu/Exhibitions/Museum/2>

### National Archives

*The Public Vaults*

<http://www.archives.gov/nae/visit/vaults.html>

### National Building Museum

*Unbuilt Washington*

<http://www.nbm.org/exhibitions-collections/>

### National Museum of African American History and Culture

<http://nmaahc.si.edu/section/programs>

### National Museum of African Art

*African Mosaic: Celebrating a Decade of Collecting*

<http://africa.si.edu/exhibits/view.html>

### National Museum of Women in the Arts

*Royalists to Romantics: Women Artists from the Louvre, Versailles and Other French National Collections*

<http://www.nmwa.org/exhibition/previews.asp>

### National Portrait Gallery

*The Black List: Photographs by Timothy Greenfield Sanders*

*Portraiture Now: Asian American Portraits of Encounter*

<http://www.npg.si.edu/exhibit/current.html>

### Phillips Collection

*Snapshots: Painters and Photography, Bonnard to Vuillard*

<http://www.phillipscollection.org/exhibitions/upcoming/index.aspx>

### The Renwick Gallery

*Something of Splendor: Decorative Arts from the White House*

<http://americanart.si.edu/exhibitions/archive/2011/splendor/>

### The Textile Museum

*Dragons, Nagas, and Creatures of the Deep*

<http://www.textilemuseum.org/exhibitions/upcoming.htm>

### Washington DC Independent Film Festival

<http://dc.about.com/od/filmfestivals/a/DCIFF.htm>



# LIFE IN THE

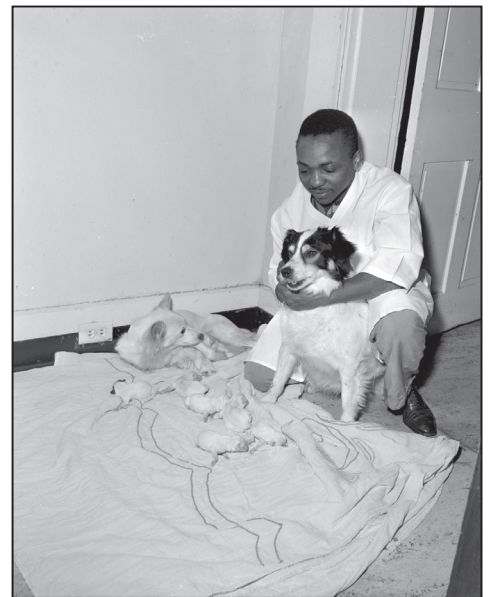
# SHOP

## *Our Beloved Friend: Life in a Newspaper Photographic Morgue*

By Deirdre A. Scaggs  
Associate Dean, Special Collections,  
University of Kentucky Libraries

When I first relocated to Lexington, Kentucky I moved into a downtown apartment and spent a great deal of time walking around to explore my new city, among the Victorian architecture, the parks, the old Courthouse and finally into what was once the heart of downtown Lexington. Near the corner of Main and Limestone, I crossed over a bronze plaque. It caught my eye even though it was fairly small—there was a dog in the center of it, with some text about “our beloved friend.” I assumed that this must have been a memorial to someone’s favorite pet, perhaps a wealthier person who once lived in the downtown area. Honestly, I did not think much about it again until months later.

During this time, I had been hired as a Project Archivist to coordinate the preservation and access project for the *Lexington Herald-Leader* photographic morgue; a collection of over one million negatives from 1939–1990 documenting 20th-century life in central Kentucky and beyond.



*Figure 1.* Robert Arthur, Del-Tor Clinic attendant, holds Smiley Pete as the dog looks at his mate Patsy and their newborn puppies. February 18, 1952.



Probably a year later or more, quite by chance, I ran across a photo of a somewhat dirty looking dog getting some food from a downtown proprietor in 1950. I thought it was sweet and a little odd that a photo of a seemingly stray dog would make the news, but photojournalism and newspaper content was very different in the mid-20th century, so I accepted it.

*Figure 2.* Smiley Pete getting his daily handout of dog food from Tommy Taylor, of the Carter Supply Company. October 2, 1950.



Figure 3. Smiley Pete, the dog that hangs around Main and Limestone streets, in holiday attire. December 8, 1950

Time passed and then the little dog reappeared. This time he was dressed for Christmas and in the news again. He was a much cleaner, very happy looking dog with a grin from one dog ear to the other. I was forced to think about this chronic news maker since it was apparent that he was becoming a habit. I found the corresponding newspaper clipping and actually read the caption this time.

Smiley Pete—this was the “beloved friend” memorialized by the bronze plaque that I had seen so many months before in downtown Lexington. I searched the photographic database, did a little internet searching, and found a great deal of information on “Lexington’s downtown dog.”

According to an August 10, 1984 article in the *Lexington Herald-Leader*:

He [Smiley Pete] usually had breakfast (hamburger and waffles) at Brandy’s Kitchen at Main and Lime. Then he would wander out to the University of Kentucky campus, where he often sat in on classes, mooching tidbits along the way. ... Sometimes you could see him having a bowl of draft beer at Elliston’s Turf Bar. And he was always good for two or three Hershey bars a day at Paritz’s Short & Lime Liquor Store. ... At 4 p.m. each day, he showed up at Carter’s Supply on West Short Street for his regular dog biscuit and bowl of water. Each evening he dropped by the Opera House—in those days, a third-run movie theater—for handouts of popcorn and candy.

Stories of Smiley Pete helped me to imagine how different Lexington was in the 1950s. How different America was then in fact. The post-war era brought a bustling downtown life to Lexington. Spirits were high. A stray dog was loved and adored by an entire city. Some speculate that Smiley Pete’s death marked the end of Lexington’s life as a town and marked its beginning as a city. A city soon to be affected by highways and suburban sprawl.



Finding stories about Lexington's downtown dog never ceased to make me smile. When the fatigue of data entry had set in, or a student assistant failed to make it to work, or when the computer crashed, it was the little moments and stories like this one that remind me of why I love being an archivist. Smiley Pete went on to have many downtown adventures.



*Figure 4.* Smiley Pete, Lexington's favorite dog-about-town, is shown with Red Cross band on his side as Paul Wisegarver makes contribution to Red Cross fund. March 1, 1956.



*Figure 5.* Smiley Pete standing in the front window of Hart Drug Store after being locked in the store. February 14, 1954



Smiley Pete may have caused a little trouble when he roamed the downtown streets but he made friends everywhere. He drank beer, ate chocolate, got regular baths, and assisted with civic events. He even helped with downtown pest control. One day, I ran across another plea in the newspaper asking downtown residents to stop feeding Smiley Pete chocolate because it was bad for his health.

*Figure 6.* Smiley Pete bags opossum. June, 1955.



*Figure 7.* Smiley Pete gets annual bath and red ribbon in preparation for Christmas. Louise Johnson. December 17, 1954.

I am in awe that a stray dog could have so great an impact on a community. Smiley Pete was a part of the 1950s collective memory and the community of downtown Lexington. Today there is a publishing company in Lexington called Smiley Pete. As recently as 2007, a Smiley Pete Award was given annually by the Lexington-Fayette Urban County Government to recognize an individual “who makes others enjoy being downtown.” After he died in June of 1957 at approximately 14 years of age, Smiley Pete was buried under a sycamore tree at 904 North Broadway. His gravestone says: “Smiley Pete—A Friend to All and a Friend of All.”

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# Timely and Timeless: New Comic Art Acquisitions at the Library of Congress through March 10, 2012

Cynthia Wayne

Exhibition Director, Interpretive Programs Office  
Library of Congress



John Held, Jr. [Female vocalist flanked by musicians], ca. 1927.  
Prints and Photographs Division, Library of Congress  
(024.00.00)  
© Estate of John Held, Jr. Courtesy of Illustration House, Inc.

*Timely and Timeless* celebrates and demonstrates the multi-faceted development and impressive growth of the comic art collections at the Library of Congress. The 48 works on display are grouped primarily by genre, including editorial cartoons, caricatures, comic strips, cover art and humor cartoons, comic-book drawings and graphic narratives. Among the cartoonists represented are historical masters James Gillray and Honoré Daumier, as well as modern and contemporary creators such as Jazz Age cartoonist John Held, Jr.; African American artist Oliver Wendell Harrington; *New Yorker* cartoonists Charles Addams and Roz Chast; and comic-strip creators Bill Griffith and Aaron McGruder.

Political and social satire, comic-strip and comic-book drawings, *New Yorker* magazine illustrations and graphic narratives—original cartoon art that was added to the Library of Congress collections during the past decade—will be featured in a new exhibition, *Timely and Timeless: New Comic Art Acquisitions*.

The exhibition opened September 15, 2011, in the changing-exhibit space of the Graphic Arts Galleries on the ground level of the Library's Thomas Jefferson Building, 10 First St. S.E., Washington, D.C. The exhibition closes on March 10, 2012. The galleries are open to the public from 8:30 a.m. to 4:30 p.m., Monday through Saturday. Admission is free.



Honoré Daumier. Emotions Parisiennes. L'or est une chimère—pour ceux qui n'ont pas le sou, ca. 1839.  
Prints and Photographs Division, Library of Congress  
(003.00.00)



Glynis Sweeney. Paul Simon, ca. 1991.  
Prints and Photographs Division, Library  
of Congress (037.00.00)  
© Glynis Sweeney

The selection in this exhibition also responds to recent trends in cartooning, which include growth in mainstream and alternative comic-book industries and the related, rapidly rising importance of graphic novels or narratives, as represented by the work of Steve Ditko, co-creator of Spider-Man, and graphic novelist Eric Drooker.

The title of the exhibition, *Timely and Timeless*, refers to the nature of comic art. Comic art relates closely to the times that give rise to it—in terms of content, aesthetic sensibility and conceptualization. Timeliness is, in fact, a defining feature of much comic art, which often comments on current events. Timeless reflections of the human condition and society are also represented in the drawings and prints selected for this exhibition. The messages and artistic expression embodied in these creations transcend the periods in which they were created.



The development of the Library's comic-art holdings can be attributed to the support of the Swann Foundation for Caricature and Cartoon, which was established to encourage appreciation for the dynamic and evolving field of cartoon and illustration arts; to special funds; and to the generosity of numerous donors, many of them artists who have given original work. The breadth of the selection presented in *Timely and Timeless* provides an opportunity to explore and experience the richness of these collections.

The Library's Prints and Photographs Division holds the largest-known collection of American political prints, the finest assemblage of British satirical prints outside Great Britain, and holdings of original drawings by generations of America's best cartoonists and illustrators. Extensive runs of rare satirical and comic journals from Europe and the United States can also be found in the division. In addition, the division holds photographs, posters, historical prints, fine-art prints and architectural and engineering designs.



Eric Drooker. Double-page spreads from *Flood! A Novel in Pictures*, between 1985 and 1992.  
Prints and Photographs Division, Library of Congress (049.00.00)  
© Eric Drooker



## NEW in Print

Liz Ruth-Abramian

Los Angeles Maritime Museum

Alexander, Christopher James. **James Shulman's Los Angeles**. Los Angeles, California: Getty Publications, 2011. 72 p. ISBN 978-1-60606-079-7. \$9.95, paperback. Available at: <http://www.getty.edu/museum/publications/>

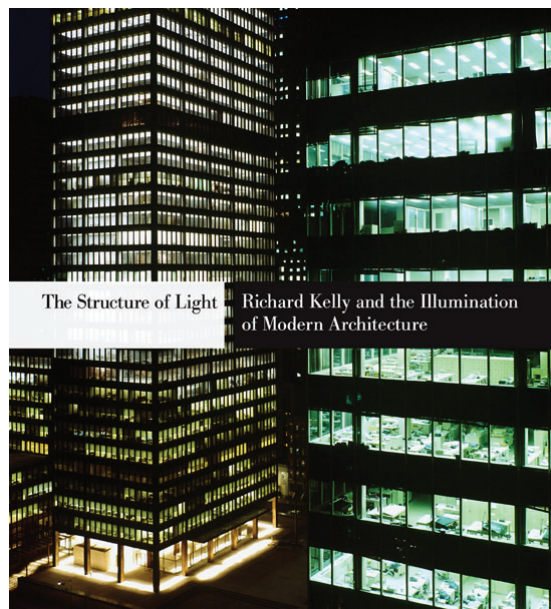
Brannigan, Erin. **Dancefilm: Choreography and the Moving Image Source**. New York, N.Y.: Oxford University Press, 2011. 240 p. ISBN13: 9780195367232. \$99.00, hardcover. Available at: <http://www.oup.com/us/catalog/general/subject/Music/Dance/~/dmllldz11c2EmY2k9OTc-4MDE5NTM2NzIzMg>

Cohen, Jean-Luis. **Architecture in Uniform: Designing and Building for the Second World War**. New London, Connecticut: Yale University Press, 2011. 448 p. ISBN: 9782754105309. \$50.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>

Martin, Earl. **Knoll Textiles, 1945-2010**. Edited by Earl Martin; with essays by Paul Makovsky, Bobbye Tigerman, Angela Völker, and Susan Ward. New London, Connecticut: Yale University Press, 2011. 400 p. ISBN: 9780300170696. \$75.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>

Nael, Weston and Christine Hult-Lewis. **Carleton Watkins: The Complete Mammoth Photographs**. Los Angeles, California: Getty Publications, 2011. 608 p. ISBN 978-1-60606-005-6. \$195.00 Hardcover. Available at: <http://www.getty.edu/museum/publications/>

Neumann, Dietrich. **The Structure of Light: Richard Kelly and the Illumination of Modern Architecture**. Edited by Dietrich Neumann; foreword by Robert A. M. Stern; with contributions by D. Michelle Addington, Sandy Isenstadt, Phyllis Lambert, Margaret Maile Petty, and Matthew Tanteri. New London, Connecticut: Yale University Press, 2011. 224 p. ISBN: 9780300163704. \$60.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>



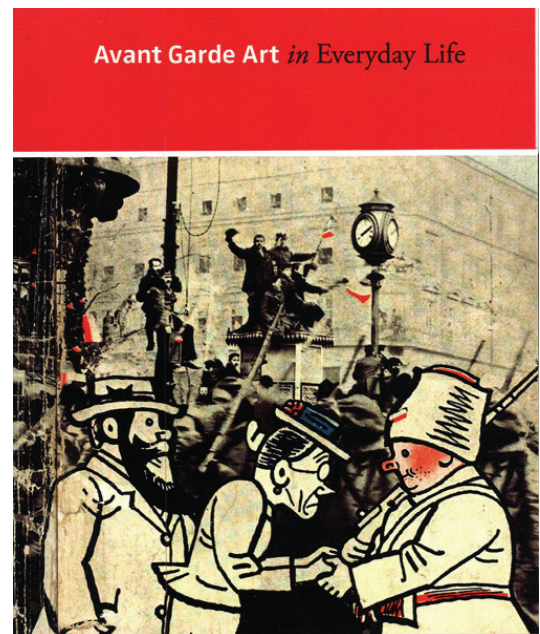
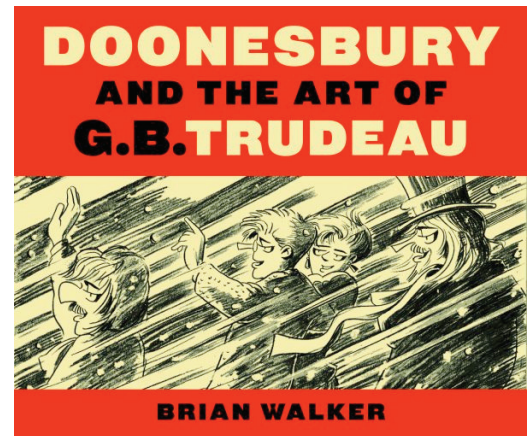
## NEW in Print (cont.)

Nilsen, Micheline. **Architecture in Nineteenth Century Photographs: Essays on Reading a Collection.** Farnham, Surrey :Ashgate, 2011. 202 p. ISBN: 9781409409045 (hardcover : alk. paper) 140940904X (hardcover: alk. paper) Available at: [http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title\\_id=9886&edition\\_id=13321](http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=9886&edition_id=13321)

Prakel, David. **The Visual Dictionary of Photography.** Lausanne: AVA Academia, 2010. Distributed in the USA & Canada by Ingram Publisher Services. 288 p. ISBN: 9782940411047 (pbk.). Available from International Center for Photography (NYC): [http://shopping.icp.org/store/product.html?product\\_id=33182](http://shopping.icp.org/store/product.html?product_id=33182)

Walker, Brian. **Doonesbury and the Art of G.B. Trudeau.** New London, Connecticut: Yale University Press, 2011. 272 p. ISBN: 9780300154276. \$49.95, hardcover.

Witkovsky, Matthew S., editor. **Avant-Garde Art in Everyday Life: Early Twentieth-Century European Modernism.** Edited by Matthew S. Witkovsky; with essays by Jared Ash, Maria Gough, Jindrich Toman, Nancy J. Troy, Matthew S. Witkovsky, and Andrés Mario Zervigón. New London, Connecticut: Yale University Press, 2011. 160 p. ISBN: 9780300166095. \$50.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>



# Photography Exhibitions

Shawn Waldron

Condé Nast Publications

Selections from Steven Perloff's online newsletter *The Photography Collector*, plus some personal favorites

**Ansel Adams: *The View from Here*** at the Center for Creative Photography, University of Arizona [www.creativephotography.org](http://www.creativephotography.org).

**Lyonel Feininger: *Photographs, 1928–1939*** (through March 11) and ***Images of the Artist*** (through February 12) at the J. Paul Getty Museum [www.getty.edu](http://www.getty.edu).

**Francesca Woodman** (through February 20) at the San Francisco Museum of Modern Art [www.sfmoma.org](http://www.sfmoma.org).

**Garry Winogrand: *Women are Beautiful*** at the Denver Art Museum [www.denverartmuseum.org](http://www.denverartmuseum.org).

**Harry Callahan at 100** at the National Gallery of Art, Washington DC [www.nga.gov](http://www.nga.gov).

**Snapshot: *Painters and Photography, Bonnard to Vuillard*** at the Phillips Collection, Washington DC [www.phillipscollection.org](http://www.phillipscollection.org).

**Annie Leibovitz: *Pilgrimage*** (January 20 – May 20) at the Smithsonian American Art Museum [www.americanart.si.edu/exhibitions](http://www.americanart.si.edu/exhibitions).

**Sebastião Salgado: *World Witness*** at the Samuel P. Harn Museum of Art, Gainesville, FL [www.harn.ufl.edu](http://www.harn.ufl.edu).

**Curtis Wehrfritz: *Fluidrive—Modern Daguerreotypes*** (January 27 – April 22) and ***Douglas Kirkland: Retrospective—Fifty Years of Photography*** (through February 19) at the Southeast Museum of Photography Daytona Beach, Florida [www.smponline.org](http://www.smponline.org).

**Sound and Vision: *Monumental Rock & Roll Photography*** (through April 1) at Columbus Museum, Columbus, Ohio [www.columbusmuseum.com](http://www.columbusmuseum.com).

**August Sander: *Face of Our Time*** (through April 22) at the Nevada Museum of Art, Reno [www.nevadaart.org](http://www.nevadaart.org).

**Candida Höfer: *Interior Worlds*** at The Baltimore Museum of Art [www.artbma.org](http://www.artbma.org).

***Silver, Salt, and Sunlight: Early Photography in Britain and France*** (February 7 – August 19) and ***Modernist Photography: 1910–1950*** (through April 1) at The Museum of Fine Arts, Boston [www.mfa.org](http://www.mfa.org).

***The Unseen Eye: Photographs from the W. M. Hunt Collection*** (through February 19) at the George Eastman House, Rochester [www.eastmanhouse.org](http://www.eastmanhouse.org).

***The Loving Story: Photographs by Grey Villet, Perspectives 2012*** and ***Magnum Contact Sheets*** (January 20 – May 6) and ***Weegee: Murder Is My Business*** (January 20 – September 2) at The International Center of Photography, [www.icp.org](http://www.icp.org).

***Dawn's Early Light: The First 50 Years of American Photography***, Cornell University, Ithaca, NY [rmc.library.cornell.edu/DawnsEarlyLight](http://rmc.library.cornell.edu/DawnsEarlyLight).

***Teenie Harris, Photographer: An American Story*** (through April 15) at the Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh [www.cmoa.org](http://www.cmoa.org).

***19th Century French Photographs*** at the Art Gallery of Alberta, 2 Sir Winston Churchill Square, Edmonton, Alberta, Canada [www.youraga.ca](http://www.youraga.ca).

***Diane Arbus*** (through February 5) and ***Berenice Abbott and Ai Weiwei: Entrelacs*** (February 21 – April 29) at the Jeu de Paume, Paris [www.jeudepaume.org](http://www.jeudepaume.org).

***Small Lives—Photographs of Irish Childhood 1880–1970*** at the National Photographic Archive, Meeting House Square, Temple Bar Dublin, Ireland [www.nli.ie/en/national-photographic-archive.aspx](http://www.nli.ie/en/national-photographic-archive.aspx).



## Chair-elect's Column

### Brett Carnell

Acting Head, Technical Services Section  
Prints and Photographs Division  
Library of Congress

It's hard to believe that five months have passed since the annual meeting in Chicago. I am still cogitating on the many ideas that were explored at the meeting and it's now time to look at new ideas for Midwinter. I goad each and every one of you to actively think about how the Section can more effectively meet your needs and flood Chair David with your ideas. It is a great diversity of view points that make for lively discussions at the Midwinter meeting.

I also encourage you to actively participate in the Section by attending Midwinter in my home base, Washington, D.C., and to plan a little extra time to take in the multitude of great exhibitions featuring visual materials that the cultural institutions of your nation's capital have created exclusively for your benefit (as well as for the "billions" of tourists that flood the fair city later in March).



Attending the Midwinter is a great way to get better acquainted with others in our profession in an environment more intimate than the annual meeting. The meeting facilitates communication and the smaller venue amplifies the voices of those who attend. I believe one of the primary purposes of the Section is to promote communication among archivists with an interest in visual materials and the Midwinter is a great way to communicate directly with your peers. However, if you can't see your way clear to attend Midwinter, the Section's Communications Working Group is busy enhancing our on-line communication tools. Anne Salsich has taken the editorial reins of VIEWS and, building on the extraordinary work of past editors, is bringing her personal touch to the all-electronic newsletter with an emphasis on featuring more images, something that new technologies allow. Lisa Snider continues to build on the work of past web-masters, using new web tools, the latest design concepts and her own sense of style to insure that the Section has a knockout Web presence. These communications tools, along with an active listserv, are critical to an efficient functioning of the Section and I know I will appreciate the efforts of David Benjamin and the Communications Working Group to enhance our communication channels when I rely on them as Chair next year.

## Parting Shots

Tim Hawkins

VM Communications Director

I'd like to extend a special thank you to Anne Salsich and Lisa Snider, for managing the reins at VIEWS and with the web site during a bit of a down period for me. Their contributions to the VM Section in the past year have been exceptional.

This time around I'll try to be brief, honest and to the point. Since the SAA Annual Meeting last August there's been a significant amount of chatter among the current and past leaders of the VM Section. Not much of this has appeared in regular channels that would be picked up by the membership at large. I perceive that as unfortunate and a bit undemocratic, so I'll make an effort in the next few months to broaden the communications channels.

Most of this chatter has related to the ways that the VM Section has changed over the years, to activities that may have been more vibrant in the past, to activities that we should be conducting that are not occurring, or to general discussions about the relevance of the section in a changing technological world, and about the nature of our identity as a section.

Tackling that last issue first, we seem to have a bit of an identity crisis at the moment. I think that many, both inside and outside the section, perceive us as a camera club – archivists who are only interested in photographs. With our work on the web site, and with Views, we're trying to expand that identity into the wider world of visual materials that is so much broader. I also sense that with the expanding possibilities of technology maybe we yearn to be more than just archivists – getting out into those glamorous social media worlds of YouTube, Facebook, Flickr and whatever else is on the horizon. I certainly encourage that, but not at the expense of losing our heritage.

I'd like to embrace the suggestions and criticisms that I've been hearing, and call upon the current and past leaders to help us rediscover the roots of our identity, while also calling upon newer members to help us adapt our identity to a changing world. My suggestion is to begin with the basics, by going back to the things we've done well in the past:

1. Publications. We've prided ourselves for many years on the quality of VIEWS. The newsletter staff is working to keep VIEWS in that stature while the world of publishing rapidly evolves. The web site will become the source for time-sensitive news and announcements, to help us to communicate efficiently to the membership as we have in the past. Most importantly though, I call upon past leaders to step up and develop the scholarly publications that the section should be producing to be a leader in the professional sphere of visual materials archives.
2. Education: We've done well in supporting workshops, primarily at beginning to intermediate levels. We should continue this while also encouraging the development of advanced workshops. Also, with the realities of the economy and our budgets it would benefit the membership to develop online webinars that would foster more inclusive participation. In particular, I call upon a past VM leader to develop a webinar dealing with the ever prominent subject of born-digital photographs.
3. Management: If you look at past issues of VIEWS, as many of us in the leadership have been doing, you'll find that VM was once a much more robust organization. Liaisons have lapsed, working groups have disappeared, VM sessions at the annual meetings have suffered, some events have languished, and leadership has waxed and waned. In my view it's fair to say that the success of VM in the past has hinged on the heroic efforts of just a few leaders. With all of our positions being volunteer staff, some elected and some appointed, it's difficult to imagine a period



of staff continuity as we've had before, so it seems to me that we need some management continuity. My self-appointed mission in the time between now and the next annual meeting in August will be to develop a proposal for a management process to help the section maintain its institutional knowledge throughout leadership changes - while also nurturing the participation of potential future leaders.

So, to sound like the proverbial broken record (or CD or MP3 file), the VM Section will only continue to be successful if there is continued interest and participation from the VM membership. I believe that the leadership should do everything that it can to encourage increased participation from a new generation of members, but also that the responsibility falls clearly upon current and past leaders to show the way by using their institutional knowledge and expertise to improve the activities of the section. Now it's time for me to get to work with MY VM duties and put up or shut up.

## Editor's Two Cents

### Anne Cuyler Salsich

As the new Visual Materials Section web site takes a more active position as a nimble communications vehicle for the section, VIEWS will carry content better suited to the slower pace of production and print-style layout for content such as brief articles and image-driven essays. With this issue I assumed Tim Hawkins' former role as VIEWS editor, freeing him to coordinate content on the web site and in the newsletter, and to look at the larger picture of communications for the section in general.

Rather abruptly I needed to learn InDesign for layout, and collected the various pieces that make up the content of VIEWS for this issue. I will continue to work with Tim in serving section members by managing the logistics of calling for submissions and working with authors, and will strive to publish the newsletter on a regular schedule.

My first contribution in an editorial capacity was the initiation of Life in the Shop, now a regular photo-essay feature to highlight the nature of work with visual materials and to provide members with a venue for introducing themselves and their perspectives. In at least one essay per issue, VIEWS now publishes visual material as content in primary position relative to text—something other professional archival publications do not. I hope our example may have a positive effect on the way visual materials are treated in such literature, including the journal of our parent organization.

After reading Tim's Parting Shots, I want to add that my job as an archivist at Oberlin has entailed more time as a digital projects manager in the last two years, and, increasingly, a larger role as a digital humanist. With these roles comes the need to attend colloquia and seminars in those directions, forcing me to pass on attending an SAA conference, at least for this year. I suspect others of you may find yourselves in a similar situation. I wonder whether digital arts, humanities, and sciences sessions (as opposed to sessions on "digital projects") will need to become part of the SAA conference agendas to meet this growing field in which archivists have a critical role. I'll be speaking on that topic at this year's Digital Humanities Summer Institute in Victoria, B.C.



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