

Panel Title:

Reaching out and showing off: exhibitions and collections in academic libraries

Moderator:

Patricia Gimenez, Research and Instruction Librarian, Savannah College of Art and Design

Presentations:

Extending our Reach: Building a Curatorial Fellowship at the Hamon Arts Library

Jolene de Verges, Director, Hamon Arts Library, Southern Methodist University

Beverly Mitchell, Assistant Director, and Art and Dance Librarian, Hamon Arts Library, Southern Methodist University

Show Them What You Got: Outreach with Collections

Emilee Mathews, Research Librarian for Art & Visual Studies, University of California, Irvine

Rollin' Out: Using a Pop-Up Library to Bring Collections to Users

Carolina Hernandez, Journalism and Communication Librarian, University of Oregon

Sara DeWaay, Art and Architecture Librarian, University of Oregon

Q&A Session

Jolene (J)

Beverly (B)

Emilee (E)

Carolina (C)

Sarah (S)

Q: (Directed to J & B) Could you tell us more about the budget for the fellowship?

J & B: We were extremely fortunate. We were able to pay \$30k a year plus benefits for the position. As far as programming, it was \$3-4k a show, which was tight because of artists coming in from out of town for installation. Overall, we spent \$12k for a year of shows. We expected a larger announcement, but that was unrealistic. According to the Dean, we had to scale back expectations, as we want to cultivate a donor base.

Q: (Directed to J & B) Was it conscious to move from special collections to modern/contemporary/digital art?

J & B: Yes. Special collections weren't resonating with students. They saw the space as containing old things. Interest in special collections was reignited when we combined it with contemporary art.

Q: (Directed to J & B) To what extent are the library collections included in the exhibits?

J & B: Library books pulled by the artist and curator are included in shows. One artist brought her own books, which was great. The blog features bibliographies for each show.

Q (Directed to C & S) When you sit outside a classroom with the card, do you know the assignment or is it based on response cards?

C&S: A mix. Faculty are encouraged to share, but we have a 50% success rate in getting the assignment. We aim for eye-catching content. Law, social media, native artists, etc. can attract students.

Q: (Directed to C& S) Who are you focusing on?

C & S: Mostly art and design students. We've had limited success bringing in other students.

Q: (Directed to J & B) How has the first year of this program increased the use of books?

J&B: Don't have statistical measures of that. There has been more browsing, and we hope to pay more attention to that in the future. When artists select materials, it has a big impact. The blog has been great. For example, when an artist creates a bibliography, it can stimulate ideas re: using the collection.

Q: (Directed to J & B) Did you have any issues of duplicity in terms of conflicting/competing shows on campus? How did you schedule and assess?

J & B: Because ours is in the library space, it gets more traffic. One artist even commented on this. The gallery in the library is about education, it's a different mission. Glass in front of the gallery prevents people from missing it, but no paper on glass. Students can see the show unfold and understand how it comes together.