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*gallery-library committee*

Gordon Arnold (chair), Martha Buskirk and John McVey met today Monday 2 November 2009.

Not present: Elissa Della-Piana, Stacy Thomas-Vickory, Leonie Bradbury/Shana Dumont, librarian (either Sally Seamans or Chelsea Sams).

Our topic of discussion was: how to proceed?

How Gallery and Library committees have functioned in the past is not necessarily how they should function in future. Library Committee is charged by the *Faculty Handbook* with “advising” the librarian. But in fact, in recent years, it has been more a faculty/librarian colloquium about learning space, library space, and future-of-the-library questions. Quite a bit of good work was done in that format.

Gallery Committee may have functioned more in the “advisory” capacity (Leonie Bradbury can fill us in on that front).

The combined committee will focus, for the time being, on defining its mission vis-à-vis its two subjects (gallery, library) and their respective roles. We need to determine what our relationship should be with both units: probably moving beyond the “advisory” role specified in the *Handbook*. We need to determine the degree to which the committee wants to get into specifics (specific shows, purchase of specific books, development of specific collections).

We thought that an ongoing conversation of this sort could help us, over time, come to some common understandings, and even to achieve a good level of trust. For example, there was some general interest in knowing how the Library and Gallery/Visiting Artists see their respective roles in the College, and how they monitor their success in satisfying their various constituencies.

Coming off two years on Library Committee, McVey feels that a good framework for Gallery/Library committee work is learning spaces and resources. He recognizes that “learning spaces” might include classrooms and labs, and thereby fall outside of a narrowly defined scope for gallery/library work. He imagines a new “office” or “dean” responsible for learning spaces and resources, including physical and virtual spaces, IT, physical and digital intellectual assets, and gallery and guest artist/lecturer programming. Putting that expansive idea aside, we still appear to be left with large commonalities :

mission

the general concepts of “learning spaces” and “resources,” these including gallery space, study space, lecture space, physical and digital intellectual assets.

collection maintenance and development, curatorship (including outreach, storage, presentation, cataloging, space and storage issues, both physical and digital, hence both space and IT factors).

programming,

space (seminar room, archives/special collections), and

practical and perhaps nearer-term areas of fruitful joint-work : visiting artists/authors/speakers, exhibits (perhaps incorporating Schlossberg Gallery within library precincts), planning for college space expansions in Hardie and beyond.

1 broaden the geographic scope from which we bring in artists and collections

beyond the Northeast. increase budget to allow a significant show from distant area. a Ron Davis show, in Beverly Massachusetts.

now limited to how far Shana/Leonie can drive. We can change this. Change funding for this, have the conversation about our being National in scope. I'm going to take this Premier Art School idea seriously. We need to see the institutional commitment for this.

[Shana ? went to Miami

Art Basel Miami Beach takes place December 3 - 6, 2009

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this is consistent with our aim to achieve national recognition as the premier small, private art college in the country.

2 upgrade exhibit space to include climate control, enhanced security

if we are to bring in shows and people from "abroad" (beyond the Northeast), and be able to exhibit the broader/deeper range of work, we will need to introduce climate control in at least one exhibit space. This might be done together with an improvement of acoustics in our main exhibit space.

It might be argued that because exhibition space might move or otherwise change in the next five years (possibly to a new building), any investment in climate control at this point would be wasteful. And yet amortized over five years, it becomes more like an "expense" — the cost of doing business, "business" being to provide exhibits befitting the premier small and private art college in America. The expense is further justified by the experience we would gain in operating a gallery with a different capability, that would serve us well in preparing for any future iteration.

Five rules for museum content (via Amsterdam)

[www.powerhousemuseum.com/dmsblog/index.php/2009/10/29/five-rules-for-museum-cont...](http://www.powerhousemuseum.com/dmsblog/index.php/2009/10/29/five-rules-for-museum-cont...)

Seb Chan, in "discussion of issues around digital media and museums" ¶ the ("visitor-centrist") rules are : make it discoverable, meaningful, responsive, useable/shareable, and available (online, onsite and offsite)

We get more bang for our conversational buck by combining these committees.

There is mission overlap (learning spaces and resources).

There are practical connections

from lc\_gc\_minutes\_240908.doc :

summary and looking forward

It might fairly be said that this first joint Gallery-Library committee meeting revealed some interesting areas of commonalities. Both the Gallery and Library exist to support the learning and teaching that go on at Montserrat. They offer complementary resources. Some of these resources, e.g., books, prints, other artifacts, raise common curatorial, storage and viewing issues. There are also potential linkages in terms of digital resources.

The concept of a “collection” needs to be developed and promulgated in the College, to secure a better basis — infrastructure of principles and procedures, curatorial support, and physical space — for the future development and use of our collections.

We did not schedule a next meeting, nor assign ourselves work relating to these themes. Library Committee continues on its two-year project to understand Library and Image Library circumstances now and in the future, and to provide some visions for the future. The inclusion in our thinking of Gallery issues promises to enrich our work.