
THE MEDIUM

THE NEWSLETTER OF THE TEXAS CHAPTER OF ARLIS/NA

FROM THE PRESIDENT

The highlights of being a member of ARLIS are the conventions where we get to be with our colleagues. The Houston conference was marvelous, thanks to Gregg Most and the other Houston members. What could be better than informative talks, visits to various types of libraries, a congenial business meeting, and the opportunity to "talk shop" as well as renew friendships. This October we will meet in San Antonio, where arrangements are in the able hands of Gregg Most, Craig Likness, Claire Eike, and Tom Gates. The Amon Carter Museum conservation workshop which was discussed in the business meeting is now in the planning stages for Spring 1990.

But we have an earlier opportunity to get-together at the ARLIS/NA Conference in Phoenix March 25-29. The program looks great! I hope all of you will try to make it. Just so everyone will be able to say "Hi!", we will meet in the Hospitality Suite after the Convocation on Sunday evening. It looks as if they have followed our lead and will provide food most evenings, so we may not be able to have a group dinner, but we can show the everyone in Arizona that Texans are enthusiastic even when not on their

home base. And think how wonderful it will be not to have to run the convention. See you there.

Lois Swan Jones
The University of North Texas

EDITOR'S COLUMN

With this issue of The Medium, you will notice a few small changes to the appearance of our newsletter. The masthead has changed somewhat (sorry, the armadillo had to go!), and the page layout is a little different. There will be a slightly different masthead next issue. Perhaps a competition is in order, in fact a new image for our chapter in celebration of its fifteenth anniversary.

What has not changed, and I'm sure this is every newsletter editor's lament, is our need for contributors. Please help me fill the pages of The Medium with information we can use in our profession as well as personal news. When I joined the Texas Chapter, I was immediately impressed with friendliness of the group. Now, after having worked with you through many projects, including the 1988 ARLIS/NA conference in Dallas, I

feel honored to have been asked to serve the chapter. I hope you will share with me news of members in your institution or city, write an occasional column or article, and send suggestions for topics.

Many years ago, it was suggested that copies of our newsletter be sent to other chapters and we would ask for a copy of theirs in exchange. Once again, we will try this process. If you know of any other organizations or institutions that should receive a copy, please let me know.

Please let me know your opinion of the new Medium. Do you love it or hate it? How could it be better? Do we need to bring back the armadillo (heaven help us!)? Let me hear from you. Thanks.

Gregory P. J. Most
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c/o The Museum of Fine Arts, Houston
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Houston, Texas 77265

THE MEDIUM

The Newsletter of the Texas chapter of the Art Libraries Society of North America.

January 1989

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Gregory P. J. Most, Editor
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Tom Gates, Lois Swan Jones,
Kathleen Hartt, Jeannette
Dixon, Amy Schaffner

Next issue May 1989

GALVESTON ARCHITECTURE SLIDES

A set of ninety-two slides from Henri Cartier-Bresson and Ezra Stoller's The Galveston That Was (Macmillan Co., New York, 1966) is now available through the MFA, H Slide Library. The cost is \$95.00. The book and photographs document the architecture of Galveston in the mid-1960's before many of these structures either collapsed or were demolished in the name of progress. While some of these buildings no longer exist, others have been restored to their former grandeur and are now the recipients of new interest in the architectural and historical heritage of what was once the largest city in Texas. For more information call (713) 639-7525.

PRODUCT REVIEW

LABELware personal productivity software from SlideScribe, DRT Corporation, 7141 Shady Oak Road, Minneapolis, MN 55344
telephone (612) 942-7909 \$99.95

LABELware is a software program designed to assist people who need fast and easy labels for slides, photographs, and similar material. **LABELware** is a menu-driven software for IBM-pc (AT/XT) and compatible systems which creates eight different types of labels including up to five lines of forty characters each on 35mm slide labels. It is configured for three different printers; the Toshiba P321-SL 24 pin printer and the Epson FX or LQ

printers (and compatible printers). The software is produced on a 5 1/4" disk and comes with 1000 labels from SlideScribe.

The software is easy to use and install and the labels it produces are clear and easy to read even using the greatest number of characters per inch. It will duplicate a label as many times as it is commanded or it will replicate information entered, line by line on the screen, so that the typist need not enter the information more than once. An automatic numbering feature is also included in the software for certain formats of labels. LABELware has seven formats for standard 35mm slide labels which provide a certain amount of flexibility in labelling photographic material. Formats A and B are standard general purpose formats. Four lines of text are used with up to thirty small characters per line. The copyright registration symbol and other features are a part of these formats. Format C is also a four line, thirty character label but none of the lines have been pre-formatted. D produces two labels at one time, each label containing eighteen characters with two lines per label and is the only format which allows one to work on two labels at once. Format E has three lines of regular eighteen character type. Format F produces one line of eighteen character type and three lines of thirty character type. G, the final format for 35mm slide labels, produces one line of large type. The software accommodates three other sizes of labels with six other label formats.

My disappointment with the software may be limited only by the manner in which my library uses labels. We currently place two labels on each slide with twenty-eight characters on four lines per label. Given the repetitive type of information in

slides libraries where perhaps three lines might remain unchanged of the eight, I find that the formats provided are not enough. How much more useful it would be to be able to view, edit, and create both top and bottom labels at the same time. When contacted about altering the software or adding an additional format, DRT Corporation responded that it would be interested in doing so (for my institution only) at a cost of \$150.00. This cost is in addition to the \$99.95 paid for the initial program. The end result is that we do not use this software at all and still rely on our dependable and versatile memory typewriters.

Another limitation is that there is no capability for information to be stored or added to a database. If one has or is planning to keep a database of their collection, one must key the information into the computer again which seems too labor-intensive to me. SlideScribe had been working on a database for LABELware which was to have been released in the spring of 1988, but their most recent catalog of products drops all mention of it.

If some of the formats described above sound useful, I would then, with reservations, recommend this software. If your slide labels contain considerable information, I suggest you either look elsewhere or wait until the DRT Corporation updates their software.

(continued on page 11)

BECOME A MEMBER OF ARLIS/NA

Contact
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ARLIS/NA
3900 Timrod Street
Tuscon, AZ 85711

ARLIS/TEXAS MEETS IN HOUSTON
29 LEARN ABOUT MENIL COLLECTION,
ARCHIVES AT MFA,H

Houston welcomed the Texas Chapter of ARLIS/NA with sunny skies and open arms for their annual conference on October 20-21. The conference, hosted by The Museum of Fine Arts, Houston and organized by Gregory P. J. Most, enjoyed the highest attendance of any recent ARLIS/Texas meeting with 29 participants.

TOURS: BAYOU BEND IS A HIT!

Several tour were scheduled to begin the conference. The most talked about tour was at Bayou Bend, the former home of the late Miss Ima Hogg and now the American decorative arts wing of The Museum of Fine Arts, Houston. Tours ran concurrently with the collections and exhibitions at the MFA and The Contemporary Arts Museum. Conference participants then braved the wilds on Montrose in search of the new home of Gregg Most, where they enjoyed cocktails before they repaired to a nearby restaurant for dinner.

Friday morning, attendants gathered in the Hirsch Library for pastries and coffee during registration. David Warren, Associate Director of The Museum of Fine Arts and Director of Bayou Bend welcomed ARLIS/Texas to the museum and stressed the importance of research facilities to museums and those who study the history of art.

THE MENIL COLLECTION:
LIGHT IS THEME IN NEW STRUCTURE

The guest speaker for the morning session was Paul Winkler, Assistant Director of The Menil Collection in Houston. Mr Winkler talked about the architectural planning of the new museum which houses the art collection of John and Dominique de Menil.

The building, situated in a quiet residential neighborhood in Montrose near The University of St. Thomas, blends harmoniously with the surrounding domestic architecture. This blending is subtly underscored by the uniform gray color of the building and the houses surrounding it (many of which are owned by Mrs. de Menil). The key element in planning the structure was light, a theme which was developed first by Louis Kahn, who also designed The Kimbell Art Museum in Fort Worth, but which was never realized in Houston. Renzo Piano and his associate architects and engineers developed a system of cantilevered baffles that allow reflected light to bathe the galleries in a warm yet changing glow.

The Menil Collection opened to the public in May 1987 to great critical and popular acclaim. The collection concentrates in four areas: ancient art and Byzantine art, tribal arts of Africa, Surrealist art and contemporary art. Mr. Winkler mentioned that a mezzanine level was under construction in their library and that he hoped that the library would be installed in the main building soon.

*BUSINESS MEETING:
NEW OFFICERS ELECTED,
FUTURE OF ORGANIZATION DISCUSSED*

After a brief recess, the fall business meeting was called to order outgoing president Jeannette Dixon, Kimbell Art Museum, presiding. The minutes of the last meeting were accepted as published in The Medium. Members voted to accept the revised by-laws for the Texas Chapter. After serving one year as vice-president, Linda Shearouse stepped down from office, creating a vacancy in the post of president. New officers were elected for the coming year. New officers are Lois Jones, University of North Texas, president; Gregg Most, The Museum of Fine Arts, Houston, vice-president/president-elect; and Chia-Chun Shih, Kimbell Art Museum, secretary/treasurer.

Plans for future meetings were discussed including goals and projects, frequency of chapter meetings, evaluation of the newsletter, locations for future meetings, and ideas for programs. After considerable discussion, a program committee was formed to help plan future conferences. The committee is comprised of Gregg Most, Claire Eike, Texas Women's University, and Tom Gates Southern Methodist University. San Antonio was chosen as the location of next fall's conference and Craig Likness, Trinity University, was selected to make local arrangements with the assistance of other San Antonio chapter members. The concept of a spring workshop focussing on some aspect of art librarianship such as space planning or conservation was also discussed.

Several motions were made and approved by the membership. The chapter voted to support the formation of a new region in ARLIS/NA called "The South".

Disbursements of chapter funds were approved to make a donation of \$100.00 for the desk-top publishing project at ARLIS/NA headquarters and to make a contribution to the occasional Papers Fund in memory of Bill Haddaway and Charlotte Olin, two ARLIS/Texas members who passed away recently. Amy Schaffner, Dallas Museum of Art, reminded members of the DMA's Fifth Annual Vasari Award, which honors a Texas author of an art historical publication. The award will be given in the spring of 1989 and publications are currently being accepted for review. The business meeting was adjourned and conference participants strolled to a nearby restaurant for a delicious lunch and pleasant conversation.

*ARCHIVES AND THE ART OF DOCUMENTING OUR
CULTURAL HERITAGE*

The speaker for the afternoon session was Kathleen Hartt, Archivist for The Museum of Fine Arts, Houston. Using the MFA,H as an example, Mrs. Hartt demonstrated the importance of establishing an archives to help document our cultural heritage.

Using three projects underway at the Museum of Fine Arts (a donor plaque, publication of a book on the museum's collection with a history of the institution, and an upcoming building project) as a point of departure, Mrs. Hartt explained the value of organizing and maintaining historical documents, architectural drawings, financial records, and other material and the benefits for an institution. She stressed the point that archival materials are not books and that they should not be stored or maintained as such. She also pointed out that archives are an institutional program rather than a finite project with a beginning, a middle, and an end. She encouraged conference participants to join the

Society of Southwest Archivists, which has many useful programs and a modest annual membership fee. After her talk, Mrs. Hartt conducted a tour of the MFA, H Archives.

*ARLIS/TEXAS VISITS MENIL COLLECTION:
TOUR OF CONSERVATION LAB, OPENING*

The remainder of the afternoon was spent touring the conservation facilities of the Menil Collection. Carole Mancuso-Ungaro, Head Conservator, showed the impressive facilities to the participants and discussed not only the methods and routines of conservation but also the philosophy and ideology behind conservation. Afterwards the group visited the galleries and the nearby Rothko Chapel. Many participants attended an opening at the Menil Collection later that evening.



GROUNDBREAKING FOR HAMON ARTS LIBRARY AT SMU

The groundbreaking for Southern Methodist University's Jake and Nancy Hamon Arts Library took place on December 12, 1988. ARLIS/Texas members attending the event were Jeannette Dixon of The Kimbell Art Museum, Amy Schaffner of The Dallas Museum of Art, and Milan Hughston of The Amon Carter Museum. The Hamon Library, a combined music, art, dance, drama and communication art library, will be a 12.5 million dollar addition to the Meadows School of the Arts and is scheduled to open in the fall of 1990. The library, designed by Milton Powell and Associates, is a four floor, 46,000 square foot structure with seating for 300 persons and shelving capacity for 150,000 volumes.

In the Hamon Arts Library, state of the art technology will be provided with 50 public access computers

interconnected through FAIRE, the Hamon's Fine Arts Information and Retrieval Network. Audio and Video materials, from 78 rpm recordings to the latest compact discs and video discs will be available in the library's lower level technology center. Access to CD-ROM and other optical storage media is planned.

In addition to information on the arts, The Hamon will offer a regular schedule of exhibits in the first floor exhibition gallery. Material for display will be selected from the Hamon's second floor Special Collections. This area will house several important collections: the Jerry Bywaters Collection of Art of the Southwest, the Mary McCord Collection of the Performing Arts, and the Paul and Viola van Katwijk Music Collection.



UNIVERSITY OF TEXAS OFFERS ANNUAL TRAINING COURSES FOR NEW AND VETERAN VISUAL RESOURCE LIBRARIANS

Once again, Fine Arts Continuing Education at The University of Texas at Austin is offering a workshop for beginning slide curators in art and architecture July 17-22, 1989. Director of the workshop is Nancy Schuller, Curator of Visual Resources, The University of Texas and Christine Sundt, Slide Curator, The University of Oregon.

This is a one-week intensive program covering all aspects of management of an art and/or architecture slides collection. Included will be sessions on acquisitions and collection development, administration and management, classification and cataloging, circulation, conservation, facilities planning, and technical aspects of the production of slides. Use of both micro-computers and mainframes in visual

NEWS OF MEMBERS

Gregg Most, The Museum of Fine Arts, Houston, attended The Sixteenth Century Studies Conference in Saint Louis, Missouri this past October. Gregg also announced that one hundred and fifty additional slides of MFA,H and Bayou Bend objects are now available through Rosenthal Art Slides of Chicago. By this summer, the MFA,H will have almost five hundred slides on deposit with R.A.S.

Craig Likness, Trinity University, will be on a panel at the American Library Association Mid-Winter Conference in Washington. The topic is "Future Strategies of Collection Development". Craig claims that he has no idea what he is going to say.

Linda Shearouse has returned to The Museum of Fine Arts, Houston on a half-time basis. Linda enjoys her new role as mother and finds balancing a career and family to be quite a challenge. Linda is currently working on the plans for the new design of the Hirsch Library.

The Kimbell Art Museum no longer uses the post office box listed for staff members in the ARLIS Handbook. Mail should be sent to 3333 Camp Bowie Boulevard, Fort Worth, Texas 76107.

Milan Hughston, Amon Carter Museum, and **Lois Jones**, The University of North Texas, are working on a critical review of Chadwyck-Healey, Inc.'s microfiche publication of the New York Public Library's artist files. Look for it in the review section of an upcoming Issue of Art Documentation. Milan also organized the exhibition "The Block Print and American Illustration, 1910-1940" at the Amon Carter Library. His lecture of the same title was well received.

Margaret Ford reports that the Hirsch Library of the MFA,H has cataloged over 800 titles since joining the Research Libraries Group last year.

The McFaddin-Ward House in Beaumont sponsored a symposium called "Consumer Culture and the American Home" at which **Margaret Culbertson**, University of Houston, gave a lecture entitled "Mail Order Plan Books and American Home Design." The Architecture and Art Library at the U of H received a display case, purchased with funds provided by the Delphinian Scholarship Association. Currently displayed are books on the antiquities of Athens.

Brenda Jordan, formerly the Registrar and Curator of Photography and Textiles at the Harris County Historical Society, has assumed the position of Archives Assistant at The Museum of Fine Arts, Houston. Brenda is currently completing her Master's degree in U.S. History at the University of Houston.

Kathleen Hartt, archivist at The Museum of Fine Arts, Houston, is teaching a course at the University of Houston this semester entitled, "Introduction to Archives and Manuscripts". Kathleen is providing the class of history graduate students with an introduction to a variety of issues in the archival field, including acquisitions policies and procedures, establishing administrative and intellectual controls at the repository, accessibility, legal issues such as copyright and privacy laws, and popular education from archival collections. The course is offered through the Public History Programs of the University of Houston History Department.

Chia-Chun Shih, previously Cataloger at The Kimbell Art Museum, has been made Associate Librarian. Congratulations!

Jeannette Dixon, Kimbell Art Museum, is preparing the program for the annual meeting of the Art and Architecture Program Committee of the Research Libraries Group, to meet with ARLIS/NA in Phoenix. Several major projects are underway: a cooperative microfilming project of rare and embrittled art and architecture periodicals, an art exhibition catalogue collecting project to try to gain bibliographic control of current U.S. publications, the mounting of the Art and Architecture Thesaurus in RLIN, and plans for training in the use of RLIN as a reference tool.

Suzanne Milton has left her position at the Dallas Museum of Art.

Laura Martinez, Modern Art Museum of Fort Worth, reports that the Library's collection continues to grow substantially.



Editor's Note

One might notice a certain geographical (and perhaps even institutional) bias in this issue's news of members section. Being of a fair nature, I would like to rectify this situation -- with your assistance, naturally. Please send a postcard to the Editor when something noteworthy happens to you so that it may be shared with other members of ARLIS/Texas. An effort was made to contact as many members as possible, and perhaps we overlooked you (let's not feel paranoid...yet). Act to remove this Houston bias from the pages of The Medium. Send a news item TODAY!



NEW TELEPHONE SYSTEM AT MFA,H

The Museum of Fine Arts, Houston has installed a new telephone system. While the main number remains the same (526-1361) you can now dial library staff members directly. The new numbers are listed below. Please update your directory.

<i>Hirsch Library</i>		
Linda Shearouse		639-7326
Margaret Ford		639-7327
<i>Slide Library</i>		
Gregg Most		639-7525
Terri Goff		639-7526
<i>Archives</i>		
Kathleen Hartt		639-7520
Brenda Jordan		639-7521



PILGRIM FINDS HOME NEW HOME IN HOUSTON

Marino Marini's 1939 bronze masterpiece "Pilgrim" or "il Pelligrino" was recently acquired by The Museum of Fine Arts. It is a gift of the Hobby Foundation and is installed in the Cullen Sculpture Garden.



SUBSCRIBE TO THE MEDIUM

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1988 ARLIS/TEXAS CONFERENCE ATTENDANTS

Robert W. Beebe,
San Antonio Public Library
Margaret Culbertson,
University of Houston
Jeannette Dixon,
The Kimbell Art Museum
Claire Eike,
Texas Women's University
William Farrington,
Texas Christian University
Margaret Crocker Ford,
The Museum of Fine Arts, Houston
Tom Gates,
Southern Methodist University
Terri Bateman Goff,
The Museum of Fine Arts, Houston
Kathleen R. Hartt,
The Museum of Fine Arts, Houston
Phil Heagy,
Rice University
Jon Held,
Dallas Public Library
Milan R. Hughston,
Amon Carter Museum
Virginia H. Jackson,
Houston
Lois Swan Jones,
University of North Texas
Mary Kadish,
The Menil Collection
Jean Krchnak,
University of Houston
Mary Lampe,
Amon Carter Museum
Craig S. Likness,
Trinity University
Patricia Cummings Loud,
The Kimbell Art Museum
Rita Marsales,
Rice University
Rebecca Martin,
University of Texas-San Antonio
Suzanne Milton,
The Dallas Museum of Art
Gregory P. J. Most,
The Museum of Fine Arts, Houston
Pat Oestricher,
The Kimbell Art Museum

Jet Prendeville,
Rice University
Gleniece A. Robinson,
Dallas Public Library
Amy G. Schaffner,
The Dallas Museum of Art
Lisa Schweninger,
University of Texas-San Antonio
Linda N. Shearouse,
The Museum of Fine Arts, Houston
Chia-Chun Shih,
The Kimbell Art Museum
Charles R. Smith,
Texas A & M University
Marcia Stein,
MFA, H/Rice University
Lynn Sterba,
University of Houston
Charlotte Tannenbaum,
Morris Architects
Nancy Whyne,
Amon Carter Museum

DMA LIBRARY RECEIVES RECON GRANT

The Dallas Museum of Art Library has received a grant from the Meadows Foundation of Dallas for a retrospective conversion project. At the close of the 24 month project, the library expects to have its shelflist converted to machine-readable records to be used for a database for an automated local system. The records are for titles acquired before the DMA Library joined OCLC in December 1985. Mary Shirazi, formerly with the retrospective conversion project at the Southern Methodist University Library, will be the DMA RECON project manager. Mary is a 1988 MLS graduate of the University of North Texas and received her B.A. in art history, magna cum laude, from SMU in 1987.

[REDACTED]

**SUMMER INTERNSHIP ESTABLISHED AT
MFA,H ARCHIVES**

The Archives at The Museum of Fine Arts, Houston will begin a paid internship this summer with the School of Library and Information Science at The University of Texas in Austin. A student in the graduate program in Archival Enterprise will be given the opportunity to work in the Museum Archives for ten weeks, beginning in June. The intern will be employed as an Archives Assistant, and will gain valuable experience in archival processing procedures, reference services, and computer skills, including RLIN searching and cataloging.

The Museum of Fine Arts, Houston Archives was established in 1984 with the assistance of a three year \$93,000 grant from the National Historical Publications and Records Commission (NHPRC). The Archives is the official repository for all records of the MFA,H and is charged with the maintenance and care of its papers which date from 1900. The Archives also solicits donations of materials from individuals and organizations whose records relate to or compliment those of the museum.

[REDACTED]

PRODUCT REVIEW continued from p.3

I would like to mention another product from DRT Corporation and SlideScribe. They produce excellent labels in several sizes on archival-quality paper with pharmaceutical adhesive. The labels are pin-feed so they may be used with your computer (and, one assumes, their software) or they work equally well with your typewriter.

The labels come in rolls of 500, cost \$7.95 (discounts given for ordering large quantities), and are available in up to ten colors (fewer colors for various types of labels). I have found that their labels bond well to plastic mounts as well as metal. The paper doesn't seem to discolor, although I have only used them for a year. If you are displeased with your current label stock or simply want to try something new, order a box of these and I'm sure you will find yourself hooked. DRT and SlideScribe exhibited at CAA in Houston last year (not at ARLIS, but then perhaps they should re-consider) and had a display of their full line of computer equipment, software, and other products.

gpjm

[REDACTED]

**SHARTLE SYMPOSIUM FOCUSES ON THE
HISTORY OF PHOTOGRAPHY AT MFA,H**

The 15th Annual Ruth T. Shartle Symposium will explore "The Art of Photography." Speakers include Michael Weaver, Oxford University and William Stapp, National Portrait Gallery. For more information, contact the Education Department at (713) 639-7320.

[REDACTED]

**COURTLY SPLENDOR: AT MCNAY
BLOCK PRINT: AT AMON CARTER**

There are two exhibitions of note for ARLIS/Texas this issue. Courtly Splendour at the McNay Art Museum in San Antonio (through March) and The Block Print and American Illustration, 1910-1940 at the Amon Carter Museum in Fort Worth (through February 5). Courtly Splendour is an exhibition of festival books,

handbooks, emblem books, and other documents of court life at the time of the Renaissance. These manuscripts document processions into cities, chivalry, decoration of palaces, and classical mythology throughout Europe. The exhibition was organized by Linda Hardberger, Tobin Curator at the McNay.

The Block Print at the Amon Carter features prints and books from their collection that explore the revival of the block print in America from 1910-1940. The renewed interest in the block print coincided with the desire to preserve fine bookmaking in the era of the assembly line and mass-produced objects. The exhibition was organized by Milan Hughston, Associate Librarian at the Amon Carter.



EXHIBITIONS IN TEXAS

AUSTIN

Archer M. Huntington Gallery, UT

The Spirit of H.H. Richardson on the Midland Prairies.
January 13 - February 26

Robert Adam and Keddleston: The Making of a Neo-Classical Masterpiece.
January 20 - March 12

Black History, Black Vision: The Visionary Image in Texas.
January 27 - March 19

Contemporary Graphic Prints from the Permanent Collection.
February 25 - April 2

Annual Student Exhibition.
March 24 - April 23

Monarchy, Revolution, and Empire: French Prints and Drawings 1750-

1850.
March 31 - May 21
MFA Exhibition.
April 30 - May 21

LBJ Library and Museum

Harlem Renaissance: Art of Black America.
January 14 - February 26

CORPUS CHRISTI

Art Museum of South Texas

American Modernism.
through February 12

DALLAS

Dallas Museum of Art

Concentrations 20: Kiki Smith.
January 15 - April 16

Patterns from the East: Embossed Japanese Wallpaper from the Ellis Collection.
January 28 - April 2

Meadows Museum of Art, SMU

Epoca Nueva: Painting and Sculpture from Spain
through January 29

FORT WORTH

Amon Carter Museum

The Block Print and American Illustration 1910-1940.
through February 5

Winslow Homer: Paintings of the Civil War.
January 7 - March 12

The Flag Paintings of Childe Hassam.
January 7 - March 12

Where Images Come From: Drawings and
Photographs by Frederick Sommer.
February 10 - April 9

Oscar Bluemner: Modernist and
Visionary, 1867-1938.
March 18 - May 14

Changing Perspectives: Photographs
of Indians from the Collection.
April 14 - June 11

The Kimbell Art Museum

Holy Image, Holy Space: Icons and
Frescoes from Greece.
February 4 - April 2

Guido Reni.
March 11 - May 14

The Arts of Asia.
April 22 - June 25

The Modern Art Museum of Fort Worth

German Expressionism after the Great
War: The Second Generation.
February 12 - April 23

Dubuffet Prints from The Museum of
Modern Art.
March 5 - April 23

HOUSTON

Blaffer Gallery, U of H

Univ. of Houston Art Faculty
Exhibition.
January 14 - February 5

Gael Stack: A Survey 1975-1988.
February 18 - April 2

Contemporary Arts Museum

Patricia Gonzalez, Paintings and
Pastels.
January 14 - March 12

Frank Stella 1970-1987.
February 11 - April 23

The Menil Collection

Michael Tracy: "Terminal
Privileges."
opens February 23

The Museum of Fine Arts, Houston

Sculpture Inside Outside.
through March 5

Diamonds are Forever: Artists and
Writers
on Baseball.
January 14 - April 9

The Art of Photography.
February 11 - April 30

Africa and the Renaissance.
May 6 - August 20

SAN ANTONIO

McNay Art Museum

Courtly Splendour.
through March 31

Kenneth J. Hale
February 5 - April 1

The Figurative Fifties: New York
Expressionism.
February 19 - April 20

Momenta Scenica. [Tobin Collection]
April 6 - November

Norman Bluhm: Works on Paper 1947-
87.
April 16 - May 28

San Antonio Museum of Art

Masterpieces of Asian Art from
San Antonio Collections.
through February 12

Witte Museum

Splendor in the Glass: American
Cut Glass, 1875-1925.
through May

**INTIMATE AMERICAN PAINTINGS TOUR
TEXAS, LOUISIANA, OKLAHOMA**

The Best of Times, an exhibition of small-scale paintings of interiors, landscapes, and portraits by nineteen artists will tour nine museums in Texas, Oklahoma, and Louisiana beginning in January. The exhibition was mounted from the collections of The Museum of Fine Arts, Houston and will travel to Tyler, Waco, Amarillo, Abilene, and Wichita Falls in Texas; Alexandria, Baton Rouge, and Shreveport in Louisiana; and Norman, Oklahoma. The exhibition is supported by a grant from the Texas Commission on the Arts and the National Endowment for the Arts. Artists included in the exhibition are George Bellows, William Merritt Chase, Frederick Frieseke, Childe Hassam, George Luks, Edward Potthast, and Maurice Prendergast.

**"TERMINAL PRIVILEGES" - MENIL
FEATURES WORKS OF MICHAEL TRACY**

The Menil Collection is the Houston venue for Michael Tracy's retrospective exhibition Terminal Privileges which opens February 23. The exhibition, Tracy's first in Houston since his 1986 solo show at Hiram Butler Gallery, originated in New York and will continue to Mexico City.

AS WE GO TO PRESS...

Claire Eike is leaving the Lone Star State to become the new librarian at the San Diego Museum of Art, effective February 20th. Claire has resigned from the Program Committee of ARLIS/Texas. Claire will be the first professional Librarian at her new institution and has a tremendous task ahead of her. She hopes to attend the ARLIS Conference in Phoenix where we can all congratulate her in person. Best of luck from the Texas Chapter.

gpjm

A REMINDER...

Subscription fees or Chapter dues must be paid for the current year. With the next issue, we will review our mailing list, and drop either members who have not paid their dues or subscribers who have not renewed. Please check your records to make sure you are current so that you will not miss the summer issue of The Medium.