
THE MEDIUM

THE NEWSLETTER OF THE TEXAS CHAPTER OF ARLIS/NA

Volume 17, Number 3

Summer 1991

The President's Column

ARLIS/Texas has been busy the past few months in preparation for two upcoming conferences. The first is the ARLIS/Texas conference to be held in Dallas October 10th and 11th. **Tom Gates** (SMU) and his informal committee have met and have an exciting program in the works. Look for highlights and hotel information in this issue of *The Medium*. More information will follow in the next issue. We have also been working on preparations for the ARLIS/NA regional conference in Guadalajara November 24-26, 1991, in conjunction with the Arizona and Southern California chapters of ARLIS/NA. Our chapter is working on two sessions for the conference which are tentatively titled "Mexico: An Art Historical Survey," and "New Technology in Visual and Online Resources." Speakers for these sessions will include Marion Oettinger and Virginia Armella de Aspe (art historical) and **Jeannette Dixon**, Angela Giral and Julie Radoyce (visual and online resources--new technology). Registration information should appear in the July issue of the *Update*. This year ARLIS/Texas will award its first Professional Development Award for attendance at the ARLIS/NA Conference in Chicago in 1992. This is a \$200.00 award and will be presented at the ARLIS/Texas meeting in Dallas in October. Look for full information on requirements and procedures for applying in this issue of *The Medium*. For those of you unable to attend the ARLIS/NA Conference in Kansas City earlier this year you will find highlights of some of the conference sessions in *The Medium*.

Robert Beebe

ARLIS/TEXAS PROFESSIONAL DEVELOPMENT AWARD

AWARD: An annual award of \$200.00 toward attendance at the ARLIS/NA Conference.

PURPOSE: To support and encourage the involvement of an ARLIS/Texas member in the ARLIS/NA Annual Conference by contributing toward travel expenses.

REQUIREMENTS: Applicant must be a member of ARLIS/NA for one full year; the applicant cannot receive full institutional funding for travel to the ARLIS/NA conference; preference given to applicants who are involved in a conference program -- i.e. presenting a paper, serving as a moderator of a session, serving on an ARLIS/NA committee, recording a conference session for *Art Documentation*, or to first-time conference attendees.

PROCEDURE: Applicants send in a letter to the Award Committee (names and addresses below) no later than September 1st, stating their qualifications, amount of institutional funding for the conference, and their conference program involvement.

NOTIFICATION: The Applicants will be notified in writing of the award before the annual meeting to give ample time to submit preregistration for the conference. Award to be formally announced at the annual meeting of ARLIS/Texas.

(Continued on page 2)

**ARLIS/TEXAS PROFESSIONAL
DEVELOPMENT AWARD (Cont.)**

AWARD COMMITTEE MEMBERS

Jeannette Dixon
Librarian
Museum of Fine Arts, Houston
P.O.B. 6826
Houston, TX 77265
(713) 639-7326

Chia-Chun Shih
Kimbell Art Museum Library
3333 Camp Bowie Blvd.
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(817) 332-8451

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Trinity University
715 Stadium Dr.
San Antonio, TX 78212
(512) 736-7344

THE MEDIUM

The Newsletter of the Texas Chapter of the
Art Libraries Society of North America

Summer 1991
Volume 17 Number 3

Phillip T. Heagy, Editor
The Menil Collection Library
1511 Branard Street
Houston, Texas 77006

Next issue: Fall 1991

**ARLIS/NA 19TH ANNUAL
CONFERENCE
KANSAS CITY
MARCH 7-14, 1991**

**Plenary Session: The Future of
ARLIS/NA & the Profession
(Report of the Strategic
Planning Task Force)**

The well-attended Plenary Session was held Monday, March 11 to discuss the third draft of the ARLIS/NA mission statement in order to allow additional input from members in preparation for a fourth and hopefully final draft. George Soete, facilitator at the session, directed the discussion and stated that ARLIS/NA should build on its strengths (volunteer members, executive director and headquarters, and networking) and address its weaknesses (communications, public relations, chapter support, cost of conference attendance, and lack of clout). What had been labored over by the Strategic Planning Task Force in preparation for routine discussion in Kansas City resulted in heated debate on several fronts including the use of the term "librarianship" in the mission statement (distinction between art librarians and visual resource people, naming what we do rather than ourselves) and the definition of ethnic minorities. The goals and objectives were also discussed at length with much input being provided. The Strategic Planning Task Force, which must be given tremendous credit for the time and effort devoted to the preparation of the 3rd draft of the mission statement, still has a major task ahead as a result of the discussion at the Plenary Session.

**Searching RLIN for Art-Related
Questions**

This session provided a basic overview of the RLIN online catalog and special databases available to RLG members and RLIN Search-Only subscribers. Basic information

on searching capabilities were reviewed. It was a helpful prelude to the RLIN workshop.

Workshop: Expanding your Horizons: Searching RLIN for Art Information

The three-hour workshop was very well organized and presented. The manual and diskette, specifically prepared for the workshop, are excellent tools. Particular attention was given to search strategies in various files such as archives, serials, and visual materials for art research since these files are less familiar to many searchers.

RLIN-ILL Users Group

The RLIN-ILL Users Group held its breakfast meeting for all AAPC members on March 10, from 8:00 to 9:00 a.m. at the ARLIS/NA Conference in Kansas City. **Jeannette Dixon**, Museum of Fine Arts/Houston, and **Jim Coleman**, Research Libraries Group, hosted the meeting. Jim Coleman first introduced members to ARIEL (The Document Transmission Workstation) and PROSPERO (The RLG Interlibrary Loan Manager), the new technologies that RLG has developed for ILL users. This was followed by discussion of several issues that ILL Librarians are most concerned about, such as: 1) ILL response time; 2) ILL packing policies; 3) UPS services and its problems; 4) Fax machine availability among members; 5) RECON participation and its results; 6) Members' serial holdings availability on RLIN; and 7) Library lending policies.

The meeting was well attended and useful. ILL librarians who are involved in servicing interlibrary loan requests received a great opportunity not only to get acquainted with each other, but to exchange ideas in providing better services to their patrons.

Collection Management: A Delicate Balance

A panel of five librarians representing academic, museum, and public libraries addressed a wide range of problems facing all libraries and librarians. These included the need to find a balance between access and security/preservation of the collections; impact on ILL, strain of heavy use and questions of when does preservation become censorship; the need for formal theft policies and knowledge of state laws; and the need for greater cooperation between book dealers and librarians with regard to stolen property. The speakers were well-prepared; some eloquent, and all committed to finding solutions to the problems.

Current Databases for Architecture Information

Most of the information offered in this session served as a good review. New information garnered: Ruth Kamen of the Royal Institute of British Architects stated that the RIBA Library offers on-line access to their photographic archives as well as satellite databases (local application only); a progress report on the Avery Library's AVIADOR project of producing a video disc of architecture drawings interfaced with bibliographic information on RLIN; and a forthcoming article which compares the print and CD versions of *The Art Index*.

Courting and Managing Change

This was a small discussion group session moderated and led by one museum librarian and two academic librarians. Problems such as changes in administration, renovation, personnel, fiscal, and space problems were addressed. Practical solutions for coping with imposed change, or engendering positive change, were offered and discussed.

Spreading the Net for Integrated Reference Service

Two moderators and four speakers from academic libraries and special libraries (Menninger Clinic and Institute for Scientific Information) presented an interesting session on interdisciplinary approaches to reference and research. Since I had done some research in the area of medicine and art in the late 1970's, I was particularly interested in the paper given by Lois Bogia of the Menninger Clinic. She presented an overview of the idiosyncrasies of subject headings in *Psychological Abstracts* and an outline of the best headings to use in *Index Medicus* for art-related materials. Other speakers tailored their remarks to specific research topics indicating a variety of humanities and social science indexes used to find relevant articles.

Preservation of the Avant-Garde: Contemporary Art Archives

Each of the four speakers at this session delivered well-paced and entertaining talks covering a wide variety of archival issues. The first speaker, Stephen Foster, is the founder of the "Fine Arts Dada Archives" at the University of Iowa. As Professor Foster noted, much Dada material served as tools to promote the movement rather than standing alone as art objects. Much of his presentation centered on the artist Hans Baader, termed "an archivist in his own right." A quote from this artist fittingly concluded this portion of the session: "People are media constructions, no more or less than their own archives."

The next speaker, Estera Milman, also of the University of Iowa, described the CADNET (Contemporary Art Documentation Network) project, and her involvement in devising standards for the description of artworks and documents. She used the example of the FLUXUS group to point out the difficulty to librarians of dealing with work whose

traditional means of categorization has been intentionally destroyed by its creators.

The third speaker, Fred Truck, has developed the Electronic Bank of Performance Art Material, a database begun in 1984 with the intention of documenting, preserving and publishing information relating to performance art and artists. Artists from nineteen countries have submitted to the Bank either proposals for performance art or documentation of an realized piece, and Truck now utilizes Hypercard software to capture and store this material.

Finally, Jon Held Jr. of the Dallas Public Library presented an update on the mail art concept and its offshoots: the cassette culture, fanzines, and video art. Not yet accepted by mainstream collecting institutions, mail art, say Jon, shares with Dada and FLUXUS the goal of breaking down the barriers between art and life. Jon gave a welcome chronology of the mail art phenomenon, beginning with its originator, Ray Johnson, a student at Black Mountain College. The chronology progressed through successes such as 1962's "New York Correspondence School of Art" and the Whitney Museum's 1970 mail art show. Noting that mail art is one of the first movements to attract Eastern European artists, Jon described the "Decentralized Mail Art Congresses" which "convened" in over eighty countries in 1986. Jon concluded by stating that mail artists are doing a wonderful, intuitive job of setting up mail art archives even without the benefit of formal library training, and shared slides of various examples of archives from around the world.

**Contributions by Robert Beebe,
Chia-Chun Shih, Jet Prendeville
and Phil Heagy**

ARLIS/TEXAS CHAPTER 1991 ANNUAL MEETING & PROGRAM

**DALLAS, TEXAS
SOUTHERN METHODIST UNIVERSITY
MEADOWS SCHOOL OF THE ARTS
JAKE & NANCY HAMON ARTS LIBRARY, HAWN CONFERENCE
ROOM**

10-11 OCTOBER, 1991

PRELIMINARY PROGRAM

THURSDAY, OCTOBER 10 (MORNING/AFTERNOON)

Participants will register all day at the Jake & Nancy Hamon Arts Library and might wish a self-guided tour of the new "state-of-the-art" facility, which opened in October 1990 with fifty thousand square feet of space and four floors containing over seventy-five thousand volumes of art, performing, and music materials. The Hamon Arts Library includes spaces devoted to exhibitions, audio-visual instruction, computer training, and the Jerry Bywaters Collection of Art of the Southwest. Conference participants might also tour the Meadows Museum of Spanish Art with its collection of splendid Spanish art dating from the 16th to the 20th centuries, and view the current exhibition of Mexican art. Other libraries of interest at SMU include the Bridwell Library with its newly renovated spaces and gallery devoted to exhibiting rare books; and the DeGolyer Library, Fikes Hall of Special Collections.

THURSDAY, OCTOBER 10 (EVENING)

DALLAS MUSEUM OF ART RECEPTION

A reception will be held at the Museum for ARLIS/Texas Chapter members, hosted by Allen Townsend, newly-appointed Head of the Museum Art Library. Drinks can be purchased in the dining area from 6-7 pm. After cocktails, members can purchase a buffet supper. Afterwards, the museum galleries and library may be visited. Visitors might also wish to investigate the museum's slide library and view the new Questor system with its Argus component for managing all functions of a slide library.

FRIDAY, OCTOBER 11 (MORNING)

PROGRAM, HAMON ARTS LIBRARY, HAWN CONFERENCE ROOM

8:30 - 9:30 a.m. : Coffee, juice and pastries.

Sessions start at 9:30 a.m.

The morning will begin with an informal tour of the exhibition "The Arts and the Media" in the Mildred Hawn Gallery in the Hamon Arts Library. The theme of the sessions, organized and moderated by Valerie Pinkney and Deborah Barlow, will focus on aspects of establishing exhibition programs in libraries, discussing such practical issues as the community and public library exhibition spaces and policies, and the handling of rare library materials for exhibitions.

12:00 noon - 2:30 p.m.: Lunch at nearby restaurants

Lunch can be taken in a number of interesting restaurants located on nearby Hillcrest Avenue and in Snider Plaza (a list will be furnished to participants). Among restaurants of merit are Kuby's, famous for German sausage plates, and ZuZu's for handmade Mexican food.

FRIDAY, OCTOBER 11 (AFTERNOON)

2:30 - 3:30 p.m.: ARLIS/Texas Chapter Business Meeting, Hawn Conference Room.

HOTELS

Because the dates of the ARLIS/Texas Chapter program overlap the socially active fall season at SMU with events such as Parents' Weekend and the Texas Tech football game, it is advised to reserve rooms well in advance at the following recommended hotels, all located within walking distance of SMU.

Park Cities Inn

6101 Hillcrest Ave., Dallas, TX 75205

T: (214) 521-0330

Rates: one person: \$46/night; two persons: \$56/night

Located directly across the street from the Hamon Arts Library, meets basic needs of the traveler.

Colony Parke Hotel

6060 N. Central Expressway, Dallas, TX 75206

T: 1-800-441-9258; (214) 750-6060

Located east of SMU campus on the Central Expressway, I-75 north; exit at Mockingbird or Yale; about 15 minute walk; has amenities such as indoor/outdoor pools, jacuzzi, restaurant, no charge for local calls; offers shuttle service to the SMU campus.

Hilltop Inn

5600 North Central Expressway, Dallas, TX 75206

T: (214) 827-4100

Corner of Central Expressway and Mockingbird Lane; exit Mockingbird from I-75; about 20 minute walk to SMU campus. Hotel was a Hilton Hotel and is now being reorganized.

Rates: May vary; one person: \$79/night; two persons: \$89/night.

PROGRAM ORGANIZERS

Tom Gates, Fine Arts Librarian, SMU

T: (214) 692-3813 or 3814

Fax: Meadows School of the Arts: (214) 692-3272

Bitnet (ARLIS): VMSV1001@SMUVm1

Valerie Pinkney, Art Librarian, Dallas Public Library

T: (214) 670-1632 or 1643

Deborah Barlow, Art Librarian, University of North Texas

T: (817) 565-4405

Fax: (817) 565-2599

Allen Townsend, Head, Dallas Museum of Art Library

T: (214) 922-1276

**ARLIS/NA REGIONAL CONFERENCE
GUADALAJARA, MEXICO
24-26 NOVEMBER, 1991**

PRELIMINARY SESSION TOPICS / TRAVEL UPDATE

On Tuesday, March 12 at the ARLIS/NA annual meeting in Kansas City, Texas Chapter members met with members of the Arizona and Southern California chapters to discuss plans for an ARLIS/NA regional conference to be held in Guadalajara, Mexico on November 24-26, 1991. The following is a recap of the chosen session topics and a travel update. Again, be on the lookout for an updated program in the July issue of the *ARLIS/NA Update*.

Art Historical Session

Robert Beebe has arranged for Marion Oettinger, curator for the San Antonio Museum Association to speak to the regional conference. Mr. Oettinger was instrumental in bringing the *Mexico: Splendors of Thirty Centuries* exhibition to San Antonio, and is the author of a recent monograph on Mexican folk art. Virginia Armella de Aspe will also participate in this session, and Elsa Barberena Blásquez, Universidad Nacional Autónoma de México, is coordinating a Mexican portion of this program.

Documentation of Artists and Art Exhibitions in Mexico

Clayton Kirking, Arizona Chapter, is coordinating this session on the difficulties (and successes) encountered when researching art and artists in Mexico. Suggested participants/speakers include: a museum staff member or museum librarian, an art historian, a gallery owner, and/or a representative from the Instituto Nacional de Bellas Artes (INBA).

Current Publishing and Distribution of Monographs and Periodicals in Mexico and Latin America

The Southern California chapter members at the meeting volunteered their membership to organize this session and have already received some helpful offers from Elsa Barberena and FIL member Maricarmen Canales. Alberto Ruy Sanchez, Director General of Artes de Mexico has agreed to speak and has suggested that Celia Sredni, editor of *Arte en Colombia*, the most active of Latin American art magazines, be on the program.

Conservation and Preservation: Artifacts and Paper

The Southern California chapter again volunteered to organize this session. Suggested participants/speakers include: Susan Malkoff of the Getty Conservation Institute, Sharlane Grant, Conservator, ASU Libraries, and Guadalupe Zepeda, Chief Conservator, Archivo Historico de Jalisco.

New Technology in Visual and Online Resources

The Texas Chapter has volunteered to coordinate this session. **Jeannette Dixon**, Librarian at the Museum of Fine Arts/Houston and /chair, RLIN Art and Architecture Program Committee, will present the talk "Art and Architecture Libraries Link through RLIN." Jeannette states that "Today in the United States, over forty art and architecture libraries from the major universities and art museums are joined together in the online bibliographic network RLIN. Through this network they share their collections and collaborate on group projects to increase access to art information in all formats. Both members and non-members may use RLIN for searching and/or technical processing for a fee. RLIN provides access to all member libraries' collections for cataloging and interlibrary loan, access to specialized art databases, and an online communications system for

working on group projects. Some ongoing projects are: 1) the shared acquisitions and cataloging of exhibition catalogs; 2) art serials microfilming of 200 rare and embrittled titles; 3) retrospective conversion; 4) training for use of RLIN for art reference; 5) interlibrary loan and in-depth interlibrary reference service; 6) distributed cataloging of auction catalogs in the SCIPRO special database; 7) encouraging the use of the *Art and Architecture Thesaurus* for added subject description on bibliographic records in RLIN; 8) building the special database The Avery Architectural Index; and 9) recommending additional art-related sources to be included in RLIN.

Angela Giral of Columbia University's Avery Library will also present a paper, centering on issues in the automation of art and architecture archives using the MARC format. Angela's paper will consider the advantages of the Avery integrated catalog in which material by and about a particular artist/architect can be found regardless of its format. Her talk will weigh advantages of the AMC (Archives and Manuscript Control Format) and the VIM (Visual Materials Format) and consider the means of incorporating images into the system as a "graphic data element." As an example of these issues, Angela will use the experiences of project AVIADOR (Avery Videodisc Indexing of Architectural Drawings Online in RLIN). Julie Radoyce of the Conservation Institute will speak on "Issues in visual Resources Management"; Julie writes that "The storage, manipulation and retrieval of images by electronic means is an interest worldwide among institutions involved in the arts and humanities. Among the operating programs of the J. Paul Getty Trust, there are many projects currently underway which are exploring the management of visual resources. Some of the issues involved in these projects include classification, storage, image quality and manipulation, access, and retrieval."

Suggested Discussion Tables Topics

- The Mechanics of Exchanging Publications
- One-Person Libraries
- Multi-Cultural Diversity in Collection Development
- Slide, Picture and Photo Collections

Travel and Hotel Information

The Conference hotel will be the Guadalajara Plaza, a four-star hotel with prices in the \$40.00 to \$50.00 range per room.

Below are airline prices as of June 10, 1991:

American Airlines (1-800-624-6262)	
Dallas/Fort Worth only, direct:	\$306.00
AeroMexico (1-800-237-6639)	
Houston only, direct (Saturday departure):	\$306.00
Mexicana Air (1-800-531-7921)	
Dallas/Fort Worth only, direct (Saturday departure):	\$280.00
Dallas/Fort Worth only, via Puerta Vallarta, Friday departure:	\$290.00
Continental Airlines (1-800-525-0280)	
Dallas/Fort Worth , via Houston:	\$292.00
Houston, direct:	\$278.00

(Contributions by **Deborah Barlow** and **Robert Beebe**)

"MEXICO: SPLENDORS OF THIRTY CENTURIES" AT SAN ANTONIO MUSEUM OF ART

"Mexico: Splendors of Thirty Centuries," one of the most comprehensive surveys of Mexican art ever shown in the United States, went on display April 6, 1991, at the San Antonio Museum of Art. More than 400 objects, including paintings, prints, sculpture, decorative arts, textiles and architectural woodwork covering 3000 years of Mexican visual art will be on loan from public and private collections in Mexico, Europe and the United States.

Ranging from the first millenium B.C. to the mid-20th century, the exhibition will be divided into four sections: pre-Columbian, Viceregal or Colonial, 19th century, and 20th century. Monumental pre-Columbian sculptures, ornate colonial ecclesiastical objects and works expressive of the political energies of early 20th century Mexico will be among the objects of display, examining the full scope and depth of the Mexican heritage in the visual arts.

The art of the pre-Columbian era (ca. 1000 B.C. - 1250 A.D.) comprises approximately one-third of the exhibition, with more than 120 works in stone, jade, ceramic, bone, shell, obsidian, stucco, wood and gold illustrating the civilization of eight ancient cities. Objects from the archaeological sites of La Venta, Izapa, Teotihuacan will represent an in-depth exploration of eight high cultures of pre-Columbian Mexico at the peak of their development.

The vital link between the pre-Columbian past and the present Mexican nation will be explored in the viceregal section (1521-1820). The art of the 300-year period, when Mexico was ruled by viceroys from Spain, is not well-known in the United States and will be presented in depth. Architectural woodwork, painting, sculpture, furniture, ceramics, metalwork and church vestments will be on display.

The 19th century was a period of great upheaval and turmoil in Mexico, beginning with the break with Spain in 1821 and ending with the Mexican Revolution (1910-1920). Approximately 40 works, dating from 1820-1920, will include paintings and ex-votos in oil on tin. Paintings from the academic and regional artistic traditions of Mexico in the 1800's include works by Rodrigo Gutierrez, Jose Maria Velasco, Hermenegildo Bustos and Jose Maria Estrada. A selection of decorative arts will also be on display.

Central characteristics of 20th century Mexican art are death, emotion, narrative and social criticism. More than 80 paintings by 14 Mexican artists include the works of the three great muralists, Jose Clemente Orozco; Diego Rivera and David Alfaro Siqueiros, together with works of Rufino Tamayo, Frida Kahlo and other leading painters. New elements include the theme of Mexico's historical past, particularly the Conquest, the Revolution, urban life, the worker, the machine, and the effort to establish continuity between indigenous Indian life and Mexico as the artists knew it.

"Mexico: Splendors of Thirty Centuries," on display through August 4, 1991, celebrates the 10th anniversary of the San Antonio Museum of Art and coincides with the 300th anniversary of the founding of the city of San Antonio. City-wide programs and events complementing the exhibition will include an exhibition of Mexican graphics at the McNay Art Museum and programs at the Mexican Cultural Institute, the University of Texas at San Antonio, the Guadalupe Cultural Arts Center, Universidad Nacional Autonoma de Mexico, the Texas Humanities Resource Center/San

Antonio Public Library Foundation, and a music program presented by the San Antonio Symphony.

A 750-page catalogue, with an introductory essay by renowned Mexican poet and writer Octavio Paz, will include full-color illustrations of all objects in the exhibition, 100 black-and-white photographs and numerous site photographs and maps.

**(Information supplied by the
Public Relations Department of
The San Antonio Museum Association)**

ARLIS/NA PROFESSIONAL EXCHANGE REGISTRY

ARLIS/NA under the sponsorship of the Professional Development Committee (PDC) maintains an information clearinghouse through which individual art librarians and visual resources professionals may obtain information on opportunities for temporary job exchanges with another individual.

All members interested in professional positions exchanges, either in North America or in any other country throughout the world, may participate in the exchange registry by completing a standardized data sheet. All sheets will be held on file for a period of 12 months (April to April); updated sheets will need to be filed annually to maintain current status in the registry. Upon request, the PDC will supply information from data sheets in the current registry to potential exchange partners.

ARLIS/NA will serve only as a clearinghouse and supplier of information so that potential exchange partners may identify each other. The details and specifications involved in implementing a temporary professional exchange must be worked out by the individuals.

To promote participation in and use of the registry, the PDC will supply publicity notices to be published in the newsletters of art library and visual associations around the world as well as throughout North America.

Members interested in participating in the ARLIS/NA Professional Exchange Registry for the current period (now through 3/31/92) may do so by obtaining a data sheet from:

Pamela J. Parry
ARLIS/NA
3900 Timrod
Tucson, AZ 85711

OR

Jack Robertson (Chair, PDC)
Fiske Kimball Fine Arts Library
Bayly Drive, University of Virginia
Charlottesville, VA 22903

EXHIBITIONS IN TEXAS**CORPUS CHRISTI***ART MUSEUM OF SOUTH TEXAS*

- Through the Path of Echoes: Contemporary Art in Mexico -- June 28-August 11, 1991
- The Power of Scale: Miniature Work by Contemporary Artists -- June 21 - August 11, 1991

DALLAS*DALLAS MUSEUM OF ART*

- Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from the Domino's Pizza Collection -- Through July 21, 1991
- Concentrations 26: Celia Alvarez Muñoz, Abriendo Tierra / Breaking Ground -- Through June 30, 1991
- Cubism & La Section d'Or: Works on Paper 1907-1922 -- Through July 28, 1991
- New Photography from Mexico City -- Through July 7, 1991
- Concentrations 27: Georg Herold, Uneasy Pieces -- July 21 - September 15, 1991
- Many Mistresses, Many Maids: American Needlework from the Bybee and Sutton Collections -- August 10 - November 3, 1991

THE MEADOWS MUSEUM (SOUTHERN METHODIST UNIVERSITY)

- Ignacio Zuloaga, 1870-1945 -- Through July 28, 1991

EL PASO*ART MUSEUM OF SOUTHEAST TEXAS*

- Joe Guy: Waiting. Listening. -- June 15 - August 4, 1991

EL PASO MUSEUM OF ART

- Capirotada: Eight El Paso Artists -- Opening June 9, 1991

FORT WORTH*AMON CARTER MUSEUM*

- Carl Wimar: Chronicler of the Missouri River Frontier -- Through August 4, 1991
- Nature's Chaos: Photographs by Eliot Porter -- June 22 - September 22, 1991

KIMBELL ART MUSEUM

- The Drawings of Anthony Van Dyck -- Through August 11, 1991

MODERN ART MUSEUM OF FORT WORTH

- Mondrian Flowers in American Collections -- Through July 7, 1991

GALVESTON*ROSENBERG LIBRARY*

- Annual Exhibit in Hutchings Gallery -- Through September 30, 1991

HOUSTON*BLAFFER GALLERY (UNIVERSITY OF HOUSTON)*

- The Transparent Thread: Asian Philosophy in Recent American Art -- June 8 - July 28, 1991

CONTEMPORARY ARTS MUSEUM

- Robert Wilson's Vision -- Through August 18, 1991
- Alvin Lucier: Resonant Things & Music on a Long Thin Wire -- Through July 21, 1991
- Contemporary Latin American Photographers -- August 3 - October 13, 1991

THE MENIL COLLECTION

- Mel Chin: Viewpoints -- Through August 18, 1991
- Surrealism -- Through October 1991 (Tentative closing date)

THE MUSEUM OF FINE ARTS, HOUSTON

- The New Vision: Photography Between the World Wars -- June 9 - August 4, 1991
- From Harlem to Hollywood: American Race Movies 1912-1948 -- Through July 12, 1991
- Dr. Martin Luther King and the Civil Rights Movement -- Through July 7, 1991
- Frederic Remington and the Story of the West -- Through September 1, 1991

SEWELL ART GALLERY (RICE UNIVERSITY)

- Creative Partners (Houston-area artists) -- August 20 - October 12, 1991
- Small-Scale Sculpture -- October 24-December 14, 1991

KERRVILLE*COWBOY ARTISTS OF AMERICA MUSEUM*

- Ride Like the Wind: Horses and Horse Cultures of the American West -- Through September 2, 1991

LUFKIN*MUSEUM OF EAST TEXAS*

- Contemporary Images...Issues -- April 7 - June 25, 1991

MCALLEN*MCALLEN INTERNATIONAL MUSEUM*

- Collector and Object: The Folk Art of Ted Warmbold

ODESSA*ART INSTITUTE FOR THE PERMIAN BASIN*

- Dolores Petersen: Heritage Scenes of Odessa -- June 1 - July 3, 1991
- Thirty-third Annual Juried Art Exhibition -- June 1 - June 29, 1991

SAN ANGELO*SAN ANGELO MUSEUM OF FINE ARTS*

- Vista Series: Roger Cutforth--Paintings / Kay Thomas--"Just when you thought it was safe..." -- June 20 - August 25, 1991

SAN ANTONIO*BLUE STAR ART SPACE*

- Aspects of Contemporary Mexican Painting -- Through June 30, 1991

MCNAY ART MUSEUM

- 20th Century Mexican Graphic Art: The McNay Permanent Collection
-- April 17 - August 18, 1991
- The Art of the Book -- Through October 27, 1991
- Amy Freeman Lee: A Texas Collector -- June 30 - August 4, 1991
- Edward Hopper: Selections from the Whitney Museum of American Art -- July 28 - September 22, 1991
- Earl Stroh Paintings: 1953-1990 -- August 11-September 29, 1991

SAN ANTONIO ART INSTITUTE

- Between Worlds: Contemporary Mexican Photography -- Through July 29, 1991

SAN ANTONIO MUSEUM ASSOCIATION - MUSEUM OF ART

- Mexico: Splendors of Thirty Centuries -- Through August 4, 1991 (see exhibition description elsewhere in this issue)
- A Sense of Place: Recent Acquisitions of Texas Contemporary Art -- Through August 1991

SAN ANTONIO MUSEUM ASSOCIATION - WITTE MUSEUM

- Dinosaurs: The Next Generation -- Through September 15, 1991

SOUTHWEST CRAFT CENTER

- Linda Suggs: New Works -- June 28 - August 17, 1991

TYLER*THE TYLER MUSEUM OF ART*

- Texas Folklife Texas Photographers: Focus on the Black Tradition -- Through July 7, 1991
- Selections from the Permanent Collection -- Through July 7, 1991

WACO*THE ART CENTER*

- Sharon Kopriva -- May 30 - August 18, 1991
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NEWS FOR THE MEDIUM

Fall 1991 issue

Deadline for submission: September 15, 1991

NAME _____

ADDRESS (Please complete **only** if there are changes since the last issue of *The Medium*)

WORK _____

HOME _____

PHONE _____

PHONE _____

PERSONAL INFORMATION (Trips, family news, etc.)

PROFESSIONAL INFORMATION (Promotions, publications, meetings attended, officer or committee assignments, classes taught, continuing education, special projects, papers read, etc.)

MAJOR NEW ACQUISITIONS (Sets, rare or archival materials, new periodicals, or runs of back issues, etc.)

LIBRARY PROJECTS (Construction, renovation, or expansion of library facilities; exhibits; publications; library instruction; in-house indexes or files; etc.)

JOB ANNOUNCEMENTS (List here or send copy of job announcement)

MISCELLANEOUS (Please feel free to include information on subjects not included in the categories above or ask your fellow ARLIS/Texas members for assistance in solving your problems - unsolved reference questions, items you want to trade, replacement of missing books or periodicals, etc.)

RETURN COMPLETED FORM TO: Phil Heagy
The Menil Collection Library
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