

ARLIS/NA MIDSTATES



VOL. 14 | ISSUE NO. 1

FALL 2019 CHAPTER NEWSLETTER

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LETTER FROM THE CHAIR

by Anna Simon | Art Reference and Instruction Librarian
University of Wisconsin-Madison

Hi Midstates!

It was wonderful to see many of you at the Fall meeting held at the Cranbrook Academy of Art. We had a robust turn-out that included over 20 veteran and new members, students, and librarian participants. Judy Dyki and Autumn Diaz graciously provided our meeting space adjacent to the art library in the Cranbrook Art Museum, and worked with me in the months preceding the meeting to coordinate details. I'm indebted to them for a flawless logistical execution. I'd also like to single out Autumn Welti, Consultation Coordinator at the University of Michigan and a new Midstates member. Autumn coordinated the professional presentations, which included reaching out to regional ischool groups. Thank you, Judy, Autumn D., and Autumn W.!

We had many new members join us, including Emilee Mathews, head of Ricker Library of Architecture and Art, University of Illinois at Urbana-Champaign; Jackie Fleming, Visual Literacy and Resources Librarian at Indiana University, Bloomington; Becca Pad, head of the College of Creative Studies in Detroit; Courtney Richardson, PhD student at University of Illinois at Urbana-Champaign; Greg Baise, MLIS student at the University of Michigan; Autumn Diaz, Librarian at Cranbrook Art Academy; Susan Sheiner, Librarian at Royal Oak Public Library; and Karen Wissnick, ischool student at Wayne State University. Many of these attendees are new ARLIS/NA members, so please join me in welcoming them to Midstates!

Cranbrook was a lush location for an art librarian meeting. As we learned on the afternoon tour, the original campus was the vision of Canadian immigrant and metal worker George Booth and Ellen Scripps Booth, the daughter of a Detroit newspaper family. Both George and Ellen were prodigious patrons of the arts, and the Arts and Crafts campus is a stunning Gesamtkunstwerk





they built over many years. Constructed in the early 20th century on 319 acres of farmland, the campus grew from a nearby church to encompass a boys and girls school, eventually developing into the Cranbrook Educational Community, which includes the Cranbrook Academy of Art. Founded as an experimental art colony, CAA is one of the nation's leading graduate schools for architecture, art, and design. Today the school continues to operate under its original vision in which graduate students undertake an apprenticeship-style of learning with a single artist-in-residence for the duration of their degree. Recalling the workshop model of the Arts and Crafts era, classes are eschewed for self-directed learning, and students live, eat, and work alongside their teachers.

An impressive component of the Cranbrook campus tour was exploring the Saarinen House, an Art Deco masterpiece which served as Finnish-American designer Eliel Saarinen's house (he designed much of Cranbrook and served as the school's resident architect and

first president). The featured exhibit, "Studio Loja Saarinen: The Art and Architecture of Weaving, 1928-1942" paid homage to an area in which female artists could achieve recognition. Loja, a designer and trained sculptor, was the Academy's first head of the weaving department and oversaw a commercial weaving studio that eventually included 35 looms. Six large rugs and wall hangings hung from the ceiling of the Saarinen studio, accompanied by archival photos of the weaving studio and the women who worked there. While the architectural details of the campus were impressive, these weavings provided a spiritual warmth and texture for the building interiors while extending the Art Deco program.

It always amazes me how much ARLIS meetings can encompass—from a business session to art tours, lectures to collegial professional discussions, and lots of casual catching up. The fall meeting was no exception (I didn't even mention the Claire Bishop lecture on Friday evening on arts-based research!). Thank you, Midstates colleagues, for such an enriching meeting. I look forward to seeing many of you in St. Louis!

-Anna Simon, Chair



Fall 2019 Meeting Recap

by Mackenzie Salisbury | Information Literacy Librarian | School of the Art Institute of Chicago

Note: a draft of the Fall Meeting can be found [here](#).

Our fall meeting commenced at the beautiful Cranbrook Academy of Art Campus in eastern Michigan. Anna Simon, our Chapter Chair, along with Sarah Carter, Vice-Chair/Chair Elect, led the meeting which was well attended and included a number of new members.

Rebecca Price reported out about the new website as the Web Editor. The Wordpress based site has come together beautifully and has a fresh and modern layout. The News tab currently hosts both the newsletters, as well as ongoing news we might want to share as a chapter. There was also some discussion of how we might best use the Blog feature. Rebecca is still looking for images from the conference or other ARLIS/NA meetings that can be used to enhance our web presence.

We then moved on to discussing the 2022 Conference that will be hosted by Midstates in Chicago for our associations 50th Anniversary! The Conference Co-Chairs are made up of four people, Alexis Burson and Melanie Emerson who Co-Chairing local arrangements, and

Doug Litts and Rebecca Price who are the Program Co-Chairs. Thanks in advanced to each of you for your current and future work on the conference! The Conference Planning Manual is on the ARLIS/NA website, and the first step is to set the dates and find a hotel. Amy Trendler said there will be an RFP for the hotel soon. There will also be a task force for 50th anniversary events that will work with the Co-Chairs.

After discussion of the conference, we talked about continuing and expanding the successful iSchool panel event that was held last year at the University of Illinois, as a collaboration between Midstates + SLA. This type of program, ideally held at college campuses that have both fine arts and library science programs, can help Midstates connect with library students. This seems to also align with the ARLIS/NA Diversity Committee's interest in recruitment. We may also start to think about how to connect with online programs, and museum studies programs as well.



Looking forward, we discussed the possibility of a joint meeting with the Ohio Valley chapter for Fall 2020. Locations mentioned during our discussion were Bloomington (IN), Champaign-Urbana, Toledo, and Louisville. Sarah Carter has started conversations about the meeting with the Ohio Valley Chair, so stay tuned for more information about that. The Fall 2021 meeting will be in Chicago in anticipation of a lot of 2022 planning. The last piece of new business was a reminder about elections for an incoming Vice-Chair and the timeline for that decision to be made by Dec. 15th, 2019.

From there we discussed some ongoing business including follow up discussion about the Commemorative Pop-Up book proposal for the 50th Anniversary that was put forth by Lyn Korenic and Sonja Lehman. The chapter is interested in commissioning multiple artists' books instead of one deluxe edition, or a limited edition and a print run of one book. We could put a call out to Midwestern artists, which would be a way to engage local artists with ARLIS/NA. More details about the process and funding are forthcoming and a check in from the Development Committee is appropriate as we begin to plan this kind of a project related to the anniversary celebration.

Final announcements included Stephanie Fletcher noting that Luke Leither, Salt Lake City Local Arrangement Co-Chair, suggested that chapters fund an award for caregivers who want to travel to the annual conference. Jamie Vander Broek announced that the Ann Arbor Wayzgoose and Printing Festival was happening on October 11-12. Greg Baise recommended the Scott Hocking installation and the MBAD African Bead Museum in Detroit.



After our formal meeting we were lucky enough to have two presentations. The first was “*Name Mapping The Book of Negroes: A Material/Visual Study on Document Reproduction and Representation of Cultural Memory*,” presented by Courtney Richardson, doctoral student at the University of Illinois at Urbana-Champaign. This presentation discussed their research and art making process that deconstructed this specific text and how they re-imagined the data in a visual form. The second presentation was “Getting Ready (and Excited!) for the ARLIS/NA Common,” from Meredith Kahn of the University of Michigan. Meredith has been working on the roll out of this exciting new platform that will hopefully help our chapter and ARLIS/NA at large, capture, document, and share information more easily.

After these presentations, we took a short tour of the Cranbrook Archives, led by Deborah Rice, Head Archivist of Cranbrook Center for Collections and Research. After this we broke for lunch, and returned to campus in the afternoon for an in-depth tour of Cranbrook which included its history, the campus grounds, and the uniquely cohesive architecture throughout including the Saarinen House, designed by Eliel Sarrinen himself. The tour concluded with time spent in the beautiful Cranbrook Art Museum, where we spent time with the *Landlord Colors: On Art, Economy, and Materiality* exhibition, which reconsiders periods of economic and social collapse through the lens of artistic innovations and material-driven narratives.

ENRICH OUR ARCHIVES!

A CALL TO ADD MATERIALS TO THE ARLIS/NA ARCHIVES

by Sarah Carter | Art, Architecture, and Design Librarian | Indiana University



Photo by Ula Kuźma on Unsplash

As you tidy your physical and virtual desktops this season, don't forget to set aside donations to the ARLIS/NA archives. Midstates chapter materials, as well as materials relating to the overall Society, may be deposited with the University of Illinois Archives, which is the repository for all things ARLIS/NA. Researchers depend upon rich papers, photographs, and audiovisual materials to analyze the history of our society.

The archives website notes, "Records from the ARLIS/NA Archives typically consist of annual and midyear reports, correspondence, meeting minutes, and press releases. The Archives also contains conference programs and proceedings, newsletters, and occasional papers." If you have held a position within Midstates, hosted a fall meeting, or participated in a committee, division, section, SIG, or other group, your documentation could add an important perspective for our archives. The archives will accept a variety of formats, including typewritten papers, books, or other publications; printed photographs; digital files (including CDs, DVDs)



Photo by Ula Kuźma on Unsplash



Caroline Backlund, president of ARLIS/NA, 1982, cuts a cake celebrating the society's 10th anniversary at its annual conference in Boston.

Examples of official documents:

- Lists of members
- Correspondence
- Publications, such as newsletters
- Photos
- Newspaper articles

Examples of personal papers:

- Biographical information about members
- Personal correspondence between members
- Member publications
- Photos

To inquire about donation guidelines, contact:

ARLIS/NA Archives
University Archives
Room 146 Library
1408 W. Gregory Dr.
Urbana, IL 61801
illiarch@illinois.edu

To see what is currently in the Archives, check out this site:

<https://archives.library.illinois.edu/arlis/>

EDWARD OWENS

Edward Owens (1949–2009), a queer, African-American artist from the South Side of Chicago is primarily known for his contribution to the experimental film movement of the 1960s. His works on 8mm and 16mm are brimming with meanderings, flickerings, and intimate portraits that recall an elegant pasting and placing of layered imaginaires. Until recently, such depictions were thought to be the exclusive purview of his films. On view in the Joan Flasch

COLLECTIONS SPOTLIGHT

An Interview with April Sheridan, Special Collections Manager & Nick Ferriera, Interim Special Collections Librarian | School of the Art Institute of Chicago

Who is Edward Owens + what was his relationship to SAIC?

April Sheridan: Edward Owens was one of the few black students at SAIC in the 1960s. He was a gifted filmmaker and visual artist. He never graduated from the school, but made films before and after studying at SAIC. While he was here he was encouraged by Gregory Markopolous, the faculty member who started the film department. In fact, Markopolous sent Owens to NYC because he believed he would flourish there. In New York, Owens became good friends with the critic, Parker Tyler and his partner, Charles Boultenhouse (with whom he fell in love). When he came back from the east coast, he continued to attend SAIC events, but went to a different school and worked in downtown bookstores. Parker Tyler and his partner, Charles Boultenhouse (with whom he fell in love). When he came back from the east

coast, he continued to attend SAIC events, but went to a different school and worked in downtown bookstores.

How did Flaxman Special Collections acquire these Archives?

AS: The collection was found, as it was being thrown out, by an artist named Beth Hobby, in a central Illinois antique store. Hobby googled his name which had been written down on several items and realized the connection. SAIC had recently had a Conversations at the Edge which showed Owens' films. She offered it to the Film, Video, New Media Department, which passed it along to our Media Preservation & Digitization Librarian, Carolyn Faber, who passed it on to Special Collections. Historically, we have not accepted student work for the archives, however, due to the resurgence of interest in his work and the inability to find another proper home for it, we decided to make an exception.

There is currently an exhibition at SAIC that uses some of these materials -- can you speak to how this came together? Or what it highlights?

AS: We rushed to put together an exhibition for the Chicago Open Archives event in order to highlight this exciting new part of our collection. It shows some collages, storyboards for his films, and there's a monitor looping a selection of his films. All-in-all it shows range in his work, but is functioning as a making a more complete picture for understanding his quiet importance in the art world.

Do you have plans to use these materials with classes once it has been processed? Or future events?

Nick Ferriera: Not only are there plans but Special Collections Manager has already used them in classes. I think the Edward Owens Archives are an archive in a very broad sense in that there's artwork/studies in there as well as some of his papers/notes--it's not just papers or correspondence. It's a nice way for artists to think about their own studies and notes as archives.

AS: Having the exhibition in the cases has been a great way to start a conversation about representation and diversity with classes and visitors. Additionally, a Research Studio class focused on the untapped potential of Chicago resources chose to respond to Owens' work for a library event. The class spent one session viewing the archives and another responding to the ways in which Owens expressed himself by making paper-based collages out of discarded library materials and short,

experimental films. Other faculty members have expressed interest in engaging with the work, which I hope will happen. At any rate, I've gotten very attached to the material and will keep talking about it.

What are some of your favorite items / objects in these Archives + why?

NF: I really love the notes/storyboard we have. I love seeing how artists work prior to the finished product. The drawings themselves are quite nice.



I also really love the collages that incorporate collage and Owens' markmaking.

AS: Most of the collages are very elegant, they have movement and a sense of cohesion, they act like small, condensed movies themselves. They also include lots of images of movie stars of the time. A really lovely part of them is that Owens would often write the date and time that he finished them, often noting the piece of music he was listening to. My favorite collage is a later one, Chicago, June 29, 1973, in which he cuts up his calling card and some court documents, it has Marilyn Monroe in the background, but

otherwise seems to have both more open space and more personal details. It offers a glimpse into his life that is usually covered up. From research I conducted at the NYPL Special Collections, I saw that there was a darker side to Owens life, but the fact that all of these pieces are coming together to show a picture of the artist is really important to the understanding of his films. It's almost as if his own life's story was a collage.

Thanks again to April Sheridan + Nick Ferreira for your time and insight into this unique and important archive!

The John M. Flaxman Library Special Collections include a number of unique archives and the well-known Joan Flasch Artists' Book Collection, both of which are open to the public!

To learn more, you can connect with April or Nick via email at jfabcsaic.edu



Edward Owens
Inscription on verso:
Dec 18, 72
1972



Midwestern Art Cataloging Discussion Group



*by Karen Stafford, MACDG Chair and Head of Technical Services
Ryerson & Burnham Libraries | The Art Institute of Chicago*

The fall 2019 meeting of the Midwestern Art Cataloging Discussion Group (MACDG) was held on October 4 at the University of Notre Dame. Eight attendees hailed from Illinois and Indiana. Our day began at the University of Notre Dame's Walsh Family Hall of Architecture with the MACDG business meeting. Abby Shelton and Hanna Bertoldi presented on a Mellon-funded digital collection project at the Snite Museum of Art.

After a break for lunch, the group was given a tour of the campus as well as the Snite Museum of Art, including the exhibition "Looking at the Stars": Irish Art at the University of Notre Dame with curators Cheryl Snay and David Acton. Minutes for our most recent and past meetings can be found on the MACDG website, <https://artcataloging.wordpress.com>.

Please contact Karen Stafford at kstafford2@artic.edu if you would like to be added to our mailing list.

NEW MEMBER INTERVIEW: GETTING TO KNOW JACKIE FLEMING

with Mackenzie Salisbury, Information Literacy Librarian | School of the Art Institute of Chicago



Hi Jackie! Can you tell us a little bit about your background and your current position?

I am from the south side suburbs of Chicago, Illinois. For my undergraduate studies I went to Bradley University where I graduated with my B.A. in English with a Concentration in Creative Writing and a Minor in Women and Gender Studies. Then, I went to the University of Illinois at Urbana-Champaign's iSchool program. During my time at the iSchool, I had a Graduate Hourly position at the Ricker Library of Architecture and Art. This position turned into a Graduate Assistantship and

made me realize that I was passionate about art librarianship. In May of this year, I graduated with my MSLIS and a Graduate Minor in Art History. After I graduated, I obtained the position of Visual Literacy and Resources Librarian at Indiana University-Bloomington. I am extremely grateful for this opportunity because Indiana University is an incredible school and I am the first person to hold this newly created position. As the Visual Literacy and Resources Librarian, I work in the Scholars' Commons department of the Herman B. Wells Library. I have only been in my position for a little over a month. Eventually, I will be working at the reference desk, providing research consultations with faculty and students, teaching one shot instruction sessions, and working with image databases that the university owns.

What drew you to your current position and art librarianship in general?

The reason I was drawn to this position was because of the opportunity to work closely with the art, design, and architecture departments throughout Indiana University. I have always loved art and really become interested in architecture during my graduate assistantship. I also liked that my position was interdisciplinary. One of my favorite parts about being an academic librarian is that I am always learning. In this position, I am able to work with any department across campus with visual information needs. I find this very exciting because the interdisciplinary nature of my position gives me, faculty, staff, students, and library patrons that I work with many opportunities to learn from each other. I was drawn to art librarianship through my graduate hourly/assistantship position at the Ricker Library of Architecture and Art.

Honestly, I did not know that art librarianship was an option until I started working at the Ricker. But, once I discovered it, I just fell in love with it. I am fascinated by art historical research and studio art. In my position as the Visual Literacy and Resources Librarian, I get to work closely with the Art, Architecture, and Design Librarian as well as the art departments on campus. So, even though I am not an art librarian, I still get to work within the world of art librarianship and that makes me very happy!

What are your main roles/duties at your current position?/ What is a typical day like for you?

My main role as the Visual Literacy and Resources Librarian is to be the go-to person for any questions about images, and visual literacy. This can look a lot of different ways and I am still discovering the possibilities. I also am responsible for promoting the image collections owned by the university to faculty and staff so they can use them in their classes. So far, a typical day for me includes meetings, attending workshops, and some training on working in the Scholars' Commons. I also do a lot of research because I am in a tenure track position. I am sure that my schedule will change once I become more familiar with my position. Right now, I am getting the lay of the land.



Image from <https://libraries.indiana.edu/about-iu-libraries>

What are some challenges for you as a new art librarian?

A big challenge for me is that I am not in the art department and that I am in a new position. Traditionally, I think most visual literacy librarians have been in a library's arts and humanities department. So, it has been a little tricky to figure out what my position looks like outside of the arts. But this is also a really great aspect of my job! I love that I am creating this position and get to explore the possibilities of what it could be and how I could serve the university.

What are you most excited to work on at your institution?

Oh gosh, so many things! IU is such an incredible school with a great library system. I am excited to work at such an established university, work with a great group of librarians, and interact with the university community. It is also an exciting time to be working at the university because we are celebrating our bicentennial and the Eskenazi Museum of Art will be opening in early November! Also, Bloomington is a really friendly and fun place. I think it is a really impressive college town with a lot to offer. There are amazing coffee shops, grocery stores, and funky clothing and furniture stores. I am excited to explore the town more. I also really like the presence that IU has in Bloomington. People love and respect the university alot! I feel really lucky to work at an institution with such a great reputation.



Image from: <https://libraries.indiana.edu/wells-library-open-late-finals-week>

What do you do in your spare time?

I love to read. Right now I am reading *Ninth Street Women* by Mary Gabriel and it's fascinating! I would for sure recommend it. I also watch too much Netflix and drink a lot of coffee (haha). Now that I am done with school, I am hoping to return to some of the hobbies that I used to love, such as painting, crafting, and cooking.

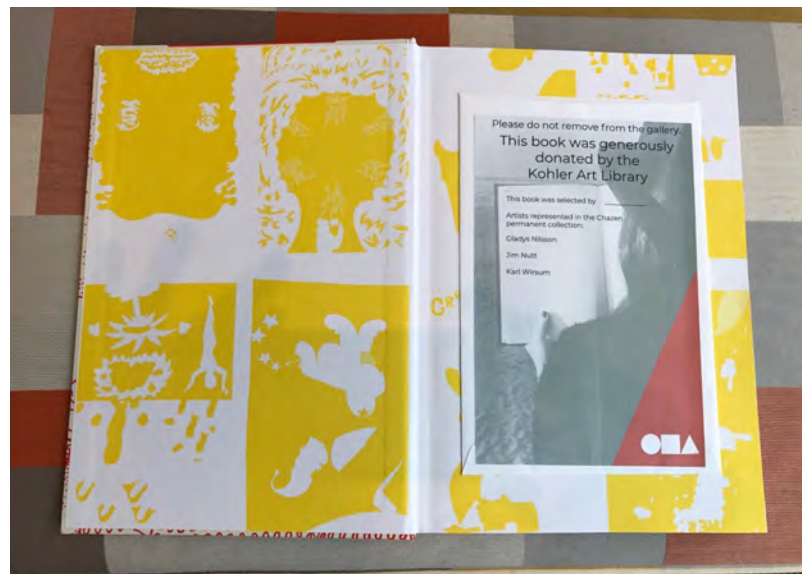
Thanks to Jackie for her time, and welcome to ARLIS/NA Midstates!

You can connect with Jackie via email at: jkfleming@iu.edu

CHAZEN MUSEUM OF ART NICHE 11: A READING SPACE THAT CONNECTS

by Lyn Korenic, Director, Kohler Art Library, UW-Madison

The Kohler Art Library recently partnered with Chazen Museum of Art staff and the University of Wisconsin-Madison Art Department on the creation of a seating/reading area within the museum known as Niche 11. Under the direction of Professor Tom Loeser, eight students in the Advanced Woodworking class (Art 534) designed and executed the project during fall semester 2018. Previously, this window space housed a few works of art from the museum collection. The students built a seating area and a wall of book shelving that transformed the space into a place of discovery and rest.



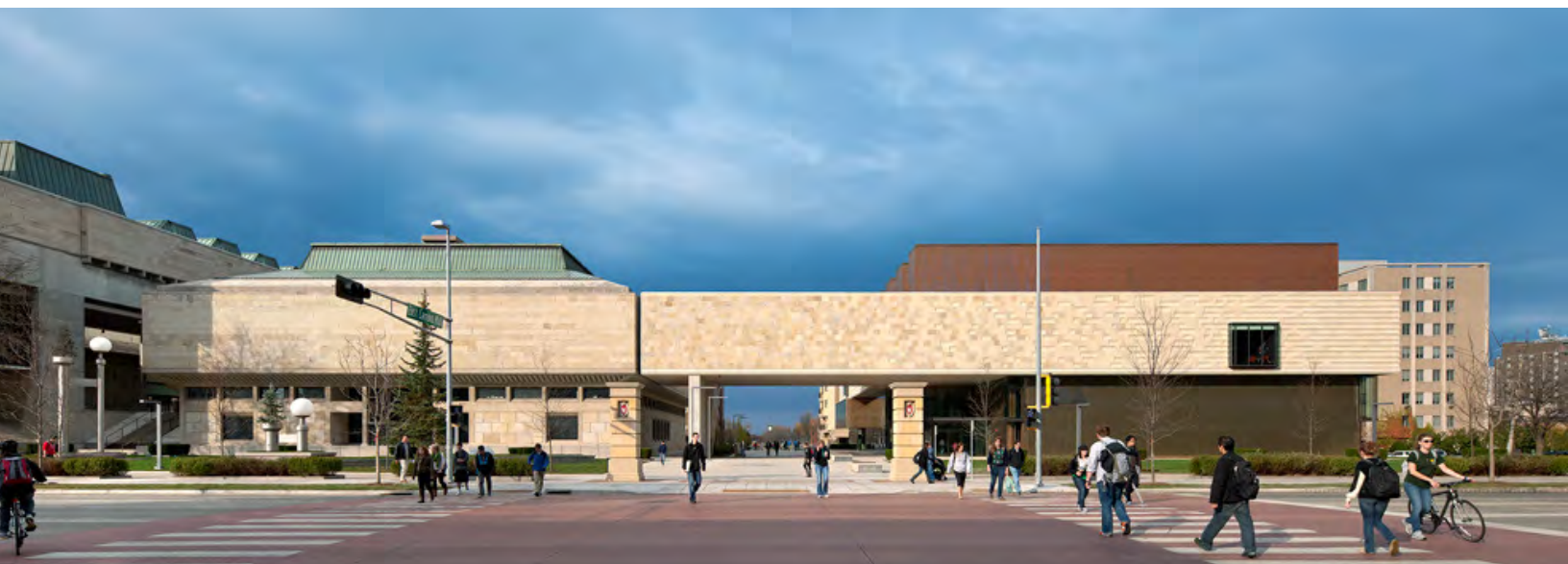


image from: <https://www.chazen.wisc.edu/about/facilities/>

A large “C” shaped chair overlooks busy University Avenue and is highly visible from the street. The shelving and furniture were made using Finnish birch plywood. Drawers in the shelving unit hold an interactive surprise for visitors – a relief block carved by one of the students invites users to make their own rubbings.

The Kohler Art Library provided funding to acquire the books that are displayed on the shelving. Among the many books that the library selected are ones that directly relate to works of art in the Chazen museum and children’s books on art. Students who participated in the project each selected a book they wanted visitors to read. Bookplates, designed by the Chazen, identify the funder and selectors, as well as list Chazen works of art that relate to the book. A wall label acknowledges the fruitful collaboration between the Kohler Art Library, the Art Department, and the Chazen Museum of Art. Opening last spring, Niche 11 has proven to be a very popular space that attracts and connects with many museum visitors.

For more information about Niche 11, check out the event website at: <https://art.wisc.edu/2019/02/25/niche-11-project-unveiling/>



"A Tasting Menu" display case, featuring a sample of key objects that represent the variety and rarity of artifacts in the collection. Photo credit: Carol Ng-He



Culinary Curiosity exhibition installation view at the Arlington Heights Memorial Library. Photo credit: Carol Ng-He



Oxford Universal Four-Burner Gas Range, c. 1932. Photo credit: Carol Ng-He

CULINARY CURIOSITY: AN EXHIBITION COLLABORATION BY FOUR PUBLIC LIBRARIES

by Carol Ng-He, Exhibits Coordinator, Arlington Heights Memorial Library

For the first time, *Culinary Curiosity*, an exhibition celebrating the technical innovation in the world of food, is on public view outside of its original home at Kendall College at the National Louis University. Opening from October 4, 2019 to January 5, 2020 in Aurora Public Library, Arlington Heights Memorial Library, Gail Borden Public Library District (Elgin) and Schaumburg Township District Library, the exhibition engages with an estimate of 3.5 millions members from four Chicago's suburbs in a unique and expansive way.

Known for its specialization in culinary arts and hospitality management, the

exhibition, which includes personal collections of historic culinary tools of food industry veterans, Mel and Janet Mickevic, served as a window to the culinary history and an inspiration to emerging culinary professionals. Since Kendall and its degree programs are transitioned to be part of the National Louis University (NLU). Programs previously provided by Kendall will be relocated to NLU locations. In the transition, *Culinary Curiosity's* curator Vicki Matranga put out a call for home on the Chicago Museum Exhibitors Group's Facebook page, and a conversation about potential collaboration with public libraries to temporarily host the exhibition then began.

Culinary Curiosity was made possible by the Kendall College Trust. In *Culinary Curiosity*, over 250 rare cooking tools, utensils, and even stoves have been curated for display simultaneously at four area libraries. Dated from early-1800s to mid-1900s, the exhibition features objects primarily from the United States, with sprinkles of items from other parts of the world that highlights different food preparation principles and techniques.

Each library may add their own version of customization to enhance the local flavor. At Arlington Heights Memorial Library, in addition to the display cases, we add interactive videos about select items, excerpted and downloaded from the original exhibition website, and make them available to view on iPad stands next to the correlating display cases. I have the privilege to develop a docent program to enhance our visitors' learning experience in the exhibition. The exhibition curator Vicki Matranga joined the docent training to share her research and curatorial framework with our docents.

Our docents provide drop-in tours at scheduled hours to visitors. What's more, Stephanie Pezzella, curator of the Arlington Heights Historical Museum also curates an additional display titled *A Pop of Local Flavor: The Sweet Story of Arlington Club* for the month of November and December in an existing display case to complement our portion of *Culinary Curiosity*. A culinary themed book display is also on view for visitors to check out items for further learning.



Starrett No. 1 Meat and Vegetable Chopper, c. 1865. Photo credit: Eric Futran/Chefshots.



Installation view at Gail Borden Public Library District. Photo credit: Carol Ng-He.



Installation view at Schamburg Township District District. Photo courtesy of the library.



Installation view at Aurora Public Library. Photo courtesy of the library.

Community engagement is core to our cross-library exhibition. To incentivize visits to all four libraries, we launch a passport program in which visitors receive a stamp at each location for prizes. In addition, we encourage visitors to participate in our community cookbook making where visitors can share their family recipes via the exhibit website or simply drop them off in any location.

The exhibit has received overwhelming positive feedback from library patrons. Our visitors responded:

“I loved food and cuisine and I think it’s wonderful to take a break from modern life and see how far we’ve come!” – Agasuh Miodowski

“Amazing how much work it took to cook a meal in the past.” – Jeanne F

“I’m 77 years old. I remember when my grandmother had a stove just like the one you have. Such fun!” – Marilyn

“Loved seeing all the cast-iron cookware – Must have had some muscles to use those to clean them day after day!” – Sue G.

To learn more about the public libraries’ collaboration on *Culinary Curiosity*, visit <http://culinarycuriositytourslibraries.com/>

The original exhibition website can be found at <http://culinarycuriosity.org/>

Reference: National Louis University. (n.d.). Kendall transition. Retrieved from <https://www.nl.edu/about/kendalltransition/>



Candy Crimper, c. 1865. Photo credit: Eric Futran/Chefshots.

FINANCIALS

AS OF NOVEMBER 1, 2019

A Note about Membership + Finance changes: As of October 1, 2019, regular chapter members are bundled with ARLIS/NA memberships. Although joining the chapter or renewing one's membership will be done at the ARLIS/NA website, as of this writing, the new membership management system is not yet available. Notification will be sent through the ARLIS listserv when the system is up and running. Non-members of ARLIS/NA may still become Friends of the chapter through the ARLIS Midstates website.

MIDSTATES CHAPTER

ACCOUNT BALANCE **\$2550.70**

\$140.00 Fall meeting Registration + Tour Fees

-\$5.56 PayPal Fees

-\$90.00 Cranbrook Tour Fees (additional participants)

AS OF NOVEMBER 1, 2019 **\$2595.15**

BUNCE TRAVEL AWARD

ACCOUNT BALANCE **\$1117.95**

AS OF NOVEMBER 1, 2019 **\$1117.95**

MEMBERSHIP

As of November 1, 2019, the ARLIS/NA-Midstates Chapter has 42 members in good standing.

Information Submitted by Larissa Garcia, Secretary/Treasurer, larissagarcia@niu.edu