

Cataloging Exhibition Publications : Best Practices

040 — |a WVV9 |c
020 — |a 0910501386
090 — |a ND2893 |b .A785 2006
245 04 |a The art of the book : |b illustration and design, 1650 to the present / |c edited by
Barker & James Cogswell ; with contributions by Erin Walcek Averett, Sarah Carter, Kelli Bruce Hanson,
Holly Robbins, Joan Stack, Susan Wood ; sponsored by Museum of Art and Archaeology and University Libraries,
University of Missouri - Columbia.
246 30 |a Illustration and design, 1650 to present.
260 — |a Columbia, Mo. : |b University of Missouri, Board of Curators, |c c2006
300 — |a 94 p. : |b ill. (some col.) ; |c 28 cm.
500 — |a "Published in conjunction with the exhibition The art of the book: Illustration and design, 1650 to present, which ran
from September 16 to November 24, 2006, at the Museum of Archaeology, University of Missouri, Columbia.
Missouri."
504 — |a Includes bibliographical references.
Preface 1 / Alex W. Barker -- Preface 2 / James A. Cogswell -- Introduction -- The art of the book -- The literary
art of the book -- Bibliography.

Title and Statement of Responsibility

Written and compiled by
the ARLIS/NA Cataloging Advisory Committee



Art Libraries Society of North America
2008

Cataloging Exhibition Publications: Best Practices **Title and Statement of Responsibility**

Introduction

Strictly speaking, an exhibition catalog is a work published to document an exhibition, and includes a list of works exhibited. It may or may not contain additional information, such as illustrations, introductory essays, analyses of the works of art, biographical information on the artists, etc. In recent years there has been a trend to publish what can be termed "exhibition publications," which document or complement an exhibition but which may or may not include a list of the works exhibited. Often these publications will state, "Published on the occasion of an exhibition held..." or, "Published to accompany the exhibition..." The following guidelines have been drafted for use with the broader definition of an exhibition publication. The term "exhibition catalog" should not exclude exhibition publications which are not strictly a catalog.

Catalogers who do not work regularly with art documentation may find exhibition publications somewhat daunting. Some forms of exhibition documentation, such as brochures or checklists, are produced in-house and may present bibliographical information in an unconventional fashion, requiring the cataloger to look well beyond the title page or even beyond the publication itself. Exhibition publications often require more use of cataloger's judgment, and more intervention in terms of transposing, omitting, and supplying data. Decision-making about the choice of a primary access point can be quite involved. And cataloging exhibition publications is probably more affected by local practices and guidelines than any other area of art documentation, since catalogers who work at institutions that mount or host exhibitions are often expected to provide more detail about their own institutions' publications. Though these are local practices, it is useful to alert other catalogers to this phenomenon.

The ARLIS/NA Cataloging Advisory Committee (CAC) decided to draft these best practices to provide practical guidance to catalogers working with art exhibition publications. The guidelines are confined to cataloging issues and situations characteristic of this type of material; they are intended to be used with other cataloging documentation, including Anglo-American Cataloguing Rules 2nd edition, 2002 revision (AACR2), and its successor, Resource Description and Access (RDA), Library of Congress Rule Interpretations (LCRI), and MARC21. A fuller exploration of exhibition documentation may be found in: *Art Exhibition Documentation in Libraries: Cataloguing Guidelines* (Bromsgrove, Worcs.: ARLIS/UK & Ireland, 2000), available from ARLIS/UK & Ireland.

The CAC began development of the guidelines in 2001. The initial intent was to issue the guidelines as a whole, but new developments in library cataloging standards, particularly the development of RDA, and demand from art catalogers for timely, practical guidance suggested that it would be preferable to issue the guidelines in sections.

The division of the sections reflects the International Standard Bibliographic Description (ISBD) definition of data areas. The title and statement of responsibility section is the first to be published.

Credits

Compiled by members of the ARLIS/NA Cataloging Advisory Committee, 2001-2007:

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Cataloging Exhibition Publications: Best Practices

Title and Statement of Responsibility

Note: The section numbering used below does not refer to Anglo-American Cataloging Rules, 2nd edition, 2002 revision, or any other cataloging documentation.

References to Anglo-American Cataloging Rules, 2nd edition, 2002 revision, are preceded by "AACR2" and references to Library of Congress Rule Interpretations are preceded by "LCRI".

1. Determining what constitutes the title

1.1. Disregard introductory words

Phrases such as "X Gallery presents" and the like sometimes precede the title of the catalog. Do not include these words as part of the title (see AACR2 1.1B1). Instead, give the title with introductory words as a title added entry (246 tag) (see the section on title variants for more information).

1.2. Distinguishing between the main title and other title information

1.2.1. It is often difficult to determine what is the title proper and what is the other title information. Typography and layout provide clues.

Example:

[in small font] Retrospective exhibition
[white space]
[in large font] EMILY MORRIS
[in large font] A Life in Oils 1923-1990
[in small font] Claremont Gallery, Jan. 15-30, 1991

245 10 \$a Emily Morris : \$b a life in oils, 1923-1990 : Claremont Gallery, Jan. 15-30, 1991 : retrospective exhibition.

1.2.2. ISBD punctuation restricts the use of colons to separate the title proper from other title information. If the title of the exhibition catalog includes a colon and the part of the title preceding the colon is short or non-distinctive, substitute a comma for the colon.

Example:

[title in catalog] Mexico: From Empire to Revolution

245 00 \$a Mexico, from empire to revolution

1.3. Distinguishing between other title information and notes area data

1.3.1. Information on the place and dates of the exhibition

1.3.1.1. When found on the chief source of information, give the place and dates of the exhibition as other title information. Otherwise, record it as a note (500 tag).

Examples:

245 10 \$a Antonia Eiriz : \$b a tribute to a legend : September 8-November 19, 1995.
(dates of exhibition as other title information)

245 00 \$a 1850-1950, Zeichnungen und Aquarelle : \$b Dr. Ewald Rathke
Kunsthandel, Frankfurt am Main.
(venue and city as other title information)

245 10 \$a Jo Davidson, 1883-1952 : \$b Galerie Jacques Davidson, Tours, du 6 au 31
Octobre 1976.
(venue, city, and dates as other title information)

245 10 \$a Home sweet home : \$b Deichtorhallen Hamburg, 20. Juni bis 28.
September 1997.
(venue and dates as other title information)

245 00 \$a Mexico, from empire to revolution : \$b part one, October 21, 2000-
January 21, 2001 : part two, February 24, 2001-May 20, 2001.
(two parts with separate dates as other title information)

1.3.1.2. When recording dates and venues as other title information, keep dates and venues together within one colon-separated unit, using colons to separate different venues and dates.

Examples:

245 10 \$a Santi Moix : \$b Paul Kasmin Gallery, New York, 10 September-10 October 1998 : Galeria Carles Tache, Barcelona, 16 de setembre-17 d'octubre 1998. (2 venues separated by a colon)

245 03 \$a An exhibition of French paintings : \$b the National Gallery of Art, Washington, June 1-September 4, 1978 : the Metropolitan Museum of Art, New York, Oct. 21, 1978-January 13, 1979 : and the Fine Arts Museums of San Francisco, February 18-May 26, 1979.

1.3.1.3. If there are more than three venues (with or without dates) listed on the chief source of information, give the first or most prominently named as other title information, followed by the mark of omission, or record all the venues in a note.

Examples:

245 10 \$a Ana Mendieta : \$b Centro Galego de Arte Contemporánea ... / \$c Gloria Moure ; with texts by Donald Kuspit ... [et al.].

OR

245 10 \$a Ana Mendieta / \$c Gloria Moure ; with texts by Donald Kuspit ... [et al.]. 500 ## \$a Catalog of an exhibition held at the Centro Galego de Arte Contemporánea, Santiago de Compostela, July 23-Oct. 13, 1996; Kunsthalle Düsseldorf, Düsseldorf, Oct. 31-Dec. 29, 1996; Fundació Antoni Tàpies, Barcelona, Jan. 21-March 30, 1997; Miami Art Museum of Dade County, Miami, Fla., June-Aug. 1997; and the Museum of Contemporary Art, Los Angeles, Calif., Aug. 10-Nov. 2, 1997.

1.3.1.4. If the cataloger's local institution is one of the venues named on the chief source of information, and the cataloger is abridging the list of venues, record the local institution in a note.

1.3.2. Lists of names in titles: how much to use, how much to abridge

1.3.2.1. Titles sometimes consist of a list of names of the artists whose work is featured in the exhibition. When the list is considered the title proper, record all names. If the list is lengthy, the title proper may be abridged after the first five words, followed by a mark of omission (see AACR2 1.1B4). Record at least the first three names when abridging after the first five words.

Examples:

245 00 \$a Throphilos, Kontoglou, Ghika, Tsarouchis : \$b four painters of 20th century Greece.

[title in catalog] Donald Baechler, Georg Baselitz, Jean-Michel Basquiat, Ross Bleckner, Sandro Chia, Francesco Clemente, George Condo, Enzo Cucchi, Eric Fischl, Keith Haring, Anselm Kiefer, Sherrie Levine, Allan McCollum, Elizabeth Murray, Sigmar Polke, Richard Prince, Gerhard Richter, Susan Rothenberg, David Salle, Kenny Scharf, Julian Schnabel, Philip Taaffe, Terry Winters, Christopher Wool

245 00 \$a Donald Baechler, Georg Baselitz, Jean-Michel Basquiat ...

[title in catalog] Arman, Baj, Cavaliere, Crippa, Dubuffet, Duchamp, Max Ernst, Farfa, Fontana, Jorn, Miró, Picabia, Prévert, Man Ray, Spoerri Dal 3 al 13 marzo 1964, Opere Esposte alla Galleria Schwarz di Milano

245 00 \$a Arman, Baj, Cavaliere, Crippa, Dubuffet ... : \$b dal 3 al 13 marzo 1964, opere esposte alla Galleria Schwarz di Milano.

1.3.2.2. When the other title information consists of a list of names, record all names in \$b. If the list is lengthy, record at least the first three names, followed by the mark of omission.

Examples:

245 00 \$a Five painters in New York : \$b Brad Davis, Bill Jensen, Elizabeth Murray, Gary Stephan, John Torreano.

[title in catalog] Instant City
Thomas Struth, Gabriele Basilico, Keizo Kitajima, Philip Lorca diCorcia, Hannah Starkey, Raghubir Singh, Henry Bond, Boris Michailov, Jitka Hanzlová, Luca Andreoni, Antonio Fortugno, Francesco Jodice Fotografia e Metropoli

245 00 \$a Instant city : \$b Thomas Struth, Gabriele Basilico, Keizo Kitajima ... : fotografia e metropoli.

1.3.2.3. Alternatively, record the list of names in a note field as stated in AACR2 1.1E3.

Examples:

245 00 \$a 7 artists.

500 ## \$a "New work by Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Wesselmann."

OR

245 00 \$a 7 artists : \$b new work by Fahlstrom, Kelly, Marisol, Oldenburg, Segal, Steinberg, Wesselmann.

1.4. Nature of the work as part of the other title information

1.4.1. The title and statement of responsibility often do not make the nature of the work clear. Since the same title is sometimes used for several different publications, such as an exhibition catalog, checklist, and web page, a clarification of the nature of the work helps users distinguish among the various items.

If the title proper needs explanation, supply a brief addition in square brackets as other title information, in the language of the title proper.

Examples:

brochure
catalog
checklist
flier
press release
Katalog
catálogo
web page

1.4.2. Do not use the general material designation (245 \$h), which is restricted by AACR2 and LCRI 1.1C1 to a brief list of terms.

Examples:

245 00 \$a Mexico, from empire to revolution : \$b [brochure].

245 00 \$a Mexico, from empire to revolution : \$b [catalog].

but: 245 00 \$a Mexico, from empire to revolution \$h [electronic resource]
(uses a general material designation prescribed by AACR2 and the LCRI.)

2. Statements of responsibility

2.1. Artist in the statement of responsibility (245 \$c)

Often no author is credited for the catalog, particularly for exhibition checklists or catalogs produced by commercial galleries. Under these circumstances, it is tempting to include in the statement of responsibility the artist whose work is featured in the catalog, especially since the artist's name often appears prominently on the title page in the location where one would expect to find a statement of responsibility.

Do not do this unless there is clear evidence that the artist had a role in producing the catalog (as opposed to the work featured in the catalog). An example would be an exhibition catalog that is an artist's book.

Instead, incorporate the artist's name in the title. But note that even though an artist's name should not be transcribed in the statement of responsibility, the artist may be given the main entry, if the catalog contains reproductions of his work.

Example:

On t.p.:
[in large font] Jon Schueler
[in small font] The sign of the gale

245 10 \$a Jon Schueler, the sign of the gale.

2.2. Exhibition curators in the statement of responsibility (245 \$c)

Transcribe the name of the curator(s) when this information appears on the t.p. or other preliminaries or the colophon).

Examples:

245 04 \$a The Hudson River School / \$c [curator, Sandra S. Phillips].
(curator credited on verso of t.p.; no other statements of responsibility appear in the catalog)

245 00 \$a Wos up man? : \$b selections from the Joseph D. and Janet M. Shein collection of self-taught art / \$c Joyce Henri Robinson, curator ; with contributions by Janalee Emmer and Gabriella Szalay ; foreword by Phyllis Kind.
(curator and other contributors given on t.p.)

245 00 \$a Courtly art of the ancient Maya / \$c Mary Miller and Simon Martin ; Kathleen Berrin, curator.

(personal authors and the exhibition curator given on the t.p.)

245 10 \$a Ray Ellis in retrospect : \$b a painter's journey / \$c guest curator, Valerie Ann Leeds; catalogue and exhibition coordinator, Holly Koons McCullough.

(guest curator and person responsible for coordinating the catalogue given on t.p.)

245 10 \$a Surrealist drawings from the Drukier collection.

500 ## \$a Catalog of an exhibition curated by Nancy E. Green, held Aug. 16-Oct. 19, 2003 at the Herbert F. Johnson Museum of Art, Ithaca, New York.

(curator's name does not appear prominently on the item)

2.3. Multiple types of contribution

Creation of an exhibition catalog may involve many different contributions, from curating the exhibition to writing the introduction to compiling the catalog entries. It is helpful to supply this information, when the statement of responsibility would not otherwise indicate the nature of each contribution. If this information is not on the title page but comes from preliminaries (e.g. the verso of the t.p. or cover) or the colophon) enclose it in brackets. Or it can be brought out in the note mentioning contributions not cited in the 245\$c.

Examples:

245 00 \$a Phantoms of the Orient : \$b exhibition, July 2-August 27, 1991 / \$c [catalog text] Amy Masucci ; [curator, Deborah Moore].

245 14 \$a The art of the book from the early Middle Ages to the Renaissance : \$b a journey through a thousand years / \$c [conception: Jörn Günther and Robert O'Neill].

500 ## \$a With a preface by Robert K. O'Neill, a foreword by Axel Bender and Lorenz Reibling, and an introduction by Jörn Günther.

2.4. "Invisibility" of contributors

2.4.1. In many cases, the persons responsible for the creation of the catalog do not appear in the chief source of information, or even in the preliminaries, but have to be tracked down elsewhere in the catalog: in the preface, the table of contents, or at the start or end of a section. Include this information in a note, not in a bracketed statement of responsibility. Do not include the names of persons listed in the technical or production credits, such as book designers, copy editors, coordinators of photography, proofreaders, etc. (see LCRI 1.1F1)

Example:

500 ## \$a Essays by Richard D. Marshall, Dave Hickey, and David Rimanelli.

2.4.2. In some institutions that publish exhibition catalogs or organize exhibitions, catalogers are expected to include in the bibliographic records all staff who made contributions to the catalog, even those which are relatively minor (for example, if a curator authored 10 catalog entries out of 100). Record this information in a note (500 tag). Do not code this note as local.

3. Title added entries (246)

3.1. Title added entries derived from the other title information

3.1.1. If the other title information (245 \$b) is distinctive and could be considered to be the title proper by some users of the catalog, make a title added entry for it.

Examples:

245 00 \$a Traditions unbound : \$b groundbreaking painters of eighteenth-century Kyoto.
246 30 \$a Groundbreaking painters of eighteenth-century Kyoto

245 00 \$a Little boy : \$b the arts of Japan's exploding subculture.
246 30 \$a Arts of Japan's exploding subculture

245 10 \$a Don't pay any attention to him, he's 90% water : \$b the cartooning career of Boris Drucker : a retrospective exhibition of the artist's work.
246 30 \$a Cartooning career of Boris Drucker

3.1.2. If the other title information is not distinctive, do not make a title entry for it.

Examples:

245 10 \$a Joan Miró : \$b 18 Bronzeplastiken.
(no 246 made for the other title information)

245 10 \$a Santi Moix : \$b Paul Kasmin Gallery, New York, 10 September-10 October 1998: Galeria Carles Tache, Barcelona, 16 de setembre-17 d'octubre 1998.
(no 246 made for the other title information)

245 10 \$a Tomie Ohtake : \$b exposição retrospectiva, 1983-2001.
(no 246 made for the other title information)

3.1.3. When in doubt, include a title added entry (246). AACR2 and LCRI 21.30J provide rules and examples for title added entries.

3.2. Parallel titles

3.2.1. If parallel titles appear on the title page, transcribe them according to AACR2 1.1B9 and 1.1D and make title added entries for them.

Example:

245 00 \$a Kagayakeru Keichō jidai no bijutsu : \$b Momoyama kara Edo e = Arts of the dazzling Keichō Era : from Momoyama to Edo.
246 31 \$a Arts of the dazzling Keichō Era

3.3. Title added entries derived from titles appearing elsewhere in the publication

3.3.1. If variant titles appear elsewhere in the publication, make title added entries for them.

Examples:

245 10 \$a Catalogue of Irises : \$b Kōrin's screens reborn.
246 14 \$a Irises reborn
(cover title)

245 00 \$a Shoki Imari to Nabeshima.
246 15 \$a Imari and Nabeshima ware from the collection of Masayuki Yamamoto given to the Nezu Institute of Fine Arts
(added title page title)

245 04 \$a Les arts du Japon à l'époque d'Edo, 1603-1868 : \$b collection des Musées royaux d'art et d'histoire.
246 18 \$a Arts du Japon
(spine title)

245 14 \$a The art of the handmade book : \$b exhibition catalogue : rare books from St. Petersburg Publishing House.
246 1# \$i Colophon title: \$a Iskusstvo rukotvornoï knigi

245 00 \$a Bakumatsu Meiji no dōhanga : \$b Gengendō to Shuntōsai o chūshin ni : Tenri Gyārā dai 127-kaiten.
246 1# \$i Parallel title on p. [4] of cover: \$a Copper mini-prints of Japan from the end of Edo era through the Meiji era

245 10 \$a 3 x Tischbein und die europäische Malerei um 1800.
246 3# \$a Drei mal Tischbein und die europäische Malerei um 1800
246 1# \$i Subtitle on cover: \$a Johann Heinrich Tischbein d.Ä., Johann Friedrich August
Tischbein, Johann Heinrich Wilhelm Tischbein

245 00 \$a Text & subtext.
246 3# \$a Text and subtext
246 1# \$i Subtitle on cover: \$a Contemporary art and Asian woman



Cataloging Exhibition Publications: Best Practices

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Barker & James Cogswell ; with
Holly Robbins, Joan Stack, Susan Wood ; sponsored by
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246 30 |a Illustration and design, 1650 to present.
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504 — |a Includes bibliographical references.
|a Preface 1 / Alex W. Barker -- Preface 2 / James A. Cogswell -- Introduction -- The impact of the book on literary
|a Temporary books -- Bibliography.

Notes

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Cataloging Exhibition Publications: Best Practices Notes

Introduction

Strictly speaking, an exhibition catalog is a work published to document an exhibition, and includes a list of works exhibited. It may or may not contain additional information, such as illustrations, introductory essays, analyses of the works of art, biographical information on the artists, etc. However, in recent years there has been a trend to publish what can be termed "exhibition publications," which document or complement an exhibition but which may or may not include a list of the works exhibited. Often these publications will state, "Published on the occasion of an exhibition held..." or, "Published to accompany the exhibition..." These guidelines have been drafted for use with the broader definition of an exhibition publication. The term "exhibition catalog" should not exclude exhibition publications which are not strictly a catalog.

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Cataloging Exhibition Publications: Best Practices Notes

Make notes as set out in the following subrules to Anglo-American Cataloguing Rules, 2nd edition, 2002 revision (AACR2) 1.7A and 2.7A and the applicable Library of Congress Rule Interpretations (LCRI) and in the order given there. However, give a particular note first when it has been decided that note is of primary importance.

Nature, scope, or artistic form (AACR2 1.7B1.)

Make notes on these matters unless they are apparent from the rest of the description. Make a note that the work is an exhibition catalog or is related to an exhibition, unless this is clear from the rest of the description. For English-language cataloging, favor an informal note in English over a transcribed, quoted note that is not in English.

Examples of notes:

500 ## \$a Exhibition catalog.

500 ## \$a Exhibition catalogue.

500 ## \$a Catalog designed to accompany four exhibitions presented in eight Nebraska communities during a fifteen-month period with the collaboration of the Library of Congress, the Nebraska Public Library Commission, and the University of Nebraska Art Galleries.

500 ## \$a Special issue of "France in New York Monthly" published on the occasion of the first appearance in the United States of the Madeleine Renaud--Jean-Louis Barraud theatre company.

500 ## \$a "An Arts Council of Northern Ireland Exhibition."

500 ## \$a "Offizieller Ausstellungskatalog"--Cover.

500 ## \$a Catalog of an exhibition held Oct. 7-Nov. 20, 1966 at Haus am Waldsee, Berlin.

500 ## \$a Catalogue of a traveling exhibition of photographs from the collection of the Banff Centre.

500 ## \$a Catalog of an exhibition held in various Canadian locations, Mar. 10, 1983-Jan. 5, 1984.

500 ## \$a "Published to accompany an exhibition of the same title on view at the Mary and Leigh Block Gallery, January 16, 1987 through March 1, 1987"--P. preceding t.p.

500 ## \$a Published in conjunction with an exhibition held at the Palazzo Grassi, Venice.

500 ## \$a Published on the occasion of an exhibition held at Elizabeth Bay House, Sydney, May-July 1979.

500 ## \$a "Published to coincide with the exhibition at the Hudson River Museum of Westchester, October 2, 1992 through February 7, 1993"--P. facing t.p.

500 ## \$a Catalog of a traveling exhibition held at the University of St. Thomas, Houston, Tex., Oct. 19, 1967-Jan. 3, 1968; City Art Museum of St. Louis, Jan. 22-Feb. 27, 1968; Metropolitan Museum of Art, N. Y., Apr. 15-May 13, 1968; Art Institute of Chicago, June 6-July 15, 1968; M.H. De Young Memorial Museum, San Francisco, Sept. 6-Oct. 29, 1968.

500 ## \$a "XLII Esposizione internazionale d'arte la Biennale di Venezia"--Half t.p.

500 ## \$a Checklist of an exhibition held at the Pierpont Morgan Library, Jan. 30-Apr. 5, 1987.

500 ## \$a Checklist of the exhibition; exhibition catalogue was published separately under the title: Rubens before 1620.

500 ## \$a "The broadsides in this folder are contributed by exhibitors represented in the exhibition of the work of private presses of members of the American Institute of Graphic Arts.... This keepsake is distributed in advance of the opening of the exhibition in the Institute rooms ... on December 15, 1937"--Portfolio.

500 ## \$a Catalog of an exhibition held at the Heard Museum, Phoenix, Ariz., Nov. 2, 2002-Mar. 9, 2003, as part of a series of three exhibitions issued as a set in a slipcase with the title: Masterworks from the Heard Museum.

500 ## \$a Catalog for a group of exhibitions entitled "Quando le cattedrali erano bianche." [Note: Libraries may record the name of the exhibition in a 740 uncontrolled related title added entry.]

500 ## \$a "First published on the occasion of the exhibition 'Medieval Bestseller: the book of hours' at the Pierpont Morgan Library from 17 September 1997 to 4 January 1998"--T.p. verso. [Note: Libraries may record the name of the exhibition in a 740 uncontrolled related title added entry.]

Language of item and/or translation or adaptation (AACR21.7B2.)

Make notes on the language(s) of the item, or on the fact that it is a translation or adaptation, unless this is apparent from the rest of the description.

Examples of notes:

546 ## \$a Hungarian with introduction and checklist also in English.

546 ## \$a Introductory essay in Slovenian and French.

546 ## \$a Dutch and English.

546 ## \$a Commentaries in Italian, French, English, German.

Source of title proper (AACR2 1.7B3.)

Make notes on the source of the title proper if the chief source of information is a title page substitute.

Examples of notes:

500 ## \$a Title from cover.

500 ## \$a Title and imprint from cover.

500 ## \$a Title from caption on p. 2.

500 ## \$a Title from p. [1] of checklist.

500 ## \$a Title from exhibition information in colophon.

Variations in title (AACR2 1.7B4.)

Make notes on titles borne by the item other than the title proper. Variant title entries recorded in the MARC21 246 tag also function as notes.

Examples of notes:

246 1# \$i Title on slipcase: \$a Masterworks from the Heard Museum

246 16 \$a Retrouver la ville

246 16 \$a Donald Baechler, new prints, 1990
(caption title)

246 15 \$a Baltz, De Lappa, Labrot

246 15 \$a Imari and Nabeshima ware from the collection of Masayuki Yamamoto given to the Nezu Institute of Fine Arts
(added title page title)

Parallel titles and other title information (AACR2 1.7B5.)

Give the title in another language and other title information not recorded in the title and statement of responsibility area if they are considered to be important.

Examples of notes:

246 1# \$i Title of English text: \$a Ernst Ziller (1837-1923)

246 1# \$i Subtitle on cover: \$a Scenes & conventions

Statements of responsibility (AACR2 1.7B6.)

Make notes on persons or bodies connected with a work, or significant persons or bodies connected with previous editions, if not recorded elsewhere in the description.

Examples of notes:

500 ## \$a Includes an interview with Gordon Matta-Clark.

500 ## \$a Includes statements by Mies van der Rohe.

500 ## \$a Curator: Heinrich Thelen.

500 ## \$a Text by J.C. Lemagny.

500 ## \$a Essay by Peter Schjeldahl.

500 ## \$a The designs were chiefly the work of Otto Haesler and Walter Gropius.

500 ## \$a "Zusammenstellung des Katalogs: Jaap Bremer und Hein Reedijk"--P. 118.

500 ## \$a Preface signed: Matija Murko.

500 ## \$a Foreword by A.H. Barr with texts by Philip Johnson and Henry Russell Hitchcock, Jr.

500 ## \$a Exhibition sponsored by the Museumsverein Düren.

500 ## \$a Exhibition organized in collaboration with the Austrian Museum of Applied Arts, Vienna.

500 ## \$a Exhibition organized by Philippe Néagu.

504 ## \$a "Bibliografia generale a cura di Ileana Chiappini di Sorio e Lina Frizziero con la collaborazione della dott. Lucia Casanova Bellodi"--P. [361]-393.

500 ## \$a "Featuring photographic work for Frank Lloyd Wright."

500 ## \$a "Jointly presented by the Regional Council and the University of Hong Kong."

500 ## \$a At head of title: Ministero per i beni culturali e ambientali.

500 ## \$a At head of title: Great Exhibition of the Works of Industry of All Nations, 1851.

500 ## \$a Traveling exhibition organized by the Regione del Veneto.

500 ## \$a Cover design "especially made by Amédée Ozenfant after his pencil drawing in the Museum Collection."

Edition and history (AACR2 1.7B7.)

Make notes relating to the edition being described or to the bibliographic history of the work.

Examples of notes:

500 ## \$a "De 1ste druk van deze uitgave verscheen in 1975 als catalogus van de tentoonstelling 'H.P. Berlage, bouwmeester 1856-1934', die van 30 augustus t/m 16 november 1975 werd gehouden in het Haags Gemeentemuseum"--P. [2] of cover.

500 ## \$a Translation of: 50 Jahre Bauhaus.

500 ## \$a "This book is based on an exhibition first shown at the Public Archives Canada, Ottawa, 14 July 1983-23 October 1983. The exhibition was one of a series of exhibitions held at the ICA in 1983. The catalogues for this and other exhibitions in the series were published together in the ICA publication Art + architecture."

500 ## \$a Published also in English under title: Into the silent.

500 ## \$a Originally published in Hungarian under same title in 1967.

500 ## \$a Also published under title: Bolognese drawings in North American collections, 1500-1800.

500 ## \$a "First published in 1988 as a catalogue to the exhibition of photographs and drawings by Z.R. Dmochowski, Nigeria's Architectural Achievement ... The exhibition ... tours several venues in USA and United Kingdom from April 1988-December 1989"--P. facing t.p.

500 ## \$a German edition includes additional foreword by Hans-Peter Schwarz and translations of essays by David Spaeth, Kenneth Frampton, Christian F. Otto, Francesco Dal Co, Peter Eisenman, and Stanley Tigerman.

500 ## \$a "The American edition has been revised to correct minor errors and to incorporate additional colorplates. Cat. nos. 19, 20, 58 and 59 in the British edition are 20, 19, 59 and 58 in the American"--T.p. verso.

500 ## \$a "Originally published in German to coincide with the exhibition, Architektur des 20. Jahrhunderts, held at the German Architecture Museum in Frankfurt am Main from 3 March 1989 to 14 May 1989."

[Note: Libraries may record the name of the exhibition in a 740 uncontrolled related title added entry.]

500 ## \$a "Reproduced in facsimile for the Society of Architectural Historians, Domestic Field Tour, May 19-26, 1991, to early Mississippi River towns now in the States of Illinois and Missouri"--Cover.

500 ## \$a Reprinted from Saturday review, May 16, 1959.

500 ## \$a Catalogs for individual exhibitions also published in individual volumes.

500 ## \$a "Five thousand copies of this book have been printed for the Trustees of The Museum of Modern Art ... Of the edition, 1315 copies have been reserved for members of the Museum."

500 ## \$a Limited ed. of 1000 copies.

Publication, distribution, etc. (AACR2 1.7B9.)

Make notes on publication, distribution, etc., details that are not included in the publication, distribution, etc., area and are considered to be important.

Examples of notes:

500 ## \$a Published in 1863. Cf. English catalogue of books.

500 ## \$a Distributed in France and Italy by Idea Books, Paris and Milan.

500 ## \$a Publisher from label on t.p.

500 ## \$a Publisher inferred from series statement on t.p. verso.

Physical description (AACR2 1.7B10.)

Make notes on important physical details that are not included in the physical description area.

Examples of notes:

500 ## \$a Exhibition checklist and ill. on accordion-folded cover with metal spinner; essays on leaves stapled to cover.

500 ## \$a Advertisements on p. 1-40 at end.

500 ## \$a Advertising matter included in pagination.

500 ## \$a One folded leaf of plates in pocket.

500 ## \$a "All photographs are gelatin silver prints taken between July 1987 and April 1988"--T.p. verso.

500 ## \$a Text in pocket on p. [3] of cover.

500 ## \$a Issued tête-bêche, each part with separate t.p.

500 ## \$a Issued tête-bêche.

500 ## \$a Issued back to back.

500 ## \$a Issued in a box.

500 ## \$a Issued in a portfolio.

500 ## \$a Text and plates printed on Japanese paper.

500 ## \$a Some of the photograph captions are on plates (measuring half the horizontal dimension of the book) inserted between pages of the book.

Accompanying material (AACR2 1.7B11.)

Make notes on accompanying material issued with the publication, including the location and details if appropriate and not given elsewhere in the description.

Examples of notes:

500 ## \$a Includes "Catalogue addenda" (1 sheet).

500 ## \$a Includes special exhibition publication titled: La gravure au Bauhaus ([11] p. : ill. ; 22 cm.).

500 ## \$a Includes 2 sheets with biographical information on the artist.

500 ## \$a English translation (15 p.) inserted.

500 ## \$a Includes b&w plastic transparency of p. 22BIS.

500 ## \$a Accompanied by eleven short stories, ten by Lothar Baumgarten and one by Michael Oppitz. 30 p. ; 29 cm. (in pocket).

500 ## \$a Errata slip inserted.

500 ## \$a Price list inserted.

Series (AACR2 1.7B12.)

Make notes on series data that cannot be given in the series area.

Examples of notes:

500 ## \$a A catalog of the final exhibit in the Society's Bicentennial series.

500 ## \$a "A New York Graphic Society book."

500 ## \$a Series statement and numbering from p. 158 of A new wave of Austrian architecture, 1980.

500 ## \$a "Rizzoli essays on architecture"--Jacket.

Dissertations (AACR2 1.7B13.)

Example of notes:

500 ## \$a Based on thesis (Ph. D)--Brown University, 1996.

500 ## \$a Largely a synopsis of author's thesis (M.A.)--University of Southern California, 1983.

500 ## \$a Based on the author's honors thesis--Wellesley College, 1977.

- 500 ## \$a Issued also in part as thesis (Ph. D.), University of Chicago.
500 ## \$a Originally presented as the author's thesis (doctoral)--Universität Hannover, 1986/87.
500 ## \$a Originally presented as the author's thesis (doctoral--Delft).
502 ## \$a Thesis (Ph. D.)--University of Southern California, 1976.
502 ## \$a Habilitationsschrift--Cologne, 1974.
502 ## \$a Revision of thesis (Ph. D.)--Washington University, 1977.
502 ## \$a Revision of the author's thesis (doctoral--Tōkyō Rika Daigaku, 1982) presented under the title: Kindai Nihon kenchiku no kenkyū.
502 ## \$a A revision of the editor's Habilitationsschrift, Munich, 1962.
-

References to published descriptions (AACR2 1.7B15.)

Examples of notes:

- 510 4# \$a Sweeney \$c 302
510 4# \$a Worldwide art catalogue bulletin, \$c no. 20392
510 4# \$a Annotated catalogue raisonné of the books by Martin Kippenberger, 1977-1997, \$c cat. no. 126
-

Other formats (AACR2 1.7B16.)

Give the details of other formats in which the content of the item has been issued.

Example of notes:

- 530 ## \$a Also available on the Internet in PDF format.
-

Summary (AACR2 1.7B17.)

Examples of notes:

- 520 ## \$a On the morning of Sunday, June 23, 2002, 100 participants gathered at The Museum of Modern Art in midtown Manhattan, along with a 12-person Peruvian brass band, and a horse, dogs, and numerous palanquins, atop which sat replicas of three masterpieces from the museum's collection -- Picasso's *Les Femmes d'Alger (O. J. R. M.)*, Duchamp's ready-made *Bicycle Wheel*, and a Giacometti -- and a living representative of

contemporary art, Kiki Smith. Three hours later they ended their procession at the museum's new temporary home, in Queens. Along the way, which ran from 11 West 53 Street, over the Queensboro Bridge, and up Queens Boulevard, the procession absorbed a hundred additional participants, and enacted a very public spectacle -- part Saint's Day procession and part secular celebration -- of the Museum's historic move.

520 ## \$a "Presents eleven projects of museums that have been completed recently or are under construction"--P. 9.

520 ## \$a Catalog of an exhibition of books, paintings, maps, furniture, coins, tapestries, etc. relating to French colonies held in the Galerie Mazarine of Bibliothèque nationale, March-April 1931.

Contents (AACR2 1.7B18.)

Examples of notes:

500 ## \$a Exhibition includes work of Jean-Michel Basquiat, Francesco Clemente, Eric Fischl, Julio Galan, Robert Gober, Mike Kelley, Jeff Koons, Charles Ray, David Salle, Julian Schnabel, Cindy Sherman, Jeff Wall, Terry Winters, Matthew Barney, Andreas Gursky, Damien Hirst, Juan Munoz, Kiki Smith, Kara Walker, and Rachel Whiteread.

500 ## \$a Artists: Otomo Yoshihide, John Fairclough, Toby Curnow, Marcus Moore, Maddie Leach, Rae Culbert, Daniel Malone.

500 ## \$a "Dizionario del Futurismo": p. [409]-614.

500 ## \$a "Liste der Architekten": p. [102]-[116].

500 ## \$a "Checklist of buildings": p. 29-39.

500 ## \$a Includes an interview with Vito Acconci by Richard Prince.

500 ## \$a Includes Benjamin H.D. Buchloh's "Allan Sekula: photography between discourse and document" (p. 189-200).

504 ## \$a Bibliography of F. Kiesler's works: p. 342-344.

505 00 \$t Ten new buildings -- \$t Aldo Rossi : architecture, projects & drawings -- \$t Artists' architecture -- \$t Drawings by architects -- \$t Mary Miss -- \$t Model futures : contemporary British architecture.

505 0# \$a Genius of architectural fantasies / Anatolii Strigalev -- Chernikov and Constructivism / Arthur R. Sprague.

505 8# \$a Artists: Michael Cadwell -- Heather Carson -- Eli Gottlieb -- Anthony Hernandez -- Betsy Jolas -- Tom Leader -- Paul Lewis -- Maya Lin -- Pat Oleszko -- Ellen Phelan -- Leslie H. Rainer -- Jack Risley -- Richard Rosa -- Joel Shapiro -- Christopher Theofanidis -- Jonathan Thornton -- Craig P. Verzone -- Wendy Wasserstein -- Mark Wingate.

Copy being described, library's holdings, and restriction on use (AACR2 1.7B20.)

Make these notes as instructed in AACR2 1.7B20, if considered important by the cataloging institution.

Examples of notes:

500 ## \$a Photocopy of a typescript.

500 ## \$a Library's copy is a photocopy of title page, p. 28-29, and p. 34-35.

533 ## \$a Microfilm. \$b [S.l. : \$c s.n., \$d 19--?] \$e 1 microfilm reel : negative ; 35 mm.
\$n Microfilm of original in Bibliothèque nationale.

533 ## \$a Microfilm. \$m Title page, table of contents, p. 44-61. \$b New York, N.Y. : \$c New York Public Library Photoreproduction Service, \$d 1968. \$e 1 microfilm reel ; 35 mm.

533 ## \$a Photocopy. \$b Bordeaux, France : \$c Archives municipales de Bordeaux, \$d 1988.

Awards the exhibition publication has received (not mentioned in AACR2)

From MARC21 documentation: This note contains information on awards associated with the described item. The field is repeated for each occurrence of an award.

Example:

586 ## \$a George Wittenborn Award, Art Libraries Society of North America, 2005

Use of subfield \$5

Subfield \$5 is valid in many MARC fields to indicate that a field is relevant to the institution coded in \$5 with its MARC21 Institution Code. In notes, it appears most often in the 500 field as an alternative to the 590 field, which is not generally communicated beyond the home catalog. Notes on special collections materials may be of interest beyond the home institution.

Examples of notes:

- 590 ## \$a Library copy 1: hardcover; c. 2 paperback.
- 590 ## \$a Library c. 2: bound (2) with The Exhibition of Art-Industry in Dublin.
- 590 ## \$a Library c. 2: plates wanting.
- 590 ## \$a In Related Ephemera: program for performances by the Madeleine Renaud-Jean-Louis Barrault Co. at the Ziegfield Theatre in New York (1 sheet).
- 590 ## \$a In Related Ephemera: invitation card to the opening of the exhibition held Nov. 13, 1992.
- 590 ## \$a Library copy: author's autograph presentation copy to Phyllis Lambert.
- 590 ## \$a Pages eliminated by the commercial publisher inserted (p. [8]-15).
- 590 ## \$a Library copy: no. 110/300.
- 590 ## \$a Review of catalogue and exhibition photocopied on acid free paper and inserted in pocket.
- 590 ## \$a Checklist inserted in pocket.
- 590 ## \$a Visitors' guide with brief description of exhibition inserted in pocket.
- 590 ## \$a Includes on a loose folded sheet inserted behind rear cover an essay titled: They wanted to see the stars again : Lenore Malen's New Society for Universal Harmony / Nora Griffin.
- 590 ## \$a Title on loose exhibition floor plan inserted: Olaf Nicolai : Arbeiten/Works 2003-2006.
- 500 ## \$a Includes ill. of apartment buildings on Île des Soeurs, Verdun, Québec, 1966-1969. \$5 CaQMCCA
- 500 ## \$a Includes reproductions of CCA collection material. \$5 CaQMCCA
- 500 ## \$a Installation design: Larry Richards. \$5 CaQMCCA

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Cataloging Exhibition Publications: Best Practices

245 04 |a Title
Barker & James Cogswell ; with
Holly Robbins, Joan Stack, Susan Wood ; sponsored by
University of Missouri - Columbia.

246 30 |a Illustration and design, 1650 to present.
|a Columbia, Mo. ; |b University of Missouri, Board of Curators, |c c2006

260 — |a 94 p. : |b ill. (some col.) ; |c 28 cm.

300 — |a "Published in conjunction with the exhibition The art of the book: Illustration and design, 1650 to present, which ran
500 — |a "Published in conjunction with the exhibition The art of the book: Illustration and design, 1650 to present, which ran
from September 16 through December 24, 2006, at the Museum of Archaeology, University of Missouri, Columbia,
Missouri."

504 — |a Includes bibliographical references.
|b Preface 1 / Alex W. Barker -- Preface 2 / James A. Cogswell -- Introduction -- The book
|c Temporary books -- Bibliography.

Subject Headings

Written and Compiled by
The ARLIS/NA Cataloging Advisory Committee



Art Libraries Society of North America
2009

Cataloging Exhibition Publications: Best Practices **Assigning Subject Headings**

Introduction

These best practices are concerned with applying the Library of Congress Subject Headings to art exhibition publications, and are intended for use with the relevant sections of the *Library of Congress Subject Cataloging Manual*. Assigning subject headings to exhibition publications presents a great opportunity for the exercise of cataloger's judgment. Not only are art exhibition publications frequently published with little information about its subject beyond an artist's name and a short checklist, but the existing bibliographic records that catalogers follow as examples can vary widely according to local practices. Many of these practices can depart from established standards published in the *Library of Congress Subject Cataloging Manual*. For example, some libraries choose to not add topical headings such as Art, French—19th century, a heading which quickly becomes redundant in a library that only collects art books. Other libraries may wish to provide subject access for every venue hosting a travelling exhibition, and still others may wish to assign a topical heading for the gender or ethnicity of the exhibiting artist(s), even if the gender and ethnicity of the artist(s) is not a focus of the exhibition. Still other libraries subdivide \$v Exhibitions by the date and location of the exhibition. While the Cataloging Advisory Committee does not recommend deviating from the practices outlined in the Subject Cataloging Manual, it is important to be aware of the variety of local subject cataloging practices.

When assigning subject headings, keep in mind your institution's needs, the needs and research habits of your patrons, and the size and focus of your library's collection when adding headings not required by national standards, or when deleting headings that are required by national standards. If you contribute your records to a bibliographic utility, make sure they conform to national standards and make your local edits locally. Most importantly, be consistent. Choose a practice, stick with it, and document it well.

Credits

Compiled by members of the ARLIS/NA Cataloging Advisory Committee 2008/2009:

Lynda Bunting

Sherman Clarke

Marly Helm

S. Isidor Justeson

Elizabeth Lilker

Elizabeth O'Keefe

Sarah Quimby

Daniel Starr

Lori Van Deman

The *Assigning Subject Headings* section of *Cataloging Exhibition Publications: Best Practices*, is the third title to be published following the *Title and Statement of Responsibility* and *Notes* sections. All three ARLIS/NA Online Publications are available at: <http://www.arlisna.org/pubs/onlinepubs/index.html>

Cataloging Exhibition Publications: Best Practices **Assigning Subject Headings**

Relevant sections of the *Subject Cataloging Manual*

H184 Subject Headings Identical to Descriptive Access Points

H910 Place as a theme in art, literature, motion pictures, etc.

H1095 Free-floating subdivisions. Art, In art

H1148 Subdivisions controlled by pattern headings. Art, Art and the war

H1250 Art and Fine Art.

H1255 Artistic photography.

H1360 Catalogs.

H1427 Collections of objects.

H1593 Exhibitions.

H1659 Illustrations.

H1935 Pictorial works.

H1945.5 Posters.

Personal name as subject heading: MARC field 600

Exhibitions of single artists

Follow H1250.2, and add the name of the artist as the first subject heading. Assign additional headings for style, movement, theme, location, biographical information, and ownership as appropriate.

H1250.2.b states that personal name subject headings are not added for artists where the artist's work is used for illustration, the main entry is the author of the text, and the artist is not the subject of the text. However, if the artist's illustrations are subsequent the focus of an exhibition publication, add headings for the artist and any other headings as appropriate.

100 1 Chagall, Marc, \$d 1887-1985.

245 13 La Bibbia di Marc Chagall / \$c a cura di Mauro Corradini.

Cataloging Exhibition Publications: Best Practices: Assigning Subject Headings

600 10 Chagall, Marc, \$d 1887-1985 \$v Exhibitions.

630 00 Bible \$v Illustrations \$v Exhibitions.

(Exhibition of the author's illustrations for the Bible, not the illustrated Bible itself.)

Exhibitions of more than one artist

H184 states that author, title, or series entries should not be treated as substitutes for subject headings, and that subject headings should be assigned without regard to whether identical headings have been assigned as descriptive access points.

Group exhibition publications frequently have long lists of artists' names in their titles, subtitles, or tables of contents. For exhibitions of more than four named artists, prefer a listing in a 500 or a 505 field rather than creating subject and added entries for each artist in the exhibition.

245 03 An invited group exhibition by Sonia Balassanian, William A. Hildebrandt, Vladimir Shatalow, Joseph J. Greenberg, Jr.

600 10 Palasanean, Sonia, \$d 1942- \$v Exhibitions.

600 10 Hildebrandt, William A., \$d 1917- \$v Exhibitions.

600 10 Shatalow, Vladimir, \$d 1917- \$v Exhibitions.

600 10 Greenberg, Joseph J., \$d 1915- \$v Exhibitions.

but

245 10 Twelve New York painters : \$b April 1-27, 2006.

500 "Mary Abbott Alcopley, Robert Beauchamp, Byron Browne, Charles Cajori, Jim Forsberg, Carl Heidenreich, Angelo Ippolito, Emily Mason, Robert Natkin, Robert Richenburg, Nina Tryggvadottir."

650 0 Painting, American \$z New York (State) \$z New York \$y 20th century \$v Exhibitions.

650 0 Painting, American \$z New York (State) \$z New York \$y 21st century \$v Exhibitions.

Exhibitions of portraits or self-portraits of persons

Use the subdivision \$x Portraits or \$x Self-portraits for individuals who lived after 1400 (H1095) and the subdivision \$v Art for individuals who lived before 1400, deities, and

Cataloging Exhibition Publications: Best Practices: Assigning Subject Headings

mythological or legendary figures. Deities and mythological or legendary figures are also treated as topical subject headings, not personal.

245 00 Seeing David Smith : \$b photographs by Dan Budnik.

600 10 Smith, David, \$d 1906-1965 \$x Portraits \$v Exhibitions.

245 14 The artist as he imagined himself laughing : \$b a self-portrait by Franz Xaver Messerschmidt, 1736-1783.

600 10 Messerschmidt, Franz Xaver, \$d 1736?-1783 \$x Self-portraits \$v Exhibitions.

245 13 Hē klēronomiá tou Apóllōna.

650 0 Apollo (Greek deity) \$x Art \$v Exhibitions.

Exhibitions of private collections of named collectors

H1427.2 states that if a collection is owned jointly by a husband and wife, make entries for both if both names are in the authority file.

245 14 The Bader Collection : \$b Dutch and Flemish paintings.

600 10 Bader, Alfred, \$d 1924- \$x Art collections \$v Exhibitions.

600 10 Bader, Alfred, \$c Mrs. \$x Art collections \$v Exhibitions.

Exhibitions of artists supported by named art patrons

245 00 \$a Ingres et Louis-Philippe.

600 00 Louis Philippe, \$c King of the French, \$d1773-1850 \$x Art patronage \$v Exhibitions.

See also: **Named work of art as subject heading: MARC field 600, 630**

Corporate name as subject heading: MARC field 610

General

Only assign the subject heading 610 20 [name of institution] \$v Exhibitions if the exhibition is of objects in that institution's permanent collection. (H1593.3) A library may decide to add subject headings for the other exhibition venues in their local catalog.

245 10 Dürer to Matisse : \$b master drawings from the Nelson-Atkins Museum of Art / \$c Roger Ward.

500 Catalog of an exhibition organized by the Nelson-Atkins Museum of Art in cooperation with the Philbrook Museum of Art and held at the Philbrook Museum of Art, Tulsa, Okla., June 23-Aug. 18, 1996; the Cummer Museum of Art and Gardens, Jacksonville, Fla., Sept. 20-Nov. 29, 1996; and the Hood Museum of Art, Hanover, N.H., Dec. 21-Mar. 2, 1997.

610 20 Nelson-Atkins Museum of Art \$v Exhibitions.

Exhibitions of named artists' groups

245 00 Intimate friends : \$b Scottish Colourists from the Hunterian Art Gallery and The Fleming Collection : Peplow, Fergusson, Hunter, Cadell / \$c [edited by Perilla Kinchin and Bill Smith].

650 0 Scottish Colourists (Group of artists) \$v Exhibitions.

Exhibitions of private corporate collections

245 00 Contemporary realist art from the collection of Mellon Bank

610 20 Mellon Bank \$x Art collections \$v Exhibitions.

Meeting name as subject heading: MARC field 611

Individual named exhibitions, biennials, world's fairs etc.

Only assign the subject heading 611 20 [name of exhibition, biennial, world's fair, etc.] \$v Exhibitions for exhibitions about the exhibition, if the named exhibition can be treated

as a corporate body (H1593.4) and if the art exhibition recurs under the same name (LCRI 21.1B1).

245 12 A treatise upon selected aspects of the Great International Exhibition held in Philadelphia on the occasion of our Nation's one-hundredth birthday, with some reference to another exhibition held in Washington commemorating that epic event, and called 1876, a Centennial Exhibition

611 20 Centennial Exhibition \$d (1876 : \$c Philadelphia, Pa.) \$v Exhibitions.

245 10 Padiglione Italia : \$b 12 progetti per la Biennale di Venezia.

611 20 Biennale di Venezia. \$e Padiglione Italia \$v Exhibitions.

650 0 Exhibition buildings \$z Italy \$z Venice \$v Designs and plans \$v Exhibitions.

Named work of art as subject heading: MARC field 600, 610, 630

Assign a subject heading for a named artwork if it is the focus of an exhibition. Use the heading as established in the authority file. Prefer a topical heading if the exhibition is of four or more individual named works of art.

Name/title entries for named artworks

245 00 Mona Lisa : \$b inside the painting.

600 00 Leonardo, \$c da Vinci, \$d 1452-1519. \$t Mona Lisa.

245 00 Cyriacus of Ancona's Egyptian visit and its reflections in Gentile Bellini and Hieronymus Bosch.

600 10 Bellini, Gentile, d. 1507. \$t Saint Mark preaching in Alexandria.

600 10 Bosch, Hieronymus, d. 1516. \$t Garden of delights.

245 00 Gilbert & George : \$b the Singing sculpture.

610 20 Gilbert & George. \$t Singing sculpture.

H1250.3.a states that the cataloger should assign additional headings for location and ownership of the art work if the information is easily found in the work being cataloged, and should not do research in other sources if this information is not readily apparent.

However, the cataloger of art exhibition publications may wish to do so if this information is locally important.

245 00 Las Meninas von Diego Velazquez / \$c Hermann Ulrich Asemissen.
600 10 Velázquez, Diego, \$d 1599-1660. \$t Maids of honor.
610 20 Museo del Prado.

Uniform title entries for named artworks

Use the uniform title as established in the authority file.

245 10 Disarmed : \$b the story of the Venus de Milo / \$c Greg Curtis.
630 00 Venus de Milo.

Uniform title entries for manuscripts and manuscript groups

AACR2 25.13B gives three options for formulating uniform titles for manuscripts and manuscript groups. In order of preference,

a. Use a title that has been assigned to the work after its creation or compilation:

245 00 Irland und das Book of Kells : \$b Ausstellung im Gutenberg-Museum Mainz, 6. Februar-12. April 1993.
630 00 Book of Kells \$v Exhibitions.

b. Use the name of the manuscript(s) if the work is identified by that name:

245 10 Scrolls from the wilderness of the Dead Sea : \$b catalogue of the exhibition, the Dead Sea Scrolls of Jordan.
630 00 Dead Sea scrolls \$v Exhibitions.

c. Use the heading of the repository followed by \$k Manuscript. \$n [Repository's designation for the manuscript]

245 04 The Book of Kings : \$b art, war and the Morgan Library's Medieval Picture Bible.
610 20 Pierpont Morgan Library. \$k Manuscript. \$n M.638 \$v Exhibitions.

Local entries for named artworks

Prefer a local subject heading (690) or a local note (590) for works of art owned by the cataloger's parent institution that are included in an exhibition, but not otherwise the focus of the exhibition.

245 02 L'art en mouvement : \$b 4 juillet-15 octobre 1992 / \$c [exposition et catalogue réalisés par Jean-Louis Prat].

590 A-KAG reproduction: Balla, Giacomo; Dynamism of a Dog on a Leash, 1912, p. 47 and on cover.

OR

500 A-KAG reproduction: Balla, Giacomo; Dynamism of a Dog on a Leash, 1912, p. 47 and on cover. \$5 NBuAK

Topical subject heading: MARC field 650

Follow the guidelines in H1250. Keep in mind the needs of the local users and parent institution when assigning subject headings not required by national standards or deleting headings which are required by national standards.

For both group exhibitions and exhibitions of the works of single artist, follow H1250 and add topical subject headings for style, movement, ownership, and theme of the art in the exhibition, as it is described in the work being cataloged:

245 00 Nolde, Schmidt-Rottluff, und ihre Freunde : \$b die Sammlung Martha und Paul Rauert, Hamburg 1905-1958 / \$c herausgegeben von Eva Caspers, Wolfgang Henze, Hans-Jürgen Lwowski.

600 10 Nolde, Emil, \$d 1867-1956 \$v Exhibitions.

600 10 Schmidt-Rottluff, Karl, \$d 1884-1976 \$v Exhibitions.

650 0 Expressionism (Art) \$z Germany \$v Exhibitions.

650 0 Art, German \$y 20th century \$v Exhibitions.

600 10 Rauert, Paul, \$d 1863-1938 \$x Art collections \$v Exhibitions.

600 10 Rauert, Martha \$x Art collections \$v Exhibitions.

245 12 A tapestry of memories : \$b the art of Dinh Q. Lê.

600 10 Lê, Dinh Q., \$d 1968- \$v Exhibitions.

Cataloging Exhibition Publications: Best Practices: Assigning Subject Headings

- 600 0 Lê, Dinh Q., \$d 1968- \$v Interviews.
- 650 0 Vietnam War, 1961-1975 \$x Art and the war \$v Exhibitions.
- 651 0 Vietnam \$x In art \$v Exhibitions.
- 650 0 Photography, Artistic \$v Exhibitions.

Assign a topical subject heading for location only if the works in the exhibition are all permanently located in one place. Use a geographical subject heading for exhibitions of art where the location is a predominant theme:

245 00 Wondrous spaces : \$b New York State landscapes from New York State Museums : the romantic decades of the 19th century.

- 650 0 Art, American \$ z New York (State) \$v Exhibitions.
- 650 0 Art, American \$z New York (State) \$y 19th century \$v Exhibitions.
- 651 0 New York (State) \$x In art \$v Exhibitions.

(Exhibition of works of art permanently located in New York State, featuring as a topic New York State)

Art form and place of origin

H1250.1.b-c recommends adding a subject heading for the art form, qualified by the place of origin and subdivided by historical period. Be as narrow and as specific as possible.

245 00 Group of Seven, Canadian landscape painters : \$b from the McMichael Canadian Collection, Kleinburg, Ontario, Ministry of Culture & Recreation, Province of Ontario : at the Phillips Collection, Washington, D.C., January 22-February 20, 1977.

- 610 20 Group of Seven (Group of artists) \$v Exhibitions.
- 610 20 McMichael Canadian Collection \$v Exhibitions.
- 650 0 Landscape painting, Canadian \$y 20th century \$v Exhibitions.

For exhibitions featuring a single artist, qualify the art form by the country where the artist spent the bulk of his or her artistic career:

- 245 10 Hugo Robus : \$b sculpture and paintings : May 10-June 22, 2007, Forum Gallery
- 600 10 Robus, Hugo, \$d 1885-1964 \$v Exhibitions.
- 650 0 Art, American \$y 20th century \$v Exhibitions.

Cataloging Exhibition Publications: Best Practices: Assigning Subject Headings

245 10 Picasso : \$b objeto e imagen : Museo Picasso Málaga, 22.10.2007- 27.01.2008.

600 10 Picasso, Pablo, \$d 1881-1973 \$v Exhibitions.

650 0 Art pottery, French \$y 20th century \$v Exhibitions.

(Spanish artist living and working in France)

If the artist is still living and has lived and worked in a number of different countries, do not qualify the art form by place of origin:

245 10 Matthew Ngui : \$b points of view.

650 0 Ngui, Matthew \$v Exhibitions.

650 0 Art, Modern \$y 21st century \$v Exhibitions.

(Artist living and working in Australia and Singapore)

If art in the exhibition has a variety of or indeterminate place of origin, don't qualify the art form by nationality.

Records contributed to national bibliographic utilities should follow H1250.1.b-c and and H1250.2.a and include a subject heading for the art form qualified by place of origin and historical period, when applicable. However, in their local catalogs, many art libraries choose to not add broad topical headings such as Art, American \$y 20th century \$v Exhibitions, for single and/or group exhibition catalogs, as these headings quickly become redundant for specialized art collections.

Genre term as subject heading: MARC field 655

Form/genre subject headings are headings which indicate the physical form or genre of the item in hand. These types of headings are coded in the 655 field. While there are many Library of Congress subject headings, such as Artists' books or Photographs, that describe various forms or genres, the Library of Congress has only established form/genre subject headings for moving image works. To express the form/genre of other types of works, including exhibition catalogs, use subject thesauri other than the Library of Congress Subject Headings. Two commonly-used thesauri for art materials are the Art and Architecture Thesaurus (coded \$2 aat) and Genre Terms: a Thesaurus for Use in Rare Book and Special Collections Cataloguing (coded \$2 rbgenr).

245 10 Joseph Goldberg.

600 10 Goldberg, Joseph, \$d 1947- \$v Exhibitions.

650 0 Art, American \$y 20th century \$v Exhibitions.

650 0 Art, American \$y 21st century \$v Exhibitions.

655 7 Exhibition catalogs. \$2 aat

245 12 A text to accompany the installation A short discourse on nature and culture at the Crawford Municipal Gallery of Art, Cork, Spring 1996 / \$c Blaise Drummond.

600 10 Drummond, Blaise \$v Exhibitions.

650 0 Artists' books.

655 7 Artists' books. \$2 rbgenr

A short list of some common subdivisions used --and not used-- for art exhibition catalogs

When applying these subdivisions, please follow the detailed scope notes found in the Library of Congress subject authority records. A citation to the relevant section of the *Library of Congress Subject Cataloging Manual* follows each subdivision. Also remember the distinction between coding subdivisions as \$x (for topical subdivisions) or \$v (for form subdivisions). Topical subdivisions (\$x) are used when the work in hand is about the subdivision; form subdivisions (\$v) are used when the work in hand is an example of the subdivision. Prior to 1999, all form subdivisions were coded \$x. In the list below, it is indicated if a subdivision can be coded both \$x and \$v.

\$x or \$v Appreciation. H1148.

\$v Art. H1095.

\$x Art and the war [revolution, etc.]. H1200.

\$x Art collections.

\$x Art patronage.

\$x Attribution. H1148.

\$x or \$v Catalogs. H1148 and H1360. Use \$v Catalogs for listings of art objects, etc., that are available or located at particular places, and are systematically arranged with detailed descriptions accompanying each entry. Use also under the under names of individual corporate bodies and types of organizations for works listing, art works, etc., produced

Cataloging Exhibition Publications: Best Practices: Assigning Subject Headings

by, located in, or available from those organizations. Also use \$v Catalogs under names of individual artists, craftspersons, families of artists and craftspersons, and corporate bodies for works listing their art works or crafts which are available or located in particular institutions or places. Also use under persons or families doing business as sellers under their own names. Use \$x Catalogs for works about the types of publications listed above. Do not use \$v Exhibitions \$v Catalogs for exhibition catalogs.

\$x or \$v Chronology. H1148.

\$x Conservation and restoration. H1148.

\$x Copying. H1148.

\$x or \$v Exhibitions. H1593 and H1360. Use \$v Exhibitions for exhibition catalogs. Do not subdivide further by \$v Catalogs. Use \$x Exhibitions for works about exhibitions, including for works on exhibition techniques and methodology.

\$x Expertising. H1148.

\$x Foreign influences. H1148. Not valid under period subdivisions.

\$x Forgeries. H1148.

\$x History. H1250.

\$x History and criticism. H1250. Do not use with art headings.

\$x or \$v In art. H1095.

\$x Influence. H1148.

\$x Painting. Do not use with art headings. Use as a topical subdivision under individual materials and types of materials and individual land vehicles and types of land vehicles.

\$v Photographs. H1395. Use only for catalogs that contain actual photographs.

\$v Pictorial works. H1395.

\$x Reproduction. H1148.

\$x Technique. H1148.

\$x Themes, motives. H1148.

