

*This week, I would like you to reflect more closely on the teaching work of art librarians in studio art and design contexts, whether as part of academic art libraries or art and design school libraries. What kinds of skills, abilities, practices, and critical thinking dispositions are considered or emphasized in library instruction for studio art/design courses? What are the major opportunities and challenges for working with art and design students, and how might they differ from library instruction for art history courses, or in disciplines outside of the visual arts entirely? Which guidance documents or professional frameworks do art librarians consult or interpret to develop their lesson plans and assessments for instruction in studio art/design courses? What kinds of course assignments, teaching activities, or library materials might come into play? Please include at least three specific examples that help you answer some of the above questions from your readings or recordings so far, at least two of which should come from your Week 4 assigned or recommended readings or recordings.*

Art libraries provide the essential service of metaliteracy for art students, which involves not only information literacy, but also tactile and haptic feedback when viewing and interacting with an artistic object (Appleton, 2017). There is some argument, Appleton, states, that information literacy should be considered a liberal art in its own right.

Many art libraries also have exhibition and display spaces, as their collections not only hold finished art pieces, but also ephemera and other materials of this type. Much like shifting sand, the definition of art librarianship is constantly changing. There is much talk about the merit of allowing librarians in on the critique process (Garcia and Peterson, 2017). Ultimately, while it has been uncommon in the past to bring information professionals and research into the artistic process, the combination of the two is proving to be useful to the creative process.

Unfortunately, the amount of art and design schools (compared to other post-secondary institutions) is fairly limited. This may be a possible explanation for some of the disconnect between information professionals and the art and design educational landscape (Sullivan, 2024).

Much like other institutions, a challenge that art and design librarians face is budget cuts. As many universities and other academic institutions solely dedicated to art are small, mergers and closures are frequent, particularly to larger entities providing similar services. (Coxe et. al, 2021).

One assignment that I completed in my BFA degree included life drawing at a warplane museum, as the planes were displayed in such a way as to be able to stand beneath them

and catch unique angles of perspective. These sorts of creative and outside-the-box assignments are just one means of reinforcing artistic pedagogy. Some other examples include tactile “touch and feel” sculptural assignments. I was once asked to create a plaster object that could fit in the hand was covered in various textures. Finally, classical museums may be used in context with potential art and design assignments, as understanding the historical context of the objects within can inform the viewer of how to make a similar object of one’s own.



*Fig 1. Luncheon in Fur by Meret Oppenheim.*

### *References*

Appleton, L. (2017). Metaliteracy in art and design education: implications for library instruction. In Dyki, J., & Glassman, P. (Eds.), *The Handbook of Art and Design Librarianship* (2nd ed., pp. 169–178). <https://doi.org/10.29085/9781783302024.022>

Coxe, E., Decker-Bess, E., Haar, A., Kim, G., Nishimura, M. M., O'Keefe, A., & Sweeney, A. (2021). *State of art and design school libraries 2021*. ARLIS/NA Report. <https://hcommons.org/deposits/item/hc:44791/>

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<https://docs.google.com/presentation/d/11dUZfn7CuQA0hHiiKhrba0pI30NmQT1NFfP32rv4zHo/edit?usp=sharing>