

Cataloging Art Exhibition Publications

The bibliographic records in OCLC for some art exhibition catalogues and related publications are very poor. The elements described below should be components of most such records. A good source of more detailed information on cataloging exhibition publications is the web site of the Art Libraries Society of North America (ARLIS/NA). The web site is located at http://www.stanford.edu/%Ekteel/guidelines_taglist.html.

Languages

If a publication contains two or more languages, there should be an 041 field containing codes for each language.

Example:

041 1 ~~1~~a fre ~~1~~a eng ~~1~~h fre

Call Number

- 1) If an exhibition publication features the work of a single artist, search Quincy and/or OCLC for DLC records for other titles featuring the work of the artist. Call numbers will vary if different art media are involved, e.g. exhibitions consisting entirely of sculpture will have a different call number from exhibitions consisting of all paintings, but the same call number should apply to exhibitions of the same medium. Consult with a Technical Services librarian if a call number needs to be assigned.
- 2) If an exhibition publication features the work of multiple artists, check the call number in the Library of Congress Classification schedules to make certain that the call number matches the art media and/or other characteristics of the works on exhibition. Other characteristics include concepts such as subject matter, genre, art medium, country of origin, etc.

Main Entry

- 1) In an exhibition publication features the work of one to three artists but a curator or other person is identified as the author on the title page, the main entry will most likely be for the curator. If this is the case, make certain that there is an added entry (700 field) for the artist(s) involved. Conversely, if an artist is the main entry, make certain that there is an added entry for curators, writers, etc. in accordance with normal cataloging rules.
- 2) If an exhibition publication features the work of four or more artists, the main entry may be for a curator or other person identified as the author on the title page. If this is not the case, the title should be the main entry (0 in first indicator of the 245 field) and an added entry (700 field) should be added for the first-named artist only.

Publication Information

Exhibition publications are frequently published outside the U.S. Make a point to note in the 260 field any information provided in the work concerning a U.S. distributor.

Example:

260 **‡a London : ‡b Philip Wilson ; ‡a New York, NY : ‡b Distributed in the United States and Canada by Palgrave Macmillan, ‡c 2003.**

Notes

1) There should always be a 500 note that identifies the publication as an exhibition catalogue or a publication issued on the occasion of an exhibition. If the location(s) and dates of the exhibition are provided, enter up to three of these in the note. If there are four or more locations, enter the first-named location only and other sites. Make certain there is an added entry (710 field) for each exhibition location when there are three or fewer sites or for the first-named site when there are four or more sites.

Example of note for an exhibition catalog:

500 **‡a Catalog of an exhibition held at John Berggruen Gallery, San Francisco, in 2003.**

Example of note for a work published on the occasion of an exhibition but not the exhibition catalog itself:

500 **‡a "Published in conjunction with the exhibition Ethiopian Passages: Dialogues in the Diaspora, organized by the National Museum of African Art, Smithsonian Museum, May 2-October 5, 2003"--T.p. verso.**

2) When there are four or more featured artists and the work of each artist is featured in a chapter of the book that includes his/her name, create a 505 contents note if one does not already exist.

3) If a publication contains two or more languages, there should be a 546 note listing the languages.

Example:

546 **‡a Spanish and English.**

Subject Headings

1) All subject headings except those including the subheading Criticism and interpretation should end with the form subheading ‡v Exhibitions.

Example of subject headings:

600	1	0	‡a Diebenkorn, Richard, ‡d 1922- ‡v Exhibitions.
650		0	‡a Figurative art ‡v Exhibitions.

2) There should be a 600 field for each artist when there are one to three featured artists and a 600 field for the first-named artist when there are four or more featured artists. Check the OCLC authority file for the authorized form of entry for each artist. Consult with a Technical Services librarian when necessary.

3) There should be a 600 field when an exhibition features works from an individual's private art collection or a 610 field when an exhibition features works from the permanent collection of a particular institution. Note that the latter is not the same as an institution simply hosting an exhibition. Check the OCLC authority file for the authorized form of entry for each individual or institution. Consult with a Technical Services librarian when necessary.

Example of subject headings for an exhibition from an individual's private art collection:

245	1	0	‡a Intimate worlds : ‡b Indian paintings from the Alvin O. Bellak collection / ‡c Danielle Mason ; with contributions by B.N. Goswamy ... [et al].
600	1	0	‡a Bellak, Alvin O. ‡x Art collections ‡v Exhibitions.
650		0	‡a Art ‡x Private collections ‡z Pennsylvania ‡z Philadelphia ‡v Exhibitions.

Example of subject headings for an exhibition featuring works from the permanent collection of a particular institution:

245	1	0	‡a Royal Benin art in the collection of the National Museum of African Art / ‡c Bryna Freyer.
610	2	0	‡a National Museum of African Art (U.S.) ‡x Exhibitions.
650		0	‡a Art, Bini ‡x Exhibitions.
650		0	‡a Art, Primitive ‡z Nigeria ‡z Benin ‡x Exhibitions.

Added Entries

There should be added entries for artists, individuals, and institutions in accordance with the general rules of cataloging and as specified above.

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