

I. Intro

I'd like to speak to you about a particular micro-collection at my university and why precious little collections like this one are worth being kept safe in archives and special collections.

II. Invisible, Unclassifiable

Micro-collections distinguish themselves from a larger consciously curated collection and are not necessarily considered a strength of the library or archive. They are invisible because they are often unclassifiable, like Ana Hatherly's visual or concrete poetry, oscillating between drawing and writing.

III. Ubiquity

Because micro-collections are not always grouped or linked together whether virtually or physically, they are everywhere and nowhere simultaneously.

IV. Stewardship & Biases

Stewards of our institution's unique and distinguished collections have impact by responsibly acquiring, making accessible, and promoting worthy scholarly materials.

Every curator/bibliographer has their own predilections or even biases that may or may not fit with an institution's long-term profile or collecting emphases.



V. Who is Ana Hatherly?

For this lightning talk, I've taken an example from my own institution. Born in Portugal in 1929, she lived a long and productive life as a visual artist, poet, essayist, filmmaker, scholar, professor, translator, feminist, mother, and more.

While Ana Hatherly is considered one of the pioneers of the experimental poetry movement in Portugal, she struggled for recognition in artistic milieus dominated by men. According to Rui Zink, "she wore the mantle of invisibility both to painters and writers, for she danced in-between both circles, and what she did was at the same time both and neither [...]."

The transgressiveness of her artistic and literary production marginalized her in Portugal. AND because of her native language (Portuguese), she has not been widely collected in North American libraries and archives.

VI. At UC Berkeley (1980-1986)

She also happened to obtain her PhD in Portuguese baroque literature at the institution where I work. Well-known in Europe already, she represented Portugal at the Venice Biennale in 1975 with her film on the posters and graffiti of the Portuguese revolution.

VII. Ana Hatherly Cátedra established in 2016



Camões, Instituto da Cooperação e da Língua, IP at UC Berkeley

In 2016, a partnership between the Camões Institute in Lisbon and the Center for Portuguese Studies at UCB was established to:

- support research about the life and work of Ana Hatherly;
- augment the collection of her works; and,
- hold annual conferences related to her creative and academic work.

VIII. Ana Hatherly Bibliography

I quickly learned that the collection remains spread out between the Main Gardner Stacks, the NRLF (offsite storage) and The Bancroft Library. Hatherly's dissertation advisor Arthur Askins had the foresight to move many of her earliest publications to Bancroft for safe-keeping in the late 1980s. With the push of the Cátedra and an individual donor, I was able to acquire approximately 30-40 her books.

IX. Scarcely Held & Rare

The covers shown in this slide represent those held by fewer than 10 institutions in North American libraries. Some such as *A idade de escrita*, *Crónicas*, *Anacrónicas*. *Quase-tisanas . . .* and *Fibrilações* are only held by one other library besides Berkeley in North America.

X. Hatherliana

With the early interest in Hatherly, the UC Berkeley Library has been able to gather the most complete collection of Hatherliana outside of Portugal. UCB has 72 out of 89 publications identified in WorldCat. Of those 17 not held, nine of these are obscure hard to find exhibition catalogs.

XI. Ongoing Obstacles

For this particular project, it remains a challenge to track down the 8 publications we lack.

- Not all the material acquired in the past 6 years has been cataloged.
- For materials in NRLF - it is next to impossible to remove them from circulation because of the **Persistence Policy** agreements with the other UC libraries and they remain, like those in the Main library, vulnerable to loss, theft, and damage.
- For those books that would be better preserved by transferring to The Bancroft Library, there remains a **Custodial Policy** which makes it difficult because of storage quotas, staff shortages, and competing priorities.

XII. The Value of Micro-Collections

Micro-collections are vital to a diverse and balanced special collections ecosystem and provide seeds for future growth/development. Because of her institutional significance and legacy in the world of experimental poetry, Ana Hatherly's publications deserve to be safeguarded in secure climate-controlled spaces such as The Bancroft Library.

What would our archives and special collections be if we didn't have the foresight to begin collecting and preserving potentially valuable materials outside of our institution's collecting parameters when the opportunities presented themselves?

Thank you!