

# MOQDOC BULLETIN

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Deux points m'ont frappé à la lecture de cette nouvelle édition de MOQDOC. En premier lieu, la variété et l'ampleur de nos champs d'intérêt. Nous acceptons volontiers l'architecture comme discipline artistique, surtout lorsque pratiquée par des génies comme Frank Lloyd Wright (Pamela Casey, « Interview with Avery Archivist Shelley Hayreh »). Heureusement, nous savons franchir les frontières traditionnelles de l'art pour reconnaître la validité de certaines pratiques quelque peu délaissées, comme l'illustration médicale (Pamela Caussy, « The Herb Bercovitch Collection ») ou renouveler notre vision du collectionnement public (Alexandra Kirsh, « Collecting and Display in the Hospital »).

En second lieu, je suis impressionné de la rapidité avec laquelle nous acceptons, voire exigeons, le changement. Alors que l'avènement du livre numérique alimente toujours le débat public, David Sume se penche de nouveau sur l'initiative de l'Institut de l'art canadien pour s'interroger, cette fois, sur la représentativité de la série, établissant du même coup l'acceptabilité de l'édition de livres d'art en ligne. Ailleurs, le changement tarde à venir, ainsi que l'affirme Gisèle Guay qui se désole du sort réservé à nos élévateurs à grain, quand la ville de Buffalo — avec l'aide du secteur privé — fait de ses silos le lieu de rendez-vous des créateurs.

Il ne reste qu'un pas à franchir pour voir dans la destruction de la colonne Vendôme aux mains des communards, puis sa reconstruction par les autorités, la métaphore d'une histoire qui s'écrit à grands coups d'éclats ponctués de retours en arrière (Mathieu Pomerleau, « Paysage urbain radicalisé, symboles et commémoration »).

Je laisse le mot de la fin à Shelley Hayreh. Prenant appui sur le rôle de l'archiviste en tant que gardien impartial, elle nous rappelle, fort à propos, que « nous devons aussi nous sentir parties prenantes d'une histoire et valoriser ce que nous faisons si nous souhaitons rendre justice à ceux dont nous conservons l'héritage. »

Bonne lecture!

Pierre B. Landry  
Historien de l'art

Président, ARLIS/NA MOQ

Two ideas come to mind when reading this new release of MOQDOC. First, the variety and depth of our fields of interest. We certainly recognize the creative possibilities of architecture, especially when it comes to practitioners as gifted as Frank Lloyd Wright (Pamela Casey, "Interview with Avery Archivist Shelley Hayreh"). It's comforting to see, however, how easily we cross the traditional boundaries of artistic practices to include neglected art forms such as medical illustration (Pamela Caussy, "The Herb Bercovitch Collection") or expand our views on curatorial practices (Alexandra Kirsh, "Collecting and Display in the Hospital").

Secondly, I was struck by how fast we accept – or even demand – change. Issues concerning eBooks are still embroiled in a heated debate nowadays and yet David Sume, while re-examining the Canadian Art Institute digital initiative, questions the artists represented in the series and how they get selected. Yet, by ignoring the many concerns specifically related to the eBook, he clearly states the social acceptability of this form of publishing. Elsewhere changes are slow to happen and opportunities are missed. Gisèle Guay discusses how Buffalo, with the help of private investors, revitalized its abandoned grain elevators and made them centers of cultural activities, while Montreal fails to go ahead with any of the projected plans for its own grain elevators. Creation, abandonment, destruction, and rebirth... The destruction of the Colonne Vendôme by the Communards and its reconstruction by the authorities doubles as a metaphor for our own history, written in bold gestures soon to be forgotten (Mathieu Pomerleau, "Paysage urbain radicalisé, symboles et commémoration").

I will leave the concluding words to Shelley Hayreh. While establishing the role of the archivist as an impartial caretaker, she reminds us of the importance "to feel a connection to the history and value of what we are doing in order to do justice to those whose legacies we care for."

Enjoy!

Pierre B. Landry  
Art historian  
President, ARLIS/NA MOQ

## MOT DU PRÉSIDENT PRESIDENT'S MESSAGE

# RÉUNION DU PRINTEMPS 2014

## DE LA SECTION ARLIS/NA MOQ

Jessica Hébert, Assistante à la collection  
Arttexte



La réunion du printemps s'est déroulée à l'université Carleton d'Ottawa le 6 juin dernier. L'inscription avait lieu à l'Audio-Visual Resource Centre de la School for Studies in Art and Culture. Le café et des beignes offerts étaient tout simplement extraordinaires!

Après les retrouvailles, nous nous sommes dirigés vers la salle de conférence pour la séance de travail. Pierre Landry, le président, a amorcé la réunion avec des sujets d'actualité touchant les institutions culturelles, comme les récentes mesures d'austérité qui ont entraîné des suppressions de postes. C'est ce qui est arrivé dernièrement à la bibliothèque du Musée des beaux-arts du Québec. En tant que professionnels dans le domaine de l'art et de la culture, nous sommes tous affectés par de tels enjeux, malheureusement trop fréquents.

Les rapports des comités ont été présentés. Puis, nous avons discuté du financement de l'association, pour conclure qu'il faudrait trouver des façons d'augmenter les revenus afin de soutenir nos activités et de rétablir un budget équilibré. Voici les solutions envisagées : une campagne de financement avec des activités de collecte de fonds et une augmentation des frais de cotisation annuelle.

Nous avons ensuite assisté à une visite guidée d'une exposition en cours à la galerie d'art de l'université. Les commissaires Pauline Goutain et Jill Carrick ont animé la visite de *Imaginary Worlds : Scottie Wilson and 'Art Brut'*. Elles ont présenté les influences dans la vie et la carrière de Scottie Wilson. L'artiste, qui n'a reçu aucune formation en art, a créé ses œuvres à partir d'une vision unique, sans lien avec le monde de l'art. Ses toiles, composées de formes organiques avec des lignes fines et très détaillées, rappellent parfois l'esthétique de la broderie. Ce sont de véritables œuvres classiques d'art brut.

Après une pause diner au Bakers Grill, les membres se sont dirigés vers les Archives and Research Collections de l'université. Ce ne fut qu'un aperçu de la richesse de cette collection et de l'histoire de l'université Carleton. J'ai bien apprécié de pouvoir feuilleter les anciens journaux étudiants des années 50. Puis, deuxième visite à la galerie d'art, cette fois avec la commissaire Lisa Truong qui nous présentait *Inuit Art : Skin Deep*. Cette exposition fascinante explore l'importance de la peau, son rôle et sa signification dans la culture inuit. La journée s'est terminée avec une présentation « en coulisses » de la collection W. McAllister Johnson qui comprend des gravures et des lithographies datant du 18<sup>e</sup> siècle.

C'était ma première visite au campus de l'université Carleton et je suis reconnaissante qu'ARLIS/NA MOQ m'ait donné l'occasion de découvrir ces lieux. Je tiens à remercier vivement Nancy Duff d'avoir organisé les activités de la rencontre. Ce fut une journée bien remplie et très enrichissante. Pour ma part, c'était ma seconde réunion et je reconnais de plus en plus l'importance de cette communauté professionnelle. Les réunions semestrielles nous permettent de mieux connaître les institutions culturelles qui nous entourent et de partager nos idées. Je crois que ces expériences sont très formatrices et qu'elles amènent de nouvelles perspectives afin de nourrir notre travail de bibliothécaire, archiviste ou documentaliste. Au plaisir de vous revoir tous à l'automne 2014!

### CRÉDITS PHOTOS :

1. Archives and Research Collections de la bibliothèque de l'université Carleton, photo par Jennifer Garland
2. L'exposition *Inuit Art : Skin Deep*, photo par Pierre Landry
3. L'exposition *Imaginary Worlds : Scottie Wilson and 'Art Brut'*, photo par Pierre Landry.



# ART CANADA DIGITAL BOOKS UPDATE

David Sume, MLIS '13  
School of Information Studies, McGill University

About a year ago, I wrote a short article for *MOQDOC* about the digital art books initiative of the Art Canada Institute (ACI; [www.aci-iac.ca](http://www.aci-iac.ca)). Around the time of the November 28<sup>th</sup> 2013 rollout event, there were a number of articles in publications including *Macleans* (an article with a principal focus on the 19th century Canadian photographer William Notman, the subject of a subsequent ACI book), the *Globe & Mail*, as well as the *Canadian Art* and *Quill & Quire* news blogs. I am surprised not to have seen any subsequent updates, or additional book reviews.

4 In ACI documents released in September 2013, it was stated that the online art book project would focus on “the lives and work of iconic Canadian artists, as well on key people, themes, and topics in Canadian visual culture.” (Art Canada Institute/Institut de l’art canadien/at Massey College [PDF, 20 Sept 2013], p. 3) Furthermore, these books are “peer-reviewed, reflecting current scholarship, yet they are also accessible to a general audience.” (The Canadian Online

Art Book Project [PDF, 26 Sept 2013], p. 2) All books will be released in both English and French editions.

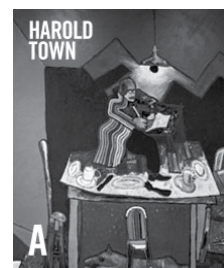
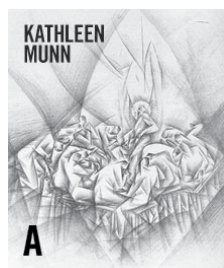
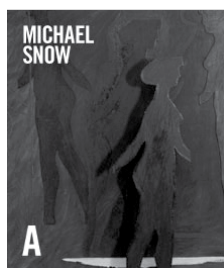
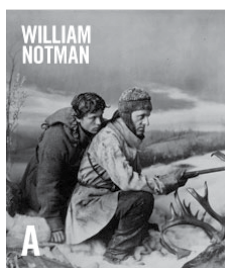
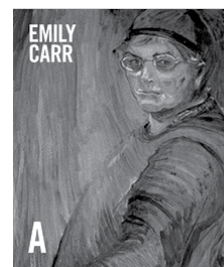
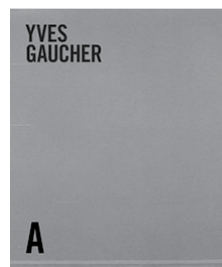
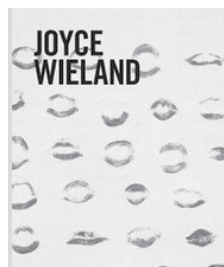
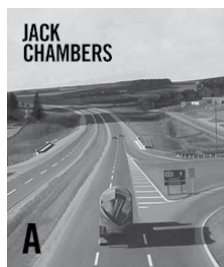
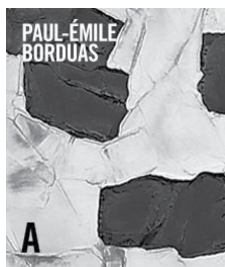
Sara Angel, the ACI executive director, earlier wrote a January/February 2012 *Walrus* article about the artist Jack Chambers, although she was not the author of the ACI book, which was released at the introduction. She has also written about Lawren Harris (1885-1970), one of the founders of the Group of Seven, who has not yet been announced as the subject of a forthcoming book, but for whom there are images on the ACI website of both a digital book, as well as one of the later planned printed monographs. These and other targeted articles are a way of indirectly drawing attention to the book projects, so I anticipate more.

Initially it was indicated that 6-12 digital books would be released each year, but that has since been modified to 6-8. Six books were released the first year, with one substitution. The first group

of books included : Jack Chambers (1931-1978), Kathleen Munn (1887-1974), Michael Snow (b. 1928), William Notman (1826-1891), Paul-Émile Borduas (1905-1960), and Zacharie Vincent (1815-1886). The book on Vincent replaced the one planned on Mungo Martin (1879-1962).

The second year of releases has begun with a book on Harold Town (1924-1990). Books are also planned on Joyce Wieland (1931-1998), Paul Kane (1810-1871), Emily Carr (1871-1945), Yves Gaucher (1934-2000), and Pitseolak Ashoona (c 1904-1983). The Ashoona book will replace one on Gershon Iskowitz (1921-1988).

With some sliding of release dates, and the single substitution to date, the ACI has successfully delivered seven books on Canadian artists. This initiative intended to broadly cover Canadian art, with 6-8 books a year over five years, will amount to 30-40 books. As many as 50 have been projected.



In simple terms of the chronological coverage of Canadian artists, the fourteen currently identified represent, in birth dates, 1810–1934. This leaves a notable gap, particularly for more recent work: for the two first years of books, there is only a single living artist.

Some other ways to consider the artists who have been featured, as well as future candidates, are how well known they are to the general public (generally related to how valuable they are in the marketplace), and how important their work is considered by art historians. Without question, Emily Carr is the best-known of the currently announced artists, and perhaps of all Canadian artists. Rather than market value, the number of exhibitions and monographs are perhaps better indicators of critical opinion. Some artists, of course, are quite obscure: Carr's fame is in distinct contrast with Munn's situation, for whom there is only a single joint exhibition catalogue. In other cases, artists are only famous for certain periods of their work: Harris, rivalling Carr in popularity, is broadly known for his strong Modernist landscapes, which are among the most valuable of Canadian artworks, but his later abstractions are largely unknown, and only modestly valued.

Beyond the delayed books on Mungo Martin and Gershon Iskowitz, there are a few clues of additional books: the above mentioned one for Lawren Harris, as well as another for Edward Burtynsky (b. 1955). The images, of course, could

either be indicative of planned works, or perhaps only figurative suggestions, but since I assume they would need to be licensed, I consider them probable selections. Two other unannounced books were also mentioned in the *Globe & Mail* article, featuring Maud Lewis (1903–1970) and Henri Julien (1852–1908).

Given the limited number of possible books and the mandate, I have several questions. If a book on Lawren Harris is released, what about the other Group of Seven painters, and their predecessor Tom Thomson? Harold Town was the founder of the Group of Eleven painters. Will any others be featured? Will others of the Automatistes besides Borduas be included? Others of the Plasticiens besides Gaucher? Others of the Cape Dorset printmakers besides Ashoona? What about well-known Modernists like Jean-Paul Riopelle (1923–2002), Jean-Paul Lemieux (1904–1990), or Alex Colville (1920–2013)?

What about contemporary artists, particularly Jeff Wall (b. 1946), Rodney Graham (b. 1949), Mark Lewis (b. 1958), or Janet Cardiff (b. 1957)? Or younger artists such as Marcel Dzama (b. 1974), Brian Jungen (b. 1970), or David Altmejd (b. 1974)?

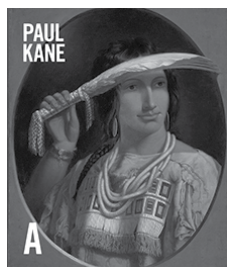
If pre-Modernist and contemporary artists are to be included as well, the choice of artists will have to be selective. If where applicable a single artist is chosen for each movement, perhaps others can be covered with broader thematic works. Beyond the Group of Seven, the Group

of Eleven, the Automatistes, the Plasticiens, and the Cape Dorset printmakers, additional thematic categories could include, for example, Inuit sculpture, and the Quebec tradition of the *livre d'artiste*.

Painting will probably be disproportionately represented, as the classic art form, but in terms of medium and the limited number of books, does including the photographer William Notman mean excluding Karsh? Or if the First Nation artists Martin and Ashoona, not Bill Reid (1920–1998)?

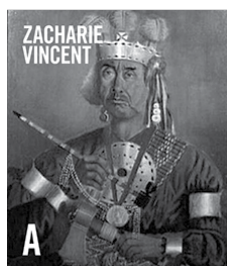
Perhaps many more artists can be included in the planned series of presumably even more succinct smartphone apps. I do not believe that additional individual artists will be covered with the other planned series of longer printed monographs, as they will apparently be based on previously released digital books.

I am impressed with what ACI has accomplished during its first year, just in terms of its unique digital art books, which represent advances both in the promotion of Canadian art and the future of the art book. I look forward to the awaited introduction of additional initiatives.



#### RELEASED BOOKS

Jack Chambers / Mark Cheetham (University of Toronto), November 2013  
 Kathleen Munn / Georgiana Uhlyarik (Art Gallery of Ontario), February 2014  
 Michael Snow / Martha Langford (Concordia), March 2014  
 William Notman / Sarah Parsons (York), April 2014  
 Paul-Emile Borduas / Francois-Marc Gagnon (Concordia), May 2014  
 Zacharie Vincent / Louise Vigneault (Université de Montréal), June 2014  
 Harold Town / Gerta Moray (Guelph), October 2014



#### ANNOUNCED BOOKS

Joyce Wieland / Johanne Sloan (Concordia), November 2014  
 Paul Kane / Arlene Gehmacher (Royal Ontario Museum), December 2014  
 Emily Carr / Lisa Baldissera (Mendel Art Gallery), February 2015  
 Yves Gaucher / Roald Nasgaard (Florida State University), April 2015  
 Pitseolak Ashoona / Christine Lalonde (National Gallery of Canada), May 2015  
 Mungo Martin / Leslie Dawn (Lethbridge)  
 Gershon Iskowitz / Ihor Holubizky (McMaster Museum of Art)

# HIDDEN TREASURES IN THE ARCHIVES OF THE HERB BERCOVITCH COLLECTION

CENTRE D'EXPOSITION DU CENTRE UNIVERSITAIRE DE SANTÉ MCGILL (CUSM)

Pamela Caussy, Archivist  
Art & Heritage Centre – McGill University Health Centre (MUHC)

The Herb Bercovitch Collection at the Art & Heritage Centre of the McGill University Health Centre (MUHC) is an extensive and broad collection which provides a rich sampling of records and objects created and used by various departments at the Montreal General Hospital (MGH) throughout the past century. The collection was originally organized and arranged by Mr. Herb Bercovitch, who worked at the MGH as a senior administrator, and who was also considered, unofficially, to be the resident archivist. He took it upon himself to collect material pertaining to the history of the MGH, Montreal's first Anglophone hospital, founded in 1819.

Mr. Bercovitch retired in 1989<sup>1</sup> and continued to maintain the collection until quite recently, when it was acquired by the Art & Heritage Centre of the MUHC and where it is now being processed in accordance with the Canadian standard of the Rules for Archival Description (RAD). Accessioning such a diverse collection has proven to be an interesting task, one that challenges, almost on a daily basis, the archival principles of provenance, respect de fonds and original order. While it is clear that this collection is not a fonds, as Mr. Bercovitch did not create the records himself, it is not always clear from which department they originated. With no formal archival training Mr. Bercovitch developed a numbering system, file listing and simple database as a manner of searching and retrieving records. However, the sequence of his classification system is not always evident, and the original file listing was disrupted during the moving process when the material was re-boxed.

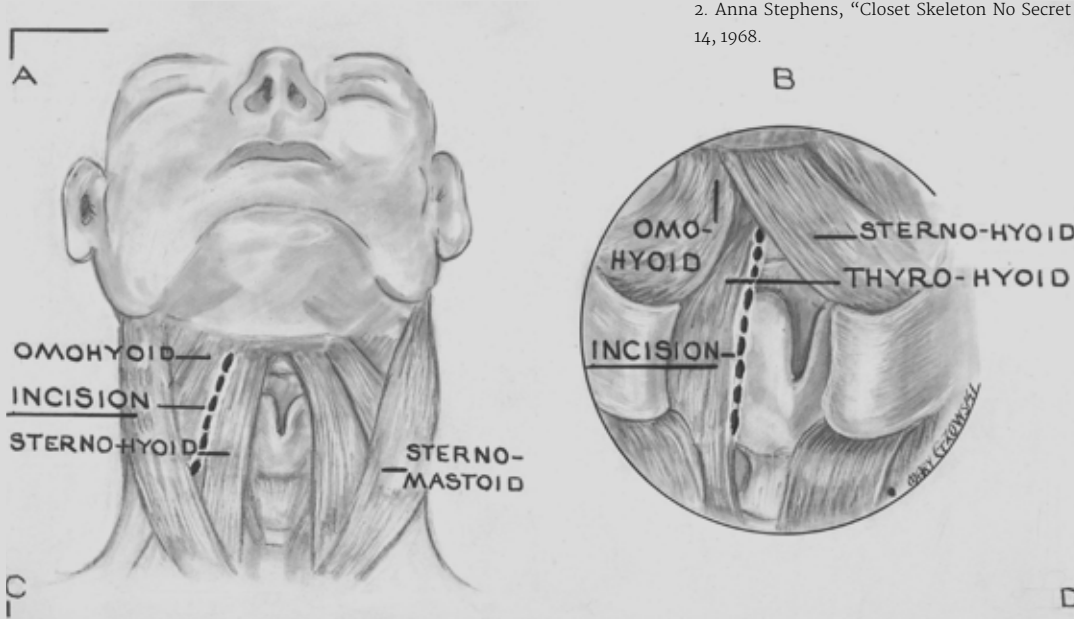
The opening of each new box holds a surprise as one doesn't know what to expect inside. Sometimes there are bound volumes of important meeting minutes, scrapbooks, photographs or registers, and other times there are miscellaneous administrative files. So far, the most exciting discovery has

been the medical illustrations done by artist Mary Gzowski during the 1930s to 1950s. Her work really captures a moment in time, as she was hired by the MGH to document and record various medical illnesses and surgeries. These drawings were used by doctors to treat patients, teach students or to accompany their publications. The charcoal and ink drawings, mainly done in black and white, contain both meticulous medical details as well as the soft touch of the artist's hand. A trained artist, Mary Gzowski fell into the profession of medical illustration by chance, and soon discovered that she had the ability, and the stomach, to document diseases and graphic operation procedures.<sup>2</sup> While her skills were widely needed in the hospital setting, as she was often commissioned to design posters, plaster casts and signage for various departments, her medical illustrations account for the majority of the body of work in her portfolio.

There are over 500 illustrations by Ms. Gzowski in the Herb Bercovitch Collection. Although these are in relatively good condition, the illustrations are currently housed in individual hospital envelopes, which is problematic as these are acidic and also contain personal information about patients. The archivist will be tasked with separating each drawing from its original envelope and cross-referencing the paperwork with the assigned RAD numbering system before re-boxing. Not only will this ensure the preservation of the illustrations, but it will also allow researchers to view the work without infringing on privacy laws. The time-consuming task of re-housing the material will require an investment in both resources and supplies, but the long-term benefit lies in how this collection will be more accessible to a wider audience. There is even the potential of curating the material for future exhibitions and historic medical displays at the new Glen site of the MUHC.

## REFERENCES

1. Aaron Derfel, "A Treasure Trove of Medical History", *The Gazette*, May 4, 2013, A3
2. Anna Stephens, "Closet Skeleton No Secret to Medical Artist", *The Gazette*, October 14, 1968.



## IMAGE CREDIT :

2014-0014. Circa 1940. Herb Bercovitch Collection at the Art & Heritage Centre of the McGill University Health Centre (MUHC)

# PAYSAGE URBAIN RADICALISÉ, SYMBOLES ET COMMÉMORATION : RÉSUMÉ CRITIQUE DE L'EXPOSITION *LE MONTICULE DE VENDÔME* AU CENTRE CANADIEN D'ARCHITECTURE

Mathieu Pomerleau, MLIS '15  
School of Information Studies, McGill University

L'exposition *Le monticule de Vendôme*, présentée au Centre Canadien d'Architecture au cours de l'été 2014, a présenté une fascinante mise en image des recherches actuelles de l'historien de l'architecture David Gissen. Ses travaux portant notamment sur l'abattage de la colonne Vendôme par les révoltés de la Commune de Paris, le commissaire a sélectionné avec l'aide de la conservatrice de la collection des photographies, madame Louise Désy, treize étonnantes pièces. Elles illustrent la colonne de la place Vendôme avant, pendant, à la suite de son effondrement et lors de sa reconstruction.

Le corpus se distinguait par sa remarquable adéquation avec le projet suggéré par le commissaire. Au centre de l'espace, les pièces étaient présentées en trois bandes distinctes correspondant à trois étapes de l'existence de la colonne. Sur le pourtour de l'espace, enserrant en quelque sorte ce contenu historique, des images de synthèse et une maquette illustraient la reconstitution proposée par Gissen du monticule de Vendôme, composé d'un amas de foin, de terre et de fumier qui a protégé la place lors de l'effondrement de la colonne.

Cette exposition s'inscrivait dans une démarche plus vaste explorant comment des révoltes populaires (mouvement *Occupy*, printemps arabe) en viennent à exploiter les symboles monumentaux érigés par des pouvoirs politiques auxquels elles s'opposent. À l'instar de la colonne Vendôme qui fut reconstruite par la Troisième République, il constate que les actions extrêmes de ces groupes sont généralement effacées par les autorités. Le paysage urbain offre donc une image convenue de la société qui l'occupe. Gissen, s'opposant à un tel état de fait, propose donc de reconstruire le monticule afin de commémorer dans le paysage urbain les valeurs radicales supportant le geste des communards.

Cela dit, outre le caractère audacieux de sa proposition, l'exposition *Le monticule de Vendôme* a surtout permis de mettre en valeur des pièces particulièrement intéressantes des collections du Centre Canadien d'Architecture. On retiendra notamment la photographie de Bruno Braquehais où l'on peut voir la statue de Napoléon couchée sur le dos. Plus que toute autre, cette image résume de façon percutante le projet de David Gissen en illustrant le fait que « le monticule devient le site sur lequel l'imagerie militariste napoléonienne s'effondre en un amas de décombres ».

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## REFERENCES

1. La colonne est érigée en 1806 pour commémorer la victoire d'Austerlitz.
2. « La Commune de Paris est le nom donné au gouvernement insurrectionnel, hautement controversé, qui supervise l'administration de la ville de Paris, entre le 18 mars et le 28 mai 1871. La Commune prend le pouvoir au lendemain de la guerre franco-allemande de 1871 [...] » (Gissen, David. (2012). *Le monticule de Vendôme* [Livret accompagnant l'exposition]).
3. Pour visualiser le projet de reconstitution du monticule, voir <http://www.cca.qc.ca/fr/expositions/2418-le-monticule-de-vendome>
4. Outre la colonne Vendôme, de nombreux édifices monumentaux associés au pouvoir politique ont été détruits lors de la Commune, l'incendie du palais des Tuileries étant un autre exemple particulièrement éloquent.
5. Gissen, David. (2012). *Le monticule de Vendôme* [Livret accompagnant l'exposition].

## CRÉDIT PHOTO :

Bruno Braquehais, photographe / La statue de Napoléon 1er après la chute de la colonne Vendôme, Place Vendôme, Paris dans *Siège de Paris, 1870-1871* / mai 1871 / épreuve argentique à l'albumine / PH1981:0672:009 / Centre Canadien d'Architecture, Montréal © CCA, Montréal

# BUFFALO ET SES SILOS

Gisèle Guay, Bibliothécaire  
Bibliothèque des arts, UQAM



Buffalo, NY. La ville de l'exposition Pan-américaine en 1901, où le premier appareil à rayons X fut exposé. La ville dont l'ensemble des parcs fut conçu par Frederick Law Olmsted. La ville qui a donné naissance aux fameuses ailes de poulet, les *Buffalo Chicken Wings*. La ville aux mille bisons, cet animal emblématique que l'on retrouve partout, sculpté dans la pierre, fondu dans le métal, ornant des publicités, sans oublier l'équipe locale de baseball. C'est aussi la ville qui a vu naître, en 1843, les silos; ces fameux élévateurs à grains qui ont grandement contribué à la prospérité économique de la ville. En fait, c'est à Buffalo que se trouve, encore aujourd'hui, la plus grande concentration de silos au monde.





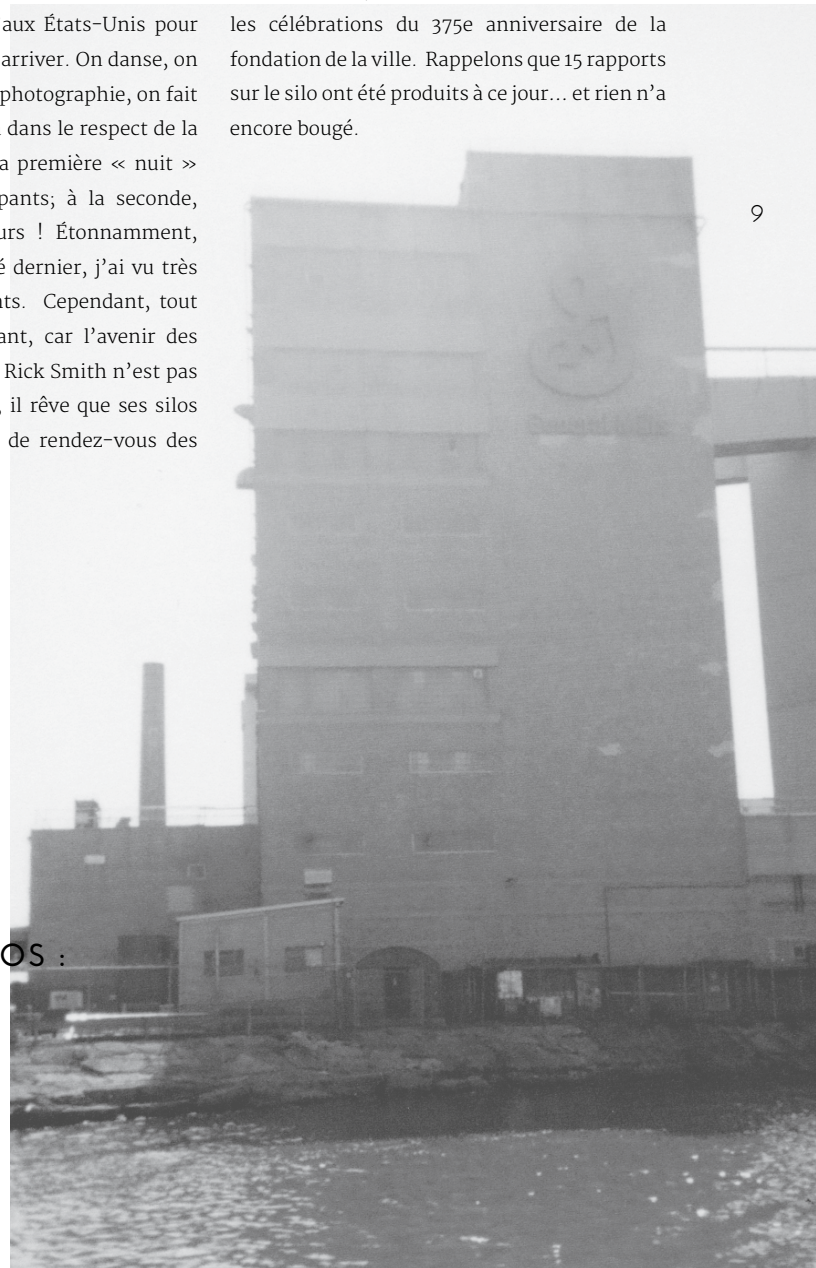
Une quinzaine d'élévateurs sont regroupés sur le site industriel de Kelly Island, sur la rivière Buffalo. Il y a General Mills qui fonctionne encore, produisant les Cheerios pour tout l'est des États-Unis. Les autres, abandonnés, y vivent la vie tranquille des ruines modernes. Tranquille ? En fait, les Buffaloniens adorent faire du canot et pagayer tout autour. Des visites guidées, en bateau, nous amènent sur la terre ferme de cette espèce d'île. Depuis 3 ans, a lieu la *City of Night*, un événement estival multidisciplinaire qui touche à l'art, à l'histoire, à la culture et au développement durable. Cela se passe à Silo City, un ensemble de 3 silos... achetés par l'homme d'affaires Rick Smith ! Il n'y a qu'aux États-Unis pour qu'une telle chose puisse arriver. On danse, on performe, on dessine, on photographie, on fait de la musique et tout cela dans le respect de la majestuosité des lieux. La première « nuit » a accueilli 3 500 participants; à la seconde, ce furent 12 000 visiteurs ! Étonnamment, lors de mon passage l'été dernier, j'ai vu très peu de graffitis dégradants. Cependant, tout n'est pas rose pour autant, car l'avenir des silos n'appartenant pas à Rick Smith n'est pas assuré. Quant à celui-ci, il rêve que ses silos deviennent « le » lieu de rendez-vous des créateurs de Buffalo.

Pendant ce temps, à Montréal, c'est le statu quo. Un silo orphelin, le fameux no 5, est en attente. De quoi, au juste ? Personne ne sait. Pourtant, il a connu des moments heureux au cours des années 1990, comme le *Silophone* du groupe [The User], les photos de Diana Shearwood et une exploration filmée du silo par le collectif *Farine orpheline cherche ailleurs meilleur*. Puis, dans les années 2010, Héritage Montréal a proposé des visites sur les lieux. Aujourd'hui, qu'en est-il ? On réfléchit encore. Une consultation publique auprès des Montréalais se tiendra au début de 2015 pour engendrer un (autre) plan de réaménagement du Vieux-Port, où se trouve le no 5. On vise les célébrations du 375<sup>e</sup> anniversaire de la fondation de la ville. Rappelons que 15 rapports sur le silo ont été produits à ce jour... et rien n'a encore bougé.



## CRÉDITS PHOTOS :

Gisèle Guay



# COLLECTING AND DISPLAY IN THE HOSPITAL: A CASE FOR ACTIVE COLLECTIONS

Alexandra Kirsh, Curatorial Assistant  
Art & Heritage Centre – McGill University Health Centre (MUHC)

The arts are not often associated with healthcare institutions. When pushed to consider the two, art therapy and programming tend to come to mind first. However, hospitals continue to retain the cultural heritage of their surrounding municipalities; representing not only the understanding and regard the community holds for clinical aid, but its artistic and social energy as well. The Art & Heritage Centre of the McGill University Health Centre (MUHC) has become a prime example of this, identifying three collections within its holdings: Art, Archives, and Social and Scientific History. Each of these document a part of Montreal's history, and the Centre is making them available to staff and the public. Over a thousand display cases at the new 'mega-hospital' Glen site will feature curated snapshots from these collections. Art shows, nursing histories, and the development of medical practices over time will feature in the programming. These activities reflect recent changes in how services are delivered within the Canadian health care system, including increased attention on patient-centered care.<sup>1</sup> Along with mini-exhibits, the Art & Heritage Centre focuses its interest and attention on the appearance of facilities within the new healthcare center, with the goal of raising awareness of the state of surroundings to improve overall morale and satisfaction in the institution through the use of art.

By examining the fundamental practical distinctions between hospitals and traditional collecting and display institutions, it is possible to gain a clearer understanding of the different approaches to potential hospital initiatives. Contemporary museums, galleries, and corporate collections, whose frameworks are centered on material culture, endeavor to achieve their objectives while addressing social issues related to public interests. This approach seems counter-current to hospital practices, where the public serves as the motivation and prompts the basis of inquiry, which is decisively medical.<sup>2</sup> The curatorial imperative is then an afterthought, implemented within the institution according to authorities' incentives and preferences, while attending to requests for environmental enhancement. This highlights the potential effect art has on audiences within this non-traditional viewing space. Art in a hospital cannot be considered in the same way as in a gallery, because the space itself is dedicated to medical care. Viewing art within this context shifts the purpose and its reception. Since visitors, patients and staff, anchored in this place, are subjected to the artwork on display, a greater responsibility is accorded to the hospital. Though their collections are meant for all audiences, healthcare centers should recognize these institution-specific concerns and actively decide how to approach art management. The results of this investigation

[unclear – what investigation?], in addition to efforts to improve and maintain professional standards of art advisors, should shape current acquisition methods, which have coalesced into two categories that I respectively consider here as *inactive* and *active* collections.

*Inactive* collections can be characterized as those of institutions that wish to fulfill social standards and responsibilities but otherwise remain removed from the collecting process. If the institution adhered "to the standards of performance in law and the existing public policy process, then [that institution] would be judged acceptably responsive in terms of social expectations."<sup>3</sup> In order to implement collections, such institutions limit the donation of art from the community and, once this requirement is fulfilled, do not invite any further development of the collection. The nature of the institution's activity introduces the issue of collecting versus decoration. Since a great deal of energy is invested in the act of defining the hospital space for clients and staff, its art can be considered not only as decoration, but also as constitutive of a critical collection. In other words, the art represents the institution's entire ethos, social attitude and general character, a function similarly served by corporate art collections.

Robert Fulford argues that it is not the act of recognizing and acquiring the art that defines a collector; instead, “there comes what I call *the curatorial moment*, the point at which a corporate art purchaser begins turning into a collector.”<sup>4</sup> He suggests that the hazy delineation between the two stages derives from collecting “something that satisfies the needs of the moment,” versus collecting with a “sense of purpose.”<sup>5</sup> While art is a result of social economic surplus that can be indulged during times of wealth and stability, “satisfying a need” is a potentially dangerous objective if acquisitions have to be defined by their ability to fulfill expectations. This interest in a certain kind of art, which may not necessarily satisfy everyone but at least does not offend, has led to the creation of a new genre called ‘corporate art’. This art, by definition, is characterized by its commercialism, or a lack of originality associated with large corporations or attributed to their influence or control.<sup>6</sup> Such work can also be found within the hospital space, often characterized by prints of landscapes or other subdued subjects. It is this culture of “corporate art” that jeopardizes efforts to promote the fulfillment of social standards and responsibilities through the acquisition of a collection. However, even goal-oriented acquisitions can lead to lackluster art collections, should consultants attempt to satisfy all interested parties. Often “evidence-based” design is applied, limiting or ignoring any crucial understanding of art and its interaction with audiences. Socially democratic ventures involving staff in the art selection lead “almost inevitably to the acquisition of routine, perhaps mediocre work.”<sup>7</sup> This becomes especially noticeable when the collection is abandoned, over time accumulating dust and being mistreated by employees who display indifference to their environments.<sup>8</sup> It is true that a controlled collection can be “often regarded as a marketing and organizational development weapon with the capacity to contribute to acquiring a competitive edge, as apposed [sic] to a device for exercising corporate social responsibility,” but without an audience’s active interest or visual consumption, art becomes ineffective.<sup>9</sup>

Therefore, a successful curatorial movement can only arrive through *active* collections. Constant consideration and acquisition of art over an indeterminate period of time promotes social responsibility through ongoing involvement with communities and individuals contributing to the

“common good.”<sup>10</sup> This ethos is intended to confer ethical values in addition to masking the competitive characteristics that large institutions exude, even within the realm of procuring art. As a large, collective space, a hospital also provides the opportunity to feature large-scale and noteworthy pieces that may not receive the same attention in a museum because of limited visitor participation compared to the constant presence of people in the hospital. Arguably, the environment provides an excellent opportunity for artists to display their work and for audiences to experience art they may not normally encounter.

The Art & Heritage Centre of the MUHC has begun to take steps towards critically curating the Glen site hospital. What gives this centre an edge beyond the aesthetic is that its active collection principle is supported by its parent institution, the community, collaborations with other local institutions, and its own archival holdings. By recognizing that art can connect people through culture, and promoting an awareness of and consideration for the human condition, the MUHC becomes more than a centre for medical aid, it reclaims a sense of humanity and a place within the cultural fabric of its city.

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# THE FRANK LLOYD WRIGHT ARCHIVES IN NEW YORK:

## INTERVIEW WITH AVERY ARCHIVIST SHELLEY HAYREH

Pamela Fae Casey, MLIS '15

School of Information Studies, McGill University

The crates began arriving last summer. The formidable Frank Lloyd Wright Archive, some 300,000 items including architectural drawings, photographs, extensive manuscripts and correspondence chronicling Wright's work and life, along with architectural models, mock-ups and design prototypes, had been travelling from Taliesin West in Arizona to New York City, where it is now jointly housed by the Museum of Modern Art (MoMA) and Columbia University. MoMA has taken in the three-dimensional elements, while the drawings, photographs, manuscripts and thousands of pages of correspondence are with Avery's Drawings & Archives.

Based deep in the vaults under the elegant reading room of the Avery Fine Art and Architecture Library, Drawings & Archives is an important architectural repository whose holdings including the archives of Felix Candela and the Guastavino Construction Company, along with historical New York architects like Carrière and Hastings and McKim, Mead and White. Shelley Hayreh is the Avery Archivist, and I largely credit her passion and encouragement during my graduate archival internship at Avery in 2012–2013 with inspiring my decision to go to library school. Ms Hayreh helped pack up the Wright archive for its journey to New York, and has been busy processing the collection ever since its arrival. I recently talked to Ms Hayreh to find out how the work was going.



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**What was your experience of visiting Taliesin West and seeing the Wright archives for the first time? What impact did this have on the work you're doing now?**

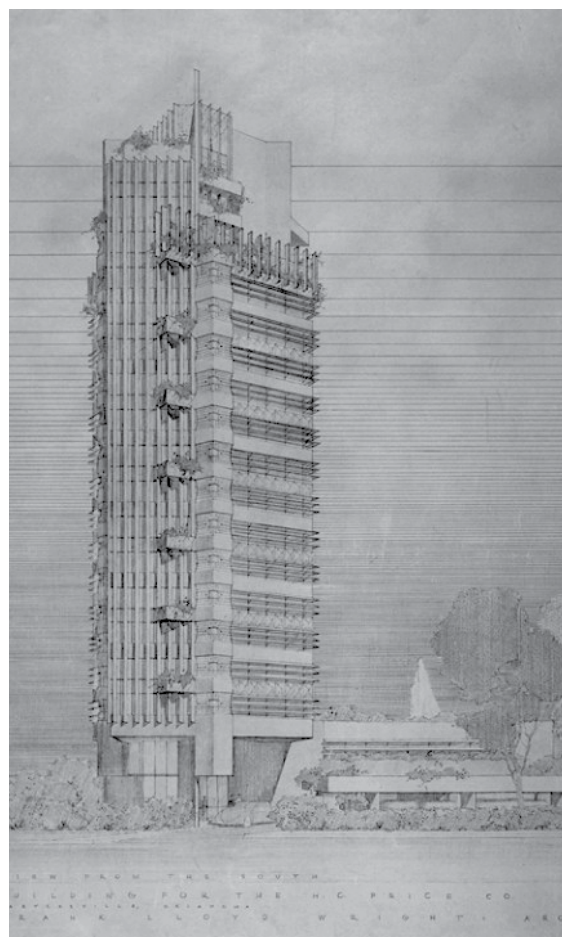
My first time to Taliesin West was a planning trip to figure out how we were going to move an entire archive across the country. Because I knew I wouldn't be back again until moving day, there was a lot of pressure on that initial visit. As a result, the awe of seeing such a complete, historic archive was muted, because my first priority was not about getting to know the heart of the material, but rather just getting a general sense of its bulk and type. My questions were, basically, "Okay, how many boxes of correspondence am I dealing with? Great—now what about extent of drawings? What needs rehousing for shipping, what can come as is?"

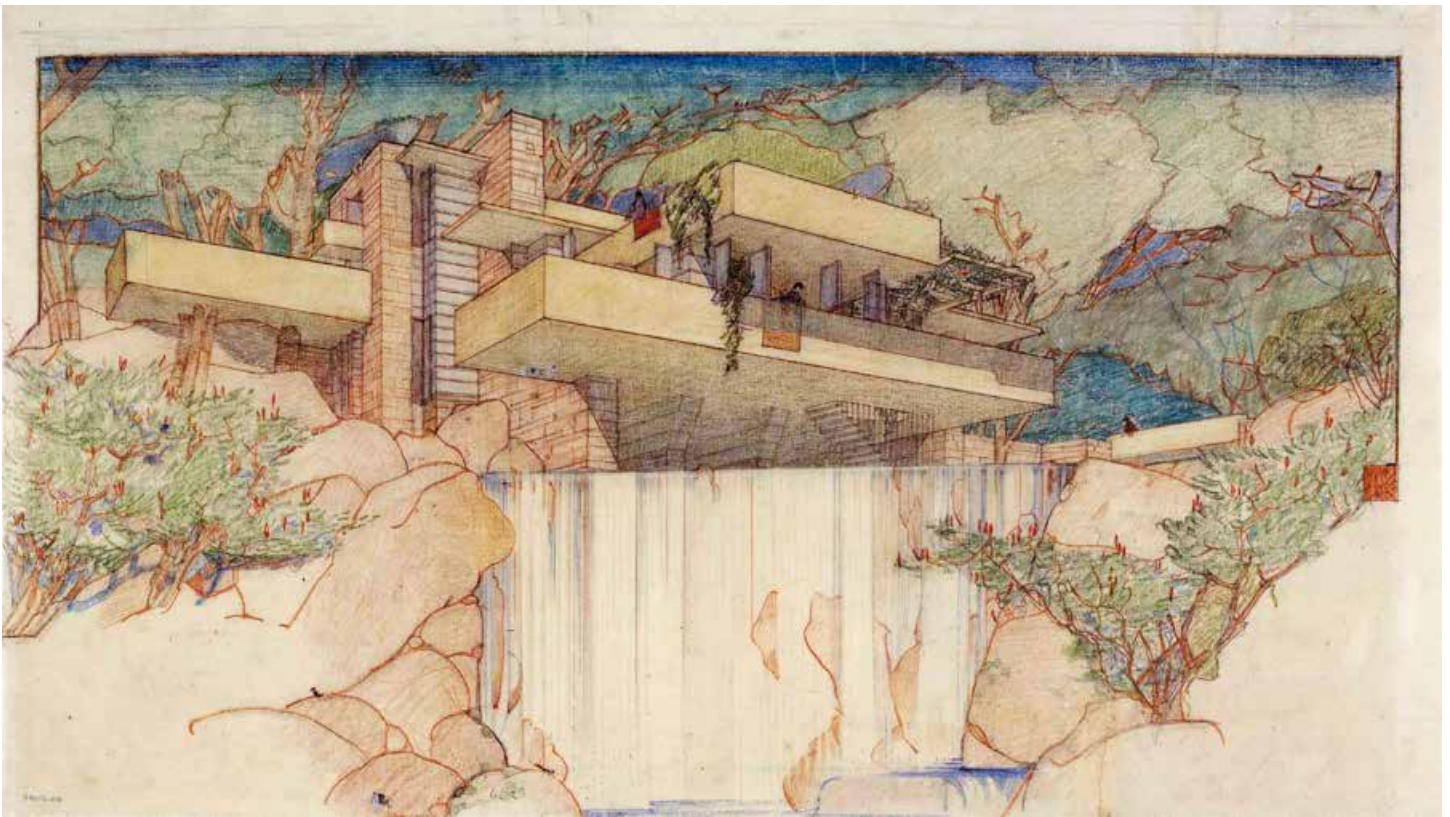
When I travelled back the second time to actually pack the collection, I only had one week to pack up all of the manuscript materials (100,000+ letters, 40,000+ photographs, 1,400+ manuscripts, and much, much more). I went in very focused and, once again, felt completely removed from the historical significance of what I was dealing with. It was only during the packing, as we opened boxes and decided, yes this goes, no this stays, that it hit me. While sorting some first-edition publications, I opened a box and

found eyeglasses. The Associate Director at the Foundation, Oskar Muñoz, told me they were Wright's. And there, in this flurry of packing, I stopped and held up Frank Lloyd Wright's glasses, and peered through the lenses without putting them on. I was so moved in that moment, thinking, oh yes, this is a real man, here is an actual moment in his past that I am able to touch, and now I'm one of the caretakers who'll continue to bring this past into the future. I had to step outside the archive to collect myself. This was an important moment for me, and one that all archivists need to have. Of course we need to be detached to get our work done and truly be impartial caretakers. But we also need to feel a connection to the history and value of what we are doing in order to do justice to those whose legacies we care for.

**Much has been made about the three-way partnership for the Wright archives (Avery and MoMA are stewards for the physical materials, with the Frank Lloyd Wright Foundation retains intellectual property rights). How does this affect the work you're doing, particularly as you process the collection and make materials available?**

The collaboration aspect of this archive is truly amazing, and I am so excited to be a part of it. However, it has meant a slight change in our approach. At Avery Drawings & Archives we have always straddled two





4.

14 worlds: archives and museums, as we deal with both bulk (archives) and individual art pieces (museum). Over the past four years that I've been at Avery, I've found that an integrative approach to standards is the best way with architectural collections. This partnership with MoMA means we are, for this collection, leaning more heavily towards a museum approach than we have done in the past (at least in terms of paper material, we have always had a museum approach with many of our drawings). At the same time, this decision is Avery motivated as we do believe this collection deserves near item-level control. Since MoMA is the physical repository for what they excel in (the models), and we are the physical repository for what we excel in (papers and bulk drawings), we have maintained autonomy on how we are dealing with what we each have on-site. There is an enormous amount of respect between the two institutions, which has been wonderful to witness, and with that comes the trust that each knows how best to handle the material under its physical control. We are still trying to work out how to *share* descriptive control of the materials, since we work in separate systems, but this is more of a logistical question than anything else.

**I understand that after his death, Wright's widow gathered his archives at Taliesin West, and that these were curated and organized by Bruce Brooks Pfeiffer, Director of the Frank Lloyd Archives. Have you maintained the original arrangement or implemented new systems?**

There are always positives and negatives with dealing with a collection that has already been processed. The positive here is that control has already been established so access is not quite as impenetrable as with unprocessed collections. The negative has to do with "point of view." What I mean by that is the difference in goals when it comes to describing material for access. Our goal at Avery is to achieve full, open, scholarly access, so our

point of view is based on open scholarship, which was not necessarily the foundation's point of view. In many instances we will be maintaining the original physical arrangement since it would be too time consuming to reorganize given the collection's size. But, you can still tweak intellectual description to fit your archival "point of view."

**The sheer volume of textual documents in Wright's archive is incredible. How are you prioritizing what to process and release for access?**

Currently, the parts of the collection open for research are the architectural drawings (23,000+ sheets), and the correspondence. We chose to open these parts of the collection first because we decided to maintain their physical order, and there was already a very complete, item-level control inventory provided by the foundation. Beyond this, processing priorities are based on what we feel has the largest research potential combined with what has the least adequate amount of physical and intellectual control. For this collection, that happens to be the 40,000+ photographs. Many are not catalogued and have never been viewed by outside researchers. We are very excited to be making these accessible to the public in coming years.

**Are there any plans to digitize the FLW archival materials, and eventually make these available online?**

We absolutely hope that there will be a strong digital component to the collection in years to come. However, we have only had the collection in our control for one year and our number one priority is obtaining control over the physical archive and making originals accessible to researchers. Once that main goal has been achieved, we will hopefully have the infrastructure to support a comprehensive digital project. Also, you cannot make digital material available without good metadata, which is part of the processing of the physical materials!

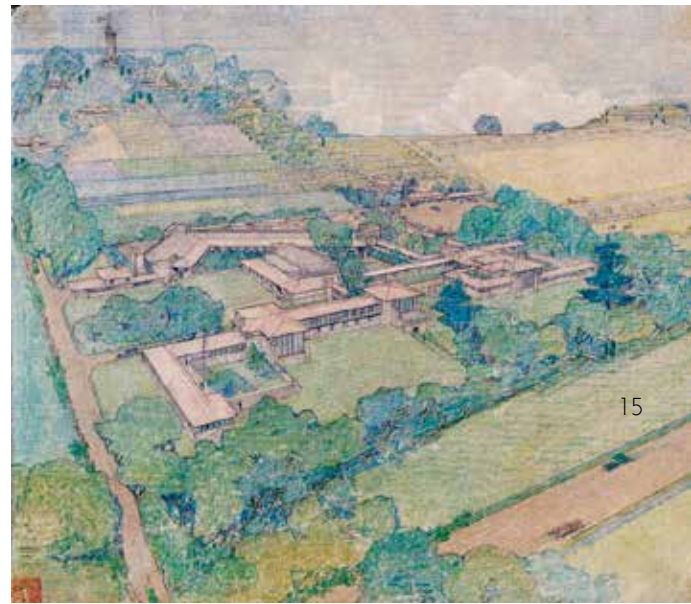




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**Wright promoted an “organic” approach to architecture, and from what I understand about Taliesin, for him living and working were intrinsically connected. How does the archive reflect this?**

This is exactly what I love about this collection; it is such full view of the man. His work and his life were so tied up together and going through the archive you truly get a sense of that. It is very common to hear of the ‘allure of the archive’: sentiments like this can sound cliché to the archivist who spends day after day rummaging through old photographs and papers. But delving into the Wright collection has been a unique thrill. Box after box, the complicated, brilliant, and eccentric figure of Frank Lloyd Wright emerges and is almost palpable. Perhaps it is because the archive is so comprehensive or perhaps it is because of the man himself, but you cannot walk away from the collection without feeling like you have just met Frank Lloyd Wright.



6.

## IMAGE CREDITS :

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Details and updates on the Frank Lloyd Wright Collection at Avery are available on the Drawings & Archives website:

<http://library.columbia.edu/locations/avery/da/FrankLloydWrightCollection.html>

*Shelley Hayreh is a graduate of the University of Michigan's School of Information and has been Avery Archivist at Columbia University's Avery Architectural and Fine Arts Library since 2010. Shelley began working almost exclusively on architectural collections while a student processor at the University of Michigan's Bentley Historical Library. Other archives Shelley has worked at include Columbia University's Rare Book and Manuscript Library and the Rolling Stone Magazine archive.*

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## ERRATUM :

Please note that the volume number in the previous issue of MOQDOC (Spring 2014) listed as volume 24 no. 2 is an error and should read volume 23 no. 2. • Veuillez noter que le numéro du MOQDOC précédent (printemps 2014) aurait dû être volume 23 no 2 et non volume 24 no 2.

## CALENDAR OF EVENTS NOVEMBER 2014 - MAY 2015

## CALENDRIER DES ÉVÉNEMENTS NOVEMBRE 2014 À MAI 2015

**Congrès des milieux documentaires du Québec**  
Montréal, Québec  
1 au 3 décembre 2014  
<https://www.milieuxdoc.ca/2014/>

**Museums and the Web 2015**  
Chicago, Illinois  
April 8 – 11, 2015  
<http://mw2015.museumsandtheweb.com/>

**American Library Association Midwinter Meeting & Exhibition**  
Jan. 30 – Feb 3, 2015  
Chicago, Illinois  
<http://alamw15.ala.org/>

**44e Congrès – Association des archivistes du Québec**  
Tadoussac, Québec  
27 au 29 mai, 2015  
<http://archivistes.qc.ca/congres/congres-2015>

**College Art Association 103rd Annual Conference**  
New York, New York  
February 11 – 14, 2015  
<http://conference.collegeart.org/>

**Association of Canadian Archivists Annual Conference**  
Regina, Saskatchewan  
June 11 – 13, 2015  
<http://www.archivists.ca/content/annual-conference>

**ARLIS/NA 43rd Annual Conference**  
Fort Worth, Texas  
March 19 – 23, 2015  
<http://arlisna.org/fortworth2015/>

**Special Libraries Association Annual Conference**  
Boston, Massachusetts  
14 – 16 Jun, 2015  
<http://www.sla.org/attend/2015-annual-conference/>