

MOQDOC

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ART LIBRARIES SOCIETY / MONTRÉAL, OTTAWA, QUÉBEC

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ARLIS/MOQ
COMITÉ EXÉCUTIF 2003
Co-présidentes: Ginette Bujold et Francesca Maniaci
Secrétaire: Diane Vallée
Trésorière: Isabelle Crépeau
Secrétaire du service d'adhésion: Susan Travis

MOT DES CO-PRÉSIDENTES / MESSAGE FROM THE CO-PRESIDENTS

J'aimerais profiter de l'occasion pour me présenter. Je suis devenue membre d'ARLIS\MOQ en 1999 après avoir vu une affiche à l'université McGill où j'étudiais à temps partiel en MLIS. J'ai été embauchée en l'an 2000 en tant que secrétaire au service d'adhésion. Les professeurs de l'Université McGill nous conseillaient de faire partie d'associations professionnelles, car ils pensaient que c'était le meilleur moyen de se créer des contacts et d'être conscients des éventuels problèmes du métier de bibliothécaire.

En tant que secrétaire du service d'adhésion au cours de ces deux dernières années, j'ai vécu le passage d'un seul président à deux co-présidents. J'ai eu la chance de travailler avec une équipe dynamique qui comprenait Melinda Reinhart, Jonathan Franklin et Wolfgang Noethlichs.

J'ai accepté le poste de co-présidente d'ARLIS\MOQ au moment où prirent fin mes études et mon mandat comme secrétaire au service d'adhésion. Je pensais prendre un temps de repos! Comme je ne pensais pas avoir les qualifications requises pour ce poste, j'ai été indécise à l'idée de l'accepter. Mais le comité du recrutement m'a convaincue qu'il était très important que de nouveaux jeunes membres s'impliquent davantage et que mon expérience en tant que membre du comité exécutif m'aiderait à honorer mon mandat.

Je désire, au cours de ce mandat en tant que co-présidente, apprendre davantage et pouvoir entrer en communication avec tous les membres d'ARLIS\MOQ.

J'attends avec impatience de travailler avec ma co-présidente Ginette Bujold, la secrétaire Diane Vallée, la trésorière Isabelle Crépeau et la secrétaire du service d'adhésion, Susan Travis.

Nous sommes présentement en train d'organiser, avec l'aide et la supervision de Jonathan et Wolfgang, la prochaine réunion du printemps et je vous invite tous à y assister et à être membres actifs dans nos comités.

I'd like to take this opportunity to introduce myself. I joined ARLIS/MOQ in 1999 after seeing a poster at McGill, where I was studying part-time in the MLIS program. I was recruited in 2000 to serve as the Membership Secretary. At McGill our professors encouraged us to become part of professional associations. They thought it was a good way to make contacts and learn about important issues in librarianship.

As membership secretary for the past two years, I experienced the changeover from one president to two co-presidents. I was fortunate to work with a dynamic group of people including Melinda Reinhart, Jonathan Franklin, and Wolfgang Noethlichs.

The year 2003 saw the end of my term as membership secretary and I graduated from McGill. Just when I thought I would have a break, I was recruited to become one of the co-presidents for ARLIS/MOQ! I was a bit reluctant to take this position as I felt I didn't have the appropriate qualifications. I was convinced by the recruitment committee that it was important for new young members to be involved and that my past experience as an executive committee member would help me execute the required duties.

My main objective for my term as co-president will be to take advantage of this experience to learn as much as possible and to interact with all the ARLIS/MOQ members. I am looking forward to working with my co-president Ginette Bujold, secretary Diane Vallée, treasurer Isabelle Crépeau, and membership secretary Susan Travis. We are currently in the process of planning the upcoming spring meeting with the help and guidance of Jonathan and Wolfgang. I invite you all to attend our upcoming meeting and to get involved in our committees.

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A TRIBUTE TO ROSEMARY HADDAD

I first met Rosemary Haddad when I joined the staff of the Canadian Centre for Architecture in September of 1983. She was one of several employees the CCA had just recruited to embark upon the enormous challenge of developing what has become one of the world's leading advanced research libraries. I believe I am correct in observing that upon her retirement, almost twenty years later, she was the sole remaining member of the CCA Library staff that I encountered upon my arrival in Montreal.

The establishment of the CCA, and its superb Library, has been a formidable accomplishment, achieved within a remarkably short period of time. The 1980s were a tempest of activity: the astounding growth of the collections; the development of the innumerable policies and procedures required to govern a scholarly collection; and, the planning of the splendid new building that now houses the Library and its research activities. Rosemary's role in the creation of

the Library was singular. During the period that we collaborated, she brought particular strength to the articulation of practices and standards for the organization and care of the collections. The rare book cataloguing and the preservation programs of the Library are among the most ambitious in the country, developed under Rosemary's leadership. I know that in the decade after I left the CCA, Rosemary made tireless contributions to the administration of all aspects of the Library, in addition to her continuing involvement with its collecting, cataloguing, preservation, and exhibition activities. We must acknowledge, as well, Rosemary's active association with the profession through organizations such as ARLIS/NA and ARLIS/MOQ.

Rosemary brought to her career the sterling qualities of self-discipline, engagement, common sense, creativity, boundless good will and generosity, and a commitment to excellence. Her colleagues know her as an inclusive and resourceful manager whose energy, tenaciousness, enterprising spirit, and negotiating skills helped to build the sound foundations upon which the CCA Library has flourished.

It will be an adjustment for us to conceive of the CCA Library without Rosemary's presence. I think frequently of the time I spent at the CCA, and Rosemary is integral to my recollection of those tumultuous but rewarding years. (But, I must admit to one grave disappointment. I had planned that Rosemary and I would grow old together at our respective desks! I have been abandoned.)

Rosemary, your colleagues wish you well. So many of us are grateful for your counsel, friendship, and support over the years. We will continue to admire the role that you played at the Canadian Centre for Architecture, an achievement in which you must take great pride.

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"ORIGINAL ART SUPPLEMENTS" IN CANADA'S FIRST ART MAGAZINE,
MARITIME ART

While preparing the premier issue of the first Canadian art magazine, Maritime Art, the editor Walter Abell decided to insert an actual print in each copy. This feature, known as the "original art supplement" was intended to support the magazine's primary goal to stimulate creativity. By distributing prints to the entire readership of Maritime Art Abell hoped to encourage people to produce, acquire, and think about art. Most importantly the supplements were presented as works of art, not article illustrations.

During the first year of publication the supplements were contributed by artists working in the Maritimes who chose to depict their surroundings. This was in keeping with the original editorial policy to focus on the creative activities of the Maritime Provinces while keeping readers informed of activities elsewhere. At that time the magazine maintained an open definition of art that could appeal to both professional and amateur artists. As the magazine gained popularity in areas outside the Maritimes, Abell altered his editorial policy to suit the needs of his expanding readership. He was actively involved in the establishment of the Federation of Canadian Artists (F.C.A.) and eventually secured subscriptions to Maritime Art from each member of the F.C.A. This led the magazine to cater more specifically to professional artists while allowing Abell to achieve his ultimate goal to expand Maritime Art to a national format based in Ottawa. An obvious reflection of this policy shift can be seen in the magazine art supplements. After volume one, prints by artists working outside the Maritimes were regularly included. An emphasis was placed on their status as Canadians (often without any specific references to the Maritimes).

Abell's policy of including art supplements led to controversy and was eventually discontinued. In 1942 the President of the Society of Canadian Painter-Etchers and Engravers wrote a letter to the Editor of Maritime Art challenging the use of the term "original art supplement". The problem stemmed from the use of the word "original". Professional graphic artists felt the term "original" could only be used for a print that was handmade and signed by the artist. While the prints in Maritime Art were made from the artists' work, the number of prints required and the manner in which they were distributed made it impossible for each to be handmade and signed by the artist. Abell's attempts to present a broad definition of art to his expanded readership met with opposition from those most dependent on the concept of originality, those who made their living from their art. In response to this complaint the term "original" was dropped. However, the art supplement feature

continued until 1943, when Maritime Art was officially changed to Canadian Art. Under the new title and editorial policy, the art supplement feature was discontinued.

A total of fifteen issues of Maritime Art were printed between 1940 and 1943. The National Gallery of Canada Library exhibition, Maritime Art: Canada's First Art Magazine, 1940-1943, includes every issue of Maritime Art. It is accompanied by a brochure and was on display until 2 May 2003. It is now available as a travelling exhibition.

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"THE ROOM WAS FILLED WITH VARIOUS BOOKS ON FIRE"
AN INSERT BY JOHN LATOUR

The attached laser print is from the most recent work of a continuing text-based project I began in 1999. This series is inspired by some of my favourite nineteenth century novels, such as Mary Shelley's Frankenstein, or the Modern Prometheus and Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde. In this instance, a page from a Gothic novel has been altered by the selective erasure of passages of text using layers of white paint. As the original narrative disappears, a new, and largely intuitive story begins to emerge from the words that remain. Similar to other works from this series, the original text has not been completely lost. Traces of some of the covered words appear just under the surface of the paint, suggesting the presence of memory.

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DOCUMENTATION CENTRES IN ARTIST-RUN SPACES / CENTRES DE
DOCUMENTATION DES CENTRES D'ARTISTES AUTOGÉRÉS

(Cette première partie est centrée sur Ottawa = This first part of the series focuses on Ottawa.)

GALERIE SAW GALLERY

Galerie SAW Gallery was incorporated in 1973, and today boasts a 30-year-old archive focused on the performance and media arts. In 2003, the archive room was renovated to accommodate the collection, which now includes exhibition catalogues and brochures, slides, videos, CD-roms, and the gallery's general historical documents. For its thirtieth anniversary program, an exhibition of the gallery's history will be presented in Club SAW in the summer, with photographs culled from the existing archive. SAW Gallery is located in the Arts Court building in downtown Ottawa and is open to the public from Tuesday to Saturday, 11 a.m. to 6 p.m. Admission to the archive is free during regular opening hours, and photocopying is available on the premises.

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AXENÉO-7

AXENÉO-7, qui existe dans la région de l'Outaouais depuis 1982, s'est récemment pourvu d'un centre de documentation informatisé. Au fil des ans, revues et livres d'art sont venu meubler ses tablettes ; en fait, c'est plus d'une centaine de publications et une quarantaine de revues françaises et anglaises, canadiennes et étrangères, dont l'abonnement pour certaines remonte au début des années 90, qui sont mises à la disposition des membres et du grand public. Très bientôt, des bandes vidéos et autres productions vidéographiques réalisées à Daimon, le centre de production en photo, vidéo et nouveaux médias, seront aussi disponibles. Un responsable vous accueillera et vous aidera dans vos recherches, qu'il s'agisse de trouver un article sur la performance en Pologne ou au Mexique, les installations visuelles ou sonores, l'architecture, Riopelle ou BGL.

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GALERIE 101 GALLERY

Gallery 101's Resource Room is located on its sunny second level. It houses much more than current career, exhibition, and funding opportunities for local artists. It provides its visitors with a computer with Internet access and a modest library with various art books, catalogues, and magazines. The Resource Room also houses 101's exhibition archives, and a section to display member dossiers, with slide and video viewing stations. Since its beginning in 1999, the Resource Room has also hosted seven special projects based on ideas of printed matter, documentation, and archiving. These same seven artists were invited back to extend their original ideas onto the pages of RR101, a lovely artist's book, published by Gallery 101 in 2003.

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NOUVELLES DE NOTRE SECTION/CHAPTER NEWS

Félicitations! Nous avons réussi à amasser 240,50\$ pour notre fonds de perfectionnement professionnel! Merci beaucoup de votre généreux soutien avant et durant la réunion annuelle d'octobre d'ARLIS/MOQ et d'ARLIS/ONT.

Congratulations! We raised \$240.50 towards our professional development fund! Thank you everyone for your generous support prior to, and during the joint ARLIS/MOQ and ARLIS/ONT annual meeting in October.

Diane Vallée and Evlyn Payton-Tayler
ARLIS/MOQ Comité pour la levée de fonds
ARLIS/MOQ Fundraising Committee

LE PRIX MELVA J.DWYER 2003 DÉCERNÉ À ARTEXTE

En décernant le Prix Melva J. Dwyer à Artexte pour le Répertoire des publications en art contemporain canadien, la section canadienne d'ARLIS-NA (Art Libraries Society of North America) a voulu signaler la contribution unique et soutenue du Centre d'information Artexte à la scène de l'art contemporain canadien. Le communiqué d'ARLIS précise que "C'est le meilleur outil pour la documentation sur l'art contemporain canadien". Le texte se poursuit ainsi : "Le prix Melva J. Dwyer est décerné en l'honneur de Melva J. Dwyer, autrefois bibliothécaire en chef de la Bibliothèque des beaux-arts de l'Université de la Colombie-Britannique, en reconnaissance de son dévouement et de sa contribution au domaine des bibliothèques d'art. Ce prix annuel récompense les créateurs d'instruments exceptionnels de consultation et de recherche dans le domaine de l'architecture et des arts canadiens."

Le jury a également accordé une mention spéciale à la Fondation Daniel Langlois pour l'art, la science et la technologie et à Epoxy Communications pour le DVD-Rom, livre d'artiste et site web Digital Snow. Cet ouvrage bilingue d'envergure encyclopédique, répertorie l'oeuvre multidisciplinaire de l'artiste canadien Michael Snow.

Le prix fut présenté le 23 mars 2003 à la cérémonie de remise des prix lors du Congrès annuel d'ARLIS/NA à Baltimore, Maryland.

Pour plus de renseignements, rendez vous au www.arlisna.org/dwyepast.htm

MELVA J. DWYER 2003 AWARD TO ARTEXTE

With this year's award to Artexte for the Directory of Publications on Canadian Contemporary Art, the Canadian Chapter of ARLIS-NA (Art Libraries Society of North America) wished to recognize Artexte Information Centre's continuing and unique contribution to the Canadian contemporary art scene. The press release states that "This is the definitive tool for Canadian contemporary art documentation." It continues: "In honour of Melva J. Dwyer, former head librarian of the University of British Columbia Fine Arts Library, [for] her dedication and lifetime contribution to art librarianship, [the award] is given each year to the creator of an outstanding reference or research tool relating to Canadian art or architecture."

The jury awarded a Special Mention to the Daniel Langlois Foundation for Art, Science, and Technology and Epoxy Communications for the bilingual Digital Snow DVD-ROM,

artist book and website. This is an encyclopedic compilation of the work of Canadian artist Michael Snow.

The award was officially announced on March 23, 2003 at the convocation ceremony during the ARLIS/NA (Art Libraries Society of North America) annual conference in Baltimore, Maryland.

For more information go to www.arlisna.org/dwyepast.htm

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DON MAJEUR AU SERVICE DES LIVRES RARES ET DES COLLECTIONS
SPÉCIALES DE L'UdeM

Monsieur Gilles Blain, collectionneur de longue date des oeuvres de Jean Cocteau, a fait don d'une partie de sa collection au Service des livres rares et des collections spéciales de la Direction des bibliothèques de l'Université de Montréal. Cette collection, d'une grande importance pour la connaissance et la compréhension de l'oeuvre de Jean Cocteau, est également une précieuse ressource pour les chercheurs en littérature française du 20^è siècle.

La Collection Gilles-Blain rassemble la quasi-totalité des livres de Jean Cocteau publiés de son vivant et après sa mort. Aux oeuvres de Jean Cocteau lui-même, s'ajoutent des ouvrages auxquels l'auteur a collaboré, dont de très nombreuses préfaces, quelques traductions, une centaine de périodiques contenant textes ou dessins, des catalogues d'exposition, des programmes de théâtre, de cinéma, de musique et autres documents divers.

Jean Cocteau (1889-1963) occupe une place prépondérante dans la littérature française et les arts du 20^è siècle. Poète, romancier, dramaturge, essayiste, illustrateur, peintre, cinéaste, il se définissait essentiellement comme poète mais fut reconnu dans toutes les disciplines.

Cocteau aimait les éditions artisanales et la Collection Gilles-Blain renferme des livres remarquables pour leurs qualités esthétiques. Plusieurs documents sont des exemplaires numérotés d'éditions originales. Certains sont

enrichis de dessins et d'envois autographes. L'ensemble est en assez bon état considérant qu'il s'agit de la bibliothèque de recherche d'un professeur.

La Collection Gilles-Blain, regroupe des documents très rares dont deux numéros de l'édition originale du périodique "Le Coq" et une série complète du journal "Le Mot". Les 20 fascicules publiés du 28 novembre 1914 au 1er juillet 1915 contiennent une soixantaine de dessins de Cocteau, signés du pseudonyme "Jim". (Le Fonds Jean Cocteau de l'Université Paul Valéry de Montpellier n'a qu'une série incomplète de l'hebdomadaire et une réédition du périodique "Le Coq").

Cette collection est d'un intérêt exceptionnel pour les chercheurs en littérature française du 20^è siècle, parce qu'en plus des oeuvres de Cocteau lui-même, elle comprend également des ouvrages connexes illustrant la vie littéraire et artistique française s'échelonnant sur un demi-siècle.

Aucune bibliothèque universitaire canadienne ne possède de fonds Cocteau et la Collection Gilles-Blain concoure à enrichir notre fonds de poésie (Collection Beaulieu) et notre fonds surréaliste (Collection Rioux), domaines d'intérêt de plusieurs professeurs du Département d'études françaises, notamment de Madame Lucie Bourassa et de Monsieur Michel Pierssens. Le regain d'intérêt pour l'oeuvre de Cocteau permet d'espérer que l'apport de cette collection suscitera de nouveaux travaux de recherche sur Cocteau.

Le donateur Gilles Blain, ancien professeur de littérature et de cinéma, a fait la rencontre de Jean Cocteau en 1962. Il a eu la chance de correspondre avec lui, de le voir plusieurs fois avant sa mort et maintenir des relations avec Édouard Dermit, le fils adoptif du poète.

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PUBLICATIONS

ALLGEMEINES KÜNSTLERLEXIKON

In June 1996, more than six years ago, I wrote in your Bulletin about the Allgemeines Künstlerlexikon. At that time twelve volumes had appeared, and, as two volumes were published per annum, it was assumed that it might take more than a quarter of a century to complete the dictionary. Such long-term projects often collapse, and, if you did not follow the progress of the AKL closely, you might well have asked yourself: is the AKL still alive?

Judge for yourself. Instead of two volumes, the annual production was increased first to three, and now, to four volumes in one year. 1732 entries on Canadian artists can be found in 35 volumes (A to Ezenwa), which is almost 350 Canadian artists for each letter (A to E). The texts can be found in volumes and are available on CD or online (subscription). Should you like to know more about the AKL, visit: <http://www.saur.de/akl>. From there select the English web site to find a plethora of information!

I need not remind you that such a vast project could not come into being without the help of many individuals and institutions. As well as authors who write once because they have worked extensively on an artist, I also have a group of authors, including some librarians, who zealously, some with almost missionary enthusiasm, contribute regularly to ensure that our Canadian artists are well represented in the AKL. Over the years I myself have drawn on the help of many librarians and archivists all over the country. I should like to take this opportunity to thank you all for your generous and prompt help, which I hope will continue in the future. And please remember, new contributors are always welcome!

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RACAR (REVUE D'ART CANADIENNE / CANADIAN ART REVIEW)

RACAR is engaged in an unprecedentedly busy publication schedule in 2003 and 2004, and as a result is expecting to be up to date by late 2004. The editorial team (Brian Foss,

Nicole Dubreuil, Carol Gibson-Wood, Jim Bugslag, Adele Ernstrom, and Rose-Marie Arbour) is currently preparing a general double issue - XXVII, 1 and 2 (2000) - for publication later this spring. This will be followed by a double issue guest-edited by Dr. Adele Ernstrom (Professor Emerita, Bishop's University) on the theme "Art History Inside and Outside the University /L'histoire de l'art à l'université et hors de l'université" (XXVIII, 1 and 2 (2001), which will appear in summer 2003, and by a third new issue (2002) in autumn 2003.

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THE COLLECTOR'S DICTIONARY OF CANADIAN ARTISTS AT AUCTION

Volume four, S-Z, of The Collector's Dictionary of Canadian Artists at Auction, is the final volume in this important series that has taken more than three years to produce.

Volume one (A-F) was published in 1999, with volume two (G-L) and volume three (M-R) appearing in 2000 and 2001 respectively. The Dictionary, which provides pertinent market information on both prominent and lesser known artists, is the first comprehensive biographical reference source on secondary market artists to be published in Canada. The four-volume set features more than 3,900 biographical sketches and cross references to Canadian artists and historical artists active in Canada during their career, from the 1700s to the present, whose work in all media, has sold at auction since 1977 and been recorded in the Canadian Art Sales Index. Each artist entry includes, where known: the artist's name, birthplace, and year of birth; formal studies-training, influential instructors; subject matter, principal medium, and artistic style; specific career and career development of the artist; and a list of major exhibitions and collections. For further information please contact:

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HISTORY OF ART LIBRARIES IN CANADA Update

The History of Art Libraries is a project of ARLIS/Canada, endorsed at the national meeting held at the National Gallery of Canada in October 1999. The objective is a publication with the working title, "Essays in the History of Art Librarianship in Canada." We have assembled a team of twelve editors across the country. Jo Beglo, National Gallery of Canada, serves as the general editor.

Draft guidelines for the publication were distributed in June 2000, and an editorial group meeting was held at the National Gallery the following June. At that meeting, it was agreed that a call for papers, rather than a pre-determined list of topics, would shape the book. A call for papers was posted in September 2000, with a general reminder in January 2001, followed by personal contacts with individual authors.

To date, eight first drafts have been received. The average length of these essays is 20 pages, double-spaced. The content and the quality of the writing are remarkable:

- Diana Cooper and Peggy McBride, "Reflections Through the Looking Glass: the Story of the Fine Arts Library at the University of British Columbia"
- Melva Dwyer, "A History of the Canadian Art Libraries Section (CARLIS)"
- Rosemary Haddad, "So Hopefully and Imaginatively Founded: The CCA Library to 1998"
- Christine Sammon, "The Alberta College of Art and Design, Luke Lindoe Library"
- Cheryl Siegel, "The Vancouver Art Gallery and the Machinery of Happiness"
- Randall Speller, "Hidden Collections: A Brief Review of the Invisible World of English Canadian Book Illustration and Design"
- Liv Valmestad, "The Architecture/Fine Arts Library, Fort Garry Campus, University of Manitoba"
- Mary Williamson, "'Their aims are kindred, indeed identical': Art Museums and Public Libraries, and the Toronto Public Library from 1883 to World War I"

More than a dozen additional essays have been promised and are at various stages of completion.

The book will be published by the National Gallery of Canada in the Library and Archives Occasional Paper series, but the publication will require supplemental funding from external sources. Costs may be as high as \$100,000, and fund raising has been a major challenge. We are grateful to Murray Waddington, National Gallery of Canada, who has been actively working on our behalf. I am optimistic that the funds we need can be found. When funding has been secured, it will be necessary to call in the outstanding papers and move into the editing and translating phase.

Thank you to everyone for your support for this project.

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RENCONTRES / MEETINGS

IFLA

The 2003 IFLA (International Federation of Library Associations and Institutions) conference will be held from 1 to 9 August, in Berlin, Germany. The Art Libraries Section is an association within IFLA that represents libraries and organizations concerned with all forms of textual and visual documentation for the visual arts. As an international forum, the Section promotes professional discussion, the free exchange of information, and the development of international standards. The work of the Art Libraries Section is carried out by a standing committee, which presently consists of twenty members from fourteen countries. For the 2003 conference the Art Libraries Section has organized an open session of papers addressing

"The Evolution of the Art Library: From Early Collecting to Virtual Services" and a full-day workshop on "The Art Trade and the Art Library." We also anticipate launching the "Imageline" project, an online resource which will provide access to an international array of image databases in the visual arts.

Jo Beglo

"CREATIVE PARTNERSHIPS": ARLIS/UK & IRELAND ANNUAL
CONFERENCE 2003

University of Sussex at Brighton
Thursday 3 July to Sunday 6 July 2003

Our conference this year is located in the heart of the South Downs in a Designated Area of Outstanding Natural Beauty. Sympathetically landscaped, the University of Sussex campus has distinctive and stylish buildings, many of them (including the Library) designed by the celebrated architect Sir Basil Spence. Easily accessible from the University is the cosmopolitan town of Brighton. Often dubbed "London by the sea" because of its vibrant atmosphere, the town also boasts some of the finest examples of Regency architecture in England.

Our conference theme touches on some of the most important issues currently facing art and design librarians: cross-sectoral and cross-agency working; collaboration and partnership with our users, our suppliers, and our colleagues in other professions.

For more information on the Conference Programme in the coming months visit the ARLIS/UK & Ireland website:

<http://arlis.org.uk/>

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