

MOQDOC

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DANS CE NUMÉRO / IN THIS ISSUE

Mot des co-présidentes / Message from the Co-Presidents
Éditorial / Editorial
The Dominion Gallery Archive at the National Gallery of
Canada
Page ∞ : un projet d'artiste de Sylvie Alix
Quelques sites Internet recommandés par nos membres
Cataloguing Electronic [Internet] Resources
Centres de documentation des centres d'artistes autogérés /
Documentation Centres in Artist-run Spaces
Nouvelles de notre section / Chapter News
Rencontres / Meetings

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ARLIS/MOQ
COMITÉ EXÉCUTIF 2003
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Trésorière: Isabelle Crépeau
Secrétaire du service d'adhésion: Susan Travis

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

The year 2003 brought a turnover of our entire executive committee. Our new Co-Presidents, Francesca Maniaci and Ginette Bujold, with the help of the rest of the executive committee, organized our first meeting on May 23, 2003 in Montreal. The theme was "Art and Archives," which took place at the Hotel Inter-Continental in Old Montreal.

The business meeting was directed by Francesca Maniaci and Ginette Bujold. We discussed various topics concerning our Chapter, such as institutional memberships, the ARLIS/MOQ archives, our bylaws, and the recent creation of an ARLIS/MOQ listserv.

Over the years our archives have been scattered amongst our members. We decided to collect all the boxes of ARLIS/MOQ archives and to put them in one place for storage and access. At our fall 2002 meeting, Cyndie Campbell, Archivist at the National Gallery of Canada, had offered to take the archives. As most of our members are located in Montreal we decided that the archives should stay in Montreal for the time being. Ginette Bujold of the Musée d'art contemporain de Montréal generously volunteered to store the material at the museum until ARLIS/MOQ decides otherwise.

It was noted that our membership has dropped from 57 in 2002 to 46 in 2003. Our membership secretary thought this reduction may be a result of the recent cuts in staff at the Canadian Centre for Architecture (CCA). The CCA layed off 30 per cent of its staff at the beginning of the year, causing a reduction of one third of their library staff. Françoise Roux believed it was important for ARLIS/MOQ to express their concerns about this situation by writing a letter to the press as well as to the CCA administration. Daphné Dufresne, Danielle Léger, and Françoise Roux offered to work together on the letter, which will be submitted to our executive committee before it is sent to the press.

On behalf of ARLIS/MOQ, Jonathan Franklin, our new ARLIS/CANADA representative, thanked Rosemary Haddad, who recently stepped down from this position, for her many years of dedicated work for our association.

Irene Puchalski, the chair of ARLIS/Canada, discussed the possibility of having the ARLIS/NA conference in Banff, Alberta in 2006. Although the Alberta membership is small, they are enthusiastic about the idea. Any ARLIS/MOQ members interested in helping with programming for the 2006 conference should e-mail Irene (irene.puchalski@utoronto.ca).

After the business meeting, Philip Dombowsky, a recent MLIS graduate from McGill University, gave a slide presentation about his work on the archives of the Dominion Gallery. The collection has recently been donated to the National Gallery of Canada. The Dominion Gallery (1904-2000) archives include correspondence with artists and art institutions, as well as thousands of photographs of art works exhibited or sold at the Dominion Gallery. [An abridged version of Philip's presentation appears later in this issue.]

After an enjoyable buffet lunch at the hotel we walked to the Archives de Montréal also located in Old Montreal. Mario Robert gave an extensive, educational, and well-received tour of the archives, which are located in an enormous vault under the front lawn of City Hall.

Francesca Maniaci
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ÉDITORIAL: QUELQUES MOTS SUR LE DESIGN DE MOODOC

L'art conceptuel est un mouvement apparu à la fin des années soixante et dont l'influence continue de se faire sentir dans la pratique artistique d'aujourd'hui. Pour l'artiste conceptuel, l'idée à l'origine d'une oeuvre d'art a plus d'importance que la réalisation de l'oeuvre elle-même. La critique d'art et partisane du conceptualisme, Lucy Lippard, croit que l'art conceptuel sert à diffuser de l'information sur l'art et de l'information qui est de l'art. Documenter et diffuser l'idée est l'essence même du concept, la documentation étant produite simplement.

Il me semble qu'il existe une relation analogique entre les objectifs et la pratique de l'art conceptuel, et notre profession. Nous aussi, avons pour but de promouvoir l'art en fournissant de l'information d'une manière objective et en la diffusant le plus largement possible. C'est ce que j'avais à l'esprit lorsque j'ai choisi des caractères de type Courier, de la même taille pour tout le texte, créant ainsi une mise en page qui rappelle un document dactylographié. Ces choix radicaux m'ont permis de livrer un document dans les délais prévus et d'une manière toute simple, à une époque où nous avons si peu de temps pour remplir nos tâches au travail et encore moins pour assumer des obligations supplémentaires en tant que membres de sociétés professionnelles !

De plus, la page d'artiste est un moyen de présenter à nos membres et collègues ceux d'entre nous qui sont également artistes. En tant que bibliothécaires d'art, nous cherchons à promouvoir l'étude de la culture visuelle et ceci nous oblige non

seulement à observer mais aussi à contester les apparences qui nous entourent - raison de plus pour que nous produisions un bulletin qui remette en question notre concept sur l'apparence qu'un bulletin peut ou doit avoir.

EDITORIAL: A FEW WORDS ABOUT THE DESIGN OF MOQDOC

Conceptual Art is a movement that began in the late 1960s whose legacy continues to influence art making today. To conceptual artists the idea for a work of art is more important than the making of the object. The art critic and advocate Lucy Lippard speaks of conceptual art as dispersing information about art and information as art. Documenting and disseminating the idea is, of course, paramount to the concept. The documentation itself is done in a straightforward manner. The objectives and practice of conceptualism seem an appropriate analogy to our own profession. We, too, promote art by providing information in an objective manner and disseminating documentation as widely as possible.

With that in mind, I chose a courier font, used the same type size throughout, and created a layout recalling the typewritten document. These radical choices enabled me to deliver a document simply and on schedule in an era where we are all scrambling for enough time to complete our tasks at work, let alone taking on additional professional association duties! The artist's page was added as a forum to introduce our fellow member colleagues who are also practising artists. As art librarians we promote the study of visual culture. This work entails looking at the world as well as questioning how it appears - all the more reason why we should produce a newsletter that challenges our own concept as to what a newsletter can or should look like.

MAX STERN AND THE DOMINION GALLERY

The Dominion Gallery was founded in 1941 by Rose Millman and was located in the Keefer Building on St. Catherine Street West in Montreal. Stern joined the Gallery in 1942, became Millman's business partner in 1944, and bought the gallery outright in 1947. In 1950 the gallery was moved to Sherbrooke Street West, where it remained until it closed in 2000.

Stern was born in 1904 in München-Gladbach, near Düsseldorf, Germany. His father, Julius, was a textile manufacturer turned art dealer, who opened his own gallery in Düsseldorf

in the early 1900s. It was there that Stern gained his first insights into the world of buying and selling art.

When he came of age, Stern was allowed to pursue his interest in art without financial constraints. He attended various universities in cities throughout Europe, becoming acquainted with many of Europe's finest museums. He obtained his Ph.D. in art history from the University of Bonn in 1928 and shortly after joined his father at the Galerie Stern. He took over the gallery when his father died in 1934.

As was the case with most Jewish-owned businesses in Germany during the 1930s, the Galerie Stern was affected by Nazi policies. Sales diminished as the decade progressed, as more and more people refused to do business with the gallery.

In 1937 Stern sold a large part of the gallery's collection and moved to London, where he joined his sister and a former associate from Düsseldorf at West's Galleries. The London enterprise lasted only two years, closing in 1940. Stern was subsequently sent to an internment camp on the Isle of Wight. It was around this time that the Sterns' London apartment was bombed during an air raid. Among the items lost were family portraits and many important documents from the Galerie Stern.

After a brief stay on the Isle of Wight, Stern obtained permission to immigrate to Canada, where he spent a year and a half interned as a civilian refugee, first in Fredericton, New Brunswick, and later in Farnham, Quebec. He went to Montreal in the summer of 1942 and soon after was hired by Rose Millman as the managing director of the Dominion Gallery.

Stern recognized early on that the Dominion Gallery's best chance for success lay with contemporary Canadian art. To that end he organized the gallery's first exhibition in 1943, featuring works by Goodridge Roberts. That exhibition was the first in a series at the Dominion during the 1940s devoted to Canadian artists, Jacques de Tonnancour, Paul-Émile Borduas, Emily Carr, and John Lyman among them.

While Stern concentrated on exhibiting and selling Canadian art, his early financial success was equally dependent on the sale of important collections of European art, including those of Robert Schon and H.S. Southam. Among the works from the Schon collection sold by the Dominion Gallery were four paintings by Kandinsky. The Museum of Modern Art in New York bought one of these in 1943; the other three were purchased by the Guggenheim Museum. Two other works from the Schon collection, both by Maurice de Vlaminck, found their way to Canadian collections. Frederick Mendel purchased one of these, and the other was bought by the Montreal Museum of Fine Arts. Works owned by H.S. Southam sold through the

Gallery were mostly by French nineteenth century artists, including Cézanne, Pissarro, and Renoir.

When Stern moved the Dominion Gallery to new premises at 1438 Sherbrooke Street West in 1950, he renovated the building to accommodate 14 exhibition rooms on three floors and a private apartment on the top floor. Further renovations in the late 1950s increased the number of exhibition rooms to 17. The new location provided Stern with more space for the paintings and books that had been stored in England since the start of the war. Stern's library, which included books he had purchased from the Berlin Museum as well as books from his father's collection, is now divided between McGill University and the National Gallery of Canada.

During the early 1950s Stern continued to focus mainly on Canadian art. The first exhibition in the new building was on Goodridge Roberts, followed over the next few years by exhibitions of works by Eric Goldberg, Stanley Cosgrove, Jeanne Rhéaume, E.J. Hughes, and Marian Scott.

The 1950s also saw Stern expand into the area of international art. Particularly important was Stern's interest in European sculpture, an interest aided by the lifting of Canada's import duty on sculpture in 1956. Over the next few years the Dominion built up the largest private collection of international sculpture in Canada, selling works by artists such as Auguste Rodin, Henry Moore, and Jean Arp. By the end of the 1950s, the Dominion had become the largest private gallery in Canada. During the following decades, it continued to encourage Canadian artists as well as organizing the occasional exhibition of works by international artists. Following Stern's death in Paris in 1987, Michael Moreault, an employee of the Dominion Gallery since 1968, managed the Gallery until it closed in December 2000.

The archives of the Dominion Gallery were donated by Stern's estate to the National Gallery of Canada in 2000. The collection, which arrived in 281 boxes, includes the business records of the Dominion Gallery (for example of stock books and sales records), correspondence, photographs, audio cassettes, newspaper clippings, and various miscellaneous materials.

The stock books list the art works exhibited or sold at the Dominion and include such details as the former owner, the year the work entered the gallery, the price, the buyer, and the date of sale. The correspondence files include letters to and from various artists who exhibited at the Gallery, art institutions, and clients.

From the mid 1940s on, many of the works sold or exhibited at the Dominion Gallery were photographed. Numbering in the thousands, these mostly black-and-white images are organized into two groups: Canadian and international. Many of the photographs have ended up in private collections, making this group of images an especially valuable resource.

The archives also include approximately 1,000 photographs from Stern's personal collection, ranging from early family pictures to photographs of events held at the Dominion Gallery. Also included are numerous photographs of artists represented by the Dominion Gallery. In its entirety, the archives of the Dominion Gallery represent the most complete set of records from a private gallery in Canada.

During his lifetime, Stern amassed a personal art collection consisting of approximately 500 works. Most of this collection consisted of works by Canadian artists, but it also included several European paintings and sculptures. As his father had done in Düsseldorf, Stern assembled his private collection mainly by buying the works he exhibited. His first purchase, in 1943, was a charcoal, pastel, and ink drawing by Goodridge Roberts.

Stern was committed to seeing important art end up in Canadian museums and assembled his private collection with the purpose of eventually donating the works to public collections. He began giving to museums in the 1950s. His earliest donation dates from 1954, when he gave Jean Dallaire's *English Guard* to the Bezalel Museum (now the Israel Museum) in Jerusalem.

Canadian museums were the chief benefactors of Stern's generosity. Among the museums in this country that received works from Stern were the Edmonton Art Gallery, the Glenbow Museum, the McMichael Collection of Canadian Art, the National Gallery of Canada, and the Vancouver Art Gallery. Stern was especially generous to Montreal museums, giving a total of 166 works to the Montreal Museum of Fine Arts, the Musée d'art contemporain, and Concordia University. Approximately 50 of the works Stern donated to the three Montreal institutions will be featured in an exhibition at the MMFA in the fall of 2004.

Philip Dombowsky
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National Gallery of Canada Library and Archives
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QUELQUES SITES INTERNET INTÉRESSANTS RÉCOMMANDÉS PAR NOS
MEMBRES

"École supérieure de mode de Montréal: Ressources
thématiques"

http://www.unites.ugam.ca/esm/ress_internet.html

Voici un site Web qui vous donne les liens Internet les plus importants dans le domaine de la mode, regroupés par thèmes pour faciliter la recherche. L'objectif est de faire connaître les sites Internet non commerciaux et les plus pertinents. À signaler que la mise à jour du site est effectuée régulièrement.

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"Répertoire d'architecture traditionnelle"

<http://services.ville.montreal.qc.ca/rat/framratf.htm>

Inventory of Montréal buildings provided by the City of Montréal. Originally published as a multi-volume set, now out of print. The site provides very brief information (date of construction, architect, occasional photo) on extant buildings in various categories. Less information is provided than in the printed version and occasional technical and factual errors appear, but the site is still useful.

"RIBA British Architectural Library Online"

[http://www.architecture.com/go/Architecture/Reference/
Library_897.html](http://www.architecture.com/go/Architecture/Reference/Library_897.html)

Best feature: free access to a periodical index. The citations from the Architectural Periodicals Index (API), maintained by the British Architectural Library, are included in this catalogue. Searches may be limited to articles only.

Renata Guttman & Paul Chénier
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CATALOGUING ELECTRONIC [INTERNET] RESOURCES

[The following was extracted from the National Gallery of Canada's cataloguing manual and supplied to us by one of NGC's Library cataloguers, Nancy Sprules.]

Electronic resources are catalogued in the same manner as other formats. Various fields hold information unique to electronic resources; it is these fields that are central to completing a record.

Specialized fields and subfields for electronic resources

1. General Material Designation (245--|a |h[GMD])

This subfield is usually preceded by MARC code |h, but our system does not search the |h so we add the GMD after the title, in square brackets without the subfield code. This subfield is always present in the catalogue record.

```
245 00 |aDow Jones interactive [Electronic resource]
```

2. Type and extent of resource (256--|a)

This field is used to indicate the type of electronic resource being catalogued. With the type of material we catalogue and with our lack of understanding of computer terminology, this field is often difficult to complete and is therefore often left out.

```
256--|aComputer data
```

3. Notes (5XX--|a)

A variety of notes are specific to electronic resource records and are added whenever the information is available.

Type of computer file or data note (516--|a)

```
516--|aText
```

System details (538--|a)

```
538--|aMode of access: Internet
```

```
538--|aSystem requirements: IBM or compatible PC  
running Internet Explorer 4.0 or higher; Mac with  
Netscape browser 4.0 or higher.
```

Note fields applicable to all formats are often used to give greater detail to the record. These fields include:

Restriction to access notes (506); Summary notes (520); Additional physical forms available notes (530); Language notes (546); and Linking entry complexity notes (580).

506--|aAccess restricted to institutions with site licence

520--|aContents and dates of coverage: Canadian and foreign, including newspapers, magazines and transcripts from 1980s to present

530--|aAvailable also in paper and on disk

546--|aText in English, French and German

580--|tArt sales index (Weybridge, England : 1985)

4. Electronic location and access (856--|u)

This is perhaps the most important field in an electronic resource record. This field provides the URL hyper link from the record itself to the online site. The Library uses the subfield code |uUniform Resource Identifier and subfield code |zPublic note.

856 4-|uhttp://www.factiva.com|zGo to product login and pull down to find Dow Jones Interactive. Password access only.

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

[Cette deuxième partie est centrée sur Montréal = This second part of the series focuses on Montreal]

GALERIE B-312

Le centre de documentation de la Galerie B-312 (un centre d'artistes autogéré) date de 1991. Nous sommes ouverts du mardi au samedi de 12h à 18h.

Notre documentation porte sur toutes les activités déjà présentées par notre galerie de 1991 à nos jours. Généralement, nos activités - exposition, performance, musique, table ronde ou publication, sont documentées par:

- Cahier contenant texte critique et images;
- Communiqué;
- Curriculum vitae des participants à l'événement;
- Diapositives des oeuvres des artistes;
- Dossier de presse récent;

- Catalogue;
- Vidéo (table ronde; performance; concert)

Des documents sur près d'une centaine d'activités peuvent être consultés sur place. Notre site Web comprend également de l'information.

Galerie B-312
372, rue Sainte-Catherine Ouest, espace 403, Montréal
(Québec), H3B 1A2
Téléphone et télécopieur (514) 874 9423
b-312@galerieb-312.qc.ca
www.galerieb-312.qc.ca

DAZIBAO

Fondé en 1980, Dazibao est un centre d'artistes voué à la diffusion de la photographie actuelle. À titre d'éditeur, Dazibao propose le livre comme espace ou lieu de diffusion supplémentaire pour la photographie. Pour ce faire, le centre a développé trois collections : DES PHOTOGRAPHES, les essais et LES ÉTUDES. La collection DES PHOTOGRAPHES propose un espace ouvert au croisement des genres, un lieu de rencontre où photographie et écriture composent une même oeuvre à double entrée. La collection les essais offre un lieu de réflexion privilégié où sont confrontés divers courants de pensée sur la photographie. La collection LES ÉTUDES pour sa part permet à un auteur de réfléchir en profondeur sur un sujet ou sur la pratique d'un artiste. À ces collections s'ajoutent, ponctuellement, des publications qui accompagnent étroitement certaines expositions. De plus, les archives du Centre de photographie documentent en détail toutes les activités proposées par le centre depuis sa fondation. Les publications ainsi que les archives sont disponibles pour consultation au centre.

Dazibao, centre de photographies actuelles
Les éditions Dazibao
4001, rue Berri, espace 202
Montréal (QC), Canada H2L 4H2
téléphone : 514.845.0063
télécopieur : 514.845.6482
dazibao@cam.org
www.dazibao-photo.org

GRAFF

Graff, centre de conception graphique est un organisme sans but lucratif fondé en 1966 par l'artiste Pierre Ayot et qui a pour mission de rendre accessible à des artistes professionnels un lieu dynamique de recherche et d'expérimentation en estampe. Graff regroupe sous un même toit un atelier de lithographie, de gravure en creux et en relief, de sérigraphie, une chambre noire et un tout nouvel atelier d'informatique permettant d'explorer le traitement de l'image. La collection compte maintenant plus de quatre milles oeuvres réalisées dans les ateliers de 1966 à aujourd'hui. Graff permet dans certains cas à des chercheurs ou étudiants de découvrir certains aspects de la collection. Cela est possible sur rendez-vous.

Dans le même édifice se retrouve la Galerie Graff qui garde en consignment des oeuvres des artistes qu'elle représente et de certains artistes contemporains. De plus, la galerie offre une sélection de catalogues d'exposition.

Plusieurs informations pertinentes sur les deux organismes se retrouvent sur le site Internet www.graff.ca

Graff, centre de conception graphique
Galerie Graff
963, rue Rachel Est
Montréal, Qc
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téléphone: 514.526.9851
télécopieur: 514.526.2616
graff@videotron.ca
cdesjardins@graff.ca
www.graff.ca

NOUVELLES DE NOTRE SECTION / CHAPTER NEWS

John Latour is having an exhibition of his sculptures entitled "Close Encounters" from November 4-December 13, 2003 at The Glendon Gallery in Toronto. The exhibition also includes examples of John's ongoing text-based series, one from which he composed for an artist page in the last issue of MOQDOC.

RENCONTRES / MEETINGS

IFLA (International Federation of Library Associations)
Conference Report 2003

The annual conference of IFLA (International Federation of Library Associations) was held on 1-9 August 2003 in Berlin, Germany, under the banner, "World Library and Information Congress." Canadian art librarians were represented by Daphné Dufresne (Université du Québec à Montréal) and Jo Beglo (National Gallery of Canada), who is a member of the IFLA Section of Art Libraries Standing Committee.

The Section of Art Libraries is an international association within IFLA concerned with textual and visual documentation for the visual arts. The Section has an active publishing program and engages in cooperative projects that benefit art librarians around the world. We currently have 103 members from 33 countries.

The Section typically hosts two program sessions and convenes two business meetings during the annual IFLA conference. An open session consisted of formal papers that addressed three aspects of "The Evolution of the Art Library from Early Collecting to Virtual Services." A case study of the early years (1878-1911) of the Library at the Rhode Island School of Design was particularly relevant, in its structure, to contributed papers in our own "History of Art Libraries in Canada" project. The second paper, a review of recent developments in museum libraries, evaluated shifts in administrative status and functions in French libraries, comparing those changes to the situation at the National Art Library (Victoria and Albert Museum, London) and elsewhere. A third paper raised thorny questions of ownership and accessibility associated with digital libraries.

A full-day workshop, held at the Kunstgewerbemuseum in Berlin's Kulturforum, focused on the theme "Art Trade and the Art Library." The collector Egidio Marzona, noted for his interest in contemporary art ephemera, opened the session with remarks on "Antiquarian Art Book Catalogues: a Reference Book for Art Historians?" During the workshop that followed, three papers discussed aspects of "Art Auction Catalogues and the Art Library." In her paper, "Sold! The Unique Research Role of Auction Sale Catalogs," Deborah Kempe (Frick Art Reference Library, New York) acknowledged the contribution of the National Gallery of Canada to the SCIPPIO database, an international online union catalogue representing the holdings of leading repositories of art sales catalogues.

The afternoon was devoted to a chilling account by Beth Houghton (Tate Britain, London) of "Art Libraries as a

Source of False Provenance." Beth's paper examined an art forgery case in which art libraries had been used as unwitting tools in an elaborate scam to construct false provenances for forged works of art. The workshop day concluded with study visits in the Kunstbibliothek and museums on the Kulturforum.

Two business meetings were chaired by Kerstin Assarsson Rizzi (National Heritage Board, Stockholm), who was re-elected for a second term as Chair. Significant items on the agenda included membership, liaison with developing countries, IFLA-ART list, program for the 2004 conference in Buenos Aires, publications, national reports, strategic plan, and project reports. Marie-Claude Thompson (Bibliothèque nationale, Paris) reported on the "Imageline" project prototype, based on 32 entries from seven countries, including seven entries from Canada contributed by Irena Murray, Marilyn Berger, and Jo Beglo. Our next commitment is to work on a translation of the general guidelines from French to English.

To take full advantage of the Berlin venue, the Section enriched the formal IFLA agenda with a number of focused cultural and social activities. We enjoyed an introductory overview tour of Berlin, architectural walking tours, guided museum visits, and art library evening dinners.

IFLA provides a forum for dialogue and cooperation with art library colleagues from around the world. In 2008 we will have the opportunity to welcome them to Canada, when IFLA meets in Quebec City.

Jo Beglo
Member, Standing Committee
IFLA Section of Art Libraries
National Gallery of Canada
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[Je veux remercier Frances Smith et Denise Loiselle de la Bibliothèque et Archives du Musée des beaux-arts du Canada pour leur aide avec la rédaction de ce numéro / I should like to thank Frances Smith and Denise Loiselle of the National Gallery Library and Archives for their editorial help on this issue. PT]