

# M O Q D O C

ART LIBRARIES SOCIETY/MONTRÉAL, OTTAWA, QUÉBEC  
BULLETIN ARLIS/MOQ NEWSLETTER  
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## The Art Metropole Collection at the National Gallery of Canada

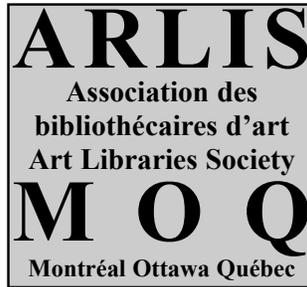
### Provenance

Art Metropole, a non-profit organization for the collection, distribution, and publication of information on contemporary art, opened in Toronto on October 26, 1974. The organization was founded by the artists Jorge Zontal (1944-1994), Felix Partz (1945-1994), and AA Bronson, known collectively as General Idea. The activities of General Idea, the founding of Art Metropole, and the development of a network of contemporary artists were concurrent forces in Canada in the seventies. Over the years, Art Metropole became a hub of activity, serving not only as an archive, but also as a publisher, distributor, bookstore, exhibition and performance space, and meeting place.

General Idea, based in Toronto, was formed in 1968 to work collaboratively in print, performance, film, video, and other media. Among their various artistic pursuits, the publication of FILE Magazine is particularly relevant to the evolution of the Art Metropole Collection. Between 1972 and 1989 General Idea published 29 numbers of FILE, which described itself as "a transcanada art organ produced by artists and for artists." FILE documented the projects of General Idea and publicized the activities of other Canadian and international avant-garde artists. Its production and distribution involved an emerging network of contemporary artists, whose correspondence, catalogues, and other documentation accumulated in the General Idea studio. AA Bronson recalled that, "Artists' publications became a connective tissue allowing us to see ourselves as

existing, as an existing art scene with real artists you could take pictures of" (*Museums by Artists*, 1983, p. 34). This material provided a foundation for the Art Metropole Collection.

In 1973, with the assistance of a Canada Council grant, an archivist was engaged to organize the Collection. An editorial in the December 1973 issue of FILE announced that, "Art Metropole intends to keep abreast of the tide, housing and distributing evidence of activity and imagery: magazines, publications, video, correspondence, snapshots, memories, and the ephemeral flood. . . ." The founders had a clear vision, unique in Canada at the time, and their approach to assembling the archive was decidedly curatorial. The result is a coherent collection, rich in non-traditional and multiple media formats, and focused on works intended to bypass the gallery and museum system in favour of a broader and more democratic dissemination.



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Although the sales, distribution, and publication activities of the works of Art Metropole continue (see <http://www.artmetropole.com>), the archival component of its operation has now ceased. In 1999 the Art Metropole Collection's archive was donated to the National Gallery of Canada.

### Content

The Art Metropole Collection consists of more than 12,000 items, created by Canadian and international

artists working primarily from a conceptual base. The Collection includes artists' books, videotapes, audio works, posters, and multiples, as well as related documentation, such as exhibition catalogues (solo and group), books, and periodicals.

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**MOQDOC**

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**Message from the Editor**

As with past issues of MOQDOC, putting this issue together would not have been possible without the dedication and hard work of several ARLIS/MOQ members. The editorial committee, Isabelle Crépeau, Jonathan Franklin, and Kathryn Kollar, deserve thanks for offering timely advice regarding the contents of this issue. It is hoped that they will continue to serve on this committee in the upcoming year. Thanks are also due to Frances Smith for her thoughtful editing of much of the text, as well as to Isabelle Crépeau, Jonathan Franklin, and Sylvie Roy for French translation and to Sylvie Alix for layout and design.

When I took on the role of editor at the end of 2004, my primary objective was to expand the range of topics presented in MOQDOC. Thanks to excellent submissions by Jo Beglo, Catherine Carlyle, Isabelle Crépeau, Vicki Davis, Jonathan Franklin, Renata Guttman, Amanda Kelly, Kathryn Kollar, John Latour, and Peter Trepanier, this issue has thoroughly exceeded expectations.

In this issue are found descriptions of the National Gallery of Canada's Art Metropole Collection and the recent visit to Artexite by the Marseille-based group, Documents d'artistes, as well as an overview of the Canadian Conservation Institute Library. Articles about the ongoing archaeological project in the area of Wadi ath-Thamad, Jordan, a new library in Montreal devoted to "zines", and the recent awarding of a MacArthur Fellowship to Terry Belanger of the Rare Book School, are complemented by a review of a recent Florence Carlyle exhibition, the president's message, and reports on various professional meetings and conferences.

The next MOQDOC will be a special issue devoted mainly to the future of slide collections and will be ready in time for the ARLIS/MOQ spring meeting. The deadline for submitting articles will be posted on the ARLIS/MOQ listserv in the near future. In the meantime, anyone who would like to offer suggestions regarding content for the upcoming issue is encouraged to contact the editor or one of the members of the editorial committee (Isabelle Crépeau, Jonathan Franklin, and Kathryn Kollar). I hope you enjoy this latest issue of MOQDOC.

**Philip Dombowsky**  
Editor, MOQDOC

## Message de la présidente

" Déjà, l'année s'achève ! Je ne peux le croire! " Il ne s'agit pas d'une phrase particulièrement originale mais, c'est la vérité. Au moment où vous lirez ce message, notre rencontre d'automne aura eu lieu et nous serons en route vers une nouvelle année d'ARLIS/MOQ.

Nous avons eu une rencontre de printemps intéressante et réussie à l'impressionnant Musée de la guerre d'Ottawa, où, vingt-cinq membres ont pu bénéficier d'excellentes visites. Des remerciements pour Laura Brandon, Conservateur de l'Art de guerre, Jane Naisbitt, Chef de la bibliothèque et des archives, Cyndie Campbell du Musée des Beaux-Arts du Canada. Un remerciement tout particulier à Jonathan Franklin du Musée des Beaux-Arts du Canada et Représentant canadien d'ARLIS/NA, pour la coordination de différents aspects de la rencontre et pour sa charmante invitation à un *cinq à sept* dans son jardin. Cette activité a permis de clore agréablement cette merveilleuse journée.

Le nouvel édifice de la Bibliothèque nationale du Québec, où notre rencontre d'automne se tiendra, a déjà été visité par un nombre inégalé de visiteurs et de nouveaux abonnés. Ceux-ci profitent des ressources exceptionnelles qui comprennent un accès en-ligne à plusieurs bases de données et à une solide collection. Cette affirmation du désir qu'a public d'accéder à l'information et à la culture fera certainement chaud au cœur des bibliothécaires et documentalistes. Je crois qu'il est opportun que nous nous rencontrions dans un environnement si vivant.

Malgré les pressions qui pèsent sur notre profession et dans le domaine de la culture, la baisse significative des membres depuis les dernières années, ARLIS/MOQ a réussi à maintenir encore cette année, un niveau d'abonnés constant. Cependant, le défi d'attirer de nouveaux membres dans un domaine de moindre croissance continue de nous préoccuper et nous encourageons tous nos collègues à répandre le mot au sujet des avantages d'être membre. Nous serions également intéressés à ceux qui ont des contacts dans les écoles de bibliothéconomie et les programmes de documentation afin de faire connaître ARLIS/MOQ aux étudiants et récents gradués.

Un projet suggéré l'hiver dernier par le comité Ad hoc avance de façon fructueuse : une base de données d'expertises, conçue pour promouvoir un réseautage efficace en mettant en évidence les talents exceptionnels du groupe de spécialistes de l'information que nous formons. D'ici quelques mois, vous serez approchés pour y enregistrer vos informations.

Je voudrais saisir cette occasion pour remercier nos incroyablement dévoués et efficaces membres du Comité exécutif : Mary Gordon, Kathryn Kollar, Paul Chénier et Isabelle Crépeau, de même que plusieurs membres de comités qui apportent soutien moral et une aide concrète. Lorsque le nouveau mandat commencera, j'espère que plusieurs d'entre vous considèrerez sérieusement un poste dans un comité parce que, sans l'engagement de nos membres, l'association ne peut continuer à progresser. Je sais que nous nous accordons sur l'importance d'ARLIS/MOQ.

**Renata Guttman**

Présidente, ARLIS/MOQ

## President's Message

"I cannot believe the year is almost over!" Not a particularly original sentiment, but true. By the time you read this we will have had our fall meeting and will be winding down another good year for ARLIS/MOQ.

We had an interesting and successful spring meeting at the impressive new Canadian War Museum in Ottawa, with approximately 25 members attending and benefiting from the excellent tours. Thanks go to Laura Brandon, Curator of War Art; Jane Naisbitt, Head of the Library and Archives; Cyndie Campbell of the National Gallery of Canada, and, most particularly, to Jonathan Franklin of the National Gallery of Canada and the ARLIS/NA Canadian Representative, for coordinating all the various aspects of the event and for hosting a lovely *cinq à sept* in his garden, providing a convivial closing to a wonderful day.

The new public library building of the Bibliothèque nationale du Québec, where our fall meeting will be held, has seen an unprecedented number of visitors and people joining the library in order to benefit from its exceptional resources, which include on-line access to numerous databases as well as strong media collections. This affirmation of people's desire to access information and culture will surely gladden the hearts of all librarians, and I think it is fitting that we are meeting in such a lively environment.

Despite the pressures on the profession, particularly in the cultural sector, which has led to a significant decrease in membership in the last few years, ARLIS/MOQ has managed to maintain its recent levels of membership again this year. However, we are still concerned about the challenge of attracting new

members in an area with little growth and we encourage all our colleagues to spread the word about the benefits of membership. We would also be interested in hearing from anyone with contacts in the library schools and documentation programs, with a view to spreading the word about ARLIS/MOQ to students and new graduates.

A project that was suggested by our Ad hoc Committee last winter is heading towards completion. A database of members' expertise is being developed that is designed to promote effective networking by highlighting our talents as information specialists. You can expect to receive a request to enter your data within the next few months.

I would like to take this opportunity to thank our devoted and efficient executive committee members: Mary Gordon, Kathryn Kollar, Paul Chénier, and Isabelle Crépeau, as well as our various committee members, all of whom also provide much-needed moral support! I hope that many of you will consider accepting committee positions when the new mandate begins, because without a commitment from its members the association cannot continue to move forward, and I know we all agree on the importance of ARLIS/MOQ.

**Renata Guttman**  
President, ARLIS/MOQ

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### **The Art Metropole Collection at the National Gallery of Canada** (continued)

It also includes a large collection of mail art and ephemera, documentation of activity in the Canadian artist-run spaces since their formation, extensive material on General Idea (who founded Art Metropole), and the archive of the estate of David Buchan.

#### **Chronological Coverage**

The Collection consists primarily of works since 1960, with some earlier works by seminal artists. The earlier period is represented by selections from the Dadaists, Surrealists, Russian Constructivists, Futurists, Vorticists, and related movements, as well as Marcel Duchamp. The post-1960 period places particular emphasis on Fluxus and Conceptual Art, which are the cornerstone of the Collection. In all, the Collection represents unusual and extensive holdings from ca. 1960 to 1996.

#### **Relationship to Other Collections**

The Art Metropole Collection is the only such grouping in Canada and one of the largest in the world. A collection of great complexity, it documents the development of Conceptual Art in Canada, the formation of Canadian artist-run centres, and the contribution of contemporary Canadian artists to an international visual arts scene. Art Metropole itself has become a Canadian institution, without parallel in Canada. Its archival memory - the Art Metropole Collection - is the result of nearly 25 years of collecting.

#### **Recognition of Art Metropole's Contribution**

Art Metropole served a unique function during two decades that were critical for the visual arts in Canada. It documented the activities of contemporary Canadian artists, not in isolation, but rather within the context of an international network of ideas. The Art Metropole Collection essentially captured and preserved a specific point of time in the history of the visual arts in Canada.

The contribution of Art Metropole to the visual arts in Canada was recognized shortly after its founding. In an article in the *Globe and Mail* (July 1, 1978), Peter White noted that Art Metropole "has earned an international reputation through a world-wide network of correspondence."

As the enterprise matured, its prominence increased. In 1984, on the occasion of its tenth anniversary, Art Metropole mounted an ambitious exhibition, "Evidence of the Avant Garde since 1957", based on the contents of its Collection. In a review in the *Globe and Mail* (February 25, 1984), John Bentley Mays reaffirmed that Art Metropole "is universally recognized as Canada's most important distribution centre for documentation on recent advanced art, especially the leading-edge experimental art made since its founding in 1974." Saluting Art Metropole's "decade of survival and success," Mays recognized the significance of the Collection, and cited "Evidence of the Avant Garde" as a turning point that signalled Art Metropole's transformation "into the platypus-like resource, archive and rather unusual museum it has become."

#### **Relationship to Existing National Gallery of Canada Holdings and Exhibition Programmes**

The material collected by Art Metropole for more than two decades is an outstanding contribution to existing research collections at the National Gallery of Canada

Library. Collections for the art of the period include trade publications, exhibition catalogues, documentation files, slides, and study photographs. The Art Metropole Collection adds Canadian and foreign artists' books, multiples, posters, mail art, documentation on Canadian artist-run spaces, and archival fonds. The ephemeral or unique nature of much of this material would make it impossible to build such a collection retrospectively.

In 1998, under the title "Learning to Read Art Metropole", the National Gallery of Canada exhibited more than 200 selections from the Art Metropole Collection, organized into five sections: Networks (the mail art network), Fluxus, Conceptual Art, General Idea, and Art Metropole as Publisher and Distributor.

The works of art were supplemented by extensive documentation and text, based mainly on primary research. The exhibition provided not only an overview of holdings in the Art Metropole Collection, but also insights into Art Metropole's commitment to the larger artist-run network and a wealth of contextual information. In the same year, the National Gallery of Canada Library and Archives exhibited 50 recent acquisitions of artists' books and multiples, apart from the Art Metropole Collection. That installation, entitled *Invading the Book*, inaugurated the new exhibition facility of the Library and Archives.

### Research Context

The research potential of the Art Metropole Collection is of great significance, particularly when added to the National Gallery Library's existing holdings. Because of its rich component of primary source materials, the Collection is of exceptional significance to the National Gallery's Research Fellowships Program. Established in 1991, the Program encourages and supports advanced research through five competitive fellowships that are offered annually. Fellowships emphasize the use and investigation of the collections of the National Gallery, including those of the Library and Archives. The Art Metropole Collection pertains directly to the fellowship in Contemporary (post-1970) Canadian Art.

**From the submission prepared by Jo Beglo to the Canadian Cultural Property Export Review Board, December 1999.**



(Peter Trepanier with the Art Metropole Collection)

### Upcoming Exhibition: Top 100

The travelling exhibition "Top 100: Selections from the Art Metropole Collection" is organized by the National Gallery and is scheduled for opening in 2006; it is to be accompanied by a catalogue. The exhibition will include a selection of more than 100 non-traditional art works in the form of multiples, books, posters, performance documents, and audio and video works. The catalogue will feature essays by two individuals who have been involved with Art Metropole since its early years, AA Bronson and Peggy Gale, as well as the Gallery's Curator of Contemporary Art, Kitty Scott, and 100 catalogue entries on the material chosen for the exhibition.

The Art Metropole Collection database (available from the Library's catalogue home page <http://bibcat.gallery.ca>) contains 12,611 records for individual items, such as artists' books, multiples, posters, and exhibition catalogues; analytics for individual artists represented in group exhibitions; and index entries for anthologies and artists' periodicals. A separate file includes a number of electronic finding aids to a significant body of material in archival fonds: General Idea fonds, David Buchan fonds, Ray Johnson mail art, and Art Metropole fonds. Links to the finding aids are available from the Library's catalogue home page. Items from the Collection may be consulted in the National Gallery of Canada's Reading Room.

### Peter Trepanier

Head Reader Services  
National Gallery of Canada

## Rencontre du printemps d'ARLIS/MOQ Musée canadien de la guerre, le 4 juin 2005

La rencontre du printemps, qui a eu lieu en juin dernier au nouveau Musée de la guerre à Ottawa, fut un succès retentissant grâce à la participation de 24 membres d'ARLIS/MOQ. La journée a débuté par la séance de travail au cours de laquelle la présidente Renata Guttman a souhaité la bienvenue aux participants. Renata a remercié Jonathan Franklin et Cyndie Campbell, du Musée des beaux-arts du Canada, les organisateurs des activités de la journée.

Suite à l'approbation du procès-verbal de la rencontre de l'automne 2004, le trésorier a annoncé que la situation financière de la section demeurait stable. Une bourse de voyage de 800 \$ a été décernée à Catherine Carlisle afin qu'elle assiste à la conférence annuelle d'ARLIS/NA à Houston et une contribution de 100\$US a été faite pour la fête de bienvenue de cette



conférence. Le responsable des membres, Paul Chénier, a souligné que la section compte maintenant 36 membres. Paul a rappelé que la meilleure façon de recruter de nouveaux membres est encore le bouche à oreille. Il a encouragé tous les gens à parler des avantages d'être membre de la section à leurs collègues.

S'adressant au nom de Philip Dombowsky, le rédacteur de MOQDOC, Jonathan Franklin a indiqué que Sylvie Alix allait poster le numéro du printemps la semaine suivante. Le prochain numéro, toutefois, serait prêt pour la rencontre d'automne, ce qui allait réduire les frais de port. Jonathan et Renata Guttman ont encouragé les membres à écrire des articles pour le bulletin.

S'adressant au nom de Melinda Reinhart, membre du comité de perfectionnement professionnel, Renata

Guttman a rappelé que la date limite pour les demandes est la fin de janvier 2006. Tous les membres sont invités à soumettre une demande pour la bourse d'adhésion.

Pierre Boisvert s'est adressé au nom du comité ad hoc qui fut mis sur pied à la rencontre de l'automne 2004 avec pour mandat de proposer un projet pour la section. Le comité a rédigé et envoyé aux membres une liste de projets parmi lesquels la création d'une liste d'expertise qui mettrait en lumière les talents de chacun des membres dans son institution. Josée Corriveau et Sylvie Alix se sont portées volontaires pour travailler à ce projet. Pierre a encouragé les membres à s'impliquer dans un des projets.

Le président d'ARLIS/Canada, Jonathan Franklin, a indiqué que 13 membres canadiens ont participé au Canadian Members' Meeting à la conférence de Houston. Le recrutement de membres a été le sujet principal dont on a discuté lors des ateliers pour les membres de conseils exécutifs de sections et il a été suggéré qu'un groupe soit formé pour la conférence de 2006 à Banff afin de discuter de stratégies de recrutement. Jonathan a aussi annoncé que la date limite pour soumettre une demande de financement pour un projet spécial a été reportée à l'automne et que les membres qui souhaitent soumettre une demande à ARLIS/NA devraient d'abord communiquer avec lui.

Il y a eu une discussion au sujet de la contribution d'ARLIS/MOQ à la fête de bienvenue de la conférence qui aura lieu du 5 au 9 mai 2006 à Banff. Après discussion les membres ont voté en faveur d'une contribution de 500 \$.

Jo Beglo du Musée des beaux-arts du Canada a ensuite parlé au sujet du projet d'ARLIS/Canada sur l'historique de la bibliothèque d'art (HAL). En dépit de ce qu'ils n'ont pu amasser les fonds nécessaires à la publication, les organisateurs ont redonné vie au projet sous forme d'un site Web. Toute la documentation sera sur le serveur d'ARLIS/Canada à Banff. Tous les essais doivent être complétés cet automne et le résultat final sera présenté à Banff le printemps prochain. Renata Guttman a soulevé le sujet de projets pour le site Web d'ARLIS/MOQ. Elle a suggéré une section sur les ressources.

Renata Guttman a aussi soulevé la question du recrutement de nouveaux membres dans les écoles de bibliothéconomie. Isabelle Crépeau, Wolfgang Noethlich et elle ont représenté la section lors de la soirée organisée par la Special Libraries Association

(SLA) pour les associations professionnelles à l'Université McGill. La section aimerait faire la même chose à l'Université de Montréal. Pour atteindre cet objectif, la section aimerait savoir qui sont les membres qui connaissent quelqu'un à l'Université de Montréal qui pourrait nous aider à disséminer de l'information au sujet d'ARLIS/MOQ auprès des étudiants.

Avant l'ajournement de la rencontre, Renata a aussi annoncé qu'elle avait discuté de la possibilité d'une rencontre commune avec le président d'ARLIS/New England. Ils suggèrent une rencontre commune pour l'automne 2006.

Après le déjeuner, les membres ont fait une visite guidée fort instructive du Centre de recherche sur l'histoire militaire avec Jane Naisbitt, Responsable de la Bibliothèque et des archives. Le centre rassemble en un même lieu la Bibliothèque Hartland-Molson et la collection d'archives George-Metcalf. La Bibliothèque compte environ 55 000 volumes, dont des histoires de régiments, des mémoires personnels publiés, des manuels militaires techniques et de campagne, des périodiques et quelque 5 000 livres rares. La collection d'archives contient des lettres originales, des albums de découpages, des enregistrements d'histoire orale et une collection photographique d'environ 65 000 articles. Le point culminant de la visite fut l'exposition d'items rares provenant de la collection du Centre que Jane et ses collègues avaient si gentiment organisée.

Les membres ont aussi fait une visite guidée de l'exposition L'art, témoin des conflits -L'Australie, la Grande-Bretagne et le Canada pendant la Seconde Guerre mondiale en compagnie de la conservatrice de l'art militaire, Laura Brandon. L'exposition qui se composait d'œuvres provenant des collections de l'Australian War Memorial, de l'Imperial War Museum et du Musée canadien de la guerre examinait comment ces pays ont traversé la Deuxième guerre mondiale.

L'étonnante architecture du musée a servi de toile de fond tout au long de la visite. La journée c'est terminée par un charmant cinq à sept dans le jardin de Jonathan Franklin.

#### **Kathryn Kollar**

Chef, Service des acquisitions, Bibliothèque Centre Canadien d'Architecture

### **ARLIS/MOQ Spring Meeting Canadian War Museum, June 4, 2005**

The spring meeting, held last June at the stunning new Canadian War Museum in Ottawa, was a resounding success, with 24 MOQ members attending. The day began with the business meeting at which our president, Renata Guttman, welcomed everyone. Renata thanked Jonathan Franklin and Cyndie Campbell of the National Gallery of Canada, the organizers of the day's activities.



After the minutes of the fall 2004 meeting were accepted, the treasurer reported that the chapter's financial situation remained stable. An \$800 travel award had been awarded to Catherine Carlyle to attend the ARLIS/NA annual conference in Houston and \$100 (U.S.) had been contributed to the welcome party of that conference.

Our membership secretary, Paul Chénier, reported that membership in the chapter had increased to 36 for 2005. Paul felt that the best way to recruit new members was by word of mouth and he encouraged members to talk to their

colleagues about the benefits of joining the chapter.

Speaking on behalf of Philip Dombowsky, the editor of MOQDOC, Jonathan Franklin reported that Sylvie Alix would mail out the spring issue in the following week. The next issue, however, would be ready for the fall meeting, thereby reducing the cost of mailing.

Jonathan and Renata encouraged members to contribute articles to the newsletter.

Speaking for Melinda Reinhart, a member of the Professional Development Committee, Renata reported that the deadline for submissions is the end of January 2006. Everyone is encouraged to consider applying for the membership award.

Pierre Boisvert reported on behalf of the Ad hoc Committee that had been created at the 2004 fall meeting with the purpose of proposing a chapter project. The committee had drawn up and sent out to the members a list of projects, among them the creation of a list of expertise that would highlight the talents of each member. Josée Corriveau and Sylvie Alix volunteered to work on this project. Pierre encouraged members to get involved in one of the projects.

As President of ARLIS/Canada, Jonathan Franklin reported that 13 Canadian members had attended the Canadian Members' Meeting at the Houston conference. Recruitment was the main issue discussed at the break out session for chapter officers, and it was suggested that a panel be established for the 2006 Banff conference to discuss strategies for recruitment. Jonathan also reported that the deadline for applications for special funding had been changed to the fall and that any members interested in applying to ARLIS/NA for funding a special project should check with him.

A discussion then ensued on the MOQ contribution to the welcome party at the Banff Conference (May 5-9, 2006), and after some discussion the members voted to contribute \$500.

Jo Beglo of the National Gallery of Canada spoke on the history of the art library - or HAL - project of ARLIS/Canada. Although unsuccessful in their bid to raise funds for a publication, the organizers have resurrected the project as a Web site, with all documentation residing on the ARLIS/Canada server in Banff. All essays are due this fall, and the results will be presented at Banff next spring. Renata raised the topic of projects for the ARLIS/MOQ Web site, suggesting a possible section on resources.

Renata suggested attracting new members through library schools. She, Isabelle Crépeau, and Wolfgang Noethlichs had represented the chapter when SLA hosted an evening for professional associations at McGill University. The chapter plans to do the same at Université de Montreal and would like to hear from anyone with contacts there who could help provide students with information about MOQ.

Before adjourning the meeting, Renata also reported that she had discussed the possibility of a joint meeting with the President of ARLIS/New England. A tentative meeting is being planned for the fall of 2006.

After lunch, Jane Naisbitt, head of the Library and Archives, treated us to an informative tour of the Military History Research Centre. The Centre comprises two collections: the Hartland Molson Library Collection and the George Metcalf Archival Collection. The Library contains approximately 55,000 volumes (of which 5,000 are rare books), including regimental histories, published personal memoirs, field manuals, and periodicals. The archives contain original

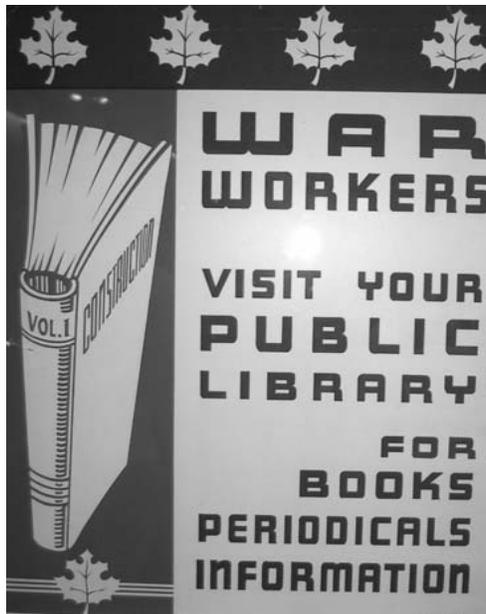
letters, scrapbooks, oral history tapes, and a photographic collection of approximately 65,000 items. The highlight of the tour was a display of some of the Centre's rare material that had been thoughtfully organized by Jane and her staff.

Laura Brandon, curator of War Art, gave members a tour of the exhibition "Art and War - Australia, Britain and Canada in the Second World War." Drawn from the collections of the Australian War Memorial, the Imperial War Museum, and the Canadian War Museum, the exhibition examines how these countries lived through the war.

The astonishing architecture of the Museum served as an impressive backdrop throughout the visit. The day ended perfectly with a delightful *cinq à sept* in Jonathan Franklin's garden.

#### **Kathryn Kollar**

Head of Acquisitions, Library  
Canadian Centre for Architecture



## Documents d'artistes Visits Artexte

This summer, Artexte welcomed the Marseilles-based group Documents d'artistes to Montreal for a series of special activities that took place during the second week of June. Chief among these events were professional working sessions with the staff of our respective institutions, an exhibition held at a nearby artist-run centre, and public presentations that reflected upon the complex relationships between documentation and research, and between artistic and curatorial practices. François Dion, director of Artexte and coordinator of this event, hoped that an examination of the work of Documents d'artistes would help us to "reflect on our own activities within our community," and so "we have set out, in a spirit of dialogue, to share the competencies we have in common and to do so in such a way that the public can get involved in the process."<sup>1</sup>

Documents d'artistes is a non-profit organization founded in 1999 by Christine Finizio and Marceline Matheron to highlight the production of contemporary artists in the Provence-Alpes-Côte d'Azur (PACA) region of France. The following year Olivier Baudevin joined the organization and became its Web master ([www.documentsdartistes.org](http://www.documentsdartistes.org)). Although both Documents d'artistes and Artexte are dedicated to the collection, organization, and dissemination of information pertaining to visual art practices, the format, size, and scope of the two collections differ in significant ways. The collection of Documents d'artistes is almost entirely computer-based and is accessible through its online database, consisting of some 150 digital artist files, all of which promote the work of artists in the PACA region. Artexte's largely paper-based collection comprises over 17,000 catalogued publications, 6,500 artist files, and some 1,300 organizational files of various types.<sup>2</sup> The collecting practices of Documents d'artistes are selective, contemporary, and reflective of the group's regional mandate, whereas Artexte strives to build an exhaustive collection of Canadian visual arts documentation from 1965 to the present. The highly focused nature of the Documents d'artistes collection has enabled the Marseilles group to devote much of its energy to the development of an information-rich electronic resource in collaboration with professional artists from the PACA region.

Earlier this year, Documents d'artistes established its own information centre, and so our three visitors were especially interested in learning how we organ-

ize our physical resources and make them accessible to researchers. Conversely, the staff at Artexte wanted to learn more about our colleagues' collaborative approach towards the creation of artist files, as well as the strategies they use to develop this collection. During the course of our first encounter we discussed the processes through which Documents d'artistes selects their artists. Submissions are received and reviewed annually, after which the coordinators present them to a committee of six to eight specialists in contemporary art. Committee members include art critics, curators, art historians, professors, artists, and collectors. Selected artists work closely with Baudevin to develop their individualized artist file - a process that can take anywhere from a single day to six months, depending on the technical requirements of each artist.

A quick survey of the Documents d'artistes Web site shows that participating artists work in a range of disciplines, although typically each artist file is broken down into three standard sections: bibliography, artist's statement, and works (visual or multimedia documentation). The complexity of the artist files and their content is determined by the artists themselves, although Finizio, Matheron, and Baudevin provide editorial advice and technical support to maintain the intellectual and professional integrity of the Web site. This working relationship between the coordinators and the participating artists has led to a unique collection of files that are rigorous in content but not necessarily rigid in style. In some instances, the dossiers are playfully unconventional as they blur the boundaries between art and documentation.

Our first working session also touched upon the organization of electronic artist files versus paper-based ones, the effectiveness of Web sites as research tools, and the inherent demands of maintaining these resources. The goal of our second meeting was to reflect upon each organization's place within its respective community. Both groups raised a number of questions regarding the improvement of public service and outreach, but we also acknowledged the difficulty in gauging the impact of our efforts on our clientele. We also discussed the differences between funding sources in Canada and in France, employment opportunities for artists living in each country, and the network of artist-run centres in Canada.

Although our working sessions took place behind closed doors on the premises of Artexte, the more public-oriented activities that made up the Artexte-Documents d'artistes event were held at Galerie

Optica in the nearby Belgo Building.<sup>3</sup> Those activities included a four-day exhibition that showcased a wide array of Documents d'artistes materials dispersed throughout the gallery, including posters, artist's books, videos, catalogues, and related ephemera. The non-linear installation encouraged visitors to approach the various documents according to their own interests. Visitors could also consult printed copies of the artist files and navigate the Documents d'artistes Web site, which was made accessible in the gallery through the use of a video projector and an Internet connection. The exhibition also featured the work of one of the members of Documents d'artistes, Anne Pesce, whose entrancing video of rolling landscapes, entitled *Island* (2004), was projected onto one of the walls of a secondary space adjoining the main gallery. Finizio, Matheron, and Baudevin were also on hand during the opening hours of the exhibition to meet the public, discuss the work of their organization, and answer questions about the documents on display. Their role as facilitators greatly contributed to the success of the exhibition.

The third component of our project involved a series of talks that took place at Optica on three consecutive evenings during the week of the exhibition. Two Montreal-based curators and one visiting artist were invited to speak about the importance of documentation and research in relation to their own curatorial or artistic practices. The first speaker was Jean-Claude Rochefort, an art critic and curator who has conducted extensive research on the work of the artist Raymonde April and who curated an exhibition of her art in 2004. Rochefort spoke about the vital role that the Internet has played in his own study and interpretation of April's production, illustrating his point by giving a virtual tour of the artist's work on a Web site he developed with Vox: centre de l'image contemporaine ([www.voxphoto.com](http://www.voxphoto.com)). Rochefort's interest in presenting April's art in this way was marked by a curiosity in seeing how her photo-based oeuvre would be experienced differently in a digital format.

In the second presentation, the French artist Sandrine Raquin talked about her artistic production, referring to its dissemination through exhibitions, public commissions, and the Internet. Raquin's work includes painting, drawing, photography, video, and public art. The work refers to systems of signs inspired by graphic representations such as charts, maps, and graphs, although the artist transforms these everyday

sources in untraditional and unexpected ways. Raquin noted how the staff of Documents d'artistes proved to be invaluable in helping her to organize her production into digital and multimedia-based formats, thus making it accessible to a broad, Internet-using audience.

The art historian and independent curator Marie Fraser was the final presenter in the series of talks. She spoke at length of certain curatorial approaches that distinguish European curators from their North American counterparts. Her discussion of first-hand experience in organizing exhibitions in Canada and abroad revealed her particular interest in narrative and relational art, public and private spaces, memory, and identity. Fraser also talked about the ways in which she researches exhibitions, how this research develops into published texts, and how she builds close professional relationships with the artists she curates.

This final point, that of connections made between art professionals from various disciplines, echoes a theme that ran throughout the three presentations and that was also touched upon by the coordinators of Documents d'artistes, whose work with selection committees and the artists of the PACA region has led to highly rewarding experiences. Our own professional working sessions also demonstrated how two related but distinct organizations could mutually benefit by raising questions about collection development, research, and documentation. The dialogue between Artexite and Documents d'artistes did not end with the conclusion of our weeklong activities. Rather, it remains an open-ended conversation, one that we hope will be continued in Marseilles in the coming year.

### John Latour

Documentaliste  
Artexite, Centre d'Information

#### Notes

1. François Dion, "Artexite invite / hosts Documents d'artistes." *Artexite info*, 6 (May 2005).
2. Artexite's bibliographic catalogue is accessible via the Internet at [www.artexite.ca/](http://www.artexite.ca/).
3. For more details regarding these activities, visit Galerie Optica's Web site at [www.optica.ca/](http://www.optica.ca/)

## Découvrir la Jordanie d'il y a 3000 ans : les fouilles de Khirbat al-Mudayna

*Durant l'été 2005, Isabelle Crépeau a participé à la septième saison de fouilles archéologiques du projet Wadi ath-Thamad, Jordanie. Ce compte-rendu s'attarde sur le système de fortification, le lieu de culte et la production de textile d'une ville Moabite.*



Figure 1: vue aérienne du tell ovale situé le long du Wadi ath-Thamad.

Depuis dix ans, une équipe canadienne dirigée par Michèle Daviau,<sup>1</sup> a entrepris de faire la lumière sur les habitants d'une petite ville située le long du Wadi ath-Thamad, petit fleuve bordé de verdure et de lauriers roses qui se jette dans la mer Morte. Mis à part les textes de la Bible et celui trouvé sur la stèle de Mesha,<sup>2</sup> on connaît peu l'histoire ancienne de Moab. C'est pourquoi les archéologues ont choisi ce site datant de l'âge de Fer, avec l'objectif de contribuer à la reconstitution de la ville, de l'organisation sociale, religieuse et économique des habitants appartenant au peuple Moabite.<sup>3</sup>

Situé à une cinquantaine de kilomètres au sud d'Amman, le tell<sup>4</sup> de forme ovale, mesure 85 x 140m. On le retrouve sur une surface élevée, ceinturé d'un double mur de fortification, séparé par une digue de terre (fig. 1). Une porte à tenailles à six chambres défendait la ville (Fer II, 800-600 av-JC). L'ensemble comprenait une tour et deux unités de trois pièces face à face, séparées par une allée principale. Les pièces étaient recouvertes d'un toit sur lequel on avait construit un deuxième étage. Il s'ag-

it d'un système de défense typique de l'époque,<sup>5</sup> plus petit, mais tout à fait semblable aux portes des villes de Gezer, Meggido, Hazor et Lachish (Israël). La rue était pavée et, entre les pièces, se trouvaient des bancs de pierre et le drain principal.

Derrière l'entrée, un petit sanctuaire a été découvert. Selon les archéologues ce lieu de culte était rare à l'époque. Dans la région, seules les villes de Arad, Tel Dan et Jérusalem avaient un temple. Le sanctuaire de Wadi ath-Thamad possède peu de meubles et d'objets à l'exception de bancs en pierre insérés le long des murs et de trois autels en calcaire dont deux font maintenant partie de la collection du musée de Madaba. Un des autels a la forme d'un candélabre et porte une inscription en langue moabite <sup>6</sup>"Autel à encens fait par Elishama pour Yasaph, fille de Awwat " (fig.2).

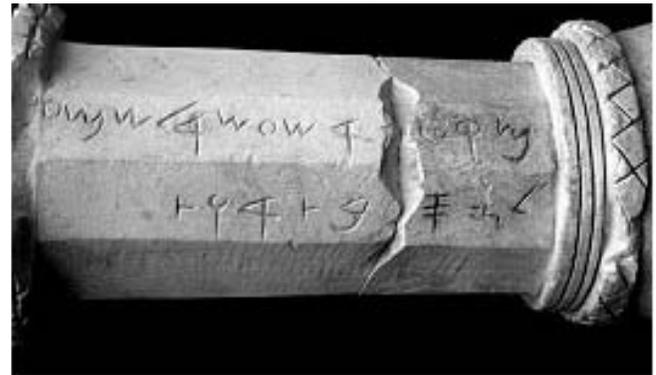


Figure 2 : inscription en langue Moabite, autel pour brûler l'encens, 8e siècle av-J.C.

Un autre peint de losanges noirs et rouges, servait à des fins de libation (fig. 3).

À l'intérieur d'une série de bâtiments qu'on pense être une fabrique de textile, les archéologues ont réuni une quantité étonnante de poids utilisés lors du tissage.



Figure 3 : autel pour libation.

Il est permis de croire que les habitants de la ville se spécialisaient dans la production commerciale de tissus comme le lin, la laine et autres textiles fabriqués à l'aide de fibres provenant de plantes qui poussaient le long du wadi. Lors des fouilles de l'été 2004, on a recueilli plus de 200 poids pour des métiers à tisser, quelques échantillons de tissus et des fragments de meubles en bois. Depuis l'époque néolithique, l'homme fabrique des couvertures, des

rideaux, etc. dont les motifs et les couleurs définissent le statut social et la richesse. Cependant, peu de pièces de textile ont résisté à l'usure du temps et aux conditions climatiques. Les poids retrouvés ont la forme d'un beigne et sont fait d'argile non cuite ou en pierre (Fig. 4).

Leur masse varie de 100 à 400 grammes. Suspendus au bout des fibres du métier à tisser vertical, ils permettaient au tisserand de bouger ces fibres. Ainsi, on arrivait à créer différents motifs.



Figure 4 : poids d'argile non cuite utilisés lors du tissage.

De petits morceaux de minéraux de couleur et de grands bassins de calcaire peu profonds servaient à la teinture des tissus. Mais pourquoi une ville Moabite se spécialisait-elle dans le tissage? Michèle Daviau avance l'hypothèse que la production de textile était peut-être un nouveau commerce avec les Mésopotamiens du nord.

Plusieurs questions comme celle-ci restent sans réponse. Par exemple, quel était le nom de l'agglomération? Où était le chemin qui conduisait à la porte de la ville? Comment se fait-il qu'à l'endroit où l'on croyait trouver ce chemin, des silos datant d'une époque antérieure sont mis à jour? Et pourquoi avoir choisi de construire l'entrée principale de la ville sur ces silos? Les fouilles menées depuis 1996 suscitent encore des interrogations. Il est difficile d'estimer le nombre d'années qu'il faudra pour reconstituer l'histoire de cette ville Moabite et pouvoir faire des liens avec l'histoire de ce peuple et celle de la région. Comme le dit si bien Gisèle Piédalue, archéologue à Parcs Canada, ce ne sont pas que les artefacts et les murs de pierre que les archéologues mettent en avant mais une

époque dans ce qu'elle a de plus humain.

La saison 2005 s'est déroulée du 16 juin au 1er août et a réuni une cinquantaine d'étudiants et d'archéologues provenant du Canada, des États-Unis, des Pays-Bas, de l'Autriche, de l'Iran, de l'Irak et du Mexique. L'équipe sénior était composée de Dr. Michèle Daviau, (Wilfrid Laurier University) Dr. Robert Chadwick (Bishop University), Dr. Margreet Steiner (Université de Leiden), Dr. Noor Mulder-Hymans (Université de Maastricht), Dr. Margaret A. Judd (Université de Pittsburg), Dr. Michael Wiegel (Catholic University of America). Le projet, en partie financé par ces universités, était aussi appuyé par le Département des antiquités de Jordanie. L'équipe logeait à Madaba à la pension Lulu, aux hôtels Black Iris et Mariam. Les artefacts recueillis restent la propriété de la Jordanie. Certains seront étudiés ou reconstruits au laboratoire d'archéologie de l'université Wilfrid Laurier à Waterloo. D'autres seront conservés à l'American Center for Oriental Research (ACOR) à Amman. Les objets les mieux préservés seront exposés au musée de Madaba.

### Isabelle Crépeau

Bibliothécaire adjointe, Acquisitions  
Canadian Centre for Architecture

#### Sources consultées :

Chadwick, Robert; Daviau P.M.; Steiner, Margreet. "Four seasons of excavations at Khirbat al-Mudayna on Wadi ath-Thamad, 1996-1999". *The Annual of the Department of Antiquities of Jordan*, XLIV, 2000, p 257-270.

#### " Excavation history "

[http://www.wlu.ca/page.php?grp\\_id=296&s\\_id=758&sb\\_id=1231&p\\_id=849](http://www.wlu.ca/page.php?grp_id=296&s_id=758&sb_id=1231&p_id=849)

Textile in archaeology. Conférence par Jeannette H. Biertien, Madaba, Jordanie, 11 juillet 2005.

Finlay, Hugh. *Syrie, Jordanie*. Paris : Les Éditions Arthaud, 1989.

#### Autres sources d'intérêt :

American Center for Oriental Studies - ACOR :

<http://www.bu.edu/acor/>

Important centre de recherche archéologique, social et scientifique à Amman, Jordanie.

*10 000 Jahre Kunst und Kultur aus Jordan: Gesichter des Orients*. Verlag Philipp von Zabern, 2005

Catalogue d'exposition donne l'occasion d'apprécier la riche histoire culturelle et artistique de cette région et qui présente de merveilleuses découvertes archéologiques. L'exposition s'est tenue à Berlin et à Bonn durant l'automne 2004 et l'été 2005. Texte allemand avec résumés anglais.

Notes:

1. Michèle Daviau est professeure au département Archaeology and Classical Studies de Wilfrid Laurier University à Waterloo (Ontario).
  2. Stèle de Mesha ou Pierre Moabite, pierre inscrite datant de 850 av J.-C. qui donne le détail des batailles du roi du pays de Moab, Mesha, avec les rois d'Israël.
  3. Peuple qui habitait à l'est de la mer Morte.
  4. Au Proche-Orient, colline artificielle formée par les ruines superposées d'une ville ancienne (Larousse).
  5. Le mur et l'entrée mesurent 15.3m de longueur par 15m de largeur.
  6. Dialecte hébreu
- 

## Canadian Conservation Institute Library Canadian Conservation Institute

CCI is a Special Operating Agency (SOA) within the Department of Canadian Heritage (PCH). A national centre of excellence in heritage preservation, the Institute is committed to preserving Canada's rich material cultural heritage and supporting conservation and heritage practices and institutions across Canada. It was created in 1972 to promote the proper care and preservation of Canada's movable cultural property and to advance the practice, science, and technology of conservation.

CCI is the Government of Canada's principal program for research, service delivery, and training in the field of heritage conservation. The Institute offers a wide range of conservation and preservation services to clients such as heritage institutions (museums, art galleries, libraries, and archives); museum, archival, archaeological, and conservation associations; heritage agencies; university and college conservation and museology training programs; and public authorities and religious organizations with collections accessible to the public.

CCI collaborates on research with conservators and conservation scientists around the world, and shares its knowledge through scientific papers, presentations, and workshops in Canada and internationally. The Institute's primary research focus is to develop realistic solutions for conservation issues in Canadian collections. The majority of CCI research is applied scientific research that is undertaken to answer conservation questions; it results in new knowledge of treatments or collections based on an accumulation and interpretation of scientific data.

CCI provides services to heritage institutions, archives and art galleries, as well as to government departments and others who have collections accessible to the public. Our services are based on the knowledge gleaned from our research and development as well as through client interaction in training and development activities.

The Institute's conservators assess, treat, and provide guidelines for the continued care of objects that represent Canada's national identity and many diverse cultures. Expertise is available in textiles, fine arts, works on paper, decorative arts and furni-

ture, archaeological objects, ethnographic objects, and industrial collections. Treatment projects often require the expertise of both conservators and conservation scientists.

CCI also undertakes technical assessments of facilities in support of PCH programs such as the Museums Assistance Program, the Movable Cultural Property Program, Cultural Spaces Canada, and the Canada Travelling Exhibitions Indemnification Program. In addition, the Exhibit Transportation Services (ETS) section of CCI provides specialized transportation services and storage facilities for Canada's museums, archives, and galleries.

CCI's educational initiatives are key to sustaining a high level of expertise in conservation in Canada. Every year, the Institute offers a variety of workshops for heritage professionals, staff, and volunteers. Workshops provide a forum for sharing the results of CCI's current research and conservation practices with the heritage community, while simultaneously learning about the needs and concerns of those who work in heritage institutions.

CCI's publication program is designed to provide practical information as well as leading-edge scientific knowledge to conservation professionals, collections managers, and others working in heritage institutions, archives, and art galleries.

## The CCI Library

### Collection

The CCI Library houses one of the largest literature collections in the world for conservation of cultural property and museology (the study of the organization, management, and function of a museum). It has been collecting conservation literature since 1972, and museology literature since 1988. In addition, the Library collects scientific literature to support the research being done at the Institute. The collection includes materials in English, French, and most European languages (to a lesser degree).

The CCI Library holds some 13,000 monographs, 800 serials (of which 437 are active titles), and 245 audiovisual materials such as audiocassettes, videos, and CDs. Included in these holdings are many conference proceedings, in which some of the most important literature in the broad field of conservation

is published and which are often difficult to obtain. In addition, there are more than 15,000 "reprints," mostly photocopied articles that are held for consultation only.

There is also a small collection of "rare" books related to older materials and techniques of interest to conservators and scientists. Some museology documents, such as Smithsonian Institution annual reports, date from the 1800s. To the conservation professional, old literature is just as important as current literature - and it is often quite a challenge to locate some of the documents that are required.

### Services

The CCI Library provides interlibrary loans to libraries in North America and to heritage institutions such as museums, archives, and cultural centres within Canada (even if they lack a library). In addition, the Library sends photocopies of articles to clients anywhere in the world. Loans and photocopies are sent free of charge within Canada and for a nominal fee outside Canada.

Information about the CCI Library collection and holdings is accessible to libraries and heritage institutions around the world through the CCI Web site ([www.cci-icc.gc.ca](http://www.cci-icc.gc.ca)); through listings in AMICUS (Canada's national catalogue); and through the records contributed to two international bibliographic databases (BCIN for conservation literature and BMUSE for museology literature).

From April 2004 to March 2005, CCI Library provided 595 loans and photocopies to external libraries and other clients, and borrowed 193 documents for internal clients. During that time, 710 documents were circulated to internal clients.

The Library provides reference services to both internal and external clients. For CCI staff, current awareness services and fee-based STN database searches are also offered.

### Catalogue

The Library has recently converted its cataloguing system from Sydney Plus to Inmagic, which is more flexible. Access is available in both English and French. English subject headings are used for English material, French subject headings for French material, and subject headings in both languages for bilingual material. For documents published in lan-

guages other than English or French, subject access is provided in English.

The Library's catalogue is available online through the CCI Web site ([www.cci-icc.gc.ca](http://www.cci-icc.gc.ca)). CCI staff can link to the catalogue from their individual workstations. Visitors to the library can use three public access computers.

In the future, the CCI Library will be posting monthly acquisitions lists and similar reports on the Web site directly from the catalogue.

### Staff

The Library staff consists of four people:

Joy Patel, Manager

Vicki Davis, Reference Librarian

Sumi Grover, Cataloguer

Lucie Forgues, Acquisitions and Loans Coordinator

### Clientele

The CCI Library supports the work being done by CCI staff - some 80 conservators, conservation scientists, and support personnel. In addition, Library staff assist the students and teachers of conservation and museology training programs such as the Master of Art Conservation program at Queen's University, the Applied Museum Studies program at Algonquin College of Applied Arts and Technology, the Collections Conservation and Management and the Museum Management and Curatorship programs at Sir Sandford Fleming College, the Techniques en muséologie program at Collège Montmorency, and the Maitrise en muséologie at the Université de Québec à Montréal and Université de Montréal.

Conservation and heritage institution professionals across Canada and around the world also consult the Library in person, by telephone, and by e-mail. Those interested in the subject matter appreciate the convenience of having conservation practice, conservation science, and museum studies all represented in one location.

### Databases

The CCI Library has participated in the development of two international bibliographic databases.

The conservation bibliography, BCIN ([www.bcin.ca](http://www.bcin.ca)), was launched in 1987 as a subscription database through the Canadian Heritage Information Network

(CHIN). It became available on its separate Web site, free of charge, in 2002. Eight libraries and documentation centres around the world have contributed more than 200,000 records to the database. Access is available in either English or French, but the indexing is mostly in English, as BCIN was initially a project of the Getty Conservation Institute in Los Angeles.

The museology bibliography, BMUSE, was initiated by the CCI Library in 1990 and launched in 1992 (with the International Council of Museums as a partner) as one of CHIN's subscription databases. It became available free of charge in 2002 as one of the "Reference Library" selections of CHIN ([www.chin.gc.ca](http://www.chin.gc.ca)). BMUSE indexes museology literature in English and French from around the world (both English and French keywords are now used for journal articles) and includes more than 33,500 records.

### CCI Building Renovations

CCI's building has been undergoing extensive renovation since 2003. As part of this process, the Library was closed for 11 months while the space was redesigned. The improved, more functional space includes new furniture and an electrically powered mobile shelving system, which has doubled the storage capacity.

We would welcome visits and contact from colleagues - and perhaps even an ARLIS MOQ meeting in the near future.

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### Vicki Davis

Reference Librarian

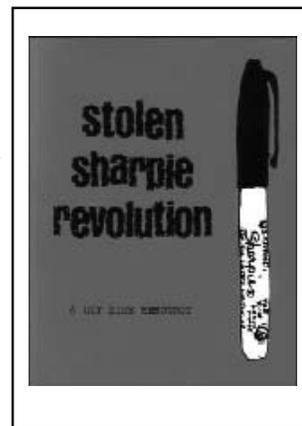
Canadian Conservation Institute Library

## Bibliograph : une nouvelle bibliothèque à Montréal

N'est-il pas rare de tomber sur une nouvelle qui vous met de bonne humeur, une idée originale qui vous fait croire qu'il reste encore une place pour le style " nouveau-genre " dans le monde du livre et des bibliothèques?



Quelques zines disponibles chez Bibliograph.



Le quotidien montréalais *The Gazette* publiait en juillet dernier, un article sur une bibliothèque insolite, Bibliograph. Il s'agit de la première bibliothèque bilingue (anglais-français), spécialisée dans les livres " zines " : petites publications indépendantes souvent faites à la main et issues de l'underground artistique.

Les trois co-locataires Emily Bodenber, Anna Levanthal, Kate Whitehead, et leur amie Alphie Primeau ont amassé une collection de zines si importante qu'elle encombra littéralement leur appartement. Après avoir obtenu une subvention de \$5000 du Gouvernement du Québec, elles ont ouvert une salle de lecture dans un loft du quartier Mile-End à Montréal. Leur but : faire connaître ces publications et établir un lien entre les concepteurs de ces livres et le public.

En fréquentant Biblio-graph, il sera possible d'assister à des conférences d'artistes, des lectures publiques, des projections de films, des ateliers mensuels sur la réalisation de livres et autres formes de productions médiatiques indépendantes.

Un des zines les plus populaires, considéré comme l'un des meilleurs au Canada, s'intitule Fish Piss. Il s'agit d'un mélange éclectique réalisé par de jeunes artistes et écrivains canadiens à l'esprit créatif et

marginal. Les sujets abordés touchent la musique, la culture, l'histoire et les préoccupations politiques et sociales.

Ils sont exprimés sous diverses formes dont la bande dessinée.

Vous aimeriez créer un zine?  
Qu'à cela ne tienne!

Bibliograph accepte vos publications sans les sou-mettre à un comité de sélection.

Elles seront répertoriées et classées dans la collection permanente de la bibliothèque ou, si vous préférez, vendues en consignment.

### Isabelle Crépeau

Bibliothécaire adjointe, Acquisitions  
Canadian Centre for Architecture

Bibliograph est située au  
5333 rue Casgrain, bureau 1202

Ouvert les samedis, lundis et mardis de 12h00 à 18h00.

<http://www.bibliograph.ca>

### Notes

1. Emily Bodenber anime une émission à la station de radio communautaire CKUT. Anna Levanthal est professeur d'anglais. Kate Whitehead est costumière et décoratrice de théâtre. Alphie Primeau travaille au service d'assistance technique dans une compagnie de services.

## **Perspective on the Conference Planning Advisory Committee, ARLIS/NA**

Planning the ARLIS/NA annual conference is no easy task, as I discovered when I attended this year's Conference Planning Advisory Committee (CPAC), which laid the groundwork for the forthcoming conference in Banff May 5-9, 2006. CPAC is reorganized from three groups of people: local co-chairs who change every year and who are responsible for programme and local arrangements in the region where the conference is to be held (Marilyn Nasserden, Jill Patrick, James Rout, and Kathy Zimon will be the co-chairs at Banff); key members of the Executive Board of ARLIS/NA who oversee the process: the incoming and outgoing presidents and, especially important, the treasurer (they attend two or even three CPAC meetings over the course of their tenure); and permanent members who attend every year: the Headquarters staff, who are all Canadians, based in Ottawa and Calgary (they are the experts in conference planning). The Committee also benefits from several other sources: the Conference Planning Manual, posted on the ARLIS/NA Web site and reviewed every year by the conference organizers on the basis of their experience (they also write a formal report); personal contacts with the organizers of the 2005 Houston conference; and conference evaluation forms submitted by the previous year's attendees (they ensure that the direction taken by conference planners remains responsive to the changing concerns of members).

The conference programme is entirely in the hands of ARLIS/NA members. The Banff programme co-chairs, Marilyn Nasserden and Jill Patrick, had done an excellent job before the meeting, entering nearly 70 proposals for sessions into a spreadsheet. The proposals had to be whittled down to a more realistic 40 or so, which involved several tough choices, including the omission of some desirable Canadian content; plenty remains, however, thereby ensuring the distinctiveness of the programme at Banff.

For the first time, the programme has been built around the recently approved ARLIS/NA Core Competencies for Art Information Professionals, as well as the new ARLIS/NA Strategic Plan, 2005-2009. The focus will be on networking and professional development opportunities for members, exhibitors, and conference visitors.

One day shorter than previous conferences, the

Banff conference will have the flavour of a professional retreat, making the most of the common areas and terraces, which provide ample comfortable nooks for conversations or impromptu meetings.

Every conference has its own logistical challenges. One of ours will be to ensure that on the final day of the conference busloads of members make their way, with luggage, from Banff to Calgary and enjoy the many tours on offer before catching their flights home.

One thing that CPAC could not organize in advance was the weather. On first day of our two-day meeting we were moved from Banff to Calgary because of "once-in-a-century" flash floods. In May the Rockies could have snow (one local ski field will still be open next May) but, whatever the weather, we are assured of an unforgettable conference.

### **Jonathan Franklin**

Canadian Representative to ARLIS/NA

## **Perspective sur le Conference Planning Advisory Committee d'ARLIS/NA**

Il ne faut pas avoir peur de mettre la main à la pâte quand on planifie la conférence annuelle d'ARLIS/NA, ce que j'ai compris en participant à la rencontre du "CPAC" cette année, où nous avons amorcé le processus pour la conférence du 5 au 9 mai 2006 à Banff. L'acronyme "CPAC" signifie Conference Planning Advisory Committee, et chaque année le comité est reconstitué à partir de 3 groupes de personnes.

Premièrement il y a les co-présidents qui sont responsables de la programmation et de la coordination locale dans la région où la conférence aura lieu. Ces derniers sont différents chaque année, et l'équipe de Banff comprend Marilyn Nasserden, Jill Patrick, James Rout et Kathy Zimon.

Deuxièmement il y a les membres clé du comité exécutif d'ARLIS/NA qui doivent surveiller le processus, les présidents nouveaux et sortants, et (très important) le trésorier. Ces participants se retrouvent à 2 ou même 3 rencontres du CPAC

pendant leur mandat. Et finalement nous avons les membres permanents du CPAC qui sont obligés de se présenter chaque année, c'est-à-dire le personnel du Q.G. Ce sont tous des canadiens, parce que leur point d'attache est à Ottawa et à Calgary, et ils sont les vrais experts en ce qui concerne les mécanismes de la planification des conférences.

Le CPAC est appuyé aussi par plusieurs autres intervenants : le "Conference Planning Manual", affiché sur le site Web d'ARLIS/NA et révisé chaque année par les co-présidents de la conférence de l'année précédente en fonction de leurs expériences; ils préparent aussi un rapport officiel. Nous avons profité de même des contacts en personne avec les co-présidents de la Conférence de Houston 2005. Finalement les formulaires d'évaluation remplis par les délégués à la conférence de l'année précédente assurent que la planification de la conférence tienne compte des préoccupations changeantes de nos membres.

Le programme de la conférence est entièrement entre les mains de membres d'ARLIS/NA. Les co-présidentes pour Banff, Jill et Marilyn, avaient déjà complété un travail phénoménal en compilant dans un tableur les presque 70 propositions pour des sessions. Nous avons dû réduire tout cela à un chiffre plus réaliste, environ 40, ce qui a nécessité des choix difficiles, même le refus de contenu canadien (dont, néanmoins, il reste bien assez pour assurer une conférence distincte).

Pour la première fois le programme a été construit autour des "Core Competencies for Art Information Professionals", récemment approuvés, et aussi le nouveau plan stratégique, 2005-2009.

L'objectif premier sera le réseautage et les opportunités de développement professionnel pour les membres, les exposants et les visiteurs. La conférence sera écourtée d'un jour comparativement aux conférences précédentes, ce qui lui donnera l'aspect d'un remue-méninge professionnel, profitant au maximum des aires communes et des terrasses du Banff Springs Hotel, où se trouvent maintes niches confortables pour des conversations et des réunions improvisées.

Chaque conférence présente ses défis individuels. Parmi les nôtres, comment s'assurer que, lors de la

dernière journée de la conférence, nos membres se rendent, avec leurs valises, en plusieurs autobus de Banff à Calgary pour profiter des nombreuses visites guidées qui leur seront offertes, avant de prendre leur vol à l'aéroport.

Quant au CPAC, il ne peut pas tout organiser d'avance : le temps, par exemple. La première journée de notre rencontre de 2 jours a été déplacée de Banff à Calgary à cause des inondations qui se produisent "une fois par siècle". Aux Rocheuses en mai ça peut également être la neige ; un des champs de ski de la région sera toujours ouvert pendant notre séjour. Mais, quelque soit le temps, nous sommes assurés d'une conférence inoubliable.

#### **Jonathan Franklin**

Représentant canadien à ARLIS/NA

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### **IFLA (International Federation of Library Associations) Oslo, Norway, August 12-19, 2005**

The World Library and Information Congress of IFLA (International Federation of Library Associations) was held August 12-19, 2005 in Oslo, Norway. In preparation for IFLA, art library colleagues from ARLIS/Norden (Denmark, Finland, Iceland, Norway, and Sweden) hosted a pre-conference satellite meeting.

The Section of Art Libraries is an international association within IFLA. Its 90 members are libraries and visual arts organizations from 30 countries. The Section has an active publishing program and is engaged in co-operative projects that benefit art librarians around the world, e.g., "Imageline," a gateway to sources of art images. The pilot project database includes Canadian entries, and the National Gallery of Canada contributed an English translation of the French language project manual. The Imageline Scope and Feasibility Report is available on the IFLA Web site: <http://www.ifla.org/>.

The ARLIS/Norden satellite meeting was held at the University of Oslo Library (formerly the

National Library of Norway) and the Oslo School of Architecture and Design. Papers addressed the theme, "Organizations in Change: Effects on Art Libraries." The program included not only formal papers, but also informal conversation with some 80 colleagues, mainly from Europe and North America. Art librarians in Canada share with colleagues abroad a multitude of common challenges.

Study tours are a traditional part of the ARLIS/Norden program. During an afternoon excursion we were exposed to both ancient and modern culture. The Viking Ship Museum houses magnificently crafted ships and other artifacts, ca. 800-900 A.D. The Henie Onstad Art Centre, a private collection opened to the public in the 1960s, is housed in a neo-Expressionist building sited at the edge of the Oslo fjord. The collection focuses on Modernist artists.

During the IFLA conference, the Art Libraries Section hosted a well-attended session, entitled "C20 Visual Culture: Its Impact on Art Library Collecting." The papers are available in French and English on the IFLA Web site. We also participated in a session sponsored by the Rare Books and Manuscripts group: "Embracing the Flood: Managing the 20th Century as the Past: 20th Century Materials-Selection, Preservation and Access."

The Art Libraries Section convened two business meetings, chaired by Kerstin Assarsson Rizzi (National Heritage Board, Stockholm), who will be succeeded by Olga Sinitsyna (All-Russia State Library for Foreign Literature). Members of the Standing Committee are from Canada, Finland, France, Germany, Portugal, the Russian Federation, Spain, Sweden, Switzerland, the United Kingdom, and the United States. Liaison with art librarians in Asia was a major item on the agenda, in preparation for the 2006 meeting in Seoul, Korea.

Cultural visits included the new library of the National Museum of Art, Architecture and Design (an amalgamation of previously separate libraries serving the national museums), three national museums, the new National Library, the Norwegian Museum of Cultural History (an open-air museum featuring 155 buildings including a thirteenth-century stave church), the Munch Museum (alas, missing *The Scream*), and the

Gustav Vigeland sculpture park.

Following IFLA, I spent two days in Stockholm, where I visited the National Heritage Board, the Royal Academy of Fine Arts (which has a fine rare book collection), the Architecture museum, the National Gallery, and the Modern Museum.

Canadian art librarians will have an opportunity to host the Art Libraries Section in 2008, when IFLA meets in Quebec City.

### **Jo Nordley Beglo**

Bibliographer

National Gallery of Canada

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### **Museums and the Web April 13-16, 2005, Vancouver**

In April of this year I had the good fortune to attend the Museums and the Web annual conference in Vancouver. I had been to the conference once before, in Toronto in 1998, and had found the experience interesting and stimulating, albeit a bit frustrating because I was not able to put most of what I learned to immediate use within my institution, given its somewhat lethargic Web development.

Six years later not much has changed with regard to Web development at work, but I was keen to get a sense of how much other museums have achieved, and was very keen to attend an XML workshop to try to get a better grasp of what this mark-up language is about. I was thus very pleased that my institution agreed that I should go.

Museums and the Web ([www.archimuse.com](http://www.archimuse.com)) is a large conference that attracts well over 500 attendees from all over the world and has numerous exhibitors. The use of the Internet has increased in museums since the first conference in 1997. In Toronto in 1998 there were many attendees who still had not brought their museums on-line and the workshops covered such topics as Principles of the Internet & WWW and Putting Images on the Web: A Hands-on Imaging Workshop, in contrast to Introducing Advanced Learning Paradigms for 3-D Environments and XML - Creating a Data Repository with Presentation Formats, presented in 2005.

The conference features standard sessions, but also

mini-workshops, professional forums, crit rooms, usability labs and demonstrations. For anyone interested in Web applications it is rather like being let loose in a candy shop. Here are a few impressions.

Interesting sessions included one on the creation of an RSS News Feed for the 24-Hour Museum (the U.K.'s National Virtual Museum), which involved using art history and museology students to generate content (sometimes by being "embedded" in the museum world) - a creative and mutually beneficial idea. The resulting newsfeed has boosted the site's visibility and the number and length of visitor sessions.

Another presentation described a fascinating project in a science and industry museum in France in which visitors were encouraged to create a personal Website (a cyberlog of their visit), which provided them with a "record of their paths at the exhibition, their results at activities (photos, quizzes, etc.), and complete exhibition contents and complementary resources (documents, dossiers, links, etc.)"<sup>1</sup> Visitors could subsequently access these cyberlogs through a portal from anywhere at any time. "The aim is to free visitors from some of the spatial and temporal constraints involved in museum visits [and enable] the museum to considerably strengthen its relationship with its public using an innovative basis that consists of accompanying visitors in their personal practices."<sup>2</sup>

The mini-workshops were lively discussion groups on practical subjects such as 50 Ways to Make Your Site Communicate in Two Directions and Oh, the Places They'll Go (Or Won't): Learning from Web Log Analysis and Traffic Data. It was stimulating to hear people talking about their experiences dealing with these issues.

Another informative and entertaining part of the conference were the crit rooms, sessions during which museums (or organisations such as CHIN) volunteered to have their Websites critiqued by a panel of experienced Web designers. These critiques engendered quite a lot of discussion and were a good opportunity to view Websites through the eyes of others and pick up tips on what to do and not to do.

Each year Museums and the Web gives out a series of Best of the Web Awards, in such categories as Best On-line Exhibition, E-Services, Innovative or Experimental Application, Museum Professional's Site, Research Site, Educational Use, and Best

Overall Museum Site. The sophistication, not only in design but also in the effective use of intellectual content, has soared in the eight years of the awards' existence. I strongly encourage a visit to the 2005 Best Overall Museum Site winner:

Making the Modern World Online - Stories About the Lives We've Made (<http://www.makingthemodern-world.org.uk/>), from The Science Museum, London, U.K. Not for a faint-hearted computer, though!

The XML workshop with which I started the conference was particularly interesting since XML (extensible mark-up language) is used to structure, store, and send information on the World Wide Web, something we information specialists need to know about. Having said that, I was left with my head spinning - so many applications, so many developments, so much to learn! You can find practical information and a tutorial here:

<http://www.w3schools.com/xml/default.asp>

Vancouver provided a gorgeous backdrop to all this "Web excitement": the reception at the Museum of Anthropology and conference dinner during a cruise on board a ferry and the opportunity they provided to meet people from many countries, were the icing on the cake.

### **Renata Guttman**

Head, Reader Services

Canadian Centre for Architecture

#### Notes:

1. Topalian, Roland. "Cultural Visit Memory: The Visite+ System Personalization and Cultural Visit Tracking Site." In *Museums and the Web 2005: Selected Papers from an International Conference*. Toronto: Archives and Museum Informatics, 2005, 99-109.

2. Ibid.

## Florence Carlyle: Against All Odds Museum London, London, Ontario

The exhibition "Florence Carlyle: Against All Odds" displays 47 works by the Canadian Post-Impressionist painter Florence Carlyle (1864-1923) drawn mainly from the Woodstock Art Gallery in Woodstock, Ontario. The retrospective exhibition addresses the whole of Carlyle's oeuvre, including an impressive representation of her studio portraits, and her figure and landscape paintings. The guest curator Joan Murray addresses Carlyle's determination to succeed and her consternation with the obstacles she met in her attempt to gain prominence as a professional female artist in the late Victorian era.

Florence Carlyle was born in Galt, Ontario, and raised in Woodstock, where she began her artistic career, teaching and receiving formal instruction from local art teachers. In her early years Carlyle drew from local sources for the subject matter of her paintings, including friends, family, and neighbours. In 1883 she exhibited at the Toronto Industrial Exhibition, where she met the artist Paul Peel (1860-1892).

Carlyle soon outgrew her provincial training and in 1890 travelled to Paris with Peel and his sister, Mildred. From 1890 to 1896 she trained rigorously under the tutelage of William-Adolphe Bouguereau, Tony Robert-Fleury, and Jules Lefebvre,<sup>1</sup> first at the Académie Delécleuse and then at the esteemed Académie Julian. The Parisian atelier experience formed the underpinning of Carlyle's artistic career and honed her draughtsmanship, technique, and anatomical precision.<sup>2</sup> Following this formal training, Carlyle continued her artistic development, becoming a member of the Royal Canadian Academy, the Ontario Society of Artists, and the Royal Academy of Arts. Carlyle also travelled extensively to Paris, Italy, London (England), and New York, spending time between travels in Woodstock.

Upon her return to Canada, Carlyle introduced the influences of Impressionism and European modernism to provincial Ontario through exhibitions and local work. She fused her training abroad with a strong ability to capture light in her paintings and developed a technique of pigmentation that involved applying thin translucent layers of paint to create a rich impasto effect with a highly polished finish. Critics identified Carlyle's style as "cutting edge" at the time. A newspaper commentary noted that her

work was "bold and strong, and especially in the study of the old woman there will be found crisp touches of colour that are delicious."<sup>3</sup>

'The Tiff', a 1902 work that depicts the unresolved conflict of a young couple, is indicative of the psychologically incisive paintings that Carlyle is known for. It echoes the Edwardian "problem picture" - a popular narrative device that deliberately leaves the painting's interpretation ambiguous.

The interior space is bathed in sunlight, yet dark shadows lurk in the background, causing the viewer to wonder whether discontent is at the heart of the stormy relationship depicted. The painting received the Ontario Society of Artists' Thirtieth Annual Exhibition prize in 1902 and a silver medal at the 1904 St. Louis World's Fair.

Carlyle turned to commercial illustration to support herself, as did many artists before her.

In 1899 she opened a studio in Greenwich Village, New York City, and competed in the annual American Osborne Calendar Company Competition.

She won in 1904, and the company commissioned a lucrative contract for a series of modern impressionistic images over a period of five years. The series of light, airy paintings is well exemplified in 'Sea Breezes', ca. 1904, an idealized, whimsical depiction of a carefree and spirited young woman, a work that is in marked contrast to Carlyle's penetrating studio portraits.

Florence Carlyle is perhaps best known for her insightful and intimate portraits of women, remarkable in their psychological penetration and response to the sitter's individuality. In 'Young Woman Before the Hearth', ca. 1914, an unknown sitter beckons the viewer with an inviting gaze. The glowing embers of the hearth appear to reflect the woman's personality, and one can almost feel the warmth and vitality of her beguiling stare illuminated in the firelight. The mood of the sitter is captured by an intense interplay of shadow and light. Carlyle was especially adept at capturing the fleeting effects of firelight and its afterglow, as rendered in this work.<sup>4</sup>

Overshadowed by the celebrated Group of Seven as the hallmark of our Canadian artistic identity, the work of Carlyle and that of her Canadian contemporaries has long been dismissed as typically Victorian

in its overt sentimentality. As a consequence, otherwise prominent professional female painters have been largely forgotten. Recent scholarship, however, aims to distinguish Carlyle's work as unique and worthy of interest. Joan Murray believes that "Carlyle's works serve as a reminder to the audience of the world of provincial Canada - and the world as seen through women's eyes."

### Catherine Carlyle

Reference Librarian  
Bibliothèque Frost, Glendon College  
York University

#### Notes

1. Susan Butlin, *Florence Carlyle* (Woodstock, Ontario: Woodstock Public Art Gallery, 1993) 3.
2. Joan Murray, *Florence Carlyle: Against All Odds* (London, Ontario: Museum London, 2004) 26.
3. *Ibid.*, 72.
4. *Ibid.*, 32.

#### Exhibition Schedule

Museum London, London Ontario  
18 September - 14 December 2004  
The Varley Art Gallery of Markham, Unionville, Ontario  
9 January - 27 February 2005  
The Woodstock Art Gallery, Woodstock, Ontario  
2 June - 26 August 2006

### Terry Belanger Awarded MacArthur Fellowship

Professor Terry Belanger, founder of the renowned Rare Book School at the University of Virginia, is the most recent recipient of the MacArthur Fellowship Award. He was one of 25 who received a phone call from the MacArthur Foundation in September informing them that they would be given \$500,000 in "no strings attached" support over the next five years.

"For the past 25 years, each announcement of new MacArthur Fellows has been an opportunity to recognize the critical role played in society by highly creative people," said Jonathan F. Fanton, president of the MacArthur Foundation. "The call can be life-changing, coming as it does out of the blue and offering highly creative women and men the gift of time and the unfettered opportunity to explore, create, and contribute."

MacArthur fellowships offer the opportunity for Fellows to accelerate the development of their projects or take their work in new directions. Candidates are nominated, evaluated, and selected through a confidential process. No one can apply for the awards, and no interviews are conducted.

The Fellowships were awarded this year to an eclectic group that includes a molecular biologist, a fisherman, a violin maker, a physicist and a sculptor, a group in which a rare book preservationist hardly seems out of place. "I envy the fisherman and the biologist and the others: there's a single word or two that describes what they do for a living and/or that caused them to be named as a Fellow," Professor Belanger revealed, "The MacArthur publicity characterized me as a "rare book preservationist" - an absurd phrase, but I have to admit I don't have a better one to describe what I do for a living."

Professor Belanger's work embodies the spirit of the award. He created a teaching and archive facility, the Rare Book School (RBS) in 1983 - a school that is recognized for thinking outside of the box. The RBS is an independent, non-profit institute devoted to the histories of books of every description.

It is well-known for the quality of its instructors, the professionalism of its program, as well as its unusually transparent course evaluation, as Belanger explains, "I'm always glad when those writing about Rare Book School mention its system of course evaluations: our students write detailed prose assessments of their courses that are permanently posted - in their entirety - on our Web site."

The curriculum is wide-ranging and the school's environment is designed for professionals - typically curators, rare book librarians, academics, antiquarian booksellers, book conservators and binders, and book collectors - who are all as obsessively interested in rare books as Belanger himself. University of Virginia librarian Karin Wittenborg commented, "There's a wonderful synergy between Rare Book School and the U.Va. Library's special collections."

Professor Belanger is first to credit his colleagues at RBS, "I am simply one of the noisier members of a large group of people who have worked for a very long time to help ensure that the future is not deprived of the past."

The MacArthur grant will make an enormous difference in the school's ability to increase its endowment and Belanger's top priority will be to ensure that the faculty and staff are fairly remunerated for their extraordinary contributions, "Nobody who teaches at RBS is ever going to get rich as a result, but the MacArthur money will let us do better!"

Rare Books School: [www.rarebookschool.org](http://www.rarebookschool.org)

**Amanda Kelly**  
Officer, Communications  
McCord Museum

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## EXPOSITIONS / EXHIBITIONS

### Centre Canadien d'Architecture / Canadian Centre for Architecture

Sense of the City / Sensations urbaines  
26 October / octobre 2005-10 September / septembre 2006

Empire  
30 November / novembre 2005-19 February / février 2006

### McCord Museum / Musée McCord

Growing Up in Montréal / Grandir à Montréal  
Until 26 June 2006 / Jusqu'au 26 juin 2006

Cross Currents: 500 Generations of Aboriginal Fishing in Atlantic Canada / D'eau vive : Cinq cents générations de pêche autochtone au Canada atlantique  
Until April 30, 2006 / Jusqu'au 30 avril 2006

Picturing Her: Images of Girlhood / Salut les filles ! La jeune fille en image  
Until April 9, 2006 / Jusqu'au 9 avril 2006

The Abstract Edge : Robert Davidson : Au seuil de l'abstraction  
27 May / mai 2006-15 October / octobre 2006

### Musée d'art Contemporain de Montréal

Alexandre Castonguay: Elements / éléments  
22 September / septembre-8 January / janvier 2006

Sylvie Bouchard  
7 October / octobre 2005-8 January / janvier 2006

Urban Territories / Territoires urbaines  
7 October / octobre 2005-8 January / janvier 2006

Anselm Kiefer : Heaven and Earth / ciel et terre  
11 February / février-30 April / avril 2006

Pascal Grandmaison  
26 May / mai-11 September / septembre 2006

### Musée des Beaux-Arts de Montréal / Montreal Museum of Fine Arts

Right Under the Sun: Landscape in Provence, from Classicism to Modernism (1750-1920) / Sous le soleil, exactement. Le paysage en Provence, du classicisme à la modernité (1750-1920)  
22 September / septembre 2005-8 January / janvier 2006

Catherine the Great, Art for the Empire: Masterpieces from The State Hermitage Museum, Saint Petersburg / Catherine la Grande. Un art pour l'Empire. Chefs-d'oeuvre du musée de l'Ermitage du Saint-Petersbourg  
2 February / février-7 May / mai 2006

Il modo italiano: Design and Avant-garde in 20th Century Italy / Design et avant-garde en Italie au xx<sup>e</sup> siècle  
4 May / mai-27 August / août 2006

### Musée national des beaux-arts du Québec

Antoine Plamondon (1804-1895): Highlights of an Artistic Career / Antoine Plamondon (1804-1895): Jalons d'un parcours artistique  
24 November / novembre 2005-9 April / avril 2006

National Gallery of Canada / Musée des beaux-arts du Canada

Christopher Pratt  
30 September / septembre 2005-8 January / janvier 2006

Norval Morriseau: Shaman Artist / Artiste chaman  
3 February / février-30 April / avril 2006

## CALENDRIER / CALENDAR

February 2-4, 2006

**Ontario Library Association**

Super Conference 2006

Toronto, Ontario

<http://www.accessola.com/>

February 22-25, 2006

**College Art Association**

93rd Annual Conference

Boston, Massachusetts

<http://www.collegeart.org/conference/>

March 6-11, 2006

**Visual Resources Association**

24th Annual Conference

Image is Everything

Baltimore, Maryland

<http://www.vraweb.org/conferences.html>

March 22-25, 2006

**Museums and the Web**

10th Annual Conference

Albuquerque, New Mexico

<http://www.archimuse.com/mw2004/dates/index.html><http://www.sah.org/>

April 26-29, 2006

**Society of Architectural Historians**

59th Annual Meeting

Savannah, Georgia

April 27-May 1, 2006

**American Association of Museums**

Annual Meeting and Museum Expo™ 2006

A Centennial of Ideas: Exploring Tomorrow's  
Museums

Boston, Massachusetts

<http://www.aam-us.org/am06/index.cfm>

May 5-9, 2006

**Art Libraries Society of North America**

34th Annual Conference

Transcontinental Perspectives

Banff, Alberta

<http://www.arlisnacanada.ca/banff2006/>

June 7-9, 2006

**Archives Association of Ontario (AAO)**

13th Annual Conference

University of Waterloo, Hamilton, Ontario

<http://aao.fis.utoronto.ca/aa/conference2006.html>

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