

Mot du présidente

Chers lecteurs,

Un article paru dans *Le Devoir* du 19 octobre dernier faisait état d'une étude qui démontre qu'il existe une corrélation entre l'éducation aux arts et la réussite tant scolaire que professionnelle et sociale. Nous qui gravitons autour des arts et sommes les gardiens de sa documentation, participons indéniablement à cette équation entre l'exposition à l'art et l'épanouissement d'étudiants fructueux, de professionnels accomplis et de citoyens engagés.

Les articles du présent numéro de *MOQDOC* soulignent à la fois le goût de la découverte, l'intérêt d'aller vers l'œuvre et vers l'autre : par la fréquentation d'expositions, et la participation à des congrès et formations, ainsi que du plaisir de partager. Les barrières sont tombées et la bibliothèque devient un monde d'exploration total : propose des univers physique et virtuel, elle est le plus souvent également lieux d'exposition et de plus en plus fréquemment le théâtre même d'interventions artistiques de toutes sortes.

Il est heureux de pouvoir compter sur notre expertise collective pour affronter ensemble les diverses questions, défis et opportunités que la bibliothéconomie d'art présente. Prendre part à ARLIS/NA MOQ c'est s'ouvrir aux multiples visages de ce milieu bouillonnant. S'y impliquer davantage c'est s'offrir la chance d'établir des contacts et de mesurer l'affabilité, la rigueur, l'enthousiasme et même l'humour de ses membres.

Aussi je profite de ce message pour témoigner ma reconnaissance envers les membres des divers comités pour leur disponibilité et le travail accompli. Au nom du comité de rédaction, je tiens également à remercier toutes les personnes qui ont généreusement contribué à ce numéro.

Élise Lassonde
Présidente d'ARLIS/NA MOQ

President's Message

Dear readers,

In an article published on October 19, *Le Devoir* cited a study that pointed towards a correlation between art education and academic success, both at the professional and social levels. We, who revolve around art and are the keepers of its documentation, participate directly in the equation between the accessibility to art and the flourishing of successful scholars, accomplished professionals, and engaged citizens.

Articles in the most recent issue of *MOQDOC* highlight the dual desire to discover art and its associated artifacts and actors. Through engaging with exhibitions and participating in conferences, symposia, and workshops, traditional boundaries become elusive and the library be-

comes a realm of holistic exploration that offers physical and virtual universes. The library itself becomes the theater of artistic performance and a nexus of diverse artistic endeavors.

We are fortunate to benefit from our collective expertise to tackle myriad questions, challenges, and opportunities related to the arts and their materialization. By getting involved in ARLIS/NA MOQ,

we open our practices to the multiple facets of this dynamic setting, and benefit from its membership who brings professionalism, thoroughness, enthusiasm, and collegiality.

Hence, I hereby take the opportunity to warmly acknowledge the commitment of all committee members for their time and the quality of their work. On behalf of the Editorial Committee, I would like to thank everyone who graciously contributed to this issue.

Élise Lassonde
President, ARLIS/NA MOQ

IN THIS ISSUE:
Professional Development

DANS CE NUMÉRO:
*perfectionnement
professionnel*

Profil d'un membre : Pierre B. Landry

J'ai découvert l'art dans les livres. Ayant peu fréquenté les musées avant mes études en histoire de l'art, c'est plutôt dans les bibliothèques que j'ai jeté les premières assises de mon savoir et de ma culture artistique. À mes yeux, le livre et son prolongement, la bibliothèque, ont toujours constitué d'inépuisables lieux de découverte et la source de récits constamment renouvelés. Comment l'art s'est-il immiscé parmi les romans d'aventure, la science fiction et les grandes œuvres littéraires? Je ne saurais trop le dire, mais il est certain que le goût de la découverte et le plaisir de la communication – qu'il s'agisse de lire ou de raconter – m'ont accompagné tout au long de ma carrière. Peut-être est-ce un juste retour des choses que j'aie, parmi l'ensemble de mes tâches, la responsabilité de la bibliothèque du Musée national des beaux-arts du Québec.



Photo: Idra Labrie, MNBAQ

Mon parcours est pourtant celui d'un historien de l'art, muséologue de surcroît. Un peu touche-à-tout sans doute... Après une maîtrise en histoire de l'art à l'Université Laval, j'ai travaillé comme conservateur adjoint en art canadien au Musée des beaux-arts du Canada. J'y ai fait l'apprentissage du travail rigoureux, axé sur l'expérience de l'objet et l'acquisition des connaissances nécessaires à sa compréhension. Au milieu des années 1990, la tentation de communiquer m'amène à explorer les possibilités inédites offertes par les technologies de l'information. Je m'engage dans l'aventure de Cyber-Muse, le premier catalogue Web interactif du Musée des beaux-arts du Canada, mis en ligne en 1999.

Le goût de raconter – et de découvrir! – exige plus de liberté et, avec le passage à l'an 2000, je quitte la sécurité de mon emploi pour tenter ma chance comme pigiste. J'ai enfin la possibilité de créer des récits pour des livres, des audio-guides, des conférences et des sites Internet. L'art demeure toujours présent, certes, mais les incartades vers le domaine de l'histoire me passionnent, qu'il s'agisse des Canadiens dans la tourmente de la Deuxième Guerre mondiale ou de la vie dans la vieille prison de Québec. En 2007, je ne peux résister à l'opportunité de mettre la main à la magnifique exposition *Le Louvre à Québec. Les arts et la vie* et me voilà bientôt employé régulier au Musée national des beaux-arts du Québec.

En 2010, le MNBAQ crée le service de gestion des collections et de l'information et j'en prends la tête. Outre le secteur de la gestion des collections, je deviens responsable du studio de photographie et de l'équipe des ressources documentaires, soit la bibliothèque, le centre de documentation, les archives et la gestion documentaire. Plus je m'avance dans ces champs en apparence semblables, mieux j'en apprécie les subtilités et les différences. Le muséologue, le bibliophile et le bibliothécaire ne voient pas le livre du même œil...

Pierre B. Landry

Chef, service de gestion
des collections et de l'information

2013 Melva J. Dwyer Award Call for Nominations / Appel de candidatures

Nominations should be sent directly to the ARLIS/NA Canada Chapter Chair. Nominations must be received no later than December 31, 2012. For more information: www.arliscanada.ca/en/mda

Les candidatures doivent être déposées auprès du représentant canadien d'ARLIS/NA, au plus tard le 31 décembre 2011. Pour plus d'information: www.arliscanada.ca/fr/node/198

ARLIS/NA MOQ Spring 2012 Meeting in Montreal June 8, 2012

Members of the ARLIS/NA MOQ chapter met for their Spring Meeting on Friday, June 8, 2012 in the burgeoning arts district on St. Laurent Boulevard. Artexte hosted the meeting in their new space within the Art Actuel 2-22 Building, located at 2 Saint Catherine Street East.

The business meeting of the chapter was held in the third floor meeting room at Artexte where enormous windows provided a background of bustling downtown Montreal. Twenty-one members were in attendance, including four student observers. There were several committee reports, including the Membership Committee which reported that the number of MOQ members for the year was 43. The MOQ chapter finances were provided by the Treasurer and the Professional Development Committee invited members to submit their applications for the Michelle Gauthier award, which will support travel to the 2013 ARLIS/NA conference in Pasadena, California. The Spring *MOQDOC*, Vol. 21, no. 2, which was the special student edited issue, was distributed among the members.

After the business meeting the group met with Jean Lalonde, from Regroupement des centres d'artistes autogérés du Québec (RCAAQ) and visited the new Formats Bookstore which specializes in contemporary art, art theory, and criticism.



Photos: Artexte (Meg Gray)



The members made their way to Papas Tapas Restaurant on St. Laurent at the conclusion of the business meeting for a delicious Portuguese lunch. The restaurant was located in the Grande Prix pedestrian area, which provided some summer festival flare to the walk.

After lunch, the group reconvened at the Art Actuel 2-22 building and were treated to a tour of the new Artexte facilities, including their latest exhibition: Michael Dumontier & Micah Lexier: *Call Ampersand Response*. Finally, the group visited the Vox: Contemporary Image spaces, and its current exhibitions: the video work of Canadian artist, Melanie Gilligan and Czech experimental animation filmmaker, Jan Švankmajer.

Meg Gray

McGill MLIS 2012

Création d'une bibliothèque virtuelle dans un contexte de milieu documentaire. Musée d'art contemporain de Montréal, May 7, 2012

This half-day conference held May 7, 2012 in the Salle Gazoduc of the MACM was given by François Dallaire, who is the Agent de dévelop-

nologies and outsourcing for digitization projects, and copyright. He also discussed the CDÉAF's creation of a virtual library as a case

cons of libraries creating digital collections with commercial vendors and this discussion took into consideration a number of variables



Photo: John Latour

pement et de liaison (Alphabétisation) at the Centre de documentation sur l'éducation des adultes et de la condition féminine (CDÉAF). In total, there were about twenty participants at the meeting including several ARLIS/NA MOQ colleagues as well as information professionals from other specialized libraries in the Montreal region. Everyone present seemed keenly interested in learning more about virtual collections and their potential use in "real world libraries."

In his presentation, M. Dallaire addressed a range of topics including: workflow for electronic documents; digital formats; the use of new tech-

nologies and outsourcing for digitization projects, and copyright. He also discussed the CDÉAF's creation of a virtual library as a case study for his presentation. This collection provides access to over 6,000 digital documents in various formats (such as PDF, HTML, WORD, audio and video recordings) – all of which are available through the organization's website (www.cdeaf.ca).

The conference provided a wealth of information for both small-scale and large-scale digitization projects. Mr. Dallaire drew our attention to several proprietary, open-access and free software products that are available for creating digital documents (including Adobe InDesign®, PDFCreator, PrimoPDF and EPUB). We looked at the pros and

(e.g. cost, quality control, the use of destructive vs. non-destructive techniques for scanning books, and the reliability of OCR – Optical Character Recognition). We also explored issues relating to interoperability, tagging and metadata, as well as user access (downloading vs. streaming vs. DMR – Digital Right Management).

Création d'une bibliothèque virtuelle dans un contexte de milieu

documentaire provided an excellent overview of the issues, challenges and opportunities inherent in developing a digital collection. We were given a great deal of information to digest during the course of one afternoon. Fortunately, the presentation itself was recorded and made available as a video capture to all of the participants (through an internet link) for a two-week period after the conference.

John Latour

Artex

Provenance Research Training Program Magdeburg, Germany, June 10–15, 2012



Photo: A panorama taken from the St. Johanniskirche in Magdeburg, Germany ([Wikimedia Commons](#))

In June of this year I had the opportunity to attend the inaugural workshop of the [Provenance Research Training Program](#) (PRTP) held in Magdeburg, Germany. The five-day event attracted thirty-two participants from countries around the world, including Canada, Germany, Ireland, Israel, the Netherlands, Poland, the United Kingdom, and the United States.

Established in 2011 as a project of the European Shoah Legacy Institute (ESLI), the PRTP focuses on provenance research and related issues concerning Nazi-looted art, Judaica, and other cultural property. Its aim is to provide advanced training to art historians, archivists, curators, and librarians in the area of cultural plunder during the Third Reich. The workshop was co-sponsored by the Coordination Office for Lost Cultural Assets (Koordinierungsstelle für Kulturgutverluste), a public institution based in Magdeburg and jointly financed by the federal government of Germany and by the sixteen German states.

A broad range of topics pertaining to looted cultural property were touched upon during the workshop, beginning with an examination of the principles and attributes of provenance research. After in-depth discussion, participants agreed that successful provenance research begins with an understanding of the inextricable connection between objects and people. Other areas explored during the week included the international art market during the 1930s; the development of Nazi art policy and looting of art and other cultural objects throughout Europe; the “cleansing” of the German art world and German State collections through the de-accessioning of “degenerate art”; and the restitution and reparation directives established by Allied countries in the post-war era.

Along with passionate and insightful instruction from Marc Masurovsky (a historian and the chair of the Nazi-Confiscated and Looted Art Working Group of the ESLI Advisory Council), Agnes Peresztegi (director, Commission for Art Recovery, Europe), and Willi Korte

(independent researcher, historian, and lawyer), the workshop included presentations by several internationally recognized specialists, including Michael Franz and Andrea Baresel-Brand from the Coordination Office for Lost Cultural Assets; Angelika Enderlein from the Federal Office for Central Services and Unresolved Property Issues (Bundesamt für zentrale Dienste und offene Vermögensfragen or BADV), Berlin; Thierry Bajou, from the French Ministry of Culture and Communication; and Beate Engler and Silvelie Karfeld from the German federal police (Bundeskriminalamt or BDA), Wiesbaden. Other guests included MaryKate Cleary, Manager of Historic Claims and Research at the Art Loss Register, London; Jane Milosch, director of the Provenance Research Initiative Smithsonian Institution, Washington, D.C.; and Lucian Simmons, senior vice-president and head of restitution at Sotheby’s, New York.

Two of the most engaging presentations were given by independent scholars: Meike Hopp from the Central Institute for Art History (Zentralinstitut für Kunstgeschichte), Munich, discussed the Munich art market and the role of Adolf Weinmüller, the owner of one of the most active German auction houses during the Nazi era; Patricia K. Grimsted, from Harvard University and the International Institute of Social History, spoke on the Einsatzstab Reichsleiter Rosenberg (ERR), one of the main Nazi agencies involved in the plunder of cultural objects in occupied countries during the Second World War, as well as on the repatriation and restitution policies instituted by the Allies in the immediate post-war period.

Databases highlighted at the workshop included the [Beschlagnahmeeinventar “Entarte Kunst”](#), a complete register of the works of “degenerate art” confiscated from German museums in 1937 (created by the Art History department of the Free University of Berlin); and the Special Commission: Linz ([Sonderauftrag Linz](#)), a project co-sponsored by the German Historical Museum (DHM) and the Federal Office for

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ART Now! Contemporary Art Resources in a Library Context, IFLA Satellite & ARLIS/Norden Conference and Annual Meeting, Helsinki, August 9-11, 2012



Photo: Kiasma, Museum of Contemporary Art in Helsinki, Finland ([Wikimedia Commons](#))

In August of this year the Finnish capital of Helsinki was the venue for a satellite conference of art librarians held just before the main conference of IFLA (the International Federation of Library Associations and Institutions). As a result of careful planning on various fronts, the satellite conference was able to coincide with both a meeting of ARLIS Norden and also an ARLIS/NA Study Tour of Helsinki and Stockholm. Consequently attendance was high with approximately 100 participants gathering not only from the Scandinavia (Denmark, Norway, Sweden) as well as the other Nordic countries (Finland, Iceland) but also from Europe and North America. Although I did not myself participate in the Study Tour, I was very pleased to have the opportunity to present a paper at the conference giving an overview of the preservation of web content in contemporary art, not least because this was balanced by a paper from Françoise Jacquet of the Bibliothèque Nationale de France who talked about some of the practical challenges involved in this work. Other speakers covered a wide variety of topics, including the use of the institutional repository as a platform for open access to artistic works at the University of Gothenburg, Sweden; the difficulties of re-interpreting, re-creating and re-installing 'variable media' artworks affected by fragile materials or technological obsolescence; an ontological approach to

metadata description for art collections at the Academia Sinica, Taiwan; the challenges and benefits of collecting zines; and much more besides. Many of the papers are available online at www.arlisonorden.org/programme.html.

Most of the conference took place over two days, the first at the Museum of Contemporary Art Kiasma www.kiasma.fi/ and the second at the Aalto University School of Arts, Design and Architecture, www.arts.aalto.fi/. Tours and visits during the conferences included several libraries; the Museum of Finnish Architecture www.mfa.fi/; a Helsinki design walk; and contemporary architecture in the Metropolitan area including the new Arabianranta residential area which highlighted the seriousness with which the Finns approach town planning in quest of a beneficial social mix, community-based facilities (including saunas, of course) and cultural content. There was also the opportunity to shop for Finnish design classics such as the famous Iittala glassware www.iittala.com/.

One surprise for me was to see road signs in Swedish as well as in Finnish, and sometimes, though not always, in English. Where English was lacking, the Swedish word often gave a hint of the meaning, whereas the Finnish word gave none at all. Case in point: the Swedish word for library: *bibliotek*; and the Finnish: *kirjasto*. Helsinki is a city where you are rarely far from water, and one such location was the harbour-side Katajanokan Kasino. This elegant building was originally designed about 1913 for the use of Russian imperial officers (Finland's interesting history takes the form of a triptych, with Sweden on one side and Russia on the other). Here spectacular banquets were held in traditional Russian style, followed by cards and billiards, and here, at the generous invitation of ARLIS Norden, conference participants gathered to celebrate, rather more sedately perhaps, the success of a very memorable conference.



Photo: The Arabia factory building in Arabianranta, Helsinki, Finland, home to the University of Art & Design Helsinki ([Wikimedia Commons](#))

Jonathan Franklin

National Gallery of Canada Library

Rendez-vous réussi entre étudiants et professionnels à IFLA, Helsinki, 2012

Au mois d'août, pendant un séjour de 15 jours, un groupe d'une vingtaine d'étudiants de l'École de bibliothéconomie et des sciences de l'information (EBSI) de l'Université de Montréal et d'une douzaine de professionnels, principalement de la grande région de Montréal, se sont joints à un voyage d'étude à l'occasion du 78e congrès de l'International Federation of Library Associations and Institutions (IFLA) qui s'est tenu en Finlande du 11 au 17 août 2012.

Organisé par Réjean Savard, professeur titulaire à l'EBSI, ce voyage avait pour but d'initier les participants au modèle finlandais en matière de gestion de bibliothèque, tant dans la sphère publique qu'universitaire. Conciliant à la fois le voyage d'étude et la formation continue, cette expérience a permis tant aux étudiants qu'aux professionnels d'échanger des idées, de discuter de leur expérience de travail et de sociabiliser. Bien que le groupe de professionnels soit principalement constitué de représentants du réseau public, les étudiants ont également pu se renseigner sur le milieu des bibliothèques universitaires et des collections spéciales, permettant ainsi un transfert de connaissances et d'expertise associées à chacun de ses milieux de travail.

La première semaine du séjour a certes permis aux étudiants de 1^{ère} et 2^e années d'échanger avec les professionnels avant la tenue du congrès, mais elle s'est surtout articulée autour de visites de bibliothèques publiques et universitaires. Ce voyage au travers de la Finlande a, entre autres, mené le groupe à Turku, Vaasa (au nord du 60^e paral-

lèle), Seinäjoki, Tampere pour se terminer à Helsinki. Ce qui a permis notamment aux participants de visiter la bibliothèque universitaire Tritonia, qui est entièrement bilingue (finnois et suédois); la bibliothèque publique de Tampere avec son incroyable architecture par Reima et Raili Pietilä et son, non moins célèbre, « bus internet » Netti-Nysse; ainsi que d'avoir la chance exceptionnelle d'être les premiers visiteurs de la toute nouvelle bibliothèque publique et provinciale de Seinäjoki par Alvar Aalto (1898-1976), célèbre architecte finlandais.



Photo: Bibliothèque publique et provinciale de Seinäjoki (J. Prefontaine)

Au moment de la visite, la bibliothèque n'avait pas encore été officiellement inaugurée.

Lors de ces rencontres, des professionnels de chacune de ces institutions ont fait bien plus qu'accueillir chaleureusement le groupe et présenter leurs bibliothèques respectives; ils ont aussi cherché à expliquer la société finlandaise, l'histoire des bibliothèques, l'influence du « Public Library Movement » américain, les tenants et aboutissants de la loi sur les bibliothèques (904/1998), la perception et les attentes de Finlandais en matière

d'éducation et d'accès à l'information, l'importance des récents changements sociologiques et démographiques, ainsi que les différents enjeux à venir, telles l'obsolescence des technologies de l'information, la préservation et la diffusion du patrimoine, la numérisation, etc.

Parmi les différentes notables entre la Finlande et le Québec, soulignons particulièrement le fait que leurs bibliothèques ont des clients et non pas des usagers, tel au Québec; que leur budget d'acquisition fait partie de dépenses normales de fonction-

nement et ne dépend pas de subventions; ainsi que la force du réseau « hors les murs » avec ses nombreux bibliobus. De plus, s'il n'y avait qu'une seule idée à transposer au Québec, ce serait fort probablement l'initiative suédoise, reprise en Finlande, d'encourager les parents qui sont en prison à lire et à enregistrer un conte à leurs enfants, afin

de réduire la distance qui les sépare et de solidifier leurs liens affectifs.

Somme toute, l'expérience finlandaise et la semaine passée à IFLA ont été incroyables et c'est la tête remplie d'idées que ces étudiants et professionnels sont revenus, plus motivés que jamais au Québec.

Jennifer Prefontaine

Centre Canadien d'Architecture

IFLA 2012 off-site meeting: *The Marketing of Rare Books & Special Collections in a Digital Age*, August 13, 2012

Librarians from around the world gathered for the annual IFLA World Library and Information Congress in Helsinki, Finland. Since 1928, IFLA (International Federation of Library Associations and Institutions) has provided the opportunity for colleagues from public, academic, and special libraries to exchange ideas, forge connections and professional development. The 78th conference also showcased Finnish culture, history and cuisine with a



Photo: The National Library of Finland ([Wikimedia Commons](#))

special cultural evening in Wanh Satama (the Old Harbour) and through a local tour group's in-depth tours of Helsinki and environs. More than 4,000 participants and visitors attended the week-long conference at the Helsinki Exhibition & Convention Centre.

As part of the IFLA conference, but on a much smaller scale, we participated in the meeting of the Rare Books and Manuscripts section, an offsite meeting in the National Library of Finland, a stunning library of Neoclassical architecture designed by C.L. Engel in 1836 with a modern rotunda added in the early 20th century by G. Nyström. The building's three main halls, including two that house the library's

reading rooms, connect to the rotunda and various exhibition spaces. The library is an integral part of Senate Square Complex, connected to the University of Helsinki and directly facing the Cathedral entrance.

Held in one of the library's seminar rooms, the rare books meeting proved so popular that extra chairs were added to accommodate the almost 80 attendees. It was a lively affair with 8

presentations on the theme of Marketing of Rare and Special Collections in a Digital Age over the course of the day. Rare book colleagues from Oxford, the University of Saint Andrews, the University of Wyoming, Southern Methodist University (Texas), Upp-

sala University, and the National Library of Scotland presented on approaches as varied as the use of social media, to concerns related to exhibition displays, and the role of the student as tour guide. Our presentation discussed a case study of an innovative approach to interacting with exhibitions and teaching students about rare books and collections at McGill University Library.

The main session was followed by a poster session and refreshments in the basement of the National Library. One was also able to explore the exhibition of beautiful European manuscripts, simply titled, *Treasures of the National Library of Finland*. The poster session and exhibi-

tion provided a glimpse at Finland's fascinating history, as well as an opportunity for in-depth discussion with conference participants.

Helsinki's history is visible throughout the city, particularly through its potpourri of architectural splendor. With a population of just over 600,000, Helsinki's history is comparatively short to many of its European neighbour cities. The architecture displays the varying trends of yester-year with those of the modernist movement of late 20th century. Thankfully, Helsinki was saved from the bombing campaigns of the First and Second World Wars and thus was able to maintain its pre-20th century buildings and churches. The city also features a number of daily and weekly markets, including a large flea market that offers the tourist trinkets of Lenin (who lived in Helsinki for a period of time) and the USSR's fabled sickle and hammer design. Finally, Helsinki's waterfront is a tourist destination of its own - the central market square, the Kauppatori, is bordered by Helsinki City Hall to the North, and the splendid Russian Orthodox church to the south, sitting high on a natural rock formation and overlooking the incoming and outgoing seafarers. Suomenlinna, an island fortress in the Baltic Sea is a UNESCO World Heritage Site, and short ferry ride from the market square.

Jennifer Garland

Rare Books and Special Collections
McGill University

Sean Swanick

Islamic Studies Library
McGill University

Collaborations: Webster Library, Concordia University and the Leonard and Bina Ellen Gallery

The Leonard and Bina Ellen Art Gallery and Concordia University's Webster Library are working together to integrate works from the gallery in the library. While the Webster Library already runs an active exhibition program including student and faculty works, the library and gallery are exploring various forms of collaboration, including the potential exhibition of objects from the gallery's permanent collection within the library space. In addition to this long-term initiative, two projects undertaken in 2012 involved the inclusion of works from ongoing exhibitions.

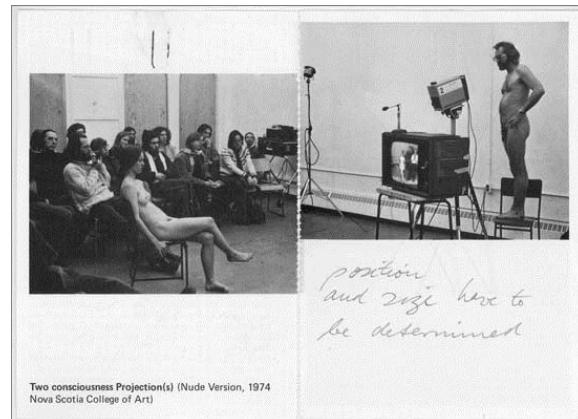
The first collaboration took place from March 16 to April 25, 2012 when the Leonard and Bina Ellen Gallery installed vitrines in the Webster Library as part of the second segment of *Traffic: Conceptual Art in Canada 1965-1980*, a major pan-Canadian exhibition.¹ In this second part of the exhibition, curator Jayne Wark, Nova Scotia College of Art and Design University, brought together art works and documents representing the significant production in conceptual art being done especially in Halifax but also in Vancouver, the Prairies, and the Arctic. A major component of the exhibition focused on the book publication program at NSCAD Press of the 1960s and 70s. The library was seen as an obvious space to exhibit the publications of artists including, among others, Dan Graham, Donald Judd, Martha Rosler, and Yvonne Rainer. While the extension of this exhibition

into the library stemmed in part from a lack of space in the gallery, it proved to be a meaningful partnership.

In the second collaboration between the library and gallery from August 29 to October 27, 2012, the Webster Library space was considered an integral part of the exhibition *Interactions* curated by Mélanie Rainville. In addition to the eleven works shown in the gallery, Rainville proposed that the video work *Box* (2009) by Montreal artist Olivia Boudreau be installed at the entrance of the Webster Library as



Olivia Boudreau, *Box*, 2009. Video still. Collection of the Leonard & Bina Ellen Art Gallery



Two pages torn from a publication illustrating Dan Graham's *Nude Two Consciousness Projection(s)*, 1972
Offset b/w print; 10.3 x 14.8 cm
The Press of the Nova Scotia College of Art and Design

part of the exhibition. For this exhibition, Rainville incorporates a “dialogic and participatory” approach which involves “encounters between individuals and art works.” Each work in the exhibition is accompanied by the interpretations of three participants from various backgrounds either through written statements or video recordings.²

Box is a twenty-three hour long video work which fits well with the twenty-four opening hours of the Webster Library. For the duration of this work, Boudreau fixed the camera on a horse in the constricted space of a stall in a stable; the minimal and restricted movements of the horse are underlined by light and ambient sound. In the library, the video work is projected against the far wall of a large darkened stall-like construction in which the viewer can circulate. On another wall inside the structure, a written statement by Amelia Jones, Art Historian, Professor and Grierson Chair in Visual Culture at McGill University, and video presentations by Nicole Lattuca, Assistant Curator, Educational Programs at the CCA, and Claude Poissant, Theatre Director, engage the viewer as they present their relationships to Boudreau's work. As Rainville suggests the viewer can consider how each work is perceived making them aware of their own response and interpretation of the art work.³

For students and visitors entering a multidisciplinary library serving not only arts and humanities but also business and engineering faculties, encountering Boudreau's work may be one of their first experiences with contemporary art. Through the collaboration with the Ellen Gallery, the library fulfills

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Exhibition Review: *Van Gogh Up Close*

"I hear it's not his famous stuff." These words were uttered to me just before escorting a friend through the recent *Van Gogh Up Close* exhibition, this year's blockbuster held at the National Gallery, May 25th to Sept. 3rd, 2012. Despite that fact, and despite the temptations to outdoor frivolity as provided for by this summer's glorious weather, this person and 230,000 thousand others chose to eschew the tangible beauty and palpable heat of Ottawa's sunny landscape for a day to enjoy the magnificent oil-on-canvas blues, greens and yellows of France as seen through Van Gogh's eyes 130 years ago. In fact, as per an article in the Ottawa Citizen dated September 5, 2012, *Van Gogh Up Close* enjoyed the fourth largest attendance record of all Gallery exhibitions in the last fourteen years. "Famous stuff" or not, there was an unavoidable draw to view the lesser known works of the legendary artist, as well-known for commanding the highest returns at auction on the rare occasions his works go up for sale as for cutting off his ear, eating chromium yellow and purposefully dying at the tender age of 37—the latter, perhaps, as he had no inkling he would be commanding the highest returns at auction 125 years later.

I would hope there would be no sacrilege in stating that I, for one, did not feel overly hard done by with the absence of *Starry Night*, any portrait of *Dr. Gachet* or *Bedroom in Arles* and found the curators' theme actually a refreshing breath of fresh (Provencal?) air. What better way to allow us insight into the artist who extols the philosophical and theological significance of studying a "blade of grass" (a quote featured prominently within the exhibition, extracted from Vincent's letter to brother Theo, dated September 23, 1888) than to showcase 40-odd paintings by the artist that extol the beauty and virtues of the natural world through its close-up portrayal in the most minute detail? The curators' choices ensured the Gallery visitor was quickly enveloped in a swirling visual windstorm of painterly petals, veined leaves, thorny stems, pulpy stalks, mossy underbrush, and yes, brilliantly green blades of grass. Who was to know the bark of a tree was made up of a kaleidoscope of colours, ranging from baby pink to crimson to chocolate brown? *Woman Walking in a Garden* (1887) clearly demonstrates that this is the case. Who knew that that many shades of green, gold, yellow and blue (yes, blue!) define a field of wheat as seen in the daylight of the bright French sun? *Wheat Field* (also 1887) offers the eye more colours than the brain can possibly count. Indeed, *Van*

Gogh Up Close proved proof that Vincent thought there was, indeed, very much "in the details", and in his case, it may not have been the Devil but his geographically Northern Counterpart.



Vincent Van Gogh, *Blossoming Almond Tree* (1890) Source: [Wikimedia Commons](#)

As someone painfully aware of their continued status as "novice" within the realm of the photography, I could not help to notice how most of the works featured within the exhibition demonstrated what I would term photographic characteristics, "cropping" being the most evident. (*The Large Plane Trees* (1889) was especially most reminiscent of the author's various trials and tribulations using the "crop" function in Lightroom®.) Two accompanying photographers, most decidedly not novices but seasoned professionals, echoed the same sentiments. It wasn't long before they were dissecting the works, relating to me how clearly they saw Van Gogh carrying out "The Rule of Thirds" and the "Golden Ratio" in his painting. Not art historians, they were unaware that these two practises were used by artists long before Fox Talbot was a gleam in Daddy Talbot's eye, but I must say I did relish how people with no art history knowledge per se could so quickly be caught up in Van Gogh's work. The hallmark of the true artist is seen true and clear.

What was the relationship between Van Gogh's work and photography exactly? At the risk of sounding like a concordance, the terms "close-up", "zoom", "crop" and "focus" are used over and over in the exhibition catalogue, and indeed, these nowadays form part of a vocabulary chiefly associated with the realm of the photographic arts. Ulrich Pohlmann devotes an essay to the topic in the catalogue. While it would seem that there is no evidence to suggest that Van Gogh, unlike the Nabis and Barbizon painters, who used photography to aid in their artistic pursuits, ever dabbled in producing photographic images himself, Pohlmann does demonstrate that Van Gogh was no stranger to photography (cf. Pohlmann, Ulrich. *Van Gogh and Photography: Notes on the Artist's Visual Memory* in *Van Gogh up Close*. Ottawa: National Gallery of Canada, 2012, pp. 154-81). His association with the publishing firm of Goupil, which was involved not only in publishing and distributing photographic reproductions of art, but also in the publishing and distribution of the earliest works of artistic photography, would have guaranteed that a number of photographs would have passed the desk of Vincent on a regular basis. While Van Gogh may not have been tempted to

Van Gogh continued...

take any snaps himself and even lamented to Theo the loss of “life” and colour he noted in persons and objects rendered photographically, it might not be too bold to suggest that he may have appreciated and adapted/adopted certain techniques he came across. It is well-known that Van Gogh was greatly influenced by Rembrandt, Ruisdael and Van Goyen, yet he could never be accused of plagiarizing any of these artists. Could the same have happened with photography? Given that one room of the exhibition space was devoted to the contemporary “close-up” photographs which would have passed through Maison Goupil, perhaps the curators leave the nature of the ensuing connections up to the viewer. (Also on the theme of influence, another highlight of the exhibition had to be the room devoted to Japanese prints contemporary to Van Gogh. As is well known, Van Gogh was an avid collector of such prints, and it is no accident that the curators chose to exhibit Hiroshige’s *Flowering Plum Tree* (1887) given Van Gogh’s *Almond Blossom* (1890) was the signature image for this exhibition. Kudos to the curators for acknowledging and demonstrating the fact that art, even the true masterpiece, is never created in a vacuum.)

The “famous stuff” is easily seen with a modicum of effort. Works of this ilk will most likely never be assembled in one venue again. Golden fields and sky blues, the brilliant jewel-tones of Japanese prints and the gentle sepias, black-and-whites of early photography: all this made the privilege of seeing this rarely seen side of Van Gogh unquestionably worth the sacrifice of a day in the sun.

Alexandra Gregory

University of Ottawa

Collaborations: Webster Library and the Ellen Gallery continued from page 9...

one of its objectives to provide visual enrichment and a welcoming environment to the library and also promote diverse educational and cultural experiences.

Melinda Reinhart

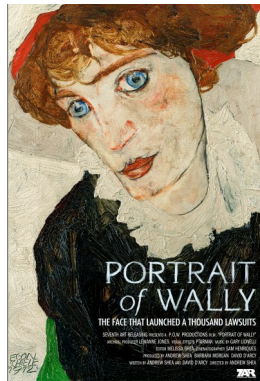
Concordia University Libraries

1. The first part of the exhibition focused on conceptual art in Montreal, Toronto, London, and Guelph
2. Artists include: Bertille Bak, Olivia Boudreau, Louis-Philippe Côté, Rachel Echenberg, Erin Gee, Nelson Henricks, John Massey, Thérèse Mastroiacovo, Alana Riley, Jana Sterbak, Sharif Waked, and Hong-Kai Wang. Participants: Rose-Marie Arbour, Olivier Asselin, Guylaine Beaudry, Anne Bérubé, Claude R. Blouin, Nicole Burisch, Kevin Calixte, Adam Cantor, Professor Norman Cornett, Timothy Dallett, Louise Dandurand, Denise Desautels, Martin Dicaire, Jason Friedman, Amelia Jones, Stéphanie Julien, Tania Laliberté, Nicole Lattuca, Marc James Léger, Fabien Loszach, François Morelli, Claude Poissant, Eduardo Ralickas, Anil Ramcharand, Raymond Saint-Pierre, Cheryl Sim, Dominique Sirois-Rouleau, Erandy Vergara Vargas, Anne Whitelaw, Ida Zhang.
3. Mélanie Rainville. *Interactions*. Montreal: Leonard and Bina Ellen Gallery, 2012.

Provenance Research Training, Magdeburg, Germany continued from page 5...

Central Services and Unresolved Property Issues (BADV), which lists over 4,000 paintings, sculptures, and other objects that Adolf Hitler and his agents purchased or appropriated between the end of the 1930s and 1945, mainly for a museum planned for Linz, Austria.

The workshop also included visits to the provincial archives of Saxony-Anhalt and the Magdeburg Museum of Cultural History (Kulturhistorisches Museum Magdeburg), as well as a private screening of a compelling documentary film entitled *Portrait of Wally*, which tells the story of Egon Schiele’s painting of Walburga “Wally” Neuzil (the artist’s mistress) that had been looted by the Nazis and later “discovered,” in 1997, in the collection of the Museum of Modern Art (MoMA), New York. The painting precipitated a



historic court case that pitted the Manhattan District Attorney, the US government, and the heirs of Lea Bondi, a Viennese gallery owner, against the Leopold Museum, Vienna, and MoMA.

As well as discussion in the various sessions, each day involved lively debate over lunch and dinner

with instructors and attendees. The opportunity to interact with participants, the workshop format, and the high quality of instruction all contributed to making this five-day event a highly valuable educational experience and an auspicious beginning for the Provenance Research Training Program. Future PRTP workshops are being planned for cities throughout Europe and the Americas.

Philip Dombowsky

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Calendar of Events January-June, 2013 / Calendrier d'événements janvier-juin 2013

**College Art Association
101st Annual Conference**

February 13-16

New York, New York

<http://conference.collegeart.org/2013/>

**Association of Architecture School
Librarians Annual Conference**

March 21-24

San Francisco, California

[http://woodbury.libguides.com/
aasl2013conference](http://woodbury.libguides.com/aasl2013conference)

**Visual Resources Association
VRA 2013 Conference**

April 2-7

Providence, Rhode Island

[www.vraweb.org/conferences/providence.ht
ml](http://www.vraweb.org/conferences/providence.html)

**Society of Architectural Historians
66th Annual Conference**

April 10-14

Buffalo, New York

[www.sah.org/conferences-and-
programs/2013-conference-buffalo](http://www.sah.org/conferences-and-programs/2013-conference-buffalo)

**Museums and the Web
17th Annual Conference**

April 17-20

Portland, Oregon

<http://mw2013.museumsandtheweb.com/>

**Art Libraries Society of North America
(ARLIS/NA) 41st Annual Conference
Crafting Our Future**

April 25-29

Pasadena, California

www.arlisna.org/pasadena2013/

**American Association of Museums
Annual Meeting & MuseumExpo™**

May 19-22

Baltimore, Maryland

www.aam-us.org/events/annual-meeting

**Canadian Museums Association
66th National Conference**

Cultural Collaborations Culturelles

May 27-June 1

Whitehorse, Yukon

[www.museums.ca/Services/Conferences/CM
A_National_Conference/?n=14-98-284](http://www.museums.ca/Services/Conferences/CM_A_National_Conference/?n=14-98-284)

**Canadian Library Association
68th National Conference and Trade Show**

May 29-June 1

Winnipeg, Manitoba

www.cla.ca/conference/2013/

**Association of Canadian Archivists
38th Annual Conference**

June 13-15

Winnipeg, Manitoba

<http://archivists.ca/content/annual-conference>

