

## Mot du président

Chers lecteurs,

Le dernier numéro de *MOQDOC* vous présentait divers projets collaboratifs impliquant nos membres ainsi que d'autres initiatives conjointes auxquelles ont participé nos membres, nos membres institutionnels ainsi que d'autres organisations non affiliées à la section Montréal-Ottawa-Québec. Avec le présent numéro de *MOQDOC*, nous désirons approfondir le thème de la participation à travers une série d'articles rédigés par certains de nos collègues qui ont récemment pris part, au niveau international ou local, à des conférences dans le domaine des arts et des sciences de l'information.

Dans les pages qui suivent, vous trouverez un compte-rendu de la « Conférence conjointe VRA+ARLIS/NA » qui a eu lieu plus tôt cette année dans la ville de Minneapolis, ainsi qu'un rapport de la 38e Conférence annuelle de la « Saint Louis Conference on Manuscript Studies ». Outre la rencontre du printemps de la Section MOQ, trois conférences internationales ont eu lieu cette année à Montréal ; chacun de ces événements fait l'objet d'un compte-rendu préparé par l'un de nos membres. Cet automne, certains de nos collègues qui résident à Montréal

## President's Message

Dear readers,

The last issue of *MOQDOC* highlighted the benefits of collaborative projects between our members, as well as joint initiatives between our members, our member institutions, and organizations outside of the Chapter. For the current number, we are pursuing the theme of "participation" through a series of articles by colleagues who recently took part in art and information conferences on international and local levels.

In this issue, you will find a report of the VRA+ARLIS/NA 2011 joint conference that was held earlier this year in Minneapolis as well as an account of the 38<sup>th</sup> Annual Saint Louis Conference on Manuscript Studies. Three international conferences and the Chapter's spring meeting were held in Montreal this year, and each is reported upon by our members.

A number of our Montreal-based colleagues had the pleasure of attending a special event this fall organized by Concordia University Libraries. Entitled *Talking to Books*, it celebrated a significant donation of Quebec *livres d'artistes* to the university. In an interview with *MOQDOC*, Concordia's Annie Murray discusses the

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ont eu le plaisir d'assister à un événement spécial organisé par les Bibliothèques de l'Université Concordia. Intitulée *Talking to Books* (« Parler aux livres »), cette soirée célébrait un don important de livres d'artistes québécois qui enrichira les Collections spéciales de l'université. Dans une entrevue accordée à *MOQDOC*, Annie Murray, bibliothécaire à l'Université Concordia, nous parle de l'événement ainsi que des ouvrages qui constituent le don, dans le contexte des Collections spéciales dont elle est responsable.

Vous trouverez également dans ce numéro un hommage à Anna Kindl, qui prend sa retraite de la Bibliothèque du Musée des beaux-arts du Canada, une critique de l'exposition du MBAC sur l'art du Caravage, un profil de la bibliothèque de la SCHL, ainsi que des renseignements concernant les événements à venir et le Prix Melva J. Dwyer.

Dans le dernier numéro de *MOQDOC*, nous faisons appel à nos lecteurs afin qu'ils s'impliquent activement au sein d'ARLIS/NA MOQ en se joignant à l'un des comités de la section. Depuis lors, nous avons accueilli Marie-Chantal L'Écuyer-Coelho qui s'est jointe au Comité exécutif. Vous pourrez en apprendre davantage au sujet de notre nouvelle secrétaire en consultant la rubrique «Profil d'un membre».

Tandis que le présent numéro est envoyé sous presse, nous sommes toujours à la recherche de volontaires pour siéger au Comité exécutif ou au Comité de mise en candidature. Pour assurer le succès de notre section, je vous encourage fortement à jouer un rôle actif dans l'un de ces groupes! Votre contribution sera grandement appréciée.

Au nom du Comité de rédaction de *MOQDOC*, j'aimerais remercier tous les auteurs pour leurs contributions à ce numéro. Nous espérons que vous apprécierez votre lecture et que vous n'hésitez pas à nous faire part de vos commentaires.

Cordialement,

**John Latour**

Président, ARLIS/NA MOQ

event and the donation itself in relation to the university's Special Collections Department.

Also included in this issue is a tribute to Anna Kindl, who is retiring from the Library of the National Gallery of Canada; an exhibition review of the NGC Caravaggio exhibition; a profile of the CMHC Library as well as details of upcoming events – and the Melva J. Dwyer Award.

In the last issue of *MOQDOC*, we called upon our readers to become more involved with the Chapter by joining one of its committees. Since then, we have welcomed Marie-Chantal L'Écuyer-Coelho to the Executive. You can find out more about our new Secretary in the Profile of a Member.

As this current number goes to print, we are still looking for members to serve on the Executive and Nominating Committees. To ensure the success of our Chapter, I strongly encourage you to consider taking an active role in one of these groups! Your contribution will be greatly appreciated.

On behalf of the Editorial Committee of *MOQDOC*, I'd like to thank all of the contributors to this issue for their wonderful texts. We hope you enjoy this issue, and will feel free to send us your comments about it.

Sincerely,

**John Latour**

President, ARLIS/NA MOQ

## Retirement News — Anna Kindl

At the end of November Anna Kindl is retiring from her position looking after acquisitions at the National Gallery of Canada Library. Anna will be familiar to many ARLIS/NA MOQ members given that the greater part of her long career has been spent in Montreal, at the Canadian Centre for Architecture and Concordia University, and at the National Gallery in Ottawa.

Anna began her work in libraries at Queens University, where she subsequently earned a bachelor's degree in art history. Later she moved to Montreal, where she assisted Phyllis Lambert in the important work of building the book collections of the Canadian Centre for Architecture, and also held a position at Concordia University Library. After a detour out of the MOQ region to Trent University in Peterbor-



ough, she finally returned to the fold in 1991, following Murray Waddington to Ottawa and the National Gallery of Canada Library. There she has spent the past two decades exercising her thorough and detailed knowledge of the world of art books in support of the needs of the curators. Anna has earned the high regard of her professional circle of colleagues, as well as of the booksellers with whom she has dealt over many years, for her determined pursuit of the right publication, however obscure or hard-to-find, in good condition, and at the right price. We at the National Gallery will miss her unflagging dedication to her work, as well as her impeccable demeanour combined with genuine kindness; and we shall have to find someone else to bother when we need a letter translated from Italian. We wish Anna continuing excellent health and great happiness in her retirement.

**Jonathan Franklin**  
National Gallery of Canada Library

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## Profil d'un membre — Marie-Chantal L'Ecuyer-Coelho

Depuis octobre 2008, j'ai la chance d'occuper le poste de bibliothécaire responsable du traitement documentaire des collections iconographiques de Bibliothèque et Archives nationales du Québec. Mon parcours professionnel et académique a pu parfois me sembler sinueux, mais lorsque je considère rétrospectivement les principaux éléments de mon *curriculum*, s'en détache mon amour de la lecture et des arts.

Avant d'entreprendre mes études de bibliothéconomie à l'Université McGill, mon expérience professionnelle se résumait à de nombreuses années de travail étudiant dans le milieu des librairies. À cette époque, je consacrais l'essentiel de mon énergie à mes études, que j'effectuais à l'Université Concordia, d'abord dans le domaine des arts visuels puis dans celui de l'histoire de l'art. Une fois le baccalauréat complété, j'ai amorcé des études de second cycle en histoire de l'art, mais finalement, j'ai préféré m'orienter dans le domaine de la bibliothéconomie, en m'inscrivant à l'École des sciences de l'information de l'Université McGill. Tout en suivant mes cours, je travaillais en tant que bibliothécaire-étudiante à la Bibliothèque Vanier de l'Université Concordia ainsi qu'à la Bibliothèque publique juive de Montréal. En mai 2008, je terminais mes études de maîtrise, puis, peu de temps après, j'obtenais un poste à temps partiel à la Ville de Montréal comme bibliothécaire de référence à la Bibliothèque de Saint-Léonard. Au même moment, je commençais à travailler, à raison d'une journée par semaine, à la Direction du traitement documentaire de la Collection de prêt et de la référence de BAnQ. Rapidement, j'ai réalisé que c'était le traitement documentaire qui m'enthousiasmait le plus. C'est



pourquoi j'ai profité de l'ouverture d'un poste à temps plein à BAnQ pour orienter ma carrière dans ce sens.

Travaillant d'abord à l'indexation et à la classification des monographies destinées aux usagers de la Grande Bibliothèque, l'opportunité s'est offerte à moi de mettre à profit ma formation en art, avec l'ouverture d'un poste au traitement des collections iconographiques de la Collection patrimoniale de BAnQ : à ce titre, je suis la bibliothécaire responsable de la description, de l'indexation et de la classification des affi-

ches, des cartes postales, des estampes, des programmes de spectacle, des livres d'artistes, etc., ainsi que de l'indexation et de la classification des monographies en art. Dans le cadre de mon emploi, je participe à plusieurs projets spéciaux, dont la traduction en français des *Rules for Description and Access* (RDA) ainsi que le développement d'*Images*, la nouvelle interface de mise en valeur des collections iconographiques de BAnQ. Mon poste requiert, du reste, que je me tienne à l'affût des derniers développements en matière de traitement documentaire : aussi, mes principaux intérêts de recherche portent sur la théorie de la représentation et la sémiotique de l'image, qui permettent, selon moi, de poser un œil critique sur les pratiques propres au traitement des documents visuels.

## 2012 Melva J. Dwyer Award - Call for Nominations / Appel de candidatures

The Melva J. Dwyer Award was established in recognition of the contribution made to the field of art librarianship by Melva Dwyer, former head of the Fine Arts Library, University of British Columbia. It is given to the creators of exceptional reference or research tools relating to Canadian art and architecture. The Award is administered by the Canadian Representative to the Art Libraries Society of North America (ARLIS/NA) who is also the Chair of ARLIS/NA Canada, and is adjudicated by a jury of three Canadian art information professionals.

The Award will be announced and presented during convocation ceremonies at the annual ARLIS/NA Conference in Toronto in March 2012.

Melva Dwyer était autrefois chef de la Bibliothèque des beaux-arts de l'Université de la Colombie-Britannique. Le Prix qui porte son nom a été créé en reconnaissance de sa contribution au domaine des bibliothèques d'art. Il récompense les créateurs d'outils exceptionnels de consultation et de recherche dans le monde de l'architecture et des arts canadiens. Le Prix est administré par le représentant canadien de l'Art Libraries Society of North America et décerné par un jury composé de trois professionnels de l'information canadiens, spécialisés dans le domaine des arts.

Le Prix sera remis lors de la cérémonie prévue à cet effet pendant le Congrès annuel d'ARLIS/NA à Toronto en mars 2012.

### Criteria

- The title must relate to Canadian art and/or architecture, be produced by Canadian authors and be disseminated by Canadian sources.
- The format of the reference or research tool can vary: print, electronic, multimedia or other vehicles will be considered.
- The date of publication or release should be within the last two years of the date of nomination, although exceptions can be made for cumulative achievement.
- Monographs, exhibition catalogues and periodical articles will be considered if the scope and quality of the bibliographic information or the arrangement of the main text merits recognition as a major reference or research tool.

**Please send nominations to the Chair of ARLIS/NA Canada, who will forward them to the jury.**

**James Rout**  
University Librarian  
Emily Carr University  
of Art + Design  
1399 Johnston Street  
Granville Island  
Vancouver, BC  
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Phone: (604) 844-3835  
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**Prière d'envoyer le tout au président d'ARLIS/NA Canada, qui le fera parvenir au jury.**

### Critères d'admissibilité

- L'instrument de consultation ou de recherche doit traiter de l'architecture et/ou des arts canadiens, être produit par un auteur canadien et distribué par un organisme canadien.
- Le support du document peut revêtir différentes formes: il peut s'agir d'un outil imprimé, électronique, multimédia, etc.
- La publication ou le lancement du document doit avoir lieu au cours des deux années précédant la date de mise en nomination. On peut toutefois mettre en nomination tout autre outil dans le but d'en souligner l'importance.
- Sont acceptés par le jury les monographies, les catalogues d'expositions et les articles de périodiques si la portée et la teneur des renseignements bibliographiques fournis ou l'organisation du corps du texte sont telles que ces documents constituent des instruments majeurs de consultation et de recherche.

### Nomination procedures

Nominations should be sent directly to the ARLIS/NA Canada Chapter Chair. Nominations must be received no later than December 31, 2011. Each nomination should include full bibliographic information and a written justification assessing the importance of the work to the discipline.

### Procédure de mise en candidature

Les candidatures doivent être déposées auprès du représentant canadien d'ARLIS/NA, au plus tard le 31 décembre 2011. On fournira la description bibliographique de l'outil ainsi que les motifs invoqués à l'appui de la nomination.

## ARLIS/NA MOQ Spring 2011 Meeting in Montreal

Members of ARLIS/NA MOQ met for their Spring 2011 meeting on a crisp day in April for a delightful juxtaposition of Historical and Modern as only Old Montreal can deliver.



*Pointe-à-Callière Museum (J. Garland)*

The day began with the Chapter's Business Meeting, held at DHC/ART Foundation for Contemporary Art on rue St-Jean. Twenty-nine members were in attendance, and to the delight of the Executive Committee, the room was overflowing due to the presence of several student observers, many of whom have subsequently become full-fledged members. There were several committee reports, which included the following highlights: as of the morning of the meeting, membership in the Chapter was a healthy 41 members and student membership was emphasized as being integral to Chapter growth; there will be two Travel Awards in 2012 to allow for attendance of the ARLIS/NA annual conference to be held in Toronto in March 2012; members approved of Melinda Reinhardt's proposal of naming the Chapter's ARLIS/NA membership award in honour of the long-standing contributions of Daphne Dufresne; the issue of MOQDOC distributed to members during the meeting was the same length as the previous double issue, demonstrating the enthusiasm with which members had contributed to the publication; as John Latour announced the vacancies in the Executive, Marie-Chantal L'Ecuyer-Coehlo immediately volunteered for the position of Secre-

tary; at the time of publication, a Vice-President is still being sought; the new Chapter website is located at [www.arlismoq.ca](http://www.arlismoq.ca) and is expected to be officially launched before the Fall 2011 meeting. In addition to the official Committee reports, Danielle Léger announced an October 2012 colloquium which will be held on posters published and relating to Québec, jointly sponsored by the BAnQ and UQAM's École de design. Danielle expressed the hope that MOQ members would participate by providing information for any relevant holdings they may have. Lastly, Pierre Boisvert brought to the attention of members the Médiathèque Littéraire Gaëtan Dostie, a recent visit to which Pierre related with great enthusiasm, emphasizing its success in showcasing the rich literary history of Québec.

When the business meeting concluded, members had their first special tour of the day: a guided visit to the DHC's Ceal Floyer exhibition by curator John Zepetelli. If the rich interiors of the DHC location were not enough of a delight to the senses, with its impressive combination of highly modern art spaces within a breathtaking historical building, the overt challenge of artist Floyer to question our perception of the ordinary and everyday also provided a cerebral thrill to visitors.

After a delicious multi-course lunch and a chance to catch up with old friends and colleagues at the l'Arrivage Restaurant in the Pointe-à-Callière Museum, next up was a visit to the Centre de documentation de Pointe-à-Callière, located in the Old Pumping Station, Place d'Youville. Members were treated to a warm welcome and introduction to the collection by Éric Major, the Centre's documentaliste. Not to be deceived by the "klein aber fein" (small is beautiful) size of the Library, it boasts an impressive collection of items on Montréal's archaeological and architectural history which also serve to trace the social, cultural and economic history of the city and the province of Québec. While chiefly serving the informational needs of the staff of Pointe-à-Callière, Éric stressed the fact that the Centre de documentation is open to the general public on appointment.

Next was a captivating visit to the Petit Musée de l'impression, housed in the original location of the historic Lovell Printing house, which, interestingly enough, is still owned by members of the Lovell family and still houses commercially active printing presses. Enthusiastically led by one of the Musée's founders, Michel Desjardins, MOQ members were offered a fascinating



*Michel Desjardins, Petit Musée de l'impression (J. Garland)*

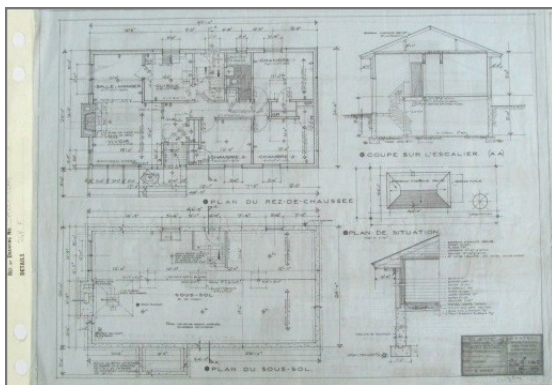
look into the history of printing in Montréal. With hands-on demonstrations and a show-and-tell format, those of us now surrounded by e-formats and social networking were able to rekindle our appreciation of the printed work and the vastly laborious processes that allowed the written word to first appear on actual paper. There was something of the feeling of homecoming for thumbs numbed by texting to hold metal type, as for eyes blinded by staring into Smartphones to see how elaborate bindings could be as equally blinding after being gilded in intricate patterns with actual gold leaf.

For most, the day ended after this visit, but some members continued on to the Titanic restaurant to warm up with coffee and chat after another full and exciting ARLIS/NA MOQ outing.

**Alexandra Gregory**  
University of Ottawa

## Library Profile: CMHC Architectural Drawings Collection

Finding original records on Canadian post-war architecture, and particularly on Canadian post-war housing, is not always an easy task. The Canada Mortgage and Housing Corporation (CMHC) architectural drawings collection is a small but valuable addition to the existing resources in these fields. The collection documents some of the design, planning and research activities of CMHC from the mid-forties to the late 1990s, spanning the post-war building boom and a period of extraordinary expansion for Canadian cities. Established in 1946 to house returning veterans and administrative housing programs, CMHC (known as the Central Mortgage and Housing Corporation until 1979) was also involved in housing design, in the financing and design of public housing, in co-operative and non-profit housing projects and in the revitalization of urban historic neighbourhoods.



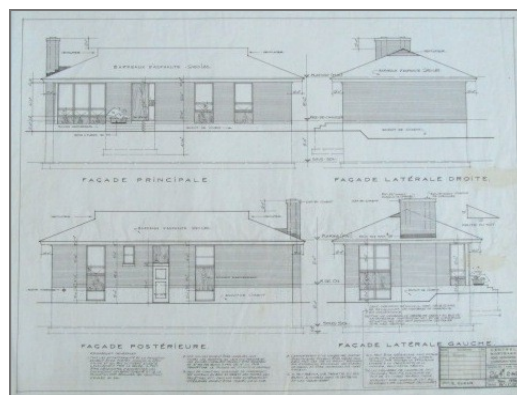
*Design no. 264F, architect Roland Dumais,  
Montréal, Québec, 1956, drawing 1/2*

The architectural drawings are part of the extensive collection of the Canadian Housing Information Centre, the library of CMHC in Ottawa, which contains some 80,000 documents, 3,000 subscriptions to periodicals and 180,000 images, mainly on the topics of housing and urban development. The collection also includes all publications by CMHC since its foundation.

The drawings collection itself consists of approximately 3,900 original drawings and reprographic copies, and some 0.15 linear meters of textual documents. In the summer of 2009, the drawings stored in the library were arranged and an inventory was produced. Of great help for the arrangement was a binder with the printout of an obsolete house plans database listing drawings by series, and by projects or designs. This arrangement and the series, projects or design titles were retained for the physical ordering and the new inventory listing.

One of the largest groups of drawings in the collection belongs to the Competition or "Sales Plans" series, containing successful entries, mostly for detached houses, submitted by architects to CMHC's small house designs competitions, including drawings by Raymond Affleck, Roland Dumais and Saul Herzog. Designs in these series were also produced in-house by CMHC. The plans were published in house model catalogues issued by CMHC from the late forties up to the mid-seventies.

Consumers, architects and contractors could order plans from these catalogues for a fee. "Sales Plans" usually consist of a set of two working drawings with plans, sections and details, and elevation drawings. Most reference requests relating to the drawings collection have been for this series, from homeowners seeking original plans for their property.



*Design no. 264F, architect Roland Dumais,  
Montréal, Québec, 1956, drawing 2/2*

The collection also includes several series of drawings produced for the Rural and Native Housing (RNH) Program, which provided financial assistance for remote community housing. Other substantial groups in the collection are drawings for seniors' residences, sets of technical drawings for renovation of housing projects, as well as textual documents and drawings on house types developed by CMHC.

Although modest in size, the collection provides an original record of the active part CMHC played in the design of post-war housing in Canada. Drawings are available for consultation at the Canadian Housing Information Centre and users can contact the Centre with any questions about the collection and the inventory.

### Eva-Marie Neumann

Housing Information Analyst  
Corporate Marketing  
Canadian Mortgage and Housing Corporation (CMHC)  
[www.cmhc-schl.gc.ca](http://www.cmhc-schl.gc.ca)

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## *Talking to Books*—The *livres d'artistes* of the Sylvia and Irving Camlot Collection

Concordia Libraries recently received an important collection of *livres d'artistes* from Sylvia Camlot. What follows is a brief interview between John Latour (*MOQDOC*) and Annie Murray, Digital & Special Collections Librarian and Librarian for Philosophy (Concordia Libraries) regarding this donation.

**JL:** Annie, can you tell me how many *livres d'artistes* made up the Sylvia and Irving Camlot Collection, and who were some of the artists and authors that were responsible for these works?

**AM:** We received sixteen books altogether, and five of the books came with a larger associated print. Some of the authors whose works are in the collection include Anne Hébert, Hubert Aquin, Jacques Godbout, Gabrielle Roy and Gaston Miron. Some of the artists who contributed to the books include Stanley Cosgrove, Alfred Pellan, Jean-Paul Lemieux and Arthur Villeneuve. An impressive range of writers and artists!

**JL:** How did this donation come about? Was there a Concordia connection to Sylvia and Irving Camlot?

**AM:** Sylvia Camlot donated the books in late 2010. Her husband Irving passed away a few years ago. There is a Concordia connection. Two of their children went to Concordia, including their son Jason, a poet and scholar who teaches English literature at Concordia. Their daughter who attended Concordia studied Fine Arts and works as an art appraiser.

**JL:** In September of this year, you organized a special event to celebrate this acquisition. Can you tell me a bit about this activity?

**AM:** *Talking to Books* took place on September 19. We wanted to thank Sylvia Camlot for her donation in a special way because she mentioned from the outset that she really looked forward to students being able to use the books that she

and her husband collected. With books like these, destined for Special Collections, we wanted to have an event where as many people could see and explore the books as possible, since sometimes Special Collections books can feel a bit remote from students. So with the help of our Fine Arts librarian, Melinda Reinhart, I recruited some Fine Arts students who were interested in presenting the books to people at an event. The idea was for students to be the guides for the books, and to connect with the books from their perspectives as artists and students. I think it worked well, because the students and the visitors all seemed to enjoy themselves. It was great for the Library to see the books being looked at and discussed by so many people.

**JL:** How does this collection relate to the Special Collections of Concordia Libraries?

**AM:** The *livres d'artistes* add to our Library's holdings in literature and art books, but *livres d'artistes* in particular are not something we have actively collected in the past. They require special care and they represent a special investment as well. However, given our experience with the donation and the enthusiasm people have for such books, it could be a great direction for collecting in the future.

**JL:** If I wanted to consult these (or other) works in the Special Collections, how would I go about it?

**AM:** You are welcome to come to Special Collections at the Vanier Library, which is on Concordia's Loyola Campus on 7141 Sherbrooke Street West. We are open M-F, 9 to 5.



*Guests explore a work from the Sylvia and Irving Camlot Collection with the help of Jennifer Roberts, Concordia graduate student in Art History.*

## VRA + ARLIS/NA Conference 2011— *New Voices in the Profession*

This year's joint VRA and ARLIS/NA conference in Minneapolis, which I attended with the help of the Michelle Gauthier Travel Award from ARLIS/NA MOQ, featured several excellent sessions, all of them based on the theme of "Collaboration: Building Bridges in the 21<sup>st</sup> Century." Among the sessions I attended were "Images Unleashed: Expanding Beyond Traditional Disciplines," which explored creative ways for libraries to reach more patrons, strategies for fostering collaboration between institutions, and innovations in digital asset management; "New Voices in the Profession," which looked at a broad range of issues including copyright, digitization, and preserving electronic architectural records; "Engaging New Technologies," which discussed new products, services, and tools for the tech savvy; and "More Than Meets the Eye? Retrieving Art Images by Subject," which focused on various facets of subject indexing.

Rather than present what would amount to a brief summary of each of these, I'll instead give a more detailed description of the "New Voices in the Profession" session, which was back for its fifth year after being first introduced at the ARLIS/NA conference in Banff in 2006. This year's panel, which featured five speakers, was organized and moderated by Maggie Portis, a librarian at the New York School of Interior Design. The first to present was Katherine Kelley, MLS candidate at the School of Library and Information Studies, University of Wisconsin in Madison. Kelley was this year's winner of the Gerd Muehsam Award (given annually in recognition of an outstanding graduate student paper or project) for her essay "The Complications of Bridgeman and Copyright (Mis)use," which dealt with a recent copyright case involving the Bridgeman Art Library and the Canadian-based Corel Corporation. As described by Kelley, Corel had distributed a CD-ROM that contained digitized images of paintings by European masters. The Bridgeman Art Library had several of the same images in its collection, and although the copyright on the paintings themselves had expired, Bridgeman claimed that it owned a copyright on the photographs, promptly suing Corel for damages. The United States District Court for the Southern District of New York ruled against Bridgeman on the grounds



*One of numerous pages digitized in the Islamic manuscript project at the Walters Art Museum, this Persian folio (manuscript W.651) from the 10<sup>th</sup> century depicts three men in a garden meeting to exchange verses.*

that exact photographic copies of public domain images could not be protected by copyright because the copies themselves lack originality. After describing the various facets of the case, including the arguments presented by each side and two precedent-setting decisions, Kelley concluded by noting that museums and libraries have generally ignored the Bridgeman decision and continue to request licensing fees for reproductions of works in the public domain, a practice that generally inhibits the work of researchers and scholars. Financial gain appears to be the only motive for museums and libraries to make these claims.



The second speaker of the New Voices panel was Diane E. Bockrath, digitization specialist in the Department of Manuscripts and Rare Books at the Walters Art Museum, Baltimore. The focus of Bockrath's presentation, entitled "Parchment to Pixel: The Walters Islamic Manuscript Digital Project," was the digitization of the Walters Art Museum's outstanding Islamic manuscript collection, consisting of 128 codices and sixty single leaves dating from the ninth to the nineteenth centuries and representing all the major cultures and languages of the traditional Islamic world. Among these are a fifteenth-century Timurid Koran from northern India; a copy of Amīr Khusraw Dihlavi's *Khamsah*, which was created for the Mughal emperor Akbar the Great (1542–1605); a calligraphy album by Hamd Allāh al-Amāsi (d. 1520); a master scribe considered to be the progenitor of Turkish calligraphy; and a book on navigation written by the Ottoman admiral and cartographer, Piri Reis (1465–1554).

The digitization of the Islamic material (approximately 53,000 pages) is the first of a two-phase project to create digital surrogates (and accompanying metadata) of a broad collection of illuminated manuscripts housed at the Walters. The project's second phase, involving the digitization of 38,000 pages of ancient text and 3,500 pages of illumination from the museum's English, Dutch, German, Armenian, Byzantine, and Ethiopian collection of manuscripts, is currently in progress and is scheduled for completion in December 2012. Taken together, the manuscripts represent one of the most significant collections of its kind in the Western Hemisphere.

In her presentation, Bockrath outlined the project's workflow, touching upon image capture, colour correction, quality control, and cataloguing. She also described the dissemination of the digitized manuscripts through The Digital Walters ([www.thedigitalwalters.org](http://www.thedigitalwalters.org)) where they are available under a Creative Commons 3.0 license that allows anyone to use the images for non-commercial purposes. To help facilitate further research, all the digitized images are accompanied by XML files of technical and descriptive metadata in standard formats. Bockrath won the 2010 Gerd Muesham Award for her paper, which was published in the Fall 2010 issue of *Art Documentation*.

Following Diane Bockrath was Jamie Lausch, programming coordinator at the North Quadrangle Residential and Academic Complex at the University of Michigan in Ann Arbor. In her paper entitled "Discovery Channel: Bringing Collections to New Audiences through Digital Displays," Lausch described the development and management of exhibitions and events for the interactive study and lounge spaces in the North Quad building, which is home to the School of Information; the Literature, Science, and Arts departments of Screen Arts and Cultures and Communication Studies; the Sweetland Center for Writing; the Global Scholars Program; the Language Resource Center; and the Max Kade House. These spaces rely heavily on current technology, including classrooms with life-size, high-definition uncompressed video-conferencing capabilities. Among the common spaces in the new complex is a high-tech Media Gateway that supports students, faculty, and staff in working with multimedia, as well as with network and communication technology. The Media Gateway is a means of connecting students to the world, and showcasing student and

faculty work. Under Lausch's direction, it provides access to the collections of local partner institutions such as the Sincuse Museum of Dentistry, the Kelsey Museum of Archaeology, and the University of Michigan Museum of Art.

In a presentation entitled "You Need More Fingers than Ten: Collaborating to Document Architectural Practice," Kathryn Pierce, IMLS Preservation Fellow at the School of Information, University of Texas in Austin, discussed the challenges of preserving electronic architectural records. Pierce notes that although architectural firms have been using computer technology for the past three or four decades as an integral part of the design process, they have not made the long-term preservation of those records a priority. Further complicating matters, libraries, archives, and museums that have collected architectural records such as drawings, models, specifications, photographs, and correspondence, have not resolved the various problems involved in preserving complex digital records. In Pierce's words, "there is a disconnect between contemporary practices in architecture and our ability to preserve the industry's records in libraries, archives, and museums."

In an effort to understand current practice, Pierce studied two recent projects that examined problems in electronic architectural record preservation. The first of these, beginning in 2003, was the Digital Design Data Study conducted by the Department of Architecture at the Art Institute of Chicago, whose twofold purpose was to understand how architecture and design firms create and use digital data and to establish the best way of preserving these data in archives and museums. A second study, undertaken in 2007 by the MIT Libraries' Digital Libraries Research Group and MIT's Department of Architecture, investigated ways of preserving Computer-Aided Design (CAD) files and making use of open-source solutions to store and provide access to architectural records. The project, called FACADE (Future-proofing Architectural Computer-Aided Design), focused primarily on the specific characteristics that make 3-D computer-aided design documents (drawings and models) difficult to archive and preserve. Researchers investigated strategies for curating and preserving these complex files, and developed recommendations for identifying, migrating, and emulating 3-D CAD models; they determined that four versions should be kept to meet the varying needs of information users.

In addition to reviewing recent Art Institute of Chicago and MIT studies on archiving digital architectural records, Pierce is working for a design firm in Austin, and although her research is in the early stages, she has become aware that documenting recent architectural practice "will require an extensive collaborative network, potentially including architects, archivists, library, museum and visual resources professionals, along with technology specialists, to create systems for long-term preservation and access to records."

In the final presentation, entitled "Close Encounters of the Third Kind: Studies in Image Reference and Instruction for Film Studies," Emilee Matthews, MLS Candidate, School of Library and Information Science, Indiana University, described a survey she developed in 2010 that measures image use by

(continued on page 11)

## Theatre Library Association Symposium III—Holding up the Mirror: Authenticity & Adaptation in Shakespeare Today

Le symposium, tenu à New York le 22 avril 2011, regroupait d'importants artisans du théâtre américain ayant travaillé avec l'œuvre de Shakespeare. Chacun a présenté son travail et ses rapports avec la tradition et la modernité.

Le premier intervenant fut Oskar Eustis, le directeur artistique de The Public Theater, à New York. Ce théâtre se veut accessible à tous (témoin les représentations estivales du Shakespeare in the Park, à Central Park). Il propose des mises en scènes actuelles des classiques. « A work that looks like the moment of our time. » Ainsi, dans *Le marchand de Venise*, on doit choisir entre trois ordinateurs personnels, et non plus entre trois

aux adultes qu'à celles réservées aux élèves. Il a parlé de recherches faites en collaboration avec un conseiller dramaturgique mais aussi qu'il fallait s'arrêter à un certain moment ; il ne s'agit pas de faire œuvre de « scholarship ». Marcus Doshi, éclairagiste rattaché au TNA mais aussi pigiste, a expliqué que lui, il documentait méticuleusement toutes les étapes de son travail, et non pas seulement la production finale. L'importance

de ce geste lui fut transmise par sa famille, laquelle comprend des bibliothécaires ! Quant à Horowitz, il dit que la documentation conservée (photos, email...) se fait surtout pour la production finale, n'ayant ni l'argent ni l'espace pour conserver tout ce qui se fait avant d'en arriver là. Il parle aussi d'une transmission orale d'un artiste à l'autre.

L'American Shakespeare Center, de Staunton en Virginie, reprend les principes des productions théâtrales de la Renaissance : salle et scène sont éclairées, de sorte que les acteurs voient l'audience ; confusion des genres (des acteurs jouent des rôles de femmes et vice-versa) ; scène construite à l'image du théâtre Blackfriars, le premier théâtre de Sha-

kespeare. D'ailleurs, leur théâtre se nomme Blackfriars. Colleen Kelly a fait une démonstration de combat avec une escrimeuse. On en connaît peu sur les pratiques de combat scénique de l'époque ; chose certaine, ils devaient et doivent toujours être sécuritaires (les spectateurs sont très près des acteurs), tout en produisant un effet dramatique.

Diane Paulus, du American Repertory Theater de Harvard, résume son parcours en « looking backward for moving forward ». Ses adaptations sont com-

plètement éclatées, « To open up the definition of what to happen ». *The Donkey Show*, librement inspiré du *Midsummer's Night Dream*, se passe dans une discothèque dont le propriétaire est Mr. Oberon. *Sleep no More*, en collaboration avec la compagnie anglaise Punchdrunk, reprend *Macbeth* dans le style du « promenader theater » où les spectateurs se déplacent dans un hôtel et sont libres de voir ce qu'ils veulent et d'aller où bon leur semble. Pendant ce temps, des comédiens jouent des scènes dans les différentes pièces de l'immeuble.

Le symposium s'est terminé avec Francesca Marini, responsable des Archives du Festival de Stratford, en Ontario. Le Festival date de 1953 mais le Service des archives, lui, a été établi en 1967. Les documents qui y sont conservés touchent autant à l'administration du Festival qu'aux différentes étapes des productions théâtrales. Le service s'inscrit à part entière dans le fonctionnement quotidien du théâtre. Ainsi, son personnel assiste aux répétitions, prend part aux réunions de production et aux conférences de presse, etc.

*Holding up the Mirror : Authenticity and Adaptation in Shakespeare Today* m'a mise en contact avec différentes manières d'aborder l'œuvre de Shakespeare dans le paysage théâtral américain contemporain. Axé davantage sur le théâtre, la partie documentation ou bibliothèque a été quelque peu délaissée, et cela je le déplore. Néanmoins, le symposium m'a permis de prendre le pouls de la scène théâtrale américaine. Ces connaissances, « straight from the horse's mouth », sauront orienter les choix dans le développement des collections et enrichir mes formations documentaires de sujets actuels.

**Gisèle Guay**  
Bibliothèque des arts, UQAM



Source: [www.shakespeare.mit.edu/](http://www.shakespeare.mit.edu/)

boîtes contenant de l'or, de l'argent ou du plomb. Ou alors *Les deux gentilhommes de Vérone* est transformé en une comédie musicale se passant dans le milieu portoricain de New York.

Jeffrey Horowitz est le fondateur du Theatre for a New Audience, à New York. La croyance était tenace que les Américains ne pouvaient ou ne savaient dire Shakespeare, et Horowitz a voulu démontrer le contraire. Ni la langue ni le texte ne sont modifiés, et ceci est vrai autant pour les représentations destinées

## Association of Architecture School Librarians (AASL) Conference



*AASL members in the Canadian Centre for Architecture Library (J. Garland)*

The 33<sup>rd</sup> annual conference of the Association of Architecture School Librarians (AASL) was held March 3-6 in Montréal. It was the first time since 1994 that the conference was held in Canada (the 1994 meeting also took place in Montréal). Some 45 librarians from across North America gathered at the Hotel Bonaventure for presentations, discussions, and friendly mingling. A visit to the Canadian Centre for Architecture was also included, and attendees were able to view the exhibitions, *Palladio at Work* and *Journeys: How Travelling Fruit, Ideas and Buildings Rearrange Our Environment*, as well as a mix of objects from the CCA collection.

The next AASL conference will take place in Boston in March, 2012.

**Brian Mekis**  
Canadian Centre for Architecture

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### *New Voices—continued from page 9*

graduate students in film studies at Indiana University in Bloomington. Matthews suggests that surveys on user needs have been conducted for students and scholars in art history, but not for students of film studies. Although there is some overlap between the two groups, students in film studies, unlike their counterparts in art history, are required to analyze film stills. Matthews notes that film stills “are used frequently in teaching and research, yet within the library there are few resources devoted to [them].” Matthews believes that art librarians and visual resource professionals have a responsibility to respond to this need and she therefore developed a dedicated resource for film stills and a workshop based on the user need established by the survey, with sections related to

*The New Voices session will be offered again at next year’s ARLIS/NA conference in Toronto. For more on the Minneapolis Conference, see page 15.*

library resources, capturing screen shots, copyright, and finding film stills on the internet ([filmstillsresources.blog.com](http://filmstillsresources.blog.com)). The last section is a custom-designed search engine that searches open-access Web sites, including digital library collections, as well as commercial and personal Web sites that feature film stills.

Since its inception in 2006, the New Voices panel has been a highlight of the conference, and this year was no exception. Each of the five New Voices presentations was thought-provoking and well worth attending. As mentioned previously, Diane Bockrath’s paper *Pixel to Parchment* was published in the Autumn 2010 issue of *Art Documentation*. We hope that the other four papers presented in this year’s New Voices session will appear in this journal in the near future.

**Philip Dombowsky**  
National Gallery of Canada Library and Archives

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## Saint Louis Conference on Manuscript Studies

In October, 2011, McGill colleagues, Jennifer Garland (Art and Architecture Liaison Librarian) and Sean Swanick (Islamic Studies Liaison Librarian) were lucky to attend the Saint Louis Conference on Manuscript Studies (aka *Manuscripta*), hosted by the Vatican Film Library. Held annually at Saint Louis University, this conference brings together 50 or so manuscript scholars from around the world to present their research in Codicology, Paleography, Bookbinding, Illuminations, and Cataloguing.

This year's special guest speaker was the University of London's Michelle Brown, who delivered a fascinating lecture entitled, "Peopling Paternoster Row: Recovering the Artist of the Holkham Bible Picture-Book". The Holkham Bible is a richly illustrated manuscript, depicting 14th century life along London's Paternoster Row, the centre of the city's publishing activities, and located next to Saint Paul's Cathedral. Professor Brown's study of the Bible reveals that the artist's paintings were most likely commissioned as designs for embroidered fabric or clothing within the church, and not meant to be bound together in manuscript form at all. Instead, Brown guesses that the artist bound the book, inspired by the work of other scribes with whom he worked. This seemingly simple (in artistic style and binding) book holds a wealth of information for a scholar of the Middle Ages, as it reveals a slice of urban London living, on the eve of the Black Death, and concentrated within a single London street.

Over two days, we were treated to some twenty presentations in the following areas: Clothing Matters and Matters of Clothing; Manuscript Hunting: Past, Present, and Future; Utilitarian Manuscripts; The Peripatetic Codex; Work in Progress; and Scribes, Illustrators and Workshops: "Nuns as Artists" Revisited.

Our presentation was included in a session entitled, Covering the Codex: Special Bindings. The paper, "Lacquer Illustrated Bindings: Syncretic Elements of Painting and Writing", explores the influence of nineteenth-century Persian and European interaction in a selection of lacquer-bound manuscripts from the McGill University collections of Islamic materials. Lacquer, a shiny varnish applied to painted papier-mâché book covers, mirror cases, murals, and pen boxes (*qalamdāns*), originated in China and Japan and was introduced in Iran as early as the 16th Century. With increased trade and thus closer relations with Europe, one notes a distinctive change in Iranian bookbinding motifs. The Safavid and Qajar periods saw an increase in the depiction of the figure and pictorial scenes in a range of media, a shift from the floral and faunal designs of the Timurid period. Furthermore, the paper explored the correlation between the texts and the lacquer painting motifs answered these questions: Is it simply a manner of highlighting an important text? Does it augment the text in some fashion? Does it draw our attention as participants in reading the text? What do the motifs suggest about European influence or flavour, in terms of the transmission of knowledge?

The city of Saint Louis was a delight. Arriving to late-summer temperatures in mid-October made for perfect tourist weather. Our first stop was Forest Park, a 1,300-acre green space in the



*Saint Louis Art Gallery, Forest Park (J. Garland)*



*Saint Louis skyline (S. Swanick)*



*"Elmslie and Sullivan" exhibition, City Museum (J. Garland)*

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## The International Association of Word & Image Studies (IAWIS) Conference

IAWIS ([www.iawis.org](http://www.iawis.org)) was formed in July 1987. Conferences have been held in Amsterdam in 1987, Zurich in 1990, Ottawa in 1993, Dublin in 1996, Claremont, California in 1999, Hamburg in 2002, Philadelphia in 2005, Paris in 2008, and most recently, in Montreal in August 2011. In Montreal it was announced that the next conference will be hosted by the Scottish Word & Image Group (SWG) at the University of Dundee, Scotland, in 2014.

I learned of IAWIS between the conferences in Philadelphia and Paris, and reviewed the back issues of the associated journal *Word & Image* ([www.tandf.co.uk/journals/twim](http://www.tandf.co.uk/journals/twim)), of which holdings can be found at all four Montreal universities.

Three years ago, I attended and made a presentation at the conference in Paris. I attended, and again presented, this past year in Montreal. The Montreal conference was held at UQAM 22-26 August 2011.

The theme of each conference recognizes the research interests of the local sponsoring departments and research organizations. Given the involvement, among other organizations, of the research group Figura ([figura.uqam.ca](http://figura.uqam.ca)) at the 2011 conference, the focus on the imaginary made perfect sense.

The conference included more than eighty sessions, with between four and six ongoing simultaneously. The broad range of session subjects included: digital aesthetics, traces and im-

prints, secret and unclassifiable figures, imaginary cities, meta- and inter-images in art, the edges of the book, the televisual imaginary, the imagined past of monuments and memorials, and book illustration and image-text inquiry. The conference website features detailed information on the program, including presentation abstracts and photographs ([aieiti-iawis-2011.uqam.ca](http://aieiti-iawis-2011.uqam.ca)).

I have attended a number of conferences, and was involved with the organization of a high profile boutique conference for several years, and I consider the IAWIS conferences to be exceptional, both for their thematic relevance to my research interests, and for their execution. Even the meeting structure is appealing: multiple sessions Monday and Tuesday, with Wednesday mostly free, except for some optional activities and visits, then more sessions on Thursday and Friday.

IAWIS has less than 300 members, of whom a large percentage attend, and many present, at the triennial conferences. No one can attend everything, but particularly for those working at the intersection of images and texts, which perhaps includes a number of the members of ARLIS/NA MOQ, I highly recommend the IAWIS conference.

**David Sume**

McGill School of Information Studies

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### *Saint Louis—continued from page 12*

heart of the city. Dedicated in 1876, the park is perhaps most well-known for hosting the 1904 World's Fair, which drew 19-million international visitors. Today, visitors enjoy free access to the Saint Louis Art Museum, Saint Louis Zoo, and Missouri History Museum on the property. Tennis courts, golf course, skating rink, outdoor musical theatre, planetarium and Art Deco-style greenhouse ("the Jewel Box") are also among the park's attractions.

On our first evening as we were exploring downtown St Louis, a buzz was in the air as the St Louis Cardinals were playing the Milwaukee Brewers in a baseball playoff match. We wandered trying to find a nice place to dine but as we weaved between streets in search of food we came across



*Lacquer-bound book (inside cover),  
from the collection of  
McGill University Library*

50,000 people mostly wearing the Cardinals red, and chanting for their home team. Needless to say, the streets were empty and restaurants full.

St Louis is also home to one of the more enjoyable museums either of us have gone to. The City Museum, founded by acclaimed sculptor and entrepreneur Bob Cassilly is home to the history of St Louis. It opened its doors to the public in 1997 in an old factory building and was built of the architectural remnants of torn down buildings from yesteryear. The museum weaves between a playground for children to an exploratory feast of some of St Louis' finest monuments for adults.

**Jennifer Garland & Sean Swanick**  
McGill University Library

## Exhibition Review: *Caravaggio and his Followers in Rome*

On view at the National Gallery of Canada, June 17-September 11, 2011.

For those of you who still regret not buying that “I am Baroque because I have no Monet” t-shirt (and you know who you are), you were certainly in your element at this summer’s recent *Caravaggio and his Followers in Rome* exhibition at the National Gallery of Canada. Given the steady crowds this exhibition enjoyed, it seems safe to presume that more than just the long-haired Council of Trent groupies were happily willing to take a summer holiday from irises, haystacks and water lilies.



Source: [www.gallery.ca/caravaggio](http://www.gallery.ca/caravaggio)

Jointly sponsored by the National Gallery of Canada and the Kimbell Art Museum, the exhibition, as the title suggests, brought together approximately 60 works not only of the Lombardian master himself but also of those by contemporaries caught up in the sweeping appeal of Realism, Genre and Chiaroscuro as reintroduced by Michelangelo Merisi da Caravaggio (1571-1610) at the very start of the 17<sup>th</sup> century.

While the true masterpieces by Caravaggio can be argued to be found “in situ” in the darkened family chapels of Roman churches, the curators of the show managed to acquire some stunning pieces that illustrate the revolutionary techniques that allowed Caravaggio and his artistic followers to take the art scene of Rome by storm as early as the 1590s. Indeed, the visitor was privileged to view one of Caravaggio’s earliest works: *Boy Bitten by a Lizard* (1593). While the overly critical can scoff at the somewhat uneven rendering of the vase that sits in the right forefront of the painting, there is no mistaking the

intricate realism to be found in the dewy droplets of water and reflection of the facing window on the vase’s exterior, as well as the appallingly dirty fingers of the boy being assaulted by the covertly sneaky reptile. And with such an introduction to the exhibition, the viewer was then treated to half-a-dozen rooms showcasing various themes and techniques prevalent during the time of the Baroque: Faith, Piety, Death, Divine Inspiration, Light and Dark and even The Everyday (cardsharpping, music, fortune-telling, thieving, drinking, gambling and general debauchery).

This may be the correct point to introduce the lament that the curators did not choose to include an introduction to the Art of the preceding era, a gesture which would have brought home to the visitor the highly revolutionary nature of what Caravaggio and his followers brought to the Early Baroque. This is not to say that a few examples of Maniera did not find their way into the exhibit, but with a placement that seemingly had no rhyme or reason, these did little to present themselves as actual contrasts to the oeuvre of the Master and his followers. Without knowing the Maniera painter’s intentional and exaggerated disregard for perspective, proportion, natural colour and everyday themes, how is the viewer then to know that the intense realism offered by Caravaggio and similar artists was an incredible innovation for the age.

Highlights of the exhibition included Caravaggio’s *Martha and Mary Magdalene* (1598), with both women attired in exquisitely rendered contemporary Italian costume, Gerrit van Honhorst’s *St. Sebastian* (1623), depicting the tortured and dying’s Saint’s muscular body brilliantly lit as if by halogen spotlight from the left, and the reviewer’s personal favourite, Artemisa Gentileschi’s *Judith and Holofernes* (1612), an overwhelmingly bloody and violent rendering of the beheading of the Babylonian villain by the pious Judith and her trusty maid, an act they carry out not without what appears to be a good measure of relish and a total disregard for the crisp lace sheets of Holofernes’ tent boudoir (which begs a reinterpretation of *Nights in White Satin*, indeed.)

The work that could be deemed to be the masterpiece in the show was surely Caravaggio’s *St. John the Baptist in the Wilderness* (1605), the painting which figured on all the promotional literature for the exhibition, including the enormous poster hanging on the exterior of the Gallery. The painting manages to embody all the qualities that we now come to associate with the oeuvre of Caravaggio: dramatic, stage-worthy (spot)lighting from the left which serves to brilliantly illuminate the figure of St. John but casts the rest of the painting in gloomy, mysterious shadow, a youthful and muscular Saint appropriately pensive and introspective, an accurate depiction of realism in the form of St. John’s filthy toenails and a highly realistic depiction of foliage perhaps appropriate to Northern Italy but not to the Jordanian desert. While Caravaggio’s nod to realism is occasionally anachronistic, it is always stunning in its almost photographic quality.

It is hoped the visitors to the National Gallery of Canada this summer not only appreciated the rare privilege they enjoyed in being able to view works of an artist of the calibre of Caravaggio, but that they also understood the sheer rarity of major exhibitions in North America that deal with any timeframe earlier than that of the 19<sup>th</sup> century. If they liked what they saw, it is hoped they will clamour for more. The curators of the exhibition must be highly applauded for their courage in presenting an exhibition for which there are now so few “points de repère” for the modern museum visitor. As the current exhibition at the NGC is *Drawn to Art: French Artists and Art Lovers in 18th-Century Rome* (October 21<sup>st</sup>, 2011-January 2<sup>nd</sup>, 2012), one can hope that perhaps a trend is growing in which the art lover can enjoy his Impressionistic bouquet along with the occasional glimpse of the Flemish Primitive still-life vase.

**Alexandra Gregory**  
University of Ottawa

# VRA + ARLIS/NA Conference 2011, Minneapolis, Minnesota



*L-R: Statue of Mary Tyler Moore in downtown Minneapolis; Members arriving at the Gale Mansion for the Founders' Fête; ARLIS/NA Travel Awards; Members of ARLIS/NA Canada (J. Garland)*



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# Calendar of Events January-June, 2012 / Calendrier d'événements janvier-juin 2012

22-25 February 2012

**College Art Association**

100<sup>th</sup> Annual Conference

Los Angeles, California

[www.conference.collegeart.org/2012](http://www.conference.collegeart.org/2012)

March 2012

**Association of Architecture School  
Librarians (AASL)**

Boston, Massachusetts

[www.architecturelibrarians.org](http://www.architecturelibrarians.org)

29 March-2 April 2012

**Art Libraries Society of North America  
(ARLIS/NA)**

40<sup>th</sup> Annual Conference

“Colouring Outside the Lines”

Toronto, Ontario

[www.arlisna.org/toronto2012/](http://www.arlisna.org/toronto2012/)

11-14 April 2012

**Archives & Museums Informatics**

“Museums and the Web”

16<sup>th</sup> Annual Conference

San Diego, California

[www.conference.archimuse.com/mw2012](http://www.conference.archimuse.com/mw2012)

18-21 April 2012

**Visual Resources Association**

“Broadening Horizons”

Albuquerque, New Mexico

[www.vraweb.org/conferences/vra30/](http://www.vraweb.org/conferences/vra30/)

23-27 April 2012

**Canadian Museums Association**

CMA 65<sup>th</sup> National Conference

“On the Edge”

Gatineau, Quebec

[www.museums.ca/?n=14-98-284](http://www.museums.ca/?n=14-98-284)

29 April-2 May 2012

**American Association of Museums**

Annual Meeting and MuseumExpo™ 2012

Minneapolis, Minnesota

[www.aam-us.org/am12/](http://www.aam-us.org/am12/)

30 May-2 June 2012

**Canadian Library Association (CLA)**

National Conference and Trade Show

Ottawa, Ontario

[www.cla.ca/conference/2012](http://www.cla.ca/conference/2012)

7-9 June 2012

**The Association of Canadian Archivists**

37<sup>th</sup> Annual Conference

“In Search of Archival Gold”

Whitehorse, Yukon

[www.archivists.ca/content/annual-conference](http://www.archivists.ca/content/annual-conference)

COLOURING OUTSIDE THE LINES  
40th Annual Conference  
ARLIS/NA  
March 29 - April 2, 2012  
TORONTO 2012

[www.arlisna.org/Toronto2012](http://www.arlisna.org/Toronto2012)