

President's Message

Dear Colleagues,

I would like to welcome Pamela Caussy and Kathleen O'Reilly as new members of the MOQDOC Editorial Committee. My thanks to John Latour for staying on to guide the committee through the transition, and to outgoing members, Philip Dombowsky and Alexandra Gregory for their years of service and regular contributions to the bulletin.

As we go to press, the Canadian Library Association, together with other national and provincial associations has released a joint statement, *Qualities of a Successful Librarian and Archivist of Canada* in response to the May 17th announcement of Daniel Caron's resignation as Deputy Head and Librarian and Archivist of Canada. The importance of a collective national or regional voice is reflected in these pages, which examine challenges currently facing libraries in the Montreal-Ottawa-Quebec region [see page 3] and reinforces the importance of professional organizations to our individual and collective success.

In this issue the 2013 Michelle Gauthier Travel Award winner reports on the ARLIS/NA annual conference, which attracted an unprecedented 800 attendees to Pasadena, including 18 Canadian members. We reprint the recent dialogue between ARLIS/NA Canada members and the NGC Director in response to recent NGC library cuts. Three reports attest to the continued interest in book culture: two of these review an exhibition and conference related to the library of Raymond Klibansky, while the third recounts a personal experience at the Leeds International Artist Books Fair.

These are just a few examples of our members' contributions to the field. It is this participation and collaboration that strengthens ARLIS/NA and will contribute to the success of our profession going forward.

Jennifer Garland

Liaison Librarian, McGill University
President, ARLIS/NA MOQ
ARLIS/NA Strategic Planning Committee

Mot de la présidente

Chers collègues,

J'aimerais souhaiter la bienvenue à Pamela Caussy et Kathleen O'Reilly, nouveaux membres du Comité de rédaction MOQDOC. Je tiens à remercier John Latour pour avoir guidé le comité durant cette période de transition et les membres sortants Philip Dombowsky et Alexandra Gregory. Merci pour vos années de service et vos contributions régulières au bulletin.

Au moment d'aller sous presse, l'Association canadienne des bibliothèques, en collaboration avec d'autres associations nationales et provinciales, a publié la Déclaration commune relativement au profil que devrait posséder le prochain bibliothécaire et archiviste du Canada en réponse à l'annonce du 17 mai dernier de la démission de Daniel Caron, chef adjoint et bibliothécaire et archiviste du Canada. L'importance d'avoir une voix nationale ou régionale collective se fait sentir dans ce numéro du bulletin qui examine les défis actuels des bibliothèques dans la région de Montréal-Ottawa-Québec [voir page 3]. Les organisations professionnelles sont au cœur de notre réussite individuelle et collective.

Dans ce numéro, la récipiendaire de la Bourse de voyage de Michelle Gauthier (2013) a rédigé un rapport sur la conférence annuelle ARLIS/NA qui a attiré un nombre record de 800 participants à Pasadena dont 18 membres du Canada. Nous publions la correspondance récente entre les membres d'ARLIS/NA Canada et le directeur du MBAC en réaction aux annonces des mises à pied à la bibliothèque et archives MBAC. Trois rapports témoignent de l'intérêt très actuel à la culture du livre: deux d'entre eux recensent une exposition et un colloque liés à la bibliothèque de Raymond Klibansky tandis qu'un troisième fait part d'une expérience personnelle au Leeds International Artist Books Fair.

Ce ne sont là que quelques exemples des contributions de nos membres. Ce type de participation et de collaboration renforce ARLIS/NA et contribue à la réussite de notre profession.

Jennifer Garland

Bibliothécaire de liaison, Université McGill
Présidente d'ARLIS/NA MOQ
Comité de planification stratégique d'ARLIS/NA

ARLIS/NA MOQ Fall 2012 Meeting in Ottawa 26 October 2012

The ARLIS/NA MOQ Fall meeting was kindly hosted by Jonathan Franklin and Peter Trepanier at the National Gallery of Canada, Library and Archives (NGC) on October 26, 2012. The business meeting took place in the beautiful reading room of the museum where expansive windows allowed attendees to admire the fall colours of Parliament Hill from across the Ottawa River.



Left to right: The National Gallery of Canada at dusk; The Gallery's Colonnade to the Great Hall.

Photos: J. Garland

The meeting was successfully chaired by then President Élise Lassonde and Vice-President Jennifer Garland with 20 participants in attendance, including Daniel Payne, from OCAD University, who is also the Canadian Representative sitting on the Executive Committee of ARLIS/NA. Daniel expressed that better communication needs to be established between the different ARLIS/NA chapters, especially on a national level. He encouraged members to contact him directly with any suggestions as well as any comments or concerns they may have in regard to general ARLIS/NA matters which, as a liaison, he may then forward to the Executive Committee.

The Membership Secretary and contributor to the Editorial Committee of MOQDOC, Alexandra Gregory, reported ARLIS/NA MOQ had a total of 47 members for the year 2012. She also suggested that MOQDOC should feature current research from students and it was then decided that students would be encouraged to share their work with the Editorial Committee.

Another important matter discussed during the meeting concerned the ARLIS/NA MOQ Archives. The National Gallery has kindly offered to house them. However, when Élise Lassonde and Renata Guttman went through the archives they discovered that there were holes in the

current collection. In order to fill the gaps members are encouraged to share any old MOQDOC issues they may have or folders from host institutions. The archives would be very grateful to receive any of these donations.

Once the business meeting was adjourned the day yielded to an art

filled afternoon beginning with artist in residence Cliff Eyland, who provided an artist talk and presentation of his work. Members dined in the Caf  teria des Beaux-Arts and the beautiful sunny day allowed for a leisurely stroll among the outdoor sculptures, or exploration of the permanent collection. After lunch the Museum provided a guided tour of the exhibition *Margaret Watkins: Domestic Symphonies*; featuring works by the famed Canadian photographer. Then Jonathan Franklin presented the library exhibit he curated; *Seeds of a Collection: The Library 100 Years Ago*. Not only was it fascinating to view material from the archives, but it also provided insight into how the collection was established. Lastly, the day ended with a tour of the library's public space and its holdings.

Pamela Caussy

McGill University
MLIS II
MOQDOC Editorial Committee, ARLIS/NA MOQ



**Upcoming meetings/
Prochaines r  unions:**
05.31.2013: Qu  bec
11.08.2013: Montreal

Les bibliothèques en péril / **Libraries at risk**

Les bibliothèques en art de Montréal, Ottawa et Québec fournissent d'importants services à leurs diverses communautés et sont des agents essentiels pour la documentation et la préservation de notre patrimoine culturel. Les réductions de financement, des changements contraignants de politique et des licenciements au niveau local, provincial et national mettent tous nos services et nos collections en péril. La chronologie suivante documente un certain nombre de circonstances depuis les 10 dernières années qui ont eu un impact négatif sur nos bibliothèques et sur la bibliothéconomie canadienne en général. / **Montreal, Ottawa and Quebec art libraries provide important services to their diverse communities and are key agents for the documentation and preservation of our cultural heritage. Funding cuts, restrictive policy changes and layoffs at the local, provincial and national levels put all of our services and collections at risk. The following chronology documents a number of events from the past 10 years that have negatively impacted our libraries and Canadian librarianship at large.**

Chronologie / **Chronology**

- 2013** Le Musée des beaux-arts du Canada annonce la coupure de 29 postes. Les licenciements comprennent 6 postes à la bibliothèque¹/ **The National Gallery of Canada announces the elimination of 29 positions. The layoffs include 6 library staff**²
- Bibliothèque et Archives Canada (BAC) met fin à son service de prêt entre les bibliothèques qui permettait aux bibliothèques à travers le pays d'emprunter les documents de la collection de BAC³ / **Library and Archives Canada (LAC) ends its Inter-Library Loan Service which made it possible for libraries across the country to borrow LAC materials**⁴
- Le Code de conduite du BAC : valeurs et éthique entre en vigueur. Certaines activités par exemple l'enseignement et la participation à des conférences sont considérées comme être un « risque élevé »⁵/ **Library and Archives Canada's Code of Conduct: Values and Ethics comes into effect. Certain professional activities such as teaching and participating in conferences are identified as "high risk"**⁶
- 2012** La Bibliothèque et Archives Canada annonce la coupure de 215 postes⁷ ainsi que la fin du Programme national de développement des archives⁸ qui a assuré la préservation de l'histoire du Canada en soutenant les projets d'archivage liés aux histoires locales/ **Library and Archives Canada announces the elimination of 215 positions⁹ and the National Archival Development Program¹⁰ which helped to ensure the preservation of Canada's history by supporting local history archival projects**
- L'ONF annonce la coupure de 73 postes ainsi que la fermeture de la CinéRobothèque à Montréal¹¹/ **The National Film Board of Canada announces the elimination of 73 positions as well as the closure of the CinéRobothèque in Montreal**¹²
- 2011** La collection de la Fondation Daniel Langlois est transférée à la Cinémathèque québécoise après une période d'entreposage qui a suivie la fermeture du Centre de recherche et documentation / **The Collection of the Daniel Langlois Foundation is transferred to the Cinémathèque québécoise after having been in storage since the closure of the Research and Documentation Centre**
- 2010** La Bibliothèque et Archives nationales du Québec réduit son budget d'acquisitions pour les estampes, les livres rares, les monographies, etc.¹³/ **The Bibliothèque et Archives nationales du Québec reduces its acquisitions budget for prints, rare books, monographs, etc.**
- 2008** Fermeture du Centre canadien d'échange du livre, un programme de Bibliothèque et Archives Canada pour redistribuer des livres aux bibliothèques à travers le pays¹⁴/ **Closure of the Canadian Book Exchange Centre, A Program of Library and Archives Canada to redistribute books to libraries across the country**¹⁵

NGC layoffs: ARLIS/NA Canada statement of concern

In response to the March, 2013 announcement of layoffs at the National Gallery of Canada Library and Archives, CARLIS members drafted this message to Marc Mayer, Director and CEO of the Gallery. The letter, sent March 19th 2013, is reproduced below—for the original, please see www.arliscanada.ca/en/node/643 / **En réaction à l'annonce de mars dernier des mises en pied à la Bibliothèque et Archives du Musée des beaux-arts du Canada, les membres de CARLIS ont envoyé le 19 mars la lettre qui suit au directeur du Musée, Marc Mayer. Pour consulter l'original, voir www.arliscanada.ca/fr/node/644**

Dear Mr. Mayer,

As Canadian representatives of the Art Libraries Association of North America (ARLIS/NA), we are compelled to comment on the latest announcement of staff reductions at the National Gallery of Canada (NGC). According to your interview with the Ottawa Citizen published February 28th, the staff of the NGC Library & Archives “is being reduced by about one-third.”¹ The contention that this latest round of cuts “will result in no diminishment in the services delivered by the Gallery”² and that the NGC Library and Archives will still be the “largest art library in Canada”³ suggests a troubling and fundamental misunderstanding of what constitutes a library.

Art and design librarians throughout the country look to the NGC Library & Archives as the intellectual foundation of Canadian library services, and regard this announcement as tantamount to the destabilization of access to the rich resources contained in this collection. Such a course of action will seriously compromise excellence in art librarianship in Canada and, by inevitable extension, imperil excellence in research and scholarship in Canadian art.

Skilled library workers build collections that are acquired and organized according to intimate knowledge of the needs of one’s library community; they provide the human interface to these collections through reference and instruction services; and are—through their participation in professional organizations—conduits for integrating local collections with other national and international library networks. Thus, this destruction of the workforce nurturing the NGC collection will inhibit the ability of the remaining employees to provide the intellectual, creative and professional knowledge-based access that transforms a repository of books, images, or databases into a library.

Cher M. Mayer,

En tant que représentants canadiens de l’Association des bibliothèques d’art de l’Amérique du Nord (ARLIS/NA), nous sommes obligés de commenter l’annonce récente des réductions d’effectifs au Musée des beaux-arts du Canada (MBAC). D’après votre entretien avec le quotidien Ottawa Citizen et publié le 28 février, le personnel de la Bibliothèque et Archives du Musée des beaux-arts du Canada « est réduit d’environ un tiers » (« is being reduced by about one-third »)¹. La proposition selon laquelle cette dernière série de réductions « ne résultera en aucune réduction sur le plan des services offerts par le Musée » (« will result in no diminishment in the services delivered by the Gallery »),² et que la Bibliothèque du MBAC sera toujours la « plus grande bibliothèque d’art au Canada » (« largest art library in Canada »),³ suggère un malentendu inquiétant et fondamental sur ce qui constitue une bibliothèque.

Les bibliothèques d’art et de design de partout au Canada se tournent vers la Bibliothèque et Archives du MBAC comme la fondation intellectuelle des services de bibliothèques canadiennes, et considèrent que cette annonce équivaut à une déstabilisation de l’accès aux riches ressources contenues dans cette collection. Un tel plan d’action va sérieusement compromettre l’excellence en bibliothéconomie d’art au Canada et constitue inévitablement une mise en péril de l’excellence en recherche et érudition en art canadien. Les travailleurs qualifiés en bibliothèques construisent des collections qui sont acquises et organisées selon une connaissance intime des besoins des communautés; ils fournissent une interface humaine à ces collections grâce aux services de référence et d’enseignement, et sont – à travers leur participation dans des organisations professionnelles – des intermédiaires pour l’intégration des collections locales avec d’autres réseaux nationaux et internationaux de bibliothèques. Dans cette optique, le démantèlement de cette main-d’œuvre qui nourrit la collection du MBAC va entraver chez ceux qui demeurent, leur capacité à fournir l’accès intellectuel, créa-

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Response from Marc Mayer, April 5, 2013

Dear Mr. Payne,

Thank you for your letter dated 19 March outlining your concerns about the National Gallery of Canada and Archives.

To clarify the situation, the staff of the Library and Archives previously numbered 14, including one administrative assistant. Budget constraints have resulted in the loss of 6 positions, one of which was a term position which was not renewed, another was the administrative assistant. Re-structuring has resulted in the integration of two collecting areas, that of the Library and that of the Archives, as a single Collections section, while the Reader Services continues as previously, albeit with fewer staff.

Let me reassure you that I do share your view that a library is more than just a collection of books. Nevertheless, during this difficult process, a clear priority for us has been to leave the Library's acquisitions budget untouched, in order to ensure that the Library can continue to develop its collections broadly and deeply. This will need to be carried out using new and more streamlined approaches, but our primary concern has been to safeguard the continued growth and relevance of the

collections. Similarly, the Gallery is by no means abandoning the field of collecting archives. If the opportunity arises in the future for a significant archival fonds, such as that of the Dominion Gallery acquired in 2000, to be added to the national collection, private funds will be sought through the Gallery's Foundation to support the accessioning and cataloguing process.

Regarding the availability of the Library and Archives collections to researchers and to the public, the same provisions will be maintained in the future as in the past, namely a blend of access without prior appointment for the consultation of the general collections, and access by appointment for the consultation of the archival collections. Discussions are underway to review the hours of operation for the general collections, to establish whether an equal or almost equal number of open hours can be maintained on a different schedule, reflecting changing patterns of use and potentially requiring fewer hours of staff time. Flexible access by appointment to the archival collections, on the other hand, which are of primary importance to the research community, will continue to be available as in

the past. This is just one of many complex issues currently being studied by the staff of the Library and Archives. I can assure you that we keep detailed statistics of operations, and these will be monitored by my colleagues in order to ensure that any deterioration of service is identified and addressed.

Finally, the Gallery is constantly seeking to harness the benefits of recent technological advances, among which are some that should enable the Library and Archives to carry out its functions more efficiently and to reach a wider audience. While it is true that nothing can fully replace the loss of deep knowledge held by expert staff, this has been the ancient reality of every institution. Optimistically, we believe that some aspects of this constant risk can be mitigated by the use of new technologies and procedures and this is what we will be striving to develop.

Sincerely,
Marc Mayer

Director & CEO
National Gallery of Canada

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According to the website of the National Gallery of Canada, the Library and Archives is now open to the public the following hours:

To 3 August: Wednesday-Friday, 10 am-4:45 pm
7 to 30 August: Closed
3 to 27 September: Monday-Friday, 1 pm-5 pm
From 1 October: Tuesday-Friday, 1 pm-5 pm

The Archives collections are open by appointment.
<http://www.gallery.ca/en/library/access-and-hours.php>

Raymond Klibansky (1905-2005) : la bibliothèque d'un philosophe

Le manque de temps (surtout) et d'espace m'oblige à demeurer succinct dans mes commentaires à propos de l'exposition présentée dans la salle d'exposition principale de la Grande Bibliothèque, Montréal (13 novembre 2012—25 août 2013). Mon message sera clair à mes collègues: absolument, rendez-vous voir l'exposition d'ici le 25 août 2013 et procurez-vous le catalogue publié à l'occasion. Lisez également le dernier n° 91 de la publication *À rayons ouverts* (disponible en ligne gratuitement sur le site Web de BAnQ [www.banq.qc.ca/a_propos_banq/publications/a_rayons_ouverts/]) dont le dossier porte sur la philosophie au Québec et propose notamment un entretien avec Georges Leroux et Alexis Martin. Voilà !



Vue générale de l'exposition © Bibliothèque et Archives nationales du Québec. Photo: L-E Doré.

L'exposition offre ainsi au public une importante sélection d'ouvrages (195) en provenance de la bibliothèque personnelle de Raymond Klibansky (qui en compte plus de 7000) léguée à l'Université McGill en 2005 (cette collection est d'ailleurs entièrement cataloguée et peut être consultée via le catalogue informatisé de la bibliothèque de l'Université McGill [www.mcgill.ca/library/library-using/branches/rarebooks/special-collections/klibansky/]). L'exposition comprend également une trentaine d'objets, documents, dessins, etc., et quelques documents audiovisuels en diffusion continue. L'espace est également bonifié de très nombreuses numérisations de livres (ouverts ou fermés), de pages extraites notamment de livres qui ne figurent pas physiquement dans l'exposition et d'une multitude de portraits des penseurs et intellectuels auxquels les livres se réfèrent ou ayant côtoyés Klibansky dans sa trajectoire. De magnifiques numérisations d'ouvrages sont également accessibles par le truchement de tablettes électroniques dont nous pouvons naviguer les pages. La mise en espace et la direction artistique (conçu par le comédien et metteur en scène Alexis Martin) emprunte [et cite] à la salle de lecture d'une autre bibliothèque célèbre, celle d'Aby Warburg à Hambourg (avant son déménagement à Londres). Sous une forme elliptique, les ouvrages sont divisés en sept zones qui suggèrent (plus que n'imposent) un parcours chronologique à travers la biographie intellectuelle de Raymond Klibansky. Sous le commissariat et la direction scientifique du philosophe et professeur émérite Georges Leroux (élève, confrère, ami et collaborateur de Klibansky), les zones proposent intelligemment des associations entre les différentes périodes de la vie de Klibansky et les thèmes de ses recherches et de sa pensée. Tous les ouvrages – sans exception ! – sont impressionnants et vont du 15^e jusqu'au 20^e siècle. L'espace pro-

pose certes les liens évidents que la chronologie suggère, mais laisse également libre cours aux associations, diachronies (thème warburgien) et déambulations auxquelles le visiteur désire s'adonner. L'effet est saisissant, car il s'agit bel et bien d'une promenade dans une constellation de pensées et de penseurs qui nous est donnée à voir ici ; une constellation cristallisée dans la bibliothèque d'un seul homme d'une richesse telle, par-delà le temps, les époques, les langues et les frontières que cette première vue peut nous sembler déstabilisante par sa magnitude. Mais il nous faut persévérer, s'attarder... y revenir le lendemain, lire le catalogue, observer telle image, telle référence ou telle oeuvre. Rarement une exposition aura ouvert sur tant de possibles.

La force première d'une telle exposition, une fois visitée, réside dans les rapprochements et connexions entre la pensée de Klibansky et le[s] siècle[s] que l'on désire approfondir [mieux connaître] dès la sortie [si ce n'est pour y retourner immédiatement !]... et c'est à cette fonction que le catalogue nous convie. En plus des sections d'usage (textes de présentation et d'introduction, listes des ouvrages présentés, appareil critique, références bibliographiques sur l'oeuvre de Klibansky), la publication reprend la [quasi]totalité des éléments visuels de l'exposition. Davantage qu'un catalogue, le livre regroupe aussi une série de sept études scientifiques en provenance de spécialistes, chacun abordant non pas une zone de l'exposition, mais un thème de la bio-bibliographie de Klibansky.

Il faut souligner la ténacité des différents personnels et institutions impliqués dans cette aventure : l'idée initiale ayant été proposée par Georges Leroux à Lise Bissonnette en 2006, alors directrice de BAnQ. *Suite à la page 7*

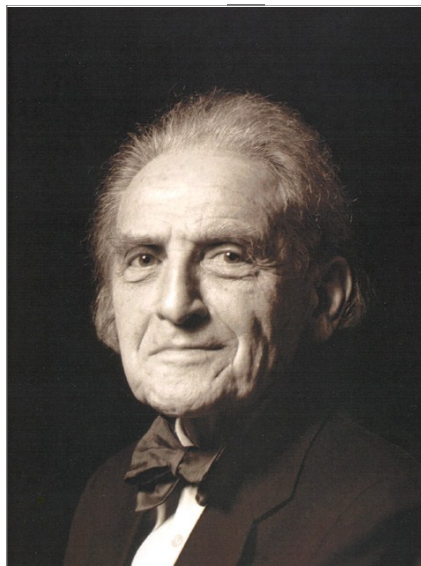
Meetings with Books: Raymond Klibansky, Special Collections and the Library in the 21st Century. 20 March 2013, McGill Faculty Club

A day-long Meetings with Books seminar was recently presented at McGill University. This was another in a series of events honouring Raymond Klibansky (1905-2005), a philosopher and McGill professor, who donated his personal collection of books to McGill. Ethel Groffier, a former McGill law professor, and Klibansky's widow, sponsored this seminar in memory of her husband.

While I enjoyed the entire program, I would like to highlight three presentations that were of particular interest to me, those of Jillian Tomm, Stefan Sinclair and Alberto Manguel.

Jillian Tomm, who recently completed a PhD focused on Klibansky's library, was a member of the first panel, dealing with teaching and researching with special collections materials. Jillian made a presentation on Klibansky's collection of about 7,000 titles. She gave a historical overview of Klibansky's scholarly activities as represented by his library. She stressed the personal and scholarly significance of collections of books. This was specifically addressed in terms of author inscriptions in Klibansky's books.

Stefan Sinclair, a McGill professor specializing in the creation of digital humanities tools, was a member of the third panel, which focused on the place of special collections in our digital age. He had not worked with Klibansky's library before, but recently applied digital tech-



*Portrait of Dr. Raymond Klibansky.
Courtesy of McGill University, Rare
Books and Special Collections.*

niques to collection metadata. He made the case that even with a collection of only 7,000 items, prior to the existence of such tools, extended periods of time would be required for analysis. He demonstrated the application of several tools to the Klibansky collection, presenting various visualizations of metadata relationships.

Finally, a keynote address on the uses of curiosity was presented by the well-known writer Alberto Manguel. My greatest interest in attending this seminar was the opportunity to hear Manguel, because of my appreciation for his books, such as *A History of Reading* (1996), and the more recent *The Library at Night* (2008), among others. He was a reader for Jorge Luis Borges as a student in Argentina, and has written a number of essays, including the extraordinary "Borges in Love," collected in *Into the Looking Glass Wood* (1998). Manguel has written and edited many works, and has lived variously in Tahiti, Canada and most recently France, where he has a library of more than 30,000 works.

Complete webcasts of the proceedings are available at: <http://bcooltv.mcgill.ca/ListRecordings.aspx?CourseID=8071>

David Sume

McGill University
MLIS May 2013

Raymond Klibansky (1905-2005) : la bibliothèque d'un philosophe (suite de la page 6)

Aussi souligner – et souhaitons que ce modèle se reproduise ici ou ailleurs – cette importante collaboration entre les deux grandes institutions que sont l'Université McGill (par l'entremise de ses bibliothèques et de sa division des livres rares) et BANQ. Célébrer enfin tout le travail de programmation en complément à l'exposition et à la publication : nombreuses visites commentées dans l'espace (par Georges Leroux lui-même), conférences, colloque, journées scientifiques. Pour l'ouvrage, il faudra

porter une attention particulière en fin de volume aux multiples partenaires qui ont rendu sa publication possible pour prendre la mesure d'un tel travail.

Éric Legendre

Bibliotechnicien, Artex

ARLIS/NA Conference 2013, Pasadena, CA: *Crafting our Future*

The theme of the 41st annual Art Libraries Society of North America conference [www.arlisna.org/pasadena2013] was a particularly fitting one for me as I am personally grappling with how I might craft my own career path toward a rewarding and intellectually satisfying future. To date, my path has been full of unexpected challenges and momentary triumphs, but I cannot claim to have planned or crafted any of it. To a significant extent, I have simply followed the prevailing current of my intellectual curiosity. It is only recently that I find myself pondering the potential of taking deliberate steps toward an imagined but wholly realizable future, and my attendance at this year's conference can be attributed to this new sense of agency. I am indebted to the generosity and foresight of both past and present local chapter colleagues for providing the necessary additional funding through the Michelle Gauthier Travel Award.

As a "first-timer," the pace and sheer abundance of sessions, workshops, meetings and tours was a bit overwhelming. I will be sure to take greater care next time around

to ensure that I have the time to visit the local sites and institutions – imagine my horror when I realized I would only have 90 minutes after attending a workshop to explore the treasures of the Getty Centre! I do not regret attending the workshop

were explored. More specifically, issues of context, scale, colour fidelity, extent or level of editorial interference, the variety of analogue formats, and the difficulties involved in determining metadata schema for material that our pre-



"Photographing Photographs?" however, as it was very well organized and thought provoking. Using the Florence Declaration [www.khi.fi/en/photothek/florencedeclaration/index.html] to frame the discussion, issues surrounding the inherent value of our analogue collections and the intricacies involved in the planning, execution and administration of digitization projects in an archival setting

presenters soon discovered had an afterlife entirely beyond their control. Overall, a great deal to ponder, and this was just day one.

The following two days proved to be equally hectic and stimulating. Friday began with a walking tour of "Historic Downtown Los Angeles." The bonus of this tour was a round trip on the Metro Rail system, which may yet conquer the iconic sprawl of Los Angeles. Some of the highlights of the tour were the Bradbury Building, Angel's flight (a beautifully crafted if incredibly short funicular railway), and two Art Deco gems: the Southern California Edison Building the Central Public Library. We returned just in time to attend the first plenary: "Pacific Standard Time: Art in L.A. 1945-1980." The sub-text of this plenary was the pronounced fluidity of the roles of historian, archivist and curator in the professional lives of the presenters, and I couldn't have been more delighted by this revelation. I then attended the session "Collaborating for Discovery" where three case studies explored the potential for developing innova-



Left to Right: Los Angeles Central Library; Southern California Edison Building; The Bradbury Building; The Getty Center
Photos: N. Duff

Michelle Gauthier Travel Award Report

tive tools for the creation and discovery of digital collections, and then joined in on a more general discussion of the already problematic classification “Digital Humanities” in the special interest group (SIG) of the same name. My day wrapped up by joining my fellow committee members for the Public Policy Committee meeting.

Saturday began with an excruciating workshop on “The Art of Public Speaking,” where a group of us tried to face our fear of public speaking and where many of us took some baby steps toward this goal. I then attended the Canada Chapter Meeting over lunch, and was glad for the chance to meet more of my fellow Canadian colleagues, even if the general atmosphere of the meeting was one of concern and apprehension over recent changes taking place in two of our largest and most significant fine arts collecting institutions. The mood picked up, however, with the knowledge of the amazing work currently being done by our ARLIS/NA colleagues, as presented in the afternoon’s “Forward into the Past” and Poster sessions and the promise of exciting things to come as evidenced in the “Emerging Technology Forum.”

In hindsight, the chosen theme for this year’s conference was particularly apt in foregrounding the numerous presentations I attended, whether in the form of a workshop or session, on how we might preserve our material past, and at the same time, enhance access to these materials through the development of innovative digital technologies. In every case study discussed, the potential for opening up new lines of inquiry for general research and scholarship was understood to be exponential.

Nancy Duff

Supervisor, Audio-Visual Resource Centre
School for Studies in Art and Culture
Carleton University
ARLIS/NA Public Policy Committee



**MICHELLE GAUTHIER
TRAVEL AWARD (\$1000)**
promotes professional development by
supporting travel to the ARLIS/NA
Annual Conference.

**BOURSE DE VOYAGE MICHELLE
GAUTHIER (1 000 \$)** promouvoir le per-
fectionnement professionnel en défrayant
une partie des frais de participation au
Congrès annuel d’ARLIS/NA.

www.arlismoq.ca/?page_id=23

Compte-rendu: *Architectures de la connaissance au Québec*

***Architectures de la connaissance au Québec*, sous la direction de Jacques Plante, préface de Lise Bissonnette. Les Publications du Québec, Québec, 2013, 249 pages, ill. coul. Comprend une bibliographie, un lexique et un index des architectes. 44,95 \$**

Terminée l'époque des salles de lecture glauques fréquentées par des solitaires à lunettes. Aujourd'hui, la bibliothèque se définit, après la

vateurs et d'aller à la rencontre d'historiens de ces lieux, de spécialistes de la bibliothéconomie, de concepteurs d'architecture et de mobilier, d'auteurs et d'agitateurs de mots ».

Le livre s'organise en deux sections distinctes. D'entrée de jeu, des historiens de l'architecture brossent un panorama historique englobant les origines des lieux de conservation du livre (Marc Grignon), les institutions phares de la bibliothéconomie moderne qu'ont été Sainte-Geneviève à Paris (Martin Bressani) et la bibliothèque du British Museum de Londres (Nicholas Roquet), puis deux grandes biblio-

thèques québécoises, soit Saint-Sulpice à Montréal (Philippe Lupien) et la bibliothèque de l'Assemblée nationale à Québec (André Dufaux). La table ainsi mise, le bibliothécaire Yvon-André Lacroix définit le concept contemporain de la bibliothèque publique, lieu d'appropriation et de partage, baigné de lumière pour le bien-être des usagers. Dans leurs articles, les architectes Marie-Chantal Croft et Ma-

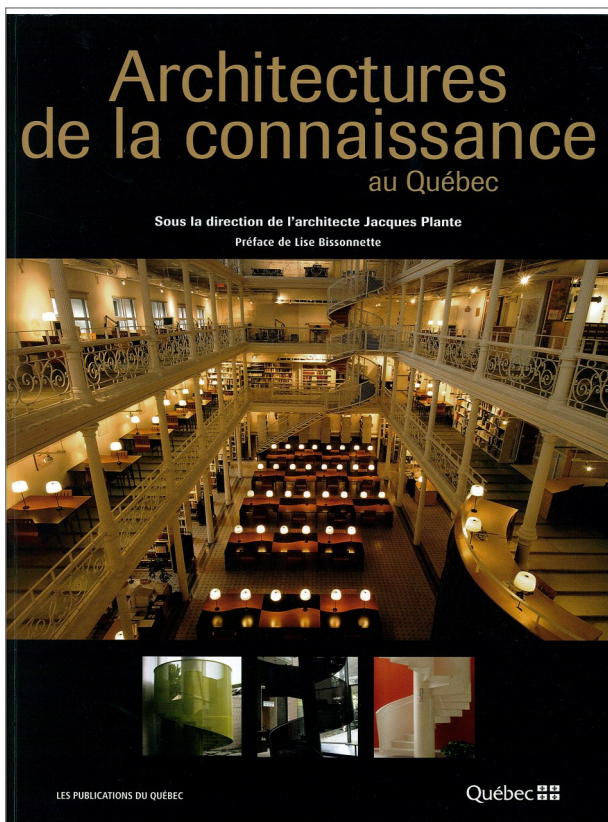
non Asselin, le designer Michel Dallaire et l'artiste Rose-Marie Ekemberg Goulet décrivent le processus de création selon lequel ils ont, chacun à sa manière, traduit ce concept en architectures fonctionnelles, fortes de sens, où mobilier et art public s'intègrent par l'expression de valeurs partagées. Mais que seraient les bibliothèques sans le livre, sans l'acte intime de lire? Les auteurs Jean Désy, Katy Roy, Chrystine Brouillet, Jacques Côté et Lorraine Pintal enchaînent témoignages et morceaux littéraires où le bibliothécaire-lecteur soigne l'âme humaine autant qu'il guide le chercheur dans son périple de découverte.

Dans la seconde partie, qui compte pour les deux-tiers de l'ouvrage, Jacques Plante présente en 33 dossiers les plus remarquables bibliothèques nationales, universitaires et municipales du Québec. Certains des édifices nous sont familiers, d'autres moins, mais l'auteur nous amène à découvrir ou à retrouver avec plaisir les qualités architecturales et esthétiques qui témoignent de la vigueur de la culture littéraire au Québec.

Choix d'auteurs réputés dans leurs domaines, illustrations abondantes et attrayantes, mise en page impeccable, Jacques Plante a tout mis en œuvre pour séduire le lecteur... et il y arrive à merveille! Lise Bissonnette signe une préface inspirante, à la hauteur de sa réputation parmi les meilleurs journalistes et les plus grands bibliothécaires du Québec.

Pierre B. Landry

Directeur général
Action patrimoine
Vice-président, ARLIS/NA MOQ



maison et le bureau, comme un « troisième lieu de vie », selon l'expression du sociologue américain Ray Oldenburg. On y vient pour socialiser et pour échanger dans une atmosphère détendue, en même temps qu'on y accède au monde des mots et des images. Avec ce nouvel ouvrage, l'architecte Jacques Plante, professeur à l'Université Laval, invite le lecteur à « faire l'expérience d'espaces surprenants et no-

PAGES | Leeds International Artists Book Fair

Last year I was invited to create an installation in the Wild Pansy Press Project Space as part of the PAGES 2012 exhibitions and events. My project was entitled *Elizabeth R of Canada*. Three students collaborated with me to paste over one wall, in “bulletin board fashion”, printed materials from disparate Canadian sources on the portrayal of Canada’s monarchy during the Queen’s Diamond Jubilee year.

I first learned of the Contemporary Artists’ Book Fair in 2006, when Chris Taylor came to Ottawa to see *Art Metropole: The Top 100* exhibition, held to mark the gift of the collection to the National Gallery of Canada. The donation consists of over 13,000 items of artist-generated printed matter (artists’ books, multiples, video and audio works, mail art, posters, postcards, and stamps) acquired by the Toronto based artist-run centre, Art Metropole. Chris taped our conversation and published it later in *Special Collections* (Wild Pansy Press, 2007).

While in Leeds last year, I was invigorated by the entire experience: contributing an installation, looking at numerous exhibitions and displays, listening to readings, attending performances, and handling many books. Despite the wonders of the electronic age, the experience of being physically present reinforces the tactile nature of books and paper. Informal encounters with new people led to delightful discoveries and surprises. John McDowall and Chris Taylor are to be credited for having the vision to secure a niche in the art book world by making the Fair a ‘community’ event. Reviewing past PAGES programmes reveals diversity and innovation of these with each passing year, the organisers taking advantage of multiple sites in the city: schools, museums and libraries.

Last September I also attended the annual New York Art Book Fair presented by Printed Matter, Inc., and held over three days at MoMA PS1. Two hundred and eighty-three international presses, booksellers, antiquarians, artists, and independent publishers from twenty-six countries were represented at the fair and nearly 20,000 people attended. A wide range of material was on display: books, catalogues, periodicals, and zines. An area designated as “The Schoolyard” was comparable in size and scope to the Leeds Book Fair. It included mostly younger artists, cooperatives, and publishers, whose

work was both innovative and affordable. Both fairs provided me with an opportunity to see and handle books produced by artists or publishers I would not otherwise have encountered. Our conversations introduced me to fresh ideas and allowed me to acquire material that will enrich our collection.



Elizabeth R. of Canada
<http://www.wildpansypress.com/index.php/?wpps/peter-trepanier/>

Similar to PAGES in Leeds, the New York Book Fair also hosted and organized exhibitions, performances, artist-led workshops, readings, book-signings, screenings, performances, and a conference “on emerging practices and debates within art-book culture.” One of the keynote speakers was Lucy Lippard, a prominent critic and champion of artists’ books. Lippard also compiled a definitive book on conceptual art, entitled *Six Years: The Dematerialization of the Art Object*. At the nearby Brooklyn Museum, the exhibition *Materializing “Six Years”* reassembled the material that Lippard’s book had chronicled.

A provocative session entitled “Appropriation and Intellectual Property” examined interpretations of fair use and the legal implications for artists who reinterpret images for use in their own art. The late Steven Leiber (1957–2012), a San Francisco-based dealer who specialized in artist-generated documentation, was honoured by an exhibition at the Fair. The display featured his sales catalogues, which were based on historical models chiefly from the conceptual and minimalist eras. Leiber’s sales catalogues reveal his astute observation and keen understanding of contemporary art history, its publications, and its exhibition-related documents.

The number of attendees at both events attests to the current interest in art and book culture. As a librarian, I enjoyed burrowing among the bookstalls and finding undiscovered gems to acquire for our library’s collection.

Peter Trepanier

Head of Reader Services
 Library and Archives, National Gallery of Canada

This article first appeared in the Leeds Art Book Fair site. Reproduced with permission.

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- 2007** La Fondation Daniel Langlois ferme son Centre de recherche et documentation au public / **The Daniel Langlois Foundation closes its Research and Documentation Centre to the public**
- 2003** Une coupure budgétaire de 30% entraîne 42 mises à pied au Centre Canadien d'Architecture dont 8 employés de la bibliothèque¹⁶/ **A 30% budget cut leads to 42 layoffs at the Canadian Centre for Architecture, including 8 library staff layoffs¹⁷**

John Latour

Information Specialist

Artex

MOQDOC Editorial Committee, ARLIS/NA MOQ

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The foundational tenet of librarianship is not the act of building collections, but the action of facilitating access to information. Culture, too, it must be stressed, is not a by-product of the accumulation and consumption of information but a dynamic, ongoing dialogue between creative acts and their reception, and it is this dialogue which is in jeopardy through the continued evisceration of the information infrastructure which supports it.

The NGC may remain the largest *assemblage* of art books in Canada; however, we fear that this iconic source of Canadian art scholarship will lose its ability to function as our national library, and thereby cease to participate in the development of Canadian culture.

We have grave concerns about the continued ability of the National Gallery of Canada to fulfill its mandate, that is, “to develop, maintain, and make known, throughout Canada and internationally, a collection of works of art, both historic and contemporary, with special, but not exclusive, reference to Canada, and to further knowledge, understanding, and enjoyment of art in general among all Canadians.”⁴ We look forward to hearing what steps will be taken to monitor the effects of the announced organizational changes and to ensure these cuts do not result in a deterioration of service to the international art community of curators, artists, researchers, libraries, and the Canadian public, so that we may report back to our membership.

Sincerely / **Cordialement,**

Melissa Bruno

Chair, ARLIS/NA Ontario Chapter

Nancy Duff

Carleton University
Member, Public Policy Committee, ARLIS/NA

Jennifer Garland

McGill University
Chapter President, ARLIS/NA MOQ

Tanja Harrison

Mount Saint Vincent University Library

tif et professionnel, basé sur un savoir, et qui transforment un dépôt de livres, d'images ou de bases de données en une bibliothèque.

Le principe fondamental de la bibliothéconomie n'est pas l'acte de construire des collections, mais de faciliter l'accès à l'information. Il faut souligner que la culture n'est pas un sous-produit de l'accumulation et de la consommation de l'information, mais un dialogue dynamique entre les actes créatifs et leur réception, et c'est ce dialogue qui est en péril par l'éviscération continue de l'infrastructure d'information qui l'appuie. Le MBAC peut rester le plus grand assemblage de livres d'art au Canada, mais nous craignons que cette source légendaire d'érudition de l'art canadien perde sa capacité à fonctionner comme notre bibliothèque nationale et donc, cesse de participer au développement de la culture canadienne.

Nous avons de graves préoccupations concernant la capacité du Musée des beaux-arts à poursuivre la réalisation de son mandat, soit « de constituer, d'entretenir et de faire connaître, dans l'ensemble du Canada et à l'étranger, une collection d'oeuvres d'art anciennes, modernes et contemporaines principalement axée sur le Canada, et d'amener tous les Canadiens et Canadiennes à mieux connaître, comprendre et apprécier l'art en général. »⁴ Nous avons hâte d'entendre quelles mesures seront prises pour surveiller les effets organisationnels causés par les changements annoncés afin d'assurer que ces réductions ne conduisent pas à une détérioration du service à la communauté internationale d'art qui comprend des commissaires, des artistes, des chercheurs, des bibliothèques et le public canadien et ce, afin que nous puissions en rendre compte à nos membres.

Vanessa Kam

University of British Columbia

Daniel Payne

Dorothy H. Hoover Library, OCAD University
Canadian Member-at-Large, ARLIS/NA Executive Board

Liv Valmestad

University of Manitoba Libraries
Past Chair, ARLIS/NA Canada

Rebecca Young

Nova Scotia College of Art & Design University Libraries

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Alcuin Society Book Design Awards

The 2012 winners of the annual Alcuin Society Awards for Excellence in Book Design in Canada will be exhibited in Germany at the Frankfurt and Leipzig Book Fairs; in Japan, at the Canadian Embassy in Tokyo, in conjunction with the Tokyo International Book Fair; and, in Canada, in nine provinces. In the MOQ region, the books will be displayed at the McGill Library (Redpath Library Building, July 1, 2013 - August 15, 2013) and at the National Gallery of Canada (December 11, 2013 - January 3, 2014).

CHILDREN

First prize (tie): TERESA BUBELA, designer of *Doors in the Air*, by David Weale (Orca Book Publishers);

First prize (tie): SARA GILLINGHAM, designer of *Everyone Eats*, by Julia Kuo (Simply Read Books);

Second prize (tie): JEFF KULAK, designer of *Robot Feels Sleepy*, by Patryk Stasieczek & Jeff Kulak (Self-published); and SARA GILLINGHAM, designer of *Lily Loves*, by Kai Lüftner (Simply Read Books);

Third prize: ROBIN MITCHELL CRANFIELD, designer of *When I Was Small*, by Sara O'Leary (Simply Read Books);

Honourable mentions: JESSICA SULLIVAN, designer of *Big City Bees*, by Maggie de Vries (Greystone Books), and TERESA BUBELA, designer of *Uncle Wally's Old Brown Shoe*, by Wallace Edwards (Orca Book Publishers).

LIMITED EDITIONS

First prize: SUSAN COLBERG, designer of *The Waiting Room*, by Jonathan Locke Hart (University of Alberta);

Second prize: JASON DEWINETZ, designer of *First Principles of Typography*, by Stanley Morison (Greenboathouse Press);

Third prize: MARGARET LOCK, designer of *Deor's Lament* [Anonymous], translated by Fred Lock (Locks' Press);

Honourable mention: LARRY THOMPSON, NATASHA HERMAN & HOLLY DEAN, designers of *Lines Written a Few Miles Above Tintern Abbey ...*, by William Wordsworth (Greyweathers Press).

PICTORIAL

First prize (tie): STEFAN CANUEL, designer of *Garry Neill Kennedy: Printed Matter/Imprimés 1971-2009*, by Peter Trepanier (National Gallery of Canada); and BRADBURY BRANDING & DESIGN, designers

of *Hansen-Ross Pottery*, by Heather Smith, Julia Krueger & Alan C. Elder (Moose Jaw Museum & Art Gallery);

Second prize (tie): ALAN BROWNOFF, designer of *Canadian Folk Art to 1950*, by John A. Fleming & Michael J. Rowan (The University of Alberta Press & Canadian Museum of Civilization); and MARK TIMMINGS (TIMMINGS & DEBAY), designer of *Group Search/Memory Palace*, edited by Lorna Brown & Karen Love (City of Vancouver, Doryphone Independent Curators & Other Sights for Artists' Projects Association);

Third prize: UNDERLINE STUDIO, designers of *Arnaud Maggs: Identification*, by Joséé Drouin-Brisebois (National Gallery of Canada);

Honourable mentions: TIM INKSTER, designer of *Out of the Wood*, by Rosemary Kilbourn (The Porcupine's Quill), and JESSICA SULLIVAN, designer of *Selwyn Pullan: Photographing Mid-Century West Coast Modernism*, by Kiriko Watanabe ... [et al.] (Douglas & McIntyre & West Vancouver Museum).

POETRY

First prize: ANDREW STEEVES, designer of *Handfuls of Bone*, by Monica Kidd (Gaspereau Press Printers & Publishers);

Second prize: ANDREW STEEVES, designer of *Black*, by George Elliott Clarke (Gaspereau Press Printers & Publishers);

Third prize (tie): ZAB DESIGN & TYPOGRAPHY, designer of *Post-Apothecary*, by Sandra Ridley (Pedlar Press); and CARLETON WILSON, designer of *Wedding in Fire Country*, by Darren Bifford (Nightwood Editions);

Honourable mentions: MARK GOLDSTEIN, designer of *Deor's Lament of Form of Forms*, by Mark Goldstein (BookThug), and FEED, designers of *Fragments de nuit*, by Jean-Pierre Gaudreau (les éditions du passage).

PROSE FICTION

First prize: ANDREW STEEVES, designer of *Love and the Mess We're In*, by Stephen Marche (Gaspereau Press Printers & Publishers);
Second prize (tie): CS RICHARDSON, designer of *The Blondes*, by Emily Schultz (Doubleday Canada); and BRIAN MORGAN, designer of *People Park*, by Pasha Mal-la (House of Anansi Press);
Third prize (tie): JESSICA SULLIVAN, designer of *A Matter of Life and Death or Something*, by Ben Stephenson (Douglas & McIntyre); and LISA JAGER, designer of *Y*, by Marjorie Celona (Hamish Hamilton Canada);

Honourable mentions: INGRID PAULSON & ALANA WILCOX, designers of *Maidenhead*, by Tamara Faith Berger (Coach House Books), and KELLY HILL & TERRI NIMMO, designers of *The Emperor of Paris*, by CS Richardson (Doubleday Canada).

PROSE NON-FICTION

First prize (tie): CHYLA CARDINAL, designer of *Little Black Lies: Corporate & Political Spin in the Global War for Oil*, by Jeff Gailus (Rocky Mountain Books); and PETER COCKING & HEATHER PRINGLE, designers of *The Energy of Slaves: Oil and the New Servitude*, by Andrew Nikiforuk (Greystone Books);
Second prize (tie): ANDREW STEEVES, designer of *Lazy Bastardism: Essays & Reviews on Contemporary Poetry*, by Carmine Starnino (Gaspereau Press Printers & Publishers); and JESSICA SULLIVAN, designer of *The Tower of Babble: Sins, Secrets and Successes Inside the CBC*, by Richard Stursberg (Douglas & McIntyre).

PROSE NON-FICTION ILLUSTRATED

First prize: LINDA GUSTAFSON & PETER ROSS (COUNTERPUNCH INC.), designers of *Living the Canadian Dream: How Canadian Tire Became Canada's Store*, by Daniel Stoffman (Canadian Tire Corporation Ltd.);
Second prize: ALAN BROWNOFF, designer of *Game Plan: A Social History of Sport in Alberta*, by Karen L. Wall (The University of Alberta Press);



Honourable mention: BRANDON BERGEM & NICOLE HUNT, designers of *Warehouse Journal vol. 21* by Brandon Bergem & Nicole Hunt (The Warehouse Journal, The University of Manitoba).

REFERENCE

First prize: MULTIPLE [formerly ATELIER LOUIS-CHARLES LASNIER], designers of *The Musée d'art de Joliette: Guide to the Collection*, edited by Gaëtane Verna; contributors, Magalie Bouthillier ... [et al.] (Musée d'art de Joliette);
Honourable mentions: JESSICA SULLIVAN, designer of *Afternoon Tea*, by Muriel Moffatt (Douglas & McIntyre), and PETER COCKING, designer of *Rob Feenie's Casual Classics*, by Rob Feenie (Douglas & McIntyre).

<http://alcuinsociety.com/awards/index.html>

NGC layoffs: ARLIS/NA Canada statement of concern
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¹ Don Butler. "National Gallery of Canada cuts 29 positions to balance budget." *The Ottawa Citizen*. 28 February 2013. Web. <http://www.ottawacitizen.com/travel/National+Gallery+Canada+eliminating+positions/8030492/story.html> / Don Butler, « National Gallery of Canada cuts 29 positions to balance budget » *The Ottawa Citizen*, 28 février. [Web : <http://www.ottawacitizen.com/travel/National+Gallery+Canada+eliminating+positions/8030492/story.html>]

² National Gallery of Canada. "The National Gallery of Canada Announces changes to its Organization – Invests in revenue generation initiatives and enhancing the visitor experience." Press Release, Ottawa, February 28, 2013. Web. <http://www.gallery.ca/en/about/1424.php> / Musée des beaux-arts du Canada. « Le Musée des beaux-arts du Canada annonce des changements au sein de son organisation – Des investissements relatifs à la génération de recettes et à l'amélioration de l'expérience des visiteurs sont prévus. » Communiqué, Ottawa, le 28 février 2013. [Web : <http://www.gallery.ca/fr/apropos/1424.php>]

³ Don Butler. "National Gallery of Canada cuts 29 positions to balance budget." / Don Butler, « National Gallery of Canada cuts 29 positions to balance budget. »

⁴ National Gallery of Canada. "A Unique Mandate." Web. <http://www.gallery.ca/en/about/> / Musée des beaux-arts du Canada, « Un mandat unique. » [Web : <http://www.gallery.ca/fr/apropos/index.php>]

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Calendar of Events June-August, 2013 / Calendrier d'événements juin-âout 2013

Canadian Library Association 68th National Conference and Trade Show

29 May-1 June, 2013

Winnipeg, Manitoba

www.cla.ca/conference/2013/

Association of Canadian Archivists 38th Annual Conference

13-15 June, 2013

Winnipeg, Manitoba

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

American Library Association

27 June –2 July, 2013

McCormick Place, Chicago, Illinois

Chicago, Illinois

<http://ala13.ala.org/>

Special Libraries Association

9-11 June, 2013

San Diego Convention Center

San Diego, California

<http://www.sla.org/attend/sla-annual-conference/>

Society of American Archivists

11-17 August 2013

Hilton New Orleans Riverside

New Orleans, Louisiana

<http://www2.archivists.org/conference/2013/new-orleans>

IFLA Satellite & ARLIS/Norden conference and Annual Meeting

29-31 August 2013

Danish National Art Library, Charlottenborg

Copenhagen, Denmark

<http://www.arlisnorden.org/>

79th IFLA General Conference and Assembly

17-23 August, 2013

Suntec Singapore International Convention & Exhibition Centre

Suntec City, Singapore

<http://conference.ifla.org/ifla79>