

Mot du président

Chers lecteurs,

Le thème derrière ce numéro de MOQDOC est celui de la « collaboration », une pratique qui n'est pas limitée au domaine de la bibliothèque, mais qui est une seconde nature pour ceux d'entre nous dans ce domaine. Les professionnels de l'information reconnaissent la valeur inhérente de la collaboration plutôt que de la concurrence dans l'atteinte d'objectifs communs. Dans le cadre de notre section, ces objectifs reflètent ceux de ARLIS/NA: favoriser l'excellence en bibliothéconomie de l'art et du design ainsi que la gestion de l'image; répondre aux besoins des bibliothèques d'art et de professionnels de l'information et promouvoir l'avancement de la profession - tout en engendrant une société inclusive qui permet une multiplicité de points de vue et perspectives.

Comme vous le verrez dans les textes qui suivent, il y a de nombreux avantages que l'on peut tirer d'une collaboration : le développement d'outils de recherche innovants, les possibilités de partager l'information ; de nouvelles compétences ou expériences de travail et l'opportunité de rencontrer de nouveaux collègues. Que ces interactions aient lieu entre les individus, entre les individus et les membres institutionnels - ou avec des organisations ayant coopéré à l'extérieur de ARLIS NA/MOQ - l'importance de ces activités conjointes ne peut être sous-estimée.

President's Message

Dear readers,

The underlying theme of this issue of *MOQDOC* is that of "collaboration," a practice that is by no means limited to the library field, but one that is second nature to those of us in this field. Information professionals recognize the inherent value of working collaboratively rather than competitively towards common goals. Within the context of our Chapter, these goals reflect those of ARLIS/NA:

fostering excellence in art and design librarianship and image management; addressing the needs of art library and information professionals; and supporting the advancement of the profession – all the while engendering an inclusive Society which allows for a multiplicity of viewpoints and perspectives.

As you will see in the texts that follow, there are many benefits to be gained from collaborative work: the development of innovative research tools; opportunities for information sharing; new skills or work experiences; and the chance to meet new colleagues. Whether these interactions take place between individuals, individuals and member institutions – or with cooperating organizations outside of ARLIS NA/MOQ – the importance of these joint activities cannot be underestimated.

The production of *MOQDOC* is itself a collaborative endeavour involving a network of peers. As such, I would like to thank the members

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La production de MOQDOC est en soi un effort de collaboration impliquant un réseau de pairs. C'est pourquoi je tiens à remercier les membres du comité de rédaction ainsi que les contributeurs individuels sans lesquels ce numéro n'aurait pas pu être réalisé : merci pour vos contributions très créatrices.

Je voudrais profiter de cette occasion pour remercier les membres des autres comités permanents, notamment les membres du Comité exécutif et du Comité de développement professionnel, pour leur appui continu et essentiel au chapitre. De même, c'est au Comité spécial pour le site Internet d'ARLIS NA/MOQ récemment créé que revient tout le crédit d'avoir relancé le site présentement « en chantier » (veuillez consulter le site à www.arlismoq.ca.)

Bien que les structures de nos comités permanents varient peu au fil du temps, des changements à leurs listes de membres sont à la fois inévitables et nécessaires. Les nouveaux membres apportent de nouvelles idées à la table et contribuent à l'évolution de l'organisation dans son ensemble. Que vous ayez été un membre de ARLIS NA/MOQ depuis plusieurs années ou que vous soyez une nouvelle recrue, je vous encourage à vous joindre à un comité dont le mandat pourrait vous intéresser. Présentement, il y a des postes à combler au Comité exécutif (vice-président et secrétaire.) En outre, le Comité de nomination doit être renouvelé entièrement pour 2011 (trois postes.) Pour plus d'information sur ces comités, veuillez consulter notre site Internet actuel à http://arlismoq.library.concordia.ca/moqtop_fra.html ou contacter un membre de l'un de ces groupes.

Qui sait? Peut-être le moment est venu pour vous de collaborer avec vos collègues d'une toute nouvelle façon!

John Latour

Président, ARLIS NA/MOQ

of the Editorial Committee as well as the individual contributors without whose creative efforts this issue could not have been realized.

I would like to take this opportunity to thank the members of the other Standing Committees, including the Executive Committee and the Professional Development Committee, for their ongoing and essential support of the Chapter. As well, the recently-formed Special Committee for the ARLIS NA/MOQ website deserves credit for getting the ball rolling on a new site that is currently "under construction" (check it out at www.arlismoq.ca).

Although the structures of our Standing Committees vary little over time, changes to their rosters are both inevitable and necessary. New members bring fresh ideas to the table, and contribute to the evolution of the organization as a whole. Whether you've been a member of ARLIS NA/MOQ for several years now or are new to the Chapter, I encourage you to consider joining a committee whose mandate interests you. Currently, there are openings for members in the Executive Committee (as Vice-President or Secretary). As well, the Nominating Committee needs to be renewed entirely for 2011 (three positions). For more information about these committees, please consult our current website at http://arlismoq.library.concordia.ca/moqtop_eng.html or contact a member from one of these groups.

Who knows? Perhaps the time is right for you to collaborate with your colleagues in an entirely new way!

John Latour

President, ARLIS NA/MOQ

Janet MacKinnon, 1957-2011

Janet Stephanie MacKinnon, founding president and former director of the Canadian heritage organization Historic Theatres' Trust, passed away on Feb. 4, 2011 in Montréal at the age of fifty-three. Janet was known as a tireless crusader in the battle to preserve



Janet MacKinnon at the Theatre Historical Society of America's annual conclave in Montreal in 1996

Canada's historic theatres. Born on October 17, 1957 in Montréal, she moved with her family to England as a youth and attended the St. Brandon's School for Girls in Bristol, graduating in 1974. In 1976 she returned to Montréal, studying plastic arts briefly at Dawson College before beginning work at various advertising companies. In 1982 Janet started her own graphic design firm, Janet MacKinnon enregistree. At the same time she was enrolled in the plastic arts program at Concordia University, where she received her Baccalaureate in 1984.

In the mid-1980s Janet was drawn to the cause of historic theatres after viewing the magnificent early 20th-century interior of Montréal's Corona Theatre on Notre Dame Street West, which at the time was being used as a storehouse for plumbing supplies. This led to her founding in 1987 of La Compagnie du Théâtre Corona, an organization dedicated to the revitalisation of the theatre for the performing arts. Two years later, in 1989, she founded Theatres' Trust (later renamed Historic Theatre's Trust), a non-profit heritage group dedicated to preserving historic Canadian theatres for their reuse in the performing and cinematic arts.

Janet's unrelenting advocacy on behalf of historic theatres in Canada was reflected in the Historic Theatres' Trust newsletter, her support for a wide range of research projects, and in the numerous tours of historic theatres she organized. In 1996, to help highlight the rich theatre heritage of Québec, Janet organized the Theatre Historical Society of

America's annual conclave in Montréal, which included tours of historic theatres in Montréal, Sherbrooke, Rock Island, Québec City and Trois Rivières.

Janet was probably most effective in her lobbying of all three levels of government to extend heritage status to historic theatres. Most notable were requests for historic status at the federal level, which resulted in Government of Canada designations for the Eglinton Theatre (Toronto, Ont.), the Théâtre Granada (Sherbrooke, QC), the Palace Theatre (Calgary, Alta.), the Théâtre Outremont (Outremont, QC), and the Vogue Theatre (Vancouver, BC). At the local level, Montrealers may remember her unceasing (yet ultimately unsuccessful) efforts throughout the 1990s and early 2000s to save the Seville and York theatres.

Recognizing the importance of documentation as a necessary first step toward preservation, Janet was instrumental in building up the Historic Theatres' Trust library of books, periodicals, feasibility studies, reports, and files, all of which formed a unique collection of material related to the history, restoration, and operation of historic theatres. The collection also included the Emmanuel Briffa Collection, which comprised archival materials such as architectural plans, postcards, photographs, and theatre memorabilia.

Janet stepped down from Historic Theatres' Trust in 2005, the same year she received her M.Sc.A from the Université de Montréal for her thesis *The Settlement and Rural Domestic Architecture of Côte Saint-Antoine, 1675-1874*. A year later the Trust was dissolved, and Janet donated the organization's library and archive to the Canadian Centre for Architecture.

Brian Mekis

Cataloguer, Canadian Centre for Architecture

Philip Dombowsky

Assistant Archivist, National Gallery of Canada Library and Archives

ARLIS/NA MOQ Fall 2010 Meeting in Ottawa

The Fall meeting was held on Friday November 12 in Ottawa in the MacOdrum Library at Carleton University. It was a joint-meeting with ARLIS/NA Ontario, our first such gathering since 2002. We began the day with the MOQ business meeting. After a warm welcome by president Brian Mekis and individual introductions, ARLIS/NA Ontario members Jill Patrick and Margaret English explained to the 20 attendees the preparations that were underway for the 40th annual ARLIS/NA conference, which will be held in Toronto from March 29 to April 2, 2012 at the Sheraton Centre Hotel. The conference is being hosted by ARLIS/NA Ontario and ARLIS/NA Western New York. The tentative venue for convocation is Ryerson University and tours are planned for both Toronto and Buffalo on March 29th. The working title of the conference is ARLIS/NA: Colouring Outside the Lines. Margaret added that she is currently working on a promotional video for the next ARLIS/NA conference in Minneapolis in March 2011. Regarding the program, a call for papers will go out in April 2011



Two women, from the Crimson Key Society, sitting on the bulldozer, holding a sign that reads "First Building, New Carleton College, Rideau River Campus 1957" (courtesy Carleton University Archives and Research Collections)

after the Minneapolis conference. There will be a separate call for posters and meetings and other types of sessions. Five-hundred people are expected to attend the conference. Early programming suggestions are needed, as well as a plenary speaker, and a number of fundraising partnerships are being considered.



This is a postcard of the Carleton University Rideau Campus as it looked from 1957-1961. (courtesy Carleton University Archives)

After approval of the minutes of the spring meeting, Membership Secretary Alexandra Gregory reported that the chapter currently has 37 members. Brian Mekis, speaking on behalf of Treasurer Raymonde Champagne, stated that the chapter's current balance is \$7,201.12. Brian also presented the Professional Development Committee Report (on behalf of Melinda Reinhart), noting that Jennifer Garland, Liaison Librarian at McGill University, was awarded the Michelle Gauthier Travel Award to attend the Boston conference in April 2010. No applications were received this year for the Membership and Student Membership awards. Alexandra Gregory presented the MOQDOC Editorial Committee Report. Fifty copies of the current double issue were printed in colour. The Committee is currently seeking a translator and someone to revise texts in French. Some discussion ensued about publishing the newsletter exclusively online, but the issue remained undecided. Brian and John Latour reminded everyone that the Nominating Committee is still looking for a volunteer.

On behalf of the chapter's ad-hoc website committee, Élise Lassonde and John Latour discussed the development of an entirely new website that will replace the one currently being hosted by Concordia

University. The committee is looking at using Wordpress software which uses templates or themes to structure content. The new website would require its own domain name. The committee suggested arlismoq.ca, which was greeted positively by those in attendance. It would also require a new host to replace Concordia University. The committee is looking at a US company called Dreamhost and a Canadian company called Koumbit. Either company would cost about \$100 per year. Anyone with comments or questions regarding the website may contact John or Élise, or other committee members Renata Guttman, Anna-Karyna Barlati, or Corina MacDonald.

Jennifer Garland spoke briefly about the nature of the ARLIS/NA Strategic Planning Committee, of which she is a member. She explained that the Committee is responsible for developing a five-year plan (2011-2015). She stated that the Committee's goals will be expressed more formally in a survey, and she said that it will be extremely important to have MOQ members' feedback, since only 3 out of 17 ARLIS chapters are Canadian.

The location of the next meeting was discussed. Two possible places that were mentioned were DHC and the Pointe-à-Callière Museum, both

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of which are in Old Montréal. At the adjournment of the business meeting we walked over to the campus restaurant Baker's Grille, where we met our Ontario colleagues for a delicious buffet lunch. Afterward we returned to the MacOdrum Library for afternoon presentations by Carleton University archivist Patti Harper and Canadian Museum of Civilization curator of contemporary Inuit art Dr. Norman Vorano. Patti treated us to an informative and animated presentation of Carleton's history, showing us numerous images culled from the university archives. Dr. Vorano then ended the

day with a visually-stunning presentation on the recent acquisition of over 500 Inuit prints by the CMC.

Though our meeting ended on Friday, ARLIS/NA Ontario's activities continued through Saturday, and MOQ members were invited to join ARLIS/NA Ontario members as they visited the National Gallery of Canada on Saturday afternoon. Those who did get a chance to see the exhibition *Constellation and Correspondences: Networking Between Artists 1970-1980*, curated by MOQ member Felicity Tayler, who was also on hand to present it.

Special thanks go to Tammy Moorse of ARLIS/NA Ontario for proposing the idea of a joint meeting and for planning the day's events.

Brian Mekis
Cataloguer, Canadian Centre for Architecture

(based on notes by Marsha Taichman)

Member Profile: Marsha Taichman

Books have always been a passion for me, both in terms of their physical structures and their incredibly varied contents. My undergraduate degree is in English literature and literary nonfiction. When I decided to pursue graduate studies, what I wanted to do most was use text to discuss images rather than using words to discuss existing text, which is how I see literary criticism in the most basic terms. This led me to pursue a Master's degree in Art History from Concordia University.

Now it is my last semester of the Master's in Library and Information Studies program at McGill University. I thoroughly enjoyed studying art theory, and am pleased to have a concrete set of skills to offer potential employers that I will take away from library school. A few of my predecessors have had great success with the combination of MA and MLIS degrees, including John Latour, who is the art librarian at Artex, and Suzanne Rackover, who was recently hired to be an art librarian at the Banff Centre. More and more people in the arts are coming to librarianship and archival studies as viable career options.



The MLIS program at McGill makes efforts to accommodate artists and art-enthusiasts with courses on book history and museology, and it would not surprise me if they decided to cultivate a museum studies stream in the program in the coming years to encourage more creative people in the arts to participate in the program. One of my research interests is examining how artists go about finding information, and what can be done to ameliorate their search processes. Artists have diverse information needs, from finding source material to inform their practice to locating practical information on grant applications and residencies. There are probably as many approaches to researching art information as there are art researchers. Now that I am finished school, I intend to more fully investigate this subject and contribute to library scholarship. As it stands, my research is very broad (it is not much more than a review of the current literature) and I intend to focus it in order to have more concrete suggestions about what could be done at an institutional level in public, university and special libraries to help artists and people in the arts find information.

Marsha Taichman
McGill University School of Information Studies

Le Centre de documentation de Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal

Le Centre de documentation de Pointe-à-Callière a vu le jour en 1992, peu après la création du musée lui-même. D'abord abrité au 350 place Royale, il a déménagé ses pénates en 1998 pour être relocalisé au 173, place D'Youville, c'est-à-dire à l'ancienne station de pompage qui fait aujourd'hui partie du complexe de Pointe-à-Callière. Un projet de développement et d'expansion de musée, vers 2012, prévoit son déménagement et son agrandissement à proximité du musée, dans un bâtiment dont l'emplacement n'est pas encore déterminé.

Il est géré par un documentaliste dont le mandat premier est de répondre aux besoins internes du personnel en matière documentaire, notamment pour l'élaboration des expositions et des activités du musée, cela, en plus d'assumer la gestion des archives administratives du musée et d'administrer les cotisations, les abonnements et les acquisitions. Par ailleurs, le centre de documentation est ouvert au public en semaine et sur rendez-vous, et



photo: Éric Major



photo: Éric Major

permet aux visiteurs de consulter ses différentes collections qui comprennent plus de 7000 monographies, 525 livres rares, environ 100 séries périodiques, à quoi s'ajoutent d'autres ressources tels que des dossiers iconographiques, des microformes et des dossiers documentaires (dans le cas des livres rares, il faut cependant compter quelques délais puisque la collection est entreposée à l'extérieur du complexe muséal, soit au Centre des collections, rue Peel). D'autre part, il est possible, sur demande, d'avoir accès à certaines archives du musée qui comprennent des plans et des documents relatifs aux expositions antérieures.

Les collections de Pointe-à-Callière concernent principalement la ville de Montréal, spécialement son histoire, son patrimoine et son potentiel archéologique, mais elles s'intéressent également à tout ce qui touche à l'évolution sociale, culturelle et économique du Québec. Elles

s'enrichissent continuellement grâce à des acquisitions – achats et dons – et intègrent aussi de nombreux ouvrages relatifs à la muséologie, à l'ethnologie, à l'architecture, au tourisme et à la géographie humaine et physique.

Enfin, un projet de numérisation des collections anciennes de Pointe-à-Callière a été entamé en 2010, qui devrait se poursuivre jusqu'en 2012 et au-delà, et qui permettra la diffusion et la mise en valeur de gravures, estampes, lithographies, cartes et plans produits depuis le XVI^e siècle jusqu'à nos jours. Ces images numérisées devraient être accessibles sous peu sur le site du Musée virtuel du Canada (MVC). Il est à noter que Pointe-à-Callière offre déjà au public, via son site Web, un accès à sa collection de gravures anciennes intitulée *Images de la métropole du Canada, Montréal 1872-1898* qui comprennent des images tirées des périodiques montréalais de la fin du 19^e siècle

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L'Opinion publique (1870 à 1883), *Le Montreal Illustrated* (1894) et *L'Art Work on Montreal* (1898) : <http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/montreal/montreal.html>

Le Centre de documentation est doté d'un poste de consultation (comprenant un ordinateur et un lecteur de microfilm) et offre plusieurs services aux visiteurs, notamment un accès aux documents de sa bibliothèque et un service de référence. Sur demande, et dans la mesure de sa disponibilité, le documentaliste peut aussi offrir un service d'orientation bibliographique et appui à la recherche documentaire. La clientèle typique desservie par le centre de documentation, outre le personnel régulier du musée, comprend des chercheurs, des étudiants, des journalistes et des membres de diverses sociétés historiques. Le Centre de documentation est généralement ouvert en semaine, soit du lundi au vendredi, de 9h00 à 17h00 (avec une interruption de 12h00 à 13h00).



photo: Éric Major

Éric Major

Documentaliste, Centre de documentation Pointe-à-Callière, Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal

Between Technology and Art: A review of *19th Century British Photographs from the National Gallery of Canada*

To quote Craig Richards, curator of photography at the Whyte Museum in Banff, "Owning paint brushes does not make you a painter, but there's this perception that by owning a camera, all of a sudden you're a photographer." *19th Century British Photographs from the National Gallery of Canada*, on at the National Gallery in Ottawa from February 4th-April 17th, 2011, offers a fascinating glimpse into the realm of photography when it was still the craft of a very select few and its exact place within the Arts yet to be determined.

With over a hundred photographs on view, with the added bonus of virtual reproductions of full albums on touch screens, the show is a fascinating mixture of themes and photographic media, from portraits to travel photography to landscapes and architectural scenes, all cap-

tured on daguerreotypes to cyanotypes to albumen prints. While photography's exact origins are still in dispute, suffice it to say that the process as we know it would have originated in the 1820s or 1830s depending on which side of the Niépce vs Fox Talbot debate one wishes to stand. With most of the works in the exhibition dating to the 1840s and 1850s, the viewer gets a privileged look into a new technology/art form in its infancy.

While all works on exhibit can be said to be technological marvels given their place in the earliest history of photography, one has to delight especially in the hand-coloured daguerreotypes of William Henry Kilburn and Antoine Claudet. Sporting charming baby pinks and powder blues, these portraits of the Hamilton family women are the only bits of colour to be seen in the



Charles Clifford
Statue of Saint Bruno in the Carthusian Monastery of Our Lady of Miraflores, Burgos, 1853
Albumen silver print, 35.5 x 31.2 cm
National Gallery of Canada, Ottawa
Photo © NGC

Sculpture de saint Bruno, chartreuse de Notre-Dame de Miraflores, Burgos, 1853
Épreuve à l'albumine argentique, 35.5 x 31.2 cm
Musée des beaux-arts du Canada, Ottawa
Photo © MBAC

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sea of black and white (and the occasional sepia) that surrounds them. Another highlight of the exhibition is a huge panoramic view of Constantinople by James Robertson and Felice Beato. Still tricky enough to successfully create in this age of digital photography with “panorama” settings and “stitching” via Photoshop, crafting a panoramic photograph of this size and clarity in 1857 defies the imagination.

Whether intentional or not, the underlying focus of the exhibition highlights the fluid boundaries between photography as a scientifically based recorder of instantaneous reality and as an exciting new medium of artistic expression. Looming haystacks, architectural ruins in ethereal light, toppled hay wagons, water lilies floating in placid waters, deformed trees with gnarled branches reaching out of the shadows, rag-clad street urchins beset by the most Dickensian of poverty and pensive young women in elaborate Victorian silks: these are all clearly the established subject matter of Salon and Academy exhibitions of the 18th and 19th centuries. However, these same themes all figure prominently within the photographs displayed. Coincidence? Or intention? Now, with exposure times ranging from 20-70 seconds (consider that 1/4000 of a second is a standard shutter speed on DSLRs, with 1/16000s available on higher end models), it can be argued that photographers of the era had very little room for spontaneity in the strictest sense of the word. However, it is clear that some photographers were consciously playing with staging more than others. While Oscar Gustave Rejlander’s *Poor Jo* (before 1862), Henry Peach Robinson’s *The Keeper, Hark Hark, the Lark* (1882) and Frederick H. Evans’ *New Forest, A Pre-Raphaelite Study* (1894?) are the products of carefully constructed

mises en scène by their respective photographers, it can be successfully argued that Robert Howlett’s *The Valley of the Mole* (1855) is an homage to *The Haywain* (1821) of Constable or that Farnham Maxwell Lyte’s *Study of Trees and Figures, Park in Pau, France* (1853) is reminiscent of Caspar David Friedrich’s *The Tree* (c. 1822) or *Dolmen in the Snow* (1807). Is Francis Meadow Sutcliffe’s *Two Daughters of the Photographer, Lulu and Catherine* (c.1890-1900) a simple family photo in the backyard, or is it purposely evocative of the child portraits of Pre-Raphaelite John Everett Millais or John Singer Sargeant? Instead of “art imitating life”, were these early photographers playing with the notion of “life imitating art”? This question is perhaps best illustrated in Charles Clifford’s *Statue of St. Bruno in the Carthusian Monastery of Our Lady of Miraflores, Burgos* (1853). Did Clifford really move the life-sized statue of St. Bruno stand outside the main portal of the Cathedral “in order to make use of the strong sunlight”, or was he aware of the startling double take the viewer would experience when presented with what appears to be a photograph of a very alive St. Bruno pausing in the doorway to reflect on the crucifix in his right hand?

Another fascinating element of the exhibition is the collection of photographs which can be classed as early forms of photo-journalism. Selections from Thomas Annan’s *The Old Closes and Streets Etc. of Glasgow* and John Thomson’s *Street Life in London* bluntly depict the squalor and misery of daily life in the slums of Glasgow and London. It is one to thing read about such things in *Great Expectations*; it is quite another to actually see it. Even the most jaded modern viewer cannot

help but be moved by the sight of an obviously not so aged “old woman” succumbing to exhaustion while taking care of a friend’s child on a filthy step in the streets of London in John Thomson’s *The Crawl-ers* (before 1877) or at the tiny children attempting to play in a dank, laundry-infested alleyway of Glasgow in Thomas Annan’s *Close, No. 193 High Street* (1868). On a less serious note, Count de Montizón *The Hippopotamus at the Zoological Gardens, Regent’s Park* delightfully captures London’s fascination with Obasych, a gift from Abbas Pasha to Queen Victoria. It is to be noted that Obasych, an obvious fame hog, is to be seen smirking knowingly for the camera.

This photograph (1852) predates the similar visual media frenzy about a certain Knut the Polar Bear by 150 years.

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Juan de Borbón Montizón
The Hippopotamus at the Zoological Gardens, Regent's Park, 1852
Salted paper print ?, 11.2 x 12.4 cm
National Gallery of Canada, Ottawa
Photo © NGC

L'hippopotame au jardin zoologique, Regent's Park, 1852
Épreuve sur papier salé ?, 11.2 x 12.4 cm
Musée des beaux-arts du Canada, Ottawa
Photo © MBAC

e-ARTEXTE Open Access Digital Repository

This January, Artex te began work on an ambitious and innovative project to develop an Open Access (OA) repository for the visual arts community in Canada and Quebec. The goal of the e-Artex te repository is to create a platform for simple online publishing and archiving of

critical texts which will complement Artex te's physical collection. Museums, galleries, artist-run centres and other arts publishers who already deposit their publications with Artex te will be invited to make digital versions of these works available in the

repository. This digital collection will parallel the paper-based collection of exhibition catalogues, periodicals, anthologies and monographs that form the core of the Artex te collection. It may include for example:

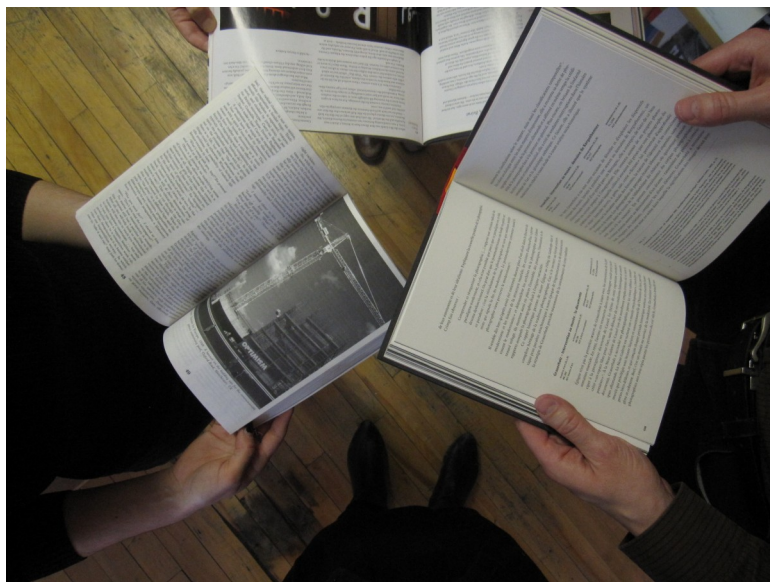


photo: Artex te

Critical writing

Exhibition catalogues

Magazine/journal articles

Conference papers

Artist-initiated publishing

Digital texts and audiovisual documentation

Open Access is a movement gaining momentum in research libraries and academia which promotes free online access to scholarly research with few or no use restrictions, with the goal of advancing global scholarship and knowledge. Many universities are developing institutional repositories to make available the research of their faculty and students. The Artex te repository project is overseen by a steering committee comprised of professional librarians, among them Tomasz Neugebauer, Concordia University's Digital Projects and Systems Development Librarian, who has been actively involved in the development and implementation of Con-

cordia's institutional research repository, SPECTRUM (<http://spectrum.library.concordia.ca/>). Also on the steering committee is James Turner, Professor at the École de Bibliothéonomie et sciences de l'information at the Université de Montréal, whose expertise in the de-

scription, retrieval and access of digital cultural content will be invaluable to the project. Artex te staff members Sylvie Gilbert (Director) and John Latour (Information Specialist) bring their specialized knowledge of art publishing in Canada and Quebec to round out the committee.

The e-Artex te repository will be built using the open source repository software Eprints, the same software that is used at Concordia. The new Eprints system will replace Artex te's existing OPAC, so it will be designed to handle all of the cataloguing, reference and search requirements

of Artex te staff and users. In addition, it will offer a self-archiving service, allowing publishers or authors to create an account and upload their digital materials to the repository for a small yearly fee. One of the important benefits of an Open Access repository is that its contents are searchable through Google, Google Scholar, as well as through federated search interfaces that bring together interdisciplinary content, such as OAIster (<http://oaiSTER.worldcat.org/>).

e-Artex te will ensure global access to critical art writing and other intellectual productions of the Canadian contemporary arts milieu.

The launch of the repository is planned for the autumn of 2011. For more information please consult "e-Artex te" on Artex te's website: www.artex te.ca. Questions or comments from ARLIS NA/MOQ colleagues about Open Access or about details of the e-Artex te project are welcome.

Corina MacDonald
e-Artex te Project Manager
cmacdonald@artex te.ca

The Compulsive Browse

Du 18 au 20 février dernier se tenait, à l'Université Concordia, un colloque des plus intéressants : *The Compulsive Browse*. Regroupant bibliothécaires, archivistes, conservateurs, éducateurs et praticiens des arts, ce fut l'occasion d'un dialogue autour des approches de recherche et du processus de création de ces derniers. Soutenu par l'Institut de recherche en art canadien Gail et Stephen A. Jarislowky, *The Compulsive Browse* s'inscrit également dans le cadre d'un cours à la maîtrise du programme en beaux-arts de Concordia, *The Compulsive Browse : Field Conditions for Artistic Research*. Rebecca Duclos est la chercheuse principale de ce projet, la professeure dudit cours et l'organisatrice du colloque.

Pour alimenter la réflexion, neuf artistes ont été invités à présenter un projet, en cours de réalisation ou déjà terminé. Parmi ceux-ci, Felicity Tayler dont la présentation portait sur la recherche d'une collection de revues d'avant-garde localisée à l'université Simon Fraser et qui a relaté le tout sous le mode épistolaire, avec la participation d'Étienne Tremblay-Tardif. Pour Michelle Lacombe, ce fut un tatouage effectué sur sa lèvre dans un salon de tatouage de Berlin. Les recherches d'Alexandre St-Onge portaient sur la voix et ce qui s'y cache, à savoir la voix « monstre ». Les archives se trouvaient au cœur des projets d'Angela Grauerholz et de Michael Blum.

Deux séances de discussion, une



Susannah Wesley et Meredith Carruthers (de Leisure Projects) aux Archives de l'Université de McGill pendant la Bibliodérive. Photo: C. Tarnowski.

en petit groupe et la seconde avec tous les participants, ont permis des échanges inspirants. Pour ma part, j'ai pu mieux comprendre les différents processus de création et les liens qui les unissent à la recherche d'information, dans son sens très large. Et je salue cette initiative de Rebecca Duclos d'avoir permis une rencontre entre nous et les artistes, des usagers bien particuliers.

Le colloque fut précédé d'une Bibliodérive. Cette activité, librement inspirée des Situationnistes, offrait à ses participants l'occasion de fureter dans différentes bibliothèques, centres de documentation, archives et librairies montréalaises. Ici, les stratégies de recherche n'avaient rien à voir avec les formations documentaires que nous offrons dans nos institutions. Au contraire, on misait sur la curio-

sité spontanée, les connexions aléatoires, l'intuition, les libres associations, le ludique et la *serendipity*, mot qui n'a pas vraiment d'équivalent en français. Les archives de McGill, la bibliothèque Blackader-Lauterman, les bibliothèques de Concordia, Artexte, la médiathèque du MAC, la Bibliothèque des arts de l'UQAM, les réserves de la bibliothèque et la librairie du Centre canadien d'architecture ainsi que The Word ont accueilli les fureteurs.

Pour un complément d'information, je vous invite à consulter le site web (<http://www.compulsivebrowse.net/>). Sous l'onglet « Ressources », on trouve une bibliographie.

Gisèle Guay

Bibliothèque des arts, UQAM

TD Internship Report: The Robert H. Stacey fonds

The Robert H. Stacey fonds, housed within the Archives of the National Gallery of Canada, offers a wealth of resources to curators, art historians and researchers seeking information on Canadian art. The fonds is comprised of documents that were generated by Robert Stacey (1949-2007) during his career as a freelance writer, editor, art historian, and curator. The material was donated to the NGC after Stacey passed away in 2007. A detailed chronology of Stacey's life can be found in the *MOQDOC* Spring/Fall 2009 issue.

I was given the opportunity to work on the fonds during the summer of 2010, through the TD Internships in Art Librarianship and Archive Practice. The TD internships offer MLIS students the chance to gain experience in art librarianship and archival practice while working on a project at the National Gallery of Canada. I had coveted the prospect of interning at the National Gallery since 2008, after learning about the internships while completing my Bachelor of Fine Arts at the Ontario College of Art and Design. While attending OCAD, I participated in a field study with the OCAD Printmaking Department archives. This field study sparked an interest in preserving artistic culture that eventually led me to McGill's School of Information Studies to obtain my MLIS with a specialization in Archival Studies. My time in the Archives of the NGC intensified my interest in preserving artistic culture and confirmed my enthusiasm for archival practice.

Over the course of the internship, I completed series descriptions for the fonds under the guidance of NGC Assistant Archivist, Philip Dombowsky. A large portion of Stacey's work was tied to his artist grandfather, C.W. Jefferys (1869-1951). Stacey's research interest in Jefferys developed into multiple writing projects, exhibitions, and lectures between the years 1975 and 1992, including *C.W. Jefferys' Kingston Road*, a critical and biographical study titled *The Art of C.W. Jefferys*, as well as writings on Jefferys for the National Gallery of Canada's *Canadian Artists Series*.

Many other significant Canadian artists are profiled in Stacey's work, including Paul Kane (1810-1871), George A. Reid (1860-1947), Mary Hiester Reid (1854-1921), Elizabeth Simcoe (1766-1850), Frederick H. Varley (1881-1969), and a number of other topics, such as artistic representations of Arctic exploration, and Canadian posters. The fonds is also seasoned with correspondence between Stacey and fellow contemporaries working in the field, and this content works to inform the subject matter of Stacey's work.

One of the highlights of my experience was discovering a small sketchbook by William Cruikshank (1848-1922). Dating back to the 1870s-1880s, the sketchbook was sent to Stacey in 1977 by Susan Mead, Cruikshank's great niece. Within the William Cruikshank series, Stacey discusses this sketchbook and its importance as an artifact in a paper titled "Ars Brevis". This paper was presented to the Toronto Area Archivists on May 16, 1978, however, much of Stacey's writings remain unpublished today and the fonds offers the only point of access to his research.

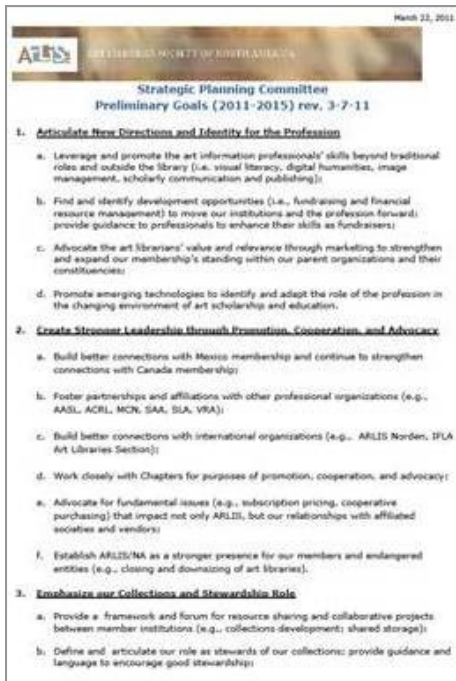
While processing the fonds I began to admire Robert Stacey's observable passion for and dedication to Canadian artistic culture. Over the course of his life, Stacey created a significant collection of research and visual resources on Canadian art. This material will surely inform Canadian art curators, art historians and researchers for years to come.

Kelli Babcock

2010 TD Intern, National Gallery of Canada
Library and Archives

MLIS II, McGill University:
School of Information Studies

ARLIS/NA Strategic Planning Committee Update



In December, 2010, the Strategic Planning Committee asked ARLIS/NA members to complete an online survey evaluating the six proposed goals and objectives for the 2011-2015 strategic plan. We received 160 survey responses, which helped us to focus and strengthen the proposed goals. With this important feedback, six goals became five:

GOAL 1

Articulate New Directions and Identity for the Profession

GOAL 2

Create Stronger Leadership through Promotion, Cooperation, and Advocacy

GOAL 3

Emphasize our Collections and Stewardship Role

GOAL 4

Expand Mentoring, Transition, and Management Skills

GOAL 5

Strengthen the Society's Communication and Operational Infrastructure

To view the revised draft in its entirety, please visit:

<http://www.arlisna.org/organization/com/stratplan/index.html>.

Next steps: to gather more feedback, the Strategic Planning Committee will host five virtual focus group meetings in the month of April, 2011. These discussions with ARLIS members will help to finalize the goals and to initiate an action plan.

Jennifer Garland
McGill University

**Stay tuned for the next issue of MOQDOC
for coverage of the 2011 Annual Conference!**



ARLIS/NA Toronto 2012: Demande de soumissions / Call for Proposals

Cher(e)s collègues,

Dès maintenant, il est possible de soumettre des propositions pour des communications et des ateliers, en anglais, pour 'Colouring Outside the Lines', la 40e conférence de la Art Libraries Society of North America (ARLIS/NA). La conférence aura lieu du 29 mars au 2 avril 2012, à Toronto, Canada, et la date limite pour les soumissions est le 15 mai 2011.



Dear Colleagues,

Proposals for Papers and Workshops in English are now being accepted for Colouring Outside the Lines: The 40th Annual Conference of the Art Libraries Society of North America (ARLIS/NA) to be held March 29-April 2, 2012 in Toronto, Canada. The Program Co-Chairs welcome submissions from librarians,

visual and media resource specialists, archivists, curators, museum professionals, educators, artists, designers, architects, historians, researchers, practitioners and others. The submission deadline is May 15, 2011.

Site web de la conférence :

<http://www.arlisna.org/toronto2012>

En octobre 2011 nous distribuerons une autre demande pour les présentations par affiches, les modérateurs et les réunions de groupes d'usagers et de groupes d'intérêt spécial (SIGs).

Nous vous encourageons à participer dans notre conférence.

Jill Patrick: OCAD University

Stephanie Frontz: University of Rochester

Conference website:

<http://www.arlisna.org/toronto2012>

In October 2011 we will issue another Call for Poster Sessions, Moderators, and User Group/Special Interest Group Meetings.

We hope you will consider participating in our conference.

Jill Patrick: OCAD University

Stephanie Frontz: University of Rochester

Between Technology and Art: *continued from page 8*

(Sadly, Knut has become permanently beyond the paparazzi's lenses since the initial writing of this review.

Especially *à propos* (and perhaps even poignant) given recent damage to artifacts and monuments in that country are Francis Frith's photographs of Egypt, including an incredibly crisp *Colossal Figure at Abu Simbel* (c. 1856-1860).

Coupled with this being a stellar architectural photograph, it is fascinating to consider that this work shows the temple truly *in situ* as erected in 1265 BC, and without the necessary but disturbingly visible saw marks seen in the structure today due to the temple's relocation in 1959. In the same vein, the Wormald Brothers' silver prints of the imposing and impossibly crenellated Methley Hall is all that remains of a structure completely demolished in 1963. One wonders what our perception of

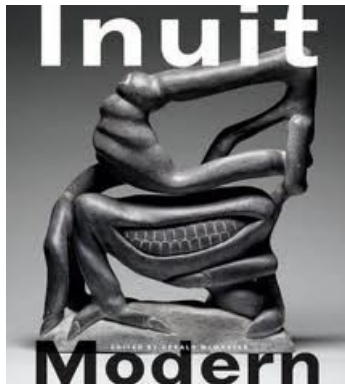
history would be today if photographs such as these did not exist to provide us with a visual memory of time past and things irretrievably lost.

As the author of this review gets ready to embrace photography beyond the actions of "point and shoot", she recalls a discussion with an expert photographer on whether taking a photograph somehow robs one of psychological recollection of the experience one has just captured on film. That debate still rages on. However, we must congratulate the photographers in this exhibition for risking the sacrifice of memories in order to provide us insights into a time that would have been otherwise long forgotten.

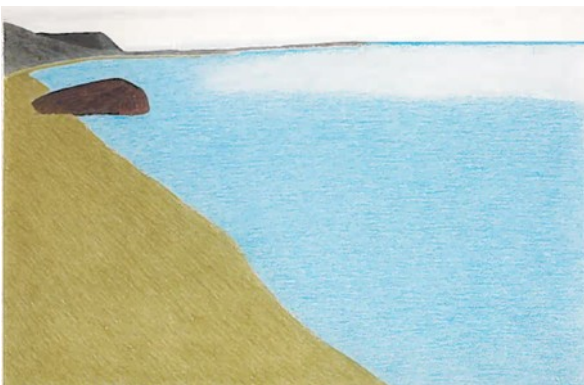
Alexandra Gregory

University of Ottawa

Melva Dwyer Award 2011



The winner of the 2010 Melva J. Dwyer Award is *Inuit Modern* edited by Gerald McMaster (Curator of Canadian Art, Art Gallery of Ontario). Based on an exhibition of the same name opening on April 2, 2011 at the Ontario Art Gallery, the book documents 175 carefully selected pieces from the over three thousand items in the Samuel and Esther Sarick Collection of Inuit Art. The Collection, now housed at the Art Gallery of Ontario, is recognized as one of the top two Inuit art collections in the world, and represents artists from thirty-three Arctic communities. This timely volume is dedicated to exploring meaning and cultural context to modern Inuit art and to document how recent social, political and cultural transformations have translated themselves in the creative imagination of the Inuit. In the context of growing scholarship and a global pedagogical inter-



Itee Pootoogook, Qilaukat, 2009

est in indigenous cultures around the world, the book sheds new light on the cultural resilience of Inuit artists. Readers will appreciate the prominence of the Inuit voice throughout the text, in the form of interviews with Inuit writers and filmmakers, poetry, and of course the exhibition itself. In addition, the book includes seven scholarly essay contributions by key art historians and curators of Inuit art, artists' and author biographies, extensive notes, a list of works in the exhibition and a complete index.

The collaborative nature of the work is an incredible achievement, each voice complementing the next. The key contributor and co-curator of the exhibition, Ingo Hessel (Curator of the Museum of Inuit Art, Toronto), has published extensively on Inuit art, and his writing provides the unifying thread between the two sections of the book: the first, "Inuit History, Inuit Art", provides the context for the exhibition by examining the ancient Inuit archaeological period (including new developments in carbon-dating), and a historical look at Inuit-European relations and the move from traditional to modern processes. The second section, "Inuit Modern: The

Samuel and Esther Sarick Collection" focuses on the art work itself. Hessel outlines a new intellectual framework that includes archaeological breakthroughs from which the publication *Inuit Modern* emerged. This further reinforces the book's importance as a key research tool for future art historians, artists and cultural anthropologists.

The book is replete with brilliant color photographs of the work including sculpture, drawing, textiles, stonecuts, inlay, and prints throughout. The full colour images are exceptional and incredibly even, considering the range of media covered. Each photographic reproduction is attributed with the artists' name, title, date of work, materials and dimensions. The extensive, large format (in many cases full bleed) high quality im-

age reproductions throughout the book contribute to making it an essential visual reference tool for further research and study on contemporary Inuit art practice.

Inuit Modern is published by the Art Gallery of Ontario and Douglas & McIntyre, 2010.

Text prepared by Melva Dwyer Award Committee 2011:

Larissa Beringer
Jennifer Garland
Tanja Harrison

*In response to new thinking about the North, **Inuit Modern** situates its major themes within the context of a rapidly changing Arctic. It considers how Inuit have dealt with the swift transition from a traditional lifestyle to the current disturbing complexities of globalization and climate change. It describes how Inuit art reflects the reciprocal stimulus of contact with Euro-Canadians and concurrently analyzes the birth and evolution of a modernist Inuit aesthetic that springs from an ancient cultural context and, through acculturation, creates an exciting new hybridized art form.*

-Gerald McMaster (taken from the Introduction)

ARLIS/MOQ Annual Report 2010

Membership & Activities

At the end of 2010 our membership numbered 37, down from the 45 members we had in 2009. An informal membership drive is planned for 2011.

The ARLIS/NA MOQ Chapter's activities consisted of two meetings; Montréal in the spring and Ottawa in the autumn. The spring meeting was held on Friday, June 4th at the National Circus School in Montréal. We began the day with our business meeting, after which we were led to the library, where Executive Director Marc Lalonde spoke to us about the school's history, mission, and activities. Librarian Anna-Karyna Barlati then presented the library and its collections, a multilingual, multi-format collection of over 10,000 items devoted to the circus arts. After having lunch at a lively neighbourhood bistro, we were treated to a spectacular juggling performance by Robert Weber, a 2010 graduate of the school. Afterwards we walked to TOHU, a unique entity that serves as a venue for circus training and performance as well as neighbourhood socio-economic development and environmental stewardship. Before our activities there commenced, we paused to let Peter Trepanier and Daphne Dufresne offer a tribute to Marilyn Berger on the occasion of her retirement. Josée Lavigne of TOHU then introduced us to her organization's mission and activities. We concluded the day with a visit to TOHU's exhibitions *La Fabuleuse histoire du cirque* and *Du permanent à l'éphémère : espaces de cirque*. We were privileged to host James Rout, Canadian Member-at-Large, among the twenty-odd members and guests attending.

The fall meeting was held on Friday November 12 in Ottawa in the MacOdrum Library at Carleton University. This was a joint-meeting with ARLIS/NA Ontario, our first such meeting since 2002. The morning MOQ business meeting included a Toronto 2012 conference update by

ARLIS/NA Ontario members Jill Patrick and Margaret English. After lunch on campus at Baker's Grille, we were treated to an animated presentation on Carleton's history by the university's archivist Patti Harper. Dr. Norman Vorano, Curator of Contemporary Inuit Art at the Canadian Museum of Civilization, then gave us a visually-stunning presentation on the recent acquisition of Inuit prints by the Museum.

Communications

One joint issue of the chapter newsletter MOQDOC (vol. 19, no. 2-vol. 20, no. 1, spring/fall 2010, printemps/automne 2010) was published in paper and PDF format (available on the website of the MOQ chapter). The issue was produced by a newly-formed editorial team consisting of Philip Dombowsky, Jennifer Garland, Alexandra Gregory, and John Latour. The chapter also maintains a website and an electronic mailing list.

At the spring meeting an ad-hoc committee was formed to explore the possibility of redesigning the chapter's website. Committee members are John Latour, Renata Guttman, Élise Lassonde, Anna-Karyna Barlati, and Corina MacDonald. At the fall meeting John Latour presented the committee's idea of creating a new chapter website using WordPress software.

Finances and awards

The financial situation of the chapter continues to be healthy. Our balance reported at the end of October was C\$7,201.12. The professional development committee (Melinda Reinhart, Danielle Léger, and Patricia Black, who joined the committee in June) presented one award in 2010. Jennifer Garland, Liaison Librarian at McGill University, was awarded the Michelle Gauthier Travel Award (C\$1,000) to attend the Annual Conference in Boston in April. Also, several "travel-to-meeting" bursaries (up to C\$70) were given to members who had to travel

out-of-town to attend an MOQ general meeting and who could not receive institutional funding.

The Student Membership award has been renamed the Marilyn Berger Student Membership award in honor of Marilyn Berger, who retired this year as Head of McGill University's Blackader-Lauterman Library of Architecture and Art.

The following awards will be offered by ARLIS/NA MOQ in 2011: the Membership award (equivalent to US\$120.00) to promote professional Development by supporting membership in the national organization (ARLIS/NA); and the Marilyn Berger Student Membership award (Equivalent to US\$50.00) to promote professional development by supporting membership in the national organization (ARLIS/NA). A number of "travel-to-meeting" bursaries (up to C\$70.00) will also be available to members who have to travel out-of-town to attend an MOQ general meeting and who cannot receive institutional funding.

Executive Committee 2010

President: Brian Mekis, Canadian Centre for Architecture

Vice-President: John Latour, Artex

Secretary: Marianne Demers-

Desmarais, Université Laval

Treasurer: Raymonde Champagne, Université de Montréal

Membership Secretary: Alexandra Gregory, University of Ottawa

Past President: Peter Trepanier, National Gallery of Canada

ARLIS/Canada Representative: Peter Trepanier, National Gallery of Canada

Brian Mekis

Canadian Centre for Architecture
President, ARLIS/MOQ 2010

**Editorial Committee/
Comité de rédaction:**

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Jennifer Garland

Alexandra Gregory

John Latour

Layout: Jennifer Garland

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Vacant

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Vacant

Treasurer/Trésorier:

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Responsable des membres:**

Alexandra Gregory

**Professional Development
Award/ Bourse,
développement professionnel:**

Patricia Black, Danielle Léger
and/et Melinda Reinhart

**Canadian Representative/
Représentant ARLIS/Canada:**

Brian Mekis

Calendar of Events May-August, 2011/ Calendrier d'événements mai-aout, 2011

*

12 May / mai

ABQLA

Congrès Annuel / Annual Conference:

“Mobilité : Br@nché sur votre
bibliothèque” / “Mobility: Making
Connections @ Your Library”

Montréal, Québec

[http://www.abqla.qc.ca/fr/abqla-
conference-2011](http://www.abqla.qc.ca/fr/abqla-conference-2011)

*

22-25 May / mai

American Association of Museums

Annual Meeting & MuseumExpo™:

“The Museum of Tomorrow”

Houston, Texas

<http://www.aam-us.org/am11/>

*

25-28 May / mai

Canadian Library Association /

**Association canadienne des
bibliothèques**

66th National Conference & Trade Show

Halifax, Nova Scotia / Halifax, Nouvelle
-Écosse

<http://www.cla.ca/conference/2011/>

*

1-3 June / juin

Association des Archivistes du Québec

40^e congrès

Alma, Québec

[http://www.archivistes.qc.ca/spip.php?pa
ge=rubrique&id_rubrique=107](http://www.archivistes.qc.ca/spip.php?page=rubrique&id_rubrique=107)

*

2-4 June / juin

Association of Canadian Archivists

36th Annual Conference: “Back to
Basics??”

Toronto, Ontario

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

*

12-15 June / juin

Special Libraries Association

Annual Conference & INFO-EXPO

Philadelphia, Pennsylvania /
Philadelphie, Pennsylvanie

[http://www.sla.org/content/Events/confer
ence/ac2011/index.cfm](http://www.sla.org/content/Events/conference/ac2011/index.cfm)

*

15-17 June / juin

Archives Association of Ontario /

**L'Association des archives de
l'Ontario**

Annual Conference: “Archives &
Community: Engaging the Public in the
Modern World”

Thunder Bay, Ontario

[http://aao-archivists.ca/professional-
development/conference](http://aao-archivists.ca/professional-development/conference)

*

23-28 June / juin

American Library Association

New Orleans, Louisiana / Nouvelle-
Orléans, Louisiane

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

*

13-18 August / août

**IFLA World Library and Information
Congress**

77th IFLA General Conference and
Assembly

San Juan, Puerto Rico

<http://conference.ifla.org/ifla77>

*

22-27 August / août

Society of American Archivists

75th Annual Meeting & Anniversary
Celebration

Chicago, Illinois

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