



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No 62, 2008

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Upcoming events include a very exciting pre-conference in Montreal, hosted by the Montreal–Ottawa–Quebec chapter of the Art Libraries Society of North America (ARLIS/NA MOQ). The theme of the pre-conference is “Art Documentation / Local Content / Global Context”. In Quebec there will be both an open session on Sunday 10th August with the theme “Advancing Cultural and Social Diversity through Global Partnerships: The Art Library’s Role in a World without Borders” and an off-site workshop on Tuesday 12th with the theme “Objects and Projects: Art Libraries developing Partnerships and Tools towards sharing Knowledge/a better Understanding/discovering Common Treasures”. The abstracts of the papers to be presented at our Sessions in Quebec are published in this Newsletter.

I also want to express my concern about the tendency towards lower membership in Art Libraries Section. The membership of our section went down from 86 in 2006 to 79 in 2007. This means that also the amount of administrative money we receive from IFLA HQ went down from 610 Euro in 2007 to 325 Euro in 2008. Consequently we will not be able to produce two issues of our Newsletter per year unless we find new sources of finance or are able to promote membership of the Section.

Thank you for all the contributions to this Newsletter!

EILA RÄMÖ
Editor

Montreal Welcomes the IFLA Art Libraries Pre-conference

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IFLA and the authors.

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NEXT ISSUE

Copy deadline is 31st October 2008.

Contributions should be sent to the Editor. In order to maintain an up-to-date Mailing List please ensure that your address details are correct. Send any changes and corrections to the Editor.

Canadian art librarians will welcome an international roster of colleagues to Montreal, 6–8 August 2008, for the IFLA Art Libraries pre-conference, hosted by the Montreal–Ottawa–Quebec chapter of the Art Libraries Society of North America (ARLIS/NA MOQ). The conference theme, “Art Documentation / Local content / Global Context”, sets the stage for participants to explore common interests in documenting, providing access to and preserving the record of the visual arts. Program information and the registration form are available at the conference website.¹

Bibliothèque et Archives nationales du Québec

The program begins at Bibliothèque et Archives nationales du Québec (BANQ),² with guided tours of the new Grande Bibliothèque, officially opened in 2005, followed by a rare display of magnificent maps of North America from the age of discovery. In addition to its mandate as a public library, BANQ houses Québec’s national and heritage collections in a number of locations. We will be generously hosted by BANQ at the Centre d’archives de Montréal, a fine beaux-arts building, and the Preservation Centre, which holds special collections, including BANQ’s celebrated artists’ book collection.³

Artexte

Day two begins with breakfast and a presentation from Artexte, a pioneering information centre for contemporary visual arts.⁴ Founded in 1980, Artexte developed a significant collection of art documentation. It is now the centre for a host of creative activities supporting advanced research, such as artists’ residencies,

a publishing program, and special projects.

Art Deco

Montreal ranks among the top ten cities worldwide for Art Deco architecture. A walking tour, expertly guided by members of the Art Deco Society of Montreal, will provide an introduction to architectural treasures circa 1920s to 1940s.

Musée d’art contemporain de Montréal Daniel Langlois Foundation

In the afternoon and evening the Musée d’art contemporain de Montréal will welcome us. The Médiathèque,⁵ founded in 1965, is one of Canada’s largest libraries devoted to contemporary art. Other highlights will be access to the first triennial of Quebec contemporary art and dinner on the terrace overlooking the Place des Arts complex. In the evening we will learn about the Centre for Research and Documentation of the Daniel Langlois Foundation.⁶ The Centre’s collection covers major trends and practices that have emerged in electronic and media arts from the early 1960s to today.

Canadian Centre for Architecture

Day three begins at the Canadian Centre for Architecture, a museum and research centre. Founded in 1979 by architect Phyllis Lambert, the CCA building (1989) and garden now share the site of the historic Shaughnessy House (1874). The Library⁷ is an international research collection focused on architecture and the built environment, with emphasis on rare books and special collections.

Art Libraries Open Session

Rare Books Division, McGill University Library

The day concludes with a hosted visit to the Rare Books Division of McGill University Library⁸ or optional visits on your own, to the Montreal Museum of Fine Arts (public admission) or the McCord Museum of Canadian History (public admission). After more than a century of collecting, McGill University Library has significant rare book holdings in art and architecture, as well as stellar collections in subjects areas such as Canadiana, history, literature, philosophy, travel, and a major collection in the history of the book. The Division also houses several of the outstanding rare collections of the branch libraries, including the Blackader Lauterman Library of Architecture and Art.

NOTES

¹ www.artexte.ca/ifla2008/preconference.html

² <http://www.banq.qc.ca/>

³ See Sylvie Alix, "L'histoire de livre d'artiste au Québec" in *Essays in the History of Art Librarianship in Canada*, www.arliscanada.ca/hal.

⁴ www.artexte.ca. See also Danielle Léger, "Le Centre d'information Artexte: un mandat, et un parcours, atypiques" in *Essays in the History of Art Librarianship in Canada*, www.arliscanada.ca/hal

⁵ <http://media.macm.org>

⁶ <http://www.fondation-langlois.org/html/e/page.php?NumPage=147>

⁷ <http://www.cca.qc.ca/> See also Rosemary Haddad, "So Hopefully and Imaginatively Founded": The CCA Library to 1998" in *Essays in the History of Art Librarianship in Canada*, www.arliscanada.ca/hal

⁸ <http://www.mcgill.ca/rarebooks/>

JO NORDLEY BEGLO
National Gallery of Canada
Library and Archives

Advancing cultural and social diversity through global partner- ships: the art library's role in a world without borders

Sunday 10th August 2008, 13.45–15.45

Abstracts of the Papers

Cultural heritage – the Art Library cuts across borders in Sweden

KERSTIN ASSARSSON-RIZZI
The Swedish National Heritage
Board, Library, Sweden

A presentation is made of recent developments in Sweden in which Vitterhetsakademiens bibliotek (The Library of the Royal Swedish Academy of Letters, History and Antiquities) at the Swedish National Heritage Board is a partner in the development of services both physically on the library premises and digitally on the internet. In September 2007 an agreement was

signed by the four partners the Royal Swedish Academy of Letters, History and Antiquities, the National Historical Museums (the Museum of National Antiquities and the Royal Coin Cabinet), Stockholm University and the Swedish National Heritage Board, with the purpose of strengthening and developing the library's services to the research community. In 2005 a network was formed by seven libraries in Stockholm, with the specific aim to improve the quality of library services to research in the humanities. In 2007 a new search service was opened on the internet which enables cross searching of major databases covering various aspects of the Swedish cultural heritage. Two databases hosted by the library form part of this service. The process of cutting across institutional and sectorial borders is facilitated by modern technology.

Don't fence me in! Reconsidering the Role of the Librarian in a Global Age of Art and Design Research
HEATHER GENDRON
University of North Carolina (UNC),
USA.

When we define society today as a "global society" it is as if to say that we are, or at least we strive to be, an *interconnected* society. Even more so than if we were to say society is "worldwide". In a "global society", borders are traversed and the phrase connotes interaction, participation, and inclusiveness. As both products of a global society and in response to the globality of their respective fields, this global condition prompts artists and designers to cross two types of borders: physical and methodological. In this paper, the crossing of methodological boundaries is the focus.



Vitterhetsakademiens bibliotek.
Foto: Bengt A. Lundberg, RAÄ.

The highly individualized nature of art and design research is recognized and serves as a launching pad for exploration of the question: How can librarians shape their practice in order to respond better to the needs of contemporary artists and designers?

Distinctions are made between the terms data, information, and knowledge. The concept of the librarian as a “knowledge-counselor” provides a framework in which librarians act as partners with artists and designers in the process of generating new ideas and good questions, in addition to the process of locating data. Two in-class exercises are described that help artists and designers cross the borders of their respective disciplines. The first exercise is designed to take place within a larger discussion about the importance of a “diversity of thought” in the process of art making and design. Students visually map their research interests and, in the process, identify gaps in their own knowledge. The second exercise dovetails with the first. The concept of information is discussed in a broader sense. In order to emphasize the point that the research students will conduct requires a “diversity of sources”, information and data are defined as extending beyond library resources and inclusive of sources generated by the students themselves. Students learn about library resources within this context and are given an exercise in which they are required to use sources from three different disciplines, in order to gather new information that relates to their research.

The concept of librarians as knowledge-counselors encourages a broader view of their role in art and design research. Subsequently, new opportunities for intervention can

be identified. Within library science little research has been conducted on how artists and designers seek data, information, and knowledge. Future research could include how students in art-practice PhD programs conduct research. Similar research could be done that identifies how professional industrial designers work and what their needs are in relation to knowledge-seeking. With a better understanding of art and design research, the roles art librarians play can be reconsidered.

Artist as activist: The Ohio State University Libraries and the Columbus Museum of Art Project to Promote Collections, Outreach, and Community Learning.

AMANDA GLUIBIZZI

In the winter of 2007, the OSU Libraries partnered with the Columbus Museum of Art to develop a program for exhibiting works from and disseminating information about collections that involve activism on the part of artists. The Museum has recently acquired objects from the Philip J. and Suzanne Schiller Collec-



George Tooker, *Lunch*, 1964
Columbus Museum of Art, Ohio:
Museum Purchase, Derby Fund,
from the Philip J. and Suzanne
Schiller Collection of American
Social Commentary Art 1930–1970

tion of American Social Commentary Art, and has already begun building programs around the collection. The OSU Libraries have strong special collections holdings in theatre and cartooning and comics and list as part of their mission engagement with the community and the promotion of life-long learning. The partnership is seen as a way to bring the two institutions together toward work for a common goal, taking advantage of our collections and team expertise.

On the libraries' end, the partnership has involved members from seven different departments: the Theatre Research Institute, the Cartoon Research Library, University Archives, Rare Books and Manuscripts, the Fine Arts Library, the Technical Services Department, and, interestingly, the Veterinary Medicine Library, whose librarian was asked to act as the proposal developer and to work with the Museum to develop the planning stages of the program and to write a grant proposal for a Museum/Library Partnership grant from the Institute of Museum and Library Services. On the Museum's side, the curator of American art, the registrar's office, education, and development were all involved to present possibilities for collaborative work.

What has resulted is a vision for a dynamic cross-collections program that will involve an exhibition, a symposium, an interactive web site, and educational activities. Under the umbrella theme of Artist as Activist, we identified three topics that are pertinent to our city and region: the welfare of children, civil rights, and artists' responses to war. The programs will reach the entire city through an exhibition in recovered downtown space, through school programs and

Art Libraries off-site Workshop

lesson planning, and will make a commitment to intergenerational interaction with activities for senior citizens and elements online and in the exhibitions that will allow for sharing and response from our visitors.

This project has successfully brought to the table libraries, university departments, the Columbus Museum, and other community partners to work for a common goal. I will be speaking about our ideas for programming and outreach and discussing ways that art libraries can be active members of cultural networks and can contribute to the active intellectual life of our communities.

Art libraries developing partnerships and tools to share knowledge, improve understanding, and discover common treasures

Tuesday 12th August 2008

Théâtre de la bordée:

www.bordee.qc.ca

Salle Jean Jacqui Boutet, 3rd floor

Abstracts of the Papers

Sin Fronteras: Mexican painters in a visual/virtual dialogue

ELSA BARBERENA, CARMEN BLOCK

and GUILLERMINA OSORIO

Universidad Nacional Autónoma de México

The purpose of this Project is to present a web-base look-up tool to allow users, students and researchers, who wish to find out more about information on Mexican painters. The authors' desire is that it could become a world beating discovery tool.

The idea came from the IFLA Art Libraries Section programme under the general theme: "Libraries without borders: Navigating towards global understanding". Thus we begin by developing two concepts; borders and digital world.

DEFINITIONS:

Border is the line or frontier area separating political divisions or geographical regions; a boundary.

Frontier is an international border. It refers both to a geographical boundary as well as to a cultural one – physical and metaphorical meanings which refer to zones of response where different painters present their interpretations and ideas. The cultural boundary is related to the function

of the artist in the words of Guillermo Gómez Peña: "The artist should overstep, make bridges, interconnect, reinterpret and redefine; in order to find the external limits of his or her culture and cross over them."¹

Another concept related to frontier is crossing. This is a topic inviting research and development.

We could also understand frontier as a limit, an impossibility, an obstacle, a bump, as a narrow margin operation, or else as a playground where we develop our existence, as an anthropological place where we invent full personal or community life forms.

By crossing we weave connections, and protect the 'other' with hospitality. We transform the stranger in guest due to our ability or talent to greet and secure the 'other' existence and the living together.²

INFORMATION, IMAGINATION AND INSPIRATION

David. R. Dowell, librarian, in a dialogue within our profession suggests more than information in libraries, imagination and inspiration will lead us to innovation. He defines imagination as "the act of creating images in our minds of things we have not fully experienced through our senses."

Could we compare this with the artistic creation? We, librarians by means of this presentation want to give information about Mexican painters as the beginning of the imagination that Dowell points out.³

We wish to navigate towards a global understanding of our Mexican painters in a virtual manner as a digital library without borders.

NOTES:

- ¹ Guillermo Gómez Peña, a Mexican artist founder of the “Taller de Arte Fronterizo”. Imágenes de masdearte.com en la “Frontera”. Lo más destacable de los Projects Rooms. ARCO 2002. http://www.masdearte.com/arco/item_recorridos.cfm?noticiaid=5976. Consulted 19/01/08.
- ² Aranguren Gonzalo, Luis. “Tentaciones de acción” Cuestión social. 16:1(2008)p.20.
- ³ Dowell, David. R. “The ‘i’ in libraries”. American libraries. 39(1-2):42. January–February 2004.

artlibraries.net and

arthistoricum.net: New developments and co-operations

RÜDIGER HOYER

Library of the Zentralinstitut für Kunstgeschichte, Munich. Germany.

JAN SIMANE

Library of the Kunsthistorisches Institut in Florence (Max-Planck-Institut), Italy.

Right for the occasion of the IFLA conference in Québec, two important Canadian art libraries have recently been added as target systems of the specialised search engine *www.artlibraries.net*: the libraries of the Canadian Centre for Architecture, Montréal, and of the National Gallery of Canada, Ottawa. We would like to demonstrate how the peculiar collection strengths of these and other libraries serve to improve the results of bibliographical requests, but also how heterogenous data formats and subject indexation methods that are still impeding optimum results should be handled. Furthermore, we will present and discuss with the audience new developments and possible co-operations, especially the way of integrating online image databases, as for

example the Bildarchiv Foto Marburg, into *artlibraries.net*.

Other innovations presented concern the rather recent web portal *www.arthistoricum.net*, a bibliographic and scholarly portal dedicated to further the role of ‘the digital’ within our discipline. Some digitization and online publication projects as well as databases newly developed within *arthistoricum.net* will be discussed, as for example the repertory for ongoing and finished Ph. D. and Master’s thesis in Germany and abroad. Moreover, a new *arthistoricum.net* retrieval function will allow to initiate searches not only within the portal itself and adjoining, decentralized databases, but also to use directly other selected international academic web portals for art history. Thus, *arthistoricum.net* may serve as a real focal point for international web based knowledge bases for the history of art.

Libraries Reflecting Architectural and Artistic Heritage

ALLEN LANHAM, MARLENE SLOUGH, NACKIL SUNG
Eastern Illinois University,
Booth Library
Charleston, IL USA

Art and Architecture in Illinois Libraries celebrates the rich architectural and artistic heritage of Illinois libraries. It is an on-going project that documents the look of academic, research, and public libraries in Illinois one hundred years after Andrew Carnegie. Current public art holdings as well as information about the artists, architects, and architectural firms represented in these libraries are addressed.

An online digital inventory with photographs of art works in more than 600 academic and public librar-

ies has been compiled. A traveling exhibit illustrating the project has just completed a tour of 65 communities in Illinois. Each hosting library sponsored public programs on art-related topics, often featuring local artists or architects. Public awareness to local cultural heritage was emphasized. Viewed collectively, the art in Illinois libraries is a large and diverse collection of paintings, sculptures, architectural or environmental works of art, and graphics. From diverse Illinois landscapes to distinguished sculptures, from Carnegie structures to modern additions – library art is an integral part of our cultural legacy.

The IFLA presentation will describe the research process and review the outcomes, focusing on the project’s Internet presence. The research team of three persons, one each for art, architecture, and technology, will be present to provide details and answer questions. The traveling panel exhibit and related publications will be mounted at IFLA for the day of the presentation, if the Art Section



The Art and Architecture in Illinois Libraries project logo.

so desires. Information on how the initiative developed may serve international librarians as a model for use in other regions of the world.

The original project was funded by the Illinois State Library using Federal LSTA monies and by Eastern Illinois University's Booth Library.

Come and explore another facet of libraries in the United States, using the state of Illinois as a backdrop. Explore the depth and diversity of arts in our libraries and how all libraries can showcase their cultural heritage.

Global Perspectives: a Celebration of Children's Art and Imagination

KATHLEEN C. LONBOM
Milner Library, Illinois State University, USA

The International Collection of Child Art is a resource comprised of more than 9,000 artworks created by children from 50 countries and cultures. The collection is housed and managed by Illinois State University's Milner Library as part of its Special Collections. This resource celebrates the creativity and innovative work produced by children with a global perspective. Thought provoking representations of whimsical animals, fanciful portraits, and musings on daily life provide a window for the viewer to share the often magical outlook of a child and gain a deeper understanding of a child's visual experience. The collection simultaneously provides a reflection of diversity and commonality as represented through the lens of visual culture.

The presentation discusses the collection's origins and history, the scope and contents of the collection,



We and Our Instructor, female, 10 years of age, Romania
Milner Library's International Collection of Child Art

use of the artwork in the academic community for educational purposes and scholarly activity, and the role this visually rich collection plays in advancing the institutional commitment to provide access to an expansive universe of creative expression. The discussion also presents information about the ongoing digitization of the artwork and the active pursuit of developing partnerships with agencies to obtain external funding and support enhanced access to the collection, primarily through digitization, but also through increased exposure of the young artists' work via virtual and traveling exhibits.

The Landscape of Digitization in French Art Libraries

LUCILE TRUNEL
Bibliothèque nationale de France

In recent years, international initiatives in the field of digitization have

been growing in number, and more electronic resources in art history become available. Next to the numerous databases which list iconographic documents or "objets d'art", art periodicals, exhibition catalogues and illustrated books are also made accessible on line, and a lot of libraries launch digitization programs comprising texts and images, both in art history and in archaeology. All these resources complement each other, creating a kind of world art history network.

This paper deals with the digital offer in France, by presenting two main initiatives: the "Gallica2" program of the French National Library, and the "Digital Library" of the Library of the National Institute of Art History (INHA).

Gallica's digital library allowed to digitize between 1995 and 2006 approximately 90 000 texts and 80 000 images, but since 2006, a new step has been taken within the context

10th and 25th anniversary of OKBN * ARLIS/NL

of the European Digital Library. The BnF is digitizing “massively” about 100 000 books a year until 2009, in text and image mode. Among these documents, we shall find a great corpus of art periodicals, exhibition catalogues, and texts covering the whole of art history, but especially in the fields of excellence of the specialized departments of the library: print, photography, numismatics, musics, performing arts.

The INHA’s digitization program contains about a thousand of “reference classics” in art history from the 17th to the 19th century, and specialized documents, like the Louvre exhibition catalogues before 1920, prints, drawings, maps, photographs, stereoscopic plates and manuscripts (around 200 000 views already digitized), belonging to the Library Jacques Doucet, the Central Library of the National Museums, the Library of the School of Beaux-Arts.

Many smaller scaled specialized programs are of course being developed all over in France, and the Ministry of Culture makes an important work in inventorying such programs on its website, in parallel with the “associated poles” network piloted by the BnF. Nevertheless, a complete cartography of such projects would be desirable for the future, in order to create the conditions of emergence of a coordinated “gateway”. Such a gateway would not only facilitate the work for art historians and librarians, but also the exchange of information with foreign partners, who are liable to digitize their own French, or other historically relevant, collections.

The consortium Overleg Kunst(historische) Bibliotheken Nederland * Art Libraries Society / The Netherlands (OKBN * ARLIS/NL) brings together librarians and subject-specialists working in Dutch libraries of museums, universities and research institutions. On 14 December 2007 OKBN celebrated the society’s 10th anniversary as a formal body, and its even longer existence as an informal consultative body. On this day OKBN launched the festschrift *Kunstabibliotheken in Nederland. Tien korte schetsen* (Art libraries in the Netherlands: Ten brief sketches). The theme of this publication is the history of the Dutch art libraries for the first time described in a systematic manner by ten fascinating contributions. The publication was presented to Prof dr. Rudi Ekkart, director of the RKD (Netherlands Institute for Art History).

OKBN has a long and varied history. Already in 1949 Dutch art librarians met to share their concern about the availability of art historical publications in post-war Netherlands. From 1982 onwards their successors organised regular meetings and visits to the various participating institutions. In 1995 it was decided to transform this informal consortium into an official, registered association, which came into being in February 1996. The first general meeting took place a year later in the Amsterdam Historical Museum. Presently, the society has close to 70 members. The characters of the participating institutions diverge widely. They include purely academic and research libraries, museum libraries of various sizes and specialization, the libraries of some academies of art and schools of architecture and design, and those of some other insti-

tutions that have for various reasons built up a specialized collection in the field.

OKBN’s status as a legal entity gave it a stronger juridical and administrative basis for realising its goals. These vary from practical matters related to acquisition, cataloguing and shelving, to more fundamental issues such as the library’s position within an organisation. The challenges of automation and the opportunities of the digital era run throughout OKBN’s history. One constant aim of OKBN is to offer an accurate overview of location, size and nature of collections of art historical documentation in the Netherlands. The society also defends the interests of the art history libraries and librarians in the case of threats. Very successful was the interference of the society with the impending closure of the library of the Netherlands Openlucht Museum (Dutch Open-air Museum) in 2002.

An important objective of the society is to cooperate with national library institutions and organisations and it has maintained international relations since its infancy. At the first European conference of the IFLA Section of Art Libraries in Geneva in 1984 it was decided that OKBN would organize the next conference. This conference was dedicated to art periodicals and OKBN managed to publish its proceedings. In connection with this conference OKBN was invited by *Art Libraries Journal* to provide copy for a special issue on Dutch art libraries, which appeared in the spring of 1987. Maggy Wishaupt (librarian at the Royal Library) was a member of the standing committee of the IFLA Section of Art Libraries (1987–1995). Between 1989–1993 she was the president of the committee.



From left to right: Maggy Wishaupt, Geert-Jan Koot, Kees Kok, Rudi Ekkart and Michiel Nijhoff.



Members of OKBN during the tour through the port of Rotterdam.
Photos: Chris Smeenk and Martien Versteeg

She was succeeded by Geert-Jan Koot (head of the Rijksmuseum Research Library) who became secretary of the committee and editor of the *Newsletter*. The current chairman of OKBN, Michiel Nijhoff (head of the library of the Stedelijk Museum Amsterdam and chairman of OKBN since 2000), was a member of the Art Section of IFLA. In 1998 IFLA held its annual congress in Amsterdam. OKBN organised a special programme for and in cooperation with the Art Libraries Section of IFLA, which included a reception, an open session and a workshop in the Rijksmuseum. The trip to Amsterdam and The Hague was also prepared and supervised by members of OKBN. In addition, *Art Libraries Journal* devoted almost a whole issue to the situation in the Netherlands.

Once a year the OKBN organizes a seminar on current topics related to the field of art libraries. The symposium in 2005 about art historical digital images and the one in 2006, on marketing, were very successful.

Many non-members also attended these symposiums. Naturally the 2007 seminar was focused on the 10th and 25th anniversary of OKBN. In the morning four speakers talked about the past, present and future of the OKBN and the Dutch art libraries. The first contribution was made by Rudi Ekkart. He sketched the multifaceted and qualitatively rich landscape of art history libraries in the Netherlands. Altogether, the Netherlands has more than 50 specialised art (history) libraries, varying from large institutions such as the RKD (Netherlands Institute for Art History) and the Rijksmuseum Research Library to small, specialised ones like those at The the Prinsessehof, the National Museum of Ceramics in Leeuwarden or the Nederlands Fotomuseum (Dutch Museum for Photography) in Rotterdam. All these libraries have their regular visitors, but are often unknown to the public at large. The ambition of most librarians to attract more visitors is modest, for they often find themselves constrained

by limited personnel and space. In her contribution Maggy Wishaupt shared her memories of the early days of OKBN. Geert-Jan Koot pleaded for more (international) exposure of OKBN and cooperation with comparable organizations. The only non art librarian, Kees Kok, described the problems that the association of educational media centres LWSVO had experienced as an independent association. Just after its 25th anniversary Kok was involved in the merger of this professional association with the Dutch Association for Library, Information and Knowledge Professionals (NVB).

Michiel Nijhoff introduced the speakers with great humour and placed their contributions in a larger context. But at the same time he stressed that visibility and legitimacy of its members are major concerns of OKBN. Modesty of OKBN's members is apparent in the virtual lack of recorded histories of these institutions. Aside from a significant number of smaller occasional publications,



Frontcover of *Kunstabibliotheken in Nederland: Tien korte schetsen*.

the bibliography on the history of art librarianship in the Netherlands that the OKBN began compiling a few years ago includes only a few substantial publications. For many libraries, little more is known than what the present or previous librarian can still recall. To change this situation the OKBN decided to compile *Kunstabibliotheken in Nederland. Tien korte schetsen*. This richly illustrated publication highlights the history of several important art libraries. The editors, Roman Koot, Michiel Nijhoff and Saskia Scheltjens, tried to arrive at a representative selection of articles covering equally: types of institution, collecting area and size. *Kunstabibliotheken in Nederland* comprises portraits of the libraries of the following institutes: the Rijksakademie van beeldende kunsten (Mariëtta Dirker), Rijksmuseum (Geert-Jan Koot), Art History Institute of Utrecht University (Roman Koot), Amsterdam University Art History Institute (Martien Versteeg), RKD (Netherlands Institute for Art History) (Rudi Ekkart and

Goos Dullaart), Van Abbe museum (Diana Franssen), Stedelijk Museum Amsterdam (Michiel Nijhoff), Boekman Foundation (Saskia Leefsma), Van Gogh Museum (Anita Vriend) and the Netherlands Architectural Institute Nai (Petra van der Ree). The authors outline the often complex history of their libraries and some unique and some still undiscovered, collections. They treat a wide variety of subjects, such as the library's policy, collection, housing, personnel and persons of particular importance, the role of the library within the organisation, the library users, digitalisation and automation, future plans, etc.

By limiting the number to ten, more than forty art libraries fell by the wayside. Unfortunately, various important as well as historically interesting libraries, for instance that of Museum Boijmans Van Beuningen, are missing. Hopefully, this book will stimulate additional research and more publications on art libraries. As it postulates, art historical research and museum practices in the Netherlands would never have reached their present high level without these libraries, their collections and their librarians. The ten portraits are preceded by a concise description of the society's history and activities. From this description it appears that in the past the OKBN kept to itself despite initiatives to attract data processors from a field wider than that of art historical libraries collaboration with registrars in museums, united in the SIMIN, has always remained limited.

In the afternoon we enjoyed a trip through the port of Rotterdam, one of the largest ports in the world. After the lunch we visited the new home of the Nederlands Fotomuseum

(Dutch Museum for Photography) in the renovated Las Palmas building. We visited the library, the exhibition room and the storage spaces for the photographic negatives. Although it was rather cold in these depots, it didn't reduce our ambition to enter the next 25 years with a broader vision, which Geert-Jan Koot advocated in his presentation. After all, many of the new developments are taking place in sectors other than that of art history libraries.

Kunstabibliotheken in Nederland. Tien korte schetsen

EDITORS: Roman Koot, Michiel Nijhoff and Saskia Scheltjens

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The book can be ordered from: Primavera Pers (<http://www.primaverapress.nl/>) and from: Erasmus (<http://www.erasmusbooks.nl/>)

Website OKBN: www.okbn.nl,
photos of OKBN activities:
<http://picasaweb.google.nl/OKBN.ARLIS.NL/> and <http://www.flickr.com/photos/okbnarlis/>

ROMAN KOOT, MICHIEL NIJHOFF
AND MARTIEN VERSTEEG.

National Report

Russia

ADA KOLGANOVA

About the work of the Art Library Section of the Russian Library Association

The structure of the Section increases both quantitatively and by types of libraries. For the last two years, new forms of the work and interaction, competitions, training, work joined with other sections, were approved.

The intersectional standing Round Table on the problem "Libraries-museums and museums of libraries" setting up together with the RLA Section of library history became a new form of our activity. The first experience of this unification (in February 2007) was the seminar "Libraries in museum dimension: problems of document registration". The northern town of Olenegorsk was selected for work, where the participants had an opportunity to acquaint themselves with the culture of the people of Sámi.

At the special meeting O. Sinitsina as the chair of the IFLA Art Library Section had a speech. A plan of interaction with the IFLA was worked out with the aim of increasing the international activity of our Section (February 2007).

In the connection with the RLA tenth anniversary, the Section Council generalized the results of the All-Russian and international conferences and seminars. The most important of them are the following: "Stocks of photo documents: organization of storage, tasks of registration, safety" (Moscow), "The library as a cultural center" (Suzdal), "The stock of graphic materials: peculiarities of forming, conservation and safety" and the Round Table "Restoration: before and

after", "Art libraries in plans of the region cultural development", "Media art objects in libraries" (Vologda), "Art editions of the 20th c. as a component of the cultural heritage in the stocks of the 21st c." (Smolensk).

The work of the Section in the form of the meetings of the International Crimea conferences held under the sign of IFLA stimulates the development of libraries of Russia. In addition to the general theme "Libraries and museums in the common space of information and culture" the meetings of the current year included the Round Table "Joint projects of libraries and archives. Potentialities and prospects" and the guest meeting in the town of Old Crimea (in the museums and Crimean Tartar lyceum). The seminar on the problem "Art-line: Mediateka or electronic resources" held in the format of "discussion ground" revealed the experience of Russian libraries both in the creation of the collections of electronic art editions and in practice of working with them. The authors of the reports analyzed today's market and considered the aspect "Art in libraries, library art", the library being analyzed as the author of CD editions.

Professional meetings at the All-Russian seminar of museum libraries organized by the Kremlin library and All-Russian State library of foreign literature became traditional for the community of specialized libraries. The Section members take an active part in these seminars and in the following international conferences: "Museums and information space: problems of informatization and cultural heritage" and "Electronic images and visual arts".

The training organized by the Section has a goal to broaden professional outlook and gain a new practice. For example, the following meetings of very different subjects were held: "Peculiarities of the work of the State Tretjakov gallery research library", "Presentation of the electronic catalogue and the stock history of the research library of the All-Russian museum of decorative arts", "Problems of the Historical and Art museum-reserve "Talashkino".

There were seminars on upgrading professional skills in I. Turgenev library, St. Petersburg theatre library, Yaroslavl museum-reserve, Smolensk Art museum, the State historical museum restoration department and library.

The Section celebrates "The Day of Russian libraries" vividly and originally. Every year in May, the exhibition "Art creative work of librarians" is held. It draws a wide response thanks to the skill and enthusiasm of librarians-participants and librarians-organizers. In 2007, 68 authors from 15 towns of our country presented 230 works. Thirty-four libraries took part in the exhibition. The participants get Diplomas of the Section and the Russian Ministry of culture and presents. The exhibition is highly appreciated in press.

From 2005, the Section announced a Competition for the best report prepared for the RLA Conference. The winners were awarded a training course in Moscow art libraries, souvenirs and Diplomas.

The round table "Traditional and innovative forms of bibliographical service in art libraries" was held in St. Petersburg state theatre library (St. Petersburg, April 9-13, 2007).



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The organizers selected the subject of the Round Table not at random: the problems of service in specialized libraries were not considered for a long time. For the last years new developments and supplementary services appeared, therefore the Section members decided to consider the problems of combining traditional and innovative forms of service.

The main organizers of the Round Table were two major specialized libraries: the RSAL and St.Petersburg state theatre library. The representatives of the leading libraries of the branch from St.Petersburg, Moscow, Vladimir took part in it, among them the Russian National library, State public historical library, State Hermitage library, Peterhof library, Russian Art history Institute library, St.Petersburg conservatoire library, A. Akhmatova museum library,

Mariinsky theatre library, library of M.Glinka State central museum of music culture.

They discussed problems of reference and bibliographic service of readers in art libraries, application of new technologies for readers' service, formation of DB in special libraries. The report on methods of working at the selection of illustrated materials aroused keen interest in all the participants of the Round Table.

The participants became acquainted with Vyborg municipal universal library, a classical example of constructivism in library architecture. It was built by A. Aalto, the well-known Finnish architect, in 1935.

From 2006, the Section started discussing bibliographical entry of graphic editions in computer-readable formats. When creating electronic catalogues of graphic editions, specialists meet with difficulties of methodological, organizational and technological character. At the end of 2006, the RSAL held the Round Table, where the specialists of the Section libraries discussed the problems, using different library information systems. The main discussion was carried on by means of entries of graphic editions in RUSMARC format.

The work at the RLA 12th Conference (Bryansk, May 2007) was organized in a new way. The subject "The 'lost' heritage – its conservation or rescue from obscurity?" was announced. Three RLA sections united to discuss the mechanism of returning the "lost" events, documents, personalia in the Russian cultural space. Information, research and publishing projects in this field and ways of rescue of "the lost" heritage were also considered.

The participants of the joint meeting represented the Section of art

libraries and museum libraries, Section of music libraries and Section of manuscripts and rare books. We shall name several reports to illustrate a diversity of the line of development of the cultural heritage subject in the present situation: the music document: in the context of its existence and use; the Reader's museum: the artist in library; research information and publishing projects of the Russian national library in the field of music heritage conservation; S.Mokulsky's book collection in the Russian state art library; new accession of printed graphic works to the engraving stock of the graphic edition department of the Russian state library; the experience of registration of "Gogol House" museum rarities; reference editions in the subsidiary stock of the art literature complex department of the Rudomino All-Russian State library of foreign literature.

A competition for the best report was announced. The winner became E. Ivanova, head of the art department of Bryansk library.

In fact, the Section works as a methodical centre for libraries and complex departments of art literature. The main form of the work is seminars and participation in conferences. The range of problems reflects both peculiarities of the work of libraries of the given type and the direction of the activity of any library. Exchange of information and methods has broadened and joint projects have sprung up. The financial problems of human resources offer difficulty for the Section activation as before.

New Publications

Art Libraries Journal

GILLIAN VARLEY, Editor

There have been two issues of ARLIS/UK & Ireland's international quarterly since the last *Section of Art Libraries Newsletter*. The first, **vol.33 no.1 2008**, contains a miscellany of items and begins with Erica Foden-Lenahan's Viewpoint – a heartfelt plea for museum and art librarianship to have a greater presence in courses offered by UK library schools, as it does in those abroad.

Bernard Berenson's library at the Villa I Tatti in Florence is described by Michael Roche, the Nicky Mariano Librarian there, and following that, Patricia Barnett outlines the activities of the Frick Art Reference Library and its plans for sharing a virtual future with other art libraries in the city in the New York Art Resources Consortium (NYARC). Vicki Humphrey's article celebrates the opening of the new Centre for Conservation at the British Library in 2007 and this is followed by an article on the Barnes Foundation Archives and Library in Merion, Pennsylvania, by Barbara Beaucar, Adrienne Pruitt and Katy Rawdon.

Lynda McLeod tells the history of James Christie and his auction house in her amusing contribution, highlighting several fascinating sales and the characters behind them. And finally there is a revised version of Daniel Payne's paper to the Art Libraries Section in Durban last year, describing a new method of teaching art students to use libraries that has been developed at the Ontario College of Art & Design in Toronto.

Two reviews conclude this Journal: in the first Krzysztof Cieszkowski, Acquisitions Librarian at Tate Britain, enthuses about the new edition of

David Buckman's *Artists in Britain since 1945*, and in the second Karen Attar, Rare Books Librarian at the University of London's Senate House Library, reviews the recently revised and greatly expanded edition of Class W of the Bliss Bibliographic Classification, dealing with the arts.

Vol.33 no.2 2008 is a special issue on documenting indigenous and minority art, reflecting the theme of last year's Section of Art Libraries meeting. The Viewpoint comes from Pat Hewitt, Librarian of the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas at the University of East Anglia. She focuses on the difficulties of providing information about indigenous arts outside the context of the culture in which they were made, and on the continuing need for subject knowledge in specialised libraries, especially in the current expanding virtual environment.

The issue contains revised versions of three of the Durban papers: Ana Barata's about the Gulbenkian Foundation's ArtAfrica project, Ching-chih Chen's on Global Memory Net and World Heritage Memory Net, and Anne Ihalmo's on digitising and archiving the virtual cultural heritage of Lapland. Complementing this is Maud Roberts' article focussing on Swedish internet resources for the study of the Sámi people in the north of Sweden.

Sarah Frioux-Salgas and Françoise Dalex write about archival and electronic tools for studying the collections of non-Western art at the musée du quai Branly in Paris. Steven Miller tells the story of preserving, copying and providing access to the important archival records of Papunya Tula Artists at the Art Gallery of New South Wales,

and Marilyn Russell and Thomas E. Young discuss selected resources in the United States for information on Native American art.

As usual in the second issue of the year there is a *Bibliographies update*, this one for 2008; compiled by Barbara Polowy, this is an annotated selection of bibliographies on art, design, film and architecture published in hard copy or on the web during the past twelve months.

The issue concludes with three reviews: Beth Houghton discusses *Art museum libraries and librarianship*, edited by Joan Benedetti and published by the Scarecrow Press and ARLIS/NA in 2007. Victoria Worsley reviews the US Society of American Archivists' *Photographs: archival care and management*, published in 2006. And finally Sarah McCleskey assesses *The Grove encyclopedia of classical art and architecture*, edited by Gordon Campbell, and published by the Oxford University Press in 2007.

Fornvännen – Journal of Swedish Antiquarian Research goes digital

Fornvännen – Journal of Swedish Antiquarian Research celebrated its 100th anniversary in 2005. As part of the celebrations it was decided to scan the entire text of all 100 issues, 1906 – 2005, and make them available on the internet. In November 2007 the project of digitization was finished, and the text is now available free of charge on the website <http://fornvannen.se>.

WHAT IS FORNVÄNNEN?

Fornvännen is the leading journal for antiquarian research in Sweden. It is also the oldest journal, and has the largest review section in the subject

field in Scandinavia. The foremost Scandinavian experts in archaeology and Medieval studies are published in *Fornvännen*. The articles are for the most part written in Swedish, but also in Danish, Norwegian, English, French and German. The articles are provided with an abstract in English, and the pictures usually has captions in English.

THE DIGITIZATION PROJECT

The project has been carried out at Vitterhetsakademiens bibliotek (the Library of the Royal Swedish Academy of Letters, History and Antiquities) at the Swedish National Heritage Board. Project manager has been Kerstin Assarsson-Rizzi, Chief Librarian. Gun Larsson, Information Specialist, has led the work and other staff members have participated. The printed volumes

have been scanned by the Swedish National Archives, Media Konverterings Centrum (MKC). MKC has also interpreted the pictures and converted them into text which is searchable as articles in pdf-format. This means that the contents of the articles can be searched in full. The digitization of *Fornvännen* has been made possible by financial support from the Royal Swedish Academy of Letters, History and Antiquities, the publisher of the journal.

THE FORNVÄNNEN WEBSITE

The pdf-files are published on the website, <http://fornvannen.se>. Searches can be made either in chronological order issue by issue, article by article, or by free text search in the entire body of text. The site has user instructions in Swedish and English.

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New visual arts issue of the Hispanic Research Journal

The *Hispanic Research Journal* has published its first exciting new visual arts issue. A fifth issue of every year is now devoted to the visual arts, including painting, architecture, sculpture, film, photography, and exhibition and book reviews.

KEY ARTICLES:

* "Imperial Designs: The Decoration of the Library of the Escorial",
Suzanne L Stratton-Pruitt



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General Announcements

- * "Fray Juan Ricci, Mateo Cerezo the Younger, and the Commission to Complete the Retrochoir of the Cathedral of Burgos", Ellen Prokop
- * "Stirling, Ford, and Nineteenth-Century Reception of Goya: The Case of the Santa Justa and Santa Rufina: 'Abomination' or 'Appropriate Composition'?", Hilary Macartney
- * "Shifting Ground: Elite Sponsorship of the Cult of Christ of the Earthquakes in Eighteenth-Century Cusco", Maya Stanfield-Mazzi
- * "At the Café de los Cachuchas: Frida Kahlo in the 1920s", James Oles
- * "Mexico City in Juan O'Gorman's Imagination", Adriana Zavala

The issue is edited by **Jordana Mendelson**, Department of Spanish and Portuguese at New York University, and **Marjorie Trusted**, Victoria & Albert Museum, London. Download the Editors' Introduction free online at www.ingentaconnect.com/content/maney/hrj/2007/00000008/00000005

The issue is available to individuals free as part of an annual membership of the **American Society for Hispanic Art Historical Studies (ASHAHS)** or **ARTES Iberian and Latin American Visual Culture Group**. For details of how to become a member please visit www.maney.co.uk/journals/hrj/visualarts.

For institutions, the issue is available as part of a subscription to *Hispanic Research Journal* or as a single issue. The single issue price is £59.00/US\$106.00. To order please visit www.maney.co.uk/journals/hrj/visualarts

For more information contact Alison Holgate, Marketing & PR Assistant, Maney Publishing. Email: a.holgate@maney.co.uk

National directories of art libraries

At the IFLA conference in Durban last year, members of the Art Libraries Section discussed the international directory of art libraries. The directory was maintained by Thomas Hill and colleagues at Vassar College for many years, and the Section is very grateful to them for all their hard work. Now that the database is no longer being updated, the Section has decided to maintain a list of links to existing national directories of art libraries instead. The IFLA website is due to be relaunched soon, but in the meantime a list of national directories of art libraries is being maintained on the arlis.net website at:

<http://www.arlis.net/links.php#directories>

Feel free to link to this if you find it useful, and do let me know of any other national directories of art libraries that should be included.

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