The planning of the Art Libraries Section programme for 2008 conference is well under way. There will be both an Open Session in Quebec and a Satellite meeting in Montreal. The call for papers for both events will be published on Iflaart mailing list and IFLA Art Libraries website.

This Newsletter has geographically wider perspective to information than normally thanks to our active members, corresponding members and Durban conference. You will find an article about art libraries in South Africa, learn about art libraries in Mexico and Metapihi database from New Zealand. In addition this issue includes many national reports from nearly all over the world!

Thank you for all the contributions to this Newsletter!

EILA RÄMÖ
Editor
Dear colleagues and friends.

First of all I would like to thank all of you who made the programme of our Section in Durban so delightful, so interesting and so rewarding. I want to thank all Standing Committee members, “old and new”, who contributed so much to the discussions we had at the SC meetings, who shared their bright ideas, creative approach and enthusiasm with all of us. The Open Session of our section at the IFLA Conference in Durban was attended by over 150 people! It is a very good result. We had the most interesting visit to the Durban Art Gallery being warmly hosted by our South African colleagues. Renu Rabilall, librarian at the Central Reference Library, eThekwini Municipal Library even agreed on becoming a new corresponding member for our Section. We had a long discussion about the future conferences in Quebec 2008 and Milano 2009, and it seems that with such an active group we will have a really good conferences and pre-conferences in both places. Not of less importance is the enthusiasm of the future hosts.

I think that in the coming years we will have a real chance to talk more about what I earlier mentioned as my desired priorities – partnerships in a broad sense – twinning of our institutions, partnerships with other institutions in the art and cultural field, with creative industries and creative people, and may be getting more involved in some hot social concerns.

We lack a good project for the Section which would make the Section more visible, not only at the IFLA conferences. So project ideas are most welcome.

I am looking very much forward to receiving a good pool of proposals for the future activities of the Section and papers for the meetings in Canada.

With warmest regards,

OLGA SINITSYNA,
Chair of the Art Libraries Section of IFLA
Introduction
This article as the title indicates is a selection of five Art Libraries in South Africa. It is by no means meant to be representative of the country. Each of the librarians in the different institutions and organizations presented here, have given their own input on their libraries, on their collection, users and what’s special about their libraries.
So it’s a bit of an insiders view, if you like. The names and contact details of the librarians in each of the libraries are included.

IZIKO SOUTH AFRICAN NATIONAL GALLERY LIBRARY
By Suvashni Casoojee,
sjcasoojee@iziko.org.za

Iziko South African National Gallery Library is situated in the attractive Cape Town Company Gardens. It is further enhanced by the splendor of Devil’s Peak and Table Mountain in the background. The present building dates back from 1930, the history of the first item accessioned in 1931. The current collection that is captured electronically has 15446 records. Exhibition catalogues are sold via the library.

The users include: curators and staff of the Gallery, pupils, students and academics, art schools and museums, artists, and general public.

FINE ARTS LIBRARY UKZN (WESTVILLE LIBRARY COLLECTION)
By Richard Beharilal,
Beharilalr@ukzn.ac.za

The Fine Art Collection, often referred to as the Fine Arts Library was a specialized collection of books dedicated for the use of both students, staff, and the broader community. The collection itself was started in the early 1960s at the University Library in Salisbury Island. In 1971, the University of Durban-Westville was established in Westville after the land was donated to the Government by the Borough of Westville. At this new site, being the University of Durban-Westville, the Library was built. As a result the collection of books, and other material was relocated to the present site, and the Fine Arts Collection being one of the prized collections of books. The collection was supplemented by some very rare books, which was the envy of many private artists/collectors whom used the Fine Arts Library with prior permission. The Collection was still not optimally utilized due to the space in which it was housed on level 7. The room was quite small in size, and users were often inconvenienced since they had to work outside of the enclosed area. In 1985 the Library was extended by another 4 levels, and the Fine Arts Collection was then housed in a modern architecturally design area on level 9. It operated for over 21 years on level 9 bringing along many South African, and World Scholars to this area of the Library. Unfortunately, due to the merger the Fine Arts Collection had to be relocated in 2006 to the other 2 Campuses (Howard College & PMB). It was indeed a great loss for the Westville Campus as the Fine Arts Collection enriched the library stock. The most important loss is that the collection was unique to its nature. Apart from the Fine Arts, Integrated Arts (Education) users it served many users, the Speech & Drama, Engineering, Architecture, History, and Religious Studies users but especially, the Sport Science Students (whom are currently at Westville–Dance).

HIDDINGH HALL LIBRARY
By Gill Morgan,
Gill.Morgan@uct.ac.za

Hidding Hall Library, a branch of uct Libraries, is situated on uct’s Hiddingh Campus in Cape Town. Built in 1911, it was the original library of the South African College, later to become the University of Cape Town. It became a branch library in 1931 when the J.W. Jagger Library was established as the University’s main library on the Groote Schuur Campus. The Hiddingh Hall Library now serves the Faculty staff, and students (both undergraduate and postgraduate), of the Departments of Fine Art, Drama and Historical Studies.

The collection consists of printed material, books and journals, audio-visual material, (cd’s, dvd’s and videos) and
electronic resources such as journal indexing databases and online journals, amongst others, to support research.

The library has a very extensive and comprehensive art collection, from art history to the very contemporary both in print and audio-visual. Similarly resourced is our drama collection, which includes an extensive play collection, audio-visual material, and accent training material.

**The Visual Art Collection of University of KwaZulu-Natal Library in Pietermaritzburg**

*By Jenny Aitchison, aitchison@ukzn.ac.za*

The collection consists of books, journals and audio-visual items that support the teaching and research programmes of the Centre for Visual Art, including the history of art. Formerly the Department of Fine Art, it has been based on the Pietermaritzburg campus since 1937. The collection is not housed separately but forms part of the Cecil Renaud Library’s collection. Books on South African and African art have always been a priority and these are an important focus in collection development.

Reference and loan books and audio-visual items are classified according to the Dewey Decimal Classification system and have Library of Congress Subject Headings. Journals are filed alphabetically by title with the Library’s other print journals. They are not assigned class numbers or subject headings. Access to electronic journals is mainly through the databases that form part of UKZN Library’s electronic resources. Links to these appear on the Library’s website, from which it is also possible to search the catalogue of the UKZN Library. [http://library.ukzn.ac.za/HomePage718.aspx](http://library.ukzn.ac.za/HomePage718.aspx)

The subject librarian for Visual Art liaises with academic staff in the Centre to select books and audio-visual material to be acquired. He or she is also responsible for the classification and subject cataloguing of these information resources; helping staff, students and members of the public find relevant information and providing training in information-seeking and retrieval skills for undergraduate and postgraduate students.

**Informatics and Design Faculty Library at Cape Peninsula University of Technology**

*By Fatima Darries, DarriesFa@cput.ac.za*

Cape Peninsula University of Technology (CPUT) is a recently merged institution, having previously been Cape Technikon and Peninsula Technikon. They are respectively, historically advantaged and historically disadvantaged institutions. This means they were intended for white and black students, respectively. Technikon’s are similar to institutes of technology or polytechs. The previous minister of Education, Kader Asmal introduced the merging of higher education institutions in order to catalyse and expedite transformation in the higher education sector. He was also responsible for the renaming and refocusing of these institutions to from Technikons to Universities of Technology.

CPUT is therefore very much in transition as a result of the merger, and this is reflected in the library. The Informatics and Design Faculty Library is situated on the Cape Town and Bellville Campuses, approximately 50 km apart, and are two of seven campus sites. Early in next year there will be another site a few kilometers away.
from the Cape Town Campus, which will have specifically the Architecture, Town and Regional Planning and Interior Design department libraries. These three form part of the Informatics and Design Faculty, along with Graphic, Jewellery, Industrial, Fashion and Surface Design Faculty and Informatics.

We have an approximate 30 000 items in our audiovisual and book collection, and 170 titles in our hard copy journal collection, with the bulk being in Cape Town campus. We have 4 000 registered students in the faculty, with again the bulk on the Cape Town Campus.

Both the students and staff of the Informatics and Design Faculty use the collection very intensively and extensively. My only complaint: they know the stock so well that they go directly to the stock without consulting the Library catalogue. We often have students from other institutions and also the surrounding school using the collection. While the collection is relatively small, we have one of the best collections for the Design Arts in the South Africa.

**Conclusion**
The quick, unscientific, look into the different art library collections, reflects both our history in South Africa and gives you an indication of a society undergoing rapid change.

Co-ordinated and compiled by Fatima Darries, November 2007.
New Director of the Getty Research Institute
Professor Thomas W. Gaehtgens has been appointed director of the Getty Research Institute (GRI), effective November 1, 2007. Dr. Gaehtgens said he feels “honored to serve in this unique community of multifaceted institutions of excellence,” and stated that under his leadership the GRI will “continue to be a place of the highest level of research and, at the same time, open up and develop methodologies better to understand the art of western and non-western cultures as well as cultural encounters.” Dr. Gaehtgens founded the German Center for the History of Art in Paris, where he had been director since 1997, and he was chair of the Department of Art History at the Free University of Berlin. Over his career, he has specialized in eighteenth- and nineteenth-century French and German art as well as the history of the museum. Dr. Gaehtgens relocates to Los Angeles with his wife, Dr. Barbara Gaehtgens, a respected art historian specializing in Dutch and French seventeenth-century art.

First Draft: The Newsletter of the Getty Research Institute
In September the GRI published the sixth issue of its award-winning annual newsletter, First Draft. The fall 2007 issue presents research contributed by eminent scholars Erich Gruen and Jan Bremmer, the Getty’s incoming and outgoing Villa Professors. Newly reformatted to a conventional 8.5” × 11” size—affording, for the first time, a downloadable PDF from the Getty’s Web site—First Draft appears this fall in full color. To request a printed copy of the newsletter, please e-mail griweb@getty.edu.

Getty Vocabularies Honored by Computerworld
The Getty won the Computerworld Honors Program Award in Media, Arts & Entertainment for the innovative use of technology in “Web-Based Global Art Resources: The Getty Vocabularies.” The Getty vocabulary databases contain terms, names, and other information about people, places, things, and concepts relating to art, architecture, and material culture, and they can be accessed online free of charge from the Getty’s Web site. The award is shared by the GRI and the Getty’s information technology services department.

Recent Gifts to the Research Library at the Getty Research Institute
Notable gifts to the Research Library include five prints by James Ensor, generously donated by Thomas and Lore Firman of Three Gorges Art and Antiques. Depicting aspects of the grotesque imagery and burlesque humor the artist is known for, these prints (1888–1896) parallel the J. Paul Getty Museum’s monumental Ensor painting, Christ’s Entry into Brussels in 1564.

Julius Shulman’s Los Angeles
The Julius Shulman photography archive, held in the special collections of the Research Library at the GRI since 2005, forms the basis of Julius Shulman’s Los Angeles, an exhibition of pigment inkjet prints from Shulman’s negatives, on display in the Getty Gallery of the Los Angeles Public Library’s downtown central facility (October 6, 2007–January 20, 2008) and presented by the GRI with support...
from Park Fifth. It includes 150 rarely seen photographs from the Shulman archive, divided into seven photographic narratives: the competing urban developments of Bunker Hill and Century City; the exotic architectural expressions of Los Angeles, such as Watts Towers, and Grauman’s Chinese Theatre; the growth of Wilshire Boulevard; the industrial engines at the Port of Los Angeles and LAX that powered the city’s rapid growth; the city’s diverse residential fabric from Echo Park to South L.A.; and Shulman’s critical role in capturing and promoting innovative, sleek Case Study Houses, as well as cookie-cutter tract housing developments. Other significant architectural archives at the GRI include the recently acquired Pierre Koenig papers and drawings (ca. 1950–2004) and the John Lautner papers, drawings, and models (1939–ca. 1994), a generous gift from the John Lautner Foundation.

CAROLYN GRAY ANDERSON
The Getty Research Institute


The number of items available through Matapihi (‘the window’) has more than doubled since the collaborative online database was launched in September 2004.

Hosted by the National Library of New Zealand, Matapihi lets you search New Zealand’s leading collections from one free website at www.matapihi.org.nz.

The most recent additions to Matapihi, selected from the online heritage collections of cultural institutions New Zealand-wide, are mentioned below.

**Auckland War Memorial Museum**
Exquisite bookplates, artworks, World War I posters, photographs and more were among the items selected for Matapihi from Auckland Museum’s Library and Pictorial Collections.

Search for Robin Morrison, for example, to see remarkable and iconic images from a renowned New Zealand photographer. Selections from the Sparrow Industrial Pictures collection also reveal some fascinating scenes from our commercial past.

**Puke Ariki, New Plymouth**
Puke Ariki, the first regional organisation to contribute to Matapihi, brings an intriguing slice of Taranaki to the website. From social history artefacts to artworks and photographs (including rare daguerreotypes), you are guaranteed to find much of interest in this diverse collection.

**University of Otago Library, including Hocken Collections**
Artworks by William Fox, J J Merrett, Michael Smither and Ralph Hotere, colourful lantern slides, and images from rare books, are just some of the treasures from the University of Otago Library and Hocken Collections to go live on Matapihi.

The selection comes from Otago’s recently-launched Digital Collections, and contains many significant pictorial and bibliographic items.

**Archives New Zealand**
Artworks, including paintings and drawings, from War Art Online, a new digital collection from Archives New Zealand Te Rua Mahara o te Kāwanatanga, were added to the Matapihi website in September 2007.

The collection includes portraits, battle scenes, landscapes and abstract works, giving a picture of the men and women who served New Zealand in times of war, and the arenas in which they served.

Take some time to explore the online heritage collections of the nation’s galleries, libraries, archives and museums today. Just type your terms into the simple search box or use the Advanced Search feature to search cultural organisations individually.

**Virginia Gow**
Matapihi co-ordinator
Australia and New Zealand

JOYE VOLKER
National Gallery of Australia Research Library, Canberra, Australia

Dictionary of Australian Artists Online

The Dictionary of Australian Artists Online launches as the sole, freely accessible infrastructure for the creation and discovery of research into art history in Australia. The site has developed in response to the expressed needs of academics, students, curators, librarians, historians, art researchers and private researchers. Other audiences have expressed interest in using and contributing to the daao including journalists, media producers, collectors and auction houses. This is a collaborative project which will launch in late 2007.

National Gallery of Australia:

Major building enhancements have commenced to create new entrance facilities to improve public access to the National Gallery of Australia’s building and significantly increase display space, particularly for the Gallery’s premier collection of Australian Indigenous art. The project will also provide enhanced retail and reception services for visitors and new facilities for public and education programs. The National Gallery of Australia is celebrating its 25th Anniversary in 2007 with year long programs and activities. The Research Library and Archives are to be enhanced in the second building phase and will be part of a larger Australian Art Centre. The Research Library is pleased to announce the appointment of Jennifer Coombes, its first Special Collections Archivist who is organising and re-housing artist manuscript collections and the ANZ art and artists files.

National Library of Australia:

Significant developments have occurred with new versions of the websites for www.pictureaustralia.org and www.musicaustralia.org. The National Library has launched Electronic Resources Australia (ERA, aka the National Licensing Proposal). ERA offers libraries a collaborative purchasing opportunity to provide free public access to quality information on health, general reference, news and business.

National Portrait Gallery, Canberra:

The new building under construction is due to open late 2008. The Library will be very small and focussed but is adding holdings to the national database Libraries Australia.

National Library of New Zealand:

Four new showcases of cultural heritage content from Aotearoa New Zealand’s collecting institutions are now live on Matapíhi http://www.matapíhi.org.nz/. The Metaphysic website makes access to the digital collection of New Zealand museums, libraries, art galleries and archives. It provides a window into the online heritage collections of New Zealand cultural organisations and contains about 80,000 items.

ARLIS/ANZ:

The website has been transferred from the Australian National University to the Queensland University where it is undergoing redevelopment at http://www.arlis.org.au/. The 2007–2008 President of ARLIS/ANZ, Ellen Thompson, who took over from Linda Groom, has created a blog for discussion at http://arlisanzpresident.blogspot.com/. Several chapters have begun to experiment with wikis to facilitate their activities and improve communication with members. See: http://arlisanznsw.wetpaint.com/ and http://arlisanzqld.wetpaint.com/.

The ARLIS/ANZ biennial conference, with the theme Framing the Future, was held in Canberra over the three days Thursday 21st to Saturday 23rd September 2006. The conference included sessions on ‘People and partnerships,’ ‘Beyond books’ and ‘Online resources’. It was hosted by the National Library of Australia and the National Gallery of Australia.

The 2008 conference will be held in Brisbane. The working title of the conference is: Cultural Connections: MySpace is an ArtSpace, with the potential to encompass exciting ideas around indigenous and non-indigenous cultures, creativity and creative output, social networking and digital creativity, new technologies and creative artefacts. It also has the potential for arts information services to participate in these activities and to enable further cultural and creative connectivity.

The first round of the Online Resources Grant programme proved very popular with two awards – the Research Libraries of the Auckland Art Gallery and the Art Gallery of New South Wales. In early 2007, ARLIS/ANZ wrote a letter in support of the bid to host the 2010 IFLA Conference in Brisbane, sponsored by ALIA (the Australian Library and Information Association). ARLIS/ANZ is in a position to offer a variety of practical and in principle support for the conference.

The ARLIS/ANZ e-list has become a popular mechanism for distributing duplicate materials to other art libraries. The National Gallery of Victoria Library and the National Gallery of Australia Research Library and Archives are offering their duplicates free to libraries with less financial resources.

ARLIS/ANZ office bearers for 2007–8:

President: Ellen Thompson, QUT
Treasurer: Pamela Martin, Logan Central Library
Secretary: Cheryl Stevens, QLD College of Art
Journal Editor: Bill Hood, Whitecliffe College of Arts & Design
Website Manager: Kelly McKeon, National Art School Library
Canadian art librarians are looking forward to welcoming international colleagues in 2008, when IFLA meets in Québec. The Montréal-Ottawa-Québec chapter of ARLIS/NA will assist with arrangements for the IFLA Section of Art Libraries pre-conference.


**Melva J. Dwyer Award**

The Melva J. Dwyer Award was established in 1985 to recognize an outstanding reference or research tool relating to Canadian art and architecture. The 2007 Award recognized the exhibition catalogue Emily Carr: New Perspectives on a Canadian Icon / Emily Carr: nouvelles perspectives sur une légende canadienne, by Charles C. Hill, Johanne Lamoureux, and Ian M. Thom, co-published by Douglas & McIntyre, the Vancouver Art Gallery and the National Gallery of Canada. Past recipients are listed at http://www.arliscanada.ca/index.php/Awards/.

**History of the Book in Canada**


**National Gallery of Canada Library**

Canadian art librarians have expressed enthusiastic support for completion of Colin MacDonald’s Dictionary of Canadian Artists, begun in 1967. Following Mr. MacDonald’s retirement from the project, the National Gallery of Canada Library has undertaken research and writing to compile the lacking entries from S to Z.

Art Metropole’s Publications and Events History with Related Ephemera, January 1971–April 2006 has been published as number 1 in the new Library and Archives Digital Occasional Paper series. It is available in pdf format at http://www.gallery.ca/, following the links from “Research Resources” to “Library and Archives” to “Publications and Research Projects”.

Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930 has been published as number 7 in the Library and Archives Occasional Paper series. Links from the records in the Library and Archives online catalogue at http://bibcat.gallery.ca. lead to a full text pdf version of the exhibition catalogue and installation photographs.

**France**

Lucile Trunel

Bibliothèque nationale de France en collaboration avec Béatrice Krikorian, Chantal Lachkar, Isabelle Le Masne de Chermont, Véronique Meunier, Martine Poulain

**Vie des bibliothèques**

**BIBLIOTHÈQUE DE LA CITÉ DE L’ARCHITECTURE**


En projet depuis une dizaine d’années, la bibliothèque sera ouverte à tous les publics, 44 heures par semaine, et consacrée exclusivement à l’architecture contemporaine (à partir de 1870). Sur un plateau de 1380 m², elle offrira à terme 45 000 volumes en libre-accès et 450 abonnements de périodiques français et étrangers, ainsi que des documents audiovisuels.

Un portail documentaire donnera accès au catalogue, à des bases de données internes et externes.

**BIBLIOTHÈQUE NATIONALE DE FRANCE (BNF) / « PROJET RICHELIEU »**

Le projet du site « Richelieu », qui réunira les départements spécialisés de la BnF et l’INHA, prend enfin une tournure très concrète avec la nomination toute récente de l’architecte maître d’œuvre. Il s’agit de Bruno Gaudin, architecte reconnu et auteur de nombreuses réalisations telle l’École d’art et de design d’Amiens ou bien encore la récente rénovation du Musée Guimet à Paris. Dès juillet 2007, l’architecte assisté d’un bureau technique va s’atteler à une phase d’études préalables qui devrait durer deux ans ; les travaux à proprement parler dureraient cinq ans et devraient s’achever en 2014. La longueur des travaux s’explique par le choix fait par l’établissement de ne pas fermer le site au public durant toute la période de rénovation.

**INSTITUT NATIONAL DE L’HISTOIRE DE L’ART (INHA) :**

L’Institut national d’histoire de l’art poursuit la préparation d’une nouvelle bibliothèque destinée aux chercheurs.
et à la communauté scientifique, qui doit ouvrir en 2012 au sein du quartier Richelieu, dont la réhabilitation commencera prochainement.

Dans cette perspective, la Bibliothèque de l’INHA poursuit, avec les deux bibliothèques participantes (la Bibliothèque centrale des musées nationaux et l’École nationale supérieure des Beaux-Arts), de larges opérations de préparation des collections, de numérisation, de reliure, de recotation, etc. Chaque année, plus de 12 000 documents nouveaux sont acquis, tandis que les collections patrimoniales sont elles aussi fortement enrichies. En 2006 par exemple, la société Bridgeman a offert 350 000 photos noir et blanc du fonds Giraudon, agence spécialisée depuis sa création dans le domaine de l’histoire de l’art.

La nouvelle bibliothèque sera située au coeur du prestigieux ensemble historique où sont toujours présents les grands départements spécialisés de la BnF et dont les espaces, services et collections seront redéployés dans la nouvelle configuration. Les recherches des lectrices seront enrichies de cette proximité et de cette richesse des ressources de la Bibliothèque ; les liens permettront d’avoir un accès global aux ressources conservées, ou produites, par la Bibliothèque Kandinsky, dans ce format.

**BIBLIOTHÈQUE NATIONALE DE FRANCE/DÉPARTEMENTS SPÉCIALISÉS :**
Les départements spécialisés de la Bibliothèque nationale de France poursuivent en parallèle au projet architectural de Richelieu leur mutation informatique : depuis le mois de mai 2007, la base de données Opaline qui contenait les références des gravures, photographies, affiches, partitions musicales, cartes et plans pour ne citer que quelques supports spécifiques, a totalement migré dans le catalogue informatisé BN-Opale + de la Bibliothèque nationale de France (http://www.bnfr.fr).

Les départements spécialisés se sont également attelés à un vaste chantier de conversions rétrospectives de leurs fichiers papier et catalogues imprimés. Plusieurs sont d’ores et déjà achevées, d’autres se poursuivent ou sont programmées pour les années à venir.

Enfin, pour les manuscrits et les fonds d’archives, le choix d’un traitement documentaire en EAD a été fait ; une première version de ce nouveau catalogue sera disponible dès septembre 2007 sur le site Web de l’établissement sous le nom de BnF-archives et manuscrits.

**Numérisation de fonds BIBLIOTHÈQUE DES ARTS DÉCORATIFS (BAD) :**

La Bibliothèque sera située à la nouvelle configuration. Les recherches des lectrices seront enrichies de cette proximité et de cette richesse des ressources de la Bibliothèque ; les liens permettront d’avoir un accès global aux ressources conservées, ou produites, par la Bibliothèque Kandinsky, dans ce format.

La médiathèque du musée du quai Branly (http://www.quai branly.fr/fr/enseignement/mediatheque), construite par Jean Nouvel, qui a ouvert ses portes le 23 juin 2006, couvre les disciplines liées à l’ethnologie et à l’anthropologie ainsi qu’à l’étude des arts et civilisations d’Afrique, d’Asie, d’Océanie et des Amériques. Elle dispose de 4 espaces publics et d’un site internet : le salon de lecture Jacques Kerchache ouvert à tous (ouvrages, revues et programmes multimédia), la médiathèque d’étude et de recherche, pôle d’excellence en ethnologie, le cabinet des fonds précieux (images et livres rares et précieux), les archives et la documentation des collections.

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siècle et le début du XXe siècle comme une bibliothèque de formes à l’usage des artisans d’art, elle répertorie 5000 albums, soit environ un million d’images classées thématiquement et mis à la libre disposition des lecteurs. Jules Maciet y a rassemblé un corpus d’images de toutes provenances : gravures du XVIe au XIXe siècle, photographies anciennes, cartes postales, documents découplé dans des revues et catalogues des XIXe et XXe siècles etc.

S’inscrivant dans le Plan de numérisation mis en œuvre par la Mission recherche et technologie du Ministère de la Culture, la BnF a numérisé à ce jour 545 albums, soit environ 45 000 pages. A ce jour 400 albums sont accessibles à partir de ses postes de consultation. La mise sur Internet des albums libres de droits est en cours de réalisation (http://bibliotheque-desartsdecoratifs.com).

BIBLIOTHEQUE NATIONALE DE FRANCE (BNF)/DÉPARTEMENTS THÉMATIQUES : Gallica, la bibliothèque numérique de la Bibliothèque nationale de France (http://gallica.bnf.fr) offre un corpus interdisciplinaire, mais tout à fait intéressant pour les historiens de l’art, et s’est encore enrichie au cours des années 2006 et 2007. Outre la numérisation d’imprimés supplémentaires (la base compte actuellement 8 000 textes et 80 000 images), des fonds spécialisés ont pu être mis en ligne grâce à des partenariats : par exemple le fonds Philidor, partitions de musique de cour des XVle et XVIIe siècles, issues du département de la Musique et de la Bibliothèque municipale de Versailles (http://gallica.bnf.fr/Philidor.htm) ou le fonds des Galeries théâtrales, suite d’estampes des graveurs Martinet et Hautecoeur figurant les grands acteurs français du XIXe siècle dans leurs costumes de scène (http://gallica.bnf.fr/Martinet.htm).

Dans le cadre du projet « Europeana » lancé par la BnF, contribution française à la bibliothèque numérique européenne, Gallica évolue vers un programme de numérisation dite « de masse » intègrant désormais davantage de documents imprimés dans le domaine de l’histoire de l’art, à commencer par les revues artistiques (beaux-arts, arts décoratifs, mode, etc.), les salons, des ouvrages de référence en gravure, photographie, musique et numismatique, et à plus longue échéance, des catalogues de vente d’art, imprimés de 1750 à 1920 dans un premier temps (mais la BnF négocie la future mise en ligne de documents sous droits), en mode texte et en mode image.


Divers
La section « bibliothèques d’art » de l’Association des Bibliothécaires Français (ABF) a organisé un voyage d’études en Allemagne de cinq jours en juin 2007, en collaboration avec le Goethe Institut et l’AKMB : une vingtaine de bibliothécaires spécialisés en art ont pu ainsi visiter les bibliothèques spécialisées, rattachées ou non à des musées, de Munich et de Nuremberg.

Germany
RUDIGER HOYER
Zentralinstitut für Kunstgeschichte, München
JAN SIMANE
Kunsthistorisches Institut in Florenz (Max-Plank-Institut)

The German art libraries association AKMB (Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken) has elected a new board on the occasion of the German library congress in March 2007 in Leipzig. The chairperson is now Margaret Schild from the library of the Theatermuseum in Düsseldorf. The AKMB is continuing its conferences and education seminars, organized in co-operation with Evelin Morgenstern’s Initiative, Fortbildung für wissenschaftliche Spezialbibliotheken (www.initiativefortbildung.de). The whole program and many papers of all the AKMB conferences are also accessible on the AKMB website www.akmb.de. Many of the lectures are published in the AKMB-news which appears two times a year. Some articles are accessible also online (http://archiv.ub.uni-heidelberg.de/artdok/portal/akmb/). The next seminar will take place on November 8/9, 2007 in the University Library of Heidelberg and will be dedicated to digitization projects concerning art historical literature and other material as well as the access and the retrieval of these sources (see http://www.akmb.de/web/html/fortbildung/herbst2007.html).

In return to the visit of German art librarians to Paris in 2005, a group of colleagues from French art libraries came in June 2007 to Bavaria for a five days study visit, organized by the AKMB and the French Association des bibliothécaires français (ABF), with
the support of the Goethe-Institut. They visited libraries in Munich and Nuremberg, as for example the Bayerische Staatsbibliothek and the libraries of the Zentralinstitut für Kunstgeschichte and the Germanisches Nationalmuseum.

In this context, it is also worth mentioning, that thanks to a grant from the Fondation de France, the director of the library of the Zentralinstitut spent one month as invited guest scholar at the INHA, Paris (April/May, 2007), where he had the opportunity to present the new portal www.arthistoricum.net, in the context of a paper dealing with electronic publishing in general (see http://www.inha.fr/spip.php?article1471).

The web portal 'arthistoricum.net' is being realised by the Zentralinstitut für Kunstgeschichte in Munich and the University Library of Heidelberg, with funding of the Deutsche Forschungsgemeinschaft (DFG) and with important partners. It has already been mentioned in our previous national reports. This specialized gateway to web resources of art historical interest, giving seamless access to printed and electronic resources together with value-added services and serving also as a platform for publication and digitization (especially primary sources) as well as for E-learning, has been the subject of an article in Art Libraries Journal vol. 32 (2007), no.1, pp. 37–43 (Rüdiger Hoyer: arthistoricum.net : a research environment for the history of art).

Since its launch in March 2006, new content is continuously being added, as for example a thematic portal on the history of the history of art. arthistoricum.net has a multilingual interface and is open to international co-operation. The IFLA conference 2008 in Quebec could be the occasion to make a decisive step towards its internationalization.

As announced in IFLA ALS newsletter 59 (2006), pp. 7–8, the international Virtual Catalogue for Art History (abbreviated so far as VKK) has been redesigned and relaunched as artlibraries.net – Virtual Catalogue for Art History (www.artlibraries.net) in March 2007. This relaunch has been generously sponsored by Erasmus Boekhandel, Amsterdam. Since then, more important international art libraries have been connected to this search engine: WATSONLINE, the catalogue of the library of the Metropolitan Museum of Art (New York), the Bibliothèque d’art et d’archéologie des Musées d’art et d’histoire de la Ville de Genève (Geneva) and the library of the Swiss Institute for Art Research (Zurich). Furthermore the Art auctions database of the IRII Consortium in Florence has been added as a target. Currently the artlibraries.net community comprises 24 target systems with 61 libraries in 8 countries. There are further requests for co-operation made by art libraries in Europe and North America. The future development will possibly also be characterised by an effort to integrate photographic archives, some of which are very interested in joining artlibraries.net. With its regular committee and assembly meetings, artlibraries.net has developed into a unique international co-operation platform, corresponding very well to the aims of the IFLA Art Libraries Section. The next meeting of all partners of the project is scheduled for September 2008 and will be organized in London.

Ongoing German conversion projects are still enhancing the bibliographic value of this search engine and of the individual online catalogues: Thus, as already announced in the last ALS newsletter, the conversion of the famous subject catalogue ("Sachkatalog") of the Zentralinstitut für Kunstgeschichte, has begun with the conversion of the artists, non-artists and portraits files (374,000 cards). As a complementary project the Kunsthistorisches Institut in Florence will start a conversion of its subject catalogue for journal articles (c. 100,000 cards) in November. Together, these two conversion campaigns will soon enrich significantly the catalogue database of the Florence-Munich-Rome consortium.

Japan
RYOJI MURATA
Tokyo National Museum

The 18th Annual Conference of Japan Art Documentation Society (JADS) was held at the National Art Center, Tokyo on 23rd–24th June 2007. The first day of the conference was a symposium with a theme of Documenta- tion as Apparition: from accumulation and searching to expression. This theme focused on creative ways of documentation which would be not just convenient tools but it as an expression evoking memories or associations. In this symposium, Toshihiro Anzai presented Cambrian game (http://cambrian.jp/) which is a dialogical creative tool. In this game, a work of art is created connecting each picture by some players. Fujio Maeda discussed Metaphors and Couplings, a time and space of art archives. He tried to redefine information of objects and linguistic media from the viewpoint of Metaphors and Couplings. Yuzo Marukawa presented SOU-IMAGINE (http://imagine.bookmap.info/imagine) which is an associative searching tool. And Ikuyo Kaneko talked City of Books Project which is a virtual library using virtual reality technology.

The second day included some paper presentations, the general meeting and a tour to the Art Library of the National Art Center, Tokyo. In the general meeting, JADS has appointed the new president, Yoichi Sumi, Chuo University. And new board members are also approved.

JADS established Hiroko Nogami Memorial Award for Art Documentation this year. This award is named in honor of late Hiroko Nogami who was one of the initial members of JADS, and the award is funded by donation from her family. This award has two types of prizes; the prize of JADS is given to a contributive paper, database or website. The prizewinner of the prize of JADS is Bijutsu Katagori Ron [Catalogue d’art : documents, memoires et discours] by Kan Shimamoto (Sangensha, 2005, Tokyo) which is a
product of outstanding study of art catalogues focusing on 18–19th century France. The prize for promotion is another type of prize. This prize is given to an outstanding practice. This year Art Libraries’ Consortium which developed and released cross-searching system for art libraries (this was introduced in an essay by Takeshi Mizutani, ALS Newsletter No. 59, 2006) and Masaki Murakami in recognition of contribution for popularize art books and establishing basis of JADS were selected as the winners.

Mexico

Elsa Barberena
Asociación Mexicana de Bibliotecarios (AMBAC). Sección de Artes Universidad Nacional Autónoma de México. Facultad de Filosofía y Letras. Programa de Posgrado en Bibliotecología y estudios de la Información.

In 2007 the Arts section of the Mexican Librarians Association participated in several librarians conferences:


The Arts section includes the very rich cultural heritage of Mexico on visual arts, architecture, literature, theater, music, film and photography. Its portal can be seen at the following url http://www.ambac.org.mx

In the near future bibliographies related to dance and Mexican films will be included as well as the link for “Musicat” an archive of XXc Mexican composers.

Art libraries in Mexico

Majority of the libraries and documentary resource centers about Mexican art and its history are situated in Mexico City, but there are some also in several states. Here are lists to present some of them: the first one deals with cultural foundations and private museums, the second one present a list of museums and institutions supported by the government and the last one is devoted to academic institutions.

Cultural foundations and private museums

- ARCHIVO HISTÓRICO DEL COLEGIO DE LAS VIZCAÍNAS
  Calle Vizcaínas 21
  Colonia Centro,
  C.P. 0608 México D.F.
  Tel.: 5512 4267; 5512 7609
  E-MAIL: vizcainas@infosel.net.mx

- BIBLIOTECA MEXICANA DE LA FUNDACIÓN MIGUEL ALEMÁN
  Rubén Dario 187
  Colonia Chapultepec Morelos
  C.P. 11570 México D.F.
  Tel.: 9126 0700 ext. 130, 131; 9126 0762
  http://www.miguelaleman.org.mx/biblioteca/bib3000.html

- CASA LAMM BIBLIOTECA DE ARTE
  FUNDAZCION TELEVISA
  Alvaro Obregón 99
  Colonia Roma. México D.F.
  Tel.: 55144899 ext 35
  www.casalamm.com.mx

- CENTRO DE ESTUDIOS DE HISTORIA DE MÉXICO CONDUMEX
  Plaza Federico Gamboa #1
  Colonia Chimalistac
  San Ángel, C. P. 01070, México D. F.
  Tel.: 5326 5174, 5326 5175
  www.celim.com.mx

- FOMENTO CULTURAL BANAMEX A.C.
  BIBLIOTECA Y FOTOTeca
  Madero 17
  Centro Histórico. México D.F.
  Tel.: 1226 0234; 1226 0280
  www.banamex.com/esp/filiales/fomento_cultural/index.htm

- MUSEO AMPARO
  2 Sur 708
  Centro Histórico.
  C.P. 72000 Puebla, México
  Tel.: +(222) 2293850; 2293951
  http://www.museoamparo.com/

- MUSEO FRANZ MAYER BIBLIOTECA
  ROGERIO CASAS- ALATRISTE H.
  Avenida Hidalgo 45
  Centro Histórico. México D.F.
  Tel.: 5518 2266 ext.236
  www.franzmayer.org.mx

- MUSEO TAMAYO CENTRO DE DOCUMENTACIÓN
  Reforma y Gandhi
  Bosque de Chapultepec, México, D.F.
  Tel.: +(0155) 52866519/26
  www.museotamayo.org

Museums and institutions financed by the State

- BIBLIOTECA NACIONAL DE ANTOPOLOGÍA E HISTORIA
  Av. Paseo de la Reforma y Calz. Gandhi, México D.F.
  Tel.: 5553 6865; 5553 6342
  E-MAIL: biblio_antropo.bnah@inah.gob.mx
  http://www.bnah.inah.gob.mx

- CENIDIM – CENTRO NACIONAL DE INVESTIGACIÓN, DOCUMENTACIÓN E INFORMACIÓN MUSICAL “CARLOS CHÁVEZ”
  Centro Nacional de las Artes
  7º piso de la Torre de investigación
  Río Churubusco 79,
  Colonia Country Club
  Coyoacán, C. P. 04220, México D. F.
  Tel.: 1253 9415; 1253 9400,
  ext. 1175 y 1100
United Kingdom

DOUGLAS DODDS

ARLIS/UK & Ireland
Victoria and Albert Museum

The ARLIS/UK & Ireland Annual Conference was held in Cheltenham from 4–6 July and was entitled Beautiful and useful? Supporting the Arts and Crafts in the 21st Century. Speakers covered a wide range of subjects, including aspects of the Arts and Crafts movement itself, plus contemporary practice and a number of impressive digitisation projects at the University of Gloucestershire, Glasgow School of Art and elsewhere. Delegates also discussed priorities for the Society in the coming year and reviewed plans for re-launching the ARLIS website. For a fuller report, see the ARLIS News-sheet no. 189, September / October 2007, pp 7–15.

Next year’s conference will be held in Liverpool from 23–25 July 2008, and is timed to coincide with the city’s year as European Capital of Culture. As such, it promises to be an exciting and informative experience. In addition the Society continues to organise other visits, talks and study days throughout the year. For more details about ARLIS events, see the Society’s website at: http://www.arlis.org.uk

ARLIS/UK & Ireland continues to maintain the arlis.net service (www.arlis.net), which includes an online directory of art libraries and an associated union list of art and design serials. The website’s links page has recently been updated to incorporate additional references to other useful sources of information, including artists’ papers and auction house sale catalogues. Following on from the decision in Durban to stop maintaining the IFLA Directory of Art Libraries, the arlis.net links page also includes a list of some national directories of art libraries.

The Society’s chair is now Vanessa Crane, who took over from Sue Price in Spring 2007. As a result of refurbishments at the Courtauld Institute, the ARLIS administrative office has now been relocated to the V&A. The contact information for the Society’s business manager is as follows:

AMY DONNISON
Business Manager
ARLIS/UK & Ireland
Word & Image Department
Victoria and Albert Museum
South Kensington
Cromwell Road
London, SW7 2RL
Tel. 0207 942 2317
EMAIL: arlis@vam.ac.uk

United States

JEANETTE CLOUGH
Getty Research Library,
Los Angeles, CA

News and Projects:

ARLIS/NA chose not to renew its membership in IFLA. The Board considered the dues structure disproportional to ARLIS/NA’s overall budget and in relation to its level of interaction with IFLA, and preferred to fund other ARLIS projects and activities. American Libraries Association and Special Libraries Association continued their memberships in IFLA and in the Art Libraries Section.

The major bibliographic utilities OCLC’s Worldcat and Research Libraries Information Network (RLIN) are merging. The OCLC search interface will be used. Records are migrating from RLIN to OCLC.

THE WOMEN AND ART ROUND TABLE (ARLIS/NA) WIKIPEDIA PROJECT:

Members of the Women and Art Roundtable (http://condor.depaul.edu/~sclarke/arlis/womart.htm) noted Wikipedia’s inadequate coverage of women’s art. Despite questions regarding its validity as a source, Wikipedia is widely used by research-
ers from a variety of backgrounds. WomART members have decided to raise the quality of the entries by adding content to the database. To this end, several members of WomART agreed to either create or edit at least three entries in Wikipedia this year. Instead of building static bibliographies on the history of women’s art, they will create hyperlinked, dynamic entries in an attempt to push content beyond the barriers of the art library, to engage a larger audience, and to raise awareness. The Committee will present its findings at ARLIS/NA’s 2008 annual conference. Members of other ARLIS organizations, its affiliates, and art library professionals are encouraged to seek out entries on additional art topics and contribute them to the Web.

HILLWOOD LIBRARY IPAM GRANT:
Hillwood Museum and Gardens in Washington, D.C. (www.hillwood-museum.org) has been awarded an International Partnership among Museums (IPAM) grant to create a web-exhibition on the traditions of imperial Russian illustrated art books and journals. Hillwood’s art librarian, Kristen Regina, is partnering with Olga Kudryavtseva, senior art researcher of the State Russian Museum Art Library in St. Petersburg to conduct research for the exhibition and a corresponding brochure.

ONLINE CONTRIBUTIONS TO THE GETTY VOCABULARIES: The Getty Vocabulary Program (http://www.getty.edu/research/conducting_research/vocabularies/) is now able to accept online contributions of new terms/names for the Art & Architecture Thesaurus (AAT), Union List of Artist Names (ULAN), and Getty Thesaurus of Geographic Names (TGN) via a web form. Please contact the Getty Vocabulary Program (vocab@getty.edu) for more information.

Print publications:

Digital publications:

VRA Core 4.0 (http://www.vraweb.org/projects/vracore4/index.html) is a data standard for the cultural heritage community developed by the Visual Resources Association. It consists of a metadata element set plus an initial blueprint for how those elements can be hierarchically structured. The element set provides a categorical organization for the description of works of visual culture as well as the images that document them.

Conferences (future):
February 20–23, 2008: College Art Association (CAA) in Dallas, Texas. (www.collegeart.org).
Conference Travel Awards: http://www.arlisma.org/about/awards/awards_index.html.

Conferences (past):
The Museum, Arts, and Humanities Division of the Special Libraries Association offered several innovative programs at the Association’s annual meeting held June 3–6, 2007 in Denver, Colorado. Among the session topics were “Digital Preservation,” “Cataloging Developments Affecting Special Libraries,” and “Managing the Organization’s Cultural Assets.”
The two latest issues of ARLIS/UK & Ireland’s international journal, aimed at the art library community worldwide and at all who are interested in the documentation of the visual arts, are:

**Art libraries journal vol. 32 no. 3 2007**
which contains a miscellany of articles, starting with a Viewpoint from Olga Sinitsyna, current Chair of the IFLA Art Libraries Section, out-lining what she hopes the Section will achieve during her term of office. Margaret Shaw follows this with a history of the Section’s 25-year contribution to international art library co-operation, up to its meeting in Seoul in 2006.

In a paper given at that meeting, Hugh Wilburn describes the Kathmandu Valley Preservation Trust, a Nepal architecture archive soon to be deposited at Harvard University Library. Some very new technologies will be used to create a virtual archive on the web, while a parallel paper archive will be maintained by the Trust in Nepal.

Another fascinating story is told by Clare Hills-Nova: the history of the libraries at New York’s Institute of Fine Arts. The collections there have grown parallel to the interests of the Institute’s teaching staff, many of whom, in its early years, were exiles from Europe and brought new approaches to the study of art in the USA.

On a rather different tack Douglas Dodds, from the Word and Image Department at the Victoria & Albert Museum, asks, ‘Who needs subject gateways, portals or hubs?’, surveys their development in the UK, and compares their benefits with the results achieved by more general search engines such as Google.

Then come descriptions of three very different archives: the Liberty textile archive (by its archivist Anna Buruma); the carpet Archives Centre at Kidderminster (by Peter Reed, the Trust’s Advisor), and the High Wycombe Furniture Archive, a project to digitise 20th-century material from the UK furniture industry and make it accessible via an interactive website.

Finally Doug Dodds reviews the two-volume *Grove encyclopedia of decorative arts*, edited by Gordon Campbell (Oxford and New York: Oxford University Press, 2006).

**Art libraries journal vol. 32 no. 4 2007** is a special issue on art libraries in new and converted buildings, featuring six libraries which will surely be an inspiration to art librarians embarking on space planning, and are a pleasure to look at and work in.

This issue’s Viewpoint, subtitled ‘design well and the users will come’, is by Karen Latimer, Chair of the Designing Libraries Steering Group and Secretary of IFLA Library Buildings & Equipment Section.

Sheila Klos describes the impressive new Dumbarton Oaks Research Library, of which she is Director: it was designed by Venturi Scott Brown and Associates to fit into a listed property, in a landscape designed by Beatrix Farrand – quite a challenge.

Carol Terry, Librarian at Rhode Island School of Design, faced a different challenge, that of converting an early 20th-century grand banking hall into a library. Together she and Boston architects Office dA have achieved an extremely handsome result.

Judith Preece and Andrew McDonald describe the stunning waterside library at the Docklands campus of the University of East London, whose architects were the Building Design Partnership.

The Museum of Modern Art in New York had a different problem: how...
to achieve not one but two libraries – the first midtown in Yoshio Taniguchi’s beautiful new building for the Museum, the second in Queens in a former factory. Milan Hughston, Chief of Library and Museum Archives at MoMA, explains the solution they have found.

- Sarah Mahurter’s article outlines a project set in motion by the gift of film-maker Stanley Kubrick’s archive, resulting in the state-of-the-art University Archives and Special Collections Centre at University of the Arts London.

- And Odile Grandet, from the new Musée du quai Branly in Paris, talks about its médiathèque; this is spread out in three public locations, each aimed at different users, across three of the four buildings making up the museum.

Reviews in this issue are of the Visual Resources Association’s Cataloging cultural objects, assessed by Margaret N. Webster from Cornell; Christine Lindey’s Keywords of nineteenth-century art, reviewed by Donald Juedes from John Hopkins University, Baltimore; and a double critique by Linda Zieper (University of Massachusetts Dartmouth) of Michael Sullivan’s Modern Chinese artists: a biographical dictionary and Samantha Baskind’s Encyclopedia of Jewish American artists.

This issue of the Art libraries journal concludes with the index for vol.32, 2007.

The Art libraries journal is available worldwide with membership of ARLIS/UK & Ireland, costing £70/$140 (surface mail) or £83/$166 (airmail) for institutions, and £45 p.a. for individuals (within the UK and Ireland only). Non-members outside the UK and Ireland can subscribe to the Art libraries journal for £60/$120 (surface mail) or £70/$140 (airmail). Single copies are also available for purchase. All enquiries should be sent to Amy Donnison, Business Manager, ARLIS/UK & Ireland at her new address: Word & Image Department, Victoria and Albert Museum, Cromwell Road, London SW7 2RL, UK (tel: +44 (0)20 7942 2317; email arlis@vam.ac.uk)

### Forthcoming Conferences

**Conference on Acquisition in Art and Heritage Libraries**

**ORGANIZERS**

Art Libraries Society of Flanders (OKBV) and Cultural Heritage Libraries of Flanders (Erfgoedbibliotheken Vlaanderen), both Commissions of the Libraries’ Association of Flanders (VVBA)

**PUBLIC**

Librarians responsible for acquisitions in art and cultural heritage libraries, or in libraries with an important collection of art publications or rare books and manuscripts

All lectures are in Dutch.

**SUBJECT**

For most art and heritage libraries, acquiring newly issued publications is mostly a question of budget. But how to handle the request for older materials? Or how to get the best sale conditions for an electronic database? It is not obvious to get the most effective and efficient result within the often limited library budget.

Persons responsible for acquisitions in these special libraries face a large gamma of acquisition opportunities: purchase of old books at an antiquarian bookshop or at an auction, procuring electronic publications through a consortium or not, accepting a gift of a collection by a private person, exchange of publications with partner institutions...

A lot of acquisition librarians of art and heritage libraries have all kinds of questions, as to the mounting influence of ICT in their tasks, as to the search for rare publications, and as to who can be their partner in all this.

Art Libraries Society of Flanders and Cultural Heritage Libraries of Flanders are inviting specialists in the field to offer a possible answer to these questions. It is crucial in this respect to make instruments for communication and cooperation available and to learn from each others’ experiences.

**PROGRAMME (PROVISONAL TITLES)**

09.00 – 09.30 Welcome with coffee

09.30 – 09.40 Dries Moreels (Flemish Theatre Institute/OKBV) – Introduction

09.40 – 10.10 Jef Maes (Boek.be) – Book shop and Internet book shop

10.10 – 10.40 Marcus de Schepper (Royal Library, Brussels) – Antiquarian book shops and Auctions I

10.40 – 11.00 Coffee break

11.00 – 11.30 Johan Hanselaer (www.biobibdata.net) – Antiquarian book shops and Auctions II

11.30 – 12.00 Kaat van Wonterghem (VWBA) – Consortia

12.00 – 13.30 Lunch

13.30 – 14.15 Saskia Scheltjens (Rijksmuseum, Amsterdam) – Exchange of publications

14.15 – 15.00 Mieke Lietaer (City Library, Antwerp) – Gifts

15.00 – 15.20 Pierre Delsaerdt (Antwerp University/Heritage Libraries Flanders) – Final session with summary of the day

15.20 – 16.00 Closing with coffee

**PRACTICAL INFORMATION**

**DATE** Tuesday 26 February 2008, 09.00 – 16.00

**LOCATION** Koninklijk Museum voor Schone Kunsten (Royal Museum of Fine Arts, Antwerp), Auditorium Leopold de Waelplaats B-2000 Antwerp

For further news see: http://www.vwbad.be/node/3183
Treasures from the Van Gogh Museum library exhibition in the print room of the Rietveld building 4 April to 6 July 2008

In 2008 the Van Gogh Museum will organize an exhibition on the occasion of the 40th anniversary of the museum library. Following on from the 40th anniversary of the museum library, this presentation will look at the significance of publications for the art world in the 19th century. Books and magazines were of immeasurable importance to personal artistic development. Vincent van Gogh maintained a lively correspondence with his brother Theo about the books and magazines that interested him.

19th Century publications from the library’s collection are an important resource for art historical research. A selection will be put on show, together with a number of works of art from the Van Gogh Museum’s collection.

Anita Vriend
Van Gogh Museum
http://www.vangoghmuseum.nl

L’Enfer de la bibliothèque : Eros au secret

The « Hell »* of the French National Library is opening its doors for the first time, and this might greatly interest art librarians. During the 1830s, books censored because of being « contrary to accepted standards of behaviour » have been classed apart of the rest of the collections inside the Rare Books Reserve, and the same thing has been done later in the Prints Department. « L’Enfer » has since then become a myth, a kind of obscure part of the library, and many people have dreamt about it. What is its content and its real history?

Drawings (J.J. Lequeu), illustrated 18th century editions (Marquis de Sade, Restif de la Bretonne), erotic lithographs of the 19th century (Achille Devéria), particularly « doors and windows », early pornographic photography, Japanese prints : about 350 works will be presented, from the 16th century to the 1970s.

The catalogue, illustrated with 150 photographs, contains an important historical part and is directed by specialized librarians of the BnF (Marie-Françoise Quignard and Josué Seckel dir., L’Enfer de la bibliothèque : Eros au secret, Paris, BnF, décembre 2007, 464 pages, 38 euros).

At the same time, a conference about « Book and censorship » will take place at the BnF on the 11th of December : censorship in history and at present, inside and outside libraries, with the participation of historians and art historians, librarians, publishers, lawyers.

For further details : www.bnf.fr

* Private case
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