



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No 61, 2007

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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 IFLA 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 Matapihi 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

Greeting from the Chair

IFLA Art Libraries Section Newsletter

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NEXT ISSUE
Copy deadline is 30th April 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.

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, eThekweni 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

A selection of Art libraries in South Africa

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 organization 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,
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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 Library boasts a unique:

- * reference collection on South African and international Art books and journals
- * a collection of newspaper cuttings dating back to 1904
- * a comprehensive pamphlet collection from the turn of the century
- * invitations of national and international exhibitions
- * art boxes for scholars, students and academics
- * postcards with art content
- * video, dvd and CD collections
- * exhibition catalogues of national and international galleries

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,
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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 supplement 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 in 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,
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Hidding Hall at the University of Cape Town.

The Hidding Hall Library, a branch of UCT Libraries, is situated on UCT's Hidding 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 Hidding 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,
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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>

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,
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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 Technikon 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



The Cape Town Campus Design Library of CPUT.

Library of Visual Arts

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.



BENN. The library from inside with the temporal exhibitions in the background.

Kunstbib

DEPARTMENT OF ART HISTORY, UNIVERSITY OF GHEENT

Located on the first floor of the HIKO-building, the Library of Visual Arts at the University of Ghent is set in one of Europe's defining examples of modernistic architecture. Built by renowned architect Henry Van De Velde (1863–1957) over the course of the 1930's, the HIKO, together with the monumental Boekentoren (Tower of Books), function as an architectural whole, drawing on Van De Velde's linear and rationalist esthetics and emanating his ideas on the convergence of science and art.

In its 400 square meters of space, the Library of Visual Arts houses a collection of over 33.000 books and magazines, on a wide range of academic topics and with a distinctively interdisciplinary profile: the fine arts, architecture, interior design, conservation ethics, art philosophy and theory... Much attention is directed towards the contextualizing of different historical and contemporary art forms, through seminal works on

visual culture, psychoanalysis and technology. As such, the library over the years has become a basic research tool for scholars and art professionals from Belgium and abroad.

Most elaborate in the Ghent library are the sections on 15th and 16th century painting (especially on the Flemish Primitives) and on Belgian and international contemporary art. Regularly, the library also schedules small-scale exhibitions on the work of contemporary Belgian artists. The libraries on music and theatre, part of the university's Department of Art History, are just within a stone's throw from the Library of Visual Arts, at Rozier 44.

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News from the Getty Research Institute, Los Angeles

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 1889*, and the Research Library’s print after the painting, donated in 2004 by Dr. and Mrs. Richard A. Simms. Dr. Simms recently assisted with two more gifts, Piranesi’s etching *The Pier with a Lamp* (1789), and Carlo Lasinio’s color mezzotint portrait after Johann Ernst Heinsius of Edouard Dagoty (1784). The Kelton Foundation donated a rare woodblock print by Paul Gauguin depicting the Rape of Europa (1898–1899), printed posthumously in 1928. Important archives donated to the Research Library include the records of the International Design Conference in Aspen (IDCA), consisting of archival materials dating

between 1951 and 2004. The IDCA, whose board made the gift, has served for over fifty years as a crucial forum for designers, artists, historians, and many others. Most recently, Manfred and Hanna Heiting donated a collection of 102 Czech avant-garde books and ephemera (1915–1969) that provide a comprehensive view of works by the Czech avant-garde painter, printmaker, and writer Josef Čapek.

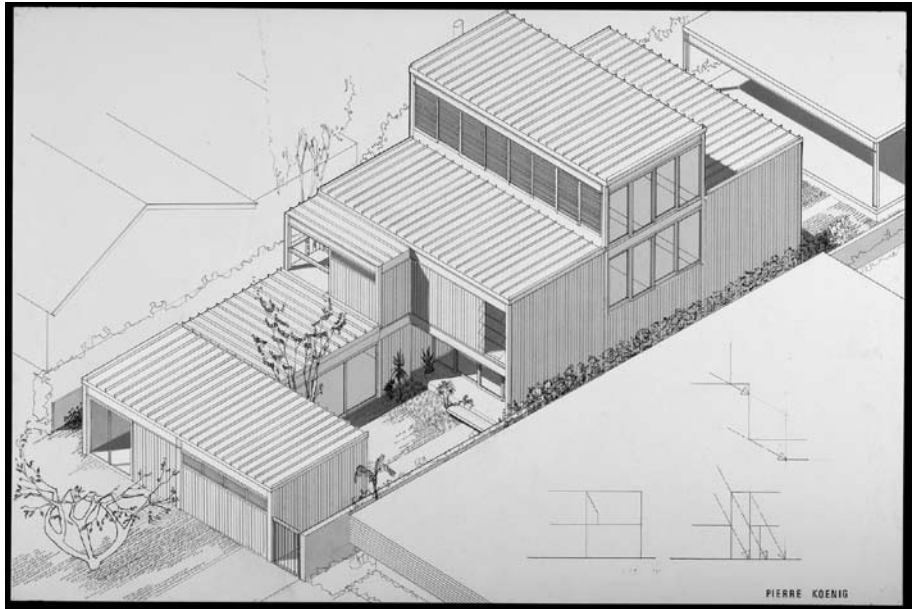
The GRI’s Research Library Council, an international organization of supporters dedicated to building the library’s collections and programs, made many key acquisitions in its second year of activity. The GRI has its council members to thank for an illustrated volume from 1791 of works by the architect Pierre Michel d’Ixnard; five volumes of the rare journal *Qualität*, published in Berlin in the 1920s and 1930s to promote industrial and graphic design; Giuseppe Cima’s six-volume survey of Italian furniture and decorative objects, illustrated with lavishly colored engraved plates (1843–1844); a sixteenth-century illustrated alphabet book, each letter of which visually encapsulates a scene from Ovid’s *Metamorphoses*; and one of the most encyclopedic calligraphy manuals of the German-speaking world, published in Strasbourg 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 pigmented 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



Pierre Koenig, Koenig Residence, ca. 1985, architectural drawing. Pierre Koenig papers and drawings, ca. 1950–2004, Research Library, The Getty Research Institute, Los Angeles, 2006.M.30 [Filename: P24961 2006 A27 KOENIG RESIDENCE.JPG]



I. Paulini, *Letter B with Pentheus, and Bacchus on a Triumphal Car*, engraving in *Alfabeto* (Italy, ca. 1570 or later). Gift of the Research Library Council, Research Library, The Getty Research Institute, Los Angeles, 2729-626. [Filename: P25220 PART OF 2007 A2 LETTERB.JPG]

View Through Matapihi (The Window) widens at www.matapihi.org.nz

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 col-

lection 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



Hollinshead & Kirkham Ltd, *Milk jug*, Puke Ariki and District Libraries, [Ref. TM2002.218]



Peter McIntyre, *The alert at dawn, 27th Machine Gun Battalion in Greece, April 1941*, Archives New Zealand Te Rua Mahara o te Kāwanatanga, [Ref. AAAC 898 NCWA 12]

National Reports

Australia and New Zealand

JOYE VOLKER

National Gallery of Australia
Research Library, Canberra, Australia

DICTIONARY OF AUSTRALIAN ARTISTS

ONLINE www.daaao.org.au

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 Matapihi <http://www.matapihi.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

- * Website Editor (not committee):
Louisa Rositto, QUT
- * Discussion List Manager:
Joye Volker, NGA
- * Other Committee member:
Linda Groom
- * Awards Committee Chair:
Paige Luff, Murdoch Uni.
- * Awards Committee member:
Nicola Woodhouse, Te Papa.

Canada

JO NORDLEY BEGLO
National Gallery of Canada

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.

Canadian art library activities, minutes of meetings, news and photos are posted at www.arliscanada.ca and at the ARLIS/NA Chapter websites: Montreal-Ottawa-Quebec <http://arlismoq.library.concordia.ca/>, Ontario <http://arlison.org/>, and Northwest <http://hnear.home.mindspring.com/arlisnw/>.

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

The History of the Book in Canada / Histoire du livre et de l'imprimé au Canada (<http://www.hbic.library.utoronto.ca/>) (University of <http://www.dal.ca/hbic-hlic>) Toronto Press

and Les Presses de l'Université de Montréal, 2004–2007) is now complete in three volumes. (http://www.hbic.utoronto.ca/home_en.htm, <http://acsweb2.ucis.dal.ca/hbicdb>). In March 2007, a gala reception at Library and Archives Canada, Ottawa, celebrated the publication, heralded as one of Canada's great scholarly achievements. Canadian art librarians contributed essays on book design in English Canada, and the role of exhibition catalogues in establishing and disseminating a canon of Canadian visual icons.

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 septembre 2007 s'ouvrira la Bibliothèque de la Cité de l'Architecture, déjà inaugurée à Paris sur le site du Palais de Chaillot au printemps dernier. La création de cet établissement résulte de la fusion de trois entités : l'Institut Français d'Architecture, le Musée des monuments français et l'École de Chaillot, qui forme les architectes du patrimoine (<http://www.citechaillot.fr/ressourcesdoc>).

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 dureront 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 quadrilatère 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 cœur 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 lecteurs seront enrichies de cette proximité et de cette richesse documentaire exceptionnelle.

Cette bibliothèque d'art, riche déjà de 1,6 millions de documents, dont 840 000 imprimés, monographies et périodiques, offrira 265 000 volumes en accès libre, classés selon la classification de la Bibliothèque du Congrès, 465 places de lecture et toutes les prestations bibliographiques et informatiques, sur place et à distance, attendues de nos jours.

En 2006, la bibliothèque a enrichi son catalogue, noué des collaborations fructueuses avec différentes bibliothèques du réseau national et international, poursuivi tous les chantiers nécessaires à la modernisation de ses collections et services, et accueilli 32 000 lecteurs.

MÉDIATHÈQUE DU MUSÉE

DU « QUAI BRANLY » :

La médiathèque du Musée du quai Branly (<http://www.quaibrantly.fr/fr/enseignement/mediatheque>), construit 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. Quatre collections sont progressivement consultables sur place et à distance : les catalogues des objets (plus de 267 000 objets dont 3600 sont exposés), de l'iconothèque (700 000 objets graphiques), de la médiathèque (plus de 200 000 notices issues des bibliothèques du Musée de l'homme et de l'ancien Musée national des arts d'Afrique et d'Océanie notamment), de la documentation muséale et des archives (dossiers sur l'histoire des collections du musée).

Informatisation, catalogues et Internet

BIBLIOTHÈQUE KANDINSKY :

La Bibliothèque Kandinsky (<http://www.centrepompidou.fr>) sera dotée d'un nouveau système d'information dès la fin de l'année 2007. Une mise en synergie des besoins de la bibliothèque et de ceux du service des Archives du Centre a permis de rédiger un seul cahier des charges et de retenir un unique outil de gestion et de description des archives pour les deux services. Le choix de la DTD EAD pour la description des manuscrits, photographies, dossiers d'artistes et documents audiovisuels vise à donner une description plus complète et organisée par fonds de l'ensemble de ces collections.

Un portail fédérera la recherche et permettra d'avoir un accès global aux ressources de la Bibliothèque ; les liens avec d'autres bases, internes et extérieures permettront d'étayer les résultats.

Cet outil renforce les liens entre la Bibliothèque Kandinsky, le service des Archives et les autres directions et ser-

vices du Centre Georges Pompidou, notamment pour l'échange de notices (au format XML) et la consultation des catalogues et bases de données. Il permettra l'extension des services à distance (accès personnalisé, création d'un bureau). Enfin l'outil de gestion des documents numérisés permettra d'archiver et de rendre accessibles les 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.bnf.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 des Arts décoratifs – faisant partie de la même institution que le Musée des Arts décoratifs, réouvert à l'automne 2006 à Paris – a entrepris depuis 2002 la numérisation de sa collection iconographique dite « Collection Maciet » du nom de son créateur. Conçue entre la fin du XIXe

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 classés 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 découpé 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 BAD 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>).

BIBLIOTHÈQUE DE LA

CITÉ DE L'ARCHITECTURE :

La bibliothèque a entrepris de numériser quatre grandes revues d'architecture : *La Construction moderne* (1885–1936), *La Revue générale d'architecture et des travaux publics* (1840–1888), *L'Architecte* (1906–1935), et *L'Architecture* (1889–1936). Ces revues une fois numérisées seront consultables également sur le site de *Gallica*.

BIBLIOTHÈQUE 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 80 000 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 XVIe 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 *Galerias 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 « Euro-peana » lancé par la BnF, contribution française à la bibliothèque numérique européenne, *Gallica* évolue vers *Gallica 2* : un programme de numérisation dite « de masse » intègrera 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.

INSTITUT NATIONAL

D'HISTOIRE DE L'ART (INHA) :

La bibliothèque a mis en ligne sa toute jeune bibliothèque numérique (<http://bibliotheque-numerique.inha.fr>), constituée notamment d'un programme des « Classiques de l'histoire de l'art », environ 360 imprimés de référence, et l'équivalent en projet pour une seconde tranche de numérisation, concernant tous les domaines de l'histoire de l'art, du XVIe au XIXe siècle. La bibliothèque numérique comprend aussi la collection des catalogues du Musée du Louvre antérieurs à 1920 présents à la Bibliothèque centrale des musées nationaux, des plaques stéréoscopiques représentant des monuments d'Italie, des estampes et des dessins provenant de la collection Jacques Doucet, enfin des manuscrits et fonds d'archives tels que ceux de Delacroix (*Journal* et correspondance). Au total 200 000 vues dont 15% d'images, 15% de manuscrits et 70% d'imprimés ont été déjà réalisées.

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

RÜDIGER HOYER

Zentralinstitut für Kunstgeschichte,
München

JAN SIMANE

Kunsthistorisches Institut in Florenz
(Max-Planck-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 Dusseldorf. 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 multi-lingual interface and is open to international co-operation. The IFLA conference 2008 in Québec 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 IRIS 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 Documentation 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 system. 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 Katarogu Ron* [Catalogue d'art : documents, mémoires 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:

- * April 15, 2007, Congreso Iberoamericano de Bibliotecología. Buenos Aires, Argentina. "De cómo a través de los servicios de consulta de la Biblioteca Digital/Biblioteca Virtual se educa al usuarios de las artes" (How art library users are educated through the reference services of a Digital/Virtual Library). Elsa Barberena, Carmen Block, Elda Mónica Guerrero, Betsabé Miramontes.
- * May 3rd, 2007, XXXVIII Jornadas Mexicanas de Biblioteconomía, León, Guanajuato, México. "Exlibris mexicanos: Pequeñas fuentes para nuevas aportaciones" (Mexican exlibris: small resources for future contributions) Selva Hernández. "El arte en la obra bibliográfica de Genaro Estrada". (The art in the bibliography of Genaro Estrada). Daniel de Lira. "Los valores de la cultura bibliográfica y documental del siglo XX: reflexiones para su permanencia". (Cultural bibliographical and documentary values of the XXc: reflections for their perma-

nence) Salvador Adán Hernández. Juan Miguel Palma. Daniel de Lira. "Presentación de la página web *Mex@rte*". (Presentation of the web page *Mex@rte*). Elsa Barberena. "Teatro: Biblioteca de obras de consulta". (Theater: reference works library). Imelda Lobato. Leslie Celaya.

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 documental 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 Darío 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 FUNDACIÓN TELEVISIVA**
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.cehm.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 ANTROPOLOGÍA 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
7° 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

e-mail: cenidim@correo.cnart.mx
<http://www.cenart.gob.mx/centros/cenidim/>

* **CONACULTA –**

BIBLIOTECA DE LAS ARTES
 Avenida Río Churubusco
 Col. Country Club, C.P. 04220
 México D.F.
fespbib@correo.cnart.mx
www.cnca.gob.mx

* **MUSEO DE ARTE CARRILLO GIL**

Avenida Revolución 1608
 Colonia San Ángel, México D.F.
 TEL.: 5550 6260; 5550 39 83
www.macg.inba.gob.mx

* **MUSEO JOSÉ LUIS CUEVAS**

BIBLIOTECA Y CENTRO DE DOCUMENTACIÓN “OCTAVIO PAZ”
 Academia 13
 Centro Histórico, México D.F.
 TEL.: 55220156
www.museojoseluiscuevas.com.mx

* **SINAFO – SISTEMA NACIONAL**

DE FOTOTECAS
 Casasola s/n Exconvento de San Francisco
 Col. Centro, C.P. 42050
 Pachuca. Hidalgo, México
 TEL.: +(52) (771) 71 43 653; 71 91 273
 E-MAIL: atencion.sinafo@inah.gob.mx
<http://www.sinafo.inah.gob.mx/>

Academic and research institutions:

* **UNAM- ESCUELA NACIONAL DE ARTES PLÁSTICAS CENTRO DE DOCUMENTACIÓN PROFESOR JOSÉ NATIVIDAD CORREA TOCA**
 (Biblioteca, Fototeca y Videoteca)
 Avenida Constitución 600
 Col. Barrio la Concha, C.P. 16210
 México D.F.
<http://www.enap.unam.mx/>

* **UNAM, INSTITUTO DE INVESTIGACIONES BIBLIOGRÁFICAS, BIBLIOTECA NACIONAL**
 Centro Cultural Universitario, CU
 Delegación Coyoacán, C.P. 04510
 México D.F.
 TEL.: 5622 6800
<http://bibliol.bibliog.unam.mx/>

* **UNAM-INSTITUTO DE INVESTIGACIONES ESTÉTICAS BIBLIOTECA JUSTINO FERNÁNDEZ**
 Circuito Mario de la Cueva, Cd.

Universitaria
 Delegación Coyoacán, C.P. 04510
 México D.F.
 TEL.: (55)5665 2465; 56227540
<http://www.esteticas.unam.mx/>

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 disproportionate 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:

Art Museum Libraries and Librarianship (2007, ARLIS/NA and Scarecrow

Press, ed. Joan M. Benedetti). Chapters written by practicing art museum librarians address leadership, reader services, automation, security, cataloging, space planning, collection development, visual resources, ephemera, special collections, archives, fundraising, public relations, volunteers and interns, professional development, and solo librarianship (http://www.arlisna.org/resources/occpapers/occpapers_index.html).

Digital publications:

The ARLIS/NA Cataloging Advisory Committee announces the first of several "best practices" documents for cataloging exhibition publications. "Titles and Statement of Responsibility," is now available in PDF format (<http://www.stanford.edu/~kteel/cac/exhtitles.pdf>).

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 (past):

The 35th Annual Art Libraries Society of North America conference, April 26–30, 2007, Atlanta, Georgia. Topics included "Facilitating Access to Digital Content," "Social Tagging and Controlled Vocabulary," "Film Preservation," and sessions about architecture, photography, and decorative arts in the southern States.

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 Arts Section of American

Libraries Association sponsored the session, "Eye to I: Visual Literacy Meets Information Literacy," at the ALA annual conference in Washington, D.C., June 21–27, 2007.

Conferences (future):

February 20–23, 2008: College Art Association (CAA) in Dallas, Texas. (www.collegeart.org).

March 12–16, 2008: Visual Resources Association in San Diego, California.

May 1–5, 2008: "ARLIS/NA at Altitude," 36th annual ARLIS/North America conference in Denver, Colorado. Conference Web site: <http://arlisna-mw.lib.byu.edu/denver2008/>.

Conference Travel Awards: http://www.arlisna.org/about/awards/awards_index.html.

June 26–July 2, 2008: American Libraries Association annual conference, Anaheim, California.

August 10–14, 2008: World Library and Information Congress: 74th IFLA General Conference and Council in Quebec City, Canada. "Libraries without Borders: Navigating towards Global Understanding."

New Publications

Art libraries journal

GILLIAN VARLEY, Editor

Art libraries journal vol. 32 nos. 3 and 4 2007.

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

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to achieve not one but two libraries – the first midtown in Yoshio Tani-guchi'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 (Erfgoedbibliotheek Vlaanderen), both Commissions of the Libraries' Association of Flanders (VVBAD)

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 (PROVISIONAL 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 (VOWB) – 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 Delsaerd (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, 9.00 – 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.vvbad.be/node/3183>

**Art Libraries Society
North America**
36th Annual Conference
May 1–5, 2008
Denver, Colorado

ARLIS/NA AT ALTITUDE

The content of this year's program recognizes the variety of interests and issues that members bring to the Society as our profession moves progressively into the 21st century. A session on art and information in the public libraries brings us up-to-date on state-funded public facilities, while other sessions open discussions on the nascent development of institutional repositories and digital asset management. The program is rich with topics of considerable importance such as the Mega Tech session which will have a complementary kiosk in the exhibits hall for technology sampling and discovery.

A full program of workshops includes the continuation of the successful ARLIS/NA Mentoring Program; a day devoted to cataloging cultural objects and practical library applications; and a "They Never Covered This in Library School" workshop on maps and atlases that will touch on the value of GIS mapping to art and visual history research.

Further details of the conference at:
<http://arlisna-mw.lib.byu.edu/denver2008/>

ARLIS/Norden

Conference and Annual Meeting, June 12–14, 2008.
The National Museum of Iceland, Reykjavík

"ART LIBRARIES – ACCESS TO LEGACY"

The programme will deal with various aspects of accessing and promoting cultural heritage in a digital age. The conference language is English.

For further information please contact: elin@listasafn.is

See also <http://www.arlisonorden.org/island/radstefna.html>

General Announcements

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

(Paris, Bibliothèque nationale de France, site François Mitterrand, 4th December 2007–2nd March 2008)

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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