



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No 60, 2007

Contents

Editorial

Editorial	1
Greetings from the Chair	2
WLIC in Durban	3
Art Libraries Open Session	4
Art Libraries Special Event	7
New Corresponding Member	7
New Publications	8
Forthcoming Conferences	10
General Announcements	11
ALS Standing Committee	12

This issue of the Newsletter contains information about the World Library and Information Congress, 2007. In Durban there will be several meetings of the Art Libraries Section including two Standing Committee meetings – on Saturday 18 August 8.30–11.20 and on Friday 24th August 11.00–13.50 – and Open Session on Monday 20th at 10.45–12.45, with the theme “Developing and documenting contemporary indigenous and minority culture”. The abstracts of the papers to be presented at our Open Session are published in this Newsletter.

On Tuesday 21st Art Libraries Section will have a special study tour to Durban Art Gallery. You will find a brief presentation of the Gallery in this Newsletter.

In this issue we can also read about the multimedia database Bn-Opale of Bibliothèque nationale de France and about the conversion projects at the library of the Zentralinstitut für Kunstgeschichte in Munich, Germany.

Many thanks to all who contributed to the Newsletter, your news are always welcome. Please share your innovations and activities with us.

EILA RÄMÖ
Editor

Greeting from the Chair

IFLA Art Libraries Section Newsletter

ISSN 0261-152X (print)
ISSN 1817-633X (online)

EDITOR
Eila Rämö
University of Art and Design.
Library
Hämeentie 135 C
00560 Helsinki
Finland
E-mail: eramo@uiah.fi

LAYOUT
Jani Pulkka

PRINTED BY
Multiprint, Helsinki, Finland

ILLUSTRATIONS
IFLA and the authors.

The Newsletter is produced and distributed with the generous support of the Getty Research Library.

The Newsletter is available also in electronic form on IFLANET at <http://www.ifla.org/VII/s30/index.htm#Newsletter>

NEXT ISSUE
Copy deadline is 31st October 2007.

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 new members of the Standing Committee of the Art Libraries Section: Susan Allen, Jan Simane, Kate Sloss, Edward Teague, Lucile Trunel, Joye Volker, and Martha McPhail, who has been re-elected for the 2nd term, and dear new Corresponding Member Ryoji Murata.

On behalf of the Standing Committee of the Art Libraries Section of IFLA it is my pleasure and honour to greet you as the new elected members of the Standing Committee. I hope you will find it most interesting and rewarding to represent a big international family of art librarians in such an outstanding international body as IFLA. Throughout its 25 years of history our Section has always been one of the most active, dynamic and open to the new, dealing with such a thrilling subject as ART. In every country we try to get in contact with local colleagues building a real network of professionals. I am sure that you will contribute a lot to the work of the Section and Standing Committee and find it truly exciting.

Looking very much forward to seeing you in Durban.

With warmest wishes and welcome.

OLGA SINITSYNA,
Chair of the Art Libraries Section of IFLA

WLIC in Durban



**World Library
and Information
Congress:
73rd IFLA General
Conference and
Council**

“Libraries for the Future: Progress, Development and Partnerships”

18–24 August 2007,
Durban, South Africa
Conference Venue: International
Convention Centre (ICC)

Extracts from the programme

SATURDAY 18 AUGUST

08.30–11.20 SC I Art Libraries
18.00–19.00 Caucus Meetings

SUNDAY 19 AUGUST

09.30–11.30 Opening Session
11.45–13.30 PC Hearing on IFLA’s professional structure
13.45–15.45 Newcomers Session
UNESCO Open Forum
16.00–18.00 Exhibition Opening

MONDAY 20 AUGUST

08.30–10.30 Preservation and Conservation Core
Activity
*Preservation of audiovisual and oral tradition
archives (with a focus on African studies)*
10.45–12.45 Art Libraries
*Developing and documenting contemporary
indigenous and minority culture*
12.45–13.45 Plenary Session
13.45–15.45 Copyright and other Legal Matters
What is traditional Knowledge? Who owns it?

TUESDAY 21 AUGUST

08.30–10.30 President-Elect (part 1)
“Libraries on the Agenda” – the discussion
10.45–12.45 President-Elect’s (part 2)
12.45–13.45 Plenary Session
*** Art Libraries off-site event ***

WEDNESDAY 22 AUGUST

12.45–13.45 Plenary Sessions
13.45–15.45 Preservation and conservation with Rare
Books and Manuscripts (1)
*Preservation in African collections:
perspectives and case studies*
ADAMA SAMASSEKOU (Académie Africaine
des Langues, Mali), Perspectives on African
culture and heritage.
KAY RASEROKA (University of Botswana
Library Services, Gaborone, Botswana),
Memory and National identity.
ROBERT HART (McGregor Museum,
Kimberley, South Africa), The McGregor
Museum’s Photographic Collections with
special emphasis on the historic negatives.
PIPPA SKOTNES (Michaelis Art School of
the University of Cape Town, Cape Town,
South Africa), Bleek Collection. Overview
and preservation efforts.
16.00–18.00 Preservation and conservation with Rare
Books and Manuscripts (2)

THURSDAY 23 AUGUST

10.45–12.45 Copyright and other Legal Matters
*Debunking myths about authors’ and
publishers’ collecting societies – “the Good,
the Bad and the Ugly”.*
13.15–14.45 Closing Session
15.00–18.00 Council Meeting

FRIDAY 24 AUGUST

11.00–13.50 SC II Art Libraries

For full programme and updates see:
<http://www.ifla.org/IV/ifla73/index.htm>

EILA RÄMÖ

Art Libraries Open Session

Developing and Documenting Contemporary Indigenous and Minority Culture

Monday 20th August 2007

Abstracts of the Papers

ANA BARATA

Biblioteca de Arte, Fundação Calouste Gulbenkian, Lisboa

The ArtAfrica project

ABSTRACT

The website *artafrica.gulbenkian.pt* is the first public outcome of the many-faceted, innovative *ArtAfrica Project*, which began in 2001. It was launched by the Fine Arts Department of the **Calouste Gulbenkian Foundation** within the framework of the Foundation's policy of development aid in January 2005. It was created to promote and to stimulate knowledge and understanding of the work of contemporary African artists or artists of African descent residing in African Portuguese-speaking countries – Angola, Cabo Verde, Guiné-Bissau, Mozambique and S.Tomé e Príncipe. The work done by similar diasporic communities based in Portugal, Europe and elsewhere was also included. The *ArtAfrica* goals are to create opportunities for dialogue, collaboration and exchange of information about the artistic practices in those five countries, and on the other hand, another of its intentions is to provide a platform from which to launch widespread debates on the post-colonial in local contexts.

The website has now joined the project **Dislocating Europe** run by the **Center for Comparative Studies** of the Faculty of Arts of the University of Lisbon. This novel basis

for developing the website – renamed **artafrica.info** – is the result of the Calouste Gulbenkian Foundation's aim to ensure the continuity and development of the initiative through its association with a project with a kindred project.



The *ArtAfrica* website contents to be updated every trimester will consist of:

- * a database, with biographical information, images and addresses of plastic artists from African countries whose official language is Portuguese and respective Diaspora artists found in Portugal, as well as in other countries
- * general information and contacts regarding the major cultural institutions related to the visual arts in each of these five countries
- * a programme of events related to contemporary African art and other Diaspora art practices
- * publication of relevant texts concerning the same topic
- * a “virtual exhibit” showcasing an artist chosen by different renowned curators in the area of contemporary African art
- * links to other sites dealing with the same topics
- the ArtAfrica contact

CHING-CHIH CHEN, Professor Graduate School of Library and Information Science Simmons College, Boston, USA PI and Project Director: Global Memory Net (www.memorynet.org) Director: World Heritage Digital Center (in partnership with UNESCO World Heritage Center)

The Role of Art Libraries and Their Partners in Documenting and Preserving the Threatened Cultures: The Case of Global Memory Net and the World Heritage Digital Library

ABSTRACT

In articulating the role of art libraries and their partners in documenting and preserving the threatened cultures, Dr. Chen will draw upon the experience of her internationally known US National Science Foundation's International Digital Library Project, Global Memory Net and the latest activities of the first US World Heritage Digital Center in partnership with the UNESCO's World Heritage Center.

Global Memory Net currently has documented collections related to many major cultural, heritage and historical collections in the world. Many of these are related to art subjects in various ways.

Some of the sample collections of particular interest to art librarians are:

- * The First Emperor of China's terracotta warriors and horses which also include ancient palace paintings, musical shows, etc.
- * UNESCO's Memory of the World which documenting invaluable collections from over 100 countries, many of which are valuable art collections

- * Library of Congress' Asian Division's Nazi Collection which include antique arts of Nazi people, representing potentially the threatened culture of Nazi
- * Museum of Slovenia's Artifacts in Osijek, Croatia
- * 56 minority ethnic groups in China
- * 54 minority ethnic groups in Vietnam by using all the arts and artifacts from the Vietnam National Museum of Ethnology
- * 2400 digital collections from over 80 countries, many of which are related to different forms of art
- * World digital musical collections
- * Etc.

In partnership with the World Heritage Center of UNESCO, the first US World Heritage Digital Center is using the Global Memory Net technology to present the 830 world heritage sites of 138 countries. Many of these sites relate to the threatened culture and heritage of the world.

ANNE IHALMO, project manager, Master of Art, University of Lapland, Faculty of Art and Design Finland

The Virtual Cultural Heritage of Lapland

ABSTRACT

The Finnish cultural heritage digitalization co-operation between the University of Lapland's Faculty of Art and Design, Rovaniemi Art Museum and the Regional Library of Lapland have already functioned together in European Union-funded digitalization and archiving projects since 2001 (the Digmo and Digmore projects). Co-operation between these organizations has been fruitful and beneficial to all parties.

Building a cultural window in the entire Barents area is being continued through "the eLibrary & Culture without Borders" project 2006–2007. (The Barents Euro-Arctic Region, includes the northernmost parts of Sweden, Norway, Finland and Northwest Russia). In "eLibrary&Culture without Borders" project, cultural partition is being developed by creating the Barents Culture Window. It is a database-supported service portal which offers information for users in the cultural field as well as content whose producers can be in addition



Reindeer milking, source Olaus Magnus Gothus, *Historia de gentibus septentrionalibus*. Romae 1555.

to memory-mapped organizations, the region's art, culture and history research facilities.

The purpose of the Digmo, Digmore and eLibrary&Culture without Borders projects is to bring the exotic cultural heritage of Lapland and the Barents region to the access of the public via the net. They are part of the development of know-how and information society structures in Lapland.

The region's museums generate diverse image, sound and text-based documentary and research data connected with the visual arts and intellectual heritage of Finland and Lapland in particular. Its data storage in digital archives is nationally and internationally noteworthy. Bringing an image of Lapland to the fore built on its reality, stories, myths and cultural legacy serves research as well as education and tourism. A familiarity with the cultural heritage consolidates the rooting of the region's populace in its home area. It is also in an important position as a builder of one's own identity.

The University of Lapland's Faculty of Art and Design intends to continue its collaboration with cultural actors and organizations in the future as well. A new project concerning the Barents region as a whole is already being planned together with Rovaniemi's museum and library organizations, and it appears that the productive cooperation which began in 2001 will still be bearing fruit during the next decade.

More information about the projects:

<http://www.digmo.fi/en/>

<http://www.digmo.fi/digmore/en/>

<http://www.ulapland.fi/elibrary>

DAVID PATON
Head of Department: Fine Art
FADA (Faculty of Art, Design and
Architecture)
University of Johannesburg
South Africa

**Navigating the Bookscape: Artists’
Books and the Digital Interface**



Belinda Blignaut – Antibody, 1993.
100 mm (h). Edition 16/30. Publisher: The
Artist’s Press. Collection of Jack Ginsberg.

ABSTRACT

In my paper I argue that many of the conventions of digitally-based work or the electronic screen have been presupposed, suggested or, in fact, achieved in the ‘phenomenal’ or Artist’s Book and that the book, in the hands of the artist, becomes infused with interpretive acts. I attempt to unpack the suggestive ways in which selected examples of South African Artists’ Books are already virtual; where the codex is an interactive and dynamic form and in which the idea of a book is grounded in what it *does* rather than what it *is*. The belief that the codex embodies fundamental ‘limitations’ and ‘drawbacks’ when compared with digital forms is premised on the book as a supposedly static, fixed and finite form. That these supposed ‘limitations’ and ‘drawbacks’ can only be overcome through the interactive features of the digital is a position I wish to contest.

DANIEL PAYNE,
MLIS, MA (Musicology), BEd
Head, Reference, Information &
Access Services
Dorothy H. Hoover Library
Ontario College of Art & Design,
Canada

**Exhibiting Libraries: Integrating
Information Literacy in the
Studio-Based Art & Design
Curriculum**

ABSTRACT

The Ontario College of Art & Design is a university that offers undergraduate education to a markedly diverse student body. Instruction at OCAD is firmly rooted in studio-based traditions that incorporate verbal, textual, and iconic strategies in both public and intensely private forums. This formula has proven effective as many of Canada’s foremost artists and designers—past and present—are graduates from the university. Although the Dorothy H. Hoover Library offers

proactive information literacy programmes targeting academic research needs, only peripheral support was traditionally given to studio practice. To rectify this gap, OCAD reference librarians in dialogue with selected design and art faculty, endorsed a Library exhibition program using the Library as both case study and exhibition site. Two exhibitions, including a fourth year thesis class led by noted Canadian photographer Vid Ingelevics, will be discussed to demonstrate the innovative possibilities created by integrating information literacy with the studio curriculum.

Critiques for Vid
Ingelevics’s fourth
year thesis class,
December 2006.



Art Libraries Special Event at Durban Art Gallery

Art Libraries Section will have a special study tour to Durban Art Gallery on Tuesday 21st 2007. Jenny Stretton from the Art Gallery has kindly invited us for a visit. We hope to meet African art librarians and scholars and hear about the local issues of art information and documentation management. Above all we may have a lively informal discussion, tour of the Library and the Gallery. Many thanks for Jenny Stretton in offering us this great opportunity!

More details about the event will be published on IFLAART mailing list.

The Durban Art Gallery

City Hall, Second Floor,
Smith Street, Durban
[http://www.durbanet.co.za/
exhib/dag/dagmain.htm](http://www.durbanet.co.za/exhib/dag/dagmain.htm)

The Durban Art Gallery collections include everything from current and historical art and artefacts of KwaZulu-Natal to English masterpieces, from anonymous carvings, clay pots and beadwork to the works of celebrated South African artists like Andrew Verster and Penny Siopis.

The Gallery celebrated its centenary in 1992. Cathcart William Methven, harbour engineer of the day, gave on of his paintings to the Town Council in 1892. Various donations and purchases were subsequently made, and in 1920 Colonel R.H. Whitwell, art connoisseur and philanthropist, presented over 400 works to the Gallery, including British, French and Dutch paintings, objets d'art such as French and Chinese ceramics, early glass vases by Lalique and bronzes by Rodin. This established the character of the foreign collection. From the

1970s on, many works of local artists and crafts-people were added to the collection, and the Gallery's collecting focus is now largely concentrated on works which reflect the rich multi-cultural diversity of Durban and South Africa.

The Durban Art Gallery is more than just a collection of works of art. It promotes an awareness of art in general, and of the art and culture of KwaZulu-Natal in particular, through a variety of activities including workshops and films. It also regularly hosts travelling exhibitions.

Durban Art Gallery is part of the Libraries & Heritage unit of the Ethekwini Municipality.

New Corresponding Member



The Art Libraries Section has the honour to warmly welcome Mr. Ryoji Murata as it's new Corresponding Member! Here he is briefly introducing himself.

Ryoji Murata

EDUCATIONAL BACKGROUND

- * March 1995, School of Art and Design, University of Tsukuba
- * March 1997, Graduate School of Art and Design, University of Tsukuba
- * Degree: Master of Design (University of Tsukuba, 1997)

I am working as a museum informatics researcher at Tokyo National Museum.

Currently, I have been developing a database system for collection management.

I am also the Chair of International Exchanges Committee of Japan Art Documentation Society (JADS). JADS is an association of art librarians, museum informatics specialists, archivists and others who are interested in the field of documentation and art.

I try to do my best for the research exchange between the Art Libraries Section of IFLA and JADS.

RYOJI MURATA

New Publications

Art Libraries Journal / ALJ

GILLIAN VARLEY, Editor

Art libraries journal vol. 32 nos. 1 and 2 2007 are the most recent 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.

Art libraries journal vol.32 no.1 2007 highlights aspects of the documentation of women's art, beginning with a Viewpoint from Sharon Wasserman of the National Museum of Women in the Arts in Washington DC.

Althea Greenan describes the origins and current status of the Women's Art Library/Make at Goldsmiths, University of London, and Ferris Olin outlines the many current activities in this field at Rutgers University.

Back in the UK, Gail Cameron and Teresa Doherty contribute a lively account of the Women's Library at London Metropolitan University, and Emma Laws profiles the Beatrix Potter collections at the V&A.

Chris Frayling's lecture to the ARLIS/UK & Ireland AGM in February 2006 introduces a totally different topic: the education of artists and designers in the 21st century; the title of his talk is *The new Bauhaus*. And Rüdiger Hoyer discusses arthistoricum.net (www.arthistoricum.net), a web portal to electronic resources in art history, launched by the Zentralinstitut für Kunstgeschichte in Munich and Heidelberg University Library in co-operation with the Institute for Art History at the Ludwig Maximilian University Munich and several other institutions, whose fundamental purpose is to increase use of international art history resources

(websites and online publications) and to develop digital working methods.

Reviews in this issue are by Linda Zieper, Jeffrey Weidman and Jim Carmin, and they assess, respectively

- * Tom McNulty's *Art market research: a guide to methods and sources* (Jefferson, NC: McFarland, 2006)
- * *Dictionary of pastellists before 1800*, by Neil Jeffares (London: Unicorn Press, 2006)
- * The six-volume *Catalogue of books printed in the fifteenth century now in the Bodleian Library*, by Alan Coates, Kristian Jensen, Cristina Dondi, Bettina Wagner and Helen Dixon. (Oxford: Oxford University Press, 2005).

Art libraries journal vol.32 no.2 2007 is a special issue on artists' books, with a real sense of the excitement of working with these vibrant objects, and contributions from librarians and book artists in the UK, France and the United States.

Susan Johanknecht's Viewpoint, 'a case for visibility', calls for art librarians to organize livelier and more active exhibitions of their artists' books, so often hidden away in their collections, to ensure they are enjoyed fully both by those who already appreciate them, and also by new audiences.

The issue begins appropriately with acquisition, in a revised version of the paper Stephen Bury gave to the ARLIS/UK & Ireland Artist's book workshop in 2006. Next Laurie Whitehill Chong describes the many ways she uses the artists' books collection in the Fleet Library at Rhode Island School of Design to inspire her students.

Sarah Bodman writes about the wide range of research projects investigating contemporary artists' books at the Centre for Fine Print Research at the University of the West of England in Bristol, and Didier Mathieu about the activities of the Centre des livres d'artistes at Saint-Yrieix-la-Perche, in the centre of France.

The artists' books collection at the National Art Library is seen through the eyes of Jennie Farmer, a staff member who is herself a trained book artist, and Annalisa Rimmaudo outlines the use of the artists' books in the Bibliothèque Kandinsky, at the Musée national d'art moderne in Paris, by both curators and library staff.

Finally Doro Boehme, at the School of the Art Institute of Chicago, talks about the way she teaches with this material, and touches on the conservation issues raised by enthusiastic exploitation of the artists' books collection there.

Barbara Polowy's annual *Bibliographies update 2007* covers a good spread of bibliographies on art, design and architecture published in hard copy or on the web during the past year.

Amanda Bowen reviews the 14-volume English edition of Bénézit (Paris: Gründ, 2006), and Sheila Klos contributes a double review of two Oxford University Press publications: the 2nd edition of James Stevens Curl's *Dictionary of architecture and landscape architecture* and *The Oxford companion to the garden*, edited by Patrick Taylor.

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, Courtauld Institute of Art, Somerset House, The Strand, London WC2R 0RN, UK (tel: +44 (0)20 7848 2703; fax: +44 (0)20 7848 2887; email arlis@courtauld.ac.uk)

Publications from Canada

JO NORDLEY BEGLO
National Gallery of Canada

The History of the Book in Canada/Histoire du livre et d'imprimé au Canada project has drawn to a conclusion with publication of the third and final volume, covering 1918–1980. Published by University of Toronto Press and Les Presses de l'Université de Montréal (2007), volume three includes essays on the graphic arts and livre d'artiste in Quebec, book design in English Canada, and the role of art books and exhibition catalogues in establishing a canon of images that are recognized as Canadian icons.

Library and Archives, National Gallery of Canada/Bibliothèque et archives, Musée des beaux-arts du Canada (2007) is a lavishly illustrated new publication that provides an overview of the Library's history, mandate, services, collections and donations.

Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930 has appeared in the series Library and Archives Occasional Papers/Bibliothèque et archives, document hors-série, no. 7. It presents more than 10,000 entries, with references to some 1,450 artists.

The National Gallery of Canada Library and Archives has published the first number in the series Digital Occasional Papers: *Art Metropole's Publications and Events History with Related Ephemera, January 1971–April 2006*. It is available in pdf format at www.gallery.ca, following the path from "Research Resources" to "Library & Archives".

UNIVERSITY OF ART AND
DESIGN HELSINKI



Publications of the University of Art and Design Helsinki

www.uiah.fi/publications books@uiah.fi

Reddress as a Book

University of Art and Design Helsinki publishes Reddress book in May 2007. Young designer Aamu Song studied in the Spatial and Furniture Design department when she developed a huge red dress to be used by the singer and the audience at the same time. The audience will listen to the music in the pockets of the dress.

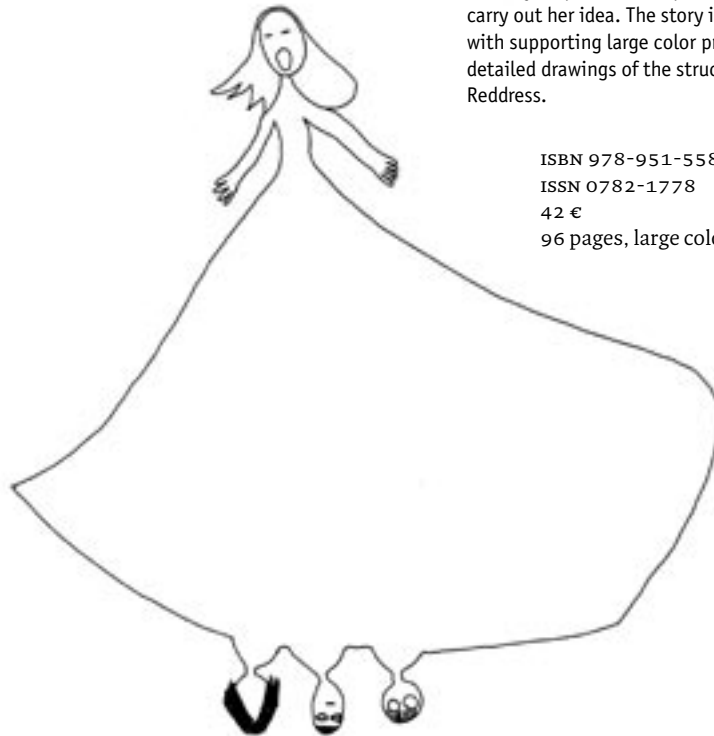
This book is Aamu Song's story of how the energy and the enthusiasm of many helpers made it possible to carry out her idea. The story is told with supporting large color prints and detailed drawings of the structure of Reddress.

ISBN 978-951-558-222-5

ISSN 0782-1778

42 €

96 pages, large color prints



Forthcoming Conferences

ARLIS/UK & Ireland Annual Conference 2007

University of Gloucestershire
Cheltenham
4th–6th July 2007

BEAUTIFUL AND USEFUL?
SUPPORTING THE ARTS AND
CRAFTS IN THE 21ST CENTURY

Cheltenham – “England’s most complete Regency town” – is also a home to the Arts and Crafts Movement and in responding to this aspect of the conference venue the programme aims to encourage art, design and architecture librarians to look more closely at how their work supports both the research and the practice of art and crafts in the new millennium.

Topics encompass the digitising of the Northern Italian sketch book of Charles Rennie Mackintosh; creating an online interactive catalogue of the works and papers of Birgit Skiold; researching and marketing artists books and the role of special collections in supporting teaching and learning.

Breakout sessions cover subjects such as skills and competencies for the 21st century librarian, the role of libraries in museums today, and virtual enquiry services. Delegates can select a visit from a choice which includes The Whittington Press, behind the scenes at Cheltenham Art Gallery and Museum – which houses one of the world’s most important Arts and Crafts collections – and the hidden treasure of a late Arts and Crafts house and garden, Rodmarton Manor.

Further details of the conference, including information on the Student bursary and international delegate award at: <http://www.arlis.org.uk/conf/arlis%202007/index.html>

CONTACTS

REGISTRATION
Nicola Salliss
Learning Resources Centre
Kingston University
Knights Park
Kingston upon Thames
Surrey KT1 2QJ
E n.salliss@kingston.ac.uk

The 10th Annual International Conference EVA 2007 Moscow

3–7 December
M.I. Rudomino All-Russia State
Library for Foreign Literature

INFORMATION SOCIETY,
CULTURE, EDUCATION
Further details: <http://conf.cpic.ru/eva2007/eng/info/default.asp>

CONTACTS

CENTRE PIC
5, The 5th Magistralnaja ul.
123007, Moscow, Russia
Tel/Fax: +7(495)9400284
Email: nbrakker@evarussia.ru

Art Libraries Society North America

36TH ANNUAL CONFERENCE
May 1–5, 2008
Denver, Colorado

ARLIS/NA AT ALTITUDE

LOCAL ARRANGEMENTS
CO-CHAIRS:
Peggy Keeran,
pkeeran@du.edu
Tom Riedel,
triedel@regis.edu

PROGRAM CO-CHAIRS:

Jeanne Brown,
jeanne.brown@unlv.edu
Mary Graham,
megraham@email.arizona.edu

General Announcements

News from the library of the Zentralinstitut für Kunstgeschichte, Munich

CATALOGUE OF ARTICLES AND
REVIEWS NOW FULLY ONLINE
The conversion of the card catalogue
for articles and reviews (maintained
from 1950 to 1996) was finished in
March 2007 by Medea Services.
The approximately 380,000 records
contained are now part of the Union
catalogue Florence-Munich-Rome
(www.kubikat.org) and the local
catalogue (www.zikg.eu/cgi-bin/gucha_de.pl) derived from it. The
records can also be retrieved via the
search engine www.artlibraries.net.

CONVERSION OF THE SUBJECT CATALOGUE STARTED

All bibliographic records of the ZI
library (books, periodicals, articles,
reviews, sales catalogues etc.) have
been converted during the past few
years (2003–2007). Now it is pos-
sible to begin the online conversion
of the famous subject catalogue
(“Sachkatalog”). The Munich subject
catalogue contains almost 1 million
entries. It comprises different sec-
tions as for example artists, topogra-
phy, general art history, architecture,
sculpture, painting, drawing and
prints, decorative arts and a unique
iconography section.

The first conversion campaign will
cover the personal names files: artists,
non artists, portraits, all together ca.
360,000 cards, and will take prob-
ably one year, starting in April 2007.
On the basis of a European call for
tenders, the Société Jouve, Paris, has
been entrusted with this complex task.
The drawers concerned will not be
available from the end of April until
June 2007.

The conversion campaigns are financed exclusively by the Free State of Bavaria. They allow to transfer the results of more than four decades of professional subject indexing to the online world.

RÜDIGER HOYER
Zentralinstitut für Kunstgeschichte
München, Germany

ReseDa, the new research database of the University of Art and Design Helsinki

Information on the researchers, postgraduate students, research projects and doctoral dissertations of the University of Art and Design Helsinki is now even more easily accessed than hitherto. Just launched online research database, ReseDa, presents the University's research, competencies and research-based artistic activities.

The service will provide information on, for example, research publications, projects and researcher visits and mobility. Researchers and postgraduate students will be introduced in ReseDa with biographical information.

The structure and maintenance of the database has been designed to be as streamlined and user-friendly as possible. It can be operated in various user environments and browsers. The data are provided both in Finnish and English.

<http://reseda.uiah.fi>
reseda@uiah.fi

Catalogue Bn-Opale Plus

If you want to search for Robert Doisneau's photographs in the Department of Prints and Photographs of the Bibliothèque nationale de France (BnF), or to find out in which department of the BnF Louis-François Cassas's Italian landscape drawings are located, look no further. All such information is now to be found in one searchable database: <http://catalogue.bnf.fr>

As part of the Richelieu Project, the descriptive records of all specialized

documents previously available in separate online databases have now been gathered into a single multimedia database at the BnF.

All the records of musical pieces, performances, pictures, and maps and charts have now migrated to the BN-Opale Plus database which already contains nearly 10 million such entries. The recent migration of the bibliographic database of the Department of Prints and Photographs containing over 400,000 descriptions has been successfully completed; you can now find descriptions of prints, photographs, posters, drawings, etc. in the database.

At the same time a continuing effort is being made to convert manual card and printed catalogues of specialized documents currently maintained in various departments and at various sites of the BnF.

MARIE-CLAUDE THOMPSON
Bibliothèque nationale de France

The Library of the future – a competition for architect students

When Aarhus, Copenhagen or other municipalities in Denmark within few years will build new libraries, they can seek inspiration on www.kasb75.dk. Here you find 47 visionary proposals from students from the school of architecture in Copenhagen for the hybrid library and what it should look like and be furnished. There are proposals from total concepts for the municipal library to concrete proposals for furniture, lightening and signs in the library – from essays with a lot of words to plan visual presentations.

All contributions are a part of a school competition made in connection with the 75th anniversary of The School of Architecture Library in October 2005.

The assignment for the students was to come up with proposals as how to best create the most suitable virtual,

construction-, space- and design-related solutions as an integral part of, for instance, the newly emerged regional municipalities in Denmark, community centres throughout the country or educational institutions in a time where the libraries are getting virtual and information is collected everywhere.

Further aims for the competition was to achieve the following objectives

- * To inspire the library world, city authorities and building contractors seeking to upgrade existing libraries by providing them with visions of the library of the future.
- * To advance students written formulation skills in combination with their visualization abilities.

Very few proposals came to a draft of space for library buildings. Most ideas were diagrams. Therefore there were no architectural envisioning – no concrete proposals for the physical design. One explanation could be the fact, that there was not enough time for the commission and that the time of the competition was early in the semester. But many had proposals for the future role of the library and how to interact between users, material and librarians. And the message from the architect students was clear: The library must reach out for the users. The students believe in the physical library and that it has a function in the future. They explain it as a need for dialog and interaction between people, which can not only take place in the virtual world. It requires personal contact. But the library must interact with the different segments of users and also use for interior design and use the new technology. There is no need for physical knowledge storages but for rooms for knowledge exchange, networking and absorption.

DITTE JESSING
Chief Librarian, The Royal
Academy of Fine Arts, School of
Architecture Library, Denmark

ALS Standing Committee

Chair

- * Olga Sinitsyna
All-Russia State Library for
Foreign Literature
1 Nikolojamskaja Street
109 189 Moscow
Russian Federation
olgas@libfl.ru

Secretary and Information Officer

- * Eila Rämö
University of Art and Design Library
Hämeentie 135 C
00560 Helsinki
Finland
eramo@uiah.fi

Treasurer

- * JOHN MERITON
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
j.meriton@vam.ac.uk

Committee Members

- * KERSTIN ASSARSSON-RIZZI
National Heritage Board
Box 5405
SE-11484 Stockholm
Sweden
kerstin.assarsson-rizzi@raa.se
- * JEANETTE M. CLOUGH
Getty Research Institute Library/
Research Library
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
United States
JClough@getty.edu
- * DOUGLAS DODDS
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
d.dodds@vam.ac.uk
- * MARTIN FLYNN
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
m.flynn@vam.ac.uk

- * ANASTASIYA GAY
St Petersburg State Theatre Library
Zodchy Rossy Street 2
191023 St. Petersburg
Russian Federation
- * VÉRONIQUE GONCERUT ESTEBE
Bibliothèque d'Art et d'Archéologie de
Genève
5 promenade du Pin
1204 GENEVA
Switzerland
veronique.goncerut-esteb@baa.ville-ge.ch
- * RÜDIGER HOYER
Zentralinstitut für Kunstgeschichte
Meiserstr. 10
D-80333 München
Germany
R.Hoyer@zikg.lrz-muenchen.de
- * MARIA CONCEPCIÓN HUIDOBRO SALAS
Biblioteca Nacional
Paseo de Recoletos 20
28071 Madrid
Spain
concepcion.huidobro@bne.es
- * ISABELLE LE MASNE DE CHERMONT
Service des bibliothèques, des archives
et de la documentation générale
6, rue des Pyramides
75091 Paris Cedex 01
France
isabelle.le-masne-de-chermont@
culture.gouv.fr
- * ANA CRISTINA MARTINS BARATA
Gulbenkian Foundation
Av. de Berna 45 A
1067-001 Lisboa
Portugal
abarata@gulbenkian.pt
- * MARTHA MCPHAIL
San Diego State University Library
5500 Campanile Drive
San Diego, CA 92182-8050
United States
mmcphail@mail.sdsu.edu
- * ALICIA GARCIA MEDINA
Instituto Patrimonio Histórico Español
Calle el Greco No 4, Edificio Circular
28040 Madrid
Spain
alicia.garcia@dgbar.mcu.es

- * VÉRONIQUE MEUNIER
Bibliothèque Nationale de France
Quai François Mauriac
75706 Paris Cedex 13
France
veronique.meunier@bnf.fr
- * JO NORDLEY BEGLO
National gallery of Canada Library
380 Sussex Drive PO Box 427, Station A
Ottawa, ON K1N 9N4
Canada
Jbeglo@Gallery.ca
- * KEN SOEHNER
The Metropolitan Museum of Art,
Thomas J. Watson Library
New York, NY 10028
United States
ken.soehner@metmuseum.org
- * INNA VAGANOVA
Russian State Art Library
B. Dmitrovka, 8/1
107031 Moscow
Russian Federation
vaganova@liart.ru

Corresponding Members

- * ELSA BARBARENA
Universidad Nacional Autónoma
de Mexico
Aptdo Postal 70-244.
Mexico D.F. 04510
Mexico
- * VERONICA LAVIN ISAX
Vista Alegre no.52
Apto D, c/o Parraga y Poey
Vibora CP 10500
La Habana
Cuba
- * J.M. TRUMAN BAKER
South African National Gallery
PO Box 61
Cape Town 8000
South Africa