

COLOURING OUTSIDE THE LINES

40th Annual Conference

Art Libraries Society of North America

March 29 - April 2, 2012



**ARLIS/NA
TORONTO**



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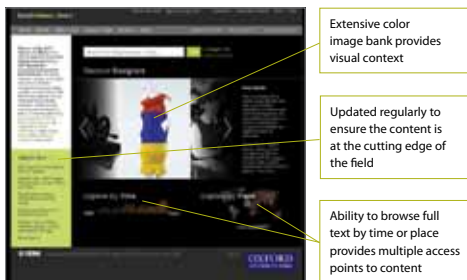
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SAVE THE DATE

Sunday, April 1st

5:00PM, SHERATON HALL B

Join us in celebrating Benezit on Oxford Art Online with a sneak peek at new content and Q&A with editors

followed by

Cocktails and hors d'oeuvres at the exhibit hall reception—sponsored by Oxford University Press

Monday, April 2nd

9:15AM–6:00PM

Fashion, Textile, and Costume Collections Tour—sponsored by the *Berg Fashion Library*

Visit the Oxford booth at ARLIS to sign up for a FREE trial. For more information contact your Oxford representative at library.sales@oup.com or 1.800.624.0153

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**Note: Data subject to change.
The information printed here is
the information available as of
press time.**

WELCOME FROM THE PRESIDENT

On behalf of the 2012 Conference Planning Committee and the ARLIS/NA Executive Board, it is my distinct pleasure to welcome you to Toronto for the Society's 40th Annual Conference, Colouring Outside the Lines.

Few cities in North America have the diversity and cultural attractions that Toronto has to offer. From the varied museums to the rich ethnic communities to the culinary delights to the vibrant music scene, Toronto provides a wonderful backdrop for what will be an outstanding conference that mirrors this diversity, depth, and richness in its programming as well as its social events.

Our conference co-chairs, Jill Patrick (Ontario College of Art and Design), Karen McKenzie (Art Gallery of Ontario), Stephanie Frontz (University of Rochester), and Carole Ann Fabian (Columbia University), and the rest of the conference planning committee from the ARLIS/NA Ontario and ARLIS/Western New York chapters have worked diligently to bring us all of the networking and professional development opportunities members have come to anticipate from the Society's annual gatherings throughout our 40-year history. Our deepest thanks and appreciation to each of you for your more than two years of work in preparation of this event!

ARLIS/NA conferences are noteworthy for their rich educational opportunities and this year will prove no different. You will find a broad array of stimulating workshops (9), tours (11), sessions (20), interest groups (14), social events (5), and business meetings (41), not to mention internationally recognized speakers at our opening and closing plenary sessions. Be sure to spend time with our valued exhibitors who enrich our events with their expertise and content. And please take time to recognize and thank our many significant sponsors who help to make our conferences possible through their generous contributions. While you're at it, I encourage you to reach out to our first-time attendees and international colleagues and welcome them into our midst.

I hope you will all make plans to attend our 40th anniversary celebration and welcome party on Friday evening, which has been generously sponsored by many of the ARLIS/NA Chapters. This is sure to be a stimulating event as we reflect on the accomplishments of the past 40 years and look ahead to a bright future for our Society as we seek to fulfill our mission "to foster excellence in art librarianship and visual resources curatorship for the advancement of the visual arts."

Lastly, enjoy Toronto and all that it has to offer while you enhance your professional skills, reconnect with old colleagues, forge new friendships, and participate in what is sure to be a "colourful" experience!

Jon Evans
President, ARLIS/NA

WELCOME FROM THE CONFERENCE CO-CHAIRS

The Conference Co-chairs are pleased to present Colouring Outside the Lines, the 40th Annual Conference of ARLIS/NA. Our ever-evolving conference planning team has maintained a clear focus on the metaphor that we chose as our vision. Through the Call for Submissions process, we sought contributions that would reflect the qualities of Creative Thinking (openness to change, willingness to risk, confidence to lead, and courage to reaffirm values and traditions) while addressing critical Thematic Areas (accessibility, future of art librarianship, collection development, emerging technologies, values and traditions, enabling learning, and leading change). Our aspirations were confirmed when we received a record number of paper proposals. Thank you to all the librarians, visual and media resource specialists, archivists, curators, museum professionals, gallerists, educators, artists, designers, architects, historians, researchers, practitioners, and others who, through their contributions, will ensure that our conference is a great success.

We wish to also acknowledge those who helped to envision and plan the 40th Annual ARLIS/NA Conference, including the Coordinators and other members of the conference planning team, conference volunteers, the ARLIS/NA Executive Committee, and most especially the dedicated group of members from the Ontario and Western New York chapters, who contributed their thoughts, creativity and hard work to bring the conference to Toronto.

Welcome to Toronto!

Karen McKenzie and Jill Patrick, Local Arrangements
Co-Chairs

Carole Ann Fabian and Stephanie Frontz, Program
Co-Chairs

LOCAL CONFERENCE PLANNING COMMITTEE (LCPC)

CONFERENCE CO-CHAIRS LOCAL ARRANGEMENTS

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Jill Patrick, OCAD University

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CONFERENCE PROCEEDINGS EDITOR

Ted Goodman, Columbia University

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Program Advisors

Zita Murphy, Ryerson University

Daniel Payne, OCAD University

Irene Puchalski, University of Toronto

Workshops

Jonathan Franklin, National Gallery of Canada

Tours

Lesley Bell, Brock University

Laine Gabel

Randall Speller

Catherine Spence, University of Toronto (Scarborough)

ACKNOWLEDGEMENTS

We wish to thank the following individuals for contributing to the planning and realization of the Toronto 2012 conference. We couldn't have done it without each and every one of you!

Victoria Baranow	Daina Leja	Lauren Puzier
Lynda Barnett	Hildegard	Paulina Rousseau
Lesley Bell	Lindschinger	James Rout
Melissa Bruno	Sara Malabar	Heather Saunders
Sherman Clarke	Danielle Manning	Eric Schwab
Philip Dombowsky	Karen McKenzie	Fran Scott
Barb Duff	Debi Mills	Elizabeth Sharpe
Margaret English	Tammy Moore	Victoria Sigurdson
Carole Ann Fabian	Linda Morita	Randall Speller
Jonathan Franklin	Janet Muise	Catherine Spence
Stephanie Frontz	Zita Murphy	Margaret Spence
Laine Gabel	Marilyn Nasserden	Stephen Spong
Ted Goodman	Effie Patelos	Dorothy Tao
Kalan Greenwood	Katya	Margaret Webster
Peggy Haist	Pereyaslavskaya	Amy Weir
Kari Horowicz	Jill Patrick	Mary Williamson
Anete Ivsina	Daniel Payne	Jeff Zoeller
Mary Kandiuk	Geoff Piersol	
Michele Laing	Larry Pfaff	
	Irene Puchalski	

In addition to our conference team, many individuals volunteered to help on-site during the conference. A complete list of volunteers can be found on the Conference Website www.arlisna.org/toronto2012/

ARLIS/NA EXECUTIVE BOARD 2011-2012

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Conference Co-Chair: Karen McKenzie, Art Gallery of Ontario (Karen.McKenzie@ago.net)

Conference Co-Chair: Jill Patrick, OCAD University (jpatrick@ocadu.ca)

Members of the Local Conference Planning Committee (LCPC)—see page 3.

ART JOURNALS FROM CHICAGO



Art Documentation

NEW FOR 2012

Journal of the Art Libraries Society of North America

Editor: Judy Dyki

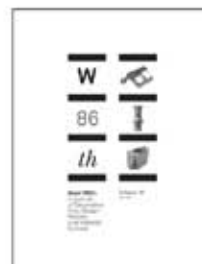
The official journal of the Art Libraries Society of North America, **Art Documentation** is a vital forum for scholarship on art and architecture librarianship, visual resources curatorship, digital image management, visual arts technology, art publishing, and related areas. Published twice a year in print and online.

West 86th

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Editor-in-Chief: Paul Stirton

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Published three times a year in print and online in editorial and research partnership with Central Saint Martins College of Art and Design, London; M HKA, Antwerp; and UNIA arteypensamiento, Seville.

Winterthur Portfolio

A Journal of American Material Culture

Executive Editor: Katherine Grier

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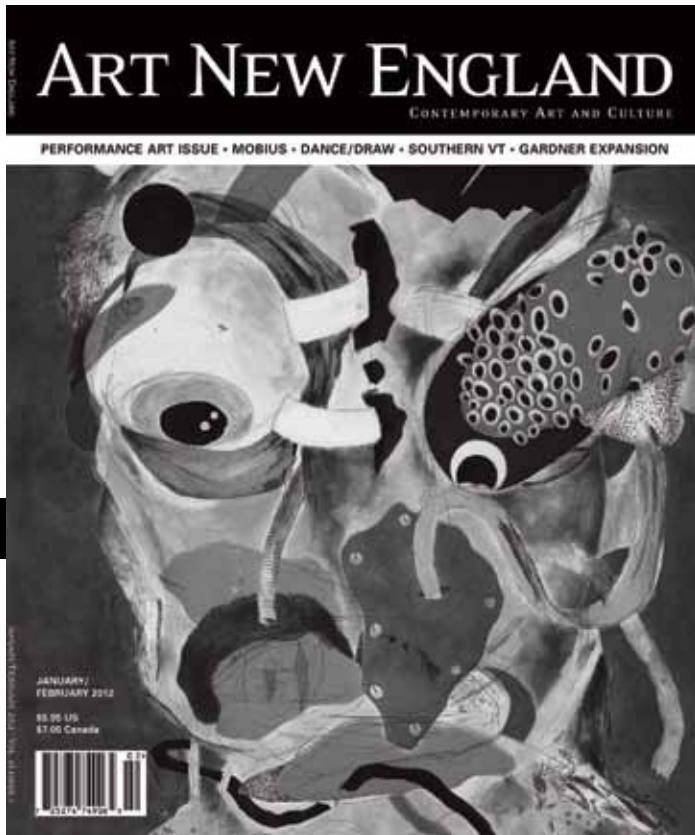
Southeast

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Western New York



January/February 2012 cover artist

Ahmed Alsoudani

came to New England after fleeing Iraq. He studied painting at Maine College of Art and later at Yale University. Last year, Alsoudani represented Iraq in the Venice Biennale, the country's first appearance in the exhibition in over thirty-five years.

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- Dalhousie Art Gallery

.....and many more!

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EXHIBITORS

We are pleased to welcome the following exhibitors. This list represents all exhibitors registered at the time of the printing of this program.

21st Legacy Editions	Donohue Group, Inc., The	Northeast Document Conservation Center
23 Sandy Gallery	East View Information Services	Oxford University Press
ActarBirkhauser & their partner publisher Artifice Books on Architecture, Art and Design	EBSCO Publishing	Preservation Technologies / The MediaPreserve
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Afterimage	Etc. Etc. The Iconoclastic Museum Press	Puvill Libros
Ars Libri	F.A. Bennett Books	R.A.M. Publications & Distribution, Inc.
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AskART	George Walker Porcupine's Quill	Schiffer Publishing Ltd.
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Booklyn Artists Alliance	Howard Karno Books	South East Europe Books (Serbica Books)
Brill	Intellect Press Books	Transformer Press
Canadian Book Binders and Book Artists Guild (CBBAG)	JSTOR	University of Chicago Press
Canadian Private Press Printers	Laurence McGilvery	Worldwide Books
Casalini Libri	Memory Press	YBP Library Services
Davis Art Images	Michael R. Weintraub, Inc.	
designinform (Design Research Publications)	Michael Shamansky, Bookseller Inc.	

GENERAL INFORMATION

REGISTRATION AND HOSPITALITY DESK

If you have any questions or need assistance during the course of the conference, please stop by the Registration and Hospitality Desk. While the volunteers may not be able to answer all of your questions, they should be able to direct you to someone who can help you. They will have extensive information on the conference, area restaurants, attractions (art), and public transportation.

Thursday noon – 6 pm

Friday 7 am – 7:30 pm

Saturday 7 am – 5:30 pm

Sunday 8 am – 7 pm

Monday 7 am – noon

TOURS AND WORKSHOPS

Workshop participants are responsible for their own transportation to off-site venues. Directions and options will be provided to all those who register for workshops. Information on Tour transportation, including meeting places and times, can be found in the Program. Bus Tours depart from the Richmond Street Entrance, Sheraton Hotel. Other Tour groups meet in the Hospitality/Registration Desk area, Vide (Lower Concourse, Sheraton Hotel). Public transit tokens (to use streetcars, buses, subway) may be purchased at the Hospitality/Registration Desk.

OPEN MEETING & GUEST POLICY

Business meetings are open to all members. Guests are welcome to attend, provided they are registered. For information on registering a guest, please visit the Registration Desk.

ONLINE CONFERENCE SCHEDULE

Please see the online conference schedule at www.arlisna2012.sched.org for the most up-to-date version of the conference program, including self-schedule room meetings. The online schedule can be accessed on most internet enabled smart phones and computers. Attendees can also create a personalized conference schedule at www.arlisna2012.sched.org.

CONFERENCE WEBSITE

Please see the website for more up-to-date information and other details not provided here by going to www.arlisna.org/toronto2012/. This site also contains links to the conference hotel and many Toronto-area attractions. General and historical information about annual conferences is on the ARLIS/NA website at www.arlisna.org.

COLOURING OUTSIDE THE LINES

CONFERENCE AT A GLANCE

Times and locations may change. Check at the registration/hospitality desk for updates.

THURSDAY, MARCH 29

- 12:00PM-6:00PM Hospitality/Registration Vide (Lower Concourse), Sheraton Hotel
- TOUR** 12:30PM-5:00PM Canadian Lesbian and Gay Archives (CLGA) Vide (Lower Concourse), Sheraton Hotel
- 1:00PM-2:00PM LGBTQ Special Interest Group Meeting Canadian Lesbian & Gay Archives (CLGA)
34 Isabella Street
- TOUR** 2:00PM-4:00PM City Sightseeing Queen Street Pick Up Point
- TOUR** 2:00PM-5:30PM Distillery District & Victorian Architecture Vide (Lower Concourse), Sheraton Hotel

FRIDAY, MARCH 30

- TOUR** 6:30AM-8:00PM Buffalo: Architectural Treasures and Contemporary Art Richmond Street Entrance, Sheraton Hotel
- 7:00AM-7:30PM Hospitality/Registration Vide (Lower Concourse), Sheraton Hotel
- WORKSHOP** 8:00AM-12:00PM ... A to Z(ine): Building, Promoting, and Sharing Zine Collections Learning Zone, OCAD University
113 McCaul Street
- WORKSHOP** 8:00AM-12:00PM ... ARLIS/NA Career Mentoring Program Windsor West, Sheraton Hotel
- WORKSHOP** 8:30AM-12:00PM ... Digital Preservation & Web Archiving: Virtual Artists' Files iSchool, University of Toronto
140 St. George Street, Room 417
- WORKSHOP** 8:30AM-12:00PM ... Postcards from the Edge V: Film Studies iSchool, University of Toronto
140 St. George Street, Room 116
- 9:00AM-5:00PM ARLIS/NA Board Meeting Peel, Sheraton Hotel
- TOUR** 9:00 AM-5:00PM Canadian Art—Picturing a Distinctive Land Richmond Street Entrance, Sheraton Hotel
- 9:30AM-7:30PM Exhibits Set-up Sheraton Hall E, Sheraton Hotel
- TOUR** 9:45AM-12:45PM The Far East Just Around the Corner: Dim Sum in Downtown's Chinatown
..... Vide (Lower Concourse), Sheraton Hotel
- TOUR** 10:00AM-12:00PM City Sightseeing Queen Street Pick Up Point
- 12:00PM-1:00PM Meetings
Diversity Committee Wentworth, Sheraton Hotel
Membership Committee Windsor West, Sheraton Hotel
Nominating Committee Elgin, Sheraton Hotel
Public Policy Committee Windsor East, Sheraton Hotel
- TOUR** 12:30PM-4:30PM Queen West Art Crawl Vide (Lower Concourse), Sheraton Hotel

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SCHEDULE AT A GLANCE

FRIDAY, MARCH 30 (CONTINUED)

- TOUR** 1:00PM-5:30PM East Asian Treasures of the Royal Ontario Museum (ROM) . . . Vide (Lower Concourse), Sheraton Hotel
- WORKSHOP** 1:00PM-5:00PM . . . Artist Multiples Art Metropole
788 King Street West, 2nd Floor
- WORKSHOP** 1:00PM-5:00PM . . . Introduction to 3D Rapid-Prototyping and Printing, File Sharing and Archiving
. Interaccess: Electronic Media Arts Centre
9 Ossington Avenue
- WORKSHOP** 1:00PM-5:00PM . . . NowSpace: DIY Telepresence Learning Zone OCAD University
113 McCaul Street
- WORKSHOP** 1:00PM-5:00PM . . . Protective Boxes, Slipcases... and More Canadian Bookbinders and Book Artists Guild
60 Atlantic Avenue, Suite 112
- 4:00PM-5:00PM Meetings
ArLiSNAP Sheraton Hall C, Sheraton Hotel
Artist Files Working Group Sheraton Hall B, Sheraton Hotel
Collection Development Special Interest Group Sheraton Hall A, Sheraton Hotel
Fashion, Textile and Costume Special Interest Group Elgin, Sheraton Hotel
Interlibrary Loan Special Interest Group Windsor West, Sheraton Hotel
Materials Special Interest Group Wentworth, Sheraton Hotel
Teaching Librarians Special Interest Group Windsor East, Sheraton Hotel
- 5:15PM-6:15PM Meetings
Architecture Section Sheraton Hall A, Sheraton Hotel
Cataloging Section Sheraton Hall B, Sheraton Hotel
Reference & Information Services Section Sheraton Hall C, Sheraton Hotel
- 6:15PM-7:15PM Meetings
Canadian ARLIS/NA Delegates Sheraton Hall C Sheraton Hotel
First-Time Attendees Windsor West, Sheraton Hotel
ARTstor Shared Shelf User Group Sheraton Hall B, Sheraton Hotel
Avery Index User Group & BWR Update Sheraton Hall A, Sheraton Hotel
- 7:45PM-8:30PM Opening Plenary Speaker—Diana Thorneycroft Dominion Ballroom, Sheraton Hotel
- SPECIAL EVENT** 8:30PM-10:00PM 40th Anniversary Celebration (Welcome Party) Dominion Foyer and Ballroom, Sheraton Hotel



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

Roy Lichtenstein, 'Head' — Red and Yellow Abstraction Art Gallery, Estate of Roy Lichtenstein



DavisArtImages.com

COLOURING OUTSIDE THE LINES

SATURDAY, MARCH 31

7:00AM-5:30PM	Hospitality/Registration	Vide (Lower Concourse), Sheraton Hotel
8:00AM-9:30AM	Exhibits Set-up	Sheraton Hall E, Sheraton Hotel
8:00AM-9:30AM	Poster Sessions	Sheraton Hall A and B, Sheraton Hotel
8:30AM - 9:30AM	Meetings	
	Awards Committee	Conference Room C, Sheraton Hotel
	Chapter Chairs	Conference Room B, Sheraton Hotel
	Finance Committee	Conference Room D, Sheraton Hotel
	International Relations Committee	Conference Room F, Sheraton Hotel
	Professional Development Committee	Conference Room E, Sheraton Hotel
8:30 AM - 10:30 AM	Meeting	
	Communications & Publications Committee	Conference Room G, Sheraton Hotel
9:30AM-1:30PM	Exhibits Open (Opening Coffee 9:30AM-11:00AM)	Sheraton Hall E, Sheraton Hotel
11:00AM-12:30PM	Colouring with Artists: Librarians Coordinating and Facilitating Information Creation and Appropriation in the Studio	Sheraton Hall A, Sheraton Hotel
11:00AM-12:30PM	Future of Art Bibliography Initiative	Sheraton Hall B, Sheraton Hotel
11:00AM-12:30PM	Unexpected Legacy Collections: Progressive Collection Policies and Practices for Zines, Minicomics, and Alternative Presses	Sheraton Hall C, Sheraton Hotel
12:30PM-1:30PM	ARTstor User Group Lunch	Osgoode Ballroom, Sheraton Hotel
12:30PM-1:30PM	OCLC Research Library Partnership Roundtable & Lunch	Conference Room B & C, Sheraton Hotel
1:30PM-2:30PM	Exhibits Closed	Sheraton Hall E, Sheraton Hotel
1:30PM-2:30PM	Meetings	
	Academic Division	Sheraton Hall A, Sheraton Hotel
	Art & Design School Division	Conference Room C, Sheraton Hotel
	Museum Division	Sheraton Hall B, Sheraton Hotel
	Visual Resources Division	Conference Room B, Sheraton Hotel
2:30PM-5:15PM	Exhibits Open (Coffee 2:30PM-3:00PM)	Sheraton Hall E, Sheraton Hotel
3:00PM-4:00PM	Canadian Art-Making and Making Art Exhibitions: Archivists, Librarians and Curators	Osgoode Ballroom West, Sheraton Hotel
3:00PM-4:00PM	Digital Humanities, the Changing Book, and the New Librarianship	Sheraton Hall C, Sheraton Hotel
3:00PM-4:00PM	Hot Off the List: Current Issues on ARLIS-L	Sheraton Hall B, Sheraton Hotel
3:00PM-4:00PM	Marketing Librarians, Practice, and Spaces in the 21st Century	Sheraton Hall A, Sheraton Hotel
4:15PM-5:15PM	Metadata: The Changing Information Landscape	Sheraton Hall A, Sheraton Hotel
4:15PM-5:15PM	Promotion of and Teaching with Visual Special Collections	Sheraton Hall B, Sheraton Hotel
4:15PM-5:15PM	The Changing Landscape for Museum Libraries and Librarians	Sheraton Hall C, Sheraton Hotel
 6:00PM-7:15PM	Convocation	Osgoode Ballroom East, Sheraton Hotel
 7:30PM-10:00PM	Convocation Reception at the AGO	Art Gallery of Ontario 317 Dundas Street West

COLOURING OUTSIDE THE LINES

SUNDAY, APRIL 1

8:00AM-9:00AM	Leadership Breakfast Meeting	Essex Ballroom, Sheraton Hotel
8:00AM-7:00PM	Hospitality/Registration	Vide (Lower Concourse), Sheraton Hotel
9:00AM-12:30PM	Exhibits Open	Sheraton Hall E, Sheraton Hotel
9:00AM-10:30AM	Collecting to Serve the Needs of the 21st Century Art Patron	Sheraton Hall A, Sheraton Hotel
9:00AM-10:30AM	Information Design in a Digital World	Sheraton Hall B, Sheraton Hotel
9:00AM-10:30AM	New Voices in the Profession	Conference Room B, Sheraton Hotel
9:00AM-10:30AM	Snapshot: A Look at Today's Photo Archives	Sheraton Hall C, Sheraton Hotel
10:30AM-11:00AM	IN the Exhibits	Sheraton Hall E, Sheraton Hotel
11:00AM-12:30PM	Creative Processes and Formats: Artist's Publishing, Fine Press, and the Altered Book	Sheraton Hall B, Sheraton Hotel
11:00AM-12:30PM	Provoking Change: Creativity, Leadership, & Planning for the Future	Sheraton Hall A, Sheraton Hotel
11:00AM-12:30PM	Remix, Reuse, Rework: Fostering Learning Beyond the Classroom	Sheraton Hall C, Sheraton Hotel
12:30PM-2:30PM	Exhibits Closed	Sheraton Hall E, Sheraton Hotel
12:30PM-2:30PM	Membership Lunch/Meeting	Osgoode Ballroom, Sheraton Hotel
2:30PM-6:30PM	Exhibits Open	Sheraton Hall E, Sheraton Hotel
2:45PM-3:45PM	Building & Preserving Audiovisual Collections: Creative Alternatives	Sheraton Hall A, Sheraton Hotel
2:45PM-3:45PM	Curating in Context: Representing Cultural Significance in Library Exhibitions	Sheraton Hall C, Sheraton
2:45PM-3:45PM	Urban Mapwork: Art, Libraries, and the City	Sheraton Hall B, Sheraton Hotel
4:00PM-5:00PM	Closing Plenary Speaker—Ian Chodikoff	Osgoode Ballroom East, Sheraton Hotel
5:00PM-5:30PM	Oxford University Press Launch of Benezit Dictionary of Artists Online	Sheraton Hall B, Sheraton Hotel
5:30PM-6:30PM	Exhibits Closing Reception	Sheraton Hall E, Sheraton Hotel
6:30PM-7:00PM	Meeting Archaeology & Classics Special Interest Group	Conference Room F, Sheraton Hotel
6:30PM-7:30PM	Meetings Book Arts Special Interest Group Cataloging Problems Special Interest Group Photography Librarians Special Interest Group Public Librarians Special Interest Group Space Planners Special Interest Group Urban & Regional Planning Special Interest Group	Sheraton Hall A, Sheraton Hotel Conference Room B, Sheraton Hotel Sheraton Hall B, Sheraton Hotel Conference Room G, Sheraton Hotel Conference Room C, Sheraton Hotel Conference Room D
6:30PM-8:00PM	Exhibits Tear-Down	Sheraton Hall E, Sheraton Hotel
SPECIAL EVENT	7:30PM-10:00PM	Local Social Events A Food and Drink Lover's Guide to Toronto
SPECIAL EVENT	7:30PM-9:30PM	Summer Educational Institute (SEI) Reunion Lobby Lounge, Marriott Downtown Eaton Centre 525 Bay Street
SPECIAL EVENT	7:30PM-9:30PM	Society Circle Film Reference Library, TIFF Bell Lightbox 350 King Street West

COLOURING OUTSIDE THE LINES

SCHEDULE AT A GLANCE

MONDAY, APRIL 2

7:00AM-12:00PM..... Hospitality/Registration Vide (Lower Concourse), Sheraton Hotel

TOUR 8:00AM-7:00PM First Nations Art & Culture.....Richmond Street Entrance, Sheraton Hotel



8:00AM-12:00PM ... Hardly Anyone is Typical or Average: Designing for Diversity
..... Inclusive Design Research Centre, OCAD University, IDRC Lab
205 Richmond Street West, 2nd Floor

9:00AM-10:00AM..... Meetings:
Cataloging Advisory CommitteeConference Room B, Sheraton Hotel
CPAC Wrap-Up.....Peel, Sheraton Hotel
Development CommitteeConference Room E, Sheraton Hotel
Strategic Planning Committee..... Conference Room G, Sheraton Hotel

TOUR 9:15AM-6:00PM..... Fashion, Textile and Costume Collections.....Richmond Street Entrance, Sheraton Hotel

10:00AM-1:00PM..... ARLIS/NA Board Meeting.....Peel, Sheraton Hotel

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PROGRAM SCHEDULE

THURSDAY, MARCH 29

NOTE: All sessions and speakers are subject to change.

12:00PM-6:00PM

HOSPITALITY/REGISTRATION

Vide (Lower Concourse), Sheraton Hotel

TOUR

12:30PM-5:00PM

CANADIAN LESBIAN AND GAY ARCHIVES (CLGA)

*Departs promptly at 12:30PM from the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel

Tour participants are requested to buy transit tokens at the Conference Registration Desk in advance of the tour, so that the group may depart on schedule.

A behind-the-scenes tour of the Canadian Lesbian and Gay Archives (including the archives, research library, rare books collection, and art gallery) will be led by Alan Miller, a volunteer archivist at CLGA since 1977. This is followed by a visit to Glad Day Bookshop, the first Canadian and the longest surviving lesbian and gay bookstore in the world. Wind up the afternoon with informal drinks on lively Church Street, or stay in the neighbourhood to enjoy dinner at one of the numerous restaurants.

The LGBTQ SIG meeting will take place at the CLGA prior to the tour. There is no charge to attend the meeting only.

1:00pm-2:00pm—LGBTQ SIG meeting at the CLGA (optional)

2:00pm-3:30pm—CLGA tour with speaker

3:30pm-5:00pm—Glad Day Bookshop

5:00pm—Drinks on Church Street (optional; not included in price of tour)

1:00PM-2:00PM

LGBTQ SPECIAL INTEREST GROUP MEETING

Canadian Lesbian & Gay Archives (CLGA)
34 Isabella Street

TOUR

2:00PM-4:00PM

CITY SIGHTSEEING

*Arrive promptly at the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel by 1:30PM. The tour will depart at 2:00PM from a pick up point on Queen Street.

This popular bus ride through downtown Toronto will introduce conference goers to the city, accompanied by a professional guide to highlight history, landmarks, architecture, activities, etc. The tour ticket, valid for seven days, is for City Sightseeing Toronto's "hop on, hop off" service. If you cannot make one of the two scheduled times (see also Friday morning), you can still purchase a ticket and go on your own.

TOUR

2:00PM-5:30PM

DISTILLERY DISTRICT & VICTORIAN ARCHITECTURE

*Departs promptly at 2:00PM from the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel

Tour participants are requested to buy transit tokens at the Conference Registration Desk in advance of the tour, so that the group may depart on schedule.

Catch the flavour of 19th century Toronto on this guided tour of the largest and best-preserved collection of Victorian-era industrial architecture in North America. Next, we stop at the Corkin Gallery to hear architect Brigitte Shim talk about its award-winning design by Shim-Sutcliffe Architects. Gallery premises are an adaptation of the historic distillery infrastructure which re-purposes the building for contemporary use. The Corkin Gallery concludes the official tour, but you are free to stay on and wander the pedestrian-only, cultural village and sample its tempting boutiques, galleries, sculpture park, cafés, bakeries, art studios and distinctive "only-at-the-Distillery" shops. Plan to continue your visit into the evening with ARLIS friends with an optional dinner at one of the Distillery restaurants. A group reservation will be made at the popular Mill Street Brew Pub.

2:30pm-3:30pm—Tour of Distillery District by Segway Tours

4:00pm-5:00pm—Visit to Corkin Gallery, with presentations by Jane Corkin and architect Brigitte Shim

5:00pm—Free time to visit shops, galleries, etc.

Reservations for 5:30pm have been made at the popular Mill Street Brew Pub (reservations between 6-8PM are not available).

THURSDAY

FRIDAY, MARCH 30

TOUR

6:30AM-8:00PM

BUFFALO: ARCHITECTURAL TREASURES AND CONTEMPORARY ART—GENEROUSLY SPONSORED BY THE WESTERN NEW YORK CHAPTER OF ARLIS/NA

*Bus departs promptly at 6:30AM from the Richmond Street Entrance, Sheraton Hotel

** Member alert: passports required.

Situated on the port of Lake Erie, and shaped by a L'Enfant-based radial city plan and Frederick Law Olmsted's first city park system, the city of Buffalo, which at the turn of the century was a bustling railroad and industrial hub, possesses many architectural masterpieces from the late nineteenth and early twentieth centuries. These masterpieces include Adler and Sullivan's elegant terracotta Guaranty building, H. H. Richardson's massive Buffalo State Hospital and Towers, Richard Upjohn's St. Paul's Episcopal Cathedral, five prairie houses by Frank Lloyd Wright, and Daniel Burnham's Ellicott Square building, plus grand Delaware Avenue houses by McKim, Mead, and White and others. Twentieth century works include the Saarinen's Kleinhans Music Hall, the M & T Bank building by Yamasaki, as well as the University at Buffalo campus, which includes buildings by Marcel Breuer, I.M. Pei, Paul Rudolph, and others.

In addition to its architectural legacy, the Buffalo Fine Arts Academy, founded in 1859, and now the Albright-Knox Art Gallery, was a pioneer in the contemporary art movement, recognizing early the promise of contemporary art, purchasing Picasso's "La Toilette" in 1926 (before the founding of MOMA in 1929), and having the foresight to pursue acquisition of an impressive collection of contemporary art from those early years to the present.

The goal of this preconference tour is to provide visitors with a rich visual overview of Buffalo's architectural and contemporary art treasures, with curated visits to three main sites: the Albright-Knox Art Gallery (www.albrightknox.org), Frederick Law Olmsted's Delaware Park, and the acclaimed Frank Lloyd Wright Darwin D. Martin House Complex (www.darwinmartinhouse.org). The tour will begin with a bird's eye view of Buffalo's city plan and architectural highlights from atop the observation deck of Buffalo's impressive City Hall and will include drive-bys of some of the highlights. It will then proceed to the three main sites. Lunch and snacks, plus a video presentation for background will be included.

Speakers: Denise Prince, Frank R. Kowsky, Jack Quinan, Eric Jackson-Fosberg

6:30 AM: Depart promptly from Sheraton Hotel: muffins and coffee on Bus

6:30-9:30: Travel to Buffalo

View Buffalo Niagara Visitor's Bureau "Buffalo NY: This City Matters" and PBS videorecording "Frank Lloyd Wright's Buffalo" in transit; bus travels over Peace Bridge to Porter St. in Buffalo.

9:30 -10:15 am: Tour Bus arrives at City Hall—up to 18th floor observation deck. 15 min. bathroom break. Fantastic view of Lake Erie and surrounding landscape; Denise Prince, MA, History of Architecture provides overview of radial city plan and architectural highlights .

10:15-11:15 bus progresses to Albright Knox: see Sullivan's Guaranty Building, Upjohn's St. Paul's Cathedral, Burnham's Ellicott Square Office Building, Yamazaki's M & T Bank, Saarinen's Kleinhans Music Hall, Delaware Avenue's McKim Mead, White, etc.

11:15am-11:30am—Arrive at Albright-Knox, break.

11:30am-12:30pm—Albright-Knox Art Gallery, Curator tours of collection highlights (www.albrightknox.org)

12:45pm-2:00pm—Lunch, Albright-Knox Café (Speaker: Francis "Frank" R. Kowsky, SUNY Distinguished Professor of Fine Arts, Emeritus, "Olmsted Parks in Buffalo")

2:10pm-2:30pm—Board Bus, travel along Nottingham Terrace via Olmsted's Delaware Park to Frank Lloyd Wright's Darwin D. Martin Complex (www.darwinmartinhouse.org)

2:45pm-3:45pm—Martin House complex tour (led by Martin House docents)

4:00pm-8:00pm—Board Bus, Down 190 to Niagara Falls, over Rainbow Bridge, home to Toronto. Cheese and crackers, etc. on bus.

**7:00AM-7:30PM
HOSPITALITY/REGISTRATION**

Vide (Lower Concourse), Sheraton Hotel

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COLOURING OUTSIDE THE LINES

FRIDAY



8:00AM-12:00PM

A TO Z(INE): BUILDING, PROMOTING, AND SHARING ZINE COLLECTIONS

Learning Zone, OCAD University, 113 McCaul Street
*Participants are responsible for their own transportation (allow 15 minutes).

Virginia Allison, Research Librarian for Visual Arts & Dance, University of California, Irvine

Tony White, Head, Fine Arts Library/ Assistant Librarian, Indiana University

This workshop will explore the zine's evolution to date as a compelling contemporary genre. Broken Pencil editor Lindsay Gibb will provide a historical overview of zines and zine culture, highlighting current manifestations of the alternative publishing trend in Canada. A panel of experienced zine librarians will lead a discussion on strategies for starting and building a zine collection within a library or cultural institution. A variety of perspectives and solutions for zine related issues will be explored such as marketing, preservation and access. Participants will have the opportunity to peruse the OCAD University Library's zine collection to gain a better understanding of this unique publishing genre.



8:00AM-12:00PM

ARLIS/NA CAREER MENTORING PROGRAM

Windsor West, Sheraton Hotel

Rachel Resnik, Technical Services Librarian, Massachusetts College of Art and Design

Anna Simon, Research and Instruction Librarian, Georgetown University

This workshop commences the year-long ARLIS/NA Career Mentoring program. It provides the tools necessary to create and maintain a successful mentoring relationship. Space is limited and acceptance to the program is competitive (please see application form). Each selected participant will be paired with another ARLIS/NA member. The program is centered around a DVD presentation led by Margaret Law, expert speaker at the 2005 ARLIS/NA Conference, and will explore the roles of mentors and mentees; communication methods; and the benefits and potential pitfalls of mentoring. The workshop facilitators will lead group discussions, role-playing exercises, breakout sessions, and provide program guidelines.



8:30AM-12:00PM

DIGITAL PRESERVATION & WEB ARCHIVING: VIRTUAL ARTISTS' FILES

iSchool, University of Toronto, 140 St. George Street, Rm 412
*Participants are responsible for their own transportation (allow 30 minutes).

Kristine Hanna, Director, Archiving Services, Internet Archive

Lori Donovan, Partner Specialist, Web Archiving Services, Internet Archive

The focus of this workshop will be on archiving web content analogous to (and increasingly taking the place of) the kind of printed ephemera traditionally housed in vertical files. It will approach the challenges of digital preservation and web archiving from the perspective of institutions accustomed to preserving and providing access to document collections of artists' files, as described by ARLIS/NA's Artists Files Working Group. Practical experience of web archiving gained over the past year will be provided—including lessons learned, challenges, success stories—from ARLIS/NA member libraries using Internet Archive's Archive-It service.



8:30AM-12:00PM

POSTCARDS FROM THE EDGE V: FILM STUDIES

iSchool, University of Toronto, 140 St. George Street, Rm 116
*Participants are responsible for their own transportation (allow 30 minutes).

Nedda Ahmed, Arts Librarian, Georgia State University

Increasingly, art librarians are being called upon to shoulder subject areas outside their traditional purview. Consider this hands-on workshop to be your immersion course in film librarianship, starting with why and how people study film, and venturing as far as emerging technologies in film studies. Participants will leave the workshop with a solid foundation in film studies reference, collection development, and instruction.

9:00AM-5:00PM

ARLIS/NA BOARD MEETING

Peel, Sheraton Hotel

Open to any member of ARLIS/NA.



9:00 AM-5:00PM

CANADIAN ART—PICTURING A DISTINCTIVE LAND

*Bus departs promptly at 9:00AM from the Richmond Street Entrance, Sheraton Hotel

Discover or visit anew the best of Canadian art on this day-long extravaganza at two leading public art galleries, the McMichael Canadian Art Collection and the Art Gallery of Ontario (AGO). First stop, the McMichael, is located in a wooded setting inspired by the art of the Group of Seven. See its unparalleled Group of Seven collection, Inuit and First Nations art, and the new Sculpture Garden, followed by a Canadian-flavoured buffet lunch created especially for you by McMichael's chef, Bradley Yip. Then back on the bus to head downtown to the Art Gallery of Ontario, spectacularly transformed by architect Frank Gehry. A choice of small tours, led by AGO staff, will be offered including the Thomson Collection of Canadian art, and the Weston Family Learning Centre, the AGO's revolutionary new home for art education. Free time for viewing and shopping is included at both locations.

10:00am—Arrive at the McMichael in Kleinburg

10:00am-12:00pm—Tours of Group of Seven galleries, Inuit and First Nations exhibitions; viewing at leisure

12:00pm-2:00 pm—Lunch followed by free time to shop and wander the grounds especially to see the new Sculpture Garden (weather permitting)

2:00pm—Leave Kleinburg for the AGO

3:00pm-4:00pm—Special guided tours at AGO

4:00pm-5:00pm or closing—Viewing at leisure and free time to shop

5:00pm—Board bus back to hotel; option to walk back to hotel on your own at any time

5:30pm—AGO galleries close

6:00pm—AGO shop closes

9:30AM-7:30PM EXHIBITS SET-UP

Sheraton Hall E, Sheraton Hotel



9:45AM-12:45PM

THE FAR EAST JUST AROUND THE CORNER: DIM SUM IN DOWNTOWN'S CHINATOWN

*Departs promptly at 9:45AM from the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel

Tour participants are requested to buy transit tokens at the Conference Registration Desk in advance of the tour, so that the group may depart on schedule.

For full enjoyment, do not eat prior to this intimate foodie event with local culinary historian, Shirley Lum, of A Taste of the World Walks. We kick off with a walking tour of Toronto's downtown Chinatown, the largest and one of many in the greater Toronto area. Ms Lum will guide us through an Asian grocery store, BBQ tasting, tea/herbalist shop, and bakery. The highlight is the hosted Dim Sum lunch, complete with chopsticks, tea pouring etiquette, and your Chinese horoscope for the Year of the Dragon. Ms Lum will order dishes to tantalize all of your senses.

This tour is intended to complement the afternoon tour of the Royal Ontario Museum's world-renowned East Asian collection and library. Choose to register for just one tour, or make it a full-day experience by registering for both tours.

9:45am—Group to gather at Sheraton Hotel to take TTC to the starting point of the tour (Lucky Moose Statue at 393 Dundas Street West at Beverley Street)

10:15am-11:45am—Chinatown walking tour (grocery store, BBQ tasting, bakery, tea/herbalist shop)

11:45am-12:45pm—Hosted dim sum lunch

12:45pm-1:30pm—Head over to the Royal Ontario Museum (ROM), via TTC, for anyone doing the East Asian Treasures of the ROM tour



10:00AM-12:00PM

CITY SIGHTSEEING

*Arrive promptly at the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel by 9:30AM. The tour will depart at 10:00AM from a pick up point on Queen Street.

This popular bus ride through downtown Toronto will introduce conference goers to the city, accompanied by a professional guide to highlight history, landmarks, architecture, activities, etc. The tour ticket, valid for seven days, is for City Sightseeing Toronto's "hop on, hop off" service. If you cannot make one of the two scheduled times, you can still purchase a ticket and go on your own.

COLOURING OUTSIDE THE LINES

FRIDAY

MEETINGS:

12:00PM-1:00PM

DIVERSITY COMMITTEE

Wentworth, Sheraton Hotel

MEMBERSHIP COMMITTEE

Windsor West, Sheraton Hotel

NOMINATING COMMITTEE

Elgin, Sheraton Hotel

PUBLIC POLICY COMMITTEE

Windsor East, Sheraton Hotel

TOUR

12:30PM-4:30PM

QUEEN WEST ART CRAWL

*Departs promptly at 12:30PM from the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel

Tour participants are requested to buy transit tokens at the Conference Registration Desk in advance of the tour, so that the group may depart on schedule.

Get contemporary with the QW Art Crawl! Queen West is Toronto's official Art and Design District by virtue of the numerous commercial galleries, arts-and-design boutiques, and artist studios within 15 short blocks along Queen Street West. Arts journalist Betty Ann Jordan will take you out and about on this walking tour, commencing with visits to both the Gladstone Hotel, an historic Victorian/turned art hotel (and cultural hub for the dynamic local arts community) and the Drake Hotel, originally opened in 1890 and today a boutique hotel cum exhibitions venue for Canadian and international artists. Toronto's gritty west end is home to many artist studios; you will visit the studio of internationally exhibited Ian Carr-Harris and Yvonne Lammerich. The tour continues with stops at a handful of indy and edgy galleries and retail/design-related venues, plus the Stephen Bulger Gallery of photography. (Stephen's bookshelf of over 3,000 titles is a must to browse and buy). Step off the beaten track and be amazed by Graffiti Alley. Your Queen West contemporary art crawl concludes at the Museum of Contemporary Canadian Art.

1:00pm—Tour commences at the Gladstone Hotel

1:00pm-3:30pm—Art crawl along West Queen West

3:30pm-4:00pm—Museum of Contemporary Canadian Art (MOCCA)

4:00pm—Head back to hotel via Queen Street streetcar

TOUR

1:00PM-5:30PM

EAST ASIAN TREASURES OF THE ROYAL ONTARIO MUSEUM (ROM)

*Departs promptly at 1:00PM from the Hospitality/Registration Desk, Vide (Lower Concourse), Sheraton Hotel

Tour participants are requested to buy transit tokens at the Conference Registration Desk in advance of the tour, so that the group may depart on schedule.

Combine this tour with a morning in Chinatown, or go solo with the renowned East Asian collections of art and artifacts at the ROM, Canada's leading encyclopedic museum. A guided tour of the magnificent Asian galleries will introduce you to three of the world's best-preserved Chinese temple wall paintings; a Ming Tomb complex; Korean ceramics, decorative art and furniture; and the largest collection of Japanese art in Canada. You will also visit the H.H. Mu Far Eastern Library where longtime librarian, Jack Howard, will present the best of his rare book treasures. Finally, you will have time following the scheduled program to view the rest of the museum on your own. Admission will include a separate timed ticket to see the exhibition, "Maya: Secrets of their Ancient World."

This tour is designed to complement the Chinatown walk which is scheduled for the morning.

Choose to register for just one tour, or make it a full-day experience by registering for both tours.

1:30pm—Whole group meets for the tours of the Far Eastern library and collections

1:45pm-2:45pm—Tour and presentation in the Library

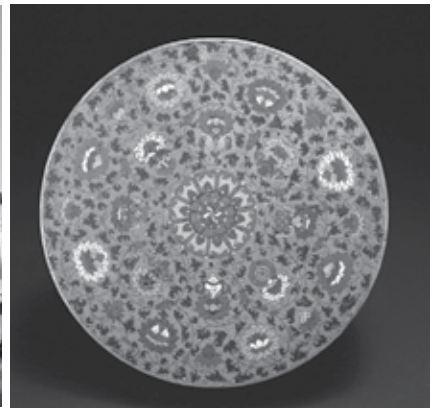
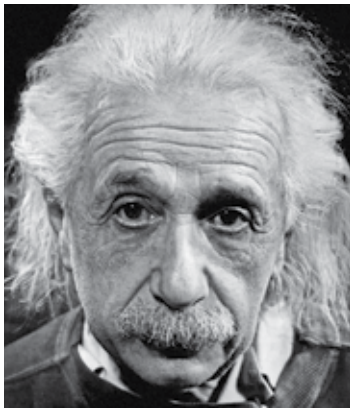
2:45pm-3:45pm—Guided tour of the Far Eastern collections

3:45pm-8:30pm—Time to view ROM galleries on your own

4:00pm—Timed entry into the special Mayan exhibition

8:30pm—ROM galleries close

9:00pm—ROM shop closes



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1. Philippe Halsman | Albert Einstein, 1947 | ©Philippe Halsman / Magnum Photos 2. Coliseum | 70-80 AD | Rome, Italy | Shmuel Magal, Sites and Photos 3. China | Ritual Disc, early 15th century | Cleveland Museum of Art

COLOURING OUTSIDE THE LINES

FRIDAY



1:00PM-5:00PM

ARTIST MULTIPLES

Art Metropole, 788 King Street West, 2nd Floor

*Participants are responsible for their own transportation (allow 30 minutes).

Miles Collyer, Shop Manager, Art Metropole

Denise Ryner, Registrar/Archives, Art Metropole

This workshop will introduce the practice of artist's multiples to the art library community. It will establish artist's multiples as an alternative to artist's books, demonstrate their role as an information resource, and attest to their rightful place in a library's collection. It will focus on the unconventional artistic practice of artist's multiples, with a focus on contemporary Canadian practitioners of the form. In addition, the specific artistic practice of Canadian artist Maura Doyle will be explored, with a focus on the artist's work in the multiple form and a discussion of her approach to the medium.



1:00PM-5:00PM

INTRODUCTION TO 3D RAPID-PROTOTYPING AND PRINTING, FILE SHARING AND ARCHIVING

Interaccess: Electronic Media Arts Centre, 9 Ossington Ave.

*Participants are responsible for their own transportation (allow 30 minutes).

Michael Longford, Associate Dean Research, Faculty of Fine Arts, York University

William Turkel, Associate Professor, Department of History, University of Western Ontario

Devon Elliott, Graduate Student, University of Western Ontario

Luke Siemens, Graduate Student, University of Western Ontario

3D printing, known as rapid-prototyping, is now being taken up by a diverse set of disciplines and communities, from open source do-it-yourself groups to university and industry researchers in engineering, health sciences, architecture and the creative arts. Most recently, open-source communities have collaborated to produce inexpensive build-it-yourself desktop printers such as the Makerbot (<http://www.makerbot.com>), making this technology easily accessible to everyone. Workshop participants will consider the implications of these new technologies for librarians, educators, researchers and practitioners through discussion, and a hands-on workshop introducing them to 3D printing using the Makerbot. Equipment and material will be supplied.



1:00PM-5:00PM

NOWSPACE: DIY TELEPRESENCE—SUPPORTED BY THE ARLIS/NA ALTERNATIVE VOICES FUND

Learning Zone OCAD University, 113 McCaul Street

*Participants are responsible for their own transportation (allow 15 minutes).

Marta Chudolinska, Learning Zone Librarian, OCAD U

Kyle Duffield, NowSpace Researcher, OCAD U

Mike Steventon, NowSpace Researcher, OCAD U

Combining open source software and affordable hardware, NowSpace is a telepresence toolkit for communities to engage in cultural exchange. The user will experience NowSpace as an 8-foot square screen that provides a full-body real-time portal from which to interact with groups of remote users, using physical gestures to control and manipulate the system. NowSpace can be applied to a variety of learning-based, creative and casual cultural activities, involving curriculum, research, curated exhibitions, events, conferences, brainstorming, gaming, and interactive play. This workshop will take participants through the process of selecting software and assembling hardware to create their own NowSpace node.



1:00PM-5:00PM

PROTECTIVE BOXES, SLIPCASES... AND MORE

Canadian Bookbinders and Book Artists Guild, 60 Atlantic Avenue, Suite 112

*Participants are responsible for their own transportation (allow 45 minutes).

Betsy Palmer Eldridge, Book Conservator

At the heart of every library is the basic problem of preserving its book collections. This workshop will look at a wide variety of solutions for protecting book materials—from catalogues and exhibition announcements to books—from the simple to the complex, from the standard to the unusual, from the traditional to the new. Examples will be shown and the pros and cons of each discussed. Participants will make a paper slipcase for the paperback, Margaret Locke's "Bookbinding Materials and Techniques, 1700-1920," as a hands-on, take-home example. This information will be both interesting and useful for anyone working with books.

MEETINGS:

4:00PM-5:00PM

ArLiSNAP

Sheraton Hall C, Sheraton Hotel

ARTIST FILES WORKING GROUP

Sheraton Hall B, Sheraton Hotel

COLLECTION DEVELOPMENT SPECIAL INTEREST GROUP

Sheraton Hall A, Sheraton Hotel

FASHION, TEXTILE AND COSTUME SPECIAL INTEREST GROUP

Elgin, Sheraton Hotel

INTERLIBRARY LOAN SPECIAL INTEREST GROUP

Windsor West, Sheraton Hotel

MATERIALS SPECIAL INTEREST GROUP

Wentworth, Sheraton Hotel

TEACHING LIBRARIANS SPECIAL INTEREST GROUP

Windsor East, Sheraton Hotel

5:15PM-6:15PM

ARCHITECTURE SECTION MEETING

Sheraton Hall A, Sheraton Hotel

CATALOGING SECTION

Sheraton Hall B, Sheraton Hotel

REFERENCE & INFORMATION SERVICES SECTION

Sheraton Hall C, Sheraton Hotel

MEETINGS:

6:15PM-7:15PM

CANADIAN ARLIS/NA DELEGATES

Sheraton Hall C, Sheraton Hotel

FIRST-TIME ATTENDEES

Windsor West, Sheraton Hotel

Hosted by Jon Evans, ARLIS/NA President. Come mix and mingle with members of the ARLIS/NA Executive Board, as well as other society leaders. Open to all first-time conference attendees. We look forward to meeting you!

ARTSTOR SHARED SHELF USER GROUP

Sheraton Hall B, Sheraton Hotel

AVERY INDEX USER GROUP & BUILT WORKS REGISTRY (BWR) UPDATE

Sheraton Hall A, Sheraton Hotel

7:45PM-8:30PM

OPENING PLENARY SPEAKER—

DIANA THORNEYCROFT

Dominion Ballroom, Sheraton Hotel

Winnipeg artist Diana Thorneycroft is internationally recognized for her darkly amusing and disturbing evocations of Canadian cultural icons and historic events in "Group of Seven Awkward Moments." Her most recent work, "A People's History," moves beyond awkward to horrific and traumatic, documenting moments in Canadian history that are difficult to look at but must be seen. "In making this work I do not intend to mock or diminish the traumas that occurred. Rather, my intention is to consider what took place, why it took place, why it took place here, and reflect it back to all of us for whom it resonates. From this angle, perhaps we can begin to understand these events, and maybe learn something about ourselves that we may not like; that we need to address."

**SPECIAL
EVENT**

8:30PM-10:00PM

40TH ANNIVERSARY CELEBRATION (WELCOME PARTY)—GENEROUSLY SUPPORTED BY THE ARLIS/NA CHAPTERS AND ARLIS/NA MEMBERS

Dominion Foyer and Ballroom, Sheraton Hotel

Friends and colleagues—old and new. Help us celebrate ARLIS/NA's 40th birthday. Dress up, have some cake, and raise a glass to the pioneer art librarians who decided it would be a good idea to form the Art Libraries Society of North America 40 years ago.

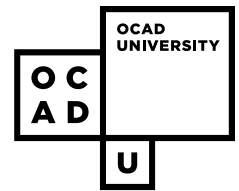


Image by Arslan Shahid

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SATURDAY, MARCH 31

7:00AM-5:30PM

HOSPITALITY/REGISTRATION

Vide (Lower Concourse), Sheraton Hotel

8:00AM-9:30AM

EXHIBITS SET-UP

Sheraton Hall E, Sheraton Hotel

8:00AM-9:30AM

POSTER SESSIONS

Sheraton Hall A & B, Sheraton Hotel

1. A PORTRAIT OF THE ARTIST AS A DIGITAL COLLECTION: THE DORIS MCCARTHY FONDS

Paulina Rousseau, University of Toronto Scarborough Library

In November 2010, Canada lost a national treasure when landscape artist, teacher, acclaimed author, and University of Toronto

Scarborough (UTSC) alumni Doris McCarthy passed away at age 100. In late 2010, her estate bequeathed her personal archive to UTSC as well as an extensive collection of art works to the university's Doris McCarthy Gallery. The collection has since been processed by the UTSC Library, and consists of textual records, architectural drawings, journals, correspondence, published and unpublished writing activities, sketchbooks, postcards, black and white and color photographs, negatives, and slides. Concurrently, in November, UTSC Library began the implementation of the Digital Scholarship Unit, a department concerned with creating, preserving and providing access to digital collections that will inspire and facilitate research and knowledge creation for the purposes of teaching and learning, with a focus on local collections. The decision was made to digitize the McCarthy donation and make it accessible online in order to give scholars, researchers and students access to countless primary documents for the purposes of research, teaching, and learning. UTSC library is planning to launch the online visual collection in early 2012. It is hoped that the digital collection will contribute to the continued dissemination of her artistic and pedagogical influence. This poster will describe collection processing and finding aid creation, the digitization process, decisions surrounding metadata creation, the decision to convert and transcribe to full text, and digital content



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Art Gallery of Ontario

www.ago.net



management system selection, and will include screen shots from this rich online visual collection.

2. ADVENTURES IN VISUAL LITERACY: OUT OF THE BOX AND INTO THE CLASSROOM

Emilee Mathews, Indiana University

Well-versed in a broad range of visual culture and knowledgeable about image reference, art information professionals can offer informative and engaging visual literacy instruction. This poster session will showcase lesson plans created by the author to implement visual literacy standards, which were administered during one-shot instruction sessions through the Teaching and Learning department at Indiana University. I used entertaining yet quotidian items to analyze, helping students understand more about the constructed nature of visual culture, a valuable lesson outside of academia. My presentation will include lesson plans, formative and summative assessments, and self-reflection. This information will provide concrete applications that other librarians can use in their own teaching.

3. ART LIBRARIES AND THEIR COMMUNITIES

Sheila Cork, New Orleans Museum of Art

How does an art library serve its community? In a time when some may consider the library to be “non-essential,” how does the librarian redefine the library’s role in the community? This poster will present the results of a survey of librarians in art libraries and in other types of special libraries, and be the distribution point for a survey of the librarians at the ARLIS conference.

4. ARTISTS MAKING LIBRARIES

Nancy McPhee, Dalhousie University MLIS candidate

In this poster I propose to take an art historical perspective of the relationship between artists and libraries by examining how and when contemporary artists represent libraries in their artwork. This interdisciplinary stance hopes to spark dialogue and is appropriate for a conference that seeks to consider diverse viewpoints. From a Library Studies perspective basic questions about the interaction between art libraries and contemporary studio practice, from an interaction-centered approach, can beneficially extend from an examination of the use of the library in their artwork. The artists’ relationship to the library as an actual or metaphoric space could lead to insights on human information interaction methodologies appropriate to artists. Some of the artists visualized on this poster will include Rachel Whiteread’s “Untitled (Library)” (1999), Micha Ullman’s “Bibliotek” (1994/95) holocaust memorial at Bebelplatz Berlin, Angela Grauerholz’s “The Library” (1993), Nancy Anne McPhee’s “Library of Depth and Gender” (2009), and Mark Dion’s “Library for the Birds of Antwerp” (1993) and “Library for the Birds of New York” (1996). For instance, Whiteread considers absence and presence. Her cast interior of a library solidifies the interior architecture portraying book spines as a negative, flipping our sense of where the substance in a library lies, while simultaneously entombing the library user.

5. COLLABORATING ON CASAS

Nicole Finzer, Northwestern University Library

Lindsay King, Yale University Library

In the spring of 2011, Digital Collections staff at Northwestern University Library completed the digitization of a set of original Ram—n Casas drawings held in Special Collections, based on a proposal written by the Art Collection Public Services Librarian, who had worked with scholars interested in Casas and his friendship with Charles Deering, the donor for whom the 1933 library building is named. The digitization project was the first use of a new CopiBook scanner acquired by Digital Collections, and involved nearly every aspect of the library’s digitization workflow for rare or unique materials. From this set of scans, a metadata-rich selection of Casas drawings will soon be made available through ARTstor’s Images for Academic Publishing. The images are already available online via the Northwestern Books interface and have been useful to visiting scholars from Spain and elsewhere who are interested in the library’s holdings on Casas. In addition to collaboration between Digital Collections, Special Collections, and the Art Collection, this project has also involved collaboration with the library’s development and public relations departments because of the connection with Deering’s descendants and their ongoing support of the library. This poster will discuss the collaborative opportunities that arise both within and beyond the library when librarians use new technologies to provide digital access to existing collections.

6. COMMERCE BY ARTISTS

Luis Jacob, Artist/Art Metropole

For the past three years Art Metropole and artist Luis Jacob have been researching the topic commerce by artists: artworks and projects that take the form of transactions, rather than merely represent them. Our interest includes the way commerce operates within the art-world and in society at large, and of course includes the material that provides the very content of transactions. Jacob has comprehensively documented a particular branch of international artistic practice that contributes to artistic debates active in art production since the late 1950s. His research will culminate in a forthcoming book published by Art Metropole and edited by him. Aspects of his research will be presented at the poster session. Luis Jacob is an artist, curator, and writer based in Toronto, Canada. His diverse practice addresses issues of social interaction and the subjectivity of aesthetic experience. Jacob’s work has been exhibited at the Museum of Contemporary Canadian Art (Toronto), the Städtisches Museum Abteiberg (Mönchengladbach), the Solomon R. Guggenheim Museum (New York), Guggenheim Museum Bilbao (Spain), Generali Foundation (Austria), Kunsthalle Bern (Switzerland), the Contemporary Art Museum (Houston), Institute of Contemporary Art, University of Pennsylvania (Philadelphia), and documenta12 (Kassel).

7. DIGITAL IMAGES IN TEACHING AND LEARNING AT YORK UNIVERSITY: ARE THE LIBRARIES MEETING THE NEEDS OF TEACHING FACULTY IN FINE ARTS?

Mary Kandiuk, York University

Aaron Lupton, York University

The increasing growth of digital images offered through commercial vendors has provided new opportunities for teaching and learning at universities. Given the significant financial expenditures on image databases such as ARTstor by academic libraries, it is critical to know whether the needs of faculty and their students are being met through these electronic resources. Informal feedback from faculty in Fine Arts at York University suggested that subscription image databases are underutilized and pose pedagogical and technological challenges in teaching. In an effort to ensure that future decisions with respect to the provision of digital images by the Libraries meet the needs of faculty and their students, a survey was conducted by the Visual Arts, Design and Theatre Librarian and Electronic Resources Librarian in early 2011 to assess the needs for digital image delivery to faculty in Fine Arts. To this end the librarians set out to determine how digital images are located, stored and used by Fine Arts faculty in their teaching at a large Canadian university with a strong Fine Arts program. The shortfalls of available image databases and barriers inhibiting their use were examined. Potential future models to support the use and availability of digital images and strategies to maximize the potential of existing digital resources were explored. An informal poll of ARLIS members on the ARLIS-L listserv revealed that many art, architecture and visual resources librarians are struggling with the same issues at their institutions. What are the possible solutions and potential opportunities for collaboration? The presenters are looking to share their findings, solicit ideas, and provoke lively exchange.

8. IN THE STUDIOS: RESEARCH INSTRUCTION FOR ART AND DESIGN STUDENTS

Kasia Leouis, Auburn University

Research assistance and instruction can also occur outside the traditional library and classroom environment during visits to a student's studio workspace. Many art and design programs operate in the atelier style, where students have few written research assignments and spend most of their time working in their studios on visual projects. I discovered that connecting with art students in their studios was important if I wanted to provide them with information about the wealth of resources that the library offers. I also wanted to consult with students about their artistic practice and needed to be able to discuss their work in-person. My goal as an art librarian is to develop a culture of visual and textual research in my students' artistic and design practices. By acting as a "field librarian" I am able to meet students in their space, learn about their work, and help them to investigate research avenues that will inform their practice, both theoretical

and practical. Art students are doing original and innovative research to inform their artistic practice and create new work. As their librarian, I work towards fulfilling a student-focused research environment that will support their development as both artists and researchers. By experimenting with research-focused studio visits, I have found that students are much more comfortable and open to discussion when we are talking in their own space and that the students are much more likely to make use of the library's resources after my visit. During this poster session I would like to share some of my experiences integrating research instruction into the studio space.

9. INCORPORATING RESEARCH IN THE STUDIO: A CASE STUDY OF FACULTY/LIBRARIAN COLLABORATION

Shari A. Salisbury, University of Texas at San Antonio

This poster presents a pedagogical case study involving the collaboration of an art faculty member and a librarian subject specialist to incorporate research in a studio art class in order to accomplish specific information literacy goals. Information literacy instruction in the arts has typically been delivered via single occurrence library instruction sessions. Little has been written on the subject of embedded information literacy instruction in the studio. Using guidelines set forth in Information Competencies for Students in Design Disciplines (Brown et al. [Calgary, Alberta: Art Libraries Society of North America, 2007], 23), Shari Salisbury, research services librarian, and Jane Lawrence, senior lecturer at the University of Texas at San Antonio, collaborated to create a semester-length research project for upper division studio art students culminating in a 15-source annotated bibliography, a 20-minute PowerPoint presentation, and a large-scale artwork. Scholarly research tools and methods were introduced early in the semester through two assignments that allowed students to gradually master the skills necessary to identify appropriate sources and locate and evaluate information in preparation for the annotated bibliography. The project, *Journey: The Road to Discovery*, provided students with a unique opportunity to identify and explore an abstract idea directly related to their artwork, i.e. romantic love, the grotesque, the scientific body, female beauty, etc.; to locate historic and contemporary artists whose ideas, styles, genres, and oeuvres have provided the foundations for art produced today; and finally to collect, correlate, analyze and compare the information in a 20-minute presentation and a large-scale informed drawing.

10. LEARNING TO COLOUR OUTSIDE THE LINES: CREATING A SPACE MY FIRST YEAR ON THE JOB

Cathryn Zieffle, Woodbury University

In October 2010 Woodbury University's branch school in San Diego, CA hired their first librarian. Woodbury is a small university whose student population is primarily made up of minority groups who are the first in their families to pursue higher education. As a new librarian, I received a daunting opportunity: a library to

do anything I wished with. This required me to step outside the traditional role by doing the following and much more:

- engage the faculty to help me learn about the community
- form relationships with people outside of my immediate community
- participate in local events like “Barrio Scenario”
- participate in school classes and presentations
- participate in the design build course
- incorporate iPads into the information search
- build a film-editing station and integrate it into the role of the library
- connect with the off-campus grad students/faculty
- plan “Alternative Thursday” events, organize and maintain the campus archive

11. ONE LIBRARY’S QUICK RESPONSE TO QUICK RESPONSE (QR) TECHNOLOGY FOR THE ARTS

Judy Wanner, University of Guelph

Linda Graburn, University of Guelph

Jane Burpee, University of Guelph

The University of Guelph McLaughlin Library has its own art collection and also displays over 100 works on permanent loan from the campus MacDonald Stewart Art Centre. In recent years the library has created a large public space on the main floor utilized as a Town Square, a place of interaction between the community and the academic and scholarly endeavours of the university. Among many public activities, this space has been used to host various art exhibits, which often include tours of the library art collection. Librarians at the University of Guelph are committed to promoting our collection to support academic programs and provide access to original art to community users. We are presently engaged in a project to use QR labelling technology to increase the visibility of and accessibility of our art collection. This enhanced labelling links viewers to online artists’ biographical information and will open the collection to faculty for teaching purposes and provide enriched learning opportunities for students to engage with both historical and contemporary art. Access for local artists and community visitors will also benefit from this approach to experiencing our art collection. This poster addresses the practical considerations of QR labelling a collection, the technology, expertise, and resources required and cost in materials and time. Information is provided to illustrate collection promotion opportunities with the use of QR codes. Self-guided tours and examples are given of ways to incorporate QR collection information into academic art history and appreciation courses.

12. PUBLIC DOMAIN AND CREATIVE COMMONS-LICENSED IMAGE RESOURCES

Tammy Ravas, The University of Montana

Audience members visiting this poster session will be able to refer patrons to authoritative explanations of public domain and Creative Commons-licensed resources as well as to refer patrons to authoritative public domain and Creative Commons-licensed image resources. In an increasingly ubiquitous visual environment, library patrons expect to be able to use images in academic projects, performances, traditional print publications, and online publications. Many of these patrons may not be aware of complex copyright law restrictions which may affect their desired use of images. These patrons may turn to librarians to assist them and often walk away with further questions and confusion on the next steps to take rather than with more straightforward answers. Great efforts have recently been made in raising awareness of “fair use,” which is an essential component of American copyright law. However, publishers, academic institutions, and other groups remain averse to making fair use determinations on uses of copyrighted material for fear of getting sued. Another alternative body of image resources that may prove more useful to patrons wishing to use them in publications and other projects may be Public domain and Creative Commons-licensed materials. These two kinds of resources comprise an important—yet overlooked—group of materials for research and academic publishing. This poster presentation will cover a brief layman’s explanation of public domain as a concept in copyright law as well as Creative Commons-licensed materials. One important focus of this presentation will be on authoritative resources which explain public domain and Creative Commons so that audience members will be able to disseminate reliable information to patrons. The author will also discuss helpful resources and strategies for finding public domain and Creative Commons-licensed images as well as strategies for making these materials more visible to researchers needing visual materials for their scholarly publications or creative works.

13. THE CHANGING FACE OF THE FILM STUDIES LIBRARIAN

Lea Whittington

This session will investigate the following questions: What does film studies librarianship involve in the 21st century? What kinds of material does a film studies library acquire, how are the resources conserved and housed? Which library systems are suitable for film studies materials and how do catalogers create databases that facilitate access to both analog and digital resources? How are the multiplicity of cataloging standards translated in library catalogs? How do the librarians create an environment of accessibility when materials are often copyrighted or restricted? These are some of the questions film studies librarians face in the rapidly changing world of film and digital media. The goal of this session is to present and discuss the issues film studies librarians are practically addressing at the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences. Examples and documentation of how

the library staff have resolved practical and hypothetical issues will form the basis of discussion.

14. THE GREAT FLATTENING: AN EXPERIMENT WITH GOBI NOTIFICATIONS FOR ART AND DESIGN

Gregory Heald, University of Northern Colorado

This poster will explore the select use of a vendor-supplied automated notification system as part of a broader collection development strategy at a research-intensive public university. These book selection notifications were initially deployed to encourage art and design faculty to take a more active role in collection development, with the secondary purpose of experimenting with ways to accomplish collection development more economically. Several challenges were encountered in this project; these included: establishing a new selection profile that fit the needs of a diverse art and design faculty, working a vendor to ensure the exclusion of certain material types that fell outside our collection development policy, and negotiating with our own Technical Services unit to adjust our budgeting and cash management practices to facilitate timely acquisition of faculty selections. Although an ongoing project, several patterns have emerged in working with art and design faculty. Notably, several members of the art faculty have become active in making selections, the bi-monthly e-mails of newly published work has emerged as a valued current awareness tool, and the art faculty's universal sense of scarcity, which inhibited all requests, has significantly softened. A major ongoing challenge that resulted from the shift of dollars from librarian selections to faculty selections is the conspicuously less diverse and balanced acquisitions. This is amplified by the under-representation of art publishers in the profiled collection of the major academic book jobbers. The project has resulted in a positive increase in the library's overall profile with the art faculty, but it has not yet resulted in lower library personnel costs in selection activities. Since a diverse collection remains an institutional priority, library staff have taken more active responsibility to uncover important small-run art and design books.

15. THE UNINTENTIONAL ART LIBRARIAN: REFLECTIONS OF A NEW ART LIBRARIAN

Tina Chan, SUNY Oswego

As a librarian with a social sciences academic background who was hired at the State University of New York at Oswego as a reference and instruction librarian, being an art librarian is a new experience. I became the art librarian after a retirement. Prior to this, my art experience included working at an art school library while a library student working in the archives, processing gifts, and cataloging. Nevertheless, I was eager to work with a new subject, I was willing to learn about art, and I had a desire to work with art students and faculty. As a result of being an art librarian, I have more of an appreciation and awareness for art, including current events and issues. This poster will illustrate the challenges faced when an early career librarian with minimal art experience is now an art librarian and a library liaison to the art

department, and how having a mentor plays a valuable role in a new art librarian's professional career growth. Although it may be unique to be an art librarian with minimal art experience, the experiences gained are worthwhile and gratifying.

16. TIBETAN BUDDHIST TEXTS : CRAFT, COMMUNICATION, PRESERVATION

Sandra Cowan, University of Lethbridge

Tibetan Buddhist texts have traditionally been handmade by skilled crafts people. The text is printed from hand-carved wood blocks on handmade paper, and the unbound pages are housed between sometimes decorative wooden covers and wrapped in cloth. These texts contain the Buddhist teachings, or dharma, and as such are considered to be religious objects. The books themselves are sacred objects, and there is meaning in them as objects: "it is apparent that they are much venerated, and imbued with a deeply spiritual energy" (Canary p. 160). There are many preservation projects that have been undertaken to digitize these sacred texts, in order to preserve the writings and to make them more widely available. One such initiative is the Tibetan Buddhist Resource Center, established in 1999 by Tibetologist Gene Smith. My research is about the history of these sacred Tibetan books, and the qualitative difference in meaning between the texts as sacred objects and the digitized versions. Do the digitized texts communicate the same meaning as the books themselves? Or, like a work of art, is the digital or other facsimile qualitatively and communicatively different than the original object? James R. Canary (2007): *From Pothi to Pixels and Back Again*, *Collection Management*, 31:1-2, 155-167.

17. VISUALIZING CITATION— SIMPLIFYING THE PROCESS TO INCREASE COMPREHENSION

Michelle Sinotte, Mount Royal University

Visualizing Citation is a novel approach to teaching the principles behind citation using simple graphics. The poster will highlight the elements of the visual demonstration, which connects in-text citation with bibliographic referencing. This effective presentation targets a threshold concept of the ethical use of information that undergraduate students often find challenging. The approach assists students who are baffled about what citing is intended to do for the reader/instructor, and is particularly effective for visual learners. Tying together in-text citation with the reference list aids in improving student comprehension of the purpose of citation and gives context to illustrate why correct citations aid in reader retrieval. What started as an in-class whiteboard activity later evolved into a brief video presentation that may be used in both the classroom and in online learning environments. Linking to the video from subject guides or webpages allows individual students to review as needed. The poster will have visuals from the online video, as well as a "whiteboard" space to allow live demonstrations for those who are interested in seeing the strategy in use. The "live" version allows for teachable moments to occur in the classroom and provides the Librarian with greater flexibility in relation to citation format and project type. This non-

traditional and non-linear approach to understanding referencing the work of others improves student comprehension beyond the mechanics of an individual citation style.

18. WANTED: ART! CONDUCTING A CAMPUS-WIDE ART COMPETITION

Terrie L. Wilson, Michigan State University

Traditional academic art librarian outreach duties involve working with faculty on matters related to library acquisitions and instruction sessions, and communicating with students through reference interactions, social media, and attendance at campus art-related functions. Occasionally, unexpected opportunities arise that offer a non-traditional path for working with faculty and students with an interest in art or design. This poster session proposes a unique way to utilize outreach and communication to both faculty and students campus-wide through a library-sponsored art competition. After being charged with a way to acquire student art work for the Main Library at Michigan State University, I set out on a path to organize and promote an art competition on campus. My poster session will outline the process of starting with just the idea of an art competition and will follow through to the final result of awarding the prize. Tasks included everything from setting dates and constructing a lengthy set of rules and guidelines to designing and distributing promotional materials, reaching out to students and faculty for advice, selecting and organizing a panel of judges, receiving submissions in accordance with the submission guidelines, judging the entries, and finally, making arrangements for a reception to honor the winning artist and his work. Not only was the creation and implementation of a campus-wide art competition a challenge, but the uncertainty of whether anyone would submit entries was unnerving. With support from library administration, the competition was a success and is now funded permanently through the creation of an art competition endowment.

19. WHAT IS A QR CODE?: IMPLEMENTATION AT INDIANA UNIVERSITY'S FINE ARTS LIBRARY

Sarah MacDonald, Indiana University

I completed my Library Science internship at Indiana University's Fine Arts Library with Tony White, Director of this library, in August 2011. During the internship, I initiated a continuing project to aid the library in collaborating with art history and fine arts faculty. This project includes embedding QR (Quick Response) codes in course syllabi to connect the student to personalized course webpages created in collaboration with the professor. These webpages are designed to aid the student in performing research and include links to other personalized pages to help them find books and articles, cite sources, use keywords, and guide students toward useful resources. In addition to embedding QR codes in course syllabi, I implemented other projects in the Fine Arts Library that use QR codes within the facility. In this instance, QR codes were designed to provide tech-friendly information about library resources and services. This poster session would discuss the rational, design, implementation, analysis of data collected,

and preliminary student reaction to this project. I will include an overall description of the project, relevant literature review, discussion of the development of the project, including the process of creating QR codes and course webpages, a description of the evaluation and selection of QR code software, description and analysis of the data tracking the use of the course-specific codes, location of codes on syllabi, and how the professors have responded to this new technology in their syllabi.

20. WOODBLOCK WOODSTOCK: A CELEBRATION OF BOOK ARTS TECHNOLOGY AND THE EVOLUTION OF THE PRINTING PRESS

Megan Lotts, Southern Illinois University at Carbondale

In the spring of 2011 Morris Library at Southern Illinois University held a month-long series of collaborative and educational events titled Woodblock Woodstock that celebrated Book Arts Technology and the Evolution of the Printing Press. This series of events included: a talk and exhibition in the Morris Library Special Collections Research Center, a student art exhibit by the SIUC School of Art & Design printmakers held in the Morris Library Rotunda Art Space, a historical talk about printmaking from SIUC Assistant Professor of Printmaking, and two current graduate students in Printmaking held in the Morris Library Guyon Auditorium, a lecture and viewing of a travelling print collection by Joseph Velasquez, founder of Drive By Press, in the Morris Library basement, outdoor mobile printing event put on by the Drive By Press on the front porch of Morris Library. This poster will address the ideas of interdisciplinary research, collaboration, and the role the library can play in education as a creative and inspiring learning space.

MEETINGS:

8:30 AM - 9:30 AM

AWARDS COMMITTEE

Conference Room C, Sheraton Hotel

CHAPTER CHAIRS

Conference Room B, Sheraton Hotel

FINANCE COMMITTEE

Conference Room D, Sheraton Hotel

INTERNATIONAL RELATIONS COMMITTEE

Conference Room F, Sheraton Hotel

PROFESSIONAL DEVELOPMENT COMMITTEE

Conference Room E, Sheraton Hotel

8:30 AM - 10:30 AM

COMMUNICATIONS & PUBLICATIONS COMMITTEE

Conference Room G, Sheraton Hotel

9:30AM-11:00AM
EXHIBITS OPENING COFFEE— GENEROUSLY
SPONSORED BY ERASMUS AMSTERDAM/
PARIS AND ARLIS/NA MEMBERS

Sheraton Hall E, Sheraton Hotel

9:30AM-1:30PM
EXHIBITS OPEN

Sheraton Hall E, Sheraton Hotel

11:00AM-12:30PM
COLOURING WITH ARTISTS: LIBRARIANS
COORDINATING AND FACILITATING
INFORMATION CREATION AND
APPROPRIATION IN THE STUDIO

Sheraton Hall A, Sheraton Hotel

Moderator:

Jill Luedke, Temple University

Speakers:

Effie Patelos, Concordia University, "Research Intersections within Practice: Artists and Librarians"

Ellen Urton/Blake Belanger, Kansas State Univ., "Design Studio Redux: Experiments in Embedded Librarianship"

Paul Dobbs/Greg Wallace, Massachusetts College of Art and Design, "JeopARTy Game Show: Teaching Ethics of Appropriation at MassArt"

As we learn more about the information needs and seeking behavior of studio artists and designers, the relationship between librarians and these patrons becomes increasingly more interactive. Using the role of the librarian as the centerpiece of our panel session, each presenter will discuss various ways to preserve and strengthen this relationship. Patelos will re-investigate the panel session Research Intersections within Practice: Artists and Librarians, hosted by ARLIS/NA Ontario in March 2011, which discusses the intersection between research and art practice and how librarians can act as facilitators in the creative process. Urton and Belanger outline their ongoing experience in "embedded librarianship" which involves the collaborative partnership between a Visual Resources Librarian and the Department of Landscape Architecture/Regional & Community Planning at Kansas State University. Dobbs and Wallace demonstrate how to address the ethical and legal quagmire of appropriating images through an interactive game show, JeopARTy, developed at Massachusetts College of Art and Design.

11:00AM-12:30PM
FUTURE OF ART BIBLIOGRAPHY
INITIATIVE—GENEROUSLY SPONSORED BY
AUX AMATEURS de LIVRES

Sheraton Hall B, Sheraton Hotel

Co-moderators:

Carole Ann Fabian, Columbia University

Kathleen Salomon, Getty Research Institute

Speakers:

Carole Ann Fabian, Columbia University, "Disciplinary Vertical"

Kathleen Salomon, Getty Research Institute, "FAB Initiative R&D Update"

Joe Shubitowski, Getty Research Institute, "Prototyping a Discovery Portal for Digitized Content"

Michael Roche, Harvard University, "Artlibraries.net: update"

Debbie Kempe, Frick Art Reference Library, "Bringing Light to the Black Hole: Experiments in Archiving Born-Digital Materials"

Chris Sala, Columbia University, "Capturing the Web"

Art and architectural scholars have long relied on a set of discipline-based bibliographic resources to support their research. In recent years, the dissolution of some of these resources, coupled with shifts in research interest, has prompted leaders in our field to redefine what is meant by a disciplinary "bibliography", and to seek an innovative approach for creating a flexible future bibliography for our field. Librarians, scholars, publishers, and information technologists have gathered to participate in an international community-driven initiative that envisions a global approach to capturing an ever-evolving definition of what is meant by "bibliography" and as a practical matter, to form the Future of Art Bibliography (FAB) Initiative. It is clear from these discussions that scholarly behaviors in our field often require research in both deep and narrow disciplinary channels, as well as mechanisms to explore in more broadly interdisciplinary literature. The FAB Initiative strives to use advanced technologies to bring diverse publication types together in a unified discovery and use environment. This session will provide an update on the FAB Initiative and some projects in cooperative digitization, aggregated bibliographic portals, and web-archiving.

COLOURING OUTSIDE THE LINES

SATURDAY

11:00AM-12:30PM UNEXPECTED LEGACY COLLECTIONS: PROGRESSIVE COLLECTION POLICIES AND PRACTICES FOR ZINES, MINICOMICS, AND ALTERNATIVE PRESSES—SUPPORTED BY THE ARLIS/NA ALTERNATIVE VOICES FUND

Sheraton Hall C, Sheraton Hotel

Moderator:

Deborah Ultan Boudewyns, University of Minnesota

Speakers:

Deborah Ultan Boudewyns, University of Minnesota

Marshall Weber, Booklyn Artists Alliance

Susan Thomas, Long Island University. "Too Cool for School: Artists' Zines in Academic Libraries"

Stephanie Grimm, University of Michigan. "Minicomics: The (Not So Small) Task of Building a Collection in a University Library"

Celina Williams & Leila Prasertwaitaya, Virginia Commonwealth University. "Collecting the Uncollectable: Zines in Archives"

Addressing the category Collecting New Information Objects, this session features discussion on a special area of collecting that includes archival collections of alternative presses, minicomics and zines. Within the maturation of the field of artists' books are the growing collections of artist bookmakers, zinesters, and alternative presses. The first generation of artists and presses in the late 20th Century that identified themselves as interdisciplinary artist book artists or zine makers, rather than printers, publishers or fine press proprietors, is an aging generation leaving an incredible legacy behind. Introducing the topic, in a slightly new format, will be a dynamic conversation between Deborah Ultan Boudewyns and special guest, Marshall Weber, Booklyn Artists Alliance. Panelist Susan Thomas will focus on the reasons for collecting zines related to teaching and learning. Stephanie Grimm will explain how a collection policy for graphic and cartooning formats can be configured to fit a multi-tiered academic institutional library. Celina Williams and Leila Prasertwaitaya close the session with an evolved framework from which libraries may consider adopting collection policies to include alternative forms of publications.

12:30PM-1:30PM ARTSTOR USER GROUP LUNCH

Osgoode Ballroom, Sheraton Hotel

ARTstor is a nonprofit digital library that provides more than one million images in the arts and sciences covering a wide range of historical, political, social, economic, and cultural documentation from prehistory to the present. ARTstor collections enable a

wide range of users—curators, scholars, educators, librarians, and students—to teach and study with images in an online environment optimized for exploring visual content in new and exciting ways. This meeting will highlight ARTstor collections and platform features, and will also provide an update on Shared Shelf.

12:30PM-1:30PM OCLC RESEARCH LIBRARY PARTNERSHIP (RLP) ROUNDTABLE & LUNCH

Conference Room B & C, Sheraton Hotel

This annual Roundtable at ARLIS is an opportunity for staff at OCLC Research Library Partnership (formerly RLG Partnership) institutions to hear what OCLC Research has done, is planning to do, is grappling with, and wants to collaborate on with attendees. OCLC Research has staked out the most pressing issues facing the library community in the areas of renovating descriptive practice, managing the collective collection, new modes of scholarship, and modeling new service infrastructures, and attendees will hear about the latest development in areas of particular impact to art libraries. While OCLC RLP partners determine the agenda through a survey, all ARLIS conference goers are welcome to attend.

1:30PM-2:30PM EXHIBITS CLOSED

Sheraton Hall E, Sheraton Hotel

MEETINGS:

1:30PM-2:30PM ACADEMIC DIVISION

Sheraton Hall A, Sheraton Hotel

ART & DESIGN SCHOOL DIVISION

Conference Room C, Sheraton Hotel

MUSEUM DIVISION

Sheraton Hall B, Sheraton Hotel

VISUAL RESOURCES DIVISION

Conference Room B, Sheraton Hotel

2:30PM-3:00PM COFFEE — GENEROUSLY SPONSORED BY WORLDWIDE BOOKS

2:30PM-5:15PM EXHIBITS OPEN

Sheraton Hall E, Sheraton Hotel

3:00PM-4:00PM

CANADIAN ART-MAKING AND MAKING ART EXHIBITIONS: ARCHIVISTS, LIBRARIANS AND CURATORS

Osgoode Ballroom West, Sheraton Hotel

Moderator:

Liv Valmested, Univ. of Manitoba

Speakers:

Amy Furness and Georgiana Uhlyarik, Art Gallery of Ontario, "Betty Goodwin: Work Notes"

Tobi Bruce, Art Gallery of Hamilton, "William Kurelek, The Messenger"

Randall Speller, Art Gallery of Ontario, retired, "Thoreau on Thoreau: a Canadian Look at an American Classic"

The 2010-2011 exhibition, "Betty Goodwin: Work Notes," featured over 80 of the artist's notebooks, tracing ideas and visual motifs through five decades of Goodwin's career and including just six works of art. Far from being an "archival" show, the exhibition was an outstanding success as a contemporary art installation, and was named the top exhibition of the year by the Toronto Star.

Canadian painter William Kurelek was an intriguing combination of everyman and visionary, and his work, currently on view at the Art Gallery of Hamilton, is equally complex. In 1997 Kurelek's widow deposited 4000 photographic images taken by her husband to Library and Archives Canada. An exploration of this body of work vis-à-vis the painter's oeuvre allows us to reconsider the ways in which he structured his compositions by using photography to reconcile image, memory and place. J.E.H. MacDonald, a founding member of the Group of Seven, was a devotee of Henry David Thoreau, going so far as to name his only child after the philosopher. Subsequently, Thoreau MacDonald, one of Canada's foremost illustrators and book designers, admitted to a lifelong affinity for his namesake. A recently re-discovered 1933 manuscript of illustrations and book designs by him for an unpublished illustrated edition of Walden has now come into the collection Edward P. Taylor Research Library and Archives (Art Gallery of Ontario).

3:00PM-4:00PM

DIGITAL HUMANITIES, THE CHANGING BOOK, AND THE NEW LIBRARIANSHIP— GENEROUSLY SPONSORED BY AUX AMATEURS de LIVRES

Sheraton Hall C, Sheraton Hotel

Moderator:

Ann Whiteside, Harvard Graduate School of Design (GSD)

Speakers:

Ann Whiteside, Harvard GSD, "Digital Humanities and New Emerging Paradigms for Librarians"

David Sume, McGill University, "Exploring a Book and its Archival Materials: Blurring the Boundaries between a Digital Facsimile and a Comprehensive Digital Archive"

Allison Benedetti, SAHARA Project Director, Society of Architectural Historians, "Collectivism, Collaboration and Curation: the SAHARA Model of Digital Humanities"

Jolene de Verges, MIT, "Collectivism, Collaboration and Curation: the SAHARA Model of Digital Humanities"

This session will explore the digital humanities in the disciplines of art and architectural history through three lenses. One lens will focus on the shifting roles of scholars and librarians in more general terms. The second lens will examine the development of the digital construction of facsimile books—the impact on building collections and emerging technologies, and the idea of the art book. The third lens will look at the SAHARA project and successful collaborative work methods that result in shifting roles within a digital humanities project. Issues addressed in this session will include collection building, curatorial roles, and emerging technologies.

3:00PM-4:00PM

HOT OFF THE LIST: CURRENT ISSUES ON ARLIS-L

Sheraton Hall B, Sheraton Hotel

Moderator:

Kitty Chibnik, Columbia University

Speakers:

Nedda Ahmed, Arts Librarian, Georgia State University: "Blurring the Personal/Professional Line: Using Social Media to Enhance User Engagement"

Janine Henri, Architecture, Design, and Digital Services Librarian and Interim Resources Librarian for Urban Planning, UCLA Arts Library: "Crossing the Line into Patron-Driven Acquisitions in the Arts?"

Eric Schwab, Manager, Digitization and Preservation, Toronto Reference Library: "Getting the Message to the Public: Timeliness with Social Media, Wikipedia and the Lot"

The focus of this session is on current issues of interest to the membership. Taken from topics that have evoked lively exchanges on ARLIS-L during the past year, the presentations in the session will focus on new(er) modes of professional practice, the interplay between librarians and patrons, the adoption of e-service models, and the use of social media to connect us with our patrons.

3:00PM-4:00PM

MARKETING LIBRARIANS, PRACTICE, AND SPACES IN THE 21ST CENTURY— GENEROUSLY SPONSORED BY MATERIAL Connexion

Sheraton Hall A, Sheraton Hotel

COLOURING OUTSIDE THE LINES

SATURDAY

Moderator:

Megan Lotts, Southern Illinois University at Carbondale

Speakers:

Lilli Schestag, We Are Librarians, "Brand New: Marketing 21st Century Librarians"

Marilyn Nasserden & Shawna Sadler, University of Calgary, "Development of Multimedia Creation Services and Resources in the new Taylor Family Digital Library (TFDL) at the University of Calgary"

Mark Pompelia, Rhode Island School of Design, "Texture and Materiality: Creating a New Material Resource Center at RISD"

This panel will discuss what an Art Librarian and an Art Resource Center can be in the 21st century. The first paper will look at the identity of 21st century librarians and the many hats worn, as well as discuss the applications of marketing and the modernization of traditional librarian skills in the current age. The second paper will look closely at the RISD Materials Resource Center and the challenges they have overcome in creatively describing and using material collections. The third paper will discuss the Multimedia Creation program, at the University of Calgary Libraries and Cultural Resources (LRC), which focuses on supporting students in the creation of original works of art from inspiration to archiving.

4:15PM-5:15PM

METADATA: THE CHANGING INFORMATION LANDSCAPE

Sheraton Hall A, Sheraton Hotel

Moderator:

Elizabeth Darocha Berenz, ARTstor

Speakers:

Elizabeth Darocha Berenz, ARTstor. "Image Cataloging in Multidisciplinary Collections"

Dan Lipcan, Metropolitan Museum of Art. "040 ## áa LAMs áe rda"

Pam Armstrong, Library and Archives Canada. "Linked Open Data at Library and Archives Canada (LAC)"

Arts cataloging standards and metadata practices are in a period of transition. The papers in this session will introduce some of the issues surrounding this transition and will highlight some new developments in the field: image cataloging with a customizable approach for many disciplines; Resource Description and Access (RDA) and its implications for libraries, archives, and museums; and linked open data strategy as a new approach to metadata at Library and Archives Canada (LAC).

4:15PM-5:15PM

PROMOTION OF AND TEACHING WITH VISUAL SPECIAL COLLECTIONS— GENEROUSLY SPONSORED BY UNIVERSITY OF TORONTO MISSISSAUGA LIBRARY AND SUPPORTED BY THE ARLIS/NA ALTERNATIVE VOICES FUND

Sheraton Hall B, Sheraton Hotel

Moderator:

Paulina Rousseau, University of Toronto

Speakers:

Adrienne Lai, North Carolina State University, "With Special Guests: Lessons from a Traveling Special Collections Outreach Project"

George Kapelos and Susan Patrick, Ryerson University, "Image & Text Experience: Special Collections in Libraries and Archives"

Chella Vaidyanathan, Johns Hopkins University, "Integrating Visual Literacy in Rare Books Sessions"

Special Collections, including Rare Books, are a valuable source of visually interesting objects, and should be a natural match for students in arts, design, architecture, and other academic programs; however, it is frequently the case that these collections get underutilized. This session will present three various approaches to incorporating the library's special collections, including an outreach project piloted at NCSU libraries that allowed for student interaction with rare materials, a case study of the utilization of the Ryerson University Library's Canadian Architect Magazine photography archives for an undergraduate architecture course assignment, and the integration of rare books into IL sessions in order to promote visual literacy at John Hopkins University.

SATURDAY

4:15PM-5:15PM

THE CHANGING LANDSCAPE FOR MUSEUM LIBRARIES AND LIBRARIANS— GENEROUSLY SPONSORED BY AUX AMATEURS de LIVRES

Sheraton Hall C, Sheraton Hotel

Moderator:

Heather Slania, National Museum of Women in the Arts

Speakers:

Sidney Berger, Peabody Essex Museum, “The Art Museum Libraries Symposia and the Changing Landscape for Museum Libraries and Librarians”

Sasha Suda, Art Gallery of Ontario, “The Evolving, and Essential, Role of Art Libraries in the Practice of Emerging Curators”

Ken Soehner, Metropolitan Museum of Art, “American Art Museum Libraries: Wishful Thinking or Strategic Alignment”

With the accelerating pace of technological change and reoccurring economic crises, museum libraries and librarians are continually re-envisioning our processes, values, and objectives. This session will introduce the issues addressed at the Art Museum Libraries Symposia, investigate the positive outcomes of new technologies for curators, and interrogate the art library’s position within its parent institution and the ideals we (knowingly or unknowingly) hold on to. Change might be the only constant but through collaboration, embracing new technologies, and examining our presuppositions, we can learn to navigate the changing horizon.

SPECIAL EVENT

6:00PM-7:15PM

CONVOCATION

Osgoode Ballroom East, Sheraton Hotel

A welcome to the conference and Toronto, from ARLIS/NA President Jon Evans, followed by the annual presentation of travel awards, book awards, and the Distinguished Service Award.

SPECIAL EVENT

7:30PM-10:00PM

CONVOCATION RECEPTION—GENEROUSLY SPONSORED BY THE LIBRARIES OF THE ART GALLERY OF ONTARIO, OCAD UNIVERSITY, RYERSON UNIVERSITY, UNIVERSITY OF TORONTO, AND YORK UNIVERSITY

Art Gallery of Ontario, 317 Dundas Street West, Baillie Court, Frank Gehry Building

A shuttle bus will be available for those who require transportation. This is a ticketed event. Attendees will be welcomed by leaders from the Art Gallery of Ontario (AGO) and OCAD University. The reception will include passed hors d’oeuvres and a cash bar. A selection of galleries will be open as will the AGO Gift Shop.

It is suggested that attendees plan to eat before Convocation or go out for a late dinner after the Reception as the food served will be light. The friendly folks at the Hospitality/Registration Desk will be pleased to provide you with suggestions.

Shuttle buses begin departing from Sheraton Hotel at 7:00pm. Returning shuttle buses begin departing from AGO at 9:30pm.

COLOURING OUTSIDE THE LINES

SUNDAY

SUNDAY, APRIL 1

8:00AM-9:00AM

LEADERSHIP BREAKFAST MEETING— GENEROUSLY SPONSORED BY F.A. BERNETT BOOKS

Essex Ballroom, Sheraton Hotel

Individuals currently serving in a leadership role within ARLIS/NA will be invited to attend this event, hosted by the Executive Board.

8:00AM-7:00PM

HOSPITALITY/REGISTRATION

Vide (Lower Concourse), Sheraton Hotel

9:00AM-12:30PM

EXHIBITS OPEN

Sheraton Hall E, Sheraton Hotel

9:00AM-10:30AM

COLLECTING TO SERVE THE NEEDS OF THE 21ST CENTURY ART PATRON—GENEROUSLY SPONSORED BY AskART

Sheraton Hall A, Sheraton Hotel

Moderator:

Amanda Bowen, Harvard University

Speakers:

Greg Albers, Hol Art Books, "Art Publishers, Artists and E-Books"

Amy Ballmer, Graduate Center, City University of New York, "Alternatives Indexes for Art and Artist Journals"

Ray Anne Lockard, University of Pittsburgh, "Outside the Boundaries: Contemporary Art and Global Biennials"

Amanda Bowen, Harvard University, "Speaking in Tongues: Foreign Language Collecting in Ivy League Art Libraries"

Art research these days involves taxing issues, locating appropriate materials in accessible formats, and finding these in a local library. Our speakers will present four ways that these needs can be addressed. The visual art field has been one of the last to embrace electronic publishing, although our users increasingly expect such access; artists, museums and publishers have begun to expand these offerings in intriguing ways. Access to small run and open access art journals is lacking and full text web searching leads to an overabundance of false results. The Artist Journal Index, created by one of our speakers, provides a solution for access to these publications. Documenting emerging art and artists requires collecting the catalogs of worldwide biennial exhibitions;

we will discuss the challenges in identifying and acquiring these resources. Finally, those art libraries that collect most heavily in foreign language art publications have found the need to pool resources and share collecting strategies to meet the needs of their patrons.

9:00AM-10:30AM

INFORMATION DESIGN IN A DIGITAL WORLD

Sheraton Hall B, Sheraton Hotel

Moderator:

James Mason, University of Toronto

Speakers:

Mikael D. Kriz, St. Louis University, "Information Design for Library Websites"

Jutta Treviranus, OCAD University, "Hardly Anyone is Typical or Average: Designing for Diversity"

Adam Lauder, York University, "Catalogue raisonnE as Collaborative Network"

Library collections are evolving, with digital representations of content becoming far more common. Library websites serve, for many, as the first access point to collections; therefore the design of these websites needs to be an essential consideration. A user base may, and likely will, reflect a large degree of variation, some presenting substantial challenges. How can we present material in ways that limit barriers to access, while preserving, or enhancing the users' experience? What new methods can we develop to aid in the process? How can we use social web design and online collaborative tools, (wikis for example)? This session will address these issues while exploring general web design principals, and applying them to a library context.

9:00AM-10:30AM

NEW VOICES IN THE PROFESSION

Conference Room B, Sheraton Hotel

Moderator:

Maggie Portis, Pratt Institute

Speakers:

2012 Gerd Muesham winner: Katrina Windon, Masters student at the University of Texas at Austin, "The Right to Decay with Dignity: Documentation and the Negotiation between an Artist's Sanction and the Cultural Interest"

Chosen with ArLiSNAP: Heather Slania, National Museum of Women in the Arts, "Archiving the Contemporary Art Web: Considerations and Challenges"

Meredith Kahn, University of Michigan, "We're All in This Together: Responses to the Crisis in Scholarly Communication"

Chosen with ArLiSNAP: Katie DeMarsh Associate Art Cataloger, IMLS Museums for America Grant Albright-Knox Art Gallery, "A Modern Database for a Modern Collection: An Examination of the Art Cataloging Project at the Albright-Knox Art Gallery"

Returning for a sixth year, the New Voices panel provides new Art Librarianship and Visual Resources professionals the opportunity to present topics from exceptional coursework, such as a master's thesis, or topics with which they are engaged early in their professional life. New professionals are defined as either students in MLS or Master's programs leading to a career in librarianship or visual resources, or those 5 years post Master's level study. For many, this is their first professional speaking engagement.

This panel was begun at the ARLIS/NA 2006 conference in Banff and has received wide attention and praise since. Topics presented reveal new ideas, as well as different ways of thinking about old problems, and give the conference attendees a glimpse of the academic interests and current discourses of the newest ARLIS/NA members. The New Voices session was organized by Jenna Rinalducci and Maggie Portis on behalf of the Professional Development Committee. This year, one speaker is the 2012 Gerd Muesham award winner and additional speakers were chosen through cooperation with ArLiSNAP or Muesham committee finalists.

9:00AM-10:30AM
SNAPSHOT: A LOOK AT TODAY'S PHOTO ARCHIVES—GENEROUSLY SPONSORED BY THE STEPHEN BULGER GALLERY

Sheraton Hall C, Sheraton Hotel

Moderator:

Julie Williamsen, Brigham Young University

Speakers:

Peter Higdon, Ryerson University, "The Evolution of a Photographs Collection at Ryerson University"

Lily Pregill, The New York Art Resources Consortium, "Thinking Outside the Box: Migrating the Frick's Photoarchive Collection into Arcade"

Shalimar Fojas White, Dumbarton Oaks, "The Artamonoff Business: Using Collections Research for Outreach and Strategic Communication"

Today's photo archives are dynamic environments that employ creative and collaborative strategies to enhance collections development, outreach, and research capabilities. This session will explore the recent activities of three photo archives. Ryerson University has developed a facility and collections that will function as a center for the study and exhibition of lens-based media and will offer a vibrant new option to the city's cultural offerings. The New York Art Resources Consortium found a way to unite the once disparate Frick Fine Art Reference Library Photoarchive Collection data into a single, shared environment. The Dumbarton Oaks Research Library used their digitization and research of the Nicholas Artamonoff collection for outreach and strategic communication.

10:30AM-11:00AM

IN the EXHIBITS

Sheraton Hall E, Sheraton Hotel

11:00AM-12:30PM

CREATIVE PROCESSES AND FORMATS: ARTIST'S PUBLISHING, FINE PRESS, AND THE ALTERED BOOK

Sheraton Hall B, Sheraton Hotel

Moderator:

Tony White, Indiana University

Speakers:

Tony White, Indiana University, "Multiple Future: Post-Millennial Artist Publishing in Context"

Maria G. Pisano, Memory Press, "Editioning a Fine Art Press Book"

Cathryn Miller, Byopia Press, "The Altered Book, A Personal View"

The papers in this session will explore three distinctly different artist's book formats. The first speaker will discuss the contemporary practices and publishing and distribution models of artist's books as post-democratic multiples from the mid-1990s to the present. The second speaker will share personal insights about the artist's journey through the process of editioning a fine press book. What processes, methods, jigs, and other aids are required to produce consistent results? The third speaker will introduce the concept of the altered book/book object, followed by a discussion and presentation of her own altered books.

11:00AM-12:30PM

PROVOKING CHANGE: CREATIVITY, LEADERSHIP, AND PLANNING FOR THE FUTURE

Sheraton Hall A, Sheraton Hotel

Moderator:

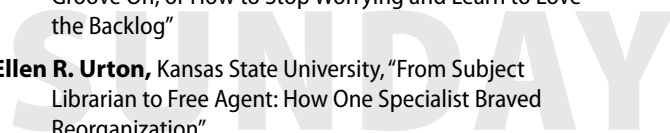
Lindsay King, Yale University

Speakers:

Shelley Archibald, Burlington Public Library, and Fiacre O'Duinn, Hamilton Public Library, "Thought Leadership in Librarianship: A Necessary Discussion"

Annette Haines, University of Michigan, "Get Your Creative Groove On, or How to Stop Worrying and Learn to Love the Backlog"

Ellen R. Urton, Kansas State University, "From Subject Librarian to Free Agent: How One Specialist Braved Reorganization"



COLOURING OUTSIDE THE LINES

SUNDAY

Daniel Payne, OCAD University, "Place-ing the Library"

In keeping with the theme of this year's conference, this session proposes new ways of thinking about our profession. How can we innovate and move beyond the traditional roles—whether in academia, in society, or in the individual workplace—of libraries and librarians? Shelley Archibald and Fiacre O'Duinn urge librarians to be "thought leaders" in society and use their influence on leaders and decision-makers beyond the library, based on strategies explored at the TEDx event they hosted in 2011. Annette Haines outlines ways of nurturing creativity in oneself and others, mining literature on workplace creativity and innovation for ideas that apply to art libraries. Ellen R. Urton discusses her transition from Visual Arts Librarian to Visual Literacy Librarian as part of a reorganization that removed subject specialist roles but created opportunities for leadership and continuing collaboration with subject constituencies. Daniel Payne addresses library space planning via theories of what creates emotional engagement in a space, or a feeling of "place," and asks how those with specialties in art and design can contribute to planning spaces that better serve our users' needs.

11:00AM-12:30PM

REMIX, REUSE, REWORK: FOSTERING LEARNING BEYOND THE CLASSROOM

Sheraton Hall C, Sheraton Hotel

Moderator:

Meredith Kahn, University of Michigan

Speakers:

Vincent Hui and Graham McCarthy, Ryerson University, "There's an App for That: Ubiquitous Computing Thinking Outside the Classroom"

Lee Knuttila, York University, "Home(re)work(ed): the Pedagogical Potential of Memes, Mash-ups, and Remixes"

Dan McClure, Pacific Northwest College of Art, "Mimi and Homerom: Homegrown Educational Software Solutions at PNCA"

Technology and social practice have important implications for how we can extend learning beyond the physical boundaries of the classroom. This session will bring together three unique perspectives on the rapidly changing learning environment. First, we will hear how mobile computing can bring the classroom into the "real world" for architecture students. Second, we will explore how remixes, mash-ups, and memes can enhance traditional teaching methods while allowing for new forms of student participation. Finally, we will learn how even small institutions can create their own innovative, open-source tools to satisfy a variety of local needs.

12:30PM-2:30PM

EXHIBITS CLOSED

Sheraton Hall E, Sheraton Hotel

12:30PM-2:30PM

MEMBERSHIP LUNCH/MEETING

Osgoode Ballroom, Sheraton Hotel

Hosted by the Executive Board. Open to all ARLIS/NA members.

2:30PM-6:30PM

EXHIBITS OPEN

Sheraton Hall E, Sheraton Hotel

2:45PM-3:45PM

BUILDING AND PRESERVING AUDIOVISUAL COLLECTIONS: CREATIVE ALTERNATIVES

Sheraton Hall A, Sheraton Hotel

Moderator:

Trina Grover, Ryerson University

Speakers:

Beth Knazook, Ryerson University and Taylor Whitney, Preserving The Past, LLC, "Raising the Titanic 100 Years Later: Video Preservation"

Sandra Brooke, Princeton University, "Moving Video into the Academy"

Martha Gonzalez Palacios, University of Texas, "A Well-Made Object: Best Practices for Collecting Emerging Media"

To have rich and sustainable collections of audiovisual materials, libraries must re-imagine their traditional roles and operating procedures. This session showcases creative and collaborative strategies for addressing sourcing, access, preservation, and licensing of media works. Innovative approaches to conserving original underwater footage of the Titanic by Ryerson University and Preserving the Past, LLC, will be discussed. A partnership between Princeton University and Electronic Arts Intermix provides a non-traditional model for collecting video art. The University of Texas at Austin's collaboration with architectural documentary creators demonstrates best practices for the creation, collection and preservation of new media.

2:45PM-3:45PM

CURATING IN CONTEXT: REPRESENTING CULTURAL SIGNIFICANCE IN LIBRARY EXHIBITIONS—SUPPORTED BY THE ARLIS/NA ALTERNATIVE VOICES FUND

Sheraton Hall C, Sheraton Hotel

Moderator:

Allison Jai O’Dell, Free Public Library of Philadelphia

Speakers:

Arthur Smith, Royal Ontario Museum, “Diverse Cultural Voice: Issues of Cultural Sensitivity in Displaying Special Collections”

Pearce J. Carefoote, Thomas Fisher Rare Book Library, “Diverse Cultural Voice: Issues of Cultural Sensitivity in Displaying Special Collections”

Steven Loft, Trudeau Visiting Fellow, Ryerson University Scholar-in-Residence, Ryerson Gallery and Research Centre, “Close Encounters: Curating Indigenous Art”

This session asks questions about cultural contexts in curatorial practice. Drawing from examples at the Royal Ontario Museum and the Thomas Fisher Rare Book Library, Smith and Carefoote will focus on the challenges presented to curators of exhibitions resulting from political, cultural, and religious considerations when choosing items for display from Special Collections. They will illustrate how images from Special Collections can spark demonstrations and public outrage. For instance, what does one do when a work of literature veers into the realm of pornography? How does one critique images that represent domination and imperialism? When is a photograph an accurate portrayal or a fabrication of history?

Steven Loft, speaking from an art historian’s perspective, will discuss how Euro-Western art historical methodologies do not adequately contextualize, or realize, Indigenous artists’ aesthetic and cultural imperatives. He will delve into new, divergent, innovative, creative, and sometimes radical curatorial practices and scholarship. Loft will explain how a wider discourse that includes critical, epistemological, and pedagogical concerns must be engaged in if there is to be an integration (not assimilation) of Indigenous art into the larger milieu.

2:45PM-3:45PM

URBAN MAPWORK: ART, LIBRARIES, AND THE CITY

Sheraton Hall B, Sheraton Hotel

Moderator:

Hannah Bennett, Princeton University

Speakers:

Ruth Wallach, University of Southern California, “Collection Building as a Conduit for Research”

Leanne Hindmarch, Ontario Council of University Libraries/ Marcel Fortin, University of Toronto, “Maps and Art: Map and GIS Collections to Support Art Research”

Jesse Shapins, Harvard University. “The City as Library”: Mapping a Media Archaeology of Place through Archives, Databases and Locative Media”

Ruth Wallach begins the discussion with her presentation regarding two levels at which our understanding of cities is affected. At one level, popular comprehension of urban boundaries is altered by public art projects, which Wallach demonstrates by considering two cities, Los Angeles and Groningen, the Netherlands, and how each sought to define itself through specific art commissions. At another level, by concentrating collection development on precisely such issues, Wallach explores ways in which libraries can become a foundation for targeted research serving a range of disciplines.

Leanne Hindmarch and Marcel Fortin continue this notion of interdisciplinarity with a chronology of the relationship between maps and artists and how that relationship has manifested itself in different forms or media over time, becoming its own concentration and challenge for the information professional. They will share their experiences in working with studio artists who incorporate GIS and other geospatial technologies into their artwork, highlighting such work in the University of Toronto’s Digital Maps Collection. Finally, Hindmarch and Fortin will situate the art librarian in the maps collection, offering ideas and tools to help them help others navigate map collections and related technologies.

Such collaboration then veers into unexpected and exciting confluences in Jesse Shapins’ presentation on the field of media archaeology. Specifically, Shapins theorizes how media archeology of place, that is, media of all forms and from all periods representing a city’s image, can synthesize and re-imagine a new and dynamic urban form. This process hinges on the collaborative expertise of archivists, librarians, artists, and scholars, and is, as Shapins will show, quickly finding ground of its own within the larger digital humanities realm. Drawing from such initiatives as Mapping Main Street or studio projects such as Mixed Reality City, Shapins demonstrates how this highly experimental field joins together traditional scholarly discourse and research methodologies with emerging digital technologies.

4:00PM-5:00PM

CLOSING PLENARY SPEAKER— IAN CHODIKOFF

Osgoode Ballroom East, Sheraton Hotel

Ian Chodikoff, Editor, Canadian Architect

SUNDAY

COLOURING OUTSIDE THE LINES

SUNDAY

5:00PM-5:30PM

OXFORD UNIVERSITY PRESS LAUNCH OF BENEZIT DICTIONARY OF ARTISTS ONLINE

Sheraton Hall B, Sheraton Hotel

5:30PM-6:30PM

EXHIBITS CLOSING RECEPTION— GENEROUSLY SPONSORED BY OXFORD UNIVERSITY PRESS

Sheraton Hall E, Sheraton Hotel

MEETINGS:

6:30PM-7:00PM

ARCHAEOLOGY & CLASSICS SPECIAL INTEREST GROUP

Conference Room F, Sheraton Hotel

6:30PM-7:30PM

BOOK ARTS SPECIAL INTEREST GROUP

Sheraton Hall A, Sheraton Hotel

CATALOGING PROBLEMS SPECIAL INTEREST GROUP

Conference Room B, Sheraton Hotel

PHOTOGRAPHY LIBRARIANS SPECIAL INTEREST GROUP

Sheraton Hall B, Sheraton Hotel

PUBLIC LIBRARIANS SPECIAL INTEREST GROUP

Conference Room G, Sheraton Hotel

SPACE PLANNERS SPECIAL INTEREST GROUP

Conference Room C, Sheraton Hotel

URBAN & REGIONAL PLANNING SPECIAL INTEREST GROUP

Conference Room D

6:30PM-8:00PM

EXHIBITS TEAR DOWN

Sheraton Hall E, Sheraton Hotel

**SPECIAL
EVENT**

7:30PM-10:00PM

LOCAL SOCIAL EVENTS

"A Food and Drink Lover's Guide to Toronto"—a series of epicurean adventures throughout some of Toronto's best restaurants and bars, organized by the Ontario Chapter. For more information, see the online Schedule or the Hospitality/Registration Desk.

**SPECIAL
EVENT**

7:30PM-9:30PM

SUMMER EDUCATIONAL INSTITUTE (SEI) REUNION

Lobby Lounge, Marriott Downtown Eaton Centre,
525 Bay Street

The Summer Educational Institute, a joint project of ARLIS/NA and the VRA Foundation, has provided educational summer workshops on image management since 2004. A long-standing tradition, the SEI Reunion at the ARLIS/NA conference, offers the opportunity for SEI alums, instructors, and organizers to gather informally. At this year's Reunion, SEI faculty, students, and planners from past Institutes can reconnect, meet the current SEI Implementation Team, and learn more about SEI 2012. Students attending SEI 2012 are also invited to participate. Cash bar.

**SPECIAL
EVENT**

7:30PM-9:30PM

SOCIETY CIRCLE

Film Reference Library, TIFF Bell Lightbox, 350 King Street West
*Participants are responsible for their own transportation
(allow 15 minutes).

Society Circle Members will gather in the second floor lounge of TIFF Bell Lightbox, located at Reitman Square on the northwest corner of King and John Streets (350 King Street West). TIFF Bell Lightbox (designed by world-renowned architectural firm KPMB), occupies an entire city block in the heart of Toronto's media and entertainment district. It is home to the Toronto International Film Festival, the leading public film festival in the world, screening more than 300 films from 60+ countries every September. The Lightbox has 5 public cinemas with 35mm, rare 70mm and state-of-the-art digital capabilities, plus a performance stage. A rich screening program of new releases and retrospectives invites the public "to fall back in love with film." The Film Reference Library is the ultimate resource for filmmakers, students, researchers, screenwriters, and film and television professionals. The Library maintains the world's largest resource of English-language Canadian film and film-related materials as well as a wide range of local, national and international film resources. Sylvia Frank, Director of the Film Reference Library and Curator of the Canadian Film Gallery, will welcome Society Circle members to the TIFF Film Reference Library and provide a presentation/guided tour of the exhibition *Otherworldly: The Art of Canadian Costume Design*, which she curated in partnership with the Canadian Alliance of Film and Television Costume Arts and Design (CAFTCAD).

SUNDAY

Attendees of ARLIS/NA 2012
40th Annual Conference

Please come visit it us at our exhibit table.
We look forward to seeing you!



F•A•BERNETT•BOOKS

Sculpture Journal

Sculpture Journal provides an international forum for writers and scholars in the field of post-classical sculpture and public commemorative monuments in the Western tradition. *Sculpture Journal* offers a keen critical overview and a sound historical base, and is Britain's foremost scholarly journal devoted to sculpture in all its aspects. Periods covered extend to public and private commissions for present-day sculptors. While being academic and traditional, the journal encourages contributions of fresh research from new names in the field.

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Reviews Editors:

Professor Brendan Cassidy and Dr Alistair Rider

Sculpture Journal

VOLUME 20.2 (2011)

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*Student rates are not available for
this journal*

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UNIVERSITY PRESS

MONDAY, APRIL 2

7:00AM-12:00PM

HOSPITALITY/REGISTRATION

Vide (Lower Concourse), Sheraton Hotel



8:00AM-7:00PM

FIRST NATIONS ART & CULTURE— SUPPORTED BY THE ARLIS/NA ALTERNATIVE VOICES FUND

*Bus departs promptly at 8:00AM from the Richmond Street Entrance, Sheraton Hotel

This all-day excursion is a very special and unique opportunity to gain insight into Aboriginal art and culture. You will travel by motor coach to the Woodland Cultural Centre on the Six Nations Reserve in Brantford, southern Ontario. During the bus ride, a film by a First Nations artist will be screened.

The WCC is a First Nations educational and cultural centre. It was established in 1972 to protect, promote, interpret, and present the history, language, intellect and cultural heritage of the Anishinaabe and Onkwehon:we. The complex includes a museum housing 35,000 artifacts, and a library situated in a former residential school for Aboriginal children, the only such controversial building still standing in the province of Ontario.

Your visit begins with a welcome, a guided tour of current exhibitions and the library, followed by a catered lunch of traditional Native cuisine. Following lunch, two prominent contemporary artists, Shelley Niro and Tom Hill, will speak about their art and the issues facing them as artists of First Nations ancestry. Ms. Niro will then welcome you to her studio in downtown Brantford.

The day will end with a stop to indulge your shopping pleasure at Iroqrafts, which is known for traditional and ceremonial Iroquois arts and crafts.

8:00am-10:00am—Film by First Nations filmmaker may be screened en route

10:00am-12:00pm—Arrival and orientation at the Woodland Cultural Centre; tours of current exhibitions and library

12:00pm-1:00pm—Lunch catered by Family Traditions of the Grand

1:00pm-3:00pm—Presentations and discussions by Tom Hill and Shelley Niro

3:00pm-4:00pm—Visit to Shelley Niro's studio

4:00pm-5:00pm—Iroqrafts

5:00pm—Depart Brantford

6:30pm/7:00pm—Arrival back at Sheraton Hotel



8:00AM-12:00PM

HARDLY ANYONE IS TYPICAL OR AVERAGE: DESIGNING FOR DIVERSITY

Inclusive Design Research Centre, OCAD University, IDRC Lab, 205 Richmond Street West, 2nd Floor

*Participants are responsible for their own transportation (allow 15 minutes).

Jutta Treviranus, Director, Inclusive Design Research Centre, OCAD University

Jess Mitchell, Project Manager, Inclusive Design Research Centre, OCAD University

James Yoon, Interaction Designer, OCAD University

Innovation occurs at the margins. Librarians as stewards of public knowledge have a commitment to serving the full community and an interest in engaging and enhancing the knowledge and interests of all community members. Design that encompasses the requirements of individuals with extraordinary challenges benefits everyone and pushes our thinking and practice further. This workshop will introduce participants to the theory and practice of inclusive design, or design that addresses the full range of human diversity with respect to ability, language, culture, gender, age, and other forms of human difference—to meet legislative obligations and to creatively address foundational responsibilities of librarianship.

MEETINGS:

9:00AM-10:00AM

CATALOGING ADVISORY COMMITTEE

Conference Room B, Sheraton Hotel

CPAC WRAP-UP

Peel, Sheraton Hotel

Individuals serving on the 2012 Toronto Conference Planning Advisory Committee (CPAC) and 2012 Toronto Local Conference Planning Committee (LCPC) meet with the individuals on the 2013 Pasadena Conference Planning Advisory Committee (CPAC).

DEVELOPMENT COMMITTEE

Conference Room E, Sheraton Hotel

STRATEGIC PLANNING COMMITTEE

Conference Room G, Sheraton Hotel



9:15AM-6:00PM

FASHION, TEXTILE AND COSTUME COLLECTIONS—GENEROUSLY SPONSORED BY OXFORD UNIVERSITY PRESS/BERG FASHION LIBRARY

*Bus departs promptly at 9:15AM from the Richmond Street Entrance, Sheraton Hotel

Of particular appeal for the new Fashion, Textile, and Costume Special Interest Group, this tour will also delight fashion history, theatre and dance buffs as well as fashionable home sewers. First stop is the famed National Ballet of Canada’s Walter Carsen Centre for a behind-the-scenes tour of the Archives and the Erik Bruhn Library, with its collection on dance, theatre, music, scenography and choreography, then continuing on to the costume archive, workshop of the wardrobe specialists, and shoe room. Onwards by bus to the unique Bata Shoe Museum, where changing exhibitions display shoes from world cultures and fashion history. The museum is housed in Raymond Moriyama’s award-winning “shoe box.” Following a quick brown bag lunch (which will be provided), we’re off to the Royal Ontario Museum to be treated to behind-the-scenes visits to the Textile Department workroom and conservation lab, plus a tour of the exhibition “Riotous Colour, Daring Patterns: Fashions + Textiles 18th to 21st Centuries.” Your day ends at the Textile Museum, with a guided tour of current exhibitions. Don’t forget to browse the museum’s marvellous shop before you leave.

10:00am-11:00am—National Ballet tour of the Erik Bruhn library, costume archives, wardrobe area and shoe room

11:30am-12:30pm—Tour at the Bata Shoe Museum

12:30pm-1:15pm—Box lunch at the Bata Shoe Museum

1:30pm-3:15pm—Royal Ontario Museum Textile department and fashion exhibition

3:30pm-5:30pm—Textile Museum

5:30pm—Bus departs Textile Museum and drops passengers off at the Sheraton hotel by 6:00pm

10:00AM-1:00PM
ARLIS/NA BOARD MEETING
 Peel, Sheraton Hotel

 Open to any member of ARLIS/NA.

SHERATON HOTEL FLOOR PLAN



Meeting Facilities

- M Carleton
- 2 Churchill Foyer
- 2 Churchill Room
- 2 City Hall Room
- 2 Civic Ballroom
- 2 Civic Foyer
- M Conference Room A
- M Conference Room B
- M Conference Room C
- M Conference Room D
- M Conference Room E
- M Conference Room F
- M Conference Room G
- M Conference Room H
- 4 Cosmopolitan
- 2 Dominion Ballroom
- 2 Dominion Foyer
- 2 Dufferin
- 2 Elgin
- M Essex Ballroom
- M Essex Foyer
- 4 Executive Suite
- 4 Gingersnap
- 4 Gold Rush
- LC Grand Ballroom
- LC Grand Ballroom Foyer
- 2 Huron
- 4 Ice Palace
- 2 Kenora
- 2 Kent
- L Metro 1
- M Norfolk
- LC Osgoode Ballroom
- LC Osgoode Foyer
- M Oxford
- M Peel
- 2 Simcoe
- LC Sheraton Hall A-F
- 4 Spindrift
- 4 Spring Song
- C VIP Room
- C Vide
- 2&M Waterfall Garden
- 2 Wentworth
- M Windsor East
- M Windsor West
- M York

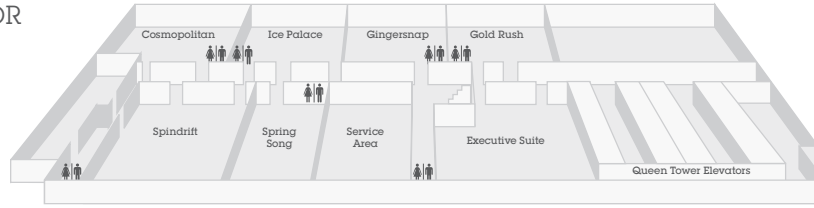
Hotel Services

- L Arrival Court
- C ATM
- L Baggage Room
- L Bell Desk
- 2 Bistro on Two
- L Business Centre
- C Convention Registration
- C Currency Exchange
- C Food Court
- L Front Desk
- L Quinn's Steakhouse
- L Link @ Sheraton
- L Lobby Cafe
- C Parking (City Hall Underground Lot)
- C PATH Underground Network
- C PSAV Audio Visual Services
- LC Receiving/Loading Dock
- C Security
- L&C Sheraton Shops
- L SPG/Club Reception
- L Traders
- L Tour Desk
- L Valet Parking
- LC Vide Office
- C VIP Room
- 2&M Waterfall Garden

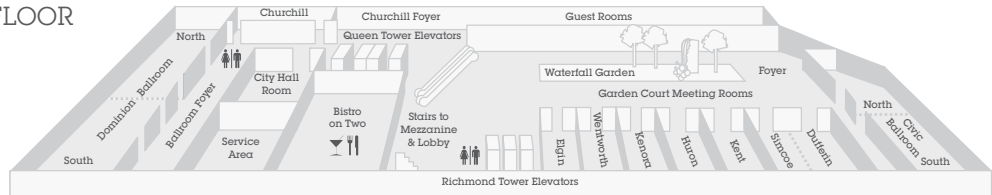
Service Symbols

- \$ ATM
- ☑ Coatcheck
- 🍽 Food Court
- P Parking (City Hall Lot)
- 🍴 Restaurants
- 🚿 Washrooms
- ♿ Wheelchair Accessible Elevator

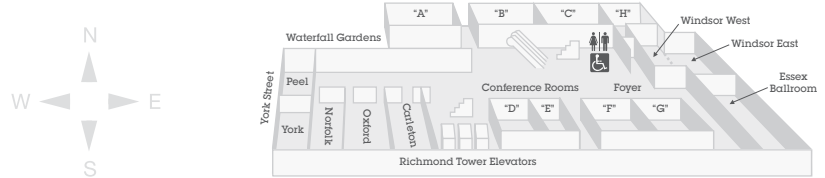
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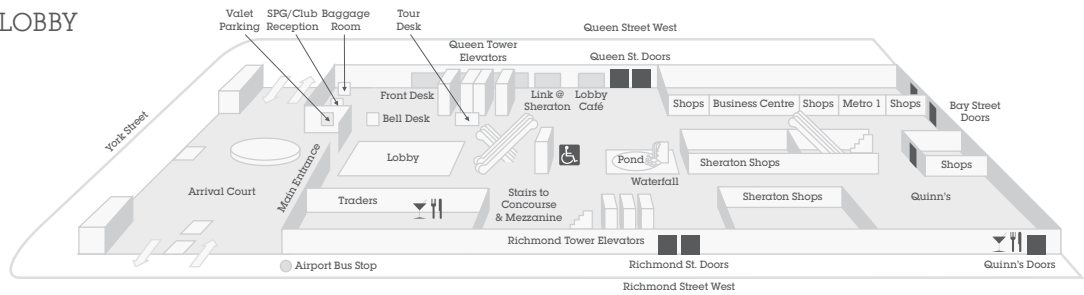
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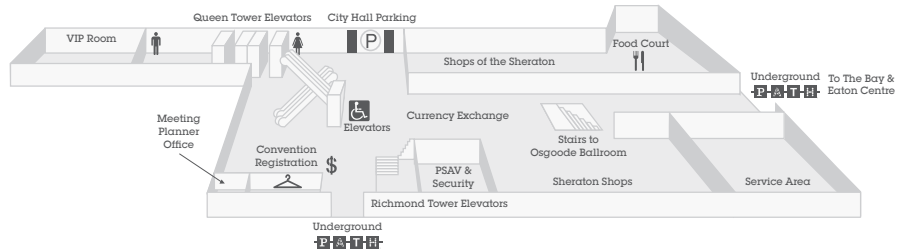
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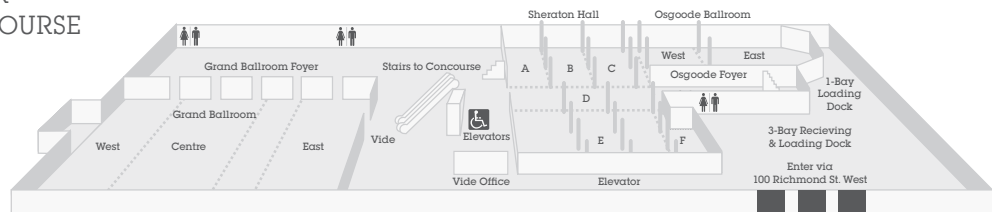
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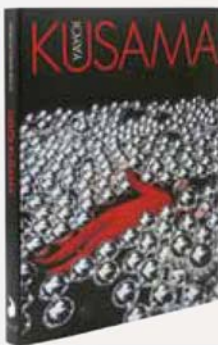
Yayoi Kusama

Edited by Frances Morris. Text by Jo Applin, Juliet Mitchell, Mignon Nixon, Midori Yamamura.

D.A.P./TATE

Hardcover / 8.75 x 10.75 inches / 208 pgs / 200 color
\$49.95 / ISBN 9781935202813

Yayoi Kusama's originality, innovation and sheer drive to make art have propelled her through a career that has spanned six decades and practically every medium. This catalogue is published on the occasion of the first retrospective exhibition of the artist's work in the U.S.



Cindy Sherman

By Eva Respini. Text by Johanna Burton.

Interview by John Waters.

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John Chamberlain: Choices

Text by Donna De Salvo, Susan Davidson, Dave Hickey, Helen Hsu, Adrian Kohn, Don Quaintance, Charles Ray.

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John Chamberlain, sculptor of unconventional materials such as car parts and foam rubber, died in 2011 after a career spanning six decades. This catalogue accompanies a retrospective exhibition at the Guggenheim Museum.



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Text by William Feaver, Mark Rosenthal.

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Text by Giovanni Villa.

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The Brittle Years: Visualizing Showa Japan in the 1930s

Text by John W. Dower, Anne Nishimura Morse, Jacqueline M. Atkins, Frederic A. Sharf.

MFA PUBLICATIONS

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Through 160 full-color illustrations of paintings, textiles and graphic arts, *The Brittle Years* examines the different ways in which designers and artists visualized what it meant to be modern in Japan in the years leading up to World War II.



Lewis Hine

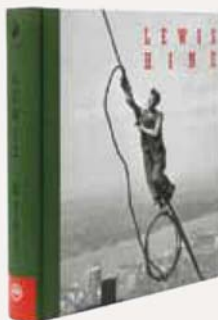
Text by Alison Nordström, Elizabeth McCausland.

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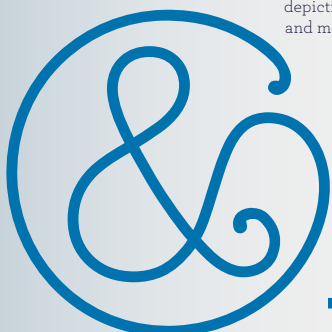
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\$65 / ISBN 9781935202769

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