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Reimagining Canadian Art Practices and Art Collections:

From Research to Publication, and Preservation to Promotion

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Abstract—The authors examine two Canadian art initiatives that librarians from Canadian universities have undertaken at individual and institutional levels. The first project addresses an in-progress artists' biographical dictionary that focuses on an under-documented form of art practice and situates the dictionary within an evolving landscape of biographical art reference resources in Canada. The second initiative reports on a collection management project that assembles essential Canadiana print material and recontextualizes it with renewed visibility and access. These projects are supplemented with an extensive literature review by a third art librarian that parses the library and information science literature related to these two topics and focuses on Canadian scholarship, where available, as a frame of reference. Together, the three sections of this article enrich the bio-bibliographic information about, and exhibition histories of, Canadian artists while improving access to essential research publications and collections.

INTRODUCTION

What initiatives can art information professionals take to create new research opportunities, raise awareness, and provide greater access to art publishing and printed matter on a national scale? This article focuses on two projects that respond to this question within a Canadian context. They were originally intended to be delivered as two

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separate presentations on a panel discussion at the 2020 Art Libraries Society of North America Annual Conference in St. Louis, Missouri, which was canceled due to COVID-19. The inclusion of a literature review unites these projects by identifying intersecting themes, outlining essential research in the history of Canadian art publishing, and suggesting new approaches in collection management and avenues for future research.

The first initiative looks at an ongoing research project and forthcoming publication entitled *Who Was Who Was Who in Contemporary Canadian Art*. Both the project and publication explore and document the use of alternate identities as an art practice by Canadian visual artists from the 1960s onwards. The publication itself (currently in manuscript form) will be a print and open-access thematic artists' biographical dictionary and artist's book[1] that will be licensed under Creative Commons.[2] The author provides context and a summary description of the project and situates it in relation to earlier artists' biographical reference and online resources in Canada. The essential role that cross-institutional research networks played in the development of *Who Was Who Was Who in Contemporary Canadian Art* is also addressed.

The second initiative reports on a book relocation and collection management project at the University of British Columbia's Music, Art and Architecture Library that took place from 2017 to 2019. The project brought together a special collection of Canadiana print material and contextualized it in a new location as the Canadian Art Exhibition Catalogue Collection. Allocating a central space for this material offered new opportunities for connecting faculty and students, as well as artists and researchers in the community, to a comprehensive record of art making, art exhibiting, and art publishing in a Canadian context at local, regional, national, and international levels. A discussion of the project, selection parameters, outcomes, and future avenues for development and cross-institutional research support are addressed.

LITERATURE REVIEW

This literature review was compiled to provide context to the projects presented here and the issues they raise, including some of the challenges and opportunities associated with both mainstream Canadian art book and artist-initiated publishing as well as collection development issues relating to specific art book formats, such as exhibition catalogs and artists' books. Despite an original goal of focusing solely on the Canadian context, this review includes Canadian scholarship to the fullest extent possible, supplemented by literature from the United States and United Kingdom. The limitations of existing Canadian scholarship highlight the need for more contemporary research in these areas.

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1. The publication is regarded as an artist's book as it plays with conventions associated with artists' biographical dictionaries. For example, it includes a secret entry for a (fictitious) alternate identity for the author/artist.

2. The dictionary will likely use the CC BY-NC-ND (Attribution-NonCommerical-NoDerivs) license. For more information about Creative Commons licenses, see https://creativecommons.org/licenses/.

I. CANADIAN ART BOOK AND ARTIST-INITIATED PUBLISHING

Specialized art library journals did not emerge until the 1970s, so it is not surprising that library literature related to issues within Canadian art book publishing appeared shortly after in the 1980s and 1990s.[3] In 1983, Loren Singer wrote an extensive article tracing the history of Canadian art publishing from the eighteenth century to the 1980s, closely paralleling the development of art historical scholarship in the country.[4] A decade later, Melva Dwyer wrote a brief article on art book publishing in Canada that discusses some of the barriers and challenges this kind of specialized publishing poses.[5] In 1994, Jo Nordley Beglo published an essay highlighting Canadian visual arts publishing between 1990 and 1993, describing to readers the recently published treasures of Canadian art monographs and exhibition catalogs.[6]

In 2004, the University of Toronto Press published a comprehensive three-volume set on the *History of the Book in Canada*[7] that includes several studies related to art book publishing, such as book arts in trade and international exhibitions,[8] small press publishing,[9] and the *livre d'artiste* in Quebec.[10] The early 2000s were fairly quiet with the exception of artist Paula Gustafson's article exploring craft publishing in Canada in 2003.[11] Most recently, in 2015, Anne Whitelaw published a robust essay that discusses the relationship between funding and the growth of Canadian art publishing from the 1940s through the 1980s.[12] It is a detailed exploration of the Canada Council for the Arts' (Canada Council) early efforts to increase visibility and circulation of information about Canadian art to a national and international audience, and it expands on some of the challenges that funding has imposed on the production and dissemination of both mainstream and independent art periodicals as well as exhibition catalogs.

While traditional monographic art publications are considered authoritative resources for art writing and research, artist-initiated publishing offers an important

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3. The Art Libraries Society/UK & Ireland formed in 1969, the Art Libraries Society of North America formed in 1972, *Art Libraries Journal* began in 1976, and *Art Documentation* started publishing in 1982.

4. Loren Singer, "Canadian Art Publications: History and Recent Developments," *Art Libraries Journal* 8, no. 1 (1983): 4–57, https://doi.org/10.1017/S030747220000331X. This essay also includes a statistical study of Canadian art publications from 1975 to 1980 based on data from *Canadiana* (Canada's national bibliography) including types of art publications, language, publishing output, place of publication, periodical literature overview, and recent books.

5. Melva J. Dwyer, "Art Book Publishing in Canada," *Art Libraries Journal* 17, no. 3 (1992): 34–37.

6. Jo Nordley Beglo, "Canadian Art Publishing, 1990–1993: An Overview of Monographs and Exhibition Catalogues," *Art Documentation* 13, no. 1 (Spring 1994): 19–26, https://doi.org/10.1086/adx.13.1.27948609.

7. Patricia Fleming and Yvan Lamonde, eds., *History of the Book in Canada* (Toronto: University of Toronto Press, 2004).

8. Gwendolyn Davies, "Canadian Book Arts and Trades at International Exhibitions," in *History of the Book in Canada*, Volume II, eds. Patricia Fleming and Yvan Lamonde (Toronto: University of Toronto Press, 2004), 109–110.

9. David McKnight, "Small Press Publishing," in *History of the Book in Canada*, Volume III, eds. Patricia Fleming and Yvan Lamonde (Toronto: University of Toronto Press, 2004), 308–17.

10. Claudette Hould, "Livre d'artiste in Quebec," in *History of the Book in Canada*, Volume III, eds. Patricia Fleming and Yvan Lamonde (Toronto: University of Toronto Press, 2004), 372–73.

11. Paula Gustafson, "Craft Publishing in Canada," *Art Documentation* 22, no. 1 (Spring 2003): 46–50, https://doi.org/10.1086/adx.22.1.27949235.

12. Anne Whitelaw, "'If You Do Not Grow You Are a Dead Duck': Funding Art Publications in Canada from the 1940s to the 1980s," *Journal of Canadian Art History* 36, no. 1 (March 2015): 29–51, https://www.jstor.org/stable/90021451.

counter-narrative of information traditionally excluded by established mainstream presses and large-scale gallery publications. Whitelaw's article notes that the Canada Council's concerns shifted in the late 1960s to keep up with contemporary Canadian art, citing the funding of Vancouver's Intermedia[13] as "a pivotal moment in the establishment of artist-run culture in Canada."[14] Artist-run centers (ARCs) give artists autonomy in the production and dissemination of their work and function as an alternative to established art institutions. While ARCs are not unique to Canada, Canadian artist Glenn Lewis asserts that their development in contemporary art is considered to have been "taken farther in Canada than anywhere else."[15] Publishing has played a significant role in the ARC communications network,[16] and a 2003 conference in Quebec City, titled *Tiré à part*, provided a platform for speakers from ARCs from across Canada to discuss three decades of experience in publishing, exploring issues around production, funding, professionalization, and distribution. Two key articles were published in 2005 that echoed some of the themes and issues discussed at the conference.[17] Since then, Felicity Tayler's work on this topic has been indispensable, expanding on the polarization between publications of "professionalized" voices in mainstream press and the critical writing that closely involves the artist as author.[18] Most recently, in 2017, Tayler published *The Grey Guide to Artist-Run Publishing & Circulation*, which functions as a high-level conversation about the role of publishing in artist-run culture, combining theory with practice and offering guidance to a new generation of artists and cultural workers.[19]

Some of the critical challenges faced by art book publishing and by artist-initiated publishing may differ, but common issues certainly exist. First and foremost, federal funding has been both a blessing and a barrier. Dwyer, Whitelaw, and Tayler emphasize that many new art and artist publishing projects would likely come to an end without sustained federal financial support. However, various issues have evolved over the

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13. Intermedia was a Canadian artists' association formed in the late 1960s and based in Vancouver, Canada. See Catherine Rebecca Fairbairn's "A Short Trip on Spaceship Earth: Intermedia Society, 1967–1972" (master's thesis, University of British Columbia, 1991), http://hdl.handle.net/2429/30553.

14. Whitelaw, "If You Do Not Grow," 40.

15. As cited in Felicity Tayler, "Perpetuating the 'Eternal Network': Bibliographies of Five Canadian Artist-Run Centers," *Art Documentation* 26, no. 2 (Fall 2007): 4, https://doi.org/10.1086/adx.26.2.27949463, quoting Lewis from a 1977 issue of *Parallelogramme*.

16. Tayler's 2007 article explains that the publishing network of artists falls into two groups: publication as an accepted form of communication (such as a critical anthology) and publication as art (such as an artist's book). Similarly, Whitelaw contextualizes artist-initiated periodicals by arguing that they "functioned as much as informational documents of ongoing activities as manifestos for a new way of thinking about contemporary art" (42).

17. See Sally McKay, "Making Books the Hard Way: Off Printing: Situating Publishing Practices in Artist-Run Centres (Tiré à part: Situer les pratiques d'édition des centres d'artistes)," *Fuse Magazine*, November 1, 2005, and Felicity Tayler, "Artists' Publications, Artist-Run Centres and Alternative Distribution in Canada," *Art Libraries Journal* 30, no. 1 (2005): 29–36, https://doi.org/10.1017/S0307472200013821.

18. Tayler, "Artists' Publications, Artist-Run Centres and Alternative Distribution in Canada"; Tayler, "Perpetuating the 'Eternal Network.'"

19. Felicity Tayler, *The Grey Guide to Artist-Run Publishing & Circulation*, ed. Anne Bertrand (Montréal: Artist-Run Centres and Collectives Conference, 2017). Tayler explains how ARCs operating outside of the commercial system provide the potential to create publications that go beyond traditional methods of communication accepted in the contemporary art world.

years, such as shifting funding models that cease to support publishing initiatives for ARCs,[20] or museum publishing barriers such as the National Museum Policy (NMP) in the 1970s that did provide robust funding for exhibition catalogs but posed other constraints on galleries concerning human and financial resources.[21] The second challenge is the historical lack of Canadian identity due to the "aggressive cultural domination of American popular media"[22] that permeates Canadian readership and often prevents a wider distribution of publishing opportunities for both artists and publishers. Writer and editor Leah Sandals's 2018 article in *Canadian Art* articulates the importance of sustaining a distinctly Canadian art publishing practice, at the risk of the art book market being dominated by US and UK publishers and perspectives. Sandals posed the sobering question "are art books worth publishing any more in Canada?" and gathered responses from publishers, curators, and gallery and museum directors across the country. They unanimously called for "more sustainable art publishing models in Canada."[23]

II. COLLECTION DEVELOPMENT: EXHIBITION CATALOGS AND ARTISTS' BOOKS

Art Exhibition Catalogs

As the art world continues to evolve, the number of exhibition catalogs being published annually increases. Given that these publications are essential forms of art documentation and critical writing, art libraries and cultural institutions offering research-level collections should collect them actively. But as Andi Back points out in a 2018 article,[24] collection development of art exhibition catalogs has always been a challenge. Through survey analysis, Back's article is the most recent study within US and Canadian literature outlining trends and challenges of collecting this format. The findings from the seventy-three responses indicate common methods[25] and issues

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20. Tayler, "Perpetuating the 'Eternal Network,'" 5. In 1999, the Canada Council ceased funding publishing initiatives from those ARCs that received their operational funding from the Council, "thus forcing the ARCs to conform to funding programs [such as the Arts Writing and Publishing Grant Program] unsuited to their publishing patterns."

21. Whitelaw, "If You Do Not Grow," 43–44. The extension activities as a funding priority (under which the publication of exhibition catalogs fell) was criticized as it came at the expense of the museum's already limited human resources and the high financial cost associated with fully bilingual catalogs.

22. AA Bronson, *Museums by Artists* (Toronto: Art Metropole, 1983), quoted in Tayler, "Artists' Publications, Artist-Run Centres and Alternative Distribution in Canada."

23. Leah Sandals, "Art Book Publishing in Canada Takes a Hit," *Canadian Art*, February 1, 2018, https://canadianart .ca/essays/black-dog-publishing-bankruptcy-canada/. Sandals's article was written in response to the bankruptcy of UK-based publisher Black Dog Publishing, which left several Canadian artists and galleries in limbo with pending publications. An article published two months later in the *Toronto Star* shared a less stark response from Jim Sheddon, publishing manager at the Art Gallery of Ontario, that "the reality of art book publishing in Canada is rarely rosy, but it's not hopeless." See Murray Whyte, "Does Black Dog's Bankruptcy Spell the End to Canadian Art Book Publishing?," *The Toronto Star*, April 2, 2018, https://www.thestar.com/entertainment/books/2018/04/02/does-black-dogs-bankruptcy-spell -the-end-to-canadian-art-book-publishing.html.

24. Andi Back, "The Collecting Practices for Art Exhibition Catalogs at Academic Libraries in the United States and Canada," *Art Documentation* 37, no. 1 (Spring 2018): 104–118, https://www.journals.uchicago.edu/doi/10.1086/697272.

25. Common methods include faculty recommendations, dealer catalogs/newsletters, vendor slips, approval plans, social media, and in-person museum visits or published exhibition reviews/announcements. Collecting trends include firm orders, approval plans, and gifts. It is less common for institutions to participate in exchange programs.

in collecting art exhibition catalogs. Notable challenges faced by librarians today include the time-consuming intellectual effort coupled by budgetary constraints when trying to source and acquire out-of-print catalogs, staying abreast of emerging small press and gallery catalogs, and concerns around discoverability of freely available digital exhibitions published by some museums. Back includes a thorough literature review exploring resources on art exhibition catalogs and collection management published in the 1970s and 1980s, the lack of scholarship on this topic throughout the 1990s, and a renewed presence in library literature in the 2000s.[26]

The management of exhibition catalogs in library collections requires specialist knowledge, especially in consideration of the challenges they present for collection development processes. In a 2017 book chapter, Gustavo Grandal Montero touches upon challenges similar to those that Back's review discusses: the need for adequate and consistent funding, the fact that "true comprehensive collecting of this material is impossible,"[27] and the reality that small print runs often mean limited distribution, risking gaps in a collection unless the library is able to acquire it at the time of publication. Back's review confirms the contemporary lack of literature on collection development in relation to art exhibition catalogs. Narrowing in on the Canadian context, this gap is even more apparent.[28]

Most recently, the 2020 *Art Documentation* article "Art Catalogs Unbound: Overcoming Challenges through Engagement" by Stephanie Beene, Laura Soito, and Laura Kohl briefly traces the history of exhibition catalogs from the 1950s onward in a US context and identifies ongoing challenges in collecting, describing, and providing access to this format in both its print and digital manifestations. This includes many of the same issues Back and Grandal Montero highlight, while noting that building such collections "requires purposeful scoping and ongoing assessment."[29] Looking ahead,

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26. Library literature from 1970s/1980s includes a history of the exhibition catalog and acquisition considerations (Anthony Burton, "Exhibition Catalogues," in *Art Library Manual: A Guide to Resources and Practice*, ed. Philip Pacey (New York: Bowker, 1979), 71–86), the exhibition catalog's function as an essential art research gateway and challenges with collecting (Lois Swan Jones and Sarah Scott Gibson, *Art Libraries and Information Services: Development, Organization, and Management* (Orlando, FL: Academic Press, Inc., 1986), and dealer perspectives (Brian Gold, "Exhibition Catalogues," *ARLIS/NA Newsletter* 8, no. 4/5 (1980): 116–17; Brian Gold, "Acquisition Approaches to Exhibition Catalogues," *Library Acquisitions: Practices and Theory* 7, no. 1 (1983): 13–16). More recently, a 2003 survey by Susan Craig discusses collecting trends for exhibition catalogs (Susan Craig, "Survey of Current Practices in Art and Architecture Libraries," *Journal of Library Administration* 39, no. 1 (2003): 91–107), and D. Vanessa Kam's comprehensive 2014 two-part article asks what is the state of collection development in art and architecture libraries today (D. Vanessa Kam, "The Tenacious Book, Part 1: The Curious State of Art and Architecture Library Collections in a Digital Era," *Art Documentation* 33, no. 1 (Spring 2014): 2–17; D. Vanessa Kam, "The Tenacious Book, Part 2: Publishers' Views on the Once and Future State of the Art Book," *Art Documentation* 33, no. 1 (Spring 2014): 18–26).

27. Gustavo Grandal Montero, "Art Documentation: Exhibition Catalogues and Beyond," in *The Handbook of Art and Design Librarianship*, 2nd ed., eds. Paul Glassman and Judy Dyki (London: Facet Publishing, 2017), 111, https://doi.org/10.29085/9781783302024.

28. There is a small amount of literature that touches peripherally on this topic, such as Cyndie Campbell's article "Keeping It All Together: National Gallery of Canada Exhibition Records and Other Exhibition-Related Material," *Art Documentation* 17, no. 2 (Fall 1998): 46–50, which focuses more on the challenges of describing and making discoverable catalogs and exhibition records rather than collection development issues.

29. Stephanie Beene, Laura Soito, and Laura Kohl, "Art Catalogs Unbound: Overcoming Challenges through Engagement," *Art Documentation* 39, no. 2 (Fall 2020): 29, https://doi.org/10.1086/709449.

Beene, Soito, and Kohl point out that exhibition catalogs have been the focus of "much research into their histories within collections and their challenges as a format, [but] there remain critical questions requiring further exploration and development"[30] before offering new considerations for their use as a didactic tool.

Artists' Books

Two insightful literature reviews exploring artists' books and collection development already exist. In 2005, Louise Kulp published a literature review that discusses artists' books in libraries quite broadly, including varying definitions of artists' books and three interdependent issues: collection development, cataloging, and collection use.[31] Kulp's section on collection development covers resources published between 1992 and 2003, all of which outline basic principles and guidelines for selection criteria and acquisition of artists' books.[32] Over a decade later, Courtney D. McLeland published an article on artists' books and collection development in particular.[33] McLeland acknowledges Kulp's previous work and identifies literature published since then, such as Stephen J. Bury's 2007 article[34] that looks broadly at developing an artists' book collection with attention to the breadth of formats and housing them and Annie Herlocker's 2012 article[35] that focuses on shelving and storage constraints. Nola Farman's 2008 article[36] in *Library Management* discusses how divergent definitions of artists' books have implications for collection management.

In 2017, Tony White published a chapter in *The Handbook of Art and Design Librarianship* that includes a section on collection development of artists' books in an art and design library setting.[37] White's pragmatic approach outlines guiding principles for librarians that echo and build upon conversations from earlier library literature. The longstanding challenges many librarians face include complexities around payment and shipping workflow at book fairs, pressures faced through time-consuming in-person visits from book dealers and book artists, and handling donations.[38]

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30. Beene, Soito, and Kohl, "Art Catalogs Unbound," 42.

31. Louise Kelp, "Artists' Books in Libraries: A Review of the Literature," *Art Documentation* 24, no. 1 (Spring 2005): 5–10, https://doi.org/10.1086/adx.24.1.27949342.

32. Principles include selecting items that serve as valuable teaching tools/curricula support, examples of contemporary art, a diversity of formats (codex, accordion fold, scrolls) or artist (reputation, location, gender). Less common but more fruitful acquisition strategies include working directly with artists and galleries and partnering with established publishers. Printed Matter is discussed as a critical partner for both guidance and distribution.

33. Courtenay D. McLeland, "Artists' Books Collection Development: Considerations for New Selectors and Collections," *RBM: A Journal of Rare Books, Manuscripts, & Cultural Heritage* 18, no. 2 (Fall 2017): 80–92, https://doi.org/10.5860/rbm.18.2.80.

34. Stephen Bury, "1, 2, 3, 5: Building a Collection of Artists' Books," *Art Libraries Journal* 32, no. 2 (2007): 5–9, https://doi.org/10.1017/S030747220001912X.

35. Annie Herlocker, "Shelving Methods and Questions of Storage and Access in Artists' Book Collections," *Art Documentation* 31, no. 1 (Spring 2012): 67–76, https://www.jstor.org/stable/10.1086/664736.

36. Nola Farman, "Artists' Books: Managing the Unmanageable," *Library Management* 29, no. 4/5 (June 2008): 319–26, https://doi.org/10.1108/01435120810869101.

37. Tony White, "Artists' Books in the Art and Design Library," in *The Handbook of Art and Design Librarianship*, 2nd ed., eds. Paul Glassman and Judy Dyki (London: Facet Publishing, 2017), https://doi.org/10.29085/9781783302024.

38. White, "Artists' Books in the Art and Design Library," 102. Donors often do not realize the added cost for libraries in order to process, catalog, and preserve artists' book donations.

Library literature focusing on the collection of artists' books emerged in the 1970s after an active period of production of artists' books in the 1960s.[39] Despite the abundance of library literature on this topic over the decades since then, there is a lack of documentation exploring specific artists' book collections in the Canadian context. It is worth noting, however, that the Paul D. Fleck Library and Archives of the Banff Centre[40] has initiated an online project to develop a national directory of artists' book collections. Entitled *Artists' Books Canada*, it identifies Canadian public institutions that have substantial holdings of artists' books, including Artexte, York University, the National Gallery of Canada's Library and Archives, and the Art Gallery of Ontario's Edward P. Taylor Library & Archives.[41]

The projects that follow explore different aspects of Canadian art publishing in relation to research, publication, collection, and promotion. They build on the established scholarship in these areas of interest while providing new insights and identifying key areas that would benefit from further critical examination from within library and information science theory and practice.

WHO WAS WHO WAS WHO IN CONTEMPORARY CANADIAN ART

Since the 1960s, Canadian artists have produced artwork under various pseudonyms and through other forms of alternate identities, including personae, alter-egos, heteronyms, and new names. Some early examples of artists involved in this unusual art practice include Michael Morris (Marcel Dot), Vincent Trasov (Mr. Peanut), Gary Lee Nova (Art Rat), Robert Fones (Candy Man or Can.D.Man) (Figure 1), Anna Banana, and members of the artists' collective General Idea—Michael Tims (AA Bronson), Ron Gabe (Felix Partz), and Slobodan Saia-Levy (Jorge Zontal).[42] More recent examples include Carol Sawyer (Amazonia and Natalie Brettschneider), Camille Turner (Miss Canadiana) (Figure 2), and Kent Monkman (Miss Chief Eagle Testickle). Despite the proliferation of artists who create artwork through alternate identities, there has been no in-depth study of this practice in Canada. Rather, critical writing tends to address the work of one or a handful of artists at a time. In addition, documentation about many of these artists and their alternate identities is often fragmentary.

One of the outcomes of the *Who Was Who Was Who in Contemporary Canadian Art* project is a thematic artists' biographical dictionary that will not only provide biographic and bibliographic documentation about the selected artists but will also propose a coherent framework for understanding their use of alternate identities in a way that

39. McLeland acknowledges the early canonical contributions of Clive Phillpot through the 1977 publication *Art Library Manual: A Guide to Resources and Practice* (London: Bowker) in which his chapter "Artists Books and Book Art" addresses the role of artists' books in library collections as well as considerations for selection. Also discussed is the 1982 special issue of *Art Documentation* that was edited by Phillpot and devoted to evolving the conversation around collecting artists' books.

40. "Every Item in the Artists' Books Collection," Banff Centre Library and Archives, https://banffcentrelibraryand archives.tumblr.com/. This collection holds over 5,000 artists' books.

41. *Artists' Books Canada*, https://artistsbookscanada.wordpress.com/.

42. Several artists of this generation, including the members of General Idea and Anna Banana, were prolific publishers of artists' magazines including GI's *FILE Megazine* (1972–1989) and Banana's *VILE* (1974–1979, 1983). These titles were usually published under the artists' alternate names.

Figure 1. Michael Morris, *Mr. Peanut, Art Rat and Candy Man at Queen Elizabeth Park, Vancouver, 1972,* 1972. Image courtesy of the Morris / Trasov Archive. Please see the online edition of *Art Documentation* for a color version of this image.

Hometown Queen.

Figure 2. Camille Turner, *Hometown Queen*, Hometown Queen Series, 2012. Photographers: Barb Greczny and Patrick Ellard. Digital compositing: Camille Turner. Image courtesy of Camille Turner. © 2012 Camille Turner. All rights reserved. Please see the online edition of *Art Documentation* for a color version of this image.

facilitates further research. The dictionary is intended for academic communities, in-cluding students and faculty, but it will also be of interest to artists, curators, and other cultural workers. Art librarians can use the dictionary as a reference tool or as a re-source for information or digital literacy workshops. For example, the subject of this project recently served as the basis of one such workshop as part of a series of public activities "designed to introduce the artistic community to Wikimedia projects and to document the practices, artists and organizations that make up the Quebec and Cana-dian contemporary arts ecosystem."[43] Entries within the dictionary could also assist catalogers to develop new or augment already existing authority records for Canadian artists.[44]

The creation of visual art through a fictional identity is an unconventional practice. As such, *Who Was Who Was Who in Contemporary Canadian Art* takes an untraditional approach to document its subject matter. It includes biographical entries for artists (Figure 3) as well as distinct but related entries for each of their other identities (Fig-ure 4), as many of the artists listed within the dictionary employ more than one fic-tional identity. In total, the publication provides approximately sixty entries for con-temporary artists (active at any time between 1960 and the present) and over 100 entries for their alternate identities. An introductory essay offers the reader historical context for visual artists who use pseudonyms, personae, alter-egos, heteronyms, and new names, and it proposes a provisional taxonomy for these types of alternate identity. The publication also includes an extensive bibliography of over 300 cited sources con-sisting largely of art magazine and journal articles, exhibition catalog essays, and anthol-ogy chapters, thus highlighting some of the diverse forms that critical writing can take in Canadian art publishing. The dictionary will republish a 2018 online interview with the author to provide the reader with background information about this project.[45] Fi-nally, it includes a name index of Canadian artists and their alternate identities.

Early in the introductory essay, an argument is made that many of the artists who used alternate identities in their practice were engaged in either mail art networks or in performance art communities on local, national, and international levels. In gen-eral, the boundaries between these disciplines were shown to be fluid as many artists from this generation moved between mail art and performance art with ease. It is further argued that the use of pseudonyms from the 1960s and 1970s can be traced back to early twentieth-century avant-garde art movements—including Dada and Surrealism—where this practice was prevalent. Special reference is made to artists Marcel Duchamp (Rrose Sélavy, R. Mutt, etc.), Lucy Renée Mathilde Schwob (Claude Cahun), and Suzanne Malherbe (Marcel Moore). The essay also acknowledges the

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43. This digital literacy activity was held on October 29, 2020, as part of a series of workshops organized by Artexte and partner organizations. For details, see "Contemporary Arts X Wiki Virtual Workshops," *Artexte*, https://artexte.ca/en/2020/09/contemporary-arts-x-wiki-virtual-workshops/.

44. The creation or development of such authority records would serve to document artists' names and variant names, thus facilitating the retrieval of works published by or about them. Ideally, this work could be undertaken in col-laboration with the artists.

45. John Latour, "A Conversation with John Latour," interview by Hélène Brousseau, *Articles*, November 17, 2018, https://artexte.ca/en/articles/a-conversation-with-john-latour/.

TURNER, CAMILLE

Camille Turner (Kingston, Jamaica 1960 -) moved to Canada in 1969 and lived in Sarnia, ON before settling in Hamilton, ON. She completed a diploma in Art Fundamentals from Sheridan College, and graduated from OCAD University with an AOCA diploma. She also holds a Masters in Environmental Studies from York University, and is pursuing a doctorate in this program.

Turner created **Miss Canadiana*** in 2002 and has made use of this persona in both her performance and photographic practices including the *Hometown Queen* series of photographs. On the subject of this body of work, Turner writes on her website that "I created the Hometown Queen series to re-write my personal history and to pay homage to my complicated relationship with Hamilton, my hometown".

In addition to her work as Miss Canadiana, Turner draws attention to Black History through community-based walks and audio guided tours in numerous cities. In 1996, the artist co-founded Year Zero One with Michael Alstad, and founded Outerregion in 2010.

Other name(s)

Miss Canadiana*

Discipline(s)

New Media
Performance Art
Photography
Walking Practice

Sources consulted

Artexte artist file 410 – TURNER, CAMILLE

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Jacques, Michelle. "Camille Turner: There's Nothing New Under the Sun, But There Are New Suns." *More Caught in the Act: An Anthology of Performance Art by Canadian Women*, edited by Johanna Householder and Tanya Mars. Artexte and YYZ Books, 2016, pp. 366-374.

"Turner, Camille." *Artists in Canada*, https://app.pch.gc.ca/application/aac-aic/artiste_detailler_bas-artist_detail_bas.app?rID=47913. Accessed 8 Aug. 2019.

Turner, Camille. "Miss Canadiana." *Camille Turner*, http://camilleturner.com/project/miss-canadiana. Accessed 6 Oct. 2018.

Figure 3. Mock-up of Camille Turner entry in *Who Was Who Was Who in Contemporary Canadian Art*.

inherent racial and gender biases of traditional artists' biographical dictionaries. It draws upon feminist critical theories that question art history's privileging of white male artists and its conflation of male artists and the notion of genius. The use of alternate identities as an art practice is shown to have evolved over time in Canada. In the early years, for example, many artists created playful identities inspired by Dada's sense of the absurd, while subsequent generations of Canadian artists often used humor and alternate identities to explore issues of race, culture, colonization, and gender politics.

MISS CANADIANA

Camille Turner* created the persona of Miss Canadiana on July 1 (Canada Day) 2002. Miss Canadiana appears in public and in photographs as the winner of a beauty contest. Her head is adorned with a crown, she wears an elegant red dress, and she sports the colours of the Nation's flag with her red and white Miss Canadiana sash.

Alison Cooley notes that this persona "[...] performs at public events in order to question white beauty standards, and to reassert the presence of Blackness within the story of what it means to be Canadian" (2016).

Michelle Jacques describes the origins of Turner's persona, "*Miss Canadiana* was inspired by Turner's experience in a shopping mall in North Bay, Ontario in 2002, where she had stopped to pick up supplies for a camping trip. Her presence in the mall elicited stares from the other shoppers, although she was simply doing what thousands of Southern Ontario travellers had done before her" (367).

Sources consulted

Artexte artist file 410 – TURNER, CAMILLE

Cooley, Alison. "Camille Turner." *The Canadian Encyclopedia*, 14 January 2016, https://www.thecanadianencyclopedia.ca/en/article/camille-turner. Accessed 6 Oct. 2018.

Jacques, Michelle. "Camille Turner: There's Nothing New Under the Sun, But There Are New Suns." *More Caught in the Act: An Anthology of Performance Art by Canadian Women*, edited by Johanna Householder and Tanya Mars. Artexte and YYZ Books, 2016, pp. 366-374.

"Miss Canadiana." *Camille Turner*, http://camilleturner.com/project/miss-canadiana. Accessed 6 Oct. 2018.

Figure 4. Mock-up of Miss Canadiana entry in *Who Was Who Was Who in Contemporary Canadian Art*.

CANADIAN ARTISTS' BIOGRAPHICAL REFERENCE WORKS
IN PERSPECTIVE

Who Was Who Was Who in Contemporary Canadian Art follows in the print tradition of numerous Canadian artists' biographical dictionaries published since the 1960s and is also informed by several key online Canadian art resources launched since the 1990s. It is hoped that the following descriptions will contextualize the current dictionary project and encourage more critical writing about them in the future.

One of the most important reference publications in the history of Canadian art publishing is Colin S. MacDonald's multi-volume *A Dictionary of Canadian Artists*.[46] Drawing largely upon bibliographic research carried out at the National Gallery of Canada's Library and Archives, MacDonald produced an eight-volume dictionary between 1967 and 2006 with over 5,000 artists' biographical entries ranging from A to Smith. The ninth and final volume (Smith to Z) was taken on by Anne Newlands and Judith Parker and published in 2009 as an online document.[47]

Other notable examples of Canadian artists' biographical dictionaries in print include Russell J. Harper's *Early Painters and Engravers in Canada*,[48] the two-volume *Canadian Artists in Exhibition/Artistes canadiens: Expositions*;[49] *Biographies of Inuit Artists* (also in two volumes);[50] Blake McKendry's *A Dictionary of Folk Artists in Canada*;[51] *The Biographical Dictionary of Saskatchewan Artists*;[52] *Contemporary Canadian Artists*;[53] Blake McKendry's *A to Z of Canadian Art: Artists & Art Terms*;[54] and Joan Acland's *First Nations Artists in Canada: A Biographical, Bibliographical Guide, 1960 to 1999/Artistes des premières nations du Canada: Une guide biographique, bibliographique, 1960 à 1999*.[55]

With the emergence of the internet in the 1990s, a new kind of online art reference work appeared in Canada, as it did elsewhere around the world. These database-driven resources could be accessed remotely and searched in an interactive manner, and they could be easily updated. The following examples of online art reference works were consulted throughout the research phase of *Who Was Who Was Who in Contemporary Canadian Art*.

46. Colin S. MacDonald, ed., *A Dictionary of Canadian Artists* (Ottawa: Canadian Paperbacks, 1967–2006).

47. "Research Publications and Resources," National Gallery of Canada Library and Archives, https://www.gallery.ca/research/research-publications-and-resources.

48. Russell J. Harper, *Early Painters and Engravers in Canada* (Toronto: University of Toronto Press, 1970).

49. Bob Burdett, Peter Newell, and Pauline Leung, *Canadian Artists in Exhibition/Artistes canadiens: Expositions* (Toronto: Roundstone Council for the Arts and Canadian Art Publications, 1972–1974).

50. *Biographies of Inuit Artists* (Ottawa: Canadian Arctic Producers Co-operative, 1981).

51. Blake McKendry, *A Dictionary of Folk Artists in Canada: From the 17th Century to the Present with Inclusions of Popular Portrait, Topographical, Genre, Religious and Decorative Artists of the 17th, 18th and 19th Centuries* (Elginburg: Blake McKendry Limited, 1988).

52. Marketa Newman, ed., *The Biographical Dictionary of Saskatchewan Artists* (Saskatoon: Fifth House, 1990).

53. *Contemporary Canadian Artists* (Toronto: Gale Canada, 1997).

54. Blake McKendry, *A to Z of Canadian Art: Artists & Art Terms* (Kingston: Blake McKendry, 1997). McKendry subsequently published *The New A to Z of Canadian Art, Artists & Art Terms* (Kingston: Blake McKendry, 2001).

55. Joan Reid Acland, *First Nations Artists in Canada: A Biographical, Bibliographical Guide, 1960 to 1999/Artistes des premières nations du Canada: Une guide biographie, bibliographique, 1960 à 1999* (Montreal: Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, 2001).

CCCA Canadian Art Database Project
(http://ccca.concordia.ca/)

Launched in 1997 by the Centre for Contemporary Canadian Art, the Canadian Art Database Project originally showcased the work of sixty Canadian visual artists.[56] When it was revised and relaunched in 2001, the second version of this database documented the work of some 200 contemporary artists, all of whom were able to update their own online entries.[57] The mandate and scope of the CCCA Canadian Art Database Project has expanded to include the work of "over 850 prominent Canadian visual, media and performance artists, graphic designers, writers and curators"[58] with entries for the artists as well as essays and interviews with selected artists. Individual entries provide a brief biography, illustrated timelines of artwork with captions, artists' contact information, CVs, and links to their websites whenever possible. Since 2000, this resource has also published content about artists' groups, organizations, and special projects of historical value to Canadian contemporary art. In 2012, the project was acquired by the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art at Concordia University, and it is hosted on the Institute's website. The site is updated occasionally, and there are plans to expand its scope in the future.[59]

Ruins in Process: Vancouver Art in the Sixties
(https://vancouverartinthesixties.com/)

Described as a "research archive and educational resource that brings together still and moving images, ephemera, essays and interviews to explore the diverse artistic practices of Vancouver art in the 1960s and 1970s,"[60] Ruins in Process provides access to a wide range of digitized primary documents and secondary sources such as critical essays that facilitate in-depth research into this important time period of Vancouver art. The "People" section of Ruins in Process comprises biographical entries for about 160 Vancouver artists and other cultural workers.[61] The site was initiated by author and curator Glenn Alteen, edited by artist and curator Lorna Brown, and was produced in partnership with the Morris and Helen Belkin Art Gallery at the University of British Columbia and Vancouver's artist-run grunt gallery. Ruins in Process was made public in 2009 after approximately two years of research and has remained largely unchanged since its launch.[62]

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56. "The CCCA Canadian Art Database Project," CCCA Canadian Art Database/Base de données sur l'art canadien CACC, http://ccca.concordia.ca/inc/english/about.html?languagePref=en&context=about.

57. Bill Kirby, "Bill Kirby [Internet Archive of Canadian Professional Artists]," interview with Clara Hargittay, *Canadian Art* 18, no. 3 (Fall 2001): 42–43.

58. "The CCCA Canadian Art Database Project," CCCA Canadian Art Database/Base de données sur l'art canadien CACC, http://ccca.concordia.ca/inc/english/about.html?languagePref=en&context=about.

59. Brenda Dionne, Institute Administrator, Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, email message to author, July 23, 2020.

60. "About this Site," Ruins in Process, https://vancouverartinthesixties.com/about.

61. "Archive index / People," Ruins in Process, https://vancouverartinthesixties.com/archive.

62. Lorna Brown, associate director and curator, Morris and Helen Belkin Art Gallery, email message to author, July 22, 2020.

Artists in Canada
(https://app.pch.gc.ca/application/aac-aic/description-about.app?lang=en)

Artists in Canada (AiC) is hosted by the Canadian Historical Information Network (CHIN). It began in 1976 as a checklist of the National Gallery of Canada's holdings of artists' files in their Library and Archives collection. Originally, it was called the Artists in Canada Reference Database, but as National Gallery of Canada librarian Peter Trepanier noted in a 1995 *Art Documentation* article, the resource changed its name to Artists in Canada: A Union List of Files in 1982, "reflecting its expansion as a union list of holdings submitted by 19 Libraries."[63] As a reference platform, AiC has evolved over the years. It now offers users a greater number of search fields and functionalities than in its formative online years and provides a data dictionary and manual for its contributors. The database currently holds over 42,000 biographical entries for artists who were born in Canada (or who were active in Canada) from the eighteenth century onward. Presently, there are twenty-five contributor libraries to AiC, and new information continues to be compiled and updated by the Library and Archives of the National Gallery of Canada.

It is also worth noting that each artist entry in AiC lists the names of the contributing Canadian libraries that hold an artist's file on a given subject.[64] As the contact information for each library contributor is also provided on the AiC site, users gain access to multiple, potential connections to extend their research across the country.

CROSS-INSTITUTIONAL RESEARCH NETWORKS
Who Was Who Was Who in Contemporary Canadian Art began with bio-bibliographic and online research carried out during a spring/summer 2018 research residency at Artexte (https://artexte.ca). This nonprofit arts organization facilitates research through several programs and activities that "are linked to the permanent collection and to current issues in visual and print culture in contemporary art."[65] The collection itself documents the visual arts from 1965 to the present day with special attention to Canadian art.[66] Artexte's 8,000+ artists' file collection contains publications, unpublished materials (such as artists' statements and CVs) and printed ephemera that document the careers of individual artists. Much of the material in the Artexte collection is received through donations from artists, art galleries, museums, and ARCs across Canada. The collection itself is managed by e-artexte (https://e-artexte.ca/) that serves a dual role as a library catalog for Artexte's physical collection and as an open-access digital repository for publications on contemporary art that are deposited by artists, authors and

63. Peter Trepanier, "The Artists in Canada Reference Database: Revised, Updated and Enlarged," *Art Documentation* 14, no. 1 (Spring 1995): 9, https://doi.org/10.1086/adx.14.1.27948706.

64. For example, a search for the artist Vincent Trasov will provide biographical information on the artist (including Trasov's alternate identity of Mr. Peanut) and a list of nine contributor libraries that hold an artist's file for Trasov.

65. "About us," Artexte, https://artexte.ca/en/about-us/. The author worked at Artexte as an information specialist and librarian from 2004 to 2014.

66. "Collection," Artexte, https://artexte.ca/en/collection/.

contemporary art publishers.[67] For these reasons, Artexte has become an important hub within Canadian cross-institutional research networks.

As an open access publication, *Who Was Who Was Who in Contemporary Canadian Art* will stand apart from the other artists' biographical dictionaries and online sources discussed within this article as anyone with an internet connection will be able to access and download its content in its entirety. It is also hoped that Creative Commons licensing will encourage further analysis into an under-documented art practice in Canada by allowing readers to freely use and reuse this research. In this project, the idea of "access" relates not only to the dictionary itself, but to the body of literature on the subject of artists' alternate identities found in its bibliography. In the project to follow, access takes on an even greater role with the redevelopment of a collection of essential Canadiana through Canadian art publishing.

UBC CANADIAN ART EXHIBITION CATALOGUE COLLECTION

A primary focus of the University of British Columbia's Music, Art and Architecture (MAA) Library is to create and cultivate a strong and vital collection that supports the research needs of faculty and students in the School of Music, the Department of Art History, Visual Art & Theory, the School of Architecture and Landscape Architecture, the School of Community and Regional Planning, and the School of Information (iSchool). The Canadian Art Exhibition Catalogue Collection is a special collection at the MAA Library that brings together catalogs produced for exhibitions mounted at art institutions in Canada as well as exhibitions by Canadian artists held in Canada or abroad. The collection is national in scope, with strong representation of Vancouver and BC-based artists, and of exhibitions held at UBC, in Vancouver, and in Western Canada. It preserves historically important Canadian art materials, serves as a documentary record of art practices in Canada, and is the most in-depth collection of its kind on the West Coast.

In 2017, a project was initiated to rehouse, expand, and promote the Canadian Art Exhibition Catalogue collection. This involved identifying Canadian art catalogs already in UBC Library collections but dispersed across various locations and assembling them in one place: enclosed cabinets in the MAA Library's Ridington Room. This popular reading room is named for John Ridington, UBC's first university librarian (1916–1940),[68] and is well known by students and marketed on tours as the "Harry Potter Room."[69] Full-length windows, a winding staircase, hanging glass sculpture, and wood paneling are a backdrop for portraits of university presidents (Figure 5). The

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67. For more information about e-artexte, see Corina MacDonald, Tomasz Neugebauer, and John Latour, "The e-artexte Digital Repository: Promoting Access in Canadian Contemporary Arts Research and Publishing Community," *Art Libraries Journal* 39, no. 1 (2014): 10–16, https://doi.org/10.1017/S0307472200018125.

68. "Building the Main Library, 1923–1925," University Archives, University of British Columbia Library, 1998, 2001, https://www.library.ubc.ca/archives/mainlib/library.html.

69. Katherine Kalsbeek, "Featured Room: Ridington Room," New at Rare Books and Special Collections: Updates, Announcements, and New Resources, University of British Columbia Library, January 26, 2011, http://blogs.ubc.ca/rbscnew/2011/01/26/featured-room-ridington-room/.

Figure 5. The Ridington Room in the UBC Music, Art and Architecture Library. Photo credit: Martin Dee, UBC Marketing & Communications. Used with permission. Please see the online edition of *Art Documentation* for a color version of this image.

room is used frequently by university presidents and the Communications Department for marketing and donor-related purposes. The impetus in moving the Canadian art exhibition catalogs was to elevate the profile and status of this unique print collection, improve access, and brand the space with a specialized art focus that evokes national consciousness in an international public sphere.

HISTORICAL CONTEXT

Located in UBC's Main Library building that was built in 1925, the Fine Arts Room (later Division, then Library) was founded in 1948. Under the stewardship of Melva Dwyer, head of the Fine Arts Library 1964–1984, standing orders were arranged with the National Gallery of Canada and the Art Gallery of Ontario, letters were sent to galleries and museums, and trips were made around the city to acquire local exhibition catalogs.[70] The result was a "cabinet with a locked glass door [that] protected the small Canadian exhibition catalogues"[71] and formed the basis of a fine arts rare book collection.

Canadian art exhibition catalogs continued to be collected under Diana Cooper, fine arts reference librarian 1964–2004, after whom the collection is now named. Under the acquisition practices of Dwyer and Cooper, holdings soon exceeded the cabinet space, and Canadian art exhibition materials ended up in circulating stacks and the Fine Arts Library rare books room, an area that was accessible only to library staff. In subsequent years, collection development continued with Vanessa Kam, head of the Music, Art and Architecture Library 2006–2016, and, eventually, this author.

Construction of the Irving K. Barber Learning Centre (IKBLC) around the Main Library core (2005–2009) and the introduction of a high-density automated storage and retrieval system (ASRS)—the first in Canada—impacted physical spaces and collections at the MAA Library.[72] Canadian art exhibition catalogs were dispersed further across the reference collection, open stacks, vertical files, and the ASRS, diminishing cohesiveness, access, and browsing. The current project was designed to reunite this material in a central location and reconnect faculty and students in the Art History, Visual Art & Theory (AHVA) Department—as well as local, national, and international community researchers—to essential Canadiana print resources.

It is important to note that the MAA library serves a wide network of patrons in addition to the aforementioned UBC schools and departments. Its central location in the IKBLC (a hub on campus), its position as the access point for materials in the ASRS, and its adjacency—both physically and conceptually—to Rare Books & Special Collections (also located in IKBLC), makes it a popular destination for students and researchers across disciplines. One of the busiest branches on campus, the MAA Library is frequented by visiting researchers, scholars, and dignitaries, as well as artists and cultural workers who utilize the art collections and can learn about the scope of the

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70. Diana Cooper and Peggy McBride, "Reflections through the Looking Glass: The Story of the Fine Arts Library at the University of British Columbia," *History of Art Libraries in Canada*, 2006, 71–73, http://canada.arlisna.org/wp-content/uploads/2019/06/arlis-hal-2012-11.pdf.

71. Cooper and McBride, "Reflections through the Looking Glass," 73.

72. "UBC Opens $79.7M Irving K. Barber Learning Centre," News Release: Office of the Premier, University of British Columbia, April 11, 2008, https://archive.news.gov.bc.ca/releases/news_releases_2005-2009/2008OTP0084-000512.htm.

holdings through serendipitous browsing, interactions with staff and subject special-
ists, the library catalog, and even through online networks such as Artists in Canada, of
which the MAA Library is a participating institution.

The book relocation was able to proceed at that particular moment because the
Ridington cabinets, which previously held older print volumes and provided display
space, had been cleared out and were now available to house Canadian art exhibition
catalogs and support the focused redevelopment of this collection. With a prominent
physical space secured, the identification, vetting, and moving of materials advanced
amid other branch projects and day-to-day activities.

PROJECT OUTLINE

The project began in spring 2017 by claiming space conceptually, as the cabinets came
within the purview of the MAA Library, then physically, as Canadian art exhibition cat-
alogs were moved from a small collection remaining in locked cabinets and from open
stacks to the main floor (Level 3) of the Ridington Room. This laid the foundation for
reunifying the collection and visually articulated its renewed potential in the reading
room.

In the fall, a decision was made to allow ASRS materials to circulate. As all Fine Arts
ASRS items were previously non-circulating, this change added urgency to the process
of gathering Canadian art catalogs from this holding location and migrating them into
a central collection with mediated access. Cabinets would add an element of preserva-
tion by protecting art catalogs published in unusual or ephemeral formats that might
otherwise languish if kept in open stacks. These formats include thin saddle-stitched,
stapled, comb or spiral-bound, or folded books; items designed to open in multiple
ways, housed in uniquely shaped boxes, or composed of mixed media; and catalogs
presented in multiple—sometimes disparate—parts, or accompanied by supplemen-
tary materials.

Two developments in 2018 further focused the project. First, a data report was pre-
pared to identify all print items in LC Class N or T, in all locations, that:

- had call numbers ending in "EX" (i.e., items with an exhibition designation)
- used the "exhibitions" subject subdivision and were published in Canada
- had been part of the old Fine Arts Exhibition Collection (FAEX).[73]

Second, this author was hired in a one-year contract as the art librarian, a position left
vacant since 2016. The data report was comprehensive and identified more than
22,000 items; however, the report included significant duplication, though this was
reduced by filtering the results.[74] The dataset parameters did not capture some titles

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73. The MAA Library negotiated with the Technical Services Department to set data parameters and run the report.
Each item was identified by thirteen facets, including Call Number, Bib ID, Copy Count (Bib ID data used to distinguish
unique and duplicate items), Barcode, Author, Title, Publisher City, and Imprint.

74. Duplication resulted from pulling data from across all library holding locations where a title with multiple copies
or editions might be held in several locations. Titles are not duplicated in the Canadian Art Exhibition Catalogue Collec-
tion. For duplicate titles, the cleanest copy was sent to the Canadian Art Exhibition Catalogue Collection (non-circulating),
and additional copies were sent to open stacks or ASRS (circulating).

that fell within the intended scope of the collection, and they also returned many results that fell out of scope. For example, the report listed many—but not all—of the catalogs for certain art organizations in the UBC Library holdings. Challenges arose in identifying the full scope of catalogs for local art organizations and small-scale publishers that had irregular output, had undertaken a name change in their history, or co-published with collaborative partners. It was necessary to run ad hoc searches in the library catalog to look up individual organizations in the "publisher/place" search field and manually add any missing catalogs to the list. Bringing an understanding of Canadian visual culture, exhibition history, and printed matter to the data report, the author analyzed the results to identify essential artists, art organizations, and art publications or publishers that would create a framework for the re-formed Canadian Art Exhibition Catalogue Collection.

COLLECTION SCOPE

At the start of the project, the scope of the collection was national, with the goal of capturing a comprehensive record of art making, exhibiting, and publishing in the country. The plan was to collate all catalogs in UBC Library holdings published for exhibitions at Canadian art organizations and by Canadian artists (exhibiting in Canada and abroad), and then continue acquiring new material in this manner. It became clear that this scope was too difficult to maintain. The physical footprint of such a collection strategy would quickly surpass the cabinets in the Ridington Room. The budgetary impact of collecting new catalogs on a national scale would be significant, as would the enormous amount of time and effort required to identify all art catalogs from across the country. Limited-run, ephemeral, and independently published catalogs from GLAMs[75] and artist-run centers are difficult to source. For Canadian artists exhibiting abroad, challenges arise in researching and acquiring catalogs from international publishers and galleries.

It was evident that the development of this collection required tighter constraints. In defining what to document, the following priorities were established. The Canadian Art Exhibition Catalogue Collection gathers catalogs from:

- Campus-affiliated art organizations: the Morris and Helen Belkin Art Gallery, the Museum of Anthropology, the AHVA Gallery (exhibition space of the Department of Art History, Visual Art & Theory), and the Hatch Gallery (UBC's student-run exhibition space)[76]
- Vancouver-based artists and art organizations
- BC-based artists and art organizations
- Artists and art organizations in Western Canada
- Larger art organizations across Canada, as available
- International art organizations exhibiting Canadian art and artists, as available

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75. GLAMs = Galleries, Libraries, Archives, and Museums.
76. See "The Belkin," https://belkin.ubc.ca/, "Museum of Anthropology at UBC," https://moa.ubc.ca/, "AHVA Gallery," https://ahva.ubc.ca/ahva-gallery-home/, "Hatch Art Gallery," https://www.hatchartgallery.com/.

The primary format of the collection is the exhibition catalog. Decisions about other formats published in conjunction with an exhibition (i.e., artists' books, zines, chapbooks, and ephemera) are made on an ad hoc basis with special consideration for unique materials by and about Vancouver-based exhibitions and artists. Artists' books are not a central focus because they are collected by UBC Rare Books and Special Collections (RBSC) within a very localized context.

IMPLEMENTATION AND COLLABORATION

As the project unfolded, opportunities arose to collaborate with colleagues across the UBC Library. With the revised data report in hand, and in consultation with the author, two circulation staff members served as the primary project assistants to retrieve material, update library catalog records, relabel catalogs, and shelve materials in the Ridington cabinets. Some ASRS materials were too large to fit in the cabinets. These were labeled as Oversize and held temporarily in the Reference Office while determining how to aptly incorporate them into the collection, or whether to transfer them back into ASRS or into the Oversize Collection in the stacks—at the risk of separating a subset of material from the overall collection.

Technical Services cataloging staff corrected problematic item records. One example was the multi-volume *Catalogue of the [. . .] exhibition of the Royal Academy of Arts.*[77] The annual itinerant exhibition was held at major Canadian art organizations from 1880 to 1971, along with exhibiting art societies. Catalogs were published under variant titles, and some issues lacked titles altogether. In certain years, multiple exhibitions were held and inconsistently numbered. At UBC, the slim catalogs were bound together and included originals, duplicates, reprints, and photocopies. These volumes were collected from multiple locations, assessed, and catalog records updated (including merging records), before being sent to open stacks as a non-circulating series. Conservation staff treated older materials requiring conservation work. Fragile ASRS materials, and those deemed to be of particular value or rarity, were sent to RBSC to be stored in a controlled environment with mediated access.[78]

In spring 2019, additional cabinet space on Level 4 of the Ridington Room was negotiated. These cabinets had previously held graduate research materials, which moved to newly installed shelving in the graduate research rooms, and print volumes within RBSC's purview, subsequently displayed in the university librarian's office. By evaluating how the space was used and finding beneficial alternatives, the Canadian Art Exhibition Catalogue Collection expanded across two floors of the MAA Library. Opening up this space and shifting catalogs provided room for the collection to grow in the coming years.

OUTCOMES AND LOOKING AHEAD

The Canadian art exhibition catalogs are now easier to find in the library catalog, located together in a coherent way, visible in the Ridington Room for serendipitous

77. See "Catalogue of the . . . exhibition of the Royal Canadian Academy of Arts," UBC Library Catalogue, http://resolve.library.ubc.ca/cgi-bin/catsearch?bid=1177012.

78. This included catalogs that were irreplaceable, out-of-print, had fewer than twenty-five institutional listings in OCLC WorldCat, had high valuations from sellers or appraisers, or had unique local features.

Figure 6. Detail of the Canadian Art Exhibition Catalogue Collection, on Level 3 of the Ridington Room, UBC Music, Art and Architecture Library. Photo credit: Sara Ellis. Please see the online edition of *Art Documentation* for a color version of this image.

discovery, and highlighted by eye-catching promotional imagery (Figure 6). The MAA Library partnered with the Vancouver Art Gallery to acquire facsimile reproductions of paintings by Canadian artist Emily Carr. These were placed inside select cabinets, visually enriching the collection space and making it a focus of renewed interest for students, researchers, and visiting dignitaries alike.

To date, the Canadian Art Exhibition Catalogue Collection encompasses nearly 8,000 unique items, and new catalogs continue to be acquired. The collection is predominantly LC Class N items (90 percent), with some Class A, E, F, G, M, P, T, and Z items. Historical reach extends back to the late nineteenth century, with a selection of material from the 1880s to the 1950s (2 percent), numerous catalogs from the 1960s and 1970s (13 percent), and the majority from the 1980s to present (84 percent). The collection documents a history of Vancouver's small galleries and artist-run centers and formative moments in photoconceptualism, experimental art, conceptual art, performance art, and mail art across Canada.

It is too soon to measure the full impact of this collection redevelopment beyond anecdotal commentary. Students and faculty have used individual or tailored sets of catalogs for research papers and final projects or as pedagogical resources. Visitors have browsed the catalogs and commented on the visual impact of the redefined space. However, such interactions are currently suspended due to the ongoing closure of library spaces in response to the COVID-19 global pandemic. Additional time is needed to collect sufficient qualitative and quantitative data through reference questions, circulation statistics, requests for information or visual literacy sessions or pedagogical workshops centered on this format and topic, constructive feedback from faculty and students, and other forms of assessment.

There is also more work to be done as the project facilitates future collection development. Looking ahead, the author seeks to:

- Launch a project to assess an adjacent special collection in the MAA Library: the Artist Files Collection. Relevant Canadian art exhibition catalogs will

be migrated from vertical files to the Ridington cabinets to further increase visibility and access. A similar prioritization framework will be used while also considering format (binding, size, number of pages, etc.), institutional guidelines for collections and special formats, and best practices of ARLIS/NA's Artist Files Special Interest Group[79] and Cataloging Advisory Committee.[80] This will determine which catalogs should remain in files, identified in the library catalog at the file-name level only, or move into the Canadian Art Exhibition Catalogue Collection, where individual catalogs have a bibliographic record in the library catalog.

- Pursue opportunities to acquire exhibition catalogs that improve representation of artists who identify as IBPOC,[81] 2SLGBTQIA+,[82] and from diasporic, racialized, and underrepresented, equity-seeking groups.
- Facilitate ways to acquire, preserve, and archive born-digital exhibition catalogs in PDF and other formats, particularly for arts organizations that do not produce any print announcement cards, brochures, or catalogs to document their exhibitions and related programming.
- Continue building relationships and community networks with GLAMs, ARCs, and publishers to source local print exhibition catalogs, augmenting unique aspects of the collection while honoring practices first established by Melva Dwyer.

The continued enhancement of this special collection fulfills directions articulated in the UBC Library Strategic Framework and the UBC Strategic Plan to advance research and create inspiring spaces.[83] This revitalized collection offers new opportunities for research and pedagogy in the AHVA Department, as well as in broader university and artist communities. Artists can recognize the significance of centering Canadian art exhibition materials and envision their own catalogs in the collection. The prioritization of this special collection in a high-profile space can also elicit potential donors to provide contributions that associate their name with the development of a legacy collection. The Ridington Room is now used frequently as a location for library

79. "Artist Files Revealed: Documentation and Access," The Artist Files Working Group, Art Libraries Society of North America (ARLIS/NA), http://artistfiles.arlisna.org/artist-files-revealed-documentation-and-access/.

80. "Cataloging Exhibition Publications: Best Practices," ARLIS/NA Cataloging Advisory Committee, https://www.arlisna.org/publications/arlis-na-research-reports/147-cataloging-exhibition-publications-best-practices.

81. IBPoC = Indigenous, Black and People of Colour. "Its origins are in the US where the term is expressed as BIPOC. [...In] striv[ing] to consistently place 'First Peoples first', [...] the Indigenous-first acronym - IBPoC" is used here. "IBPOC Artistic Practices," Primary Colours/Couleurs Primaires, https://www.primary-colours.ca/sections/3-generating-knowledge.

82. 2SLGBTQIA+ = Two Spirit, Lesbian, Gay, Bisexual, Trans, Queer (or Questioning), Intersex, Asexual. "The placement of Two Spirit (2S) first is to recognize that Indigenous people are the first peoples of this land and their understanding of gender and sexuality precedes colonization. "Equity & Inclusion Glossary of Terms," UBC Equity & Inclusion Office, https://equity.ubc.ca/resources/equity-inclusion-glossary-of-terms/.

83. "Library Strategic Framework," University of British Columbia Library, June 6, 2019, https://about.library.ubc.ca/about-us/strategic-framework/; "Shaping UBC's Next Century: Strategic Plan 2018–2028," University of British Columbia, https://strategicplan.ubc.ca/, 41, 49, 70.

and university photoshoots—a fitting backdrop for publicity images of book prize and scholarly award recipients.

The result is the reinvigorated promotion of Canadian art print resources in a definitive physical space where the collection can grow. Relocating catalogs and updating records improves access to and awareness of older, rare, and ephemeral materials that provide valuable information not covered by other art resources, including digital sources. In developing a renewed sense of place within the branch, the MAA Library is able to present a cohesive articulation of the art scene in British Columbia, alongside greater—albeit focused—representation of Canadian art and cultural heritage.

CONCLUSION

While the literature review in this article draws attention to the need for more critical writing on Canadian art publishing and collection development issues as a whole, the two projects demonstrate how art information professionals are able to take specific initiatives to advance knowledge in the field of research or can effect positive organizational change for the benefit of the communities they support. In these ways, the projects are in keeping with one of ARLIS/NA's Core Values to "serve the art information needs of a broad audience for education, scholarship, and artistic practice" and its Strategic Direction for Collections and Access to "facilitate collaborations across institutions and cultural organizations in order to promote the informed management, preservation, discovery, and access to collections amid their evolving publishing manifestations."[84]

The first project will lead to a publication while the second reflects on a collection development initiative at the institutional level that articulates the significance of preservation and promotion. Despite significant differences between the two projects, they are both concerned with reimagining Canadian art practices or art collections to facilitate future research and access for diverse communities of users.

This article serves as an entry point for information professionals looking to enact similar research methodologies, publication scoping, or collection management projects within their own institutions. Those interested in doing so can justify the significance of such work for acknowledging the value of information as it is manifested in various contexts, including publishing practices and access to information, and recognizing collaborative efforts within the discipline to extend this knowledge as it is expressed in multiple facets.[85] This work also seeks to strengthen ties between scholarly and artistic discourse while acknowledging the varied perspectives and interpretations therein. In doing so, it supports the ongoing identification of, and access to, relevant sources to advance pedagogical and research initiatives.

84. "About the Society: ARLIS/NA Strategic Directions," ARLIS/NA Art Libraries Society of North America, March 2016, https://arlisna.org/about/strategic-directions.

85. These considerations relate to the frames "Information Has Value," and "Research as Inquiry," from the *ACRL Framework for Information Literacy for Higher Education*, Association of College & Research Libraries, January 11, 2016, http://www.ala.org/acrl/standards/ilframework#frames.