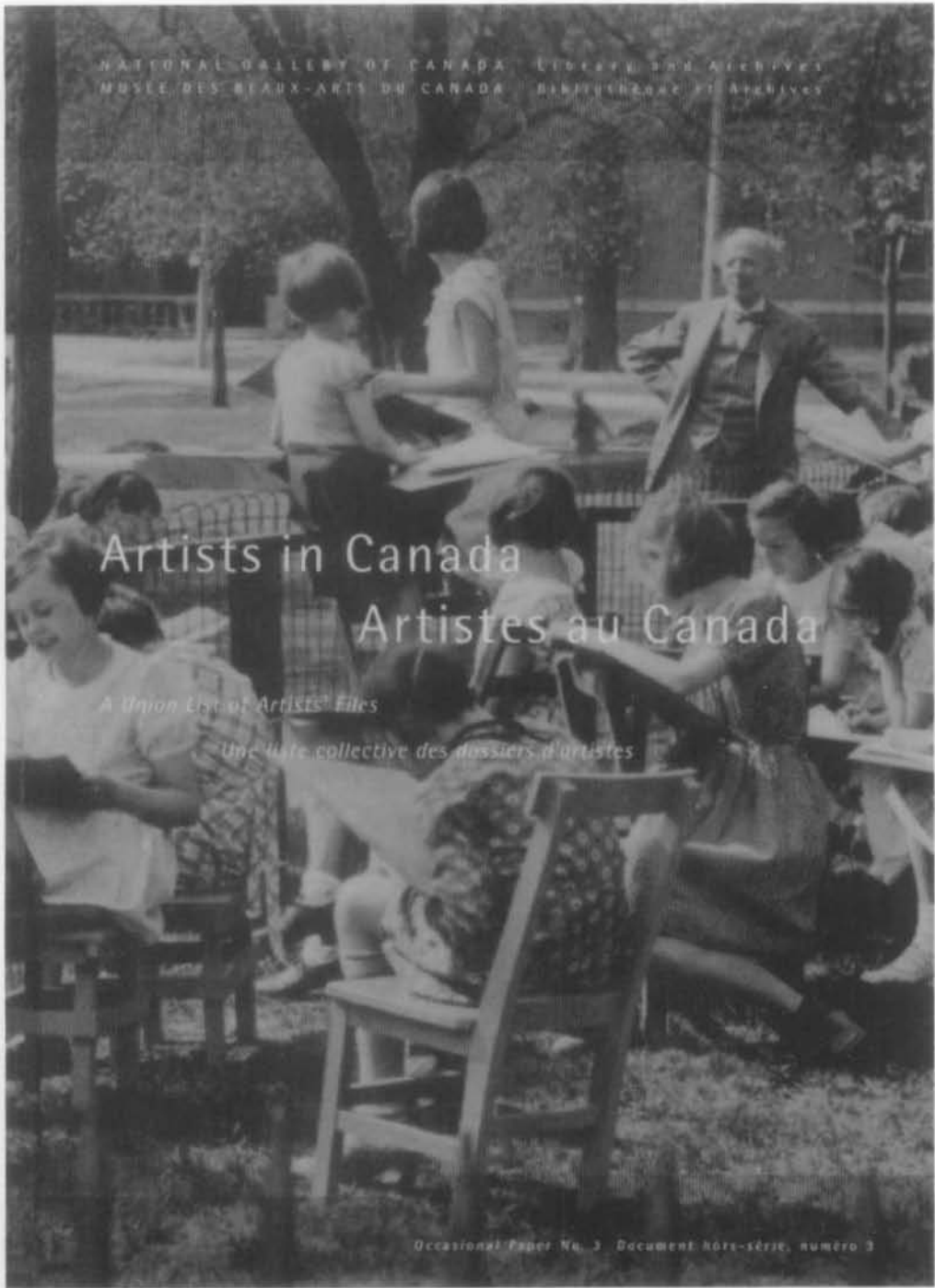




NATIONAL GALLERY OF CANADA LIBRARY AND ARCHIVES  
MUSÉE DES BEAUX-ARTS DU CANADA BIBLIOTHÈQUE ET ARCHIVES

# Artists in Canada Artistes au Canada

*A Union List of Artists' Files*

*Une liste collective des dossiers d'artistes*

*Occasional Paper No. 3 Document hors-série, numéro 3*

**National Gallery of Canada Library and Archives Occasional Paper Series**

**LIBRARY AND ARCHIVES: Collection Development Policy /  
BIBLIOTHEQUES ET ARCHIVES: Politique de Développement  
des Collections**

Library and Archives Occasional Paper, No. 1  
Ottawa: National Gallery of Canada, 1997  
43 p., 4 b/w illus., free.

**INDEX TO THE NATIONAL GALLERY OF CANADA BULLETIN  
AND ANNUAL BULLETIN / INDEX AU BULLETIN DE LA  
GALERIE NATIONALE DU CANADA ET AU BULLETIN ANNUEL**

Library and Archives Occasional Paper, No. 2  
Maija VILCINS, ed., with an essay by Jo Nordley BEGLO  
Ottawa: Canadian Centre for the Visual Arts, 1998  
30 p., 7 b/w illus., \$12.95

**ARTISTS IN CANADA: A Union List of Artists' Files /  
ARTISTES AU CANADA: Une Liste Collective des Dossiers d'Artistes**

Library and Archives, Occasional Paper, No. 3  
Cyndie CAMPBELL and Sylvie ROY, eds., with an essay  
by Cyndie CAMPBELL  
Ottawa: National Gallery of Canada, 1999  
747 p., 7 b/w illus., \$49.95

**ART AT AUCTION: A Bibliographical Listing of Nineteenth-Century  
Canadian Catalogues / ŒUVRES D'ART VENDUES AUX ENCHÈRES:  
Liste bibliographique de catalogues canadiens du XIX<sup>e</sup> siècle**

Library and Archives, Occasional Paper, No. 4  
Jonathan FRANKLIN  
Ottawa: National Gallery of Canada, 2000  
32 p., illus. \$24.95

**Exhibition Brochures**

National Gallery of Canada, Library and Archives, Exhibitions (1-12)  
Ottawa: National Gallery of Canada, 1998-2002  
folded sheets, page length varies, free

Over the past few years, the Library and Archives at the National Gallery of Canada has published a number of reference works as part of its ongoing mission to "develop and disseminate tools (finding aids, bibliographies, indexes and other documentation) to assist researchers."<sup>1</sup> In addition to the four resources published in the bilingual *Occasional Papers Series*, the Library and Archives has also produced a series of exhibition brochures in conjunction with their regularly scheduled presentations of books and other materials.

*Artists in Canada: a Union List of Artists' Files* has served as a primary tool for research on Canadian artists since it first appeared in 1977. Some may be surprised at the decision to produce a print edition given the availability of an online version since 1995; however, as Pierre Théberge, Director of the National Gallery points out in the introduction to this 1999 update, the paper edition was published "at the demand of researchers, collectors and artists."<sup>2</sup> Recipient of the 1999 Melva Dwyer Award as the outstanding Canadian art reference book of the year, this publication is an authoritative, comprehensive listing of over 42,700 artists born in Canada or who have worked in Canada. The main purpose of this tool is to provide information about artist files held in the National Gallery of Canada Library and/or one of the twenty-two participating libraries or archives from across the country.

Preceding the main listing of artists, a brief introductory essay prepared by Cyndie Campbell, Head of Archives, Documentation and Visual Resources, traces the evolution of this tool over the past twenty-five years. Also included are a brief outline of the purpose and scope, the criteria used for inclusion of artists, and the types of information potentially available in the artist's files at the various institutions. The essay is followed by a list of contributing library and archive sites. The list of artists is organized alphabetically, and each entry provides information, where available, about birth and death dates, the artist's medium(s), and the names of libraries and archives owning an artist's file. As the voluminous paper edition does not include indexes by geography, medium, gender or time periods, many will turn to the online version. Its sophisticated search capabilities allow researchers to readily create lists of artists using various criteria, for example, Nova Scotia male water colourists born before 1930. The *Artists in Canada* database, updated on an ongoing basis, is a collaborative effort between the Library/Archives and CHIN - Canadian Heritage Information Network, and is accessible from the latter's web site (<http://www.chin.gc.ca/>).

Another invaluable research tool, the *Index to the National Gallery of Canada Bulletin and Annual Bulletin*, facilitates access to articles published in the often overlooked *National Gallery of Canada Bulletin* (1963-1977) and the *Annual Bulletin* (1977/78-1984/85). In January 2002, the index and more importantly the complete text of all the articles included in these publications were made available online as part of the Canadian Digital Collection <http://collections.ic.gc.ca/bulletin/index.html>. For those not familiar with these annual publications, Jo Beglo, Bibliographer,

briefly outlines the history of the short-lived serials in the introductory essay. She points to the fact that this annual publication, contemporaneous with *Canadian Art* and then *artscanada* (1943-1982) as well as *Vie des Arts* from 1958, afforded one of the few avenues for scholarly publication in Canada prior to the inception of *The Journal of Canadian Art History* and RACAR in 1974. Although the first issues focused on the National Gallery's collection and were often written by members of the National Gallery staff (R.H. Hubbard, Jean René Ostiguy, and J. Russell Harper), subsequent volumes were expanded to include not only other writers but also a wide range of subjects. Two separate indexes follow the essay. The first, a Contents Index, provides a chronological listing of the 34 volumes each with their table of contents; unfortunately, pagination is not indicated. The second, an Author/Subject Index, is an interfiled alphabetical listing and does include pagination. The scope of this tool is clearly indicated as covering articles only; annual review sections (listing acquisitions, exhibitions, publications, etc.) are not included.

The most recent publication in the *Occasional Papers Series*, is *Art at Auction: A Bibliographical Listing of Nineteenth-Century Canadian Catalogues*, which is also a welcome addition to the library's research tools. It was spearheaded by Jonathan Franklin, Head of Collections and Database Management, who is currently involved in compiling a bibliographical study of the art auction catalogue from the early seventeenth-century to date. His research has also resulted in the *Index to Nineteenth Century Canadian Exhibition and Auction Catalogues of Art*, a list of works covering art exhibited in Canada during the nineteenth century recorded in contemporary exhibition and auction catalogues. Available for consultation only within the library, it contains over 15,000 records from nearly 100 catalogues.

*Art at Auction* includes references to 63 art auction catalogues, recognizably "a mere fraction of the total published" in Canada during this period.<sup>3</sup> Organized into two main sections, this tool begins with a well documented historical essay that includes cross-reference to the bibliographic listing of the catalogues found in the second part. The extensive historical essay, rather than tracing a strictly chronological overview, is divided into six sections emphasizing many of the notable players and salient events surrounding the development of art auction catalogues in the nineteenth century. Although there is a brief mention of auctions pre-dating this period, the author centers his discussion on the growing significance of art auctions in Canadian art history, especially in the latter part of the nineteenth century. While drawing attention to the underlying tensions related to the sales of imported artworks as opposed to those of Canadian artists, he touches on the relationships of auctioneers, dealers and buyers and also points to the stylistic evolution of the catalogues and to their role in forming tastes.

In a brief introduction to the list of catalogues in the second part, the scope and focus of the work are clearly outlined — art auction catalogues are covered and auctions of books, coins, medals have been excluded. Of the 63 catalogues

published between 1823 and 1899, three appeared prior to 1850 and sixty were produced from 1870 to 1899; there are no entries for 1850 to 1870 and two catalogues are undated. The entries are organized chronologically and include title, date, publication place, and number of pages of the catalogue. Where available, there is an indication of which institutions own a copy of the original catalogue and/or the reference number to the Canadian Institute for Historic Microreproduction microfiche. Following the bibliographic listing, there are separate indexes to artist names and seller names. A final section provides an alphabetical listing by artist of sales, documented for the most part in newspapers, for which no catalogues have been traced. This research source will fill a gap in Canada's art auction catalogue history, and, hopefully, help "flush out copies [of catalogues] which have been lost to view."<sup>4</sup>

Although the primary audience for *Library and Archives Collection Development Policy* will inevitably be art librarians, researchers may find it useful for understanding the parameters of the Library and Archives collection. Drawing on similar policies, including that of the National Art Library at the Victoria and Albert Museum, this short document provides a history of the development of the collection originating with Eric Brown's acquisitions in 1913 through to the libraries expanded role beginning in the '60s, including its relationship to other art institutions within and outside Canada. Following the foreword by Dr. Shirley L. Thomson, then Director of the National Gallery, the policy, organized into eleven sections, presents the approaches for analyzing the collection, tools and criteria used in selection as well as descriptions of some of the "special" collections. Also included are appendices: the first is a schematic profile of the existing and desired collections, and the second presents an extensive list of recommendations for building a meaningful collection in the context of the shifting research environment.

The document may also serve researchers less familiar with the collection. A quick perusal of some of the sections will give a sense of the extensive collections and diverse facilities available not only in the National Gallery Library but also in affiliate libraries. Section 4, for example, highlights the strengths of the Canadiana collection (nineteenth- and twentieth-century published materials, artists' files, ephemera and other unpublished documents) and also outlines other notable strengths - art of post-Medieval Europe and North America (especially American, British, French and Italian painting and graphic arts) as well as photography. This section also incorporates a list of 34 university and museum art libraries in the Ottawa/Québec/Ontario region with a brief description of their respective collection strengths. In Section 7, we find a cursory description of the Library's Special Collections: J. Russell Harper Library, Jacqueline Fry Library, Kodak Collection, Rare Books, Artists' Books, Audio and Video Tapes and Posters. Section 8 describes the documentation files collections providing access to more ephemeral materials not readily found in typical publications such as books, periodical articles and

exhibition catalogues. The holdings of the archives are identified in Section 9; among others are the special personal fonds of Lisette Model, Homer Watson, Paul Peel, Alexander Young Jackson, Lillian Torrance, and others.

In addition to the works in the Occasional Papers Series, the Library and Archives began publishing brochures to accompany the exhibitions held at the National Gallery Library since 1998; ten have been produced to date. The sober but strikingly designed publications, in monochromatic printings, generally include short contextual texts as well as an extensive bibliography of the items on display. In 2000, the Library and Archives was named the recipient of the Leab Exhibition Catalogue Award of Special Merit for the design and content of the first brochures.

Although most of the exhibitions have focused on some of the rare materials held in the library, a few have also centered on book works from other collections. Among these were the 1998 display *Invading the Book: Recent Acquisitions of Artists' Books and Multiples* which drew on works from the Art Metropole collection and the 1999 *A Poesy: Selected Works by Ian Hamilton Finlay* which included 70 works produced by the publishing house created by Finlay, Wild Hawthorn Press in Scotland. Other exhibitions such as *The Illustrated Book in England: 1790-1860* held in 2001 and *Pastoral Leaves: Virgil and the livre d'artiste in France* in 1999 have incorporated works from other libraries. Understandably, most of these exhibitions draw attention to some of the exceptional materials available in the National Gallery's Library. In 1999 "Rare Canadiana" presented nineteenth-century and early twentieth-century titles that had recently been acquired, while in 2000 the exhibitions *Gifts! Donations to the Library Collections* and *Study Photographs: An Introduction to the Library Collection* as well as the 2001 *With Kind Regards: Canadian Souvenir View Albums* highlighted other parts of the collection.

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## Notes

- 1 *Library and Archives Collection Policy* (Ottawa: National Gallery of Canada, 1997), 10.
- 2 Pierre THÉBERGE, "Foreword" in Cyndie CAMPBELL and Sylvie ROY, eds., *Artists in Canada: A Union List of Artists' Files* (Ottawa: National Gallery of Canada, 1999), 8.
- 3 Jonathan FRANKLIN, *Art at Auction: A Bibliographical Listing of Nineteenth-Century Canadian Catalogues* (Ottawa: National Gallery of Canada, 2000), 6.
- 4 *Ibid.*