



ARTH 200 Library Tutorial 2 of 2

**Periodical Literature
& Databases**



HELLO!

Welcome back to the Library!



SESSION OUTLINE

1. Overview of Periodical Literature

(Journal articles, magazines, newspapers)

2. Overview of Library Databases

What are these? What's in them? Why do I have to use them?

3. Search strategies & tips

(Phrase search, truncation, boolean)

4. Database Demos

(searching, saving results, etc.)



Assignment Part II



Assignment Part II

2 Databases

Cover Page for Database I: Database Name

- Search History for Database I.
Compile your own if database doesn't do it for you
- A list of the 10 most promising sources identified through the database. Provide a full citation for each source and its abstract (if available).

Cover Page for Database II: Database Name

- Search history for database II.
Compile your own if database doesn't do it for you
- A list of the 10 most promising sources identified through the database. Provide a full citation for each source and its abstract (if available)

3 Journal Articles

Cover page for journal article. Out of your 20 sources, give citations for 3 articles that you think are the most relevant.

- **Article 1**, title page and up to 5 relevant pages, key passages highlighted.
- **Article 2**, title page and up to 5 relevant pages, with key passages highlighted
- **Article 3**, title page and up to 5 relevant pages, with key passages highlighted



Periodical Literature



Periodical Literature: Overview

Category of publications that appear in a new edition on a regular basis:

1. **Academic journals**
Published quarterly, semi-annually, etc.
2. **Magazines**
Published monthly, weekly, semi-annually, quarterly, etc.
3. **Newspapers**
Published daily, weekly, etc.



Periodical Literature: Academic Journals

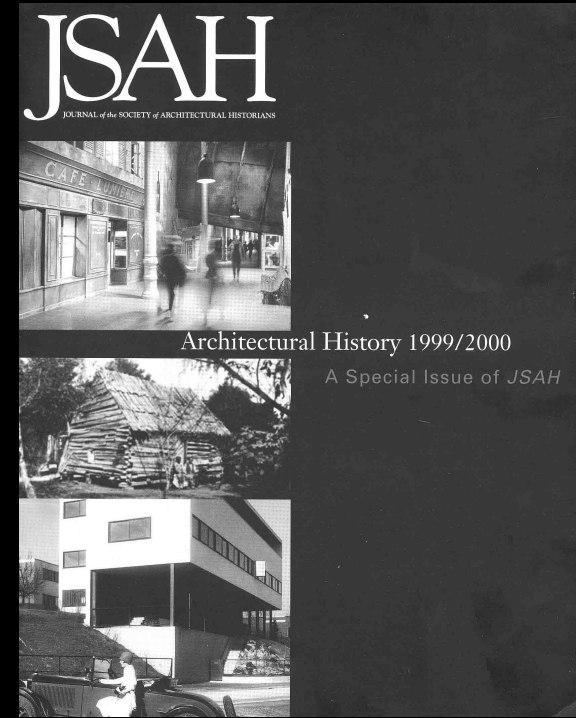
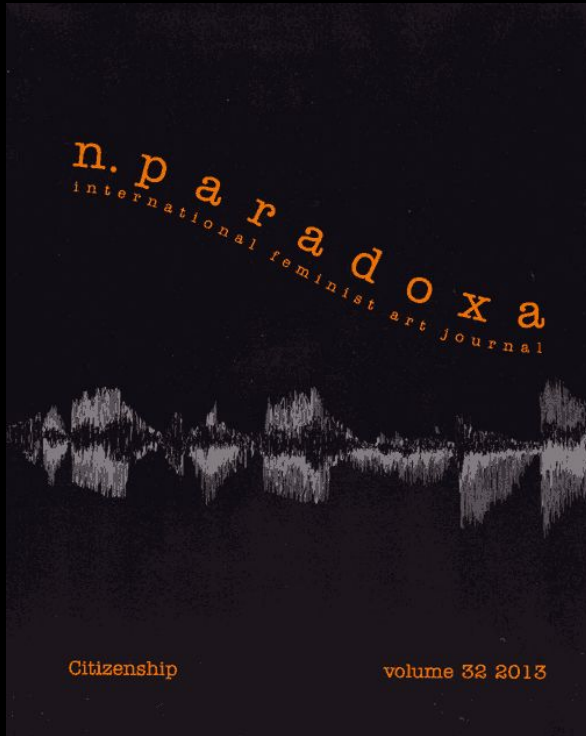
Academic Journal Articles

- Address similar topics covered in monographs and catalogue essays
- Published more frequently, and are shorter than monographs
- Language: scholarly/written for peers in the field
- Also called: scholarly or peer-reviewed journals

Peer Review Process

- When an article is submitted to a publisher, it is sent to a group of experts (peers) who evaluate the work based on its originality, currency, and validity
- Watch this 3-min video on [peer-review!](#)

examples: Academic Art/Architecture Journals



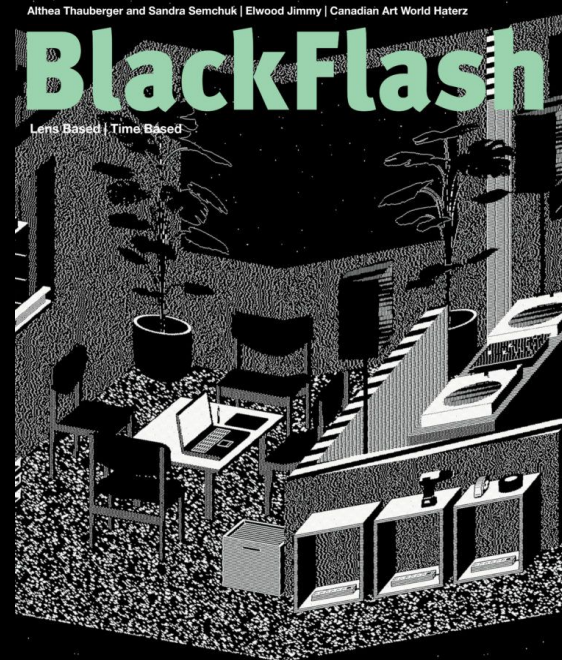


Periodical Literature: Magazines

Magazine Articles

- Publish profiles of artists, art news, interviews, editorials, reviews of modern art exhibitions, etc.
- Usually concerned with contemporary visual arts & trends
- Sometimes critical sources when researching a contemporary/emerging artist (and not much has been published on them in peer-reviewed journals)
- If your artist/selected work is very well known, be critical when evaluating your search results between academic articles and magazine articles!

examples: Visual Arts Magazines





Periodical Literature: News

News Articles (General Interest/Substantive)

- Contain information about current events in various fields, such as art
- Sometimes cite sources, not peer-reviewed
- Language: written for a broad audience of concerned citizens
- Example: *The New York Times*, *Toronto Star*

News Articles (Popular)

- Entertain the reader/promote a viewpoint
- Do not cite sources, not peer-reviewed
- Language: written for general audience
- Example: *Vogue*

Historical/older news articles (primary sources) can be valuable in the research process, demonstrating the reputation of an artist over time, or exploring first hand accounts of social/political issues during the time period of which an artist/group or artists worked



Why can't I just use Google?

Library Databases & Why They're Essential



Library Databases

Library Databases

- **Scope:** specialized academic databases
- **Full text:** library pays for full-text access to many scholarly articles
- **Credibility:** easier to limit your results/find peer-reviewed content
- **Content:** organized & maintained by experts
- **Search options:** limit to a variety of criteria (article type, dates., language)

Google Scholar

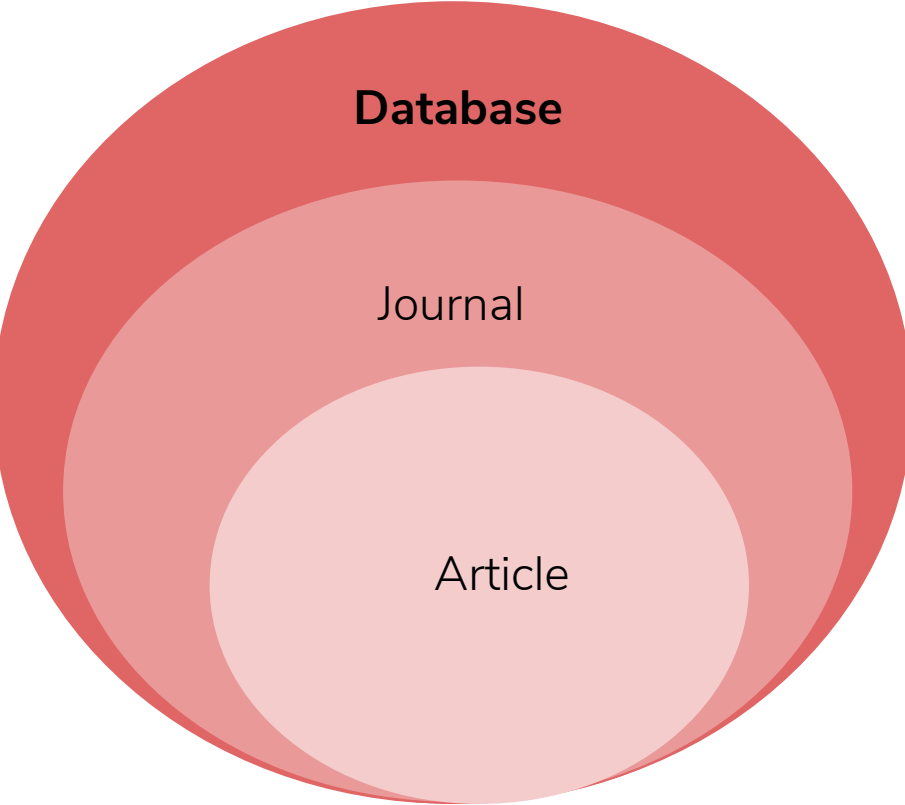
- **Scope:** indexes a wide range of scholarly literature across many disciplines
- **Full text:** only open access articles will be available for free (use Library Links)
- **Credibility:** Not always easy to identify peer-reviewed publications
- **Content:** Google algorithms rank relevance (cited by tool)
- **Search options:** use advanced search, not many options to refine results
- **Useful for:** multidisciplinary research

Google

- **Scope:** not specialized in academic sources
- **Full text:** rarely, only public domain sources & open access journals
- **Credibility:** difficult to evaluate if a source is scholarly/peer-reviewed
- **Content:** not organized, results contain sponsored & free links
- **Search options:** advanced search, but not as savvy as library databases
- **Useful for:** artist websites, government information/websites etc.



Finding Articles in Databases



Database

Journal

Article



Finding Articles in Databases

Art Full Text

Woman's Art Journal

Nero, Julie. "Engaging Masculinity: Weimar Women Artists and the Boxer."

35 No. 1 (Spring/Summer 2014): 40-47.



Citation

Monet's haystacks reconsidered.

Authors: Brettell, Richard R.

Source: Art Institute of Chicago Museum Studies; 1984, Vol. 11, p4-21, 18p

Physical Description: Bibliographic footnotes; Illustration; Color; Portrait

Document Type: Article

Subjects: United States; **Monet, Claude**, 1840-1926; Palmer, Bertha Honoré; Collectors & collecting; Impressionism (Art movement)

ISSN: 00693235

DOI: 10.2307/4115885

Accession Number: 504928894

Abstract

Fans of Feminism: Re-writing Histories of Second-wave Feminism in Contemporary Art.

Grant, Catherine. *Oxford Art Journal* Vol. 34, Iss. 2. (June 2011): 265-286. DOI:10.1093/oxartj/kcr021

[Abstract/Details](#)

[Show duplicate items from other databases](#)

Abstract [Translate](#)

[Show highlighting](#)

In recent years, there has been a reappraisal of interest in feminist art and activism, centring on second-wave feminism from the 1970s. This article uses the figure of the fan to explore the appeal of second-wave feminism in the contemporary moment, considering the different ways artworks re-write, re-imagine and re-activate second-wave feminist art and politics. The generational tension found in artworks that revisit this historical moment is discussed in relation to fandom as a way into the desiring and devouring interest that complicates familial models of feminist generations. Considering a range of contemporary artworks, the central examples are Mary Kelly's recent project 'Love Songs', 2005-7, which includes fragments of interviews from women who were involved in feminism in the 1970s, contrasted with a younger generation, and the zines of the Brooklyn-based collective LTRR which recreate a space of feminist collectivity within a queer art context. (Author abstract)

Contemporary feminism: Art practice, theory, and activism--an intergenerational perspective

Schor, Mira; Amos, Emma; Bee, Susan; Drucker, Johanna; et al.
Art Journal; New York Vol. 58, Iss. 4, (Winter 1999): 8-29.

Full text

Full text - PDF

Abstract/Details

Contemporary Feminism: Art Practice, Theory, and Activism— An Intergenerational Perspective

Mira Schor

Word: Contemporary Feminisms and the Legacy of the Los Angeles Feminist Art Movement” at the California Institute of the Arts in Valencia in September–October 1998; and the panel discussion “The Body Politic: Whatever Happened to the Women Artist’s Movement?” at the New Museum of Contemporary Art in New York in December 1998, vanguard feminist artists and younger women artists have considered many of the questions I asked the following women artists and art historians from three generations of feminism to address:

How would you place your own work within a historical continuum from 1970s feminism to the present? Has the influence of feminist theory affected your practice as an artist, teacher, critic, or historian, and has that changed

in the last [five, ten, fifteen, twenty] years? What is your experience of an intergenerational dialogue around feminist ideas and histories? What do you find is the relationship between the theoretical assertions, aims, and positions articulated within feminism and the realities of your lived experience and actual practice? How would you characterize the exchange between men and women around feminist issues? Can feminist ideals be perpetuated without writing about or representing women, gendered practice, or gendered identity? How have the critical reformulations by which feminism challenged art historical and critical discussions twenty or so years ago been integrated into



Library Databases

Subject Specific VS Multidisciplinary Databases

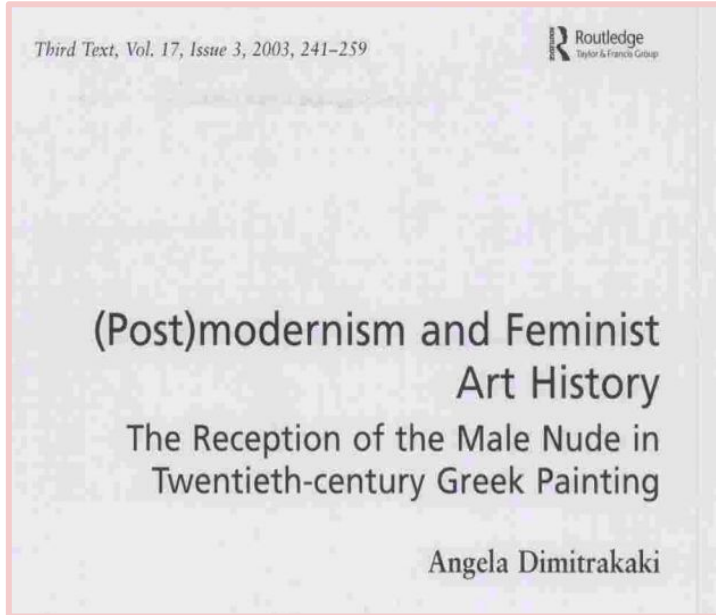
Art Full-Text (Fine Arts)

- Advertising art
- Antiques
- Archaeology
- Architecture
- Art history and criticism
- Costume design
- Decorative arts
- Folk art
- Graphic arts
- Industrial design
- Interior design
- Landscape architecture
- Motion pictures
- Museum studies
- Non-western art
- Painting
- Photography
- Pottery

JSTOR (Humanities, Social Sciences, Sciences)

- Humanities
- Social Sciences
- Sciences
- Art & Art History
- Anthropology
- Classical Studies
- Communication Studies
- Criminology & Criminal Justice
- Education
- Ecology & Evolutionary Biology
- Economics
- Feminist & Women's Studies
- Geography
- Geology
- Irish Studies

Types of Documents You'll Find Searching Databases



Beginning with the Body: Fleshy Politics in the Performance Art of Rebecca Belmore and Leah Lakshmi Piepzna-Samarasinha

Samantha Balzer, University of Alberta

Journal of Feminist Scholarship 6 (Spring 2014)

Double Exposure: Photography and the Great War Paintings of Frank Johnston, Arthur Lismer, and Frederick Varley

Laura Brandon, Historian, Art and War, Canadian War Museum



RACAR: revue d'art
canadienne / Canadian Art
Review
Vol. 39, No. 2, Photography
and War / La photographie et
la guerre (2014), pp. 14-28
(15 pages)

Published by: [AAUC/UAAC](#)
([Association des universités](#)
[d'art du Canada / Universities](#)
[Art Association of Canada](#))

es membres du futur Groupe des Sept – Frank Johnston (1888-1949), Frederick Varley utilisé le médium photographique pour créer des œuvres dédiées au thème de la guerre. é la photographie dans leurs peintures de guerre, mais ont gardé certaines de leurs images conservé aucune photo de guerre et a rarement discuté publiquement de son usage de la t eu tendance à minimiser cet aspect de son travail et à hiérarchiser la peinture par rapport blissement du Fonds de souvenirs de guerre canadiens en décembre 1916, la photographie, daire de commercialisation visant à générer des revenus pour des commandes et des achats

Peer-reviewed journal articles

Types of Documents You'll Find Searching Databases

What's a Girl to Do?

Wiebe, Christabel
Border Crossings; Aug 2007; 26, 3; ARTbibliographies Modern (ABM)
pg. 112

What's a Girl to Do?

by Christabel Wiebe



CONVERSATION WITH THE
ARTIST SANDRA
SEMCHUK

An interview by Althea Thauberger

2018 / BlackFlash

The following is an excerpted conversation that took place after a Reiki session (in which Sandra helped Althea with a migraine) in Sandra's Vancouver home on April 18, 2018.

It is April of 2018, and Sandra Semchuk has had a very busy month. She is quite literally in the middle of retirement from her position as a tremendously influential and much-loved professor of photography at Emily Carr University, and has just returned to her home from Ottawa where she received a Governor General's Award in Visual Arts, and opened the Award exhibition at the National Gallery of Canada. More than forty years after completing her first

butterflies! When a storm would come—all those things would so deeply shape who we are, and who we became. There is nothing that moves or shapes me as deeply or profoundly as the landscape. There in Saskatchewan and later, my resistance to the landscape here in British Columbia... I was really good at it!

A: What do you mean by resistance?

S: Being a bit closed to the land. You know it was pretty weird to come to a place where the bodies of water came and went with the tides. And rivers did the same thing if they were attached to the ocean. And the way the trees grow is very different than in Saskatchewan. Those big block shapes that we call mountains

Magazine Articles

Types of Documents You'll Find Searching Databases

EXHIBITION REVIEW

Feminism is Politics!

PRATT MANHATTAN GALLERY
NEW YORK CITY
SEPTEMBER 28–NOVEMBER 23, 2016

This November, a woman from a major political party was on the American presidential ballot for the first time in history, and pundits predicted that the ultimate glass ceiling would finally shatter. In the words of this candidate's supporters, we would become a "pantsuit nation." During the several weeks prior to this unprecedented election, two news items featuring female protesters showed up in my Facebook feed. One occurred in Rhode Island, where more than three hundred women marched in solidarity for the right to wear yoga pants. The other culminated in Jerusalem, after more than 3,000 Israeli and Palestinian women marched for two weeks in solidarity for peace in the Middle East. The disparity between these two marches was so extreme I felt like I was being punked. A common slogan of second-wave feminists was "The personal is political!"—a catchphrase meant to underscore how a woman's daily life is shaped by the institutions that govern her, and I'm sure there must be a clever cultural theorist out there who could argue that wearing yoga pants is a step toward radicalization. But all I could think was first-world privilege, indeed. Is this what American feminism has come to? So invested in the personal that the right to wear athleisure with impunity is one of the few things that gets women mobilized? As far as I can tell, women have been wearing jeans for more than a quarter of a century, but we're still making three-quarters of a man's dollar. As patriarchy has proved time and time again, wearing pants does not make one politically enlightened, nor a feminist.

Olga Kopenkina, curator of the thus timely exhibition *Feminism is Politics!* might argue that this is a perfect illustration of what



Installation view of *The Unities* (2012–present) by Anna Zvyagintseva; photograph by Anna Zvyagintseva

demonstrated, the female body is frequently the site upon which a culture writes its laws and metes out its punishments; for that reason, it is the perfect medium to illustrate governmental domination. One of the most potent of these—despite or perhaps on account of its aesthetic paucity—was Liza Morozova's performance *The Mother Russia* (2014). As a response to the Russian annexation of the Crimea and invasion of the Ukraine, Morozova strapped a remote-controlled tank to the top of her head and wandered, both blindfolded and naked, through the Garage Museum of Contemporary Art in Moscow. Visitors were able to take turns using the tank's remote control, which delivered a mild shock to the artist when certain buttons were pressed, and thus turned her body into a living drone. Morozova never knew when she would be shocked, a metaphor for those under siege in modern warfare. The disconnection engendered by using a joystick—and the cruelty that may be its end result—was apparent, as the crowd was visibly entertained rather than saddened by Morozova's sudden jolts, as

Exhibition Review



In Dialogue with Sandra Semchuk's "Love Stories: Listening and Seeing as Gestures Towards Reconciliation"

by Haema Sivanesan

The visitors were so impressed by Poundmaker, who with fork in hand, was busy securing his excellent crop of wheat, he took great pleasure in showing the visitors around his extensive, well-fenced and neatly kept field. There appeared to be no weeds or noxious growth of any kind within his fences

with a hoe in his hand. The caption reads:

"Mr Ballendine, the farming instructor, stated that the men in the band were well disposed and anxious to push on with improvements to their farms, having been convinced that they must depend on the products of the land for sustenance and support."

A second hand-inscribed text reads, "So act like me then!" Through this play of image, text and voice, Semchuk and Nicholas convey the tensions between official narrative and subjective positions in the understanding of the colonial history of Saskatchewan. It is commonly known that, with the dwindling population of buffalo, First Nations people were faced with a grave choice: farming or starvation. The farm is therefore an important metaphor for the understanding of First Nations' experiences of colonization. On the one hand, the farm registers as a site of displacement, containing First Nation bands within a system of reserves and transforming their traditional way of life. On the other hand, farming does affirm a relationship to the land, albeit a very different one.

Cree historian Nestlé McLeod tells the story of his great-grandfather

He would do this every year so the soil kept circulating. He studied the texture to see how much fibre there was in it. It was almost like he could feel the land ...²

I recently read an article in the *New York Times* about a farmer harvesting a rare variety of wheat. On a visit to the farm, the writer was surprised to find that there was very little wheat on the property for him to see. Instead he found the farmer growing fields of less coveted crops that returned nutrients to the soil. The secret to the success of growing the wheat, he found, was in caring for the soil.³ The act of farming is an act of taking care of the earth.

Later, over supper, I explain to Sandra what the exhibition, *Love Stories*, meant to me.

I understood the exhibition as a complex and layered picturing of the land: the flat plane and clear line of the Prairie horizon, the trees, the grass, the earth, sacred stones, indigenous and migratory plants, ancient buffalo runs. Semchuk's photographs and videos are typically made in collaboration with Cree elders including her late husband, James Nicholas, Clarence Whitstone, and the late George

MORE REPRESENTATION FOR WOMEN STRESSED

More representation for women in the Toronto Central Liberal association is proposed, with women on the executive as one of the changes, George B. Bagwell, its president, stated at a meeting of the Toronto Women's Liberal association Thursday. A new constitution is being drafted for the association, he explained, including change of name to "Toronto Liberal association," doing away with ward associations and organizing on the basis of riding associations for the cities.

It is incongruous that women holding the majority of voting power should have such sparse representation on public bodies and in the inner councils of the party, Mr. Bagwell declared. "I have been at too many meetings where 85 or 75 per cent. of the audience were women and there were only men speakers—not a woman on the platform to present the women's point of view on matters of special interest to women," he said.

Other speakers included Mrs. George E. Robinson, Mrs. D. McGill Farwell and Dr. Jennie Smillie. Mrs. William Meen presided.

Mr. and Mrs. Robert French entertained at a supper party at the Royal York supper-dance last night in honor of Mr. and Mrs. Osborne Brooks, who are leaving to reside in Colombia, S.A. For the occasion Mrs. Brooks wore a slim black crepe dinner frock with sleeves of sequins and to complete the outfit wore a dashing halo hat of sequins. On the party were Miss Joyce Hunter and F.O. Douglas Robb.

Page 20. (1945, Oct 26).
Toronto Daily Star (1900-1971)

News Articles

Types of Documents You'll Find Searching Databases

Bodies become terrible beauties; Rebecca Belmore's images explore first nations themes in a provocative manner

Griffin, Kevin. *The Vancouver Sun*; Vancouver, B.C. [Vancouver, B.C.] 14 June 2008: F.3.

Feminist Art Finally Takes Center Stage

Cotter, Holland

New York Times (1923-Current file); Jan 29, 2007; ProQuest Historical Newspapers: The New York Times pg. E1

Feminist Art Finally Takes Center Stage

"Well, this is quite a turnout for an 'ism,'" said the art historian and critic Lucy Lippard on Friday morning as she looked out at the people filling the Roy and Niuta Titus Theater at the Museum of Modern Art and spilling into the aisles. "Especially in a museum not notorious for its historical support of women."

HOLLAND
COTTER

ART

Ms. Lippard, now in her 70s, was a keynote speaker for a two-day symposium organized by the museum that was titled "The Feminist Future: Theory and Practice in the Visual Arts." The event itself was

an unofficial curtain-raiser for what is shaping up as a watershed year for the exhibition — and institutionalization, skeptics say — of feminist art.

For the first time in its history this art will be given full-dress museum survey treatment, and not in just one major show but in two. On March 4 "Wack! Art and the Feminist Revolution" opens at the Museum of Contemporary Art in Los Angeles, followed on March 23 by "Global Feminisms" at the Brooklyn Museum. (On the same day the Brooklyn Museum will officially open its new Elizabeth A. Sackler Center for Feminist Art and a permanent gallery for "The Dinner Party," Judy Chicago's semi-

nal proto-feminist work.)

Such long-withheld recognition has been awaited with a mixture of resignation and impatient resentment. Everyone knows that our big museums are our most conservative cultural institutions. And feminism, routinely mocked by the public media for 35 years as indissolubly linked with radicalism and bad art, has been a hard sell.

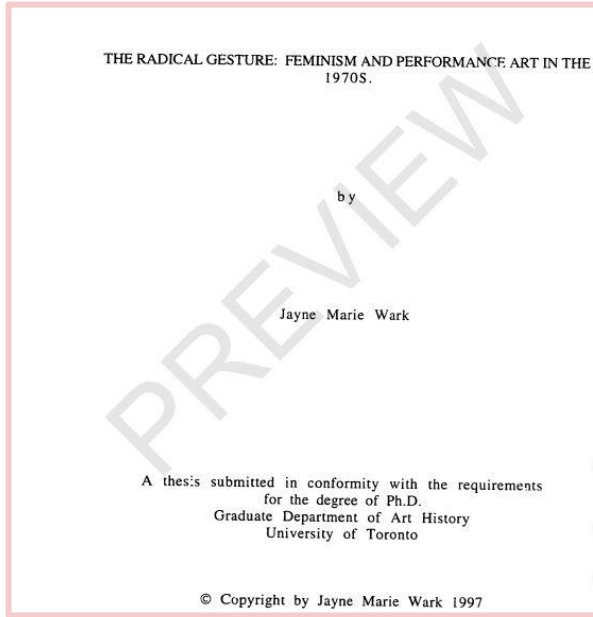
But curators and critics have increasingly come to see that feminism has generated the most influential art impulses of the late 20th and early 21st century. There is almost no new work that has not in some

Continued on Page 4



The artist Coco Fusco, in combat fatigues, adds

Types of Documents You'll Find Searching Databases



Introduction	1
1. Historical Overview of Art and Politics in the Twentieth Century	11
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Illustrations	340

- A **thesis** is a document in support of candidature for an academic degree, or professional qualification presenting the author's research.
- This term is sometimes used to refer to both **master's theses** and **doctoral dissertations**.
- You'll find that dissertations/theses are also indexed and searchable in art and other databases

Dissertation/Thesis

Types of Documents You'll Find Searching Databases

March 13, 2018

Amelia Jones and Erin Silver

Otherwise: Imagining Queer Feminist Art Histories

Manchester: Manchester University Press, 2016. 424 pp.;
61 b/w ills. Paperback £ 18.99 (9780719096426)

Alison Syme

CrossRef DOI: 10.3202/caa.reviews.2018.67



Why is queer feminism not an established subdiscipline in art history or a more influential politic in curating, art criticism, or visual theory? *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver, begins to answer these questions and to identify the problems this absence occasions or exacerbates. Twenty chapters by artists, scholars, and curators of different generations are framed by an introduction by Jones, an epilogue by Silver, and a first chapter coauthored by both that offers a genealogy of feminist and queer theory and activism in the Euro-American context from the mid-twentieth century to today. With authors drawn mostly from the United States, United Kingdom, and Canada but a few who offer revealing "glimpses into other cultural situations" (8), the essays and dialogues range over twentieth-century and contemporary art and curatorial practice as well as theory, enacting a vibrant debate over queer feminism—its possibilities, challenges, and place in the visual arts and the academy.

Jones's introduction identifies goals for the volume: to map exclusions, understand why a "queer feminist art history has been slow to cohere," and offer models of new queer feminist approaches to

The future of feminism

Camille Paglia

Free Women, Free Men:
Sex, Gender, Feminism.
Pantheon, 352 pages, \$26.95

reviewed by Helen Smith

Camille Paglia was a voice for men before the word "misandry" was widely used or even understood. "Freedom," she says, "in the gender realm means the freedom of each sex to define its history and destiny without blame or harassment." She acknowledges that men have been "impugned and silenced by feminism."

Her brand of libertarian feminism stands in clear contrast to the incessant voices of mainstream feminism that demand women be given special privileges without personal responsibility. Men, the mainstream feminists believe, should have responsibility with fewer rights. In her new book, *Free Women, Free Men: Sex, Gender, Feminism*, Paglia's collection of essays explores why *both* sexes deserve and need freedom—and why that freedom is so important.

Paglia is pretty much a household name by now, but for those who have not read her work, she is the University Professor of Humanities and Media Studies at the University

JUDITH MAYNE

Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures, edited by Laura Mulvey and Anna Backman Rogers

Political Animals: The New Feminist Cinema by Sophie Mayer

There is feminism, and there is feminist theory. Both are contested and sometimes controversial terms, containing different definitions and different approaches to gender equality and women's freedom. And then there is feminist film theory. Despite the distinctive influences and debates that have shaped theoretical discussions about women, gender, and the cinema over many decades, "feminist film theory" too often evokes a singular approach. In her introduction to *Feminisms*, an anthology that traces the legacies of feminist film theory of the 1970s in relationship to contemporary issues and debates about women, theory, and feminist practice, co-editor Laura Mulvey offers a straightforward definition of the scope of feminist theory during that era: "1970s feminist theory (film and beyond) is associated with the influence of Freud and the use of psychoanalytic ideas for a feminist critique of patriarchy" (20). What came to be called "feminist film theory" was indeed shaped by the engagement with Freud and Jacques Lacan and the striking connections be-

Book Review

Evaluate your results! Many journals include book reviews in addition to scholarly articles in each issue

Woman's Art Journal



Vol. 35, No. 1, SPRING/SUMMER 2014

Published by: [Old City Publishing, Inc.](#)

<https://0-www-jstor-org.mercury.concordia.ca/stable/i24395355>

PORTRAITS, ISSUES AND INSIGHTS

- [The Art of Judy Dater and her Photographic "Memoir"](#) (pp. 3-13)
Donna Stein
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395358>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [Apocalypse in Paradise: Niki de Saint Phalle in Los Angeles](#) (pp. 14-22)
Cécile Whiting
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395359>
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- [Lee Bontecou and Drawing: From the Real to the Strange](#) (pp. 23-32)
Mona Hadler
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395360>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [Gendered Reception: There and Back Again: An Analysis of the Critical Reception of Helen Frankenthaler](#) (pp. 33-39)
Sybil E. Gohari
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395361>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [Engaging Masculinity: Weimar Women Artists and the Boxer](#) (pp. 40-47)
Julie Nero
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395362>
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REVIEWS

- [Nancy Grossman: Tough Life Diary by Ian Berry](#) (pp. 48-49)
Review by: William Kaizen
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395363>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [Carrie Mae Weems: Three Decades of Photography and Video by Kathryn E. Delmez](#) (pp. 50-51)
Review by: Jennifer Zarro
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395364>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [Jennifer Bartlett: History Of The Universe Works 1970-2011 by Klaus Ottmann, Terrie Sultan](#) (p. 52)
Review by: Joyce Beckenstein
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395365>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)
- [The Reckoning: Women Artists of the New Millennium by Eleanor Heartney, Helaine Posner, Nancy Princenthal, Sue Scott](#) (pp. 53-54)
Review by: Jan Garden Castro
<https://0-www-jstor-org.mercury.concordia.ca/stable/24395366>
[Read Online](#) [Download PDF](#) [Save](#) [Cite this Item](#)

Evaluate your results! Many journals include book reviews in addition to scholarly articles in each issue

Learning from our Elders.

Authors: [Sivanesan, Haema](#)¹

Source: [BlackFlash Magazine](#); Dec2014-Mar2015, Vol. 32 Issue 1, p36-44, 9p. 7 Color Photographs, 4 Black and White Photographs

Document Type: **Exhibition Review**

Subjects: [Semchuk, Sandra](#); [Photography exhibits](#); [Photography of farm life](#)

Abstract: The article reviews the photo exhibition "Love Stories: Listening and Seeing as Gestures Towards Reconciliation" by Sandra Semchuk held in Saskatchewan in 2014.

Author Affiliations: ¹Associate Curator, Mendel Art Gallery, Saskatoon

ISSN: 08263922

Accession Number: 109972755

Woman with a parasol—Madame **Monet** and her son [art reproduction].

Authors: [Monet, Claude](#), 1840-1926

Source: [Connoisseur](#); April 1986, Vol. 216, p65-65, 1p

Physical Description: Color

Document Type: **Art Reproduction**

Evaluate your results! Many journals include book reviews in addition to scholarly articles in each issue

Material Histories: **Feminism** and **feminist art** in post-revolutionary Romania.

Authors: [Nitis, Olivia](#)

Source: [n.paradoxa: the only international feminist art journal](#); 2009, Vol. 24, p59-67, 9p

Physical Description: Illustration

Document Type: **Article**

Subjects: [Romania](#); [Art exhibitions](#); [Feminist art](#); [Feminism & art](#); [Social status](#); [Women](#)

Abstract: A consideration of the issues of **feminism** and **feminist art** in postrevolutionary Romania. Romania lacks a powerful **feminist** cultural center, as well as an active **feminist** assumed as part of how artists make work, and when it does appear in artistic practice, **feminism** seems frail, inconsistent, or camouflaged. There are only a few artists for **feminist** implications in the capital of Bucharest. The writer discusses how, in response to this situation, she curated "Perspective 2008," a small exhibition of 13 **feminist** and demonstrated the relevance of **feminist art** as proof as an active and pertinent **feminist** discourse.

ISSN: 14610434

Accession Number: 505382102

Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures.

Authors: [MAYNE, JUDITH](#)

Source: [Film Quarterly](#); Fall2016, Vol. 70 Issue 1, p120-123, 4p

Document Type: **Book Review**

Subjects: [Feminisms: Diversity, Difference & Multiplicity in Contemporary Film Cultures \(Book\)](#); [Mulvey, Laura, 1941-;](#) [Backman Rogers, Anna](#); [Feminism & motion pictures -- History](#); [Feminist films -- History & criticism](#); [Nonfiction](#)

ISSN: 00151386

Accession Number: 117764894



Search Operators

What are these anyway?



AND

Connects your concepts
Narrows your search

Italy AND 19th century AND
painting

NOT

Excludes certain terms

Feminism NOT "third wave"

OR

Search similar terms/synonyms
Broadens your search

culture OR society
gender equality" OR feminism
Canada OR Montreal OR Quebec

*

Searches all variations of a root word

Ital* = Italy, Italian, Italians
feminis* = feminism, feminist,
feminist, feminisms

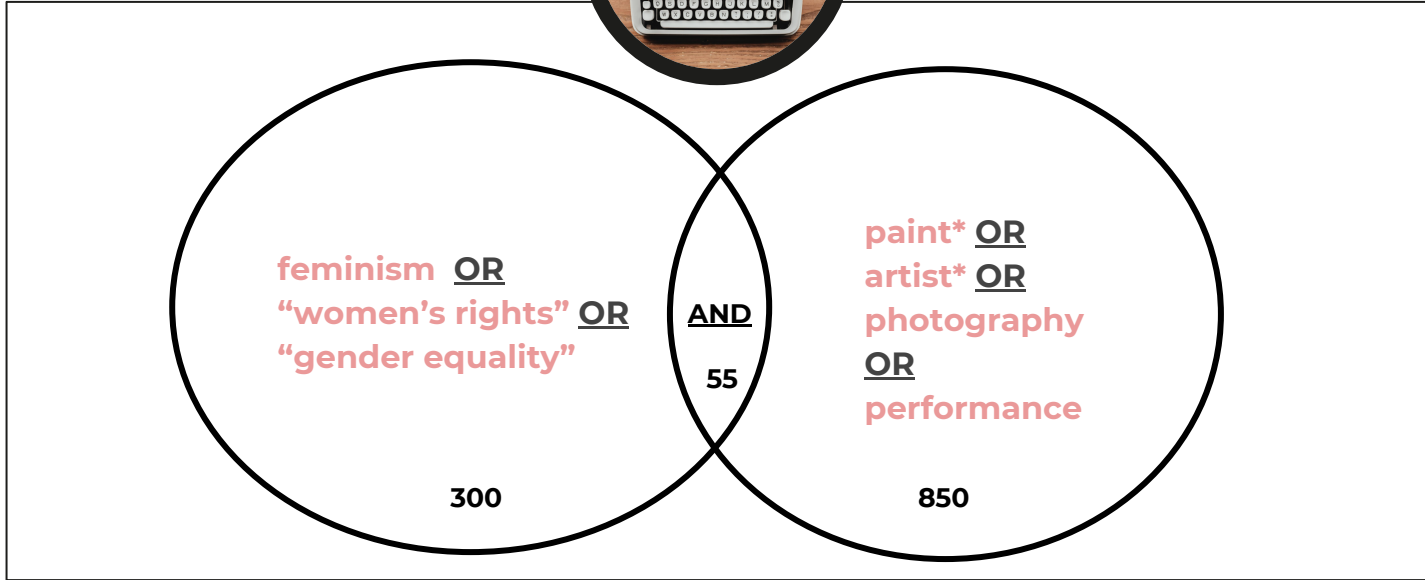
“ ”

Searches 2+ words together
Known as a phrase search

"second wave feminism"
"Italian Renaissance"
"Leonardo da Vinci"
"Neo avant-garde"

Note:

These search operators
can be used in the library
catalogue to find books and
media items, and in databases as
well as search engines like
Google Scholar



Library Database: Search Operators

Searching: [Art Full Text \(H.W. Wilson\)](#), [Show all](#) | [Choose Databases](#)

19th century or nineteenth century or 1800s Select a Field (optional) ▾ Search

AND ▾ romanticism SU Subject Terms ▾ Clear ?

AND ▾ paint* or landscape Select a Field (optional) ▾ + -

[Basic Search](#) [Advanced Search](#) [Search History](#)

Library Database: Search Operators

in subject ▼ is (exact) ▼ Women

AND ▼

Any ▼ contains ▼ impressionism OR impressionist*

Publication Date: Any year ▼

Material Type: All items ▼

Language: English ▼

Start Date: Day ▼ Month ▼ Year

End Date: Day ▼ Month ▼ Year

Search



List of Databases to try

Note: these are all linked off the Art History Subject guide, too!



Art & Architecture Databases

Art Full Text | (EBSCO)

Citations (1984), *Abstracts* (1994) *Full Text* (1997)

Documents: journal/magazine articles, art reproductions, film reviews

Scope: International coverage; all periods & media

Artbibliographies Modern | (ProQuest)

Abstracts, *Full Text* (some) 1974-

Documents: journal articles, books, exhibition catalogs, dissertations, exhibition reviews, etc.

Scope: Late 19th century, great for contemporary/modern art

BHA & IBA | (Getty; EBSCO)

Citations (1975-2007; 20080)

Documents: Monographs, conference articles, reviews, journal articles

Scope: Western (European/American) useful for pre 21st century topics

Avery Index to Architectural Periodicals | (EBSCO)

Citations 1934-

Documents: journal articles

Scope: architecture, design, city planning, landscape, historic preservation



Canadian/Quebec Databases

ProQuest Combined Canadian |

Canadian Newsstream; CBCA; CRI; PQ Dissertations & Theses Global
Documents: Book Reviews, Film Reviews, Journal Articles, Magazine Articles, Newspaper articles, Theses & Dissertations

CPI-Q: Canadian Periodical Index |

Citations 1980, *abstracts*, *some full text* 1995-
Documents: Film Reviews, Journal Articles, Magazine Articles, Newspaper articles

Erudit |

Full Text 1950s/60s (some 1930s)
Interdisciplinary full-text of Quebec art and cultural journals and magazines.

Repère |

Abstracts/Full Text 1980-
Multidisciplinary - covering some Quebec art and architecture journals not included in the art databases.

Eureka |

English and French language Canadian & Quebec newspapers, magazines, newswires, blogs and broadcast transcripts.



Multidisciplinary Databases

JSTOR | Ithaka

Full Text

Some titles not available last 3-5 years | Refine to Art History/Visual Arts

Arts & Humanities | (ProQuest)

Art, Architecture, Design, History, Philosophy, Music, Literature, Theatre and Cultural Studies.

Gender Studies Database | 1972 - (EBSCO)

Citations, Abstracts, Full Text

Documents: books, conference proceedings, gov docs, journal and magazine articles, newspaper articles, reports, theses

More on “**Databases by Subject**” via the **Concordia Library website**.
Concordia subscribes to +500 databases!!



Newspaper Databases

Canadian/Quebec/Current

Canadian Newsstream | ProQuest

1970s-

Canadian daily newspapers (major dailies), as well as local & regional newspapers
Excludes illustrations, graphs, classified ads, advertisements

Eureka |

English and French language Canadian & Quebec newspapers, magazines, newswires, blogs and broadcast transcripts.

Historical News

ProQuest: Historical Newspapers |

Globe and Mail; Irish Times; Jerusalem Post; NYT; Toronto Star; Wall Street Journal; Washington Post

Paper of Record

19th/20th century

Searchable archive of full-page images of historical newspapers from Canada, the US, Latin America, Europe and Australia,

Tip: For more, search "database by type" Primary Sources or News Historical



Example Search

Finding Articles Using Databases

1. Identify key concepts related to object/work/artist and prepare keywords
2. Identify relevant databases to use: check [Art History Subject Guide](#)
3. You may have to do many searches using different combinations of keywords to find relevant documents. Research is cumbersome and creative!
4. Print or Save Search History to document/archive your research process.
5. Mark records you want to save to e-mail, print, or export
6. If the pdf of the 3 articles you want to use (out of the 20 records) are not available in the database, use the linker to check if journal is available in Concordia Library
 - a. If the linker doesn't work or not available, check the library catalogue: Try a [Journal Title search](#) or contact [Reference or Chat services](#) for help.
 - b. If the library doesn't have a subscription to a journal, use [Interlibrary Loans](#).

Search Example: Marcelle Ferron



Marcelle Ferron. *Les grandes formes qui dansent*. Stained glass. 1968

1. Obtain Background Information

Marcelle Ferron was a pupil at the École des Beaux-Arts in Quebec City in 1941-1942. In 1945 she met Paul Émile Borduas and took part in exhibitions of the Automatistes from 1946 to 1953. In 1948 she was a co-signatory of the manifesto of the Automatistes, Total Refusal (Refus global), in which they dissociated themselves from the art market and its middle-class ethos. She lived in Paris from 1953 to 1964, working from 1958 to 1960 in Stanley William Hayter's Atelier 17. When she returned to Canada she was appointed a professor in the School of Architecture at Laval University, Quebec. From 1965 she created designs for windows, including one for a pavilion at the Montreal International Exhibition of 1967, and panels for the station Champ de Mars on the Montreal underground. She won the Paul-Émile-Borduas Prize in 1983....

...from *Benezit Dictionary of Artists* (2011)

1. Obtain Background Information

Marcelle Ferron was a pupil at the École des Beaux-Arts in Quebec City in 1941-1942. In 1945 she met Paul Émile Borduas and took part in exhibitions of the Automatistes from 1946 to 1953. In 1948 she was a co-signatory of the manifesto of the Automatistes, Total Refusal (Refus global), in which they dissociated themselves from the art market and its middle-class ethos. She lived in Paris from 1953 to 1964, working from 1958 to 1960 in Stanley William Hayter's Atelier 17. When she returned to Canada she was appointed a professor in the School of Architecture at Laval University, Quebec. From 1965 she created designs for windows, including one for a pavilion at the Montreal International Exhibition of 1967, and panels for the station Champ de Mars on the Montreal underground. She won the Paul-Émile-Borduas Prize in 1983....

...from *Benezit Dictionary of Artists* (2011)

2. Prepare Keywords & Concepts

Object type/ medium: glass mural, public art

Materials / technique: stained glass or window

Artist: Marcelle Ferron

Country: Quebec, Canada, Canadian art

Time Period: 20th century, twentieth-century

Teachers / Influence: borduas

Movement or group: les automatists

Theme or Subject: abstract danse

Political or social context: quiet revolution quebec

Others: signed the Refus global manifesto

Note: other keywords will emerge as you are searching in databases and other search tools

3. Select relevant databases & run multiple searches

Searching: [Art Full Text \(H.W. Wilson\)](#), [Show all](#) | [Choose Databases](#)

<input type="text" value="marcelle ferron"/>	Select a Field (option... ▾)	<input type="button" value="Search"/>	
AND ▾	<input glass="" mural*"="" or="" type="text" value="stained glass"/>		Select a Field (option... ▾)
AND ▾	<input type="text"/>		Select a Field (option... ▾)

[Basic Search](#) [Advanced Search](#) [Search History ▶](#)

<input type="text" value="Automatism or automatiste*"/>	
AND ▾	<input "refuse="" global"="" manifesto="" or="" type="text" value="total refusal"/>
AND ▾	<input type="text"/>

[+ Add a row](#) [- Remove a row](#)

Searching: [Art Full Text \(H.W. Wilson\)](#), [Show all](#) | [Choose Databases](#)

<input type="text" value="public art"/>	Select a Field (optional) ▾	
AND ▾	<input type="text" value="montreal or quebec or canad*"/>	Select a Field (optional) ▾
AND ▾	<input type="text"/>	Select a Field (optional) ▾

[+ - Search](#)

[Basic Search](#) [Advanced Search](#) [Search History ▶](#)

Searching: [Art Full Text \(H.W. Wilson\)](#), [Show all](#) | [Choose Databases](#)

<input type="text" value="automatism*"/>	SU Subject Terms ▾	
AND ▾	<input type="text" value="canad* or quebec"/>	Select a Field (optional) ▾
AND ▾	<input type="text" value="women or woman or female*"/>	Select a Field (optional) ▾

[+ - Search](#)

[Basic Search](#) [Advanced Search](#) [Search History ▶](#)

4. As you search, add relevant records to a folder (10 for each database)

6. [Automatisme: un lieu d'égalité pour les femmes? \(French\)](#) 

 By: Smart, Patricia. *Vie des Arts*, Spring 1998, Vol. 42 Issue 170, p42-46, 5p; Language: French

Subjects: French-Canadian painting -- History -- 20th century; Automatism (Art movement); **Ferron, Marcelle**; Borduas, Paul-Émile, 1905-1960

Periodical 

3

Marcelle Ferron: telle qu'en elle-meme [Marcelle Ferron: such as in herself]
Villeneuve, Paquerette. *Vie des Arts* Iss. 179, (Summer 2000): 47-50.
...murals, stained glass windows and sculptures. The author describes the...
...exhibitions devoted to the work of the Canadian artist Marcelle Ferron. The...
...Montreal (2 June-10 Sept. 2000), which featured a range of Ferron's paintings,...

Abstract/Details  Preview ▾

 Saved to My Research.

Screenshot examples above : Art Full Text and Artbibliographies Modern databases

Most databases include the option to add your records to either a temporary folder (automatic) or a saved folder (which you create if you've registered an account). Adding records as you search to a folder will make it easier to print once you find 10 for each database.

5. Save your searches or print directly once you've selected 10 relevant records

Basic Search Advanced Search **Search History**

Search History/Alerts

[Print Search History](#) Retrieve Searches Retrieve Alerts Save Searches / Alerts

Select / deselect all **Search with AND** **Search with OR** **Delete Searches**

Search ID#	Search Terms	Search Options
<input type="checkbox"/> S14	automatism* AND (montreal or quebec or canad*)	Limiters - Scholarly (Peer Reviewed) Journ Search modes - Boolean/Phrase
<input type="checkbox"/> S13	"public art" AND (montreal or quebec or canad*)	Limiters - Scholarly (Peer Reviewed) Journ Search modes - Boolean/Phrase
<input type="checkbox"/> S12	"public art" AND (montreal or quebec or canad*)	Search modes - Boolean/Phrase
<input type="checkbox"/> S11	"public art" AND (montreal or quebec or canad*)	Search modes - Boolean/Phrase

Screenshot example above : Art Full T

Most databases include the option to (1) directly print search history or (2) save your search to consult/print later.

NOTE: Most databases automatically delete search histories after you log out of the database (even if you've registered an account,) so either **print your search history in the same session**, or **save the search** to be able to access it at a later date.

6. Print the 10 saved article records from the folder you've created

Record: 3

Title: Canadian innovator in modern architectural stained glass : Marcelle Ferron

Author(s): Kranias, Kathy

Source: Journal of the Society for the Study of Architecture in Canada, 2015, v.40, n.2, p.3-10, photographs, portraits

Language: English.

Place of Publication: Ontario

Subject(s): Stained glass -- 20th century -- Canada -- Montreal (Quebec)

People: Ferron, Marcelle

Source Note(s): Includes bibliographical references.

Document Type(s): journal article

Revision Date: 20160202

Avery Number: AC.S04941

ISSN: 1486-0872

Accession Number: 745304

Database: Avery Index to Architectural Periodicals

Record: 4

Title: Identification de l'avant-garde et identité de l'artiste: les femmes et le groupe automatiste au Québec (1941-1948) (French)

Language: French

Authors: Arbour, Rose Marie

Source: RACAR: Revue d'Art Canadienne/Canadian Art Review; 1994, Vol. 21 Issue 1-2, p7-20, 14p

Physical Description: Bibliographic footnotes; Illustration

Document Type: Article

Subjects: Women artists -- Canada -- History -- 20th century; Automatism (Art movement); Avant-garde (Arts)

Keywords: Art -- Quebec (Province) -- History

Abstract:

Document 4 of 10


Marcelle Ferron: telle qu'en elle-meme [Marcelle Ferron: such as in herself]

Villeneuve, Paquerette. Vie des Arts. Iss. 179.; 47-50.

[ProQuest document link](#)

ABSTRACT

Considers three exhibitions devoted to the work of the Canadian artist Marcelle Ferron. The author examines the retrospective exhibition Marcelle Ferron: Emoi at the Musee d'Art Contemporain in Montreal (2 June-10 Sept. 2000), which featured a range of Ferron's paintings, drawings, etchings and works in glass. She notes the presence of the early painting La Curure (1945), smaller paintings of nocturnal scenes, and works from Ferron's lyrical abstraction period, and comments on her artistic development in Paris in the years 1953-66 and following her return to Montreal. She outlines the exhibition's documentation, including videos, of Ferron's public commissions in Quebec, which include murals, stained glass windows and sculptures. The author describes the exhibition Manieres de Disidence at the Musee de la Ville de Lachine in Lachine, Quebec (27 May-15 Oct. 2000), which

 PDF GENERATED BY SEARCH PROQUEST.COM Page 4 of 14

justaposed Ferron's paintings with musical boxes by the sculptor Alphonse Grenier (d.1960), and concludes by discussing the exhibition Ferron: les Petits Formats at the Galerie Simon Blais in Montreal (10 May-15 July 2000).

DETAILS

Subject/artist:	Ferron, Marcelle, Painting; Canada, Drawing; Canada, Prints; Canada, Glass; Canada, night, lyrical abstractionism; Public Art, Mural Art; Canada, Stained Glass; Canada, Sculpture; Canada, Sculpture; 20th century, Musical Instruments, Grenier, Alphonse, site-specific art
Correspondence author:	Villeneuve, Paquerette
Publication title:	Vie des Arts
Issue:	179
Pages:	47-50
Number of pages:	4
Publication year:	2000
ISSN:	0042-5435
Source type:	Scholarly Journals

Screenshot example above : Art Full Text

Screencast video: printing search history and your 10 records via Art Full Text (or any Ebsco database) here: <https://screencast-o-matic.com/u/ib8V/artfulltext>

Screencast video: printing your 10 saved records via Artbibliographies Modern (or any ProQuest database) here: <https://screencast-o-matic.com/u/ib8V/abm>

7. Select the 3 most relevant full-text articles of the 20 records

1. **Automatisme: un lieu d'égalité pour les femmes? (French)**

By: Smart, Patricia. *Vie des Arts*, Spring 1998, Vol. 42 Issue 170, p42-46, 5p; Language: French, Database: Art Full Text (H.W. Wilson)

Subjects: French-Canadian painting -- History -- 20th century; Automatism (Art movement); Ferron, Marcelle; Borduas, Paul-Emile, 1905-1960

Periodical

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Vie des Arts v. 42 no. 170 p. 42 Year: 19980415

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Vanier Journals: no.2 (1956)-no.208 (2007)

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- If the article is only available in print format (the “linker” usually informs you), you can consult in the library (Webster or Vanier) or use the **Article Delivery** service to request a PDF copy which will be emailed to you.
- If the library does not subscribe to the journal, request a copy through the library's **Interlibrary Loans (ILL)** service (COLOMBO).



Tips: Finding Journal Articles

- If you only see the abstract or citation, always try using the **“Find it @ Concordia”** Linker which leads you from one database to another easily to access the full-text version.
- If it’s not working, try the **CLUES Journal Title E-Journals** search.
- If the article is only available in print format (the “linker” usually informs you), you can consult in the library (Webster or Vanier) or use the **Article Delivery** service to request a PDF copy which will be emailed to you.
- If the library does not subscribe to the journal, request a copy through the library’s **Interlibrary Loans (ILL)** service (COLOMBO).



Thank you! Questions?

Ask Us Desk or **Live Chat** | M-F: 10am-9pm Sat & Sun: 12pm-5pm

Jenna Dufour | jenna.dufour@concordia.ca | email for an appointment