

**CO-PUBLISHING IN THE VISUAL ARTS: THE
PRODUCTION OF *REBECCA BELMORE: FOUNTAIN*
FOR THE 2005 VENICE BIENNALE**

by

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**PROJECT SUBMITTED IN PARTIAL FULFILLMENT OF
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Abstract

In many respects, the publishing activities of public museums and galleries parallel those of the trade industry, though their objectives often differ. Galleries are addressing these differences by partnering with trade publishers. Collaborations are also on the rise between galleries, as demonstrated by the co-publishing of the exhibition catalogue, *Rebecca Belmore: Fountain*, by the Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery at the University of British Columbia. *Rebecca Belmore: Fountain* illustrates the process of producing and distributing an exhibition catalogue; it highlights the importance of gallery publishing for a highly regarded art-world event such as the Venice Biennale.

In memory of my father

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Part I. Gallery Publishing: A Perspective, Then and Now

I. Introduction

The Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery at the University of British Columbia are both recognized for their strong contributions to publishing within the visual arts.¹ The two galleries, each with a wealth of experience in gallery publishing, came together to produce the publication *Rebecca Belmore: Fountain* to accompany the exhibition of the same name, which was organized for the 51st Venice Biennale in 2005.² The publication was well-received by art-world specialists. The collaboration between the two institutions—in particular, the organization and production of the *Belmore* exhibition catalogue—provides us with an excellent 'model' of a publishing project in the context of public art galleries. The focus of this study is gallery publishing by medium-sized galleries that, unlike large institutions, do not have publishing departments.

Despite a long history of gallery publishing both within Canada and abroad, there is little written on the subject. A comprehensive study conducted by the Canadian Centre for Studies in Publishing (CCSP)³ in 1992 on gallery publishing in Canada examines the "opportunities and challenges" of publishing activities by visual arts institutions. Prior to this study, little attention was paid to museum and gallery publishing in Canada. It reveals that the "publishing activities of Canadian cultural institutions parallel the range of [most] publishing activities in the book community," and that these "activities give rise to some logical partnerships" in the cultural

¹ The Kamloops Art Gallery was incorporated in 1978 (see <http://www.kag.bc.ca/info/thegallery.htm>); the Morris and Helen Belkin Art Gallery, as we know it today, opened its doors in 1995, though it was originally established in 1948 as the UBC Fine Arts Gallery: (see <http://www.belkin-gallery.ubc.ca/webpage/about/build.html>).

² Jessica Bradley and Jolene Rickard, *Rebecca Belmore: Fountain* (Kamloops: Kamloops Art Gallery and Vancouver: The Morris and Helen Belkin Art Gallery, 2005).

³ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 7.

community.⁴ More recently, the National Gallery of Canada published *125 Years of Publications*, which outlines exhibition publishing by the Gallery dating from the late nineteenth century to 2005.⁵ In other English-speaking countries such as England, scholarly research on the subject is also minimal, though a paper written in 2005 explores the subject of publishing in British regional galleries and how it contributes to their objectives.⁶ In the United States, the Graham School of General Studies at the University of Chicago organizes gallery publishing seminars biennially, and has done so since 1984, though neither the papers nor proceedings from these sessions are published.

Discussions on the topic of gallery publishing may be limited, yet remarkable exhibitions with large audiences continue to grow and are accompanied by superbly produced catalogues of various types. There is no common ground when it comes to gallery publishing styles, and no shared publishing standard, nor are there definitive rules or guidelines followed when preparing gallery publications. There is no universal formula for producing a catalogue, so most galleries work independently of each other, even in competition with one another, in their publishing activities. Some institutions establish in-house style guides, while others do not. As a result, we see a wide variation in publishing styles from one institution to another, and inconsistencies from one publication to the next under the supervision of one institution.

One consistent element in the realm of gallery publishing is the production of exhibition catalogues, which are unique to public galleries.⁷ Whether catalogue *raisonnés*, collection catalogues, or exhibition catalogues, these publications are closely linked with the mandates of

⁴ Ibid., 1, 3.

⁵ Jo Beigo, *The National Gallery of Canada: 125 Years of Publications* (Ottawa: National Gallery of Canada, 2005).

⁶ The paper, though strictly about publishing in the United Kingdom, is inspired by the Canadian study conducted by Ann Cowan in 1992. See Sarah Anne Hughes, *Museum Publishing: A Study of the Issues Affecting Publishing in Regional and Local Museums* (master's thesis, University of Leicester, 2005); and Sarah Anne Hughes, e-mail correspondence with Cindy Richmond, April 25, 2007.

⁷ However, other fine arts-related organizations, like auction houses such as Christie's, are moving toward the production of museum-style publications that resemble the standard exhibition catalogue. Also commercial galleries are also more frequently publishing brochures and catalogues about the artists they represent. See Carol Vogel, "Inside Art: Christie's Tests Museum Style," *The New York Times* (February 13, 1998).

the institutions that produce them; they are an essential part of the work of the scholars and curators who do the research and write about collections and temporary exhibitions. The three types of catalogues differ in scope but not in concept; however it is the exhibition catalogue that is the most popular category of gallery publishing.⁸ Still, they share some distinguishing features: close analysis of individual works of art, with accurate data on dating, authorship, quality, condition, interpretation and provenance, among other things.⁹ So although a printed reproduction cannot replace an actual artwork, a well-conceived and produced catalogue can help the reader to experience an artist's work in ways that otherwise might be overlooked and help to understand deeper meanings not always evident at a glance—catalogues explain why artworks are important and relevant, and outline the circumstance and historical context that inspired or influenced them.¹⁰

The *Rebecca Belmore: Fountain* catalogue was produced to accompany the installation created by the artist for the Venice Biennale, and although the piece was not fully realized until it was presented at the Canada Pavilion, the catalogue provides a discussion of the artwork and explains its significance in the context of the artist's oeuvre. The reproductions illustrate details of the artist's performance and the process of making it. The catalogue was originally conceived as a 72-two-page publication but eventually evolved into 108 pages. Scott Watson, Director of the Morris and Helen Belkin Art Gallery and the commissioning editor who oversaw the publication, invited me to participate in the catalogue production: I edited the English documents and coordinated them along with the translations for delivery to the designer. The following discussion about the planning and production of the catalogue provides a detailed example of how gallery catalogues are organized and presented to the public.

⁸ Other types of published materials produced by museums and galleries include: exhibition brochures and pamphlets, invitation cards, posters, exhibition guides, as well as a range of educational and gift store items like gift cards, journals and so on. See Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 9.

⁹ Hillary Bailon and Mariet Westermann, "Collaborative and Museum Publications," *The Connexions Project* (Rice University Press, December 2006), see <http://cnx.org/content/m13908/latest/>

¹⁰ Mark Polizzotti, "AfterWord: Art of Communication: Making Museum Catalogues Appealing," *ForeWord Magazine* (January/February 2007), see <http://www.forewordmagazine.com/articles/printarticles.aspx?articleid=183>

In Part One, a discussion of gallery publishing and trade publishing highlights the differences between nonprofit gallery and commercial/trade objectives, collaborations (between galleries or with trade publishers), the history of publishing for the Venice Biennale (with a survey of catalogues published by the Biennale from the late nineteenth century to the present), and a discussion of several Canadian contributions from 1962 to 2005. Part Two concentrates on the process followed by two collaborating nonprofit galleries in the planning, production, and promotion of a catalogue for the Venice Biennale with an emphasis on fundraising, financial and time management, the logistics of preparing catalogue content, and the importance of good design and quality printing of visual-arts publications. With respect to the cost of the Belmore catalogue, comparisons with budgets of several previous Biennale publications are included. To conclude, Part Three features a discussion of the successes and challenges of the Belmore project, along with a synopsis of a number of assessments provided by the gallery commissioners, staff, and volunteers. Based on these assessments, the commissioners prepared a list of recommendations—included in a final report to the Canada Council for the Arts—for galleries to consider when organizing exhibitions and catalogues for Venice Biennales; those that pertain to the catalogue and the promotion of the project are highlighted.

II. Gallery Publishing versus Trade Publishing

As noted, there is little research on the topic of gallery publishing, and consequently how it compares with that of the larger publishing industry.¹¹ The CCSP study from 1992 (see above) asserts that galleries do not see themselves as full-fledged publishers, yet publishing is a central part of their mandates.¹² Gallery publications attract interest in current and past exhibitions; they provide insight into an institution's programming mandate and related activities. A catalogue documents an exhibition and constitutes a record, sometimes scholarly, which has the potential to

¹¹ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 4.

¹² *Ibid.*, 4.

deliver images and discussions about the event to anyone who, because of time or distance, is unlikely to experience the art first-hand.

In this light, gallery catalogues appear to be an attractive proposition for trade publishers, but in fact they are not. The trade publisher knows that most sales for an exhibition catalogue will be realized in only a short period: at the opening and for the duration of the exhibition it documents.¹³ Any catalogues left over and selling slowly afterwards are unsold inventory. Yet, to the gallery—and the artist(s) represented—a catalogue is as important, if not more so, than the exhibition itself, since long after the exhibition concludes, the catalogue is a record of the event (a stand-in for a given exhibition) featuring documentation of the artwork and installation, accompanied by one or more scholarly descriptions of the project: its main focus is the objects forming the event.¹⁴ Therefore, for years following an event, the catalogue is a valuable resource for critics, writers, scholars, and artists who conduct research on the subject or ideas explored in the exhibition catalogue.

A key consideration for both galleries and the trade industry is the overall cost of a publishing project. For the trade industry publishing is a business that aims to generate revenue, whereas galleries are nonprofit organizations that frequently sell their publications at or slightly below cost, with the aid of subsidies from government agencies, such as the Canada Council for the Arts and the Department of Canadian Heritage, and rarely, if ever, show a profit.¹⁵ Most galleries in Canada receive financial support from government funding agencies, as do many trade publishers, but the difference is that as nonprofit entities, galleries do not have mandates to generate revenue from their publishing sales, whereas most trade publishers develop business

¹³ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 9.

¹⁴ Mark Polizzotti, "AfterWord: Art of Communication: Making Museum Catalogues Appealing," *ForeWord Magazine* (January/February 2007), see <http://www.forewordmagazine.com/articles/printarticles.aspx?articleid=183>

¹⁵ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 15.

strategies, implement sales and marketing campaigns, forecast revenues, track sales against budgets and forecasts, and analyze sales in an effort to generate revenue. There are limits to the government assistance available to galleries and trade publishers, so revenue generation is increasingly more important for both. If government support was removed, galleries and trade publishers (particularly those with culturally based lists) would need to generate significant revenues from their publishing projects to continue with their endeavours.

Profits in gallery publishing are influenced by a number of factors: some publications are distributed free; some publications are sold at a loss, while incurring costs; some publications merely break even; and finally there are some that sell and do generate a profit.¹⁶ But, overall, many gallery publications do not generate significant revenues, because gallery mandates are not profit driven. A gallery can counter these losses with profits from other publications, but this strategy is not always feasible, especially for smaller galleries with mandates to promote contemporary art, which has a smaller, select audience compared with catalogues featuring historical or what many consider accessible art.

According to one trade publisher, factors affecting the "production, distribution, and consumption of art books" in recent years have led to a shift from production by large, commercial trade publishers to smaller, institutional publishers, such as galleries.¹⁷ Also, there is a growing trend of larger galleries collaborating with trade publishers on art books, including surveys of art movements and artists' oeuvres; these are books that "present a comprehensive view and tell a story,"¹⁸ and, in doing so, appeal to a wider range of readers. Though trade publishers tend not to be interested in publishing exhibition catalogues, some houses do specialize in fine art

¹⁶ Ibid., 15.

¹⁷ Christopher Lyon is executive editor at Prestel Publishing in New York. See Christopher Lyon, "The Art Book's Last Stand?," *Art in America* (September 2006), 48.

¹⁸ Mark Polizzotti, "AfterWord: Art of Communication: Making Museum Catalogues Appealing," *ForeWord Magazine* (January/February 2007), see <http://www.forewordmagazine.com/articles/printarticles.aspx?articleid=183>

monographs.¹⁹ Because galleries are not driven exclusively by sales demands, it is suggested that “[gallery] politics and curatorial egos play a much larger role in shaping the content and design of a publication, whereas the trade publisher is more conscious of the end user.”²⁰

For trade publishers a number of changes have affected the production of art books since the 1980s. These include a sharp rise in picture or image costs (including a rise in expenses associated with acquiring and clearing rights) and increasing restrictions on reproduction rights, which, in turn, influence the supply of books by increasing costs and liabilities for authors, as well as encroachments on free expression and the public domain.²¹ Two additional factors that affect art-book production in the trade industry are market saturation and the used-book trade.²² “[Art] books aren’t ‘consumed’ in the way that other merchandise is. Whether or not they remain in print, they continue to circulate²³: for example, the internet now makes it easier to locate out-of-print titles. Because of these significant changes in trade-consumer spending, art publishing is not sustaining the numbers it once did.²⁴ It seems the primary audience for art books is those involved with cultural activities within the art world as opposed to a mass market. Even if the priorities of trade publishers differ from those of galleries, they share one important goal: that is, reaching their audience, the “end user.” The challenge for galleries is to “connect meaningful art [in catalogues] with a larger audience.”

¹⁹ Taschen or Phaidon are two firms that have transformed the art publishing world with books that are beautifully designed (Phaidon) and sold at reasonably low prices (Taschen).

²⁰ Christopher Lyon, “The Art Book’s Last Stand?,” *Art in America* (September 2006), 49.

²¹ *Ibid.*, 50.

²² *Ibid.*, 50.

²³ *Ibid.*, 50.

²⁴ Since the late 1980s several factors to influence art publishing are slower sales of art books, which has meant “... a decline in the price that a publisher feels he can assign to a title ... print runs have declined by half ... [and] market saturation.” There are so many publishers, both trade and non-profit, and therefore more art books and catalogues to choose from.

Collaborations: Financial Benefits

In Canada both trade publishers and galleries are faced with relatively small markets compared with those in the United States or Britain.²⁵ Reaching target markets via booksellers and distributors is a challenge since "booksellers are reluctant to deal with a single [titles] ... and distributors are less than eager to handle occasional [art-related] books."²⁶ Therefore, just as collaborations between galleries can be beneficial, collaborative relationships between trade publishers and galleries can meet many of the challenges of producing and distributing fine art publications.²⁷ For example, the gallery benefits from the trade publisher's financial investment and, just as important, is the expertise of the publisher at the editing, production, and marketing stages of the project, which will improve the quality of the artefact and garner an increased market for the book.²⁸ As with collaborations between galleries and publishers, the practice of two galleries sharing resources is also on the increase; collaborating is a way for institutions to boost their market and to share creative, financial, and administrative responsibilities.

III. Objectives of Public Galleries: Mandates and Mission Statements

The objectives of public galleries are clearly unique to these institutions: in terms of publishing, the primary focus is the interpretation and documentation of the objects featured in collections and exhibitions. The terminology of mandates or mission statements may vary to a degree and the objectives differ according to the type of objects or artworks represented in collections or exhibitions but, for the most part, the essence is the same. For example, the Morris and Helen Belkin Art Gallery's mandate revolves around contemporary art, with the intent to:

²⁵ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 21.

²⁶ *Ibid.*, 21.

²⁷ Museums and galleries in Canada collaborate with a variety of presses as well as distributors with some success, including: University of Toronto Press, the University of Chicago Press, Douglas and McIntyre, and Raincoast Book Distribution Ltd.. See Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 21, 22.

²⁸ *Ibid.*, 22.

...research, exhibit, collect, publish, educate and develop programs in the field of contemporary art and in contemporary approaches to the practice of art history and criticism. ...Through a regular program of exhibitions, publications, loans, travelling exhibitions, special projects and exchange programs, the Belkin Art Gallery participates in the national and international community of institutions concerned with contemporary art.²⁹

Likewise, the Kamloops Art Gallery operates under a general mission statement that:

... encourages participation in the visual arts through public programs, the research and development of exhibitions, the development of a permanent collection, publishing, and preservation of regional, national, and international art in all media.³⁰

Within the parameters of its mandate, the Kamloops Art Gallery accepts the responsibility to foster enjoyment of and interest in the visual arts through the development and organization of programmes that relate to, challenge, and educate its audiences. Both statements identify the importance attributed to publishing and an overall commitment to the visual arts. Galleries aim to connect with interested audiences through exhibitions and catalogues that are national or international in focus.

IV. Curatorial Vision and Exhibition Catalogues

Within the art community, gallery catalogues are judged on "their academic merits, the quality of their reproductions, and the beauty of their layouts."³¹ They feature sumptuous images and carefully crafted texts; the content designed to earn the praise and approval of colleagues at other galleries, artists, and the art community in general. The high standards applied to gallery publishing has evolved over the years and are linked with the objective to communicate

²⁹ See <http://belkin.ubc.ca/about/mandate>

³⁰ See <http://www.kag.bc.ca/info/thegallery.htm>

³¹ Mark Polizzotti, "AfterWord: Art of Communication: Making Museum Catalogues Appealing," *Foreword Magazine* (January/February 2007), see magazine.com/articles/printarticles.aspx?articleid=183

knowledge about art and culture as outlined in gallery mandates.³² However, in most instances, scholarly excellence generally takes precedence over audience accessibility when planning and publishing a catalogue.

The rising number of exhibitions in recent years has resulted in more collaboration among institutions and the production of more exhibition catalogues. This creates more opportunities for guest writers, critics, and art historians, who contribute their expertise to projects by writing catalogue essays or critiquing them.³³ Within galleries, curators research and write about collections, historical art, and the current trends in contemporary art; they conceive of and oversee the production of exhibitions and publications. The challenge, however, for a curator, unlike a critic or scholar writing for a specialized art magazine or journal designed for a specific audience, is to write in a clear style that maintains the intellectual rigour of the work represented, while making these ideas accessible to a wide range of readers. Producing books to educate and enlighten the nonspecialist is important but generally not the main priority of galleries, even though education is part of the objectives of their mandates.³⁴ According to Mark Polizzotti, a respected author on museum publishing and the director of publishing at the Museum of Fine Arts in Boston:

The solution ... is *not* to eliminate the scholarly content from these books or "dumb them down," as is sometimes charged. Rather, it is for their authors to use the scholarship and insight born of years of research to communicate something of value to the reader that few other writers could achieve; to impart some measure of the excitement that led the author to study a given artist or period ... rather than engage in one-upmanship with a handful of colleagues; in short, to recognize that the accessibility of a critical text is just as crucial as its acumen.³⁵

³² Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 4.

³³ Hillary Ballon and Mariet Westermann, "Collaborative and Museum Publications," *The Connexions Project* (Rice University Press, December 2006), see <http://cnx.org/content/m13908/latest/>

³⁴ It should be noted that there is a movement in recent years among many public galleries in North America and Europe to apply major resources to public programmes that attract audiences apart from the art community itself. Curatorial, education, and marketing departments strive to make museums and galleries more accessible to a wide range of visitors.

³⁵ Mark Polizzotti, "AfterWord: Art of Communication: Making Museum Catalogues Appealing," *ForeWord Magazine* (January/February 2007), see <http://www.forewordmagazine.com/articles/printarticles.aspx?articleid=183>

Curators and scholars are responsible for generating the ideas and inspiration for the exhibitions that galleries present to the public; it is the curatorial programme that determines the overall activities of an institution. Without a curator's vision and knowledge, an institution does not have a 'product' to present to the public. The best curators manage to balance their scholarly interests with subjects that have wider appeal. The curators are the driving force behind the development and production of catalogues, and the best catalogues are those with texts that are scholarly, yet accessible to a broad range of readers. The 'art speak' so prevalent in the 1980s and 1990s, is less visible in today's catalogues. Most institutions labour to make publications that 'walk the delicate line' between intellectual significance and wide-ranging appeal. For instance, large galleries are frequently engaging in partnerships that allow them to successfully balance the need to retain scholarly content in books that are extensively illustrated with numerous colour illustrations, covering topics that are likely to appeal to both scholars and a new readership interested in art. One such example is the collaboration between the Vancouver Art Gallery and the publisher, Douglas and McIntyre, who are producing catalogues that appeal to both art-world specialists and a more general audience.³⁶

V. Publishing and the Venice Biennale

In the visual-art community, not-for-profit galleries are traditionally viewed as institutions that place a premium on promoting their collections and increasing public awareness of artists and their artworks through exhibitions and publications. While exhibitions are temporary, catalogues provide us with valuable documentation on the art supported, the type of exhibitions featured, and the quality of the publications that accompanied such projects. These publications are records of works that may leave the public domain—commercial galleries or public gallery collections—and enter private collections; they provide readers with comprehensive overviews of an artist's

³⁶ See *Brian Jungen, Emily Carr: New Perspectives on a Canadian Icon*, *Takao Tanabe*, and *Raven Travelling: Two Centuries of Haida Art*: all co-published by the Vancouver Art Gallery and Douglas and McIntyre in 2006.

oeuvre, they identify the 'thinking' on art at a particular time and place in the history of art, and they comment on the design and production values of catalogues.

Over the last thirty to forty years, the production values of gallery publications has advanced steadily, from simple records of exhibitions, including short texts and a few reproductions (often in black and white) to lengthy publications with glossy, colour reproductions and extensive scholarly discussions. Owing to improved production values, catalogues have evolved to the very high standards that we see today. In some instances, the high quality alone attracts a wider readership: excellent scholarship and carefully documented, full-colour illustrations give substance and pleasure to closer readings of visual artworks.³⁷ Some of the best examples of publishing by art-world specialists are available every two years at each Venice Biennale—the Biennale organizers and participating nations 'pull out all the stops' to present exhibitions and publications that are of high quality in design and scholarship.

Venice Biennale: Background, Early Biennale Publications

Bringing together curators and artists from every continent, as well as speakers, critics, and art historians from around the globe, the Venice Biennale is a much-anticipated event, and one of the world's most important critical forums for contemporary art. Of the numerous international biennials and triennials, the Venice Biennale is the oldest and one of the most prestigious, dating back to the late nineteenth century. The official inauguration took place in 1895; the original concept was to organize an art fair every two years featuring major contemporary Italian and foreign artists.³⁸ In 1899, at the third Biennale, the formula for featuring individual artists in various

³⁷ Hilary Ballon and Mariet Westermann, "Collaborative and Museum Publications," *The Connexions Project* (Rice University Press, December 2006), see <http://cnx.org/content/m13908/latest/>

³⁸ In 1894, council for the City of Venice adopted a "by invitation" system, which is still followed. Today the Biennale consists of a central (historical or themed) show in the Italian pavilion located in the public gardens (Giardini) and areas the of the Arsenale (a former naval facility); solo exhibitions in the national pavilions (which are located in the public gardens and locations throughout the city); the Corderie, an old warehouse features emerging artists; and various 'unofficial' exhibitions in palaces and galleries spread around the city and in nearby towns on the mainland.

national pavilions was adopted; this is still the format for the show today.³⁹ In 1948, following World War II and an imposed six-year hiatus under the Fascists, the organizers decided to dedicate the show to educating both the public and artists about the avant-garde and current trends in contemporary art, and lay the "groundwork for the resumption of modernism's great course."⁴⁰ Following this, every two years, thousands of the world's leading curators, collectors, gallery directors and gallery owners, as well as critics and journalists attend the Biennale (approximately fifteen thousand of these art-world specialists visit the event in the first four days during Preview Week⁴¹), which comprises more than seventy national exhibitions in twenty-nine pavilions throughout the city.

Since the end of the nineteenth century, the Biennale has presented its exhibitions to the world and hosted numerous countries and their contributions at the fair; however, it was not until after the Second World War, in 1952, that Canada was invited to participate. From 1952 until 1988, the National Gallery of Canada oversaw the organization and presentation of all the projects presented at the Biennale and published the catalogues to accompany them; in 1988 a peer-jury process was introduced, inviting institutions from across Canada to submit proposals to commission exhibitions and publish catalogues for the event and this is the process that Canada has followed since then and which is still active today. The Kamloops Art Gallery and Morris and Helen Belkin Art Gallery participated in this process in 2004 when they submitted their proposal to organize an exhibition and catalogue featuring the work of Rebecca Belmore.

The Canadian selection for the peer-review process begins in February of the year preceding the Biennale, which since its inception has occurred every two years, and since 1993 in odd years—

³⁹ "Since the first Biennale in 1895, [the Giardini] in the east of Venice [has] been the traditional venue for the International Exhibition of the visual arts. . . . Alongside it there are a total of 29 national pavilions, built at various periods by the exhibiting nations themselves." The first national pavilion opened in 1907, and in 2005 there was a record number of seventy-three foreign participants. See the "Origin of the Venice Biennale" <http://www.labiennale.org/en/biennale/history/origin/en7823.html>, and www.labiennale.org/en/visualarts/51iae/croff.html

⁴⁰ Marcia E. Vetrocq, "Venice Biennale: Be Careful What You Wish For," *Art in America* (September 2005), 168.

⁴¹ Jann LM Bailey and Scott Watson, *Rebecca Belmore: 51st Venice Biennale*, Fund-raising proposal, autumn 2004.

the last Biennale was in 2005 and currently one is underway at the time of this writing. The peer-review process consists of an Advisory Committee composed of representatives from the National Gallery of Canada and a three-member jury appointed by the Canada Council for the Arts. The Canada Council also coordinates the competition. Following the peer-jury process, the institution that submits the winning application is contacted in May and the news is made public by the Canada Council in June. Following this, the appointed commissioner(s) immediately commence with the planning of the exhibition and accompanying catalogue that will represent Canada at the Biennale.

There are numerous catalogues and books published for each Venice Biennale; the Belmore catalogue was one among many publications launched at the Biennale in 2005, including the comprehensive catalogue published by the Venice Biennale organizers. For each Biennale, a guest curator is invited to organize a thematic show, and publish a catalogue intended to be a compendium of the world's leading avant-garde artists and trends.⁴² The high standard of the Venice Biennale publications is traceable to the initial catalogues published for the first events in the late nineteenth and early twentieth century. By today's standards, the early catalogues lack imagination, but for the time, they were ambitious and comprehensive; they set the standard for all successive publications, which expanded in length and improved in quality over the last century. A brief survey of these catalogues illustrates the evolution of exhibition catalogue publishing and provides a context for the discussion of Canada's publishing contributions to the Biennale from the 1960s to the present.

The first catalogue, *Prima Esposizione Internazionale d'art della città di Venezia*, published by the Biennale in 1895, is, for the time, a lengthy two hundred and eight pages with an illustrated

⁴² In 2005, for the first time in the Biennale's history, the central exhibition was curated by two women: María de Corral and Rosa Martínez. The Biennale Foundation asked the curators to do a "review of the historic role of the Biennale" and also reflect on where contemporary art was at that point: de Corral explored trends from recent years to the present in an exhibition titled *The Experience of Art*, while Martínez's installation, *Always a Little Further*, looked to the "immediate future" and the trends that were thought to be prefiguring new scenarios. See Davide Croff, *Introduction by the Biennale's President: 51st International Art Exhibition* (March 10 and 15, 2005), www.labiennale.org/en/visualarts/51iae/croff.html

catalogue featuring a complete list of all artists in the exhibition, pictures of each of them, as well as reproductions of their artworks.⁴³ Other details include biographical texts on each artist, a bibliography, and a map of the Giardini (the public garden where the exhibition was and is still held). The design and layout of the catalogue was simple, logical, and easy to follow while viewing the exhibition. For a first effort, this catalogue was an impressive undertaking.

After 1895, the subsequent catalogues were equally ambitious and increasingly more thorough. New details were inserted with each publication, yet the general layout of the inaugural catalogue was repeated over and over again. Small changes were incorporated: title and half-title pages, colophon details, stock and ink used, and tables of contents. By 1905, the commissioned curators from the various countries were listed in the catalogues (invited participants with national pavilions did not publish their own catalogues in the early years through to the mid-twentieth century),⁴⁴ and artworks were divided into three shows: "Salone Centrale," "Internazionale," and "Pitture."⁴⁵ Artists were separated by country and artworks divided accordingly into different groups based on media: "Pitture," "Bianco e Nero," "Sculture," and "Arte Decorativa."

The last Biennale prior to the First World War was held in 1914—this hiatus lasted until 1920; a second interruption came with the Second World War—and by this time, the event was clearly attracting attention from beyond the art world, as is evident from the increased advertising included in the catalogue.⁴⁶ By 1932, the catalogue grew exponentially along with interest in the

⁴³ *Prima Esposizione Internazionale d'arte della città di Venezia*, exh. cat. (Venice: Premiato Stabil. Tipo-Litografico Fratelli, Visentini, 1895; Herts, England: Chadwyck-Healey Ltd. and Bishops Stortford, 1975), microfiche.

⁴⁴ *La XXVI Biennale di Venezia 1952 Regulations* [English edition only] (Venice: 1952), 4. The same rules are repeated in subsequent 'Regulations' pamphlets.

⁴⁵ *VI. Esposizione Internazionale d'arte della città di Venezia 1905*, exh. cat. (Venice: Primiale Officine Grafiche C. Ferrari, 1905; Herts, England: Chadwyck-Healey Ltd. and Bishops Stortford, 1975), microfiche.

⁴⁶ *XIª Esposizione Internazionale d'arte della città di Venezia 1914*, exh. cat. (Venice: Primiale Officine Grafiche C. Ferrari, 1914; Herts, England: Chadwyck-Healey Ltd. and Bishops Stortford, 1975), microfiche.

form of sponsorships from various organizations and businesses.⁴⁷ The curatorial texts were longer and more detailed, demonstrating the importance placed on scholarly discussions about the artists and their artworks, yet the format did not deviate from the original design. There were more reproductions, not only of artists' works, but of buildings where the exhibitions were housed, and floor plans of the installations to make touring the exhibitions easier. With more text, reproductions, illustrations, and a larger exhibition to describe, the catalogue was now a whopping 589 pages.

In 1952, the overall look of the catalogue is new with a graphic image on the cover, the front of the book features a more contemporary typeface; obviously, more attention is being paid to the design of the catalogues. The length has expanded to 608 pages; it is now a trilingual publication with texts in Italian, French, and English, and there is more advertising than ever,⁴⁸ which suggests that the event is widely known and greatly respected by midcentury.

As the second half of the century progressed, so, too, did the format, length, and look of the Biennale catalogues: one volume evolved into two or three volumes, black-and-white reproductions were replaced with colour, higher quality stocks were used and eventually acid-free paper ensured the longevity of them. The series of catalogues published by the Biennale in recent years are mammoth productions. For example, to complement the 2005 exhibition, the guest curators (there were two) produced an impressive publication with more than seven hundred illustrations. This massive effort consists of three volumes: two related to the main themes of the show; the other features a sampling of the artists representing the participating countries and their pavilions. In addition to this colossal effort, each country with a pavilion in the Giardini organizes an exhibition and publishes a catalogue. Each country puts their 'best foot

⁴⁷ *XVIII^a Esposizione Biennale Internazionale d'arte 1932*, exh. cat. (Venice: Terza Edizione, Casa editrice d'arte bestetti & tumminelli, 1932; Herts, England: Chadwyck-Healey Ltd. and Bishops Stortford, 1975), microfiche.

⁴⁸ *XXVI Biennale*, exh. cat. (Venice: 1952; Herts, England: Chadwyck-Healey Ltd. and Bishops Stortford, 1975), microfiche.

forward,' so-to-speak; their catalogues are beautifully produced and typically among the finest examples of this genre of publishing.

Venice Biennale: Publishing Regulations

A monopoly on publishing for the Venice Biennale continued until after the Second World War: this exclusivity ensured that the Biennale's own catalogues were the primary printed material at the event until the second half of the twentieth century. Following World War II, the rules changed and it was at this time, in 1952, that Canada received its first Biennale invitation. Countries invited to participate in the event could do so either by featuring their artists in the main thematic show or in their respective pavilions. The Canada Pavilion was not constructed until 1958, so various groupings of artists were selected to participate in the official thematic show until the pavilion was completed.⁴⁹ Canada sent artists to the Biennale from 1952 on, but did not publish a catalogue for the event until 1962.

The 'Regulations' for participants were outlined by the Biennale organizers in lengthy pamphlets translated into several languages, including English. Included among the regulations were specific rules about publishing catalogues and other materials for the event. In 'Section 42' of the 1952 pamphlet, it states: "The Biennale will arrange for the publication of an illustrated catalogue of the exhibition, which is the sole official publication concerning the exhibition permitted for sale."⁵⁰ Clearly the Biennale did not want to compete with the other nations for catalogue sales at their own event. The document goes on to say: "For the purposes of propaganda, foreign nations can prepare special catalogues, or booklets concerning their particular section, on condition that these are distributed free."⁵¹

⁴⁹ In 1952 there were four artists chosen to represent Canada: Emily Carr, David Milne, Goodridge Roberts, and Alfred Pellan. Two groups of three artists were selected to participate in the thematic shows in 1954 and 1956: Bertram Charles Binning, Paul-Emile Borduas, Jean-Paul Riopelle; Jack Leonard Shadbolt, Louis Archambault, Harold Town.

⁵⁰ *La XXVI Biennale di Venezia 1952 Regulations* [English edition] (Venice: 1952), 4.

⁵¹ *Ibid.*, 4.

The terminology varies somewhat in later 'Regulations' documents, but the message is consistent. For example, in the 1972 pamphlet, the Biennale organizers state: "The Biennale publishes one or more illustrated catalogues of the Exhibition, catalogues which are the only official publications of the Exhibition allowed for sale. For purposes of propaganda, foreign Countries may prepare special catalogues concerning the various sections, provided they do not contain the numbered catalogues of works exhibited or an indication of the sale prices. These publications must be distributed free of charge and an indication to this effect should be printed on the cover."⁵² The message from one year to the next is consistent; that is, the official Biennale catalogue is the only 'authorized' catalogue to be produced and sold at the event.

In the 1984 pamphlet, the wording of the 'Regulations' is less stringent, allowing the participating countries a bit more freedom to promote their published contributions to the Biennale: "Countries participating in the Exhibition are free to prepare illustrative material for their own section."⁵³ With this version of the 'Regulations,' we also see the Biennale refer to copyright of all published documents for the event—from this point on copyright law is included in all regulatory documents.

The 2005 'Regulations' stipulate that national participants may "prepare at their expense publicity material and publications concerning their own projects. All costs relating to the [distribution] and promotion of this material will be covered by these countries."⁵⁴ Notably the 'Regulations' allow each country to produce a catalogue to accompany the exhibitions in their pavilions and sell them in the Biennale bookstores operated by Mondadori Electa, which are located in the Giardini di Castello and Arsenale.⁵⁵ If national participants wish to sell their catalogues directly in their pavilions, they must respect the Italian commercial conditions to sell and obtain a trading license;

⁵² *La Biennale di Venezia 36ª Esposizione Biennale Internazionale d'arte, 11 Giugno - 1 Ottobre 1972, Regulations* [trilingual edition] (Venice: 1972), 43.

⁵³ *La Biennale di Venezia: Esposizione Internazionale D'art: Giugno/settembre 1984: Regolamento* [trilingual edition] (Venice: 1984), 17.

⁵⁴ *51st International Art Exhibition: 12th of June - 6th of November: Regulations for the National Participation* (Venice: La Biennale di Venezia, 2005), section 9.

⁵⁵ Sales of the catalogues are split 'fifty-fifty' between Mondadori Electa (the Italian publishing house that runs the book store) and the organizing institutions.

however, most Canadian participants prefer not to sell directly from the Canada Pavilion and consign a set number of catalogues to the Biennale bookstore.

Although national participants are now allowed to produce and sell their own catalogues, selling catalogues at the Biennale is complicated. First, it is expensive to import printed material to Italy from Canada, due to customs costs related to imports outside of the European Union (the customs duty on books in Italy is four percent of the value declared); however, catalogues distributed 'free-of-charge' during the Preview Days are considered promotional material with no commercial value. Therefore, catalogues destined for sale in the bookstore are transported separately from the "give-aways," with a regular invoice declaring unit value, number of units, and total value.

Given that the Italian duty on books is four percent of the value declared, the National Gallery of Canada recommends that no more than one hundred and fifty catalogues be designated for sale in the bookstore at a modest sale price of approximately 11 euros (about \$15.00 CAN).⁵⁶ Another important consideration is that there are thirty pavilions selling catalogues, and with so many to choose from, visitors are likely to purchase only a select few, therefore a reasonable selling price makes the catalogues more accessible.⁵⁷

Canadian Biennale Catalogues: A Selected History

The first Canadian catalogue produced for the Venice Biennale was in 1962, although Canada began participating in the Biennale ten years earlier. The National Gallery of Canada organized all the projects presented at the Biennale between 1952 and 1986. In 1988, a peer-jury system was introduced, allowing museums and galleries from across Canada to submit project proposals

⁵⁶ The National Gallery suggests that catalogues intended for sale in the Biennale book store be sent in a separate crate with an invoice declaring unit value, number of units, and total value, and because of the high duty on imported books, only a small number should be designated for sale, in view of the fact that sales in past years have been low. Tamara Andruszkiewicz, *How Canada Participates at the Venice Biennale: A Handbook* (Venice: National Gallery of Canada, 1999; revised, 2003), 9.

⁵⁷ *Ibid.*, 9.

to act as arbiters of Canadian art at the Biennale. From 1988 on, a number of museums, galleries, and arts organizations had the honour of representing the nation at the Biennale, and each has published a catalogue, providing a record of their contribution.

During the early years of Canada's participation at the Biennale, there were no Canadian catalogues published. Canada participated in five Biennale events, from 1952 to 1960, before producing a catalogue. This was partly to do with the fact that for the first three events, Canada was without a national pavilion—the Canadian pavilion was finally erected and ready to house an exhibition in 1958. For the Biennales in 1952, 1954, and 1956, commissioners from the National Gallery of Canada selected the artists included in the Italian thematic exhibitions (four in 1952; three in 1954 and again in 1956). In 1958, four Canadian artists were chosen to represent Canada in the exhibition at the newly constructed pavilion, and, in 1960, another five artists were featured; however, there was no catalogue to accompany either exhibition. It was not until 1962 that the first independent Canadian catalogue was produced and presented at the Biennale.

The catalogue published by the National Gallery of Canada for the 1962 Biennale was *Jean-Paul Riopelle: Paintings and Sculpture/Peintures et sculptures/Dipinti e sculture*—a modest but elegant publication.⁵⁸ It was 7¾ inches by 7¾ inches, and features a full-bleed, full-colour detail of one of the artist's paintings, *La roué, No. 2* (1957), on a soft cover. It is a small catalogue of only fourteen pages that included short texts in three languages (English, French, and Italian), a portrait of the artist in his studio, and seven black-and-white reproductions of artworks, including one on the back cover.

The length and content of the next several Canadian catalogues were much the same, though the designs varied from one publication to the next: each making a statement as unique as the artworks represented. The 1964 catalogue, featuring the work of Harold Town and Elza Mayhew,

⁵⁸ Franco Russoli, *Jean-Paul Riopelle: Paintings and Sculpture/Peintures et sculptures/Dipinti e sculture: XXXI International Biennial of Art/XXXI Exposition biennale internationale de l'art/XXXI Esposizione biennale internazionale d'art 1962*, exh. cat. (Ottawa: National Gallery of Canada, 1962).

is 12½ inches high and 8 inches wide. The front cover is simply black with a glossy finish and white text.⁵⁹ Inside, the content pages are divided equally: one part is devoted to Town, the other to Mayhew, with all texts in three languages. And, unlike the 1962 catalogue, there are design and printing details included on page sixteen, which is the last page.

In 1968, the Comtois/Molinari catalogue, though not much longer than previous efforts, includes more details. The cover is minimal in design: a glossy yellow (soft) cover is accented with one word in white text: *Canada*.⁶⁰ Inside, for the first time, we see a preface and acknowledgements (which are standard in most catalogues today), an introduction, artist statements by the two featured artists, and brief curatorial essays on both. There are portraits of each artist, and reproductions of their artworks, and (another first) several images in colour. New to this publication is the inclusion of biographical and bibliographical details about the artists, and 'lists of works' and colophon information, such as photography, designer, and printing credits.

The Biennale catalogues in the 1970s grew in length but continued to include more or less the same information. None were printed on acid-free paper, they all featured soft covers, but they expanded in length; the 1970 catalogue is fifty-two pages.⁶¹ The catalogue, a solo tribute to Toronto artist, Michael Snow, was, like earlier catalogues, trilingual and included numerous reproductions, all in black-and-white, two texts (one by the commissioner for the exhibit and a guest writer), and two new features: an interview with the artist and excerpts from the artist's letters.

The format of one catalogue that stands out in the 1970s is *Canada: Gershon Iskowitz/Walter Redinger, XXXVI Biennale di Venezia 1972*. Rather than following the bound-book format, it is a series of loose pages (card stock) contained in a folder. The typeface is large and has the

⁵⁹ Colin Graham and Elizabeth Kilbourn, *XXXII Biennale di Venezia 1964: Harold Town and Elza Mayhew: Canada*, exh. cat. (Ottawa: National Gallery of Canada, 1964).

⁶⁰ Pierre Theberge, *Canada. Ulysse Comtois: Guido Molinari: XXXIV International Biennial Exhibition of Art, Venice*, exh. cat. (Ottawa: The National Gallery of Canada, 1968).

⁶¹ Brydon Smith, Michael Snow, and Joyce Wieland, *Michael Snow: XXXV International Biennial Exhibition of Art, Venice*, exh. cat. (Ottawa: National Gallery of Canada, 1970).

appearance of having been prepared on a typewriter. The format is a dramatic departure from other Biennale publications; it contains the same, necessary details—portraits of the artists, trilingual texts, an introduction, reproductions of the artists' works, biographies and bibliographies, and so on.

The seventies was a decade of artistic, or perhaps more accurately, curatorial expression with each new catalogue: for example, the 1976 catalogue, *Canada: Greg Cumoe, XXXVI International Biennial Exhibition of Art, Venice*, is a tribute to the then Ontario artist. The Cumoe catalogue is small, like a paperback novel (4 by 7 inches) and perfect for tucking into one's pocket while navigating the Biennale. A 'table of contents' is a first, and as with the Snow publication, writings by Cumoe are included. The plates begin on page fifty-seven and conclude on page seventy-two. All reproductions are in black and white, including one on the back cover. The exception was a colour image on the front cover. And, for the first time, the catalogue was assigned an ISBN number and the National Gallery included a copyright claim to the publication. In total, the catalogue was seventy-two pages.

The next two catalogues, *Canada: Ron Martin/Henry Saxe (1978)* and *Canada Video: Colin Campbell, Pierre Falardeau/Julien Poulin, General Idea, Tom Sherman, Lisa Steele (1980)*, both expand to over 100 pages: the former at 159, while the latter is 114. From this point on, the catalogues include copyright claims and ISBN numbers, and generally publishing details are provided too, though in the 1978 catalogue it appears that the printing detail was to be included, but forgotten in the shuffle. The 1978 catalogue is the largest version of a Biennale catalogue thus far; it is well-organized, smart to look at, and easy to navigate.

In the 1980s, catalogues were still printed on acid paper, so the pages of these Biennale documents and their predecessors are fragile, yellowing, and vulnerable to damage. The production values were not dramatically different from those of earlier years, but the attention to 'rights' was on the rise. In the 1980 catalogue, copyright is attributed to the National Gallery, with

the exception of specific works that were reproduced with the permission of Art Metropole in Toronto, and in the 1982 catalogue, copyright belongs to the National Gallery and the artist, with the additional clause, "copyright explained as per copyright law, Chapter C-30, R.X.C., 1970," and rights to photographic reproductions are also acknowledged.⁶² In the 1984 catalogue a disclaimer clause is included: "Every reasonable attempt has been made to identify and contact holders of copyright and rights of ownership in regard to reproductions. Errors or omissions will be corrected in subsequent reprints," and at the end of the catalogue on page fifty-eight, it reads: "this is an extension of the copyright page" and page numbers of reproductions, copyright information, and photography credits are provided.⁶³ In subsequent catalogues, acknowledging copyright is consistent.

One of the last publications produced by the National Gallery, prior to the peer-jury process, is *Melvin Charney: Canada XLII Biennale di Venezia 1986: Krzysztof Wodiczko*. It is a big book, both in length and dimensions; it is a vertical format (9 inches wide by 10¼ inches high) with a soft, full-colour cover and full-bleed colour on the inside cover and first page. This catalogue, even by today's standards, is a sumptuous publication. It is in three languages: English, French, and Italian; the layout is well-organized. It is one hundred and thirty-two pages in total, and the section of plates is a mixture of black-and-white and colour reproductions in various configurations: images cross the gutter, while others are limited to one per page (a preferred format for most exhibition catalogues; the 'look' simulates viewing an artwork on a white gallery wall), and other pages include two images; there are several full-bleed images, as well.

In the nineties, the production values of the Biennale catalogues grew more complicated and sophisticated with each exhibition. These catalogues are as much a reflection of the curators/commissioners who produced them, as they are about the artists and the artworks that they describe. One of the first catalogues published under the newly implemented peer-jury

⁶² Jessica Bradley, *Paterson Ewen: Biennale di Venezia 1982: Canada*, exh. cat. (Ottawa: National Gallery of Canada, 1982).

⁶³ Jessica Bradley, *Ian Carr-Harris: Canada XLI Biennale di Venezia 1984: Liz Magor*, exh. cat. (Ottawa: National Gallery of Canada, 1982).

process was *Geneviève Cadieux: Canada XLIV Biennale di Venezia*.⁶⁴ It is lavish and complicated in its design, with a full-bleed image on a fold-out cover; the dimensions, not including the fold-out, are 9½ inches wide by 11½ inches high. The variety of reproductions (and there are many), and the design into which they are inserted is more elaborate than previous Biennale catalogues: there are black-and-white images, duo-tones, and full-colour reproductions—the details of each are superb and the quality near perfection, or as close to the original artworks, as one can expect. The size and arrangement of the reproductions vary as much as the images themselves: there are several full-bleed images that cross the gutter to encompass two full pages, and folded pages that when open reveal more images. As with the design, the editorial component of the Cadieux catalogue is carefully considered; one of the organizing institutions was a highly regarded contemporary art magazine, so a managing editor and three editorial assistants are credited on the colophon. Based on the complexity of the catalogue, thorough editorial attention was surely required. It was published in Québec, which, unlike previous Biennale publications, explains why the French texts precede the English and Italian.

In the last decade, the high-production values and smart designs of Biennale catalogues have continued. Perhaps none is as opulent or complex as *The Paradise Institute*, the catalogue for the Janet Cardiff and George Bures Miller exhibition, which was published in 2001.⁶⁵ For this catalogue, Barr Gilmore, a former Senior Design Associate at Bruce Mau Design, the highly acclaimed Canadian design firm, was hired to create the multi-lingual (English, French, Italian, and German) and content-heavy catalogue that included three scholarly texts and an interview with the artists, plus ninety images and video stills. The layout of the catalogue, and in particular the texts, is highly unusual and somewhat baffling for the reader. And to make the experience of the catalogue more challenging, the text is printed in reverse, so the background of each page is black and the text white. At one hundred and fourteen pages, the *Paradise Institute* catalogue is a

⁶⁴ Chantal Pontbriand, *Geneviève Cadieux: Canada XLIV Biennale di Venezia*, exh. cat. (Montréal: Parachute and Musée des beaux-arts de Montréal, 1990).

⁶⁵ Wayne Baerwaldt, Daniel Bimba, Brigitte Kalle, and Scott Watson, *The Paradise Institute: Janet Cardiff and George Bures Miller: Canada XLIX Biennale di Venezia*, exh. cat. (Winnipeg: Plug In Editions, 2001).

horizontal format (11¼ inches wide by 6¼ inches high) that appropriately accommodates reproductions of film stills. The hard cover is flocked in purple (a reference to cinema-style velvet curtains). Inside the layout “plays with the cinematic experience”—the essays and other content are staggered in an irregular fashion that, for the reader, is difficult to follow. The danger of this sort of catalogue is that it is more about its design, than the award-winning art it is meant to describe.⁶⁶ As with many of his mentor Bruce Mau’s designs, the catalogue at a glance attracts attention, so choosing Gilmore to design a Biennale catalogue was a clever marketing strategy.

It is an honour for a gallery to represent Canada at the Venice Biennale; it is also a huge challenge to organize an exhibition and catalogue for a ‘world-stage’ event where many of the world’s best curators are presenting artworks by established artists and making catalogues about them. To be noticed among this high-ranking collection of art-world specialists requires the exhibition be superb and the accompanying catalogue equally so. Who, then, is the audience for these gallery catalogues; who buys these books that are increasingly expensive to make and obviously of interest to a select reader? The *Rebecca Belmore: Fountain* catalogue was published for the 51st Venice Biennale: the audience primarily collectors, critics, curators, dealers, gallery directors, and art lovers alike. One critic described the event as a “triumph of the avant-garde gesture” and went on to cite Rebecca Belmore’s installation at the Canadian pavilion to be one of the show’s successes, though no mention was made of the catalogue.⁶⁷ This is indicative of the way gallery catalogues are received in the context of the exhibitions they illustrate: reviews and critical discussions revolve around the exhibitions and little critical or media attention is given to the publications. Nevertheless, catalogues are important in the art-world niche of publishing; much time and effort goes into the planning and preparation of them. The Belmore catalogue demonstrates the process of planning a catalogue and reveals the strengths and weaknesses of a gallery publishing project.

⁶⁶ Janet Cardiff and George Bures-Miller, the artists represented in *The Paradise Institute* catalogue, became the first Canadians to win the prestigious Biennale di Venezia Special Award at the Venice Biennale.

⁶⁷ Walter Robinson, “Top Ten Reasons to Love the Venice Biennale,” *Artnet Magazine* (June 20, 2005), see www.artnet.com/Magazine/features/robinson/robinson6-20-05.asp

Part II. The Kamloops Art Gallery and Morris and Helen Belkin Art Gallery: Collaboration and the 2005 Venice Biennale

I. Co-publishing in a Gallery Context

Our cultural institutions have a highly developed sense of mission and a dedicated group of professionals committed to achieving institutional goals. There is a strong sense of community in these institutions and a willingness to form partnerships to achieve common goals.

—Ann Cowan, et al.

The publishing activities of galleries have, in recent years, led to logical collaborations and partnerships.⁶⁸ Among these partnerships there is no single formula for collaborating, but to make such a partnership attractive, it should offer a sufficient advantage for both institutions. One of the primary incentives for collaborating is financial. The production of gallery books and catalogues is as costly as that of art books produced in the commercial book trade.⁶⁹ To offset these costs and make collaborations worthwhile for both partners, shared financial resources and a shared interest in the artist(s) or subject(s) explored are incentives, while combined resources mean broader scholarly expertise and more staff to share the organizational responsibilities. Other motivators include broader exposure for the artist(s), the sponsors, and the institutions themselves.

Prior to working with the Kamloops Art Gallery on the Belmore project, the Morris and Helen Belkin Art Gallery collaborated with museums, galleries, and publishers, in Canada, the United States, and Europe, to produce a broad range of catalogues: among those are *Geneviève Cadieux* (with the Musée des beaux-arts, Montréal [1999]), *All Amazed for Roy Kiyooka* (with Arsenal Pulp Press and Collapse [2002]), and *Inconsolable Memories: Stan Douglas* (with Joslyn Art Museum, Omaha, Nebraska [2005]), which was produced simultaneously with the *Rebecca*

⁶⁸ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 1.

⁶⁹ *Ibid.*, 3. Cowan suggests that the high cost of production of museum and gallery publications are due to the small market that the catalogues are intended for.

Belmore: Fountain project and launched in Venice in June 2005.⁷⁰ The Kamloops Art Gallery also teamed-up with several Canadian galleries and publishers on a number of publishing projects, some including three or more contributors, and others that highlight repeated collaborations with galleries, including: *Other Conundrums: Race, Culture and Canadian Art* (with Arsenal Pulp Press and Artspeak Gallery [2000]); *Dream Home: Renée Van Halm* (with Contemporary Art Gallery [Vancouver] and Southern Alberta Art Gallery [2002]); and *Lisa Klapstock: Liminal* (with Southern Alberta Art Gallery and Tom Thomson Memorial Art Gallery [2005]).⁷¹ All of these catalogue-publishing projects demonstrate that collaborating is a viable option for public museums and galleries, not only between two partners but sometimes with three or more.

The teamwork that was required to realize the 2005 Biennale exhibition and catalogue was an important component of the overall project. The Belkin Art Gallery and Kamloops Art Gallery worked with each other, but also with support from the Canada Council for the Arts, the National Gallery of Canada, and the Department of Foreign Affairs and International Trade, while the National Gallery was also available to provide guidance on the production of the publication.⁷² But the partnership between the Belkin Art Gallery and Kamloops Art Gallery was the driving force behind the project.

⁷⁰ The Stan Douglas catalogue will be discussed in some detail further in this paper (see Part II, section VII, Budget Comparison: *Inconsolable Memories: Stan Douglas*). Other noteworthy catalogues that the Belkin collaborated on include: *Electrifying Art: Atsuko Tanaka, 1954–1968* with the Grey Art Gallery (New York) in 2004, and *Intertidal: Vancouver Art and Artists* with Museum van Hedendaagse Kunst (Antwerp) in 2005, among others.

⁷¹ Kamloops Art Gallery's list of catalogue collaborations include: *PhotoGraphic Encounters: The Edges and Edginess of Reading Prose Pictures and Visual Fictions* with the University of Alberta Press in 2000; *Bill Burns: Safety Gear for Small Animals*, which was organized with nine other galleries in 2005, and a catalogue published with the City of Kamloops titled, *The Heritage Kamloops Collection by Werner Braun*, in 2007.

⁷² The role of each government partner is as follows: The National Gallery serves as the primary institutional resource for the commissioners selected to organize the Canadian exhibition and catalogue; the Department of Foreign Affairs and International Trade assists with communications between the Biennale authorities and the Canadian galleries regarding protocol and logistics of participating at the event. The Canada Council is responsible for administering the peer-jury process. All three partners provide funding assistance to the Canadian gallery (or galleries) organizing the exhibition and catalogue for presentation at the Biennale. See *A Call for Submissions: proposing the official Canadian representation at the 51st International Exhibition for Visual Arts (2005)* (Canada Council for the Arts, 2004).

The idea of a partnership between the two galleries emerged in April 2004, when the 2002 exhibition titled *Rebecca Belmore: The Named and the Unnamed*—which was co-curated and organized by Scott Watson, Director of the Belkin Art Gallery—was on tour in Canada and travelled to the Kamloops Art Gallery, where Jann Bailey is Director.⁷³ It was at this time that the Canada Council “Call for Submissions” for the 51st Biennale was released. As Bailey recounts:

...I really felt that her [Rebecca Belmore's] work had matured enough and was quite sophisticated [and] that it could handle a venue such as Venice. ...I said to Rebecca that I would really very much like to submit her work for the Biennale and she was interested ... and I asked Scott if he would consider partnering with the Kamloops Art Gallery as commissioners, because I felt that he had a vested interest in Rebecca's work, and I like working with Scott, and I felt, too, that it was such a big project and you have to fund-raise so much money that it would be to the advantage of a successful exhibition to have both of us involved.⁷⁴

It was agreed that the Kamloops Art Gallery would prepare the application, in consultation with Rebecca Belmore and Watson: both Bailey and Watson contributed to writing sections of the application, which included a curatorial proposal and promotion plan, as well as an estimated budget for the projected costs of travel, shipping, installation, promotion, publicity, and the catalogue.⁷⁵ The application was submitted to the Canada Council, and Bailey felt that “...[they] had a good shot at it. Rebecca's work is really strong; there [had] never been, before Rebecca, an Aboriginal woman selected to represent Canada, and [they] thought [they had a] really good opportunity to secure the Biennale.”⁷⁶ In May 2004, several weeks before the official announcement, the Canada Council informed the Belkin Art Gallery and Kamloops Art Gallery that their application won the competition; an official announcement followed in early June, along with an official letter to the winning applicants.⁷⁷ Less than two months after the first discussion

⁷³ *Rebecca Belmore: The Named and the Unnamed*, was co-curated by Scott Watson and Charlotte Townsend-Gault; it opened at the Belkin Art Gallery in October 2002, and toured to three Canadian galleries, including the Kamloops Art Gallery in 2004. A catalogue was published to accompany the exhibition. See Charlotte Townsend-Gault and James Luna, *Rebecca Belmore: The Named and the Unnamed*, exh. cat. (Vancouver: The Morris and Helen Belkin Art Gallery, 2002).

⁷⁴ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

⁷⁵ Watson requested that the cover letter for the application to the Canada Council explain that it was a “last-minute idea” to submit a proposal for the 2005 Biennale and the Council should expect a revised budget. See Scott Watson, e-mail correspondence with Jann LM Bailey, May 10, 2004.

⁷⁶ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

⁷⁷ Doug Sigurdson, e-mail correspondence with Jann LM Bailey, May 27, 2004.

Bailey had initiated with Watson about submitting an application to the Canada Council, they were informed that they were the 2005 Canadian commissioners for the Biennale and they were going to Venice.

II. Planning and Organization: *Rebecca Belmore: Fountain*

Financial Management and Corporate Sponsorship

Prior to the production of an exhibition and catalogue for the Biennale, the commissioners establish a budget and raise the funds to support both. While directors and curators in small and medium-sized galleries are expected to be talented writers and excellent editors, they are, as well, expected to be first-rate business people. In the trade publishing industry, principals are businessmen and -women; they focus on products that are directed at identified markets, and they consider cost-benefit analysis and appropriateness of an item. Large galleries have the resources to conduct project appraisals of their catalogues, but these sorts of tasks are generally not within the realm of curatorial duties in small galleries. Still, an informal approach to making decisions of any kind whether explicitly or implicitly, weighing the total expected costs against the total expected benefits of a publishing venture might assist smaller galleries to find more profitable options.

As with any publishing venture, publishers require resources to realize their projects, and securing the financial support to do so is central. In the 1970s and 1980s, the financial picture for public galleries was excellent: the economic boom during those decades was enjoyed not only in Canada, but galleries in the United States and abroad all benefited from healthy financial resources throughout those years—one artist after another received exhibitions with fully illustrated catalogues; their works purchased for public collections. Galleries were actively buying and exhibiting art, as well as publishing catalogues and books to coincide with new acquisitions

and in-house exhibitions, until the market crashed in 1987.⁷⁸ In the 1990s, galleries were forced to develop new ways of generating revenue to support exhibition and publishing activities; hence, fund-raising was an essential objective to offset expenses, as it is today.

Successful fund-raising is largely dependent on the interest of trustees and supporters, and in Canada most galleries receive financial assistance from private sponsors, but philanthropy in this country is not as forthcoming as it is in the United States, where many galleries rely solely on private support rather than funding from government agencies. In Canada, galleries, particularly smaller institutions, are more dependent on support from government funding sources, and are, as a result, bound by the criteria of such government support. For those institutions with a mandate to support contemporary visual arts, the Canada Council for the Arts is the primary funding agency, and the agency that oversees the administration of Canada's participation at the Venice Biennale.

For each Biennale, the Canada Council provides the organizing institution(s) with partial funding, and for the 2005 event, the organizing galleries received a \$110,000.00 contribution for their project, while funds from the other two government partners equalled \$130,000.00, for a grand total of \$240,000.00. In addition, the Belkin Art Gallery and Kamloops Art Gallery, like their Biennale predecessors, fundraised 'considerably' to reach the necessary budgetary targets to produce the Belmore exhibition and catalogue, which was estimated, at the time, at approximately \$300,000.00 to \$350,000.00.⁷⁹

⁷⁸ The legacy of the market crash on the visual arts was felt slowly by museums and galleries—the worldwide recession of the late 1980s meant that government funding sources were tightening up their purse strings and there was less funding from relied on sources.

⁷⁹ Jann LM Bailey and Scott Watson, *Rebecca Belmore: 51st Venice Biennale*, fund-raising proposal, autumn 2004, and 'Project Assistance Application' submitted to the British Columbia Arts Council in September 2, 2004, see page 2.

According to Jann Bailey, the Belkin Art Gallery and Kamloops Art Gallery shared the responsibility of raising the money. Watson handled almost all of the private donations,⁸⁰ while Bailey wrote all the applications for the foundations and the government grants, with the exception of several foundations that Watson was more familiar with in Vancouver. They travelled twice to Toronto to meet with potential donors and solicit support for their project, and Watson followed up with individual letters to them. Essentially the two partners divided the responsibility of raising the money.

More and more galleries look to corporate and private sponsors to support their exhibitions and publishing projects. The mostly positive attitude that various foundations and philanthropists have towards gallery projects is important for their success. Yet, it remains that there are those exhibitions and publications that appeal more to sponsors than others; for example, contemporary and conceptual art is a 'harder sell,' than a project featuring 'conservative' or 'accessible' (usually historical) artworks. Still, even the most difficult contemporary art attracts corporate and private sponsorship, given the context surrounding it. One such example is the Belmore project: the mammoth fund-raising efforts of the Belkin Art Gallery and Kamloops Art Gallery secured support from different foundations, individual supporters, and the provincial and federal governments.

The two galleries were assisted in their fund-raising efforts by a team that was comprised of fifteen volunteers and the artist's dealer. The advantage of this team was that two of its members were past Biennale commissioners and several had volunteered at the event in the past, so their experience in raising funds was invaluable.⁸¹ Initially the task of raising funds for the project came easy; Bailey and Watson were "...overwhelmed by the number of people [that came] forward and

⁸⁰ According to Bailey, the Belkin Art Gallery at the University of British Columbia accepted the private donations, and, in doing so, the donors received better tax benefits than if they made a donation to a not-for-profit institution such as a public gallery. From an interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

⁸¹ Both Wayne Baerwaldt and Jessica Bradley were past Biennale commissioners; Bradley performed the honour twice.

offered their assistance in the organization [of] this major Canadian event.⁸² Of these donations, the majority were in the realm of \$5,000.00 and under.

The fund-raising efforts of the Belkin Art Gallery and Kamloops Art Gallery and their team, brought together supporters from across the country that included: the three government-appointed partners (the Canada Council for the Arts, the Department of Foreign Affairs and International Trade, and the National Gallery of Canada), provincial government funding from the British Columbia Arts Council, and thirteen foundations, as well as thirty-eight donations from individuals, private galleries, and businesses. All of the funds were pooled into one budget that was distributed to cover the costs of both the exhibition and catalogue, though none were specifically ear-marked for the catalogue.

Editorial Concept and Catalogue Budgeting

The presentation of art is ... all important. But the way in which we promote, publish and present ourselves are also all judged, evaluated and are of profound importance in shaping a Canadian presence in the international art world.

—Jann LM Bailey

From the time of the Canada Council 2004 announcement that Rebecca Belmore was to be Canada's official representative at the 2005 Venice Biennale, the organizers—the Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery— had approximately one year to pull the exhibition and catalogue together in time to meet the early June 2005 deadline. The challenge for the commissioners of the project, Jann Bailey and Scott Watson, was partly that the artist had yet to produce the work that was to be presented in Venice, and, in turn, recorded in the publication to be launched there. While the artist developed her project over a number of months in the summer and fall of 2004, the curators worked to raise funding, complete plans for realizing the installation in Venice, and prepare the publication by late spring of 2005.

⁸² Jann LM Bailey in a speech delivered to a Toronto audience at a fund-raising event in the autumn of 2004.

According to Bailey, “[Scott] and I and Rebecca just instantly became a really good working team. Scott and I talked about the division of responsibilities; we did nothing formally on paper, we really had such an open, working agreement. ...on all the e-mails and letters, we copied each other, so we were kept in the loop constantly, and we talked on the telephone on a regular basis, and I [Bailey] made several trips to Vancouver to meet with both Scott and Rebecca ...and go through ‘a where are we now?’ We initially agreed that Kamloops would handle the administration [including managing the budget], time lines, and working with the government partners; and [Watson] would coordinate the advertising, promotion, and the publication.”⁸³ To begin, Bailey produced a chart on roughly what had to be done, which was used as an approximate template to ensure that everything was on time (see Table 1).

Table 1. Time Line Venice Biennale Project 2004-2005

Time Line Venice Biennale Project	July 2004	Aug 2004	Sept 2004	Oct 2004	Nov 2004	Dec 2004	Jan 2005	Feb 2005	Mar 2005	Apr 2005	May 2005	June 2005
Canada Council Media Release												
Confirm Final Biennale Budget												
Confirm Sponsorship List												
Select Writer												
Confirm Sponsors												
Completion Curatorial Essay												
Completion all text for Catalogue												
Translation Catalogue												
Catalogue design												
Catalogue to Printer												
Biennale opens/Press Days												

Note: this table is a modified version of the original – details pertaining to the planning of the exhibition are eliminated.

The application to the Canada Council was prepared shortly before the ‘Call for Submissions’ deadline, as a result the budget was in limbo for a period of time in the early stages of the project (see Table 1). A tentative budget was included in the application submitted to the Canada Council, with the idea that the figures would be revised at a later date. There were five categories

⁸³ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

included in the chart under 'production costs' that referred directly to the catalogue: design, photography, writers, translation, and printing. For the application, the publishing figures were combined in a flat figure that represented the total budget for the catalogue. The two galleries arrived at this figure based, not on past Biennale catalogues, but on catalogues that each gallery had previously worked on: "...initially we established a budget of around \$45,000.00 [for the catalogue], because we knew that we wanted a plasticized cover, we knew that there was going to be a significant amount of expense because of the...translations, that sort of thing, and we wanted a really good designer...."⁸⁴ The figure finally settled on for the proposed catalogue budget that was included in the Canada Council "Call for Submissions" application was \$60,000.00. This amount was part of a larger projected budget of \$410,365.00 (see Table 2).

Table 2. Belmore Catalogue Estimates: 2004/2005

Estimated Catalogue Expenses for the 51st Venice Biennale	Canada Council April/May 2004	BC Arts Council: September 2, 2004	Spirit of BC Arts Fund: January 28, 2005
Production Costs			
Estimated total of catalogue	\$60,000.00	\$74,750.00	\$53,500.00
Estimated total of the entire project	\$410,365.00	\$626,000.00	\$544,000.00
<p>Note: the details in the April/May column were part of a larger budget that was prepared for the Canada Council's 'Call For Submissions' competition in April 2004. It was noted at the time that all figures were preliminary and based on known costs of previous gallery catalogue projects; the overall budget was based on previous Biennale projects. A disclaimer was included that all figures were subject to change. The details in the September and January columns were included in budgets prepared for two BC funding agencies.</p>			

By the autumn of 2004, the figures were adjusted to reveal new totals required to produce the exhibition and catalogue: the estimated total sum was around \$600,000.00, with a base budget of \$240,000.00 provided by the three government sources (the Canada Council, the Department of Foreign Affairs and International Trade, and a municipal grant).⁸⁵ In an application for funding submitted to the British Columbia Arts Council on September 2, 2004, the revised estimated budget for the catalogue was \$74,750.00; approximately fifteen thousand dollars more than the figure included in the "Call for Submissions" application submitted to the Canada Council in May 2004. By the end of January 2005, the catalogue budget was revised once more to \$53,500.00,

⁸⁴ Ibid..

⁸⁵ Letter from Jann LM Bailey, on behalf of the Belkin Art Gallery and the Kamloops Art Gallery, to Richard Brownsey, Executive Director at the British Columbia Arts Council, September 2, 2004.

and was part of an overall project budget of \$544,000.00. No breakdown of the catalogue budget was included in any of the applications.

With the project confirmed and the planning of the catalogue underway, the figures began to take shape, and the planning of the overall project was going forward full steam. From the start of the planning and production of the project, the e-mails were constant between the Belkin in Vancouver and Kamloops. Initially it was somewhat confusing, there were so many people involved, but as the project progressed, the system of keeping everyone informed by copying every e-mail to all interested parties was working: "...we knew exactly who had the final say on things...and at that point it became such a synergy between the two organizations...[some people had never met and only communicated by e-mail or on the phone], ...yet, it was such a perfect marriage of work to get everything done, on time, and in Venice [for the opening]."⁸⁶ The Canadian teams in Vancouver and Kamloops were also assisted by a coordinator employed by the National Gallery of Canada, who, though not involved in the production of the catalogue, made sure that everything was kept on track, including delivery of the media packages and catalogues to the Canadian pavilion.

Collaboration and Division of Responsibilities

For the production of the *Rebecca Belmore: Fountain* catalogue, the director of the Morris and Helen Belkin Art Gallery, Scott Watson, brought together the necessary elements to realize a first-rate publication. This involved the contributions of a number of professionals, including the staff of the Belkin Art Gallery and contracting out specific tasks to guest writers, an editor, and a designer. In large institutions such tasks are usually part of a complex staff structure and are separated and assigned to specific departments, while in smaller institutions, such as the Belkin

⁸⁶ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

Art Gallery and Kamloops Art Gallery, a "holistic" approach is the norm.⁸⁷ These tasks include: conceptualizing the exhibition and the accompanying publication; writing the curatorial text(s) or selecting the guest writer(s); ordering visual images and/or arranging for photography of artworks; editing catalogue texts (essays, biographies, bibliographies, cut lines, colophon, and so on), overseeing the design, copy editing and proofing; working with the designer to oversee the printing; and finally the marketing and distribution of the finished book.

Given the complexity of publishing an exhibition catalogue, the staff and contract contributors ought to be 'engaged' early in the production of the project. For the Belmore project, the staff at both the Belkin and Kamloops contributed to the administration and curatorial organization of the catalogue. The responsibilities were divided so that each institution managed specific tasks: the Kamloops Art Gallery took on the role of overseeing the budget and other related financial duties, while the Belkin was responsible for the organization and production of the catalogue. A number of contract contributors were brought into the fold, and those contributing to the catalogue worked under the guidance of one of the commissioners.

III. Contributors and Content

Publishing services are often contracted out by galleries to various contributors.⁸⁸ For the Belmore catalogue, the contracted tasks were performed by guest writers, an editor, translators, and a designer, who worked under the direction of Scott Watson. The catalogue content was originally to include an introduction written jointly by the two commissioners (Jann Bailey, Director of the Kamloops Art Gallery, and Scott Watson, Director of the Morris and Helen Belkin Art Gallery at the University of British Columbia), two essays (one by Watson and another by a guest writer), acknowledgements, and eighteen pages of reproductions (sixteen in colour and two black and white), for a total of seventy-two pages; however, as the production of the catalogue

⁸⁷ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 14.

⁸⁸ *Ibid.*, 13.

progressed, it underwent several transformations. In the end, the Watson essay was dropped and it was decided to reprint a text written previously for another publication; Watson conducted an interview with the artist, the artist's curriculum vitae was added, and the pages of reproductions shifted from seventeen to thirteen (eight colour and five black and white, including a black-and-white image on the inside of the front and back covers). Though some aspects of the contents changed and the length of the catalogue expanded, several details were consistent: the dimensions remained the same at seven by ten inches (or 18 by 25.5 centimetres), the full-bleed cover and plastic-sleeve concept never changed, and the translation of the English texts to Italian and French was mandatory.

The production was underway by mid-March 2005 and continued through to the end of May 2005. Preview Days at the Biennale commenced on June 7, 2005, so this meant that the catalogues were due in Venice on June 5, 2005. Therefore, the essays and other content had to be edited and translated to meet the designer's deadline of April 15, 2005. The first critical deadline was the guest writer's essay.

Writers, Essays, Other Content

Directors and in-house curators frequently employ guest curators and writers to reflect new information and insights on artworks, either because they lack the expertise in a particular field or they simply do not have time to write the texts themselves. There are also many benefits to working with guest curators and writers. Hiring guest curators or writers fosters and encourages scholarly and intellectual exchange; hence, the relationships are beneficial to all involved. For such relationships to be a success, they require close cooperation between the host galleries and the contracted curators or writers. Often, however, cooperation is not enough, which is why contractual agreements are drafted, outlining the terms agreed to by institutions and the guest writers.

For the Belmore project, there were initially to be two essays in the catalogue⁸⁹: the first, a text by Scott Watson, and another by a guest writer whom the artist, Rebecca Belmore, was central in selecting.⁹⁰ Given that Belmore is an Ojibway, it made sense for her to choose someone close to her own heritage, as well as a writer with an interest in First Nations issues and an understanding of the artist's focus on "history, memory, and justice."⁹¹ For the second writer, Belmore suggested Jolene Rickard, a contemporary of the artist and a writer and photographer.⁹²

Watson extended an invitation to Rickard in August 2004; her participation was confirmed shortly thereafter and she was given a deadline of early March 2005,⁹³ however there was no written contract. By mid-March, Rickard's text was not finished.⁹⁴ And by March 28th, the commissioners were concerned that it might not materialize, so the option to include an essay written by Jessica Bradley (a highly respected Canadian curator and former commissioner of three previous Biennales) was under consideration.⁹⁵ In retrospect, a written contract stipulating deadlines and the terms of employment, might have prevented this delay, although there are no guarantees, even with an agreement that clearly outlines the terms of employment. When, at the end of March, the guest writer was still working on her text, the commissioners confirmed their decision to reprint the Bradley essay.

As noted above, Watson's essay for the catalogue was scrapped, though he jointly wrote an introduction with Jann Bailey. In place of his essay, Watson conducted an interview with the artist. Substituting the interview was possibly a result of the responsibilities he was shouldering at the

⁸⁹ See details on the publication in a grant application for 'Project Assistance' prepared by Jann LM Bailey on behalf of the Belkin Art Gallery and the Kamloops Art Gallery, and submitted to the British Columbia Arts Council, September 2, 2004.

⁹⁰ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

⁹¹ Press Release, *Rebecca Belmore will represent Canada at the 2005 Venice Biennale of Visual Art*, Canada Council for the Arts (June 17, 2004).

⁹² Rickard is an American First Nations artist and teacher at the State University of New York in Buffalo.

⁹³ Scott Watson, e-mail correspondence with Jolene Rickard, August 25, 2004.

⁹⁴ Scott Watson, e-mail correspondence with Rebecca Belmore, March 14, 2005.

⁹⁵ During Bradley's tenure at the National Gallery of Canada, she worked on two Biennale projects: first, in 1982, she was the commissioner for the 'Paterson Ewen' exhibition, and the 'Ian Carr-Harris and Liz Magor' exhibition in 1984. And, again, in 1999, while working at the Art Gallery of Ontario, she was the commissioner for the 'Tom Dean' exhibition.

time, including a massive fund-raising effort. The interview was conducted in early March and following the transcription of it, plus several edits and rewrites, it was completed on April 5th and sent for translation. The interview was also a 'back-up' failing receipt of the contracted essay.⁹⁶

There were several versions of the Bradley text in circulation and it was essential that the one included in the Belmore catalogue match the original YYZ publication, which was the only approved version for publication.⁹⁷ The copy sent to the translator early in the translation process was not the edited YYZ version, and this was possibly the result of more than one person submitting documents to the translators. From this point on, to avoid further confusion, all documents were sent to the translators through the editor.

The guest writer's essay was submitted to the editor at the end of March, though the endnotes were incomplete. It underwent a series of edits, all of which were sent back and forth between the author and the editor. By April 5th, there were still extensive revisions to edit in the endnotes and the text was without a title. Rickard requested input from the artist regarding a title, and the artist requested a copy of the essay.⁹⁸ On April 6th, the editor inserted the final changes to the Rickard text and forwarded it to the translators, but it was not until April 19th that a title was confirmed and sent for translation.

This scenario suggests that the written content of the catalogue was not completed far enough in advance of the design and printing deadlines to avoid last minute delays. In another publishing scenario, the inclusion of the second (Bradley) essay might have caused the project to exceed its budget. And with so many contributors, it would have been more efficient to establish the responsibility of coordinating the documents for delivery to the translators and designer at the beginning of the editing process.

⁹⁶ Scott Watson, e-mail correspondence with Rebecca Belmore, March 14, 2005.

⁹⁷ YYZ Artists' Outlet is an artist-run centre in Toronto that supports visual art, artists' film and video, and writing and publishing on Canadian art and culture.

⁹⁸ Rebecca Belmore, e-mail correspondence with Cindy Richmond, April 6, 2006.

Editing

While curators conceive of ideas for catalogues and write the texts that go in them, they often do not have time to edit, nor are they always the best editors. Frequently content and copy editing fall in the lap of an overextended curator, while time constraints often preclude the developmental editing that improves manuscripts.⁹⁹ Exhibition catalogues are almost always prepared under tight time-lines and, as a result, vetted less stringently than most monographs. This results in catalogues that are inconsistent in quality. In large galleries, published documents are often edited, designed, and prepared in-house, then sent out to professional printers, while smaller institutions without in-house editors and designers, contract these tasks out to freelancers.

On October 25, 2004, well in advance of the production dates, Scott Watson contacted me to see whether I was available to work on several forthcoming projects, including the Rebecca Belmore catalogue for the Biennale and the Stan Douglas catalogue, which was also launched at the 2005 Biennale.¹⁰⁰ I agreed to work on the two catalogues simultaneously, and, in mid-March 2005, the copy for each was delivered in stages.

There was a flurry of activity surrounding both the Belmore and Douglas projects beginning in March through to the end of April and early May. While the guest writer's essay was evolving in the last week of March and early April, the other texts for the catalogue were also still in production: an introduction, interview, acknowledgements, artist's curriculum vitae, and the donor list. The commissioners, Jann Bailey and Watson, had yet to write their introduction but with their busy agendas, the two commissioners were tapped for time. They eventually finished the introduction on April 7th; it was edited, approved, and sent to the translators.

⁹⁹ Hilary Ballon and Mariet Westermann, "Collaborative and Museum Publications," *The Connexions Project* (Rice University Press, December 2006), see <http://cnx.org/content/m13908/latest/>

¹⁰⁰ Scott Watson, e-mail correspondence with Cindy Richmond, October 25 and 26, 2004. I also edited the Rebecca Belmore catalogue published by the Belkin in 2002. See Charlotte Townsend-Gault and James Luna, *Rebecca Belmore: The Named and the Unnamed*, exh. cat. (Vancouver: The Morris and Helen Belkin Art Gallery, 2002).

In addition to the two key essays, the catalogue content included an interview with the artist, the artist's curriculum vitae, the commissioners' acknowledgements, and the list of donors. In early April, the interview with the artist was still in limbo; it was not clear whether it would be included or not. It was agreed that it would complement the Bradley essay, if the first text did not meet the designer's deadline.¹⁰¹ The artist's curriculum vitae required editing and fact checking: unlike some artists' CV's, Belmore's was a manageable length. It was pared down to include a list of exhibitions and bibliography, eliminating collections and other details.¹⁰² The acknowledgements were eventually completed and delivered to the editor on April 15th, and after several revisions, the acknowledgements were also sent to the translators on April 18th. The commissioners were still securing donations throughout April, so the donor list was incomplete. Due to these funding developments, the acknowledgements were revised frequently until the final version was sent to the translators on April 20th—five days past the designer's deadline. Apart from these minor glitches—delays, revisions, and rewrites—overall, the editing of the catalogue texts was a relatively smooth process.

Reproductions

The reproductions selected for the catalogue were made by the commissioners in consultation with the artist, Rebecca Belmore.¹⁰³ *Fountain*, the artwork that Belmore created for the Biennale, is a performance-based video installation that was projected on a 'working' fountain in the Canada Pavilion. The video sequence was taped on a rocky coastal beach in British Columbia and the artist's performance was documented by a photographer, with the idea of using these photographs in the catalogue. However, the artist was dissatisfied with several of the photographic images and suggested going back to the performance site with the photographer to

¹⁰¹ Jen Budney, e-mail correspondence with Scott Watson and Cindy Richmond, April 2, 2005.

¹⁰² Scott Watson, e-mail correspondence with Cindy Richmond, April 1, 2005.

¹⁰³ Rebecca Belmore, e-mail correspondence with Jann LM Bailey, February 2, 2005.

reshoot more images for the catalogue. In the end, there were few images to reproduce in the catalogue, except for the photographic production shots and a few low-quality video stills.¹⁰⁴

For the catalogue to be ready for the opening in Venice there was no way to document Belmore's site-specific installation until it was installed there. Therefore, it was impossible to include visual images of the 'actual' installation in the catalogue. Of the images reproduced, there are a total of seventeen colour, including a full-bleed image on the front cover, and fourteen black-and-white images, with one image on the inside of the front and back covers, and three thumbnails preceding each of the two essays by Jessica Bradley and Jolene Rickard, which illustrate several of the artist's earlier works. In total, there are a small number of reproductions compared with most visual art publications. The images selected by the designer and commissioners provide the reader with an impression of the artwork presented at the Biennale.

IV. Translation

The official languages of the Biennale are Italian and English; however, Canadian documents published for the event must also include French. There was some discussion early in the planning stages of the project to fit four languages in the catalogue, including Ojibway.¹⁰⁵

However, it "...was difficult to find an Ojibway translator, and the language is so complex [that] we just didn't think [the translation] would be done well."¹⁰⁶ There were also concerns regarding the proofing of the translated texts but were alleviated when MOSAIC, a Vancouver-based firm, was hired.

The translations were first-rate and loyal to the original texts, which made the proofing straightforward for Jen Budney, Jessica Bradley, and Yves Pepin. Budney, the Kamloops Art

¹⁰⁴ Judith Steedman, e-mail correspondence with Cindy Richmond, July 15, 2007.

¹⁰⁵ In an e-mail message from Jolene Rickard to Scott Watson, Rickard expressed excitement at the prospect of the catalogue text translated into a fourth language, which would have been Ojibway. August 25, 2004.

¹⁰⁶ Jann LM Bailey, e-mail correspondence with Cindy Richmond, July 14, 2005.

Gallery's new Curator at the time, proofed the Italian translations. Her contribution was valuable, since there were various small changes inserted in the texts after the translations were completed by MOSAIC. Budney's assistance saved time and expense, as did the proofing of the French copy by Bradley and Pepin, a Counsellor at the Department of Foreign Affairs and International Trade (one of three partners that worked with the Belkin Art Gallery and the Kamloops Art Gallery on the Belmore project).

Before proofing, however, the translations had to be completed. For accurate interpretations, translators ought to be familiar with the terminology of the texts they work on and, for the Belmore catalogue, understand the discourse around the art represented. The translators at MOSAIC were qualified to tackle the task of translating visual-art writing; they gave special attention to the cultural nuances and style of the material, and they did so expediently to meet the rushed deadlines, sometimes turning the texts around in three to four days.

MOSAIC received the first round of material to translate around April 5th, and between April 7th and 11th they completed the majority of the translations. It was critical that the translations of the main texts—introduction, interview, and essays—be completed by April 11th, to provide the second readers time to review the translated texts, in time to meet the designer's deadline on April 15th. The translators were thorough, reading through the texts to identify words, passages, or ideas that were unfamiliar, before commencing with their work. With the bulk of the texts translated to meet the April 15th deadline, there were other smaller documents that required translating between April 15th and the 30th; the acknowledgements, donor list, and media kit information, and to complicate things further, there were numerous revisions made to the acknowledgments and donor list, as the commissioners were still securing donor support during the final weeks of April.¹⁰⁷ Even so, the translators met the deadlines as required and the standards of the translations were judged very good by those who proofed them.

¹⁰⁷ April 20th appears to be the last date that revisions were made to the Acknowledgments and the Donor List, though there was a series of e-mails to Cindy Richmond with revisions between April 18th and the 19th.

V. Design

Exhibition catalogues are generally comprised of two parts: a set of essays and a 'catalogue' that contains reproductions and a list of the exhibited work. Occasionally small brochures accompany exhibitions rather than catalogues, but more often the general type of publication produced by most galleries are fully illustrated catalogues with one or more texts. The original, though not final, concept envisioned by the commissioners for the *Rebecca Belmore: Fountain* catalogue included an introduction written jointly by Jann Bailey and Scott Watson, two essays (one by Jolene Rickard and another by Watson), information about the artist with a complete biography and bibliography, reproductions of the artworks, and related information about the Biennale,¹⁰⁸ and, as discussed above, they considered translating the English texts into three languages (French, Italian, and Ojibway), however this would have entailed significant expense and, in the end, the texts were translated into the two mandatory languages of French and Italian.

The commissioners understood that the first impression of the Biennale catalogue was important; therefore, the design had to stand out. The designer selected for the project was central in the planning of the catalogue and Judith Steedman of Steedman Design was the obvious choice. Though Steedman had not designed a catalogue for any of the previous Biennales, she did design a poster for the 1997 Biennale that featured the work of Vancouver artist, Rodney Graham. Also, her track record with both the Belkin Art Gallery and Kamloops Art Gallery was excellent: she designed numerous catalogues published by both galleries.¹⁰⁹ As Jann Bailey explained: "...we wanted a really good designer, and Judith just came through with flying colours

¹⁰⁸ Grant Application submitted by Jann LM Bailey on behalf of Scott Watson and the Belkin Art Gallery and the Kamloops Art Gallery to the British Columbia Arts Council for 'Project Assistance,' September 2, 2004.

¹⁰⁹ Steedman also designed *Inconsolable Memories: Stan Douglas* (2005), which she worked on simultaneously with the 'Belmore' catalogue and prepared it in time to be launched at the 2005 Biennale. She also designed the beautiful catalogue, *Electrifying Art: Atsuko Tanaka: 1965-1968* (2004) (which the Belkin co-published with the Grey Art Gallery in New York), *Andrea Fraser: Exhibition* (2002), an equally attractive design, and the *Kelly Wood: The Continuous Garbage Project: 1998-2003* (2003). For the Kamloops Art Gallery, Steedman designed *Kyozon* (2002), which features a collection of Japanese artists: it is in keeping with a contemporary Japanese aesthetic in its minimal and playful look.

... and not only [with] the publication, but the poster and the media package; they were all [great], they looked great. ...the party invitation, it looked [great], everything was all really tight."¹¹⁰

Accordingly, there were numerous accolades and positive comments regarding the design of the catalogue, media kits, and invitation package (all designed by Steedman). The Department of Foreign Affairs, the Canada Council, art critic, Sarah Milroy, for the *Globe and Mail*, and other supporters involved with past Biennales, all commented that the catalogue and other printed items were among the best that Canada has ever produced."¹¹¹

Design Concept

The commissioners' only request regarding the design of the catalogue was that they wanted a soft-cover book with a plasticized sleeve.¹¹² Judith Steedman proposed a plastic cover, based on a previous book she designed for the Kamloops Art Gallery, titled *Kyozon* (2002), and the commissioners liked the idea. As Steedman explains, "...it was a loose reference to the surface onto which she [Belmore] would spill the 'blood' [the act performed in the video performance by the artist]," and Steedman felt that it would add "...a rubbery tactile feel to the piece."¹¹³ The cover is, of course, the first impression the reader has of a book, and contrary to the old adage, "you can't judge a book by its cover," the truth is, that readers do make snap judgements when they first encounter the cover of a catalogue or any book for that matter. So, the decision to go with a soft rather than hard cover was based on the designer's experience as well as her intuition: "Somehow Rebecca's work ... [was] not suited to a hard cover. And, there was very little work to reproduce—only a very few low-quality video stills and a few productions shots, so there wasn't really enough content to justify a hard-cover book."¹¹⁴

¹¹⁰ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

¹¹¹ Ibid..

¹¹² Ibid..

¹¹³ Judith Steedman, e-mail correspondence with Cindy Richmond, July 15, 2007.

¹¹⁴ Ibid..

Final Catalogue Content and Design

The designer, Judith Steedman, requested delivery of the majority of the texts on April 15th: the package included five documents, of which four were translated into French and Italian (see Table 3). With two translations of each English text, the length of the documents varied from one language to another. For the designer, the challenge was adjusting the texts to occupy the same number of pages in each language: the three languages were stacked on the same pages, with English at the top, Italian in the middle, and French on the bottom.

Table 3. Belmore Catalogue Texts: Word Count

Texts	English (Number of words)	Italian (number of words)	French (number of words)	Totals
Introduction	686	655	736	2,077
Interview	2,712	2,688	2,932	8,332
Bradley essay	3,668	3,988	4,212	11,868
Rickard essay	3,806	3,929	4,255	11,990
Artist CV	1,007			1,007
Totals	11,879	11,260	12,135	35,274

Despite so few visual images, Steedman produced a stunning catalogue. The Belmore catalogue is in keeping with the high standard that the art community associates with her work. It is, importantly, well organized and easy to navigate. It begins with the plasticized cover; an excellent idea, not only for its aesthetic effect, but also that it will preserve the cover and the book for years to come. The inside of the front and back covers feature small black-and-white reproductions of the video shoot that documented the artist's performance. The reproductions follow the introduction and precede the main texts; this is a smart design feature, since there are few images, it made sense to feature them early in the design to ensure that they figure prominently. The interview comes after the reproductions, allowing the reader to engage with the artist's ideas before reading the essays that interpret them.

The Interview and two essays are reproduced in three languages. To make reading and navigating the catalogue easier, particularly from one language to another, the designer included

a horizontal yellow bar that runs across the pages of text in the catalogue, and shifts up and down to distinguish one language from another. For example, the bar for English is at the top of each page, the bar for Italian is in the middle, and the French bar is at the bottom of the pages. Following the essays are the artist's curriculum vitae and the acknowledgements (in three languages). And the list of donors (also in three languages) is set in columns, side-by-side, at the end of the catalogue. Finally, on the last page, the colophon includes relevant credit information, including copyright details and so on.

The designer produced three complete proofs; the first was ready on April 22nd and the last completed the first week of May. For the catalogue to be ready for Preview Week at the Biennale, it was essential that the document reach the printer that same week. The printer's deadline was a minimum of one month prior to the delivery date, and while the Belmore disk made it in time to meet the deadline, the printing schedule for the project was remarkably short.

VI. Production and Printing

Exhibition catalogues are printed both prior to and after the events they describe. There are arguments that publishing before an exhibition results in books uninformed by the exhibition itself and texts that do not "capture the important insights to be derived from comparative studies of the [art]works," or the 'varied' expertise of all the contributors, including curators, guest writers, and other specialists within a gallery.¹¹⁵ Catalogues published at the end of an exhibition, or long after an exhibition concludes, allow writers time to reflect on the artworks, installations, and any developments that occur as installations are in progress. However, with postexhibition publications there are no looming deadlines to fast track the production, so projects may linger in the planning and design phases indefinitely. For catalogues to be ready when an exhibition opens is the 'ideal' scenario, since most institutions aim to capture the interest of their largest audience

¹¹⁵ Hilary Ballon and Mariet Westermann, "Collaborative and Museum Publications," *The Connexions Project* (Rice University Press, December 2006), see <http://cnx.org/content/m13908/latest/>

at the *vernissage*. However, the key decision for a gallery is not when to publish but how many copies of a catalogue to print. Every institution has, at one time, misjudged the number of copies required in a run.

Visual art catalogues do not attract mass readerships, so print runs tend to be modest—generally no less than one thousand copies and no more than twenty-five hundred or three thousand, at most. The sizes of print runs are based on any number of considerations. In other words, unlike the trade publishing industry (where the cost per book is in proportion to the number of units produced), the number in a run is not based on the price galleries charge for a publication, it is more likely that the number printed reflects how popular the art or subject is at that time of production, the expected interest, the budget available, and whether the material is already documented in other publications, and so on. It is somewhat of a guessing game and, needless to say, the process is often flawed, resulting in boxes of catalogues collecting dust in many gallery storage rooms. Trade book publishers often end up with overstock for much the same reason, but because it is not prudent for them to tie up resources in unsold inventory, the result is a healthy trade in remaindered books. If, by chance, a gallery underestimates the popularity of a publication and it sells out, it is unlikely to be reprinted, since the cost of a second print run is high and the prospect of selling out twice is highly unlikely.¹¹⁶ The main priority for gallery publishers is to choose the best printer and print an adequate number of catalogues in the first run.

For the Belmore project, the printer Grafiche AZ in Verona, Italy, was selected for the project for two practical reasons: first, their quote was cost effective; and second, because of their location.¹¹⁷ In the early days of the project, the commissioners experienced some trouble sending a press package to Venice that did not arrive for several weeks; it was caught in customs, but

¹¹⁶ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 20.

¹¹⁷ Printing in Italy meant that only a two-week delivery date was necessary from the time the catalogues were printed. To print the catalogue in Vancouver would have required at least a month for shipping to Italy by sea. Shipping from Canada would have also included additional complications with Italian customs. See Tamara Andruszkiewicz, *How Canada Participates at the Venice Biennale: A Handbook* (Venice: National Gallery of Canada, 1999; revised, 2003).

fortunately not urgent. Yet, this small glitch was viewed as an important lesson on the delays and problems that might arise in future when forwarding more critical documents to Italy. Because of this incident, Judith Steedman recommended a Verona printer. Her recommendation was based on the fact that she had previously worked with the printer on a number of projects,¹¹⁸ and also that Grafiche AZ is located in Verona, close to Venice; hence, they were able to accommodate the tight time-line of the Belmore project.

Deadlines for catalogue publishing are generally firmer than those of the trade industry (unless the publication of a trade book is being timed to coincide with a large public event), particularly when a catalogue accompanies an exhibition. Exhibitions commonly run for about eight to twelve weeks, with peak attendance occurring at the opening. If catalogues are not available at this time, the biggest opportunity to reach the intended audience and sell catalogues is lost. For Grafiche AZ to deliver on time, they had to receive the designer's disk the first week of May. They determined the time needed to print, bind, and deliver the catalogues based on the designer's specifications. The designer's first list of specifications included details for a catalogue of seventy-two pages (see Table 4).

Table 4. Belmore Catalogue: Designer's Initial Specifications

Belmore catalogue: 72 pages	
7 "x 10"	
Front Cover	blood toss image; plastic sleeve with white ink
Inside Front	black
3 pages	Title pages & credits
2 pages	Dedication (in Ojibway)
3 pages	Introduction (Bailey & Watson)
16 pages	Colour stills & sketches (1 page)
1 page	Greyscale behind the scenes/shots
24 pages	Bradley's essay (3 languages)
18 pages	Rickard's essay (3 languages)
4 pages	Acknowledgements & credits
1 page	Last page (single small greyscale image)
Inside Back	black
Back Cover	black

When Steedman submitted the above specifications to the printer, she was unaware of the interview or the artist's curriculum vitae included in the final book; therefore, she obtained a quote

¹¹⁸ Steedman worked with Grafiche AZ on at least seven projects prior to recommending the printer to the commissioners for the 2005 Biennale.

for a catalogue of seventy-two pages.¹¹⁹ Based on these details, Grafiche AZ supplied the following estimate (see Table 5, Estimate I).

Table 5. Belmore Catalogue: Printer Estimates

Contents	Belmore catalogue: Estimate I	Belmore catalogue: Estimate II
Format	18 x 25,5 cm	18 x 25,5 cm
Pages	72 pages & cover	108 pages
Inside	24 pages cmyk & bleed (heavy ink) (pp 1-24); 48 pages 2/2 pms (pp 25-end)	Colours as specified by designer
Stock	150 gr Gardammatt Art	As before
Cover	Soft; ink (4/1 & bleed)	As before, 4/4 & plastic jacket
Cover stock	350 gr Gardammatt Art	As before
Cover sleeve	Clear plastic sleeve, inside cover flap 14 cm; ink (type only) on front cover & spine	As before
Binding	Smythe sewn, books inserted inside the plastic sleeve	As before
Print run	2,000 copies to Euro 2,81 each ex-works = 5,620 (Euro)	2,000 copies to Euro 3,10 ex factory = 6,200 (Euro)
Print run	3,000 copies to Euro 2,31 each ex-works = 6,930 (Euro)	3,000 copies to Euro 2,69 ex factory = [not provided]
Packing in cartons on Europallets	And ship to Venice	Unable to quote transport yet
Dates of estimates from Grafiche ZA	Submitted to Steedman Design, April 22, 2005.	Submitted to Steedman Design, April 28, 2005.

Printing in Verona saved money: the Italian printer charged less than the cost of the same service in Canada. As Bailey exclaimed: "it was amazing."¹²⁰ By awarding the printing contract to an Italian firm, the commissioners enjoyed the freedom of adding a few more weeks to the production of the catalogue.¹²¹ This was immensely helpful due to the earlier delays in the writing and editing stages of the project, and allowed for more time to address the inclusion of last-minute details and revisions. As the production of the catalogue progressed, the specifications changed to include the interview, the artist's curriculum vitae, and the donor list, so a second quote was requested from the printer. The final specifications were confirmed by the end of April, and the second quote was for a catalogue of 108 pages (see Table 5, Estimate II).

The time-line for the Belmore catalogue was tight due to several factors, including the late arrival of texts and the complexities of translating the English text into two languages. In mid-March, Steedman met with Watson to discuss ideas for the catalogue, and although she did not receive

¹¹⁹ Judith Steedman, e-mail correspondence with Cindy Richmond, April 17, 2005.

¹²⁰ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

¹²¹ The shipping deadline to send the catalogue to be there on time for the opening of the Biennale was the third week of April.

copy until April 15th, she worked on the project, conceptualizing the layout and design. She was engaged in the design, file preparation, and working directly with the printer for approximately two months. This was a high-pressure scenario: not ideal, but the designer couriered a disk to the printer in early May. Her final instructions for the catalogue were as follows:

Table 6. Belmore Catalogue: Designer's Final Specifications

Belmore catalogue	Final Specifications
Final size	18 x 25.5. cm
Quantity	2,000
Cover stock	350 gsm double coated paper
Inside stock	150 garmatt art 150 gsm
Ink cover	cmyk / black
Ink plastic sleeve	white
Ink body	pp: 1-2 black & yellow pantone yellow
	pp: 13-20 cmyk
	pp: 21-108 black & pantone yellow
Pages	p: 108 & cover & plastic sleeve
Note: copied from a letter of instruction written by Judith Steedman to Grafiche AZ, undated [estimated to be the first week of May 2005].	

Depending on the length and complexity of a catalogue, the minimum time a printer requires to do prepress work and print the document is one month (though more time is definitely recommended), and since the Belmore catalogue had to be in Venice for June 7th, Grafiche AZ's time-line was extremely tight, but they met the deadline without difficulty. Several proofs were couriered back and forth between Verona and Vancouver, with a quick turn-around time. In keeping with the original time-line, the catalogues and other printed materials arrived in Venice on June 5, 2005; the commissioners and other staff loaded the boxes on a barge and delivered the shipment to the Canada Pavilion.

VII. Final Budget: *Rebecca Belmore: Fountain*

The commissioners kept close watch on the expenses for the *Rebecca Belmore: Fountain* project. Scott Watson oversaw the production of the catalogue, and was therefore responsible for ensuring that the catalogue did not exceed its projected budget. He kept a watchful eye on the expenses and requested updates on the shifting costs of the catalogues, media kits, and invitations, as well as the incurring costs from the editor, designer, and translators for their

services.¹²² While Watson monitored the catalogue expenses, the Kamloops Art Gallery oversaw the entire budget for the exhibition and the catalogue. In the end, the final tally of expenses for the catalogue was a pleasant surprise to all.

The estimated budget for the Belmore catalogue was initially \$60,000.00, then it was bumped up to approximately \$74,750.00 for a revised report to the BC Arts Council, and later revised again to \$53,500.00 (see Table 2); the projected budget for crating and shipping was around \$25,000.00 (this figure was also for crating and shipping of the artwork, so the budget for shipping the catalogues was a portion of this). By printing the catalogue in Verona, the final budget shrank to \$45,256.93—less than all of the estimated figures. Shipping expenses from Verona to Venice, and from Italy to Vancouver, came in at a modest \$1,114.00, so the bottom line was an unexpected bonus and possibly unheard of in the history of Canadian publishing for the Biennale.¹²³

Table 7. Belmore Catalogue: Final Budget

Final budget: Rebecca Belmore: Fountain catalogue (2005)	2,000 copies
Writer's fee (1)	\$2,000.00
Writer's fee (2)	Reprint: no fee
Editor's fee	\$1,785.00
Translation fees:	
Introduction (English to French)	\$313.20
Introduction (English to Italian)	\$313.20
Interview (English to French)	\$1,234.80
Interview (English to Italian)	\$1,234.80
Bradley text (English to French)	\$1,664.55
Bradley text (English to Italian)	\$1,664.55
Rickard text (English to French)	\$1,707.30
Rickard text (English to Italian)	\$1,707.30
Acknowledgements & Donor list (English to French)	\$1,301.85
Acknowledgements & Donor list (English to Italian)	\$1,301.85
Translation fees: (total)	\$12,443.40
Designer's fee: (includes catalogues, posters, media kits, tote bags, invitations, and ads)	
Catalogue [breakdown not available]	
Poster [breakdown not available]	
Media kit	\$300.00
Tote bag	\$100.00
Invitation [breakdown not available]	
Advertisements	\$200.00
Designer's fee: (total)	\$11,492.22
Printing: [breakdown not available]	\$16,101.62
Shipping (Verona to Venice; Italy to Canada)	\$1,114.65
Shipping (Vancouver to Kamloops)	\$320.00
Total	\$45,256.93

¹²² Scott Watson, e-mail correspondence with Charo Neville, Cindy Richmond, Judith Steedman, Annette Wooff, April 8, 2005.

¹²³ Though this is an interesting avenue of research, it is not within the scope of this paper.

The funds used to cover the cost of the catalogue came from the overall Biennale project budget. As Jann Bailey explained, "we simply had revenue and expenses. Nothing was specifically earmarked, except for production costs from a Canada Council grant to produce the video, so Wendy [Lysak at the Kamloops Art Gallery] created a production budget and we separated those funds from the general pot."¹²⁴

Budget Comparisons: Previous Biennale Catalogues

To better understand the budget for the Belmore catalogue, a look at three previous Biennale catalogues provides interesting comparisons of the general costs of exhibition catalogues. The three catalogues included here for comparison purposes are *Island Thought: Rodney Graham*,¹²⁵ *The Paradise Institute: Janet Cardiff and George Bures Miller*,¹²⁶ and *Jana Sterbak: From Here to There*.¹²⁷ The former, *Island thought*, was published eight years prior to the Belmore catalogue, the *Paradise Institute* accompanied an exhibition for the 2001 Biennale, and for the 2003 Biennale, *Jana Sterbak: From Here to There*, was published.

Of the three catalogues, the first is the only one that provides us with a comparison of both projected and actual expenses associated with another Biennale catalogue. The Graham catalogue is a small, pocket-book size (5¼ by 7¼ inches), soft-cover publication of two hundred and twenty-four pages. Of these pages, a thirty-two-page signature in the middle of the book features twenty colour and ten black-and-white reproductions; it is more like the Belmore catalogue than Cardiff/Miller or Sterbak books. The Graham catalogue is text heavy with contributions by the artist, Rodney Graham, and three additional authors. It was designed and

¹²⁴ Jann LM Bailey, e-mail correspondence with Cindy Richmond, July 16, 2007.

¹²⁵ William Gibson, Rodney Graham, Robert Linsley, and Shep Steiner, *Island Thought: Rodney Graham, Canada XLVII Biennale di Venezia*, exh. cat. (Toronto: York University Art Gallery, 1997).

¹²⁶ Wayne Baerwaldt, Daniel Bimbaum, Brigitte Kolle, and Scott Watson, *The Paradise Institute: Janet Cardiff and George Bures Miller: Canada XLIX Biennale di Venezia*, exh. cat. (Winnipeg: Plug In Editions, 2001).

¹²⁷ Gilles Godmer and John W. Locke, *Jana Sterbak: From Here to There*, exh. cat. (Montréal: Musée d'art contemporain, 2003).

published in Brussels, and supervised by Yves Gevaert, a Belgian publisher, who often collaborates with artists and gallerists. Gevaert's initial estimate for the Graham catalogue was \$24,175, including costs for translations, typesetting, photography, design, editing, and printing.

Table 8. Rodney Graham Catalogue Estimate and Final Budget

Rodney Graham: <i>Island Thought</i>	3,600 copies (est)	3,000 copies (final)
Writer's fee:		\$2,000.00
Translations:	\$4,945.00	\$5,339.56
Design, editing, photography:	\$7,240.00	\$13,203.60
Printing, typesetting:	\$11,510.00	\$11,721.89
Shipping:	\$480.00	
Total	\$24,175.00	\$32,265.05
Note: the data for the 3,600 copies is from an estimate prepared by Yves Gevaert <i>Editeur</i> , April 29, 1997; the data for the 3,000 copies is from a final report prepared by York University Art Gallery, October 1997.		

In the final report prepared by York University Art Gallery, a breakdown of the catalogue details were not provided, but the total cost to produce the publication was (for six-hundred fewer copies than initially estimated—see above) \$32,265.05, which was part of a total budget of \$231,748.13. And of the funds raised for the overall project, \$7,500.00 were donated specifically for the production of the catalogue.

The catalogue published for the 2001 Biennale is possibly the most complex and luxurious of the catalogues published during the history of Canada's participation at the event,¹²⁸ so it is rather fitting that such a splendid publication accompanied the project that year, since it was one of Canada's most successful contributions to the Biennale ever. The two artists who represented Canada that year were the first Canadians to ever receive one of the prestigious Biennale awards: Janet Cardiff and George Bures Miller were, at the time, widely known in European art circles and their work highly regarded. The excitement the award generated around their work was unprecedented among Canadian artists who previously exhibited at the event. This project preceded the Belmore project by only four years, so it offers an interesting comparison (see Table 9).

¹²⁸ For a description of *The Paradise Institute: Janet Cardiff and George Bures Miller*, see page 24.

To begin, the Cardiff/Miller catalogue included three essays: one by the curator of the project, as well as two guest essays, whereas the Belmore catalogue featured one guest essay and the 'reprint' of another: the difference in writing expenses for the two catalogues is \$5,500.00. The editing and design fees are in the same range; the translation fees are more difficult to compare, as the Italian and German translation fees for the Cardiff/Miller catalogue are included in the publisher's expenses. Therefore, we can only assume the translation of the Cardiff/Miller catalogue is within the range of the Belmore translation fees or slightly higher, given that the former included the addition of a German translation. The largest disparity between the two catalogues is the printing costs; the Cardiff/Miller catalogue cost \$62,075.00 to print, almost four times the cost to print the Belmore catalogue.

Table 9. Budget Comparison: Cardiff/Miller and Belmore Catalogues

Final budget: <i>The Paradise Institute: Janet Cardiff/Georges Bures Miller</i> catalogue (2005)	Cardiff/Miller: 2,000 copies	Belmore: 2,000 copies
Writer's fee (1)	\$500.00	\$2,000.00
Writer's fee (2)	\$3,500.00	Reprint
Writer's fee (3)	\$3,500.00	N/A
Editor's fee	\$2,500.00	\$1,785.00
Translation fees (Italian and German not applicable: included in publicist fee)	\$2,500.00 (French only)	\$12,443.40
Designer's fee:	\$10,000.00	\$11,492.22
Photography:	\$6,500.00	N/A
Publicist/Printing:	\$62,075.00	\$16,101.62
Shipping:	\$5,000.00	\$1,434.65
Total:	\$86,075.00	\$45,256.93
Note: figures for the <i>Paradise Institute: Janet Cardiff and George Bures Miller</i> catalogue provided by Wayne Baerwaldt, July 31, 2007.		

The difference in printing expenses between the two catalogues, as a proportion of the total budget, is first explained by the fact that one was printed in Italy, the other in Germany, and specifically that the complex and distinctive design of the Cardiff/Miller catalogue was simply far more expensive to produce.

The catalogue for the 2003 Biennale, *Jana Sterbak: From Here to There*, is another example of an elaborate design, yet one that is easy to navigate. The attractive design includes a hard cover with a four-colour-process dust jacket and endpapers; inside it is a total of one hundred and

ninety-two pages, with two essays, and various other texts; sixty-five reproductions, of which forty-three are colour, and, of those, six are full-bleeds—the colour signatures alternate with the black-and-white signatures throughout the book. It was designed by Fleury/Savard of Montréal, but printed, like the Belmore catalogue, in Italy. The total cost of the Sterbak catalogue was \$57,701.00 for 2,000 copies; not as costly as the Cardiff/Miller catalogue, but almost \$13,000.00 more than the Belmore catalogue.¹²⁹

What these comparisons reveal is that the commissioners for each Biennale work hard to produce unique exhibitions and equally distinctive publications. The variety of catalogues published for each Biennale makes it difficult to compare one catalogue to another. It is somewhat like comparing apples and oranges, but the figures do highlight the general costs associated with these publications, and demonstrate that the Belmore catalogue budget was certainly within the realm of budgets for catalogues presented at the Biennale.

To a certain extent the exhibitions themselves dictate the kind of catalogues required, so the fact that the Cardiff/Miller catalogue cost approximately \$20,000.00 more than the others does not seem significant in the context of publishing for an important event such as the Biennale. The *Paradise Institute: Janet Cardiff and George Bures Miller* exhibition was simply more elaborate and more ambitious, and therefore the catalogue required more text and images to be made sense of than either the *Jana Sterbak: From Here to There* or the *Rebecca Belmore: Fountain* catalogues.

Budget Comparison: *Inconsolable Memories: Stan Douglas*

The *Inconsolable Memories: Stan Douglas* catalogue,¹³⁰ though not an official Biennale publication, was designed and produced simultaneously with the Belmore book and also launched in Venice. The look and layout of the Douglas book is somewhat similar to that of the

¹²⁹ Gilles Godmer, Final Report on the 2003 Venice Biennale Project, December 17, 2003. The 2003 Final Report did not provide a break down of the catalogue expenses.

¹³⁰ Philip Monk and Sven Lütticken, *Inconsolable Memories: Stan Douglas*, exh. cat. (Omaha: Joslyn Art Museum and Vancouver: The Morris and Helen Belkin Art Gallery, 2005).

Belmore catalogue and therefore provides us with an interesting comparison of the production expenses. The dimensions of the Douglas book is close in size (8 by 10½ inches) to the Belmore book (7 by 10 inches); it also includes two essays, but in place of the Belmore interview is the artist's screenplay, and instead of a donor list, there is a list of cast members featured in Douglas' film. There is no curriculum vitae in the Douglas book; it was decided to not include the artist's CV, since Douglas is widely known internationally and numerous versions of his CV appear in other major catalogues, including some prominent books such as the one published by the Phaidon Press Contemporary Art Series.¹³¹

Although Stan Douglas did not represent Canada at the 2005 Biennale,¹³² he was included in one of the Italian thematic shows, so it was strategic planning on the part of the publishers—the Belkin Art Gallery and the Joslyn Art Museum in Omaha—to launch this catalogue at the Biennale and sell it in the Biennale bookstore.

As with the Belmore catalogue, the print run for the Douglas book was two thousand copies (see Table 10). While the amount of text in the Douglas book approximates that in the Belmore catalogue, the number of reproductions differs greatly. Few reproductions appear in the Belmore catalogue and some are not of the best quality, whereas most of the reproductions in the Douglas book are of superior quality: there are in total 137 reproductions, and, of those, 40 are quality colour images located in one signature at the front of the book. Eight of them, because of the horizontal format, cross the gutter to cover two pages. The other reproductions, all black and white, include three full-bleeds that cover two pages each, while the rest are film stills (thumbnails) that accompany the essays and the screenplay.

¹³¹ Carol J. Clover, Stan Douglas, Diana Thater, and Scott Watson, *Stan Douglas* (London: Phaidon Press, 1998).

¹³² Douglas has participated in numerous biennales and international art exhibitions; he was in *Documenta* three times (1992, 1997, 2002), and the Venice Biennale three times (1990, 2001, 2005).

Table 10. Budget Comparison: Douglas and Belmore Catalogues

Final Budget	Inconsolable Memories: Stan Douglas (2,000 copies)	Rebecca Belmore: Fountain (2,000 copies)
Guest writer #1	\$3,000.00	\$2,000.00
Guest writer #2	\$3,000.00	reprint
Editor	\$2,614.50	\$1,785.00
Translators	Not applicable	\$12,443.40
Designer	\$8,000.00	\$10,000.00 (est.)
Printing	\$41,488.81	\$16,101.62
Shipping	\$3,018.88	\$1,434.65
Total	\$61,122.17	\$43,764.67

Note: a second writer's fee for the Belmore catalogue was not recorded. The figure provided for the Belmore design is an estimate, since an exact breakdown of the designer's fee for the Belmore design package was not available (see Table 7).

The most important difference between the two catalogues is that one was translated into two languages (the Belmore catalogue includes French and Italian) and printed in Italy; the other is English only and was printed in Canada. The printing costs had the greatest impact on the final budgets: the Douglas book cost \$61,122.03, approximately \$17,000.00 more than the Belmore catalogue, mainly because of the disparity of \$25,387.19 in printing costs. The large number of reproductions (many in colour) in the Douglas catalogue simply cost more to print, though the Belmore translation costs added an additional expense of \$12,443.40 not included in the Douglas budget. Therefore, the budgetary differences between the two books are more or less balanced. Still, the bottom line is that printing in Verona saved money for the Belmore catalogue.

VIII. Marketing and Promotion

Marketing: The Biennale

In the "Call for Submissions" proposal to the Canada Council, the commissioners for the Belmore project outlined a promotion plan that featured articles and advertisements in national newspapers such as the *Globe and Mail* and the *National Post*, and in Canadian periodicals such as *Canadian Art*, *C* magazine, *Parachute*, and *Border Crossings*. They explained plans to send media releases to international publications, such as *Art in America*, *Art Daily*, *Art Newspaper*, and *Artforum*. However, promoting a Venice Biennale project is not the same as promoting an exhibition organized for a venue at home. Interest in the Biennale is unparalleled in the art world.

Preview Week at the Venice Biennale is an opportunity like no other for galleries to market their publications to the art-world's A-list in the short space of one week.¹³³ Both large and small galleries benefit from this opportunity; though large galleries in major centres see a multitude of visitors at any given time in the course of a programming year, for a small or midsized gallery located off the 'beaten track,' the opportunities to reach an interested and appreciative audience, resembling that at the Biennale are rare.

In the first three to four days of the Biennale, national pavilions welcome hundreds of visitors; those first few days of the fair are a marathon of events with openings happening every half an hour, from midmorning to midnight. One critic likened the experience to "the world's galleries on a runway."¹³⁴ In recent years, each Biennale has issued approximately 260,000 tickets overall, with an average of two thousand visitors per day and around fourteen thousand catalogues sold to visitors, of which over nine thousand are accredited journalists from sixty to seventy countries.¹³⁵ But each pavilion has the attention of visitors for only a brief time, so exhibitions and publications must stand out to interest a sophisticated and critical audience, including some of the world's most prominent critics. For example, many of the most important international newspapers and magazines cover the event, including: *The New York Times*, *The Washington Post*, *The Wall Street Journal*, *International Herald Tribune*, *Time*, *Newsweek*, *Financial Times*, *Le Monde*, *The Globe and Mail*, *National Post*, and *La Devoir*, and reviews are published in equally important art publications, such as *Art Forum*, *Art Review*, *Frieze*, *Art Press*, and *Art in America*. Even some of the leading entertainment and women's magazines get in on the action with coverage of the event featured in *Vogue*, *Elle*, *Vanity Fair* and *GQ*. The media frenzy also includes around 140 television companies from around the globe to broadcast details of the event back to their homelands, and approximately eight thousand articles are published on the Internet.¹³⁶ With

¹³³ The Biennale opens in early June and continues until November, allowing visitors the opportunity to view this spectacle over the course of a four-month period.

¹³⁴ See <http://www.abc.net.au/arts/visual/stories/s424385.htm>

¹³⁵ Jann LM Bailey, speech delivered at a fund-raising event, autumn 2004.

¹³⁶ Ibid..

these statistics, it is easy to see why the Biennale is a marketing bonanza for all participating institutions.

Marketing: Small versus Large Galleries

By contrast, for most galleries—particularly small to midsized institutions such as the Belkin Art Gallery and Kamloops Art Gallery—the focus is not on marketing, but on the production of the exhibitions and accompanying publications. The priority, as reflected in their mandates, is to publish a record of the exhibitions they organize, while marketing and distribution are terms that rarely appear in their objectives. This differs, of course, from the book trade, where publishers work closely with marketing departments and book sellers to determine how to reach the maximum number of buyers.¹³⁷ Galleries want to attract larger audiences, too, but as with trade publishers, the smaller the entity, the fewer the resources to do so.

Large institutions are attracting audiences with blockbuster exhibitions and pumped-up marketing strategies that are difficult if not impossible for most small and medium-sized institutions to organize. To accompany these large exhibitions the growing trend in North America and abroad is to publish lavish books rather than standard catalogues.¹³⁸ Such publications with high production values were once rare, a luxury that few institutions could afford. According to one trade publisher, the lavish art book, extensively illustrated with beautiful colour illustrations, is a more recent phenomenon.¹³⁹ The objective is to produce a catalogue that is a scholarly record of an exhibition and also a memento of a cultural experience. These exhibition catalogues serve two

¹³⁷ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 21.

¹³⁸ As noted by British scholar Sarah Anne Hughes, this specialized type of publishing has grown from basic catalogues to the production of major books. Also, for another discussion on this type of publishing model, see Kimberly Anne Marie Mancini, *Navigating the Challenges of the Art Book Market: Co-Publishing Raven Travelling* (project report, Simon Fraser University, 2006).

¹³⁹ Christopher Lyon, "The Art Book's Last Stand?," *Art in America* (September 2006), 47. Lyon points out that the lavishly produced art book is a "feature of post-World War II culture, and that the purpose of such books was to reach beyond that specialized audience of scholars, collectors, and others with a financial or professional interest in art to engage an extensive new readership hungry for culture."

distinct audiences: the scholarly/artistic community of curators, critics, historians, and artists, as well as the gallery-going public. With these blockbuster exhibition catalogues, galleries aim to engage the interests of an intellectually curious public. These extravagant books are promoted and sold in gallery shops, targeting gallery patrons and tourists alike. The Biennale is, perhaps, the biggest blockbuster of all international art events and the strategy of publishing lavish catalogues to present and promote in the on-site bookstore is a great opportunity. At one time, the Biennale discouraged participants from publishing catalogues to present there, but now national participants are welcome to promote their publications not only in the Biennale bookstore but at their pavilions as well.

Marketing: *Rebecca Belmore: Fountain*

The proposal submitted in 2004 to the Canada Council by the Belkin Art Gallery and Kamloops Art Gallery outlined a preliminary promotion plan for the Belmore project that was national and international in scope. Although the plan did not include a marketing strategy designed specifically for the catalogue, the campaign was meant to raise awareness of all facets of the project. Just as the catalogue promotes the exhibition, the exhibition raises awareness of the catalogue.

The organizing institutions explained that they planned to send press releases to numerous international newspapers and news magazines such as the *New York Times*, the *Times*, and *Libération*, as well as *Time* and *Newsweek*. The international art publications on their list included, among others, *Art Forum*, *Frieze*, and *Art in America*, and the three principal Canadian art publications: *Canadian Art*, *C magazine*, and *Border Crossings*.

When the Canada Council announced that Rebecca Belmore was the artist selected to represent Canada at the Biennale in 2005, the Canadian media pounced on the story and there was coverage in the Canadian press from coast to coast. Articles appeared in the *Calgary Herald*

(June 26, 2004), *Cape Breton Post* (June 18, 2004), *Kamloops' Daily News* (September 11, 2004), the *Globe and Mail* (June 29, 2004), the *Globe and Mail: Metro* (June 18, 2004), *La Presse* (June 21, 2004), *Trois-Rivières' Le Nouveliste* (June 18, 2004), *Metro* (June 18, 2004), the *Toronto Star* (June 18, 2004), and the *Toronto Sun* (June 18, 2004). All coverage was positive and highlighted the fact that the artist was the first Canadian Aboriginal woman to represent Canada at the Biennale. The headline for the article that appeared in the *Globe and Mail* on June 29, 2004, read: "Wow, it has taken this long: That's Rebecca Belmore's reaction to being the first native woman artist chosen to represent Canada at the prestigious Venice Biennale in June 2005."¹⁴⁰ This kind of unsolicited promotion was a great way of raising public awareness about the project and a fabulous way to 'kick-start' the organization of it, particularly with respect to raising funds.

One year later, following the Preview Days and opening of the Biennale, a number of editorials and reviews specifically written about or with a reference to the Belmore project appeared in over ten publications, of which several were international, but most Canadian, including two Italian magazines, *Arte* (Numero 383, Luglio 2005) and *Leo: The Venice Magazine* (Agosto/Ottobre 2005), as well as *Canadian Art* (Summer 2005), *Border Crossings* (Issue no. 95), and a discussion in the *Washington Post* (July 24, 2005) about Rebecca Belmore in the context of other First Nations artists at Venice.

Radio and television coverage was equally favourable; several interviews were conducted separately with either Rebecca Belmore or Jen Budney, or the commissioners; the artist and commissioners were also interviewed together. In addition to the interviews, there were a number of announcements on national news programmes. There were several broadcasts in 2004, shortly after the Canada Council official announcement, and others, in 2005, around the time of the opening of the Biennale and shortly thereafter. In all, the project was covered on

¹⁴⁰ Sandra Martin, "Wow, it has taken this long: That's Rebecca Belmore's reaction to being the first native woman artist chosen to represent Canada at the prestigious Venice Biennale in June, 2005," *The Globe and Mail*. June 29, 2004, R1.

approximately ten news programmes such as CBC Arts News, CBC Morning Show and CBC Newsworld, Global TV News, The National, Radio Canada, and Rogers TV. For the CBC and its British Columbia affiliates, a video about the artist and the project was aired at various times around the time of the opening of the Biennale.

Advertisements were placed in six art publications considered to be the most widely read in the Canadian and international art world. Judith Steedman designed and coordinated the placement of the ads with the various publications. Single ads were included in *Artforum* (Summer 2005), *Border Crossings* (vol. 24, no. 2, issue 94), *Flash Art International* (July/September 2005), *Frieze* (June/July/August 2005), and *Parachute* (July/August/September 2005), and two ads were placed in *Canadian Art* (Spring 2005 and Summer 2005), including one full page and a quarter page. This kind of advertising campaign is unusual for most public galleries, and particularly for small institutions. But the occasion called for a more elaborate campaign than undertaken for most exhibitions. According to Jen Budney "we did a fine job placing ads in major international magazines; this is important, particularly when the artist is not already known in Europe, as in Rebecca's case."¹⁴¹

In addition to the press coverage and advertising, an important component of the commissioners' marketing plan was the distribution of the media kits during the Preview Days at the Biennale. Because the number of participating countries continues to grow with each Biennale, the number of journalists increases as well, so it was recommended that each country produce more rather than fewer media kits.¹⁴² The kits were designed by Steedman and printed by Grafiche AZ in Verona. This made sense, since the kits were part of a package designed by Steedman that included the catalogue, poster, and invitations. It also made sense, logistically, for Grafiche AZ to print the kits, since they delivered all printed items to Venice at the same time.

¹⁴¹ Jen Budney, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 16.

¹⁴² Tamara Andruszkiewicz, *How Canada Participates at the Venice Biennale: A Handbook* (Venice: National Gallery of Canada, 1999; revised, 2003), 10.

The media kits were the primary marketing tool for the Biennale and were distributed to critics, journalists, and curators. Unfortunately the organizers ran out of the kits at the end of the first Preview Day,¹⁴³ but information in the kits was duplicated on the galleries' websites, so interested visitors were provided with photocopies and directed to the websites.¹⁴⁴ The information in the kits included an introduction about the commissioners and a short biography on each, media contact information, the list of donors, a text about the artist's work and a short biography on the artist. No mention, however, was made of the catalogues. The cost of printing the media kits was \$2,415.24.

For the Preview Days, a media table was set up directly outside the Canadian pavilion. As Jann Bailey explained, "it was madness," but under control thanks to the new curator at the Kamloops Art Gallery: Jen Budney was the principle person in charge of the media, and she coordinated all the interviews and monitored the media table with the posters, media kits, and catalogues.¹⁴⁵ During the first few days, the commissioners entertained international dignitaries, while Budney arranged interviews for the artist with various world media and monitored the distribution of the catalogues.

According to Jessica Bradley, who assisted Budney at the media table, "there was a small window of opportunity to approach, welcome, and give a catalogue immediately to the handful or two of key people—curators, gallery directors, etc..¹⁴⁶ In addition, a guest book was placed on the media table and signed by numerous curators and journalists. The idea of the guest book was that eventually, in the autumn of 2005, the information was to be organized—the names and addresses culled—to form a mailing list of approximately fifty individuals (mainly international curators and the media) who were to receive a complimentary catalogue.¹⁴⁷ Unfortunately, due to

¹⁴³ Jen Budney, conversation with Cindy Richmond, July 19, 2005. See also, Jen Budney, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 16.

¹⁴⁴ Jen Budney, conversation with Cindy Richmond, July 19, 2007. See also, Wendy Lysak, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 14.

¹⁴⁵ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

¹⁴⁶ Jessica Bradley, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 25.

¹⁴⁷ Interview with Jann LM Bailey, Director, Kamloops Art Gallery, July 18, 2005.

other demands, this mail-out did not happen—demonstrating, as discussed earlier, how the heavy demands on staff working in small institutions often causes marketing and distribution tasks to go undone. The effects of this are minimal distribution of catalogues, whether for the Biennale or in-house exhibitions.

Following the conclusion of the Preview Days and the general excitement of opening week, it was important to ensure that, for the duration of the Biennale, visitors to Venice were aware of the Belmore project. Canada's pavilion, in particular, is small and not easily visible to visitors walking around the Giardini, so posters were a way to advertise Canada's presence at the Biennale and promote the artist, exhibition, and catalogue. Steedman designed the poster, which was printed by Grafiche AZ. The design, as with the media kits and invitations, complemented the catalogue cover.

The cost of printing the poster was \$1,610.00, a small investment for five months of advertising. The commissioners reserved space in mid-January 2005 to ensure a place for Canada in the poster-hanging programme. The hanging of the posters throughout the city was coordinated by the City of Venice; each participant could hang a maximum of one hundred posters for ten to fifteen days, and the hangings were repeated until the Biennale closed. This guaranteed that fresh posters were visible at all times during the event.

Scott Watson felt that, in general, they had a good press campaign: "The posters [were] a cheap investment worth making. Rebecca received a certain amount of press"¹⁴⁸—though because Belmore was not as widely known, particularly in Europe, as many of the artists from the other pavilions, she was not "discussed" at the same level. Watson goes on to say: "It is, I think, very difficult to introduce an artist to Europe at Venice. I don't believe we [Canada] have ever succeeded in doing this. Our most successful pavilions in terms of attention were the projects of

¹⁴⁸ Scott Watson, *Final Report: 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 7.

artists with an already established European career."¹⁴⁹ Jen Budney agreed: "Although Rebecca received very good response from the media (both national and international), it could have been better..."¹⁵⁰

IX. Distribution: Promoting Gallery Catalogues

The general consensus among galleries, both large and small, is that the distribution of catalogues is the most challenging aspect of fine art publishing.¹⁵¹ Yet, little time or consideration is given to the marketing and distribution of them.¹⁵² The sales of exhibition catalogues are modest and according to one distributor, this is not due to poor quality but because many galleries are not self-promoters.¹⁵³ They need to focus more on the business of distributing their books and projecting the sales 'in-house.' Most galleries do not make projections of this kind; they are not businesses with revenue objectives to meet for their publications, and therefore do not trace sales for analysis purposes or to determine print runs for future publications.

As a result, galleries fail to meet their own general expectations when it comes to the distribution of publications. Granted the market for gallery publications in Canada is limited and promoting Canadian catalogues abroad is equally challenging. Even with sales and distribution strategies, there is no simple solution to promote and distribute gallery publications. Research suggests that, despite excellent distribution plans for "first-class publications," sales of Canadian catalogues abroad are less than favourable.¹⁵⁴ Fifteen years ago, the Canadian government announced

¹⁴⁹ Scott Watson, *Final Report: 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 7. Watson explains that Swedish television made a short documentary about the artist and the installation.

¹⁵⁰ Jen Budney, *Final Report: 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 16.

¹⁵¹ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 8.

¹⁵² *Ibid.*, 19.

¹⁵³ This opinion expressed by ABC Art Books Canada can be found at: <http://www.abcartbookscanada.com>

¹⁵⁴ Ann Cowan, Barbara Johnston and Letia Richardson, *Publishing in Canadian Museums and Galleries: A Study by the Canadian Centre for Studies in Publishing* (Vancouver: Canadian Centre for Studies in Publishing, 1992), 23.

plans to support the development of export markets for Canadian books,¹⁵⁵ yet this initiative does not appear to have done much, if anything, to solve the problem of how to better distribute Canadian gallery publications. The simple fact is that there is not a large market in Canada or abroad for Canadian fine art catalogues, regardless of all efforts to promote and distribute them.¹⁵⁶ Still, many small and midsized galleries would like to see increased sales of catalogues, and greater distribution potential—one distribution option available is to work with companies that specialize in promoting and distributing fine art catalogues and books.

Only three percent of galleries contract out the distribution of their publications.¹⁵⁷ In Canada, there is one distribution company that specializes in visual arts publications. In 1980, the bookstore and distribution company Artexite was established in Montréal, and in 1997 it underwent a transformation and emerged as ABC Art Books Canada, specializing in distribution only. ABC Art Books Canada provides promotion sales and fulfilment of Canadian gallery publications to national and international customers;¹⁵⁸ however, gallery statistics suggest that distributors boost sales only marginally. Collaborating with distributors may raise the profiles of Canadian catalogues with national and international customers, but in the end, sales do not appear to rise dramatically.

Distribution: the Biennale and After

The primary purpose for publishing the *Rebecca Belmore: Fountain* catalogue was to produce a publication to accompany the exhibition organized for the 2005 Biennale and distribute it to interested art-world specialists. Of the 2,000 catalogues printed, only 185 were distributed free of charge during the Preview Days, despite suggestions that the “organizing institution(s) should

¹⁵⁵ Ibid., 23.

¹⁵⁶ Ibid., 24. Cowan suggests that attending international book fairs and other government-assisted occasions for international exposure is useful for museum and galleries to promote their publications, yet the costs associated with this type of promotion is likely more than revenues expected from sales.

¹⁵⁷ Ibid., 21.

¹⁵⁸ These distribution companies generally cover the costs of promotion and sales at no charge to the museums and galleries; the industry standard is a split on net sales between the distributor and the museum/gallery. See <http://www.abcartbookscanada.com>

plan to give away between one thousand three hundred and one thousand five hundred during the press days and for the duration of the event.¹⁵⁹ Four hundred were sent from the printer in Verona directly to the Biennale, to be distributed there, but at the end of the event, the remaining 215 catalogues were returned to the Belkin Art Gallery. One hundred books were consigned to the Biennale bookstore, though statistically the sale of catalogues in the bookstore has "never been as rewarding an enterprise as we might have liked."¹⁶⁰ And, typically, of those one hundred catalogues only a very few—twenty to be exact—sold.

Following the Biennale, the organizing institutions were free to make their own commitments regarding any additional uses of the publication. The Belkin distributed 85 catalogues, free of charge, to donors, friends of the gallery, and other institutions as part of a 'catalogue exchange' programme. Catalogue exchange programmes are a long-standing tradition with galleries in Canada, and the Kamloops Art Gallery very generously distributed, free of charge, another 234 catalogues to Canadian colleagues and institutions. This left approximately 1,500 catalogues to divide between the two galleries.

Both the Belkin and Kamloops consigned catalogues to their distributors: the Belkin works with RAM Publications and Distribution in the United States, and Kamloops works with ABC Art Books. The Belkin consigned three hundred catalogues to RAM at a fifty percent discount, while Kamloops consigned another three hundred copies to ABC at a sixty percent discount. The Belkin also sold approximately fifty-nine books in the Gallery, while to July 2007, only five copies have sold at the Kamloops Art Gallery Store. The Belkin does not have an in-house store, but catalogues are displayed behind the reception desk at the entrance to the gallery and are sold there as well. The reason for the disparity of in-house sales from one gallery to the other might be explained by the fact that the Belkin is a university gallery where there is a studio programme, a curatorial studies programme, and an art history department: staff and students are therefore

¹⁵⁹ Tamara Andruszkiewicz, *How Canada Participates at the Venice Biennale: A Handbook* (Venice: Canadian Embassy, 1999; revised, 2003), 9.

¹⁶⁰ *Ibid.*, 9.

potential customers for catalogue sales. Another more obvious explanation is that the Belkin Art Gallery is located in Vancouver where there is a larger population of interested art supporters than in a small city such as Kamloops.

The overall revenue generated by sales of the Belmore catalogues for both galleries is approximately \$7,080.00 (see Table 11). This figure may increase somewhat, though a dramatic increase in sales is unlikely, since most catalogues are generally sold at the outset of an exhibition. However, the intention behind publishing the Belmore catalogues was never to make money, but to promote Canadian culture and, in particular, the artist represented in them. It is with this understanding that a number of the catalogues were given away at no charge during the Preview Days and thereafter.

Table 11. Belmore Catalogue: Distribution

Distribution Rebecca Belmore: Fountain (selling price: \$20.00 CAN)		
Projected budgets:		
Original estimate:		\$45,000.00
Revised estimate:		\$65,000.00
Final budget:		\$45,266.93
Number of books published:		
	2,000	
Number of books received by each institution:		
Kamloops Art Gallery:	865	
Belkin Art Gallery:	825	
Returned from the Canada Pavilion:	215	
Returned to Belkin from Biennale Bookstore: (100 consigned: 20 sold):	80	
Unaccounted for:	15	
Number of books distributed free of charge:		
Artist: 75 (estimate)		
Donors: 50		
Belkin (catalogue exchange): 30		
Kamloops (catalogue exchange): 234		
Belkin friends: 5		
Kamloops Outreach: 20		
Distributed at the Canada Pavilion (400 sent to pavilion; 215 returned)	185	
Total distributed Free of Charge	494	
Sales:		
Number of books sold at the Biennale Bookstore: 20 x \$20.00	20	\$400.00
Number of books Belkin consigned to RAM: (300 sold at 50% discount)	300	\$3,000.00
Number of books Kamloops consigned to ABC Books: (300 sold at 60% discount)	300	\$2,400.00
Number of books sold at Belkin: 59 x \$20.00	59	\$1,180.00
Number of books sold at Kamloops: 5 x \$20.00	5	\$100.00
Total Revenue:		\$7,080.00
Number of books remaining at Belkin: (actual)		
	676	
Number of books remaining at Kamloops: (estimated)		
	400 to 450	
Note: statistics provided by the Belkin Art Gallery (June 2007); Kamloops Art Gallery (July 2007)		

If success is measured in numbers, the attendance figures for the Canada Pavilion in 2005 are impressive. Three hundred and seventy thousand visitors saw the Belmore installation, while the number of foreign cultural experts totalled 4,700. These are impressive statistics that, unfortunately, were not reflected in the sales figures as shown in Table 11. The catalogue *Rebecca Belmore: Fountain* is a beautifully designed book and the response to it was favourable. However, it was not distributed widely, as expected, to international curators, critics, and journalists, and it did not generate many sales in the Biennale bookstore.

The catalogues delivered to and stored in the Canada Pavilion were shipped to Canada and divided between the Belkin Art Gallery and the Kamloops Art Gallery. According to Jen Budney, in 2007 the artist was slowly distributing them to interested curators and galleries. Thus far, Belmore has received approximately seventy-five copies, and the two galleries are gradually dispersing catalogues through outreach programmes and in-house sales. Yet a large number of catalogues is still stored at each gallery: 676 at the Belkin and approximately 450 at the Kamloops Art Gallery. This is not unusual, since the storage facilities of many galleries are stacked with old titles—some dating back several decades. Sometimes even the most brilliantly produced publications end up packed in boxes and left in storage.

Despite an amazing opportunity to distribute the catalogues in Venice, this final chapter in the life of the Belmore catalogue reveals that the majority of books are now housed in gallery storage. The lingering question, then, is why so few catalogues were distributed at the Biennale during the Preview Days, particularly since the primary purpose of the catalogue was to promote the artist and her installation there? And we cannot forget that the National Gallery recommended that the organizing institutions give away at least thirteen hundred copies during the Preview Days.

The decision to limit distribution in Venice was made in favour of organizing a major mail-out from Canada in the days following the opening of the Biennale. Unfortunately, the plan to distribute the

catalogues from Canada to international curators, critics, and journalists was not fulfilled, and another opportunity to distribute the catalogues was lost. However, the catalogues will generate revenue gradually, over time, as the artist's profile increases and interest in her art widens.

One can also argue that catalogues are not produced only for the "here and now," but for future generations. Rebecca Belmore is a midcareer artist, who is still gaining recognition and awareness of her work will continue to grow; the *Fountain* catalogue is a record of an important project and phase in her career that will no doubt be revisited down the road. There is no way to predict how the career of an artist will unfold, but in the event that interest in her art increases, the catalogue exists as an important resource.

Distribution Comparison: *The Paradise Institute: Janet Cardiff and George Bures Miller*

A look at the distribution of the *Paradise Institute: Janet Cardiff and George Bures Miller* catalogue sheds some light on whether the figures for the Belmore catalogue are unique or similar to the statistics of other Biennale publications. The Cardiff/Miller catalogue, as discussed, was published to accompany one of Canada's most successful exhibitions ever at the Biennale; the artists were widely known among art-world specialists and their contribution to the event generated a vast amount of attention when they received the Biennale di Venezia Special Award that year. Therefore, one would expect the distribution figures for the Cardiff/Miller catalogue to surpass those of previous or recent catalogues.

The reality, however, is that the figures for the Cardiff/Miller catalogue are similar to those of the Belmore catalogue. In fact, several of the distribution figures are lower than those for the Belmore catalogue. For example, we know that 185 Belmore catalogues were distributed, free of charge, during the Preview Days in 2005. In 2001, the number of Cardiff/Miller catalogues distributed during the Preview Days totalled only 120. And while there was increased interest in the Cardiff/Miller project, the Biennale bookstore only sold fifty catalogues during the entire run of the

event; thirty more than the number of Belmore catalogues sold four years later. Following the Biennale in 2001, seven hundred *Paradise Institute* catalogues were consigned or sold to distributors in the United States and Europe—an indication of interest in the artists abroad—while in Canada just fifteen catalogues were sold. The low sales of a catalogue for such an exceedingly popular exhibition as the *Paradise Institute* are possibly explained by the higher selling price of \$59.95 (CAN), though that price is justified considering the cost of producing the catalogue.

Part III. Conclusion

It was an honour to organize Canada's participation in the 51st Venice Biennale and while we were abundantly aware of the work involved and the responsibilities of such a major project, and while there were some incredible push and pulls throughout the year—I enjoyed every minute of the experience.

—Jann LM Bailey

In her report on the *Rebecca Belmore: Fountain* project, Bailey goes on to summarize several of the highlights of the collaboration between the Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery: “[they] raised over \$300,000.00 and [wrote] grants for another \$300,000.00. [They] organized a week of events in Venice to introduce Rebecca [Belmore] to the international art world ...,”¹⁶¹ and, without reservation, Bailey’s final statement on representing Canada at the Venice Biennale was emphatic: “Would I do it again?—in a Venice minute.”¹⁶²

Bailey’s positive remarks are echoed in the report jointly written with her fellow commissioner, Scott Watson, along with contributions from the staff of the Belkin Art Gallery and Kamloops Art Gallery, and volunteers, who describe their experiences and provide assessments of the Belmore project. While many of their comments are glowing, they also identify the difficulties encountered. For a project of this scale, it is expected that among the accolades there would be concerns—concerns reflected in a list of twenty-two recommendations prepared by the commissioners, of which several pertain directly to the catalogue.

I. Measuring Success

At the completion of a major project such as *Rebecca Belmore: Fountain*, how then does one determine whether it was or was not a success? What criteria do we use? Success, often linked with an accomplishment of some sort, is usually defined as a favourable outcome of a particular

¹⁶¹ Jann Bailey, *Final Report: 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 4.

¹⁶² *Ibid.*, 6.

undertaking. The undertaking in this instance was the planning, organization, and realization of the Belmore exhibition and the publishing of the catalogue.

In publishing, measures of success are relative to the product evaluated, and in the trade industry, a major criterion of success is the numbers: unit sales of books and revenue generated. For galleries, sales of catalogues and revenue are less important than the quality of scholarly discussions, outstanding design, high-quality reproductions, and so on (which are criteria for success in trade publishing as well). Why, we might ask, is so much effort expended on the production of exhibition catalogues if the final products are not promoted and distributed effectively enough to achieve a better return on investment? Would written policies that pertain directly to catalogue publishing rectify this problem?

II. Publishing Policies and Goals

According to Sarah Anne Hughes, "the absence of written policies is clearly not limiting publishing activity, but a written policy would go some way to resolving the disparities between commercial and curatorial aspirations."¹⁶³ Such policies would "determine" the value of gallery catalogues, and describe strategies to reach new audiences, or at the very least raise awareness of and support for the institutions and their publishing activities.¹⁶⁴

If the primary purpose of publishing catalogues is to produce excellent records of exhibitions and inspire scholarly discussions about the artworks represented, then measures of success are more a reflection of the curator's vision and objectives. If these objectives are met, galleries create catalogues that are in themselves works of art directed more at an art-world audience than the general public.

¹⁶³ Sarah Anne Hughes, *Museum Publishing: A Study of the Issues Affecting Publishing in Regional and Local Museums* (master's thesis, University of Leicester, 2005), 33.

¹⁶⁴ *Ibid.*, 33.

The high standards applied to exhibition catalogues are universal; they are much the same from gallery to gallery and from one publication to the next. Planning, publishing, and promoting a catalogue is a multi-faceted endeavour: the care with which each task is managed and performed is critical to a successful publication. What is apparent to individuals working in galleries, if less obvious to others, is the level of expertise and amount of work that go into publishing gallery catalogues. Gallery staff must possess a wide range of knowledge and skills: in particular, directors and curators in small and midsized galleries are expected to be great managers, scholars, writers, editors, fundraisers, marketers, and distributors, and they are expected to execute these tasks skilfully, while coping with the endless day-to-day curatorial and administrative demands placed on them.¹⁶⁵ The Belkin Art Gallery and Kamloops Art Gallery's catalogue for the Biennale reflects the high standards applied to catalogues by gallery professionals; it provides insight into the process behind publishing exhibition catalogues and allows for an assessment of the successes and challenges of one project.

III. Successes and Challenges

Overall, the successes of the Belmore catalogue outnumber the challenges: the criteria for success were determined by the actions undertaken to accomplish the intended purpose: the production of a catalogue to accompany an exhibition at the Venice Biennale. The collaboration between the Kamloops Art Gallery and Morris and Helen Belkin Art Gallery was central to ensuring the successes and overcoming the challenges.

Collaboration

The result of gallery collaborations is the production of exhibitions and catalogues not always possible for one institution acting independently; collaborating allows galleries to stretch their financial resources and publish more. The Belkin Art Gallery and Kamloops Art Gallery both have

¹⁶⁵ Ibid., 36.

excellent records when it comes to collaborating: the Belmore and Douglas catalogues both illustrate that collaborating is a cost-effective enterprise that benefits all partners.

The sharing of tasks is an important incentive for collaborating; it takes the pressure off of one institution and utilizes the resources of both galleries—what is not manageable by in-house staff is assigned to outside contributors. The in-house and guest contributors to the Belmore catalogue agreed that the collaborative relationship between them worked: “the way everyone worked together was impressive, especially considering that the project was a joint production of two institutions in different cities, and each had to maintain their regular programming in addition to [managing] this large project.”¹⁶⁶ Jessica Bradley, a veteran contributor to the Biennale, agreed; she described the 2005 event in glowing terms: “Canada’s organization at Venice improves from year to year, but summer 2005 was a banner year: the team really functioned as a team. Staff and volunteers alike knew their schedule and duties well in advance. ... This no doubt made an enormous difference to the enthusiasm, engagement, communication and reliability of all concerned.”¹⁶⁷

Scott Watson was responsible for overseeing the Belmore catalogue and ensuring that it was completed on time. He assigned specific tasks to his in-house staff and hired other contributors on contract. Together Watson and Jann Bailey shared the role of overseeing the budget and ensuring that deadlines were met by all contributors. Watson felt that the commissioners were, “extremely well organized” and their collaboration eased the workload for both galleries and made the process of preparing the exhibition and catalogue much easier. As Bailey explained, the lines of communication between the two principals—Bailey and Watson—was constant with back-and-forth communication conducted through e-mails, telephone calls, and meetings. By dividing the work, the commissioners were able to successfully juggle the numerous tasks required to present the exhibition and catalogue at the Venice Biennale.

¹⁶⁶ Charo Neville, *Final Report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 17.

¹⁶⁷ Jessica Bradley, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 25.

Funding, Fundraising, Budgeting

One of the key challenges of the project was the chore of raising funds to support the exhibition and catalogue. It was up to the commissioners to raise a large sum of money in a short time. The realization of the catalogue and exhibition were dependent on the fundraising efforts of Scott Watson and Jann Bailey. The overall budgetary figures were extraordinarily high for a gallery project. The base budget alone, provided by three government partners, totalled \$294,000.00, approximately half of the \$600,000.00 estimated cost of producing the exhibition and catalogue. This left the commissioners with just over \$300,000.00 to raise from provincial and municipal granting agencies, corporations, foundations, and private sponsors—an enormous responsibility for two small galleries, neither of which employs marketing, fundraising, or development personnel. The commissioners embarked on a full-fledged campaign, with the aid of volunteers from across Canada.

Scott Watson felt that the fundraising campaign was important not only because it provided the necessary monies to realize the exhibition and catalogue, but it also raised awareness in Canada for the project.¹⁶⁸ It was labour intensive but ultimately the commissioners met their goal in the short time allotted them. The support did not come as quickly as they would have liked, but through their diligence and the efforts of a national fund-raising team, they successfully raised the necessary \$300,000.00 and, in doing so, brought wider exposure to the project. The responsibility of raising such a large sum of money for a Biennale project is not unusual, though it is a major undertaking, particularly for small galleries. Of the funds donated to the Belmore project, none were specifically earmarked for the production of the publication. This leads us to believe that philanthropic support of galleries is directed more to exhibitions and less to publications. One exception is financial support provided by dealers for the production of publications featuring their artists; there are numerous examples of commercial gallerists collaborating with institutions on

¹⁶⁸ Scott Watson, *Final Report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 7.

the production of catalogues for Biennales or in-house projects. These dealers recognize the advantage of supporting gallery catalogue projects—catalogues dealers use as promotional tools in their businesses. Therefore, partnering with artists' dealers is one way for galleries to share production expenses and increase the distribution of catalogues.

Catalogue Budget

The exhibition and catalogue were funded through grants and sponsorships that formed the income side of the overall budget. The budget was carefully monitored and professionally administered. As a result, the cost of the catalogue came in under budget: this success was partly the result of the diligent supervision of both commissioners, and the smart suggestion of the designer who recommended printing the catalogue in Verona. Importantly, the Belmore project was the first Biennale project in six years to not run a deficit, and the fact that the catalogue came in under budget marked a rare if not unique event in the history of Canadian catalogues published for the prestigious event.

Timeline and Deadlines

Despite the tight time-line, the two galleries successfully adhered to the production schedule. There were few complications, apart from the late arrival of one essay; however, the other tasks—editing, proofing, translating, design, and printing—were completed efficiently and on time. Meeting design and printing deadlines was critical for the catalogue to be launched at the opening of the Biennale. A late delivery would have meant a missed opportunity to distribute the catalogues to important visitors during the Preview Days.

Catalogue deadlines were met, despite the rushed production schedule in the last few months prior to the opening of the Biennale. To avoid tight timelines in future, staff should consider establishing contractual agreements and “pace publication work flow to make collaboration and

contributions more successful."¹⁶⁹ Nevertheless, from the "launch" of the project in 2004 to its presentation in 2005, the Belmore catalogue was on time and well organized. Deadlines for delivery of the catalogues and other printed materials were respected and all arrived in Venice punctually for distribution at the opening of the Preview Days on June 7th.

Contributors and Contracts

As discussed, catalogue publishing requires a diverse range of skills and knowledge—writing, editing, proofing, design, photography—and the management of these tasks is part of a complex process. For the Belmore project, some tasks were contracted out and others were performed by in-house staff. The decision on outsourcing was contingent on a number of factors: staff available, time constraints, and funding. The task of insuring that contributors met deadlines might have been better achieved with written contracts. Contracts do not always guarantee deadlines are met, particularly if the terms of an agreement are not enforced, but a contract is insurance for both the gallery and the contributor to fall back on if one or the other does not fulfill their part of the agreement. Overall, however, the majority of contributors to the Belmore catalogue performed their tasks efficiently and deadlines were respected.

Printing Costs

The cost of printing is usually the largest expense of any catalogue project, so the designer's familiarity with printing companies is essential to obtain the highest quality at the most competitive prices. For the Belmore catalogue, the printing expenses were unexpectedly the best savings. By printing in Verona, the publishers reduced the cost of printing by an estimated \$10,000.00. Printing abroad also saved shipping time, which gave the publishers more time to prepare the documents and complete the design. The commissioners were also spared the trouble and time-consuming process of shipping the catalogues from Canada to Italy, and the complications that

¹⁶⁹ Sarah Anne Hughes, *Museum Publishing: A Study of the Issues Affecting Publishing in Regional and Local Museums* (master's thesis, University of Leicester, 2005), 38.

arise when dealing with Italian customs. Not only was the catalogue under budget, but the cost of shipping copies from Italy to Canada (approximately \$1,115.00) was remarkably low.

Print Runs

Standard practice in the trade industry is to monitor sales figures and use them to determine print runs for future publications of a similar type. For galleries, the challenge of setting print runs is different. Rather than relying on sales figures of previous publications to determine a print run, a gallery works out a budget and calculates what it can afford to spend, and then tries to distribute that number. A small print-run of 2,000 copies is typical for gallery catalogues. Of the 2,000 Belmore catalogues printed, approximately 1,100 are still in storage: 676 at the Belkin Art Gallery and around 400 at the Kamloops Art Gallery. This seems, after two years, a large number left from a print run of 2,000.

The best opportunity to distribute the Belmore catalogues was at the Biennale during the Preview Days. Why then were so few books distributed there? It seems there is no clear answer. The majority of the run was delivered to Venice and stored there until the Biennale closed, and then transported back to Canada in the autumn of 2005. As Jen Budney explains: "We should have had a clearer system of who we give what material to—free catalogues only to important curators, etc.—which necessitates people 'in the know' staffing the [media] desk at all times during opening days—and [providing] other, cheaper material [such as media kits] as giveaways."¹⁷⁰ Of the catalogues shipped to Canada, a number were to be mailed to curators and journalists in the autumn of 2005, but unfortunately this mailing was not done.

¹⁷⁰ Jen Budney, *Final Report: 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 16.

Promotion

Overall, Scott Watson felt that the Belkin Art Gallery and Kamloops Art Gallery conducted a successful press campaign. Advertisements were placed in widely read art publications, and the galleries' participation in the poster-hanging programme was an inexpensive way to keep the profile of the project alive in Venice for the duration of the event. Although these activities did not specifically promote the catalogue, indirectly all promotion of the exhibition brought attention to the catalogue as well.

The main opportunity to promote the catalogues at the Biennale was at the media table during the Preview Days. The commissioners brought staff and volunteers from Canada to manage the media table located outside the pavilion. The media days ran smoothly: the staff and volunteers dealt with press requests and VIP passes efficiently and were available to welcome important visitors to the Canada Pavilion and distribute media kits and catalogues.

Two veterans of the Biennale: Jessica Bradley, a commissioner at several previous Biennales, and Popsy Johnson, who volunteered at all but one Biennale since 1997, assisted Kamloops Art Gallery's curator, Jen Budney, at the media table. Johnson, like Budney (see Jen Budney's comment above, in Print Runs), felt it was critical to have staff familiar with the art community at the media table to better promote the project and catalogues to important curators, directors, and patrons of the visual arts.¹⁷¹ Jessica Bradley concurred with this view and felt that the 2005 event demonstrated that the commissioners did an impeccable job of organizing all the necessary details to ensure that the Preview Days unfolded as smoothly as one could expect under the "relentless" pace of that first week.¹⁷²

¹⁷¹ Popsy Johnson, *Final Report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 24.

¹⁷² Jessica Bradley, *Final Report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 25.

Marketing and Distribution

Marketing is an ongoing activity and galleries need to integrate marketing of books into the process of producing them.¹⁷³ However, in general, galleries do not devote many resources to marketing, distribution, and sales of catalogues,¹⁷⁴ possibly because generating revenue and recovering costs are not objectives, nor are they required by the agencies that fund these projects. Nevertheless, galleries could realize wider distribution of their publications if they could improve the costing of publications and market their products more actively. If galleries choose not to follow 'traditional' marketing methods followed by most trade publishers, then more cost-effective and experimental approaches should be explored to determine how to better address the challenges of marketing and selling catalogues.

Most small and midsized galleries such as the Belkin Art Gallery and Kamloops Art Gallery lack the resources and staff to plan marketing strategies and carry them out. For many galleries, marketing is more of a challenge than working to meet tight deadlines. To improve the marketing and distribution of their catalogues, galleries need to establish publishing policies and designate a publishing manager to oversee catalogue projects. Institutions that cannot afford the luxury of a publishing manager (either in-house or on contract) can use other strategies for promoting their publications, such as offering special discounts on catalogues sold prior to openings of exhibitions, posting them on websites (standard practice for most galleries now), offering once-a-year catalogue packages that include a discount on a selection of recent publications, and so on.

If a gallery cannot afford even a part-time publishing manager, another option is to set up an arrangement in which the manager is paid a percentage of publishing revenues. Another ambitious and more lucrative strategy for galleries is to expand their publishing activities beyond exhibition catalogues; for example, YZ Artist's Outlet in Toronto, the Whitechapel Gallery in

¹⁷³ Sarah Anne Hughes, *Museum Publishing: A Study of the Issues Affecting Publishing in Regional and Local Museums* (master's thesis, University of Leicester, 2005), 38.

¹⁷⁴ *Ibid.*, 1.

London, UK, and other galleries have established themselves as publishers of titles other than exhibition catalogues. Artist's books, art in editions with guest-commissioning editors, trendy notebooks, children's books designed by artists, arty daytimers, and other items are produced to subvent their catalogues and increase revenues. Such strategies might assist galleries to brand themselves as destinations for locals and tourists. Only by experimenting and establishing new models for publishing will galleries meet the challenge of dealing with the slow and limited sales of exhibition catalogues.

Pricing

The selling price of \$20.00 CAN for the Belmore catalogue was modest, but comparable to that of other catalogues published by the Belkin Art Gallery and Kamloops Art Gallery,¹⁷⁵ and slightly more than the 11 euros (\$15.00 CAN) that the National Gallery of Canada recommends Canadian catalogues sell for in Venice.¹⁷⁶ Overall, pricing catalogues is a challenge; they are underpriced relative to the cost of producing them, and there is no standard scale of catalogue prices. Most galleries establish selling prices without considering cost recovery, gross margins or other numbers that trade publishers must attend to. Galleries do not consider the unit cost of books; catalogues are usually priced relative to the retail price of trade books, and the result is catalogues that are worth much more than the selling prices attached to them.¹⁷⁷

¹⁷⁵ For example, see: *Andrea Fraser: Exhibition* (\$25.00), *Electrifying Art: Atsuko Tanaka* (\$30.00), *Intertidal* (\$35.00); *Alyson Clay: Imaginary Standard Distance* (\$20.00), *Bill Burns: Safety Gear for Small Animals* (\$25.00), *Kyozon* (\$24.95), *Urban Insight* (\$19.99).

¹⁷⁶ Tamara Andruszkiewicz, *How Canada Participates at the Venice Biennale: A Handbook* (Venice: National Gallery of Canada, 1999; revised, 2003), 9.

¹⁷⁷ According to Mary Schendlinger, "the same is true for culturally valuable trade books. Because of competitive cover prices on American and British books, which flow into our market unimpeded, trade publishers can never charge an amount appropriate to what the books cost. This is one basis for public support of the book trade." Mary Schendlinger, correspondence with Cindy Richmond, October 3, 2007.

Sales

From the outset, the objective was not to make money from the sales of the Belmore catalogues. In fact, little gallery publishing is generally undertaken to realize profits, so the aim to generate revenue from catalogue sales is not a priority. It is, however, perplexing that sales of catalogues such as *Rebecca Belmore: Fountain* are not higher, particularly when the retail price is so low. The Belmore catalogue did not sell well in Italy, and sales in Canada and through the Belkin's American distributor have been slow. Sales in Italy were especially low when we consider the Biennale attendance statistics discussed earlier; it is unfortunate that the high attendance figures did not translate into more Belmore catalogue sales. This was, as suggested by Scott Watson, because the artist was unknown to most Biennale visitors, compared with artists more widely known in Europe.

It is Watson's opinion that Canada has never really succeeded in promoting unknown Canadian artists in Venice;¹⁷⁸ therefore, the promotion of catalogues featuring lesser-known artists are equally difficult to sell there. At home catalogues that focus on contemporary or conceptually based art are not as popular as catalogues featuring more 'accessible' art. This is why galleries rely on grant money and private or corporate support to underwrite the expenses of publishing catalogues featuring more challenging forms of contemporary art. Support such as this means that galleries do not need to confront the challenges of gallery catalogue sales.

III. Commissioners' Recommendations

According to Jessica Bradley, "one of the most impressive aspects of 2005 was the respect accorded to the artist and her work as central to the success of Canada's presence at the Biennale—that respect filtered into every level of the endeavour."¹⁷⁹ Bradley's assessment was

¹⁷⁸ Scott Watson, *Final Report 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 7.

¹⁷⁹ Jessica Bradley, *Final report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 26.

among several provided by the staff and volunteers who contributed to the overall success of the exhibition and catalogue. These staff and volunteer assessments are reflected in the twenty-two recommendations prepared by the commissioners and submitted with their final report to the Canada Council: several highlighted below pertain directly to the catalogue and the promotion of the event.

One of the commissioners' first recommendations was that Biennale catalogues and other materials (posters, media kits, and so on) be printed in Europe to save "considerable" money not only in printing costs but shipping expenses, and to avoid the "aggravation [of] dealing with [Italian] customs."¹⁸⁰ Another important suggestion was that future commissioners maintain "strict control" of budgets throughout the organization of exhibitions and catalogues. Importantly, the 2005 event was the first Canadian Biennale project in six years that was deficit-free and the catalogue came in well under budget. All this was due to careful monitoring of expenses and excellent accounting by staff.

The commissioners also recommended that the three government partners (the Canada Council for the Arts, the Department of Foreign Affairs, and the National Gallery of Canada) "secure high level sponsorship for more than one Biennale at a time to cover major costs such as printing and publicity expenses."¹⁸¹ A plan such as this would relieve the commissioners of fundraising responsibilities and allow them to focus on the planning and organization of the project, including the production and distribution of the catalogue. With respect to publicity and promotion, they suggested that the three government partners collaborate with the Minister of Canadian Heritage to secure Canada-wide media coverage at the Biennale with the CBC. Other countries send media to cover the event, which the media report to their homelands. The commissioners emphasized that this kind of coverage would support Canadian artists "on the international stage

¹⁸⁰ Jann LM Bailey and Scott Watson, *Final report, 51st Venice Biennale*, submitted to the Canada Council, autumn 2005, 35.

¹⁸¹ *Ibid.*, 36.

and promote Canadian arts within our borders."¹⁸² It would also encourage interest in the visual arts and possibly boost catalogue sales.

The bottom line is that gallery publications are expertly and professionally produced yet remain a marketing challenge. Unlike many books marketed in the trade industry, the art catalogue does not garner media attention in the same way. The opportunity for Biennale participants to reach a varied audience, including media from around the globe, is unique. The challenge for galleries, whether producing catalogues for the Biennale or at home, is to attract the interest of the media, who, in turn, influence the public in our media-crazed culture. Prizes and awards attract media attention, which boost public interest. For example, when a film wins an Academy Award, public interest and box office sales increase dramatically. Likewise, there are specific trade publishers who enjoy marketing advantages when one of their titles is awarded a prize that is reported by the media.

In Canada, the Governor General's Awards for Literature generate enthusiasm for fiction and nonfiction monographs, while in Britain the Man Booker prize creates excitement every year as an international audience anticipates the next recipient. In the art world, visual artists are awarded prizes for their work with such highly esteemed prizes as the Turner Prize in Britain, and, in Canada, the Governor General's Award for Excellence in the Visual Arts. In the United States, excellence in gallery publishing is acknowledged with prizes awarded by the American Association of Museums (AAMC).¹⁸³ Endorsements of this kind would be a welcome tradition not only in Canada but at the Venice Biennale as well.

The Biennale acknowledges excellence with the Golden Lion lifetime achievement awards and prizes for artists exhibiting in the national pavilions; however, there are no prizes for outstanding

¹⁸² *Ibid.*, 36.

¹⁸³ The Association of American Museum Curators (not to be confused with the American Association of Museums, though both give out awards) issues Awards for Excellence to museums and curators for their publishing efforts. In recent years the Association has received an unprecedented number of nominations from across the country.

catalogues prepared by the national participants. Prizes are endorsements that raise the profiles of artists and authors and increase public interest in them. It would be interesting to see whether prizes for visual-art publishing at the Biennale would raise the profiles of catalogues, increase public interest in them, and thereby improve sales.

Finally, no mention was made in the commissioners' Final Report of the slow sales of catalogues or how to better promote them, or even how to distribute them for promotion purposes in the days following the conclusion of the Biennale. Perhaps a portion of the overall project budget should be designated for distribution, or maybe the government partners need to provide support specifically for distributing the left-over catalogues; this would ensure that more of them reach the intended audience of art-world specialists.

IV. Final Comments

The *Rebecca Belmore: Fountain* catalogue now sits alongside other Biennale publications in libraries and on the private bookshelves of collectors, critics, and individuals who purchase these publications simply as mementos. All in all, the project provided the Kamloops Art Gallery and the Morris and Helen Belkin Art Gallery with a once-in-a-lifetime opportunity to represent Canada at one of the world's most important art fairs. The success of this project is therefore gauged not in dollars but in two other measures: the honour of representing one's country at this prestigious event and the high standard applied to the production of the exhibition and catalogue. The result of the Belkin Art Gallery and Kamloops Art Gallery's efforts includes a fabulous catalogue: it did not win prizes or sell in great numbers, but the response to it was nevertheless very favourable.

The Belmore project stands among a long line of Biennale projects organized by Canada since the 1950s. The partners (the two galleries and three government agencies), staff, and volunteers were unanimous in declaring that the *Rebecca Belmore: Fountain* project was, overall, a success, and the catalogue now contributes to a legacy of catalogues published for previous Biennales.

The importance of the *Rebecca Belmore: Fountain* installation will linger on and remain fresh in our minds because it is recorded in the catalogue bearing its name; it serves as a reminder of the importance of publishing catalogues as interpretive records of Canada's participation in important international art events like the Venice Biennale.

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