Since 1876, the Ontario College of Art & Design has remained at the forefront of Canadian art and design education due largely to a progressive, studio-based curriculum that integrates verbal, textual, and iconic educational strategies. Such practices help our undergraduate population, especially ESL and learning disabled students, find and develop a creative voice that is conceptually based. Although the Dorothy H. Hoover Library offers proactive information literacy programming targeting academic research needs, only peripheral support was traditionally given to studio practice. To rectify this gap, the reference librarians in dialogue with selected design and art faculty, endorsed a Library exhibition program using the Library as both case study and exhibition site.

The earliest surviving descriptions of OCAD's curricular goals demonstrate a commitment to creating a unique and socially aware artistic voice. In 1913, faculty member Charles M. Manley highlighted the importance of individual expression: "all teaching…must make it its aim to keep the students' individual feeling pure and unspoiled, to cultivate it, and bring it to perfection."[i] Similarly, George A. Reid, president of the College from 1909 – 1929, expressed a belief that art and design education must not isolate students from the world, but place them "in closer touch" with all aspects of people's lives.[ii] These early guiding principles are maintained today and, at core, seek to develop an independent creative voice that communicates with society. At this early period, OCAD had already implemented the Bauhaus ideals of training the "senses, emotions and mind"[iii] before the wide-spread integration of these concepts in North American schools during the late 1930s.

In supporting these goals today, OCAD studio instruction features a three-tiered composition combining both communal and intensely private levels of engagement. First, students learn through a variety of interactive methods including formal lectures, group discussions and tutorial instruction. The second stage occurs when course material is filtered through the lens of creative vision and expressed through the artist or designer's tools.   Critiques—or peer-reviews where students, faculty and creators collectively discuss studio produced works—provides an essential final component, so much so that a work is not fully complete without passing through this process. The combination of public discourse and private reflection is an essential framework for the individual to investigate a creative concept and ensure that it communicates with a wider audience.

One of our most successful exhibition projects involves photographer Vid Ingelevics's fourth year thesis class, aptly titled "Search, Research, Resolution," and offers an ideal example of our attempt to dialogue with students through studio-based principles. To date, three end-of-term exhibitions have been presented. At the outset, students attended a seminar in the OCAD Library where guiding library philosophies and organizational practices were presented and, most importantly, critiqued. For example, in our most recent exhibition, potentially biased practices in the Library of Congress classification of First Nations' art were discussed. Early cataloguing practices placed books on contemporary Canadian Indigenous art in E 51 – E 99, a section listed, rather archaically, "Indian Tribes and Cultures." A lively debate ensued, with some advocating Native art as an expression of a unique Indigenous cultural view and that using the value-laden term "art," as defined by Western European aesthetics, represents a form of colonialism.   Others expressed the opposite; failing to acknowledge the creative output of Aboriginal creators is an overt example of discrimination. Such complex issues are not easily resolved and, from our vantage point, provide ideal subject matter for the intense reflectivity of studio-based practice. Afterwards, as students began processing ideas, they presented a description of their projects to OCAD reference librarians to ensure that the works did not compromise daily circulation and reference services; a situation that would, in effect, demonstrate a failure to grasp the ultimate objectives of the entire exhibition project. Finally, we requested that final critiques be held in the Library space with the full participation of a reference librarian.

A more detailed analysis of two works from our most recent exhibition reveals the profound interpretations offered by these deceptively simple works. Diego Franzoni used red tape to map a research investigation using our Library collection (fig.1). The taped line began on the floor underneath our online library catalogue and featured a red dot with another white circle placed inside; a fictional book titled "Underlining Landscape" was printed on the interior circle (fig.2). Following the line led viewer-participants to various sections related to topics in architecture (NA), community and social institutions (HM 700s and 800s), spatial theories (BD 700s) and earth art (N 6495). At these key nodes, the red line was punctuated by red dots similar in size to the initial one; however, as

the search progressed the interior white dots grew smaller and smaller, until the final dot—positioned under a chair at a study carrel—featured no interior white spot at all (fig. 3, 4). Immediately the viewer recognizes that the white dots symbolize Franzoni's information needs that, through interacting with our collection, are gradually satiated despite the somewhat tangled lines on which they are placed (fig. 5). In general, experiencing the enormity of the project, that threaded through a significant part of our Library stacks, provided viewers with a fascinating record of a uniquely individual search that we, as librarians, rarely view from beginning to end. I may express dismay at Franzoni's rather indirect path, which, sadly, did not include the reference desk, but for him it was a meaningful journey that, as testified by the final blank red dot, fully met his research needs. References to narrativity are unmistakable given the Aristotelian beginning, middle, and end that Franzoni mapped out. Our Library space, in this light, serves as a background for ephemeral human stories that weave in and out of the narratives contained in the static print-bound books on our shelves. The research-based "plot" lines seem to embody large-scale marginalia and aide-memoirs that one scrawls in a book, transforming the library into a metaphoric architectural text. Overall, Franzoni's installation is a reaffirmation and indeed a celebration of the physical Library space. The Renaissance-like fascination with perspective is undeniable and intentionally positions the research process as spatial and intimately linked to the bricks and mortar library.

Heather Quinsey's Polaroid installation, titled "Choose Your Own Research" tackled complexities involved when researching issues of gender and sexuality. Conceived as a scavenger hunt, the project led researchers on a route of many potential divergent paths. The installation began with a Polaroid displayed over our online library catalogue; written below the image were the call numbers—without titles—to a book and an exhibition catalogue located in different sections of the Library (fig. 6). On retrieving either publication, participants discovered that the books explored aspects of sexual diversity. As well, each book retrieved offered a new Polaroid photograph hidden in between the pages that cited an additional two call numbers (fig. 7). In all, several dozen photographs were dispersed throughout the collection. Quinsey's work playfully remarks on the aspects of chance in research processes, as well as highlighting how decisions can lead researchers along unexpectedly divergent lines of inquiry. The potential fragility of research strategies is also implied: if a book listed on a particular Polaroid had been signed out, or the photograph removed by another user, the thread of the scavenger hunt was irrevocably broken. Even more emphatically, the work underscores how research is a cumulative process. A student finding the Polaroid image out of context of the scavenger hunt format will not understand the meaning of the images nor the book citations Quinsey offers. In reference to subject matter, hiding photographs within the pages of books offers a forceful metaphor of how subjects of sexuality, gender dysphoria, and queer theory are "buried" in the problematic HV section, disturbingly titled "Social Pathology, Social and Public Welfares, Criminology." Similarly, student interested in artists who present these themes in their works are unable to browse for materials on this subject as artists are—perhaps unjustly—

categorized by artistic medium, then by nationality. Quinsey seems to ask the question: which is more important for lesbian, gay, bisexual, transgendered, or questioning artists; nationality or sexuality? Library of Congress classification practices favor the former in establishing the "aboutness" of these books, yet are these decisions discriminatory? Such issues are significant, given that browsing is a vitally important retrieval method for LGBTQ users who are often too intimidated to ask for assistance at the reference desk. Furthermore, the covert nature of finding these pictures mimics the secretive ways that LGBTQ patrons search for resources in our collection.   Likewise, Quinsey's suggested readings, not offered by reference staff, emphasizes the importance of peer reference in the LGBTQ community in finding information about themselves and their communities.

Works from a design-based exhibition demonstrate how individual Library resources can provide thematic material for our exhibition projects. Design faculty instructor Sameer Farooq provided his first year students with an exhibition opportunity based on an article concerning the image database Corbis, its owner Bill Gates, and the high security fortress in Iron Mountain, Pennsylvania where the images are stored "far from the reach of historians."[iv] Key words were pulled from the article's text that became the thematic basis for individual students' installations. Despite the diversity of terms assigned, virtually all works explored the impact of licensed information resources on our library collections, but also, more by broadly, on our cultural knowledge. Maha Khan's work, titled "Chief," featured black and white photographs of prominent North American First Nations' leaders printed from the database's collection (fig. 8, 9). From a distance, the portraits seemed to emphasize the comprehensive scope of the historical collection; however, on closer inspection, viewers noticed that barcodes and price tags were affixed to the reproductions. Even closer analysis reveals that some images featured striated backgrounds that replicated the barcode motif; in others, the eyes and mouths of those portrayed were blocked out with black bars. Bahareh Mehdiyar used the world "Protest" to create a miniature diorama of tiny cut-out figures holding signs demanding to "free the images." Behind the tiny picketers, thumbnail images of participants in various international protests were affixed to the walls of the box surrounding them, which, quite intentionally, featured the Corbis watermark splayed across the image (fig. 10). Both Khan and Mehdiyar question the implications of marketing images of our shared cultural heritage, while underscoring the irony involved in licensing images of people who critiqued such forms of hegemony. Hyun Chul Kim, in "Festival," provided a playful explosion of helium-filled balloons to which were affixed images printed from Corbis (fig. 11). The medium immediately elicits a humorous reaction; however, the fragility of the helium filled balloons that could at any moment explode or drift off into the ether, provides a chilling warning of how libraries, more and more, have ephemeral information resources that are not held in an on-site, physical collection.

Although only a small sample of works has been presented, the complex interpretations elicited from each demonstrates the rich possibilities of such a creative outreach to student artist and designers. But ultimately, one must ask if

students learned from the experience and, perhaps more importantly, were able to communicate this newly acquired knowledge to their peers. Although a contentious field of research, educational theorist Patricia Goldblatt provides a compelling justification for viewing art and design as an effective communicative medium:

> Expanded perceptions open venues for understanding and action. Attention to detail excites potential for meaning, yielding important societal insights, previously taken for granted. *Transformative experiences* occur when people intuit new concepts that occasion seeing in valued ways.[v]

In short, art is a thoroughly discursive forum, which leaves more room for play than traditional linguistic modes that actually *limit* the range of interpretation for an audience.[vi] For the Dorothy H. Hoover Library, using the reflective nature of studio-based learning has become an important new forum for us to evaluate our services, keep in open dialogue with our users and promote the idea of the Library as a place within a larger communal sphere of influences.   As a user-centered facility that responds directly to our institution's course structures, the exhibitions help us engage with student, using a curricular language that they understand.

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[i] Charles M. Manly, "The Ontario College of Art," <u>Yearbook of Canadian Art</u> (Toronto: J.M. Dent and Sons, 1913), 177.

[ii] George A. Reid, "The Ontario College of Art: A Historical Note by the Principal Mr. G.A. Reid, R.C.A." <u>The Tangent</u> (May 1927): 5.

[iii] James Elkins, <u>Why Art Cannot be Taught</u> (Chicago: University of Illinois Press, 2001), 32.

[iv] Will Bradley, "Corbis," <u>Casco Issues</u>, no. 9 (Utrecht, The Netherlands: Casco Projects, 2005); Gary Haynes, "From Inside Iron Mountain," <u>National Press Photographer's Association</u>, 2005 <http://www.wilhelm-research.com/nppa/NPPA_Corbis_Preservation.pdf> (23 April 2007).

[v] Patricia F. Goldblatt, "How John Dewey's Theories Underpin Art and Art Education," <u>Education and Culture</u> 22, no. 1 (2006): 17.

[vi] Michael Ann Holly, "Art Theory," <u>Johns Hopkins Guide to Literary Theory</u>, second edition 2005, <http://litguide.press.jhu.edu/> (23 April 2007).

ACRL's Information Literacy Competency Standards for Higher Education was used as a guide in designing a survey and checklists to measure literacy levels. Following an initial survey of the students' information literacy level, two instruction sessions were provided in the use of bibliographic finding tools available from the University of Oklahoma Libraries. During each subsequent class meeting, students presented, critiqued, and discussed a referred article. The cycle was repeated, and the survey was administered again at the end of the semester. @inproceedings{Brown2002IntegratingIL, title={Integrating Information Literacy into the Science Curriculum}, author={Cecelia M. Brown and Lee R. Krumholz}, year={2002} }.