

The Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

January 1995

No. 2

THE CRSA MEETS ANNUALLY AT THE CAA

1995 SESSION. Topic: "Scientific Analysis: An Aid to Issues of Authenticity"
Thursday, 26 January, 12:30-2:00

Speakers/Art Conservators:

James Coddington, Museum of Modern Art, New York

"Interpreting Technical Analyses in Modern and Contemporary Art"

John Dennis, Dallas Museum of Art

"Scientific Analysis of Materials Used in Modern Sculpture"

Shelley Fletcher, National Gallery of Art, D.C.

"Technical Factors as an Aid to Print Scholarship"

Judy Walsh, National Gallery of Art, D.C.

"Technical Connoisseurship: Is it an Art or a Science"

Session Co-Chairpersons: Art historians Gail Levin, Barbara Buhler Lynes, and Roberta K. Tarbell will present short papers on the technical investigation of pigments, works on paper, and sculpture in the context of authentication for CRs.

A question and answer period will follow. If you have questions that you would like raised and discussed at this session, please direct them to one of the co-chairpersons as soon as possible (see page 6 for addresses and phone numbers).

A cassette tape of this session will be available at the conference, or may be ordered through Audio Archives International, Inc., 3043 Foothill Blvd. Suite 2, La Crescenta, CA 91214 (1-800-747-8069; tape number to be determined).

Of related interest to the 1995 CRSA Session at CAA:

—Immediately preceding CRSA's session, from 9:30 a.m. to noon, James Coddington will chair a session for American Institute for Conservation. Topic: "Authenticity, Connoisseurship, and the Interpretation of Technical Studies."

—*Art Journal* is preparing a special issue for Summer of 1995, focusing on conservation and art history. Editors: James Coddington and Maryan Ainsworth.

PAST CRSA SESSION, 1994. Topic: "The Catalogue Raisonné: Authenticity and Legal Issues"

Of related interest to the 1995 CRSA Session at CAA: Barbara Hoffman, CAA Counsel, of Schwartz, Weiss, Steckler & Hoffman, P.C.; and Beverly Wolff, Secretary and Counsel for the Museum of Modern Art, responded to questions formulated by the session co-chairpersons [Levin, Lynes, and Tarbell] about copyright and disparagement ("an intentional falsehood that degrades the quality or authenticity of somebody's property that results in damages to them"). A synopsis of the session was printed in the first issue of the *CRSA Newsletter*. A cassette tape of the session can be ordered through Audio Archives International, Inc., 3043 Foothill Blvd. Suite 2, La Crescenta, CA 91214 (1-800-747-8069; tape #140216-110).

FUTURE CRSA SESSION, 1996. Proposed Topic: "The Computer in the Service of the Catalogue Raisonné"

Issues include the choice of software for data collection, the organization and retrieval of information, digitizing images, and CR publication combining hard copy and CD-ROM. What data base(s) do you use in compiling your CR? Have you published or are you in the process of publishing a CR with all or part of it on disk? If enough members write to us, the editors can compile and collate the responses for publication in the next newsletter.

AFFILIATED STATUS

Susan Ball, Executive Director of CAA, reported to CRSA officers on 26 August 1994, that the CAA Affiliated Societies Committee had approved our application for formal affiliation with CAA. Our new status was announced in *CAA News* (vol. 19, November/December 1994).

NEWSLETTER INFORMATION

CRSA members will receive a newsletter twice yearly. It is intended to provide information about topics that interest you, the membership. Please let us know your concerns. For example, if you are aware of a recently published catalogue raisonné, send in its title, publisher, and author for listing in the newsletter. The newsletter may also publish members' questions pertaining to current research problems, provide recommendations about database programs that have proven to be particularly effective for catalogue raisonné projects, or address other issues. If you have insights to the history and value of the CR or concerns about sources of funding to research and write CRs, send them to one of the officers of CRSA (see page 6). Contributions from members are welcome.

CR SCHOLARS ARE "NOBLE DETECTIVES"

"The next time someone asks you what you want for Christmas, take a deep breath and say, 'I'd like a catalogue raisonné,'" wrote John Russell in the *New York Times* ("Art View: Noble Detective Work in Art," 16 December 1984). He added, "As a conversation stopper, that sentence has few equals." Russell then recommended that the speaker take a deep breath and explain:

The catalogue raisonné can be one of the noblest works of man. Through it, and better than in almost any other way, we can study a work of a great artist in its every detail. It has in it something of biography, something of the detective story, something of the laboratory and something of ecstasy.

Those of us who research, write and publish CRs resonate with the truth of Russell's strong words. He had been motivated to philosophize about the nobility of the CR because, in addition to the revised and enlarged reissue of *The Paintings of J. M. W. Turner* by Evelyn Joll and Martin Butlin (Yale University Press), three "glorious" new CRs recently had been published: John Rewald's *Paul Cézanne: The Watercolors* (Boston: The New York Graphic Society); Graham Reynolds' *The Later Paintings and Drawings of John Constable* (Yale University Press); and Marguerite Matisse-Duthuit's and Claude Duthuit's, *Henri Matisse: The Graphic Work* (distributed in the United States by Lucien Goldschmidt, Inc.).

Russell noted that revelations about and similarities among these widely dispersed works on paper could be discovered when they were brought together in a published complete catalogue. He commented on how wonderful it was to be able to examine, minutely and simultaneously, works thereto unknown. He applauded the pleasure one gained in being guided through the collected works by scholars who had seen the entire oeuvre, had read everything about it, had spent a lifetime immersed in the nuances of the biographical context for it, and who had substantial and original ideas to add to the literature. Russell's insights are music to the CR scholar's ears:

It is worthwhile to get the catalogue habit, even if it calls for patience and concentration. A CR looks dry to a layman, and the publisher is likely to skimp on the illustrations. A catalogue, moreover, is all start and stop. It is full of lists — of owners, bibliographical references, exhibitions, disputed dates and runic references to lining and relining, varnish and devarnishing. . . . If you are concerned with the artists in question you simply have to have these books somewhere at hand. . . . You owe it to yourself to have the catalogues within reach.

A NOTE FROM THE PRESIDENT

We are proud that our new organization has been recognized as an Affiliated Society of the College Art Association and confident that our continued activities will help to promote the value of the catalogue raisonné as an indispensable reference work.

It is gratifying that our membership is growing as word of our existence gets out! With so many new technologies available for data base compilation, scientific analysis of art works in determining dating and authenticity, as well as CD-ROM, laser, digital, and other

(NOTE FROM THE PRESIDENT — Continued)

publishing alternatives, our need to keep in touch with outside experts and each other is ever more apparent.

Personally, I am delighted to be able to announce the publication of my much-delayed catalogue raisonné of Edward Hopper. (Noted in our new feature, "The Catalogue Raisonné: Recent Publications," see page 5). Although I completed this work in 1984 in the dark ages of the pre-computer world, it will finally be available in June 1995. A positive result of such publication delay is the technological advance of CD-ROM; as far as I know, this is the first catalogue raisonné to appear on CD-ROM. I would appreciate hearing about any others, already available or in the works.

Is there life after the catalogue raisonné? What are the responsibilities and opportunities for catalogue veterans? These and other topics can be addressed in on-going discussions in our newsletter. Please send in your comments for the next issue.

In the decade since completing the Hopper catalogue, I have extended my research and have written his biography (Alfred A. Knopf, September 1995). My further research has made it necessary to revise some dates and other details in the Hopper catalogue raisonné, but its essays remain unchanged from the time I completed them ten years ago.

Pondering what motivates an art historian to tackle both a catalogue raisonné and a biography of the same artist, I sometimes wish that I could query the late John Rewald, who did both for Cézanne. My own reflections will appear in "Biography and Catalogue Raisonné: Edward Hopper in Two Genres," an article that will be published in the fall of 1995 in *Biography and Source Studies* (vol. II, AMS Press, New York).

We need to examine theoretical issues of the catalogue raisonné. Central to the work and its reception is whether or not the author should include interpretative material. I cannot imagine conducting so much research just to publish data and a list, but that is what some reviewers have called for and those are limitations sometimes imposed by funding sources. We invite you to send in your opinions on what a catalogue raisonné should include. Responses will be printed in the next issue, space permitting, signed or anonymous.

At present, I am completing work on a catalogue raisonné of Marsden Hartley with the help of a grant from the National Endowment for the Humanities. This will be my second catalogue raisonné, and, I expect, my last. (I welcome information on any works by Hartley not previously registered with me.)

Please send in your requests for information pertaining to your particular projects and for help with more general issues. We also welcome other suggestions and contributions to the newsletter. We will include your queries in our column called "Information Sought." Don't miss our new features "Helpful Tips" and "New Technologies" (see page 5 for both). Please share your own ideas in forthcoming issues. We also look forward to printing publication notices or review excerpts of your catalogue raisonné!

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NEW TECHNOLOGIES

CD-ROM

For information and bibliography on CD-ROM, see *Art Documentation: Bulletin of the Art Libraries Society of North America*, vol. 13, no. 3 (Fall 1994).

DIGITAL IMAGING

Luna Imaging Inc. offers digital imaging services and electronic publications to the academic community worldwide. In 1995, LUNA will release a digital archive of several thousand drawings from the Frank Lloyd Wright Foundation collection at Taliesin West.

Kevin Donovan, a new member of CRSA and Director of Special Projects for LUNA, will attend the CRSA Session on Thursday, 26 January 1995. You may talk with him there or at LUNA, 1315 Innes Place, Venice, CA 90291-3617. Telephone:(310)452-8370, FAX:(310)452-8389.

Other members offering new technologies can send in information for publication in the newsletter.

HELPFUL TIPS

When trying to track down addresses and telephone numbers for seemingly lost collectors for whom you have names, try searching CD-ROM Telephone Books. Most university libraries have this CD-ROM resource. Listings include name, address, zip code, and telephone number.

If you have a research tip that other members would find useful, let us know, and it will be published in the next newsletter.

THE CATALOGUE RAISONNÉ: RECENT PUBLICATIONS

Carr, Gerard L. Frederic Edwin Church: Catalogue Raisonné of Works of Art at Olan State Historic Site. 2 vols., Cambridge: Cambridge University Press, 1994. 606 pp.; 47 color illus., many b/w illus. \$350.00

Hills, Patricia. Jacob Lawrence: Thirty Years of Prints (1963-1993): A Catalogue Raisonné. Ed. Peter Nesbett. Seattle: Francine Seders Gallery, 1994. Distr. University of Washington Press, Seattle. 64 pp.; many color and b/w illus. \$14.95 paper.

This catalogue documents the first 30 years of Lawrence's ongoing participation in print making. . . . It includes two essays, quotes by the artist, and information on color reproductions of all of Lawrence's prints through 1993. (excerpt from publisher's catalogue)

Joannides, Paul. Masaccio and Masolino: A Complete Catalogue. London: Phaidon; New York: Distributed in North America by H. N. Abrams, 1993. 544 pp.; 160 color illus., 319 b/w illus. \$195.00

(RECENT PUBLICATIONS — Continued)

Levin, Gail. Edward Hopper: A Catalogue Raisonné. 3 vols., each boxed with CD-ROM, New York: W. W. Norton & Co., Inc., forthcoming, 1995. 352 pp. per volume; 600 color illus., many b/w illus. \$600.00

A magnificent three-volume set of the text and works and a CD-ROM which includes all scholarly information . . . cross-referenced and coded to allow many methods of access and updating. Volume One contains an essay on Hopper and his place in American art plus all illustration work done in the beginning of his career. Volume Two presents over 350 watercolor paintings and related texts. Volume Three presents over 360 oil paintings and their texts. (excerpt from publisher's catalogue)

Lewison, Jeremy. Brice Marden Prints 1961-1991: A Catalogue Raisonné. exh. cat. London Tate Gallery, 1992. Distr. University of Washington Press, Seattle. 175pp.; 16 color illus., 129 b/w illus. \$60.00; \$35.00 paper.

Ruda, Jeffrey. Fra Filippo Lippi: Life and Work with a Complete Catalogue. London: Phaidon Press; New York: distributed in North America by H. N. Abrams, 1993. 560 pp.; 150 color illus., 300 b/w illus. \$195.00

Sylvester, David. René Magritte: Catalogue Raisonné. London: Thames and Hudson, 1992-93. 2075 pp.; 100 color illus., 1800 b/w illus. \$900.00

Tricot, Xavier. James Ensor. Catalogue Raisonné of the Paintings. 2 vols. London: Philip Wilson, 1993. 720 pp.; 64 color illus., many b/w illus. \$350.00

Winan, Audur H. Wanda Gág: A Catalogue Raisonné of the Prints. Washington D.C.: Smithsonian Institution Press, 1993. 315 pp.; 8 color illus., 163 b/w illus. \$75.00

Please submit titles for publication in next newsletter.

CRSA OFFICERS

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CRSA MEMBERSHIP FORM

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INSTITUTION _____

MAILING ADDRESS _____

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FAX _____ e-mail _____

RENEWAL? _____ or NEW MEMBER? _____

DUES ENCLOSED (CRSA dues are \$10.00 per year.) _____

TODAY'S DATE _____

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