

CRSA FORUM

The Newsletter of the Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

Summer 2002

No. 9

A Note from the President by Nancy Mowll Mathews

Now that the semester is finally over, the larger world comes suddenly back into focus. And, thanks to our new CRSA newsletter, that means renewed contact with the CRSA membership and thoughts of past and future contributions to our understanding of catalogue raisonné scholarship.

In the last year, we owe much to Sharon Flescher and the International Foundation for Art Research (IFAR) for two important events. First, on December 14 and 15, 2001, Sharon organized the ground-breaking symposium, "Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace." This conference brought together scholars, dealers, collectors, attorneys, and publishers to discuss issues of authenticity. And then, for the CRSA business meeting at College Art on February 21, 2002, Sharon Flescher presented a follow-up to that conference in which areas for future discussion were outlined (see below).

At the February 21 meeting, Scott Ferris took over as CRSA newsletter editor for which we are extremely grateful. With his energetic leadership, the newsletter should once again become a vehicle for information and ideas concerning the catalogue raisonné. CRSA is also fortunate that Steven Manford has taken on the organization of next year's CRSA symposium at College Art (see below). We welcome new ideas for articles and programs organized by CRSA

members such as those that Scott and Steven have taken on, and hope to provide opportunities for many more in the future.

Editor's Notes by Scott R. Ferris

As the new editor for our newsletter I wish to make clear that I am not stepping up to the plate believing that I can fill Mel Lader's or any previous editor's shoes. In fact, I wouldn't even apply the term editor to what I may be able to do -- I am not that gifted in the grammatical arts, as you will soon learn.

Many thanks to Mel Lader for carrying the ball as far as he did. My hat's off to him!

Welcome back to our newsletter; it has been a while since our last issue. OUR newsletter...has a nice ring to it, doesn't it? But as with all rings -- ask your spouse or Frodo Baggins -- comes responsibility. As editor, I see my task as one of compiling our information, concerns, and words of wisdom, and sharing that in a printed format. Therefore, this newsletter will only be as good, resourceful, and as consistent as we are as individual contributors.

Beginning with this issue I will revive established columns (e.g. New Technology, Recent CRs) and will offer new ones (e.g. Queries, Feedback Forum). I strongly encourage you to submit material for these columns. As examples of suggested topics I am including items that I have gleaned from online sources

(some of which may not be available to our computerless colleagues). Though they are not specifically CR related they do present scholarly or funding opportunities to our membership.

I will suggest that we adjust our publishing schedule to better fit the calendars of those who wish to submit materials. Even at this early stage I can see that the end of semesters is not going to be conducive to obtaining information. Please, let's hear your opinions; when are you able to commit to submitting material? April for a May or June issue? July for a September issue? October for a November issue? Let's hear your voices.

I will also suggest that we give our newsletter a name. How about CRSA Forum? (You see it in print, what do you think?) Other ideas? Despite the handful of e-mails that I received congratulating me on reviving our newsletter [thank you very much!] and stating a heartfelt dedication to our association, I must say that we are not a wonderfully cohesive lot (the number of responses were not that impressive). We are the CRSA -- naming ones association is a step toward identifying our existence -- and therefore naming our voice, this newsletter, can only enhance our professional unity.

The CRSA newsletter will not be a forum for me to espouse my particular interest or CR topic, or to champion someone else's concerns. However, I will use my rather focused knowledge, my topic, and what wit I have to stimulate the thoughts and ideas that you have, in hopes that you will not be too bashful to share them with us all. SRF

Reports on Previous and Upcoming CRSA Sessions

FEBRUARY 2002 MEETING by Nancy Mowll Mathews

The CRSA business meeting held during the College Art Associations annual conference on February 21, 2002, provided members with a chance to review some of the issues surrounding "authenticity." Our speaker was Sharon Flescher, executive director of the

International Foundation for Art Research (IFAR). Sharon had organized the conference, "Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace" on December 14-15, 2001 in New York.

Sharon first recapped the structure of the conference, which included panels on "Procedures and Process," "Who judges the Experts," "Getting Published; At What Cost?" "Legal Liability for Giving Opinions," "Ethics and Potential Conflicts of Interest," and "Post Research: Dealing with the Field." (The IFAR Journal will carry a full report on the conference in an upcoming issue.)

She then went on to highlight areas that, from her point of view, arose from the conference as needing further exploration. Among these were the need to work toward a consensus about standards in research and procedures, the communication problems among scholars, collectors, and dealers, and the need for central databases of published catalogues raisonnés.

Sharon also reported on IFAR's long-term project of soliciting writers of catalogues raisonnés to fill out questionnaires, and their collation and publishing of the data.

CRSA cooperated in organizing the conference and is working with IFAR on an ongoing basis to advance our understanding of the many, complex facets of judging "authenticity."

CRSA SPECIAL SESSION, NEW YORK, 2003

PHOTOGRAPHIC HISTORIANS AUTHORIZING CATALOGUES RAISONNES by Steven Manford

Scholars have begun to undertake catalogues raisonnés devoted to the work of photographers. Such projects present challenges particular to the medium. The first is crafting a suitable model. Another more acute problem is determining what constitutes a finished work. Very often the sheer volume of a photographer's output itself can be a deterrent.

The 2003 CAA conference will include a session on four catalogue raisonne projects that profile the work of pioneering photographers William Henry Fox Talbot (1800-1877), Julia Margaret Cameron (1815-1879), Alfred Stieglitz (1864-1946), and Man Ray (1890-1976). Our distinguished panel will include:

--Larry Schaaf. Schaaf has devoted three decades to the correspondence and photographic work of photography's inventor, William Henry Fox Talbot. The catalogue raisonne of Talbot and his circle (in preparation) presently includes 15,000 prints and negatives. (Information on the Talbot projects can be found on the web at <http://www.foxtalbot.arts.gla.ac.uk>.)

--Julian Cox, Assistant Curator of Photographs, The J. Paul Getty Museum, is co-authoring Julia Margaret Cameron: The Collected Photographs. It will be published by the museum at the end of this year.

--Sarah Greenough, Curator of Photographs, National Gallery of Art (Washington, D.C.), published a two volume slipcased set entitled, The Alfred Stieglitz Collection: The Key Set, in May 2002. In conjunction, the National Gallery has organized the exhibition "Alfred Stieglitz: Known and Unknown" (on exhibition through September 2nd.)

--Steven Manford is the Session Chair. He is co-authoring the catalogue raisonne of the Rayographs of Man Ray. The Man Ray Rayographs Catalogue Raisonne Project seeks

to collect all of the artist's unique and cameraless photographs.

Each scholar will discuss some aspect of their project. Talks will be illustrated. A question and answer period will follow.

Those interested in the history of photography will find the presentations by leading authorities valuable. With catalogues raisonnés in production, scholarship in the history of photography is breaking new ground.

The exact date and time of the session will be announced in the fall. Those seeking additional information can contact Steven Manford by e-mail at s.manford@utoronto.ca. Those aware of similar catalogues raisonnés in preparation are asked to pass along the information to the Session Chair.

RECENT CRS: Noted and/or Reviewed

THE COMPLETE WORKS OF GEORGIA O'KEEFFE

By Barbara Buhler Lynes

Reviewed by Francis V. O'Connor

Georgia O'Keeffe: Catalogue Raisonne. 2 volumes in slipcase; 100 b&w plus 2,050 color; \$195. New Haven, CT: Yale University Press, 1999.

Georgia O'Keeffe (1887-1986) has long been regarded as one of the first and best American modernist, and this inventory of her collected works, presenting as it does her paintings, drawings, sculpture and ceramics in a continuous chronological sequence from 1901 to 1984, only reinforces that judgment. While not every work is a masterpiece (and truth to tell, most of her drawings are trivial), and her range of imagery is limited, the overwhelming impression one obtains paging through these two volumes, is of an accomplished artist creating a masterly oeuvre.

Dr. Barbara Buhler Lynes, the catalogue's author, and presently the Emily Fisher Landau Director of the Georgia O'Keeffe Museum Research Center, and Curator of the Georgia O'Keeffe Museum in Santa Fe, New Mexico, is to be congratulated on this

CRSA Forum

The Newsletter of the Catalogue Raisonne Scholars Association

Nancy Mowll Mathews, President
Heidi Hornik, List Serve
Scott R. Ferris, Editor, CRSA Forum.

Submission of Manuscripts

Please send manuscripts and letters typewritten, via e-mail or snail mail to Scott R. Ferris at, P. O. Box 73, 23 Furnace Street, Franklin Springs, NY 13341 or kentiana@dreamscape.com.

Membership

To become a member, please fill out the membership form at the end of this issue and return it to Nancy Mathews.

impressive achievement. Reading through her introductory remarks and the description of her research problems and methods, one can only stand in awe at the meticulousness with which she has imposed coherence on so complex an oeuvre. While every artist's work is different, this is, for instance, the first I have ever come across where the same works were sometimes given different titles every time they were exhibited! There has also been a commendable attempt to describe the nature

...resisted the temptation to write a long critical essay

of the papers the artist used, and to record the fitful system of grading she and her first dealer, Alfred Stieglitz, impose on what they consider the best work. The second volume contains a massive bibliography and a very detailed and useful chronology.

Commendably, Dr. Lynes has resisted the temptation to write a long critical essay, leaving the art to speak for itself. Instead she has used the remarks section of each entry to describe anything that would be pertinent to understanding the circumstances of the work's creation, and the artist's attitude toward it -- wherever possible in the artist's own, sometimes halting, but always expressive, words. For instance, I have often wondered what that dark painting titled *Black Abstraction*, with the little white dot at the crook of a curved angle, was about (No. 574; 1927, collection Whitney Museum of American Art). Dr. Lynes's remarks indicate that it was done shortly after breast surgery, and depicts her experience of falling unconscious under anesthesia -- the dot being the light above her receding over her arm at the time.

Indeed, it is plain, looking through these works, that O'Keeffe derives her subjects from a small range of intensely experienced subjects. Thus, aspects of landscape, buildings, flowers, bones, and all aspects of sky, are her usual themes, and early examples of each tend to find their ongoing evolution over her long life. The one theme she seemed to avoid was that

of portraiture. The few examples from her maturity here -- images of Dorothy Schubart (Nos. 988-89), and of the artist Beauford Delaney (Nos. 1041-45) -- demonstrate a gift for the art form. Perhaps her great patron/husband, and his ubiquitous camera, discouraged her from making images he could the more easily make.

On the other hand, no flower seems to have escaped her close inspection, and these works -- identified with her from the start of her career -- dominate the progress of her images through these pages (their only competition being mountains). She seems to have been beset by an early and invidious over interpretation of these motifs. I recall an elderly friend of mine, who came into the New York art world during the 1920s, when O'Keeffe was showing regularly in Stieglitz's Galleries, telling me that she was savagely mocked for "nailing her you-know-what" to the wall. She herself tried to refute these purely masculine associations in two of her exhibit catalogues, but in those early Freudian years, it was a subject that would not go away, given the function of flowers. Today, of course, Judy Chicago can call her private corporation *Through the Flower*, to the distress of only a certain coterie of feminists!

A Jungian approach would perhaps have been fairer and more perceptive, since if there is any motif that dominates this life work it is that of the mandala's centricity. Even her mountains, almost always seen separately, and not in ranges, provide an overwhelming sense of their massive roundness, what with their foothills building up to the pinnacles, and implying their symmetry on their other, unseen side. Here the axis mundi becomes a conspicuous reality -- as it also does in her trees. She was very much in love

with Nature throughout her life, and chose to spend her last decades in the Southwest, where its raw power is far more in evidence than anywhere in our country.

Her few examples of sculpture are of great psycho dynamic interest -- especially the first, that was occasioned by the death of her mother (No. 66; 1916). Depicting a slightly bent and totally shrouded figure, it recalls Saint-Gaudens' great monument for Henry

Adam's wife -- reverting back to her mother's allegorically inclined era for an image of grief. It also says much about the role of sculpture in an artist's oeuvre. O'Keeffe was self-evidently a painter, yet something deep in her knew that only the bringing forth of a three-dimensional object, as her mother had brought forth her, was the appropriate response. One sees this happen in the oeuvre of male painters when they are facing a major change in their lives -- such as the death of a loved one. Here, the choice of media is more important than the circumstances of commissions or practicalities. In these situations, sculpture becomes a means of compensatory dimensionality in both male and female artists given primarily to painting -- and sometimes, vice versa.

Indeed, the year Alfred Stieglitz died, she created her second, and most elaborate, sculpture (No. 123/ 1946). It was modeled in New York, in the studio of the sculptor Mary Callery, at the time she would last see her husband -- who had been in serious ill health for years. A rather baroque display of flamboyant curves and circles, whose style perhaps influenced Callery, its mandalic centrality the dominant motif, it could hardly be more symbolic of a sense of liberation from a relationship from which she had already distanced herself. Indeed, Stieglitz collapsed that July, while he was in New Mexico.

Toward the end of her life, her eyesight failing, she tended to revisit old themes, sometimes with little effect. The somewhat wan reprises of her most powerful watercolors c. 1917 (Nos. 1659-89; dated 1970s) are indicative. More successfully, perhaps because her fingers could replace her eyes, she turned to pottery (Nos. 1690 ff; dated 1970s and 1980s), and to one last sculptural motif that produced a series of tall, tapered cones in bronze and plaster (Nos. 1702-07; 40 to 78 inches high; 1982-3). These six, elegant, objects constitute her last series of works, done about three years before her death at ninety-nine. A final drawing of 1984 contains similar shapes in a landscape context, and suggest these elongated forms can have affinities with her beloved mountains. One can speculate, however, that these round steles, echoing but not emulating the shape of her monument to

her mother, were meant in some way to be her cenotaphs. Their appearance at the end of her oeuvre, and the correlation of her two earlier sculptures with the deaths of her mother and her husband, suggest the compensatory role of this art form in the life of a great painter. I realize this is not how you are supposed to interpret art these days, what with seeming chronological anomalies, and hackle raising gender implications. All the better, however, from my point of view, that we try to recognize the human dimension of art as transcendent, come to terms with the psycho dynamic energy in its etiology, and put aside narrow scholarly and theoretical constrictions for the more wide-ranging human meaning of the works we catalogue so carefully.

And speaking of cataloguing, may I say here what I said at the end of my review of Dr. David Anfam's superb inventory of Mark Rothko's oeuvre: these two volumes, as reference books, are inhumane in their bulk, almost impossible to use, and stand a threat to the human lap! They weigh, boxed, some twenty pounds. Indeed, they come in a carton with a handle -- when the handle might the better have been installed on the slipcase -- or on each volume. They are impossible to read together without spreading them out on a flat

...not included because of authenticity issues.

surface. The type face is minuscule -- and why use a font where the 3 and the 5 look alike in a book so dependent on numbers? The chronology and index are at the end of the second volume, so there is a constant back and forth that is terribly inconvenient. Given that all this information, and all the illustrations, exists in digital form, why cannot such reference books be published on augmentable CDs? When will publishers learn that this tonnage of tomes is obsolete, and start serving the future with its technology?

Finally, it must be mentioned that this catalogue raisonne has been in the news of late because of a series of twenty-eight

watercolors, titled "Canyon Suite," that are not included because of authenticity issues. While these issues cannot be addressed or assessed here, the reader might want to consult the following two news stories for general information: Jo Ann Lewis, "The Art That Went From Boon to Bust: O'Keeffe or not O'Keeffe? National Gallery Curator at Center of Controversy," *The Washington Post*, "Style," Friday, December 3, 1999, and Gretchen Reynolds, "If It's Not an O'Keeffe, Exactly What Is It?," *The New York Times*, "The Arts," Tuesday, March 7, 2000.

Commendably, Dr. Lynes was assisted in reaching a consensus on matters of authenticity by an Advisory Committee made up of William C. Agee, Wanda M. Corn, Charles C. Eldridge and Sara Greenough, and the two publishing institutions' Project Directors: Ruth E. Fine for the National Gallery, and Elizabeth Glassman for the O'Keeffe Foundation, which two institutions determined the catalogue's final content. As advocated here, such consensus scholarship is the best way to undertake a determination of authenticity.

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[Ed. O'Connor's review was posted on his web site -- <http://members.aol.com/FVOC> -- March 15, 2000.]

Update to Prints of Rockwell Kent Catalogue Raisonne Has Market Benefits by Scott R. Ferris

Correctly identifying the artwork of Rockwell Kent (1882-1971) has not always been, nor does it continue to be, as simple as it seems. In the more than two decades that I have researched and written about Kent I have examined numerous works -- artwork and prose alike -- that I would not attribute to this artist. However, numerous works signed "Rockwell Kent" continue to be attributed to and sold as creations produced by the renown artist, author, adventurer, and sociopolitical activist. In the case I cite below I have identified one such Rockwell Kent during the process of researching a third but less creative Rockwell

Kent, the artist's cousin Percy Rockwell Kent.

Percy Rockwell Kent (1900-1947) -- a.k.a. Rockwell Kent -- was a professional banker but not an artist or author, according to his three children and the public record. As a young man he had dropped his Christian name in favor of his middle, Rockwell, and was known as such ever since. He was a first cousin of Rockwell Kent (1882-1971) and Alice Kent Stoddard Pearson.

A third Rockwell Kent has recently been identified as an amateur artist and author. Rockwell Kent (1858-1934) of Brooklyn, NY, was acknowledged, in his obituary, as a renown amateur oarsman with the Nonpareil Rowing Club [New York] during the 1870s-1880s. By profession he was a proofreader, employed, during his career, by several New York newspapers including *The Sun*, *The New York Herald*, and *The New York American*.

The professional artist, Kent, confirmed his knowledge of this other Rockwell Kent in a March 17, 1970 letter to his cousin, Richard Travis Kent. In this letter he wrote, "There appears to be a rash of Rockwell Kents in the world, and as far as I can make out many of them quite unrelated to me." He goes on to say that "there was a Rockwell Kent in Brooklyn years ago. I came into correspondence with him and learned that his name, Rockwell, was derived from the doctor who brought him into the world in the [American] Civil War era."

According to Rockwell Kent's obituary, he lived with his wife, Sara Sloane Kent, at 1198 Pacific Street in Brooklyn. This address also appears on the verso of a combined nautical image (signed "R. Kent" lower right) and handwritten poem titled, "Argosy!" (signed in full). While Sara Sloane Kent's relationship to Rockwell Kent is noted in his obituary, her signature also appears along side his on a handcrafted greeting dated Christmas 1922. This greeting includes an illustration of a cornucopia (signed "R. Kent") and a typed poem titled, "Hosea, x, 12."

There exist, in the Rockwell Kent [1882-1971] Collection, Rare Book and Manuscript Library, Columbia University, two hand bound manuscripts of poems by Rockwell Kent [1858-1934] that had been attributed to Percy

Rockwell Kent. One of these manuscripts, dated Christmas, 1929, is dedicated to the author's sister Charlotte Kent [Percy's sister's name was Virginia], and the second to his niece, Dorothy Ruth Kent Bennett. These compilations include poetic references to the family, including "To Sara" and "Grace Carolyn Sloane" as well as the poems, "Argosy!," mentioned above and "King Street." The print and poem, "King Street," included in the collection at Columbia, had been attributed to Rockwell Kent [1882-1971] in Dan Burne Jones's, *The Prints of Rockwell Kent: A Catalogue Raisonné* (#154). A forth work of art [without poem], inscribed "Oak Street, New York" [signed "R. Kent" lower right], bears stylistic similarities to "King Street". It is the opinion of this researcher that the handwriting and signatures that appear on all four works is the same.

Based upon the evidence outlined above, I conclude that the artwork discussed was created by Rockwell Kent (1858-1934). I will caution, however, that I have inspected additional artwork signed, "Rockwell Kent," that I would not attribute to any of the Kents cited in this writing. Research identifying these other artists is ongoing.

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RESEARCH TIPS

In an earlier newsletter Gail Levin recommended the use of the Select Phone CD. I have used this tool myself for a number of years and can attest to it's benefits (no, I don't have stock in the company).

ProCD, a division of infoUSA, has a number of products, including Select Phone -- the American and Canadian editions. With the US edition you can search -- for a collector, colleague, institution, etc. -- by name, address, city, state, zip code, phone number, SIC code, geographic location, county, or Metropolitan Statistical Area (MSA).

In their 2001 brochure the company advertises that their CD runs on Windows 95/98, Windows NT 4.0, Windows 2000, Windows Millennium Edition but not Mac

Compatible (this is incorrect; I use a Mac and I use this software). You should discuss your compatibility needs with them.

I believe the 2002 edition comes with four CD updates during the year at a price of \$255.95 plus \$10 ground shipping (tax varies from state to state). I have discussed a discount for CRSA members and they have agreed to give 20% off (ordering info below).

To give you an example of it's use, I once tracked down a long lost painting by searching each disc or geographic location (there are 7 discs for 7 sections of the country) for the name of the person I last knew to have owned the painting. This was a long shot since the last date I had for this owner was from the 1940s. I used an old Demographics magazine theory that individuals frequently return, late in life, to within 20 miles of their place of birth and began my search there. This theory did not apply, in this case (it has in others). However, the family has an uncommon name and therefore I was able to locate a descendant on the other side of the continent. This person not only inherited the painting but was able to give me valuable information on the paintings history.

Like the American Association of Museums directory, you can subscribe to this service on an annual basis, if you choose. To inquire about the availability of ProCD products, pricing, and to obtain your discount, contact Lawrence Henderson, Marketing Consultant, directly, at tel: 800 992-3766, ext. 4194, fax: 415 930-1679 or via e-mail at Lawrence.Henderson@usainfo.com.

QUERIES

[Ed. Queries will either be quoted directly from questions sent to me or adapted for use in this column. Also see Announcements.]

??Do colleagues know the droit morale law [in France] well enough to indicate which descendants of an artist controls publication and reproduction [rights]? And, for how many years and/or generations after the death

of the artist does that control extend?

??Has anyone figured out how to keep up-to-date on current auction sales without subscribing, at considerable expense, to every auction catalog in the country?

[Ed. The library at my neighborhood art museum subscribes to several of the auction catalogs, allowing me access to these sources. I know that askart.com, for example, now has a charge for use of this type of material, where last year they did not. One other example of a per charge online auction record service is Sound View Press/Artprice.com. It has been my experience that no service is full service, though some come close.]

??One member asks if we could have regular updates on the status of our catalogue raisonnés. Thoughts on this? Updates?

??What are the best computer programs for assembling catalogue raisonné information? I have asked several authors this question but each person uses a different system. Is there a program designed specifically for this purpose? [Ed. We have had a contribution or two on this topic in previous issues of CRSA News-- e.g. Jan. 1997, No. 6. Perhaps we could get responses from members regarding the type of system they are using, its pluses and minuses.]

??Should we, as individuals or panels, become involved in providing certificates of authentication, documents, catalogue entries [for auction houses and fine arts dealers], and the like? If so is there an established fee for such services? What are our legal and insurance concerns concerning the same?

[Ed. A few bits of information on this topic have come across my desk. Fees for a document range from \$300 to \$1000, with a portion of this fee sometimes going to the author's lawyer -- to make sure that nothing is written that could be legally problematic. Fees

for writing projects will vary, calculated by a per word price or by a project price, plus expenses. Usually a contract is negotiated and drafted.

I encourage members to share their comments and guidelines on this topic. Should we, the CRSA, draft a sample schedule of fees for adaptation by our members?]

FEEDBACK FORUM (Leave Your Gun at the Door)

[Ed. This column, I hope, will give us the opportunity to voice our opinions on matters close to our hearts and our research, and provide an opportunity for us to offer helpful criticisms regarding the work and activities of our colleagues or our institutions.

To inaugurate this column I will share a few observations that have not been brought to the newsletter, due to the simple fact that we have not had one since these events occurred.]

**In the events leading up to our nation's year 2000 presidential election I don't believe anyone was misled regarding George W. Bush's support, or lack thereof, for the arts, museums, or even education for that matter. Therefore it was not a surprise to me that funding for such projects as the Smithsonian American Art Museum's renovations or for the Smithsonian itself would be cut (budget cuts announced in the New York Times, 12 December 2001).

I applaud Katherine Manthorne's 14 December 2001 *rallying call* AMART List-Serv e-mail, to write to Mitchell E. Daniels, Jr., Director, Office of Management and Budget, Vice President Dick Cheney, and Andrew Card, Chief of Staff to the President, regarding this matter.

On any issue that affects us and/or our work, I would advise this readership to make your opinions known by writing to those individuals who are empowered to manage our concerns. I will also suggest that you prevent

the illness by eliminating the cause. Major congressional elections are quickly approaching. Now is the time to research your candidate to make a learned selection. I encourage everyone to write to their senators and representatives and ask them point blank how they stand on funding the arts and museums. I will be happy to include their comments in this column -- let your politicians know that this forum is open to their voice(s).

**One other comment from the editor.

A. Alfred Taubman, principal owner and former chairman of Sotheby's, was convicted of colluding with Sir Anthony Tennant, his counterpart at Christie's, to fix prices and prevent straying clientele.

How does that effect us? Over the years the auction houses have increased their commissions while reducing their expenses [sounds like wise business management, yes?]. One of the ways in which they have reduced their expenses has been to eliminate all cost related to "expert opinions." For example, during the 1980s I was encouraged to call, collect, the American paintings department at Christie's with information related to Rockwell Kent items that were coming on the block. Eventually it got to the point where I was to call them, at my expense, and they said that they could no longer give me credit for the information that I provided them. They would, however, acknowledge that "this painting will be included in [my] forthcoming catalogue raisonne of Rockwell Kent's paintings." [Christie's, and Swann, and I do not correspond any more. I do share information with Sotheby's, Doyle's, Skinner's, etc.] Auction houses, paleez, give credit where credit is due and pay for what you use.

Should there be a truce in this ongoing battle between scholars and commercial venues -- auction houses, fine arts dealers, online auction services? Of course there should be but how do we address this issue of use/credit/pay? Is it as simple as use, credit, and pay or is there something to be negotiated? If we don't arrange an agreement with the commercial venues how can we nip

such problems as misinformation and misattributions in the bud? How will we learn of works -- for our CRs -- that might fall through the dealer/collector cracks? How can we let others know, aside through our focused published outlets, of our work?

One fine arts dealer from New York City recently suggested to me that there should be a "body of experts" that the Art Dealers association could turn to for "opinions" and documentation. Aren't we that body? Shouldn't we contact the association and let them know how to contact us?

ANNOUNCEMENTS

NATIONAL GALLERY OF ART CONDUCTS
WORLDWIDE SEARCH FOR WORKS ON
PAPER BY MARK ROTHKO
Catalogue Raisonne to be Published in 2007

The National Gallery of Art is conducting a search for works on paper by the American artist Mark Rothko (1903-1970) for inclusion in *Mark Rothko: The Works on Paper*. This multi volume catalogue raisonne will include more than 2000 drawings and paintings on paper in graphite, crayon, ink, watercolor, gouache, acrylic, and oil, often used in combination. The catalogue, scheduled for publication in 2007, is being written by Ruth E. Fine, curator of modern prints and drawings, National Gallery of Art, with assistance from Laili Nasr and Renee Maurer.

CATALOGUE CONTENTS

Catalogue entries in *Mark Rothko: The Works on Paper* will include the following data: title, dimensions, media (including mounting and paper type), provenance, exhibition history, publication history, and further explanatory commentary as needed.

CONTACT INFORMATION

Anyone with information regarding works on paper by Mark Rothko should contact Laili Nasr, Rothko Catalogue Raisonne Project, National Gallery of Art, Washington, D. C. 20565; phone (202) 842-6779; fax: (202) 842-

6936; e-mail: l-nasr@nga.gov.

[Ed. Quoted from 15 March 2002 news release.]

FYI: Thomas Hart Benton CR Foundation

According to Henry Adams, the Thomas Hart Benton catalogue raisonne foundation is based at 19 East 75th Street, New York, NY 10021; Telephone: 212 879-0756, fax: 212 879-2799. The committee consists of Adams, Jessie Benton, Anthony Benton Gude, and art dealer, Michael Owen.

CALLS FOR PAPERS, ETC.

Ed. As editor of our newsletter I invite our members to submit articles related to our CR activities. I suggest that you refer to past issues of the newsletter for examples of appropriate topics and length of articles. Should you wish to submit articles that are unusually long, when compared with previous material, I will be happy to continue an article in a following issue.

One topic that I considered for this issue was ethics. We have discussed this subject from varying angles in previous issues, however, I believe the angles to be virtually inexhaustible. Your contributions on the subject are appreciated.

Women's Arts News is looking for front page feature articles. These should be biographical articles about well known women visual artists, from anytime period, art movement or style, and medium, (fine arts - painting, sculpting, etc.; decorative arts; design; photography; and architecture).

Articles should be written for a general audience. Women's Arts News does not accept articles by or about artists seeking publicity, or articles previously published elsewhere. Due to limited space articles must be no less than 400 words and no more than 700.

For more information and guidelines see

web site: www.womenstudiocenter.org and click on Women's Arts News and then submit an article; or e-mail: WSC586@aol.com to receive a hard copy of Women's Arts News and ask for guidelines.

Women's Arts News is a monthly newsletter, September through May, by Women's Studio Center Inc. in Long Island City, NY, U.S.A. Readership is 500 and expanding throughout the United States and Canada with a main focus is the New York City/Tri-State Area.

[Ed. Gleaned from AMART-L@LISTSERV]

The Association of Historians of Nineteenth Century Art (AHNCA) has launched Nineteenth Century Art Worldwide, the first scholarly, peer reviewed E-journal devoted to nineteenth century painting, sculpture, graphic arts, photography, architecture, and decorative arts across the globe. The first issue was launched in February 2002, and is now free to all at www.19thc-artworldwide.org.

Published three times annually, this journal is open to various historical and theoretical approaches; its chronological scope is the "long" 19th century, stretching from the American and French Revolutions to World War I. Nineteenth Century Art Worldwide seeks to expand the period's canon and highlight the interconnectedness of the different nations' artistic achievements.

Articles are 4,000-6,000 words long and can include up to 10 illustrations, all of which appear in color. The next deadline for article submissions is September 15, 2002 for publication in February 2003. Suggestions for book and exhibition reviews are invited.

Please visit www.19thcartworldwide.org to see Issue #1, a vision statement, a list of editors and editorial advisory board members, and a style sheet.

[Ed. This announcement was posted online by Sura Levine, Promotions Manager, Nineteenth Century Art Worldwide, Secretary, AHNCA Associate Professor of Art History, Hampshire College, Amherst, MA 01002]

Mary Donahue and Antoinette Galotola, recent graduates of the Ph.D. program in Art History at the Graduate School and University Center of the City University of New York, will be the guest editors of a future issue of PART, devoted to an interdisciplinary study of national identity in the United States in the 1910s and 1920s (PART 10: Special Issue on Americanism and Identity in the 1910s and 1920s).

Scholarly articles, reviews of exhibitions and books, and pedagogical articles are sought on the quest to be American that developed across fields during these years. Appropriate topics will include academic discourse and cultural practices that directly or indirectly shaped this endeavor in areas ranging from the musical, visual, design and theatre arts to Literature, Philosophy, Psychology, History and Science. [Although separate from the issue in production on American Modernism this issue may run concurrently with it.]

We invite all students, recent graduates, and professionals to submit text for the issue (check submission guidelines for format information for text and images). Submissions from scholars not affiliated with the Graduate School are welcome and encouraged.

Hardcopies of the guidelines are available in the student lounge and on the PART website. Please note: incomplete submissions will be returned to the author at the author's expense. Please review the guidelines and checklist carefully.

Completed submissions can be left in the PART mailbox in the department lounge (above the student mailboxes to the right of the Student Representatives' mailboxes). Or you may mail submissions to PART, care of the Art History Department, CUNY Graduate Center, 365 Fifth Avenue, New York, New York 10016-4309.

Please do not call the Art History Department office for information regarding PART. If you have any questions about the Americanism issue, please contact Mary Donahue at dmed246@aol.com and Antoinette Galotola at tgalotola@hotmail.com. If you have suggestions for PART in general, or would like to get involved and join the PART editorial team, contact the managing editor, Caterina

Pierre, at caterina@erols.com. If you have technical or web related questions, contact the webmaster, Emily Pugh, at emily_pugh@hotmail.com.

Deadline for all submission materials: August 1st, 2002

[Ed. This announcement was posted online through AMART-L@LISTSERV.CUNY.EDU]

CALENDAR:

--EVENTS

See report on upcoming CRSA session mentioned above.

[Ed. Contributions are sought for this column.]

--GRANT, FUNDING OPPORTUNITIES/DEADLINES

John W. Kluge Fellowships Competition Announcement

The Library of Congress invites qualified scholars to conduct research in the John W. Kluge Center using the Library's collections and resources for tenure periods of six months to one year. The Center especially encourages humanistic and social science research. Interdisciplinary, cross-cultural, or multilingual research is particularly welcome.

Eligibility: Scholars who have received a terminal advanced degree within the past seven years in the humanities, social sciences or in a professional field such as architecture or law are eligible. Exceptions may be made for individuals without continuous academic careers. Applicants may be U.S. citizens or foreign nationals.

Tenure and Stipend. Fellowships may be held for periods from six to twelve months at a stipend of \$3500 per month. Constraints of space and the desirability of accommodating the maximum number of Fellows may lead to an offer of fewer months than originally requested. Fellows may begin tenure at any time during the fourteen month window between June 1 of the year in which the Fellowship is awarded and August of the year following, providing space is available. Stipends will be paid monthly, usually by

electronic transfer to a bank account.

Applications: All applications must be written in English. The application must include a research proposal (no longer than three single-spaced pages), a two page curriculum vita which should indicate major prior scholarship, an indication of the collections at the Library of Congress that will be used for research and two letters of reference (in English) from individuals who know the quality of the applicant's scholarship. The application form and reference form may be printed from the website: <http://www.loc.gov/kluge>

Deadline: Applications (including nine collated copies) must be received at the Office of Scholarly Programs, Library of Congress, by August 15, 2002.

Language Certification: For applicants whose native language is not English, there must be evidence that the applicant is fluent in English so as easily to conduct research, discuss work with colleagues, and make a public presentation, although the ultimate product of the research may be written in the applicant's native language. For English speakers who seek to do research in the Library's foreign language collections, there must be evidence that they have a command of the relevant language or languages at the level requisite for serious research.

Awards: Up to twelve Kluge Fellowships will be awarded annually by the Library of Congress. Awards will be announced no later than March 15 of the year following that in which the application is due.

For further information: Contact The John W. Kluge Center, Office of Scholarly Programs, Library of Congress, L J120, 101 Independence Avenue, SE, Washington, DC 20540-4860. Phone: 202-707-3302; Fax: 202-707-3595; e-mail: scholarly@loc.gov; web: <http://www.loc.gov/kluge>.

[Ed. This announcement was posted online by Jane Aikin (JAikin@neh.gov).]

The NEH Summer Stipends program received 751 applications last fall, and made 117 awards for the summer of 2002. We are now making plans for the October 1, 2002 deadline.

This year, for the first time, applications for Summer Stipends will be submitted electronically through the NEH website. Individuals who are interested in obtaining access to the guidelines and application instructions are invited to visit the NEH website at <http://www.neh.gov/grants/guidelines/stipends.html>.

The list of awards for the summer of 2002 is available on the website, giving project titles, names, and institutional affiliations of successful applicants.

Questions about the program can be sent via e-mail to stipends@neh.gov or via telephone: (202) 606-8200.

[Ed. This announcement was posted online by Leon Bramson, Senior Program Officer, Division of Research Programs; 202/606-8340 Lbramson@neh.gov.]

CRSA LIST SERV

When speaking with Nancy Mathews about editing this newsletter she brought up the matter of our unused/little used List Serv. Nancy suggested that we consider adapting this newsletter to an online format.

A local friend of mine, who edits the newsletter for a regional group, informed me that he creates an online newsletter for most of his fellow members and produces a hard copy for those who prefer this format or do not have the capability to download something as large as a newsletter. He said that this has reduced the cost of producing and mailing their newsletter by half or more. With these reduced costs he said that the savings quickly paid for purchasing Page Maker software.

The advantages of using page maker included: it could be opened by all, regardless of the type of system, and it allowed for a quicker and easier way to create the newsletter.

Two questions I have for our readership are: should we go to an online newsletter [plus a hardcopy] and should we absorb the cost of Page Maker (is it worth searching for a used, and therefore less expensive, copy of this

software)? I would appreciate your feedback.

As in previous newsletters I will instruct you on how to subscribe to the list. Send a new e-mail message to LISTPROC@BAYLOR.EDU and in the body of the text type, Subscribe CRSA-L and your name (e.g. Subscribe CRSA-L Heidi Hornik).

Once you are subscribed, you will receive a "welcome" message including instructions for unsubscribing.

To send a message to all the subscribers of the CRSA list serv, address the e-mail to CRSA-L@Baylor.edu. Your message will automatically be distributed to everyone on the list.

Ed. Contributions are sought for the following two columns: New Technology, and Legal and Legislative News. Please e-mail or snail mail news items to Scott R. Ferris at: kentiana@dreamscape.com or P. O. Box 73, 23 Furnace Street, Franklin Springs, NY 13341.

Membership List

Ed. Members, please check your information and make sure that it is posted correctly. I have tried to e-mail or snail mail all of you with several of the messages getting returned.

I do not intend to reprint this list with each newsletter unless there are drastic changes to be made. There are a number of additions, corrections, and updates made below.

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