

# CRSA FORUM

## The Newsletter of the Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

Autumn 2003

No. 12

### FROM THE PRESIDENT

*Nancy Mowll Mathews*

#### Topic for Annual Meeting

The CRSA annual meeting will take place, as usual, during the College Art Association conference which will be held from February 18 to 21, 2004 in Seattle. Our meeting has been scheduled for Saturday morning, February 21, at 8 am so as not to conflict with any sessions. Rather than having a panel or any formal program, we will have an information sharing session as proposed by Tina Dickey, editor of the Hans Hofmann catalogue raisonné. She has suggested that we discuss the following research issues:

- 1) How do we advertise and network to turn up long lost works of art?
- 2) How do we get access to gallery and auction house records?
- 3) Mass mailings: to whom? and do they work?
- 4) What other methods can be used as needed? (i.e. Tracing the heirs: starting with a name in the records, trace it through the obituaries and the internet white pages)

5) Is there an ideal order in which research strategies should be employed over the course of a catalogue raisonné project?

For those unable to make the meeting, Tina has agreed to write up our discussion for the next newsletter. We will also be glad to have input on these research issues on our list serve. If you have not subscribed, or if you aren't sure if you have or not, follow these steps:

\* Send a new e-mail message to LISTPROC@BAYLOR.EDU and in the body of the text, type Subscribe CRSA-L your name (e.g. Subscribe CRSA-L Nancy Mathews).

\* Once you have subscribed, you will receive a welcome message including instructions for unsubscribing.

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

We look forward to hearing from you!

### Changes In The Way We Work

*For many of us this announcement is old news. For some of us — myself not included — digital photography is already our tool of choice. Like it or not we will all, eventually, have to give up our tried and true systems, dig up the dollars and proceed to the next age. Here is a statement, from Kodak, that filtered down to us via the listserv of the National Conference of State Historic Preservation Officers. Ed.*

#### Kodak Pre-discloses Plans To Discontinue Slide Projectors and Accessories in 2004

Eastman Kodak Company has confirmed plans to discontinue the manufacture and sales of slide projection products and accessories in June of 2004. This early disclosure is being made to key user groups in order to allow time for adoption of a replacement technology or purchase of backup slide projector products.

The Kodak products included in this event are Carousel, Ektagraphic, Ektalite and Ektapro slide projectors and all Kodak Slide Projector accessories.

The current plan is to cease manufacturing in June 2004. Kodak anticipates that small quantities (continued on page 2)

ties of new Carousel, Ektagraphic, Ektalite and Ektapro slide projectors will be available through the end of 2004. In addition, the Kodak distributor, Comm-Tec, in Germany, plans to sell Ektapro projectors and accessories beyond 2004.

Kodak will offer service and support for slide projectors until 2011.

Slide projectors continue to be used in many government applications due to a proven track record of cost-effective, reliable, high quality image projection. Combining the seven years of service and support with a long history of trouble free operation, means that slide projectors will continue to enjoy many years of productive use.

Investigating and installing replacement technologies can be a challenging and costly effort with a long implementation time-line. So, many may wish to purchase backup units for currently installed slide projectors while making the transition. Upcoming government budgeting activities make it prudent to pre-disclose now in order to allow ample time to include slide projector demand in the government budgeting plans for 2004.

Making Kodak aware of your future requirements will insure that there is enough products on hand before production ends. You can do this by contacting Glenn Prince, Kodak Account Manager, Government Markets (678) 339-0723, [glenn.prince@kodak.com](mailto:glenn.prince@kodak.com).

## Terra Museum *Closing: Did The Public Finally Lose?*

*In court, out of court. How many people had enough coins to stay on the ride? The Chicagoans thought they did, and at one time they believed their fair city would retain the Terra Museum attraction.*

*What does this mean for us? It probably means, don't postpone your research trip to the Terra any longer. Ed.*

On June 20, 2003, the Board of Trustees of the Terra Foundation for the Arts announced that it will place 50 paintings and 350 works on paper on a renewable 15 year loan to The Art Institute of Chicago in late 2004.

The Terra Museum will remain open through 2004 and continue to present a rich variety of exhibitions and programs with *Modern Matters*, the sixteen month series that explores fresh perspectives on early modernism in American art.

The entire collection of more than 700 works of art will remain under the ownership and management of the Terra Foundation for the Arts. The Terra Foundation will also continue to operate the Musée d'Art Américain in Giverny, France. All requests for loans to exhibitions should continue to be directed to Elizabeth Glassman, Executive Vice President, Terra Foundation and Director of the Terra Museums. Information about objects in the collection and exhibitions should be directed to Cathy Ricciardelli, Director of Exhibitions & Collec-  
*(continued on page 3)*

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## CRSA Forum

The Newsletter of the Catalogue Raisonné Scholars Association.

Nancy Mowll Mathews, Pres.  
Scott R. Ferris, Editor  
Heidi J. Hornik, CRSA Listserv.

## Submitting Manuscripts/Notices

Please send manuscripts and letters, typewritten, via e-mail or snail mail, to: Scott R. Ferris, P. O. Box 73, Franklin Springs, NY 13341, [kentiana@verizon.net](mailto:kentiana@verizon.net).

## Membership

To become a member and maintain membership, please fill out the membership form at the end of this issue and return it to: Nancy Mathews, Williams College Museum of Art, 15 Lawrence Hall Dr., Ste. 2, Williamstown, MA 01267. Please update annually.



(continued from page 2)

tion Services, Terra Museum of American Art.

The Terra Foundation concurrently announced that it plans to significantly expand its support of American art nationally and internationally. With resources of approximately \$200 million, the Terra Foundation will be one of the leading foundations focusing on the advancement of the appreciation of American art. The Foundation will announce its programs addressing American art for a wide range of constituencies after July 2004. Future inquiries about the Terra Foundation activities should be directed to the Foundation offices.

Terra Foundation for the Arts  
Terra Museum of American Art  
664 North Michigan Avenue  
Chicago, IL 60611.

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## The Complete Photographs of Julia Margaret Cameron

Introduction, Steven Manford

The photographs of Julia Margaret Cameron are admired and enjoyed by academics and the public. Her life-sized portraits and attractive figural groupings have, in recent decades, increasingly stimulated (and have been stimulated by) Victorian, feminist, literary, and cultural studies. And still, she is perhaps the most popular of nineteenth century photographers. Deservedly so.

It is appropriate then that the first catalogue raisonné to be published on a photographer should be devoted to Julia Margaret Cameron. In his paper, delivered at the College Art Association annual conference (Feb. 2003), Julian Cox identified some comparable projects. One should not misinterpret the author's acknowledgment. While portions of a photographer's oeuvre have been published under the title of a catalogue raisonné *Julia Margaret Cameron: The Complete Photographs* is the first book to comprehensively inventory and illustrate a life in photography.

The creation of a new catalogue raisonné model will readily be appreciated by our readers. For photo historians and fans of the work of Julia Margaret Cameron the wealth of new material will be the reward. Julian Cox notes that more than half the photographs included had not previously been published or exhibited before. In the long process of recovering the work of Julia Margaret Cameron, authors Colin Ford and Julian Cox have assembled a definitive and thoughtful survey of photography.

### Peaks and Valleys: Assembling the Complete Photographs of Julia Margaret Cameron

Julian Cox

Remarks on the publication *Julia Margaret Cameron: The Complete Photographs*, by Julian Cox and Colin

Ford, with contributions by Joanne Lukitsh and Philippa Wright. (Los Angeles: The J. Paul Getty Museum, 2003)

By any standards of measurement Julia Margaret Cameron is a canonical figure in the history of photography and occupies a permanent place in the medium's top ten greatest list. Her considerable achievement has generated a body of literature and commentary of the kind awarded few other artists of the nineteenth century. It has also inspired successive generations of writers and historians, with flurries of discovery and re-discovery from the early 1970s until the present day.

Cameron's photographs have been assiduously collected by individuals and public institutions, as well as, in more recent years, by foundations and corporations. The Getty Museum has more than 300 of her works, the majority of which hail from the former holdings of the pioneering photographic collectors Samuel Wagstaff, Jr., and André Jammes. The pre-eminent public collections of photographs in North America—The George Eastman House in Rochester, New York, the Metropolitan Museum, New York, the Art Institute of Chicago, the Museum of Fine Arts, Boston, and the Harry Ransom Humanities Research Center at the University of Texas at Austin—all have significant troves of Cameron prints.

In a career that spanned four-

teen years, from 1864-1878, Cameron generated a corpus of more than 1200 photographs, a prodigious output for a photographer working in the the age of wet-collodion. However, prior to the publication of the catalogue raisonné, it is fair to say that only forty percent, approximately, of Cameron's oeuvre had been previously published or exhibited. So the recovery of Cameron's complete production allows us to see the artist in her full glory—warts and all—for the first time. The assembled works are a testament to Cameron's pioneering achievement, revealing not only vivid flashes of brilliance in individual images but also a sustained dedication to the art and activity of picture making over a career that spanned fourteen years.

The catalogue raisonné is, of course, one of the essential tools of art historical scholarship, since it fulfills the basic function of recording and analyzing an artist's entire production. However, in the field of photographic history such volumes are practically non-existent. The only useful prototypes that I know of are Kathleen Stuart Howe's 1992 catalogue (of one hundred sixty photographs) *Felix Teynard's Calotypes of Egypt* (New York, London, Carmel: Hans P. Kraus, Jr., Inc., Robert Hershkowitz Ltd, Weston Gallery Inc., 1992), and Malcolm Daniel's detailed listing of the sixty images known to comprise Edgar Degas's complete production in photography

in his 1999 exhibition catalogue (Paris: Bibliothèque Nationale de France, 1999). The collection catalogue also has some relevance here: books such as Amy Conger's 1992 catalogue of the Center of Creative Photography's holding of Edward Weston photographs (more than 1800 images) and Judith Keller's 1995 catalogue of Walker Evans prints at the Getty Museum (more than 1200 images). But while these productions have a certain similarity of scope, their objectives and function remain quite distinct from the catalogue raisonné.

When we began the process of conceiving the appropriate structure and contents of a catalogue raisonné of Cameron's photographs, we found that we had to take our lead largely from the fields of painting and the graphic arts. Here we found the two most helpful sources to be David Anfam's 1998 catalogue raisonné of Rothko's paintings (published by the National Gallery of Art and Abrams, New York) and the Art Institute of Chicago's, *Lithographs of James Whistler*, 1998. Both are exemplary of their kind, and contain the classic *modus operandi* one would expect to find in such a publication. We learned much from the Rothko and Whistler volumes, and gleaned from both in our efforts to devise a methodology and structure suited to the requirements that Cameron's work uniquely presents.

The typical way to proceed in a catalogue raisonné is to se-

quence the work strictly chronologically. However, we felt that Cameron's own preferences for the classification of her pictures should serve as the principal logic for the taxonomy of the catalogue. In the album Cameron presented to Lord Overstone—a friend and patron—in August 1865, she prepared a handwritten contents page in her distinctive bold cursive in which she listed the photographs in three distinct categories: "Portraits/Madonna Groups [and] Fancy Subjects for Pictorial Effect." The portraits and madonna groups speak for themselves, while under "Fancy Subjects" Cameron included photographs with literary, mythological, and religious themes. In the price list that accompanied her 1868 exhibition at the German Gallery, London, the work was arranged under the headings: *Fancy Subjects/Portraits [and] Series of Twelve Life-Sized Heads of Fancy Subjects*—together these categories account for a considerable percentage of Cameron's total production, and we used them to help guide the structure of the catalogue. However, in order to accommodate the complete oeuvre, we organized it into eight chapters that are driven by subject and a sensitivity to Cameron's chronology. Our common sense objective in each of the chapters was to sequence the photographs in the context of works related by style, composition and date of creation. And every effort was made to place in



reasonable proximity images that are overtly or implicitly related, thereby demonstrating a hypothetical working process. If handled effectively, this approach serves to clarify certain hitherto obscure or unknown relationships between individual pictures.

Each chapter is preceded by a two page text that introduces the subject, explains its relevance in Cameron's art, and outlines the organizational principles that apply to the sequence of pictures that follow. After the introduction there is a sequence of color plates that leads into the catalogue section for that particular chapter. In a typical page spread each photograph is accompanied by a cataloguing entry pertaining to the particulars of the print reproduced and, where applicable, the locations of other surviving examples.

The fields of information are typical of the kind that one would expect to find in such a publication: Title/Date/Collection, (located directly underneath the image) and then Inscriptions/Medium (where relevant)/Dimensions/Provenance/Other Prints/Notes (located on the facing page, at right).

The most practical way for a photographer to revise or develop a composition is to make another one. As a consequence, editing is fundamental to the photographer's art and often entails making fine distinctions between one picture and another. And evaluating the success or failure

after the fact is part of this process. Cameron appears to have engaged in this process of self evaluation to a degree uncommon among her peers. This catalogue includes numerous works that Cameron may have judged as experiments or disappointments, but the fact that she did not destroy them admits them into her oeuvre. The inclusiveness of Cameron's working methods meant that, in most cases, the task of sequencing the photographs was not difficult since Cameron worked in distinct series; for example the 32 portraits of Henry Taylor and the 50 studies of her favorite niece and god-child, Julia Jackson. Indeed a survey of any chapter in the catalogue readily demonstrates the serial nature of Cameron's production. By instinct, and in practice, she never made the same picture twice. Sometimes her repeated investigation of a favorite subject borders on the obsessive but in the context of a catalogue raisonné they are infinitely revealing of both the subject and the photographer, and invite our reappraisal of the relationship between them.

The research for the publication involved visiting and obtaining information from more than one hundred collections, mostly in the United Kingdom and the United States, but also in France, Germany, the Netherlands, Sweden, Israel, Japan and Australia. There are works from more than 75 collections, public and private, reproduced in the catalogue.

We also tracked down prints through an elaborate network of photographic dealers and collectors, the vast majority of whom were extremely supportive of our work. In instances where we could not gain access to pictures that were required for publication, additional attempts were made through dealers and curators to locate other collectors and sources of photographs. In the case of prints sold through the auction houses for which no other examples were found, it was not always possible to establish the identity of the current owners or the whereabouts of the object. Reproductions of these works were taken from the relevant auction catalogues and included in the catalogue raisonné with the wording "present whereabouts unknown". This convention is also followed in the Rothko paintings catalogue, where the unknown works are reproduced in black and white, while all the known works appear in color.

One very rewarding area of discovery in our research was the increase in the total number of works known from Cameron's final years in Ceylon, where she lived and worked from 1875-78 (she died there early in 1879). Prior to this publication no more than about a dozen of these images were known—while the final count in the catalogue is up to twenty-six. But when should the process of information gathering be drawn to a close in a project like this? Right up to the

publication date, hitherto unknown photographs continued to come to light (in fact we accommodated three late entries in the volume to increase the total from 1222 to 1225 photographs). This process of discovery is likely to continue. For example, Cameron's portrait of the poet Christina Georgina Rossetti, which we know she made (since the title is inscribed on one of Cameron's wooden negative boxes) has never been found. Cameron is also known to have registered for copyright a significant number of photographs for which the prints no longer exist or have proved impossible to locate. It is our hope that a healthy number of these pictures will subsequently come out of their hiding places and be added to the existing corpus. And so it is with some humility that we acknowledge this project as being "complete" as we could make it—and realizing that it represents the summation of what we know about Cameron at the beginning of the 21<sup>st</sup> century—at the end of three decades of close attention to her work by scholars and curators. It will be up to the next generation of scholars to continue to explore, uncover and expand our understanding of this vital and engaging historical figure.

Copyright Julian Cox

*Julian Cox, Associate Curator of Photographs, at the J. Paul Getty Museum (Los Angeles), first presented this paper at our February 2003, annual meeting.*

## Notices, Queries

### Save the Date!

The NYU School of Continuing and Professional Studies will present a two-day seminar on "The Catalogue Raisonné," April 16th and 17th, 2004. Approximately fifteen speakers will cover organizational, ethical and legal issues, the history and future of this type of art historical publication, as well as specific projects that are in progress and those that have recently been completed. Many CRSA members will be among the speakers. As part of the School of Continuing Studies, the seminar will be offered for course credit and attendees will be charged accordingly. Fortunately, CRSA members will receive a courtesy discount, and we hope all who are interested will be able to attend. *NMM*

*I am told that this is a preliminary announcement by Lisa Konigsberg/the NYU School of Continuing Education. Who will be scheduled to speak and on what topics is not posted at this time. Ed.*

### Vedder Catalog Offer

*In July, CRSA member Regina Soria Levi Bianchini wrote:*

*Last year I was the curator of an exhibition in Rome and San Gimignano featuring Elihu Vedder*

*and other landscape painters in Italy. The catalog is partially bilingual. The show consisted of the collection of Simon Parkes of New York of about sixty paintings by Vedder. There were also about twenty paintings by Vedder's friends such as Charles C. Coleman. It is a beautiful catalog and I would be happy to send it to any of my CRSA colleagues that might be interested. The title of the catalog is Impassioned Travelers: Elihu Vedder and Other American Landscape Painters of the Nineteenth Century.*

*I am updating my Vedder CR and am looking for a colleague that would work with me, either in Baltimore or in Rome, or both. I have a large archive of new material and I am getting on in years. I am anxious to complete the work I started over 30 years ago. Any advice would be very much appreciated.*

*Regina Soria can be contacted at reg.soria@tiscali.it. The 195 page, soft cover catalog includes essays by Regina Soria, Elena de Majo and Gabriele Borghini, as well as, a critical anthology and back matter; 62 color plates and several black and whites illustrate the text.*

*Please note that the cost of mailing this catalog is approximately \$12-13; therefore I will recommend that parties interested in receiving it consider covering the cost of shipping. Ed.*

### The Smithsonian's Newest Online art index

The newest online resource, which debuted June 1 at [www.siris.si.edu/saam.htm](http://www.siris.si.edu/saam.htm), is the Pre-



1877 Art Exhibition Catalogue Index. By compiling and digitizing nearly 137,000 records from more than 1,000 of America's earliest auctions, and exhibitions in the United States and Canada, the Museum puts a wealth of never before accessible early history about American art at the user's fingertips.

Users can search the database by artist, title, subject, media, type of object, provenance (owner at time of exhibition), catalogue titles or exhibition venue. Keyword or alphabetical browse searching is provided.

For further information about any of the Smithsonian American Art Museum's comprehensive art research databases, contact [them] at:

Art Information Resources  
Smithsonian American Art  
Museum

VB 3100, MRC 970

P.O. Box 37012

Washington, DC 20013-7012

Telephone: (202) 275-1932

E-mail: [artref@saam.si.edu](mailto:artref@saam.si.edu)

Reference hours: Monday to Friday, 10 a.m. to 5 p.m.

*This announcement comes to us, online, via Gwendolyn Allday.*

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## LOC'S LATEST ONLINE RESOURCE

The Library of Congress is pleased to announce the latest addition to its American Memory Web site, titled "American

Women: A Gateway to Library of Congress Resources for the Study of Women's History and Culture in the United States."

Designed as a first stop for Library of Congress researchers working in the field of American women's history, American Women provides easy entree to an online version of the Library's recently published women's history resource guide. It also contains links to existing and newly created Web documents that offer:

- \* practical advice on preparing for a research trip to the Library of Congress

- \* tips on how to search the Library's catalogs and finding aids specifically for women's history resources

- \* an overview of the Library's American Memory collections and how to find materials relating to women within and across these digital offerings

- \* helpful orientations to women's history sources in the Library's online exhibitions and its audiovisual Web broadcasts of lectures, readings, and symposia sponsored by the institution.

At the core of the new site is the slightly expanded and now fully searchable version of "American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States," a 2001 print publication that has been redesigned for online use, with added illustrations and links to digitized material located throughout the Library of Congress Web site,

including some material newly digitized especially for American Women.

Simultaneously a guide, an online magnet for digitized women's history materials drawn from a plethora of Library sources, and a gateway, American Women is an innovative addition to American Memory. The site will continue to evolve and grow as new subject approaches to women are explored, additional items and collections on women are identified and digitized, and new programs on women's themes are videotaped for public broadcasting over the Internet.

Please direct any questions to <http://www.loc.gov/rr/askalib/ask-memory2.html>.

*This announcement appeared on the American Art History Discussion List (AmArt List Serve) and written by Danna C. Bell-Russell, Digital Reference Specialist, Library of Congress.*

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## Gilbert Munger CR Online

J. Gray Sweeney, Professor of Art History (School of Art, Arizona State University-Tempe), informs me that his colleague, Michael Schroeder, has produced an "online CR of Gilbert Munger."

According to Schroeder the "Munger web site is the combination of an illustrated list of paintings and an archive of historical documentation for Munger."

Schroeder, the Assistant Director of Microsoft's Silicon Valley research lab, goes on to say that he thinks his project "provides an example of how to publish as you do the research, in order to solicit input from around the world. In fact, of the 200+ paintings catalogued more than 50 have been submitted via e-mail from people I never heard of!" he says. The Munger web site address is <http://gilbertmunger.org>.

Schroeder is interested in making this methodology more widely accepted. Sweeney is curious to know if there are other online catalogues; they are both interested in corresponding with authors of like projects.

Sweeney and Schroeder are the authors of the recently released book, *Gilbert Munger: Quest for Distinction* (Afton Historical Society Press).

Sweeney can be contacted at [gray.sweeney@asu.edu](mailto:gray.sweeney@asu.edu), and Schroeder at [mds@microsoft.com](mailto:mds@microsoft.com).

## Author's general query

Theresa Leininger-Miller is writing a biography on Augusta Savage and is curious to know how much information to include about her work. Leininger-Miller is an Associate Professor, the Director of Graduate Studies, and Chair, College of Design, Art, Architecture and Planning, University of Cincinnati. She can be reached at [theresa.leininger@uc.edu](mailto:theresa.leininger@uc.edu).

## EVENTS

American Art Lecture Series, Palmer Museum of Art, The Pennsylvania State University

The Palmer Museum of Art is pleased to announce the 2nd annual American Art Lecture Series. The 2003-04 schedule highlights twentieth century American art and cultural history, with reference to works currently on display in the Palmer Museum of Art. Lectures include:

\* "The Work in Jules Olitski's Painting," Sarah Rich, The Pennsylvania State University, November 19, 2003, 7 p.m.

\* "On the Streets with George Luks: Looking at Ashcan Paintings," Molly S. Hutton, Gettysburg College, February 9, 2004, 7 p.m.

\* "The Lusty Matron: Class, Sex, and the Modern Woman in Kenneth Hayes Miller's 1930s Paintings," Ellen Wiley Todd, George Mason University, April 5, 2004, 7 p.m.

All lectures are held in Palmer-Lipcon Auditorium at the Palmer Museum of Art, Penn State U., University Park, PA. Admission is free and open to the public. Please contact the Museum for further information at 814-865-7672.

*This announcement is brought to us by Leo G. Mazow, Curator of American Art, Palmer Museum of Art, via the AmArt List Serve,*

## "CENTER FOR AMERICAN ART" AT PHILADELPHIA MUSEUM

This autumn the new "Center for American Art," at the Philadelphia Museum of Art, began its public programming.

According to an online announcement, they are seeking ideas for the future use of the Center and how it might interact with scholarly research, teaching, or exhibition projects. Kathleen A. Foster, the Robert L. McNeil, Jr. Curator of American Art and director of the Center, request that interested parties mail in the below questionnaire information (and share it with students and colleagues). They will use this data to build their programming as well as add your name(s) to their mailing list for future events.

### Questionnaire:

☐ Yes, please put me on the mailing list for events and programs at the new Center.

Name:

Title/Institutional Affiliation:

Address (work):

Address (home):

E-mail:

(Indicate above with a check or an arrow where you'd prefer to receive mailings.)

Do you prefer e-mail ☐ or regular mail ☐ or both? ☐

What kind of activities would you like to see at the Center for American Art?

How do you think your research (or teaching, or exhibition) work can benefit from or interact with



the Center?

*Are there colleagues at your school/library/gallery/museum historic site who might wish to receive information about the Center's program?*

Return to: Center for American Art, Philadelphia Museum of Art,  
Box 7646  
Philadelphia, Pa. 19101-7646  
kafoster@philamuseum.org

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## FEEDBACK

*This letter was faxed to the CRSA Forum on 25 September by William Camfield, a member of the Comité as well as the CRSA. Ed.*

"The members of the Comité Picabia await with interest your readers' comments regarding the pros and cons of a more "open" process for work on a catalogue raisonné. For our part, the opinion and research of others is a routine part of our operation, but we do not advocate public debate as a model for producing a catalogue raisonné. We felt compelled to enter such a debate in order to respond to a scurrilous public attack by Alain Tarica in the form of a tract that he mailed—without notifying us—to an unknown number of scholars, art collectors, gallery owners, museum curators, and auction houses in Europe and the United States.

Given Mr. Tarica's gross misrepresentation of some of Picabia's work and the Comité Picabia, we felt obligated to respond

to every point, exposing his self-serving motives and methods. We proposed a measured, professional consideration of the debate if a respected and mutually acceptable journal was interested in the subject. Without our agreement, Mr. Tarica published his tract in Artnet.

Given the intensely public nature of Artnet, the Comité Picabia thought it was essential to request publication of our response as well. We ask every interested person to read with care Mr. Tarica's initial attack and response. The issues and, particularly, the questionable motives and methods of Mr. Tarica are much clearer there than in the abbreviated account provided by Scott Ferris in the Spring 2003 issue of the **CRSA Forum**. For the complete version, see [www.artnet](http://www.artnet), "The Picabia Affair" and "The Picabia Affair, Part II" in the Features section and our response at [www.picabia.com](http://www.picabia.com).

While Mr. Ferris provided an even-handed account, the last section on "The So-Called 'Remakes' of Picabia" might confuse the reader. As noted early on in Mr. Ferris' excerpt from the Comité text ("The Picabia Affair, Part II"), Mr. Tarica's theory of "Remakes" concerning a group of collages owned by him is at the heart of this entire affair. By ending his presentation of the "Remakes" with only the exchange on the painting *Sails*, Mr. Ferris concludes with a painting irrelevant to the collages and

omits the debate at the core of this affair. We understand that the content of our debate is not the point of Mr. Ferris' article, but we are concerned that the limited space at his disposal may have contributed to some confusion at the end."

*The Comité Picabia*

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## Publications

The November 2003 issue of **Vanity Fair** brings to the fore another highly visible battle between an authentication board and the general public in its article, "Judging Andy," by Michael Shnayerson (p. 196).

*Signs of the Artist: Signatures and Self-Expression in American Painting*, by John Wilmerding, Yale University Press (autumn 2003).

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## Online Discussions

*This past summer a few of our members—Peter Rooney, Jerome H. Saltzer and David Silcox—were engaged in an online discussion about whether or not to index a CR. With their permission I am reprinting the gist of their exchange as it appeared on the Indexer's Discussion Group ([index1@listserv.unc.edu](mailto:index1@listserv.unc.edu)). I encourage those who care to add to this conversation to please do so online ([listproc@baylor.edu](mailto:listproc@baylor.edu)) or in this forum.*

Peter Rooney ([magnetix@ix.netcom.com](mailto:magnetix@ix.netcom.com)) wrote:

*This is a discussion that has been bouncing around a couple of*



news lists in the field of editing. It seems there is a catalogue raisonné of Braque published without an index, and these correspondents wonder why it doesn't have an index. Although I realize that many published CRs don't have indexes, I also wonder, why not? An index could contain references to galleries; collectors; auctions; places; the artist's life; the artist's techniques and materials; and many other topics. Can someone explain why is it customary not to provide a separate index to CRs?

Jerome H Saltzer (Saltzer@MIT.EDU) wrote:

*I think the fundamental reason lies with the words "...and many other topics." There are so many different possible indexes that a really comprehensive index would take up more pages than the CR itself. So what we get instead are a few lists that attempt to help readers answer what the author thinks may be the most frequent questions.*

*This is one area where an online CR has a significant advantage over the kind that is published in a paper book. If the site designer provides a Google-style search facility, that facility will be more effective than a comprehensive index, at least in the hands of readers who can figure out how to pose search queries. (And, thanks to Google, that form of literacy is becoming wide-spread.) A CR is a kind of a database, and what the reader really wants is a database search facility that per-*

*mits locating information in ways that the author didn't think of. With even a huge investment of effort, you can't come close to approaching that with traditional indexing methods in a book.*

David Silcox (david.silcox@utoronto.ca) wrote:

*This is a ticklish subject, since I think there is more than one answer. My own huge CR on David Milne (nearly 3000 paintings) did not have a general index. However, it had an exhaustive title index, a chronological exhibition list and a bibliography, and various other lists and appendices.*

*But a general index would have been nearly as long as the catalogue itself, for certain names, subjects, places, and so on, appear on practically every page. A general index would have been both extremely difficult to make, perhaps as difficult to use, and quite possibly of not much real use (if all it provided was a page number—or, say, 600 page numbers—under one heading).*

*However, usually some kinds of information, I suspect, can be summarized in some other fashion for the reader/researcher. I did that in the introductions to the appropriate chronological sections, listing all the versions of a particular subject or locations, for example.*

*The kind of information that a general index might provide, such as a solitary or even a few mentions of another artist, critic, or place, would, in all likelihood, not be of sufficient importance to*

*warrant the work or space involved. I certainly thought not and the University of Toronto Press, well experienced in these matters, thought not too, although they encouraged the fullest forms of all the other end-matter.*

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## **Proposed CRSA Event for March 2004**

*[proposal written by Steven Manfred]*

### **Working Towards Working Together: The Auction House & Catalogue Raisonné Scholar**

The relationship between the catalogue raisonné scholar and the auction house is vitally important to both parties, particularly if the scholar is actively preparing his or her catalogue. But these relationships are frequently complicated, and awkward. Issues of confidentiality, financial compensation, ownership of new research, and acknowledgment of the scholar's work can put the specialist and auction house at odds with the scholar.

The goal of this event is to provide a forum for auction houses and the CRSA to create dialogue and establish guidelines for mutually beneficial exchanges. Concerns and proposals will be put forward. It is hoped that through discourse we can find solutions, better our working relationships with the auction houses and advance our



projects.

An evening in three parts.

Part One (three speakers, each speaker given 15 minutes): Each speaker will give a written or improvised talk reflecting upon their experiences in working with the auction houses. Speakers will be selected for their unique insights and viewpoint. For consideration: One of the three could be a senior auction house specialist. Such a person would speak to the experiences of working with the catalogue raisonné scholar.

Part Two (three speakers, each speaker given 15 minutes): Each speaker will give a written or improvised talk to propose how the catalogue raisonné scholar and the auction house might more productively work together. Topics may address contracts, sharing of information, writing catalogue entries, protocols and acknowledgment of the scholar's research. A talk may propose standards and guidelines which may in the future be adopted by the Catalogue Raisonné Scholars Association.

Part Three (running 30 minutes): With a moderator, an open discussion to take up issues and comments made in the six presentations.

An intermission could take place after the conclusion of Part Two. People could visit for 20 minutes then we would finish up with the open discussion. Therefore the

entire evening would run approximately two and a half hours, not including time for brief introductions.

Nancy Mathews has suggested that participants also include gallery representatives, since so many issues that will be discussed apply to both. Nancy further suggests limiting the time given to each speaker to five minutes, allowing more people to provide input. And she has suggested that the official program time be reduced to one hour with the open discussion being limited by the constricts of our potential host. Which brings up obvious question, does any one have a recommendation as to where this event could be held?

Please, if you have thoughts on the structure of this event, how to select speakers, who to invite, etc., contact Nancy, Steven or myself, or open discussion via our listserv.

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## Editor's Notes

Scott R. Ferris

*Please note my change of e-mail address, and just to confuse matters, I will have a new mailing address (and possibly another new e-mail address) by our next Forum!*

\*\*\*

We, the CRSA, are a group of people associated by one common denominator, the catalogue raisonné. It is fair to say that most of us share another bond, we are specialist in the work of

one or more, artist/s. Our brethren members help facilitate CRs through technical expertise or they have a keen interest in and use for the CR. Though we are an association roughly a decade young, we are still developing our organizational footing and fine tuning our voice. This **CRSA Forum** and our listserv are that voice.

Some of us are early in our CR development, while others have already published. Tina Dickey's proposal for our annual meeting—that we discuss the steps to obtaining information pertinent to our CRs—should be a discussion as much about the physical acquisition of data as it is about the techniques of information retrieval. The topic of our proposed gathering in March, 2004—defining a cooperative, mutually beneficial relationship between CRSA members (with Association backing!) and commercial entities—is one step toward info retrieval, a step that will be enriched by the input of novice and veteran alike.

Another concern is the retrieval of information before it escapes us, as brought to our attention by the *quietus* of the Terra Museum. As unfortunate as it is, we expect that objects and information will slip through our fingers as it temporarily resides in commercial venues but we are caught off guard when a public collection closes or reduces access to it materials.

How we compile what we've gathered (should we index our in-

dex?) and are we thorough in our research (the "Picabia Affair," the Warhol disputes) are questions that are best hammered out within the forge of our association. As we become a stronger organization our footing will grow steadier and our voice, resounding.

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While on the way to the printer...this last minute note from Tina Dickey.

CRSA members:

The general opinion voiced at the IFAR conference in NY in 2001 seemed to be that CR editors should not collect and submit digital images for publication because:

- 1) digital images could not be color corrected
- 2) there was not yet a standard format
- 3) the amount of images collected for a CR can lead to problems in terms of storage and organization
- 4) new technological revolutions can occur during the huge time lag when creating a CR—between when an image is received and the publication date.

A significant number of major museums no longer make transparencies, and some will only provide digital imagery.

My questions to the group:

- 1) Have the above problems been solved recently? A technological revolution was foreseen some years ago, in which bitmaps

would be replaced by a fractal form of imaging, and this could conceivably resolve both problems. Has this revolution recently occurred?

2) What are your own policies on accepting digital images instead of transparencies?

3) If the general opinion turns out to be that we, as CR editors, should continue to resist digital imagery, and if we face a serious problem in convincing museums, galleries, and collectors to submit transparencies instead of digital imagery, could we issue a statement as a group that will be more effective than our individual requests?

---

*In closing, we've come full circle. Ed.*

---

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