

CRSA Forum

The Magazine of the Catalogue Raisonné Scholars Association

An Affiliated Society of the College Art Association

Special Issue Summer, 2005

No. 17

Who are we?

I mean, who are we as an "association," the CRSA? Perhaps like every other organization we are a disparate group of individuals who just happen to have a commonality,—the CR—and as I see it, a common cause—through the bond of scholarship, a desire to work together to obtain and maintain professional respect, for ourselves and our work (perhaps the type more than the individual project), and be rewarded for the above.

I often have difficulty seeing the CRSA as an association. We lack the foundations—written bylaws and policies, a government of willing and dedicated elected leaders—versus the willing and dedicated volunteers that we have—and a participatory membership responsible to the "cause," which essentially is your own. In this edition of the Forum we take a solid step toward defining our association.

By expanding upon our earlier discussion on scholarship and compensation, or the "scholar and commercial ventures," as it has also been referred to (see the Winter 2005, No. 16 edition), as we do in this Forum, we lay the ground work for our first substantive policy. What we need to do from this point on is to refine the outline that has been developed (see below) and draft it into policy form. I trust that you, the membership at large will make suggestions on refinements and someone or a committee will begin the drafting procedure. Please, either volunteer or simply jump into the discussion—via our listserv or otherwise—to keep the ball rolling.

In our upcoming autumn issue Steven Manford will provide us with additional thoughts on this subject when he broadens the term "scholar" to include other CAA members and art historians.

Another CRSA member is still being coaxed to share his paper on his CR experience—one given at a fairly recent CR conference; with a different point of view, he assures me—for our next issue.

I spoke with a few other members, while at the April CR events, about introducing us to "their artists" in upcoming "By Way of Introduction" columns. I encourage you all to step forward with dates for publication that are convenient for you. (If I don't hear from you, you will hear from me.)

I will remind all of you that we are constantly seeking announcements, legal news, book reviews, calls for papers, etc. Consider the next deadline 9/15: far enough ahead to get

this material together now, and late enough after universities reopen to take that moment to send something off to me.

Again on this same topic, it was suggested in the original discussions that we locate a long term institutional sponsor/ site for publishing our CRs online. I know of no developments in this area. If anyone has an update on this please share your thoughts via our listserv* and Forum. (*I will include the instructions on how to access our listserv below.)

As a follow up, or perhaps as closure to my exchanges with Amy King, at Artnet, I asked her her thoughts on reconsidering the compensation issue. For their part Artnet has decided to fulfill the demands for developing sites on living artists, foregoing historical artists for the time being.

In the previous Forum I mentioned that I would unveil a new format for our "magazine." Obviously this has yet to happen, for reasons that I will discuss in "Editor's Notes."

This special issue of the CRSA Forum, which replaces the regularly scheduled June edition, will also briefly recap the NYU CR conference, "Where Angels Fear to Tread: The Catalogue Raisonné and Its Explosive Potential," that was held in April. Ed.

Scholarship and Compensation

I will preface our discussion on scholarship and compensation with comments made by a few colleagues who have chosen to remain anonymous. This will be followed by commentary from three additional colleagues—Adina Gordon, Touran Latham and David Silcox—on the benefits of and potential for compensation.

One member brought up the question: "What is the cost to the scholar when s/he charges" for their scholarship? He clarified his thought by stating:

While I was working on the CR, my motivation was to see every possible painting and let none slip through my fingers. I could not charge then, because that would have been a barrier to those that would have submitted paintings for review. Now that I have completed the CR, my motivation is different. I

now charge a fee that will discourage all the nuisance requests.

However, during the course of our conversation he suggested that the services provided by a scholar could vary—from a simple opinion to a thorough history (varying fees would apply to varying services). He also strongly suggested that such a document would be accompanied with a liability waiver form. (Peter Stern addressed a similar topic, the submission agreement, during his discussions, and with a hand out, at the NYU conference. A copy of the hand out will be insert below.)

Another member concurs with this approach: her authentication panel does not charge. With respect to auction houses the panel will provide letters of authentication in exchange for transparencies, but only in the cases when a work can be authenticated without a shadow of doubt. Moreover, they consider the sharing of information "a help to the CR and a public service." Their letters of authentication would be difficult to forge; they list the known history of the work as accurately as possible "in the interest of getting the record straight." [Getting the record straight is exactly the point I was making when we were initially addressing the problem of misinformation on the internet. It is better to snip the problem off at the bud than to let factoids replace fact. Ed.] Their letters, like our previous member's, will begin to include a waiver.

Another variation on this theme was shared with us via our listserv. On 12 July Vivian Barnett wrote:

The Catalogue Raisonné Committee of the Société Kandinsky examines paintings, watercolors and objects not included in the four published volumes of the catalogue raisonné if the owner requests that we study the work. The owner must fill out and sign a form of release and indemnity and must make the work available to the Committee for examination (and pay for transportation costs). We meet approximately once a year—usually at the Centre Pompidou in Paris or at the Städtische Galerie im Lenbachhaus in Munich—in order to compare the works with those of Kandinsky. We do not work from photographs and we do not charge a fee for the letter provided to the owner which simply states whether the work will or will not be included in the catalogue raisonné. We do not make copies of our letters of inclusion/non inclusion available. We do not give certificates of authenticity. Owners can contact me in care of the Guggenheim Museum or the Société Kandinsky at the Centre Pompidou.

My solicitation for information on services and compensation from an art researcher outside of the CRSA garnered the following results. This individual stated that her work generally falls into two categories: i.) Info sheet for individual work of art. Essentially a 1-3 page "dossier" that encompasses a picture specific essay (i.e., beyond just artist biographi-

cal material), as well as documenting exhibition records, references in published material, and adding to the provenance information when possible. \$350-450/project.

ii.) Targeted research. This is best described as direct fact gathering, and does not involve writing a full blown essay. It could be anything from searching for reviews or mentions of specific pictures in newspapers or magazine articles, gathering copies of an artist's past exhibition catalogues, researching provenance, etc. \$50/hour.

Following are the statements we received from fellow members E. Adina Gordon (William MacMonnies), Touran Latham (John Carroll) and David Silcox (David B. Milne), respectively.

E. Adina Gordon ~

Throughout the years that I was taking doctoral coursework and orals, I enjoyed a lively exchange of information on my artist with museum professionals who were working in the same field of interest. (My doctorate research became the essence of my catalogue raisonné of the sculpture of William MacMonnies.) Notwithstanding, it was also at this time that I encountered a devastating attitudinal imbalance: some academics, curators and gallery owners were helpful, while many more were less than forthcoming. The artist's family members were almost all obstructionists. Nevertheless, concurrent with my research, I wrote a major exhibition catalogue on the artist and his wife for a French museum. It was the first catalogue on an American artist printed in French and English, making it accessible to French scholars, and establishing my credentials in the field long before my dissertation was published by UMI [University of Michigan].

Time and again I received requests for information on this artist's paintings and sculpture from the major auction houses and galleries, and occasionally a museum sought my opinion. Until the completion of my doctorate I was always glad to respond in the interest of encouraging scholarly intercourse. Afterwards, I began to realize that it was always give and take: they all took and I gave. I was paid a pittance for a substantial participation in a major book and was forced to supply masses of photographic material without remuneration. When the book was released I discovered that the publisher had not listed me as an author with the Library of Congress. The book, today, is a basic reference work used by all curators of American art in museums, auction houses and galleries.

I began to charge fees for attributions of paintings and sculpture, appraisals, and my opinion on the quality and rarity of bronze and marble sculpture. At least three major museums and galleries flatly refused to pay me implying that they honored my expertise by acknowledging it, and my reward was either a good 8 X 10 black and white photo or a slide. I had no choice but to insist that my expertise has merit as

well as monetary value. In the last three years I have found more colleagues who are sympathetic with my rationale. Nevertheless, there are still a few associates who continue to be offended by my request for remuneration.

I was recently called upon by an auction house to determine the authenticity of a large bronze sculpture. My intention was to charge a fee for the work required to examine the piece and my conclusions. I explained that as a member of the Catalogue Raisonné Scholars Association, I am helping to formulate guidelines for compensation for CR scholars. The gallery owner, representing a client who wished to bid on the sculpture, agreed to pay my fee. I examined the sculpture and rendered a very detailed analysis of this particular piece—the size cast, its relative rarity in the artist's oeuvre, and the artist's relationship with the foundry that produced it (all with supporting archival references).

My fee was terribly small for stakes that, ultimately, were high. I charged \$500. The work, estimated at \$50,000-70,000, sold for \$162,000. Wasn't that a pittance for validating a work of art of this value?

Let me put it to our members this way: Do not allow our work to be underestimated!! As the value of artwork continues to rise, so should the value of expertise that is provided by the CR scholar. Let us pool our experiences with "commercial ventures" to establish appropriate fee schedules for all areas of work by scholars of minor as well as major artists.

Touran Latham ~

When highly accomplished artist, such as John Carroll, are forgotten, and their names and images of their work are eliminated from major art history treatises, we must ask ourselves: What defines notoriety and obscurity, and who or what sets the standards for categorization?

How often is the independent scholar (who endures years of research), who presents a proposal for an exhibition to a gallery or museum, or attempts to document works that are in public, private or commercial holdings, told: 'Let's do lunch sometime and talk about it'?

Commercial venues have repeatedly rejected potential sales of artwork by little known artists because, they say, it would not bring them enough profit. What do they tell us is needed in order to develop a market for these artists? A track record that is documented in a catalogue raisonné! And who is to provide them with this? The scholar who is still waiting for

that invitation to lunch. Think about it: Is it any wonder why we need policies that support, encourage, and value our work?

David Silcox ~

—I do believe that if the CRSA were to adopt a minimum fee for dealers, auction houses, private collectors, or public institutions, I think that it is something that could be sold.

The issue is in making the fee a normal part of business for everyone concerned. This means working out such things as a minimum rate for: a) a verbal assessment; b) a written assessment; c) an appraisal for donation purposes; etc.

Auction houses do this when they go looking for business, and they would pay if they knew up front that a fee was involved. Of course they are not going to offer a fee, and they may balk initially, but a representation to them and to museums/art galleries, which I would support and help with, would clear the path.

When you present an owner/institution/business with the information up front, you are already more than half way there. When you say that the normal fees in the industry are, say, \$300 plus taxes and reasonable expenses, you can then either waive them, trade them for a transparency, say that they are minimum but yours are \$500+ or more, etc. Your written opinion, after all, is used by insurance companies in court, by lawyers dealing with estates, by families dividing assets, and so on.

We just have to get our collective act together and perhaps print up a little brochure setting out the regime that we want to go with and agree upon.

Obviously we are not lacking for diversity of opinion. The information directly below will attempt to bring these thoughts together. I strongly encourage feedback on this topic and suggestions for where to go from here: can a letter or letters be written based upon the below outline for CRSA members use?

Ed.

Outline of services rendered and potential compensation.

Below please find an outline of the services and potential range of compensation for our expertise. The information contained within was gathered from individual members as well as from a meeting that was held on 15 April at the offices of IFAR. Those who attended this meeting included: Sharon Flescher (Exec. Dir., IFAR), Michael Schroeder (Gilbert Munger), Deborah Browning Schimek (Hans Reichel), E. Adina Gordon, Tina Dickey (Hans Hofman), Steven Manford (Man Ray),

and Scott R. Ferris (Rockwell Kent).

Letter of introduction and purpose: general opening remarks or parameters (e.g. "This agreement between us constitutes...")

Types of service:

1. Writing: full length books or essays; introductions or catalogue entries; editing or reports
 - A. Conditions: sole; co-author; group projects;
 - B. Subjects: historical or contemporary
 - C. Format: print (journal; magazine; book) or online
2. Lectures:
 - A. Length of lecture (in minutes/hours)
 - B. Required equipment (e.g. podium, microphone, slide or power point projection, laser pointer)
3. Collection assessment, and attribution:
 - A. Inspection of object/s (on-site)
 1. determining authorship of art work/s
 2. dating works of art
 - B. verbal or written assessment of a collection or individual object
 - C. Inspection of documentation (on-site)
4. Miscellaneous:
 - A. conferences
 - B. researching archival materials
 - C. interviews, on-site
 - D. the planning of research projects
 - E. the planning, selecting and hanging of exhibitions
 - F. supervising research assistants
 - G. general advising
 - H. preparing verbal, written or media presentations
 - I. essay or report writing
 - J. commenting on, or editing, the substance and/or verbal character of a text

Specifications for Services:

1. Length of engagement: time frame or deadline for the work
2. Travel time
3. Travel expense: arrangements, fare, lodging
4. Office/clerical duties: long distance telephone and faxes, e-mail and online, photocopying and collating, other office materials
5. Photographic expenses: photography, slides, transparencies, professional scanning, CDs, DVDs; permission fees
6. Assistance fees: translations, research assistants
7. Legal fees

Stipulations pertaining to authorship:

1. Retention of copyright in original work for future republication

2. Full credit in any publication and/or media presentation for which [I] have consulted

Define differences between entities for which services are rendered:

Services rendered to:

1. colleagues and friends
2. public institutions (e.g. libraries, museums)
3. private collectors, dealers, auction houses
4. insurance companies, appraisers, lawyers, estates, families dividing assets
5. charitable organizations/events

Schedule of fees:

1. Notify client of fee requirement at onset of discussion
2. Provide client with schedule of fees
3. Clarify that expenses are in addition to any given fee

Type of fee, amount and schedule of payment:

1. Time:
 - A. Per diem
 - i.) amount (e.g. \$300-500-1,000-1,500) plus expenses
 - ii.) definition (e.g. any eight hour period given to a task; extended hours; plus expenses)
 - B. Per hour (e.g. \$50-75-100-150-200) plus expenses
2. Per word [writing projects]: amount (\$1.50-2.00-2.50-3.00); stipulate a minimum project fee (e.g. \$500-1,000-1,500-2,000) plus expenses
3. Per lecture (\$500-1,000-1,500) plus expenses
4. Assessment of collection: dependent upon size of collection and therefore time (e.g. first hour or less: \$500-1000-2000; additional hours: \$250-500-1000) plus expenses
5. Retainer for long term project: used for advisory or supervisory work where it is difficult to estimate time and expenses (e.g. \$1,000-3,000-5,000 per month). When the work in any given month (while on retainer) exceeds the amount of the monthly retainer, calculated at the per diem fee, the additional time should be billed as "General Consulting" (see hourly or per diem fee)
6. Legal: expert witness, trial consultation and preparation, litigation support, dispute resolution (minimum fee based upon first hour or less: \$250-500-750-1000; each additional hour: \$150-250-500); deposition, court testimony (\$350-500-750; set minimum hour requirement)
7. Expenses:
 - A. Out-of-pocket: examples: photocopying, office materials, photography (slides, transparencies, CDs, DVDs), photography permissions fees, translators, research assistance, long-distance calls, faxes
 - i.) limitations: out-of-pocket expenses shall not exceed a percentage (e.g. 15%) of the total consulting fee unless specifically negotiated
 - B. Expenses, travel: plane, train, bus, taxi, limo; meals; lodging
 - C. Expenses, miscellaneous: travel time, taxes, legal fees

Additional important considerations:

1. Renegotiating agreement if and when circumstances substantially change
2. "Termination fee," should contracted work or event be canceled for whatever reason: stipulate percentage (e.g. 35%-50%-65%) or flat rate fee
3. In the event of any dispute arising out of this agreement: refer dispute to arbitrator (e.g. American Arbitrator Association)

- in New York City): limit any award to total fee and expenses, plus reasonable interest and expenses
4. Further contact: Submission agreement should note desire for ongoing access to artwork by scholar

The above outline should be reformatted into letter form, using CRSA stationary [being developed], and could be used as a basic "schedule of fees" by any CRSA member. Perhaps someone would care to tackle this project?

Where Angels Fear to Tread: The Catalogue Raisonné and Its Explosive Potential

A recap of the April 16-17 2005 program organized by Lisa Koenigsberg and New York University's School of Continuing and Professional Studies, with assistance from Nancy Mowll Mathews, and the support of Adelson Galleries, Babcock Galleries, the Catalogue Raisonné Scholars Association, The Hans Hofmann Foundation, Spanierman Gallery, LLC, and The Exeter Group.

The following is a reprint of précis and other documents that were handed out at New York University, as well as updates that were submitted after the event.

Saturday, April 16.

Welcome and Introduction

Lisa Koenigsberg. Sat., 9:15-9:30 am [times noted were scheduled times].

Cassatt Color Prints and Prendergast Monotypes: Problems of the Unique Multiple

Nancy Mowll Mathews. Sat., 9:30-10:10 am.

The color print craze of the 1890s resulted in some of the most beautiful and important prints in the history of American art. Artists like Mary Cassatt and Maurice Prendergast, two Americans living in Paris at the time, were inspired by French styles and art theory to experiment with this medium. Cassatt's series of ten color aquatints, exhibited in Paris in 1891, were on the leading edge of the color print movement; while Prendergast's monotypes of the later nineties and early 1900s represent a flowering of the style in Boston and New York.

My cataloguing of both of these bodies of work took place in the 1980s and resulted in the publication of *Mary Cassatt: The Color Prints* (1989, with Barbara Shapiro) and *Maurice Prendergast, Charles Prendergast: A Catalogue Raisonné* (1990, with Carol Clark, Gwendolyn Owens and Cecily Langdale). In the intervening years, I have continued to work in both areas. In this talk, I would like to discuss the process used in compiling the initial catalogues and share with you the directions I've taken since.

Color prints in general occupy a kind of mid-point between the traditional definition of prints and paintings, and these are especially paradoxical because of the deliberate experimentation by both artists. On the one hand, Mary Cassatt subverted the well established European intaglio techniques of drypoint and aquatint with hand inking—what should have been identical multiples into unique near-paintings. Prendergast, on the other hand, made good use of the "monotype's" ability to produce multiple pulls, turning the unique print into a series.

In the Nature of the Beast: The Notion of Multiples and Catalogues Raisonné of Photography

Denise Bethel. Sat., 10:15-10:55 am.

More and more, photographs from many different decades and a variety of countries are becoming a central part of major museum exhibitions, Ph.D. dissertations and the art market. Yet both the scholarly community and the marketplace lack a tool that is essential to the serious study and astute marketing of other forms of art: the catalogue raisonné. Although there has been an explosion in books on photography in the past twenty years, very few of those volumes answer the questions that are addressed in the basic catalogue raisonné: what kind, how many and when. A few pioneering researchers have taken on what may, in the end, prove to be an insurmountable task: to provide comprehensive catalogues of a photographer's oeuvre, starting from scratch. The few catalogues that have been produced thus far raise what is perhaps the most important issue of all: what is the ideal form of the catalogue raisonné for photographs? It cannot be in the form of the typical paintings catalogue raisonné, which deals with unique objects: the photogram and the daguerreotype aside, photographs are by their

very nature not unique—they are produced from negatives. Yet it cannot be in the form of the typical print catalogue raisonné, which most often deals in objects that were created as art, in editions, and are intended as multiples: touted as true multiples, photographs from negatives—until recently—are almost never exact duplicates. In some instances, they are not even recognizable as any sort of duplicate at all. Will we need a whole new form of catalogue raisonné for photographs? How, in the end, do we create a catalogue raisonné for photographs from negatives that are best characterized by the phrase "one-of-a-kind multiples"?

Between Catalogue and Construction Manual: Documenting the Installations of Ilya Kabakov
Boris Groys. Sat., 11:15-11:55 am [no précis submitted].

The Lichtenstein Catalogue Raisonné: Select Case Studies in Multiples and Authenticity
Yolande Trincere. Sat., 12:00-12:40 pm.

- Creation of the catalogue raisonné project by the Roy Lichtenstein Foundation
- The problem of multiples
- The creation of sculpture editions with Gemini, Tyler and Tallix
- Case studies of the 1970's and 1980's
- Conclusions of issues of authenticity and sculpture editions of brass, wood and bronze.

Lunch 12:40-2:00 pm.

Sharing a Database Over the Internet
Richard Grant. Sat., 2:00-2:40 pm.

This talk will explore the options available to those who wish to have two or more researchers share a database, with particular emphasis on what is required to do so over the internet. The assumption is that the requirements include the ability to have multiple users access the database simultaneously both for inquiry and data entry. The full range of options for sharing data will be discussed, including the simple transmission of copies of files, Virtual Private Networks, use of remote Open Data Base Connectivity and Remote Terminal Support for Remote Desktop and CITRIX. Emphasis will be on the advantages and disadvantages of each approach and what hardware and software must be acquired to use each. There will be an online demonstration of accessing the Diebenkorn database that runs on a computer in Berkeley, CA. It will include a performance comparison between the remote database and a local copy being accessed directly on a laptop computer in the seminar room. Sources of heavily discounted software to support remote operations will be discussed and details made available.

The Richard Diebenkorn Catalogue Raisonné Database
Richard Grant. Sat., 2:45-3:25 pm.

This presentation will discuss the history of the Diebenkorn project, how it has been staffed and managed, and how the data has been acquired and captured. Particular emphasis will be given to the criteria used for selection of the database software. Because the project manager, Mr. Grant, was experienced in selection and implementation of software systems in commercial and governmental institutions, it was decided to use the same approach and methodology he had previously used. The team determined that the requirements for a catalogue raisonné are a subset of those for a museum's collection management system. Thus, after an extensive evaluation of museum software, *The Museum System*, a product originally developed in cooperation with the Metropolitan Museum, was chosen for the project. There will be a demonstration of how the data has been catalogued and the tools available to format and output the data. There will be a discussion of the economics of using such a product as an alternative to creating a custom database.

Break. 3:25-3:45 pm.

Producing a Catalogue Raisonné for the Web: The George Bellows Catalogue Raisonné
Glenn C. Peck, Jr. Sat., 3:45-4:25 pm [no précis submitted].

Panel Discussion on Catalogues Raisonné, Databases and the Internet

Richard Grant, Glenn C. Peck, Jr., Peter Rooney, Michael D. Schroeder. Sat., 4:30-5:45 pm. [précis submitted by Peter Rooney and Michael D. Schroeder only].

Peter Rooney

By examining the database of your artist from various angles and crosschecking facts for consistency, interesting discoveries can be made.

We explore such tasks as:

- Conflation of works in the database previously thought to be separated works.
- Approximate dating of "undated" works by means of a chronology of images or an index of signatures
- Identification of works by means of indexes of size (area) and medium
- Examination of dealer's reports to verify present location of works
- Attempted identification of works known only from exhibition lists
- A computer database helps to resolve such questions (examples will be given).

[Peter submitted the following additional information.]

CRSS (Catalogue Raisonné Software System)

CRSS is a series of computer procedures which enable a researcher who is creating a catalogue raisonné to quickly and efficiently record and organize the information required:

- a list of all known artworks by an individual artist
- a description of each work, along with images
- current and previous ownership
- exhibition history
- bibliographic citations

The information is stored as a database—i.e., a group of related computer files. The database can be examined and edited interactively—as data is added or edited in any file, the changes are immediately reflected throughout the system. At any point in the research process, the data is available for review on-screen or in printed reports.

When the data is in final form, a typeset catalogue can be produced, and its format laid out as desired. CRSS will print directly and is also adaptable to desktop publishing programs and photocomposition.

Subsets of CRSS enable an artist, gallery director or collector to compile exhibition catalogues, collection inventories, or an artist's inventory, using the same data already input for the catalogue raisonné.

The artworks database is a system of five primary files: works, images, provenance, exhibitions and bibliography. These primary files are held together by linking files. Linking files enable the researcher to switch rapidly between the primary files at specific points related to the particular work of art being studied. The files are also indexed by title, date, medium, size, etc. The indexes enable the researcher to view and compare the works with each other, and even help to identify works that are not yet fully researched.

The CRSS is net workable, and runs on MS Windows 2000, XP, or similar.

Michael D. Schroeder

The Web offers a new way for art historians to do catalog research and publish it.

Professionals who do not learn how to use this tool where appropriate will be eclipsed.

Professors have an obligation to train the next generation of researchers in Web based information gathering and publication.

The power of the Web in doing catalog research comes from the feedback effect generated when a researcher starts publishing early in the catalog process. This includes other art historians, collectors, dealers and the general public in the information gathering process. Because of popular television shows like *Antiques Roadshow*, the general public is well sensitized to the potential value in old pictures found in family attics or over grandma's mantel. They will try to learn about such a painting by looking up the artist on the Web. A nascent catalog Web site will be found by the internet search service and the art historian contacted by e-mail. The information exchange that results informs the owner about the work and adds a new work

to the growing catalog. By such a feedback loop the catalog of a little known artist can grow considerably. In the case of my Gilbert Munger (1837-1903) Web catalog at <http://gilbertmunger.org>, the known body of works has grown over eight years by this technique from about 80 to more than 225.

The advantages of this approach include:

- Involves the public and the profession in gathering information
- Positive feedback loop finds works in attics and letters in old trunks
- Enhanced reader experience: complete source material; no limit on number of images; full text search; active cross references, fresh content
- Reaches a wide audience
- Low production cost
- Vests control with the art historian rather than the sponsor.

Important issues to consider are:

- Arranging for Web publication rights for images at a reasonable cost
- Setting the proper balance between information sharing and information hoarding
- Inadequate and/or expensive tools for such Web publication
- Arranging for the content of Web based catalog raisonné to persist in perpetuity.

Evening at Spanierman Gallery. Sat., 6:30-8:30 pm.

Celebrating the First Two Volumes of the Winslow Homer Catalogue Raisonné

Sunday, April 17.

Mark Rothko: Reason Regained

David Anfam. Sun., 9:30-10:10 am.

- Institutional Control vs. Individual Scholarship
- The Advantages and Drawbacks of Technology
- Authentication and Its Perils
- Facts vs. Interpretation.

Archives Anecdote and Visual Logic: The Hans Hofmann Catalogue Raisonné

Tina Dickey. Sun., 10:15-10:55 am.

This talk explores how anecdote and visual logic bring the archives to life, or the ways in which oral history and biography contribute to authentication. When there's no paper trail, and even sometimes when there is, a work may have to be authenticated by other means: technical analysis or connoisseurship. Nearly every essay in Ronald Spencer's book [*The Expert Versus the Object: Judging Fakes and False Attributions in the Visual Arts*. See *CRSA Forum*, June, 2004, No. 14] suggested that scientific analysis is best used as a last resort, which leaves us with visual authentication—murky waters to many, but not to those with visual acumen! Aside from familiarity with the painter's oeuvre, what sort of resources and training develop the ability to authenticate a work by visual means alone? In the case of Hans Hofmann his extraordinary legacy as a teacher held clues to explain the visual complexity of his paintings. The experience of conducting an oral history of his students, and studying painting with them, turned out to be quite helpful in achieving the advanced visual logic necessary to fully explain and authenticate his work. Through oral history and biography, the catalogue raisonné author can assimilate the knowledge of the artist's own community to reconstruct a visual continuum in a body of work and thus encourage a deeper understanding of the creative process.

Break. 10:55-11:15 am.

Revelations and Reconsiderations: New Thoughts on Theodore Robinson

Sona Johnston. Sun., 11:15-11:55 am.

The exhibition organized by the Baltimore Museum of Art, *In Monet's Light: Theodore Robinson at Giverny*, offered an unparalleled opportunity to study and compare a large body of paintings by Theodore Robinson, the artist credited with bringing Impressionism to America. Specifically, it followed his transformation from a figural painter working mainly in the American Realist manner into one who became a keen observer of the world around him inspired by his good friend and mentor, Claude Monet. Much about this transformation is recorded in Robinson's personal diaries which shed considerable light on his artistic intent and the methods he used to achieve them.

The exhibition also benefited the Theodore Robinson catalogue raisonné project in that several individuals, including descendants of the artist, brought forth both works known only through early exhibition and auction records as well as hitherto unrecorded paintings and sketchbooks that deepen knowledge of specific periods, notable his early career in both America and France.

Seeing Double and Other Maladies of the Catalogue Raisonné Scholar

Scott R. Ferris. Sun., 12:00-12:40 pm.

This lecture will address the problems of documenting an artist's oeuvre. For the purposes of this lecture Mr. Ferris, a specialist in the art of Rockwell Kent, will identify several works—paintings as well as drawings—that have confused researchers by their similarity to other works by the artist, as well as, to works by other artists.

Not unlike Monet, Kent revisited a scene on numerous occasions to capture the varying visual effects created by changing atmospheric conditions. Additional confusion has arisen by Kent's tendency to rework a composition; by his ability and willingness to replicate his own work; and his propensity to reuse compositional titles. If this were not enough to frustrate the catalogue raisonné scholar, Kent's decades long popularity encouraged other artists to flatter him with imitations, a problem that has become more noticeable with the arrival of online sales and unvetted scholarship.

[I add the following reflection. Ed.]

I began my presentation with two portraits of Kent: i.) as a young student painting outdoors; ii.) seated in his Greenland hut, accompanied by male and female company—the latter most likely being his *kifak*—"house keeper"—and occasional lover, Salamina. While introducing these images I made an impromptu remark about Kent's well known infidelities. My reason for mentioning this was because this aspect of his history, as well as another personal characteristic—his sociopolitical foundations—has been used as a measure to gauge his artistic ability, as well as, his contribution to American art history. Unfortunately, as Hilton Kramer made clear as recently as last year, in his "review" of a Kent exhibit at the Farnsworth Art Museum in Maine ("Two Rockwell Kents: A Moby-Dick Etcher And Stalin Admirer." *New York Observer*. 9/16/04), the blinders remain on. This ongoing prejudice, in *small quarters*, has provided additional maladies for the CR scholar. Nevertheless, the prognosis continues to be a slow, steady recovery.

Lunch. Sun., 12:40-2:00 pm.

The Submission Agreement and Other Legal Safeguards for Those Involved in Catalogues Raisonné

Peter R. Stern. Sun., 2:00-2:45 pm.

Peter has provided draft documents—6 pages—that are shared with you at the end of this issue of the Forum, just prior to the membership list. These will be reproduced from the hand outs that were at the conference. This replaces Peter's précis.

The Protection of the Law: Authenticity and Other Issues: A Panel Discussion

John Driscoll, Tina Dickey, Scott R. Ferris, Abigail Booth Gerds and Peter R. Stern, moderated by Lisa Koenigsberg. Sun., 2:50-4:20 pm.

No notes were taken during this presentation.

The weekends program ended with this last panel presentation.

One other conference note. I was informed post conference that all presentations were recorded by Lisa Koenigsberg. Perhaps I am naive but it has been common procedure prior to any lecture that I have given, at any institution, that I am notified before hand that the host would like make such a recording. It has also been common procedure that a copy of the recording

is made available to me, usually at the hosts' expense.

I have expressed my displeasure with Lisa that this has occurred. I have also expressed my willingness to pay the cost of making a copy of the recording, in light of the fact that the expense of putting on this last conference probably exceeded its income.

I am interested in hearing from any other participant of this years or last years conference regarding this topic.

Editor's Notes

This issue of the CRSA Forum has been long in coming for a couple of reasons: i) I am human; ii) CRSA member submissions to the Forum continue to be difficult to acquire.

To elucidate:

i) In short, this past year has been a terrible one for me and my attention has been required every other place than on Our CRSA Forum. And having to prod members for material for the Forum has drained my enthusiasm to produce it.

ii) I began my tenure as editor making it clear to everyone that I was not a professional editor but I could compile Our contributions into a worthwhile publication. That was with the Summer 2002, No. 9 edition, now nine issues ago. I believe I have done that.

Even when my sources of information have changed and the content of the Forum has evolved, I have managed to compile another issue. In fact I have increased the number of issues to three per year versus two (what is a "newsletter" if it isn't a frequent, newsworthy publication?). What we have is not a newsletter but a magazine, of sorts, which is fine, but it still exist on member contributions.

As I have mentioned repeatedly, I am a volunteer, unpaid; contributors, likewise, are not paid.

Who keeps Our Forum alive? A handful of people; here are the names of contributors from the past nine issues: Nancy Mowll Mathews, Steven Manford, Tina Dickey (+CRSA website), Heidi Hornik (CRSA Listserv), Francis O'Connor, Comité Picabia, Alain Tarica, Julian Cox, Touran Latham, Ron Spencer, Charlotte Sholod, David Silcox, Gail Levin, Peter Nesbett, Eileen Costello, Michael Reed, Adina Gordon, Sharon Flescher, Deborah Schimek, and several "announcement" contributors including Gray Sweeney, Michael Schroeder, Peter Rooney, Jerome Saltzer, Lisa

Koenigsberg, Adrienne Baxter Bell, Frances Gray, Jeffrey Coven, Joyce Stoner, Amy King. (I may be missing a few people but your contributions are no less heartfelt.)

When edition No. 9 was published we had approximately 97 CRSA members. Therefore, the ratio between the above mentioned contributors and 97 members may sound high. But consider this: Now we have 162 members, so when I try to maintain the same content—at least two full length essays and several announcements and other ancillary materials—in each issue, the ratio of contributors drops. If everyone contributed one essay and one announcement or news, we would have enough material for 27 years (6+ essays per year plus numerous newsworthy tidbits), and that's not taking into account our regular membership growth!

I was in fear of having to change the name of our newsletter to the O'Connor/Mathews/Manford/Dickey Forum because these individuals contributed, in various ways, on a regular basis. (I maintained our name, CRSA Forum, by coercing, threatening and other vile means commonly practiced by con-temporary politicians, our membership into submitting materials. In a recent telephone conversation with another of our fellow members I mentioned this concern and he said, "I was wondering about all this Kent material..." Well, the bottom line is: We are what You contribute.

Having said all of the above I wish to announce the end of my tenure as editor of the CRSA Forum with the Winter 2006 issue. In so doing I extend an invitation to any member who is willing to take my place. I will edit the Autumn and Winter issues, provided enough material is sent my way.

Many thanks to those who have contributed; many thanks to those who have acknowledged my efforts. You are appreciated!

Scott R. Ferris

Instructions for accessing our CRSA Listserv

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 Karl Rove).

Once you have subscribed you will receive a "Welcome" message including instructions for unsubscribing.

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

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

SUBMISSION AGREEMENT

SUBMISSION AGREEMENT, dated as of _____, 2005, by and between the Artist Catalogue Raisonné Project Inc. ("the Project"), and _____ ("the Owner"), the owner of the following work:

Title/Subject:	_____
Medium:	_____
Size:	_____
Date:	_____
Signature:	_____:

("the Work").

The Project has been established for the purpose of preparing and publishing a catalogue raisonné of the works of Artist (the "Catalogue Raisonné");

The Owner is submitting the Work to the Project and requested that the Project consider the Work for inclusion in the Catalogue Raisonné.

The Project has agreed to consider the Work on the terms and conditions set forth herein;

The parties hereto agree as follows:

1. The Project agrees to consider the Work for purposes of rendering an opinion to the Owner concerning the possible inclusion of the Work in the Catalogue Raisonné. After such consideration and research as the Project, in its sole discretion, shall deem appropriate, the Project shall advise the Owner as to whether (a) it will include the Work in the Catalogue Raisonné; (b) it will not include the Work in the Catalogue Raisonné; or (c) it is unable to reach a decision at this time.

2. The Owner expressly understands and agrees that (i) none of the Project, its officers, directors, employees or agents warrants or guarantees the correctness of the Project's decision; and (ii) the only obligation of each of the Project, its officers, directors, employees or agents with respect to the Work is for each of them to exercise reasonable judgment in considering the Work. Accordingly, the Owner hereby releases and discharges each of the Project, its officers, directors, employees or agents thereof from and against any and all claims, liabilities, losses and damages, and all costs and expenses (including attorneys' fees) related thereto, arising out of, based upon or resulting from the decision (or lack thereof) rendered by the Project concerning the Work.

3. The Owner represents and warrants to the Project that the Owner is the actual owner of the Work and that the Owner has the sole title thereto and right to possession thereof.

4. As part of the submission, the Owner shall provide the Project with:

- (a) a transparency or equivalent high quality digital image of the Work, suitable for publication.
- (b) all information about the Work known to the Owner, including but not limited to its full provenance and exhibition history, as well as any opinion by any expert or scholar as to the attribution of the Work.
- (c) the results of any scientific examination or testing of the Work.

The Owner represents and warrants to the Project that all information provided to the Project is accurate to the best of the Owner's knowledge.

5. The Owner agrees to defend, indemnify and hold harmless each of the Project, its officers, directors, employees or agents thereof from and against any and all claims, liabilities, losses and damages, and all costs and expenses (including attorneys' fees) related thereto, arising out of, based upon or resulting from any claims asserted by the Owner or by any third party related to the decision (or lack thereof) rendered by the Project concerning the Work.

6. Attached hereto as Forms A, B and C, respectively, are three forms of letters, one of which will be delivered to the Owner. The letter attached as Form A will be delivered if the Project intends to include the Work in the Catalogue Raisonné; the letter attached as Form B will be delivered if the Project does not intend to include the Work in the Catalogue Raisonné; and the letter attached as Form C will be delivered if the Project is unable at this time to reach a decision at this time. If information comes to the Project's attention which causes it to change the decision expressed in such a letter, the Project may change its decision and may deliver a copy of a substitute letter, instead of any prior letter, to persons making inquiry as described in the next paragraph.

7. The Owner authorizes the Project to make and retain photographs or other copies of the Work. The Project intends to retain in its files a copy of the current letter described above, and to make copies of that letter available at the request of persons who the Project, in its absolute discretion, determines to have an appropriate interest in the Work. Further, the Owner grants the Project an irrevocable non-exclusive royalty-free license to publish photographs of the Work in connection with the activities of the Project.

8. The Owner authorizes the Project to undertake at the Owner's expense any non-invasive scientific testing of the Work that the Project, in its absolute discretion, may consider to be helpful. Nonetheless, the Project is under no obligation to undertake any scientific testing whatsoever.

9. Circumstances may arise which may cause the Project to doubt or to change its decision, if any, theretofore expressed by it in a letter referred to above. In such event, the Project may, but it shall be under no duty to notify the Owner of such occurrence and deliver to the Owner a substitute letter expressing the Project's revised decision. The Owner represents to the Project and to the general public that (a) the Owner shall not misrepresent to anyone the

Project's decision as given or made known to the Owner; (b) the Owner will promptly return to the Project the original copy of any letter hereunder for which a substitute letter is issued to the Owner if it is in the Owner's power to do so; and (c) the Owner will use reasonable efforts to advise a purchaser or any subsequent owner known to Owner of any such change in the Project's decision.

10. This Agreement shall be binding upon the heirs, successors and assigns of each of the parties and upon any subsequent purchaser of the Work. This Agreement shall be governed by and construed in accordance with the laws of the State of New York.

IN WITNESS WHEREOF, the parties have executed this Agreement as of the date first above written.

ARTIST CATALOGUE
RAISONNÉ PROJECT INC.

OWNER:

By _____

Date:

Print Name:

Address:

Date:

In the event that the Project determines to include the Work in the Catalogue Raisonné, the Project shall describe the ownership of the Work as follows (check one):

____ The Project may use my name as Owner of the Work.

____ The Project shall describe the Work as property of a private collection.

____ The Project shall describe the Work as follows:

FORM A

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

, 2005

[Owner]

Description of Work:

Identification Number:

You have submitted the above work (the "Work") to the Artist Catalogue Raisonné Project Inc. (the "Project") and asked it to consider the Work for possible inclusion in the forthcoming catalogue raisonné of the works of Artist (the "Catalogue Raisonné").

It is the decision of the Project at this time that it intends to include the Work in the Catalogue Raisonné.

THE FOREGOING DECISION IS BASED UPON CIRCUMSTANCES KNOWN TO THE PROJECT AT THIS TIME. THE FOREGOING IS NOT A WARRANTY OF ANY KIND. NEITHER THE PROJECT NOR ANY OF ITS OFFICERS, DIRECTORS, EMPLOYEES OR AGENTS SHALL HAVE ANY LIABILITY WHATSOEVER TO ANYONE BY REASON OF THE FOREGOING DECISION.

The foregoing decision may change by reason of circumstances arising or discovered by the Project after the date of this decision. The Project may choose to respond to inquiries by individuals or entities having, in the Project's absolute discretion, sufficient basis for making such an inquiry, as to whether any change has occurred.

This letter is subject to the terms and conditions of the submission agreement, pursuant to which it has been issued.

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

By _____
Authorized Representative

DRAFT

FORM B

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

, 2005

[Owner]

Description of Work:

Identification Number:

You have submitted the above work (the "Work") to the Artist Catalogue Raisonné Project Inc. (the "Project") and asked it to consider the Work for possible inclusion in the forthcoming catalogue raisonné of the works of Artist (the "Catalogue Raisonné").

It is the decision of the Project at this time that it does not intend to include the Work in the Catalogue Raisonné.

THE FOREGOING DECISION IS BASED UPON CIRCUMSTANCES KNOWN TO THE PROJECT AT THIS TIME. THE FOREGOING IS NOT A WARRANTY OF ANY KIND. NEITHER THE PROJECT NOR ANY OF ITS OFFICERS, DIRECTORS, EMPLOYEES OR AGENTS SHALL HAVE ANY LIABILITY WHATSOEVER TO ANYONE BY REASON OF THE FOREGOING DECISION.

The foregoing decision may change by reason of circumstances arising or discovered by the Project after the date of this decision. The Project may choose to respond to inquiries by individuals or entities having, in the Project's absolute discretion, sufficient basis for making such an inquiry, as to whether any change has occurred.

This letter is subject to the terms and conditions of the submission agreement, pursuant to which it has been issued.

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

By _____
Authorized Representative

FORM C

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

, 2005

[Owner]

Description of Work:

Identification Number:

You have submitted the above work (the "Work") to the Artist Catalogue Raisonné Project Inc. (the "Project") and asked it to consider the Work for possible inclusion in the forthcoming catalogue raisonné of the works of Artist (the "Catalogue Raisonné").

The Project at this time is unable to reach a decision as to the inclusion of the Work in the Catalogue Raisonné.

The foregoing position may change by reason of circumstances arising or discovered by the Project after the date of this letter. The Project may choose to respond to inquiries by individuals or entities having, in the Project's absolute discretion, sufficient basis for making such an inquiry, as to whether any change has occurred.

This letter is subject to the terms and conditions of the submission agreement, pursuant to which it has been issued.

ARTIST CATALOGUE RAISONNÉ PROJECT INC.

By _____
Authorized Representative

Membership List

Members, please check your personal data to make sure all information is correct. If changes need to be made please let me know directly (as well as updating Nancy Mathews)! Thank you for your assistance with this matter. (What you see is what you've sent to Nancy.)

Artists and CRSA related services are not separately listed in this issue.

Henry Adams
Chair, Dept. of Art History
Case Western Reserve University
Room 103, Mather House
11201 Euclid Ave.
Cleveland Ohio 44106
henry.adams@case.edu
Thomas Hart Benton

Dr. Anne Adriaens-Pannier
Adjunct-Curator, XXth Century Drawings
Museum of Modern Art
Museumstraat, 9
B-1000 Brussels Belgium
adriaens@fine-arts-museum.be
Leon Spilliaert

Dr. David Anfam
Art Ex Ltd.
Flat 9, Marina 1, 10 New Wharf Road
London N1 9RT England U.K.
danfam@phaidon.com
Mark Rothko

James B. Atkinson
117 Town House Road
Cornish NH 03745
atholm@valley.net
Graphic work of Charles A. Platt

Helen Dickinson Baldwin
3711 Whitland Avenue
Nashville TN 37205
robertbaldwinrab@aol.com
Edwin Dickinson 1891-1978

Vivian Endicott Barnett
140 Riverside Drive
New York NY 10024
vbarnett@worldnet.att.net
Vasily Kandinsky's Drawings

Elizabeth A. Barry
P.O. Box 7907
Portland ME 04112
Artgirl5@aol.com
Robert Indiana

Adrienne Baxter Bell
594 Highland Avenue
Upper Montclair NJ 07043
BaxterBell@att.net
Charles Caryl Coleman

Roberta Bernstein, Prof. of Art History
University at Albany
225 Novak Road
Valatie New York 12184
rmbernstein555@aol.com
Jasper Johns

Patrick Bertrand
P.O. Box 10993

Oakland CA 94610
giveryny@u.s.a.net
Theodore Earl Butler

Alain Blondel
50, rue du Temple
75004 Paris France
info@encyclia.com
Tamara de Lempicka

Sarah Boehme
The John S. Bugas Curator of Western Art
Buffalo Bill Historical Center
720 Sheridan Avenue
Cody Wyoming 82414
Sarahb@bbhc.org
Frederic Remington and William Ranney

Maria Lluisa Borrás, Art Historian
Comite Picabia
Consell de Cent 369
28009 Barcelona Spain
Borrás@mente.net
Francis Picabia

Phyllis Braff
333 East 55th Street
New York NY 10022
pbraff@rcn.com
Thomas Moran

Richard H.W. Brauer
Brauer Museum of Art
Valpariso University Center for the Arts
Valpariso IN 46383
Richard.Brauer@Valpo.edu
Junius R. Sloan

Mark L. Brock
174 Sunset Road
Carlisle MA 01741
mark@brockandco.com

Doris Bry
11 East 73rd Street
New York NY 10021
dbry@earthlink.net
Stieglitz/O'Keefe

Debra Burchett-Lere Director
Samuel L. Francis Art Museum
1146 North Central Avenue, #523
Glendale CA 91202
samfrancisfoundation@earthlink.net
Samuel L. Francis, Canvas, works on paper

Pierre Calte, President
Comite Picabia
26, Rue Danielle Casanova
Paris France
archives@comite-picabia.com

Francis Picabia

William A. Camfield, Prof. Emeritus,
Dept. of Art & Art History
Rice University
1117 Milford
Houston TX 77006
billc@rice.edu
Francis Picabia

Dr. Joseph Carlton
Two Sutton Place South
New York NY 10022
Jyclrltn@aol.com
Edward Moran

Allesandra Carnielli, Exec. Dir.
Pierre & Maria Gaetana Matisse
Foundation
1 East 53 Street, 4th floor
New York NY 10022
acarnielli@pmgmf.org
Yves Tanguy - Paintings & works on paper in color

Gerald L. Carr
608 Apple Road
Newark DE 19711
gcarr@dpnet.net
Frederic Edwin Church

Claudia Carson
29 Park Hill Avenue
Norwalk CT 06851
cloeja@yahoo.com
Computer Data Bases

Julie Coleman, Curatorial Assistant
Buffalo Bill Historical Center
720 Sheridan Avenue
Cody Wyoming 82414
juliec@bbhc.org
Frederick Remington/William Ranney

Heidi Colman-Freyberger
The Barnett Newman Foundation
654 Madison Avenue, Suite 1900
New York NY 10021
hcf@barnettnewman.org
Barnett Newman

Peter B. Cook
4 Humboldt Street
Cambridge MA 02140
peterbcook@comcast.net
John Folinsbee, N.A. (1892-1972)

Eileen Costello
Matthew Marks Gallery
235 Mulberry Street, #4
New York NY 10012
ecostello@mail.utexas.edu
Peter Cain; Brice Marden

Jeffrey A. Coven
7 Village Way
Smithtown NY 11787
catrais@yahoo.com
The prints of Ernest Fiene

Jack Cowart
Executive Director
Roy Lichtenstein Foundation
745 Washington Street
New York NY 10014
Roy Lichtenstein

Prof. Dr. Rainer Crone
Ludwig Maximilian Universitat,
Munchen, Germany
452 Riverside Drive, #85
New York NY 10027
rainer@edruscha.org
Edward Ruscha Works on Paper

Robert Dean, Editor
3581 Ocean View Avenue
Los Angeles CA 90066
robert@edruscha.org
Edward Ruscha

Elizabeth A. Dear, Curator
C.M. Russell Museum
400 Thirteenth Street North
Great Falls MT 59401
edear@cmrussell.org
Charles M. Russell

Professor Kosme de Baranano
Universidad Miguel Hernandez
Apartado 1037
La Xara, 03709 Alicante, Spain
kdblor@terra.es
Jacques Lipchitz

Cecilia de Torres
140 Greene Street
New York NY 10012
mail@ceciliadetorres.com
The works of Joaquin Torres-Garcia

Tina Dickey
P.O. Box 450, Salt Spring Island, B.C.
V8K 2W1 Canada
pajarita@bigfoot.com
Hans Hofmann

Michelle DuBois
P.O. Box 980
Manomet MA 02345
Mdubois608@aol.com
Jacob Lawrence

Dr. Lee M. Edwards
P.O. Box 489
Locust Valley NY 11560
ledwa1234@aol.com
Hubert von Herkomer

Ellen J. Epstein
33 Park Drive
Mount Kisco NY 10549
ee27@erols.com
Robert Goodnough

Elin Lake Ewald, President
O'Toole-Ewald Art Assoc. Inc.
1133 Broadway, Suite 1107
New York NY 10010
ele@otoole-ewald.com
Artist estate appraisals

Sarah Faunce, Project Director
Courbet Catalogue Raisonne Project
28 East 78th St., fifth floor
New York New York 10021
faunce-courbet@mindspring.com
Gustave Courbet Paintings

Scott R. Ferris
8867 Jackson Hill Road
Boonville NY 13309
kentiana@twcny.rr.com
Rockwell Kent

Ruth Fine
Curator Special Projects in Modern Art
National Gallery of Art
2000 B South Club Drive
Landover MD 20785
r-fine@nga.gov
Mark Rothko: The Works on Paper

Jack Flam, Prof. of Art History
City University of New York
35 West 81st Street, Apt. 11D
New York New York 10024
Jackflam@aol.com
Recent American Art

Sharon Flescher, Executive Director
International Foundation for Art
Research
500 Fifth Avenue, Suite 935
New York NY 10110
Authentication Issues

Laura A. Foster, Curator
Frederic Remington Art Museum
303 Washington Street
Ogdensburg NY 13669
lafo@fredericRemington.org
Frederic Remington

Jonathan Franklin, Head of Collections
& Database Management
National Gallery of Canada Library
380 Sussex Drive, P.O. Box 427,
Station A
Ottawa Ontario Canada
jfrankl@gallery.ca
Collaborative Catalogue Raisonné Proj.

Abigail Booth Gerdtz
Ph.d Program in Art History
CUNY Graduate Center
365 Fifth Avenue
New York NY 10016
Winslow Homer

John Michael Gerzso
1630-A 30th Street, #232
Boulder CO 80301
mike.gerzso@earthlink.net
Gunther Gerzso

Clive F. Getty
Miami University
Department of Art
Oxford Ohio 45056
gettycf@muohio.edu
J.J. Grandville

Joy L. Glass
24 Fifth Avenue, No. 224
New York NY 10011
jlglass@mindspring.com
Saint Clair Cemin, Vol. 1: 1984-1986

Steve R. Golan
359 Warren Avenue
Cincinnati OH 45220
sgolan40@hotmail.com

Charles B. Goldstein
8 Hardwicke Place
Rockville MD 20850
chadeg@erols.com

E. Adina Gordon, Ph.D
155 Elm Road
Englewood NJ 07631
Yadina@earthlink.net
Sculpture of William MacMonnies

Richard Grant, Project Manager
Richard Diebenkorn Catalogue Raisonne
3200 College Avenue, #2
Berkeley CA 94705
dick@diebenkorn.org
Diebenkorn

Nancy Green, Chief Curator
Johnson Museum
Cornell University
Ithaca NY 14853
neg4@cornell.edu
Arthur Wesley Dow

Julia Gruen, Exec. Director
The Estate of Keith Haring
676 Broadway, 5th floor
New York NY 10012
haringest@aol.com
Keith Haring

Allison Harding, Project Manager
The Dedalus Foundation, Inc.
555 West 57th Street, Suite 1222
New York NY 10019
aharding@dedalusfoundation.org
Robert Motherwell

Margaret D. Hausberg
P.O. Box 744
Lake Forest IL 60045
mhausberg@aol.com
Theodore Roussel, Kerr Eby Prints

Robin Held, Associate Curator
Henry Art Gallery, Univ. of Washington
Box 351410
Seattle WA 98105
robinheld@henryart.org
Lynn Hershman Leeson

Josef Helfenstein, Director
Krannert Art Museum

500 Peabody Drive
Champaign IL 61820
helfenst@uiuc.edu
Paul Klee

Patricia Hills, Professor of Art History
Boston University
238 Putnam Avenue
Cambridge MA 02139
pathills@bu.edu
Eastman Johnson (1824-1906)

Susan A. Hobbs, Ph.D
2807 Cameron Mills Road
Alexandria VA 22302
susanahobbs@comcast.net
T.W. Dewing catalogue raisonne/Maria
Oakey Dewing

Barbara Hoffman
The Penthouse, 330 West 72 Street
New York NY 10023
artlaw@mindspring.com

Ellen Holtzman
Program Director for the Arts
The Henry Luce Foundation
111 West 50th Street, Suite 4601
New York NY 10020
holtzman@hluce.org

Joan W. Hooker
41 Washington Spring Road
Palisades NY 10964
jhooker@aol.com
John Fulton Folinsbee, N.A.

Heidi J. Hornik,
Assoc. Prof. of Art History
Baylor University
3721 Austin Avenue
Waco TX 76710
Heidi_Hornik@baylor.edu
Michele Tosini

Sharon Coplan Hurowitz, President
Coplan Hurwitz Art Advisory
880 Fifth Avenue, #7C
New York NY 10021
sharon@printgirl.com
Prints of John Baldessari

Alan Hyman, Lektor
Alan Wofsy Fine Arts
1109 Geary Blvd.
San Francisco CA 94109
editeur@earthlink.net
Old Master and Modern

Kirsten M. Jensen, Project Manager
John Fulton Folinsbee C.R.
50 Forest Street
Stamford CT 06901
jensen-kirstenm@yahoo.com
John Fulton Folinsbee, N.A.

Sona K. Johnston
Curator of Painting & Sculpture
The Baltimore Museum of Art
Art Museum Drive
Baltimore MD 21210

SJohnston@artbma.org
Theodore Robinson

Alexandra Keiser
The Archipenko Foundation
P.O. Box 247
Bearsville NY 12409
akeiser@archipenko.org
Sculptures of Alexander Archipenko

Roger Keyes, PhD, Director
Center for the Study of Japanese Prints
1463 Narragansett Blvd.
Cranston RI 02905
rkusa@earthlink.net
Single-sheet Prints of Katsushika
Hokusai

Lisa Koenigsberg
Advisor to the Dean for Arts Initiatives
New York University
333 East 57th Street
New York New York 10022
lisa.koenigsberg@nyu.edu

Robert G. La France
Research Associate
National Gallery of Art
2000B South Club Drive
Landover MD 20785
robertglafrance@hotmail.com
Francesco d'Ubertino Verdi, aka
Bachiacca

Melvin P. Lader, Prof. of Art History
George Washington University
801 22nd Street NW, Smith Hall, A 110
Washington D.C. 20052
lader@gwu.edu
Arshille Gorky drawings

Ellen G. Landau, Prof. of Art History
Case Western Reserve University
2956 Broxton Road
Shaker Heights Ohio 44120
ellen.landau@case.edu
Lee Krasner

Touran K. Latham
411 Branway Drive
Richmond VA 23229
Lathamd@att.net
John Carroll

Magda Le Donne
Curatorial Assistant, European Art
37, Braemar Street
Ottawa, Ontario Canada
mledonne@ngc.ca.
Henri Gabriel Ibels

Valerie Ann Leeds
Adjunct Curator of American Art
Flint Institute of Arts
728 Sergeantsville Road
Stockton NJ 08559
valeeds22@hotmail.com
Robert Henri; Ernest Lawson

Professor Gail Levin
Baruch College, CUNY
Box B7-235, 1 Bernard Baruch Way

New York NY 10010
gail_levin@baruch.cuny.edu
Edward Hopper, Marsden Hartley

Dr. Anne-Marie Logan
25 Reilly Road
Easton CT 06612
annemlogan@msn.com
Rubens Drawings

Joan Ludman
11758 Grove Ridge Lane
Boynton Beach FL 33437
Hludman@aol.com
Fairfield Porter

Barbara Buhler Lynes, Curator
The Emily Fisher Landau Director
Georgia O'Keeffe Museum Research Ctr.
217 Johnson Street
Santa Fe NM 87501
lynes@okeeffemuseum.org
Georgia O'Keeffe

Kenneth W. Maddox, Art Historian
The Newington-Cropsey Foundation
25 Cropsey Lane
Hastings-on-Hudson NY 10706
kmncf@aol.com
Jasper F. Cropsey

Anna Malvano
Via Giacomo Bove 12
10129 Torino Italy
amalva@aliceposta.it
Ugo Malvano

Steven Manford
6010 Boulevard East, Apartment 87
West New York NJ 07093
s.manford@utoronto.ca
Man Ray Rayographs

Dr. Joan M. Marter
220 Madison Avenue, 2A
New York NY 10016
joanmarter@aol.com
Dorothy Dehner

Nancy Mowll Mathews
Eugenie Prendergast Sr. Cur. of 19th &
20th Century Art
Williams College Museum of Art
15 Lawrence Hall Drive, Suite 2
Williamstown MA 01267
nmathews@williams.edu
Prendergast, Cassatt

Renee Maurer, Research Assistant
National Gallery of Art
Washington DC 20565
r-maurer@nga.gov
Mark Rothko

Stephen Robson Miller
Research Consultant
Yves Tanguy Catalogue Raisonne
367 Cambridge Street
Cambridge MA 02141
ferrars@bu.edu
Yves Tanguy; Kay Sage

Achim Moeller
167 East 73rd Street
New York NY 10021
achim@moellerart.com
Lyonel Feininger, Mark Tobey archive

Pamela Moffat
4341 Forest Lane, N.W.
Washington DC 20007
Jay Moffat @aol.com
Lilla Cabot Perry

Dr. Hattula Moholy-Nagy
1204 Gardner
Ann Arbor MI 481044321
hattula@sprynet.com
Laszlo Moholy-Nagy

Valerie Mendelson Moylan
39-73 48 Street
Long Island City NY 11104
cmoynihn@sprynet.com
Francis Cunningham

Jane Myers, Chief Curator
Amon Carter Museum
3501 Camp Bowie Boulevard
Fort Worth Texas 76107
jane.myers@cartermuseum.org
Confidential

Milo M. Naeve,
Field-McCormick Curator Emeritus of
American Arts
The Art Institute of Chicago
24 Ingleton Circle
Kennett Square PA 19348
John Lewis Krimmel

Laili Nasr
8303 Rising Ridge Way
Bethesda MD 20817
L-nasr@nga.gov
Mark Rothko

Emily Ballew Neff
Curator of Amer. Paintings & Sculpture
Museum of Fine Arts, Houston
P.O. Box 6826
Houston TX 77265
eneff@mfa.org
Frederic Remington

Peter T. Nesbett, Exec. Director
The Jacob and Gwendolyn Lawrence
Foundation
P.O. Box 5533
New York NY 10027
jlcrp@aol.com
Jacob Lawrence

Washburn Oberwager
100 Chetwynd Drive
Bryn Mawr PA 19010
woberwager@mail.com

Dr. Francis V. O'Connor
250 E. 73rd Street, Apt. 11C
New York NY 10021
fvoc@aol.com
Jackson Pollock

Elizabeth Oustinoff, Director
Adelson Galleries
The Mark Hotel, 25 E. 77th Street
New York NY 10021
eo@adelsongalleries.com
John Singer Sargent

Joby Patterson, Adj. Asst. Prof. of
Art History
University of Oregon
2346 Charnelton Street
Eugene OR 97405
joby@darkwing.uoregon.edu
Norma Bassett Hall

April Paul, Director
The Chaim Gross Studio Museum
680 Ft. Washington Avenue, Apt. 2H
New York NY 10040
grossmuseum@earthlink.net
Chaim Gross

Lorian Peralta-Ramos
454 Carter Street
New Canaan CT 06840
ajm-lpr@att.net
Sir Alfred Munnings

Meg J. Perlman
490 West End Avenue, Apt. 5E
New York New York 10024
MegerP@aol.com
James Brooks

Caterina Y. Pierre
73 Jackson Street
Brooklyn NY 11211
caterina@erols.com
Marcello

Joachim Pissarro
.The Dedalus Foundation, Inc.
151 East 80 Street, Apt. 10B
New York NY 10021
joachim.pissarro@nyc.rr.com
Robert Motherwell/Camille Pissarro

Christine B. Podmaniczky, Assoc. Cur.
Brandywine River Museum
P.O. Box 141
Chads Ford PA 19317
cpodmaniczky@brandywine.org
Newell Convers Wyeth

Kenneth A. Pollack
2124 Stuart Street
Brooklyn NY 11229
book1ken@aol.com
Franklin T. Wood - Prints

Anne Polling
Skinner, Inc.
357 Main Street
Bolton MA 01740
paintings@skinnerinc.com

Michael Preble, Program Director
Peninsula Fine Arts Center
101 Museum Drive
Newport News VA 23606

mpreble@pfasc-va.org;
baziotes@verizon.net
William Baziotes

Justine Price
1136 Garden Street
Hoboken NJ 07030
justinedprice@mail.utexas.edu
Roy Lichtenstein

Aimee Brown Price
203 West 86th Street, Apt. 1010
New York NY 10024
abrpr@juno.com
Pierre Puvis de Chavannes

Neil Printz, Editor
Isamu Noguchi Foundation
32-37 Vernon Boulevard
Long Island City NY 11106
catalogue@noguchi.org
Isamu Noguchi

Michael Quick, Director
George Inness Catalogue Raisonne
1223 Wilshire Blvd., #401
Santa Monica CA 90403
George Inness

Mary Ran
3668 Erie Avenue
Cincinnati OH 45208
mrangallery@aol.com
Edward Potthast

Michael P. Reed
3 Church Street
West Lebanon NH 03784
robertsflowers@valley.net
Sally James Farnham

Inge Reist
Chief, Collections Dept. & Research
Frick Art Reference Library
10 East 71st Street
New York NY 10021
reist@frick.org

Susan Barnes Robinson, Prof., Art History
Loyola Marymount University
1 LMU Drive, MS 8346
Los Angeles CA 90045
srobinson@lmu.edu
Mabel Dwight

Katy Rogers, Research Manager
Catalogue Raisonne of Robert
Motherwell
555 West 57th Street, Suite 1222
New York NY 10019
krogers@dedalusfoundation.org
Paintings & Collages by Robert
Motherwell

Peter Rooney
Magnetic Reports
332 Bleeker Street, #X6
New York NY 10014
magnetix@ix.netcom.com
Catalogue Raisonne Software

Alexander S.C. Rower, Director

The Alexander & Louisa Calder
Foundation
40 Wooster Street, 5th floor
New York NY 10013
Alexander Calder

Louisa Wood Ruby
433 4th Street
Brooklyn NY 11215
lwruby@aol.com
Paul Bril

Ellen Russotto
Esteban Vicente Archives
1 West 67th Street
New York NY 10023
estebanvicente@nyc.rr.com;
estatedavidhare@yahoo.
Esteban Vicente; David Hare

Bonnie Rychlak
Director of Collections
The Isamu Noguchi Foundation, Inc.
32-37 Vernon Boulevard
Long Island City NY 11106
catalogue@noguchi.org
Isamu Noguchi

Professor Jerome H. Saltzer
M.I.T.
MIT Room 32-G922, 77 Mass. Ave.
Cambridge MA 02139
Saltzer@MIT.edu
Frederick Ferdinand Schafer

Amy Baker Sandback
Project Director
The Dia Center for the Arts
561 Broadway, 8A
New York NY 10012
sandbackaf@earthlink.net
Robert Ryman

Dr. Petrus Schaesberg
Ludwig Maximilian Universitat,
Munchen, Germany
452 Riverside Drive, #85
New York NY 10027
petrus@edruscha.org
Edward Ruscha Works on Paper

Joyce K. Schiller
Curator 19th & 20th Century
Delaware Art Museum
5301 Kentmere Parkway
Wilmington DE 19806
jschiller@delart.org
John Sloan

Deborah Browning Schimek
Asst. Adj. Prof.
New York University
60 East 8th Street, Apt. 30P
New York NY 10003
jgs3@nyu.edu
Hans Reichel

Rona Schneider
12 Monroe Place
Brooklyn Heights New York 11201
rona@ronaschneiderprints.com
Stephen Parrish Etchings

Ralph Schneider
47 St. Paul's Place
Hempstead NY 11550
rschneiderprints@aol.com

John R. Schoonover, President
Schoonover Studios, Lts.
1616 N. Rodney Street
Wilmington DE 19806
studios@dca.net
Frank E. Schoonover

Michael D. Schroeder, Asst. Dir.
Microsoft Research, Silicon Valley
1065 La Avenida
Mt. View CA 94043
mds@microsoft.com
Gilbert Monger

Charlotte Sholod, Curator
Dreyfuss/Glicenstein Estate
1520 York Avenue, Apt. 3J
New York NY 10028
csholod@earthlink.net
Glicenstein

David P. Silcox
Massey College, Univ. of Toronto
70 Montclair Avenue, Apt. 402
Toronto, Ont. Canada M5P1P7
david.silcox@utoronto.ca
David B. Milne

Patricia Siska
55 Payson Avenue, #6F
New York NY 10034
psiska@earthlink.net

Donald E. Smith
5431 39th Street, N.W.
Washington DC 20015
The Prints of Emil Ganso

Wendy Snyder
88 Lexington Avenue, #9E
New York NY 10016
wendysnyder@earthlink.net
Sam Glankoff

Regina Soria
78, via P.A. Micheli
Rome Italy 00197
reg.soria@tiscalinet.it
Elihu Vedder

Melissa Webster Speidel, Curator
Thomas Moran Catalogue Raisonne
Project
631 Portofino Lane
Foster City CA 94404
melissa@cyberlynk.com
Oil Paintings of Thomas Moran

Ronald D. Spencer
Carter, Ledyard & Milburn
Two Wall Street
New York NY 10005
spencer@clm.com
Attorney active in CR matters

Peter R. Stern
McLaughlin & Stern, LLP

260 Madison Avenue
New York NY 10016
pstern@mclaughlinstern.com
Attorney active in CR matters

Joyce Hill Stoner
Professor & Paintings Conservator
Winterthur/Univ. of Delaware
Program in Art Conservation
Winterthur Museum
Winterthur DE 19735
jhstoner@udel.edu
Consult / Andrew Wyeth, J.B. Wyeth, N.C.
Wyeth projects

Roberta K. Tarbell
1810 Rittenhouse Sq. Apt. 901
Philadelphia PA 19103
Tarbell@Camden.rutgers.edu
William and Margaret Zorach

Mary Thorp
Harry Bertoia Research Project
P.O. Box 352
Rock Cave WV 26234
thorpdesigns@juno.com
Harry Bertoia, sculptures & monotypes

James Francis Trezza
39 East 78th Street, Suite 603
New York New York 10021
jft@trezza.com
19th & 20th Century Authenticators

Dr. Yolande Trincere
Roy Lichtenstein Foundation
55 West 11th Street, Apt. 1F
New York NY 10011
yetphd@cs.com
Roy Lichtenstein

Patricia Trutty-Coohill
Prof. Of Art History
Siena College
Creative Arts Department, Foy 306, 515
Loudonville Road
Loudonville NY 12211 .
trutty@coohill.com
Leonardo da Vinci in America

Ashley Waechter
Gerald Peters Gallery
1011 Paseo de Peralta
Santa Fe NM 87501
awaechte@gpgallery.com
Taos Society of Artists: Blumenschein,
Critcher

Jayne Warman
11 Normandy Road
Bronxville NY 10708
jswarman@earthlink.net
Cezanne's paintings & watercolors

Robert S. Warshaw, Esq.
501 Fifth Avenue, Suite 1803
New York NY 10017
rwarshaw@fifthavenuelaw.com

Jeffrey Weidman, Senior Librarian
Public Services & Collection Dev.
Spencer Art Ref. Library

The Nelson Atkins Museum
4525 Oak Street
Kansas City MO 64111
jweidman@nelson-atkins.org
William Rimmer

Deborah White
1968 Arbor Court
Charlottesville VA 229117255
millerproject@earthlink.net
Alfred Jacob Miller, William Robinson
Leigh

Guy Wildenstein
19 East 64th Street
New York NY 100217042

Gertrude Wilmers
Special Research Associate
International Foundation for Art
Research
14 East 90th Street
New York NY 10128
gwilmers@sprintmail.com
Cornelis Schut

Barbara A. Wolanin
Curator for the Architect of the Capitol
7807 Hamilton Spring Road
Bethesda MD. 20817
bwolanin@earthlink.net
Arthur B. Carles, Constantino Brumidi

Gerd Woll, Senior Curator
Munch-museet
P.O.B. 2812 Toyen
N-0608 Oslo Norway
gerd.woll@munch.museum.no
Edvard Munch's Paintings

Erin Wright, Research Assistant
3581 Ocean View Avenue
Los Angeles CA 90066
erin@edruscha.org
Edward Ruscha

John Yau
Assist. Prof. of Critical Studies
Mason Gross School of the Arts
33 Livingston Avenue
New Brunswick NJ 08901
jyau974406@aol.com
Norman Bluhm, Paintings

Dr. Judith K. Zilczer, Curator Emerita
Hirshhorn Museum & Sculpture Garden
2351 North Quantico Street
Arlington VA 22205
zilczerj@verizon.net