

# CRSA Forum

## The Journal of the Catalogue Raisonné Scholars Association

An Affiliated Society of the College Art Association

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### Introduction: The Power of Reason

Eileen Costello

While many of you may have already read Judd Tully's cover story for *Art & Auction's* July 2005 issue, "The Power of Reason," I thought it worthy of a reprint in the *CRSA Forum*. Not only did I feel that those who were elsewhere during the summer holidays would find it of interest, but Tully raises several issues concerning the catalogue raisonné that warrant a second read. Many of these issues are certainly familiar to us all and include problems of authenticity, the catalogue raisonné's role in increasing/decreasing/eliminating a work's monetary value, power struggles between individual scholars, compensation for research, the merits of publishing a catalogue raisonné online, its probable immediate obsolescence when published in print form, and whether or not a catalogue raisonné project lacks credibility if it's prepared under the aegis of a commercial gallery or dealer. Again, these are typical concerns that we've discussed in the past, but they still provide for continuing and fruitful discussion and I invite you to submit your current thoughts on any of these matters in future *CRSA Forums*.

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### Living Artists: Edward Ruscha: *Preparing a catalogue raisonné on a living artist and other notes*

Erin Wright

I was invited to share my experience of preparing a catalogue raisonné on a living artist, for this issue of the *CRSA Forum*; in this case the paintings catalogue raisonné of Edward Ruscha. Though Peter Nesbett discussed many of the most important issues regarding such an endeavor in his thorough and informative article last year (on the catalogue raisonné of Jacob Lawrence), the experience of each catalogue raisonné project is unique to its subject as well as to the scholars involved. I will address a number of the same issues from my perspective, and will present the benefits, and endorse the practice of, beginning a catalogue raisonné while the artist is still alive and active.

It should be noted that Eileen Costello, another member of the *CRSA*, is also working on the catalogue raisonné of a living artist, Brice Marden, a contemporary of Ruscha. We are beginning to have a productive dialogue

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### Catalogue Raisonné of Jasper Johns's Paintings and Sculptures

Roberta Bernstein

After decades-worth of looking at and writing about the work of Jasper Johns, I am now engaged in a process that connects me to his work in a new way. Gathering data for a catalogue raisonné requires a different kind of focus than my other activities as an art historian and has brought with it a kind of intellectual stimulation that I would not have predicted. It also provides an element of social interaction that is especially energizing and enjoyable. I am working with a wonderful group of people on the project, renewing and making contacts in the art world, and spending more time with the artist than I otherwise would.

The catalogue is being prepared with the support of the Wildenstein Research Institute, and it is the first catalogue raisonné of an American contemporary artist for the Institute, which until now has focused exclusively on European Old and Modern Masters. When I was approached by

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### By Way of Introduction Constantino Brumidi: Life and Work

Barbara A. Wolanin

On July 26, 2005, the United States Congress celebrated the bicentennial of Constantino Brumidi's birth with a ceremony in the Rotunda of the United States Capitol. Brumidi (1805–1880) is primarily known for the murals he painted in the United States Capitol over a twenty-five-year period. The book I prepared on him, *Constantino Brumidi: Artist of the Capitol*, published by the Congress in 1998, supported the focus on Brumidi. When I was hired as Curator for the Architect of the Capitol in 1985, the conservation of murals by Constantino Brumidi had just begun. Priorities were established by a condition survey that had been made in 1980. Funds were being requested for the conservation of the almost 5,000-square-foot fresco under the dome of the Capitol, *The Apotheosis of George Washington*. I soon overcame my skepticism about the quality of Brumidi's work once I saw his original colors and brushwork cleaned of overpaint and grime, and by

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## The Power of Reason Intro

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An article on a catalogue raisonné is not novel idea. A quick search of the Art Index/Art Retrospective database using "catalogue raisonné" as subject search term produces 42 listings. However, the majority of these articles are book reviews, so what impressed me most about Tully's essay is that it appears to be the first cover story in the popular press that concerns itself with the catalogue raisonné in general. Additionally, almost every scholar Tully spoke with concerning individual catalogue raisonné projects is a member of the CRSA. This led Scott Ferns and me to wonder what, if any, effect the CRSA may have on the public as well as professional discussion of catalogues raisonné? Also, how visible is our profile? Who knows of us and how? For these reasons, I asked Tully how he came to interview those that he did and he told me that he became aware of the CRSA through his art world contacts including those working in the field of catalogue raisonné research. He subsequently visited our web site where he came upon Nancy Mowl Matthews whose authority as a Maurice and Charles Prendergast scholar coupled with her position as president of the "New York-based Catalogues Raisonné Scholars Association" presented him with an impressive candidate to interview for his article. Hitherto, Tully was only vaguely aware of our group, but he had heard several people mention the CRSA in reference to the April 2005 conference at New York University, "Where Angels Fear to Tread: The Catalogue Raisonné and Its Explosive Potential," although he had not attended. Aside from the CRSA web site with what he described as its "handy search tool," Tully reported that the only way one seems to know who's writing whose catalogue raisonné is either through dealers and auction houses, or via the publicity efforts afforded by the larger foundations or art galleries. He specifically mentioned the Roy Lichtenstein Foundation as well as Achim Moeller Fine Art whose gallery is currently working on the Lyonel Feininger catalogue raisonné. From Tully's replies to my queries, one can conclude that the CRSA's website was worth all the effort and is proving to be an effective mode of increasing public awareness of our organization. Additionally, not only are the conferences a benefit to our own research, but they, too, are a publicity

aid. While the one complaint I may have about Tully's article is that it perpetuates an association of those involved in producing a catalogue raisonné with clandestine methods, subterfuge, palace intrigue, and very large sums of money, admittedly, these elements make for more interesting stories, especially when they're directed towards a general rather than strictly scholarly audience. But in the end, the positive attention that he brought to our work is well worth the diversions. I was also disappointed to find that he made no mention of catalogues raisonné of living artists. I've since brought this to Tully's attention and he is now mulling over the possibility of writing Part II to the story. Thus, the omission may well promise the CRSA further attention.

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## The Power of Reason

Judd Tully

Decades ago, catalogues raisonné were mostly perceived as dusty, ponderous volumes that listed, in chronological order, an artist's lifelong output. The illustrations, if there were any, tended to be postage stamp-size reproductions in black and white. Often many years in the making, these tomes were unrequited labors of love, usually confined to the libraries of academics, museum curators, and if the artist had a market, dealers.

It was still-life painter Henri Fantin-Latour's widow who laboriously compiled and published *Catalogue de l'oeuvre (1849-1904) de Fantin-Latour* in 1911. There wasn't a single illustration. Even Christian Zervos's celebrated 33-volume Picasso catalogue raisonné, published between 1932 and '78 and containing 16,000 images, was printed entirely in black and white. Apart from titles, dates, mediums and dimensions, it listed no exhibition history or provenance.

Today that profile is as outdated as an Edsel automobile. Catalogues raisonné, dressed up with full-color reproductions, critical assessments by acknowledged experts and narratives of biographical detail, have become the art world gold standard. They are also key to art market acceptance, passports of sorts of authenticity for the auction block or private sales.

"I would say that to dealers and to auctioneers, the catalogue raisonne is absolutely vital," says David Nash of the New York gallery Mitchell-Innes & Nash, who is a seasoned specialist in the Impressionist and modern field. "Auction houses and dealers have to guarantee the

authenticity of any work sold, so if it's not in the catalogue raisonné, you've got an uphill struggle." Maurice Tuchman, co-author with Esti Dunow of a two-volume Chaim Soutine study (a third is in the works), adds, "In a catalogue raisonné, the omission speaks louder than words."

On the other hand, if the work in question is included in a respected catalogue raisonné, like the one on Edouard Vuillard published two years ago by Antoine Salomon and Guy Cogeval, the burden of proof on the dealer or the auctioneer is largely lifted. "Ninety-nine percent of the time, that's all you need in the establishment of authenticity," says Nash.

Huge sums of money can be at stake, of course, especially when it comes to artists whose markets have historically had problems with fakes. A work that is omitted from the artist's definitive catalogue can be difficult, if not impossible, to sell in the legitimate marketplace. As a result, the authors often wield tremendous power to determine what works by a particular artist can be sold. And this is where trouble can begin.

Authors of catalogues raisonné face intense pressure from interested parties, ranging from hassling calls and letters to bribes and even, in at least one case, death threats. Owners of rejected works occasionally resort to lawsuits that, whatever the outcome, can be costly and time-consuming to defend. All of this leads to an increasingly tense atmosphere in which authors carry out their labors in fear of being sued or worse.

At the same time, these projects can require many years and hundreds of thousands of dollars to complete, and often the funding comes from dealers. Although the days when Bernard Berenson made a fortune "authenticating" pictures for Lord Duveen are long past, any breach of the supposed Maginot Line between the academic and commercial sectors almost inevitably generates accusations of conflicts of interest. Most obviously, a dealer who backs a catalogue raisonné project potentially gains significant control over a market in which he has a financial interest, not only in terms of accepting and rejecting works but also in knowing the location of works in private hands.

Catalogues raisonné are complex endeavors that play a major role in the art market. "They're crucial to our business," says David Norman, Sotheby's worldwide co-head of Impressionist and modern art. "They are, however, often messy and maddening."

The term *catalogue raisonné* implies a carefully considered, objective compilation. The first of these "reasoned catalogues" was published in 1751 by the French dealer Edmé Gersaint, who documented the prints of Rembrandt. Not surprisingly, early catalogue raisonné efforts focused on Old Masters. Peter Kraus, founder of Ursus Books in New



## From the President

Nancy Mowll Mathews

Scott's thought-provoking issue of the *Forum* from the summer of 2005 stands as a testament to what a single individual can do for an organization. It was Scott who persevered in gathering information on compensation issues, the summary of the April 2005 NYU conference on the catalogue raisonné, and, last but not least, the sample opinion request letters. He has not only stepped up to the plate himself, but, through his outreach to other members, has tapped into the energy of the group. After this kind of effort, it is no wonder that he has decided to end his tenure as *Forum* editor after the winter issue. We are all still hoping that he will change his mind and stay on, but, in the event that he doesn't, let's begin now by thanking him for all he's done for CRSA. In the meantime, Eileen Costello has begun working with him on the next two issues to help ease his burden and perhaps prepare to take over as editor. We extend a hearty welcome to her.

Please save the dates:

- For the annual CRSA meeting that will be held in Boston from February 22-26, organized by Steven Manford. We have not yet gotten our time slot, but that should be announced shortly.
- For the annual NYU conference on the catalogue raisonné to be held in New York, April 23-24, organized by Lisa Koenigsberg.

### Catalog Raisonné Scholars Association

Nancy Mowll Mathews, President  
Steven Manford, Program Director  
Heidi J. Hornik, CRSA Listserv  
Tina Dickey, CRSA Webmaster  
Scott R. Ferris, Editor, CRSA Forum  
Eileen Costello, List. Ed Forum

#### Submitting Manuscripts/Notices

Please send manuscripts via e-mail, fax, or snail mail and notices via fax or snail mail (if you do not use a computer). Via e-mail to: IGC Graphics at [igcgraphics@verizon.net](mailto:igcgraphics@verizon.net). Faxes, letters to: Scott Ferris at (315) 942-4299, or 8867 Jackson Hill Road, Boonville, NY 13309. When sending manuscripts via e-mail please send as: RTF, Text, in PC or Mac formats. Photos: send as high resolution JPEGs, TIFF, or PDF. Deadline dates are: 15 Dec. for the Jan. issue, 15 May for the June issue, and 15 Sept. for the Autumn issue.

#### Membership

To become a member and maintain membership, please fill out the application form at the end of this newsletter and return it to Nancy Mowll Mathews. Please enclose an annual membership donation.

## Editor's Notes

### Scholars and What?

Scott Ferris

Few members responded to the issues brought forth in our summer Forum. I am not convinced it is because the majority of our membership is comfortable where they are: time short and a dollar shorter.

What inspires us, as individuals, to take action for a cause that benefits ourselves personally and professionally? (I tend to think of the CRSA as a cause, and our CRSA, our work in the same way.)

One question that has resurfaced, for me, since our summer Forum is: What is compensation, to the scholar? I will address this question by referring to a couple of situations that crossed my desk recently.

I googled myself to see if something I had submitted to Resource Library was up online. In the process I discovered several things related to my work on Kent, one of which was an entry for a painting that sounded familiar to me. The painting was being offered for sale by a New York City gallery. At the end of the entry the gallery made it quite clear that everything I just read was protected, to the fullest extent of the law, by Copyright! It occurred to me that the gallery had not placed my name with theirs as a Google reference; it was either Google or Askart that had made the cross-reference. The reference was to an article I had written, on Kent, for *Smithsonian* magazine. Though the gallery had borrowed gratuitously from my article, they apparently did not find it necessary to request permission to use the material or to credit their source. I wrote to the gallery, noting their improper use of my material, and stated that they need to credit me as their resource as well as send me copies of anything they printed that contained my work. I heard nothing from them: no apology, no thank you, nada.

In another incident, I was expressed an image of a painting, by a major auction house, accompanied by a letter requesting information on the piece for their upcoming catalog. In response I asked them if they had a copy of one of my catalogs, which included information on and an illustration of this piece. They did not and asked if I could fax the material to them, which I did. I mentioned that they should invest in my publications in light of the fact that they frequently offer works by Kent. I also mentioned that I had additional information on the piece but that I could not get to it until after my return from a business trip. In the process of our exchange they asked me what I required for my services. I told them that though I understood they did not create transparencies any more I would need one, and I would need to be credited as the source for their data as well as noting that

I am working on the CR of Kent's paintings. I never heard another word from them.

I've babbled on for so long that you probably forgot that I began this note with a question: What is compensation, to the scholar? I have been told by two of our leading scholars CRSA members that I should get as much as I can for my services (they were speaking in monetary terms). Regarding the situation with the auction house I was thinking of foregoing the hassle of transferring the money into photographer fees, scheduling and permission. And as for the gallery, I wasn't interested in hiring a lawyer to contest their infringement but I felt that some form of correction and compensation should be made.

So what is compensation, to me? Photography, publications, returned services, things that would be obtained by money for my services. What did I get in each of these two cases? zero: with no means for rectification. I can not participate, in cases such as the auction house requests but then I may not hear of works that are coming on the block (not unusual since there are many auction houses that I do not hear from anyways). Or, in an ideal world, I can turn to my professional association the CRSA and request that a letter is sent to the offending party, noting the transgression and seeking amendment. This proposed action may not be compensation but I believe it is a step along the way toward receiving remuneration and professional respect.

I came to the post of editor with little more than a vision and desire to ratchet up the textual and visual quality of our newsletter. What I discovered is that I would be wrestling with a persistent and formidable opponent. With little computer expertise to overcome my failings I was bound to be dissatisfied with the layout; I've tried to define what Our "voice" --your words-- in textual form. I believe I've been moderately successful. Now it's time for another to resume these tasks, to add their vision and energy. With the Spring/Summer Issue, I believe that person will be Eileen Costello.

For this issue of the *Forum* I am grateful to Eileen Costello for her contributions as well as for her encouraging others to submit articles. I am, with the consummation of this latest step in Forum design, most appreciative for the financial support of the Dedalus Foundation, which has made this possible. And I am grateful to Pat Huther, at Kwik Kopy Printing, for providing the technical expertise in laying out my initial design. Regarding submitting material for the Winter Issue: one more reminder those with whom Eileen or I have corresponded: Could you please send me your material by 31 December (I may have you e-mail text and images directly to Pat Huther; I will let you know).

SRF



## Living Artists: Edward Ruscha Continued

about our mutual projects that was initiated by our meeting last spring at the CRSA conference and continues in this forum.

Catalogues raisonné of contemporary artists are actually quite common and a number have been published during the artist's lifetime. Such a list would include Joseph Beuys, Robert Gober, David Hockney, Jasper Johns, Roy Lichtenstein, Sigmar Polke, Gerhard Richter, Frank Stella, Cy Twombly, and Andy Warhol.

Benjamin Buchloh wrote about Ruscha's paintings installation at the United States Pavilion in the September 2005 issue of *Artforum*, "together, these works and the conception of their display mark Ruscha's definitive ascension to the status of one of the truly great artists of his generation." Although Ruscha is currently at the height of his popularity, many of his paintings remained unpublished until very recently. Ruscha's paintings therefore were the least understood and written about by academics. In the past six years there have been several retrospectives and as a result academic writing on Ruscha has increased considerably.

Ruscha's body of work is relatively large and varied. Scholars with their own area of expertise have independently studied each medium within his oeuvre—paintings, drawings, photography, prints, and artist books. A catalogue raisonné on the editions was published in 1999 by Siri Engberg to accompany an exhibition at the Walker Art Center in Minneapolis. Drs. Rainer Crone and Petrus Schaesberg are currently undertaking a catalogue raisonné devoted to original works on paper.

Ruscha's series of photographic artist's books, beginning with the 1963 *Twenty-six Gasoline Stations*, is widely known. However, it wasn't until 2004 that the full extent of his photographic work was recognized. A large exhibition at the Whitney, and its accompanying comprehensive catalogue by Sylvia Wolf, can be credited with instigating this recognition. This was the first time the majority of this work had been seen by scholars and it was evident how influential the artist's photography was to his painting. The Whitney also sponsored the artist's first retrospective of drawings in 2004. As the work becomes more and more known critical appraisal has risen. In a July 2004 issue of the *New Yorker*, Peter Schjeldahl said of Ruscha, "for most of his forty-year career, he has been patronized

as a Los Angeles—that is, a marginal—artist. What's apparent now is that his work belongs to the art of the past half century as oxygen does to air."

Contemporary art is, as its appellation suggests, *what's happening now*, and there is no better opportunity to chronicle a moment than the time in which it happens. The catalogue raisonné of a contemporary artist functions as a direct and instantaneous archive when it is happening and not when it has been relegated to posterity. Given this opportunity, such an undertaking should remain a perspicuous and objective record to serve as a "developmental seed" for future historians.

I came to the Ruscha catalogue raisonné of paintings project in 2002 to assist the current editor, Robert Dean. I had just finished overseeing a retrospective exhibition and catalogue of Ferus—the legendary gallery where Ruscha first exhibited his work. Robert and I collaborated on the Ferus catalogue, and when the project was completed, I expressed an interest in working on the Ruscha catalogue raisonné. I also have prior experience in editing, publishing, and funding grants for catalogues working at Sotheby's, Lannan Foundation, and as an advisor to LEF Foundation.

Candy Coleman at Gagosian Gallery initiated this catalogue raisonné in 1997, at a time when there were no monographs on Ruscha's work, though there were of course exhibition catalogues. When the gallery approached Ruscha about doing this project he informed them that the former Lannan director, Bonnie Clearwater, who had organized a major exhibition around his commission for the Miami-Dade Public Library, had already started it. Bonnie Clearwater began the paintings catalogue raisonné in 1989 while she was still in Los Angeles. In 1997 she became the director of the Museum of Contemporary Art North Miami and her affiliation with this museum prevented her from working with a commercial gallery. It was then decided that Gagosian Gallery would take over the paintings catalogue raisonné.

Gagosian hired Pat Poncy who had been the artist's assistant for fifteen years to work as a researcher. She left the project after the completion of volume one in 2003. At this time, Robert Dean, who was hired as managing editor in 2001, took over the role as primary editor. He has known Ruscha since the late 1970s, has collaborated with him on several projects, and this has made for a comfortable working relationship with the artist and his studio.

When a dealer or an artist's foundation sponsors a catalogue raisonné there can be a question regarding conflict of interest. As mentioned at the outset, each case and each catalogue is different. Often, was it not for the sponsorship of the artist's dealer initiating these projects, there would be far fewer catalogues raisonné. As anyone involved in such an undertaking knows these are not moneymaking ventures as much as they are a gesture of support and investment in the artist. While there is no question that a gallery can indirectly benefit from a catalogue raisonné on an artist it represents, the lasting benefit is to the artist's legacy and to future scholarship.

The gallery continues to sponsor the research and is co-publishing the projected six volumes of the Ruscha paintings catalogue raisonné. The gallery is also sponsoring the works on paper catalogue raisonné. From the outset of this project, the issue of separation of the gallery's representation of Ruscha's work and the integrity of a catalogue raisonné was of the utmost importance. The greatest confidentiality issue is of course those owners who wish to remain private and unknown. The project director, Candy Coleman, asked the editors to sign an agreement, which explicitly states that confidential information will not be disclosed. In addition, the editors maintain a separate office from the gallery, and our records are not shared outside the office. We often use the gallery as a resource; however, the gallery itself has no privilege to owner's names.

It can be argued that the accuracy of documentation (including date of completion, medium, related works, and so on) is better served while the artist can still verify such information, as well as its authenticity. It is this last issue that often plagues scholars when a work is not attributed, the provenance is unclear, and studio records are unavailable. One can confer with a living artist, and usually such issues can be more readily resolved. Peter Nesbitt points out that he was working with an older artist nearing the end of his career with a number of attendant problems, which included the lack of an archive. In Ruscha's case, the studio has kept an inventory of all of his works, the vast majority of them photo-documented.

In fact, Ruscha and his studio have been extremely conscientious over the years, dating back to 1958, in collecting and saving articles and reviews, gallery announcements, exhibition lists, and other printed matter. Ruscha has always been

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## The Power of Reason

Continued

Peter Kraus, founder of Ursus Books in New York, credits the collaborative efforts of the German art historian Wilhelm von Bode and his Dutch colleague, Cornelius Hofstede de Groot, for compiling the first modern study of Rembrandt's paintings, published in eight volumes between 1897 and 1906.

Catalogues raisonné became standard practice by the early decades of the 20th century. Typically, they were prepared by the artist's heirs or by a scholar of the family's choosing. (In France, the state-sanctioned *droit morale* has long granted the right to authenticate works to the artist's heirs, regardless of credentials—a system that has led to allegations of shoddy scholarship and outright abuses.) Over time, that responsibility has shifted mostly to recognized experts or committees of experts who collaborate with dealers, institutions and often book publishers.

These experts tend to be dedicated scholars obsessed with evidentiary procedures that are no longer considered current practice by today's theory- and context-oriented academic community—such as X-ray scans, chemical analysis of pigments and the tedious tracking of provenance trails and exhibition history. While eager dealers, auction houses and collectors may get frustrated with the painstaking pace of catalogue raisonné research, the work is invaluable to the market. "It helps a lot in understanding the artist's production," says Franck Giraud, a partner in the New York-Paris private art dealership Giraud Pissarro Segalot. "You have under one cover a complete, chronological overview, which no exhibition can ever give you. It also helps in understanding what is available, what could be available and what is already in institutions. All of that is very important from a market point of view."

Take, for example, *Volume 01* of the Andy Warhol catalogue raisonné of paintings and sculptures (covering the years 1961-63), edited by Georg Frei and Neil Printz. Sifting through the works listed, one finds only four large-scale examples from the artist's "Race Riot" series, all dating to May and June 1963. The current locations of two of the four are unknown. When one of the two known examples, *Mustard Race Riot*, came up for sale at Christie's New York this past November, it brought \$15.1 million. Its rarity is unquestioned.

Of course, not all catalogues raisonné are created equal. Dealers, auction house specialists and scholars contacted for this

article stressed that some catalogues are more reliable than others, and, essentially from the moment they are published, all are in need of updating. New discoveries are made and works constantly change hands, widening the provenance trail.

Joachim Pissarro, a curator at the Museum of Modern Art in New York and co-author, with Claire Durand-Ruel Snollaerts, of the forthcoming Camille Pissarro catalogue raisonné (to be published by Skira under the aegis of the Wildenstein Institute in Paris), discovered 150 previously unrecorded works by his great-grandfather during his research. When the catalogue comes out sometime next year, it will undoubtedly replace the pioneering 1939 work on the artist that was co-written by the curator's great-uncle Ludovic Pissarro and Lionello Venturi. "The challenge is," Pissarro says, "the further back you go in time, the earlier the records, the thinner they are, the scarcer the material, the scarcer the evidence, simply because, when these artists began, whether they're Abstract Expressionists or Impressionists, it's the same story: They weren't known yet, so history did not record who they were." The most exciting part of the process, he adds, is making discoveries.

To account for previously unknown works and changes in provenance and scholarship, supplements are often published years later with updated information and corrections. In 1995 Francis V. O'Connor came out with the *Jackson Pollock Supplement Number One*, published by the Pollock-Krasner Foundation. That edition amplifies the acclaimed four-volume treatise of 1,110 works that he co-authored with Eugene Thaw. Published by Yale University Press between 1973 and '78, it is considered the granddaddy of American catalogues raisonné. The project was completed entirely without computer assistance or electronic databases, a feat that is difficult to imagine today.

"The biggest scholarly problem, I suppose, is the simple process of getting accurate information on each object," says O'Connor. "Even with computers to help organize it, the finding of precise information is very difficult. You do try to see every object, but that is not always possible because some people just won't show you the work. It's an extremely time-consuming, labor-intensive, economically burdensome task."

These days, the authors of catalogues raisonné are taking full advantage of current technology to make them more affordable to produce, more efficient to

manage and ultimately more accessible and user-friendly. The Roy Lichtenstein Foundation, funded by the artist's widow, Dorothy Lichtenstein (who also serves on its authentication board), initially intended to publish a series of 8 to 10 volumes, but that concept was soon shelved. Instead, the foundation decided to go electronic, and intends to put the entire study on a CD or DVD as well as on the foundation's Web site ([www.lichtenstein.org](http://www.lichtenstein.org)), which will be accessible for free.

"We determined that we want to be the catalogue raisonné of everything," says Jack Cowart, director of the Lichtenstein Foundation, "so we're calling it a vertical catalogue raisonné by year scheme. It doesn't arbitrarily divide Roy's work. We want to keep married the paintings, the drawings that Roy made for the paintings, the prints that came from the paintings or drawings, as well as the sculpture that's related and decorative art objects and the furniture and the tapestries. There's going to be a lot of the same cross-feed that I think Roy constantly used."

Free from the constraints of a publisher's deadline, Cowart can more readily deal with some of the challenges of an artist whose work is highly sought after in the marketplace. "The thing that's been slowing us down is the X-number of paintings and drawings that have been bouncing through collectors' hands, sometimes at a very rapid clip, so in provenance, we're three owners behind." Having everything in digital format allows for faster and easier updates.

The Lichtenstein Foundation joins other paperless catalogue raisonné projects for Honore Daumier ([www.daumier-register.org](http://www.daumier-register.org)) and Alexander Calder ([www.calder.org](http://www.calder.org)). The Calder study, in the making since 1987, has documented more than 22,000 works. Calder Foundation director Alexander S.C. Rower, the artist's grandson, says the first phase of completed entries will go online sometime in 2006.

While staring at a computer screen cannot replicate the more tactile experience of leafing through an exquisitely printed book, these digital catalogues eliminate the unwieldy bulk and the cost of multiple volumes, which can run to several hundred dollars to purchase and much more after they go out of print. Rower says he's still getting offers from book publishers for the Calder catalogue raisonné, but he insists, "I would rather have the information be exceptionally democratic and available. It just seems that a Web-based catalogue raisonné is the only option."

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## The Power of Reason

### Continued

Beyond format and presentation, there are numerous issues that authors of catalogues raisonnés must deal with. Recently, Francis O'Connor was invited to give a pep talk to the squadron of researchers recruited for the Robert Motherwell catalogue raisonné that will be directed by Joachim Pissarro and sponsored by the Motherwell's Dedalus Foundation. "You have to deal with the realities involved," O'Connor told the young assembly gathered around a roomful of gleaming computers, explaining that they need to be prepared for pressure from all sides, including possible threats and legal action.

O'Connor and other members of the Pollock-Krasner Authentication Board and the Pollock-Krasner Foundation were sued three times over works questioned or rejected for inclusion in the supplement. All of the suits were successfully defended by their counsel, Ronald Spencer, with one case even drawing sanctions against the plaintiff, but the time and money spent had a chilling effect. Asked about those episodes, O'Connor says, "I'm not going to talk about it."

Spencer isn't so reluctant. "The practical lesson experts seem to have taken from that," says the attorney, who edited the 2004 book *The Expert Versus the Object: Judging Fakes and False Attributions in the Visual Arts*, "is to say, 'Look at those guys! They got sued and they won, but it cost them a lot of money and trouble.' I thought that would put some backbone into the expert community, but it doesn't seem to have changed their views," he says.

Largely out of fear of litigation, many scholars are reluctant to declare works fakes. These days, when experts issue a decision on whether or not work will be included in the catalogue raisonné, it is accompanied by a carefully drafted, lawyer-vetted letter. Typically, the owner of the work must formally request an opinion and sign an agreement in advance that "holds harmless" the expert or committee and protects them from any liability arising from the opinion rendered, even if it is inconclusive and requires further study. With the "hold harmless" letter, Spencer says, "there's an implied assent from the owner to get a nasty answer from you."

Still, a lot of scholars "shy away from giving negative opinions, even though most fakes are so egregiously bad that there is little risk of their opinion ever being disputed or subject to litigation," says Jane Kallir of Galerie St. Etienne in New York and author of *Egon Schiele: The Complete Works*,

published in 1990. "It's a disservice to the marketplace, because a scholar has a responsibility to keep these things off the market." Kallir, whose grandfather Otto Kallir published the first Schiele catalogue raisonné in 1930 and a revised version in 1966, attributes part of that reluctance to the scholarly community's "contempt for the market."

The resentment some academics feel toward the always impatient market is perhaps understandable. After all, respected experts are generally not paid for their opinions, nor do they garner fees based on the value of an artwork they authenticate for inclusion in a catalogue raisonné. Usually catalogue authors receive a fee negotiated through the sponsoring estate or foundation. Some receive an advance from their publisher, and there can be modest royalties on sales of the catalogue. Their research, meanwhile, is often funded by the artist's foundation or estate if it has substantial resources, a museum (such as the National Gallery of Art in Washington, which underwrote David Anfam's acclaimed Mark Rothko catalogue raisonné, or more commonly, by a commercial gallery.

Diana Widmaier Picasso, the granddaughter of Picasso and Marie-Thérèse Walter, is preparing (under the authority of her mother, Maya Widmaier Picasso), a catalogue raisonné of the artist's *oeuvre sculptée*. The project is being funded by the Gagosian Gallery, which staged a Picasso sculpture show she curated in 2003. "With Picasso, there's always a difficulty to trace how many casts were made and where they are located," says Widmaier Picasso. "So I realized there's a real need [for a comprehensive study]." She estimates her grandfather made approximately 800 sculptures, but including editions, the total number of pieces could climb to 2,000.

Whether it's merited or not, dealer sponsorship of catalogues raisonnés draws suspicion inside and outside the trade. "Most dealers just want a shopping list," grouses one scholar who insists on anonymity. "It's a very delicate, ethically ambiguous area."

Unquestionably, a gallery that is sponsoring a catalogue raisonné has a leg up on colleagues in terms of tracking works in private collections and building relationships with the owners. The perception that some dealers leverage this situation for their own gain is based, in part, on research that languishes unpublished for years, inaccessible to either scholars or the market. "The Chinese Wall between the academic side and the dealer

side is pretty thin," says one auction house specialist who insists on anonymity.

"Everyone agrees that the dealer and the scholar should be separated by some kind of firewall," says Nancy Mowll Mathews, president of the New York-based Catalogue Raisonné Scholars Association and author of the 1989 catalogue on Maurice and Charles Prendergast. "How scrupulously this rule is upheld in dealer-sponsored projects, only they know for certain. I'm sure it varies. But CRSA does not take on any policing role," she adds.

By far the biggest sponsor of catalogue raisonné projects has been the Wildenstein Institute in Paris. Established by the late Daniel Wildenstein as the Foundation Wildenstein in 1970 and renamed in 1984, its purpose is to foster "a wider appreciation of European art and civilization through the sponsorship of scholarly research and publications." The institute has funded nearly 40 catalogues to date, on artists ranging from Velázquez and Fragonard to Gauguin, Monet, Renoir and Vlaminck. It recently announced its first contemporary project, one devoted to Jasper Johns that will be compiled by art historian Roberta Bernstein.

Now run by Alec Wildenstein, the Institute is independent from the family's commercial galleries, Wildenstein & Company and PaceWildenstein. Still, the structure does little to allay concerns that the galleries exert too much control and influence in the markets for those artists.

As a subject of catalogues raisonnés, perhaps no other artist is as confounding or has caused as much controversy as Amedeo Modigliani. "Is it in Ceroni?" is the classic and seemingly the only question asked about any work coming to market by the famed bohemian artist, whose paintings have sold for as much as \$31 million at auction.

Ambrogio Ceroni, the long-deceased Italian businessman and scholar, has become something of an oracle in catalogue raisonné lore. He assembled a humbly Grafted list of Modigliani's oeuvre, first published in 1958, but he died before completing his task, a fact that haunts the Modigliani market to this day.

Curiously, you can't even get your hands on a stand-alone Ceroni volume, which lists 338 paintings and 25 sculptures. It is available only in *Idipinti di Modigliani*, from 1970, a long out-of-print title published by Rizzoli in which Ceroni's roster of authentic Modigliani is illustrated with miniature black-and-white reproductions alongside author Leone Piccioni's text.

But Ceroni's study isn't the only one. Although none have come close to challengin

*Continued on page 7*



## The Power of Reason

Continued

Ceroni as the market's unquestioned authority, an impressive-sounding roster of other multivolume Modigliani catalogue raisonné were published between 1956 and '94 by other art historians, Joseph Lanthemann, Christian Parisot, Osvaldo Patani and Arthur Pfannstiel. Currently, a fifth effort is in the works by Marc Restellini, under the sponsorship of the Wildenstein Institute.

Restellini is a Sorbonne-trained art historian and former director at the Musée de Luxembourg who founded a private *kunsthalle* that opened in Paris two years ago with an exhibition of the collection of Jacqueline Picasso. He began his Modigliani project in 1997, and despite delays and disruptions, it remains a contender to unseat—or at least update—Ceroni.

He scuttled plans to publish a volume on Modigliani's drawings four years ago, after receiving an anonymous telephone death threat in 1999 over his selections. In another instance, his mother was anonymously sent a bribe to influence her son to accept a certain drawing, according to the beleaguered author. Restellini and the Wildenstein Institute have been sued at least twice in France over his rejection of drawings (an owner of a snubbed painting also sued). Ultimately, they decided to pull the plug and concentrate on Modigliani's paintings.

"Daniel Wildenstein and I decided to stop the catalogue raisonné of the drawings because it was impossible to work," explains Restellini. "I'm an art historian, and I can't have pressure like this." It was Daniel Wildenstein, author of the still authoritative, five-volume Claude Monet study first published between 1974 and '91, who recruited Restellini.

But the Wildenstein sponsorship of Restellini may be in question. According to several anonymous market sources, Guy Wildenstein, now head of the family empire following Daniel's death in 2001, has lost interest in the endeavor. Guy Wildenstein declined through an assistant to be interviewed for this story.

"It sounds like they've gone off the boil," says one London auction house specialist. Another source, who is close to the Wildenstein & Company gallery, says of Restellini, "He's a very controversial figure, and we've had some problems with him. I don't know if that catalogue is going forward."

Restellini insists the project is still on track and that 95 percent of the work has been completed. He anticipates a 2007-08 publishing date. "I saw all the paintings and did all the research, using all of the latest

scientific techniques, in addition to having complete access to all of the Modigliani archives, even those belonging to Ceroni," he says.

Describing Ceroni's study as a bible that was closed in 1965 when the scholar discontinued his research, Restellini comments, "We are in 2005, and in any science, if we said, 'We're working with techniques of 1965,' everybody would laugh." He says 380 to 390 paintings will be included in his catalogue, accounting for at least 42 works beyond what Ceroni approved, and warns, "It will be like a bomb."

Asked if he was troubled by the art market's hesitance to embrace the opinions he has given to the trade and to Sotheby's, Restellini is quick to answer: "I can't work for the market. It has to follow what the scholars have discovered. But the market goes by its own laws, which I don't understand. Sometimes it takes months or even years to determine the authenticity of a single painting. Dealers just don't understand this. It's not easy at all."

So far, at least, Christie's hasn't accepted a Restellini opinion on any Modigliani slated for auction that is not in Ceroni. "We're not prepared to legitimize him at this stage," says a source at Christie's.

Christie's also appeared to ignore his advice back in November 1997, when Restellini questioned *Beatrice Hastings assise*, a Modigliani from 1915 coming up for auction in New York. In his opinion, it had been "completely repainted" by another hand sometime in the 1960s and therefore was no longer a genuine Modigliani, even though it was listed in Ceroni. It sold for \$2.6 million.

Sotheby's has quietly relied on Restellini on several occasions, with mixed results. In November 2003, Sotheby's New York sold Modigliani's 1917 *Portrait of Leopold Zborowski* for \$1.5 million. The auction catalogue entry carried a notice that Restellini had accepted the work for his forthcoming catalogue raisonné and listed the catalogues of both Pfannstiel and Lanthemann. Ceroni's name, however, was nowhere in sight.

The following May, Sotheby's offered *Jeune femme à la collerette*, from 1915, with the Restellini stamp of approval. But to no avail. It was bought in at \$1.2 million and was the only work of five offered from the estate of Ruth Hardman that failed to find a buyer. A source outside Sotheby's claims that even though the specialists were wary, the

house had to include the Modigliani because of the other, more valuable estate property, so it was less an endorsement of Restellini than a forced hand gesture. A source at the auction house counters that "none of us had any hesitation about it."

Restellini says that a handful of blue-chip dealerships, including Acquavella Galleries in New York, Cazeau-Beraudiere in Paris, Desmond Corcoran in London and Jan Krugier in Geneva, have relied on his opinions on works not included by Ceroni. "I prefer to have a Modigliani painting that once hung in the apartment of Paul Guillaume (Modigliani's major dealer) than a painting in Ceroni," says Philippe Cazeau, who worked for Daniel Wildenstein for two decades before opening his own gallery. Cazeau sold two major Modigliani paintings at the last Paris Biennale that were once owned by Guillaume and authenticated by Restellini through documentary photographs. One belonged to noted American collector Chester Dale, and sold for \$3.5 million.

According to Cazeau, Ceroni never traveled to the U.S. to examine works, and the painting escaped his attention. "Is that a fake because it's not in Ceroni?" the dealer challenges. While praising Ceroni's seminal work, Cazeau predicts that "20 years after Marc Restellini's catalogue is published, everybody will forget Ceroni." Whether or not that prediction comes to pass, the veracity of one scholar's or committee's opinion on the authenticity of a work of art can change or unravel over time.

There is no official regulatory body or industry-wide standard for what goes into or stays out of a catalogue raisonné or who is qualified (except in France) to make those determinations. "No one sits on high and determines who is eligible to write a catalogue raisonné," says Sharon Flescher, executive director of the International Foundation for Art Research in New York and organizer of the 2001 conference "Catalogues Raisonné and the Authentication Process: Where the Ivory Tower Meets the Marketplace." She continues, "Sometimes it's written by a world-renowned person in that field and sometimes it's written by one or two young scholars. Both products could end up being wonderful or terrible."

Ultimately, the rule of law in the catalogue raisonné world is scholarly and market consensus. Neil Printz, co-editor of the gargantuan Warhol catalogue, remarks, "I look forward to everybody else weighing in on our work. It's all about opening the discourse, not closing it."

Judd Tully is the editor at large of *Art + Auction*.

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## Living Artists: Edward Ruscha

Continued

interested in collecting data about his work as it goes out into the world, as evidenced by a humorous 1971 essay entitled "the information man" that we reprinted in our second volume of the catalogue raisonné. Ruscha has been very supportive in providing the project access to his studio notebooks and other personal notes as they relate to our work. The precise dating of a work has been made considerably easier utilizing these notebooks, pages of which are being reproduced in facsimile in each volume of the paintings catalogue raisonné.

We have been fortunate to have a colleague in Paul Ruscha, the artist's brother, who oversees the operations of the studio. Managing the collective information between the studio and our office has also been made easier by a shared database, Artsystems. It allows us to see other mediums outside of the paintings we are examining that may relate to our research. As important, Artsystems contains the most current information on provenance, exhibition history, and bibliography.

As Peter Nesbitt suggests, researchers must be sensitive to an artist's time, and one must be careful not to burden an artist who is already busy. In Ruscha's case, we call upon him only after all other avenues of research have been exhausted. Such specifics include the genesis of a painting when it is important to have the artist's own words about it. Historical, anecdotal, or technical context can then be incorporated in the catalogue notes.

Since a catalogue raisonné results from a combination of scholarship and detective work, an additional ingredient in collaborating with a living artist is diplomacy and the feeling of trust in what is a collective endeavor. The artist who partakes in their catalogue raisonné lends the project an authority that opens up otherwise reluctant parties. Most artists want to see their legacy preserved, and in doing so are usually enthusiastic about cooperating.

To conclude, I mentioned above that many of Ruscha's paintings have remained unknown and unpublished until the catalogue raisonné. This is a primary reason to produce a catalogue raisonné of the living artist. It provides scholars a better chance to see the work and to see it in context. Finally, it is the artist who maintains records, who is interested in knowing what becomes of any individual work after it leaves the studio and who is the greatest asset to the compiler of their catalogue raisonné. The scholar's investigation begins and ends with them.

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See Plates 101 and 102, Page 10

## Jasper John's Paintings

Continued

Guy Wildenstein to serve as author of the Johns catalogue, I was already working on a monograph on Johns's art. I am continuing my work on this book as I research and manage the catalogue raisonné project. My intention is that the book and catalogue will be published so that they are available either as a multi-volume set or independent of each other.

Since I was already working closely on my book with Johns and his staff, I have been able to arrange continued access to the artist and his records for information specifically pertinent to the catalogue project. In addition, I am fortunate to be working with a small team of experts. Heidi Colman-Freyberger is compiling data on exhibitions and literature and will assist in all aspects of the catalogue research. She was highly recommended to me based on her work for the recently published Barnett Newman catalogue and her other accomplishments in research and publishing. Carol Mancusi-Ungaro, conservator at the Whitney Museum of Contemporary Art and the Harvard Museums, serves as a consultant for materials and techniques and will write an essay for the catalogue on that aspect of Johns's work. Like Heidi, she is a co-author of the Newman catalogue raisonné and has extensive experience working with Johns and other contemporary artists. Joachim Pissarro, Curator at the Museum of Modern Art, who recently completed the catalogue raisonné with Wildenstein on his great grandfather, Camille Pissarro, serves as an advisor.

Presently there are approximately four hundred paintings and sculptures by Johns. Since he is still actively at work, the number will continue to grow, and that is one of the most exciting aspects of working with a living artist. We are cautiously optimistic that the project will be completed in the five-year timeframe we have set (work officially began in fall 2004). During this past year, Heidi and I have been working with Wildenstein's technical department to fashion a database suitable to the needs of our project. We were able to transfer the information from Johns's database to ours, and Heidi's research on literature and exhibitions is already well underway. Carol and I have begun examining Johns's paintings in

detail and discussing technical questions. I have been working on establishing the chronology of works, locating and examining works (including documenting details with my digital camera), and keeping track of any new information that I find as I continue the ongoing research and writing of my monograph.

I am definitely still on a learning curve about the issues relevant to creating a catalogue raisonné and very glad to have an experienced team to guide me and colleagues engaged in similar projects with whom to converse and share notes. There are still many important logistical decisions to make: how to ensure the highest quality reproductions of the artist's work for the catalogue; whether to use digital photography or transparencies or both; what to include and what to exclude from the literature entries; how to display information; whether or not to include a web-based catalogue to complement the printed one. I am pleased that the question of authenticating work, if it comes up, will rest with the artist, and I am grateful to have the opportunity to consult with Johns about matters that may elude documents and reside only in his memory.

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See Plates 105 and 106, Page 11

## Constantino Brumidi

Continued

1987 I had drafted a proposal for a book on him. It took a number of years to get approval for preparing it, more years before the House and Senate passed the requisite printing resolution, and several before the text was rewritten, edited, and proofread and all of the photographs ready. The majority of the photographs were taken by the Photography Branch in my office.

The catalogue raisonné of all murals, sculpture, paintings, and drawings by Brumidi both inside and outside the Capitol was published as an appendix to the book, which focuses on his Capitol murals. Valuable information on Brumidi's work, including copies of pages from sales catalogues, had been gathered in files over decades. A 1950 book on him by Myrtle Cheney Murdock included references to paintings she had found. Some of the unlocated paintings listed were only known from the sales catalogues or other descriptions. Getting access to documentation and information about Brumidi's work in Rome was one of the most gratifying aspects of the research.

*Continued on page 9*



## Constantino Brumidi

Continued

Since Brumidi is relatively obscure in the art market, there are only a few problematic oil paintings attributed to him. More difficult was assessing murals in private homes said to be by Brumidi but heavily overpainted and bearing little resemblance to his style. In one case, a church with a Crucifixion said to be by Brumidi bore the signature of another artist and a later date, so it was not included. Tests by a conservator later found Brumidi's fresco under the overpaint. The signing and dating of a repainting of a Brumidi mural by another artist occurred many times in the Capitol as well in the 1920s and 1930s. Since the book was published, over half a dozen additional paintings and murals by Brumidi have surfaced, and new finds will be added to the catalogue and files maintained in the Curator's Office.

Brumidi's artistic vision was based on the wall paintings of ancient Rome and Pompeii and on the classical revivals that occurred in the Renaissance, particularly those of Raphael, and in the Baroque Period. He was born in Rome to a Greek father and Roman mother. Beginning at age 13, Brumidi studied for 14 years at the Accademia di San Luca under sculptors Bertel Thorwaldsen and Antonio Canova and painters Vincenzo Camuccini and Filippo Agricola. He was trained in the full range of painting mediums, including true fresco, and gained mastery of the human figure and of creating the appearance of three-dimensional forms.

In Rome he painted murals for Prince Alessandro Torlonia. He began working in the prince's no-longer-extant palace on the Piazza Venezia in 1836. From 1842 to 1844 he created paintings for the gothic-style family chapel in the palace. At the Villa Torlonia, Brumidi is thought to have been in charge of decorating the new theater, where there are murals that he signed and dated in 1844 and 1845. The walls of the theater's numerous rooms are covered with trompe l'oeil architectural forms and classical motifs that he later adapted for the Capitol.

Brumidi also worked extensively for the Catholic Church. From 1840 to 1842, for Pope Gregory XVI, he restored one bay of the third Loggia in the Vatican Palace. He painted a portrait of Pope Pius IX, worked in the papal residence, and was commissioned to create portraits of fifteen popes as models for mosaics at

Saint Paul's Outside the Walls. His last commission in Rome was for the murals in the tiny church of the Madonna dell'Archetto, which was dedicated in 1851.

Brumidi helped support his family by running the coffee shop inherited from his father. He also served as captain in the civic guard that Pius IX had authorized in 1847. However, the Romans soon became caught up in the revolutionary spirit pervading Europe. The pope fled the city, and a republic was declared in 1849. During the turmoil, when soldiers were occupying monasteries, Brumidi moved art and furniture for safekeeping.

After the pope was restored to power, Brumidi was among many arrested and accused of serious crimes. Despite numerous testimonies in his favor, and after 13 months of incarceration, he was sentenced to 18 years in prison. He was pardoned by the pope with the understanding that he would be leaving for America, where he was already promised a church commission.

Arriving in New York in September 1852, Brumidi immediately applied for citizenship, which was granted in 1857. Although he undertook private portrait and domestic commissions in the New World, the majority of his work outside the Capitol was religious. He painted altarpieces for the Mexico City cathedral (1854) and for the new St. Stephen's Church in New York (1856); he returned to St. Stephen's to paint murals from 1868 through 1871. He also painted altarpieces for the Church of St. Ignatius in Baltimore (1856) and the Church of St. Aloysius in Washington, D.C. (1859); he created frescoes in the Cathedral of Saints Peter and Paul in Philadelphia (1864) and worked in the cathedral in Havana, Cuba (1867).

Beginning in 1855, Brumidi worked at the Capitol under Captain Montgomery C. Meigs, who superintended construction and decoration of the Capitol extensions and dome designed by Thomas U. Walter. His sample fresco in room H-144, which was to be assigned to the House Agriculture Committee, was well received, and Brumidi was hired to complete the decoration of the room and to make designs for the most important of the other new rooms. He worked with teams of artists of various national origins to carry out his designs, executing all of the true frescoes himself. His murals throughout the building combine classical and

allegorical subjects with portraits and scenes from American history and tributes to American values and inventions. Brumidi designed and executed murals for the Hall of the House of Representatives (now in H-117), the Senate Committee on Naval Affairs room (S-127), the Senate Military Affairs Committee room (S-128), the Senate Library (S-211, later the post office), the office of the Senate Sergeant at Arms (S-212), the Senate Reception Room (S-213), the President's Room (S-216), other office spaces, and the first-floor corridors of the Senate. Because Brumidi was never allowed to complete his designs in some rooms, some blank spaces remain.

Brumidi worked intensively at the Capitol through the early 1860s. He continued to add frescoes in the 1870s. His major contributions are the monumental canopy and frieze of the new Capitol dome. In the canopy over the Rotunda he painted, *The Apotheosis of Washington*, in 1865. Brumidi began painting the frieze depicting major events in American history in 1878 but died in 1880 with the work less than half finished. Filippo Costaggini carried out his remaining designs between 1881 and 1889; the entire frieze was completed in 1953. In 1985, the Architect of the Capitol began a program to systematically clean Brumidi's murals of grime, discolored coatings, and heavy-handed overpainting, revealing their original beauty and high quality.

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For additional information, see Barbara A. Wolanin's *Constantino Brumidi: Artist of the Capitol* (Washington: Government Printing Office, 1998; on the U.S. Government Printing Office Web site at [www.access.gpo.gov/congress/senate/brumidi/index.html](http://www.access.gpo.gov/congress/senate/brumidi/index.html)) and the Architect of the Capitol Web site at [www.aoc.gov/Images](http://www.aoc.gov/Images)

See plates 103, page 10, and Plate 104, Page 11



Plate 102  
 Edward Ruscha  
 Gospel, 1972  
 Acrylic on raw canvas with aluminum arrows  
 54 x 60 in.  
 Photo courtesy of the artist.



Plate 103  
 Portrait of Constantino Brumidi  
 Photograph by Mathew Brady circa 1866.



Plate 101  
 Edward Ruscha  
 Los Angeles County Museum on Fire, 1968  
 Oil on raw canvas with aluminum arrows  
 53 1/2 x 133 1/5 in.  
 Photo courtesy of the artist.





Plate 104  
Brumidi's first American fresco in the House Committee on Appropriations Room (H-144), painted in 1855.



Plate 106  
Jasper Johns  
Untitled, 1997  
Detail of "Signature Bar"



Plate 105  
Jasper Johns  
Target With Four Faces, 1955, detail.  
Detail of "Signature Bar"  
Encaustic and collage on canvas with plaster casts.



Revised Session Title:

### **The Living Artist & the Catalogue Raisonné**

Chair: Steven Manford,  
Independent Scholar,  
Toronto, Canada

The catalogue raisonné is an evermore-vital reference for historians, collectors and the marketplace. These scholarly inventories of an artist's life work describe, locate and illustrate authentic works. Such ambitious research requires a methodical and long-term dialogue with the objects themselves. Newer volumes, published at a steady pace, are notable for sumptuous reproductions and expanded scale.

Recently catalogues raisonné of the work of living artists, such as Jeff Wall and Edward Ruscha (paintings) for example, have appeared and several other notables are in the offing. This session will consider two catalogues raisonné in preparation: the art of Brice Marden, and the works on paper of Edward Ruscha.

Some are delighted while others are critical of such projects. Foremost among the concerns: why prepare a volume when it is assumed the artist will continue on to produce new work? Such catalogues are by definition incomplete. Why accord a catalogue raisonné to artists who are only in mid-career? On the other hand, there is ample reason for scholars, museums, galleries, and the artists' themselves to pursue a catalogue raisonné: the project encourages the artist to put his or her affairs in order—and to revisit works produced. Just as important, the process facilitates opportunities for the scholar to ask the artist (and his/her circle) about the making, location, authenticity, and interpretation of works of art. In short, the processes and motives behind such books are worth examination.

### **Preparing a Catalogue Raisonné of the Works on Paper for - and with - Ed Ruscha**

Petrus Schaesberg,  
Independent Scholar,  
New York City

Ed Ruscha's work has attracted the increasing attention of collectors as well as scholars through his many recent exhibitions, the numerous monographs, the Walker Art Center's catalogue raisonné of his prints, the initial two volumes of the catalogue raisonné of his paintings (from 1958-1970; and 1971-1982, respectively) published by Steidl Verlag and Gagosian Gallery, and the well under way catalogue raisonné of his works on paper.

From the beginning of his artistic career Ruscha proved a gifted draftsman whose works on paper continue to elevate the role of drawing to an autonomous, independent status within his complete body of work. The medium of drawing plays an important role in understanding the artist's intentions and his conceptual methodology of rendering reality in general. This talk explores the function and importance of a catalogue raisonné of his works on paper, in particular for the artist, and it will articulate his thoughts on such a project. We will touch on specific crucial issues that arise when working on a catalogue raisonné with a living artist, as manifested in the artist's direct involvement in authentication, the excluding of certain works, as well as the editing of the catalogue and the possible (conceptual) effects on his future work by organizing and publishing the artist's oeuvre in such a systematic way.

### **To Write or Not to Write – *When Is the Question***

Eileen Costello,  
Independent Scholar,  
New York City

A catalogue raisonné typically calls to mind the complete documentation of a deceased artist's lifetime achievement, yet a recent trend indicates that it's becoming increasingly more common for scholars to focus on the compilation of a living artist's oeuvre. This development suggests that it may be more practical to prepare an artist's catalogue raisonné during their lifetime. But it also raises the question of what—if any—impact an artist who is alive, well, and still producing art might have on their catalogues raisonné scholarship and production. Does an artist's earthly presence inspire collectors, dealers, and auction houses to be more forthcoming with provenance information? Is it easier to locate the work of a living artist? Is it possible to discover any unknown works during an artist's lifetime? Is the information that the artist provides on specific works anecdotal or art historical? These are just a few of the issues that concern not only catalogue raisonné scholars, but also art historians, collectors, dealers, or even those with simply a general interest in the artist who consult the catalogue for what they trust will offer objective and authoritative information as well as an exhaustive survey of that artist's work.

I compare and contrast the similarities as well differences that I encounter in researching and compiling the complete work of Peter Cain, a young but influential artist who died in 1997, and as author of Brice Marden's paintings and works on paper catalogues raisonné. Marden's career gained momentum in the early 1960s and he is now recognized internationally as one of the late twentieth-century's most significant artists. I consider whether the very fact that Marden is still alive, regardless of how he might—or if he even does—participate in the catalogue's production, affects the project as a whole.

## **Instructions for accessing our CRSA Listserv**

Send a new e-mail message to [listproc@baylor.edu](mailto:listproc@baylor.edu) and in the body of the text type: Subscribe CRSA-L and your name (e.g. Subscribe CRSA-L Karl Rove).

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## Membership List

Members please check your personal data and make sure all information is correct. Please let the editor, as well as Nancy Mathews, know if changes need to be made! Thank you for your assistance with this matter. As usual there are a number of additions and updates in this list.

**Artists and CRSA related services included in this list.**

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