

CRSA Forum

The Journal of the Catalogue Raisonné Scholars Association

An Affiliated Society of the College Art Association

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Catalog Raisonné Scholars Association

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Deadline dates are: 15 Dec. for the Jan. issue, 15 May for the June issue, and 15 Sept. for the Autumn issue.

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Accessing our website

You can access our website by addressing <http://www.catalogueraisonne.org>.

Melvin Paul Lader (1947-2005): CRSA member and Newsletter editor

Scott Ferris

I was informed about Mel Lader's passing by fellow CRSA colleague Ellen Landau. To say the least, I was surprised. I remember Mel as a vibrant, friendly, helpful individual, someone who could easily have outlived me.

I do not recall now when I first met Mel. Perhaps it was at the Baltimore summer antiques show, where I was set up. Mel and his wife Roberta were avid collectors of glass, and members of the Early American Pattern Glass Society, and the historic flasks that we carry (my family's antiques business), lured them into our booth. Or we may have met at a CRSA gathering.

When I was contemplating Nancy Mathews's call for an editor for the Newsletter (the present day CRSA Forum) Mel had been the most recent editor so I sought his expertise on the subject. We met for lunch outside the convention center in Philadelphia, where the annual (2002, I believe) CAA conference was being held. As

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Prophet, Charlatan or Mensch?

In search of the true value of Barnett Newman's work

David Anfam

Richard Schiff, Carol C. Mancusi-Ungaro and Heidi Colzman-Freyberger, *Barnett Newman: A Catalogue Raisonné* (Barnett Newman Foundation, New York, and Yale University Press, New Haven and London, 2005), 736 pp, 35 b/w ills., 320 col. ills. £115 \$65 (hb) ISBN0300101678.

Who was Barnett Newman?

To some, he was the prophet of a whole new mode of severe abstraction, including Minimalism and its extended family. To others, Newman represented a virtual charlatan of Abstract Expressionism who talked his way into making much from very little art. Altogether differently, he seemed to epitomize the New York Jewish intellectual: a spry figure whom one might have met on the Upper West Side, arguing his feisty anarchist politics amid Deutscherites, Stakhanovites and sundry other exotic left-wingers. The advent of *Barnett*

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Roberta Breitmore and the Troubling of Art History

Robin Held

Performance art and its documentation trouble art history.

I am currently writing *Roberta Breitmore: A Catalogue Raisonné and Interpretive Study on Lynn Hershman Leeson's Performative Artwork, Roberta Breitmore*. Below, I discuss some of the challenges that this artwork presents to art historical methodologies and foundational assumptions, regarding artworks, artist-subjects and viewers.

The Artist

The art of Lynn Hershman Leeson multiplies and refracts fictional identities to the point of exploding any stable notion of self. Her remarkable body of work, produced over more than thirty-five years, provides an artistic mirror for understanding our fragmented sense of subjectivity at the beginning of the 21st century.

The artist's project of self-analysis and self-mythification has been expressed prolifically across mediums including drawing, painting, photography, performance art, robotics, digital art, video, film,

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From the President

Nancy Mowll Mathews

Farewell—and thank you to Scott!

As you know, this is Scott Ferris's last issue of the CRSA Forum as editor. In the past four years, he has brought the journal out of hiatus and made it into a round-table for the discussion of issues of interest to catalogue raisonné scholars. The publication had been part of the CRSA since its founding in 1994 and continued until 1999 when the previous editor, the late Mel Lader, reluctantly resigned. It wasn't until 2002 that Scott bravely volunteered to resuscitate it, taking on the thankless tasks of soliciting articles, struggling with software, and keeping on top of the ever-changing members' list.

Throughout he has been the conscience of the organization. His insistence on addressing difficult questions such as compensation for scholarly opinions and the scholar's relationship to the art market has helped many of us improve our working methods. In recent months, he has spearheaded the discussions about CRSA fund raising and the possibility of incorporating CRSA as a tax-exempt association. His no-holds-barred approach to whatever issue he takes on has goaded us to do more and do it better. His own willingness to put time and energy into this organization has made him a leader by example. Although Scott will no longer edit the journal, he will no doubt continue to be an active member of CRSA and have a strong voice in our future.

Let us now welcome the new editor of the CRSA Forum, Eileen Costello, who responded to Scott's call for a replacement. Eileen's voice and hand have already been at work in the last two journals. Eileen is finishing her Ph.D. at the University of Texas and working on the catalogues raisonné of contemporary artists Peter Cain and Brice Marden, as an independent scholar with the Matthew Marks Gallery. She will bring the perspective of someone working on recent and living artists. We will hear more from Eileen on these issues during the CRSA session (February 24 at 5:30 pm) at the annual College Art Association conference in Boston. She is speaking in the panel organized by Steven Manford titled "The Living Artist & the Catalogue Raisonné" along with independent scholar Petrus Schaesberg. For those who are planning to attend the CRSA session this year, we will follow the panel with a business meeting to discuss the pros and cons of incorporating as a tax-exempt organization. *Please join us!*

Prophet, Charlatan or Mensch?

Continued

Newman: A Catalogue Raisonné means that the artist's entire oeuvre can now be weighed against such stereotypes and myths.

The book is a magisterial tome in the lineage—I should perhaps hasten to add—of my catalogue raisonné of Mark Rothko's paintings. Its production values are arguably even finer, with heavier paper and larger type (though not images reproduced to scale). Fortunately, the three authors faced, in key respects, an arguably easier task than mine. Newman's output was a fraction of the size of Rothko's, his devoted widow Annalee kept an extensive archive and the artist's Foundation has admirably chaperoned the publication's progress. While Newman's use of all-encompassing color and apparent simplicity defy reproduction, the present ones could not be better.

The catalogue proper, compiled by Heidi Colman-Freyberger, merits similar superlatives: its entries uphold the most impeccable scholarship. Richard Schiff's introductory essay also adds valuable research to the Newman literature. Some scholars believe such interpretative texts have no place alongside a catalogue raisonné. This notion is based upon a dubious premise that would restrict the discipline solely to putative facts.

On the contrary, the very project of determining what precisely the "facts" are is of course an interpretative endeavor (Passavant's 1839 catalogue of Raphael set the parameters by including a critical bibliographical essay) and, in my opinion, authors have an obligation to set forth their "reasoning." Here a concern arises insofar as Yve-Alain Bois had evidently begun the catalogue raisonné. Prof. Bois's ongoing magnum opus on Newman should therefore ultimately supplement this publication. Secondly, Carol Mancusi-Ungaro illuminates Newman's technical methods, despite scant mention of the delicate issues surrounding restoration of his canvases. The more monolithic the image, the more sensitive it proves to other hands—whether moved by accident or design. At least one composition, *Be I* (1949), suffered irrevocable damage during Newman's lifetime. Likewise, *Who's Afraid of Red, Yellow and Blue III* (1967-68) was posthumously vandalized; its restoration prompted controversy about whether the original's facture had somehow been lost.

Indeed, surveying this catalogue

overall arouses mixed feelings of grandeur and poignancy. Newman aspired to an Old Testament tenor of sublimity. Various masterpieces throughout these pages recast for the modern world that solemn, awestruck intensity of yore—the electrifying command that *The Wild* (1950), with its razor's edge of vertical redness, exerts upon the viewer; the hypnotism of the midnight blue abyss of *L'Errance* (1953) (see page 22); and the breathtaking sheerness, in every sense of the word, to *Voice of Fire* (1967). They are latter day epics of perceptual experience and creative risk-taking. However, the great pictorial campaign at other moments feels vulnerable, dangerously close to pasteboard derring-do, as if mere paint on canvas could never support so vast an edifice of presumed meanings and emotions. Doubtless Newman, too, was mindful of the reciprocal peaks and pitfalls of his aesthetic odyssey. He had thechutzpah it demanded.

Barnett Newman: A Catalogue Raisonné fulfils its goals, and possibly more besides. Here is a corpus that has exerted a profound impact on art in the late twentieth century and beyond. *Mutatis mutandis*, it comprises scarcely 120 canvases, a similar number of works on paper and a handful of sculptures. For the Newman specialist there is scarcely an unfamiliar item here, nor an idea that cannot be found in, say, the Jewish Bible (with its themes of chaos, covenant and metaphysical unity—the Shema's "the Lord is One"), American Transcendentalism (tellingly, Emerson's poem, "Uriel", is also the title of a major Newman) or such philosophers as Kierkegaard and Heidegger (who, like Newman, rooted being in time, spatiality and primal language). Nevertheless, Newman wrung true artistic originality from the past and his example—like a declaration of independence—will continue to rivet future generations.

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This review originally appeared in the September 2005 issue of the Art Newspaper

Mel Lader
Continued

I queried him I soon discovered that Mel didn't have much to offer on the topic, in a descriptive sort of way that is—there was no job description for the post. Moreover, what I recall from our exchange was his kindness and encouragement; that is what made me decide to give the task a shot. At his offering, I returned to him with minor questions long after that sunny, park-side chat.

Most of what I know about Mel comes from two obituaries that I found online—one from the Washington Post, another from The Citizen (an Auburn and Skaneateles, NY area newspaper, local to Mel's family). Thanks to David Anfam, who provided me with the Lader's contact information, I was able to speak with Mel's widow, Roberta Cole Lader, about the obituary, and obtain the photograph that illustrates this piece.

Mel was a native of the Finger Lakes community of Auburn, NY. He studied at the State University of New York at Albany, receiving a bachelor's in Classics in 1969 and a master's in art history (with a thesis on Arshile Gorky) in 1972. By 1981 he had earned a Ph.D. in art history—majoring in modern art with an emphasis in 20th century American painting and sculpture—from the University of Delaware. He began teaching at the University of Delaware in 1976 but moved on to George Washington University in 1978, where he was promoted to a full professorship in art history in 1989.

As we know, Mel researched and wrote extensively on Arshile Gorky (1904-1948); he was working on the CR of Gorky's drawings. One of his most recent projects was serving as curator and co-author of the exhibition and catalogue, *Arshile Gorky: A Retrospective of Drawings*, which was held at the Whitney Museum in 2003. He was also well known for his broad knowledge of the Abstract Expressionist artists, and more specifically, the work of Charles Seliger (1926-).

One thing in the Washington Post obituary that caught my eye was the mention of Mel's membership in the CRSA. Also mentioned was his association with the CAA, the Association of Historians of American Art and the Archives of American Art, but nothing made me feel prouder than to know what the CRSA must have meant to him (it validated my small contribution to keeping the association

going).

Mel's and Roberta's enthusiasm for history—familial as well as art and social—was reflected in their willingness to share their knowledge of genealogy with the visitors to the family history center in Springfield, VA.. Mel died of congestive heart failure on 16 November at his home in Fairfax County Virginia. In addition to Roberta, Mel's survivors include their two sons—Matthew and Christopher—and his three sisters.

Memories of Mel

David Anfam

Although Washington DC is rarely renowned for its probity, Mel always distinguished himself there as both a scholar of unimpeachable integrity and as a warmly responsive human being.

Ellen Landau

I met Mel Lader in graduate school at the University of Delaware. We finished at the same time and both marched for our diplomas on the same day in June 1981. Since that time we had kept in touch as colleagues and friends. Although CAA was sometimes the only opportunity to see each other, our common interests as scholars and parents kept us close. I admired Mel's work on Peggy Guggenheim, Howard Putzel and Gorky, and we shared interviews each of us had done that would

be of mutual interest to our respective topics.

In the eighties both of us were fortunate to have the support of the late Richard Martin, editor of Arts Magazine. Richard especially supported younger scholars of Abstract Expressionism: Mel and I are only two of the many authors now prominent in the field to whom Richard gave a start.

No one working on Ab Ex would be able to write on Guggenheim or Gorky without referencing Mel's meticulous research and insights. His acumen has, thankfully, been validated by his involvement in major and highly acclaimed (as well as beautiful) exhibitions at the Guggenheim and the Whitney on these two figures respectively.

I know that Mel was very pleased that, after years of hard work on Gorky's drawings, he was about to embark on a catalogue raisonné of the artist's works on paper under the auspices of the Gorky family.

Although Mel confided in me a little more than a decade ago that he had been diagnosed with congestive heart failure, he seemed to have his health problems under control and I, like everyone else, was stunned to hear he had passed away. In addition to being a heart-breaking loss for his family, the passing of Mel Lader is a loss to all of us who work in the modernist field.



Mel Lader
1947-2006

Editor's Notes

In lieu of a traditional "Editor's Notes" (due to the fact that I have one foot out the door on a business trip), I will cram in a few miscellaneous notes.

Following Gail Levin's advice, I sent emails to Barbara Lynes and Roberta Tarbell for their recollections on the history of the CRSA. Since I heard nothing from either one of them with my first request I am hopeful that they will enlighten us with their recollections in upcoming issues of the "Forum."

I am also hopeful that our new editor, Eileen Costello, will continue to print members comments and ideas on topics such as those that have been discussed in this and the Summer 2005 issue of the Forum. Many, many thanks to Eileen for providing continuity to our voice.

It was my pleasure, as well as my frustration (I've never hidden my thoughts for propriety sake) to serve as editor of the Forum, and to help stimulate the discussions on association structure and perpetuity.

As Mr. Murrow would say: "Good night and good luck."

Scott R. Ferris

CRSA: Organizational Structure and Funding

During the late autumn of last year a fairly lengthy, and sometimes heated discussion occurred via emails and the CRSA listserv on the topics of organizational structure and operational funding. Below are two offerings on these topics: 1.) Notes taken by Eileen Costello, and edited by participants of the 12/21/05 informal gathering (held at the Luce Foundation), on a variety of issues related to the CRSA; 2.) A lawyer's fellow member Barbara Hoffman review of our discussions, and a clarification of the more salient points that have been raised. To begin with, I offer a brief history of the CRSA to help put things in perspective.

A Brief History of the CRSA

Scott R. Ferris

The concept of the Catalogue Raisonné Scholars Association was born of an enthusiastic response to a CR session initiated and co-chaired by Gail Levin, at the 1993 CAA annual meeting in Seattle. According to Gail, in a recent e-mail to me: "I had the idea after I chaired a CAA panel on the CR. When I met Barbara Lynes at Beinecke Library at Yale, where I had a fellowship to work on Hartley and she was working on O'Keeffe, I proposed the idea to her and she joined me. The conversations took place in the lounge there. I knew and recruited Roberta [Tarbell] to join us; she became the treasurer." The associations inaugural session "The Catalogue Raisonné: Authenticity and Legal Issues" was held at the 1994 annual CAA meeting.

Regarding the initial structure and goals of the CRSA Gail added: "There were no by-laws that I can recall, other than those imposed by the CAA since we wanted to be an affiliated group. But there were goals, which were in the first issue of the newsletter. A big one was to raise awareness and gain more respect for our kind of endeavor, which was nearly non-existent with the domination of critical theory. There were no facts and no objects and we scholars of CR's were considered by some to be commercial pawns."

In a brief note entitled "CRSA: An Affiliated Society" (Newsletter, June 1994, p. 3), it states that Gail served as president,

Barbara as vice-president, and Roberta as treasurer. A following statement, entitled "Statement of Purpose," further clarifies the structure and goals of the CRSA. "The CRSA has been formed as a communication network that will provide information and advice to scholars engaged in compiling a catalogue raisonné or seeking to begin one. A newsletter will be circulated twice yearly. Sessions on issues pertaining to catalogue raisonné projects will take place during the annual meeting of the CAA." The statement goes on to read, "Among the goals of the CRSA are the following: to raise the level of awareness among art historians and museum professionals of the value of the catalogue raisonné; legitimacy of the museum practice of charging permission fees for reproducing works of art in these reference studies; to encourage cooperation between catalogue raisonné scholars and museum, dealers, estates of artists and other scholars." And it concludes with a note about the leadership required for this start up association. "Its officers include a President, Vice-President, and Treasurer, who will be elected for three-year terms by the membership."

The natural evolution of our leadership began in 1997 and became fully realized by 1998 when Gail, Barbara and Roberta had completed their tenures. Nancy Mathews, who became treasurer in 1997, moved up to the office of president in 1998. By the October 1998 issue of the Newsletter, only Nancy, as president, Mel Lader, as editor, and Heidi Hornick, as listserv proctor, are mentioned as "officers." Mel apparently served as editor for two issues 10/98 and Spring 1999. At that time it appears that Nancy became our one column of stability. She served as president as well as editor of the Newsletter (which was primarily a notice regarding our annual meeting and a membership list) until I came on board as editor with the Summer issue of the now CRSA Forum. There is no mention of any new "officers" until the Winter 2004 issue of the "Forum" when Steven Manford is mentioned as Program Director (though it is apparent that he had assumed this role by the Spring 2003 issue of the Forum), and then in the Autumn 2004 issue when Tina Dickey is mentioned as Webmaster. Nancy made a very public "Call for Nominations" in the Spring 2003 issue of the "Forum." In Nancy's initial announcement as president (see "A Note from the President," October

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CRSA Structure & Funding

Continued

1998 issue, front page) she outlined her perception of goals for the CRSA. She states that membership "dues" will be used to pay off our deficit and to publish our semi-annual newsletters. She goes on to say that "now that we have the beginnings of a membership base, we will be able to provide more help to scholars and others seeking information about current catalogue raisonné projects." In her following paragraph she states: "this organization will serve its members seeking both peer and expert advice through the newsletter, the annual meetings and sessions at the CAA, and now through the CRSA list serv. We would also like to organize public panels or debates to reach a wider audience." To this date, no one has heeded her call for nominations of president (indeed, a whole roster of officers).

The only other public reference to a broader form of government for the CRSA comes in the August 1997 Newsletter, in a notice entitled "CRSA Changes and Developments": this notice reads: "in the last year, CRSA has formed a Steering Committee that will function to plan future activities of the organization. Those on the committee include the officers of CRSA (Gail Levin, President, Barbara Buhler Lynes, Vice-President, Nancy Mathews, Treasurer), Jerry Carr, Peter Hassrick, Heidi Hornick, Sona Johnston, Mel Lader, Aimeé Price, Donna Stein, Roberta K. Tarbell, and Barbara Wolanin." Many of these members are no longer with us and therefore it is safe to assume that we have no standing steering committee, or lead officers vice-president, treasurer.

It is evident that we need to reorganize. In Barbara Hoffman's letter below she provides evidence that we should be considering the adoption of a board. It is also clear that we need to recruit, nominate, a broad array of officers in addition to the posts that currently exist. The additional officers (offices) should include the restoration of vice-president and treasurer, and new officers such as development and public relations directors, secretary, etc. (what offices we need should be discussed openly). In addition, job descriptions (based upon actual needs) for these officers should be drafted. There is no better time to address these matters than the present: at our upcoming annual meeting and on our listserv.

One closing note about the CRSA, this one in the form of a mention about the history (briefly) and purpose of our voice, the "Forum." The Newsletter, as it was

initially conceived, was "intended to provide information about topics that interest its membership." The manner in which its authors sought this material "please let us know your concerns" was a virtual call for papers. Suggested topics included notices about recently published CRs; questions pertaining to current research problems; and "recommendations about database programs that have been proven to be particularly effective for catalogue raisonné projects." And the method of funding the Newsletter has become a casual request for support: "contributions from members are welcome." The inaugural Newsletter consisted of seven black and white pages, with three of them devoted to the membership list. Today the CRSA Forum is illustrated (just recently in color) and consistently has 20-28 pages with approximately six of them devoted to the membership list.

In Gail Levin's (above mentioned) email to me she noted that she and Barbara did most of the editing and writing of the Newsletter, with Roberta pitching in. She went on to say that they "had very little help from others in the beginning"; unfortunately this situation has been consistent throughout the history of our publication. There were 39 members of the CRSA in June 1994. Of those 39, 14 are still members and one, Mel Lader, recently passed away. Today we have approximately 175 members, and we continue to grow. It is imperative that our members become active in the association.

Minutes From Informal Gathering

Notes from 12/21/05 CRSA informal gathering at the Luce Foundation, New York: Thanks to Ellen Holtzman and the Luce Foundation for providing us with a room in which to meet and for their generous hospitality during our stay. Thanks to Eileen Costello for taking the notes, long hand.

For those of you who do not use online services, a bit about the 12/21 gathering. I was going to be in New York City for leisurely purposes imbibing in the city's cultural amenities and made an open offer to any and all CRSA members to get together to discuss the state of the association as well as the concerns of individual members. A small handful of people initially signed on: the city's then public transportation strike, in addition to holiday and other commitments, dwindled down the number of participants to the four listed below. As the discussion was always intended to be open, what we had to say is for the ears of all members.

Keep in mind that none of we participants were or are learned in the art of short hand so some of what you will read is recalled from personal memories and not always verbatim, despite Eileen's Herculean efforts to record everything. I strongly recommend that all members avail themselves of the opportunity to "call" informal gatherings. Call the gatherings grass roots or town hall meetings if you wish, the purpose is to keep the CRSA alive with thoughtful ideas and caring and committed individual members; an association is not governed by lemmings (despite the obvious attempt at this type of governing by the current US government).

In attendance:

Scott Ferris
Phyllis Braff
Ellen Russotto
Eileen Costello

Scott opens by saying that he wants to discuss specific issues, including whether or not the CRSA should be 501(c) 3. He feels that the organization needs structure in order to be effective. He intends to submit an article in the next issue of the Forum that will focus on our origins and initial goals, as an association, where we are now, and where we could be headed.

Phyllis: gaining structure is part of the growth of the organization. She feels that we should "codify rather than critique" the CRSA.

Ellen: Asks where the CRSA is going. What do people foresee? What's its purpose?

Phyllis: The CRSA list-serve serves as a great forum for discussion.

Scott: What do we need to go forward? We need more than a president, webmaster, program director, list-serve proctor, Forum editor, etc.

He read from a note to him from Gail Levin:

"Roberta wasn't in on the founding [of the CRSA]. I had the idea after I chaired a CAA panel on the CR. When I met Barbara Lynes at

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Roberta Breitmore

Continued

interactive multimedia installations, and artificial intelligence. Rich and consistent themes have been developed and sustained in this journey such as the construction of self in relation to vision, the relationship between bodies and technology, and shifting ideas of the real and the virtual. Each of these themes emerged in one of Hershman Leeson's earliest and most ambitious artworks, entitled *Roberta Breitmore* (1974-78).

The Artwork

Roberta Breitmore is a performance, photo and video work exploring individual identity as it is constructed by spectacle, surveillance, and spectatorship. In the early years of this performance Hershman Leeson constructed "Roberta" by donning a costume, blonde wig and makeup. "Roberta's" existence was made "real" by an apartment lease, an employment contract, a driver's license, checking account, credit cards, and dental records.

The *Roberta Breitmore* project invited "real-world" participation in September 1975 with the placement of an advertisement in the San Francisco Progress. The form of the ad was ambiguous: it could have been construed as a listing for a roommate and/or as a personal ad. When "Roberta" agreed to meet someone, he (mostly men responded), the respondent, was unwittingly caught up in the artist's performance. "Roberta" met with each respondent about three times, and varying photographers recorded each session. A tape recorder in "Roberta's" pocket produced an audiotope chronicle.

Many of these photographic documents remained in their "original" form as evidence of "Roberta's" existence. Hershman Leeson produced documents, made into collages, of various meetings, or dates, even after the body-in-performance "Roberta" ceased to exist. In 1975, by which time "Roberta" had had dates in Los Angeles, San Diego, and San Francisco, Hershman Leeson commissioned artist Spain Rodriguez to create an eight-page comic strip of "Roberta's" adventures made from "Roberta's" photographic documents and collages.

Three years into the *Roberta Breitmore* performance, Hershman Leeson expanded its exploration by hiring three additional women to perform as "Roberta": Kristine Stiles, Michelle Larsen, and Helen Dannenberg. All three performers dressed identically to Hershman Lee-

son's "Roberta". Each had two home addresses and two jobs, corresponded with respondents and went on dates (recorded in photographs and audiotapes). These photographs were made into collages and then annotated.

In 1978 the project was further expanded as part of an exhibition of Roberta artifacts entitled "Lynn Hershman Is Not Roberta Breitmore/Roberta Breitmore Is Not Lynn Hershman," presented at the M. H. de Young Memorial Museum in San Francisco. A "Roberta" look-alike contest held at the museum attracted drag queens, women, young girls, and even a set of elderly female twins. As the contestants vied to win, "Roberta" was fractured and dispersed across their bodies. Photographs of contestants then entered the same process of re-photographing and being made into collages.

In 1978, in a performance in Lucretia Borgia's tomb in Genoa, Italy, the body-in-performance "Roberta" was laid to rest ("exorcised" in Hershman's term) by setting fire to her photographic image. Two "Robertas" participated in the event: Hershman Leeson ("Lynn-Roberta") and Kristine Stiles ("Kristine-Roberta"). This event was of course obsessively photographed and re-photographed; the photographs, which were elaborated upon, were then made into collages. Although the exorcism was performed in September, "Roberta" took a few months to "die." By December 1978, the body-in-performance "Roberta" was retired.

The *Roberta Breitmore* project is most often understood to be the performance of the persona, "Roberta," by the artist Lynn Hershman Leeson. This focus on the performance of "Lynn-Roberta" recognizes only the first and least complex phase of the project. My study will include first time interviews with the three "Roberta multiples" Larsen, Dannenberg and Stiles who performed as "Roberta" in 1977-78. (Larsen and Dannenberg are actors; Stiles, then an artist, went on to become an influential performance art historian.) Their perspectives will enhance our understanding of this ambitious performance, photography and video project.

Performance, Documentation and the Troubling of Art History

For art historians the ³Roberta² performance is best known for its constructed, embellished photographs, such as *Roberta's Construction Chart #2* (1975) (see page 22), a photographic portrait

that charts the cosmetic transformation of Lynn into "Lynn-Roberta."

This kind of time-based production, and its related artifacts and documentation, has often troubled art historians and eluded art history. These troubles range from issues of ontology and genealogy to assessments of the value of performance work, as well as issues of its hybridity its development in relation to other disciplines. (The performance work of artists such as Allan Kaprow, Carolee Schneemann and Vito Acconci, for example, draw from several artistic genealogies.) This hybridity continues to undercut the search for and classification of the most relevant perspective of these artists' works. How does one talk or write about this hybridity? Which discourses are relevant to this material? Which are the keys to its value? What are some of the other challenges performance art presents; and what are the most relevant tools we, as art historians, can employ to process the proliferation of documentation that performance art creates? Do the photographs of "Lynn-Roberta" have a different ontological status than the photographs of the other "Robertas" because they engage the body of the artist? How are the relationships between signifier and signified sorted out here? Do the "original," unaltered surveillance photos, have a different status than those made into collages, painted, and elaborated on by the artist? How does one talk about the dynamic "self-portraits" of "Roberta" as they are disseminated across the bodies of various subjects women of various ages, men in "Roberta-drag," and twins?

Recent feminist scholarship has increased our understanding of feminist performance art, but frustratingly continues to mine a limited range of artists and artworks. According to scholars such as Amelia Jones, Kristine Stiles and Peggy Phelan, the inclusion of Roberta Breitmore in this discourse complicates recent interpretations of the female body in performance.

The "Roberta multiples" and the circulation of the performance-as-documentation "Roberta" (long after retirement of the body-in-performance "Roberta") has blurred the line between live art and its documentation. Scholars like Roselee Goldberg and Peggy Phelan[i], for example, insist that the artist/audience encounter should be live (the "now") and its documentation (the "after now"). For Goldberg, especially: to

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read the visual and textual documentation of performance (its artifacts, verbal, inter-textual and photographic documentation) is to "resuscitate" that unique experience in the "now": to smell the sweat and feel the heat of the artist's body. This characterization implies the performance is dying or dead before being reborn, somehow, in the text. The question is: what sort of unmediated experience does Goldberg think is being resuscitated and just how is this performed by a spectator-historian like herself? Goldberg does not address this issue.

Performance historian Kristine Stiles rarely deals with the status of performance arts visual and textual documents of performance with any specificity: even an event/document as important to her theorization of Fluxus performance as George Brecht's *Exit* [ii]. This neglect of performance-as-document in her work surprises me given Stiles' role as a "Roberta multiple," whereby "Kristine-Roberta," like the other "Robertas," was constructed over time entirely by photographs, audiotapes and other documentation. Stiles, like Goldberg and Phelan, privileges live performance over its documentation.[iii] For her the live event means the physical presence of the artist and the immediate live response of the audience, an encounter that is for her inherently redemptive. The work of feminist art historian Amelia Jones is especially useful for my analysis. In contrast to Goldberg, Phelan and Stiles, Jones refuses to privilege live performance over its documentation. Instead, performance is an act of reiteration, which has for her the theoretical possibilities for a new production of (postmodern) subjectivity. Jones sees in performance a postmodern critique of modernist critical authority, because it posits both an artist and a spectatorspectatorial exchange, which demands acknowledgment of desire and specificity of subjectivity.

More unusual, Jones is interested in body art that might or might not have occurred before a live audience, and attentive to body art as it is understood from an historical distance, by spectators who experience that art only through its photographic, textual, oral, video or filmic documentation (performance-as-documentation). Her views on this problematic are most fully outlined in her essay "Presence" in Absentia: Experiencing Performance as Documentation," where she argues that neither the live encounter

between artist and audience nor its experience through documentation (what Jones calls a "documentary exchange") can claim a privileged relationship to historical "truth." Jones also offers the insight that body art is dependent on documentation to attain symbolic status in culture, and vice versa: "The body art needs the photograph to confirm its having happened; the photograph needs the body art event as an ontological 'anchor' of its indexicality." [v]

How might the multiplication of "Robertas" be conceptualized? In what ways, for example, do the "Roberta multiples" complicate notions of authorship? How did notions of authorship shift for Hershman Leeson as she expanded the project to include "Roberta multiples"? In what way do the multiples envision themselves as authors and of what material might they be considered authors? Are the "multiples" only authorized by Hershman Leeson? What historical comparisons are relevant? In my study I attempt to expand this feminist inquiry and demonstrate how and why *Roberta Breitmore* offers the discipline an especially challenging artistic venue for exploring fragmented human subjectivity at the beginning of the 21st century.

Robin Held is Chief Curator and Director of Exhibitions and Collections at the Frye Art Museum. She is curator of *Hershmanlandia: the Art and Films of Lynn Hershman Leeson*, organized by The Henry Art Gallery, University of Washington. This exhibition is the first major U.S. survey of this American artist's visual art and film. Following its premiere at the Henry (November 5, 2005-January 29, 2006), *Hershmanlandia* tours internationally. Published in conjunction with the exhibition is the first critical monograph on the artist, *The Art and Films of Lynn Hershman Leeson: Secret Agents, Private I* (co-published by the Henry Art Gallery and the University of California Press).

[i] See for example, Roselee Goldberg, *Performance: Live Art Since 1960*, New York: Harry N. Abrams, 1998, which focuses on live art characterized by the physical presence of the artist. *Liveness* is here privileged over documentation/mediation/mediatization. See also Peggy Phelan, *Unmarked: the Politics of Performance*, New York: Routledge, 1993, in which Phelan theorizes the ontology of performance; documentation "betrays" its live event.

[ii] See for example, Stiles, "Performance and its Objects," *Arts Magazine*, (November 1990), which problematizes the reading of performance photographs as transparent documents. See also Stiles, "Uncorrupted Joy: International Art Actions," *Out of Actions: Between Performance and the Object, 1949-1979*, Ed. Paul Schimmel, Los Angeles: Museum of Contemporary Art, 1998. Here Stiles attempts to bridge the liveness/mediation gap with the notion of "commissures."

[iii] Amelia Jones, "'Presence' in Absentia: Experiencing Performance as Documentation," *Art Journal* (Winter 1997). Jones argues that experiencing performance

as documentation versus experiencing performance in the flesh as a logistical problem only; neither reading is guarantee of truth value.

[iv] Jones, *Body Art/Performing the Subject*, Minneapolis: University of Minnesota Press, 1998, 37. Here Jones presents a phenomenological and feminist reading of body art, arguing no unmediated relationship to any kind of cultural product.

CRSA Structure & Funding

Continued

Beinecke Library at Yale, where I had a fellowship to work on Hartley and she was working on O'Keeffe, I proposed the idea to her and she joined me. The conversations took place in the lounge there. I knew and recruited Roberta to join us; she became the treasurer. There was no fourth person. There were no bi-laws that I can recall, other than those imposed by the CAA since we wanted to be an affiliated group. But there were goals, which were in the first issue of the newsletter. A big one was to raise awareness and gain more respect for our kind of endeavor, which was nearly non-existent with the domination of critical theory. There were no facts and no objects and we scholars of CR's were considered by some to be commercial pawns. Barbara and I did most of the editing and writing of the newsletters by ourselves; Roberta pitched in too. We had very little help from others in the beginning. I am very pleased that the organization has really taken off. Your efforts have been much needed. Also the fundraising efforts of Nancy have made a huge difference in our profile. You should ask Barbara and Roberta what they remember and look at the first newsletters. Can I please see what you come up with. You may, of course, use the above."

He says that he wants to know that the CRSA will be there, as a supportive, umbrella organization; that if "he" is/members are having difficulty with obtaining photography or information on specific works for his/her CR from commercial entities or private collectors, or applying for grants for CR work (for example), that the CRSA would verify his/her credentials and work. He believes CRSA members should have the prestige of the association behind them.

He suggested that we need more "officers" vice-president, treasurer, membership and development directors, etc. to help with the tasks that we already have at hand; and that we should come up with job descriptions for these and our current posts so that potential candidates are aware of what needs to be done. The Forum and the list-serve are our avenues to talk about these things. How can we get other people to become active?

Phyllis recalls how she was the first paying member of the CRSA. "For most of us we thought there were so many issues

that we come up with on a day-to-day basis and we thought it could be beneficial in terms of scholarship to form a CRSA. Tina's comments [in the e-mail] about voting was right on target. All the comments about whether or not to become a 501(c) 3 are right on target." She notes that she was instrumental in working out a 501(c) 3 for another organization. At present, they're testing it for fundraising. And the only way that busy scholars can manage is to hire part-time administrators. The CRSA is probably in a position to fundraise more easily because of the galleries and dealers who are interested in the products of our scholarship. There's credibility in all that we do. She notes that 501(c) 3 has merit, particularly because it could be a conduit for others to fund their catalogue raisonné projects.

Ellen asks what type of structure the Art Dealers Association of America is based on and whether or not the CRSA could emulate what they do.

Phyllis suggests the International Association of Art Critics, of which she is a member.

Eileen: Brings up Nancy's suggestion that anyone can become a member of the CRSA, however, only those who pay the \$20 donation can receive the Forum. She also asks what the CRSA needs funding for other than the Forum, the website, the list-serve (does that cost money?). Is it worth the time, trouble and expense to become 501(c) 3 when all we're hoping to do is produce a quarterly newsletter? It shouldn't be that expensive to publish. Can we cut down on costs by doing the design ourselves and eliminating color? Should it really cost \$1000 to print 250 copies of the newsletter? Should we explore external funding from foundations? Sharon Flescher received \$100,000 from the Luce Foundation (this is published on their website as well as in the IFAR Journal) for her catalogue raisonné of catalogues raisonné project (on which I worked one summer).

Scott suggests that we speak with Ellen Holtzman about this, to see if a request for funding (for the CRSA) from the Luce Foundation would fit their parameters for giving.

Ellen asks what kind of funding the CRSA is now receiving from the Dedalus Foundation and the Hofmann Founda-

tion. Scott replies that to his recollection we received \$4000 from Dedalus for the Forum, programming and our website; and that the Hofmann Foundation was underwriting the website for the time being.

Scott notes that Eileen can produce the Forum any way that she wants to. There's no limit. Without CRSA structure there is no one that she is answerable to. Someone else piped in that the editor would be answerable to a board (which Scott mentioned, we also don't have).

He also said that most of us could think of someone who would give \$1000 and that would help pay our expenses.

What's the situation with NYU and their symposiums, someone asked? Why don't we (CRSA) organize them our selves? Scott said that he believed Lisa Koenigsberg organized the CR sessions with Nancy's assistance. Someone else suggested that Lisa is using us [CRSA]. Scott suggested that we could organize our own CR seminar, since we have a program director, but that it would require funding.

On to the scholars and compensation issue, which also brought up the question about who makes up our membership and what kind of information we should be discussing among the various members, etc.

Phyllis: Keep in mind for the Forum that as the CRSA is evolving, it becomes a record of what you're giving to a potential donor.

Scott: Who is a member? a diverse body of people. There are some things I'd rather not put in the Forum [what scholars should charge commercial entities, when there are individuals representing commercial entities in our membership. It's a fine line what to print and what not to.

Phyllis: If we had a lawyer with by-laws set up, we'd have to address those things as well as qualifications. Who can be a member and who can't be.

Scott: Peter Stern, Ron Spencer and Barbara Hoffman have been helpful with providing "legal issues" for the

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CRSA Structure & Funding

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Forum and answering legal questions. I've asked Barbara for information on whether or not the CRSA could provide a potential donor with a tax write-off; we later discussed how we could become a 501(c) 3 charitable organization. I asked her for her response at her

earliest convenience. I think we can continue to rely on these three people, as well as new member, Robert Warshaw, for legal advice.

Phyllis: The issue of 501(c) 3 could be addressed to an accounting firm.

Ellen: We could get a pro-bono lawyer.

How the Forum Looks:

Phyllis: Color accuracy is sometimes a concern. Re: Money and conflict of interest one could have a subscription by donation (you don't even have to be a member); donation of a sum, say \$50 \$500 \$1000, etc.. Also, allow for a modest stipend for the editor.

Ellen: How much does it cost to mail the Forum?

Scott: For domestic and international—primarily Europemailing, the costs are approximately \$150-170. I suggested that I had not looked into bulk mailing. Someone else suggested that for bulk mailing one needs 501(c) 3 status. (I also chimed in that I had not looked into getting the Forum copyright registered.)

A Future Forum Topic: The importance of personal insurance and incorporating oneself as protection against getting sued for defamation of character.

Scott: Returned to the concern that perhaps there are certain things that we should not include in the Forum. (We talk about how we go about working on our CRs and got away from being a newsletter.) Should we restrict certain topics to the list-serve, and have that available to certain types of members? Is the Forum, our list-serve and website the method by which we discuss and make association decisions?

What are our [CRSA] objectives and

goals? I'm still not seeing a response on the list-serve from others regarding these and other questions. Who are we?

Phyllis: We need to reach out and organize. Everyone's busy. All the ideas are good. It takes leadership to move to a platform to vote on. We should hold more informal discussions with notes. Set up a committee and filter down to a secure website where people can vote.

Scott: We need to hammer out basic organizational ideas.

END OF THE "MINUTES" OF THE 12/21/05 INFORMAL GATHERING.

Policy Update

Barbara Hoffman

Dear All,

First, happy new year to all of you. I have been following the discussion and noticed that there has been significant confusion in the dialogue. In forming an organization and a corporate structure, the first step is to incorporate under state law. In this connection, there are several different types of not-for-profit organizations. Organizations may be membership or non-membership. In a membership organization, the members elect the Board of Directors. In a non-membership organization, the directors elect the directors. I would assume that this is a membership organization thus, an initial Board of Directors is selected and you must determine the procedures and criteria for membership.

Articles of Incorporation are filed with the Secretary of State. For this, a discussion prior to filing of the purposes of the organization is required. The corporation must then adopt by-laws which are the way it will operate.

There are several models depending on the functions you wish the organization to play. A discussion of criteria for membership and the purposes of the organization are key.

The Art Dealers Association of America is a non profit 501(c)(6) membership organization. Its website states:

Organizational Structure and Membership

Within a few months of its inauguration, the Art Dealers Association of America had formalized its corporate and organizational structure. Ralph Collin would, for the remainder of his life, serve as Administrative Vice President and Counsel, providing both legal advice and administrative continuity. Colin's law partner, Gilbert S. Edelson, took over that function following Colin's death in 1985. The Association is governed by a rotating Board of Directors elected from the membership. Officers are also elected and serve for three-year terms. Special dealer committees handle such ongoing activities as Membership,

Public Relations and The Art Show

Some 20 well-established dealers attended the ADAA's initial meetings in 1962, but the number of members quickly doubled as the organization's merits were recognized. While all the original members were based in New York City, others from across the country were soon invited to join. At the time of the Association's tenth anniversary, in 1972, the membership had risen to 84, including galleries in Boston, Chicago, Cincinnati, Dallas, Detroit, Los Angeles, Milwaukee, Minneapolis and Philadelphia. Today there are over 160 members. Although this growth reflects the steady expansion of the art market as a whole, the ADAA remains highly selective in its process for welcoming new members.

To qualify for admission to the ADAA, a gallery must not only have a reputation for honesty, but must demonstrate its professionalism and standing among colleagues and those in the academic and museum worlds. Also required is that the dealer make "a substantial contribution to the cultural life of the community by the nature of the works offered for sale, worth-while exhibitions, and informative catalogues or other publications." Additionally, the gallery must have been in business for at least five years. To further ensure the integrity of the organization, the ADAA accepts no applications for membership; instead, galleries are invited to join by the Association's Board of Directors after intensive screening by the Membership Committee. Before a prospective member receives final approval, the gallery's

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Policy Update

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name is circulated for comment to the entire membership. Given that many of the ADAA's founders were in business since the early 1900s, it can be said that the Association's membership has included most of the leading American art dealers of the past century.

Another model may be the Art Critics Association which is a 501 (c)(3).

The next step is to apply for your tax exempt status, preferably as a 501(c)(3). A 501(c)(3) enables a donor to deduct his or her contribution to the organization as a charitable contribution. The organization also will not pay taxes on the gift. Trade associations while tax exempt are governed by different regulations. For example, the difference between ADAA and AICA.

The average cost for maintaining a not-for-profit is probably \$1,000 per year. The filing fees to incorporate as a not-for-profit in New York probably run around \$300-\$400.

As an alternative to obtaining your own tax exempt status, you may apply for grants once you are a not-for-profit by using a tax exempt umbrella organization like the New York Foundation for the Arts. For organizations that will probably not raise more than \$10,000 a year, it may make sense to use the umbrella organization. Their fee is usually 5% - 6% of the amount collected but includes all the services required to monitor the grant and to carry out the necessary filings. The organization has a separate account with the umbrella organization.

You do not need an accountant to do 501(c)(3) applications. You can download the papers from the IRS website. Fill in what you can. You need an operating budget for two years for which an accountant would be helpful. This is to identify the sources of your income etc and to determine your public charity status. I can help you in dealing with the IRS and completion of the application if necessary. The time to obtain exempt status is now running six months. You will need the accountant to do your year end filings for both the state and federal government.

I hope this helps to clarify some of the discussion. Please feel free to contact me if you have any questions. Time for obtaining tax exempt status should you decide to go that route is now running about six months. State not-for-profit

incorporation if it does not have to pass through the Department of Education, can be obtained in less than a week through the use of an attorney service.

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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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ALEXANDER ARCHIPENKO
(See Alexandra Keiser)
BACHIACCA
(See Robert G. LaFrance)
JOHN BALDESSARI
(See Sharon Coplan Hurowitz)
WILLIAM BAZIOTES
(See Michael Preble)
THOMAS HART BENTON
(See Henry Adams)
HARRY BERTOIA
(See Mary Thorp)
NORMAN BLUHM
(See John Yau)
PAUL BRIL
(See Louisa Wood Ruby)
JAMES BROOKS
(See Meg J. Perlman)
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(See Barbara A. Wolanin)
THEODORE EARL BUTLER
(See Patrick Bertrand)
PETER CAIN
(See Eileen Costello)
ALEXANDER CALDER
(See Alexander S. C. Rower)
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JOHN CARROLL
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(See Jayne Warman)
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(See Adrienne Baxter Bell)
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(See Sarah Faunce)
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(See Valerie Mendelson Moylan)
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(See Patricia Trutty-Coohill)

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(See Susan A. Hobbs)
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Index of the CRSA Newsletter & Forum (1994-2005)

In 2005 fellow member, indexer, and programmer of CR systems, Peter Rooney, presented Nancy Mathews and I with an index he produced of the CRSA Forum (formerly the Newsletter). After some convincing Peter agreed to publish his "Index" within the "Forum." Since our initial reading of the "Index" he has refined and updated it; the below is the result. I believe you will find the "Index" easy to use and quite thorough. Peter already has ideas on how to expand it and is open for suggestions as to what else should be included. Any comments regarding his work can be made to him directly at: Magnetic Reports, 332 Bleeker Street, #X6, New York, NY 10014,

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Note: A plus sign indicates a discussion of 3 or more pages

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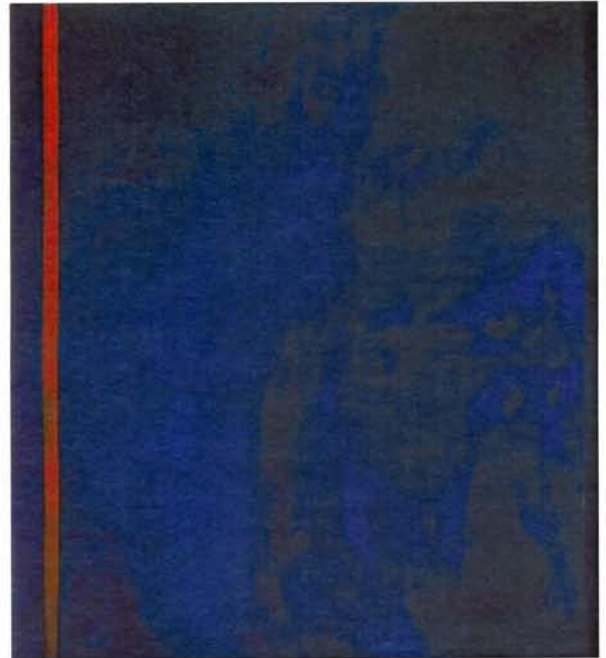
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L'Errance, 1953
 Oil on canvas
 88 x 77 1/2"
 218.4 x 196.9 cm
 The Barnett Newman
 Foundation, New York
 Photo by Bruce White



Roberto Construction Chart #2, 1975
 Chromogenic print
 Courtesy of the artist



Teknolust 2001
 Feature film 35 mm
 Courtesy of the artist