

CRSAforum

The Journal of the Catalogue Raisonné Scholars Association
An Affiliated Society of the College Art Association

Fall 2006 ● No 20



● CRSAforum

Fall 2006

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ON THE COVER

Sam Glankoff, *Untitled (Self-Portrait)*, 1931, Woodcut, oil based printer's ink on Japanese paper, 12¼ x 8". Photo © The Estate of Sam Glankoff.

The Catalogue Raisonné Scholars Association

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To become a member and maintain membership, please fill out the application form at the end of this journal and return it to Nancy Mowll Mathews. Please enclose an annual membership donation. A complete list of CRSA members can be found on our website.

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

Submitting Material for Publication

Please send material for publication in MS Word format to Eileen Costello at eecostello@hotmail.com.

● from the President Nancy Mowll Mathews

In the last issue of the CRSA Forum, we bid farewell to Scott Ferris, who had been the editor of the Forum for the last four years. Now this august journal is in the capable hands of Eileen Costello, who will carry on Scott's legacy and create her own. She is finishing her Ph.D. at the University of Texas and working on the catalogues raisonnés of contemporary artists Peter Cain and Brice Marden as an independent scholar. We cannot tell them too many times how grateful CRSA is to both Scott and Eileen for donating so much of their lives to this effort.

Other changes occurred over the summer. Tina Dickey, architect of the CRSA website, catalogueraisonne.org, and webmaster since 2003, is leaving us. However, thanks to Tina and Steven Manford, the call for a new webmaster received several wonderful candidates, and a smooth vote by the members elected her replacement. We thank Tina for her excellent work on behalf of the CRSA, and we also thank the Estate of Hans Hofmann, the organization that subsidized Tina's work and hosted our website.

Our new webmaster is Carl Schmitz of the Richard Diebenkorn catalogue raisonné project in Berkeley, California. Many of us are familiar with the ground breaking database work that the Diebenkorn project has shared with us in past years, so we know the website will be in good hands. Thank you to Carl and his colleagues for coming aboard.

Once again, we thank Steven Manford for the many ways he contributes to CRSA. We hope to see everyone at the CRSA meeting during CAA next February!

● from the Editor Eileen Costello

In the spirit of Ezra Pound's famous injunction "make it new," I'm pleased to present my debut issue of the CRSA Forum as its new editor. One of the first things you'll notice about this issue is its new look. I'm very grateful to Andrea Legge who graciously agreed to help with the Forum and whose inventive design I hope you will all agree is tremendous.

Coinciding with our newly formatted newsletter is our new webmaster, Carl Schmitz, who may, eventually, make the Forum a regular component of our website. In that regard, soaring printing costs (bad news) in combination with the exponential growth of our membership (good news!), prevents me from including the Membership Listing in every issue of the Forum. Instead, the listing will remain a hallmark of our website (www.catalogueraisonne.org), while the Forum will print it annually in its spring issue.

Along with a new layout there's a new section entitled "New and Noteworthy" that invites scholars to familiarize our readership with their more recently inaugurated catalogues raisonnés projects. Of course, you will continue to find the tried-and-true in the Forum, such as "By Way of Introduction," an engaging series initiated by our wonderful previous editor, Scott Ferris, that acquaints our members with less familiar artists. In addition, we have also revived the book reviews and intend to make them, too, a regular feature of the Forum.

Pound's exhortation stimulated changes in modernist literature and in a similar fashion I hope that these changes to the Forum will provoke new ideas and inspire contributions to the newsletter, especially those concerning the myriad complexities we face in the production of our scholarly endeavors. As editor, my vision is to cover issues of interest to us all, admittedly a diverse group, yet united by a common interest—the catalogue raisonné. Topics will include the ongoing dialogue between the catalogue raisonné scholar and the auction house; the effectiveness of catalogue raisonné websites; publishing options; alternative sources of funding catalogue raisonné projects, advantages and/or disadvantages of digital photography—summarily, those fundamental issues stated in our mission that continue to contribute to the challenge of preparing catalogues raisonnés.

But I am not limited to these themes and just as modernism did not arise in a vacuum, I call upon each of you to help make the Forum as insightful and productive a newsletter as possible. I well understand and appreciate the effort it takes to contribute articles to this publication and I truly hope that more of you will join in and support this publication with articles of your own.

As an active participant in the Forum newsletter I will, on occasion, include articles of my own, but I do not intend to use the Forum as a platform for my own work. In fact, I feel a bit self-conscious including in this first issue under my editorship a paper that I gave for the CRSA panel at the 2006 College Art Association conference on my two catalogues raisonnés projects, Brice Marden and Peter Cain. But in light of the session's low turnout, Steven Manford's insistent coaxing, Marden's retrospective opening at the Museum of Modern Art this October, and less than a plethora of material for this issue, I've acquiesced.

However, in my eyes, the Forum will be its best when more of you contribute.

As its new editor, I aspire to make the Forum as worthwhile a publication as possible – as my predecessors have done so admirably in the past – and, just as importantly, hopefully inspire more of you to contribute to its success.

I look forward to hearing from you!

Rejoinder Prods Proposal

An open response from Scott Ferris to Susan A. Hobbs:

Dear Susan,

Thank you for your response to a comment made in the Winter issue of the Forum (see "CRSA: Organizational Structure and Funding," p.8). So that fellow members may know exactly what your concerns were, I am reproducing your full text here, with your permission:

Dear Scott,

I appreciate all you've done for CRSA. I love the current, lovely newsletters. I know your work has been frustrating due to lack of response. This is definitely not directed at you! But, I found the comment (p. 8) that "Lisa [Koenigsberg] is using us" (re: the NYC symposia on the catalogue raisonné) highly offensive. Lisa saw an opportunity to tap into and met a need. We were lucky indeed that she graciously staged the several symposia for us and we should be 'so lucky' to have her organize another one. (She's on her own now, not at NYU.) The comment was at best uncomprehending. Mean-spirited at least. I'd like to see us organize one on our own (ha!). You may pass this on.

—Susan A. Hobbs, *T.W. Dewing/M.O. Dewing Catalogue Raisonné*

Scott replies:

During my tenure as CRSA Forum editor it was always my intention to keep our business transparent and personal comments, personal. Along with my failings came a responsibility to hold myself solely responsible for whatever I had printed. I maintain that "buck stops here" attitude into my "editorial retirement" and accept your criticism.

Though I did not make the statement, "...Lisa is using us [CRSA]," I did write that we "could organize our own CR seminar." It is fair to say that we, as participants in the NYU symposia, accepted a certain level of flexibility with regard to compensation: a give and take between Lisa/NYU and we scholars in order for the program to move forward.

Where I personally found fault with Lisa

was with her less-than-transparent decision to record our presentations, without our permission! A direct violation of professional ethics. To this day I, for one, have not heard anything from Lisa about this, including an offer to provide us with copies of these recordings—copies for us personally, or to fellow members. (Selling copies to members—by arrangement with individual participants—post-function, is, as you know, done by the AAM and CAA, among others.)

I still maintain that we can organize similar symposia, with the same stipulations that I have mentioned before: that we secure leadership, funding, and a willingness to participate by the membership. We have a program director, Steven Manford. Let's back him up and get a program scheduled.

—Yours sincerely, Scott R. Ferris

Auction House Vexations

An anonymously submitted open letter to the membership (the author wishes to remain anonymous so that no recrimination results):

After just negotiating with one of the big two auction houses that solicited my help, I wish to propose anonymously that CRSA try to get all members to charge a minimum of \$500 for each consultation (and more if you can get it). It is the only way for scholars to get the auction houses to treat us with respect. I am tired of hearing how "other" scholars will work for free. We need this as an organizational policy or recommendation.

Also, all scholars, especially those who actively cooperate with auction houses, dropping work in progress to deliver work on their schedules, should expect reciprocation when they need to obtain a digital image from the auction house for a scholarly publication. By scholarly publication, I mean all books by scholars without regard for the press, unless we are talking about for-profit textbooks. Who else among us makes a profit, given the long years of work that goes into our scholarship?

These images cost the auction house next to nothing to distribute and then they would be contributing to the same scholarship that they benefit from. Without the work of scholars, the

auction world would be in disarray—chaos in fact. Who would want to invest (and that is the correct word today) without our guarantee? And we can be sued if we should change our minds! And yet they have the nerve to profit from selling us the images that we need to publish, even though they do not own the copyrights to those same images. So we pay on two fronts and they profit. It's not fair and we need to do something about it.

Recollections Continua

To the editor,

Many thanks to Aimée Brown Price, who has been kind enough to remind me of something that I forgot to mention in my brief account of the founding of the Catalogue Raisonné society, which the newsletter recently published. As a prehistory or prologue: I invited Aimée to collaborate in formulating and developing the first College Art Association panel on the catalogue raisonné, which we co-chaired at the annual meeting in Seattle in 1993. I had known that Aimée had been working for some years on a catalogue raisonné of Puvis de Chavannes (soon to be published) and wanted to interest a more varied audience, beyond my own fields of American, twentieth-century, and contemporary art, so she seemed like the perfect co-chair. In fact, we drew a wide range of colleagues and introduced issues that proved of intense interest to the participants. It became evident at the session that many questions remained, but only later, while I was doing research on Marsden Hartley at Beinecke Library at Yale, did I meet by chance Barbara B. Lynes (then working on her catalogue raisonné of Georgia O'Keeffe), and conceive of starting the CRSA and enlist her help. She and I worked together from the start and very soon thereafter enlisted the help of Roberta Tarbell.

In writing the early history of the CRSA, there may be other moments of collaboration or ideas that have been forgotten. I welcome members to chip in and reminisce in our newsletter. We need to record our own history, since it looks like CRSA is going to have a long existence and we learn from history.

—Gail Levin

Catalogue Raisonné **Scholars** and the **Auction House**

by **Petrus Schaesberg**

Last fall I decided to work on some general guidelines for scholars to consider when approaching an auction house and what they should expect in turn. I drafted a questionnaire and met with Robert Manley of Christie's in early January. I also sent these guidelines to Robert Looker at Sotheby's and Tim Malyk of Phillips de Pury for their comments and additions.

The relationship between the catalogue raisonné scholar and the auction house can generally be understood as quid pro quo; that is, it works on a give-and-take basis. Of course, should the auction house require specific expertise, written authentication, or a text for its sales catalogue, methods of compensation will be discussed. Keep in mind that each party profits from the other. The scholar can expect to receive photographs of works reproduced in sales catalogues. The auction house contacts the scholar in order to compare data and information on works being sold at auction.

Once the head of the respective department in each auction house has been informed about the project, they will enter the scholar's contact information into their database. Depending on your scholarly status and/or your project, you may need to affirm and confirm your position as the "authorized author" of your catalogue raisonné with concrete documentation to substantiate your position. It's also advisable to state explicitly in writing how extremely important it is to you as a scholar to respect uncompromisingly the confidentiality of any information given to you.

Prior to the sales, the auction house will contact the scholar, preferably via email, in order to confirm that the work will be included in the forthcoming catalogue raisonné and that, to the best of the scholar's knowledge, their catalogue entry is correct. The scholar,

of course, is invited to inspect the work at the auction house's premises. Since it has complicated legal implications, one may refrain from stating expressis verbis that it is an authentic, original work of the respective artist. One can simply let the auction house know the status of their research. One can thus request that the auction house include a note within the sales catalogue entry such as "To be included in the forthcoming Catalogue Raisonné of Cy Twombly—Works on Paper being prepared by [name]" in order to inform the reader of the project and the fact that the work has come to the scholar's attention. If the work needs further research, one may prefer: "To be considered for the forthcoming Catalogue Raisonné of Cy Twombly—Works on Paper being prepared by [name]".

Since auction houses need to keep all of their past and present clients confidential, they are willing to facilitate communication by passing along letters to clients. Even if the scholar provides a letter of confidentiality, the auction house will not release telephone numbers, addresses, ownership information, or consignor information. A scholar should discuss the project with the department specialist to give them a sense of its scope. In order to increase efficient assistance it is recommended to supply the respective department with as much information as possible, i.e. full description, auction sale date, lot number, etc. and to send letters for buyers or consignors (accompanied by a self-addressed, stamped envelope) to the respective department.

Should you require a photograph of an artwork, you may ask for high-resolution digital images. At Christie's contact thepicturelibrary@christies.com. Sotheby's and Phillips request that you send a letter to the department stating why you need an ektachrome. ●

new & noteworthy

The Estate of **Martin Kippenberger**, represented by Galerie Gisela Capitain in Cologne, has undertaken a catalogue raisonné of the artist's paintings.

Currently we are collecting data and entering this information into a newly created database. Our first mailing to collectors/owners went out in the summer of 2005.

The Estate also established a website for easy access. Forms can be filled out online (www.martinkippenberger.de) or they can be downloaded and e-mailed or posted to us at Estate@galeriecapitain.de

The first step to catalogue the oeuvre of Martin Kippenberger will be the paintings, to be followed by the sculptures and installations as well as his drawings.

Catalogues raisonnés have already been published on his multiples, posters, invitations cards, artist books and catalogues.



Contact:
Regina Fiorito
Estate Martin Kippenberger
Galerie Gisela Capitain
St. Apem-Strasse 20-26
50667 Köln

Tel +49 221 355 701-0
Fax +49 221 355 701-29

e-mail:
Estate@galeriecapitain.de
www.martinkippenberger.de

Photo courtesy Estate Martin Kippenberger
Galerie Gisela Capitain, Cologne

In our continuing series on lesser-known artists, Wendy Snyder presents American modernist **Sam Glankoff**, a brilliant painter and printmaker whose fascinating biography makes for a compelling read.



“It is not everyday that an artist of stature makes his debut in New York at the age of 87.” Writing of Sam Glankoff in 1981, John Russell, the *New York Times* distinguished senior art critic’s evaluation typified the collective critical response to the artist’s first and only solo exhibition. Actually, Glankoff had participated in Whitney Studio Club group exhibitions each year from 1922 to 1928, receiving critical attention in *New York Times* reviews of these exhibitions group shows. When the Club disbanded in 1928, he stopped exhibiting his art. In 1974, when he was 80, the Whitney Museum of American Art, offered him an exhibition. His response was: “I’m not ready yet.”

When I met Sam Glankoff in 1979, he was living in a small, two-room apartment on E. 33rd Street in New York where he had lived for nearly fifty years. I walked into a quiet, ordered world where making art was his single focus. Sam worked only mornings and afternoons, when the windows provided sufficient natural light. Late day and evenings he spent reading, drawing and in contemplation. Shelves were lined with books on critical theory, poetry, philosophy, Zen Buddhism and science fiction paperbacks. Walls were covered

with large-scale works on paper, circles and abstract shapes in brilliant hues. Work was stacked against walls. Large white portfolios, filled with work, rested on top of a small bed that I learned he used as a surface for drying paper panels. Painted plywood boards were neatly stacked in rows to the left of the printing table he had designed and built. A drafting table served as a work surface, as did the baby grand piano. This compact, ordered world is where he developed his unique process called “print-painting,” the term invented by Elke Solomon, then curator at the Whitney Museum. When she encountered Glankoff at work in his studio in 1974 she remarked, “These are not prints — these are paintings.”

Samuel Glankoff (originally Glanckopf) was born on Grand Street in New York in 1894, the second of four children. His father’s millinery business, “Fancy Feathers” was located on Bleecker Street in Greenwich Village. His mother, a well-known hat designer, had made headwear for the famous Broadway actresses. At her husband’s insistence, she gave up her profession to raise their family, becoming the cultural anchor in their Russian Jewish home. Classical music, Goethe, Heine, Schiller, and The Masses (devoted to Socialism and Utopian causes) — all contributed to the family’s intellectual life. The children were fluent in German. Sam played the violin. His frequently absent father was uninterested in Sam’s clearly expressed early talent, so the moody, distant, brooding child took refuge in his room to paint and to spend his time at the Metropolitan Museum of Art. There he would commit to memory miniature

paintings that he saw on their walls. As he grew older, he looked for any job where he could hold a paintbrush. These included painting letters at a cement factory and eyes in a doll-making factory. In 1916 he started taking Edward Dufner's evening classes at the Art Students League, but when the US entered World War I in 1917, Glankoff, without telling his family, left for Cuba as a conscientious objector.

There he led the life of an itinerant painter selling his work for the first time. He traveled overland on horseback, offering to paint murals on café walls and portraits in exchange for food. While traveling outside Havana, in the company of another young man, he was caught in an ambush and later tried in front of a military tribunal that wrongly accused him of blowing up the East Coast Railroad and Wireless Station in Miami. At the age of 23 he was incarcerated in a small cell with thirty other men within the dungeon of a sixteenth-century fortress on the Isle of Pines. They were released when the Armistice was signed in November 1918.

In prison, one of his tasks was to empty the chamber pot of a German expatriate who was incarcerated in more comfortable circumstances. Herr Uppmann turned out to be the cigar magnate of famed Uppmann Cigars and, when released from prison, he commissioned Glankoff to paint his portrait and then, the portrait of his American girlfriend. With those fees, \$600 per painting, an exorbitant amount for him at that time, Glankoff was able to return to the United States. He never traveled outside the country again.

In 1920 he went to work at Rosenberg's Art Service Studio in New York drawing ads

Whitney Museum of American Art. *New York Times* reviews from those years single out his work from the list of now well-known artists such as Leon Kroll, Rockwell Kent, John Sloan and Stuart Davis. After the Club disbanded, he never sought to exhibit his work again.

In the political climate of the 1920s, war resisters were called "slackers". They were ridiculed and publicly ostracized. Glankoff had returned home from Cuba with severe claustrophobia due to his imprisonment. His brother Mort said that for many years he could not ride the "elevated" or the subway, ride in an elevator, nor enter any enclosed space. He spent one summer in Gloucester, Maine, and from 1926 until 1970 he often resided year-round in Woodstock, New York, yet few people within these artists' colonies knew him. This solitary existence—childhood loneliness combined with the stigma of war resister—made him uncomfortable in social situations. Reticent to reveal himself or be judged kept him separate from his peers and contribute to the reasons he refused to participate in the Works Progress Administration program.

In the mid-1920s he met Frances Kornblum. With her promise that he could paint full-time, they took up residence together in Woodstock in 1926 in a house bought by her parents. With the stock market crash of 1929, Kornblum's family lost their money, so Glankoff continued to do assignments for various Art Service Studios, living between New York and Woodstock and until the 1970s was never able to devote himself full time to his art. He was adamant about keeping his personal paintings and woodcuts separate from his commercial work.

Glankoff had returned home from Cuba with **severe claustrophobia** due to his imprisonment.

and making woodcut illustrations for numerous ad agencies. He lived on MacDougal Street with his brother, Mortimer (who in 1932 would found *CUE Magazine*). Moving to 7 W. 14th Street he met artists who were friends of Juliana Force, then Director of the Whitney Studio Club. At their urging, Glankoff exhibited his paintings and woodcuts. Glankoff's name can be found listed after William Glackens in group show catalogues in the archives of the

During his Woodstock decades his output of paintings was prolific, yet few survive to this day.

In the late 1920s and 1930s Glankoff produced woodcut book illustrations and jacket covers for books published by Horace Liveright, Alfred A. Knopf, Harcourt Brace, and others. Spots and full-page woodcuts were done for such titles as *Señor Zero* by Henry Justin Smith, *East South East*, by Frank Morely, and *The Romance of Antar* by

Eunice Tietjens. Magazines including *St. Nicholas*, *Scribner's*, *The New Yorker* and his brother Mort's *CUE* reproduced his woodcut and pen and ink illustrations.

From the late 1930s and into the early 1950s, comic strip-style advertising was predominant, and at this Glankoff excelled. He was hired to draw comic strip advertising campaigns and promotional comic strip-styled pamphlets for companies such as Westinghouse and Billy Brand as well as *Family Circle* magazine. He also drew comic strip advertisements for Popsicle Pete and Chiquita bananas.

Throughout the 1940s Glankoff was one of *True Comics*' head artists. *True Comics* presented educational comic books geared to the boys market that were unique in their time. They featured stories on American and European history, scientific discoveries, and biographical stories of heroic individuals. Glankoff, who only rarely signed his name within the frames, illustrated comic strip stories on such varied figures as Harry Houdini, Leonardo da Vinci, Joe Louis, Ethel Barrymore, and Bob Hope. He also drew a recurring strip titled *Cavalcade of England* (one issue of Henry VIII and the War of the Roses remain in his archive), along with numerous stories of WWII battles under the title Homefront Heroes, and a history of the railroads, amongst others. *Old Ironsides*, *American Vespucci*, and *Germ Tamer-Louis Pasteur* were three of his one-line strips syndicated weekly in newspapers.

In the 1950s Frances Kornblum formed "Impulse Items," a company initially established to import stuffed animals from France. Glankoff was soon drawn into the fledgling company for which he designed, fabricated, and manufactured over 200 stuffed toys such as the "Greatniks," taken from the name "Sputniks," based on the launch of the Russian satellite. They were sophisticated adult stuffed "toys" that included Einstein, Beethoven, Shakespeare, and Freud, all before the advent of such a "boutique" market. In addition to his own designs, Glankoff was commissioned to design and fabricate the first three-dimensional versions of the "Babar the Elephant" family and Dr. Seuss's "Cat in the Hat."

In 1970, Glankoff walked away from "Impulse Items" when Frances Kornblum died suddenly and set up his studio in his apartment on East Thirty-Third Street. He sold the house in Woodstock and with that little money, he was able to sustain himself

and buy materials. He also walked away from the shed filled with his prolific output of paintings from the 1920s to the 40s that held no interest for him. In his small apartment, there was no room to store canvases. His focus was securely aimed at the future and on what he was envisioning. What interested him were the black-and-white representational German Expressionist woodcuts he had done in the 1920s and 30s and the colored abstract monotypes of the 1940s and 60s with which he had experimented using water-soluble inks.

He soon began to construct a vocabulary of images based on the recurring themes in his earlier drawings, water-colors and woodcuts. He also had over forty years of experience with Japanese paper and hand-printing his woodcuts. The woodcut had always been his preferred medium, but what chiefly interested him was the ability to achieve the spontaneity of painting through an indirect method. Fascinated with the work of Claus Oldenburg – who exaggerated ordinary objects to such a great scale that they took on monumental meaning – he now wanted to work large.

Early on, Glankoff had seen an exhibition of Shiko Munakata's prints and was inspired by the notion that small panels of paper could be pasted together to form a larger whole. He built a table that would enable him to slide paper panels across uniform-sized plywood boards onto which he carved and then later painted with permanently affixed designs. With the boards held in register, he would then paint freely on each with water-soluble inks. He devised a way of drying the color-infused wet paper panels with clothing pins on string across the studio, then he arrived at a simpler technique of laying the paper between felt and glass plates. He experimented with paper size and densities and perfected a method of joining the paper panels together. He combined water-soluble inks with glycerin to control the speed of drying and added casein to harden the inks and extend his color palette. With each year he allowed himself to buy more expensive colors and by the mid-1970s his muted palette began to explode with color. As he was able to control the absorbency of the paper, the panels received layer after layer of color.

By the time of his death, Sam Glankoff had amassed hundreds of one-panel pieces measuring approximately 24 x 20 inches,

two-panel pieces at 20 x 30 inches, four-panel pieces at 40 x 50 inches, six-panels at 50 x 60 inches, eight-panels at 50 x 80 inches, and two final nine-panel pieces totaling 5 x 6 feet. Hundreds of "sketches," as he called them, the preparatory drawings of his "print-paintings," are testament to the spontaneity of gesture that Glankoff achieved within this controlled, compartmentalized, multi-layered, indirect method.

In September 1984, a year and a half after his death, the Jane Voorhees Zimmerli Mu-

erwell's and Helen Frankenthaler's at a show curated by Gene Baro for the Brooklyn Museum, to read a review of his work by John Russell, and to participate in a documentary film on his life and art. By the end of his life, his work transformed from archaic elemental shapes and Zen-infused circles to emotive primordial figures. He had reemerged into the world and witnessed its celebration of him.

Glankoff's work is now in museum collections such as The Detroit Institute of

He also drew comic strip advertisements for **Popsicle Pete** and **Chiquita Bananas**.

seum mounted a retrospective exhibition of Glankoff's work. Jeffrey Wechsler, curator of the exhibition, lectured on Glankoff's achievement, stating, " 'Print-Painting' is really an invention of Glankoff's. And it's rather remarkable that in the late twentieth century an artist could really come up with an entirely new technique. Certainly it was based on other techniques. But it had specific qualities and characteristics which Glankoff, through his great experience with the medium, realized had to come together in an entirely new form." In Marilyn Kushner's catalogue essay for the exhibition, she quotes David Kiehl, then Assistant Curator of Prints and Drawings at the Met who noted that since the original image was never lost, Glankoff's art transcended monotypes. Kushner states, "Like monotypes, they are unique transfer prints but, as in painting, there is an expressive importance associated with the application of the pigment." Together Wechsler and Kushner collaborated on a cover story for the *Print Review*'s August 1985 issue titled "Sam Glankoff and Print-Painting."

At the age of 87, Sam Glankoff had his first one-person show at the Graham Gallery in NY in October 1981. In the months leading up to that exhibition, Glankoff was willing to sign and date his previously unsigned body of work and went through the arduous process of determining the chronology of sixty years of work on paper. He also agreed to move to a new one-bedroom apartment where, on an enormous table, he was able to join all of his large-scale works together for the first time. Glankoff died in April 1982, six months after his Graham exhibition. Yet he lived to experience his work being exhibited next to Robert Moth-

Arts, the Metropolitan Museum of Art, and the Solomon R. Guggenheim Museum as well as numerous others. Although there may not have been many solo exhibitions since 1981, each show has received similar acclaim: "Although Sam Glankoff was one of America's most accomplished printmakers, he was almost unknown when he died in 1982." (Lawrence Campbell, *Art in America*, June 1985); "Glankoff's 'print-paintings' are a discovery." (Alan Artnier, *Chicago Tribune*, May 1987); "In the fall of 1981 the New York art world was stunned by a solo exhibit of non-objective printed paintings by an unknown artist of advanced years, Sam Glankoff. An impression of timelessness emanates from Glankoff's works, which seem as fresh and provocative as today, yet as old as the dawn of consciousness." (Roger Green, *The Times-Picayune*, March 1989), "Meanwhile, whole bodies of remarkable work have remained relatively unknown for decades. Consider Sam Glankoff's unusual and prolific output of woodcuts and large multi-paneled paintings on Japanese paper... Today it is coming to light and finding a unique place at the center of the tradition of gestural abstraction." (Edward Gomez, *Art & Antiques Magazine*, February 1996).

Since his death in April 1982, Sam Glankoff's entire collection has been archived, catalogued, and photographed and all the data for a catalogue raisonné has been entered into a computerized archival program. Galleries in New York and Chicago are beginning to re-introduce Glankoff's work to the market and the Cornell Fine Arts Museum at Rollins College, Winter Park, Florida is currently organizing a traveling exhibition scheduled to open in 2008. ●

to write or not to write— *when* is the Question

by Eileen Costello

Introduction by Steven Manford

It is encouraging to see that the catalogue raisonné is a flexible and dynamic enterprise. Online, on DVD, or on the printed page, the catalogue raisonné is not limited to one format. Recent projects have embraced the media of photography and film with little hesitation. Despite claims that getting a catalogue raisonné published is an ordeal, a steady stream of evermore lavish publications come to market. Rather than shrinking, the appetite for the catalogue raisonné flourishes in new quarters.

Now several great contemporary artists are sitting down at the table with the catalogue raisonné scholar. The opportunities afforded by the cooperation between the living artist and the scholar are quite exciting. Placing the scholar in a dialogue with the artist, the artworks, as well as within the circle of the artist creates yet another kind of catalogue raisonné, and with it another subset of intellectual and ethical challenges.

At the CAA conference in Boston, CRSA presented a panel addressing the catalogue raisonné on the work of the living artist. Eileen Costello, our esteemed edi-

tor of the Forum, gave a thoughtful paper on her preparation of two catalogues raisonné: Brice Marden and Peter Cain. A paper by Petrus Schaesberg was a meticulous examination of the ongoing research for the catalogue raisonné of the works on paper of Edward Ruscha. In this issue we present Eileen's invaluable consideration of two catalogues in process. Petrus' paper will appear in an upcoming issue of the *Forum*.

Eileen's compelling projects each raise provocative issues arising from the early passing of Cain at 37 and the ongoing vitality of Marden, now 68. Brice Marden's ongoing prolific output presents a fundamental challenge to the very concept of a catalogue raisonné. Eileen pairs a discussion of cataloging this senior artist's expanding oeuvre with a consideration of her approach to capturing Cain's interrupted yet influential work. In some important ways the challenges faced are common to all projects, and as Eileen notes it is the discoveries along the way that give us the energy to push on. I am most grateful to our speakers for sharing their discoveries with us with such enthusiasm and careful deliberation.

a catalogue raisonné typically calls to mind the work of a long dead and usually historically important artist, yet it's also becoming the norm for scholars to turn their attention to those artists who are still very much alive and who continue to make substantial contributions to their oeuvre. For example, within the last ten years we've seen these magisterial tomes produced on Ilya Kabakov, Gerhard Richter, Ed Ruscha, Cy Twombly, and Jeff Wall. More recently, preparation has begun on the catalogues raisonnés of Jasper Johns, Ellsworth Kelly, and, with my initiation of the project in 2003, Brice Marden.

This growing trend suggests that it may be more practical to prepare the catalogue raisonné during the artist's 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 catalogue raisonné's scholarship and production. Indeed, how might the living artist affect or influence those procedures most basic to compiling any catalogue raisonné such as locating the work, discovering new, previously unknown work, authenticating the work, and deciding what goes in and what stays out of the publication? This leads to the ultimate question that my paper wishes to consider today, and that is: When to begin writing an artist's catalogue raisonné?

I'd like to attend to these issues based on my experience researching and compiling not only Brice Marden's catalogue raisonné of paintings and works on paper, but also that of Peter Cain, a successful and well-respected artist who died in 1997 at the young age of 37. A comparison of the two projects reveals more similarities than you might expect, but it also underscores the focus of our panel today, which is on the living artist.

Admittedly, Cain's death is very recent relative to those working with artists from even the beginning of the 20th century let alone any earlier, and my experience is limited to just one living artist's catalogue raisonné, but what my presentation sets out to do this afternoon is generate discussion, which I believe is one of our association's primary objectives, although the issues engendered in working on a living artist's catalogue raisonné are not confined to the realm of catalogue raisonné scholars exclusively, for they also affect an even broader audience, specifically the general readership who would like to know that they can depend upon the catalogue raisonné as a source of

objective, accurate, and exhaustive documentation of an artist's body of work.

Before launching into a discussion of the Cain and Marden catalogues raisonnés projects, I'd first like to introduce you to the artists, give a brief overview of their work, and explain how and why I came to work on them:

Peter Cain is frequently referred to as "the car painter," which is a fair assessment given that of the sixty-one paintings he completed during his lifetime, fifty-four of them are of rare and vintage automobiles, late 1960s convertibles, luxury sports cars, and high-end sedans. While his earliest paintings are done in a Photo-Realist manner, in 1989 he began to cut, splice, and rearrange the source photos from which he worked to produce surreal and aberrant versions of Mazda Miatas, Honda Preludes, and Porsche Carreras.

Cain, who had his first one-person show at Pat Hearn's Chelsea gallery in 1989, exhibited almost annually during his lifetime. The Whitney Museum of American Art selected him for two back-to-back Biennial exhibitions in 1993 and 1995 – a rare achievement for any artist let alone such a young one – and he also participated in the 45th Venice Biennale. He was included in over fifty group shows in galleries and museums throughout the US, Europe, and Asia, and received enthusiastic reviews in the *New York Times*, *Art News*, *Arts Magazine*, *Art in America*, *Art Forum*, and *Flash Art*. And if you didn't read any of those articles, you may be familiar with him from my own "By Way of Introduction" published in the Autumn 2004 issue of the *CRSA Forum*.

Shortly before his death, Cain rendered three monumental portraits of his companion, Sean, as well as paintings of mini-marts and gas stations based on photographs he'd taken during a visit to Los Angeles. These later works indicate that Cain was shedding his "car painter" label, expanding the vocabulary of his imagery, and developing his painterly technique. Sadly, the artist died in 1997 having suffered a cerebral hemorrhage in his sleep.

I never met Peter Cain, but he was beloved by all who knew him and, in fact, enjoyed almost a cultish following. This, in combination with the critical response to his work and my own curiosity about his art, fueled my enthusiasm for producing his catalogue raisonné. I began working on the project in March 2002, just five years after his death. At the time, there were no books

on the artist, but since then Matthew Marks Gallery has published an exhibition catalogue featuring a number of the car paintings, and late last year Galerie Aurel Schiebler in Cologne presented the Los Angeles landscapes with an accompanying publication featuring those later works.

This still leaves many viewers largely unaware of the Sean portraits, of over seventy-five works on paper that the artist referred to as "fast" drawings for his linear compositions, and "slow" for the more worked renderings; close to forty collaged automobile advertisements; Cain's rarely shown Cibachrome prints, and over a dozen photographs that served as models for both the paintings and drawings. There also exist sketchbooks and notebooks in which Cain documented in detail many of his paintings. These studies are of great importance because they offer unique insight into the working methods of an artist praised by the critics and esteemed by his peers.

Within a year of beginning the project, I had located, catalogued, and researched ninety percent of the over 300 works in Cain's oeuvre and obtained visuals of more than half of the objects. Due to my successful progress with Cain, Matthew Marks, in conjunction with the artist, invited me to initiate Brice Marden's catalogue raisonné of paintings and works on paper, begun in May 2003. Marden is widely recognized as one of the late twentieth-century's most significant artists. His career, thus far spanning four and a half decades, is rich, fascinating, and intensely creative, yet deliberated in its evolution. I'll give the abbreviated version here so that we can move on to issues concerning his catalogue raisonné.

Brice Marden moved to New York in the fall of 1963, shortly after graduating from Yale University's School of Art and Architecture. He spent the following summer in Paris where he made *frottages* from tiles in the kitchen of his living quarters. These led to a series of grid-patterned drawings that would continue to preoccupy him for the next fifteen years and in many ways have played an integral part in his artistic practice even up until most recently. While Marden's early work coincided with Minimalism, he was not interested in geometric form as an end, nor can one discern an underlying system in his practices. In fact, most of Marden's paintings are borne from an experience, relationship, or are in reaction to having spent time in a particular

place. His first solo show in New York at Bykert gallery in 1966 presented decidedly abstract paintings that evoked characteristics associated with the artists, musicians, friends, and places for whom they were named such as *For Carl Andre*, *The Dylan Painting*, and *Nebraska*. He worked principally with muted and grayed rather than strong or unmixed colors, so as not to work against the canvas shape, which was primary for him, and he mixed oil with beeswax, a medium that would come to distinguish his early paintings.

By the end of 1968, Marden began to join panels vertically to produce diptychs and triptychs, each panel a different hue and in contrasting colors, as evidenced in *Pumpkin Plumb* (1970-73), a painting that he made for his wife, Helen, for Halloween. Ancient Greek monuments and polychrome wall paintings from Rome, Pompeii, and the Metropolitan Museum of Art informed the post-and-lintel construction of his watershed painting, *Thira* (1980), where he first combined horizontal and vertical planes into one work. A commission in 1978 to design a series of stained-glass windows for the Basel Cathedral in Switzerland introduced diagonals and painted shapes into his drawings and paintings, as in *First Window Painting* (1983), as well as a sense of trans-

paintings, 1988-89, and later, in a more abstracted form, in the renowned *Cold Mountain* series of paintings, drawings, and prints of 1988-91.

In the mid-1990s, Marden dispensed with the calligraphic model altogether and began working in a free, more spontaneous manner as in *Hydra Rocks*, 2001-04 (The Whitney Museum of American Art). His monochrome panels of the 1960s may remain, but they now act as a background for fluid, energetic lines in high-keyed colors that mobilize the picture plane's surface.

Marden has exhibited internationally in countless group shows and over one hundred solo exhibitions since his first in 1963. The critical attention to his work is extensive. In 1975, at the age of thirty-six, Marden was accorded the first retrospective of his paintings, drawings, and prints at the Solomon R. Guggenheim Museum in New York and now, more than thirty years later, the Museum of Modern Art is honoring him with a second major retrospective opening this October and traveling to San Francisco and Berlin in 2007. At this point in Marden's career, the time seemed ripe to begin compiling his catalogue raisonné, partly to assist the Modern in their organizing his retrospective. Indeed, catalogues raisonné are frequently initiated to coincide with a retro-

spective exhibition of that artist's work and this makes good sense, for even at its preliminary stage, my research laid the crucial groundwork from which the Museum of Modern Art could organize both the catalogue and the show.

As we all know, preparing a catalogue raisonné is a long and arduous process. It typically takes years of

diligence to locate every work, confirm the title, date, medium, and dimensions, research provenance, exhibition and publication histories, and obtain high quality visuals as well as the rights to reproduce them. While I'd made great progress in tracking down Peter Cain's work and its attendant documentation, I was still left with numerous gaps that no one could help me fill, including those who knew his work best such as friends and dealers. So when confronted with the prospect of compiling Marden's

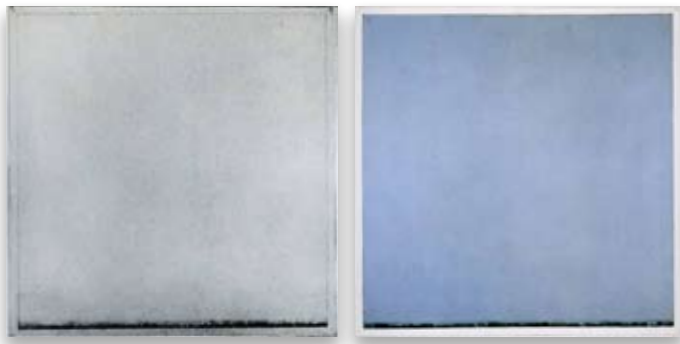
catalogue raisonné, I wondered if, given the fact that the artist is still alive, it wouldn't prove just a bit less challenging, although the amount of paintings and works on paper completed by Marden, thus far totaling over two thousand, is seven times larger than that of Cain's production.

This leads to the first question, and that is: How much does Marden directly participate in the production of his catalogue raisonné? The answer is, quite simply, at this point, very little. In fact, I have complete autonomy. It was left to me to decide how to systematize and implement the cataloguing of his over 400 paintings and 2000 drawings, when and who to contact in order to locate the work, as well as when and how to research and organize the exhibition and publication histories. I even designed my own database. Marden does, however, in specific instances, make my job a lot easier.

After six months of entering Marden's studio records into a database, scanning and importing images, and remaining open to any and all possibilities that I encountered during the process, I met with him on a number of occasions at which time he would very helpfully point out to me where, for instance, I had catalogued the same work twice or made a mistake in its orientation. Even though I was fairly well versed in his work, this was not difficult to do, especially because often the slides or transparencies that I had to work with were so old and discolored that they occasionally made two works appear to be the same, or else made very different renditions of the same drawing.

For instance, there are over a dozen untitled drawings measuring 26 x 26 inches – some are from 1966, others from 1970; half are in graphite and beeswax (they appear black) and the other half were done with Craypas (they appear white), occasionally with only the faintest outline of a grid in graphite (figs. 1, 2). In many cases with these early drawings, the photo material is either non-existent or else so discolored that the slides and/or transparencies are now practically useless, and without reliable photo material, these drawings are almost impossible to differentiate and subsequently maddening to disentangle.

On a couple of occasions I did, indeed, double-catalogue a grid drawing, not only as a result of poor quality photo material, but also because a succession of studio assistants over a period of forty years had made mistakes in titling or dating the work or in filing the photo material. Naturally, these things will happen, but they led to hours



Left, fig. 1: Brice Marden, *Untitled*, 1966. Graphite and beeswax on paper, 26 x 26 inches. [1966.006]. **Right, fig. 2:** Brice Marden, *Untitled*, 1970. Craypas on paper, 26 x 26 inches [1970.016]

parency, further encouraged by his discarding the beeswax in favor of Turpinoel.

Marden's graphic works have always constituted an important corollary to his paintings. In the late 1970s he began making drawings with sticks and in the early 1980s became absorbed with Asian calligraphy. These activities heightened his interest in setting up rhythms that would cross the picture plane. He began to link the elements, or "glyphs," as he described them, together and place them in columns as in the *Couplet*

spent scouring the images for the tiniest details I could find that would distinguish one work from another – and have brought me that much closer to wearing eyeglasses.

In some cases, I couldn't tell when someone somewhere along the way had flipped or flopped a transparency, or when the artist himself had decided to change a drawing's orientation. In the early stages of cataloguing Marden's work I first found a drawing illustrated horizontally and dated 1963, and then I unwittingly catalogued it once again when I came upon it as a vertical drawing dated 1964 – to make two drawing's out of one. There's no signature, which makes it difficult to establish its proper, vertical orientation, especially because Marden works predominantly in a horizontal format.

The initial cataloguing proved complex, but the effort and focus have paid off, for my eye is now trained to identify those subtle markings and intricacies that characterize so much of Marden's work. Surely I would have soon recognized any mistake upon inspecting the actual paintings and drawings (many of which I'm now in the process of locating), but Marden's help has eased the way at this preliminary stage of the catalogue raisonné and I am very grateful for his patient assistance.

It's not as much of a problem distinguishing between individual works within Cain's oeuvre, although it would be useful to consult with him concerning their orientation. His signature is never found on a work's recto and a quirkiness exists in his decision-making that renders it impossible to assess a painting or drawing's correct placement without unframing and physically inspecting the work. For instance, the drawing *Los Angeles Loves Love* (1995) is a study for the painting *Sean Number Three* (1996), and the images correspond exactly. However, the same is not true of *Sean* (1995) (fig. 3), graphite on paper, and *Sean Number One* (1996) (fig. 4), oil on canvas. Cain documented much of his work with visuals indicating their correct orientation, but a number of paintings and drawings still remain unaccounted for that once located I will have to inspect in the hopes that I'll find some marking that will enable me to illustrate them properly in the catalogue raisonné. In fact, setting the record straight on orientation is almost reason enough to produce the catalogue raisonné as his drawings and paintings are consistently reproduced incorrectly.

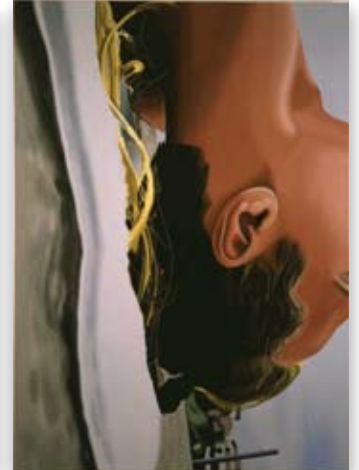
I wish that Cain could also inform me of what he might consider a series and how

many works I might expect to find within that group. For example, I thought I'd accounted for all his Miata paintings, but two recently surfaced, one at auction, and this makes me wonder how many more might exist in the group.

Guidance in this area has proved beneficial in locating, cataloguing, and understanding Marden's work. For instance, Marden informed me that he made a number of drawings over discarded proofs when he worked



Left, fig.3: Peter Cain, *Sean*, 1995. Graphite on paper, 22¾ x 30 inches. **Right, fig.4:** Peter Cain, *Sean Number One*, 1996. Oil on linen, 84 x 60 inches.



at Chiron Press, a silkscreen shop, in 1965. He chose images to draw on that in some ways were similar to ideas that he was investigating in his own work, and I now know to look for drawings done over test prints by Ernest Trova or John Goodyear, an Op Art artist whose work, I must admit, I was not familiar with until now and I would not have readily recognized.

Working on a living artist's catalogue raisonné prompts the obvious question: Is it easier to locate the work if the artist is still alive? For if the artist is still alive, so, one would assume, are the dealers who first promoted the work, the museum curators who organized the first shows, the collectors who purchased the work early on, and the family, friends, colleagues, and teachers whose recollections may make viable contributions to the catalogue raisonné project. With all of these warm bodies, are there any trails that have gone cold? Or do these warm bodies participate in the art world secrecy that Francis V. O'Connor referred to as "endemic" when it comes to establishing ownership or provenance?

Predictably, in locating Marden's work, the early years are the most problematic. Klaus Kertess, who gave Brice his first shows

at Bykert Gallery in the mid-60s seems not to have kept any of the records from that pioneering period, and as Paula Cooper, who showed Marden's work in the later 60s and early 70s, explained, no one documented the work as they do today, nor did they have the resources to pay for photography. It's doubly difficult to track down work exhibited and sold through European galleries in the 1960s and 70s because the physical distance between them and my New York of-

fice creates a psychological one as well that makes these galleries who no longer handle the artist less inclined to search through records from thirty years ago. Fortunately, things smooth out post-1990 to make dealing with Marden's earlier years less daunting.

Although I don't have to search as far back in time for Peter Cain's early exhibition and sales records, they're just as non-existent as those from the first fifteen years or so of Marden's career, for Cain entered the art world during the heady 80s when it was not uncommon for galleries to open, close, and reopen again in different locations as well as incarnations. He was also part of a new generation that consisted not only of fledgling galleries, but also young dealers and first-time collectors, many of whom fell out with the market by the early 1990s. The art world also suffered a blow with the death of Cain's first dealer, Pat Hearn, who succumbed to cancer a few years after Peter died. All of her gallery's records were transferred to her husband, the art dealer Colin de Land, who passed away shortly after his wife's death. Repeated efforts to track down the early documentation of Cain's work have failed, yet subsequent dealers, fortunately, have, in

general, proved forthcoming. This includes Simon Watson who was one of the first to show Cain's work, and although Watson has neither photography nor exhibition checklists or the occasional sales record, his memory has proved to serve the project well.

In both instances, there are the occasional uncooperative dealers who refuse to provide provenance information, a few collectors who are unwilling to confirm whether or not a drawing is in their possession, and a couple of auction house department heads who are sluggish in – if not resistant to – forwarding my inquiries on to the current owners, but for the most part, the hundreds of individuals and institutions that I've had to contact have been enthusiastically supportive of these projects. With Marden, the museums and early collectors seem to take pride in participating in its success. It also helps to work with an artist who everyone likes, as they too want to see the catalogue raisonné come to

for Marden, while they're not unfamiliar, he's pleased to make their re-acquaintance and happy to know that they're in good homes. I found many of these works after I pored through twenty-five years of auction catalogues; contacted collectors who told me to contact another collector, who in turn knew of another collector, and so on and so on; and I also checked online museum resources where I located long lost works that had been gifted to their collections years ago.

I've also made mini-discoveries such as one brought to my attention by an original owner of Marden's 1965 *Teddy's Drawing* who sent me a photo of the drawing's reverse, which turns out to be John Wesley's 1965 silkscreen for the *Paris Review* done that year at Chiron Press.

With Cain, any addition to what I now consider to be the core body of his work is a discovery, and I've made a number of them such as the Miata painting recently sold at auction as well as a few undocumented drawings. As the project moves closer to publication, I anticipate more uncatalogued works will come out of hiding.

This leads to questions of authenticity: If the artist is still alive, can there exist questionable or doubtful attribution? While no one's been so bold as to place a forged Marden on the market, a couple of textile designers have found that some of his later

paintings serve as terrific models for fabric designs as well as stylish throw pillows as featured recently in London's SoHo Hotel.

While Peter Cain's market value has steadily increased since his death in 1997, I've yet to come across a fake, but it now appears to me that automobile advertisements have come to resemble more and more his paintings rather than the other way around.

Concerning editing, Marden has pointed out to me which drawings he thinks are significant or what paintings have been so re-worked by conservators that he can hardly consider them of his own hand anymore, but he's made absolutely no indication of editing what he thinks should or should not be included in the catalogue raisonné.

With Cain, I can only hope that the artist would agree with my decision to include the notebooks, photographs, and collaged automobile advertisements in his catalogue raisonné. As studies for his paintings, they

make an indispensable contribution to the understanding of his artistic practice. However, was he alive, I doubt we would have published a note that was found pinned to his studio wall, "More Courage and Less Oil" (fig. 5), that we chose as title and announcement card for the 2002 Matthew Marks Gallery exhibition. But it had a positive result, for the note appears to have inspired his contemporary, Rirkrit Tiravanija, who appropriated a version of the aphorism of which he made a painting that subsequently won him a prize at the 2005 Venice Biennale (fig.6).

To turn to the question of when to begin writing an artist's catalogue raisonné, I'd like to point out that it's not as unique or recent a phenomenon to produce a living artist's catalogue raisonné as I first thought. For example, Ambroise Vollard began preparing Cézanne's catalogue raisonné in 1904, two years before the artist's death; Christian Zervos initiated the first of his thirty-four volumes on Picasso in 1932; and Lawrence Rubin published Frank Stella's catalogue raisonné of paintings from 1958-1965 early on in 1986.

While I think it's no easy task to work on any catalogue raisonné project, I hope it's become clear how Marden has made a complex endeavor that much more manageable. The innumerable details that he has provided concerning orientation, technique, materials, and process will enrich the final product. Concerning dates and chronological ordering, his assistance has proved invaluable. In an effort to keep my talk within the time allotted, I've omitted his often fascinating anecdotes about who acquired what, where, when, and why – information that I would not have come by easily, if at all, that contextualizes the work and broadens its meaning. Regarding his impact on the project, while he's wholly supportive, he's anything but intrusive. This may not be the case for everyone. In fact, I find that after working four years on Peter Cain's catalogue raisonné I've grown very fond of the artist and sometimes wish that he, too, were alive today so that he could, if only in some small way, indeed, have a greater impact upon his catalogue raisonné project. ●

Author's note: This article was initially designed as a visual presentation, yet we're only able to illustrate just a fraction of the number of images included in its original format. However, every work mentioned will be included in the artists' catalogues raisonnés!

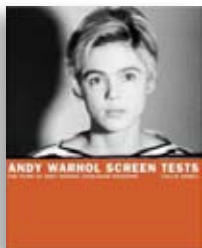


Left, fig 5: Note tacked to the wall of Peter Cain's studio at 262 W. 12th Street, New York, 1996. **Right, fig 6:** Rirkrit Tiravanija, *Untitled (Less Oil More Courage)*, 2003, Text painting

fruition within Marden's lifetime, so here I'd have to say that the artist does have an impact on the project. But the Cain catalogue raisonné is also encouraged by the innumerable friends, colleagues, and collectors who cared a great deal about the artist, believe in his work, and want to see him receive recognition as someone more than "the car painter." I'm also pleased to announce that the Judith Rothschild Foundation recently approved a grant of \$15,000. in support of the catalogue's realization.

Is it possible to discover new, previously unknown work during the artist's lifetime? Joachim Pissarro found that the most exciting part of compiling the Camille Pissarro catalogue raisonné was making discoveries, and with that, I would agree, for I have located close to fifty works on paper by Marden that had not been recorded in his archives. I'm thrilled to add these unaccounted for drawings to the database and

● book reviews



Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné Volume 1 by Callie Angell.

New York: Harry N. Abrams; Whitney Museum of American Art, 2006

The captured cultural moment as seen in iconic products and people is a quintessential Warholian artistic maneuver. Warhol's Marilyns and Jackies and Brillo boxes take a single instance in consumer culture and translate it into a lasting cultural portrait. This is the same sense one gets from the Screen Tests, a series of brief silent films made by Warhol in the mid-1960s and now collected by Callie Angell in *Andy Warhol Screen Tests: The Films of Andy Warhol Catalogue Raisonné Volume 1* (Abrams, 2006).

For the Screen Tests Warhol created filmic portraits by training his camera lens on single human subjects or, more rarely, small groupings. These approximately four-minute long films function as a sociological census of the New York art world, cataloguing hundreds of people ranging from unidentifiable youths (listed only by first name) to some of the most important figures of the sixties (Susan Sontag, Bob Dylan). The people in them are not just familiar for their iconic faces, but for their specific relationships to Warhol. They are the actors in his films, his patrons, his boyfriends, his friends, and his Superstars. Their faces circumscribe a very distinct moment in art history and social history.

It is in this specific iconicity of the subjects that we understand the importance of the Screen Tests for Warhol's oeuvre. In her introduction, Angell notes, "Balanced on the borderline between moving and still image, part photography and part film, part portraiture and part performance, the Screen Tests are conceptual hybrids, arising, like much of Warhol's work, from the formal transposition of idioms from one medium to another." The importance of this interrelationship, particularly for Warhol, is what warrants this catalogue raisonné of the variable medium of film.

Catalogued meticulously by Angell, an ad-

junct curator of the Andy Warhol Film Project since 1991, the volume heroically tackles the task of presenting a non-traditional nature of her subject and his medium. She bends the concept of the catalogue raisonné but manages to address all of its major concerns: authorship, physical state, history, date of execution, ownership, and exhibitions. Each is handled in a way that belies Angell's comfort with her subject and an in-depth description of her cataloguing methodology illuminates the unique provisions made for the medium. Primarily these provisions stem from the physical nature of film and, as Angell lucidly describes, how film exists both as the actual film reel and the screened experience. This dual existence affects how we recognize the works as both historical objects and contemporary installations.

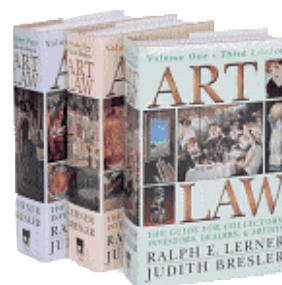
Angell is creative in her cataloguing of this duality. She notes that all works are considered to be by Warhol, although certain Factory members dispute his sole authorship. Film is an inherently collaborative medium from subject to director to processing and was a core part of Warhol's oeuvre. The length and running time of each film is listed, thereby addressing both definitions of film length. Each entry includes information on the physical state of the film stock as well as the box that contains it, including inscriptions and evidence, mainly through scratching, of frequent viewings. Exhibitions are again a challenge and are dealt with by noting more general venues (the Factory, shows of the band the Velvet Underground, and the more recent retrospective exhibitions at major museums). This information is minimal mainly because Warhol rarely showed the films and kept them primarily as experimental material in his studio.

Once past the physical cataloguing, one finds it is in the accompanying entries where the historical importance of this catalogue really comes to the fore. Angell traces the delicacy and the heavy-handedness of the decade with equal aplomb. She records the quiet personal moments blending them with the carefully groomed facades the public recognized, much the same way the subjects appear in the films. It is the interplay between the camera and the subject that highlights how human action, reaction and especially interaction occurs. Their personal histories play out as much in the still photographs as in the entries, which read like pages torn out of sixties gossip magazines—novelistic and juicy. Angell samples popular culture as much as Warhol did: quoting diaries, gossip columns, interviews. Each subject faces us with the encapsulation of their life story com-

plete with cross-references to many of the other Screen Test participants.

Unfortunately, the medium of the book cannot reflect the medium of film. Watching a Screen Test projected by a 16mm projector grants a warmth, a flickering and, most importantly perhaps, duration. There is humor and boredom, motion and stillness that can never be translated into a book. Luckily, as Angell pointed out at a recent Whitney Museum screening, the films are more frequently available now than ever before, even if it means that they are screened digitally.

This catalogue raisonné is certainly a milestone in the effort to record the innumerable media used by artists of the twentieth century and will surely shape future attempts. Most interestingly for my own research, and perhaps that of other cataloguers, it has redefined the rules by which our projects function. The guidelines no longer seem so rigid and so staid. The style and presentation, in addition to the subject matter, reach out to a broader audience, which is a goal catalogues raisonné struggle towards: to share integral aspects of our particular artists with the uninitiated, to broaden the circle of scholarship. Angell achieves this and leaves the door open for other catalogues to follow. —Katy Rogers



Art Law: The Guide for Collectors, Investors, Dealers, and Artists

By Ralph E. Lerner and Judith Bresler.

New York: Practising Law Institute, 2006
(3rd edition)

Look no further. If you're a collector, dealer, artist, appraiser, auctioneer, scholar, critic, or lawyer, *Art Law* is a book you must have. If you're none of the above but want to know much more about the art world, add it to your library. But don't try to tackle it all at once, because it has 2,291 pages, and not all of it is easy going. Just remember that reading art law is not like watching "The Sopranos".

Consider the table of contents: artist-dealer relations, private sales, auctions, thefts, forgery,

statutes of limitations, prints and sculpture multiples, expert opinions, and liabilities. That's just the tip of the iceberg. Here's more: tax and estate planning, the merchant's duty of disclosure, gauging authenticity, artwork as collateral for loans, who can sue for negligence, recovery of Holocaust-looted art, print abuse, and Elizabeth Taylor's van Gogh.

There's also a section on the unconscionable contract. How do you define an unconscionable contract? Well, it's a "matter for a court to decide against the background of the contract's commercial setting, purpose and effect." The authors cite a case involving a dispute over a Degas, one of many fascinating conflicts they cover.

Art Law was first published in 1989 and re-issued in 1998. This is the third edition. Ralph E. Lerner is a partner in the law firm Sidley Austin; his wife, Judith Bresler, is of counsel to the law firm Cowan, DeBaets, Abrahams & Sheppard.

(Full disclosure: not long ago Lerner wrote the deed of gift for a donation I made to a library.)

The book's subtitle includes the word "investors," and it's no secret that some people buy art for investment and that some of them make money by doing so. But, as the authors know, no one should buy art for investment purposes. Buy art because you're passionate about it, because you want to live with it. Meanwhile, invest in *Art Law*. You'll find you can't live without it.

—Milton Esterow
2006 ARTnews, LLC, May.

New CRSA Web Site

Tina Dickey, former editor of the Hans Hofmann catalogue raisonné, has handed over the webmaster reigns for the CRSA website. The new webmaster, Carl Schmitz, who works in visual resources and information management for the Richard Diebenkorn Catalogue Raisonné Project, takes over for Tina and hopes to carry on providing quality service for the Association. As part of the transition, catalogueraisonne.org has also been given a new look. Along with a redesign of the content from the former site, the new site features a publication gallery showcasing the work of CRSA members, as well as the download-ready PDF edition of CRSA Forum. Additional ideas for making the site a more valuable asset for the Association are welcome, and can be addressed to webmaster@catalogueraisonne.org.

Catalogue Raisonné Scholars Participate in Public Program

Thursday, October 26
Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, NY 10021

Three catalogue raisonné scholars bring expert eyes to the Whitney's current exhibition, *Picasso and American Art*:

3:00pm: Jack Flam, (author of *Matisse and Picasso: The Story of Their Rivalry and Friendship* [2003], and editor of *Primitivism and Twentieth Century Art: A Documentary History* [2003]) explores and contextualizes ideas about the "primitive" in Picasso's work, paying special attention to a 1923 exhibition at the Whitney Studio Club (the Museum's precursor), *Recent Paintings by Pablo Picasso and Negro Sculpture*. Charles Sheeler's photographs documenting that exhibition are included in *Picasso and American Art*.

4:00pm: William C. Agee on Stuart Davis and Arshile Gorky

5:00pm: Roberta Bernstein on Jasper Johns

Curator Michael FitzGerald writes, "The intense involvement of American artists with Picasso's work was at the center of a fundamental transformation in American art during the twentieth-century. . . . 'Picasso, more than any other artist, became the chief figure against whom Americans measured their achievements.'" In these two talks, art historians William C. Agee (co-editor and author of essays accompanying the forthcoming Stuart Davis catalogue raisonné) and Roberta Bernstein (coauthor of *Jasper Johns: A Retrospective* [1996]) examine Davis, Gorky, and Johns as the artists wrestle with Picasso's example.

This event is free with Museum admission; however, advance registration is required to secure a seat. Go to www.Whitney.org for reservations and additional information.

Lecture

Tuesday, November 7, 6:30pm: Ellen Landau, Andrew W. Mellon Professor of the Humanities, Case Western Reserve University, Cleveland, OH lectures on "**Action/Re-Action: The Artistic Friendship of Herbert Matter and Jackson Pollock.**" Admission is free.

New York Studio School
8 W. 8th Street
New York, NY 10011
www.nyss.org

The Catalogue Raisonné Scholars Association was founded in 1994 to serve the interests of authors of catalogues raisonnés of works of art. Our members are typically engaged in the study of a single artist's body of work to establish a reliable list of authentic works, their chronology, and history (usually including provenance, bibliographic, and exhibition histories). Our membership also includes those who are not actively engaged in such a project but who have a keen interest in this type of work such as patrons, collectors, art dealers, attorneys, and software designers.

If you would like to join, please send your annual membership donation of at least \$20.00, and this completed form, to

Nancy Mowll Mathews, President
Catalogue Raisonné Scholars Association
Williams College Museum of Art
15 Lawrence Hall Drive, Suite 2
Williamstown, MA 01267
Nancy.Mowll.Mathews@williams.edu
Tel: 413-597-2335

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