

# CRSAforum

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

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1905, color woodcut, 4 1/2" x 7",  
Marcel K. Sessler (Class of 1913) Fund,  
Courtesy of the Herbert F. Johnson  
Museum of Art, Cornell University

**The Catalogue Raisonné  
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**Submitting Material for Publication**

Please send material for publication in  
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● **from the President** Nancy Mowll Mathews

Since last winter there has been some progress on proposed programs for CRSA members. Thanks to our faithful director of programming, Steven Manford, a fall panel at the Dedalus Foundation in New York is in the works. He is also partnering with CRSA member Adina Gordon to present a panel on catalogues raisonnés of sculptors during the 2008 CAA meeting in Dallas.

A number of other CRSA members, such as Ellen Epstein, have begun looking into programs for the future, and we applaud their efforts. Although Steven and I do our best in this regard, the organization will only be as active as its members are. Please feel free to organize CRSA events in your locale and according to your special interests. Scott Ferris has been very good at setting times and locations for discussion meetings for whomever can make it. His efforts can serve as a good model. The CRSA Forum and the list serve are handy vehicles for announcing your programs to the wider membership. And for those who can come to annual CAA conferences, there will always be a CRSA meeting and/or panel. As an affiliated society, we are also eligible to hold our own sessions if a CRSA member would like to chair one. Proposed CAA sessions are due in the September that is a year and a half before the actual meeting.

Many thanks to Eileen Costello for this splendid issue of the CRSA Forum. We urge members to introduce the Forum to their local libraries. Libraries may collect the CRSA Forum by becoming members (see membership form). And thanks also to Carl Schmitz for the CRSA website, which will have an updated membership form by June 1, and which also has a downloadable membership form. If anyone does not yet belong to the CRSA list serve (it has not been active lately, but is always a good resource), please contact Heidi Hornik ([Heidi\\_Hornik@baylor.edu](mailto:Heidi_Hornik@baylor.edu)) or see page 12 of this Forum for instructions.

● **from the Editor** Eileen Costello

I'm pleased to present a new issue of the *CRSA Forum*. Our newsletter is a labor of love and I appreciate all the time that its contributors have so generously offered and whose efforts have made this issue come to fruition. With this issue we have items from catalogue raisonné scholars in Tel Aviv and London as well as those closer to home - a survey completed by CRSA members on the effectiveness of catalogue raisonné websites. I've also continued the tradition of "By Way of Introduction," which features artist and photographer Arthur Wesley Dow, who was also an effective art educator whose theories and ideas influenced generations of American art students and teachers. There's a book review and publication announcement (although I'd like to receive more!) and announcements of upcoming CRSA events, but no letters to the editor this month - hmmm . . .

Knowing of my interest in and work on catalogues raisonnés, a colleague recently told me of an article concerning the Delaware State Supreme Court's upholding the dismissal of a lawsuit filed by a couple who claimed they were defrauded by Christie's when they purchased a painting by American Impressionist Frank Weston Benson from the auction house. He referred me to <http://www.theartlawblog.blogspot.com>, which I'd like to share with you as I think the site features a number of issues which are of interest to all of us - articles concerning authentication, copyright, perishable art, art theft - the list goes on. Check it out. The Art Law Blog is brought to us by Donn Zaretsky of John Silberman Associates.

Looking forward to contributions for the fall issue of the *Forum*. In the meanwhile, have a good summer!



## The Reuven Rubin Catalogue Raisonné Project

by Karen Chernick

**t**he international acclaim and recognition of renowned Israeli painter, Reuven Rubin (1893-1974), were born in the vault of the Romanian Bank on 31 Broadway, New York during the fall of 1921. As an anonymous foreign painter with limited English-speaking ability and modest means, the 28 year-old Rubin could not have hoped for a better opportunity than to have his talents recognized by modern art guru of the time, Alfred Stieglitz. In a combination of sheer luck and noticeable ability, the Romanian-born Rubin was able to bring Stieglitz to view his works in the vault of the Romanian Bank where he and his friend, Arthur Kolnik, were storing their canvases during their stay in New York. The result of this encounter would be Stieglitz's sponsorship of a joint show for Rubin and Kolnik at the prestigious Anderson Galleries on 489 Park Avenue, and for Rubin, this would serve as a validation of his creative efforts and help pave the way for his future career.

After that seminal initial exhibition, he gradually built a reputation in the art world, exhibiting multiple times throughout his long career in New York, Paris, Los Angeles, London, Venice, Geneva, Tel Aviv, and Jerusalem. Recognized as one of the most significant artists in the history of Israeli art, Rubin served as a pioneer both artistically and nationally having contributed to the formulation of modern Hebrew culture and the establishment of the Jewish state simultaneously. He is best known for his bright, colorful depictions of the land of Israel in the 1920s which truly capture a historical moment and embody the sentiments of wonder and adoration possessed by Israel's pioneer generation.

Rubin's beginnings, as mentioned previously, were modest, as he was the eighth child of thirteen born into a poor Hasidic family in Galatz, Romania. Despite his meager environment, however, his artistic passion formulated at a young age and, due to the lack of available cultural exposure in his native Romania, Rubin sought an artistic education elsewhere. At the age of 17 he first came to the Bezalel School of Arts and Crafts in Jerusalem (founded in 1906) where, to his dismay, he found himself mostly creating souvenirs for tourists. Ablaze with a desire to learn, the young artist returned approximately a year later to Romania, and shortly thereafter traveled to Paris, where he enrolled at the École des Beaux Arts. Rubin utilized his time in Paris in order to study the old



masters, but his studies were cut short by the onset of World War I and he was forced to return to Romania.

Over the next few years the artist remained in his native country, where he witnessed the miserable effects of the war (including the death of his brother, Baruch). During this period he was however able to travel briefly as well, accompanying his uncle to Italy on a business trip and then continuing on to Switzerland, where he had a meaningful chance encounter with Swiss Symbolist painter, Ferdinand Hodler. Rubin then remained in Romania until 1921, when he traveled to New York with Kolnik in an

attempt to study at the new international center for modern art and have his work recognized. Two years later, in the spring of 1923, Rubin would make the fateful decision to permanently immigrate to the land of Israel.

The artist initially shared a studio in Jerusalem with sculptor Avraham Melnikov, however, he was quickly drawn to the new city of Tel Aviv spreading along the shores of the Mediterranean. For several months Rubin lived a romantic artistic life in a tent pitched along the seashore, and before long he became a recognizable persona in that city of Hebrew cultural renewal. His canvases reflected the development of his surroundings, along with a documentation of the native people. The artist exhibited frequently both in one-man shows and group exhibitions. Poet Haim Nachman Bialik, a cultural leader of his time and a contemporary of the artist, wrote of his works of the 1920s that "one looks at Rubin's paintings and asks: where, in what element, did the artist submerge his colors, in what did he submerge himself, body and soul, in order to paint so purely? The earth, the fields, and the mountains shine before us in their Hassidic purity...this is the secret of the artist."

Rubin's career continued to flourish until his passing in 1974, and his work is recognized as a milestone in the development of Israeli art.

Paralleling the pioneer status of the artist himself, the Reuven Rubin Catalogue Raisonné Project too will serve as a pioneer undertaking in the research of Israeli art history, since no catalogues raisonnés exist as of yet for any Israeli artist. Aiming not only to document the artist's complete production of oil paintings and sculptures, the project also intends to place Rubin in his proper historical context as one of the founders of modern Israeli art.

The research for the catalogue has been undertaken by the Rubin Museum in Tel Aviv, which is the primary authority on works by Reuven Rubin. Data is currently being collected and researched, beginning with comprehensive study of 180 artworks that recently participated in a joint retrospective of Rubin's work held at the Tel Aviv Museum of Art and The Israel Museum in Jerusalem during 2007.

Information regarding the project and its progress, as well as a painting registration form for collectors, will soon be posted on the Rubin Museum website ([www.rubinmuseum.org.il](http://www.rubinmuseum.org.il)). For more information about the project, or to provide information regarding Rubin artworks, please contact Karen Chernick at the Rubin Museum, [kchernick@rubinmuseum.org.il](mailto:kchernick@rubinmuseum.org.il). ●

## Francis Bacon



**t**he Estates of **Francis Bacon** and John Edwards have undertaken a catalogue raisonné of the paintings of Francis Bacon. The aim is to publish, simultaneously, a four-volume catalogue in 2011. Data is being collected on a newly created database.

The first mailing to collectors and owners was issued in February 2006. The response was encouraging, and a committee established in order to consider hitherto undocumented works was convened for the first time in October 2006:

Martin Harrison FSA (Editor and Chairman).

Richard Calvocoressi (Director, Scottish National Gallery of Modern Art).

Hugh Davies (The David C. Copley Director, Museum of Contemporary Art San Diego).

Norma Johnson (Conservator).

Sarah Whitfield (Art Historian, writer and curator). Legal Adviser; Ludovic de Walden (Lane & Partners LLP). Research;

Dr. Rebecca Daniels.

The Estate of Francis Bacon is currently expanding and revising its website. Meanwhile submission forms may be obtained from the Estate.

One of the initiatives the Estate is sponsoring seeks to promote the scientific analysis of Bacon's paintings. This is already yielding exciting results, and its implications for attribution and iconography, familiar in the fields of medieval and Renaissance art, are proving no less significant for the oeuvre of this twentieth-century artist.

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*Painting with  
wooden blocks:*  
the color  
woodcuts  
of  
Arthur  
Wesley  
Dow

by Nancy E. Green

Scholar, critical thinker, photographer, painter, and printmaker, Arthur Wesley Dow (1857-1922) remains best known today as an important teacher at the turn of the twentieth century.<sup>1</sup> He was a quiet, gentle man, loyal to his roots in Ipswich, Massachusetts, hard working and intelligent, inquisitive and curious and honest and direct in everything he did and it was perhaps this retiring personality that has kept him from being better known. His best-known student, Georgia O’Keeffe, dubbed him “Pa” Dow and “a sweet old man” though she recognized and appreciated his passion: “This man had one dominating idea: to fill a space in a beautiful way—and that interested him. After all, everyone has to do just this—make choices—in his daily life, even when only buying a cup and saucer. By this time I had a technique for handling oil and watercolor easily; Dow gave me something to do with it.”<sup>2</sup>

Like many of his contemporaries, Dow traveled to Paris in the 1880s to take formal art classes at the Académie Julian. He found the work of his professors there to lack imagination and he was more enamored of the paintings of the plein air artist, Alexander Harrison, and the work of Puvis de Chavannes, Manet and Whistler. Later he added to this an appreciation of the color vibrancy of the Fauves and the creative genius of his friend and fellow Bostonian Maurice Prendergast. His greatest admiration was reserved for



a decorative style combined with an intuitive sensitivity to the elements of good design. His own style could not be clearly pinned down and he was simultaneously considered a tonalist, luminist, and impressionist, though none of these is a completely accurate description of his work.

When Dow returned to New England in 1889, he was restless and dissatisfied with what he had learned abroad and began a self-proscribed course of study to examine the great works of other cultures and eras. Night after night, reading in the Boston Public Library, Dow reflected on Oceanic, Egyptian, African, and Aztec art. In each of these he valued asymmetry, balance, and discipline as the elements demonstrating the most successful compositions yet there still seemed to be something that was eluding him. Finally, in February 1891, he happened upon a book of Hokusai illustrations and had what can only be termed an epiphany, as he recognized an end to his search. In writing to his fiancée Minnie he noted, “It is now plain to me that Whistler and Pennell, whom I have admired as great originals, are only copying the Japanese. One evening with Hokusai gave me more light on composition and decorative effect than years of study of pictures. I surely ought to compose in an entirely different manner and paint better.”<sup>3</sup>

From here, Dow sought out other eastern printmakers who spoke

## ● by way of introduction

to his aesthetic ideal and his interest led him to the Japanese department at the Museum of Fine Arts where Eastern scholar Ernest Fenollosa was curator. Over the next several years these two would redefine the teaching of American art to reflect an eastern influence based on composition, a training that would infiltrate modern art in the twentieth century through the work of many of Dow's students. Sadakichi Hartmann, who knew Dow and admired his ideas, appraised his paintings: "Look at his discriminative construction of lines, angles and spaces, his firm but exceedingly simple technique, the bold selection of harmonious colors, the blending of flat tints, the willful emptiness and lack of depth in parts, that is all Japanese."<sup>4</sup> But Dow had no desire to replicate Japanese prints verbatim. It was "their refinement, their brilliant and powerful execution, subtle composition and all the ennobling influences that come from them"<sup>5</sup> that he attempted to apply to his own work. In 1892, Dow began to experiment with color printmaking using the traditional ukiyo-e method though, unlike his Japanese counterparts, he performed all three

Japanese art and he referred to by him as "the trinity of power."

At the same time Dow became an active participant in the artistic community in Boston and nationally, becoming a member of the National Arts Club, the Copley Society, the Boston Society of Arts and Crafts, the Boston Photography Club, the National Society of Craftsmen, the Eastern Art Teachers Association (which he helped found and which eventually became College Art Association) and the Society of Independent Artists. Fenollosa introduced him to other Asian enthusiasts including the collectors Denman Ross, William Sturgis Bigelow, and Charles Freer; Edward S. Morse and Morse's protégé the Japanese entrepreneur, Bunkio Matsuki; and the ethnologist Frank Hamilton Cushing. He also became friends with fellow Boston artists Maurice Prendergast and Herman Dudley Murphy.

By 1895 Dow and Fenollosa felt confident that the time was right to show Dow's experiments in color woodcut to the public. For nearly four years Dow had worked on perfecting his technique, beginning with

to his prints. For color he used watercolor or powdered colors mixed with water and a thin paste or gum or glycerine to fix his tones. Using the traditional Japanese baren, made from a bamboo leaf stretched over a hollow pasteboard disk for rubbing, he produced a variety of results, some muted and soft, some bright with saturated color. Unlike the Japanese, he rarely carved a key block to be printed as an overlay at the end, which served to provide a detailed outline. By eschewing the keyblock, he allowed the colors to provide a patterning that layered and flattened the spaces in a modernist style. Fenollosa, in his introduction to the modest catalogue, explained one of the great advantages of this process: "...this method of printing utilizes the lost chances, since the block, once carved, saves the repetition of the drawing, and allows labor to concentrate on the new color problem."<sup>6</sup> This allowed the artist an unprecedented opportunity to print the same scene over and over, while portraying different times of the day and different times of the year.

And here lies part of the problem in establishing the number of prints in each of Dow's editions. It's not known how many he printed of each image. He probably didn't keep track himself—his prints were never numbered. He enjoyed the liberation of experimenting with his blocks, the "lost chances," and in printing some of his images he used a variety of color combinations while with other prints he preferred to maintain a consistent color sequence. Few of his prints are signed, possibly only the ones he exhibited and sold, but he produced numerous others. In his most ambitious and most Japanese print, "Rain in May", he sometimes printed the work without the final block of starkly slashed rain marks, thus contradicting the title itself. It is such artistic quirks that make it difficult to pin down the edition sizes. Another confusing factor is the blocks themselves. Many of them still exist and can be clearly identified with a print; but some of the blocks do not seem to adhere to a known image and the tricky question arises as to how to categorize them. For Dow, color woodcut combined both skill and imagination and each print was unique, allowing him the freedom to print in different color combinations each time. He was uninterested in producing a consistent edition and the result was that each print was essentially a monoprint, different from any others produced with the same blocks.



Arthur Wesley Dow, *Nabby's Point*, n.d., color woodcut, 2½" x 4" Gift of Esther and Robert Doherty, Courtesy of the Herbert F. Johnson Museum of Art, Cornell University.

parts of the process. Using watercolors and a soft Japanese tissue, his first prints are all essentially the same "pillar" size, approximately 5 x 2 inches, each carefully composed in such a way as to achieve the maximum impact within a small area. By 1894, in a lecture to students at the Boston Art Association, Dow was articulating the premise of composition and its three key components: line, notan, and color, derived from his understanding of

pine blocks (he later switched to the harder maple). The consummate artist, he performed all three parts of the woodcut process: designing the image, cutting the blocks by hand and, printing them, carefully registering the various blocks to ensure a clean-edge printing of all the colors. As he became more skilled he sometimes incorporated the grain of the wood and the texture of the paper to give further atmosphere and tactility



There are also the other prints Dow made as a young man. His earliest forays into printing, while working with his early mentor Augustine Caldwell on the Ipswich Antiquarian Papers, included a variety of techniques: lithography, wood engraving, and heliogravure, of which few examples are extant. These early attempts were filled with trials and errors and he was often more disgusted with the results than pleased. It wasn't until he went to Pont Aven that he made another attempt at printmaking, with several small etchings of the Breton area, some of which are based on his paintings of the same venues. Though most likely inspired by the experimental etchings of Whistler, they are merely competent, lacking any of the master's sensitivity and skill.

In the 1890s Dow also made a few successful attempts in the graphic arts market, designing several posters. The first was commissioned by Joseph Bowles in 1895 for his artistic journal *Modern Art*. Dow's poster shows an image of his native Ipswich framed within a delicately patterned framework of a lotus flower design, reminiscent of the borders in medieval manuscripts and the books of William Morris's Kelmscott Press. Dow also did a beautiful, stylized landscape design for an exhibition of Japanese prints organized by Fenollosa for the Ketcham Gallery in New York in 1896. His last venture into poster design was two images for Fenollosa's short-lived, New York-based magazine, *The Lotos*, published the same year. It is not known how many of these were printed at the time or how many might still exist today.

Unlike the etchings and lithographs, Dow's woodcuts are a vital part of his oeuvre. They represent his most experimental—and most modern—work, using a lively, innovative palette on compositions based on a Japanese sensibility. Despite his thoughtfully reasoned lectures and articles on the arts of the East, he would never swerve quite so far from his academic training in his painting as he did in these small, jewel-like poems on paper. It seemed to be the only medium in which his imagination ranged freely, unrestricted by his academic training. And the possible endless variations provided by the prints filled him with pleasure. For him, each print was a new exploration, a new experiment, which allowed him to revisit the same themes over and over each time with a fresh eye and a new opportunity to achieve different results. The entire series was a success, combining the best of both Eastern and Western sensibilities.

Dow verbalized his feelings about the influence of Eastern art on his work in numerous articles on the subject, including "Painting with Wooden Blocks," (*Modern Art* 4, Summer 1896); "Printing with Woodblocks," (*International Studio*, July 1916); and "A Note on Japanese Art and What the

of an object over its dollar value. Soon after Dow's death, critic George J. Cox articulated Dow's contribution to American art: "His lucid exposition of his theories, his keen analytical method of criticism and his logical synthetic way of teaching were joined to a singularly attractive manner of presen-



Arthur Wesley Dow, *Nabby's Point*, n.d., color woodcut, 2 1/2" x 4" Gift of Esther and Robert Doherty, Courtesy of the Herbert F. Johnson Museum of Art, Cornell University.

American Artist May Learn Therefrom," (*The Knight Errant*, January 1893) in which rhapsodized about its influence:

"Japanese art is the expression of a people's devotion to the beautiful. It is an art which exists for beauty only, in lofty isolation from science and mechanics, from realism and commercialism, from all that has befogged and debased other art...The soul that seeks inspiration from this exalted source must ascend into its pure atmosphere."<sup>7</sup>

Thanks largely to Dow's proponentry, color woodcuts enjoyed a long period of popularity, recognized as the ideal fine art for an arts and crafts home. Critic Peyton Boswell described their attractions: "They occupy a middle ground between the art demands of the wealthy and those of the poor, and satisfy both. Many of the prints would grace my lady's boudoir or add cheer to a morning room, because, although not costing much, they are real art and fulfill their mission to be decorative and bring happiness...(they) would add just the artistic touch needed to the walls of a bungalow or to the especially appointed rooms of a country home."<sup>8</sup> Through his prints, Dow achieved his goal of providing quality art at a reasonable price for those interested in the craft and beauty

tation...All who came under his spell felt that apparently effortless transference of power, the seemingly easy conveyance of ideas and enthusiasm that seemed to be his peculiar prerogative."<sup>9</sup> ●

*Nancy E. Green is Senior Curator of Prints, Drawings, and Photographs at the Herbert F. Johnson Museum of Art, Cornell University.*

1. For a fuller account of Dow's career see Nancy E. Green, et al, *Arthur Wesley Dow His Art and His Influence* (New York, Spanierman Gallery, 1999) and Nancy E. Green and Jesse Poesch, *Arthur Wesley Dow and American Arts and Crafts*, (New York: American Federation of Art, 1999)
2. O'Keeffe quoted in Katherine Kuh, ed., *The Artist's Voice* (New York: Harper and Row, 1962): 190. O'Keeffe came to New York in the fall of 1914 to study with Dow at Teachers College, Columbia University.
3. Arthur Wesley Dow to Minnie Pearson, February 26, 1890, quoted in Arthur Warren Johnson, *Arthur Wesley Dow, Historian, Artist, Teacher* (Ipswich, MA: Ipswich Historical Society, 1934): 54
4. Sadakichi Hartmann, *A History of American Art*, 2 volumes (Boston, MA: L. C. Pate and Co., 1902), Vol. 2: 270
5. Arthur Wesley Dow, "A Note on Japanese Art and What the Artist Can Learn Therefrom," *Knight Errant* 1 (January 1893): 115
6. Ernest Fenollosa, *Color Prints of Arthur Wesley Dow* (Boston, MA: Alfred Mudge & Son, 1895): 5
7. Ob. Cit, 114
8. Peyton Boswell, "The New American School of Wood Block Printers in Color," *Art World* 9 (July 1918): 168
9. George J. Cox, "The Horizon of A. W. Dow," *International Studio* 77 (June 1923): 192

# websites

*and the*

## Catalogue Raisonné

**A**s I think we all agree, one of the greatest challenges in preparing an artist's catalogue raisonné is locating the work so that it can be documented and included in the publication. While the CRSA has discussed the use of websites to publish their findings online, I wondered about the effectiveness of websites in relationship to the actual production of the catalogue raisonné. For this reason, I asked Yolande Trincere of the Roy Lichtenstein Foundation (whose website on Lichtenstein's work, I must mention, is state-of-the-art. Check out their "Image-Duplicator" site: [www.image-duplicator.com](http://www.image-duplicator.com)) to spearhead this article and I'm very grateful to her for formulating the questionnaire, sending it out to CRSA members with artists' websites, and for compiling their responses. And, of course, I'd also like to thank all of those who participated. The findings are quite interesting and, I hope, useful to our members. —*Editor*

This article presents a compilation of the feedback I received in response to a questionnaire sent to all members listed on the Catalogue Raisonné Scholars Association email directory concerning the issue of websites and the catalogue raisonné. Our hope was to gather information on the success or failure of websites and the production of the catalogue raisonné as we thought this might be of value to our members.

Out of all the questionnaires sent out, twenty were completed and returned. Out of those returned, nearly half did not have a website due to the cost as well as lack of expertise in creating a site.

The following are the responses to the questions as put forth in the questionnaire. In some instances they've been summarized, in others it was more appropriate to list them verbatim:

**What do you hope to achieve with your website (What were your reasons for launching the website and has it attained those goals)?**

The responses were not surprising, but still, a question worth asking. For the most part, participants said that they use their website as a platform for gathering information for the catalogue raisonné. For this reason, many of the websites provide submission or information forms which one can download in a PDF form and return to the researchers directly, thus eliminating a few steps involved in the old-fashioned snail mail way. CRSA members also use their websites as a means of giving the project visibility on the web. In general, the response was that the basic intent of the website was to inform the art world and general public about the artist, the Foundation (if in existence), and its activities; attract collectors, dealers, researchers, students and other parties who may have information about specific works and/or authenticity issues; and to keep the public updated in terms of the particular artist's chronology and upcoming exhibitions. Obviously, the web makes this information much more widely available to interested parties. But there were also other reasons for launching a website. For instance, the William Baziotes Catalogue Raisonné Project ([www.baziotes.com](http://www.baziotes.com)) uses theirs to support an upcoming retrospective exhibition at the Reading Public Museum, Reading, Pennsylvania. (February-May 2009). One respondent wanted to learn about what's involved in running a website. The John F. Folinsbee Catalogue Raisonné ([www.folinsbee.org/catalogue](http://www.folinsbee.org/catalogue)) has developed software that allows users to search as well as browse artworks online, which gives them flexibility in organizing data that would otherwise be impossible to do in a paper version of their catalogue raisonné. Jerry Saltzer of the Frederick Ferdinand Schafer finds that his website permits him to easily update information as it's discovered.

As far as goals are concerned, well, these projects are all still "a work-in-progress," but it seems like they're heading towards their goals!

**Has your website proved beneficial in locating works for the in-**



### **clusion in the catalogue raisonné?**

For some, “somewhat”; another, “yes, but not overwhelming”; and another, “very much so.” In fact, for this respondent, the website has become their primary method of learning of unknown and “location unknown” works as well as contributing to provenance information of works already catalogued. Of note is the fact that websites have also brought works of dubious authenticity to the attention of cataloguers. The website also seems to have prompted an auction house to contact a CRSA member about issues of authentication.

### **Has the website produced any serendipitous results concerning the catalogue raisonné’s production?**

Some stated “always” but did not elaborate; also, “not yet”; “we hope that as we promote searching out works that the website will play a bigger role”; “we regularly receive inquiries about paintings by other artists who share the same last name and by assembling clues have managed to identify some of these unknown works.” One respondent wrote that their website has collectors and others constantly submitting a completed information form to us.

### **Has it attracted those seeking authenticity of an artwork?**

Many responded, “yes,” while another claimed “only a couple of times. Most inquiries seem to assume their painting is authentic and what they really want to know is its worth and referrals for sale.” Further, “our foundation has an authentication committee that meets several times a year for just this purpose.”

### **How do you publicize the existence of your website?**

Some rely on Google, one lists Jeff Howe’s (Boston College) collection of links ([www.bc.edu/bc\\_org/avp/cas/fnart/fa267/](http://www.bc.edu/bc_org/avp/cas/fnart/fa267/)), and the Baziotes Foundation has it listed in the Guggenheim Venice retrospective catalogue. Others state: “it is on our business cards”; “it’s placed in a number of leading arts magazines”; it was publicized “in advance of its launch site and by mailing postcards to collectors, galleries, and museums.” In addition, it seems that some sites have become known merely by their very existence!

### **What kind of feedback, if any, have you received from website visitors?**

“Very few general suggestions. Many visitors offer information about work they own or hope to sell and the website logs show a number of site visitors every day, but with no responses. Many scholars use the website for research in the area of twentieth-century art.” Others note that it’s too soon for them to have received any feedback – yet.

### **What is the overall effectiveness of a website in terms of results?**

For one, “It has been a great success and has resulted in the discovery of more than 500 paintings it currently documents.” Another: “The internet has raised expectations among the public in terms of what to expect and it is thought that it is in our best interests to follow that trend as much as possible”; “the form will simplify future contact”; “quite effective” (with no further elaboration); “our range is [now] worldwide”; “it is tremendously effective in terms of gathering and disseminating information.”

### **What kind of upkeep or maintenance is involved?**

“We are always adding new information to our upcoming events

page and adding and correcting information in our bibliography and exhibition lists since the website is also the catalogue. The upkeep is regular and extensive – like maintaining a collection management system such as Gallery Systems, but we also include articles/exhibitions and this was factored into the vision of the project from the beginning. I am a computer scientist, so I maintain it myself in a small corner of a research server that I manage.”

### **What are the costs?**

“I pay my web designer to host the site and it costs approximately \$25.00 a month”; “my website has no incremental costs beyond the time I spend on it; development of the software, and design of the website was approximately \$400., plus fees for domain registration. This does not include staff time.”

### **What, if any, recommendations would you make to those planning on initiating websites for their won CR projects?**

“No specific recommendations beyond constructing a website that is as informative and user-friendly as possible”; “it helps to survey other forms from other online CR efforts”; “there aren’t many tools available to CR authors, so I created my own, but most aren’t really usable for anyone other than a skilled programmer.” And, finally, “You have to do it, so just do it. Make sure that you have clearly thought about your objectives as well as how individual visitors might utilize the website. You really are only limited by your budget.”

**These questions have brought to light some of the advantages as well as roadblocks that every CR researcher experiences. Some recommendations for the lone researcher with none of the resources that are at the disposal of an art foundation is that websites can be simply constructed on many internet sites for free with step-by-step instructions.**

**If you are affiliated with a college/university or any educational institution, students are your biggest resource. Every undergraduate or graduate student in computer graphics has many projects in their curriculum that they must fulfill, it might as well be your project, and therefore, contacting an art department of a school is extremely helpful.**

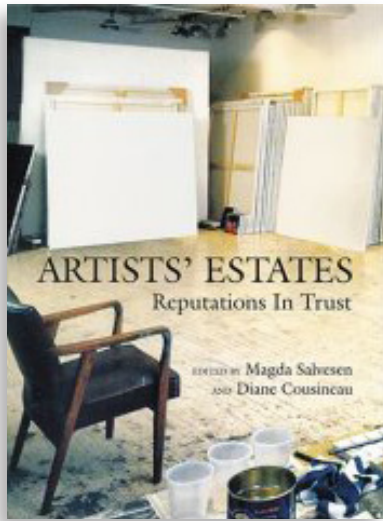
**The maintenance of a website is as minimal as no-fee to fees for maintenance, which exist from \$25. a month to thousands of dollars a month. Even if your budget is small or non-existent, you can still make your project known to the world. Another idea would be to attach it to another website, such as a large museum, a suggestion that was from one of the respondents. Of course, as the website becomes more complicated and holds more information, the costs rise.**

**Grants should be created by public and private funding organizations for this important research tool. Perhaps an arts advocacy group would be able to help us with getting this word out and seeing the inherent and long lasting importance of our research.**

**Thanks to all the members who responded to this effort and for future discussions on this topic. ●**

—Yolande Trincere, Ph.D  
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## ● book reviews



### Artists' Legacies

by David W. Galenson

#### ***Protecting Artists' Estates: Reputations in Trust***

**Magda Salvesen and Diane Cousineau,  
editors**

*Rutgers University Press, New Brunswick,  
New Jersey, and London, 2005.*

When the artist Jon Schueler died in 1992, Magda Salvesen became a widow and the owner of hundreds of Schueler's unsold paintings as well as his extensive archive of unpublished writings. What she soon realized was that she had also become the guardian of Schueler's reputation. Curious to know how others in similar situations had navigated the complex and often arcane worlds of art conservation, estate planning, the art market, and museum bureaucracy, Salvesen began to interview the widows of Jon Schueler's old friends. As the tapes of these interviews accumulated, new insights raised additional questions, and Salvesen broadened her inquiry to include discussions with children of deceased artists, the hired directors of artists' foundations, art dealers, and other professionals whose work involved artists' estates. *Artists' Estates* consists primarily of the transcripts of 30 interviews that Salvesen conducted over the course of a decade, from 1995 through 2004, edited by Salvesen and her friend Diane Cousineau.

*Artists' Estates* includes interviews with the widows of Fairfield Porter, N.H., Stubbing, Esteban Vicente, Richard Diebenkorn, Elmer Bischoff, James Brooks, Herman Cherry, Rudolf Baranik, Ernest Briggs, John Ferren, and

Gregory Gillespie; the companion of Leon Polk Smith; children of Milton Avery, Ethel Schwabacher, Ralston Crawford, George McNeil, David Park, and Mark Rothko; and managers or officials of the estates or foundations of Romare Bearden, Fritz Bultman, Adolph Gottlieb, Alfonso Ossorio, David Smith, Dorothy Dehner, and Roy Lichtenstein. Salvesen is a well-informed and sensitive interviewer, and these conversations cover a wide range of technical and personal subjects, interweaving the practical details of exhibitions and selling paintings with the feelings of the families and friends toward the artists and their work. As a result, these testimonies will not only be required reading for anyone involved in planning or managing the estate of an artist, but also for those who seek to understand what it meant to be an American artist in the mid-twentieth century. As a member of the second group, I found *Artists' Estates* a rich source of insights into the world of artists in the generation after World War II.

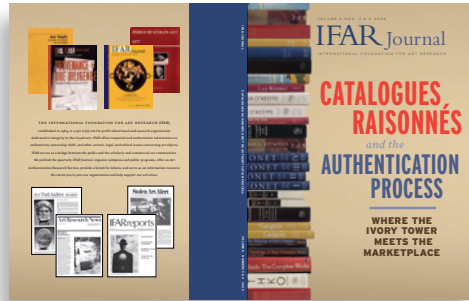
Ostensibly, *Artists' Estates* is concerned with the management of the physical objects a group of artists left after their deaths. Under the impetus of Salvesen's intellectual curiosity, however, its dialogues illuminate much more than that, including centrally how these artists made those objects, how that process affected their relationships with their families and friends, and how those relationships shaped the actions of those people after the artists' deaths.

In her introduction to *Artists' Estates*, Magda Salvesen remarks that she facetiously refers to her activities involving Jon Schueler's estate as her "widow's work." Her perseverance and determination in carrying out this work have been as exemplary as the intelligence and judgment with which she has done it. In 1999, she and Cousineau edited *The Sound of Sleat*, based on the journals and letters of Schueler. *The Sound of Sleat*, which may be the single most vivid portrayal of any American artist, was a monument to one painter. Magda Salvesen's continuation of her "widow's work" has now produced *Artists' Estates*, which will stand to a monument to a generation of artists.

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*David W. Galenson is a professor in the Department of Economics and the College at the University of Chicago, and a Research Associate of the National Bureau of Economic Research. He has authored numerous books on artistic creativity as well as economic analyses of colonial America. His most recent work examines the economics of creativity.*





## ***Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace***

*The International Foundation  
for Art Research*

Dear colleagues,

I am pleased to announce the publication of the proceedings of a conference organized by the International Foundation for Art Research (IFAR) on *Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace*.

The two-day conference, with 24 speakers, tackled the subject of catalogues raisonnés from the following vantage points: Procedures & Process; Who Judges the Experts?; Getting Published—At What Cost?; Legal Liability for Giving Opinions; Ethics & Potential Conflicts of Interest; and Post-Research: Dealing with the Field. The introductory talk, “Right or Wrong; Real or Fake: Who Cares,” was given by Samuel Sachs II. Conference speakers included art historians (catalogue raisonné authors), art attorneys; publishers; a conservator; museum professionals; and a dealer and auction house representative. The Journal also includes an article summarizing the results of IFAR’s statistical survey of catalogue raisonné authors, and is based on 90 responses we received to a 7-page questionnaire mailed to 240 catalogue raisonné authors. Although based on a limited number of people, it is to our knowledge the only quantitative information extant about preparing a catalogue raisonné.

The conference proceedings were published as a special double-issue of the quarterly IFAR Journal (Vol. 8, nos. 3&4). The publication contains 132 pages and many color illustrations. Although the Journal is available by subscription and not on newsstands, individual copies (of this issue or others) can be ordered by downloading the form on IFAR’s

Website; <http://www.ifar.org> (then go to “IFAR Journal”) and mailing or faxing it with payment to IFAR. The Journal can also be consulted in many libraries. The cost of this special double issue is \$25 plus postage, but IFAR is offering a 20% discount (ie. \$20 for the Journal) to members of CRSA. Just indicate on the order form that you are a CRSA member.

Below are the specific contents of this issue.

Sincerely,

Sharon Flescher, Executive Director, IFAR

### **Volume 8, Nos. 3 & 4 Special Double Issue *Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace***

#### **Proceedings of an IFAR Conference Introduction**

- a. Right or Wrong, Real or Fake: Who Cares?  
—Samuel Sachs II

#### **Procedures & Process**

- a. Introduction —Nancy Mowll Mathews  
b. Methods of Research: Case Studies from the Warhol Catalogue Raisonné —Neil Printz  
c. Establishing Reliable Evidence —Sarah Faunce  
d. The Kandinsky Catalogue Raisonné —Vivian Endicott Barnett  
e. Partnerships between Conservators and Art Historians in the Creation of Catalogues Raisonnés —Joyce Hill Stoner

#### **Who Judges the Experts?**

- a. Introduction —Grace H. Glueck  
b. Judging the Experts —Peter C. Sutton  
c. The View from the Auction House —John L. Tancock  
d. Droit Moral and Authentication of Works in France —Van Kirk Reeves

#### **Getting Published-At What Cost?**

- a. Introduction —Nancy Mowll Mathews  
b. The Publishers’ Viewpoint —Elaine Stainton and Paul Anbinder  
c. The Role of the Artists Rights Society (ARS) —Theodore H. Feder

#### **Legal Liability for Giving Opinions**

- a. Introduction —Theodore N. Kaplan  
b. Defamation, Disparagement and Malpractice —Steven Mark Levy  
c. Suits against the Pollock-Krasner Authentication Board —Ronald D. Spencer  
d. Insulating Yourself from Liability —Peter R. Stern  
e. Insurance for Art Scholars and Writers —Ellen Hoener Ross

#### **Ethics & Potential Conflicts of Interest**

- a. Sponsorship and the Inevitability of Conflicts —Jack Cowart  
b. A Museum Curator’s Perspective —Arthur K. Wheelock, Jr.  
c. Georgia O’Keeffe Catalogue Raisonné and the CAA’s Code of Ethics for Art Historians —Barbara Buhler Lynes

#### **Post-Research: Dealing with the Field**

- a. IFAR’s Catalogue Raisonné Survey—Sharon Flescher  
b. A Scholar’s Perspective: The Edward Hopper Catalogue Raisonné —Gail Levin  
c. The Needs of the Marketplace —Michael Findlay  
d. Conference Summation —Theodore E. Stebbins, Jr.

## College Art Association 2008

### Dallas: Cr Special Session; Call For Participants

The 2008 annual conference of the College Art Association will take place in Dallas from February 20–23. CRSA will have a s short hour-and-a-half panel. The ‘Special Session,’ titled, “Why Sculpture Is Never Boring,” highlights several unique and unusual aspects of catalogues raisonné on sculpture. Contrary to the limitations of three-dimensional sculpture seen by Charles Baudelaire in his mid-nineteenth-century essay, “Why Sculpture Is Boring,” when he championed “art for art’s sake,” we explore some of the stimulating challenges posed by the medium that renders the endeavor of the CR on Sculpture so distinct from that of the sister art, Painting.

Rick Stewart, former Director of the Amon Carter Museum in Fort Worth, is honoring our organization with an exposition on the problems

of bronze casting forgeries in the sculpture of Frederic S. Remington and Charles M. Russell. These issues are so complex that it is no wonder there is not yet a CR on Remington’s sculpture. Adina Gordon, who will chair the session, will speak on the bizarre places she found herself and the exciting surprises she found on the labyrinthine trail of discovery in Frederick W. MacMonnies’ public and private sculpture commissions.

We solicit members’ proposals for participation in this panel. One more participant is urgently needed. Each speaker is allotted 22 minutes. Kindly submit a brief, one paragraph description of your topic. Abstracts will be due by mid- to late -August. Submissions can be made by email to Adina Gordon, Session Chair ([yadina@earthlink.net](mailto:yadina@earthlink.net)) and Steven Manford, Program Director ([s.manford@utoronto.ca](mailto:s.manford@utoronto.ca)).

Dear toiling scholars, don’t let sculpture down, give us an opportunity to share your most intriguing or knottiest sculpture CR problem this coming year in Dallas!

## Join the CRSA List Serve

Send a new email message to [LISTPROC@BAYLOR.EDU](mailto:LISTPROC@BAYLOR.EDU) and in the body of the text, type Subscribe CRSA-L your name (e.g. Subscribe CRSA-L Nancy Mathews). Once you have subscribed, you will receive a welcome message including instructions for unsubscribing. To send a message to all the subscribers of the CRSA list serve, address the email to CRSA-L@Baylor.edu. Your message will automatically be distributed to everyone on the list.

## Save the date

**Thursday evening, October 18th**, CRSA hosted by the **Dedalus Foundation**, New York, will present a panel on **The Catalogue Raisonné and American Art of the 20th Century**. Details to follow in the next issue of the Forum and on the CRSA website, [www.catalogueraisonne.org](http://www.catalogueraisonne.org).

## Suggestion box

To help distribute information about the Catalogue Raisonné Scholars Association, why not download a copy or two and share with any library where you conduct research?

I have passed out many copies as well to friends and fellow scholars who were very interested in the issues and topics presented...and to learn of the organization’s existence.

—Ellen Russotto, David Hare Catalogue Raisonné

## CRSA Members

A complete list of CRSA members can be found on our website <http://www.catalogueraisonne.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

Thank you.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Title: \_\_\_\_\_ Affiliation: \_\_\_\_\_

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Renewal? \_\_\_\_\_ New Member? \_\_\_\_\_ CAA Member? \_\_\_\_\_

Subject of Catalogue Raisonné or Interest in CRSA: \_\_\_\_\_

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**Eileen Costello**  
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