

CRSA **forum**

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Junius R. Sloan, 1827-1900
Farm of Seymour Sloan, 1866
(Illinois prairie near Kewanee)
Oil on canvas on Masonite
14⁵/₁₆" x 22¹/₂"
Brauer Museum of Art, Gift of
Percy H. Sloan, 1953.1.158.

The Catalogue Raisonné
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● from the President Nancy Mowll Mathews

Although many of our proposed programs for the past year had to be deferred into the future, I want to urge members to jump in with any contributions they would like to make. It is always possible for members to call a meeting, even if informal, in their own geographical areas and report back to the rest of us the substance of the discussion. On a larger scale, we have the opportunity to host a session every year at CAA. Any member who would like to chair one of these sessions is welcome to work with Steven Manford to have it scheduled through CAA. Last February in Dallas, Adina Gordon organized her wonderful panel on sculpture catalogues raisonnés. Next February, in Los Angeles, Roberta Tarbell will chair a panel on young artists making a lifelong habit of keeping their own inventories. Future sessions are available for anyone who would like to take this on.

We are also trying to put the past issues of the CRSA newsletters on the website, a task that will require scanning old printed copies. If anyone would like to help with this, please contact me or Carl Schmitz (webmaster@catalogueraisonne.org).

Congratulations to Eileen for this extraordinary issue of the *CRSA Forum* and thanks to all the contributors!

● from the Editor Eileen Costello

At long last, another issue of the *Forum* has finally come together! I'd like to thank the many contributors who have made this issue of our newsletter happen. This includes Sienna Brown, a doctoral candidate at Emory University, who, when I met her this past spring at the Metropolitan Museum of Art's Jasper Johns symposium, readily agreed to write an article on her dissertation project, which focuses on Robert Rauschenberg's early lithographs. May Sienna's piece also act as a tribute to the late, great artist who died this past spring. I thank Adina Gordon for her willingness to revise her introduction to the CAA/CRSA 2008 panel so that we could include it in the *Forum*, and for her diligence in sending me so many images (which at one point I accidentally deleted so that she had to send them to me all over again!). I appreciate Richard Brauer's preparing an article on Junius R. Sloan for our "By Way of Introduction" series, and for his patience in awaiting its publication in this issue. Its delay was almost a year. My thanks also go to Gregg Hertzlieb, Director/Curator Brauer Museum of Art, Valparaiso University, for providing me with images to accompany Richard's article. I'm grateful to Rona Schneider, Jay McKean Fisher, Robert G. La France, and Letha Clair Robertson, all of whom responded to my call for contributions with updates and information on their catalogue raisonné projects.

As Nancy mentions in her note, Carl Schmitz is going to work on placing back issues of the *Forum* on our website (www.catalogueraisonne.org). The process is much more involved than I ever imagined and kudos to Carl for organizing this time-consuming but worthwhile project. I'd like to mention that it was prompted by one of our members who asked about receiving a reprint of Richard Field's 'Some Reflections Apropos Recent Catalogues Raisonnés', which appeared in the January 1996 issue of the *Forum* (excerpted from *The Print Collector's Newsletter* 23, no. 5 November-December 1992). Thanks to Scott Ferris for locating the article as well as the back issue, which Carl is about to make available on our website.

One more thing about our website, but an important one that may be of great interest to many of our members: Carl has proposed the possibility of providing a webpage (as opposed to a website) hosting for interested catalogue raisonné projects and scholars. You'll find more details on this proposition in my brief article on catalogue raisonné websites (p. 15). I find the possibility of CRSA's website hosting webpages immensely useful, but it also embodies the spirit of our organization which is to serve the interests of authors of catalogues raisonnés of works of art as well as those interested in our interests! On that note, I welcome articles, reviews, announcements, or enlightening essays on lesser-known artists—anything that might be of interest to our members so that I can compile another issue of our newsletter.

The Lithographs of Robert Rauschenberg: A Catalogue Raisonné and Dissertation

by Sienna Brown

Robert Rauschenberg once proclaimed that the second half of the twentieth century was no time to start drawing on rocks. In spite of these early misgivings towards lithography, he became one of the most innovative and prolific lithographers of the modern era. Although Rauschenberg's contribution to printmaking has been noted by scholars, no comprehensive evaluation or catalogue raisonné of his works on paper has been written. The goal of my dissertation, "The Lithographs of Robert Rauschenberg," is to correct this scholarly lacuna. My work catalogues Rauschenberg's approximately 450 lithographs, offset prints, and posters and provides an extended essay on the position of these prints within his larger corpus.

It is only with a comprehensive catalogue of Rauschenberg's lithographs that a complete picture of his engagement with the medium can be attained. The catalogue entries include standard print information such as medium, print shop, publisher, dimensions, and edition size. When available, I also report the names of individual printers, paper type, start and completion dates, and the order in which the stones were printed.

In my critical re-evaluation I reveal that Rauschenberg is more than an artist who makes prints. Instead, I argue that his work is governed by an ontology of printmaking. This ontology consists of a persistent interest in the index as posited by Charles Sanders Peirce and Rosalind Krauss, the development of the flatbed picture plane as theorized by Leo Steinberg, duplication, serial imagery, and collaboration. The index, initially posited by American mathematician and linguist Peirce, is used by Krauss to describe an artistic impulse that dates back to Duchamp. The index is a type of image that is created by a physical interaction with an object. Because it is created by this interaction, the image resembles the original object. Steinberg formulated the flatbed picture plane to describe a change in visual orientation he saw in Rauschenberg's art. He posited that before Rauschenberg's

Combines, all paintings had vertical orientations that mirror human posture. However, with his creation of the Combines, Rauschenberg shifted the orientation from vertical to horizontal. Steinberg views the horizontality of Rauschenberg's art as a reflection of culture rather than nature. The ideas of the flatbed, the index, seriality, and collaboration have been noted by different scholars, but they have not previously been considered together as guiding principles. While these notions can be seen throughout Rauschenberg's work, the overarching logic of printmaking is most completely developed in his lithographs.

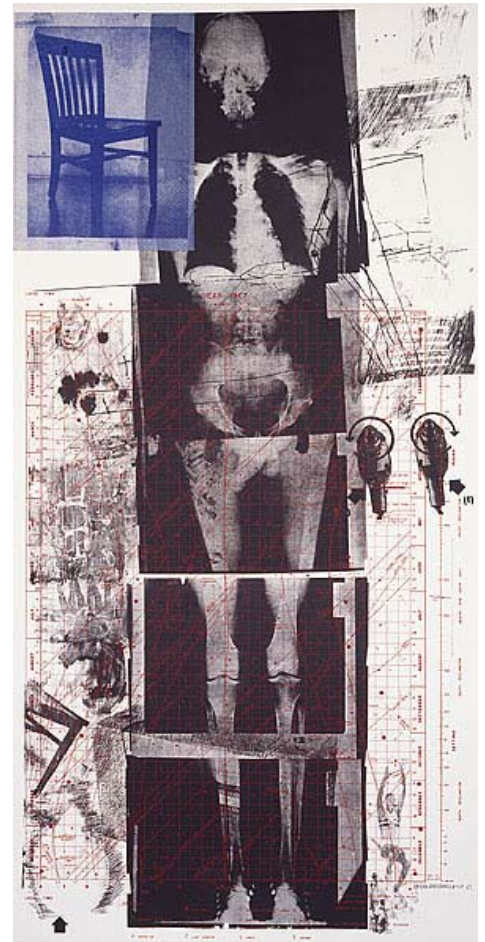
The first portion of my dissertation explores Rauschenberg's early experiments in printmaking, the Combines, and transfer drawings as intellectual and formal precursors to the lithographs he began to make in 1962. I move on to discuss the first ten years of his lithographic output, largely printed at Universal Limited Art Editions (ULAE) in West Islip, NY and Gemini Graphic Editions Limited (Gemini G.E.L.) in Los Angeles, CA. Between 1962 and 1972 he made many innovative prints such as *Accident* (1963) and *Booster* (1967). My argument then shifts to encompass his later limited edition lithographs and his posters from the later 1970s until the present day. Many of these works were created to benefit causes close to the artist's heart such as the environment, education, and alleviating poverty. During these decades, Rauschenberg continued to print with Gemini G.E.L. and ULAE and began to work with Graphicstudio in Tampa, FL and Styria Studio in New York, NY.

This project significantly contributes to the future study of Rauschenberg and his production, both in terms of his prints and his broader corpus.

Sienna Brown is a Ph.D. candidate at Emory University, Atlanta, GA and a Jane and Morgan Whitney Fellow, Metropolitan Museum of Art, New York.



Robert Rauschenberg, *Accident*, 1963, Lithograph, Edition: 29. sheet: 105 x 75 cm



Robert Rauschenberg, *Booster*, 1967, Planographic, stencil colour lithograph, screenprint printed from two stones, two aluminium plates and one screen. Edition: 38, plus 12 artist's proofs; 9 trial proofs; right to print; printer's proof II; 2 Gemini impressions; cancellation proof sheet 183 x 89 cm

● 2008 CAA/CRSA Panel Session

CAA Dallas 2008: CRSA Special Session

CRSA scheduled to participate in the 2008 CAA conference with a panel session entitled “Why Sculpture Is Never Boring.” E. Adina Gordon and Steven Manford chaired the panel, which included, in addition to Adina, Yolande Trincere of the Roy Lichtenstein Foundation and Rick Stewart, Senior Curator of Western Painting & Sculpture, Amon Carter Museum, Fort Worth. Unfortunately, a bad strain of the flu prevented both Yolande and Rick from giving their talks, but the Forum wishes to recognize their scholarship as well as their efforts by presenting their abstracts here in addition to Adina’s introduction to the panel.

Why Sculpture Is Never Boring

Chairs: E. Adina Gordon & Steven Manford

Panelists:

The Roy Lichtenstein Catalogue Raisonné and the Authentication of Editioned Sculpture

Yolande Trincere, Ph.D., Roy Lichtenstein Foundation, New York

In the late twentieth-century, multiples by sculptors proliferated and often could not readily be distinguished from mass-produced objects. To add to the confusion, new materials became available to the artists. These factors increased the complexity of the task of the catalogue raisonné scholar. For example, several editioned sculptures created by Roy Lichtenstein during the 1980’s were focused on the Brushstroke as symbol of the artist and the essence of the art process. Each of these objects, while a multiple, has individual characteristics that can be authenticated by specific colors, paint application, age, marks, labels/plaques and other specific information.

The talk will further an understanding of how the researcher determines the uniqueness of each sculpture and establishes a process for its authentication. To this end, formal research techniques and the use of maquettes, drawings and other supporting materials will be explored.

Surprises on the Catalogue Raisonné Trail: Frederick W. Macmonnies’ Public and Private Sculpture Commissions

E. Adina Gordon, Ph.D., Independent Scholar

For over sixty years an archival photograph of MacMonnies seated amidst various sculptures and drawings was in public view but scholars sought neither their location nor identity. Searching led to a bust seen in that picture and a collection of vintage photos showing previously unknown statues. Clues to works that were lost and found, or found then lost, also came from artist’s correspondence, oral interviews, and errors in art catalogues and extant literature. Connoisseurship and primary methodology for Catalogue Raisonné scholars require actual examination of objects when possible. The sheer physicality of this research entailed climbing a forty-three-foot free-standing iron-pipe scaffolding in a cavernous New York cathedral, clambering up guano-covered steps high in the seventeenth-century bishop’s palace turret at Meaux, and scouring through a French town’s sanitation department yard. Yet, sometimes suppressed by private owners and even prestigious institutions. Surprises occurred in delving beyond MacMonnies’ known collaborators Saint-Gaudens and Stanford White to convoluted connections with Rodin ciseleurs Antoine Bourdelle and Victor Peter, or architect Thomas Hastings. Tracing commission sources revealed much about the alliances of Gilded Age politicians and robber barons, who undertook as obligation the importance of patronizing the arts.

Lawless Bronze: Forgeries in the Sculpture of Frederic Remington and Charles M. Russell

Rick Stewart, Senior Curator of Western Painting & Sculpture, Amon Carter Museum, Fort Worth, Texas

The bronze sculptures of Frederic Remington (1861-1909) and Charles M. Russell (1864-1926), depicting various subjects of the American West, were exceptionally popular during the artists’ lifetimes, and they certainly remain so today. Remington created twenty-two individual subjects, and Russell a total of forty-six; not too surprisingly, forgeries of these works began to appear during the artists’ lifetimes. In addition, the principal foundry responsible for the majority of the bronzes by both artists continued to produce unauthorized casts of their works for decades following the artists’ deaths. Until recently the sheer number of forgeries, unauthorized and inferior casts, and wholly new subjects falsely attributed to Remington or Russell made serious study of their sculptural oeuvres extremely difficult. Moreover, the absence of primary source material such as the artists’ papers, gallery correspondence, or foundry records greatly hampered systematic scholarly study. However, in the last twenty years many of these problems have been rectified. Today, the availability of many of those records, coupled with key innovations in scientific investigative technology and good old-fashioned connoisseurship, have enabled scholars to isolate the forgeries, copies, and outright imposters from the authentic lifetime works, resulting in a far better understanding of the artistic achievements of these important self-taught American sculptors and paving the way for the courageous work of writing their Catalogues Raisonnés.”

Why Sculpture Is Never Boring

by E. Adina Gordon



The published Abstract of this session, called “Why Sculpture Is Boring,” announced our panel’s intention to undercut the bias against sculpture epitomized by Charles Baudelaire’s notorious mid-nineteenth century diatribe. [Slide 1: James Pradier, *Odalisque Seated*, 1841, Musée des Beaux-Arts, Lyons.] In his celebrated review of the 1846 Salon, titled “Why Sculpture Is Boring,” he decried the limitations of three-dimensional sculptural representation.

Baudelaire made James Pradier the chief butt of his scorn, accusing him of misuse of the ‘noble crutch’ of the Greeks to inflate the torsos of antique sculpture and fit them with coiffures of kept women. The most successful of Pradier’s much-maligned female nudes, *Odalisque Seated* of 1841, a life-size marble at the Musée des Beaux-Arts, Lyons, has no principal view: her limbs are interlocked in such a way that we can read her pose only by looking at her from every possible angle. [Slide 2: Antonio Canova, *Reclining Naiad*, 1823, Metropolitan Museum of Art, New York] The same can be said of Canova’s *Reclining Naiad*, 1823, Metropolitan Museum of Art, New York. Yet Pradier was only briefly and early in his career a real neoclassicist. He was an integral part of the Romantic Movement that so aggrieved Baudelaire. Janson famously said, “The robust sensuousness of his nudes would have embarrassed Thorvaldsen and been unthinkable for Canova.” Furthermore, Janson points out that actually Baudelaire was less concerned with the state of French sculpture at that moment



than he was with the limitations of sculpture as an art form and hence its boring nature.¹

Unlike the painter, the sculptor cannot control the beholder’s view of his work. [Slide 3: Antonio Canova, *Pauline Bonaparte*, 1808, Villa Borghese, Rome] Canova, apprehensive of this, reversed the role of the sculpture and the spectator for *Pauline Bonaparte*, 1808, at the Villa Borghese, Rome, [Slide 4 : *Pauline Bonaparte*, another view] by building a mechanism under the draperies that caused the sculpture to rotate. [Slide 5: *Pauline Borghese*, mechanism]. Baudelaire takes it for granted that there is only one “correct” view for a given piece of sculpture, and thinks it purely a matter of chance whether the beholder discovers it or not. [Slide 6:



Canova, *Pauline Borghese*, detail, head]. Here, he turns an old Renaissance argument on the paragone, the comparison of the arts, upside

down. Those who favored sculpture had maintained that while painting is only an illusion, sculpture is real because of its three-dimensionality and hence offers myriad views, whereas painting offers only one. In *The Toilet of Venus—The Rokeby Venus* 1651, at the National



Gallery in London, [Slide 7: Velasquez, *The Toilet of Venus—The Rokeby Venus* 1651, National Gallery, London] Velasquez demonstrates that he understood this theory about the restrictions of painting by taking the viewer further than the pictorial surface into Cupid’s mirror, which displays Venus’ face. Since the multivalent view is de facto unique to sculpture, does it affect the work of the sculpture catalogue raisonné writer? Furthermore, does Baudelaire’s bias exist today?

Taking the latter question first, we note that the nineteenth-century ascendancy of painting over sculpture continues into the present time. Among our own members, only eighteen out of one hundred forty are compiling works catalogues on sculpture. In his *Art Bulletin* article in 2003, John Davis noted that, in America, when we “seem to be in a period of data surfeit, one area has suffered a notable lack of publication: catalogues raisonnés.” Twenty years ago, Wanda Corn warned of a trend for commercial galleries to take on the role of compiling and publishing artist catalogues. Since then this phenomenon has taken root and burgeoned.² Many galleries have been at work on their catalogues for decades, and there are presently over three dozen American artists with dealer-sponsored catalogues raisonnés including Thomas Hart Benton, Mary Cassatt, Frederick Edwin Church, Marsden Hartley, Winslow Homer, Theodore Robinson, John Singer Sargent, and John Twachtman, but none for sculptors. In Europe, artist estates frequently collaborate with galleries in this enterprise and, again, painters have the lion share of such endeavors.

In diametric opposition to the commercial world, academia inspires the creation of many sculpture catalogues as doctoral dissertations, but they are infrequently published. Many result in a bifurcation of the material, probably because invariably the dissertation writer is advised to choose a very narrow focus. [Slide 8: Antoine-Louis Barye, *Tiger Surprising an Antelope*, close-up.] [Slide 9: Barye, *Tiger*, opposite side] For example, in 1969, Glen Benge wrote a catalogue raisonné of the bronze casts of Antoine-Louis Barye in American Collections,³ such as *Tiger Surprising an Antelope*. Then, in 1974, Stuart Pivar wrote The Barye

● 2008 CAA/CRSA Panel Session



Bronzes: a Catalogue Raisonné.⁴ However, another quarter of a century passed before the definitive catalogue raisonné of all of Barye's sculpture was finally published.⁵ [Slide 10: **Antoine-Louis Barye, *Tiger Surprising an Antelope*, National Gallery, Washington, D.C.**] Consider that cast from an important American collection now at the National Gallery of Art in Washington, D.C., and note the impossibility of reading this exquisite small sculpture from only one side. It was modeled in 1831, early in Barye's career but was not cast until after 1855, when Barye himself had been producing and marketing his own bronzes for ten years. It was in Barye's workshop in the mid-nineteenth century that the modern phenomenon of the serial production of an artist's designs first arose.⁶

From this arose some of the problems unique to the oeuvre catalogue in sculpture. On one hand, is the quagmire of multiples and editions, or versions in varied size or medium; and foundry practices concerning enlargements, reproductions, or marking. On the other hand, is the appearance of posthumous casts with the concomitant problem of how to deal with them. [Slides 11, 12: **William Rimmer, *Dying Gladiator*, 1861, two views, Metropolitan Museum of Art, New York**]. Take the rare instance of William Rimmer, who, having carved his first two sculptures directly into stone left only plasters of his few but stunning masterworks. Twenty-five years after his death, a memorial committee had them cast into bronze. If this occurred with a painting, the cataloguer would deem it a copy, and it would hardly be exhibited as a prize possession by a major museum. Yet the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston proudly display their *Dying Gladiator* by Rimmer. Only two were cast; each is a life-size bronze—a medium Rimmer himself never employed.

Parenthetically, we note that the catalogue raisonné on Rimmer, written as a doctoral dissertation by our Association member Jeffrey Weidman, was never published.⁷ [Slide 13 **Alexander Calder, *La Grande Vitesse*, 1969, Grande Rapids, Michigan**] For sculpture, the heady world of publishing catalogues



raisonnés resides in the habitat of artist estate foundations. Symbolizing this trend is Calder's 53-foot long monumental *La Grande Vitesse*, 1969. [Slide 14 **Sandy Calder at the site**]. When erected in front of City Hall in Grand Rapids, Michigan, it spearheaded the revitalization of an ailing downtown. Foundations wield the power of economic support for data-management infrastructure and publishing subventions. They hold the greatest promise for production of Catalogues Raisonné on contemporary sculpture. In the case of Calder, the Alexander and Luisa Calder Foundation, is handling an oeuvre of almost thousands of objects in many media. The Andy Warhol Catalogue Raisonné includes paintings, sculptures and drawings. In some cases, an artist created drawings, paintings, and sculpture in a continuum of inspiration, where the concept rendered in one medium fed directly into a rendering in another material. The Lichtenstein Foundation faces such issues, as we will shortly hear from our panelist, Yolande Trincere. Oftentimes, the foundation of the artist's estate collaborates with a major museum to produce the catalogue raisonné—but thus far, this applies almost exclusively to painters, not sculptors.

Whether for painters, sculptors, or photographers, we all create a body of work that is regarded indispensable to art-historical narratives, but whose monographic nature is, of necessity, self-limiting. Nonetheless, the methodology of a sculpture catalogue raisonné is rarely as exclusively artist-centric as catalogues on work in other media. We face issues of reproduction and forgery, which Rick Stewart will shortly address. Furthermore, repainting, repatination, replacement of parts and even relocation of outdoor sculpture are major issues for the cataloguer. [Slide 16 **Lincoln Memorial, vista**] [Slide 17 **Lincoln Memorial, opposite vista**]. In the case of public sculpture commissions, the successful CR delves into the artist's relationship with architects, mines the history of site selection and traces the contributions of politicians, urban planners, and soil and





Though paintings rarely exist outdoors in the natural environment, [Slide 19 Claes Oldenburg, *Typewriter Eraser Scale X*, Seattle Museum, Olympic Sculpture Park] sculpture is frequently a mediator between nature and art and the catalogue raisonné, perforce, must consider setting, scale, materials, and the interaction between sculpture and landscape. Claes Oldenburg's *Typewriter Eraser Scale X* in the Seattle Museum's new Olympic Sculpture Park differs significantly from [Slide 20: Claes Oldenburg, *Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz*, 1972, Hirschhorn Museum] his drawing and watercolor, *Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz*, 1972. Primarily,



the drawing is from the master's hand while the sculpture was fabricated by shop workers. Site does impact the work, when we consider *Scale X* and the small-scale sculpture indoors here in Dallas at the Nasher Sculpture Center [Slide 21: Claes Oldenburg, *Nasher Sculpture Center*]. The interaction between a sculptor's drawings and his sculpture differs vastly from the painter's use of drawing. Moreover, in contrast to drawings and paintings, the lack of good sculpture photography for Catalogues Raisonné is notorious. Until recent times, thumbnail sized black and white pictures predominated in oeuvres catalogues of sculpture. [Slide 22 John Quincy Adams Ward, *Ether Monument*, 1868, Boston Public Garden, Boston, Massachusetts, distant view] [Slide 23 John Quincy Adams Ward, *Ether Monument*, 1868, Boston Public Garden, Boston, Massachusetts, close-up]. Lewis Sharp's 1985 catalogue on the "dean of American

Sculpture," John Quincy Adams Ward, who received a succession of public commissions for monuments, lacks a close-up illustration of his major work in Boston Commons, the Ether Monument.⁸ [Slide 24: *Ether Monument*, top view]. At last, thanks to a recently launched restoration program, we can inspect the actual statue memorializing the discoverer of anesthesia.

Viewpoint, movement, and the relationship of object to the site are uniquely sculptor's issues, one that we saw in the Lincoln Memorial and that I shall address in my own paper. Sculpture's very three-dimensionality, and possibilities for monumentality and reproducibility, is what sets the Sculpture Catalogue Raisonné apart from catalogues on the sister arts. It makes for intrigue and excitement in the task where the object is not the sole subject, and where sculpture is never boring. On this, our panelists will now elaborate.



E. Adina Gordon is an Independent Scholar, and author of the *Sculpture Of Frederick Macmonnies: A Critical Catalogue Raisonné*.

Footnotes

1. H. W. Janson. *19th-Century Sculpture*. (New York: Harry N. Abrams, 1985), p. 107.
2. John Davis, "The End of the American Century: Current Scholarship on the Art of the United States," *Art Bulletin*, September 2003, vol LXXXC, no. 3, p. 548.
3. Glen Benge. Antoine-Louis Barye in American Collections, Ph.D. diss., University of Iowa, 1969.
4. Stuart Pivar. *The Barye Bronzes: A Catalogue Raisonné* (Woodbridge, Suffolk, England: Antique Collectors Club, 1974).
5. Michel Poletti and Alain Richarme. *Barye: catalogue raisonné des sculptures* (Gallimard, Paris, 2000).
6. Glen Benge, "Antoine Louis Barye," in Peter Fusco and H. W. Janson, *The Romantics to Rodin*, exh. cat., Los Angeles County Museum of Art, 1980, p. 124.
7. Jeffrey Weidman, *William Rimmer: Critical Catalogue Raisonné*, Ph.D. diss., Indiana University, 1982.
8. Lewis I. Sharp. *John Quincy Adams Ward, Dean of American Sculpture; with a Catalogue Raisonné* (Newark: University of Delaware Press, 1985), cat. 41.

Slides

1. James Pradier, *Odalique Seated*, 1841, Musée des Beaux-Arts, Lyons
2. Antonio Canova, *Reclining Naiad*, 1823, [front] National Gallery of Art, Washington, D.C.
3. Antonio Canova, *Pauline Bonaparte*, 1808, Villa Borghese, Rome
4. Canova, *Pauline Bonaparte*, another view.
5. Canova, *Pauline Bonaparte*, mechanism below.
6. Canova, *Pauline Bonaparte*, detail, head.
7. Velasquez, *The Toilet of Venus—The Rokeby Venus* 1651, National Gallery, London
8. Antoine-Louis Barye, *Tiger Surprising an Antelope*, close-up.
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10. William Rimmer, *Dying Gladiator*, 1861, front view, Metropolitan Museum of Art, NY.
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12. Alexander Calder, *La Grande Vitesse*, 1969, Grande Rapids, Michigan
13. Lincoln Memorial, vista
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15. Daniel Chester French, *Lincoln Memorial*, 1922, Washington, D.C.
16. Claes Oldenburg, *Typewriter Eraser Scale X*, Seattle Museum, Olympic Sculpture Park
17. Claes Oldenburg, *Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz*, watercolor, 1972, Hirschhorn Museum, Washington, D. C.
18. Claes Oldenburg, *Typewriter Eraser Scale X*, Nasher Sculpture Center
19. John Quincy Adams Ward, *Ether Monument*, 1868, Boston Public Garden, Boston, MA, distant view
20. John Quincy Adams Ward, *Ether Monument*, 1868, Boston Public Garden, Boston, MA, close-up
21. John Quincy Adams Ward, *Ether Monument*, 1868, Boston Public Garden, Boston, MA, top view



1. *On the Winooski River, Vt.*, 1878. Oil on canvas on Masonite, 11-1/2 x 19-5/16 inches, 1953.1.138

in Quest of Beauty

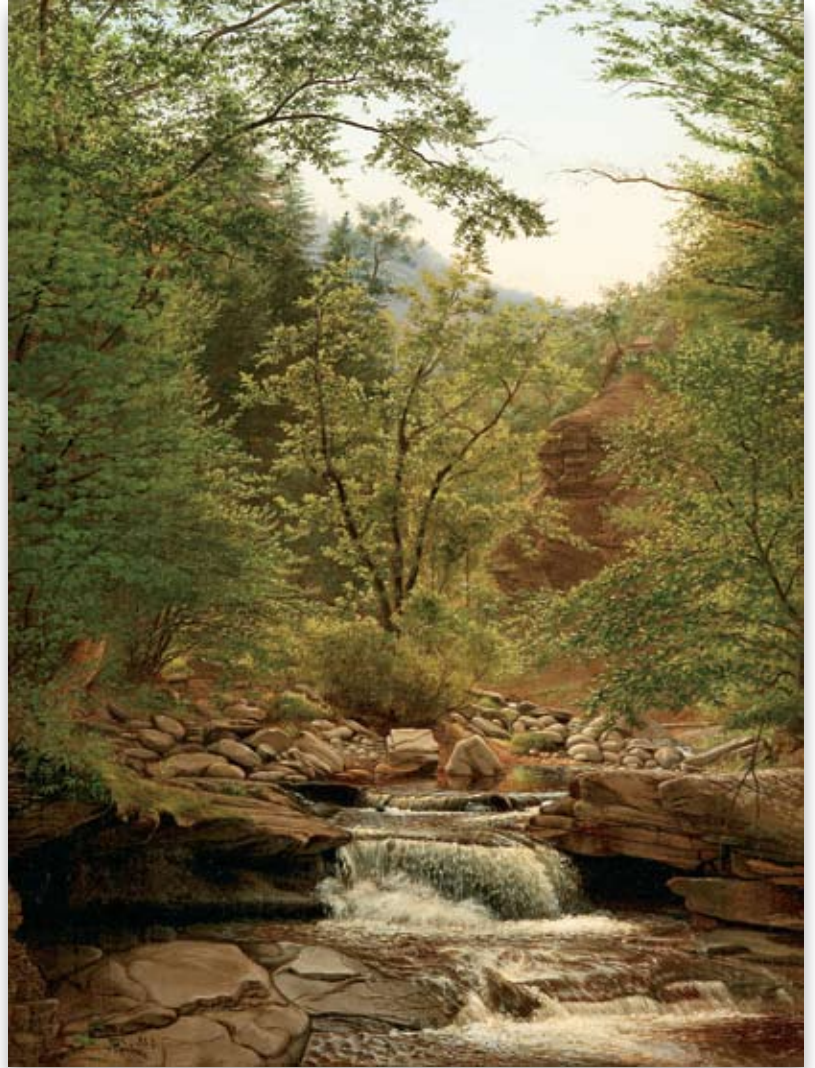
Junius R. Sloan

1827–1900

by Richard H. W. Brauer

“Junius Sloan...appears to me as a prime example of the artist in America in the nineteenth century, not the major artist, but the more frequent minor artist, whose number and perseverance reveal, as the major artist cannot, the extent and strength of the impulse to fine art in that materialistic century. He can be seen as a symbolic personage, standing for art and artists in closest association with the ordinary culture of the time.”

(J. Carson Webster, “Introduction,” 7, for a reprinting of his “Junius R. Sloan: Self-Taught Artist,” *Art in America*, vol. 40, 1952, 103-152.)



2. *Small Falls—Kaaterskill Clove*, 1860. Oil on canvas on Masonite
19-1/2 x 14-1/2 inches, 1953.1.148

Junius R. Sloan was born March 10, 1827 in Kingsville, Ohio, near Lake Erie. He grew up there and ten miles east on the Sloan family farm in West Springfield, Pennsylvania, the second of eight children of blacksmith/farmer Seymour Sloan and milliner Drusilla.

Junius was educated in the common schools, apprenticed briefly to a blacksmith, farmed for his father, attended the Kingsville Academy for a year, and was introduced by his uncle Frank Sloan, editor of the *Erie Weekly Observer*, to Erie, Pennsylvania portraitist, Moses Billings. Correspondence reveals that painting had been *the love and passion* of Junius's boyhood; in the Academy he was noted for *ingenious chalk illustrations*. At age twenty-one, against his father's wishes, Junius turned from farming to itinerant portraiture.

According to his *Autobiographical Fragment* (Brauer Museum of Art), after a few lessons from Billings, Junius went east for eighteen months painting portraits, signs, and fences, until, nearing Middlebury, Vermont, he saw his first mountains:

"As we drew near the mountains the clouds lifted as a curtain and a broad panoramic view of these wondrous creations were revealed to me...Fatigue, and hunger, and cold and wet were measurably forgotten."

The Severance portraits Junius painted there that winter are now in Middlebury's Sheldon Museum.

Junius received encouragement from his charismatic Ohio penman/farmer neighbor, Platt R. Spencer, who, inspired by nature, had formed his soon nationally used Spencerian system of business penmanship. His son Robert became Junius's best friend and correspondent. In the winter of 1850-1851, Junius followed Robert to Cincinnati, where Robert attended Gundrey's Mercantile College located in the Apollo Building. There, landscapists William Sonntag and free-black Robert Duncanson had studios. Sloan became Duncanson's understudy and fascinated friend. In spring Junius returned again to help his father farm, and wrote Robert (Spencer Papers, Newberry Library):

● by way of introduction



3. *Sunset on Lake Erie*, 1873. Oil on canvas on Masonite, 9-13/16 x 15-1/2 inches, 1953.1.198

“It does not seem as tho’ I had spent the day unprofitably...if I have taken heed to fill in the thousand spare moments in looking at nature,—the book from which I study is spread out before me in all places and is always open.”

“Do you recollect that Emerson says, the difference between landscape and landscape is small, but there is a difference in the beholders; A thousand things are beautiful, and I pause to look at them with delight.”

In September, 1852, Junius migrated west with his parents to help them establish a farm near Wethersfield (soon Kewanee) on the relatively treeless, north-central Illinois prairie. He stopped painting. However, by late 1854 he started again, encouraged by letters from Duncanson and this from Spencer (Spencer Papers, Newberry Library):

“Let your love for the pencil in its relations to the noble and divine mission of preaching the glorious gospel of the grand and beautiful guide you, and a hope higher than dust inspire you... I have just opened here,

and the prospects seem tolerably favorable inasmuch as there is wealth, taste, and a lack of pictures...”

(Junius Sloan to Platt R. Spencer, May 18, 1856.
Spencer Papers, Newberry Library)

At twenty-nine, Junius went to Princeton, Illinois, thirty miles east of Kewanee to offer portraiture to the 2,500 citizens of this prosperous county seat. There for eighteen months Junius experienced the *Smile of Fortune*. At twenty-five dollars apiece, he painted crisp, well-made likenesses of Princeton’s professionals, its farmers, businessmen (6.) and their families. The portraits of attorney J. I. Taylor and his wife Sarah still hang in the parlor of their 1852 Downing-inspired gothic revival home *Greenwood Cottage*. J. I. Taylor’s diary records the process of painting these and their children’s portraits.

Encouraged, Sloan, in late 1857 moved to New York City with William Cullen Bryant’s Princeton nephew, aspiring painter Julian Bryant. They occupied the New York City Appleton Building studio of absent Daniel Huntington. Here Sloan met genre



4. *Artist Sketching in the Catskills*, 1860. Sketchbook 3, leaf 10, verso. 6-5/8 x 4-7/16 inches. Gift of J. Carson Webster, 1981.14.20



5. *Emma Sleeping*, ca. 1861. Sketchbook 3, leaf 8, verso. Sepia ink and graphite. 6-5/8 x 4-7/16 inches. Gift of J. Carson Webster, 1981.14.20



6. *Portrait of Joel Hulburd* (banker), ca. 1857. Oil on canvas 29-3/4 x 24-3/4 inches, 1953.1.165



7. *Cool Morning on the Prairie*, 1866. Oil on canvas. 17-1/4 x 34-3/16 inches, 1953.1.70

landscapist, Jerome Thompson. In June, Junius wed Platt R. Spencer's daughter Sara.

Though having success as a portraitist, Junius at heart preferred painting landscapes. In 1857 he purchased John Ruskin's just-published book *The Elements of Drawing*, which gave instructions for "truthful," detailed depiction of humble nature. In May, 1860, Junius and Sara went to live with her relatives in Palenville and Catskill, New York for seven months, and then for two to New York City. Junius produced, highly detailed oil landscapes (2.), as well as some of his finest carefully observed figure drawings (4, 5). Such faithful factuality culminated five years later in Junius's oil, *The Knitting Lesson* (8.), depicting his mother and niece in his parents' prairie-home sitting room.

"The sketching season is near at hand, and during it I shall wander somewhat in quest of beauty."

(Junius Sloan to William M. Wood, May 5, 1870. Spencer Papers, Newberry Library)

In 1864, Junius moved Sara and their little son Spencer to booming Chicago to pursue a career as a landscapist. He took a third floor studio apartment, #52, in the Crosby Opera House, the cultural center of pre-fire Chicago. Here Sloan's landscapes were exhibited, sold, and reviewed. In the summer and fall of 1866 Sloan painted at his parent's prairie farm. There Sloan combined truth to detail and truth to atmospheric effects to create a small group of unprecedented Illinois prairie paintings including *Farm of Seymour Sloan* (cover), and *Cool Morning on the Prairie* (7.).

Though encouraged by Chicago sales and favorable critical attention, Sloan, in June, 1867, sought to attain professional excellence, not by a grand tour of Europe or an exploration of the far west, but by a six-year pilgrimage of self-education at the traditional heart of panoramic American landscape painting: Lake George, Catskill Mountains (9.), Vermont (1.), and New York City. There in the East, his painting style reached maturity. In 1868, R. E. Moore, Junius's Chicago dealer, sold Sloan's panoramic, exhibition-sized composition *Ticonderoga* for \$229 to George Pullman, founder of

● by way of introduction



9. *Kaaterskill Lakes*, 1870. Oil on canvas on Masonite. 35 x 59 inches, 1953.1.169



8. *The Knitting Lesson*, 1866. Oil on canvas on Masonite. 18-5/8 x 15-5/8 inches, 1953.1.126

the Pullman Palace Car Company, and Sloan's 22"x 40" *View of Lake George* (Chicago History Museum) for \$300 to Chicago city treasurer C. R. Larabee. In 1871 Sloan exhibited at the National Academy of Design, and in 1872, at the Brooklyn Art Association. Nevertheless, Sloan struggled financially. He had a slight stroke and became discouraged with his ability to compete in the East.

In 1873, Junius, forty-six, Sara, Spencer, and Percy (b. 1867), settled in Chicago. There he received his greatest professional recognition: his paintings were included in exhibitions of the Interstate Industrial Exposition, the Chicago Academy of Design, and the Art Institute of Chicago. In 1876 he was elected Academician in the conservative Chicago Academy of Design, and in 1879 its vice president.

In the financially difficult 1870s, Sara at times became the principal breadwinner teaching penmanship. In the late seventies Junius took private students. In 1881 Junius and his family moved into a Chicago house provided by father Seymour, ending their almost yearly changes of address due to the annual late-summer-through-

early-fall sketching seasons. Prior to that he developed his season sketches in rented studios and sold from there. But the market for American art, and for antebellum style landscapes in particular was fast declining. After 1881 Sloan painted primarily in watercolor (10.), selling from exhibits and bringing paintings to buyers. In the sketching seasons Sloan sought scenes along the shores of lakes Erie (3.) and Michigan and among the prairies, pastures, woodlands, and streams of the Midwest and occasionally beyond. Sloan's final trip was to see his sisters in Redlands, California where he died.

Just west of Chicago in Forest Home Cemetery stands the rough, red-granite tombstone of Junius and Sara Sloan. Imbedded is a bronze plaque with this epitaph:

THESE TWO VISIONED AND CREATED BEAUTY FOR
THE JOY OF IT

Junius Sloan's 400 oils, watercolors, drawings and sketchbooks, most signed, dated, and often place-inscribed plus uncounted



10. *Landscape* (Baraboo, Wisconsin), 1890. Watercolor on paper. 8-3/8 x 21 inches, 1953.1.332

archival documents, at the Brauer Museum of Art, bring into view every period of Sloan's life and art. The 7,338 Platt R. Spencer Papers at Chicago's Newberry Library, document Sloan's penmen in-laws, their business colleges, and their many contacts with the Sloans. In 1945, while much of this art and these documents were still in his possession, Junius's son Percy showed them to Northwestern University art historian, J. Carson Webster. Webster then mounted a Sloan exhibit and wrote the 20,000-word monograph "Junius R. Sloan: Self-Taught Artist," published in *Art in America*, vol. 40, 1952, 103-152.

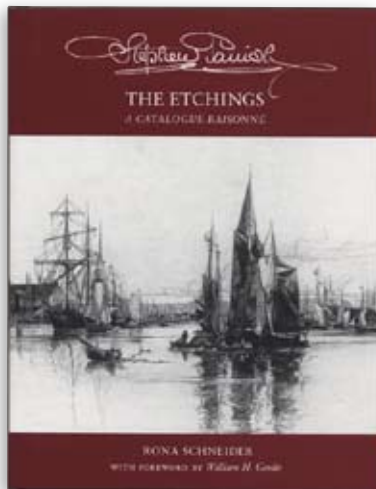
In 1953, Valparaiso University received, from Percy Sloan's trustee, Percy's collection of Junius Sloan paintings, paintings by other Chicago artists, as well as a few by such nationally prominent artists as Frederic E. Church. This endowed collection began what has become Valparaiso University's Brauer Museum of Art. Its two-floor museum facility has 17,000 square feet in a 1995 University Arts Center, and an American art collection of expanding scope. National Gallery of Art American painting curator Franklin Kelly pointed to

its highlights in his article "American Paintings, 1850-1930, in the Brauer Museum of Art, Valparaiso University," *The Magazine Antiques*, November, 1998, 678-687. In 1976, the American Bicentennial year, the Brauer Museum began its Junius Sloan catalogue raisonné project to reprint Webster's Sloan monograph, secure Sloan's legacy of paintings and drawings, and increase its educational usefulness. These efforts are noted in the author's "The Golden Anniversary of the Sloan Collection," *American Art Review*, Vol. XV, no. 6, 2003, 90-101, and reflected in www.valpo.edu/artmuseum/sloan. An effort to complete the catalogue is now underway.

Richard H. W. Brauer retired founding director/curator, Brauer Museum of Art and Associate professor emeritus of art, Valparaiso University.

All illustrated artworks are by Junius R. Sloan. Unless otherwise indicated, all are in the Brauer Museum of Art as gifts of Percy H. Sloan. Photos were taken by Aran Kessler Photo Imaging and are courtesy of the Brauer Museum of Art.

● book reviews



Stephen Parrish: The Etchings, A Catalogue Raisonné

Rona Schneider

New York: The Old Print Shop, 2007, 192 pp; 193 illustrations
www.oldprintshop.com \$175.

Reviewed by Jay McKean Fisher (reprinted from
Fine Art Connoisseur March/April 2008)

A little noticed, but noteworthy, achievement should appear in the art annals of 2007—the publication of Rona Schneider's catalogue raisonné of the 153 etchings made between 1879 and 1890 by Stephen Parrish (American, 1846-1938). The name Parrish is more commonly associated with this artist's son, Maxfield (born Fred), who won a cult-like following for his Romantic illustrations and paintings. But in the 1880s, Stephen Parrish, a landscape painter and sometime etcher, was one of the most popular of those who contributed to the birth of artistic printmaking in America. It was a short run: By 1890, the fashion for collecting such prints had waned. Without a market, Parrish returned to what now seems a less distinguished career in painting.

The completion of a catalogue raisonné is an exceptional achievement requiring patience and skills increasingly rare in our hurried world. (Interestingly, there is still no true raisonné of Rembrandt's prints.) Today we see many books that masquerade as raisonnés: Lacking in substantive scholarship, they are nothing more than illustrated lists. Schneider's book, prepared over 22 years by one of our field's most knowledgeable experts, should be celebrated all the more because it represents a new highpoint in the growing interest in late 19th-century American prints.

Serious study in this arena began in the 1980s with several excellent overviews:

--*The American Painter-Etcher Movement*, Maureen C. O'Brien and Patricia C. F. Mandel

--*American Etchings of the Nineteenth Century*, Francine Tyler

--*American Etching: The 1880s*, Thomas Bruhn

--*American Painter Etchings*, Rona Schneider

--*The American Print: Originality and Experimentation, 1790-1890*, Thomas Bruhn

Though most scholars prefer to launch such surveys after the appearance of raisonnés, in this case the broader works came first, generating still more enthusiasm among collectors and spurring the production of several raisonnés. The latter have focused on such

contemporaries of Parrish as R. Swain Gifford (2002), prepared by David Wright, who is now working on Peter Moran, who taught Parrish how to etch. Schneider's is not a book for the uninitiated seeking an overview, like those listed above. A short foreword by William Gerdts, who is highly regarded as a historian of American paintings, offers little substance beyond a listing of contemporaries in the context of a thin synopsis of the late 19th-century art scene. Gerdts makes scant reference to Parrish's paintings' which may reflect an appropriate valuation of them, yet more would have been welcome, especially since printmaking constituted but a glorious interlude in Parrish's long painting career. Schneider's similarly short introduction emphasizes her personal commitment to Parrish, motivated by her well argued conviction that he belongs in the pantheon of late 19th-century printmakers.

The best of these figures—including Parrish, Otto Bacher, Frank Duveneck, Mary Nimmo Moran, Peter Moran, Thomas Moran, and Charles Platt—benefited from the appearance, during their own lifetimes, of raisonnés, lists, or articles in *The Print Collector's Quarterly*. (Sometimes these were compiled well before the artists had stopped working!) Such publications evidence etching's popularity, for then, as now, they were motivated primarily by collectors' enthusiasm. In 1884, Parrish published privately a catalogue of his first 86 etchings, then kept a manuscript tallying his production right through 1915, 25 years after he had stopped etching. Schneider reprints the 1884 catalogue in full, and also cites



Stephen Parrish,
A Gale at Fécamp
(Normandie),
1886,
etching,
45.2cm x
58.1cm

this important manuscript for the first time anywhere, bringing our understanding completely up to date.

Parrish also left a journal with sales records, letters, sketchbooks, and account books, all of which Schneider has studied carefully and referenced. She follows with commentary about every possible aspect of Parrish's work, including technique, states, editions, numbering, signatures, stamps, printers, papers, inks, and related paintings and drawings, all listed in a consistent order. Her work is simply exemplary and underscores just why a *raisonné* requires the discipline to turn over every stone before the task is concluded.

Her appendices will also be treasured by generations to come. First Schneider focuses on the sites Parrish depicted, often treated in series and always endowed with the unique properties of light and atmosphere possessed by a given locale. The market for, and merchandizing of, Parrish's prints are examined in detail, including commentary on such collectors as James Claghorn, a fellow

book reviews ●

Philadelphian, whose remarkable Parrish collection was formed early and now resides at the Baltimore Museum of Art, along with his Durers and Rembrandts.

What I find most valuable in Schneider's appendices is her careful compilation of Parrish's critical reviews, including the occasional rebuttal from this thin-skinned artist. (When available, critical remarks are added to the entries of individual prints.) The book concludes with an exhaustive "chronological biography" of Parrish and an invaluable index.

For all these reasons, Schneider's book deserves high praise, yet it is also an anachronism because its appearance as a printed volume, rather than as a searchable database, overlooks the obvious benefits of computer technology. Unfortunately, the need to revise a *raisonné* arrives in the mail the day after it is published. Instead of recording these revisions by hand and hoping for a reprint someday, scholar-authors are now able to update their databases for all to see,

Still, our nostalgia for books is enduring, especially for those of us who will now have to sit with the prints themselves as we re-catalogue them with all of Schneider's new data at hand! I am sure this process has already begun at the New York Public Library, where the largest collection of Parrish prints can be seen. Do go see them there, for Schneider's illustrations are, at best, just points of departure. Parrish is such a sensitively nuanced etcher, and viewers must experience his prints firsthand, comparing one impression to the next: Only then can their subtle beauty be experienced—truly a joy to behold.

Jay McKean Fisher is Deputy Director for curatorial affairs and Senior Curator of prints, drawings & photographs at the Baltimore Museum of Art.

Bachiacca: Artist of the Medici Court

Robert G. La France

Florence: Leo S. Olschki, 2008. 438 pp.;
75 color plates; 105 b/w ill.;
index. (9788822257642)

The sixteenth-century Florentine painter, tapestry designer, and costumer Francesco d'Ubertino Verdi (1494-1557), nicknamed Bachiacca, provided the Italo-Spanish Medici court and other privileged clients with opulent works of art that proclaimed their cosmopolitan tastes. Bachiacca's meticulous illustrations of flora and fauna satisfied Duke Cosimo de' Medici's curiosity about the natural world, his lavish tapestry cartoons celebrated Duchess Eleonora di Toledo's agricultural stewardship of Tuscany, and his extravagantly-detailed narrative paintings delighted wealthy bankers like Pierfrancesco Borgherini and Giovanmaria Benintendi. Despite Bachiacca's success in a cutthroat artistic environment, writers from Giorgio Vasari until today ignore him or censure his creative method. This book outlines an ephemeral dynasty of Verdi artists established by Bachiacca through a catalogue raisonné of works in all media, archival documents, and genealogical charts. It deconstructs Bachiacca's distinctive nickname and elucidates his eponymous style, which combines famous Italian figural inventions with lush German and Netherlandish landscapes. In so doing, this study presents a counterpoint to the standard narrative of Italian High Renaissance art, demonstrating that monumental frescoes and the heroic human figure were only one facet of a vibrant, international pictorial culture.

Webpages, Websites, and the Catalogue Raisonné

Eileen Costello

Carl Schmitz, our webmaster par excellence, has proposed the possibility of providing a webpage (as opposed to a website) hosting for interested CR projects and scholars.

So, for instance, if the Banksy CR people didn't have their own website but wanted a distinguished email address and a simple page or two with contact information, they could have banksy@catalogueraisonne.org as well as banksy.catalogueraisonne.org.

An example of what is possible can be viewed at:

<http://diebenkorn.catalogueraisonne.org>

Carl tells me that as part of our hosting plan, we have around 100 email addresses and subdomains available. While we're not sure how many of our members would be interested in the CRSA webpage hosting, it seems like it should be enough space for all of our members. If you are interested in this, please contact Carl directly: webmaster@catalogueraisonne.org.

Further, out of curiosity, I wanted to know what catalogue raisonné projects had websites accompanying their projects, so I sent an email to our members asking for a response. The below is the result of my query.

Alexander Calder: www.calder.org

Richard Diebenkorn: <http://www.diebenkorn.org>

Sally James Farnham: <http://www.sallyjamesfarnham.org>

Ernest Fiene (American, b. Germany, 1894-1965) and Luis Quintanilla (Spanish/American 1893-1978):
The website of the American Printmakers On-Line Catalogue Raisonné Project (APOCRP) currently hosts CRs of the prints of both artists: <http://www.catrais.org>

Sam Francis: www.samfrancisfoundation.com

László Moholy-Nagy: www.moholy-nagy.org

Robert Motherwell: www.dedalusfoundation.org

Gilbert Munger: <http://gilbertmunger.org>

Stephen Parrish (excerpts): <http://www.OldPrintShop.com>
and www.ronaschneiderprints.com

Mark Rothko: <http://www.nga.gov/press/2007/rothko.shtm>

Reuvin Rubin:
http://www.rubinmuseum.org.il/Catalog_raisonne.asp

Frederick Ferdinand Schafer: <http://ffscat.csail.mit.edu/ffshtml/>

James McNeill Whistler (etchings): <http://etchings.arts.gla.ac.uk>

Thanks to all who responded.

Online CRs

I am in the process of having a relational database driven website developed to allow non-geeks to publish online CR's. It will allow designated contributors to put up information/images for an artist and, for printmakers, it will allow for each edition of each state of each print.

I won't charge for the facility but would ask for some contribution to defray costs of bandwidth/memory storage if the contributor expects to upload a large number of high quality images.

Development has been ongoing for the past year and we are now in the process of final testing of the relationships. I expect to have it available for outside testers in the next month or so. In due course I will be looking for suggestions to make the site more useful.

The site is intended to be a catalogue of artists' work with the focus on printmakers. It will allow designated contributors to upload images and information for each edition of each state of each print, along with variants and information relating to the print.

This site is proposed as a service to cataloguers to:

- capture images and information that may get lost before scholarly inquiries can be made;
- solicit the public for hitherto unknown artwork by the artist to assist in scholarly research; and
- make the information more widely available than is feasible for printed matter.

Regards
Ken Martens
Calgary, Alberta, Canada
kensmail@telus.net

Call for information

I am looking for paintings, drawings, sketches, and personal papers of Thomas Hicks (American, 1817-1890) for my dissertation. While I will focus on Hicks's portraits, the appendix will be a catalogue raisonné of his known works (to include his landscapes, still lifes, and genre scenes). If you have information regarding Hicks and his oeuvre, please contact me at lethac@ku.edu.

—Letha Clair Robertson, PhD Candidate, University of Kansas

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

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