

# CRSAforum

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

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Charles Sheeler (1883-1965); *Architectural Cadences*, (1954); Screenprint; Image size: 6 3/16 x 8 11/16 inches (157 x 221 mm); Paper size: 7 3/4 x 10 inches (197 x 254 mm); Edition of 100, plus at least two unsigned proofs; Signed and dated in pencil lower right: Charles Sheeler 1954; Numbered in pencil lower left: 100/x; Printed by Floriano Vecchi, Tiber Press; Bryce 6

### The Catalogue Raisonné Scholars Association

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

### Our Website:

<http://www.catalogueraisonne.org>

### Submitting Material for Publication

Please send material for publication in MS Word format to Eileen Costello at [eecostello@hotmail.com](mailto:eecostello@hotmail.com).

## from the Editor

Eileen Costello

Thanks to all our contributors for making another issue of the *Forum* possible. As you probably know from the flurry of email activity this past spring, Nancy Mowll Mathews worked very hard on composing and revising the *CRSA Guidelines for Issuing Scholarly Opinions about Authenticity*. I urge all of our members to review these guidelines and hope that you find them valuable. I'd also like to thank Carl Schmitz for taking the time and trouble to contact and interview Samantha Deutch from the Frick Collection about their newly launched Archives Directory for the History of Collecting in America. This, too, may prove a useful tool for our members in their research queries. This month the *Forum* announces two new catalogues raisonné: *Jacques Lipchitz: Catalogue Raisonné of the Plasters* and *Eugène Carrière: Paintings (1849-1906): Catalogue Raisonné of Paintings*. I thank Sally Radic for submitting the information on Lipchitz and Steven Manford for penning such a thoughtful review of the Carrière book. I'm also pleased to feature an insightful article by Kristy Bryce on Charles Sheeler's prints. Kristy reveals how the realization of a catalogue raisonné can come about in an unexpected way.

As you may have noticed, the *Forum* has become a more or less annual publication. This is because it takes that long to acquire enough information and articles for a new issue. Just a reminder: submissions to the *Forum* are always welcome! And on that note, many thanks to Carl—our webmaster par excellence—for putting all the back issues of the *Forum* on line. They are now accessible through our web site: <http://www.catalogueraisonne.org/forum/forum.html> beginning with the first issue from 1994.

Thank you all for your contributions to the development of our new “CRSA Guidelines for Issuing Scholarly Opinions about Authenticity” (see below and on the CRSA website (<http://guidelines.catalogueraisonne.org>)). While the College Art Association has long had such a document, this is the first time the CRSA can offer our members detailed standards for the formulation and presentation of opinions when requested by the owners of works of art. While there is still some debate about certain procedures, the current document appears to be acceptable to our group as a whole. As time goes by, we can test it and make additions or changes when necessary.

## CRSA Guidelines for Issuing Scholarly Opinions about Authenticity

The Catalogue Raisonné Scholars Association recommends the following standards and guidelines for scholars asked to issue an opinion about “authenticity” (whether a work of art is by a particular artist).

### Qualifications for issuing opinions

First and foremost, the scholar will have comprehensive firsthand knowledge of the entire body of the artist’s work from the beginning to the end of the artist’s career, in all media. This will be useful even if the scholar specializes in only one medium or phase of the artist’s oeuvre. Careful study of the objects themselves will be crucial.

An opinion will be based on a complex mix of stylistic, documentary, and technical considerations. After the scholar has established the documented body of work through careful study of primary sources and provenance research, the goal is to find whether the new work has a strong relationship to other objects within the known corpus. It should fit convincingly within the chronological unfolding of that artist’s career. Special attention should be paid to the following:

- The appropriateness of the new object’s provenance to the overall patterns of ownership of documented works
- Documented anomalies (very early or late works, experiments, anomalous commissions, copies of his/her works or other artists’ works, collaborations with other artists)
- Knowledge of the workings of the artist’s studio, including the collaboration of studio assistants where applicable, copy practices by students and other followers
- Materials (art materials, frames, display furniture, labels, mounts, backing, etc.)
- Preliminary work: sketches, notes, diagrams, negatives, contact prints, casts, etc.
- Documents (letters of the artist & his/her circle, journals, exhibition and sales records, photographs of works, etc.)
- Markings of the artist and atelier: signatures, monograms, inscriptions, stamps, etc.
- The artist and the art market, during his/her lifetime and afterwards—dealers, auctions, agents
- Collectors and patrons (purchase or gift, private and museum)
- Works sold at auction & auction catalogues
- The posthumous history of the artist and works (exhibitions, publications, dealers, owners)

Similar guidelines should be followed by scholars giving opinions about dating, rarity, or other qualities pertinent to the historical importance and/or monetary value of the piece. The process will be affected by many variables such as the era of the artist and the artist’s preferred media (especially if multiples such as prints, photographs, or sculpture are involved). Each scholar must develop the skills and knowledge unique to the understanding of that artist’s body of work.

Scholars should follow ethical practices of research for the sake of pure knowledge, especially those scholars employed by a commercial gallery or an artist’s foundation that has a strong presence in the art market. These ethical practices include keeping names and materials provided by the owners confidential unless the owners have indicated otherwise, as well as being scrupulously accurate about dating, rarity,

### Procedures for issuing opinions

The CRSA recommends the following practical guidelines:

- Giving an opinion can expose the scholar to certain risks and liabilities. A scholar should give an opinion only when requested in writing to do so by the owner of the work. He or she has the right to turn down requests.
- When giving an opinion a scholar might use one of the standard opinion request forms available through CRSA, which helps to protect the scholar from legal action, financial responsibility for shipping and insurance, and other impositions on the scholar. Bear in mind that a negative opinion can provoke an angry reaction, and even a signed agreement does not guarantee protection from a frivolous lawsuit. A cautious, reasonable approach to forming and issuing opinions is always advisable.
- “Error and Omission” insurance policies to cover legal costs are available for independent scholars, although expensive and difficult to get. Those employed by an organization should make sure that their employer will cover their legal expenses or insurance.
- The owner makes the object available to the scholar at the scholar’s convenience. The scholar determines whether he/she can form an opinion from a photograph, in which case the opinion states it is from a photograph.
- The scholar’s opinion is put in writing to the owner. This is primarily for the scholar’s own records. Each scholar can decide on the extent to which an opinion is explained, but attorneys advise that less discussion in writing is preferable. The owner might be forewarned that this will be the case.
- He or she should keep complete records of every work looked at and every opinion given.
- If scientific analysis is advised by the scholar, the owner arranges for it from a reputable conservator recommended or approved by the scholar, and supplies the results to the scholar.
- A scholar may decide to ask a fee as is reasonable for his/her own compensation or protection.
- A committee decision or consensus is necessary when the scholars involved are equally co-authoring a catalogue raisonné. If no such committee is in place, and the owner desires an opinion from more than one scholar, he or she is responsible for obtaining each one. Everyone issuing an opinion, however, is encouraged to engage in collegial discussion or exchange of information as is appropriate to scholarly practice. ●



## THE FRICK COLLECTION



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## The Frick Collection: Archives Directory for the History of Collecting

Carl Schmitz

Recently launched as an online database by the Frick Collection, the Archives Directory for the History of Collecting in America (<http://research.frick.org/directoryweb/home.php>) is a publicly accessible guide to primary research sources for art collections based in the United States. The Directory is composed of information from museum and library records, finding aids, newspaper archives, research institute files, as well as data from online resources. Although the majority of the available entries date to the 20th century, included collections are from the Colonial Era to the current day. Interested in the possible value of the Directory for catalogue raisonné and art provenance research, I asked Samantha Deutch, Research and Program Manager for the Center for the History of Collecting in America, a few questions about the project.

**Carl Schmitz:** How has the early feedback been?

**Samantha Deutch:** The initial feedback has, for the most part, been both positive and encouraging with responses not only from America but Europe, South America, and even Australia.

**What types of art history researchers was this resource designed for?**

The Directory was designed for the museum, academic, and art professional community, most notably those seeking to chronicle the history of collecting in America. Because of the interdisciplinary nature of the field, the Directory will attract researchers from disciplines beyond pure art history.

**Do you think that this would be a useful tool for catalogue raisonné research?**

Unquestionably. The fact that the Directory points researchers to primary documentation about ownership, including the buying and selling of art, means that it will serve authors compiling provenance. In addition, the Directory's inclusion of records about dealers and advisors to collectors means that it will also point to primary documents about the attribution history of works owned by American Collectors.

*How much of the content used in the Archives Directory has been uniquely generated through original research or Google searches?*

Although the information held in the Directory is, for the most part, accessible via the internet, it was not consolidated for efficient consultation until the Directory was created. For example, to locate archives relating to a single collector would previously have required countless searches and now requires only one. The original content in the Directory lies in the biographical information about the collectors and in the construction of a timeline. Currently, the Directory also includes records for archives of individuals who were not identified in online finding aids as being collectors.

*It is very interesting to see that there is an interface for users to contribute or suggest new records. Do you see any particular selection criteria developing?*

Each contribution will be vetted to ensure that the reference conforms to the Directory's established criteria. To date new information has been submitted by collectors, dealers and researchers.

*Do you have a sense of how comprehensive the resource currently is in relation to its coverage of art collecting in America?*

The Directory is understood to be an ongoing research project, a "living" database whose coverage of the wealth of information thought to exist (but whose quantity is unknown) is small, but growing. We expect that the web presence of the Directory will prompt an uptick in the numbers of contributions, as it will also enable us to know more about repositories and archives on collecting that we have yet to uncover.

*Are there plans for further development? Do you anticipate any specific areas of growth either in content resources or database features?*

Yes content, but the profile of the types of archives we wish to record will likely remain the same. Enhancements to the database will likely include photographs of the individual collectors/dealers/advisors so long as permissions are granted. ●

## Jacques Lipchitz: Catalogue Raisonné of the Plasters

Kosme de Barañano

Jacques Lipchitz: Catalogue Raisonné of the Plasters, 1911–1973

Bilbao: Fundación Bilbao Bizkaia Kutxa, 2009.

(ISBN: 978-84-8056-276-8)

Full Professor of Art History, Kosme de Barañano has presented the *Jacques Lipchitz: Catalogue Raisonné of the Plasters*, an in-depth study published by the Fundación BBK (Bilbao Bizkaia Kutxa). This impeccably wrought volume presents an analysis of more than 400 works in plaster dated between 1911 and 1973, as well as the sketches and maquettes by the sculptor who thought with his hands ("thinking hands"). This volume of his oeuvre, the sculptural body of his work, may be considered the third volume completing the two earlier volumes dedicated to his bronzes by the distinguished Art Historian Alan G. Wilkinson. The book includes a biography presenting Lipchitz's professional life in its historical context. The book also features the most up-to-date and exhaustive bibliography.

"This review of Lipchitz's plasters", Kosme de Barañano explains, "is an investigation of his most intimate works, as are his clay pieces and drawings. In his personal 'cocktail shaker' of forms, the artist returns to images from different religious traditions to create a poem, a visual poem in the artistic sense, in which the tension of opposites is a recurrent compositional theme. The sense of movement created by the interaction of forms and volumes, the sensation of lightness and of weight, the schematic narrative and the monumental scale (also found in his bronze sculptures) presented in the plasters speak to us in their abstract forms of the strength of human action and of the fight for a better, more sincere, world."

"Lipchitz", concludes Kosme de Barañano, "is not only a pioneer of Cubism, and therefore part of the new vision of twentieth-century sculpture, but also a sculptor who had enormous influence on twentieth-century architecture. This influence is evidenced by his intense relationship with Le Corbusier, to whom he commissioned his studio and home, with Pierre Chareau, who designed the Maison de Verre in Paris, and with whom he escaped the Nazis, enabling him to work in New York (the American Period) and in his relationship with a number of architects including Philip Johnson."

Kosme de Barañano (Bilbao, 1952) is Full Professor of Art History at the Universidad Miguel Hernández in Altea (Alicante) and an independent curator. He was professor at the University of Heidelberg (Germany). He was also the Director of the Instituto Valenciano de Arte Moderno (IVAM) in Valencia and Deputy Director of the Museo Nacional Reina Sofia (MNRS) in Madrid. Kosme de Barañano is a scholar who has specialized in Chillida, for whom he has curated several exhibitions such as *Chillida Intimate*, inaugurated by Spain's King Juan Carlos and Queen Sofia. He is also a specialist in Giacometti, and curated an antho-

logical exhibition of his work in 1990 which was the first large retrospective organized at the Museo Nacional Reina Sofia. He is the author of seminal catalogues, such as this one of the plasters of Jacques Lipchitz, as well as of Philip Guston and Markus Lüpertz which have remained

solid references over the years. The Jacques and Yulla Lipchitz Foundation, the Fundación BBK and the Marlborough Gallery supported this most recent undertaking.

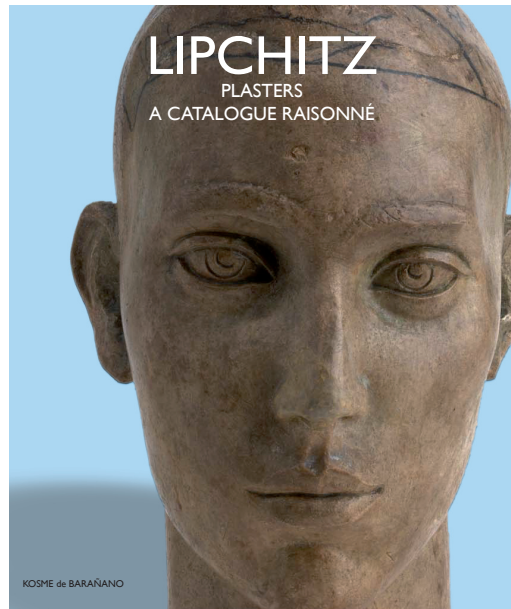
### Thinking Hands

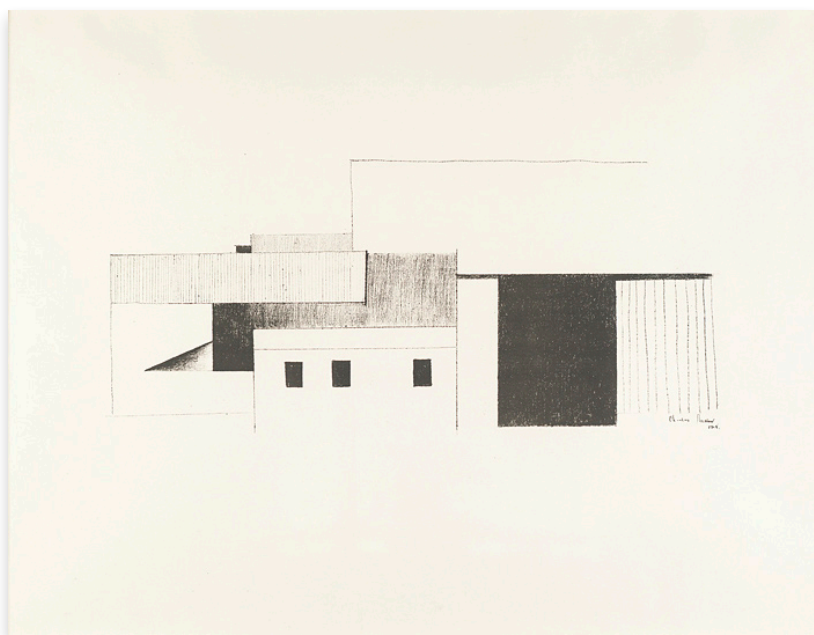
The sculptor Jacques Lipchitz (Druskieniki, Lithuania, 1891 – Capri, Italy, 1973) is a key figure in the Cubist movement and in the artistic panorama of the twentieth-century avant-garde. This great artist who had to emigrate from Lithuania to France and then from there to the United States, always took his ideas and talent with him. His work not only speaks of exiles but also of the misfortunes of man (in the mid 1950's his New York studio burned down) and above all of his recoveries, with references both to Greek mythology and to the Old Testament, whether in a Christian or a Jewish reading.

Most of Lipchitz's sculptures were modeled in plaster or clay and later cast in bronze or sometimes in lead. During one period of his life, he made editions in terracotta. In some cases Lipchitz carved directly into stone, granite or marble, and he even constructed in wood. From his early years, the sculptor worked the earth, small pieces of dampened clay, left to dry on a shelf and later delivered to the kiln. These pieces transformed into terracotta were taken to the foundry where a cast was made. Lipchitz often asked that they also make a plaster with the model, for that reason some pieces exist in both clay and plaster.

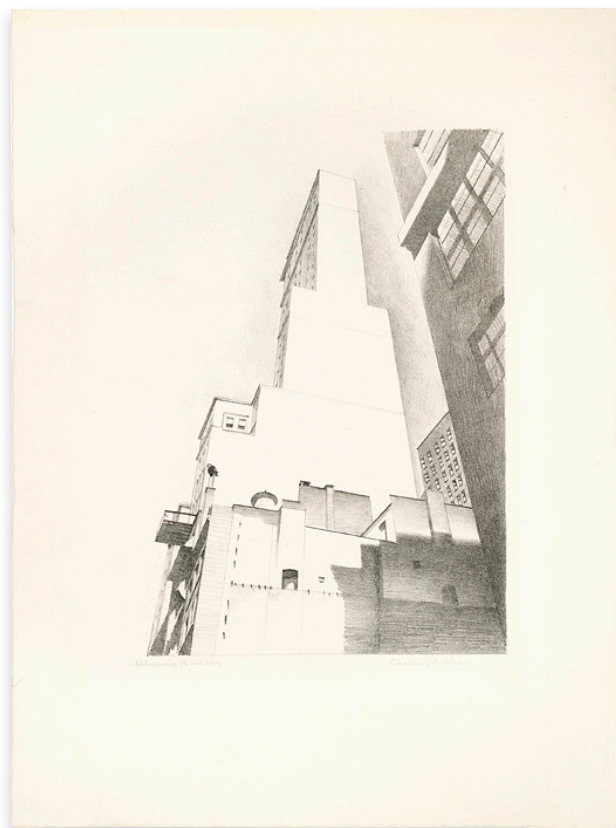
Sometimes he worked the plaster directly in the same way as the clay, with small spatulas and with his hands. In both cases it was a matter of dampened earth mass that adapted easily to his hands and could take the form the sculptor, with his excellent technique in his strong fingers, wished: that which he thought with his hands. The plaster pieces were sometimes carved with a light chisel, as if it were a soft stone. Lipchitz then started work on a change of scale in the same material, until he achieved the size and balance he sought, especially in the pieces commissioned as public monuments.

In describing his childhood in Druskieniki and the first memory he had of wanting to be a sculptor, or even of what sculpture was, referred always to plaster. In the first lines of his autobiography, Lipchitz says: "the only thing that I knew about sculpture was it was white. When I started to go to school in a large city nearby, I saw for the first time plaster molds that were white, so I painted my clay sketches white and felt that I had become a sculptor." The plasters are unique pieces, always present in his studio and which the sculptor never sold. ●





1. Charles Sheeler (1883-1965) *Barn Abstraction*, 1918; Lithograph; Paper size: 19 7/8 x 25 5/8 inches (505 x 651 mm); Edition size unknown, probably less than 10; Signed and dated in stone lower right: Charles Sheeler/1918; Printer: unknown; Bryce 1



2. Charles Sheeler (1883-1965); *Industrial Series #1*, 1928; Lithograph; Image size: 8 3/16 x 11 1/16 inches (208 x 281 mm); Paper size: 11 1/2 x 16 inches (292 x 406 mm); Edition size unknown, probably c. 25; Signed and dated in pencil lower right: Charles Sheeler 1928; Titled in pencil lower left: Industrial Series #1; Printed by George C. Miller, New York; Bryce 5

# Charles Sheeler *Prints*: A Catalogue Raisonné

Kristy Bryce

As director of Craig F. Starr Gallery in New York, I began work in 2006 on an exhibition of Charles Sheeler's prints. During my research, I learned that the only complete listing of Sheeler's prints was a one page checklist by Martin Gordon that appeared in the *Photo/Print Bulletin I*, 1976, which listed all six of Sheeler's prints, but was otherwise barebones in the information it provided. As I tried to learn more about the prints—who printed them, how many impressions in the editions, types of papers used—I inadvertently found myself preparing what in September 2008 was realized as both an exhibition and a book, *Charles Sheeler Prints: A Catalogue Raisonné*.

Sheeler made five lithographs and one screenprint. With the exception of his first lithograph, *Barn Abstraction*, (1918) (fig. 1), Sheeler worked with master printer George Miller on his other four lithographs between 1924 and 1928. A gap of nearly three decades separates the lithographs from Sheeler's final print, the

silkscreen *Architectural Cadences*, (1954) (cover), which was printed with Floriano Vecchi at Tiber Press. Sheeler was well-known as a painter and photographer, and it is likely that the demands of running a painting studio and a darkroom account for his limited print production. Nevertheless, each of Sheeler's prints represents a different subject matter and set of formal concerns, making this small body of work remarkably rich and diverse.

Sheeler's working process involved the exploration of subjects in various media, and his prints often have counterparts in painting, drawing, photography, and film. For example, the lithograph *Industrial Series #1*, (1928) (fig. 2), relates to Sheeler's 1927 photography commission to document the Ford plant at River Rouge, Michigan. The composition of the lithograph was derived from the top third of his photograph *Salvage Ship* in the Lane Collection. Sheeler made other works of this subject in paintings and drawings, including a watercolor (Carnegie Museum of Art) that shows





3. Charles Sheeler (1883-1965); *Roses*, 1924; Lithograph; Paper size: 16 1/2 x 11 5/8 inches (419 x 295 mm); Edition size: 35 intended, fewer than 20 printed; Signed in pencil; Printed by George C. Miller, New York; Bryce 2

the lithograph image in reverse. For each entry in my catalogue, I listed related works in other media.

My biggest challenge was in determining edition sizes for the prints. To do this, I reviewed the Sheeler literature, consulted books on major print collections, and contacted or visited museum collections across the country to assess their holdings. For certain prints, such as *Roses*, (1924) (fig. 3), this process led to a much closer prediction of the edition size than had been previously known. Sheeler originally intended the edition for *Roses* to number thirty-five, however an accident during the printing process resulted in a much smaller edition. Lillian Dochterman's 1963 dissertation on Sheeler noted that eight impressions were pulled, however I was able to locate eleven, some of which were numbered and some were not. Because the highest numbered impression I found was eleven, I thus assumed a probable edition of fewer than twenty. The edition size of another lithograph, *Delmonico*



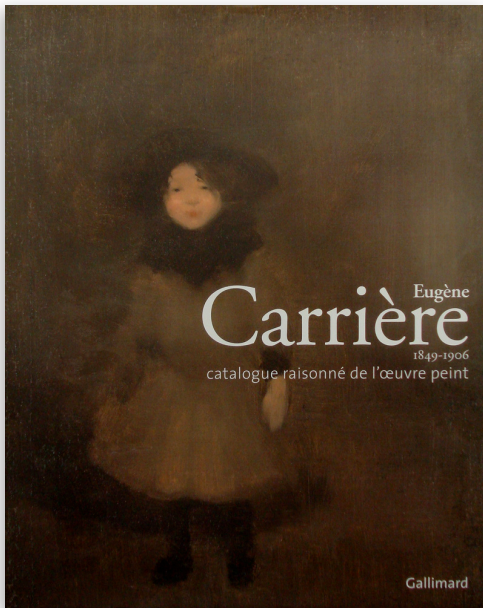
4. Charles Sheeler (1883-1965) *Delmonico Building*, 1926 (some dated 1927); Lithograph; Image size: 9 3/4 x 6 13/16 inches (248 x 173 mm); Paper size: 15 1/8 x 11 3/8 inches (384 x 289 mm); Edition size unknown, c. 50; Signed in pencil lower right: Charles Sheeler; Titled in pencil lower left: Delmonico Building; Printed by George C. Miller, New York; Bryce 4

*Building*, (1926) (fig. 4), was previously thought to number one hundred impressions, but my research indicated that the edition was not larger than fifty.

The Charles Sheeler papers at the Archives of American Art were especially useful, as was the helpful advice offered by numerous colleagues at both galleries and museums. In particular, I am grateful to Carol Troyen, who contributed an introductory essay to the catalogue, John Driscoll, Joseph Goddu, and the late Sylvan Cole for their insights and for providing details that would otherwise have been lost to history. ●

1 Lillian Dochterman, *The Stylistic Development of the Work of Charles Sheeler*, Ph.D. diss., State University of Iowa, (1963), vol. 2, p. 273.

Kristy Bryce is director of Craig F. Starr Gallery and a doctoral student in art history at the City University of New York Graduate Center.



**Eugène Carrière (1849-1906):  
Catalogue Raisonné of Paintings**

**Steven Manford**

Rodolphe Rapetti, Véronique Nora-Milin, and Alice Lamarre  
*Eugène Carrière (1849–1906): Catalogue Raisonné of Paintings*  
Paris: Gallimard, 2008.

(ISBN: 2070118495)

Accompanied by the DVD *Eugène Carrière*, directed by Véronique Bonnet-Nora

A century after his death Eugène Carrière remains an outsider, only tacitly acknowledged in the canon of nineteenth-century art. His palette of browns has been bested by the candy coloured painting of Impressionism and Post Impressionism. Outside of his native France his paintings are infrequently hung in museums, in part because they do not easily fit in the streamlined narrative of art history. For some, the images of his large family, the portraits, and the allegories seem melancholy, dark, and mushy. Indeed a painting by Carrière is today more likely to be sold by an American museum than bought by one. He was, however, in his relatively short career (of thirty years), a popular figure in his day whose softly rendered Symbolist world was once considered seriously by peers and public.

When this catalogue raisonné was published by Éditions Gallimard in the fall of 2008, I had freshly settled in Paris for research for my own catalogue raisonné on Man Ray. It was with great delight that I stumbled unexpectedly upon this large single volume in the well-stocked bookshop of the auction house Artcurial. Having admired Carrière since high school, the discovery of an inventory of close to 1400 hundred paintings was the sustenance such devotees and scholars alike have long needed. The last time Americans had a good

sampling of Carrière was at the 1990 gallery curated exhibition held at Kent Fine Art in New York. Yet, at least in Paris, his spirit and reputation remain vigorously championed. Coinciding with the launch of the catalogue raisonné, the Musée d'Orsay staged an evening devoted to celebrating Carrière and the publication, featuring the screening of a short film documentary.

Some of us spend the good part of our lives preparing such catalogues. Some of us die without finishing them. This was not such a project, and thankfully so. Véronique Nora-Milin, the great-granddaughter of the artist writes in her introduction that the decision to make this catalogue raisonné was settled with the death of her mother in 2002. Working with scholars Rodolphe Rapetti and Alice Lamarre, the project was published six years later. For some artists and scholars this strategy of working swiftly to inventory the art succeeds. Here, despite very minor shortcomings, the methodology of the three authors works exceedingly well in the end, serving Carrière and audience equally.

At just over 400 pages this is a solid hardcover publication, not overly cumbersome. The 'Notices', the soul of the catalogue, consists of entries for 1354 works. All are black-and-white reproductions, though the book includes about 50 colour reproductions. It is a French publication, in French. There is a finely laid out and perfectly serviceable bibliography. An inventory of exhibitions, a basic chronology of the abbreviated life of the artist, a short index on the sitters and models, and an abstract of the locations of the paintings. The book is led off by two brief texts, the first introduction by the great-granddaughter, Véronique Nora-Milin. The longer essay by Rodolphe Rapetti, entitled *Carrière l' inclassable* (Carrière the Unclassifiable) is perhaps too brief given the expertise and passion of the specialist. Overall, there are not the extra bells and whistles one comes to expect from the recent volumes funded and published in America. The one surprise here is the disc tipped into the inside back cover, slipped inside a clear plastic pocket.

The DVD documentary by Véronique Bonnet-Nora runs a short half hour, but it provides biographical commentary, in addition to offering us colour views of paintings, documents, and photographs relating to the life and work of Carrière. It is useful to see the works in their frames, and especially to see them in colour. We also get to make the acquaintance of some of the participants in the Carrière community. There is, however, a problem with the DVD itself. It is formatted to only play in region 2 players, which is Europe. As the DVD becomes an adjunct to future catalogues raisonnés, publishers need to recognize that these specialized books, these expensive specialized books - the discs will travel around the globe. I was able to get around the problem by playing the DVD on my computer using special software to open and play the DVD. Publishers need to take note if they are going to enter the digital age.

At 79 euros, with the film, the book is well within most institutional budgets. There obviously were some concessions made in the production. The small number of colour reproductions is regrettable. A Carrière oil painting is not black and white, or gray. They are done in browns, oranges, rust, golden yellows, and faint reds. His warm and



earthy palette, with dashes of colour, is an experience different from the neutral graphic monochrome. However, if the alternative is to be gouged by an expensive catalogue raisonné, which seems to be all design and colour, the Andy Warhol catalogues being an example, I will take the less expensive option.

Despite the rewards of the film - the real pleasure is to be found in the sound ordering of the 1400 works reproduced. The tombstone information is precise, without being obsessive. There is for example, no commentary of individual works, or bodies of work. In the past, books have provided only glimpses of Carrière's work. One certainly had to focus on collections in France to see the major paintings. Here we see nearly all of the paintings, thoughtfully grouped according to date and theme. The catalogue raisonné, unlike the coffee table book, or the retrospective is a frank look at a life's work. For good and for bad it reveals the paths taken by an artist. For a close study, for an understanding of the creative process, nothing beats the insights of a catalogue raisonné. A few observations then based on this unprecedented inventory:

Carrière was slow to hit his stride making fewer than a hundred canvases in that first decade (1870-1880). Then in the years 1885-1890 he finally breaks new ground. An unfortunate homebody Carrière opts to make his large family his subject matter. The infants can admittedly become tiring. However, almost every other genre he takes up in the mature years are compelling : from the portraits of Gauguin, Verlaine, Rodin, and Clemenceau, to the self portraits, religious studies, informal groupings, landscapes, to the rare table top still life. When one takes the time, there are surprises to be found: a simple interior of a window, hazy black trees intertwined, sketches of crowds in a theatre. The best landscapes foreshadow and will influence Pictorial photography, as the figure studies will make an impression on the young Pablo Picasso.

The slight problems with this book largely have to do with Carrière's practices, his atelier, and the estate. Much work was not dated by the artist. These are given tentative dates, offering a likely range of dates for a work, for example, 1887-1890. There is no elaboration on these dates, and how they were reached. But the dilemma is compounded.

When Carrière died in 1906 his studio was filled with work. They seem to have been stamped by the heirs, but the question remains which works were finished, and which were not? What would have been really helpful would have been an inventory of the studio, and some discussion of the distribution of the works among the numerous family members.

Ultimately, the best way to evaluate a new catalogue raisonné is to use it, and see how it holds up. This task I took up with pleasure. Carrières come to auction frequently so it was a fruitful adventure to preview paintings - with the catalogue raisonné as a companion. In

Paris a number of small Carrière paintings were coming up for sale, so I made the rounds: Drouot, Sotheby's, and Artcurial. In one instance, a small painting carried what I presumed was an estate stamp. I could not find an illustration of it in the catalogue, nor a discussion of the stamps or signatures of the artist. The subject of the markings is not addressed in any detail in the catalogue.

As a reference for authentication the catalogue is lacking. Handwriting, signatures, stamps, information of the canvases, the preferred sizes, the paints, and this suppliers, conservation background is absent. There is for example, no mention of forgeries, misattributions, later copies, or disputed works. Perhaps his market has not grown to such a scope that fraud and authorship is a commonplace issue, but it does surprise me that the authors do not bring to our attention any thorny issues with Carrière. How fortunate they are. Several paintings consigned to sale, chiefly modest in format, were included in the catalogue.

However, not all the paintings were represented in the catalogue. This did not surprise me, and given that the project was completed in a short time period, and with limited publicity, these slight oversights are not unexpected. Who among us has not discovered an uncatalogued work after we have finished our own catalogue raisonné?

The canon has not been generous to Eugène Carrière. The uneven distribution of his oeuvre has hampered a proper appraisal of this large talent. This tome serves a fundamental role then in bringing attention to Carrière's work. With this project I hope that it will inspire curators and scholars, particularly in America, to give fresh consideration to a unique artist. ●



Eugène Carrière. *Portrait d'Eugène Carrière ou Autoportrait du banquet.* c. 1898. 18 x 15 in. oil on canvas.

## ● CRSA membership

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.

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