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Useful Publications: Catalogues Raisonnés

Author(s): Cheryl Hill

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well as a printed text in handset letterpress in both Russian and English. The title refers to the traditional board of honor, which was a “form of visual agitation intended to encourage increased productivity and participation in public activities.”⁴ During the Soviet era, artists could only produce work within established unions; thus, much of their output was in the form of official portraits such as those decorating boards of honor. In *Doska Pocheta*, Karasik presents his own personal version of these boards (see fig. 2). The first section features the government officials Leonid Brezhnev, Joseph Stalin, and Andrei Zhdanov; the second shows his mother, father, grandfather, and a self-portrait as a child (see fig. 3); and the final is dedicated to Karasik’s favorite artists and writers, including Nathan Altman, Marc Chagall, Daniil Kharms, Vladimir Lebedev, El Lissitzky, Kazimir Malevich, and Boris Pasternak. All brightly colored, the images are reminiscent of Andy Warhol’s famous Pop Art portraits. No longer the pink and gray portraits that decorated the traditional boards of honor, Karasik’s creations retell his own story—one that seems to question, and even mock, official history even though it can never completely escape from its shadow.

While it is true that both books look to official histories in order to find their own, each does so in a different manner. In the case of *Codex Espangliensis*, the artists have resurrected a format that represents a highly sophisticated artistic and intellectual product of pre-Columbian culture, much of which was dismantled by the Spanish colonizers. By destroying the pre-Columbian codices, the conquering Spaniards were able to alter the indigenous peoples’ sense of identity, forcing them away from their traditional history toward a new one. In returning to this format, Gómez-Peña, Chagoya, and Rice allow the reader to unfold the story of exploitation and oppression that still threatens the cultural landscape of the Americas. For Karasik, appropriating and reinventing the board of honor allowed him to use a symbol of oppression to free himself and his artistic practice from the official telling of history. His work does not fit neatly into a single category of artistic practice or subject matter. Both of these books call into question governmental involvement in the shaping of history and, to that end, the shaping of art and identity. Hybrid creations that rely on contradiction and juxtaposition, they exist in an in-between space that is not easily defined by traditional artistic practice.

USEFUL PUBLICATIONS: CATALOGUES RAISONNÉS

CHERYL HILL

Artist biography has been a primary approach to documenting and understanding works of art since the beginnings of art history as a discipline, as early as the writings of Giorgio Vasari in sixteenth-century Italy. An important tool for this has been the catalogue raisonné, a comprehensive publication that lists and describes—in the author’s reasoned opinion—an artist’s authentic works. These publications, which now routinely illustrate an entire known oeuvre, typically contain provenance information for each work (ideally, an unbroken history of ownership from the present owner back to the artist-creator); complete bibliographic references and exhibition histories; physical descriptions; and conservation and other technical information. Along with individual entries on works of art, catalogues raisonnés may also contain critical essays concerning the artist’s life and influences, his or her work and its development, and questions of authenticity.

To be considered authoritative, a catalogue raisonné requires meticulous research, ideally with access to original objects, by an expert on the artist or movement in question. These individuals often make such publications their life’s work. Because of their comprehensiveness, these volumes are expensive to publish and are printed in small numbers, with the majority purchased by institutional libraries and a small number by specialists; they are rarely reprinted. Future scholars may produce subsequent catalogues raisonnés for certain artists, publishing fresh volumes that reflect more modern viewpoints or take advantage of new information. Rembrandt’s paintings, for example, seem to demand a new catalogue raisonné with each generation, with the result being that the number of authentic paintings has fallen from over six hundred in late-nineteenth-century publications to perhaps half that in catalogues currently under way.¹

Such publications are a fundamental tool in the Ryerson Library’s collection, which holds more than ten thousand catalogues raisonnés and attempts to acquire new ones as soon as they appear, before they go out of print. (The transition to on-line publication, potentially well-suited to such data-rich and complex titles, has not yet been realized on any consistent basis.)² Despite public perception, relatively few artists have received this extensive scholarly treatment. Those catalogues that have been published provide readers

with the most basic and critical information about works by individual artists, and inclusion in (or exclusion from) an authoritative catalogue raisonné deeply affects not only scholarly opinions about authenticity but also the market value of a work of art.

Claude Monet: biographie et catalogue raisonné, by the respected French art dealer and scholar Daniel Wildenstein, is an exemplary publication in content, if unusual in scale because of the artist's prolific output and popularity. This five-volume set, published from 1974 to 1991, offers a comprehensive description of Monet's paintings and, like most catalogues raisonnés, is arranged chronologically, with each work of art numbered for reference (see fig. 1). The publisher deemed both the artist and the title so important that the Wildenstein catalogue raisonné was reissued in 1996 in a popularly priced, four-volume multilingual edition (see fig. 2), which featured additional color illustrations and updated information, including the 1984 gift of Monet's painting *Waterloo Bridge* (cited in shorthand as "Wildenstein 1557") to the Art Institute of Chicago by Mr. and Mrs. Mortimer B. Harris.

THE UNBEARABLE LIGHTNESS OF THE ARTIST MONOGRAPH: JOE ZANE AND JOE GIBBONS

ANNE CHAMPAGNE

The artist books produced by Joe Zane and Joe Gibbons (see figs. 1–2) critique, send-up, and aspire to the cult of personality so prevalent in the contemporary art world. Mimicking two icons of contemporary-art publishing—the Phaidon monograph devoted to an individual artist and the Swiss art journal *Parkett*—they take both a serious and ironic look at the phenomenon of artist branding. At our request, Zane and Gibbons produced the following statement to describe their collaboration.

It was tragedy that brought us together. We met in a hospital waiting room. Joe was there for a rash on the back of his neck that flummoxed the doctors, and Joe was there due to exhaustion from overwork. We struck up a conversation and realized that we had been working at the same institution for many years yet had never met.

Our partnership would not be immediate. It was three years before we spoke again. We both arrived for the 2003

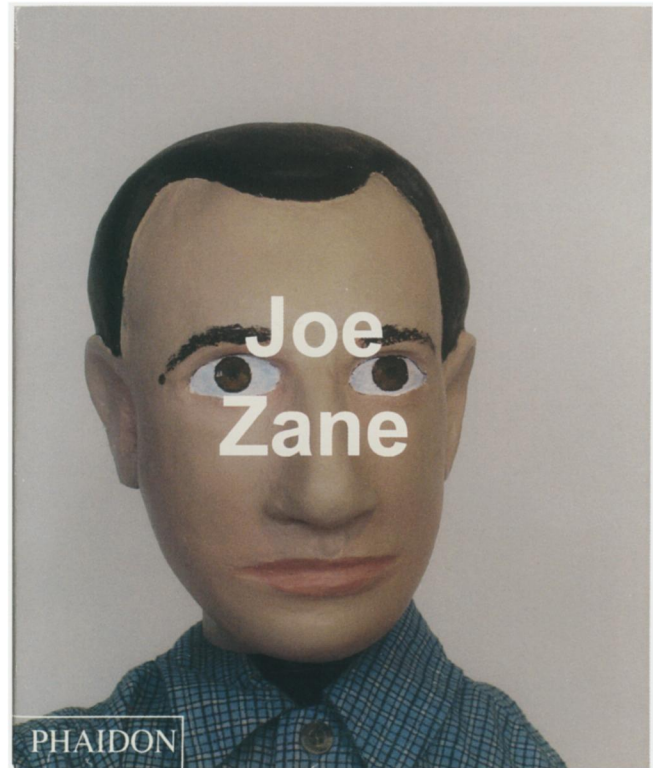


FIGURE 1. Joe Zane (American, born 1971). *Joe Zane* (2006). One of five copies produced by hand, this book mimics the form and parodies the content of titles in the Contemporary Artists series published by Phaidon Press.

Whitney Biennial only to realize that we were a year early. Embarrassed and outraged, we demanded a meeting with Adam Weinberg to discuss moving the Biennial to the odd-numbered year. The meeting was unproductive, so we wrote a letter to the *New York Times* ("Underrepresented, undernourished, and understood," ink on paper, 2003). *The Times* refused to publish the letter, but the true artist is only spurred on by rejection, and such was the case with us. We embarked on a year-and-a-half-long collaboration for a 30-second film that we hoped to one day expand into a feature. The film was about a disgruntled artist-cum-Unabomber who takes revenge on the objects and the white cube that transmutes them into art. We showed a rough cut to Jonas Mekas, who upon viewing it, insisted that we destroy the film and pursue different vocations.

Undeterred, we immediately set out to create an ambitious series of paintings of other artists—realistic portraits in which our own image could be seen reflected in the eyes of the subject. Legal complications have thus far prevented us from exhibiting the works, but once the litigation is settled, we are sure they will go over well. Despite these

3. Karl Wirsum, telephone conversation with Thea Liberty Nichols, fall 2008.

Emerson, "Hybrid Histories in Contemporary Artist Books: Codex Espangliensis and Doska Pocheta," pp. 60–62.

1. Guillermo Gómez-Peña, "Critical Commentary," in Guillermo Gómez-Peña, Enrique Chagoya, and Felicia Rice, *Codex Espangliensis: From Columbus to the Border Patrol* (Moving Parts Press, 1998), n.pag.
2. Philip Krayna, "History, Unfolded," *Print* 53, 1 (Jan./Feb. 1999), p. 92.
3. Enrique Chagoya, "Critical Commentary," in Gómez-Peña, Chagoya, and Rice (note 1), n.pag.
4. Ilya Zemtsov, *Encyclopedia of Soviet Life* (Transaction Publishers, 1991), p. 32.

Hill, "Useful Publications: Catalogues Raisonnés," pp. 62–64.

1. See, for example, Adolf Rosenberg, *Rembrandt: Des Meisters Gemälde in 643 Abbildungen* (Deutsche Verlags-Anstalt, 1909); and, for the most recent reductivist approach, *Stichting Foundation Rembrandt Research Project: A Corpus of Rembrandt Paintings*, 4 vols. (M. Nijhoff, 1982–2005).
2. See for example the in-process work on Dante Gabriel Rossetti at www.rossettiarchive.org.

Smith, "'The Best Thing': The Daniel H. Burnham and Edward H. Bennett Collections and the 1909 Plan of Chicago," pp. 67–70.

1. Daniel H. Burnham to Elizabeth Burnham, Nov. 24, 1867. Daniel H. Burnham Collection, Ryerson and Burnham Archives.
2. Daniel H. Burnham to Elizabeth Burnham, May 11, 1868. Daniel H. Burnham Collection.
3. Daniel H. Burnham to Elizabeth Burnham, n.d. Daniel H. Burnham Collection.
4. Franklin MacVeagh to Daniel H. Burnham, June 24, 1906. Edward H. Bennett Collection, Ryerson and Burnham Archives.
5. Daniel H. Burnham to Margaret Burnham, Apr. 20, 1893. Daniel H. Burnham Collection.
6. Ibid.
7. Daniel H. Burnham, Speech to the Commercial Club, Jan. 30, 1904. Daniel H. Burnham Collection.
8. Daniel H. Burnham to Edward H. Bennett, Dec. 5, 1908. Edward H. Bennett Collection.
9. Daniel H. Burnham to John Sherman, Apr. 7, 1897. Daniel H. Burnham Collection.
10. Ibid.
11. Minutes, Commercial Club General Committee on the Plan of Chicago, Sept. 21, 1908. Edward H. Bennett Collection.

Woolever, "The Harold Allen Collection of Egyptomania," pp. 71–73.

1. Harold Allen, "My Egypt," *Exposure* 16 (Mar. 1978), p. 17.
2. Allen was also able to take a class with noted photographer Gyorgy Kepes at the School of Design in Chicago. Harold Allen, interview by Carol Tormollan, 1994, oral history transcript, Art Institute of Chicago Archives, p. 102.
3. Ibid., p. 528.
4. Allen taught at the school from 1948 to 1960 and again from 1966 until his retirement in 1977.
5. Allen (note 2), p. 649.
6. See, for example, Harold Allen, "Egyptian Influences in Wedgwood Design" (lecture, Seventh Wedgwood International Seminar, 1962). Ryerson and Burnham Libraries.
7. For more on the latter characteristic, see Allen (note 2), p. 692.
8. Ibid., p. 342.
9. Ibid., p. 867.
10. These exhibitions and publications include Richard G. Carrott, *The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808–1858* (University of California Press, 1978); and Jean-Marcel Humbert, *Rêve d'Égypte: l'architecture égyptisante vue par trois photographes; photographies de Harold Allen, François-Xavier Bouchart, Mark Ruwedel* (Mona Bismarck Foundation, 1998).

Parks, "'Universal Designers': Collections from the New Bauhaus and the Institute of Design," pp. 73–78.

1. Lloyd C. Engelbrecht, "Educating the Eye: Photography and the Founding Generation at the Institute of Design, 1937–46," in *Taken By Design: Photographs from the Institute of Design, 1937–1971*, eds. David Travis and Elizabeth Siegel, exh. cat. (Art Institute of Chicago/University of Chicago Press, 2002), p. 21.
2. Ibid., p. 19.
3. For "universal designers," a term borrowed from Moholy, see Charles Traub and John Grimes, *The New Vision: Forty Years of Photography at the Institute of Design* (Aperture, 1982), p. 7. For "elementarist art," see László Moholy-Nagy, "A Call to Elementarist Art," in *De Stijl* 4, 10 (1922).
4. Traub and Grimes (note 3).
5. Hattula Moholy-Nagy, "László Moholy-Nagy: An Appreciation," in Travis and Siegel (note 1), p. 15.
6. Quotes from an untitled ID brochure, 1952/54. Ludwig Karl Hilberseimer Collection, Ryerson and Burnham Archives.
7. Ibid.
8. *The New Bauhaus/American School of Design* brochure (1938). Arthur Siegel Collection, Ryerson and Burnham Archives.
9. *More Business: The Voice of Letterpress Printing and Engraving* 3, 11 (Nov. 1938), p. 3. Institute of Design Collection, Ryerson and Burnham Archives.
10. Ibid., p. 7.
11. School of Design catalogue/brochure, 1939–40 school year, p. 1. Ryerson and Burnham Archives.
12. Gyorgy Kepes to Paul Theobald, Sept. 19, 1943. Ryerson and Burnham Archives, Paul Theobald and Company Records.
13. Pussy Paepcke to Arthur Siegel, Sept. 22, 1969. Arthur Siegel Collection.
14. Ibid.
15. László Moholy-Nagy to Chanute Field Army Commanding Officer, Jan. 14, 1946. Arthur Siegel Collection.
16. Keith F. Davis, "'To Open an Individual Way': Photography at the Institute of Design, 1946–61," in Travis and Siegel (note 1), p. 71.
17. Traub and Grimes (note 3), p. 34.
18. Arthur Siegel, untitled typescript, n.d. Arthur Siegel Collection.
19. Arthur Siegel, notes from "New Vision of Photography" seminar, c. 1946. Arthur Siegel Collection.
20. Arthur Siegel, course outline for "Photo History," spring 1949. Arthur Siegel Collection.
21. Serge Chermayeff, IIT Inaugural address, Feb. 4, 1947. Arthur Siegel Collection.
22. Davis (note 16), p. 80.
23. Serge Chermayeff to Arthur Siegel, June 23, 1947. Arthur Siegel Collection.
24. "Faculty Points to be Presented to Chermayeff," Sept. 15, 1947. Arthur Siegel Collection.
25. Traub and Grimes (note 3), p. 45.
26. Davis (note 16), pp. 80, 83.
27. Sibyl Moholy-Nagy to Barbara Siegel, Nov. 3, 1949. Arthur Siegel Collection.
28. Engelbrecht (note 1), pp. 27, 33.
29. Traub and Grimes (note 3), p. 14.
30. Institute of Design of Illinois Institute of Technology catalogue/brochure, fall 1957. Ludwig Karl Hilberseimer Collection.
31. Krannert Art Museum, *The New Spirit in American Photography*, exh. cat. (University of Illinois, 1985), p. 8.
32. Traub and Grimes (note 3), p. 7.

Hanson, "HALIC: Historic Architecture and Landscape Image Collection," pp. 79–81.

1. For more on the architectural planning of the exposition, see David Garrard Lowe, *Lost Chicago* (Watson-Guptill, 2000), p. 150.
2. For more on the First Chicago School, see *ibid.*, pp. 119–27.
3. For a detailed description of the Golden Doorway, see Hubert Howe Bancroft,