

Eddy: Let's start right away. And following the same procedure as the first two discussion groups, I will show a PowerPoint Presentation then I will summon my fellow group members to the scaffold [chuckles]. And then we will have a short panel discussion and engage the audience in the discussion.

We are workgroup D. My name is Eddy Schavemaker. As you already know, I'm an art historian with many experience on the art market. I've produced one catalogue raisonné on the 17th century Dutch painter Eglon van der Neer. And as you see, our workgroup is devoted to cataloguing and publishing but we quickly realized that we had to prioritize so we focused on the catalogue raisonné.

You will have received, meanwhile, the handouts which is an extensive version of the PowerPoint presentation, that's this document. And we will try to get that on the website as well. And please, if you find it on the website in a couple of days, download it and spread it, add to it because that's what we expect. That's what we would like to see, that these guidelines will be disseminated and used expanded. And let me show the next slides.

The guidelines are ordered chronologically in the sense that, it's following the steps that a catalogue raisonné compiler should take. But first, we have some preliminary remarks. And in the background you see, by the way, the frontage piece of the first catalogue raisonné in history. And that's a catalogue raisonné of the etchings of Rembrandt produced by an art dealer. And that art dealer was no one less than **[unintelligible 0:02:50]**, the famous Parisian art dealer. And he published his catalogue raisonné on Rembrandt's etchings in 1752.

Well, let's first begin with definition. And our definition is, I think, close to everybody's definition. It's understood by us to be a critical catalogue of the complete known by a single artist or a clearly defined part of it. So for instance, work produced in a given period or work in a specific medium. And our guidelines are not only addressed to the more experienced catalogue raisonné compilers. I must say I made a mistake, they are not only intended for novices, for beginners, but they are also intended for the more experienced catalogue raisonné compilers.

They are just general guidelines. In due time, I think we will try to design more specialist guidelines. You could think of three different sets of guidelines – guidelines for Old Masters, guidelines for 19th century artists and guidelines for catalogue raisonnés of contemporary and modern artists. This is only a starting point and it's not exhaustive. Of course, the problem of authentication looms large in this scholarly genre. And the key concept is "authenticity in the sense of authorship." And I would like to stick to authorship at the expense of authenticity.

And I think that Martin Kemp's alternative is also a good alternative; historical identification. One of the greatest problems of the catalogue raisonné is of course, the huge gap between the ideal that we strive for and reality, the actual production, the actual result. This can be visualized like this. We would like to have the compiler at the

same height as the ideal but then there is significant lack of means and lack of expertise on various fronts. And we hope that the guidelines will offer some counterweight.

What are we trying to do with these guidelines? Our aim is to heighten awareness of all the aspects involved scholarly, scientifically, legally, financially and practically to promote best practices. It has professionalizing and standardization in the sense of inter-comparability, and in the process, offer solutions to pitfalls regularly encountered. Well, then you begin.

This slide shows a familiar backdrop. I think to some people in this room, that's the Study Room of the Frick Art Reference library. And the beginning is a matter of creating favorable conditions, if I single out a few of them. It's really important to examine the possibility of working together with other specialists. I think that, the time that one person can cover an entire artist's era has gone. We should aim to form teams. And these teams, they should consist of relevant specialists. A catalogue raisonné calls for a multi-disciplinary approach by definition.

And so the catalogue raisonné compiler should make first a catalog of the required methods and approaches and then try to establish contacts with specialists that own that required expertise. It's all very general, but I think by now you will understand what I mean. The so-called judgments by eye, of course, were only works by virtue of a lot of experience. So you have to train that eye by examining firsthand major repositories of works of undisputed authorship, the so-called pure resources It's, of course, advisable if you start a catalogue raisonné that you already have substantial knowledge that you already have been working on that specific field of interest, that school of art or that artist and his circle.

These ties in with that remark that it's so important to obtain this broader connoisseurship and to also, in the course of years, inspect firsthand large quantities of works of similar artists of the same period. If you start such a project, it's immensely important that people in the field know that you have started with it. And we live in the age of internet so the only right thing to do seems to create a simple homepage where you explain your goals and the scope of your projects. Where you mention the contact details and your CV and where you, of course, invite owners of art works, galleries, museums or scholars to submit data and images.

We have one example, Terez Gerszi and Louisa Wood Ruby who are working on a catalogue raisonné of the drawings of Jan Brueghel the elder, and it's only one page. A very simple homepage; everybody can make it. But it does contain the important information that people in the field need. But you can also build a more elaborate website that not only serves as a shop sign, but it's actually as a preparation platform and with a secure area where screened scholars, specialist scholars can discuss works with the catalogue raisonné compiler and upload, store data and images. This is such an example.

Also, Jan Brueghel the elder, that's the paintings, that's American scholar Elizabeth Harney who has created this website which has this secure area where a great number

of selected specialists can log in to discuss works and to upload images and data. Then the actual work consists mostly of collecting data by looking at the works themselves. So you have to arrange firsthand inspection by contacting these owners of these artworks; museums, galleries, collectors too. See not only the genuine works but also, of course, the works that are potentially genuine.

It's also very important to keep a close eye on the auction calendar and the art fair calendar where works can briefly surface and then disappear again. The firsthand inspection is not only good for training your eye and refining your connoisseurship; but, it's of course also necessary to make an assessment of the condition of the work and with special attention to the question, whether the condition is efficient to check the authorship. And then it's important with paintings to look at how much is left of the original top paint layer enabling to study the artist's handwriting.

And another practical obstacle to be taken into account is, of course, that many of these paintings, if they are in good condition, that they still can be dirty which hampers the examination. An important aspect that sometimes has a bearing on authenticity issues is the provenance. I briefly give here the definition; a documentary record of owner's names, days of ownership, means of transference; it has the inheritance or sale through, dealer or auction locations where it was kept from time of creation until present. And I would also add prices paid.

The provenance involves some problems. One of the biggest problems is that they are very easily faked. And that it's often difficult and sometimes even impossible to find out who really owns the artwork. In the case of provenances of modern and contemporary artists, that information is often not disclosed. And if it is disclosed, it's often not allowed to use it in the printed catalogue. This also applies to the more recent provenance of master paintings or since 19th century artists.

Then we get to the technical chapter. Technical resources available; very hugely, we have seen that already. There's therefore no single approach but universal recommendations are essential. In the process, you have to collect material relating to the physical condition of the painting. For instance, restoration reports or condition reports – everything you can get your hands on. And a great help is to from early on, involve an art technology historian or an art conservator. The ideal is to involve them both to get a profound insight. And if you speak with both from early on, you can.

These persons should be of course immersed in the period in which you are working as well, after we specialized. And if you speak with both of them you can define questions, concerns, limitations, discuss the possible range of solutions. That way, you will identify features opened to misinterpretation and refine your visual evaluations. Maximize resources and establish physical aspects that might provide maximum interests for research. The physical aspects that can be easily documented and profitably used to establish useful identifying data. Also look at the range of technical studies already done and ask yourself which of the available roots of investigation may be most revealing about the artist and how this can be used in a diagnostic fashion.

Then we get to the so-called intellectual work which is the real research, the processing and the interpreting of all this data. And of course, these different stages are not -- they overlap and they are also done simultaneously. Important to establish the artist's biography to know when and where these works could possibly have been executed. It allows you also to establish the chronology. And to establish this chronology, you need to make a list of dated works. And sometimes works are not dated but datable using different kinds of evidence.

In the case of 19th century and modern artists, find out where, when these works were first exhibited and/or photographed. This chronology is of course important because it reveals the artist's technical and stylistic development if he had one. Also quite important, is to establish clear criteria for accepting works' definition. Authorship is based on the artist's biography, technique, studio practice, chronology and style. And there's a visual and here you see which factors are at play -- are important when you try to establish the authorship. It's not so bad if you make a mistake in attributing a work as Roger de Piles remarked I think in his course, "Cours de peinture par principes" -- it's more about the arguments. If you misattribute a work then your judgment remains valid as long as you present good arguments.

Note aspects that are helpful in establishing patterns of working which will be suited to further investigation by a specialist colleague. And then you have site aspects which touch on the scholarly independence and liability. And it's important, of course, to keep records of visits to museums, collectors, art dealers of works seen and discussed and file related correspondents. And make clear agreements with owners about how they would like to be mentioned in the catalogue raisonné. Should look at the time every past 20 minutes? Maybe it's time to -- not yet, Oh, then I -- fairly well.

Alright, let's continue dealing with these site issues. Only issue opinions in writing that when requested by the owner, is our guidelines with regards to issuing opinions that are not only useful for catalogue raisonné compiles, but also other specialists that are specialized in a certain artist. Remember that you can always turn down requests. And it's good to point out that there is a standard opinion request on the website of The Catalogue Raisonné Scholars Association. And this is largely taken from that website. You can obtain insurance; obtain a form of release or indemnities signed by the owner not a third party. Be careful, of course, with what you write -- the less the better.

And emphasize that the statement is a personal opinion and that it reflects the current state of research and that by definition, these may change. Very important not to call on opinion certificate. But I think that we don't need to mention that anymore; I think that the audience is well aware of these risks and mistakes. And do not ask for a fee when issuing an opinion. It's cradle right of course to ask a fee if you have been asked to compile a very extensive report. But to ask a fee for the opinion, solely, that's not advisable.

Structuring the catalogue raisonné, presenting the material. Well, that's a very short chapter. Of course, you have the so-called accepted works. And an interesting category -- these are the dirt works. I mentioned them here in the 19th century and modern and

contemporary, but you can also -- there are also a lot of dirt works in the Old Master Department of course. These are works that are -- yes, there's nothing left of them, practically. And, yes, you could call them archival works, they still exist but they are only a shadow of what they once were. The Old Master catalogue raisonnés are usually divided in the sections accepted, doubtful, rejected and works known from old sources. And during the discussions, we had -- among our panel members there was an argument whether to include those sections; doubtful, rejected and old sources. So maybe we can have a discussion on that matter later on.

Publishing involves a lot of aspects that I will not discuss. The problems that you will encounter when faced by the demands of a publisher, for instance. But we will focus here on what to include in the catalogue raisonné and how to present it. And only single out a few of the more important aspects. And the first set is nothing more than the contents of a catalogue raisonné. It should include an introduction on the goals set, the limitations, the method used and underlying theory, and especially a definition of authorship. And it should state clearly the criteria for accepting works; this is mostly not the case. In most catalogue raisonnés, this is lacking. Instructions for practical use; these are, of course, search aids. Partly also the scholarly apparatus; that is, do you have the scholarly apparatus?

Photo credits. And then we go to the entry level. Very important, of course, the catalogue number which is the number of the catalogue raisonné itself. But often there are also other numberings; for instance, the catalogue number of previous catalogue raisonnés if these exists. Or the artist's studio number or a number that the artist assigned himself doing the artwork. The title, that depends on a kind of artist. Of course, in the modern era you have artist who invented titles. But for Old Masters, these titles are mostly either anecdotal and invented later on, or short descriptions.

Then also very important, the basic technical details the medium supported; the dimensions, signatures, inscriptions, dates and, well, I think we also had a discussion about that. Note if inspected firsthand. I think it's important to make that note if you have inspected firsthand. And a user of the catalogue raisonné can readily check whether you have made some effort in seeing as many works possible, for instance, which is an indication of the quality of the eye. And note exactly what, and how it is now known and what is merely assumed which is also often lacking in catalogue raisonnés.

Of course, high quality image of the front. But sometimes it's also instructive to include a photo of the verso of the reverse. Remarks on condition and technical research are often not included in catalogue raisonnés but they are important if you do include this information. Keep the assessment concise and straightforward. And note if the observations and research are based on firsthand inspection, or reports from other sources. And if consistent information lacks, then highlight exemplary works from various periods of the artist's career which represent the work of the artist as it should be.

Now I would like to summon the rest of the panel to the stage. And these are Katy Rogers, Marije Vellekoop, Vivian Barnett and Jilleen Nadolny. Give them a warm applause.

[applause]

I think it would be nice if each of you would very briefly introduce yourself. Starting with Vivian.

Vivian: Yes. I'm Vivian Barnett. My background is in museums. I still work for several art museums and as a curator, a research curator, years ago; now, a freelance curator. I have been working on the Kandinsky Catalogue Raisonné since 1982 and four volumes are published.

Jilleen: Hello, I'm Jilleen Nadolny. I did a BA in Applied Arts before going to New York University Institute of Fine Arts to study Art Conservation and Art History. So I've got, as that program requires a double Masters. I did a PhD in Technical Art History at the Courtauld Institute, followed by working as an academic, teaching at the University of Oslo in the Conservation and Art History programs.

Marije: I'm Marije Vellekoop. I'm head of the Department of Collection, Research and Presentation in the Van Gogh Museum. Before that, I was a curator of prints and drawings in the Van Gogh Museum, and in that position I'm responsible for the authentication of drawings by Van Gogh. I've been a project leader for the Van Gogh studio practice research for eight years. And I've been working on the collection catalogue on the drawings that were mentioned yesterday.

Katy: My name is Katy Rogers and I've very loud. I am the president of The Catalogue Raisonné Scholars Association. I am a co-author of the Robert Motherwell catalogue raisonné published by Yale University Press in 2012. I am also the director of the forthcoming catalogue raisonné of Motherwell's drawings. And I am also the manager of the Donald Judd Catalogue Raisonné.

Eddy: Thank you very much. Well, just to add to that, the first catalogue raisonné in history was compiled by an art dealer and that's not an exception. A lot of art dealers in the course of centuries have produced catalogue raisonnés. And of course, they're still the Wildenstein Institute which is not the same organization as the gallery, but they are sort of the same people. So the difference is, one could say merely cosmetic.

So even today, there are dealers producing catalogue raisonnés. That's interesting because we are now on a threshold and looking to the future and asking ourselves if we are to enforce higher standards for the catalogue raisonné. This involves the question, "Where should catalogue raisonnés be produced and who are the people we would like to have them produce?"

Vivian, do you have a feeling about that?

Vivian: I think it's important that people who know a lot about the artist's work produce the catalogue raisonnés. They must be honest; they must be independent and therefore, not too tied into the market. I think that it's always helpful to have a group of people. However, certainly, the most of the -- I mean, there is an author of the catalogue raisonné usually and very often, most of the work falls to one person. Which means you need lots of time; you need lots of energy. And behind all this, it takes a lot, a lot, of money. But you don't want to owe anything to the people who give you the money.

Eddy: That's a very clear answer. My question to you then would be, would it have been better that all these catalogue raisonnés which are published, for instance, by the Wildenstein Institute would not have been made?

Vivian: I can't really comment on that because I haven't studied all of them; it depends. When a catalogue raisonné comes out, it takes quite a while to study it; to evaluate the research. And also it depends on how much knowledge you have. No, I mean, there're wonderful catalogue raisonnés. But there are also some that are self-published or that may have been done even by honorable institutions where people made a lot of mistakes.

So no, I'm not going to generalize; not at all.

Eddy: Okay.

Vivian: I'm not going to say anything about Wildenstein.

Eddy: I completely agree with you. But I ask that question to put things that are in perspective, that we don't like the idea of art dealers producing these catalogue raisonnés.

Vivian: No-no, it's not that much of the dealer; it's like any conflict of interest.

Eddy: Absolutely, yes.

Vivian: There has to be no conflict of interest. I thought that was what I was conveying with my first remark. And that's important from any point of view, whether it's the artist's family because sometimes heirs produce catalogue raisonnés. Sometimes people who have little knowledge of art history produce the catalogue raisonné but that doesn't mean a priori that it's a bad book.

You have to judge each individual publication for its merits. And I think very often, the markets do.

Eddy: Personally, I think that the best place for catalogue raisonnés to come into existence would be a museum or a university. Within the safe walls of academically trained art historians. Also within the walls of universities where there's an infrastructure where you meet people, and discuss works with these people. Or for instance, museums where you have, sometimes conservational departments, which is able to build up technical expertise on an artist.

And that leads me to look to Marije. What is your standpoint?

Marije: It's a difficult one. I guess, for a museum like the Van Gogh Museum which is more or less a monographical museum, it's a logical thing to presume that we would enter this catalogue raisonné path. But for most of the other museums, there is maybe a restoration department. But you need a lot of works from the same artist to gather and I don't think if you are another monographic museum, that there is a huge barrier of works that you can study at one place.

So I would suggest that it's better to make a group of connoisseurs from museums, from universities, maybe also from the art dealers' side of the art market. So a specialist with a good-trained eye that see a lot of works work together with, of course, technical art science combined. So I don't think it's not the main goal of a museum to make a catalogue raisonné. We have to take care of our collection; we have to study it; we have to enlarge it; we have to present it.

And what Vivian just mentioned, it takes a lot of time to make a catalogue raisonné; because of that, a lot of money. So that's something that's not there in museums usually. So it's good that museums will be involved, but it's not always the museums that have to do it, I think.

Eddy: Yes, Jilleen, you want to comment.

Jilleen: To add on that. I mean, if technical evidence should be integrated, it might be a suggestion that independent researchers who don't have the means to do that sort of thing might try and involve the goodwill of a museum who has pieces; who has a laboratory that might help. Or a training program that has the technical equipment to get student projects that might help produce infrareds or x-rays that might be helpful; that might help certain conservation issues that could be useful.

There's ways for people in different situations to solicit help from other areas of specialization that might be considered.

Eddy: Yes. And one could add also that an individual art historian working on a catalogue raisonné can also approach a museum with an exhibition project. This could also be stimulus for further research and helped by the resources of the museum.

Jilleen: Museums are probably an ideal place because, also, curators and conservators have experience in handling objects and knowing how to examine them. However, there's a big problem in many places. Certainly in the United States, museums are extremely reluctant and most forbid their curators or staff members to work on the catalogue raisonné because of the implicit risk, so that's why.

I mean, it's fine to talk about an ideal world of museums but it becomes harder in reality, and maybe that jumps ahead a little bit.

Eddy: Well, maybe we can propose this point also to the legal specialists.

Jilleen: But it's true.

Eddy: That's really a shame because as Louis van Tilborgh mentioned, I think yesterday, there are too few of catalogue raisonnés. There are quite some important artists that are without catalogue raisonné. And the strange thing is that, people who are not trained as art historians, but laymen who happen to have a lot of money, they sometimes embark on a catalogue raisonné project.

There are some catalogue raisonnés produced by laypeople and these are consulted by the field, by people in the field because there's no alternative. So this is a very strange situation if you accept that the catalogue raisonné is the backbone of written art history. We should not let this happen.

And a lot of individual scholars, whether they are laymen or just individual scholars, collect material on an artist. And sometimes, they reach a certain age and then they are looking for a good place for their archive. And I know Katy Rogers, that you are occasionally confronted with these people. Could you elaborate on this phenomenon?

Katy: There are innumerable catalogue raisonné projects currently in production. IFAR has a list of a large number of them on their website which is very helpful as a reference to get a sense of the scope of the field in this moment. And I do, in my function as president of CRSA, I do get a lot of people who are independent scholars who were a relative or have a true passion for a particular artist from a particular period who perhaps has not had much scholarly attention.

And I know we've talked about that a lot over the course of these last few days that we need to look at artists who're maybe not the named artist. And that is happening but it is happening in obscurity. And that's important because it's a very difficult thing to fund. As people have already discussed, it's hard because of issues of authenticity; it's hard because it's such a long term, time intensive and extremely expensive project even if you do it at a small scale. And people are looking for other options.

People are looking to publish online. But what we're finding is that, publishing online costs just as much as publishing in paper. You save the printing cost, but you still have the cost of photography, research and then upkeep. And the idea is that we all want information right now and we want it forever; we want it in perpetuity. And that means someone has to pay for it to remain updated in perpetuity. And most foundations and organizations and individuals can't do that.

And there is, as we discussed in some of our meetings, there are a number of people that have large archives of information who are no longer affiliated with the university or other institution. And they can't find a home for that material because most places, including the Archives of American Art, don't have the space.

Eddy: So there're a lot of problems to be addressed. And some of the people in the room are falling asleep so I think it's time to engage the audience.

[laughter]

Eddy: Maybe there are also people who are very impatient to let their voice be heard or who are impatient to ask a question to us. Yes, there; over there. **[Speaking French]**
Louis van Tilborgh.

Louis van Tilborgh: Louis van Tilborgh, Van Gogh Museum. I was just wondering whether it's just been noted that museums, well, some can maybe produce catalogue raisonnés because they are monographic museums. But, nevertheless, you also tend to think that museums could help by organizing exhibitions that would help in the long run with providing information that would help with making such a catalogue.

The problem is a little bit, I tend to think, that catalogues that are made with that kind of possibilities, they were made part with that. But nowadays, it's shifting towards a different kind of exhibition catalogues. You get stories; you do not get entries anymore. And the scholarly kind of information that you would have in the old catalogues from museums is now more or less disappearing.

So my question is a little bit whether the panel has some solution for this. Whether it could help or not help or it's completely out of the question whether we should do so.

Eddy: Any of you would like to respond to that?

[laughter]

Katy: Alright. So there was a lifetime Judd catalogue raisonné that was done in contraction with the next exhibition, and that did happen, and has happened a number of times. However, it's still happening with lesser known artists. I know a woman through the Catalogue Raisonné Scholars Association, who works on a Latin-American artist whose name escapes me at the moment, but she did an exhibition and then had a catalogue raisonné attached to it.

So people are still thinking that way. But I think you're right that exhibition catalogues have a different role to play now. And retrospective catalogues, I'm working with a number of people on a variety of projects that deal with retrospective exhibitions. And there's this blurry line between a catalogue raisonné and an exhibition catalogue – everyone wants the full bibliography; they want all of that information.

But it's a different approach. I mean, a catalogue raisonné is so much about the individual works of art and about giving the history and the provenance of each of those individual works of art. It doesn't work in an exhibition sense because you're really looking at a curated selection. So I'm not sure that -- I mean, I rely so much on exhibition catalogues for my own research, and for tracking the history of works of art, and I know we all do.

So I think that we can't dismiss those but it's -- I think they're very different circumstances.

Vivian: And it depends also on the size of the artist's work because if the artist has created thousands and thousands of works, then obviously an exhibition only shows the

main works and very often, the same ones. Whereas the catalogue raisonné includes early works, late works, works that are not very successful, works that are rather repetitive or boring to look at. And very often also, just in terms of -- because of, for example Paul Klee, where the Klee museum has done a nine-volume catalogue raisonné. And so these are important projects but far removed from an exhibition.

Eddy: Well, I think that any publication, be it an exhibition catalogue, or an article, or an advertisement, will stir up matters a bit, and will create some new attention for the artist.

Louis van Tilborgh: That's of course the idea that, if you have an exhibition about a certain artist, you could say that museum in question could broaden it a little bit and raising questions concerning those works of art. And that's what I suggest, that museums could help with catalogue raisonnés in that kind of way. I mean, simply pick an artist, think that you should bring the best together and start with researching an artist.

So that's could be the first start of an oeuvre-catalogue.

Katy: I think a lot of scholars end up focusing on particular artists because they had an introduction like that. So I think if we want to encourage further scholarship, that's a great idea.

Louis van Tilborgh: That's also how we started.

[laughter]

Katy: For some part.

Eddy: Usually entirely in favor of exhibitions that contribute to the making of an oeuvre-catalogue. It also depends, to a great extent, to the museum director. There are some old-fashioned museum directors who, for instance, Peter van den Brink of the museum in Aachen who just curated exhibition on the little known Dutch draughtsman, Johannes Thopas. And he took 40 years of research with the archive at the starting point. That's a catalogue raisonné and it's also an exhibition.

And he is the type of museum director who does that often. And we should have more of those museum directors who are firmly rooted in the research and acknowledge the need for catalogue raisonnés. Other questions. W. Kaiser of the Gemeentemuseum.

Kaiser: You had just alluded to catalogue raisonné online. Of course, you don't need to print it. But there's also distribution issue; you don't have that. And the other thing which I also like very much about, not immediately online but assembling, collecting data over the years is that it's an open-end thing. I'm talking from -- I'm involved in the Karel Appel Foundation. And the Karel Appel is an artist of a huge, however. And a catalogue raisonné paper would be gigantic [chuckles] and of course in the early part of his career it's extremely difficult to come to a point where it's like, "We have them." They will always pop-up anywhere to work and we get them.

So we really choose for the open-ended process. The foundation is there. If anyone comes to the foundation, when they want information on the work, we collect the information and so his work in progress.

Katy: Right. And I certainly don't want to get the impression that I don't support online catalogs; I think they're extremely useful. And there are a number of very good examples right now. The Lichtenstein Foundation is funding Lichtenstein Catalogue; the Noguchi Catalogue is purely online. For the Motherwell catalogue raisonné, what we're choosing to do is we have that printed publication, and then we're adding supplemental information, new found works on our website, so that we can continue having an update over time. But there maybe isn't the pressure to have everything up right now; maybe someday.

Eddy: More questions. Martin.

Martin: Yeah. Can we think a little bit further about the role of the internet in this because potentially, an internet edition is dynamic, interactive and non-tyrannical in that fixed way. We're doing an internet edition for Bill Gates of his Leonardo Codex and we'll have a Scholars Room for debates, etc, etc. And not to have this absolute ossified edition of catalogue raisonnés all the time.

But the problem we're facing, and if anybody has got a solution I'm happy to steal it, is that you can have the debate and you can have, say, correct interpretations on new works coming in. The question is, what is the mechanism for deciding when it gets from the kind of the room for the debate into actually becoming a certified work as it were in the catalogue raisonné? Who does that? How do you handle that in the future when perhaps the writer of the catalogue raisonné is no longer active in that, for whatever reason?

So the attraction of the internet edition is evident. But the practicalities of how you get authority of material built into the website, five years down the line, 10 years down the line is quite a severe one.

Katy: I think that's a problem for scholarship in general that, many scholars who maybe knew the artist. I work on Abstract Expressionists and Minimalists, so I work on more recent artists and I'm lucky to have the resources and studio assistance, and the historians who were closely associated with the artist. It has its own issues, but it is a world of information. But a lot of those people are passing away now and we're losing that information.

It has become a real crisis in terms of getting that information down in oral histories, perhaps, but also training the next generation. And that unfortunately falls into the hands of the experts, the current experts. They have to look to that because that isn't necessarily happening at an academic level, generally speaking. But if there is an artist that you focus on, then I do feel like -- and part of the reason I am involved with Motherwell catalogue raisonné is, I was a researcher, and then I've been with the project for almost 12 years now. That our director, Jack Flam, was looking towards the

future and concerned about the legacy in the future, and wanted to make sure that there were younger scholars who were knowledgeable and had the training.

Eddy: There's still one question over there.

Speaker 1: Thank you, Eddy. It's just my feeling that the whole future of the catalogue raisonné, as some other people said, will be online. I mean, that's where the whole world is going to. And perhaps, the problem of getting catalogue raisonné financed will be in advertising online, why not? I mean, we shouldn't be afraid of that. Why not have people pay for viewing the catalogue raisonné? Like for \$1, they can search online. I mean, that tackles the huge problem of getting it financed, keeping the website of the catalogue raisonné going, and online.

Plus, I don't know, let art nets advertise on the website and pay for it. Why not?

Eddy: Well, there are major disadvantages involved with the production of online catalogue raisonnés that outstrip the advantages. And books will be there over – yes.

Vivian: Let me make a quick comment on -- if you have an online catalogue you still have the problem of the realia. Even if you've got scans of documents, certain documents need to be saved archivally. If you've done technical studies, the material taken from the paintings should remain in some sort of safe and guided storage facility because scientific analyses of art materials is not a one-time process. It should be checked; it should be pre-reviewed. It can evolve over the years as we evolve new techniques for examining the material.

So even if you have an online catalogue of some sort, there is the real world based material that goes along with it that needs also a plan for care and use and maintenance.

Speaker 1: Oh, definitely. But I'm hoping to start the discussion of getting funds through advertisements that can also pay for these kinds of things.

Marije: Yes, some sort of global scheme would be very useful, I think.

Katy: Ysh. I don't know if anyone is looking necessarily at advertising, but I know there are some projects right now that are looking at finding funding through subscription services for online CRs. But right now, it doesn't seem tenable because it is a subscription that lasts for a certain amount of time. So you pay a certain amount of money and then you have to renew, say, in five years' time, to continue to hold onto that information.

So the concern is with access. And do libraries have to subscribe into that and continue re-upping their subscription when they don't have the money for that, and how do students get access? I mean that's really a target audience for any catalogue raisonné author. I know we talk about the market a lot here, but how do we make sure that everyone can have access?

Fred Leeman: We're talking about money again. My name is Fred Leeman. I'm involved in the catalogue raisonné of Odilon Redon made by the Wildenstein Institute; an institute that has been mentioned several times.

Eddy: Yes.

Fred Leeman: As I understand it, museums in America are misadvised to fund catalogue raisonné because of legal reasons. Museums that are not monographic will never sustain in the catalogue raisonné of an artist of which they have only a few paintings. Third, universities don't have the money. Who pays for a catalogue raisonné if the art dealers are not allowed to do it?

Eddy: Well, we have to cut short the discussion because--

[laughter]

Eddy: - Well, maybe we can continue this train of thought and this discussion during the break. I give the words to--

Marije: Is our time up?

Eddy: - The time is up.

[background talk]

[laughter]

Speaker 2: Five minutes more please, because this is a very important question for Mr. Leeman.

Eddy: Excuse me.

Fred Leeman: I really wanted to say something, because we hear about Picasso. Okay, Picasso was photographed by [unintelligible] [0:56:55] when the paintings were still wet. We speak about Klee. A huge part of what the Klee Museum has was once Klee was – when he died. Tell me if I'm wrong. Lichtenstein, the widow is not really poor, etc, etc, etc. So basically, the problem to make a catalogue raisonné is to have the money to make the catalogue raisonné.

So if we are avoiding the question of money, we are going to -- just like a fish; bite our own tail and have no solution. I believe that the dealer can very well be a part of it as long as he doesn't use the tool as a way to access the paintings that are really hidden in private homes. And the work doesn't enter the catalogue if he doesn't buy it, for example. I mean, we know that; that happens, still happens.

Speaker 3: It's the system; that's how it works.

Mr. Leman: And will happen. Well, you are from the Lichtenstein Institute. I didn't want to -- you know.

[laughter]

Speaker 3: That has nothing to do with the Lichtenstein Institute.

Mr. Leman: No, but I heard the word five minutes ago.

[laughter]

Mr. Leman: And I just quoted an example and a method and -- anyway, no confusion. What I'm trying to say is that there can be, and there are many dealers who are funding projects and who are not really intervening in its development. I believe it's possible. And I believe it's probably the way for the dealers of the 21st century because they have serious jobs at, I would say, making their profession more respected on a moral level.

A non-regulated profession can find prestige. And many dealers, many dealers in New York, publish finance projects, etc., etc. Sometimes they sincerely want to do it out of their interests and passion. And ultimately, they will make more money if their respectable at that particular level.

Eddy: To be clear, nobody is excluding the dealers. We were mainly asking who will be the deal person or what will be the ideal place to producing a catalogue raisonné. Everybody can make one.

Mr. Leman: Definitely at the museum. I think definitely at the museum. Because the museum, as the problem, madam -- I forgot your name, I'm sorry. The curators suddenly involve, meet that person, and it's like you're putting in and I give you -- it's very difficult. It's either he's the money person -- he says, "I fund you, this is how much you have every month, if you have something you let me know but we keep a wall."

Eddy: A Chinese wall.

Mr. Leman: Not the China wall because you can go around the China wall know as we.

[laughter]

Mr. Leman: Etc. In my particular experience, I live in the Chinese world and believe me that there are many modern Chinese artists who really would profit from the promotion, the market, whether the reason, of the catalogue raisonné because it's incredible. It's like it's a total mess.

Eddy: Well, it's different of course for living artists. A lot of impressionist artists, later artists, thank their career to art dealers who also made efforts to inventory their work.

Speaker 3: Well, maybe one more remark then please. Now, we have to--

Speaker 4: Could you please use your microphone correctly?

Speaker 3: - Yes. We have to look to the time, sorry for that. One more remark. Maybe when we look at the artist himself today like Gerhard Richter, who has his website on air and there you can find the works in a beautiful catalogue raisonné and made by the artist himself. So most probably, the answer is that, the artist himself is the most ideal person. We have to go to the tea break now. And we have to -- yes, we have a tea break, don't we?

[applause]