FROM THE PRESIDENT
Nancy Moura Matthews

Unlike the Democratic Party, the CRSA is not rife with candidates seeking the presidency. Therefore, for the time being, I will continue in this role, ever hoping that some new, energetic person will come forth. And, if the office of president sounds too onerous, we can always use volunteers to plan programs, contribute to the newsletter, and start on-line discussions on topics of interest to the members.

This spring there will be three CRSA-related events (see “CR Programming Reminders”). Tina Dickey will lead a discussion about practical issues in writing catalogues raisonnés at our meeting in Seattle. Steven Manford has organized a panel discussion in New York between catalogue raisonné scholars and the auction houses. And Lisa Koenigsberg has organized a seminar on the catalogue raisonné for the NYU School of Continuing and Professional Education. Since the CRSA budget is minimal, it is especially important to point out that these events have been made possible without significant CRSA expense. Thanks to all who have helped make these possible: the CRSA members who are organizers and speakers, the College Art Association, the Dedalus Foundation, and Lisa Koenigsberg at NYU/SCPS. Special thanks goes to Scott Ferris, editor of the CRSA Forum, who has given our organization a voice.

We fervently hope that more CRSA members will step up to plan future CRSA projects and events. We especially need ideas and organizers for our annual session at CAA. Next year’s session at Atlanta (2005) will be a short session (hour and a half) and we hope someone will come forward with a topic and possible speakers. For the following year (2006) there is time (deadline in September 2004) to submit a proposal to the CAA for a regular session. All ideas are welcome!

By Way of Introduction...

It has come to my attention that I don’t know who all of these artists are that we represent. Several are common names in the chronicles of art history but an overwhelming number are obscure. I would like to know more about those artists of whom I know so little. Who better to ask than a specialist, someone within our own ranks?

On a recent business trip to Richmond I discussed this matter with Touran Latham and asked her if she would start the ball rolling; she agreed, thankfully. (Touran and I share a common goal, locating a near legendary tri-portrait created by our artists, John Carroll and Rockwell Kent, and a third, as yet unknown artist.)

I would like to include an introduction in each of the upcoming issues of the CRSA Forum. I ask those who would like to write a brief statement to contact me. To qualify for this writing assignment simply ask a fellow art buff to describe your artist in detail, if they fail, you qualify. Ed.

John Carroll
Touran Latham

A neglected but significant figure in the annals of American art, John Carroll (1892-1959) has had a distinguished but stylistically divided career as an artist. He first attracted national attention with full-page colorful reproductions of his theatre personality portraits in Town and Country magazine, beginning with "Frank Bacon," as early as 1919.

(continued on page 2)

Figure 1. Portrait of John Carroll, with his painting, Idaho. Peter A. Juley & Son, ca. 1929. Smithsonian American Art Museum, Juley Collection.
Eldest of three children, Carroll was born in 1892, to Veda and Hur Carroll in Wichita, Kansas. By the time Carroll was 11, his family had settled in San Francisco, where his father purchased a farm and set up his own meat packing company. Having shown an early interest in drawing, it was then that Carroll began four years of art lessons at the Mark Hopkins School of Art.

He continued his training through night classes at the San Francisco Academy of Art from 1913-1915, while attending the University of California as an engineering student. His interest in engineering soon evaporated when, taken by paintings by Frank Duveneck exhibited at the San Francisco Fair in 1915, he resolved to become a professional artist. With this in mind, Carroll made his way to Cincinnati to attend Duveneck's classes at the Art Academy.

Carroll was still registered in preparatory classes in 1917 when his studies were interrupted by World War I. Carroll enlisted in the Navy the day the U.S. declared war. Before leaving Cincinnati in June, he married Inez Gill, a student at the Cincinnati Conservatory of Music.

While stationed in Washington, D.C., Carroll's first assignment was to prepare anatomical studies for a Navy manual. Later, in France, he made graphic drawings of the fleet in action during its operations between Brest and St. Nazaire.

Back from the war and broke, in the summer of 1919, Carroll took a temporary summer job as a medical illustrator at the Georgia State Sanitarium. Carroll's drawings, to be used in the study of Pellagra (a skin condition), took him far beyond the surface afflictions. His short-term exposure to different states of madness left him with a deep and lasting awareness of the "hidden things of the mind," as editor-publisher Egmont Arens described it. This exposure forever permeated the tone of Carroll's portraits.

Cincinnati gave way to New York when Carroll, done with studies and ready to begin his career as a painter, moved to the city. He stayed at the Holbein studios for several months—producing colorful theatre portraits—before settling in Woodstock. The Woodstock Art Colony gave Carroll an environment for success: receiving artistic patronage from George Bellows and Eugene Speicher, and facilitating his strong emergence as a painter. His first one-man exhibition was in 1922 at the Daniel Gallery, a New York gallery dealing in American avant-garde work. Carroll's life-long participation in national annual exhibitions germinated during this period. When he received the Purchase Prize at the Pennsylvania Academy of Fine Arts in 1924, he set off for Paris with Inez, spending the winter working in a studio in Montparnasse. (In the twenties Montparnasse was a crucial center for the development of modern art and literature.)

Carroll's recognition came early with numerous awards. He won first prize at the Pan-American Exhibition in Los Angeles in 1925, and his painting *The Man with the Guitar* (fig. 2) earned him an Honorable mention at the Carnegie International Exhibition in 1926. He taught for a year at the Art Students League before a Guggenheim fellowship (1927) enabled him to travel throughout Europe and set up a studio in Paris. His work from this period put him in the forefront of American modernists; his subtle interplay of geometrical planes, whether in landscape, portraiture, or still life, reflect principles shared by the School of Paris.

On his return, the Frank Rehn Gallery in New York, who offered works by notable American artists such as Charles Burchfield, Edward Hopper, Rockwell Kent and Reginald
Marsh, began to represent him. Rehn provided Carroll with numerous, successful one-man exhibitions.

In 1930 Carroll was appointed head of the painting department at the Detroit Society of Arts and Crafts. His move to Michigan from New York marked a breaking point both in his personal and professional life. At a time when there was growing friction between the realists and the adherents of the School of Paris, Carroll changed his style, against the advice of his colleagues. Denouncing his past work and adopting a style free from any "isms," he proclaimed himself an independent, a non-conformist.

The painting that signifies his break from the past, titled *Sleeping* (fig. 3), is a 1934 portrait of his muse and model, Georgia Finckel—the woman he married two years later. The painting was exhibited at the 1934 Biennial Exhibition at the Whitney Museum of American Art, and was also included in the "Forty-eight American Pictures of the Year" exhibition (NYC). It is this style and period of work for which Carroll is best known today. His subjects were delicate, elongated, ethereal figures in silvery tones, distorting the classical rules in the spirit of El Greco.

Carroll’s success in Detroit was enormous. He became the most sought after portrait painter, particularly of society women. He painted three murals for the De-troit Institute of Art and was the recipient of many awards including the (Scarab Club) Gold Medal (Detroit Inst. Art) in 1936. He exhibited prolifically throughout the country, and on occasion, internationally.

Carroll returned to New York in 1944, teaching once again at the Art Students League, where he remained until 1955. He was elected Academician at the National Academy of Design in 1950, and in the same year the Metropolitan Mu-seum of Art purchased his painting *Spring Bonnet* (now deaccessioned).

He served as Juror for many prestigious institutions, including the Carnegie Institute, Albany Institute of History and Art, Butler Institute of Art, and the Virginia Museum of Fine Arts.

Carroll lived in Chatham, New York, where he had purchased a house in 1934. He died in nearby Albany in 1959.

His work is included in the permanent collections of the Detroit Institute of Art, Honolulu Academy of Arts, Pennsylvania Academy of the Fine Arts, Toledo Museum of Art, Whitney Museum of American Art, and the Yale University Art Gallery, among others.

© Touran Latham

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Fig. 3. *Sleeping*, 1934. Oil on canvas, Peter A. Juley & Son Photographers.

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Fig. 2. *The Man With the Guitar* ca. 1924. Oil on canvas. Wm. McKillop Photographer.
CRSA Programming
Reminders

CRSA Meeting in Seattle

Topic for Annual Meeting

This reprint from the Autumn 2003 issue of CRSA Forum is a reminder for those of you who will be attending next month's meeting. Ed.

The CRSA annual meeting will take place, as usual, during the College Art Association conference which will be held from February 18 to 21, 2004 in Seattle. Our meeting has been scheduled for Saturday morning, February 21, at 8 am so as not to conflict with any sessions. Rather than having a panel or any formal program, we will have an information sharing session as proposed by Tina Dickey, editor of the Hans Hofmann catalogue raisonné. She has suggested that we discuss the following research issues:

1) How do we advertise and network to turn up long lost works of art?
2) How do we get access to gallery and auction house records?
3) Mass mailings: whom and do they work?
4) What other methods can be used as needed? (i.e. tracing the heirs: starting with a name in the records, trace it through the obituaries and the internet white pages)
5) Is there an ideal order in which research strategies should be employed over the course of a catalogue raisonné project?

For those unable to make the meeting, Tina has agreed to write up our discussion for the next newsletter. We will also be glad to have input on these research issues on our list serve. If you have not subscribed, or if you aren't sure if you have or not, follow these steps:

* Send a new e-mail message to LISTPROC@BAYLOR.EDU and in the body of the text, type Subscribe CRSA-L your name (e.g. Subscribe CRSA-L Nancy Mathews).

* Once you have subscribed, you will receive a welcome message including instructions for unsubscribing.

* To send a message to all the subscribers of the CRSA list serve, address the e-mail to CRSA-L@BAYLOR.EDU. Your message will automatically be distributed to everyone on the list.

CRSA Event Scheduled for 17 March 2004

The Scholar And The Auction House: Working Toward Working Together

An update to the proposal in our last issue. Ed.

Time: 7:00 Wednesday evening, March 17, 2004
Location: The Dedalus Foundation, 555 West 57th St., Suite 1222, New York City

The Catalogue Raisonné Scholars Association, an affiliated society of the College Art Association, is organizing an evening panel discussion to bring together catalogue raisonné scholars and auction house specialists. Our ambition is to provide a forum for auction houses and scholars to create a better dialogue and establish guidelines for mutually beneficial exchanges. Although our end results are different, our paths converge along the way.

Each speaker will present the situation from their unique perspective, discussing the specific benefits each receives from the scholar/auction house relationship and the ways the exchange can be improved. The panel will be made up of four catalogue raisonné scholars and four specialists from the auction houses. [At press time the confirmed speakers include Neil Printz, Amy Baker Sandback, Joachim Pissarro, David Silcox and Scott Ferris.] A wide range of subject areas and experiences will ensure a balanced and productive forum. From this discussion, we hope to achieve greater understanding on both sides and find ways of overcoming common problems. Each speaker will be allocated five minutes to speak to key issues. Though a short speaking time, we expect that these many viewpoints will provide for a stimulating question and answer period.

The event is being presented without an admission fee, making the event accessible to all.

The Dedalus Foundation has generously offered to host us in their midtown offices. Founded by the artist Robert Motherwell, the Foundation fosters public understanding of modern art and modernism by facilitating and supporting scholarly research, education, publications, exhibitions, and museum collections in this field.

Given the importance of the catalogue raisonné today we hope this event will be the first in a series of new CRSA programs. We hope you will join us!

RSVP to Steven Manford, CRSA Programs Director, s.manford@utoronto.ca

NYU. THE CATALOGUE RAISONNÉ: A SEMINAR

The NYU School of Continuing and Professional Studies is offering a seminar on the catalogue raisonné on Saturday, April 17 and Sunday, April 18, 2004. The following description can be found in the on-line course catalogue:

An increasingly powerful force in the scholarly world and in the marketplace, the catalogue raisonné, "a book that lists all known works by an artist" is considered in an historical and current context. Three important recently completed case studies are examined: Prendergast, O'Keefe, and Remington; as are ongoing projects: Motherwell, Sargent, and Rayographs. We grapple with legal and ethical issues: the dealer sponsored catalogue raisonné; the interrelationship between opinions, market values, and
the law; and research methods and confidentiality. The "living catalogue raisonné" is also addressed: artists and the documentation of their own works. The influence of technology and the future of the catalogue raisonné is also addressed.


On Saturday evening, following the day's lectures and panels, there will be a reception at Adelson Galleries, 25 East 77th Street on the third floor (in the Mark Hotel).

For further information and a special discounted rate for CRSA members, please contact Lisa Koenigsberg, Director, Programs in Arts, (212) 998-7137; lisa.koenigsberg@nyu.edu or Patrick Vega at (212) 998-7136; pav3822@nyu.edu.
(http://www.scp.sny.edu/departments/course.jsp?catld=11&ourseld=41953)

**PUBLICATIONS**

George Inness and The Visionary Landscape by Adrienne Baxter Bell (see below).


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**Book Reviews**

**Library Journal review of George Inness and the Visionary Landscape**


**And the New York Times on the Exhibition**. (9/26/03)

American landscape painting in the mid 19th century came to embody the desires and hopes of a young and growing nation. In particular, the so called Hudson River School of Painters became recognized as practitioners of the first truly national style of painting. Two new exhibition catalogs explore aspects of 19th century American landscape painting from distinctly different viewpoints. George Inness and the Visionary Landscape accompanies an exhibition organized by the National Academy of Design Museum and is skillfully written by the show's guest curator, A Ph.D. candidate in art history at Columbia University. Bell concentrates on Inness's (1825-94) aspiration to "resolve" theology into the "scientific form" of landscape painting. Bell examines Inness's highly intellectual ideas of landscape painting and distills them down, examining several major influences: the teachings of Emanuel Swedenborg, Luminism, consciousness and stream of thought theories, and the science of geometric shapes and patterns. Bell's essay and catalog entries are fresh and illuminating, and the exhibition's 40 paintings from Inness's mid to late career are beautifully reproduced.

Roberta Smith reviewed the exhibition for the New York Times (9/26/03). Regarding Adrienne Baxter Bell's contribution she wrote:

"If you are half willing, the National Academy show will take your breath away.

It is the work of Adrienne Baxter Bell, a doctoral candidate in art history at Columbia University. Formalism is not a dirty word in her vocabulary; she writes in refreshing plain English, without any of the jargon or the ad hoc gerunds—like 'privileging' or 'emblemizing'—favored by art historians.

"She has a firm, accessible grasp of the mystical conception of a God-haunted landscape that inspired the artists, writers and entrepreneurs of 19th century America, and is as adept at parsing Inness's extraordinary paint surfaces as she is at explaining his immersion in the ideas of the religious thinker Emanuel Swedenborg. Her goal is to show how these elements come together in this artist's work. Swedenborg's belief that everything in nature is a reflection of God's immanence—which infuses the world with a 'living motion' that can open the individual to spiritual 'influx'—was one of the underpinnings of Inness's landscapes, whose merging forms and liberated brushwork have a living motion of their own."

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**List Serve Chat**

Until I moved through a couple of internet servers this autumn, I followed the exchanges between Tina Dickey and Jerry Saltzer on our list serve. For those of you not online here is what was ex-changed. Ed.

11/4/03, Tina Dickey wrote:

A significant number of major museums no longer make transparencies, and some will only provide digital imagery. But the general opinion voiced at the IFAR con-
ference in NY in 2001 seemed to be that CR editors should not collect and submit digital images for publication because:

Tina [Jerry Saltzer writes].

Here are some opinions from a technology perspective.

My overall take is that the problems you describe are not technological, they may be more problems of interface with publishers, some (perhaps many) of whom are exceptionally conservative.

1) Digital images could not be color corrected.

This one seems overstated. The tools available, both automatic and manual, for color correction of digital images are extensive. In the proper hands, those tools can make almost conceivable color adjustment.

There is a problem that color adjustment requires quite a bit of experience to do right (but that is true of slides and negatives, too). Also, the monitor on the average desktop computer has not been calibrated, is operating under uncontrolled lighting conditions, and the software required to propagate color management all the way from original scan to final print is often not in place. But the tools and color management software are available at reasonable cost. I’m not so sure about availability of experience.

2) There was not yet a standard format.

One area that was a problem but that is now better standardized is that many scanners and digital cameras now include an ICC color profile as part of each image that they produce. That was a gap in color management that is now usually filled.

Another potential concern for standardization is compression—there are a lot of different compression schemes. However, if one takes a modest amount of care to choose only formats that use reversible compression schemes, it should always be possible to reconstruct the original bit-image scan many years later and convert that bit image to whatever standard format and compression scheme is most popular at the time. So I find this concern not particularly worrying. (A problem here may be that a conservative publisher may have adopted, as its own standard, a format that is not widely used or that breaks the color management chain.)

3) The amount of images collected by a CR can lead to problems in terms of storage and organization.

Storage: I believe that the technology of hard disk drives has largely defused that problem. For a few hundred dollars you can buy a hard drive (plus a second one for backup) that holds 200 gigabytes. The very highest resolution scans don’t usually exceed 100 megabytes in size, and realistically most are 10 megabytes or less. So on-line disk space just isn’t much of an issue any more.

Organization: You do have to spend some time getting organized if you have 20,000 scanned image files, but some version of that same observation is also true if you have 20,000 prints, slides, and negatives in file cabinets. I personally think that the computer need not hinder, it can help in getting organized.

4) New technological revolutions can occur during the huge time lag involved in CRs, between when an image is received and the publication date.

That is probably the most serious problem. Someone sends you a 1 megapixel 24-bit scan, and when you are ready to publish nine years later, the publisher tells you that anything less than 100 megapixels with 48 bits per pixel doesn’t meet their quality threshold. But that problem is really technology creep, rather than revolution.

On the other side, scanning technology now matches or exceeds the capability of film. Some years ago, Eastman Kodak reported that all of the information on an absolutely top-quality 35 mm slide or negative (which is rare to find) can be completely captured with a 24 megapixel 40-bit scan. But that level of information capture has been approximately the specification of professional negative and slide scanners for some years already, and even low cost amateur slide scanners are starting to approach it.

One observation that seems to apply here is that I don’t recall seeing a CR in which all the photographs match the quality of the best photograph. There is usually some painting for which the only existing image is a slightly-out-of-focus 3×5 snapshot from 1935, before the painting was lost in a fire. The practical solution is to go with the best image you can get your hands on. At this point, most digital images are already several notches better than the worst image in the collection, and many are comparable in quality to the average 35 mm slide. If the technological revolution (or the accumulated technology creep) makes obsolete the images of the five or ten paintings you really want to highlight, it may be worth going back for a newer image (much like paying extra for a medium-format transparency). But for the bulk of the photographs in a CR, I
don't see technological revolution—or creep—as the biggest problem.

My questions to the members of CRSA:

1) Have the above problems been solved recently? A technological revolution was foreseen some years ago, in which bitmaps would be replaced by a fractal form of imaging, and this could conceivably resolve both problems—has this revolution recently occurred?

No, as far as I know, fractals are still a research project. What has happened instead is that the cost of storing the original bit maps has dropped by a factor of two every year (the cumulative factor since 1980 is 16 million), and it continues to drop at that same pace, so the impetus to develop fractal technology isn't nearly as strong as it was just a few years ago. And any rationale to use lossy [?] compression for archival images has largely disappeared, too.

2) What are your own policies on accepting digital images instead of transparencies?

I have no problem accepting digital images. I do try to make sure that they come with embedded ICC profiles. But my delivery mechanism is a web site, not a printed book, so my position may be unusual.

3) If the general opinion turns out to be that we, as CR editors, should continue to resist digital imagery, and if we face a serious problem in convincing museums, galleries, and collectors to submit transparencies instead of digital imagery, could we issue a statement as a group that will be more effective than our individual requests?

That may be an uphill battle, considering the progress that digital photography is making. Already, a majority of images are born digital, not scanned. I don't know if that claim applies to museum photography studios, but it is certainly true for amateur photography, and it is gradually happening in professional photography. So, the choice may often be to accept a digital image or not have a photo of the painting.

My views are strongly colored by coming from the world of computer technology. People with different backgrounds will probably have quite different perspectives, and it will be interesting to see what other responses your questions elicit.

JerrySaltzer http://mit.edu/Saltzer

The following entry from Tina Dickey is the last that I received on this topic. If additional exchanges were made then I can include these in the next issue of the CRSA Forum. Ed.

Dear Colleagues,

I'm grateful for Jerry's response, and also for those who have responded privately. I'd like to hear from more of you about this issue. [For the benefit of those members who are not online, so would the Forum!]

To summarize what I'm finding so far:
1) The fractal revolution has not happened, and might not be necessary due to the new ease of storage on hard drives.
2) Publishers do not have a universal standard format.
3) The information in a top quality 35 mm slide can be commonly captured by professionals and some amateurs in a 24 megapixel 40-bit scan.

My questions to the list:

1) Are any of you currently working with publishers, and could you share their views on digital with us? Would they be willing (and allowed) to join the list for this discussion?

2) Are we, as a group, predominantly planning to publish our CRs in books?

And my questions for Jerry and others with a strong involvement in current computer technology:

3) Exactly what does “high resolution” mean in megapixels and bits per pixel?

4) Is it possible to capture, in digital, the information in a 4x5 transparency, and if so, what would that resolution be in megapixels and bits per pixel?

5) What is a good format with reversible compression scheme called? Jpeg? Others?

My concerns:

Accepting digital images because everyone else is, or because we should take whatever images we can get, may be a practical solution but this is not the best situation in the face of the technology creep and the lack of standardization.

Should we be forced to accept digital imagery, I hope we can establish and publicize an acceptable format, and keep each other up to date on developments in digital imagery.

If we as a group find it necessary to take a stand on digital imagery, let's do it by spring, or we'll be forced into a corner by the general wave of the future (or will it be the wave called the standardization of error?).

Helpful information I've uncovered
this week:
1) You can have transparencies made from a digital file (doesn’t this mean that digital can equal a 4x5 transparency?)
2) You should request a color scale and gray scale to be included in every shot to allow for color correction.

Yours,
Tina Dickey, Editor
Hans Hofmann Catalogue Raisonné

Queries

Is there an “industry standard,” so to speak, regarding the treatment of paintings that have been painted over other paintings? One [CR] number, two images: or two separate numbers? These are cases where the under paintings are known by archival photography or reproduction and are verified by x-radiography. I’d love to hear how others are handling this problem.

Christine B. Podmaniczky,
N.C. Wyeth Catalogue Raisonné Project
cpodmaniczky@brandywine.org

Editor’s Notes
Scott R. Ferris

In the “List Serv Chat” Jerry Saltzer asks the CRSA membership (question #3), “could we issue a statement as a group that will be more effective than our individual requests?” And in the “My Concerns” section of Tina Dickey’s comments she makes another reference to us, the CRSA, the group, by stating, “If we as a group find it necessary to take a stand…” It all sounds so refreshing to me.

We are a group, a “society,” and I am pleased that Steven Manford and Nancy Mathews have, in producing the upcoming “Toward Working Together” meeting with auction houses, taken a step forward in pronouncing our organization. Why should we struggle by ourselves for the simplest of progress when we can act as a society? Amen. Ed.

Membership List

Members, please check your personal data and make sure all information is correct. Let me know directly, as well as updating Nancy Mathews, that “cc.” slot works wonders if changes need to be made! As usual, there are a number of additions and corrections in this list. And, at the suggestion of one of our members (Touan Latham), I have created an alphabetical listing of artists and services that our members specialize in (in addition to our existing alphabetical list of members).

ARTISTS:

ALEXANDER ARCHIPENKO  
(see Alexandra Keiser)

JOHN BALDESSARI  
(see Sharon Coplan Hurowitz)

THOMAS HART BENTON  
(see Henry Adams)

HARRY BERTOIA  
(see Mary Thorp)

PAUL BRIL  
(see Louisa Wood Ruby)

JAMES BROOKS  
(see Meg J. Perlman)

CONSTANTINO BRUMIDI  
(see Barbara A. Wolanin)

THEODORE EARL BUTLER  
(see Patrick Bertrand)

PETER CAIN  
(see Eileen Costello)

ALEXANDER CALDER  
(see Alexander S. C. Rower)

ARTHUR B. CARLES  
(see Barbara A. Wolanin)

JOHN CARROLL  
(see Touan Latham)

MARY CASSATT  
(see Nancy Mowll Mathews)

PAUL CEZANNE  
(see Jayne Warman)

SAINT CLAIR CEMIN  
(see Joy L. Glass)

FREDERIC EDWIN CHURCH  
(see Gerald L. Carr)

CHARLES CARYL COLEMAN  
(see Adrienne Baxter Bell)

GUSTAVE COURBET  
(see Sarah Faunce)

FREDERICK CROWNINGSHIELD  
(see Gertrude Wilmers)

FRANCIS CUNNINGHAM  
(see Valerie Mendelson Moylan)

LEONARDO DA VINCI  
(see Patricia Trutty-Coohill)

PIERRE PUVIS DE CHAVANNES  
(see Aimee Brown Price)

TAMARA DE LEMPICKA  
(see Alain Blondel)

MARIA OAKEY DEWING  
(see Susan A. Hobbs)

THOMAS W. DEWING  
(see Susan A. Hobbs)

EDWIN DICKINSON  
(see Helen Dickinson Baldwin)

ARTHUR WESLEY DOW  
(see Nancy Green)

MABEL DWIGHT  
(see Susan Barnes Robinson)

KERR EBY  
(see Margaret D. Hausberg)

LYONEL FEININGER  
(see Achim Moeller)

ERNEST FIENE  
(see Jeffrey Coven)

SAM GLANKOFF  
(see Wendy Snyder)

ROBERT GOODNOUGH  
(see Ellen J. Epstein)

ASHILLE GORKY  
(see Melvin P. Lader)

J. J. GRANDVILLE  
(see Clive F. Getty)

CHAIM GROSS  
(see April J. Paul)

KEITH HARING  
(see Julia Grau)

MARSDEN HARTLEY  
(see Gail Levin)

ROBERT HENRI  
(see Valerie Ann Leeds)

HANS HOFMANN  
(see Tina Dickey)

KATSUSHIKA HOKUSAI  
(see Roger Keyes)

WINSLOW HOMER  
(see Abigail Booth Gerds)

EDWARD HOPPER  
(see Gail Levin)

HENRI GABRIEL IBELS  
(see Magda Le Donne)
ROBERT INDIANA  
(see Elizabeth A. Barry)  
GEORGE INNESS  
(see Michael Quick)  
JASPER JOHNS  
(see Roberta Bernstein)  
VASILY KANDINSKY  
(see Vivian Endicott Barnett)  
ROCKWELL KENT  
(see Scott R. Ferris)  
PAUL KLEE  
(see Josef Helfenstein)  
LEE KRASNER  
(see Ellen G. Landau)  
JOHN LEWIS KRIMMEL  
(see Milo M. Naeve)  
JACOB LAWRENCE  
(see Michelle DuBois)  
ERNEST LAWSON  
(see Valerie Ann Leeds)  
WILLIAM ROBINSON LEIGH  
(see Deborah White)  
ROY LICHTENSTEIN  
(see Jack Cowart, Justine Price, Yolande Trincere)  
WILLIAM MACMONNIES  
(see E. Adina Gordon)  
UGO MALVANO  
(see Anna Malvano)  
MARCELLO  
(see Caterina Y. Pierre)  
ALFRED JACOB MILLER  
(see Deborah White)  
DAVID B. MILNE  
(see David P. Silcox)  
LASZLO MOHOLY-NAGY  
(see Hattula Moholy-Nagy)  
EDWARD MORAN  
(see Joseph Carlton)  
THOMAS MORAN  
(see Phyllis Braff, Melissa Webster Speidel)  
ROBERT MOTHERWELL  
(see Jeremy Melius, Joachim Pissarro)  
EDWARD MUNCH  
(see Gerd Woll)  
BARNETT NEWMAN  
(see Heidi Colman-Freyberger)  
ISAMU NOGUCHI  
(see Neil Printz, Bonnie Rychlak)  
GEORGIA O'KEEFFE  
(see Doris Bry, Barbara Buhler Lynes)  
STEPHEN PARRISH  
(see Rona Schneider)  
LILLA CABOT PERRY  
(see Pamela Moffat)  
FRANCIS PICABIA  
(see Pierre Callet, William Camfield)  
CAMILLE PISSARRO  
(see Joachim Pissarro)  
CHARLES A. PLATT  
(see James B. Atkinson)  
JACKSON POLLOCK  
(see Francis O'Connor)  
FAIRFIELD PORTER  
(see Joan Ludman)  
EDWARD POTTHAST  
(see Mary Ran)  
MAURICE PRENDERGAST  
(see Nancy Mowll Mathews)  
WILLIAM RANNEY  
(see Sarah Boehme, Julie Coleman)  
MAN RAY  
(see Steven Manford)  
HANS REICHEL  
(see Deborah Browning Schimek)  
FREDERIC REMINGTON  
(see Sarah Boehme, Julie Coleman, Laura Foster, Emily Ballew Neff)  
THEODORE ROBINSON  
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