THE ADVANTAGES (AND CHALLENGES) OF PUBLISHING DIGITAL CATALOGUES RAISONNÉS

DAVID GROSZ
PRESIDENT, ARTIFEX PRESS
Why create a digital CR?

– You can search the catalogue.
– You can correct and update the information.
– You can produce the CR more economically.
– You can distribute the CR more widely.
– You can more effectively catalogue performance and time-based art.
– Everyone uses a database to research a CR, so why not make the CR a database itself?
Challenges of digital publishing

- Prestige and collectability of books
- Perceived authority of unchanging information
- Digital preservation
- The cost and time savings only extend to the publishing process
Component 1: Software

PRIVATE DIGITAL ARCHIVE

PUBLISHING WORKFLOW

PUBLISHED CATALOGUE RAISONNE
A research and archive tool for private use
A publishing tool to create CRs for the public
Inscription: Private Archive

"FRANK"
1969
7' x 9'
acrylic on canvas
Inscription: Published Catalogue

Chuck Close

Catalogue Raisonné Index

Back to Search Results

1 of 1 works

1 of 8

View: Large | All Images

Frank

1969
Acrylic on gessoed canvas
108 x 84 in. (274.3 x 213.4 cm)
Verso, lower right: "FRANK" / 1969 / 7' x 9' / acrylic on CANVAS
Verso, lower left: HANG 6" - 8" off / FLOOR
Catalogue #PA 1969.01
Component 2: Research and publishing program

- Museum Curators
- Art Historians
- Archivists
- Librarians/Information Specialists
- Art Publishers
- Web Developers
- Graphic Designers
Some basic facts about Artifex Press

3 Published CRs
Chuck Close
Jim Dine
Tim Hawkinson

15 CRs in prog
Carl Andre
Tara Donovan
John Hoyland
Robert Irwin
Sol LeWitt
Agnes Martin
Niki de Saint Phalle
Lucas Samaras
Frank Stella

Data Management
Unlimited image capacity
- 45,000+ so far
Ruby-on-Rails/
Mongo DB
CDWA Lite
AAT vocab
What changes when you go digital?

- How the catalogue is produced
- How the catalogue is distributed
- How the catalogue is read
- A new publishing paradigm
IMAGE GALLERY

CHUCK CLOSE
AGNES MARTIN
SOL LEWITT
Big Nude

1967
Acrylic on gessoed canvas
117 x 253 1/2 in. (297.2 x 643.9 cm)
Catalogue #PA 1967.01

PROVENANCE
Collection of Jon and Mary Shirley, Medina, Washington
 PaceWildstein, New York
 The artist

EXHIBITION HISTORY

PUBLICATION HISTORY
It took me a long time to look at anything as long as it takes me to read a poem. It was Alice Notley, the poet, who sent me to a de Kooning exhibition and said, "All right, stand in front of the painting until you write a poem. Then after that, you can feel free. You can go to the next one and do that." That taught me to look at something that long. That's what I would like the rhythm to be in this book. If you're used to looking at
Cindy
2000
Deckerretype
Image: 8 1/2 x 6 1/2 in. (21.6 x 16.5 cm)
Verso, in permanent marker: signed, titled, and dated
Made in association with Jerry Spagnoli, New York

Catalogue #DG 2000.02
• Audio and Video Archive

VIDEO On Set: They Made New York (Chuck Close Remembers SoHo)
Times Magazine Video, September 10, 2015


Directed by Amos Poe
Edited by JR Skol
Photography by Richard Renaldi

VIDEO Exposition Icônes Américaines: Les portraits géants de Chuck Close
Anonymous TV, August 2015

Bruno Ely (Director of Musée Granet, Aix-en-Provence) discusses Close’s works in the exhibition, Icônes Américaines (Masterworks from SFMOMA and the Fisher Collection).

AUDIO US Artist Chuck Close on Learning to Paint Again
BBC World Service Outlook, July 7, 2015

Interview by Andrew Purcell

VIDEO “New York Artist Chuck Close Describes Painting Portraits ‘Face Blind.’”
ABC News Australia, November 28, 2014

Interview by Sadika Koiduff
Video courtesy Museum of Contemporary Art, Sydney
Untitled #4

2003
Acrylic and graphite on canvas
60 x 60 in. (152.4 x 152.4 cm)
Signed and dated, on the reverse: a.m./ 2003

Catalogue #2003.006
Sol LeWitt Wall Drawings

CATALOGUE RAISONNÉ INDEX
Wall Drawing #597
Complex forms with India ink washes superimposed (A-D)

India ink wash
First drawn by: Andrea Marescotti, Aldo Scarpa
First installation: Ugo Ferranti, Rome
February 1989

Wall Drawing #597 (Fig. A) at Ugo Ferranti, Rome, 1989
Seven cubes with color ink washes superimposed, September 1998
Sol LeWitt Wall Drawings

Viewing 2000 - 2009

1-40 of 79 works

Wall Drawing #879A
Loopy Doopy (black and white)
January 2000

Wall Drawing #901A
Color bands and black split. The wall is divided...
January 2000

Wall Drawing #935
Color bands in four directions
January 2000

Wall Drawing #936
Color arcs in four directions
January 2000

Wall Drawing #958
Splat
November 2000

Wall Drawing #971
Isometric forms (outlines) (A-D)
April 2001

Wall Drawing #969
Uneven circle
April 2001

Wall Drawing #993
Color geometric form (outline)
August 2001
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