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Landscape Painting: Anna Baar Plommer

Bring Your Thing: Agnes Road show

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SPEAKERS

Anna Holmes, Suzanne van de Meerendonk, SJ

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TRANSCRIPT

SJ: It was in my great-grandmother's apartment or my grandmother's apartment. And, you know, as a kid, you just have a sense of these luxurious objects without knowing anything about them or, unfortunately, asking questions.

Anna Holmes: We think of it later, don't we, to ask those questions? Yeah.

SJ: And my parents are European. My mother was born in Hungary and then moved to Vienna. And my great-grandfather was a person who liked to collect fine objects, including museum objects. Unfortunately, you know, wars one and two, they have a way of changing things. And then they moved to Canada in the 50s, and I just grew up in a house full of really beautiful objects and paintings.

AH: Lucky you.

SJ: And this is one of them. And I think my grandmother gifted this to me 30 years ago.

AH: That was nice of her.

SJ: And I don't know anything about it.

Suzanne van de Meerendonk: So, and we're talking about the stamp that you see over here. So it's even nicer to see it in person. It's a little bit more easy to read. But you see here, the Bundesdenkmalamts [foreign word spoken]. So it just means that it was released for export by the Bundesdenkmalamts. It was the government sort of body in Austria that approves export licenses.

SJ: It says [foreign word spoken] it looks like, [foreign word spoken].

SvdM: It's likely the subject.

SJ: Yeah. The place.

SvdM: I was wondering, there is an Austrian landscape painter called Anna Plommer.

Speaker1: Right.

SvdM: Which we could research if, you know - This is typically, you know, it's not the same as an artist's signature, which is a little bit more helpful to identify an artist. Sometimes inscriptions on the verso can indicate what at one point someone thought that the artist was.

AH: And there is I think possibly a signature there.

SvdM: Yeah, that also says Anna Plommer.

AH: Anna Plommer.

Speaker1: It definitely -- Good eye.

AH: Can you see that? Beautiful. A-m.

AH: A-m

SvdM: Or a B because she used Anna Baar Plommer. She was married. But it is with two M's there. Yeah. So --

SJ: Great.

SvdM: I like that it's a woman artist.

SJ: Yeah. It's great.

SvdM: Yeah. You know, they always receive the same appreciation. And I think there's a lot of, you know, women artists revival happening.

AH: There's certainly a lot of interest in female artists, as there should be.

SJ: Yeah. Well, [foreign word spoken] is one [foreign word spoken] and there's other [foreign word spoken]. It's a different [foreign word spoken]. So, again, I can ask my mother about, you know, if we can discern the writing, maybe we can even look it up on a map and find the -

AH: Narrow it down. Yeah. Yeah definitely.

SvdM: Do these things matter in the art market? Do people like to have it?

AH: Yeah they do. You know, I think people like to have the whole story, all the details. It's just more interesting, isn't it, to have all of that together. Yeah. So, yeah, it'd be nice to sort of figure out a little bit more and to get you a value in terms of, you know, what her market is like at auction too.

[Music]