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ANTIQUES AND THE ARTS WEEKLY • 5 CHURCH HILL RD • BOX 5503 • NEWTOWN, CONNECTICUT, 06470 • SPRING 2023



A Pair Of Corot Rediscoveries



"Vallée aux environs de Dardagny" by Camille Corot (1796-1875), circa 1850-60, oil on canvas, 9¾ by 15¾ inches.

BY MARK MURRAY NEW YORK CITY — This spring at the gallery, Mark Murray Fine Paintings is exhibiting two landscapes by Jean-Baptiste Camille Corot (French, 1796-1875) which have recently been rediscovered after being untraced for generations. The Corot authority, Claire Lebeau, has confirmed that these paintings correspond to their respective entries in *L'Oeuvre de Corot*, the 1905 catalogue raisonné prepared by Alfred Robaut and Étienne Moreau-Nélaton, which is the cornerstone for Corot research.

In 1897, Claude Monet wrote, "There is only one master here — Corot. We are nothing compared to him, nothing." And in 1883 Edgar Degas said of Corot, "He is still the strongest, he anticipated everything." The reverence expressed for the work of Corot by later artists, particularly the Impressionists, has been examined extensively by art historians. Corot's work had a profound influence on artists as various as Delacroix, Courbet, Daubigny, Renoir, Cezanne, Van Gogh and Picasso.

The first of this pair of rediscovered landscapes, "Vallée aux environs de Dardagny," was likely painted in the summer of 1852, when Corot shared lodgings with his friend and fellow painter Charles Daubigny. According to Alfred Robaut, Corot's neighbor and biographer, Corot painted this work while in the company of Daubigny, sketching in the Dardagny region. Corot presented the painting to Daubigny as a gift, a fact that it is confirmed by an inscription on the reverse by Daubigny's son, the artist Karl Daubigny. His younger admirer, Daubigny, wrote of Corot in July

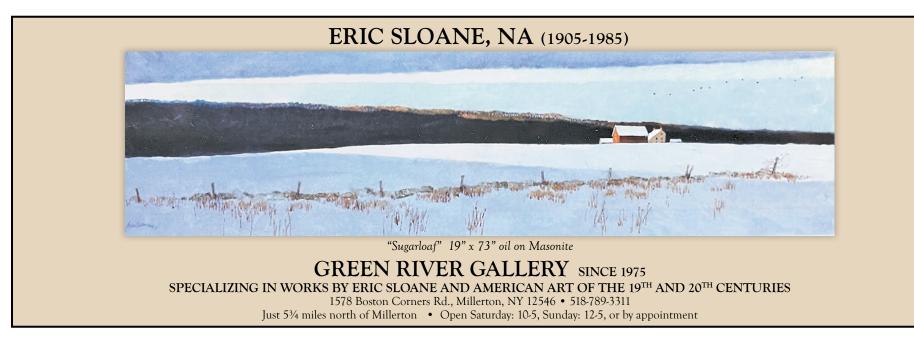


"Souvenir d'Ault," by Camille Corot (1796-1875), circa 1871-72, oil on canvas, 13 by 16¾ inches.

1852, "He's a perfect Old Man Joy, this Father Corot." The two artists became firm friends and would collaborate on several important paintings during their careers.

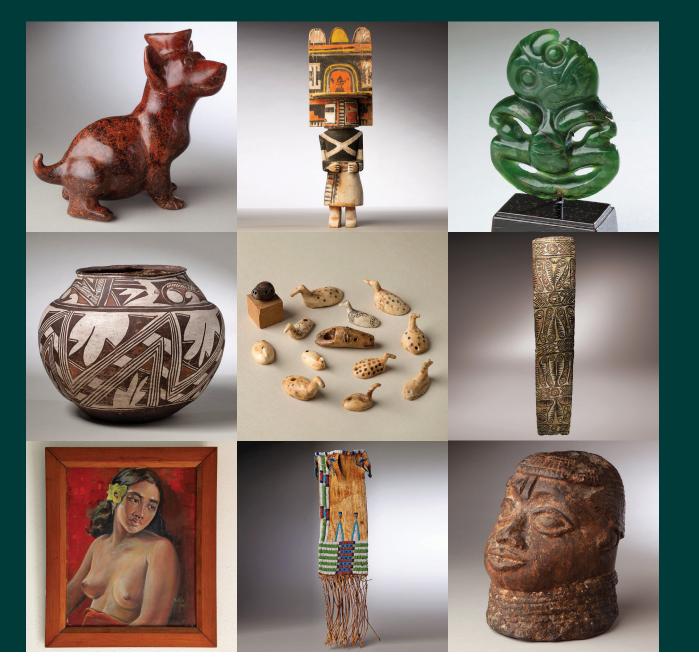
The second work, "Souvenir d'Ault," dates from the early 1870s, and is characteristic of his later, freer poetic landscapes. Théodore de Banville wrote of Corot, "This is not a landscape painter, this is the very poet of landscape...who breathes the sadness and joys of nature." As Gary Tinterow writes, "During the 1860s and 1870s the vehicle for these sentiments was often a souvenir, the reminiscence of a particular place that Corot distilled into a picture. Sometimes based on a plein air sketch,...sometimes invented wholly in the studio,...Corot's souvenirs are more often than not suffused with a silver light that seems to result from the filtering of images through his memory" (Gary Tinterow, ed., *Corot*, exhibition catalog, Metropolitan Museum of Art, New York City, 1996, p. 262). This particular painting has the distinction of having been acquired just a few years after it was painted by his devoted friend and biographer, Alfred Robaut.

Mark Murray Fine Paintings is at 159 East 63rd Street. For additional information, www.markmurray.com or 212-585-2380.



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Oceanic Artifacts With Mark Blackburn

HONOLULU, HAWAII — Of all the art that I have ever handled I have to say Oceanic is my favorite, with Polynesian being the area I personally collect, owning the world's largest privately held collection. Consisting of the three main island groups: Micronesia, Melanesia and Polynesia, it covers more than 317,000 square miles with 10,000 plus islands. Without counting New Guinea, the objects from these islands are quite scarce and are not often encountered in the marketplace. Hence, they represent an area of great interest, with Europeans being the major collectors in the field. My personal interest in Oceanic



Hei Tiki, Eighteenth Century, 3¼ inches high, 2½ inches wide. Provenance: Private collection, Brussels, London trade.



Gilbert Island shark tooth sword, Nineteenth Century, 21³/₄ inches high, 3 inches wide. Provenance: Private collection, Honolulu, Hawaii; Tribalmania, Half Moon Bay, Calif. (September 3, 2011); Dave DeRoche, Piedmont, Calif.

art was sparked when I took a flight through the islands on the legendary Pan Am Airways in the early 1970s. This journey basically changed my life forever by stoking a passion which has grown stronger through the years with numerous visits to even the remotest of islands.

Of course, I would have to say New Zealand is my favorite island group with more than three dozen visits over the last couple decades. The art of the Maori is not only complex with deep spiritual value and "mana" but has significant importance in the canon of world art. In my opinion, Maori artifacts are deeply undervalued: they can be obtained for a few thousand dollars up to hundreds of thousands of dollars for top masterpieces. For instance, the hei tiki, which is one of the most recognizable of artifacts and which I have on offer below for \$24,500, is a great one with good form, color and wear. An important jade pendant in today's Maori culture, hei tiki are sought-after worldwide.

Another very exciting item from Micronesia is a rare Gilbert Island shark tooth weapon which was deadly in battle when needed. Priced not for a lot of money, this piece is crafted of very hard wood, which is unusual in itself.

Lastly there is a beautiful, stone-carved Hawaiian bowl or calabash, which is treasured as an heirloom. These bowls are passed down through generations and when damaged they get repaired. Repaired calabashes are highly soughtafter, and collectors and connoisseurs search for them with great enthusiasm. This example is made of carefully selected kou wood and has very beautiful wood graining. Kou wood is the preferred source for these artefacts, but it is virtually extinct today.

As always, if you have any questions feel free to contact me and remember that I am always looking for interesting items from the Pacific Islands, including paintings, journals and photographs. Mahalo,

Mark Blackburn Honolulu, Hawaii



Hand carved calabash Umeke, Eighteenth Century, Kou wood. 5-1/8 inches high, 9½ inches diameter. Provenance: private collection, Honolulu, Hawaii.



Detail of Gilbert Island shark tooth sword, Nineteenth Century, 21¾ inches high, 3 inches wide. Provenance: Private collection, Honolulu, Hawaii; Tribalmania, Half Moon Bay, Calif. (September 3, 2011); Dave DeRoche, Piedmont, Calif.

Green River Gallery At Millerton – Eric Sloane MILLERTON, NY

– Green River Gallery at Millerton specializes in Eric Sloane's paintings. Owner Art Kerber buys, collects and sells Eric Sloane's paintings of barns, farms, woodsheds, plow, marshes, roads, covered bridges, skies and clouds. Sloane (American, 1905-1985) was a prolific painter of landscapes, especially marsh scenes and picturesque rural vistas. Probably his best-known painting is "Earth Flight



"New England Village Entrance" by Eric Sloane, N.A. (American, 1905-1985), oil on Masonite, 24 by 26 inches.

Environment," a mural in the lobby of the Smithsonian National Air and Space Museum. He also authored 38 books on American history, rural architecture, early American tools, weather and aviation.

Many of Sloane's aviation and cloud paintings were painted of views from his home on the North Shore of Long Island, where Sloane continued to live until the early 1950s. Green River Gallery at Millerton is also featuring several of Sloanes's autumn views, many of which were painted after Sloane relocated to northwestern Connecticut to a farm in Merryall, just outside New Milford, Conn.

In 1975, Sloane built a home in La Tierra, near Santa Fe, N.M., which he named Las Nieves (The Clouds). He loved weather and cloudscapes and said that he "really discovered the sky in Taos." Clouds and weather dominated the majority of his landscapes, in New England, Pennsylvania and New Mexico.

Located in a historic 1775 Colonial just 534 miles north of Millerton, Green River Gallery at Millerton is currently featuring a fine selection of paintings by Eric Sloane.

Green River Gallery at Millerton is at 1578 Boston Corners Road.

The Gallery is open Saturdays from 10 am to 5 pm, Sundays from noon to 5 pm, or by appointment. Contact Art Kerber at 518-789-3311 for more information and to schedule an appointment.



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Walter Feldman In Providence

PROVIDENCE, R.I. — Bert Gallery, located along the waterfront at Corliss Landing, opens the exhibit, "Walter Feldman 1953: A Modernist Comes to Providence" May 11-27.

This is the fourth major exhibition of artwork curated by Catherine Bert at the Bert Gallery from the Brown University Walter Feldman Trust for Artwork, in Providence. The year 1953 was pivotal for the young American modernist artist, Walter Feldman. He left his teaching position at Yale University to come to Brown University as the solo studio artist instructor and became part of the evolving Studio Arts and Art History Department. Fresh from a 1952 Metropolitan Museum print prize award, Feldman brought his modernist ideology to Providence. The capital city was slow to embrace the modernist art movement that arose from postwar societal shifts in Western civilization. The art scene in Providence primarily revolved around the Rhode Island School of Design Art School (founded in 1878) and the Providence Art Club (founded in 1880). Artists and faculty associated with these institutions were slowly transitioning from a realistic tradition experimenting with surrealism, magic realism, Cubism and European modernism.

Feldman came to Providence fresh



"Great China Wall" by Walter Feldman (1925-2017), oil on board, 21 by 30 inches.

from Yale University, where he studied with two influential modernist painters in American art: Josef Albers and Willem De Kooning. These two powerful personalities, Albers and de Kooning, were stylistically and philosophically polar opposites in modernist ideology but were among the vanguard of the movement. A vigorous proponent of American Modernism, Feldman challenged his new Providence art community while he continued to exhibit and move in the nexus of the movement in New York City.

"Walter Feldman 1953: A Modernist Comes to Providence" offers a focused survey of Feldman's significant artistic and academic achievements from his transition from when he joined the Brown University faculty through his early experimentation with modernist ideas. This intimate Bert Gallery exhibition is only a sampling of his 50-year career as an American modernist artist and teacher. This tireless painter, printmaker and book artist evidences an ambitious painter educated by the great modernist minds of the day always eager for a challenge; ever experimental and thoughtful.

Feldman was productive and expansive in his artistic exploration throughout his life. He constantly challenged himself in many art forms working with a myriad of materials beyond paint. In 1952, his first woodblock print, "The Final Agony," won the Metropolitan Museum print prize. This was not only an important landmark for the young artist but the beginning of a lifelong love of printmaking. He mastered mosaics while continuing to paint, print, collage and assemble sculpture. By 1985, he concentrated on handmade artist books, establishing Ziggurat Press. Bookmaking became a natural extension of his printmaking talent and interest in written symbols.

The exhibit is free and open to the public from 10 am to 4 pm Thursdays to Saturdays, and by appointment. Bert Gallery is at 24 Bridge Street. For more information, www.bertgallerynow.com or 401-751-2628.

BIFAS Celebrates 25th Anniversary With American & European Masterworks Alongside Emerging New England Artists

BOSTON — The 25th Anniversary Boston International Fine Art Show (BIFAS) will return October 26-29, at The Cyclorama, Boston Center for the Arts, 539 Tremont Street, in Boston's South End. The 15,000-square-foot circular venue under a domed skylight will feature 40 galleries offering the complete range of fine art from Old Master to Contemporary. The show now also includes "Emerge," a special contemporary art section featuring the work of 13 juried emerging and mid-career artists. Prices of works will range from more than \$2-3 million to much more affordable works by contemporary artists.

The show opens Thursday evening October 26, with a gala preview that has been called by the press as "one of the highlights on the city's cultural and social calendar." The catered opening is an event with live music and offers art collectors a chance to be among the first to purchase the works on view. Plans are already being made for this year's Gala to celebrate the 25th Anniversary of the show.

The weekend show continues Friday, 1 to 8 pm; Saturday, 11 am to 8 pm; and Sunday, 11 am to 5 pm. Tickets are \$15 at the door or in advance, children younger than 12 are free. Tickets include special programs and speakers throughout the



The Gala Preview for BIFAS has been called by the press as "one of the highlights on the city's cultural and social calendar."

weekend, readmission, catalog and coat check.

BIFAS enjoys the support of an Honorary Committee, which includes more than a dozen museum directors and curators, and notable Bostonians from all walks of life; it receives extensive national and local media sponsors, advertising and public relations. BIFAS is one of the only shows in the country that successfully combines historic, modern and contemporary art. The Cyclorama provides the perfect venue for the show with its domed skylight and circular format that encourages buyers to linger and wander. The intimate setting gives exhibitors an opportunity to fully engage with customers.

Masterworks of American and European fine art will be offered by numerous galleries, with a strong selection ranging from the Eighteenth Century through mid-Twentieth Century, and presenting many works fresh to the market. Contemporary galleries presenting at BIFAS include a wide range of specializations.

"The population of Boston has changed significantly in the past five years — there's been an explosion of biotech companies in the Boston area, accompanied by a growth of luxury properties, including many of them just blocks away from where we hold the show," comments coproducer Tony Fusco.

"In addition, each year we see more collectors traveling to Boston for the show. Our mailing list includes art lovers and collectors from all over the country and the world, Fusco continues. "They don't just come to buy works of art, but also to immerse themselves in the weekend programs, and in conversations with scholars and gallery owners. As the only art show of its kind in New England, fall foliage season provides a perfect excuse to soak up the seasonal and cultural richness of Boston along with the show.

For exhibitor information, email bostonartfairs@fuscofour. com.

For more information, www. fineartboston.com, info@fuscofour.com or call 617-363-0405. Fusco & Four/Ventures, LLC

is at 8 Allenwood Street.

Florence Griswold Museum Presents `Object Lessons In American Art: Selections From The Princeton University Art Museum'

OLD LYME, CONN. – American art made across four centuries is the subject of the Florence Griswold Museum's summer's special exhibition, organized by the Princeton University Art Museum. On view June 3-September 10, "Object Lessons in American Art' is drawn entirely from the museum's venerable collections and presents more than 70 works of Euro-American, African American and Native American art, created between the Eighteenth Century and today. The selections were chosen specifically to ask fundamental questions about artistic significance and how meaning changes across time, place and context.

Inspired by the concept of the object lesson the study of a material thing to communicate a larger idea — the works



"Little Girl in a Large Red Hat" by Mary Cassatt (born 1844 Allegheny City, Penn., died 1926 Le Mesnil-Theribus, France), circa 1881, oil on canvas, 17¼ by 15¼ inches (43.8 by 38.7 cm.). Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund (2021-12).

are organized into 20 groups each intended to raise timely questions and provoke considerations about American history and culture. The overarching themes focus particularly on race, gender and the environment, illustrating how fresh juxtapositions can uncover new meaning.

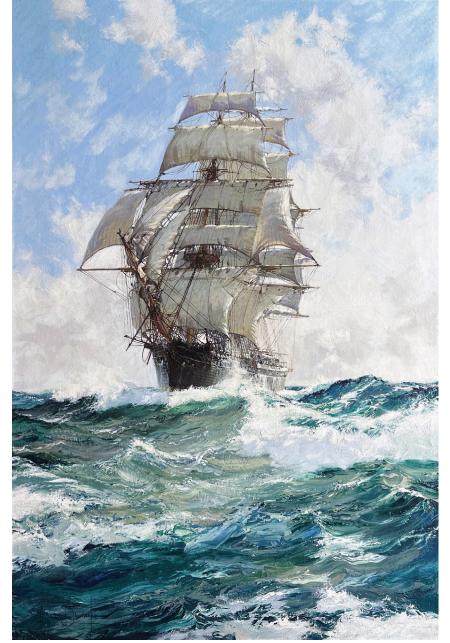
how fresh juxtapositions can uncover new meaning. The exhibition emphasizes how a broad array of artists contended with the most pressing issues of their — and our own — time. Included in the display are works by the enslaved potter David Drake, whose craft was a bold statement of resistance, as well as recent works by contemporary artists such as Rande Cook, Renee Cox and Titus Kaphar. Other artworks emphasize the shifting role of women in American culture, with artists Mary Cassatt, Georgia O'Keeffe and the Guerrilla Girls. Paintings by John Singleton Copley, Robert S. Duncanson, John Singer Sargent and Kay Sage appear in diverse groupings that tackle topics that include patriotism, the racialized landscape, gender constructs, the surrealist body and more.

"Object Lessons in American Art' builds on centuries of collecting at Princeton that continues robustly today to reexamine objects both beloved and little known and, in doing so, affords opportunities to interrogate the American past and present in profoundly relevant ways," notes James Steward, director of the Princeton University Art Museum. "It invites the exhibition visitor into an active role in their own meaning-making."

Karl Kusserow, the Princeton University Art Museum's John Wilmerding curator of American art, curated the show and collaborated with Florence Griswold Museum associate curator Jenny Parsons to tailor the checklist to the Old Lyme venue, where a number of Connecticut artists are featured. The Florence Griswold Museum is the second stop on the tour, which also includes the Georgia Museum of Art in Athens, Ga., and the Speed Art Museum in Louisville, Ky. The exhibition is accompanied by an impressive, multi-author catalog distributed by Princeton University Press and available in the museum's Shop.

The Florence Griswold Museum offers a vast array of public programming in conjunction with temporary exhibitions. "Object Lessons" provides a rare and wonderful opportunity to host experts in various fields for lectures and workshops, as well as inspire creativity with hands on activities and instruction.

The Florence Griswold Museum is at 96 Lyme Street. For information, 860-434-5542 or www.florencegriswoldmuseum.org.



MONTAGUE DAWSON (British, 1895-1973), *Clipper Ship "South Australian"* Oil on canvas, 42 x 28 inches



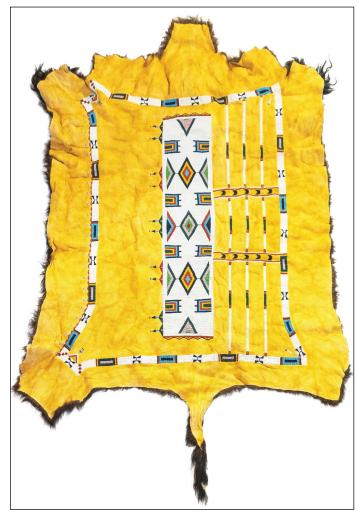
ALBERT BIERSTADT (American, 1830-1902), *Sunset - San Francisco Bay* Oil on paper laid down on board, 13½ x 19 inches



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Native American Works To Highlight PBA Galleries' Auction June 29



Buffalo hide robe, Sioux, made by Juanita Growing Thunder Fogarty (Assiniboine Sioux, b 1969).

BERKELEY, CALIF. — PBA Galleries' auction of Elite Americana & Travel with Rare Maps, June 29, will feature, among other items, a group of Native American artifacts, including sandpainting weavings, buffalo robes, a bead and quill medicine bag, photographs and photogravures by Edward Curtis with an exceptional glass orotone of a Native American on horseback, and more. Among the pieces by contemporary Native American artists are several by Juanita Growing

Thunder Fogarty. There are also a large number of original folio color lithographs from John James Audubon's *Birds of America* and *Quadrupeds of North America*; highlights of Americana, Travel & Exploration; important maps; and much more.

Among the stunning examples of Indigenous artistry is a large Sioux beaded buffalo hide robe, a superb reproduction made by the artist Juanita Growing Thunder Fogarty, a Native American, Assiniboine Sioux artist and craftswoman noted for her creations of traditional Northern Plains regalia. The hide is painted with yellow ochre powder

earth paint, with a beaded box and boarder design, top stitched with vintage French and Italian seed beads in size 13. The artist describes the bead colors as a chalk white background with dark translucent blue, light sky blue, red and white heart, yellow ochre, dark green, Cheyenne pink and light green. The robe measures approximately 75 by 60 inches.

The artist further relates that "The designs of this robe are in the style of a girl's box and boarder robe which were originally painted for young girls when they were ready to go through ceremony to become a woman. A beaded robe

in this this style is very unusual." The robe's creation took more than four years, from 2014 to 2018, the task somewhat delayed by other projects, but still "the work was a very long and tedious endeavor." Juanita Growing Thunder Fogarty was born in 1969 in Castro Valley, Calif., but her family comes from the Fort Peck Indian Reservation, where Juanita spent

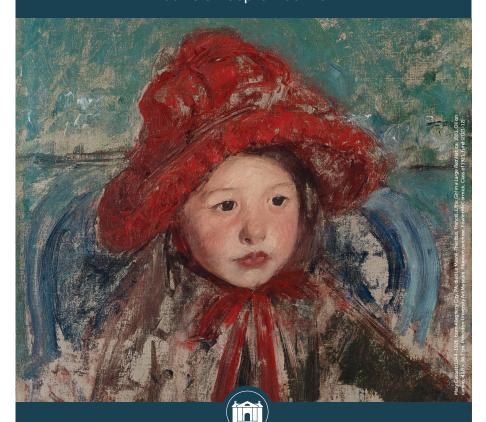
much of her childhood. She learned her craft from her mother, Joyce Growing Thunder Fogarty, also an ac-

claimed bead and quill artist. PBA Galleries is at 605 Addison Street. For additional information, 415-989-2665 or www.pbagalleries.com.

> Hand-carved kachina doll, apparently made from a single block of wood, except for the cane and rattle in the figure's bands. Navajo or Hopi, northern New Mexico.

Object Lessons in AMERICAN ART

Selections from the Princeton University Art Museum June 3—September 10



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