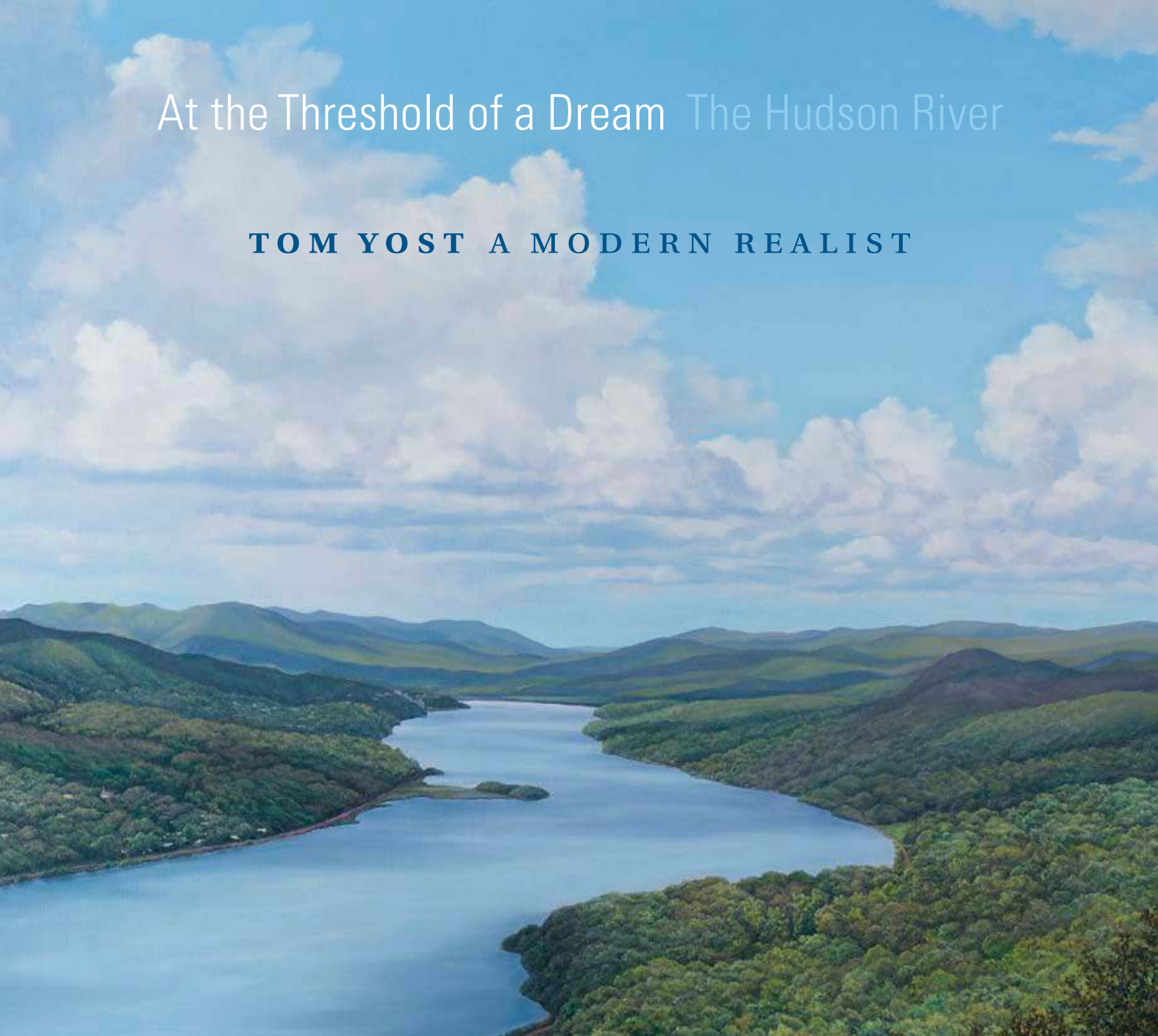


# At the Threshold of a Dream The Hudson River

**TOM YOST A MODERN REALIST**



October 30 – November 21, 2015

An Exhibition and Sale

# At the Threshold of a Dream The Hudson River

**TOM YOST A MODERN REALIST**

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

Chloe Heins, *Director*

Nina Sangimino, *Senior Researcher*

Chelsea DeLay, *Coordinator*

Shannon Cassell, *Senior Administrator*

Ally Chapel, *Administrator*

Rita J. Walker, *Controller*

## QUESTROYAL FINE ART, LLC

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075

T: (212) 744-3586 F: (212) 585-3828

HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

EMAIL: [gallery@questroyalfineart.com](mailto:gallery@questroyalfineart.com) [www.questroyalfineart.com](http://www.questroyalfineart.com)



COVER (DETAIL) AND BACK COVER

*View from Anthony's Nose*, 2015

Oil on linen

30 x 30 inches

Signed and dated lower right: *Yost 15*

ABOVE

*Iona Island*, 2014

Oil on linen

20 x 40 inches

Signed and dated lower left: *Yost 14*

# At the Threshold of a Dream



*Towards Sundown, 2014*

Oil on linen

16 x 32 inches

Signed and dated lower right: *Yost 14*

About three decades ago, a young artist stood in awe as he looked out over the majestic Hudson River. He marveled at the artistic powers of the masters who had painted it and, with burgeoning ambition, he wondered if his work might make a valuable contribution to such a distinguished heritage. This exhibition is the culmination of thirty years of effort, experimentation, and the refinement of his natural ability. He now stands at the threshold of a dream and, with evermore increasing recognition, his name is Tom Yost.

An unusual combination of skills as a conservator and geologist has provided Yost with insights and scientific acumen that add dimension to his work yet are always subservient to his instincts as an artist. His creative process commences with the selection of the most evocative view of his chosen subject. Composition is paramount—he composes an image that best compels his artistic sensibility through edits made and tested in his mind. His realism begins in the abstract: geometric relationships are weighted in proportion to their prominence, the superfluous and peripheral are deemphasized, and all are calibrated by tone and color to mirror the sentiment of his vision, not merely the exactitude of form.

Much of contemporary art is focused on process and concept. It circumvents the use of skillful technique that enables an artist to expose the full force and effect of his concept. Were it not for the powers of persuasion and media hype, its appeal and validity might be absent. Yost’s paintings are diametric to much of contemporary art, and his vision is fortified by his command of technique. This is the principle

reason why we have faith that his art will survive, and why we are willing to suspend Questroyal’s reluctance to represent living artists.

We often contemplate art in the theoretical realm but seldom consider the arduous tasks that a landscape painter must endure long before a brush is raised. Tom is an explorer that journeys deep within the woods and ascends the steepest slopes in search of the most advantageous angles and elevations to mine nature’s greatest truths. He is always willing to venture onward in inhospitable environs, the potential prey of snakes, bears, and other inhabitants that may object to his intrusion. He must be patient and wait for just the right light, and then must be swift enough to sketch before the perfect moment passes. If Mother Nature is offended by his work, she may express her displeasure in tumults of lightning and hail. His desire to create must be superior to the physical obstacles he encounters and must also withstand any criticism or doubt.

Tom Yost’s paintings facilitate our ability to see as we did long before the frantic pace of living and the glow of technology dimmed our eyes. Do you remember the first time you saw and experienced the wonder of nature, or the last time you contemplated the beauty that surrounds you? Those forgotten thoughts and feelings are what Yost has to put to canvas and what we, without hesitation, present in the company of the many masters that have preceded him.

LOUIS M. SALERNO, *Owner*



## Artist Statement

For thirty-five years I have lived in the Northeast. During this period, I have been entranced by the visual power of the Hudson River and the massive valley it has created as it cuts through the bedrock of New York State. In every major American museum premier examples are found of works by artists of the past three hundred years who have approached the Hudson in hopes of capturing its majesty. In my fine art conservation business, I have had the honor of closely studying and restoring many of these great paintings to their original condition. It was through this process of contemplating the American masters that I came to an even greater admiration of the beauty and unsurpassed spectacle offered by this river.

In fall 2012 I made a commitment to paint my personal visions of the Hudson River. I considered the area from the Palisades at the south to Olana State Historic Site. I hiked every trail along the dramatic elevations of both the east and west banks onto the high ridges of the Catskills. I was searching for the most beautiful and evocative points from which to paint. I was richly rewarded with surprises and magnificent subjects.

In my career as a painter I have never invented landscapes. I choose to paint only images of the natural world that I have seen with my own eyes. I want to share the experience of the light, the weather, the very energy of that place and time as I discovered it. Once I choose the vantage point that speaks to me I can begin my work.

In some cases, I paint on-site, en plein air. These works are completed in one session and not retouched or edited in the studio. There is an intense energy in their creation with a resulting power and freshness.

I felt that to include these paintings along with the studio works would positively enhance this exhibition.

Most often, however, I feel the image would be best interpreted and rendered in the studio. On-site photographs and studies are made to come home with me for reference. I begin with the finest materials obtainable, then lay out the composition. The painters of the past three hundred years have been my tutors and I have spent decades learning from them. Initially, I borrowed from the best of their methods, yet through time have moved forward to create my own style. I now paint in the present with a modern man's techniques and vision.

Creating this series has been an exciting journey. In November 2014 I had the opportunity to travel by boat with Lou Salerno from near the mouth of the Hudson north along the very area I had studied and painted so intently for two years. It was a quiet Sunday morning; the world was calm and warm and we were the only craft on the river. There was a sense of timelessness and our own insignificance as we passed through the Hudson Highlands, dwarfed by the mountains and steep cliffs that plunged down to the water's edge: inspiration at its finest. This experience confirmed for me that the Hudson was indeed a premier subject, most-worthy of committing to canvas.

I want to thank Lou Salerno for believing in my art and accepting my work to be shown at Questroyal Fine Art; I appreciate your confidence greatly. My sincere thanks to each member of the gallery staff who have helped to produce this exhibition.

TOM YOST



*View from Butter Hill, 2014*

Oil on linen

18 x 24 inches

Signed and dated lower right: *Yost 14*



*Lake George, 2014*

Oil on linen

20 x 30 inches

Signed and dated lower right: *Yost 14*



*North Ridge, 2015*

Oil on linen

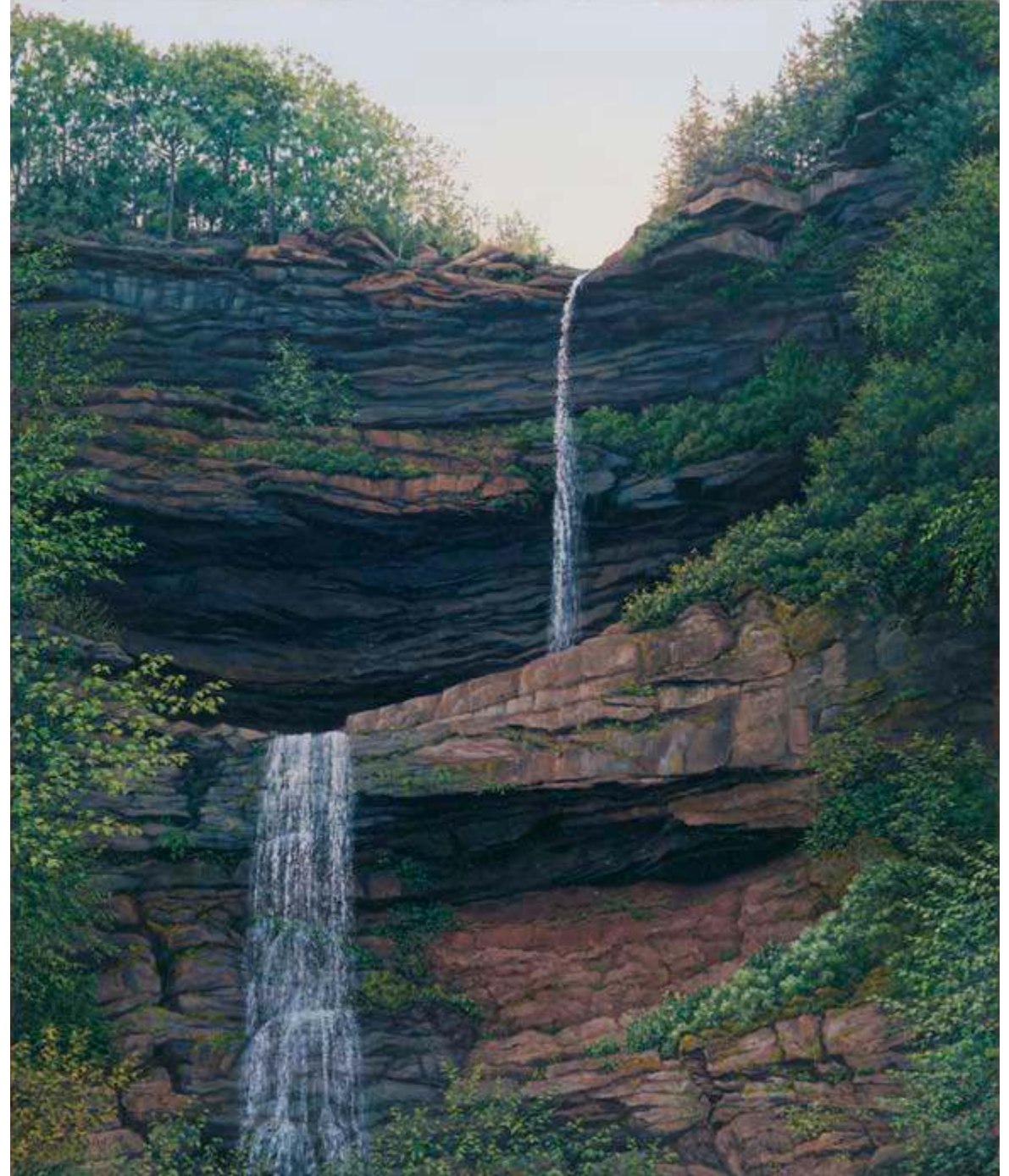
20 x 30 inches

Signed and dated lower right: *Yost 15*





*View from Olana, 2013*  
 Oil on linen  
 20 x 30 inches  
 Signed and dated lower right: *Yost 13*



*Kaaterskill Falls, 2014*  
 Oil on linen  
 24 x 20 inches  
 Signed and dated lower left: *Yost 14*





*Fog at Dawn*, 2014  
Oil on linen  
14 x 24 inches  
Signed and dated lower right: *Yost 14*



*Looking North*, 2013  
Oil on linen  
16 x 24 inches  
Signed and dated lower right: *Yost 13*



*Morning Calm*, 2014  
 Oil on linen  
 16 x 24 inches  
 Signed and dated lower right: *Yost 14*



*Bard Rock*, 2015  
 Oil on linen  
 12 x 15 inches  
 Signed and dated lower right: *Yost 15*





*Catskill*, 2013  
 Oil on linen  
 20 x 40 inches  
 Signed and dated lower left: *Yost 13*



*View from Bear Mountain*, 2013  
 Oil on linen  
 12 x 24 inches  
 Signed and dated lower left: *Yost 13*





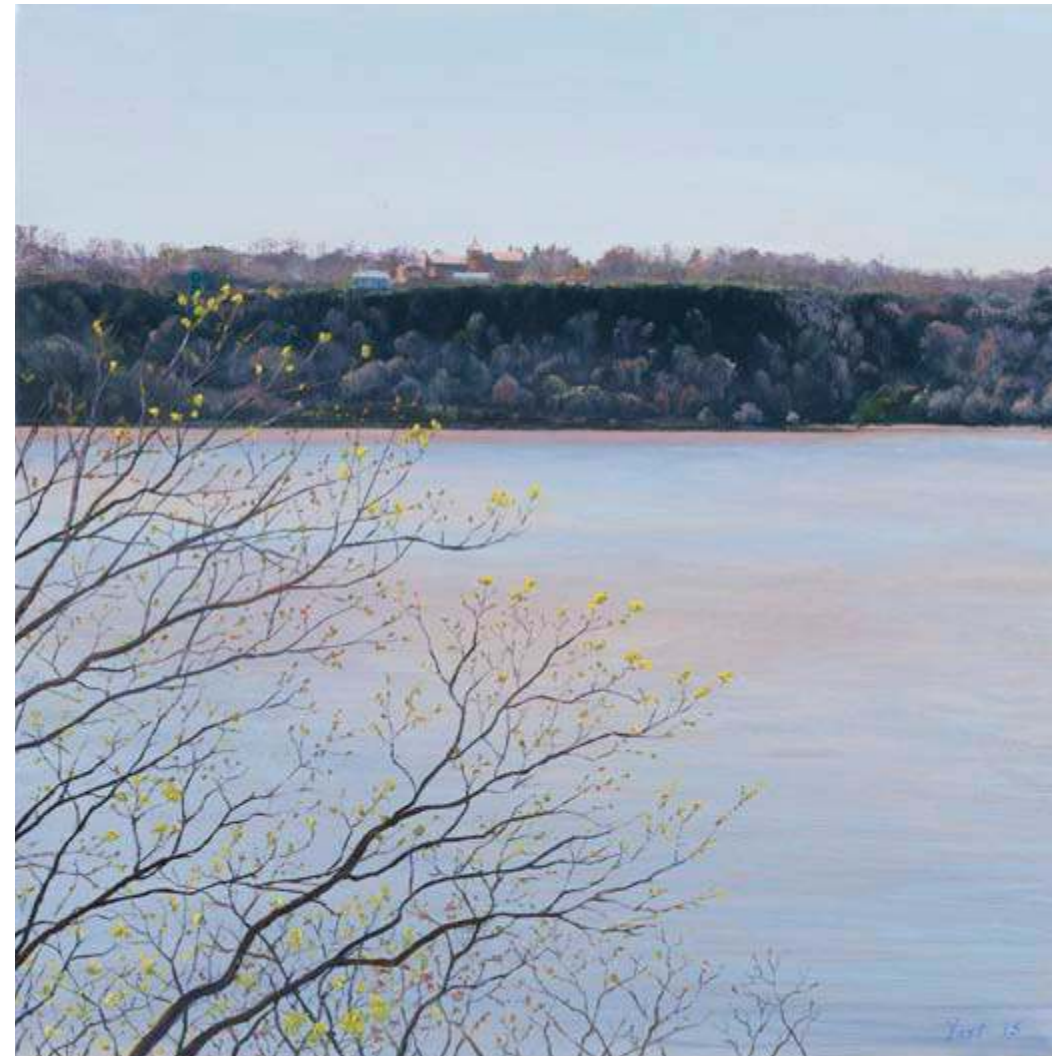
*Breakneck Ridge*, 2014  
 Oil on linen  
 20 x 20 inches  
 Signed and dated lower right: *Yost 14*

*Denning's Point*, 2015  
 Oil on linen  
 12 x 24 inches  
 Signed and dated lower left: *Yost 15*





*Marsh, Iona Island, 2015*  
 Oil on linen  
 12 x 24 inches  
 Signed and dated lower right: *Yost 15*



*Palisades, 2015*  
 Oil on linen  
 8 x 8 inches  
 Signed and dated lower right: *Yost 15*





*Summer Afternoon at Olana, 2013*

Oil on linen

12 x 10 inches

Signed and dated lower left: *Yost 13*

*View from Schunemunk Mountain, 2015*

Oil on linen

10 x 20 inches

Signed and dated lower left: *Yost 15*





*Marsh, Iona Island,*  
 October 18, 2014, 12:30 p.m.–3:30 p.m.  
 Oil on board  
 6 x 12 inches  
 Signed and dated lower left: *Yost 14*



*View from Rockwood Hall,*  
 August 16, 2015, 11:00 a.m.–2:00 p.m.  
 Oil on board  
 10 x 14 inches  
 Signed and dated lower right: *Yost 15*



*The Hudson from Olana,* May 8, 2015, 9 a.m.–1:00 p.m.  
 Oil on board  
 12 x 16 inches  
 Signed and dated lower right: *Yost 15*





*View of Stony Point*, June 29, 2014, 10:30 a.m.–1:30 p.m.

Oil on board

10 x 12½ inches

Signed and dated lower right: *Yost 14*



*The Hudson Highlands*, August 15, 2014, 10:00 a.m.–1:00 p.m. and August 16, 2014, 12 noon–1:00 p.m.

Oil on board

12 x 18 inches

Signed and dated lower right: *Yost 14*



*The Hudson from Bear Mountain*, September 27, 2013, 12:15 p.m.–1:00 p.m. and October 2, 2013, 2:00 p.m.–4:00 p.m.

Oil on board

12 x 20 inches

Signed and dated lower right: *Yost 13*





*Lake George*, September 7, 2013, 10:00 a.m.–12 noon

Oil on board

7 x 16 inches

Signed and dated lower right: *Yost 13*



*The Frozen Hudson*, March 6, 2015, 10:00 a.m.–11:00 a.m.

Oil on board

6 1/2 x 12 inches

Signed and dated lower right: *Yost 15*



*Kaaterskill Clove*, September 12, 2014,  
12 noon–2:00 p.m.  
Oil on board  
6 x 8 inches  
Signed and dated lower left: *Yost 14*



*View from Vanderbilt Mansion National  
Historic Site*, June 1, 2014, 10:30 a.m.–2:00 p.m.  
Oil on board  
10 x 14 inches  
Signed and dated lower left: *Yost 14*



*View from Anthony's Nose*, September 19, 2014, 10:30 a.m.–12 noon  
Oil on board  
6 x 8 inches  
Signed and dated lower right: *Yost 14*





*Beach at Little Stony Point*, August 8, 2014,  
10:00 a.m.–1:30 p.m.  
Oil on board  
10 x 16 inches  
Signed and dated lower right: *Yost 14*



*Rogers Rock*, September 7, 2013,  
12:15 p.m.–1:00 p.m.  
Oil on board  
8 x 12½ inches  
Initialed lower right: *TY*



*View from Little Stony Point*, October 21, 2013, 3:00 p.m.–5:30 p.m.  
Oil on board  
12 x 12 inches  
Signed and dated lower right: *Yost 13*

# Exhibition History

## AWARDS AND HONORS

December 2009  
New Britain Museum of American Art, Connecticut,  
*40th Annual Juried Members Exhibition*, First Prize in  
Show for *Thunderhead*, Prize for oil/acrylic painting  
for *Thunderhead*

October 2007  
New Britain Museum of American Art, Connecticut,  
*38th Annual Juried Members Exhibition*, First Prize for  
*Fields on Toplands Farm*

October 2005  
Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Four Seasons of Flanders Benefit Gala*,  
featured artist

May 2004  
Chambers of the State Senate Majority Leader,  
Connecticut State Capitol Building, Hartford,  
Connecticut, organized by Connecticut Arts Council

## SOLO EXHIBITIONS

New Britain Museum of American Art, Connecticut,  
*Tom Yost: A Modern Realist*, May 15–September 27, 2015

Behnke • Doherty Gallery, Washington Depot,  
Connecticut, *Captured Moments: Landscape Paintings  
by Tom Yost*, September 27–November 11, 2012

Behnke • Doherty Gallery, Washington Depot,  
Connecticut, *Light's Subtle Touch: The Changing Seasons  
of the Litchfield Hills, Landscape Paintings by Tom Yost*,  
November 5–December 19, 2010

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*Autumn 2008 Solo Exhibition*, September–October 2008

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*Local Horizons*, April–May 2006

Washington Art Association, Washington Depot,  
Connecticut, *Recent Work*, March 2004

Minor Memorial Library, Roxbury, Connecticut,  
*Diverse Landscapes*, October–November 2002

Carol Peck's Good News Cafe Gallery, Woodbury,  
Connecticut, *Atmosphere and Light*, June 1996

## JURIED EXHIBITIONS

Lyme Art Association, Old Lyme, Connecticut,  
*New England Landscape Invitational*, September 26–  
November 7, 2014

New Britain Museum of American Art, Connecticut,  
*40th Annual Juried Members Exhibition*, December 2009  
(first prize; oil/acrylic award)

New Britain Museum of American Art, Connecticut,  
*39th Annual Juried Members Exhibition*, November 2008

New Britain Museum of American Art, Connecticut,  
*38th Annual Juried Members Exhibition*, November 2007  
(first prize)

Mattatuck Museum, Waterbury, Connecticut, *The  
Connecticut Vision 2004*, September–November 2004

## GROUP EXHIBITIONS

Kent Art Association, Connecticut, *Presidents Show*,  
July 21–September 2, 2013

New Britain Museum of American Art, Connecticut,  
*13th Annual ART Party of the Year Spring Gala*, May 2013

Shannon's Fine Art Auctioneers, Milford, Connecticut,  
*Exhibition and Sale of Fine American and European  
Paintings, Drawings, Prints and Sculpture*, April 15–25, 2013

The Cooley Gallery, Norwalk, Connecticut, *Fairfield  
Antique Show*, December 1–2, 2012

New Britain Museum of American Art, Connecticut,  
*12th Annual ART Party of the Year Spring Gala*, May 2012

Shannon's Fine Art Auctioneers, Milford, Connecticut,  
*Exhibition and Sale of Fine American and European  
Paintings, Drawings, Sculpture and Prints*, October 17–  
27, 2011

Washington Art Association, Washington Depot,  
Connecticut, *Lake Waramaug Observed*, August–  
September 2010

Minor Memorial Library, Roxbury, Connecticut, *Images  
of the Roxbury Land Trust*, June–July 2010

New Britain Museum of American Art, Connecticut,  
*10th Annual ART Party of the Year Spring Gala*, May 2010

Shannon's Fine Art Auctioneers, Milford, Connecticut,  
*Exhibition and Sale of Fine American and European  
Paintings, Drawings, and Sculpture*, April 12–29, 2010

Owen Gallery, West Palm Beach, Florida, *The Palm Beach  
Jewelry, Art, and Antiques Show*, February 2010

The Cooley Gallery, Old Lyme, Connecticut, *Holiday  
Exhibition*, December 2009

New Britain Museum of American Art, Connecticut,  
*9th Annual Spring Gala*, May 2009

Shannon's Fine Art Auctioneers, Greenwich, Connecticut,  
*Exhibition and Sale of Fine American and European  
Paintings, Drawings, Prints, and Sculpture*, October 27, 2008

Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Flanders Benefit Auction*, October 2008

The Cooley Gallery, Old Lyme, Connecticut, *19th Annual  
Holiday Exhibition*, November 2007–January 2008

Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Flanders Benefit Auction*, October 2007

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*Black Tie*, November 2006–January 2007

The Cooley Gallery, Old Lyme, Connecticut, *18th Annual  
Holiday Exhibition*, November 2006–January 2007

Booth Free School, Roxbury, Connecticut, *Fall 2006  
Auction*, September 2006

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*Black Tie*, November 2005–January 2006

Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Flanders Benefit Auction*, October 2005  
(featured artist)

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*Black Tie*, November 2004–January 2005

Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Flanders Benefit Auction*, October 2004

P.H. Miller Studio & Gallery, Woodbury, Connecticut,  
*The Modern Landscape*, May–June 2004

Flanders Nature Center & Land Trust, Woodbury,  
Connecticut, *Flanders Benefit Auction*, October 2003

Potter & Slack Fine Arts, New Preston, Connecticut,  
*Winter in August*, August–September 2003

Washington Art Association, Washington Depot,  
Connecticut, *Members Show*, Washington, Connecticut  
April 2003

Potter & Slack Fine Arts, New Preston, Connecticut, *Winter  
in August*, August–September 2002

Carrie Haddad Gallery, Hudson, New York, *Landscapes*,  
August 1997

Holland and Wilson Fine Art, Bedford, New York, May–  
June 1997

## PUBLICATIONS

*Tom Yost: A Modern Realist*, intr. by Douglas K. S. Hyland  
(New Britain, CT: New Britain Museum of American Art, 2015).

“Tom Yost’s ‘Captured Moments’ at Behnke Doherty Gallery,  
Washington, CT,” *The Country and Abroad* (September/  
October 2012).

Tracey O’Shaughnessy, “Yost Offers Wintry Balm with Summery  
Paintings,” *Republican-American*, September 28, 2011.

“Tom Yost’s Landscape Paintings at Behnke Doherty Gallery  
in Washington Depot, CT,” *The Country and Abroad* (winter  
2010–2011).

Jaime Ferris, “New Show: Landscapes by Tom Yost,”  
*Litchfield County Times*, November 12, 2010.

“Tom Yost: On the Edge,” *American Art Collector* (November  
2010): 158.

Jack Coraggio, “Yost’s Neighborly Visions,” *Litchfield County  
Times Magazine* (September 2008).

Tracey O’Shaughnessy, “Tom Yost,” *Connecticut Magazine*  
(April 2008).

Tracey O’Shaughnessy, “Get Real: Roxbury’s Tom Yost  
Has Mastered a Higher Level of Truth in His Most Recent  
Works,” *Republican-American*, April 9, 2006.

“Destination Woodbury: Tom Yost’s Work as a Conservator  
of Famous American Art Brings a Classic Feel and Longevity  
to His Paintings,” *American Art Collector* (April 2006).

Jaime Ferris, “Local Horizons: Roxbury Painter, Tom Yost to  
Open Show of New Works in Woodbury,” *Litchfield County  
Times*, March 24, 2006.

Tracey O’Shaughnessy, “Study in Contrast,” *Antiques and  
The Arts Weekly*, September 16, 2004.

Tracey O’Shaughnessy, “Broken, Now Whole,” *Republican-  
American*, May 20, 2004.

David Lombino, “Apprentice No Longer: Lessons from  
Restorations Fuel Roxbury Artist’s Work,” *Litchfield County  
Times*, October 4, 2002.





# QUESTROYAL FINE ART, LLC

## Important American Paintings

903 Park Avenue (at 79th Street), Third Floor, New York, NY 10075 T:(212) 744-3586 F:(212) 585-3828

HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

EMAIL: [galler@questroyalfineart.com](mailto:galler@questroyalfineart.com) [www.questroyalfineart.com](http://www.questroyalfineart.com)