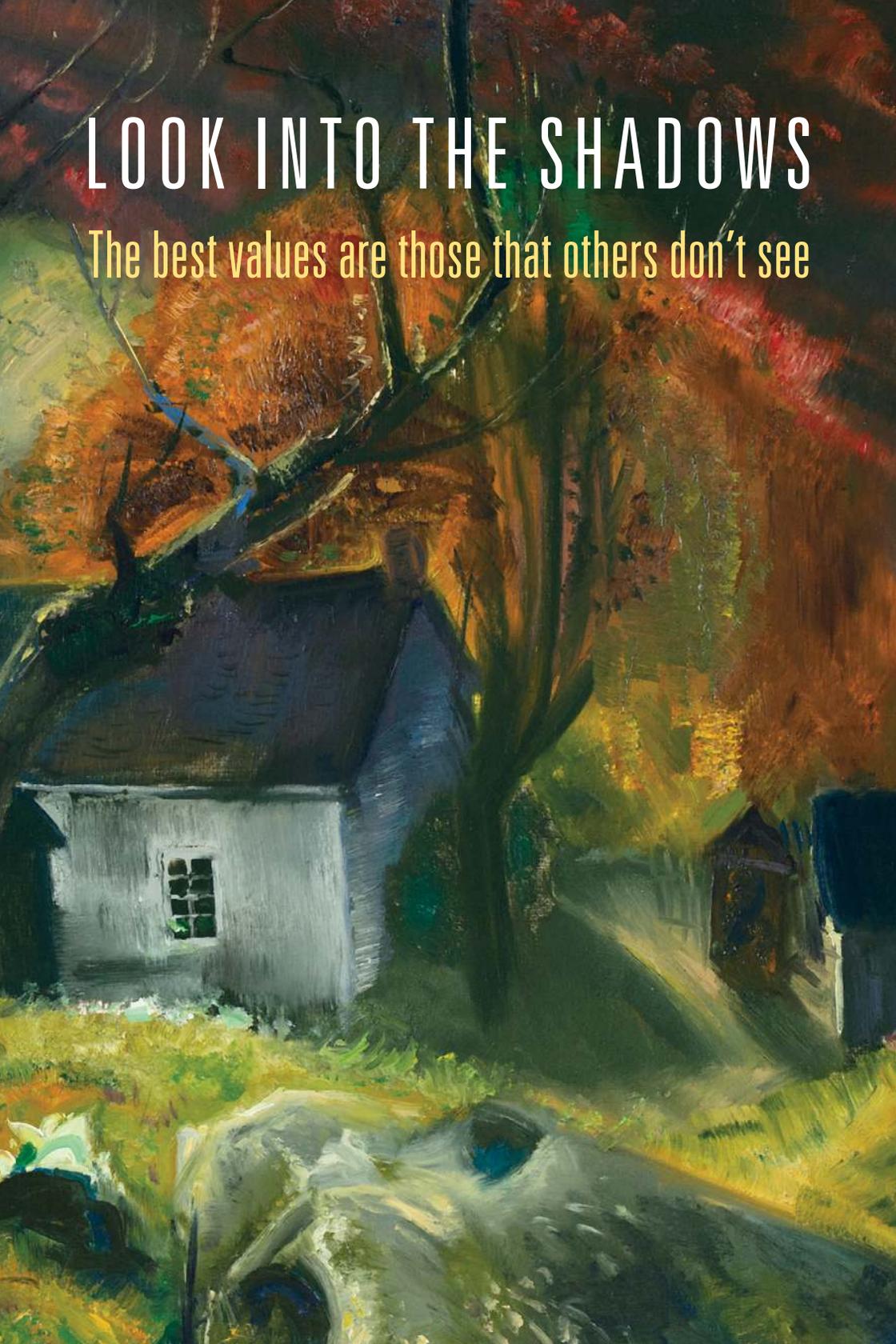


LOOK INTO THE SHADOWS

The best values are those that others don't see



LOOK INTO THE SHADOWS

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FEBRUARY 2019

A spotlight on the popular and trendy casts a shadow on artists who have been revered in three different centuries, creating an opportunity to find timeless values for all who are willing to forego contemporary preference.

The eighteen paintings presented here are by artists who have earned the respect of multiple generations, yet have achieved varying degrees of fame. Some are irrefutably famous, while others are clearly RISING. As a point of interest, we will designate those artists who we believe are beginning to capture the attention of collectors with this designation: ▲.

Join us and seek American art worthy of the ages, not the times.

LOUIS M. SALERNO, Owner

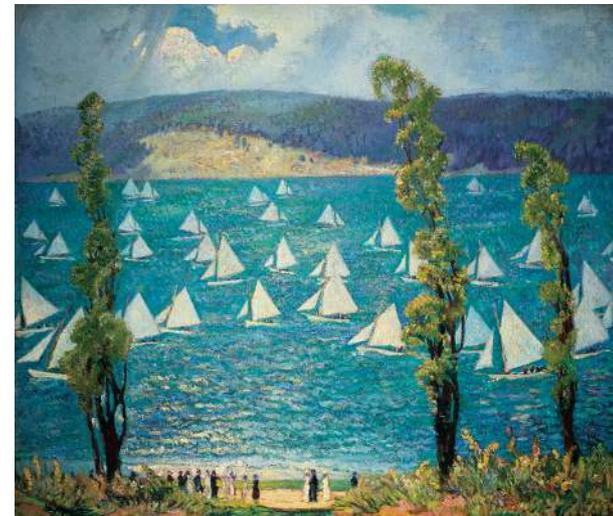
Thomas Hart Benton (1889–1975)

Cowboy at the Well (Study for "Open Country")

Oil on board laid down on panel

6⁷/₈ x 6⁷/₈ inches

This study led to an oil painting in the collection of the Nelson-Atkins Museum of Art, which holds the largest public collection of works by this important regionalist.



▲ **Hayley Lever** (1876–1958)

Race at Gloucester

Oil on canvas

25 x 30 inches

Signed lower left: *HayleyLever*

If you spent a week at the gallery, it would become obvious that Lever's appeal is broad-based and rising.



▲ **Dale Nichols** (1904–1995)

Shadow Industry

Gouache on board

8¹/₂ x 11³/₈ inches

Signed and inscribed lower right:

DALE NICHOLS x SKETCH

"He has become noted for a characteristic technique as clear-cut and defined as that of Grant Wood or Rockwell Kent and bearing somewhat of a resemblance to the craft of both of these men."

—*Chicago Daily Tribune*, 1935



▲ **John Fabian Carlson** (1874–1945)

In Snowy Silence

Oil on canvas

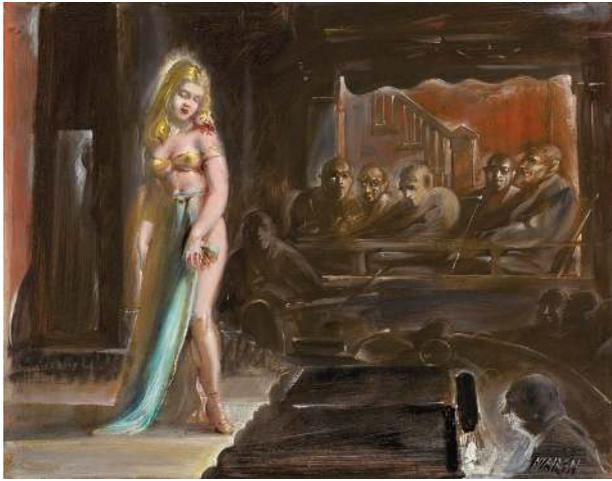
16 x 20¹/₈ inches

Signed lower right: *John F. Carlson*;

on stretcher bar: *In Snowy Silence /*

John F. Carlson

Carlson was a founder of the important Woodstock Art Colony, where modernists such as George Bellows and Robert Henri spent time. He was an influential art instructor; his *Carlson's Guide to Landscape Painting* was first published in 1929, was revised in 1958, and is still in print today.



▲ **Reginald Marsh** (1898–1954)
Burlesque Queen
 Oil on masonite
 16¹/₁₆ x 20 inches
 Signed lower right: MARSH

The highest price paid at auction for a Reginald Marsh painting is \$834,500. In the acclaimed *Coney Island* exhibition, which traveled to four museums in 2015–16, Marsh's importance to the iconic locale was affirmed with the inclusion of nine examples of his work.

Charles Burchfield (1893–1967)
February Dusk, 1918
 Watercolor, gouache, and pencil on paper
 14⁷/₈ x 21 inches
 Signed and dated lower left: *Chas Burchfield / 1918*; on verso: "February Dusk" / Feb. 15, 1918 / 15 x 21

"Two painters who perhaps contributed most to the support and expansion of the realist tradition during this decade [are] Edward Hopper and Charles Burchfield."
 —*College Art Journal*, 1947



▲ **Eric Sloane** (1905–1985)
Brandywine
 Oil on board
 22¹/₂ x 47¹/₂ inches (sight size)
 Signed and inscribed lower left: *Eric Sloane NA*

"If we take Henry Thoreau, Winslow Homer, Robert Frost and Huck Finn and stir well, we may not have exactly Eric, because he is unique, but we'll have something of an idea."
 —*Saturday Evening Post*, 1983



Guy C. Wiggins (1883–1962)
At the Library, New York
 Oil on canvas
 30 x 25¹/₄ inches
 Signed and inscribed lower right: *Guy Wiggins NA*; on verso: *At the Library / New York / Guy Wiggins NA.*

While Childe Hassam's New York City imagery is priced beyond the means of most collectors, Wiggins's views have long captured the attention of those looking for a sensible alternative.

▲ **Henry Martin Gasser** (1909–1981)
Salvation
 Watercolor on paper
 8 x 9¹/₂ inches
 Signed lower right: *H. GASSER*; on verso: "Salvation" / HENRY GASSER / N.A.

Gasser won one hundred awards in his lifetime and wrote several books on painting. Sixty museums, notably the Smithsonian American Art Museum and the Metropolitan Museum of Art, include his work in their collections.



Robert William Vonnoh (1858–1933)
Leah, 1923
 Oil on canvas
 45⁷/₈ x 45⁷/₈ inches
 Signed and dated upper left: *Vonnoh 19*[illegible]23

Vonnoh showed this impressive painting at the most prestigious venues of his time, including the Salmagundi Club, National Academy of Design, and Philadelphia Academy of the Fine Arts, where he was awarded the Walter Lippincott Prize for best figure piece in oil.



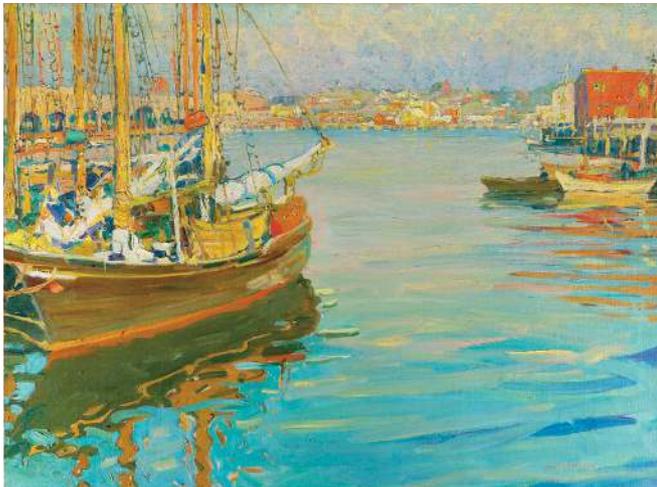
Ralph Albert Blakelock (1847–1919)
Red Landscape
Oil on canvas
18 x 12¹/₈ inches
Signed lower right in arrowhead:
RABlakelock

George Bellows considered Blakelock a genius, stating “he made a strong impression not only upon American art, but upon the art of the world.” Marsden Hartley called him a “plausible basis for a genuine American art.” Abstract expressionist Franz Kline’s favorite artist was Blakelock, and both Andy Warhol and Jamie Wyeth collected his work.



George Bellows (1882–1925)
Little House in the Woods, 1920
Oil on panel
17 x 24 inches
On verso: *House in the Woods / IN WOODS*

Some of this superstar’s paintings have sold for more than \$20 million, but his Woodstock paintings are absurdly undervalued.

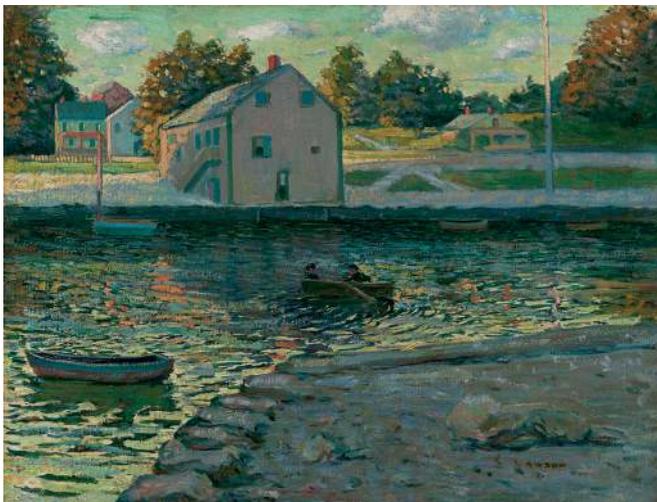


▲ **Jane Peterson** (1876–1965)
Harbor Scene
Oil on canvas
30¹/₈ x 40¹/₈ inches
Signed lower right: *JANE PETERSON*

A landmark exhibition on Jane Peterson was shown at the Mattatuck Museum in 2017, and it spent 2018 traveling to the Long Island Museum, the Columbia Museum of Art, and the Hyde Collection.

▲ **Frederick J. Mulhaupt** (1871–1938)
Harbor View at Sunset
Oil on canvas
15 x 24¹/₄ inches
Signed lower left: *MULHAUPT—*

Called the “Dean of the Cape Ann School,” Mulhaupt’s works are in the permanent collections of the Cape Ann Museum, Harvard Art Museums/ Fogg Museum, Indianapolis Museum of Art, and Reading Public Museum.

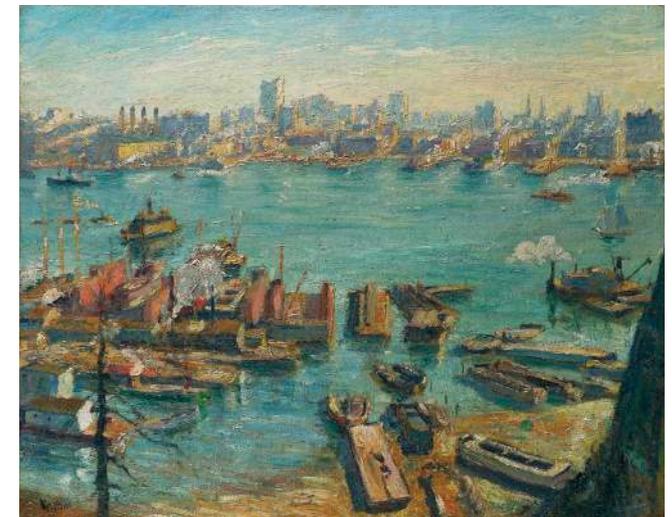


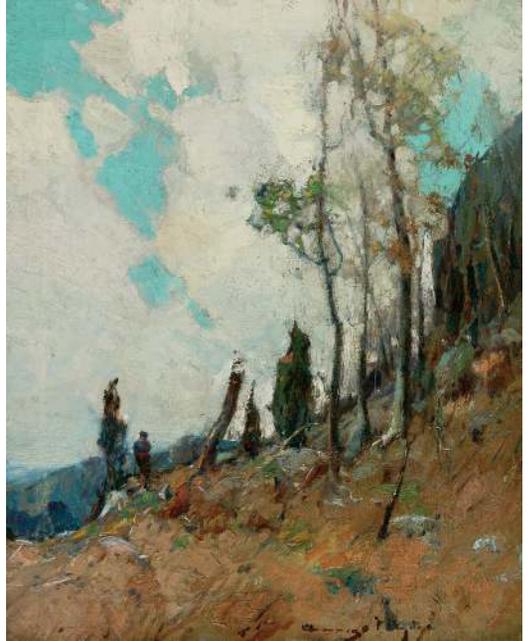
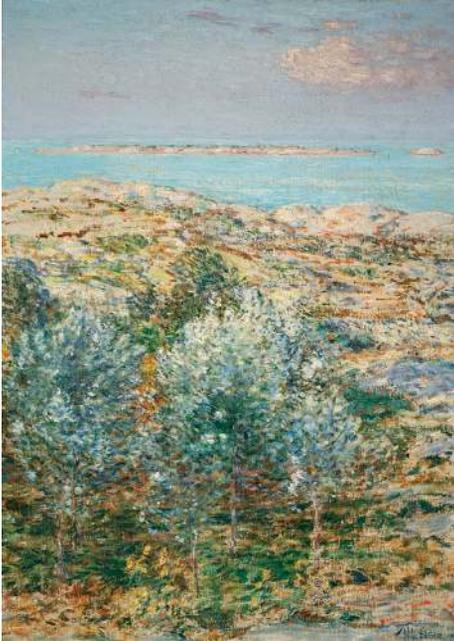
Ernest Lawson (1873–1939)
Boating on the Connecticut River
Oil on canvas
16¹/₈ x 20¹/₄ inches
Signed lower right: *E. LAWSON*

As a member of the important group of modernists known as “The Eight,” Lawson stands out for his impressionist technique and signature color palette, often described as “crushed jewels.”

▲ **Max Kuehne** (1880–1968)
Across the Hudson
Oil on canvas laid down on board
24 x 30 inches
Signed lower left: *Kuehne*; on verso:
Across the Hudson / Max Kuehne

As a student of both William Merritt Chase and Robert Henri, Kuehne’s unique blending of impressionist and realist sensibilities earned him the patronage of Gertrude Vanderbilt Whitney, Juliana Force, and Albert Barnes.





Childe Hassam (1859–1935)

The Aspens, Late Afternoon, Isles of Shoals, 1900

Oil on canvas

22¹/₄ x 16³/₈ inches

Signed and dated lower right: *Childe Hassam. 1900*;
on verso: *C.H. 1900*

Considered America's foremost impressionist, Hassam's work has been shown and collected by the world's best museums. In 2004, the Metropolitan Museum of Art exhibited *Childe Hassam, American Impressionist*.

Chauncey Foster Ryder (1868–1949)

On the Mountain Side

Oil on canvas

24³/₁₆ x 20³/₁₆ inches

Signed lower right: *Chauncey F Ryder*

In his seminal book on American tonalism, David A. Cleveland writes about the style, "it was transformed by artists like Chauncey Ryder ... into renderings of nature with bold impasto and strong tactile values."

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