

# THE HOT LIST

The most talked about and the most praised

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## QUESTROYAL FINE ART, LLC

Important American Paintings

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Certain paintings are hot—they draw praise and command attention. Only those that have exceptional wall-power have been selected for your consideration.

At any given time, we have over one hundred works on view, but these twenty-one halt collectors. In most cases, I have personally observed the consistent interest they arouse. They inspire thought and conversation far more often than other paintings that surround them.

Try to find some time to visit the gallery. The effect is greatly amplified upon seeing them in person.

LOUIS M. SALERNO, Owner



**Marsden Hartley** (1877–1943)  
*Islands, Penobscot Bay*  
Oil on board laid down on board  
9<sup>7</sup>/<sub>8</sub> x 13<sup>7</sup>/<sub>8</sub> inches

Marsden Hartley's paintings of Maine are the focus of the current major exhibition at the Met Breuer. One of the first to be held at the recently opened museum, it has drawn significant praise and attention from critics.

**Marsden Hartley** (1877–1943)

*Penobscot Bay*

Oil on board

14 x 9<sup>15</sup>/<sub>16</sub> inches

The self-professed painter from Maine, Marsden Hartley returned to his native state at the peak of his career to paint the “salt smitten rocks,” “thunder-driven forests,” and “majestic rivers” of the region. Hartley’s paintings of the coastline are a signature subject for the artist and comprise an integral part of his artistic legacy.





**Charles Burchfield** (1893–1967)

*Landscape: Sun and Cypress*

Gouache on paper

8<sup>3</sup>/<sub>4</sub> x 4<sup>7</sup>/<sub>8</sub> inches

On verso: *CE Burchfield*

In 1936, *Life* magazine ranked Charles Burchfield as among America's ten greatest painters. Various writers have referred to him and his work as "transcendental," "telekinetic," "visionary," and "mystical."

**Charles Burchfield** (1893–1967)

*March Pools at Twilight*, 1917

Watercolor and gouache on paper

20<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>4</sub> inches (sight size)

Signed and dated lower right:

C BURCHFIELD / 1917

This newly acquired work, created in 1917— Charles Burchfield's self-proclaimed golden year —, has exceptional provenance, exhibition history, and at least six significant literary references.





**Ralph Albert Blakelock** (1847–1919)

*Camp by the Pool*

Oil on panel

8<sup>9</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>16</sub> inches

Signed lower right in arrowhead: *RABlakelock*

This is a highly desirable late work by the artist. It clearly demonstrates his innovation, which is the basis for referencing his work as the bridge to Modernism.



**Jasper Francis Cropsey** (1823–1900)

*Greenwood Lake, New Jersey, 1874*

Oil on canvas

12<sup>3</sup>/<sub>16</sub> x 20<sup>3</sup>/<sub>16</sub> inches

Signed and dated lower right: *J.F. Cropsey / 1874*

One of the most beloved and admired Hudson River School painters, Cropsey had a particular affinity for Greenwood Lake, a subject to which he turned throughout his career. This work is competitively priced and represents an important period for the artist.



**William Stanley Haseltine** (1835–1900)

*Italian Landscape at Sunset*, 1883

Oil on canvas

12<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>8</sub> inches

Initialed and dated lower right: W.S.H / '83

William Stanley Haseltine's romantic Italian landscapes introduced American audiences to the history and beauty of Italy's ancient ruins and peaceful coastlines. His paintings feature in the collections of such prominent institutions as the Metropolitan Museum of Art, the National Gallery of Art, and the Museum of Fine Arts, Boston.

**Henry Martin Gasser** (1909–1981)

*Warren Street*

Watercolor and gouache on paper

17½ x 23¼ inches (sight size)

Signed lower left: *H. GASSER*; signed

lower right: *H. GASSER*; on verso:

*"WARREN ST." / HENRY GASSER / N.A.*

Henry Martin Gasser is gaining traction as one of the most beloved American artists of the twentieth century, captivating a broad range of collectors with diverse tastes and backgrounds.





**Jervis McEntee** (1828–1891)

*Hemlock, Kaaterskill Clove*

Oil on board

23<sup>7</sup>/<sub>8</sub> x 18 inches

Jervis McEntee lived in the epicenter of the burgeoning Hudson River School movement; this painting of Kaaterskill Clove, New York is exemplary of McEntee's painterly style and exceptional ability to render the natural beauty of a landscape.



**Irving Ramsay Wiles** (1861–1948)

*Pathway in the Garden*

Oil on panel

9<sup>3</sup>/<sub>4</sub> x 13<sup>15</sup>/<sub>16</sub> inches

Signed lower right: *Irving R Wiles*

Wiles's impressionist paintings were met with success in both Parisian and New York art circles, rapidly giving the artist a reputation as one of America's best portrait and landscape painters.



**Winslow Homer** (1836–1910)

*Through the Fields*, 1879

Pencil and gouache on paper

9<sup>7</sup>/<sub>8</sub> x 14<sup>7</sup>/<sub>8</sub> inches (sight size)

Signed and dated lower left:

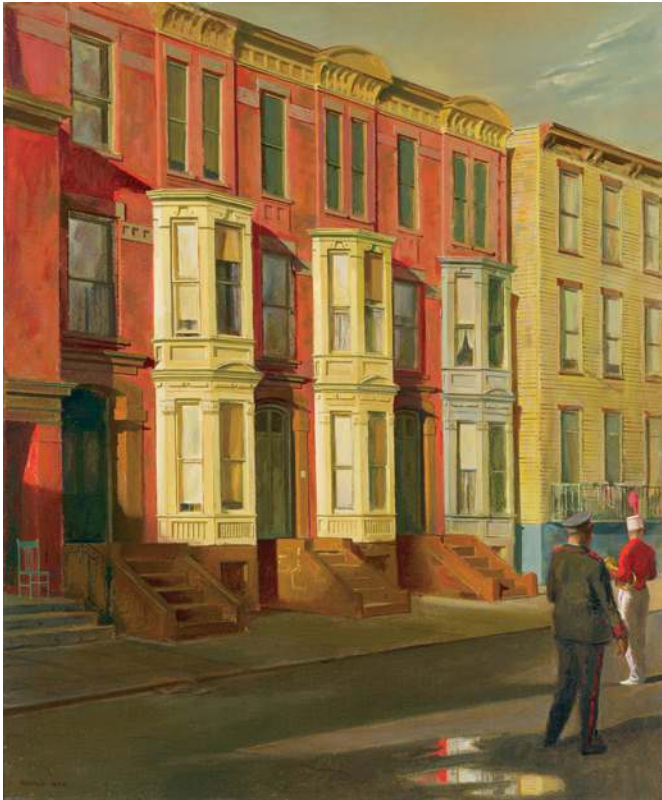
*Winslow Homer / 1879*

Renowned as the preeminent American realist of the nineteenth century, Winslow Homer was profoundly interested in the character of the people he portrayed, who feature charmingly in his idyllic genre scenes from the 1860s and 1870s.

**Alfred S. Mira** (1900–1980)  
*Greenwich Village, New York*  
Oil on canvas  
25<sup>1</sup>/<sub>8</sub> x 30<sup>1</sup>/<sub>16</sub> inches  
Signed lower right: *Mira*

Alfred S. Mira's skill in depicting intimate scenes of iconic New York locations is brilliantly showcased in this depiction of the corner of Seventh Avenue South and Greenwich Avenue. Exhibited by the Corcoran Gallery of Art and the Pennsylvania Academy of the Fine Arts, Mira is increasingly sought after by distinguished public and private collectors.





**Adolf Ferdinand Konrad** (1915–2003)

*Music on Fulton Street, 1954*

Oil on canvas

22 x 18<sup>1</sup>/<sub>4</sub> inches

Signed and dated lower left: *Konrad 1954*

Popularly known as the “Painter Laureate of Newark,” Adolf Ferdinand Konrad has been exceptionally well received. This work in particular has drawn the attention even of those who do not typically collect work from this period.



**Reginald Marsh** (1898–1954)

*Burlesque Queen*

Oil on masonite

16<sup>1</sup>/<sub>16</sub> x 20 inches

Signed lower right: *MARSH*

Reginald Marsh captured the spectacle of urban life with the fervor of the Old Masters, drawing on Baroque proportions to depict showgirls and Hollywood starlets as Rubenesque goddesses. The theme of the burlesque captivated Marsh and he returned to the subject frequently throughout his career.



**Jonas Lie** (1880–1940)  
*View of Brooklyn Bridge*  
Pastel on paper  
9<sup>3</sup>/<sub>4</sub> x 11<sup>7</sup>/<sub>8</sub> inches (sight size)  
Signed lower left: *Jonas Lie*

Jonas Lie was president of the National Academy of Design from 1934 to 1939. This painting, of one of the most iconic American structures, has been exhibited in six museums.



**Guy C. Wiggins** (1883–1962)  
*Midtown, Fifth Avenue, Winter*  
Oil on canvas  
25<sup>3</sup>/<sub>16</sub> x 30<sup>1</sup>/<sub>8</sub> inches  
Signed lower right: *Guy Wiggins NA*

Winter scenes of New York City were a self-proclaimed favorite of Guy C. Wiggins, whose iconic depictions of New York landmarks are second only to those of Childe Hassam in both appeal and value.



**Jane Peterson** (1876–1965)

*Sunlit Canal, Venice*

Oil on canvas

30 x 23<sup>15</sup>/<sub>16</sub> inches

Signed lower left: *JANE PETERSON*;  
on stretcher bar: 74: *Sunlit Canal*

Jane Peterson's brilliant impressionist paintings are underscored by her unique standing as one of the only women to gain artistic success in the period. Immersing herself in the company of luminaries such as Pablo Picasso and Henri Matisse, Peterson rejected societal norms to depict far-away destinations with bold colors and loose brushstrokes in the emerging style of the day.



**Francis Augustus Silva** (1835–1886)

*Sailing at Twilight, 1877*

Oil on canvas

20 x 36 inches

Signed and dated lower left: *FA. Silva. 77*

This is a brilliant example of Silva's dramatic, luminist paintings. He is particularly well-known for his marine paintings of Boston Harbor, Cape Ann, Narragansett Bay, the Hudson River, Boston, and New York City. His works comprise a part of the permanent collections of a number of museums, including the Brooklyn Museum, New-York Historical Society, and the Peabody Essex Museum.



**William Bradford** (1823–1892)

*Arctic Sunset*, 1873

Oil on board

12<sup>1</sup>/<sub>16</sub> x 20<sup>1</sup>/<sub>8</sub> inches

Signed and dated lower right:

*W<sup>m</sup> Bradford / 73*

William Bradford's preferred location and subject matter are showcased in this finely executed composition. His textures and colors are brilliantly preserved and this painting has drawn consistent favorable remarks from discerning collectors.

**Emil Carlsen** (1853–1932)

*St. Thomas Harbor*

Oil on canvas

16<sup>1</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> inches

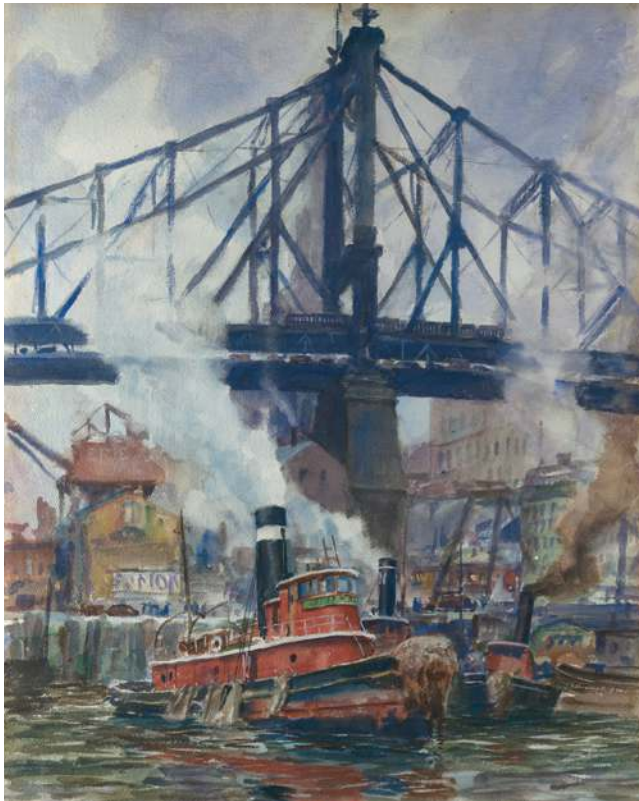
Signed and inscribed lower right:

*Emil. Carlsen / ST. THOMAS.;*

on stretcher bar: *Entrance to /  
St. Thomas Harbor*

Known for his lyrical compositions of landscapes and seascapes, it is thought that Emil Carlsen first visited St. Thomas in 1913, where he was captivated by the spontaneity and untouched beauty of the Caribbean. American painters' depictions of the Caribbean from this period are quite rare.





**John Whorf** (1903–1959)

*Queensboro Bridge*

Watercolor and gouache on paper

28<sup>7</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>16</sub> inches

Signed lower right: *John Whorf*

John Whorf enjoyed steady success even through the worst of the Depression years. He was increasingly drawn to urban scenery in the 1930s and held regular solo exhibitions in New York that frequently sold out.

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