



THE HOT LIST

The most talked about and the most praised

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QUESTROYAL FINE ART, LLC

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Certain paintings command attention. They appeal even to those who may have little interest in the style or subject matter. We call these paintings “hot.” They instigate thought and remain within one’s memory long after others have been forgotten.

Our attraction is not caused by overexaggeration or extremes, but by the artist’s unwavering proximity to truth and the ability to transmit sentiment from intellect to canvas. This is an achievement that requires the highest degree of artistic ability.

The selections presented here were chosen by observing the reactions of collectors and by the input of my passionate team.

LOUIS M. SALERNO, Owner

John Frederick Kensett (1816–1872)
Beverly, Massachusetts, 1871
Oil on panel
18¹/₈ x 14¹¹/₁₆ inches
Monogrammed and dated lower right: JFK '71

John Frederick Kensett’s paintings are included in nearly every major American museum. He was one of the most highly regarded painters of the nineteenth century and his groundbreaking luminist style encouraged the innovations seen in the work of the modernists. Our recent acquisition of this exceptional painting has enabled us to offer it at a level well below its previous price.



Charles Burchfield (1893–1967)
Red Trees Against the Lake, 1915
Watercolor and gouache on paper
8⁵/₈ x 11⁵/₈ inches (sight size)
Dated lower right: Oct 1915

Demand for Burchfield’s expressive watercolors continues to escalate. In May of this year, his auction record was set at \$1,332,500, and then broken days later when a second piece achieved \$1,812,500! His work is held in the collection of more than ninety museums.



Paul Cornoyer (1864–1923)
Rainy Day, Madison Square
Oil on canvas
22¹/₈ x 27¹/₈ inches
Signed lower left: PAUL CORNOYER

At the encouragement of the premier American impressionist William Merritt Chase, Paul Cornoyer moved to New York in 1899. He became a master at depicting the bustling city, with a particular talent for capturing his favorite locales, Washington and Madison Squares, in rainy weather. Collectors’ desire for New York City scenes remains a constant over one hundred years later.



Eric Sloane (1905–1985)
Stone Barn
Oil on board
23¹/₄ x 34 inches
Inscribed and signed lower left:
TO MY FRIEND WALTER / ERIC SLOANE

Eric Sloane brilliantly communicated the wholesomeness of a fading rural America. The virtues he discovered and cherished live on in an art rooted in simplicity and necessity. For those of us who do not need the slick and the popular, this is an art that reeks of the earth and speaks with the authority of the ages.



Ralph Albert Blakelock (1847–1919)

Landscape with Farm

Oil on canvas

18¹/₁₆ x 32¹/₄ inches

Signed lower left in arrowhead: *Blakelock*

At the turn of the twentieth century, Ralph Albert Blakelock's paintings established two American auction records, and at the famous Catholina Lambert sale the Blakelocks outsold the Monets, the Renoirs, the Botticellis, and the Pissarros.

The appeal of his timeless style and the respect that many contemporary artists have for Blakelock's work assures rising interest worldwide. Recently, Yale University Art Gallery acquired a major Blakelock painting. His visionary work is a critical component of most important American collections.



Edmund W. Greacen (1876–1949)

An Old-Fashioned Gown, 1920

Oil on canvas

32 x 26³/₁₆ inches

Signed, dated, and inscribed lower left: *Edmund Greacen / - 1920 - / COPYRIGHT 1922 BY S. T. SHAW*

A student of the acclaimed impressionist master William Merritt Chase, Greacen spent time among the Monet family in Giverny, France. Upon returning to the United States, he joined the American impressionists of Old Lyme, Connecticut, and in 1922, was granted a solo exhibition at Macbeth Gallery. His legacy continues as an impressionist known for his seascapes and vivid pastel portraits.



Will Hickok Low (1853–1932)

Montigny-sur-Loing, 1876

Oil on canvas

21³/₄ x 18¹/₈ inches

Dated, signed, and inscribed lower left: *1876 WILL. • H • LOW MONTIGNY sur Loing*

A skilled illustrator and muralist, Low studied in Paris under Jean-Léon Gérôme and Carolus-Duran. His classic impressionist style inspired younger artists in his circle, including Louis Comfort Tiffany. This painting is a quintessential impressionist scene.



Frederick Usher De Voll (1873–1941)

Showery Day, Fifth Avenue at the Plaza

Oil on canvas laid down on board

16¹/₁₆ x 20¹/₁₆ inches

Signed lower left: *-F Usher De Voll-*

Best known for his New York cityscapes, De Voll was a student of three of the most influential American art teachers of his time: William Merritt Chase, Charles W. Hawthorne, and Robert Henri. His tonalist palette and quick brushstrokes led his contemporaries to compare him to French pointillist Georges-Pierre Seurat. De Voll's auction record of \$66,000 is held by a similar example titled, *East River, New York, Winter*.



Frederick F. Fursman (1874–1943)

Nursemaids and Children Playing at the Beach

Oil on canvas laid down on canvas

15 x 18³/₈ inches

Signed lower left: *FREDERICK F FURSMAN*

Between 1906 and 1909, Fursman lived primarily in Paris, summering with other artists at the popular resort of Étaples. Following his return to the United States, the Art Institute of Chicago granted him a solo exhibition of his French paintings. He was a founding member of the Ox-Bow School of Art, which still operates today in Saugatuck, Michigan, in cooperation with the School of the Art Institute of Chicago.



Robert Frederick Blum (1857–1903)
The Traghetto, Venice, 1880
Watercolor, gouache, and pencil on paper
9¹/₄ x 13⁵/₈ inches
Signed, dated, and inscribed lower right:
Blum / 1880 / Venice

A student of Frank Duveneck, Blum traveled to Venice in 1880 to join his teacher. It was there that he met the internationally acclaimed James Abbott McNeill Whistler, who encouraged him to study Japanese design principles. Blum's Venetian works are some of his most desirable; *Venetian Bead Stringers* holds the artist's auction record at nearly \$1.5 million.



Alfred Thompson Bricher (1837–1908)
Winter Sunrise
Oil on canvas
7 x 10 inches
Monogrammed lower left: *ATB*

Some time ago, I visited an extraordinary collection of American art. In the company of many exquisite works, this Bricher's remarkable wall appeal impressed me. Although small in size, it demonstrates the scope of the artist's talent, validates his fame, and is an affordable example of his best work.



George Inness (1825–1894)
Evening Mist, ca. 1878–79
Oil on canvas
8¹/₈ x 12¹/₁₆ inches
Signed lower left: *G. Inness*

George Inness is represented in more than one hundred museum collections, and a closely related work to this example is in the Museo Nacional Thyssen-Bornemisza in Madrid, Spain. Inness's individualistic, expressive style and commitment to spiritualism reinvented American landscape painting and continues to intrigue collectors.



William M. Hart (1823–1894)
Coastal Scene with Figures
Oil on canvas
9¹/₂ x 19¹/₂ inches
Signed lower right: *W. HART.*

An important second-generation Hudson River School painter, William M. Hart was a respected academician and his students included Homer Dodge Martin and Lemuel Maynard Wiles. Although Hart's work can be found in the most prestigious American art collections, including the White House and Museum of Fine Arts, Boston, his paintings are still valued below some of his more prominent contemporaries.



Ernest Lawson (1873–1939)
The White Horse
Oil on canvas
24 x 30 inches
Signed lower left: *E LAWSON*

This very recent acquisition by Ernest Lawson, a member of the elite group known as The Eight, has an extraordinary exhibition history. Our preliminary research indicates that Lawson exhibited it at the Museum of Modern Art in 1929–30. It was on view at the National Gallery of Canada in 1967, and traveled to seven other Canadian institutions. For more than a decade, it was displayed in the White House. It is a compelling work that has already received a great deal of recognition.



Paul King (1867–1947)
Isles of Shoals
Oil on canvas laid down on board
11⁷/₈ x 16¹/₈ inches
Signed lower left: *PAUL KING*

The rugged Isles of Shoals, off the coasts of New Hampshire and Maine, attracted artists and writers at the end of the nineteenth century. While similar scenes by impressionist leader Childe Hassam have sold at auction for several hundred thousand dollars, this brilliant canvas is offered well below that level.



Leon Dolice (1892–1960)

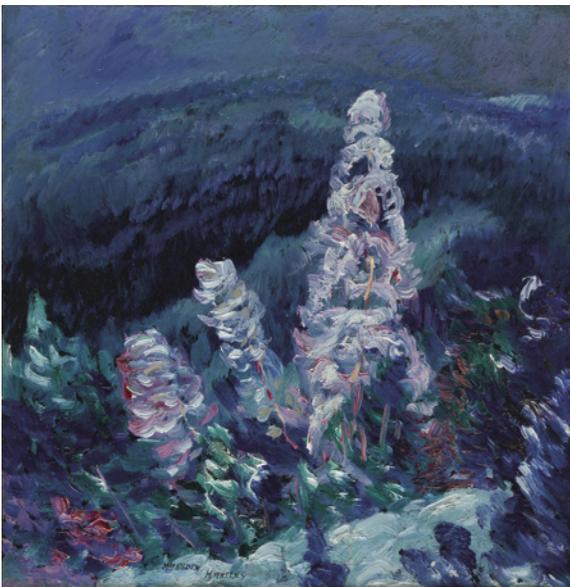
New York Nocturne

Oil on canvas

20¹/₈ x 25¹/₁₆ inches

Signed lower right: *DOLICE*

After moving to Greenwich Village in the 1920s, Dolice found his inspiration in the scenery of New York, where he painted evocative glimpses of the city at every point in the day. His work features the most cherished landmarks and views of New York.



Marsden Hartley (1877–1943)

Songs of Winter

Oil on board laid down on canvas

12¹/₄ x 11³/₈ inches

Signed lower left of center:

MARSDEN / HARTLEY

This painting was almost certainly featured in Hartley's 1909 solo exhibition at Alfred Stieglitz's prestigious 291 Gallery. This exhibition came at a pivotal moment in Hartley's career and allowed him to develop a relationship with Stieglitz, who would become an important champion of Hartley's work.

QUESTROYAL FINE ART, LLC

Important American Paintings

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