



# KNOWN AND UNKNOWN

## Six Special Artists

Wolf Kahn

Jack Lorimer Gray

Alec Montroy

Van Dearing Perrine

John Whorf

Luigi Lucioni

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### QUESTROYAL FINE ART, LLC

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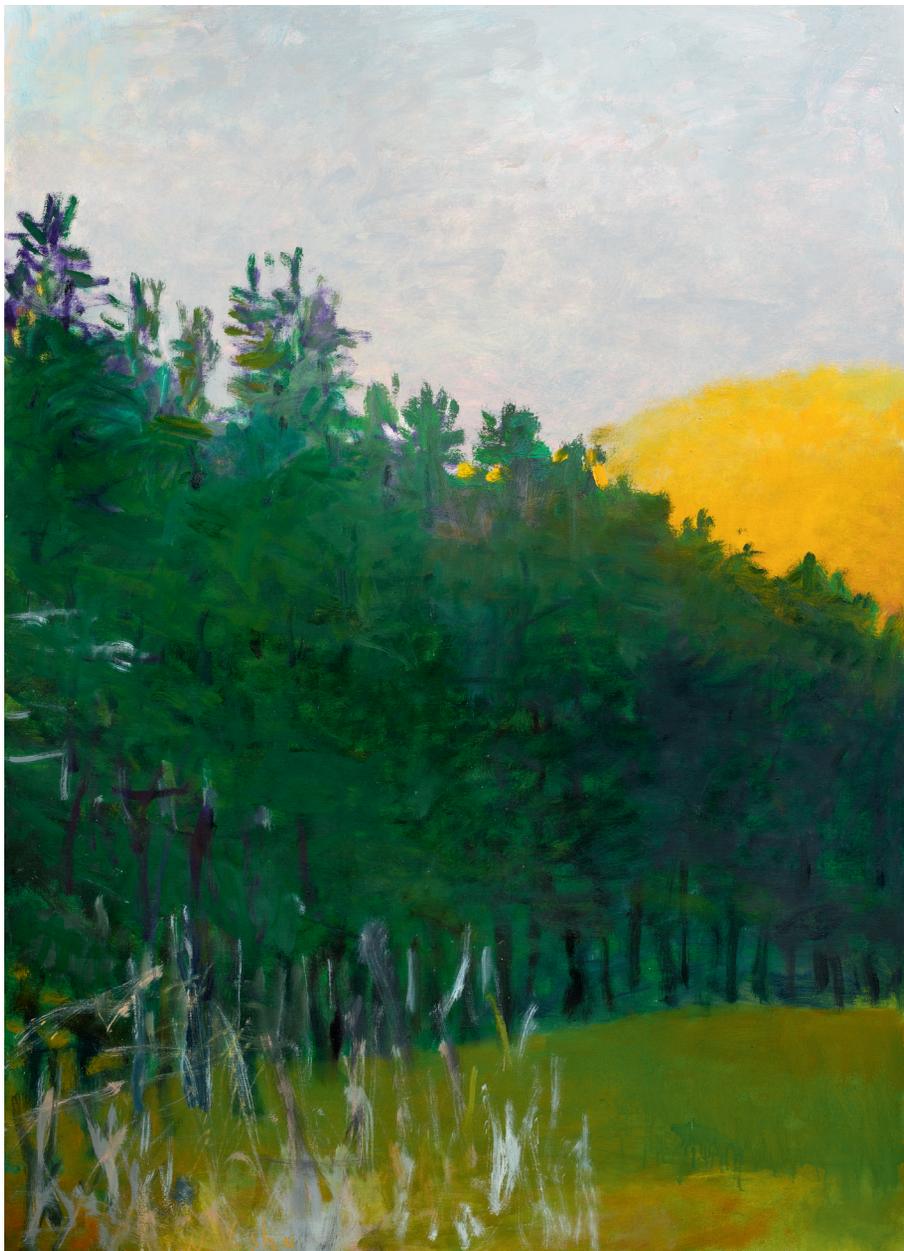
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Collectors are inclined to have a higher regard for the work of well-known artists.

If a reputation is earned by merit such a bias may be justifiable, but we must consider the possibility that extensive recognition may have been the result of happenstance or an association with those of wealth and influence.

To temper the inclination to focus on artists we are familiar with so as not to overlook those who are lesser known, we have commingled the work of the known and the unknown. It is our way to diminish a bias that limits the exposure that talented artists deserve.

LOUIS M. SALERNO, *Owner*



**Wolf Kahn** (1927-2020)

*Sunlit Hill*, 2006

Oil on canvas

52 x 38 inches

Signed lower left of center: *W Kahn*;  
on stretcher bar: #2006 / 168 *Sunlit Hill*

**\$95,000**

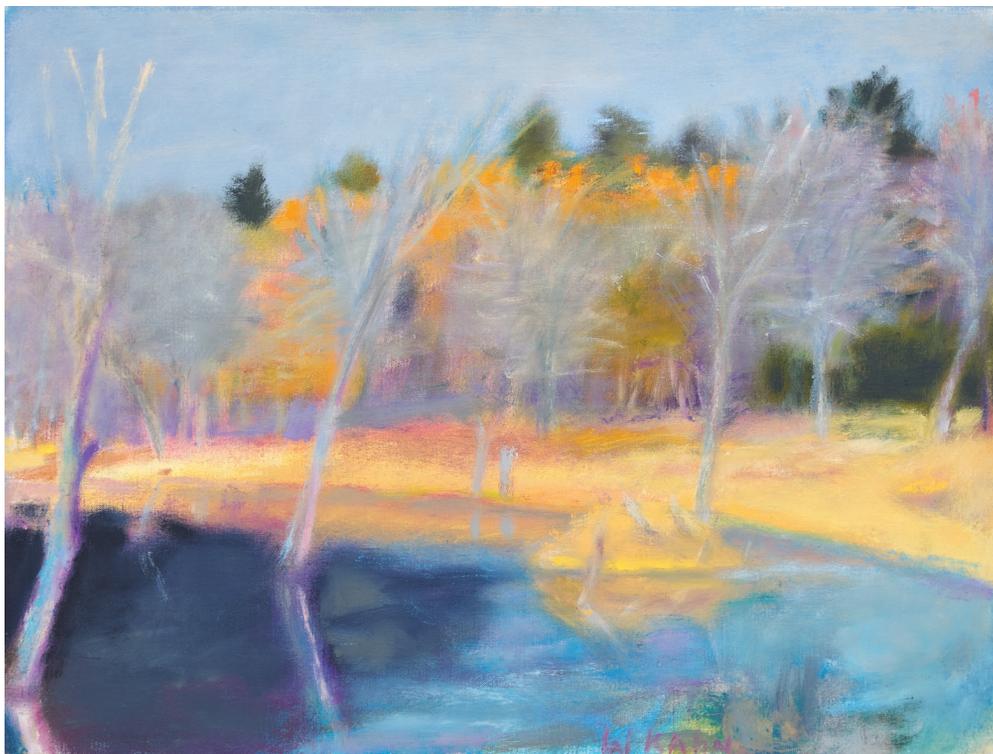
## Wolf Kahn (1927–2020)

The progression of Wolf Kahn's appeal to collectors over the last several years is unmistakable and supported by a consistent rise in the value of his work at auction.

He has been referred to as an abstract expressionist, but we agree with the many collectors who believe his works incorporate many other ideologies of the nineteenth- and twentieth-century art movements including: impressionism, post-impressionism, fauvism, expressionism and minimalism. Kahn was an intellectual painter frequently engaged in educational opportunities in pursuit of a better understanding of the work of his predecessors. His teacher and mentor, Hans Hofmann, reinforced this interest by encouraging him to see painting as an impersonal pursuit and to strive to have his work contribute to an ongoing discourse. As a result, Kahn experimented and reimagined aspects of the works of artists of prior centuries as well as those of his contemporaries.

The signature quality of Kahn's work is seen in his focus on uninhabited nature—this and his command of color and spatial tension were instilled in him by Hofmann. It has been said that Kahn aspired to do Mark Rothko over from nature. This is seen in his highly nuanced command of color and minimalism.

His inclusion in a multitude of major museums, including the Metropolitan Museum of Art and Smithsonian American Art Museum, confirms his esteemed stature and importance.



**Wolf Kahn** (1927–2020)

*Beaver Swamp in Autumn*, 1975

Oil on canvas

18 x 24 inches

Signed lower right of center: *W KAHN*; on verso: #78 1975;  
on stretcher bar: *Beaver Swamp in Autumn*

**\$42,500**

## Jack Lorimer Gray (1927–1981)

By the middle of the twentieth century, Jack Lorimer Gray had moved to New York. A series of successful exhibitions and critical acclaim led to his international recognition. His ability to expose the essence of coastal regions by his intuitive rendering of their nautical qualities was without precedent. His fame was assured by the press coverage he received after President John F. Kennedy acquired one of his paintings. Interest in and the value of his work has been rising over the last several decades and several of his auction records have exceeded \$100,000. His work is in the Minnesota Marine Art Museum, John F. Kennedy Presidential Library and Museum, and the United States Marine Corps Museum.



**Jack Lorimer Gray** (1927–1981)

*The Battery: Demolition of the  
Old Produce Exchange Building*

Oil on canvas

26 x 36<sup>1</sup>/<sub>4</sub> inches

On stretcher bar: *JG 114 Battery + Old  
Produce Exch Bldg*

**\$57,500**



**Jack Lorimer Gray (1927–1981)**

*New Jersey Terminals*

Oil on canvas

26 x 36 inches

Signed and inscribed lower left: *JACK L. GRAY ©-*;  
on stretcher bar: *N.J. FREIGHT [sic] TERMINALS /*  
*FROM LOWER MANHATTEN [sic]*

**\$42,500**

## Alec Montroy (1918–2006)

In a warehouse somewhere in Brooklyn, over forty canvases were obscured by dim light and dust, unseen for an indeterminate number of years. With one glance, we discovered an extraordinary artistic vision.

Alec Montroy was a native American artist whose ancestry traces to the Munsee Reserve. For six years he fought in defense of freedom and suffered as a prisoner-of-war in Germany. He made his home in the Chelsea Hotel and lived with many of the city's most creative individuals.

He embraced pointillism in his renderings of Times Square and other iconic locations as a means to express the energy and character of New York City. The uniqueness of his compositions and his remarkable ability to recreate highly nuanced calligraphy fosters an endearing nostalgia in all who have experienced the world's city. Although we believe his paintings never sold at public venues, the Smithsonian Institution's National Museum of the American Indian includes his work in their collection.



**Alec Montroy** (1918–2006)

*Times Square 1930, 1984*

Oil on canvas

24 x 36 inches

On verso: *TIMES SQUARE 1930 / 1984*

**\$27,500**



**Alec Montroy** (1918-2006)

*Statue of Liberty*, 1994

Oil on canvas

36 x 24 inches

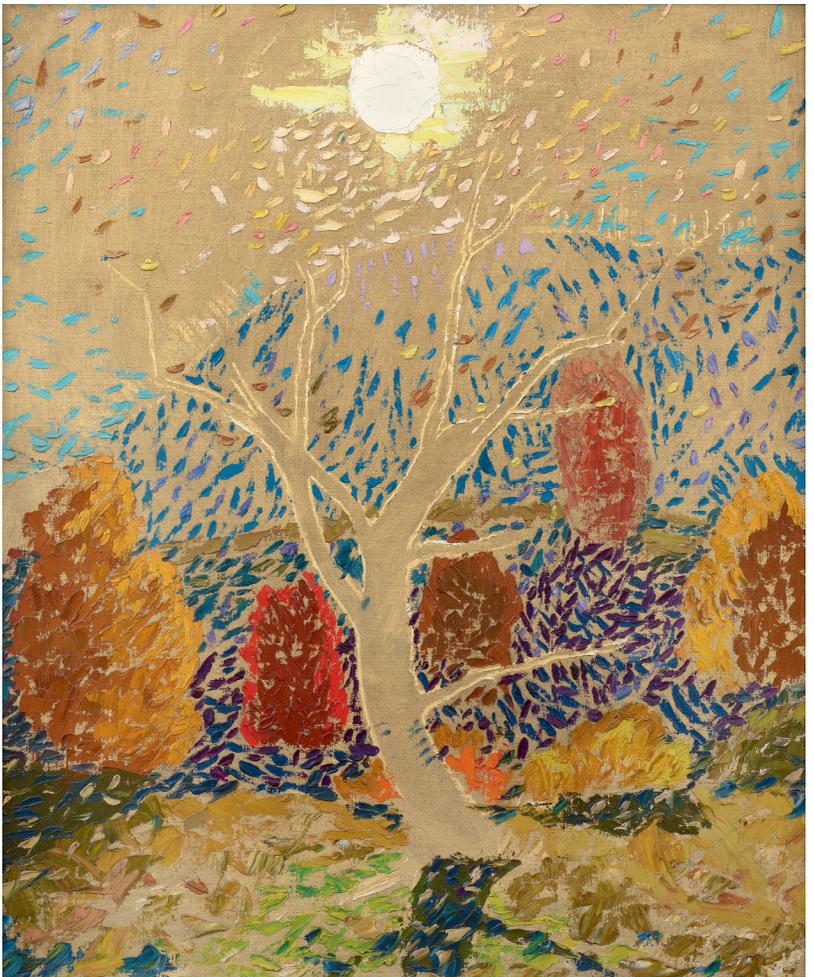
Initialed and dated lower left: *A·M 94*

**\$22,500**

## Van Dearing Perrine (1869–1955)

Perhaps because his best work has rarely been offered for sale, many collectors are not familiar with Van Dearing Perrine. His distinguished career included participation in the famed 1913 Armory Show and his work was also shown at the highly acclaimed Durand-Ruel and the New Gallery. President Theodore Roosevelt acquired one of his paintings for the White House and, today, he is included in the collections of numerous institutions, including the National Academy of Design, Smithsonian American Art Museum, and High Museum of Art.

Perrine's work contributed to a burgeoning twentieth-century creativity that defined modern art. A device he invented, which altered light patterns, informed his distinctive variations on expressionism through the inclusion of abstractions that did not obscure the character of place or form. The examples shown here demonstrate his unique vision.





**Van Dearing Perrine** (1869–1955)

*Sun on the Woods*

Oil on canvas

26 x 22 inches

**\$20,000**

**Van Dearing Perrine** (1869–1955)

*Silhouette*

Oil on canvas

26 x 22 inches

On stretcher bar; *Van Perrine*

**\$25,000**

## John Whorf (1903–1959)

John Whorf was a highly accomplished watercolorist. His works were routinely compared to the greatest champions of the medium, Winslow Homer and John Singer Sargent. In fact, Sargent acquired one of his works and also was his mentor.

Whorf received numerous honors and awards for his achievements, including the Logan Medal, awarded by the Art Institute of Chicago in 1928. In 1938, he became the first contemporary painter to receive an honorary Master of Arts degree from Harvard University. A year later he was again honored by the Art Institute of Chicago when it featured twenty-four of his works alongside those by Edward Hopper and Henri Matisse at its International Exhibition of Water Colors.

His paintings are in numerous prestigious museum collections, including the Smithsonian American Art Museum, the Metropolitan Museum of Art, and the Art Institute of Chicago.





**John Whorf** (1903–1959)  
*The "South Atlantic" in Port*  
(on verso: *Seascape Study*)  
Watercolor on paper  
21<sup>3</sup>/<sub>8</sub> x 30 inches (sight size)  
Signed lower right: *John Whorf*  
**\$29,500**

**John Whorf** (1903–1959)  
*Winter Morning River Bend (II)*  
Watercolor on paper  
21<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>4</sub> inches (sight size)  
Signed lower right: *John Whorf*  
**\$18,000**

## Luigi Lucioni (1900–1988)

Luigi Lucioni was defiant. At just thirteen years old, he refused to follow his art teacher's instructions. It was reported that he said, if I can't do it my way, I'm not doing it at all. He was self-motivated and valued knowledge. He took inspiration from the Renaissance masters which can be seen in his work. He presents nature at its fullest state of fruition, revealing so much essence that it seems unfamiliar.

We are in awe of the never-before-seen visualization of what we have intuitively understood. The sensation of a greater meaning dominates our thoughts. "My idea of realism is not what you see, but it's to create what there is...to find a way to express that essence of realism. You know, the thing that makes it real."<sup>1</sup>

In 1932, during the Great Depression, the Metropolitan Museum of Art bought his *Dahlias and Apples*. He became the first and youngest living artist in their collection. Today, his work is included in the collections of some of the most prestigious museums in the country, including the National Academy Museum, Smithsonian American Art Museum, and Whitney Museum of American Art.

<sup>1</sup> Oral history interview with Luigi Lucioni, 1971 July 6, Archives of American Art, Smithsonian Institution





**Luigi Lucioni (1900–1988)**  
*Harmony in Minor Key*, 1973  
Oil on canvas  
22<sup>1</sup>/<sub>4</sub> x 26<sup>1</sup>/<sub>4</sub> inches  
Signed and dated lower right: *Luigi Lucioni 1973*  
**\$75,000**

**Luigi Lucioni (1900–1988)**  
*The Weathered Barn*, 1947  
Oil on canvas  
19<sup>1</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>16</sub> inches  
Signed and dated lower left: *L. Lucioni 1947*  
**\$95,000**



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Important American Paintings

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