

An abstract painting with a textured, layered appearance. The color palette is dominated by earthy tones: ochre, sienna, and terracotta, interspersed with dark, almost black, areas and some muted greens. The brushwork is visible, creating a sense of depth and movement. The overall composition suggests a landscape or a complex, organic structure.

EXTRACTIONS

DO YOU REMEMBER
WHEN YOU WERE
AFRAID OF THE DARK?

Ralph Albert Blakelock
The Great Mad Genius Returns

NOVEMBER 2016

One of the greatest artists America has produced.

— EDWARD ALDEN JEWELL, *The New York Times*

*He made a strong impression not only upon
American art, but upon the art of the world.*

— GEORGE BELLOWS, *New York Tribune*

About the strongest individualist in the history of art.

— ROBERT M. COATES, *The New Yorker*

EXTRACTIONS

Many of us have been accused of not being able to see the forest for the trees. However, we think that the very soul of a painting is expressed in the fragments and details that form its whole and the brushwork that composes its sentiment—we must look closely to see clearly.

We have extracted “passages” from twenty different paintings to enrich your understanding and provide you with a deeper and more meaningful viewing experience, any of which may lead you to discover the masterpiece you must have.

LOUIS M. SALERNO, Owner

COVER

Ralph Albert Blakelock (1847–1919)

Fire in the Sky (detail)

Oil on board

5¹/₂ x 8⁷/₈ inches

Signed lower right: *R.A.Blakelock*



LEFT

William Mason Brown (1828–1898)

A Walk in Winter (detail)

Oil on canvas

11⁷/₈ x 10 inches

Monogrammed lower right: WMB.

RIGHT

Charles Burchfield (1893–1967)

Long House, North of Wyoming Village, 1951
(detail)

Mixed media on paper laid down on board

29⁷/₈ x 40⁵/₁₆ inches

Estate stamp lower right: *B-126*; on verso:
*LONG HOUSE 1951 / NORTH OF WYOMING
VILLAGE*





LEFT

Albert Bierstadt (1830–1902)

Field of Red and Yellow Wildflowers
(detail)

Oil on paper laid down on canvas

14 x 19¹/₈ inches

Monogrammed lower left: *ABierstadt*

RIGHT

Walter Launt Palmer (1854–1932)

The Leaning Tree (detail)

Oil on canvas

30¹/₈ x 40¹/₈ inches

Signed lower right: *W.L. PALMER*





LEFT

Childe Hassam (1859–1935)

Walking on the Pier, Gloucester Harbor
(detail)

Oil on canvas

22⁵/₁₆ x 18⁵/₁₆ inches

Signed lower right: *Childe Hassam.*

RIGHT

Henry Martin Gasser (1909–1981)

Jersey Street Scene with Black Car (detail)

Watercolor and gouache on paper

19¹/₄ x 24 inches (sight size)

Signed lower right: *H. GASSER*





LEFT

Oscar Bluemner (1867–1938)

View of Lehighburg, Pennsylvania, 1914
(detail)

Gouache on paper

4⁵/₈ x 6¹/₂ inches (sight size)

Signed and dated center left margin:
O. Bluemner N.Y. – 14

RIGHT

John Marin (1870–1953)

New York Series: From Weehawken Heights, 1950 (detail)

Oil on canvas

22¹/₁₆ x 28¹/₈ inches

Signed and dated lower right: *Marin 50*;
on verso: *28 x 22 / WEEHAWKEN*





LEFT

Alfred Thompson Bricher (1837–1908)

View of Richmond, New York City (detail)

Pencil, watercolor, and gouache on paper

12¹⁵/₁₆ x 21³/₈ inches

Monogrammed lower left: *ATBRICHER*

RIGHT

Guy Pène du Bois (1884–1958)

The Ballet Tryout (detail)

Oil on canvas

40 x 30 inches

Signed lower left: *Guy Pène du Bois*





LEFT

John Fabian Carlson (1874–1945)

Forest Silence (detail)

Oil on canvas

47 x 57¹/₈ inches

Signed lower right: *John F. Carlson*

RIGHT

Reginald Marsh (1898–1954)

Locomotive, 1929 (detail)

Watercolor and pencil on paper

13¹⁵/₁₆ x 20 inches

Signed and dated lower right:

Reginald Marsh 1929





LEFT

Hermann Herzog (1831–1932)

The Falls in Hemsedal (detail)

Oil on canvas

36¹/₁₆ x 30 inches

Signed lower left: *H. Herzog*

RIGHT

Xanthus Russell Smith (1839–1929)

Arctic Exploring Str. Jeannette, 1881 (detail)

Oil on paper mounted in artist-made display

12¹/₂ x 10⁷/₁₆ inches

On verso: *Arctic exploring str. Jeannette /*

Xanthus Smith / 1881.





LEFT

William Hart (1823–1894)

Winter's Morning, 1877 (detail)

Oil on board

12⁷/₈ x 10¹⁵/₁₆ inches

Initialed and dated lower left: *W.H 1877*.

RIGHT

Charles H. Chapin (1830–1889)

Boater in a Mountainous Landscape,
1872 (detail)

Oil on canvas

12 x 19¹⁵/₁₆ inches

Signed and dated lower left: *CHAPIN / 72*





LEFT

Alfred H. Maurer (1868–1932)

Vase of Flowers (detail)

Oil on board

21⁹/₁₆ x 17¹⁵/₁₆ inches

Signed upper right: *A.H. Maurer*

RIGHT

Edward Wilbur Dean Hamilton
(1864–1943)

Poppy Field, 1889 (detail)

Oil on canvas

20¹/₈ x 24¹/₈ inches

Signed, inscribed, and dated lower left:
EWD Hamilton. / GREZ. 89.; signed lower
right: *EWD Hamilton*





Asher B. Durand (1796–1886)
Pastoral Scene at Lake's Edge (detail)
Oil on canvas
17 1/8 x 21 1/8 inches

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