



CHILDE HASSAM





CHILDE HASSAM (1859-1935)

The Isle of Shoals

Signed lower left, "Childe Hassam 1908"

oil on cradled wooden panel

25 x 30 in. (32 1/2 x 37 1/2 x 2 in.)

63.5 x 76.2 cm (82.55 x 95.25 x 5.08 cm)

1908

48056

PROVENANCE:

The Artist until 1928

Macbeth Gallery, New York, New York, 1928 Private Collection

Francis D. Bartow, New York, New York, 1950s-1975 Roosevelt Hospital (loaned)

F. D. Bartow, II, New York, New York

Kennedy Galleries, New York, New York, 1979 Private Collection until 2000

Private Collection

EXHIBITION:

New York, New York, Macbeth Gallery, *Exhibition of Paintings by Childe Hassam: examples from 1888-1919*, 1929

New York, New York, Kennedy Galleries, *American Paintings*, 1979

LITERATURE:

Antiques Magazine, 1979, ad for Kennedy Galleries exhibition, "American Paintings," illustrated in color

The Isle of Shoals reflects one of the most personal and sustained subjects in the career of Childe Hassam, remaining in the artists own collection for twenty years. Hassam first visited the Isles of Shoals in 1884, returning regularly until 1915, and the rugged beauty of this small island group off the Gulf of Maine became a central source of inspiration throughout his life. The shifting light, scattered wildflowers, and crystalline waters offered a constant supply of visual poetry, and the islands became the setting for many of his most luminous and celebrated landscapes and coastal scenes.

Similar views of the Isles of Shoals now reside in the permanent collections of the Metropolitan Museum of Art, the National Gallery of Art, and the Dallas Museum of Art, underscoring the importance of the subject within Hassam's oeuvre. The significance of this body of work was further affirmed in 2016 when the Peabody Essex Museum organized a major exhibition devoted entirely to his Shoals paintings.

In *The Isle of Shoals*, Hassam captures the clear northern light and the quiet splendor of the rocky coast, presenting a scene that reflects both the serenity of the islands and the artists deep connection to them.

ARTIST BIO:

Childe Hassam was born in 1859 in Boston. He was descended from a long line of New Englanders, and Nathaniel Hawthorne was a distant relative. Hassam was athletic and after dropping out of school at 17, he worked as a draftsman for wood engraving shop and attended art classes in his spare time.

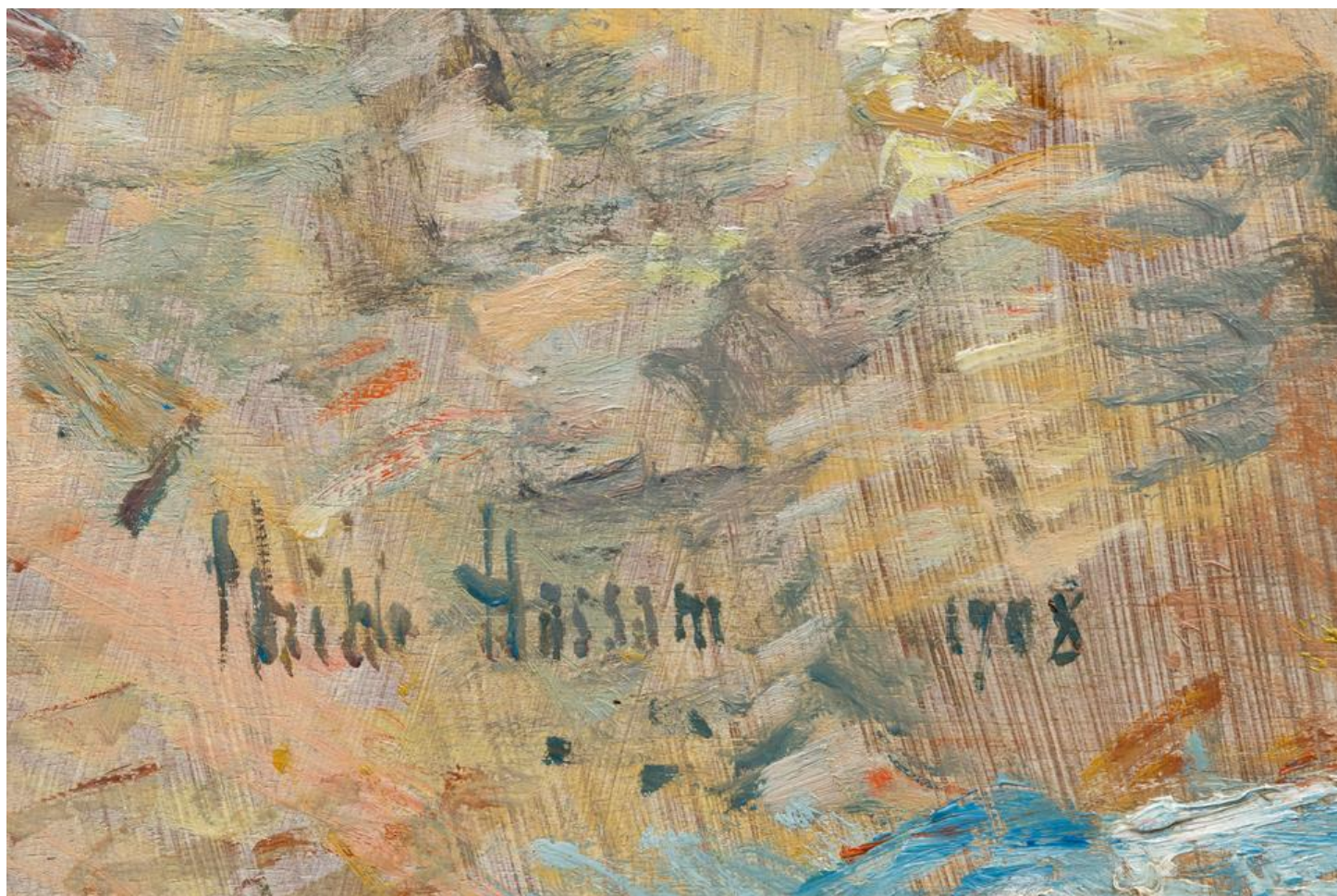
In 1886, Hassam moved to Paris for three years where he shifted in style from his previously rain focused works to one more influenced by the French Impressionists. He even rented a studio in Montmartre that was previously occupied by Renoir and in the abandoned canvases, Hassam saw a kindred spirit.

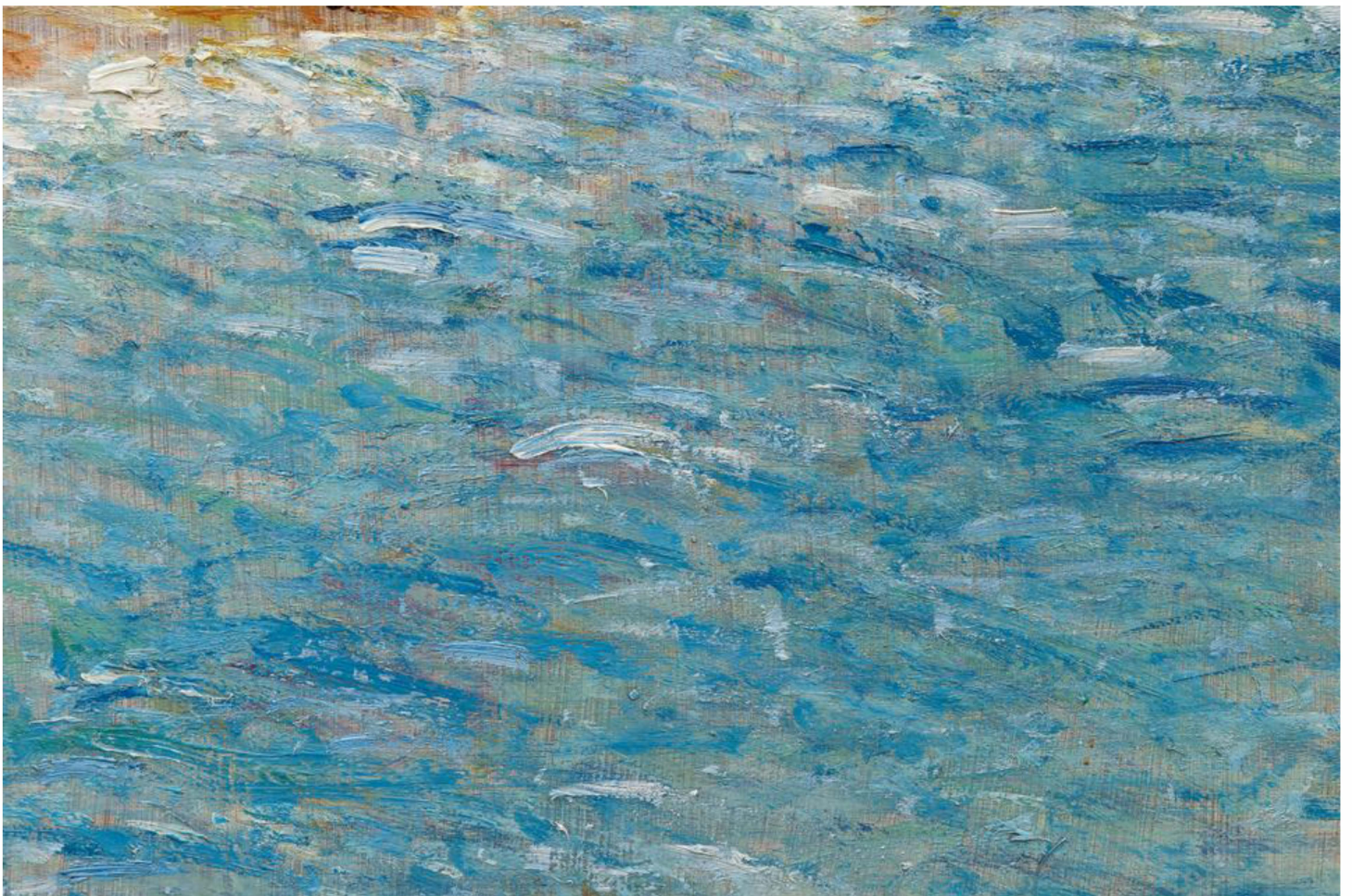
"I looked at these experiments in pure color and saw it was what I was trying to do myself," Hassam remarked on these canvases.

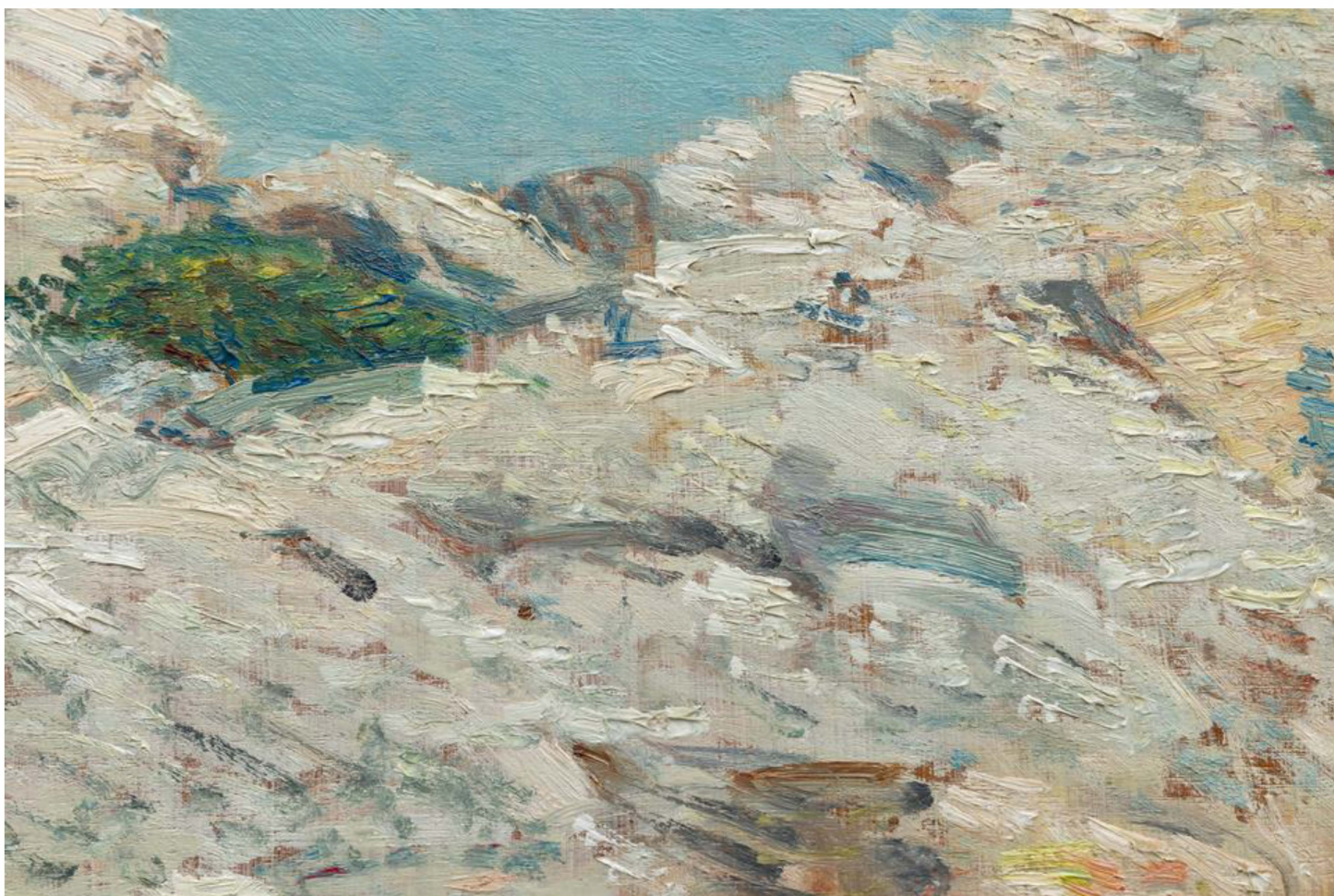
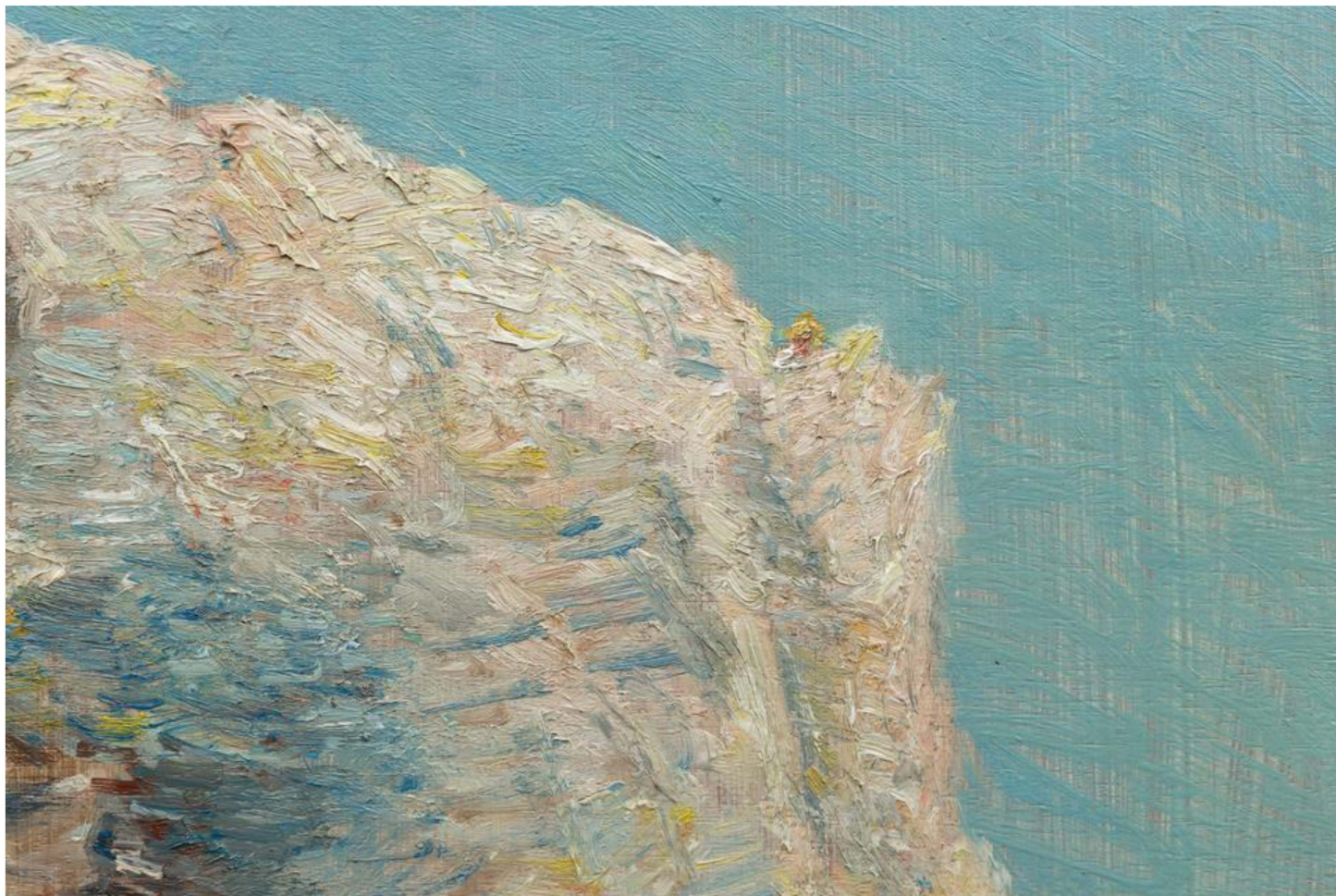
Hassam found some success in Paris having shown in the Paris Salon in 1887. In 1889, Hassam and his wife returned to the U.S. He brought with him Impressionism that he applied to American life and scenes. Unlike the French Impressionists, Hassam showed life at its most light-filled and elegant as it was aimed at those who would and could buy his works. He treated his art as a business and created thousands of works in different mediums and showed in exhibitions everywhere.

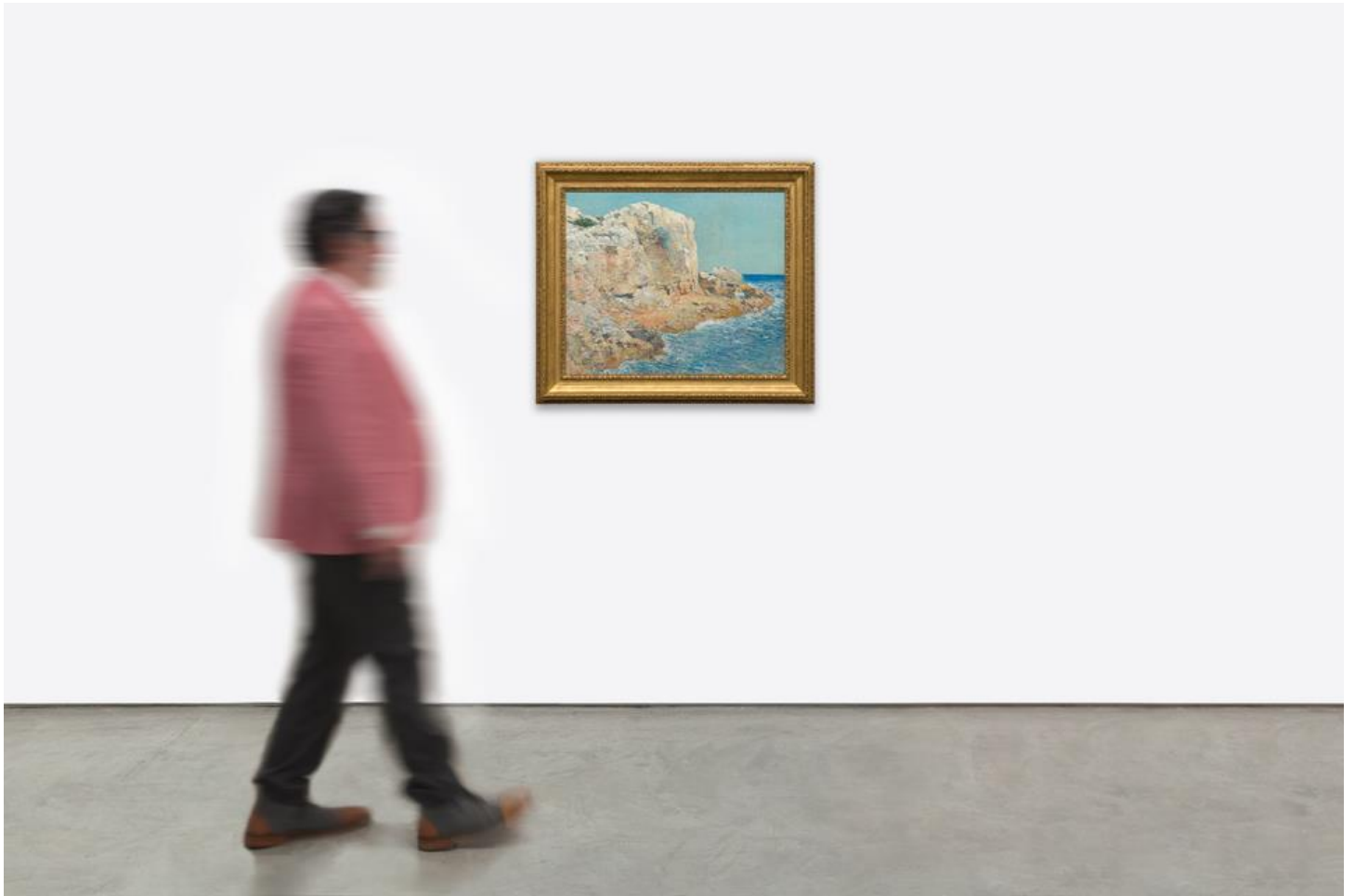
His art of the 1890s and early 1900s was considered modern and radical for their use of light and color in contradiction to the still prevailing taste for works that looked like Old Masters. After the landmark 1913 Armory Show, Hassam's work would appear more traditional to the emerging trends. Nevertheless, after the end of WWI, Hassam's series of flagdraped streets and parades would become a breakthrough and are considered some of his most desirable works. Both a reflection of the mood of the time and Hassam's increasingly fervent nationalism, these paintings are reflective of his continued adherence to American Impressionism that fused both the style and techniques of French Impressionism with uniquely American subjects and scenes.

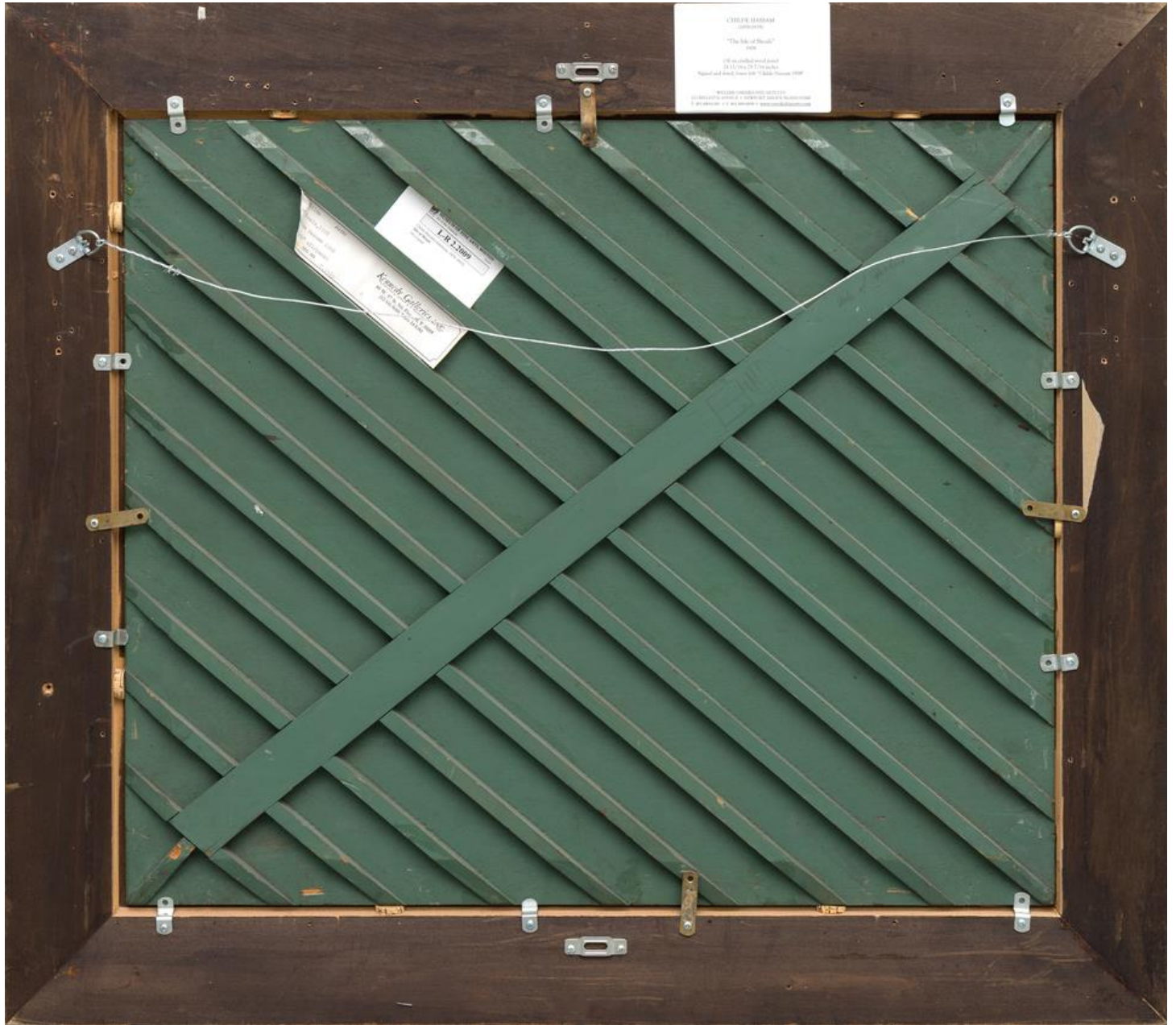
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CHRISTE HARRIS
contemporary
"The Sky of Brazil"
1994
Oil on canvas, wood panel
30 1/2 x 24 1/2 x 1 1/2 inches
Signed and dated verso: "CHRISTE HARRIS 1994"
WEDGWOOD GALLERY, NEW YORK
100 W. 23rd St., New York, NY 10011
Tel: (212) 255-1234
Fax: (212) 255-1235
www.wedgwoodgallery.com

WEDGWOOD GALLERY
100 W. 23rd St., New York, NY 10011
Tel: (212) 255-1234
Fax: (212) 255-1235
www.wedgwoodgallery.com
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Christe Harris
"The Sky of Brazil"
1994
Oil on canvas, wood panel
30 1/2 x 24 1/2 x 1 1/2 inches
Signed and dated verso: "CHRISTE HARRIS 1994"