



CHILDE HASSAM





CHILDE HASSAM (1859-1935)

The Inlet Pool

Signed lower right, "Childe Hassam, 1919" oil
on panel

14 1/2 x 16 5/8 in. (23 3/8 x 25 1/2 x 2 3/4 in.)

36.83 x 42.23 cm (59.37 x 64.77 x 6.99 cm)

1919

48058

PROVENANCE:

With the Artist until his death

American Academy of Arts and Letters, New York, 1935-1962, bequeathed from the
above

Milch Galleries, New York, New York, 1963

Coleman Jacoby, New York, New York until 1966

Chapellier Galleries, New York, New York

Campanile Galleries, Chicago, Illinois

Robert and Virginia Kaplan, Palm Beach, Florida

Mrs. Clayton Rautbord, Chicago, Illinois

Private Collection, Florida

Private Collection, 2004

EXHIBITION:

New York, New York, Milch Galleries, 1963

Chicago, Illinois, Campanile Galleries, 1967

The Inlet Pool is a radiant example of Childe Hassam's gift for capturing the interplay of color, light, and atmosphere, with the jewel-like tones of the reflective pool in the foreground revealing his remarkable command of both complex chromatic harmonies and the shimmering surface of water. The composition draws the viewer into an intimate coastal scene where sunlight dances across still water, creating a sense of quiet clarity that is characteristic of Hassam's finest seascapes.

The painting held deep personal meaning for the artist, remaining in his collection until his death before passing through the hands of prominent collectors including radio and television writer Coleman Jacoby, financiers Robert Kaplan, and later the socialite Mrs. Clayton Rautbord.

Together, these qualities mark the work as a beautifully preserved and deeply expressive example of Hassam's mature style, showcasing his ability to transform a simple inlet into a scene of brilliant light, subtle movement, and enduring lyricism.

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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