

Childe Hassam An American Impressionist Remodi

Shows and describes Hassam’s series of paintings inspired by his visits to the Isles of Shoals, a popular summer resort on the coast of New Hampshire

In this vivid account of one of Bostons best-loved paintings, leading American art specialist Erica E. Hirshler illuminates the context of Childe Hassams 1880s city scene. With its rosy rust tones, nurturing woman, and quiet expanse of snow-laden park, today At Dusk (Boston Common at Twilight) seems to encourage reflection, yet Hirshler reveals the ways in which it heralded the emerging modern city, from subtleties about womens place in the urban landscape to the uproarious clang of the streetcars that would have been heard on the busiest block in Boston. Enriched with related paintings and archival illustrations, this evocative volume explores the countered conventions and bulldozed buildings behind the canvass creation. Carefully researched and elegantly presented, the latest addition to the MFA Spotlight series will delight Hassam fans and history buffs alike.

A beautifully illustrated account of the Impressionist experiment in the United States--showing how the French style was put to distinctly American use From the late 19th century to the Second World War, American painters adapted Impressionism to their own ends, shaping one of the most enduring, complex, and contradictory styles of art ever produced in the United States. This comprehensive book presents an original and nuanced history of the American engagement with the French style, one that was both richer and more ambivalent than mere imitation. Showcasing key works from public and private collections across the United States, this expansive catalogue contextualizes celebrated figures, such as Claude Monet (1840-1926) and William Merritt Chase (1849-1916), among their unduly overlooked--and often female--counterparts, such as Lilla Cabot Perry (1848-1933), Emma Richardson Cherry (1859-1954), and Evelyn McCormick (1862-1948). Essays from leading scholars of the movement expand upon the geography and chronology of Impressionism in America, investigating regional variants and new avenues opened by the experiment. Beautifully illustrated, this volume is a landmark event in the understanding of an important era in American art.

Exhibition Nov.12-30, 1968

American Impressionism from the Sheldon Memorial Art Gallery

Childe Hassam

Childe Hassam and the Isles of Shoals

Childe Hassam, American Impressionist

Published in conjunction with an exhibition over a decade in the making, this exciting volume examines the influence of Claude Monet (1840-1926) on an entire generation of American artists. Monet and the other French Impressionists, who eschewed academic traditions of in favor of spontaneous brushstrokes, bright color palettes, and the transience of everyday reality. Featuring works by Mary Cassatt, William Merritt Chase, Childe Hassam, Willard Metcalf, Theodore Robinson, John Henry Twachtman, and J. Alden Weir, this exhibition examines how the innovations of French Impressionism were adopted and transformed into one of the most enduring styles in American painting. The works included in the exhibition span more than three decades, and this book includes eight essays that examine various aspects of history, culture, literature, and sociology to shed light on how American artists embraced and transformed the style and themes of Monet and other French artists.

This tiny volume offers 275 reproductions of the masters of American Impressionism, including Childe Hassam, John Twachtman, Edmund Tarbell and Frederick Frieseke. It also looks at the roots of American Impressionism, explaining its progress from the avant-garde to more diverse manifestations.

"American Impressionist: Childe Hassam and the Isles of Shoals traces Hassam’s artistic exploration of Appledore Island, the largest island of the Isles of Shoals off the coast of Maine and New Hampshire, where he traveled nearly every summer for thirty years”--

An Island Garden

Portraits of Places

Treasures from the Smithsonian American Art Museum

Impressionists on the Connecticut Shore

Painters of Light and the Modern Landscape

A selection of Hassam’s most important paintings highlights this survey of the great American landscape painter’s life and work, tracing Hassam’s successful career and analyzing his role in the course of American art

Americans were introduced to Impressionism by the French in the 1880s. They explored its expressive potential and debated its merits in the 1890s, and by the turn of the 20th century, American painters had seized the style for their own. Included here are thirty superb examples of American Impressionist painting by the seminal artists who redefined the movement for American audiences, including Frank W. Benson, Mary Cassatt, William Merritt Chase, Childe Hassam, John Singer Sargent, John Henry Twachtman, and others.An essay by Kevin Sharp examines the unintentional circumstances and deliberate efforts that transformed Impressionism from an expression of the French vanguard into an international style, and eventually, into a peculiarly American enterprise.

This major exhibition featured exquisite paintings, watercolors and pastels by America’s most celebrated Impressionists, including Frank Benson, Mary Cassatt, Childe Hassam, John Singer Sargent and Edmund C. Tarbell. Smaller more intimate prints, drawings and watercolors which reveal contemplative aspects of the creative personalities of such important Impressionists as Cassatt, Hassam and Prendergast.This exhibition complimented the museum’s exhibition of American Impressionist paintings. This show was a rare opportunity to view these delicate works on paper, including America’s best preserved set of Mary Cassatt’s color prints.

American Impressionists

American Impressionism and the Garden Movement

Prints of Childe Hassam, an American Impressionist

Childe Hassam - Paintings and Drawings

Echoes of a Revolution

A sumptuously illustrated exploration of American artists' interpretations of Impressionist styles and themes

The works of American Impressionist painter Frederick Childe Hassam (17 October 1859 - 27 August 1935). Composite 2 Edition. Volume 2 (of 3).

"Celia Loughton Thaxter (1835-1894) was born in Portsmouth, NH. When she was four, her father became the lighthouse keeper on White Island in the Isles of Shoals. After resigning his post eight years later, he built a resort hotel on Appledore Island in Maine. The first of its kind on the New England coast, the hotel became a gathering place for writers and artists during the latter half of the 19th century. In her last year of life, Celia published this work, in which she lovingly describes her Appledore garden and its flowers. The flowers she grew in her cutting garden filled her own rooms and those of the hotel, and this work became famous for its descriptions of the old-fashioned flowers she grew there. Her island garden, a plot that measured 15 feet square, has been re-created and is open to visitors."

Whistler to Cassatt

America's Impressionism

Childe Hassam: Selected Paintings

At Dusk, Boston Common at Twilight

Monet and American Impressionism

100 key writings from spanning across thirty years of the acclaimed New Yorker art critic’s career. Hot, Cold, Heavy, Light collects 100 key writings by Peter Schjeldahl spinning thirty years, his last twenty as the art critic of the New York world in constant, dramatic flux, Schjeldahl addresses new artists and Old Masters with the same pitch of acuity, empathy, and wit. No other writer enhances the reader’s experience of art in precise, jargon-free prose as he does, with revealing insight. Implicit in Schjeldahl’s role as a frontline critic is a focus on artists, issues, and events of urgent relevance to the culture at large. Holt, Cold, Heavy, Light tells us why we still care about Rembrandt and Mantegna, Matisse and Picasso: take it from Peter Schjeldahl, and Holzer, Polke and Kiefer, Sherman and Koons; introduces us to newcomers Kerry James Marshall and Laura Owens; and salutes rediscoveries of Florine Stettheimer, Hélio Oiticica, and Peter Hujar. The book provides essential knowledge about the quality, and consequence of art today. The pieces in Hot, Cold, Heavy, Light were compiled and arranged by the critic Jarrett Earnest, with an ear attuned to Schjeldahl’s range of voices. “The effect of reading him in depth, over time,” Earnest writes, “is to read great literature. You come away not only with new insights and ideas, but with a feeling of having been granted an extra life.” “This is a rapturous read for art lovers and all who appreciate dynamic critical essays.” —Booklist “Bruce is no longer just a critic. Hot, Cold, Heavy, Light is the apex of artistic criticism and commentary.” —Steve Martin “The great New Yorker art critic writes like an angel about everyone from Vermeer to Picasso, Donatello to Andy Warhol, in beautiful, enjoyable, accessible language.” —Inquirer

Paintings of flags by the prolific American Impressionist painter, noted for his urban and coastal scenes.

The first book to present a detailed and lucid survey of the career of America’s foremost Impressionist painter. Many of the illustrated works have never been published before.

Impressionist in the West

Childe Hassam, an American Impressionist

The Cos Cob Art Colony

Hot, Cold, Heavy, Light, 100 Art Writings 1988–2018

Masters of Light

A revelatory look at an underexplored chapter of American art, which took place not on American soil but in France In the late nineteenth and early twentieth centuries, American artists flocked to France in search of instruction, critical acclaim, and patronage. Some, including James McNeill Whistler, John Singer Sargent, and Mary Cassatt, became highly regarded in the French press, advancing their careers on both sides of the Atlantic. Others, notably William Merritt Chase, John Twachtman, Childe Hassam, and Thomas Wilmer Dewing--part of the association known as The Ten--found success working in the style of the French Impressionists, while Henry Ossawa Tanner, Cecilia Beaux, and Elizabeth Jane Gardner focused on genre and history subjects. This richly illustrated volume offers a sophisticated examination of cultural and aesthetic exchange as it highlights many figures, including artists of color and women, who were left out of previous histories. Celebrated scholars from both American and French institutions detail the complex history and diverse styles of these expatriate artists--styles ranging from conservative academic modes to Tonalism--and provide original perspectives on this fertile period of creativity, expanding our understanding of what constitutes American art.

Celebrates Hassam’s imposing career as one of America’s foremost impressionists. Adelson (president of Adelson Galleries), Cantor (teacher, writer and lecturer on American art) and Gerdts (author and professor emeritus, Graduate Center of the City U. of New York) approach the artist from several angles (an international context, his little-understood late work, and predominant themes) to reveal his many facets and uncover previously unknown aspects of his life and work. Illustrated with color reproductions that represent all of Hassam’s styles, the volume concludes with an illustrated chronology and an annotated bibliography. Oversize: 10.25x12". Annotation copyrighted by Book News, Inc., Portland, OR

The works of American Impressionist painter Frederick Childe Hassam (17 October 1859 - 27 August 1935). Volume 1 (of 3).

A New Vision, 1880-1900

The American Impressionists

Paintings of Promise

An Island Garden Revisited

Works by James McNeill Whistler, Childe Hassam, John Twachtman, Maria Oakey Dewing, and other American artists highlight this treasure trove of Impressionist paintings from the Smithsonian American Art Museum. 60 color illustrations.

"This illustrated publication accompanies a major exhibition at the Metropolitan Museum, the first retrospective presentation of Hassam's work in a museum since 1972. Unique to this volume are an account of Hassam's lifelong campaign to market his art, a study of the frames he selected and designed for his paintings, and an unprecedented lifetime exhibition record. Included in addition are a checklist of works in the exhibition and a chronology of Hassam's life. All works in the exhibition as well as comparative materials are reproduced."--BOOK JACKET.

What Argenteuil in the 1870s was to French Impressionists, Cos Cob between 1890 and 1920 was to American Impressionists Childe Hassam, Theodore Robinson, John Twachtman, J. Alden Weir, and their followers. These artists and writers came together to work in the modest Cos Cob section of Greenwich, Connecticut, testing new styles and new themes in the stimulating company of colleagues. This beautiful book is the first to examine the art colony at Cos Cob and the role it played in the development of American Impressionist art. During the art-colony period, says Susan Larkin, Greenwich was changing from a farming and fishing community to a prosperous suburb of New York. The artists who gathered in Cos Cob produced work that reflects the resulting tensions between tradition and modernity, nature and technology, and country and city. The artists' preferred subjects -- colonial architecture, quiet landscapes, contemplative women -- held a complex significance for them, which Larkin explores. Drawing on maritime history, garden design, women's studies, and more, she places the art colony in its cultural and historical context and reveals unexpected depth in paintings of enormous popular appeal.

An American Impressionist

The Artist's Garden

American Painters in France

American Impressionist Images of Suburban Leisure and Country Comfort

Childe Hassam, 1859-1935

Childe Hassam, Impressionist

Inspired by European impressionist paintings of open countryside, private gardens, and urban parks, American artists working in the years between 1887 and 1920 turned their attentions to the new landscapes being created in the fast-changing cities and rapidly emerging suburbs of their own country. Up and down the eastern seaboard, a middle-class idyll was brought to life with the construction of railways, trams, and parkways that connected city centers to commuter suburbs, whose inhabitants increasingly turned to gardening as a leisure—and predominantly female—pursuit. “The two arts of painting and garden design are closely related,” landscape architect Beatrix Farrand wrote in 1907, “except that the landscape gardener paints with actual color, line, and perspective to make a composition . . . while the painter has but a flat surface on which to create his illusion.” The Artist’s Garden tells the intertwined stories of American art and the new American garden movement in the years on either side of the turn of the twentieth century. Anna O. Marley and her contributors showcase more than one hundred beautifully reproduced artworks by Cecilia Beaux, Mary Cassatt, William Merritt Chase, Childe Hassam, and others alongside the books, journals, and ephemeral artifacts that both shaped and were products of the garden movement. The volume’s lavishly illustrated text considers topics that range from environmentalism to new printing technologies, from the genres of garden writing to the distinctions between public and domestic spaces or American and French impressionism. Employing the interdisciplinary perspectives of horticultural and art history, The Artist’s Garden places special emphasis on the mid-Atlantic region as the epicenter of a national garden movement and offers a new look into the impact of impressionism not on American painting alone, but on the nation’s culture at large. Contributors: Alan C. Braddock, James Glisson, John Dixon Hunt, Erin Leary, Anna O. Marley, Katie A. Pfohl, Judith B. Tankard, Virginia Grace Tuttle.

The works of American Impressionist painter Frederick Childe Hassam (17 October 1859 - 27 August 1935). Volume 3 (of 3).

Selections of American Impressionism from the Manoogian Collection

Mary Cassatt, Childe Hassam, John H. Twachtman, J. Alden Weir

Childe Hassam: American Impressionist

The Flag Paintings of Childe Hassam

American Impressionism

94 black-and-white etchings, drypoints, and lithographs are representative works of famed painter-turned-printmaker whose art preserved a vanished American landscape and a genteel, middle-class way of life.

The renowned American impressionist Childe Hassam built his reputation on light-filled images depicting the streets of New York and New England's coastal resorts. During his sojourns in the West, he painted at least sixty images ranging from portraits and still lifes to landscapes and seascapes in oil, watercolor, and pastel. Childe Hassam: Impressionist in the West explores this significant, but little known, body of work in the context of the artist's entire oeuvre and larger developments in modern art at the turn of the century. This richly illustrated catalogue investigates how Hassam's images of the West mirror a number of his personal and professional concerns; provides insights into technical aspects of his work, which he tended to adapt to the subject and circumstances at hand; and looks at how the West appealed to the artist's broader interests and concerns, such as his desire to create an art that was purely American in both content and style.

Frederick Childe Hassam (1859 - 1935) was an American Impressionist painter, noted for his urban and coastal scenes. Along with Mary Cassatt and John Henry Twachtman, Hassam was instrumental in promulgating Impressionism to American collectors, dealers, and museums. He produced over 3,000 paintings, oils, watercolors, etchings, and lithographs over the course of his career, and was an influential American artist of the early 20th century.

Visions of Home

Impressionist Prints of Childe Hassam

November 12-30, 1968

Leaders of American Impressionism

American Impressionist : Exhibition, Metropolitan Museum of Art, June 10-Sept. 12, 2004

Luminous works by Childe Hassam, Ernest Lawson, Maurice Prendergast, John Henry Twachtman, are among the 100 seminal works featured in this book showcasing 27 artists. As members of the first generation of American painters to absorb the technique, brighter palette, and subject matter of Impressionism from their French counterparts, these artists transformed the heroic American landscape into a modern idiom, in atmospheric park and beach scenes, urban views, and charming interiors, with particular interest in optical effects, light, and the seasons. This book provides a vivid summary of the movement, starting with its roots in earlier American art and its relationship to French Impressionism. It charts the response of many of these American artists to one of the most beloved movements in 19th century painting. All of the masterworks are here, in full color, from Hassam’s sun-drenched gardens to Twachtman’s snowy landscapes. It is a celebration of the Impressionist style and it’s fresh interpretation of America’s landscapes

The works of American Impressionist painter Frederick Childe Hassam (17 October 1859 - 27 August 1935). All In One composite 4 edition.

June 10-Sept. 12, 2004

Childe Hassam, Impressionist

American Impressionist Painting

American Impressionist