

Comparative Study



“The Avenue In The Rain”
(1917) by **Childe Hassam**



“Paris Street; Rainy Day” (1877) by **Gustave Caillebotte**



“The Three Trees” (1643) by
Rembrandt van Rijn

Introduction

I will compare and analyze the following three artworks:

- “The Avenue In The Rain” (1917) by **Childe Hassam**
- “Paris Street; Rainy Day” (1877) by **Gustave Caillebotte**
- “The Three Trees” (1643) by **Rembrandt van Rijn**

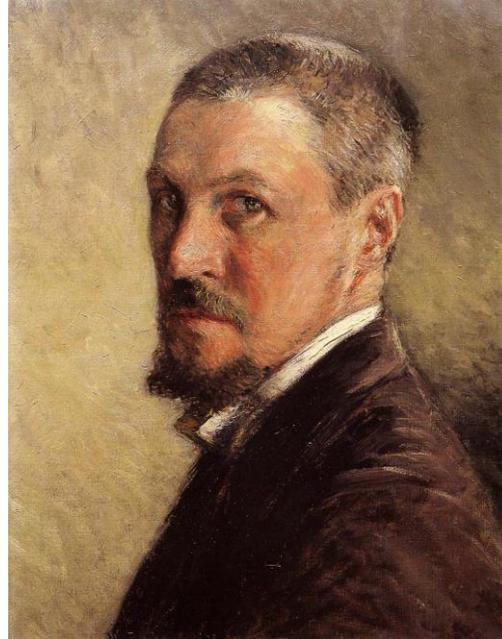


Childe Hassam

Born: 17. October 1859,
Dorchester Massachusetts

Died: 27. August 1935, East
Hampton New York

- American impressionist painter
- Known for his urban and coastal scenes
- Produced over 3,000 artworks
- Studied at Académie Julian
- Taught at Cowles Art School



Gustave Caillebotte

Born: 19. Augustus 1848, Paris France

Died: 21. February 1894, Gennevilliers
France

- French impressionist painter, with a more realistic view (realism)
- Highly interested in photography
- High class French family, owning a military textile business
- Studied at Ecole des Beaux-Arts
- Earned law degree in 1868
- Served in the Franco-Prussian war



Rembrandt van Rijn

Born: 15. July 1606, Leiden Netherlands

Died: 4. October 1669, Amsterdam
Netherlands

- Draughtsman, painter and printmaker
- Golden age, Baroque movement
- Studied at Jacob van Swanenburg’s atelier
- One of the greatest visual artists ever
- Fond of self-portraits
- Also art collector and dealer
- 9th child in a very religious family

Exploring: “The Avenue In The Rain” (1917) by Childe Hassam

- The Avenue in the Rain is a 1917 oil painting that measures 42 by 22.25 inches (106.7 cm x 56.5 cm) and was painted by Childe Hassam
- Hassam’s The Avenue In The Rain is one of six art works that belong to the White house collection located in Washington DC. The painting was given to the White house in 1963 and was located in the bedroom during John F. Kennedy’s term, and later in the Oval Office during Bill Clinton, Barack Obama and Donald Trump’s terms.
- The painting is showing Fifth Avenue located in New York City. The environment is rainy and somewhat dark. Blue, red and white colors prevail from the painting. The black figures in the back holding umbrella’s support the idea of rain and bad weather. The flags on the side seem to be hanging from buildings that are not visible.
- This work was published in February 1917 and was one of the 30 art works Hassam brought out in a 3-year time span. It came out right before the US entered the first world war. This means patriotism was very vivid. In the same month, the Zimmermann Telegram was published and not short after the US declared war on Germany.
- There are theories that his works were inspired by early works painted by Claude Monet and his Paris Celebration works from the late 1800”s.
- Born in Dorchester, Massachusetts, he was inspired by art on an early age and decided to work at a woodshop instead of going to college. He ended up getting his own shop and students. He liked to travel a lot and visited many places, mainly Europe. It is therefore believed that many of his works are partially inspired by what he has seen on his travel around the world.
- Being a member of “THE TEN” he received a lot of inspirations from his fellow artists, mainly Edouard Manet, who his flag series was broadly based upon.



Contextualization and annotations of “The Avenue In The Rain” (1917) by Childe Hassam

- The background information on this painting is important since it was the main reason for painting it
- This painting, as mentioned earlier, was created in 1917 during the same year as in which the US declared war on Germany. He started his initial flags series before this event but has altered the scenery and use of flags to bring out a sense of patriotism in the population of the states.
- Hassam, being an impressionist, has always shimmered a lot of native influence in his works. His education and youth have had a big influence on this painting in showing his roots at a time it was needed most



The flags representing patriotism in the time of war in the United States. These flags are repeated in all artworks included in his flag series. They look very similar to French flags in Monet's works. This is also one of the reasons the painting was placed in the White house.

The image is rather blurry, and therefore hard to interpret. However, these black spots that might look rushed or undetailed are the complete opposite when taking a closer look. They represent people in black raincoats and umbrellas.

This is a reflection of the American flags hanging above the streets in a puddle of water, implying it is raining or has been raining. This would be supported by the dark atmosphere

Applying McFee King's concept to Hassam

Audience

- His audience was clearly the American population. They were the ones needing light in a very controversial time.
- Many people enjoyed his entire flags series but felt more attracted to his native works.

Audiences' world

- Many different styles of art became more famous
- Revolution began to end and made way for imperialism
- It was a period where many artists made their debut and brought works of big value
- Time of education and new ways of learning

Artwork

- By Childe Hassam
- 1917
- 42 x 22.5
- Oil painting
- Impressionistic
- White house art collection



Artist

- American impressionist painter
- Famous for his urban and coastal scenes and his flags series
- Won a bronze and gold medal
- Raised in Boston, Mass he grew up loving art and practicing it instead of studying
- Founder of "THE TEN"

Artist's world

- Lived in a period of war, in a country highly involved in the war
- Reason for painting had a lot to do with the war period, and was therefore created in favor of America
- Altered his flag series to fit the ongoing circumstances

- Claude Monet
- Edouard Manet
- Jean-Leon Gerome
- J. Alden Weir
- J. B. C. Corot

- Impressionism
- French Impressionism
- Barbizon
- Beaux-Arts
- Tonalism

- William Morris Hunt:
Emphasized the Barbizon tradition of working directly from nature.

Influenced by



Hassam

Influence on



- Edward Hopper and Robert Henri
Took over his style and renewed it

- American Impressionism
- Fauvism
- Post impressionism
- Cubism
- Surrealism

- C. E. S. Wood
- J. Alden Weir
- J. H. Twachtman
- T. Robinson

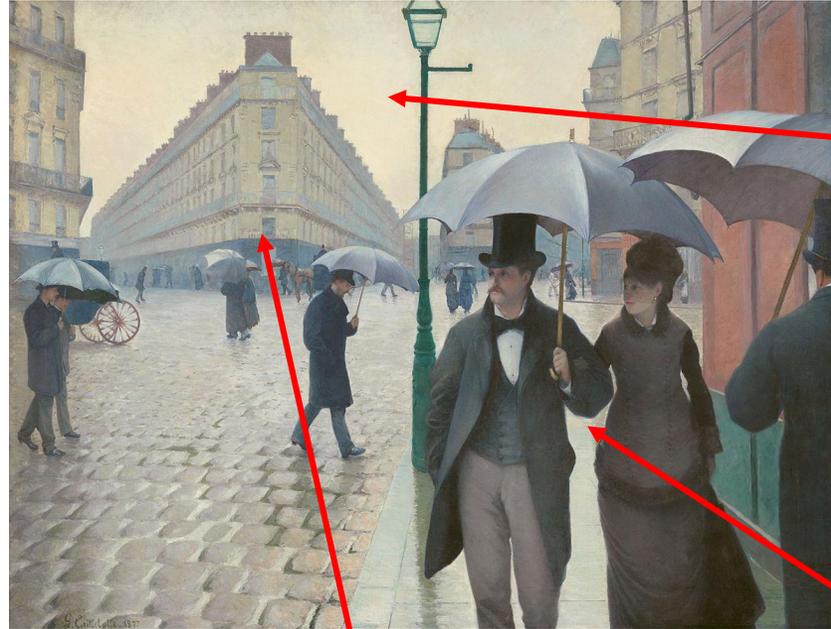
Exploring: “Paris Street; Rainy Day” (1877) by Gustave Caillebotte

- Paris Street; Rainy Day is an 1877 oil painting that measures 83.5 in × 108.7 inches (212.2 cm × 276.2 cm) and was painted by Gustave Caillebotte
- The artwork shows a number of individuals walking through the Place de Dublin, then known as the Carrefour de Moscow, at an intersection to the east of the Gare Saint-Lazare in north Paris.
- Caillebotte was a friend of the impressionist painters, and this work is part of that school, but it differs in its realism and reliance. It is more on line and specific rather than broad brush strokes.
- The painting does not present a mood. The figures seem mostly isolated, and their expressions are largely depressed. They appear to hurry rather than stroll through the streets, absorbed in their own thoughts. The umbrellas shield them, not just from the rain, but also it seems, from others that pass them on the street.
- Caillebotte was a huge fan of photography, which can clearly be seen in this artwork. It is extremely specific, and the focus on the front with a sort of blur over the background makes it almost look as if the painting is actually a picture.
- The setting exists in Paris. The street is a view of the eastern side of the Rue de Turin, looking north towards the Place de Dublin.
- As with many of Caillebotte's paintings, it remained with the family until the mid twentieth century. It was acquired by Walter P. Chrysler Jr. in 1955, who in turn sold it to the Art Institute of Chicago in 1964.



Contextualization and annotation of “Paris Street; Rainy Day” (1877) by Gustave Caillebotte

- The most important and most noticeable feature in this painting is, as mentioned earlier, Caillebotte’s interest in photography. The entire painting looks like it is painted through the scope of a camera, reflecting a portrait frame. Some reflections about the painting mentioned how it looks like an actual photograph.
- The painting reflects a real street in Place de Dublin in Paris. The buildings are neoclassical buildings, designed by Baron Haussmann.
- The ground floor pharmacy visible in the painting still houses a pharmacy today, about 150 years later.



The vague sky and background compared to the clear and sharp front of the painting reflects the same characteristics of a photograph. This shows Caillebotte’s interest in photography and his precise realism style of painting, setting apart this work from his impressionistic works.

The sharp front of the picture portrays two people, the “main characters” in this painting. They seem distracted by something going on outside of the frame, and do not relate themselves with other people in the busy rainy street. They have a lot of detail added to them, just like a portrait frame would in a normal photograph.

The building in the back gives a depth perception to the painting. It is created using specific angles to make the street look endless, and long. The shape and figure of the building also exist in real life, in the Place de Dublin.

Applying McFee King's concept to Caillebotte

Audience

- The painting could be aimed at anyone interested in realism and photography-based paintings or abstract paintings with clear characters.
- Mainly at French people familiar with Place de Dublin

Audiences' world

- Period of French Impressionism and Post-impressionism upcoming
- Start of Claude Monet and Edouard Manet area
- France Beaux-Arts and impressionism dominant

Artwork

- By Gustave Caillebotte
- 1877
- 85.5 x 108.7
- Oil painting
- Realism
- Photography inspired



Artist

- Impressionistic and realistic painter
- Early interest in photography
- More focused on studying rather than painting
- Raised in France in rich family with predisposed interest in law

Artist's world

- Caillebotte got a law degree, engineering degree and served in the Franco-Prussian war.
- Little time to practice art until age of 25
- Own studio at 26 inherited by father

- Leon Bonnat
- Edgar Degas
- Giuseppe de Nittes
- Jean-Francois Millet
- Gustave Courbat

- Impressionism
- French impressionism
- Realism
- Photography
- Beaux-Arts
- Japanese prints

- Jean-Francois Millet:
- Took on the aim to paint reality as it existed and the way he saw it.

Influenced by



Caillebotte

Influence on



- Claude Monet:
- Bought many of Monet's works to sponsor his career and persuaded the French government to buy his works.

- Post impressionism
- French impressionism
- Realism
- French Modernism

- Edgar Degas
- Edward Hopper
- Pierre- Auguste Renoir
- Camille Pissarro
- Claude Monet
- Edouard Manet

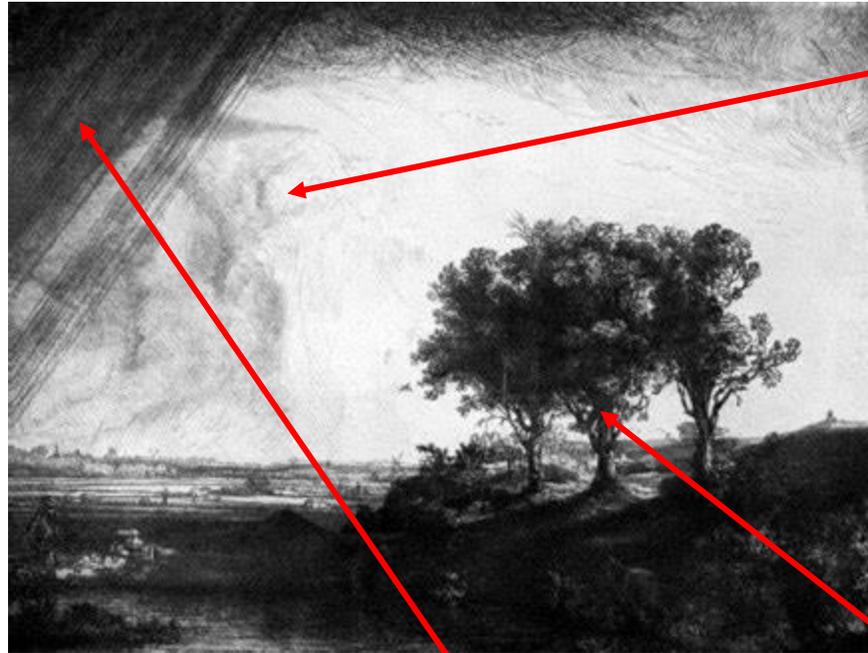
Exploring: "The Three Trees" (1643) by Rembrandt van Rijn

- The Three Trees is a 1643 etching that measures 208 x 279 mm (8.18 x 10.9 inches) and was painted by Rembrandt van Rijn
- The painting can now be found in the Uffizi museum and the department of Prints and Drawings collection
- The artworks solely shows a landscape focusing on three trees. Despite the boring description, the painting incredibly captures the differences between light and dark and almost gives a sense of color in a black and white print
- This sketch fits right into Rembrandt's comfort zone. He was known for his self-portraits and landscape works, with this one being his largest and most famous etching.
- Besides etching with dry point, there was also use of Burin. Burin is a type of handheld lithic flake with a chisel-like edge with prehistoric humans used for engraving or for carving wood or bone
- Since the top left of the artwork is more aggressive and does not seem to fit in with the rest of the scenery, it is suggested that this might have been left from a different work that Rembrandt then added the trees to. This has never been confirmed though
- The painting is based on common landscape found in the Netherlands around the area where Rembrandt lived to ensure the natural look without the use of too much imagination.



Contextualization and annotation of “The Three Trees” (1643) by Rembrandt van Rijn

- The most noticeable feature about this work is the contrast between light and dark which gives a sense of color although the work is completely black and white.
- The etching reflects a real landscape close to Rembrandt’s home, ensuring a natural look.
- The Three Trees unfortunately do not exist anymore, but images of the scenery are available online that could add another dimension to the work, by understanding the actual colors and shapes.



This part of the artwork has more space due to the placement of the trees allowing for a new dimension created. This part is explained by my most critics as a sandstorm coming in from the left, with the dark cloud right above it. One could speculate about the meaning, but a sand or rainstorm would be the most logical explanation.

We find a selection of three trees in the foreground, surrounded by shrubs and foliage, with a narrow river winding close by. There is a small bank which makes its way up from the river to the higher level, on which the trees are placed. They perfectly fill the center of the vertical plain of the piece, whilst horizontally being more on the right-hand side. This allows more space for the artist to display the open space of the landscape across the left-hand side.

The dark etched top left corner of the work can not go unnoticed. For this there are also several explanations. The two most logical ones would be that either the background used to carve on was used before for a different work and then reused. The other option would be that this is to represent the dark clouds and dark left side in general resulting in the sand or rainstorm coming in.

Applying McFee King's concept to Van Rijn

Audience

- This artwork is aimed at anyone interested in landscapes, etchings or black and white works.
- Rembrandt's early work lovers
- Dutch people familiar with the scenery

Audiences' world

- 1 year after the completion of The Night Watch by Rembrandt van Rijn
- The Baroque period
- Natural images, intense emotion and light and shadow were the theme of this period

Artwork

- By Rembrandt van Rijn
- 1643
- 208 x 279 mm (8.18 x 10.9 inches)
- Etching
- Landscape based
- Live scenery



Artist

- Wide range of styles
- Portraits, self-portraits, landscape etc.
- Biblically influenced by the catholic church
- Animal and mythical paintings as well

Artist's world

- The Dutch golden age
- Baroque style
- Besides painter, also busy with printing and being a draughtsman
- 17th century Dutch master period

- Pieter Lastman
- Jacob van Swanenberg
- Flemish Baroque
- Peter Paul Rubens
- Jacques Callot
- Many pupils

- Baroque
- Dutch Golden age
- Northern Renaissance
- Mannerism
- Gothic

- Pieter Lastman
- Rembrandt was taught by Lastman and Swanenberg in his early years, before starting his own workshop

Influenced by



Van Rijn

Influence on



- Francisco Goya
- Francisco referred to Rembrandt as one of his three masters, the others being Velázquez and Nature

- Baroque
- Dutch Golden age
- Mannerism
- European Rococo
- Neoclassicism
- Academic Art

- Francisco Goya
- Jan Vermeer
- Auguste Rodin
- Constantijn Huygens
- Johann Goethe
- Vincent van Gogh

Comparing “The Avenue In The Rain” (1917) by Childe Hassam to “Paris Street; Rainy Day” (1877) by Gustave Caillebotte

- ***The Avenue In The Rain (1917) by Childe Hassam***
- Part of the white house collection, now located in the oval office
- Depicts a rainy street, highlighting the American flags
- Based on works from Edouard Manet and Claude Monet
- Pre first world war painting
- Vivid color base and a choice of bright colors
- Sense of patriotism brought out in his flag series
- Impressionistic with a native influence



- ***Paris Street; Rainy Day (1877) by Gustave Caillebotte***
- Largely inspired by photography, one of Caillebotte's favorite forms of art
- Impressionist painter, yet this artwork is more realistic, and photography based
- Dark and sad colors, creating a mood of depression and silence
- Umbrellas shielding the people from the rain and others on the street
- Scenery at Place de Dublin in Paris

Differences and Similarities

- Both paintings contain the element of rain. While if Hassam's work the rain element broadens the spectrum of color and increases the mood, the rain element in Caillebotte's work brings the mood down and makes the color scheme rather sad.
- Hassam's work is very impressionistic whereas Caillebotte's work is more realistic, and photography based with some subtle influences of impressionism
- The difference in time period between the 19th and 20th century are not very clear in these artworks, besides from the switch of impressionism to realism
- The Avenue In The Rain is set in The United States whereas Paris Street; Rainy Day finds its stage in Paris, France

Comparing “Paris Street; Rainy Day” (1877) by Gustave Caillebotte to “The Three Trees” (1643) by Rembrandt van Rijn

- ***The Three Trees (1643) by Rembrandt van Rijn***
- Etching technique that was common with printing in the 17th century
- Focus lies on the trees in the foreground
- Amazing way of capturing both the light and dark with the use of black and white etching techniques
- Although black and white this work gives a sense of color
- A landscape close to Rembrandt’s home in the Netherlands



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Differences and Similarities

- Rembrandt’s etching originating from the 17th century and Caillebotte’s painting from the 19th century can be seen through the difference between the baroque period with dark colors and the realism/impressionism period with color schemes and clearer representation of characters
- The black and white from The Three Trees is very different from Paris Street; Rainy Day
- Both artworks have weather conditions in common. Caillebotte’s painting is confronted with rainfall whereas Rembrandt’s work is presumably interrupted by a snow or sandstorm sweeping in from the left side
- Both works do a good job differentiating between the foreground and background

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Differences and Similarities

- These two works differ the most from each other in both time period and color. Hassam’s work is vivid with colors, blurry in a way, very loose brush strokes and not very realistic. Rembrandt’s work has no color except for black and white, is very realistic and goes into deep detail
- The difference between the 20th century and 17th century are once again very clear between these two in the difference between baroque and the new art movements
- Both have the weather conditions in common. The Avenue In The Rain has rain as a weather condition whereas The Three Trees has presumably the sandstorm on the left