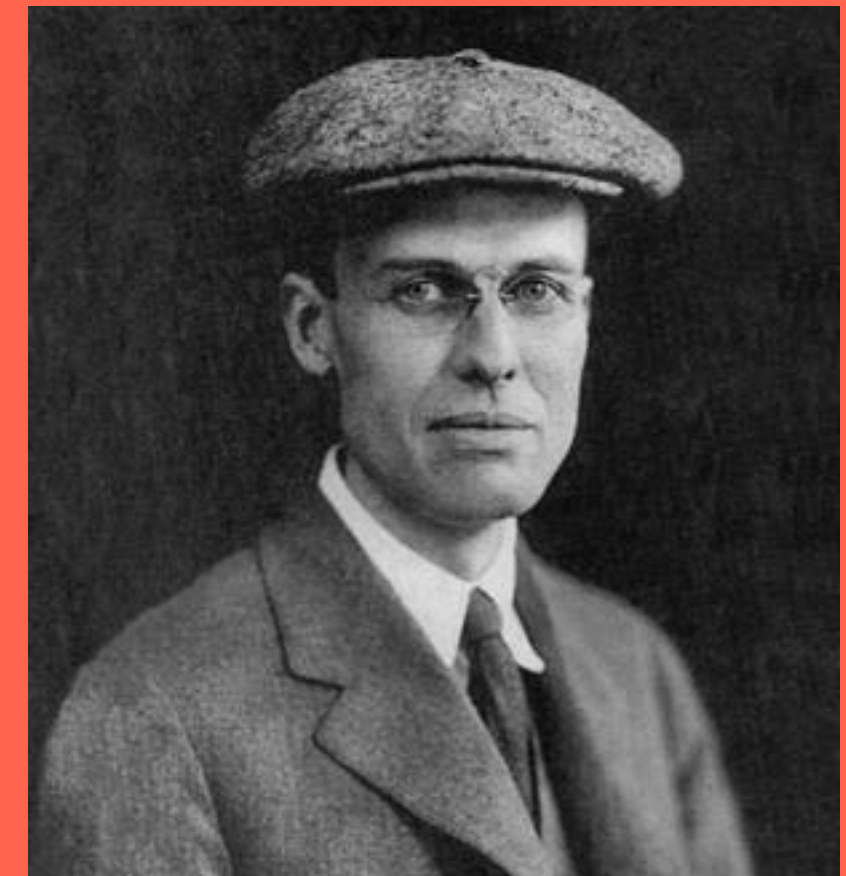


Edward Hopper

(July 22, 1882 – May 15, 1967). New York



Edward Hopper was a man of the ocean, though it is often forgotten.

Hopper was born by the water. He grew up in the shipbuilding town of Nyack on the Hudson River in New York, where as a boy he would doodle seascapes and carve wooden model boats.

Hopper's parents encouraged his art and kept him amply supplied with materials, instructional magazines, and illustrated books. Hopper first began signing and dating his drawings at the age of ten. The earliest of these drawings include charcoal sketches of geometric shapes, including a vase, bowl, cup and boxes. The detailed examination of light and shadow which carried on throughout the rest of his career can already be found in these early works.

In high school (he graduated from Nyack High School in 1899), he dreamed of being a naval architect, but after graduation he declared his intention to follow an art career.

Hopper began art studies with a correspondence course in 1899. Soon he transferred to the New York School of Art and Design, the forerunner of Parsons The New School for Design. There he studied for six years.

In 1905, Hopper landed a part-time job with an advertising agency, where he created cover designs for trade magazines. Hopper came to detest illustration. He was bound to it by economic necessity until the mid-1920s

By 1923, Hopper's slow climb finally produced a breakthrough. He re-encountered Josephine Nivison, an artist and former student of Robert Henri, during a summer painting trip in Gloucester, Massachusetts. They were opposites: she was short, open, gregarious, sociable, and liberal, while he was tall, secretive, shy, quiet, introspective, and conservative. They married a year later with artist Guy Pene du Bois as their best man

In 1930, the Hoppers rented a cottage in South Truro, on Cape Cod. They returned every summer for the rest of their lives, building a summer house there in 1934

He would holiday, and paint, in the coastal regions of Maine and Cape Cod.

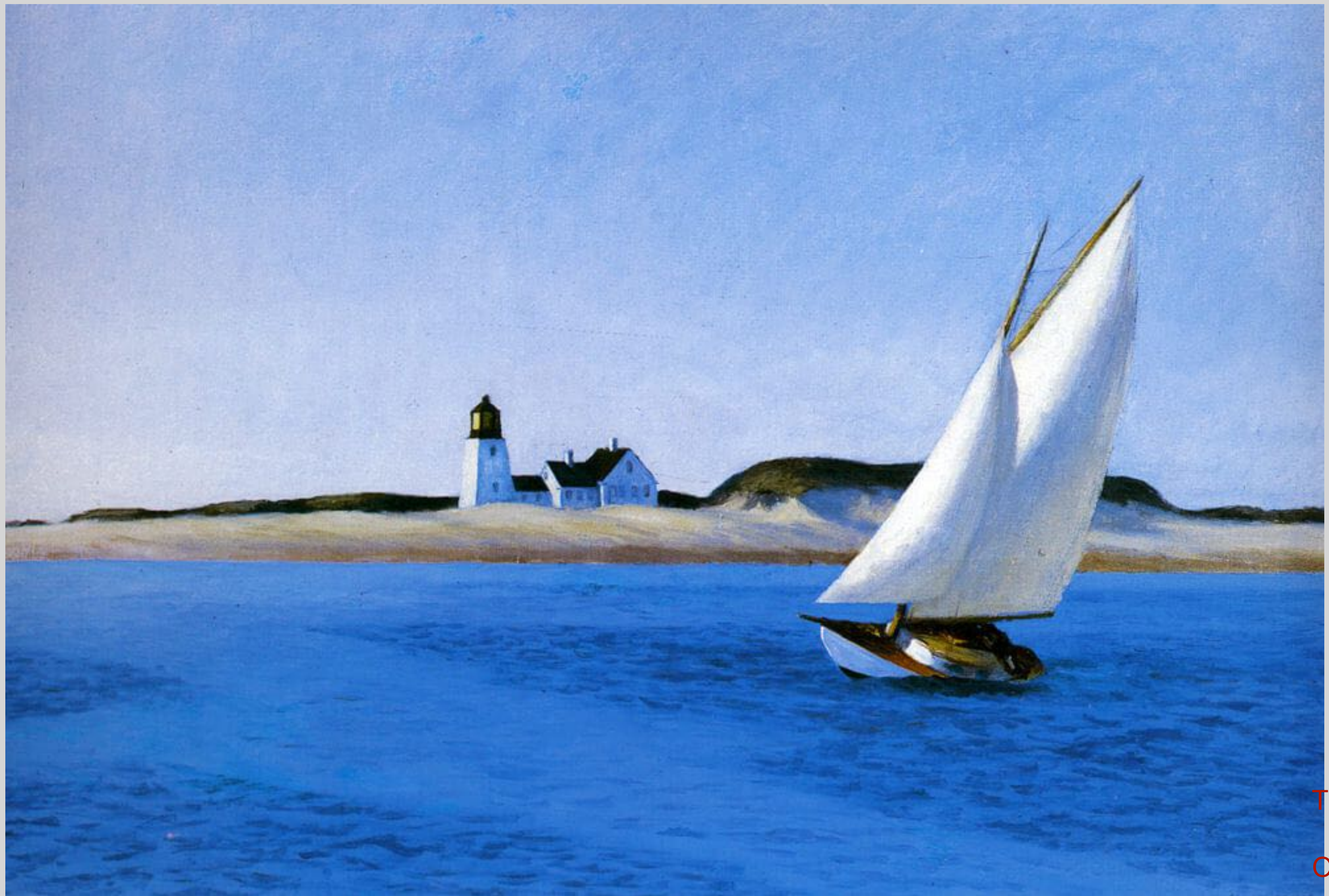
Hopper died of natural causes in his studio near Washington Square in New York City on May 15, 1967.

Hopper paid particular attention to geometrical design and the careful placement of human figures in proper balance with their environment. He was a slow and methodical artist; as he wrote, "It takes a long time for an idea to strike. Then I have to think about it for a long time. I don't start painting until I have it all worked out in my mind. I'm all right when I get to the easel".

Hopper's seascapes fall into three main groups: pure landscapes of rocks, sea, and beach grass; lighthouses and farmhouses; and sailboats. Sometimes he combined these elements. Most of these paintings depict strong light and fair weather; he showed little interest in snow or rain scenes, or in seasonal color changes. He painted the majority of the pure seascapes in the period between 1916 and 1919 on Monhegan Island.



Hopper's paintings are characterized by isolation, melancholy, and loneliness.



The Long Leg, 1911

Oil on Canvas

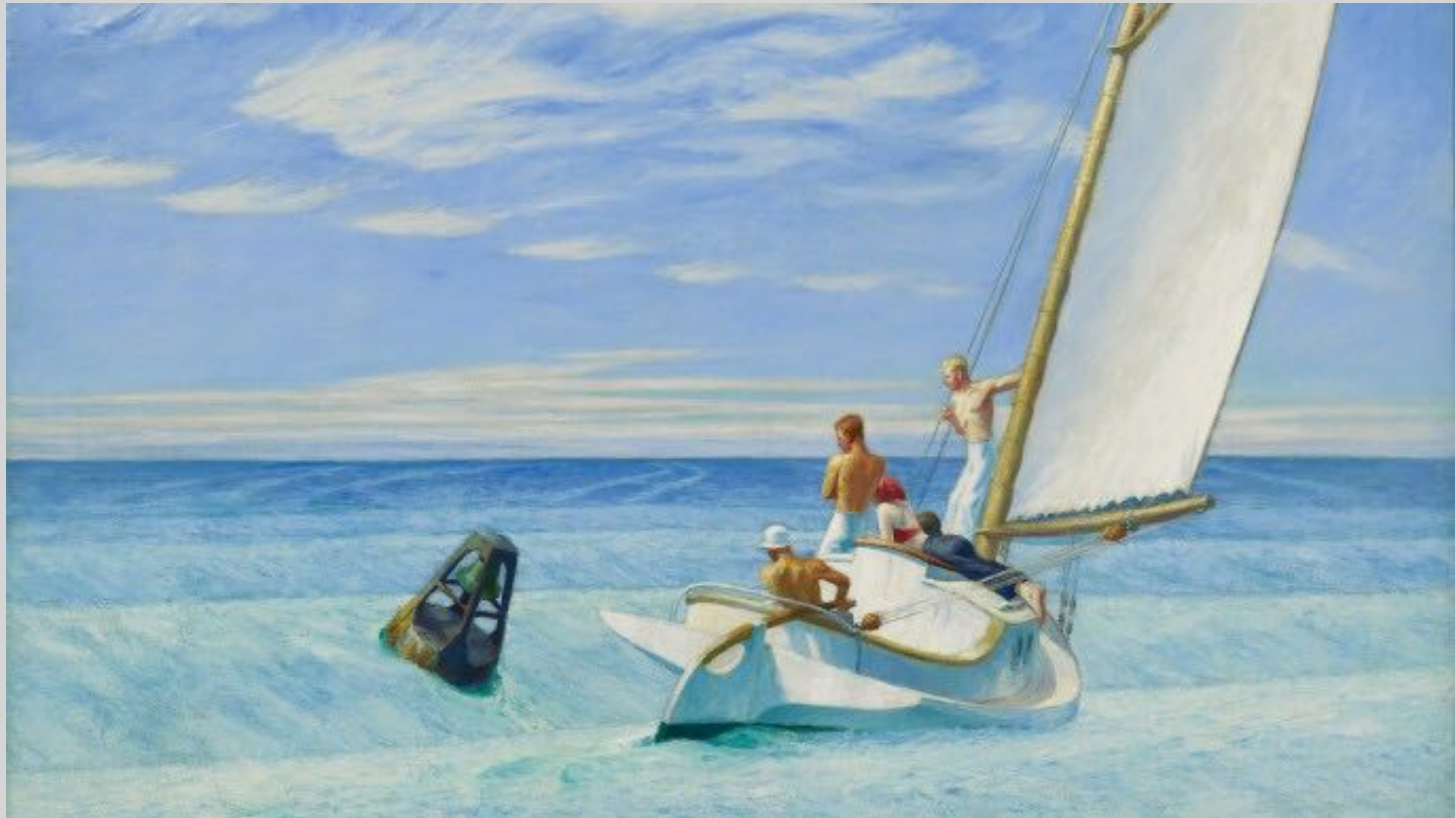


Coast Guard Station,
Two Lights, Maine

1827

Watercolour, gouache
and charcoal on paper

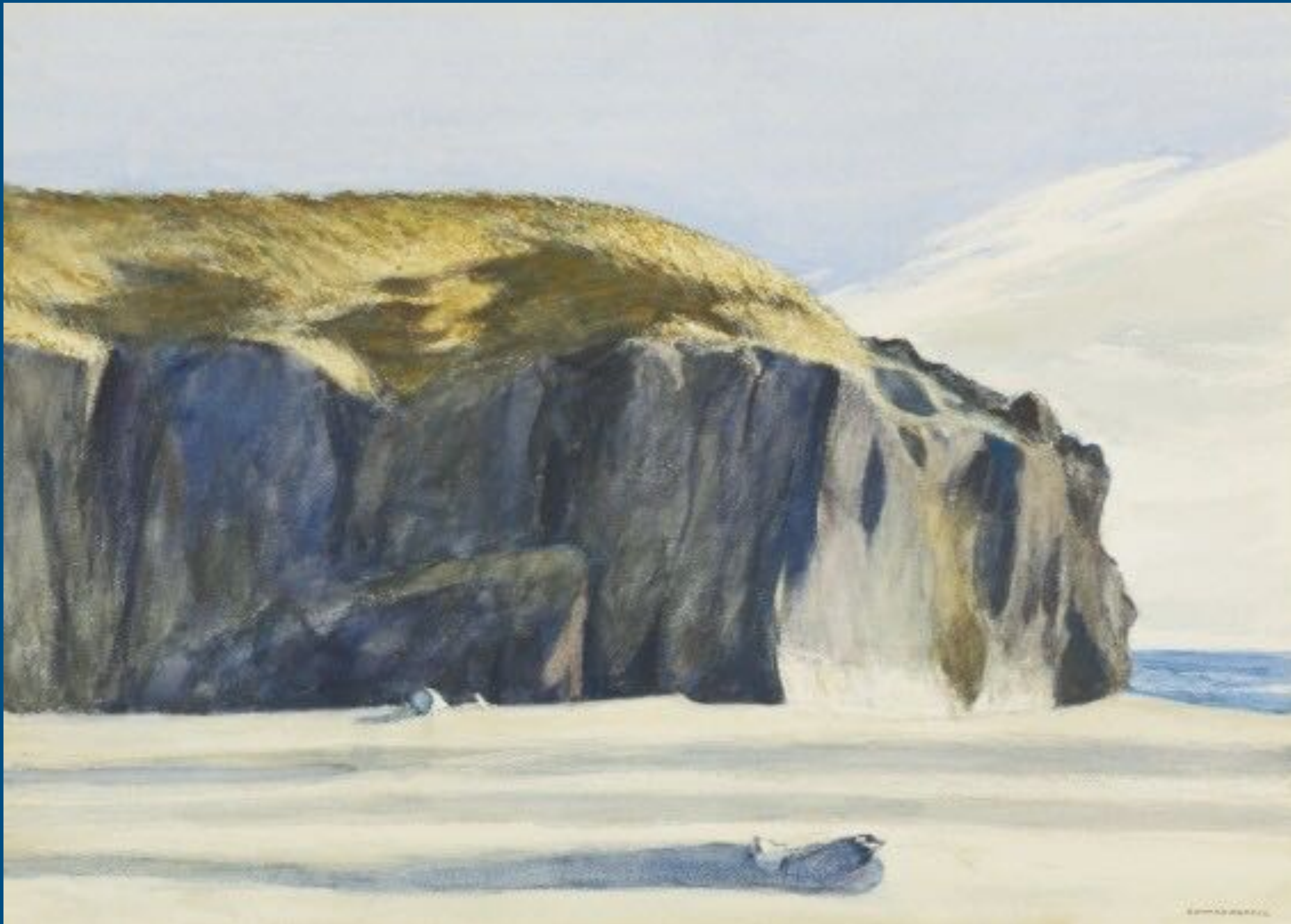
35.2 x 50.5 cm



Ground Swell, 1939, oil on canvas, 91.9 × 127.2 cm



Lighthouse and Buildings, Portland Head, 1927



Oregon Coast
watercolour on paper



Sailing, 1911 (oil on canvas – 61 x 73.7 cm)

The Dory
(1929 –
watercolour
over
graphite on
paper, 35.2
x 51 cm)



Edward Hopper
The Dory 1929



Yawl Riding a Swell (1935 – watercolour over graphite on paper, 51 x 71.8 cm)