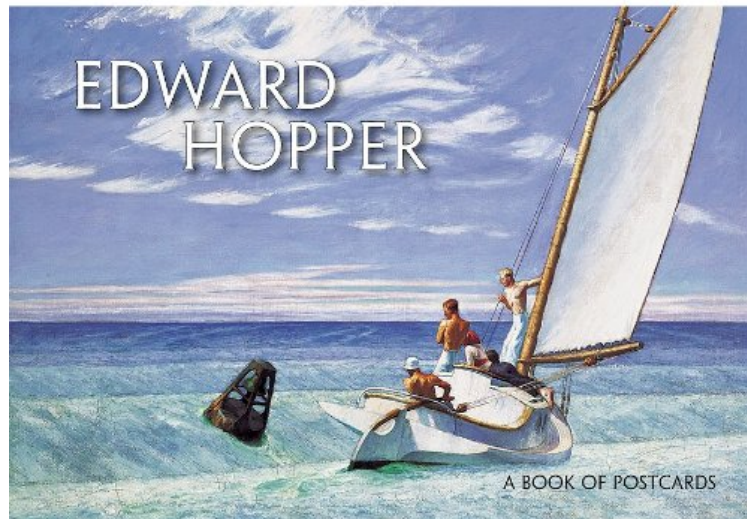


#516115 in Books 2007-05-01Original language:EnglishPDF # 1 4.81 x .43 x 6.96l, .49 #File Name:

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## Edward Hopper

**From Pomegranate Communications : Edward Hopper** before purchasing it in order to gage whether or not it would be worth my time, and all praised Edward Hopper:

3 of 3 people found the following review helpful. A Unique American Artist in the Way of Using LightBy Richard C. GeschkeThis catalogue was the book issued by the Boston Museum of Art during its Edward Hopper exhibit in 2007. The narrative was written by five authors they being Carol Troyer, Judith S. Barter, Janet L. Comey, Elliot Bostwick Davis and Ellen E. Roberts. This catalogue is all inclusive of the artistic life and times of our most revered American artist. To me Edward Hopper is not only the best American artist of the 20th century but may well be the best American artist of all time. Hopper was born and raised in Nyack, New York and in general the majority of his artwork depicts East Coast American scenery with some Western paintings done in the Southwest. His oeuvre in general shows the use of inside and outside light. Much of what he depicts in his scenes has us looking from the outside in and also from the inside out. Many of his everyday common and not majestic scenes depict loneliness with darkness highlighted in his use of light. This catalogue has 110 catalogue plates of Hopper's paintings. Hopper was trained as a painter in the New York School of Art. He also studied abroad in Europe and France. In looking at Catalogue 12 titled New York Corner done in 1913 you can see the Impressionistic influence in Hopper's early work. Catalogue 13 title Summer Interior done in 1909 has the same Impressionistic leanings. It wasn't until Hopper settled down to painting back in New York and New England that he created his unique style with his use of light within and without and the use of common American scenes of the country, seaside and the city. This style is what I label as the essence of Hopper. This style is indeed amplified in the following works:Catalogue 50 titled Lighthouse Hill done in 1927 uses outside sun reflections.Catalogue 69 titled Early Sunday Morning done in 1930 uses outside sun reflections and gives the sense of loneliness.Catalogue 56 titled Sunday done in 1926 uses outside sun reflections and gives us the sense of quiet loneliness. In continuation of the evolving Hopper oeuvre we see him turning his work inside and using the effects of light.Catalogue 101 titled Chop Suey done in 1929 as we see women in a restaurant being highlighted inside by the light coming from the outside.Catalogue 102 titled Tables for Ladies done in 1930 shows the light reflections from within.Catalogue 64 titled Drug Store done in 1927 shows a lonely Drug Store with outside light

looking in and inside light looking out. This was a masterful use of reflections and shadows. Catalogue 65 titled Night Windows done in 1928 shows us looking from the outside in and the use of indoor light. In the continuation of Hopper's evolution we see his excellent use of light from within in the following works: Catalogue 95 titled Room for Tourists done in 1945. Catalogue 96 titled Gas done in 1940 also gives the sense of loneliness. Also Hopper's use of light coming from the outside to the inside is classically shown in Catalogue with his painting titled Sun in Empty Room done in 1963. The last Catalogue number 110 titled Second Story Sunlight shows Hopper's use of the sun's reflections done in 1960. Again this painting shows Hopper's classic use of light. This catalogue book is one of the most comprehensive studies of an American legend. Hopper's work is haunting and his art is so good that I continue to revisit it whenever I could. Great compilation and narrative!!! 0 of 0 people found the following review helpful. Could be better illustrated By B and B More of a literary work than an art book. Delves into the Hopper periods as well as sketches not seen before. 0 of 0 people found the following review helpful. Five Stars By Alma Laumann A beautiful book to own.

An extensive study on Hopper, which accompanies a major travelling exhibition and illuminates the life and work of one of America's most celebrated artists. Illustrated with over 150 oils, watercolors, etchings and drawings with comments on their formal and technical characteristics, this exhibition's catalog offers an updated critical interpretation of Edward Hopper's work and an alternative view to the extensive literature that already exists on this artist. Among the artworks included are Cape Cod Sunset, Second Story Sunlight, and some interesting self-portraits from the Whitney Museum of American Art; the famous Morning Sun from the Columbus Museum of Art, Ohio, and a number of lesser-known watercolors and oils from Hopper's journeys to Paris. Also included are essays by several noted scholars, and an extensive chronology and bibliography. Perfect for casual perusing or serious study, this lavish exploration of Edward Hopper's work is certain to find a wide audience.

From Publishers Weekly "For all his realism, Hopper was essentially a poet," writes Goodrich, and this sumptuous album, a reissue of an out-of-print 1970 monograph, is an incomparable guide to understanding that poetry. Hopper (1882-1967) gravitated to painting lunch counters, nudes in hotel rooms, lighthouses, gas stations, rooftops--underappreciated, nakedly honest figurations of America's heartland. A prophet of loneliness, this laconic individualist captured the anarchy of American cities, the quiet melancholy of small towns and suburbs. Paradoxically, his pictures have a restorative, bracing effect--perhaps, as is suggested here, because of Hopper's emotional attachment to his native environment. The late Goodrich was director of the Whitney Museum in New York and a friend of the artist, whose own comments are interspersed with a refreshingly readable text and more than 200 full-page plates. Copyright 1989 Reed Business Information, Inc. About the Author Carter E. Foster, former Curator and co-chair of the Department of Prints and Drawings at the Los Angeles County Museum of Art, is Curator of Drawings at the Whitney Museum of America Art. Carol Troyen has worked with the Museum of Fine Arts, Boston, for 27 years and has organized many exhibitions, including a famous one on Edward Hopper in 2007. She has lectured at museums across the country, including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Fine Arts Museums of San Francisco. Sasha Nicholas is a Whitney Museum curatorial assistant. Luigi Sampietro is Professor of American Literature at the Universit degli Studi di Milano. Goffredo Fofi is an Italian writer and journalist. Demetrio Paparoni is a curator and author of fine art books.