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Hopper painting."

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House museums #83: Edward Hopper

The boyhood home of the broodingly realist painter of American life





porch, could be set in almost any mid-Atlantic small town — it seems to be straight out of Thornton Wilder's play *Our Town*. But the <u>home</u> of the painter Edward Hopper is actually in Nyack, New York, just outside the metropolis. You can see the Hudson River from the house, a block away down the sloping street. The realist painter created spare, starkly lit works that share an introspective view of American life, and when visitors "experience the house, things click",

says director Kathleen Bennewitz. "They understand the direction that

Hopper's work takes. And they're fascinated by how much of Nyack has not

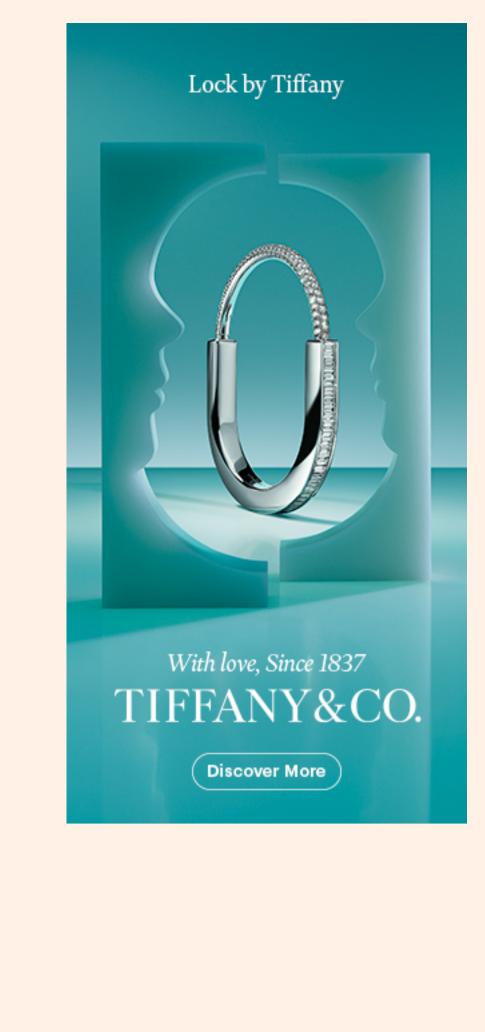
changed since Hopper's time . . . You really feel like you're stepping into a

The neat, white clapboard and shingle house, with a wisteria-covered front

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Hopper was born in 1882 in the house, which was built by his maternal grandfather, and lived there until his move to New York City in 1908. Only the front bedroom, used by Hopper as a studio in later years, is preserved as a period room, equipped with his easel. The rest of the house features rotating exhibitions of contemporary artists inspired by Hopper and family-focused activities.

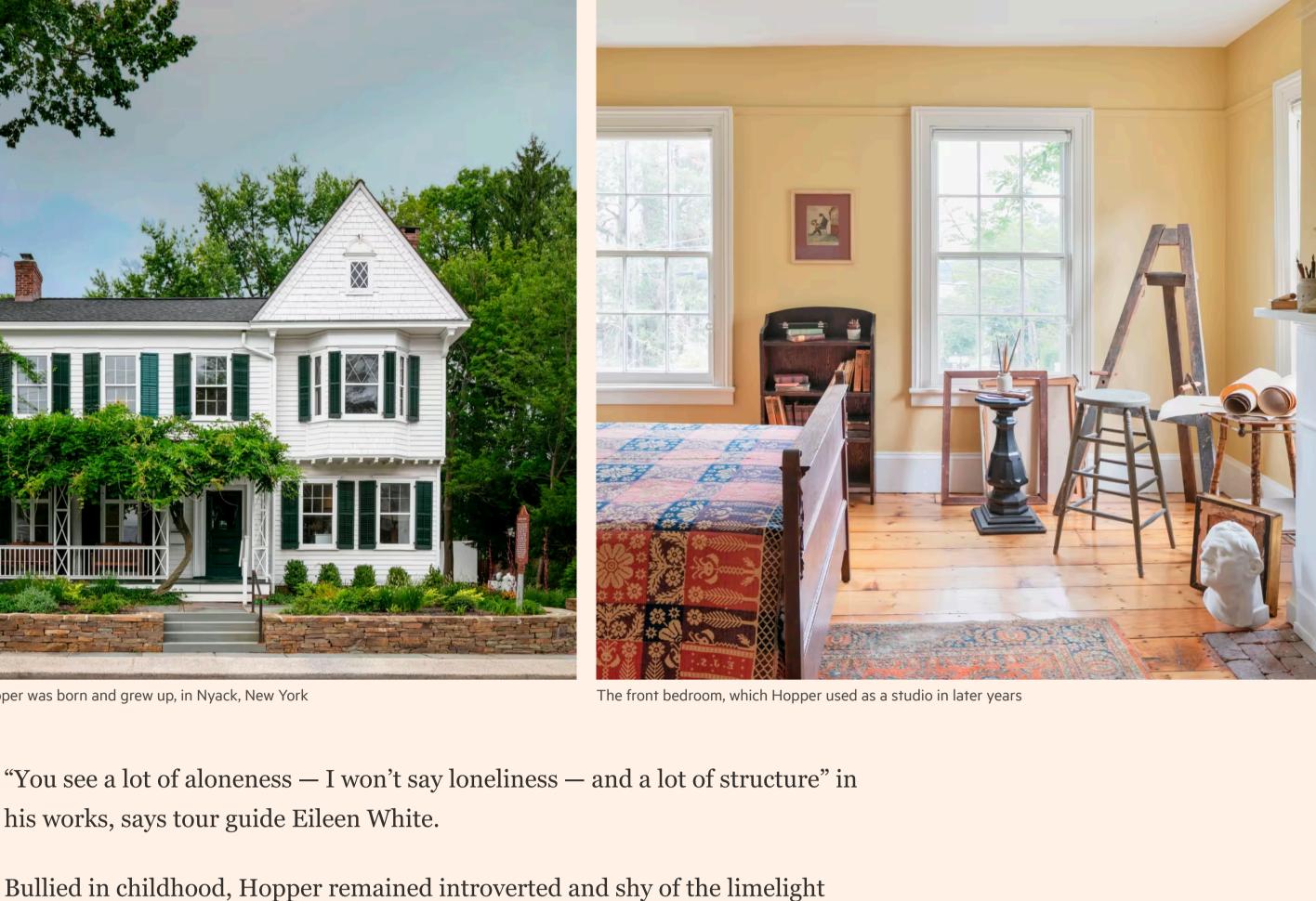
The boyhood sketchbooks on view in the back room are keys to understanding his trajectory. They reveal his precocious talent as a keen observer as well as his tentative ambition, with a practised signature reading "Edward Hopper, Artist?" His youthful drawings include sharp-edged pastiches of his parents and a moving sketch of a solitary boy staring at the sea, drawn on the back of a report card from when he was nine years old. Hopper's rusty bicycle hangs above the brick fireplace.



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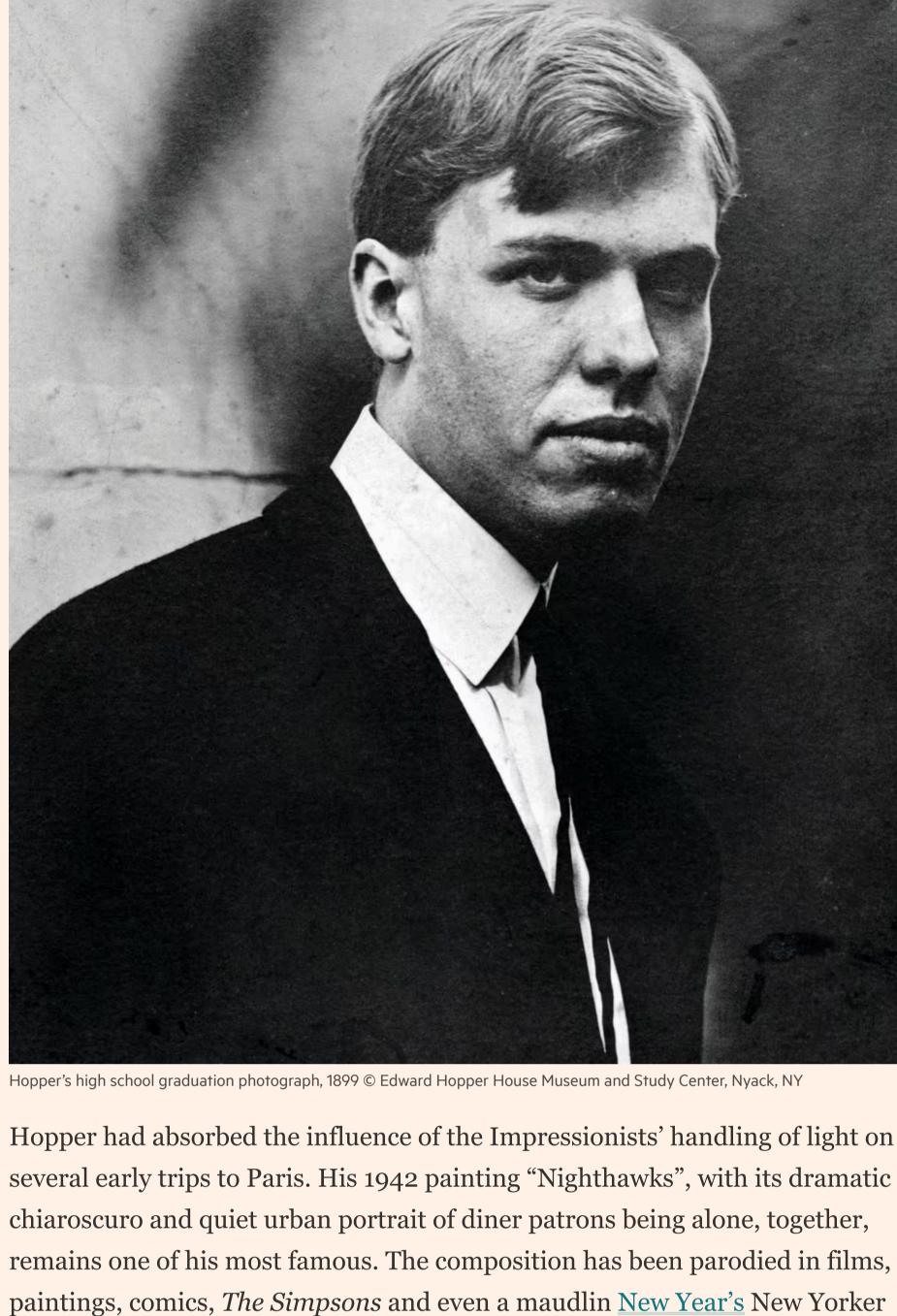
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throughout his life, preferring to express himself through art. "My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature," Hopper explained in 1933 with reference to

his landscapes rather than the interiors he is renowned for. Those works, too, are imbued with a sense of longing, separateness and unknowability. Hopper worked in commercial illustration before achieving success through his paintings in the 1920s. His wife and fellow artist Josephine managed the business side of things throughout their volatile relationship, her career largely subsumed by his. She often contributed titles for the paintings, and kept

detailed records of their output. She also insisted on modelling for all the female figures in his works.



as Alfred Hitchcock, who employed his striking tonality in his "noir" films. Though Hopper's critical acclaim faded as Abstract Expressionism came into

fashion in the 1940s-50s, he remained popular, earning a Time Magazine cover portrait in 1956 that Josephine derided in a letter: "Nighthawks' is so much better Hopper than that odious grinning old goofie," she wrote. Recommended She was right that Hopper's eye for composition and atmosphere would endure far longer than that portrait. Though Hopper spent most of his adult life in New York City and on Cape Cod, he

cover. His work also influenced many visual artists, including filmmakers such

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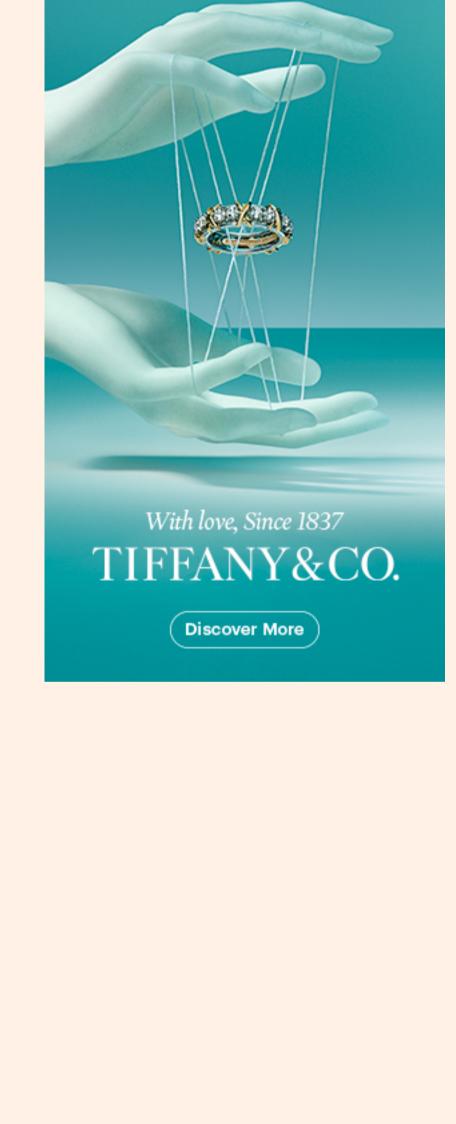
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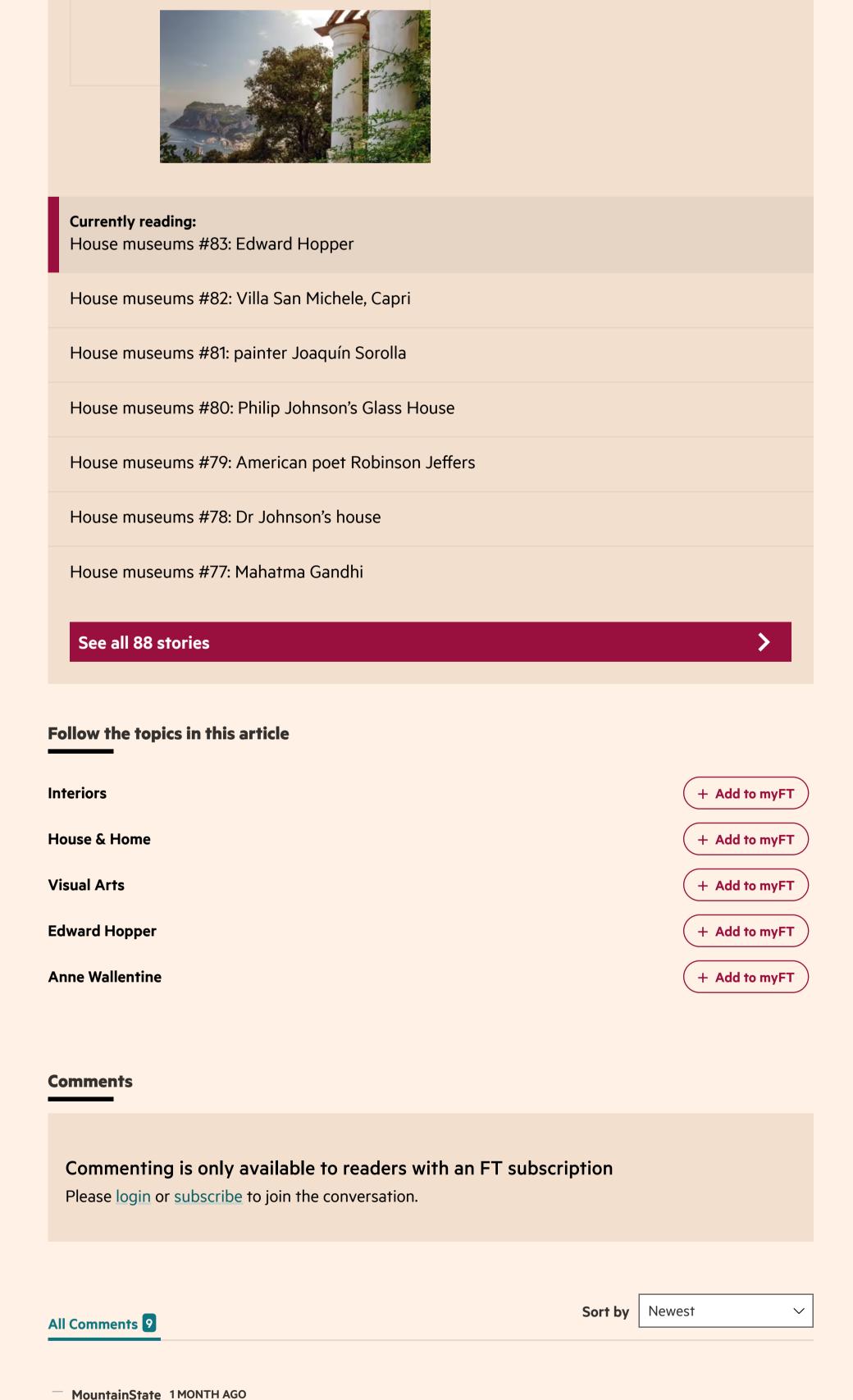
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was buried in Nyack's cemetery on his death in 1967, a fitting return to the place that shaped his work that still, in many ways, defines Americana. edwardhopperhouse.org Find out about our latest stories first - follow @FTProperty on X or

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Sixteen Stone by Tiffany





Surprised if he kept his ancestral home. I think he was on the dole his entire life in NY?

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