

# THE ART INSTITUTE OF CHICAGO

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## MAJOR EDWARD HOPPER RETROSPECTIVE

### CONCLUDES ACCLAIMED NATIONAL TOUR AT THE ART INSTITUTE

#### *Nighthawks* Returns to the Art Institute, Joins Paintings Exclusive to Chicago Presentation

#### Edward Hopper on View February 16–May 10, 2008

The American master **Edward Hopper (1882–1967)** is one of the most enduring and popular artists of the 20<sup>th</sup> century. *Edward Hopper*, the largest and most significant exhibition devoted to the artist outside of his native New York City in nearly three decades, celebrates



his vision and his place in American cultural history. On view **February 16 to May 10, 2008**, *Edward Hopper* includes 90 paintings, prints, and watercolors from Hopper's entire career, focusing on the period of his greatest achievements—from 1925 to 1950. The exhibition concludes its tour at the Art Institute after being seen at the Museum of Fine Arts, Boston, and the National Gallery of Art in Washington, DC.

Judith Barter, co-curator of the exhibition and the Art Institute's Field-McCormick Chair of American Art, remarked: "The Art Institute is fortunate to have Hopper's iconic *Nighthawks* in our permanent collection, and we are very pleased to now present this familiar work within the broad context of Hopper's considerable and accomplished

career as an artist. *Edward Hopper* will prove to be one of the defining presentations of his work for decades to come.”

*Edward Hopper*, a ticketed exhibition mounted in conjunction with *Watercolors by Winslow Homer: The Color of Light*, features such well-known works as *Automat* (1927), *Drug Store* (1927), *Early Sunday Morning* (1930), and *New York Movie* (1939) as well as a number of paintings exclusive to the Art Institute venue and not shown in Boston and Washington. The exhibition begins with a group of paintings and prints from the 1910s and early 1920s which introduce his signature subjects and reveal his beginnings as an artist influenced by both the American Ashcan school and French Impressionism to which he was exposed during student years in Paris. The core of the exhibition is dedicated to the mature, highly original images for which he is justly famous: majestic Maine lighthouses; Manhattan apartments, restaurants, and theaters; and 19<sup>th</sup>-century houses of Gloucester and Cape Cod. Hopper’s career spanned six decades, and in his epic late paintings seen here, created during the ascendancy of abstract expressionism, he remained a staunch realist, his style marked by increasing simplicity and austerity. He excelled across many media—in oil, watercolor, and prints—and this exhibition presents his greatest work in all three media.

Novelist John Updike described Hopper’s work as “calm, silent, stoic, luminous, and classic,” and it is now recognized as part of the very grain and texture of the American experience, inspiring generations of artists, writers, and filmmakers as diverse as David Hockney, Mark Rothko, Alfred Hitchcock, Todd Haynes, and Norman Mailer. Hopper is widely recognized as one of the most profound modern American artists, praised for his mastery at painting light, for his direct, eloquent realism, and for his unique sensitivity to modern American life. His compositions often offer a frozen moment, a glimpse of life viewed in passing from a moving elevated train or nearby street corner. He was a consummate spectator, showing us fresh views of waitresses through restaurant windows, theatergoers reading playbills, and women in front of windows undressing or staring out into the sunlight. His buildings take on a life of their own; their angles, defined by shadows bathed in purple and green, shape his compositions. A superb colorist, Hopper carefully used different hues to structure his landscapes, buildings, and interiors. He successfully combined these lush colors with geometric shapes drawn from

Cubism to create his own brand of modernist expression—one evocative of light and mood. Hopper’s paintings also reflect his love of American literature and film, which filled his canvases with understated drama, and which are the subject of related programming at the Art Institute.

A comprehensive, 264-page, fully illustrated catalogue accompanies the *Edward Hopper* exhibition. With 170 color and 15 black-and-white illustrations, *Edward Hopper* includes essays by exhibition co-curator Judith Barter, the Field-McCormick Chair of American Art at the Art Institute of Chicago; Ellen Roberts, assistant curator of American Art at the Art Institute of Chicago; Carol Troyen, the Kristin and Roger Servison curator emerita of paintings, Art of the Americas, Museum of Fine Arts, Boston; and others. The volume is available for purchase in the Museum Shop and online at [www.artinstituteshop.org](http://www.artinstituteshop.org).

*Edward Hopper* is jointly organized by the Museum of Fine Arts, Boston; National Gallery of Art, Washington, D.C.; and the Art Institute of Chicago. Exelon Corporation is the Lead Corporate Sponsor of this exhibition. This project was partially funded by a grant from the Illinois Department of Commerce and Economic Opportunity, Bureau of Tourism. Terra Foundation for American Art is the Lead Foundation Sponsor as part of American Art American City, a Chicago celebration of historical American art.

IMAGE CREDIT: Edward Hopper. *Nighthawks*, 1942. Friends of American Art Collection.

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**FALL/WINTER HOURS:**

10:30 a.m.–5:00 p.m. Monday, Tuesday, Wednesday, Friday

**10:30 a.m.–8:00 p.m. Thursday. Target Free Evenings after 5:00 p.m.**

10:00 a.m.–5:00 p.m. Saturday, Sunday.

Free all day, every day in February.

Closed Thanksgiving Day, Christmas Day, and New Year’s Day.

Please check [www.artic.edu](http://www.artic.edu) before your visit.

**Admission: Adults, \$12.00; children 12 and over, students, and seniors, \$7.00; children under 12 free; members always free.** Target Free Evenings are free to all, except for certain special exhibitions that may require full or extra admission fee. City of Chicago residents with Chicago Public Library cards can borrow a "Check Us Out" card from any library branch for free general admission to the nine members of Museums in the Park, including the Art Institute of Chicago. Members always have free, unlimited access to the museum, including ticketed exhibitions. Join today at [www.artic.edu/aic/joinnow](http://www.artic.edu/aic/joinnow)

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**The Art Institute of Chicago is a museum in Chicago’s Grant Park, located across from Millennium Park.**