

1. *Rooftops of Ferry Slip*, c. 1904–06

Oil on cardboard

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1398

2. *Ibsen*, c. 1900–1906

Pen and ink, opaque watercolor, and graphite pencil
on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1565.51a–b

3. *Group of Musicians in an Orchestra Pit*, 1904–06

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1243

4. *Mounted Cop*, 1899–1906

Pen and ink and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.630a–b

5. *Ibsen (At the Theater)*, c. 1900

Brush and ink, ink wash, opaque watercolor, and
graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1355

6. *The El Station*, 1908

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1182

7. *Three Men at Art Exhibition*, 1900–03

Graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1560.51

8. *Sketches of an 'L Guard*, 1899

Pen and ink and graphite pencil on paper

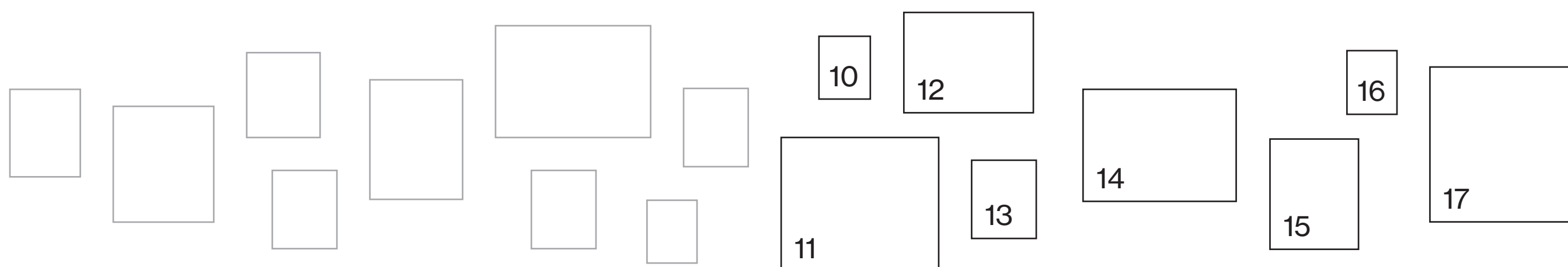
Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1561.191

9. *Ferry Slip*, c. 1904–06

Oil on cardboard

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1426

The drawings and paintings on this wall represent a selection of Hopper's first impressions of New York as a young artist. These works span his first fifteen years in and around the city, from 1899 to 1906, when he commuted from his hometown north of the city to Midtown Manhattan to attend the New York School of Illustrating and then the New York School of Art, and from 1908 to 1915, as he moved between apartments on West Fourteenth Street and East Fifty-ninth Street before settling on Washington Square North. Throughout this period, Hopper began to develop the motifs and subjects that would define his work for years to come. The time he spent in transit inspired his depictions of ferry slips, elevated train stations, bridges, and other transportation infrastructure. Many works here, from quick sketches to oil renderings, also record the artist's keen observations of street life and sustained interest in theatergoing.

**10. *Moving Train*, c. 1900**

Pen and ink on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1561.94**11. *Blackwell's Island*, 1911**

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1188**12. *South of Washington Square*, c. 1915**

Charcoal on cardboard

Private collection

13. *Study of Three Men in Suits and Hats Seated on Bench*, 1895–99

Pen and ink and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1556.79**14. *Tugboat with Black Smokestack*, 1908**

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1192**15. *At the Theater*, c. 1916–22**Brush and ink, ink wash, opaque watercolor, and
fabricated chalk on paperWhitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1440**16. *Solitary Figure in a Theater*, 1902–04**

Oil on board

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1418**17. *Self-Portrait*, 1903–06**

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1253

The drawings and paintings on this wall represent a selection of Hopper's first impressions of New York as a young artist. These works span his first fifteen years in and around the city, from 1899 to 1906, when he commuted from his hometown north of the city to Midtown Manhattan to attend the New York School of Illustrating and then the New York School of Art, and from 1908 to 1915, as he moved between apartments on West Fourteenth Street and East Fifty-ninth Street before settling on Washington Square North. Throughout this period, Hopper began to develop the motifs and subjects that would define his work for years to come. The time he spent in transit inspired his depictions of ferry slips, elevated train stations, bridges, and other transportation infrastructure. Many works here, from quick sketches to oil renderings, also record the artist's keen observations of street life and sustained interest in theatergoing.

Approaching a City, 1946

Oil on canvas

The Phillips Collection, Washington, DC; acquired 1947

For this painting, Hopper took inspiration from a major point of entry into Manhattan: the commuter railroad tunnel that passes under Park Avenue at East Ninety-seventh Street enroute to Grand Central Terminal. The artist visited the site multiple times in the fall of 1945—one preparatory sketch is on view in a nearby gallery—yet his elimination of any identifying details in the final composition allows it to stand in for “a city.” Hopper pictured the surrounding buildings as a set of architectural types—from nineteenth-century brownstone to modern industrial—rather than reflecting what was actually there. The dark, looming underpass amplifies a sense of the unknown ahead; as Hopper later reflected on this work: “There is a certain fear and anxiety and a great visual interest in the things that one sees coming into a great city.”

New York City (From an Elevated Railroad), c. 1916
35 mm film transferred to digital video, black-and-white,
silent; 4:37 min

National Archives, Washington, DC; Ford Motor Company Collection

This film of the Ninth Avenue line on Manhattan's elevated railway system, which also included major lines above Second, Third, and Sixth Avenues, documents this once-popular mode of transportation before it was gradually replaced by the subway in the early half of the twentieth century. The vertiginous views onto street traffic below and passing glimpses into nearby windows afforded by the "El" trains proved inspirational to artists and filmmakers alike.

New York Pavements, 1924–25

Oil on canvas

Chrysler Museum of Art, Norfolk, VA; gift of Walter P. Chrysler Jr.

This snapshot of daily life—a caregiver pushing a baby carriage on the sidewalk—captures a distinct perspective on one of the city’s well-to-do blocks. The raised vantage point and dynamic cropping resonate with modern compositional approaches related to photography and practiced by French Impressionists like Edgar Degas, an artist whose work Hopper admired. This painting also derives from then-familiar views of the city from the “El” trains, in which riders witnessed all aspects of urban life from this elevated position, while in motion, as if watching a film through the windows.

Queensborough Bridge, 1913

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1184

While living on East Fifty-ninth Street, Hopper created this representation of the nearby Queensboro Bridge, which had opened to train, trolley, car, and pedestrian traffic only four years earlier. Painted shortly after his return from his final trip to Paris, this work represents a New York subject through the loosely rendered brushwork and luminous palette associated with French Impressionism. While *Le Pont des Arts* (1907), on view nearby, demonstrates how landscape and architecture were carefully circumscribed within Paris's city planning, *Queensborough Bridge* highlights the awkward juxtaposition of the hulking engineered expanse and the pastoral landscape below on Roosevelt (then Blackwell's) Island, a sign of the city's rapid development.

Artist Kambui Olujimi on
New York's bridges.

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El artista Kambui Olujimi
habla sobre los puentes
de Nueva York.

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Le Bistro or The Wine Shop, 1909

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1187

Hopper continued to depict Paris subjects between his visits abroad and even after returning from his final trip in 1910. Made in his Fourteenth Street studio, *Le Bistro* marks an early occasion in which the artist painted from memory rather than direct observation.

Le Pont des Arts, 1907

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1181

Le Pont des Arts was painted close to where Hopper stayed at 48 Rue de Lille in Paris during his trips abroad in 1906 and 1907. While there, he often made work outdoors, a practice he largely ceased when back in New York. The first of many canvases the artist dedicated to bridges, this painting offers a glimpse of Hopper's early fascination with these elements of city infrastructure, which connect distinct areas of the urban environment—here, linking the Left Bank and the Louvre via a footbridge over the Seine—and could serve as dynamic compositional devices in his work.

Learn about Hopper's
artistic response to Paris.

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Conoce la respuesta
artística de Hopper
en París.

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New York Corner (Corner Saloon), 1913

Oil on canvas

Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, Palo Alto, CA; museum purchase made possible by the Halperin Art Acquisition Fund, an anonymous estate, Roberta & Steve Denning, Susan & John Diekman, Jill & John Freidenrich, Deedee & Burton McMurtry, Cantor Membership Acquisitions Fund, an anonymous acquisitions fund, Pauline Brown Acquisitions Fund, C. Diane Christensen, an anonymous donor, Modern & Contemporary Art Acquisitions Fund, and Kazak Acquisitions Fund

Hopper's neighborhood around Fifty-ninth Street—where one could see the smokestacks rising from the banks of the East River and streetcar tracks running along the avenues—likely inspired this early city scene, although neither the work's subject nor its title refers to a precise place. Instead, the painting introduces the artist's approach to many of his urban subjects, one grounded in his experience of specific sites but ultimately based on improvisation. Through a series of visual cues—a barbershop pole, a newsstand display, illegible signage—Hopper evokes one of the East Side's many corner saloons. It is “a New York corner”—a type rather than a destination, or, as one critic described it at the time, “a perfect visualization of New York atmosphere.”

The Open Window, c. 1918–19

Etching

Whitney Museum of American Art, New York; purchase with funds from Brooke Garber Neidich, Beth Rudin DeWoody, Laurie Tisch, and Joanne Leonhardt Cassullo 2000.118

Evening Wind, 1921

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1022

East Side Interior, 1922

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1020

When later describing the print *East Side Interior*, Hopper explained it was “entirely improvised from memories of glimpses of rooms seen from the streets in the eastside in my walks,” adding that, “the interior itself was my main interest—simply a piece of New York.”

Night Shadows, 1921

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1047

The Lonely House, 1922

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1040

Night on the El Train, 1918

Etching

Philadelphia Museum of Art; purchased with the Thomas Skelton Harrison
Fund, 1962

The El Station, 1919–23

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1056

House Tops, 1921

Etching

Philadelphia Museum of Art; purchased with the Thomas Skelton Harrison
Fund, 1962

A Corner, 1919

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1011

Night in the Park, 1921

Etching

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1046

“After I took up etching, my paintings seemed to crystallize,” Hopper once remarked. He consolidated many of his impressions of New York through his etchings, in which he learned to negotiate detail through an economy of line and bold inking and wiping techniques. In his prints, Hopper valued a rich contrast between black and white, seeking the blackest inks and the whitest papers. His contemporaries admired the austerity in his work; his friend, the artist Guy Pène du Bois, remarked: “His liberties are omissions.” Hopper’s prints often took on the theme of urban spectatorship, and his nocturnes in particular allowed for a complex interplay between electric light and obscured, shadowy passages that achieve the atmospheric quality of the modern city after dark. Hopper first exhibited his prints in group exhibitions beginning in 1918 and began selling his impressions, often printed on demand, for ten or twenty dollars, which allowed his images to circulate before he had gained greater recognition for his paintings.

Girl at a Sewing Machine, c. 1921

Oil on canvas

Museo Nacional Thyssen-Bornemisza, Madrid

Girl at a Sewing Machine portrays one of Hopper's most enduring subjects: a solitary woman by a window. This motif has a long tradition and is most frequently associated with seventeenth-century genre painters like Johannes Vermeer, who used it to explore the relationship between private interiors and the world beyond, often through the dynamics of light passing through a threshold. This intimate vignette relates to a group of etchings made around the same time (on view to the right), in which Hopper employed different perspectives and figure poses.



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Cover art by Hopper for *Hotel Management*, *Morse Dry Dock Dial*, *La France*, *Tavern Topics*, *The Express Messenger*, and *Wells Fargo Messenger*, 1917–25

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0495, EJHA.0500, EJHA.00056, EJHA.0060, EJHA.0510, EJHA.0005, EJHA.0067, EJHA.0073, EJHA.0074, EJHA.0076, EJHA.0078, EJHA.0082, EJHA.0083, EJHA.0039, EJHA.0086, EJHA.0090, EJHA.0042, EJHA.0093, EJHA.0088, EJHA.0009, EJHA.0011, EJHA.0013, EJHA.0020, EJHA.0024

Between 1917 and 1925, Hopper produced cover art for numerous trade journals and in-house publications. He played an important role in shaping the signature look of these magazines in accordance with his clients' aspirations, and his designs allowed him to experiment with vibrant color pairings and bold typography. Hopper became the lead artist for the *Morse Dry Dock Dial*—a thriving house organ of a major shipbuilder in Brooklyn used to boost employee morale and curb labor union efforts—and his covers feature commanding views of the shipyard, its workers, and New York Harbor. For other titles, such as the hospitality service magazines *Tavern Topics*, produced for guests of the Waldorf Astoria, and *Hotel Management*, which targeted the industry's executive and administrative staff, Hopper depicted scenes of leisure at exclusive retreats in and outside of New York, minimizing the labor required for their successful operation and reinforcing their racially coded workplaces.



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New York and Its Houses, c. 1906–10

Brush and ink, transparent and opaque watercolor, and graphite pencil on paper

A Theater Entrance, 1906–10

Watercolor, brush and ink, and graphite pencil on paper

In a Restaurant, c. 1916–25

Charcoal on paper

Bulletin of the New York Edison Company, 1906–07

Transparent and opaque watercolor and graphite pencil on paper

Bulletin of the New York Edison Company, 1906–07

Pen and ink, transparent and opaque watercolor, and graphite pencil on paper

Bricklayer's Coffee Break, 1907–10

Pen and ink, transparent and opaque watercolor, and graphite pencil on paper

Boy and Moon, 1906–07

Pen, brush and ink, and transparent and opaque watercolor on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1347, 70.1378, 70.1449, 70.1607, 70.1609, 70.1614, 70.1349

Although Hopper later discounted his illustrations as “potboilers,” he thrived as a commercial artist. He produced hundreds of drawings, and occasionally oil sketches, for magazines and advertisements between 1906 and 1925.

These artworks made for illustrations, mostly dating to his first years working in the field, were likely never published. Hopper may have produced some as samples for his portfolio, which he would have taken with him to publishing and advertising offices around the city. Others were for commissioned advertising jobs, including two unpublished cover designs for the *Bulletin of the New York Edison Company* that he had submitted to the C.C. Phillips Agency, founded by the later famed illustrator Coles Phillips.

Hear how Hopper's early illustrations foreshadow his later work.

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Escucha cómo las primeras ilustraciones de Hopper presagian su trabajo posterior.

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Office at Night, 1940

Oil on canvas

Walker Art Center, Minneapolis; gift of the T.B. Walker Foundation, Gilbert M. Walker Fund, 1948

A provocative and ambitious depiction of the modern workplace, this after-hours scene returns to a subject that Hopper first explored decades earlier in an extensive group of illustrations for the trade journal *System: A Magazine of Business*, examples of which are in the nearby case. Hopper once described *Office at Night* in relation to his memories of riding the trains after dark, noting the “glimpses of office interiors that were so fleeting as to leave fresh and vivid impressions on my mind.”

In vitrine:

Selected illustrations for “What Makes Men Buy?,”
System: The Magazine of Business, September 1912

Selected illustrations for “The Spur of Pay and
Promotion,” *System: The Magazine of Business*,
June 1913

Illustration for “How I Sell Life Insurance,” *System:*
The Magazine of Business, June 1913

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0141, EJHA.0142, EJHA.0151, EJHA.0153, EJHA.0160

In the 1910s Hopper contributed nearly fifty illustrations to the prominent trade journal *System: The Magazine of Business*, which later evolved into today’s *Businessweek*. In his commissions for feature articles such as “What Makes Men Buy?” and “How I Sell Life Insurance,” Hopper depicted modern office scenes for a white male professional readership. He returned decades later to the subject of the office in his paintings *Office at Night* (1940) and *New York Office* (1962), both on view in this exhibition.

New York Interior, c. 1921

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1200

Artist Jane Dickson
discusses Hopper's
approach to
composition here.

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La artista Jane Dickson
habla del enfoque
de Hopper sobre la
composición.

 505*Room in New York, 1932*

Oil on canvas

Sheldon Museum of Art, University of Nebraska–Lincoln; Anna R. and Frank M.
Hall Charitable Trust

Artist Jane Dickson
talks about Hopper's
work as a stage.

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La artista Jane Dickson
habla de la obra de
Hopper como un
espacio escénico.

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New York Restaurant, c. 1922

Oil on canvas

Muskegon Museum of Art, MI; Hackley Picture Fund

New York Restaurant portrays a bustling, upscale dining room viewed from the perspective of a seated customer. The artist later described his idea for this painting as “an attempt to make visual the crowded glamour of a New York restaurant during the noon hour,” but added, “I am hoping that ideas less easy to define have, perhaps, crept in also.”

Drug Store, 1927

Oil on canvas

Museum of Fine Arts, Boston; bequest of John T. Spaulding

In *Drug Store*, an illuminated shop window beckons nighttime passersby. This neighborhood pharmacy, which Hopper endows with a name—Silber’s—but not an address, was likely based on a type of nineteenth-century corner drug store with a cast-iron column, common in the artist’s Greenwich Village environs. When Hopper exhibited this work in a 1929 solo exhibition at Frank K. M. Rehn Galleries in New York, one critic pointed to his nostalgia for the “vanishing local scene.”

This vacant corner is filled with markers of human presence: The suspended red and green show globes (glass vessels filled with colored liquid) mark the chemists’ trade and, just outside, a penny scale—a twenty-four-hour drug-store convenience—suggests a customer who was or may soon be there.

Tables for Ladies, 1930

Oil on canvas

The Metropolitan Museum of Art, New York; George A. Hearn Fund, 1931

This painting offers both a carefully curated display of goods and an intimate look at the waitstaff arranging it, forging a voyeuristic tension between what is meant to be gazed upon and what is not. As in most of his windowed compositions, Hopper eliminated any material evidence of glass to create a sense of immediacy between the viewer and the subject.

The painting's title refers to a new social custom in the 1920s in which restaurants advertised "tables for ladies," catering to a growing number of women entering the professional workforce outside the home and seeking safe spaces to dine out alone without unwelcome attention; before this time, lone female customers in public were often assumed to be sex workers.

Hopper's wife, the artist Josephine Nivison Hopper, posed for this scene's female figures—themselves examples of the types of roles increasingly occupied by women—and she endowed the protagonists with imagined identities like "Olga, very blond, fine looking waitress," as she recorded in the associated ledger book.

Room in Brooklyn, 1932

Oil on canvas

Museum of Fine Arts, Boston; The Hayden Collection— Charles Henry Hayden Fund

This quiet, sun-drenched interior highlights the two-way mode of visibility in urban environments, where windows both frame a vista and expose what is inside. This upper-floor apartment offers scenic views by day, but, as the shifting light suggests, come nightfall those same picture windows will invite the gaze of spectators from the apartments across the way. Though Hopper gave the work a place-specific title, his wife, Jo, noted at the time that he “left out the [Brooklyn] Bridge— (& more or less Brooklyn)” in order to avoid “clutter” in the finished painting.

Automat, 1927

Oil on canvas

Des Moines Art Center, IA; purchased with funds from the Edmundson Art Foundation Inc.

Hopper painted *Automat* just months before *Drug Store*, on view to the right. The corner pharmacy, a daytime business, provides nighttime access only through its decorated shop window, but the *Automat*—an inexpensive, self-service dining establishment popular in New York in the 1920s—stayed open late, catering to a growing population of professionals and single diners. Such a setting was well known to the Hoppers, who frequented the city’s Automats; Jo worried in her diaries that Edward drank too much coffee there. Hopper exhibited this work the year it was made, and one critic recognized his efforts as “much more modern,” likely owing to the choice of subject.

Artist Kambui Olujimi discusses Hopper’s approach to light.

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El artista Kambui Olujimi discute el enfoque de Hopper sobre la luz.

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Night Windows, 1928

Oil on canvas

The Museum of Modern Art, New York; gift of John Hay Whitney

In a city increasingly characterized by multiuse buildings, with shops and other commercial businesses at street level and residences or offices on the floors above, the elevated train brought public transport into the private sphere, transforming domestic spaces into theaters for curious riders. Hopper underscores this distinctive view in *Night Windows* by devoting the lower third of his painting to the tops of the darkened windows below. Such views continued to inspire Hopper for years, even after the city began dismantling the elevated tracks in the late 1930s and the EI increasingly came to represent a nostalgic idea of old New York, as opposed to the “Wonder City” of skyscrapers and subways.

Apartment Houses, East River, c. 1930

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1211

Learn how this scene reflects New York's increasing modernity.

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Descubre cómo esta escena refleja la modernidad creciente en Nueva York.

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House at Dusk, 1935

Oil on canvas

Virginia Museum of Fine Arts, Richmond; John Barton Payne Fund

Artist Eddie Arroyo discusses Hopper and the tradition of landscape painting.

 513  534 Access

El artista Eddie Arroyo analiza a Hopper respecto a la tradición paisajista.

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Manhattan Bridge Loop, 1928

Oil on canvas

Addison Gallery of American Art, Phillips Academy, Andover, MA; gift of Stephen C. Clark, Esq.

Located not far from Hopper's studio on Washington Square, the Manhattan Bridge was a source of recurring inspiration for the artist, who painted three watercolors of or from the bridge in 1925 and 1926 (two are on view nearby), as well as this oil painting in 1928. An ambitious undertaking, Hopper's close study of this expanse, which connects Lower Manhattan with Downtown Brooklyn, pushed him to create his largest canvas in fourteen years. Commenting on its "very long horizontal shape," Hopper wrote: "Carrying the main horizontal lines of the design with little interruption to the edges of the picture, is . . . to make one conscious of the spaces and elements beyond the limits of the scene itself."

From Williamsburg Bridge, 1928

Oil on canvas

The Metropolitan Museum of Art, New York; George A. Hearn Fund, 1937

From the pedestrian path on the north side of the Williamsburg Bridge, as it stretches from Manhattan's Lower East Side to the Williamsburg neighborhood of Brooklyn, Hopper captures a view of a motley grouping of buildings whose architectural styles form an eclectic line-up. The staggered rows of variously dressed windows register a range of inhabitants, only one of whom is visible inside. Here, Hopper explored the potential of the built environment to stand in for the crowds otherwise absent from his city pictures. *From Williamsburg Bridge* served as a critical point of departure for the group of paintings in this gallery, inaugurated that same year and characterized by explicitly horizontal views of New York.

Macomb's Dam Bridge, 1935

Oil on canvas

Brooklyn Museum, New York; bequest of Mary T. Cockcroft

Located uptown at 155th Street, far from the artist's studio and his usual subjects downtown, Macombs Dam Bridge initially caught Hopper's eye due to its double-truss construction and Gothic Revival abutments. This 1895 swing bridge connects upper Manhattan with the Bronx, a borough that he also depicted in *Apartment Houses, East River* (c. 1930), nearby. Hopper studied the bridge's intricate engineering through detailed sketches, hinging sheets of paper together to plot out the composition's panoramic proportions. As the preparatory studies on view in another gallery make clear, he returned to the site again and again, making the long trip uptown either by subway or, perhaps more typically, via the Ninth Avenue "E1" to study the architectural features and the colors of the water and sky.

Early Sunday Morning, 1930

Oil on canvas

Whitney Museum of American Art, New York; purchase with funds from Gertrude Vanderbilt Whitney 31.426

Capturing a row of ordinary two-story buildings near the artist's Washington Square Park studio, *Early Sunday Morning*—originally titled *7th Ave Shops*—offers an understated yet monumental city view that could equally represent a sort of “Main Street, U.S.A.” Presented frontally, the buildings sit parallel to the picture plane and are pressed close to it, a compositional strategy Hopper had explored in *From Williamsburg Bridge* (1928), nearby. The painting's flat, vacant quality has also encouraged compelling comparisons with theater stage sets, especially one for Elmer Rice's *Street Scene* (1929), which the Hoppers saw just months before this work's creation.

In 1930, the year that this painting was made, the city was in the throes of the Great Depression as, simultaneously, the Chrysler Building—and then, in 1931, the Empire State Building—made headlines as the world's tallest building. *Early Sunday Morning* points to this paradoxical moment in the city's history through the looming gray rectangle at top right.

Hear how this painting hints at Hopper's feelings about a changing New York.

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Escucha cómo esta pintura sugiere los sentimientos de Hopper sobre un Nueva York cambiante.

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Blackwell's Island, 1928

Oil on canvas

Crystal Bridges Museum of American Art, Bentonville, AR

This urban seascape depicts Blackwell's Island (now known as Roosevelt Island), a narrow sliver of land in the East River between Manhattan and Queens. Hopper had explored this site more than a decade earlier in two paintings featuring the Queensboro Bridge, which stretches over the island. In this final iteration, Hopper instead focused on a cluster of buildings, which then included several of the city's facilities dedicated to physical and mental rehabilitation (including a penitentiary, a smallpox hospital, and an asylum) while reducing the bridge itself to a barely discernible detail at the canvas's right edge.



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Visual Arts from America (documentary series produced by the United States Information Agency (USIA) / Voice of America (VOA), with segment on Edward Hopper and Josephine Nivison Hopper, 1965

Digital video, black-and-white, sound: 2:22 min.

Washington, DC: National Archives and Records Administration, 2008

This rare view into the Hoppers' life at their Washington Square studio-residence was part of a documentary on American artists that also featured photographer Ansel Adams, sculptor Richard Hunt, and architect Minoru Yamasaki. The footage captures the Hoppers working in their respective studios in their shared apartment and, notably, shows Edward painting—or, more likely, feigning the act with brush in hand—the canvas that would eventually become *Chair Car* (1965), on view nearby.

From left to right:

Study of the Upper Stories of 82 Washington Square East, c. 1928

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.234

Town Square (Washington Square and Judson Tower), 1932

Charcoal on paper

Sheldon Museum of Art, University of Nebraska–Lincoln; Anna R. and Frank M. Hall Charitable Trust

Manhattan Bridge, 1925

Watercolor over graphite on paper

Harvard Art Museums/Fogg Museum, Cambridge, MA; Louise E. Bettens Fund

Manhattan Bridge Entrance, 1926

Watercolor on paper

Private collection

Manhattan Bridge, 1925–26

Watercolor and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1098

Roofs, Washington Square, 1926

Watercolor over charcoal on paper

Carnegie Museum of Art, Pittsburgh; bequest of Mr. and Mrs. James H. Beal

Rooftops, 1926

Watercolor and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest 70.1114

My Roof, 1928

Watercolor on paper

Collection of the Thyssen- Bornemisza Family

Skyline near Washington Square, 1925

Watercolor and graphite on paper

Munson–Williams–Proctor Arts Institute, Utica, NY; Edward W. Root Bequest

Hopper made only ten watercolors of New York views, all between 1925 and 1928. Five were painted from the roof of his Washington Square building and they, along with his other rooftop pictures, reveal how attuned Hopper was to the subtleties of the city's ever-changing built environment. Hopper's other city watercolors depict downtown locations, such as the Manhattan Bridge. Watercolor, which Hopper typically reserved for travels outside the city, allowed for a more spontaneous capture of his surroundings than his laborious process of painting on canvas.

Hear about Hopper's
fascination with rooftops.

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Escucha sobre la
fascinación de Hopper
con los tejados.

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Clockwise:

Study of Jo Hopper Seated, c. 1945–50
Fabricated chalk on paper

Study of Jo Hopper Reading, 1925
Fabricated chalk on paper

Study of Jo Hopper Reading, 1934–35
Charcoal and graphite pencil on paper

Study of Jo Hopper Reading, c. 1924–30
Pen and ink on paper

Jo Hopper Reading, c. 1935–40
Fabricated chalk and charcoal on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.663, 70.905, 70.909, 70.589, 70.293

While Edward Hopper often sketched Jo as she posed for figures in his paintings, he also captured her in quiet moments, absorbed in reading or writing. This group of drawings spans several decades beginning in the 1920s, when Jo was in her early forties and they had just married, through the 1950s, revealing Edward's ongoing and intimate study of her face and figure, as his life partner and model.

Clockwise:

Skylights, 1926

Conté crayon on paper

Collection of Kirkland Hall; courtesy Megan Moynihan/Oyster Works,
Charlestown, RI

Hopper's Hat on His Etching Press, after 1924

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.344

From My Window, 1915–18

Drypoint

Philadelphia Museum of Art; purchased with the Thomas Skelton Harrison
Fund, 1962

On My Roof, 1915–18

Drypoint

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1066

Study of Fireplace and Chair, c. 1925–30

Pen and ink on board

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.811

Jo Painting, 1936

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1171

This portrait of Jo Hopper represents her as an artist in her own right. As he did in his own painted self-portrait, Edward omits specific references to the artist's trade, here merely suggesting the act of painting through the oblique view. When asked by the critic Brian O'Doherty, in 1961, whether she viewed this as "an affectionate picture," Jo wryly responded: "Yes, but I recall things he has done of people, double chins, latched right on to things they wouldn't like at all. He didn't do that this time to me."

Self-Portrait, 1925–30

Oil on canvas

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1165

Although Hopper drew and painted several self-portraits in his early years as an artist, this work is the sole canvas he completed during the mature phase of his career. He chose to picture himself in the hallway of his residence at 3 Washington Square North, as if headed out or returning home. Unlike many traditional self-portraits, in which artists present themselves in a studio or with implements in hand, Hopper, dressed in suit and tie, gives no indication of his profession.

Josephine Nivison Hopper

b. 1883; New York, NY

d. 1968; New York, NY

Stove and Fireplace, Three Washington Square North,
c. 1932

Watercolor and graphite pencil on paper

Edward Hopper House Museum and Study Center, Nyack, NY; The Sanborn Josephine Nivison Hopper Collection

74 Stairs to Studio at Three Washington Square North,
c. 1932

Watercolor, opaque watercolor, and graphite pencil on paper

Edward Hopper House Museum and Study Center, Nyack, NY; The Sanborn Josephine Nivison Hopper Collection

Back of E. Hopper, c. 1932

Watercolor and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest

Josephine (Jo) Verstelle Nivison was a star pupil of Robert Henri at the New York School of Art and had become an accomplished watercolorist by the summer of 1923, when she and Edward Hopper—both hailing from Greenwich Village—were reacquainted at an artists' retreat in Gloucester, Massachusetts. While there, they spent time together painting outdoors, and she encouraged him to work in watercolor. A year later, she introduced his work to the Brooklyn Museum and served a critical role in its early reception. Following her marriage to Edward in 1924, Jo continued to pursue her work, and watercolor remained a primary medium. She worked on a variety of subjects—landscapes, flowers, furnishings, cats, visitors, and occasionally Edward. While he refused to paint anything that looked like a studio, calling it “too arty,” Jo frequently painted subjects around her, such as Edward working at his easel, their stove and fireplace, and the seventy-four steps up to their fourth-floor apartment. “I paint what he doesn't,” she remarked.

Learn more about the work of Josephine Nivison Hopper.

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Conoce más sobre la obra de Josephine Nivison Hopper.

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November, Washington Square, c. 1932/1959

Oil on canvas

Santa Barbara Museum of Art, CA; gift of Mrs. Sterling Morton to the Preston Morton Collection

This composition depicts a private view of a public place: Washington Square Park in Greenwich Village, as seen from the artist's studio window. Perhaps inspired by the new, expansive view of the park-facing studio he and his wife moved into in 1932, Hopper set out to capture it on canvas. He painted Judson Memorial Church with great specificity but treated its flanking residential buildings with lesser detail and ultimately left the sky blank. When he put away this unfinished canvas in 1932, he did not know that the spot where he stood to paint this scene would become a site of protracted real estate conflict, as the Hoppers fought to spare their home from larger expansion projects. In 1959, Hopper returned to finish the sky in the composition, possibly prompted by his participation in the successful preservation campaign to save his building and home, making this his only double-dated canvas.

Audio from *Invitation to Art (hosted by Brian O'Doherty), Episode 32: Conversation with Edward Hopper, 1964*
Sound, 21:29 min.

Boston, MA: Thirteen WNET, Library of Congress, American Archive of Public Broadcasting (GBH and the Library of Congress), Boston, MA, and Washington, DC



Live captions

Scan this QR code to access synchronous captions for this work using your mobile device.

City Roofs, 1932

Oil on canvas

Whitney Museum of American Art, New York; bequest of Carol Franc Buck
2022.98

While Hopper captured views from his Washington Square roof in a small group of watercolors (on view nearby), *City Roofs* is the only oil painting he produced from this vantage. The repetitive, utilitarian geometries seen from New York's rooftops captured Hopper's imagination, representing a private skyline full of visual incident. Here, against the skylights, chimneys, and wedge-shaped bulkhead of his roof, an Art Deco monolith looms, filling the right side of the canvas. With an unusual degree of specificity, Hopper represents One Fifth Avenue, a twenty-seven-story apartment building that made headlines during its construction between 1926 and 1927, when it became one of the first modernist high-rises in Hopper's neighborhood of rowhouses.

The City, 1927

Oil on canvas

University of Arizona Museum of Art, Tucson; gift of C. Leonard Pfeiffer

Featuring a uniquely elevated perspective similar to Hopper's contemporaneous rooftop pictures, *The City* offers a creative representation of Washington Square Park that includes "The Row," Hopper's own block of brick-faced rowhouses along the northeast edge of the park. This composite nods to both existing and imagined structures of diverse architectural styles—including Federal, Gilded Age, and modern, as represented by the skyscraper, lopped off on the far right. *The City* captures the rapid modernization of Greenwich Village during this period, emphasizing the ever-changing and frequently ad-hoc nature of New York's built environment.

New York Movie, 1939

Oil on canvas

The Museum of Modern Art, New York; given anonymously

The only painting in which Hopper depicts a cinema screen, *New York Movie* is one of the artist's most compelling and spatially complex theater pictures. This work depicts three distinct features within the movie house: the screen, the moviegoers watching it, and the usher tasked with watching them. The space itself is an amalgam of Hopper's on-site research from four New York theaters: the Globe, Palace, Republic, and Strand. Jo Hopper, who posed for both the usher and the audience members, noted Edward's struggle in bringing this painting together: "It is such a difficult subject. . . . Not to be there as he looks—not even taken from any one theatre—bits from all of them." Examples from the fifty-three extant sketches, some of which are on view nearby, show both the design flourishes characteristic to each theater as well as certain architectural typologies common to all.

Hear how Hopper combined views to make this striking composition.



Conoce más sobre cómo Hopper combinó los ángulos para crear esta sorprendente composición.



Two on the Aisle, 1927

Oil on canvas

Toledo Museum of Art, OH; purchased with funds from the Libbey Endowment; gift of Edward Drummond Libbey

Two on the Aisle is Hopper's first major painting of a theater interior—a theme that he returned to in five subsequent canvases. Rather than looking to the stage, Hopper turned his attention here to a nearly empty corner of the theater, focusing on a scene before the main event and transforming the theater itself into a set. In Hopper's work, the proscenium—the part of the stage that separates it from the audience—often serves as a metaphorical boundary, a division between real and fictive worlds.

The Sheridan Theatre, 1937

Oil on canvas

Newark Museum of Art, NJ; Felix Fuld Bequest Fund

Located in Greenwich Village near his home and studio, the Sheridan Theatre was one of Hopper's most frequented movie houses. Unlike the artist's other paintings of theater interiors, in which he combined architectural details drawn from a number of sites into an imagined whole, this work is the sole example in which he depicts a specific theater. Hopper's keen attention to the theater's design, with its distinctive lobby and oblong mezzanine, is evident in his preparatory sketches, one of which is on view in this gallery. In an attempt to reproduce the evocative glow of the Sheridan's electric lighting system, Hopper worked on this painting with the lights off in his Washington Square studio.

Digital slideshow featuring photographs of stage designs, performances, and theater interiors related to productions attended by Edward and Jo Hopper, c. 1901–49

These historical photographs offer a visual counterpoint to the nearby ticket stubs, on the back of which Edward annotated the productions that he and Jo attended between 1925 and 1937. The photographs of theater interiors shown here include the Guild Theatre, which Hopper visited at least eight times, and a few theaters (Palace, Republic, and Strand) that he studied for *New York Movie*, along with several others from which he retained ticket stubs. The production photography documents several of the performances that the Hoppers saw, including nine by the stage designer Jo Mielziner, whose austere sets and evocative lighting design held a particular appeal for the Hoppers. Together, these photographs offer insight into the visual culture of Hopper's world, including many of the now-lost architectural spaces captured in the paintings and drawings on view in this gallery.

Hear about the Hoppers' avid theater-going.



Escucha sobre las frecuentes visitas al teatro de los Hopper.



Study for *Morning Sun*, 1952
Fabricated chalk on paper

Study for *Nighthawks*, 1941 or 1942
Fabricated chalk and charcoal on paper

Study for *Girlie Show*, 1941
Fabricated chalk on paper

Study for *Girlie Show*, 1941
Fabricated chalk and charcoal on paper

Study for *Morning in a City*, 1944
Fabricated chalk on paper

Study for *New York Movie*, 1939
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.290, 70.256, 70.301, 70.997, 70.345, 70.447

Study for *New York Movie*, 1939
Fabricated chalk and charcoal on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.455

Study for *New York Movie*, 1939
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.273

A number of Hopper's preparatory studies for paintings, such as those for *New York Movie* (1939), depict Jo Hopper—his sole model—sometimes dressed in character. These preliminary sketches clearly reveal Jo's facial features and body, unlike later compositional studies in which the marks of her individuality morph into more generalized attributes and types. The Hoppers often imagined identities for the women Jo posed as, even naming and describing them with distinct traits. Jo played an active role in the Hoppers' collaborative scene staging, an integral part of Edward's artistic process.

The Balcony, 1928
Drypoint

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.1058

In vitrine:

Study for *Girlie Show*, 1941
Fabricated chalk on paper

Study for *Girlie Show*, 1941
Fabricated chalk on paper

Study for *Girlie Show*, 1941
Fabricated chalk on paper

Study for *The Sheridan Theatre*, 1937
Graphite pencil on paper

Study for *New York Movie (Palace Theatre)*, 1938
Fabricated chalk on paper

Study for *New York Movie (Republic Theatre)*, 1938
Fabricated chalk on paper

Study for *New York Movie (Globe Theatre)*, 1938
Fabricated chalk on paper

Study for *New York Movie (Republic Theatre)*, 1938
Fabricated chalk on paper

Study for *New York Movie (Strand Theatre)*, 1938
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.142, 70.141, 70.145, 70.969, 70.149, 70.150, 70.79, 70.147, 70.87

Two Comedians, 1966

Oil on canvas

Private collection; courtesy Davidson Gallery, New York

Artist Kambui Olujimi describes the magic in this painting.

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El artista Kambui Olujimi describe la magia de esta pintura.

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A number of Hopper's preparatory studies for paintings, such as those for *New York Movie* (1939), depict Jo Hopper—his sole model—sometimes dressed in character. These preliminary sketches clearly reveal Jo's facial features and body, unlike later compositional studies in which the marks of her individuality morph into more generalized attributes and types. The Hoppers often imagined identities for the women Jo posed as, even naming and describing them with distinct traits. Jo played an active role in the Hoppers' collaborative scene staging, an integral part of Edward's artistic process.

Sunlight in a Cafeteria, 1958

Oil on canvas

Yale University Art Gallery, New Haven, CT; bequest of Stephen Carlton Clark, B.A. 1903

Chair Car, 1965

Oil on canvas

Private collection

Intermission, 1963

Oil on canvas

San Francisco Museum of Modern Art; purchase in memory of Elaine McKeon, Chair, San Francisco Museum of Modern Art Board of Trustees (1995–2004), with funds provided in part by the Fisher and Schwab Families, and an anonymous donor, by exchange

New York Office, 1962

Oil on canvas

Montgomery Museum of Fine Arts, AL; The Blount Collection

Morning Sun, 1952

Oil on canvas

Columbus Museum of Art, OH; museum purchase, Howald Fund

In this work and others from the late 1940s and 1950s, Hopper returned to the motif of the woman by the window that he had first explored in earlier prints and paintings. Here, the strikingly minimal bedroom setting highlights the figure within, and the rectangular field of light streaming through the window forges a material connection between interior and exterior. When preparing for this work, Edward sketched the sixty-eight-year-old Jo in slightly varying poses; in the final composition, he transformed her into a younger version of herself even as he maintained some of her features. He also experimented with window views, trying out different types of buildings before settling on a raised vantage onto a stretch of red-brick rowhouses, not dissimilar to his block on Washington Square North.

Hear about the relationship between Edward and Jo Hopper, the model for most of his paintings.

 518  536 Access

Conoce sobre la relación entre Edward y Jo Hopper, la modelo en la mayoría de sus pinturas.

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Office in a Small City, 1953

Oil on canvas

The Metropolitan Museum of Art, New York; George A. Hearn Fund, 1953

The “small city” in this painting may represent one of Hopper’s reflections on his Greenwich Village neighborhood. Made more than two decades after his evocative early statement *The City* (1927), on view nearby, this work could be seen as a follow-up or even alternative view of this site, one that had undergone significant growth in the intervening years. Here, for the first time, Hopper’s protagonist occupies an upper floor in one of the stark modernist buildings that typically appear as architectonic intrusions in his work; highlighting this aspect of the painting, Jo described it as “the man in concrete wall.”

Artist Kambui Oljuimi describes what fascinates him about this painting.

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El artista Kambui Oljuimi describe lo que le fascina de esta pintura.

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Sunlight on Brownstones, 1956

Oil on canvas

Wichita Art Museum, KS; Roland P. Murdock Collection

“Brownstones are clotted in some sections of New York,” Hopper explained. “Lots of them in the West Eighties, and the Park is right there. I went up there making sketches, nothing very definite, perhaps. . . . The light is largely improvised. Is it as pink as I made it?” Hopper’s close observation of the city’s built environment was always tempered or enhanced by his subjective response to it. In *Sunlight on Brownstones*, Hopper created a composition that merges set with setting: the figures on the brownstone steps appear to gaze upon a landscape, which likely derives from New York’s Central Park but takes on the fictive quality of a theatrical backdrop.

August in the City, 1945

Oil on canvas

Norton Museum of Art, West Palm Beach, FL; bequest of R. H. Norton

City Sunlight, 1954

Oil on canvas

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC; gift of the Joseph H. Hirshhorn Foundation, 1966

Morning in a City, 1944

Oil on canvas

Williams College Museum of Art, Williamstown, MA; bequest of Lawrence H. Bloedel, Class of 1923

In vitrine:

Hopper's "Notes on Painting," c. 1940–60

Selected pages from *Reality: A Journal of Artists' Opinions*, vol. 1, no. 1 (Spring 1953)

Hopper's handwritten statement on art, c. 1950–60

Letter from Hopper to Lincoln Kirstein, New York, May 19, 1953

Letter from Hopper to Lewis Mumford, New York, May 5, 1954

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1379, EJHA.3270, EJHA.3271, EJHA.0752, EJHA.2126, EJHA.2132

Of the many notebooks in the Sanborn Hopper Archive, Hopper's "Notes on Painting" stands out as a record of his reflections on art and his own artistic aims. Here and in other writings from the 1950s, he explores the question of invention versus imagination in painting. A founding member of *Reality: A Journal of Artists' Opinions* (1953–55)—a short-lived artist journal that protested the perceived dominance of Abstract Expressionism at the city's museums and galleries, Hopper addressed the nature of abstraction directly in a statement published in the first issue: "No amount of skillful invention can replace the essential element of imagination. One of the weaknesses of much abstract painting is the attempt to substitute the inventions of the intellect for a pristine imaginative conception." Hopper corresponded regularly with supporters and potential contributors of the magazine including critic and curator Lincoln Kirstein and historian Lewis Mumford.

Hear how the archive offers a view into Hopper's private life.

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Escucha cómo el archivo ofrece una visión de la vida privada de Hopper.

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Entrance/Hallway to Kaufman

Study for *Approaching a City*, 1946
Fabricated chalk and charcoal on paper

Study for *City Sunlight*, 1954
Fabricated chalk on paper

Study for *First Row Orchestra*, 1951
Fabricated chalk and charcoal on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.869, 70.329, 70.841

West Wall

Study for *Summertime*, 1943
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.460

*Three Figures on Steps (Study for Sunlight on
Brownstones)*, 1954
Fabricated chalk on paper

Collection of Ellie and Edgar Cullman

Study for *New York Office*, 1962
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.822

Study for *The City*, c. 1927
Charcoal on paper

Private collection

North Wall

Study for *Macomb's Dam Bridge*, 1935
Graphite pencil on paper

Study for *Macomb's Dam Bridge*, 1935
Graphite pencil on paper

Study for *Macomb's Dam Bridge*, 1935
Graphite pencil on paper

Study for *Macomb's Dam Bridge*, 1935
Fabricated chalk and charcoal on paper

Study of a Park with Bridge, c. 1920
Fabricated chalk and charcoal on paper

Study of a Landscape with Bridge, n.d.
Fabricated chalk on paper

Study of a River Landscape with Bridge and Buildings, n.d.
Fabricated chalk on paper

On East River, c. 1930
Fabricated chalk and charcoal on paper

Apartment Houses, Harlem River, c. 1930
Fabricated chalk and charcoal on paper

Study for *Blackwell's Island*, 1928
Fabricated chalk on paper

Study for *Blackwell's Island*, 1928
Fabricated chalk on paper

Study for *Blackwell's Island*, 1928
Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.242, 70.989, 70.240, 70.440, 70.643, 70.359, 70.356, 70.361, 70.838,
70.454, 70.232, 70.233

East Wall

Studies for *Bridle Path*, 1939

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.219, 70.216, 70.235, 70.220, 70.463

East Wall

Study for *Shakespeare at Dusk*, 1935
Graphite pencil on paper

Central Park, n.d.
Fabricated chalk on paper

Study for *Shakespeare at Dusk*, 1935
Fabricated chalk on paper

Study for *Shakespeare at Dusk*, 1935
Fabricated chalk, charcoal and graphite pencil on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.453, 70.358, 70.281, 70.282

Hopper traveled uptown to Central Park to complete preliminary studies for *Shakespeare at Dusk* (1935), one of his only New York scenes that includes identifiable modern skyscrapers. Like the painting *Bridle Path* (1939) and its related drawings, on view nearby, these sketches capture a specific location in the park: the Central Park Mall. The Mall, known for its iconic rows of benches, runs through the middle of the park from Sixty-sixth to Seventy-second Street. Here, Hopper depicts the Literary Walk at its southern end, with John Quincy Adams Ward's monumental bronze sculpture of William Shakespeare in the foreground. These preparatory drawings, which include color notations for the final painting, emphasize Hopper's sustained interest in areas of the city where the natural landscape meets and contrasts with urban architecture.

South Wall

Study for *Williamsburg Bridge*, 1928

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.457**Study for *Manhattan Bridge Loop*, c. 1928**

Crayon on paper

Addison Gallery of American Art, Phillips Academy, Andover, MA; gift of the artist

Study for *Manhattan Bridge Loop No. 2*, c. 1928

Conté crayon on paper

Addison Gallery of American Art, Phillips Academy, Andover, MA; gift of the artist

Study for *Nighthawks*, 1941 or 1942

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.195**Study for *Nighthawks*, 1941 or 1942**

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.193**Study for *Nighthawks*, 1941**

Fabricated chalk and charcoal on paper

Whitney Museum of American Art, New York; purchase, Josephine N. Hopper
Bequest by exchange 2011.65***Study of the Upper Stories of 82 Washington Square East*,
c. 1928**

Fabricated chalk on paper

Whitney Museum of American Art, New York; Josephine N. Hopper Bequest
70.234***Study of a Chair, Potted Palm, and Cornice (Study for
Sunlight in a Cafeteria)*, c. 1958**

Graphite pencil on paper

Yale University Art Gallery, New Haven, CT; gift of Reverend Arthayer R. Sanborn

***Study of Windows (Study for Sunlight in a Cafeteria)*,
c. 1958**

Graphite pencil on paper

Yale University Art Gallery, New Haven, CT; gift of Reverend Arthayer R. Sanborn

***Study of a Revolving Brass Door (Study for Sunlight in
a Cafeteria)*, c. 1958**

Graphite pencil on paper

Yale University Art Gallery, New Haven, CT; gift of Reverend Arthayer R. Sanborn

***Study of a Revolving Door (Study for Sunlight in
a Cafeteria)*, c. 1958**

Graphite pencil on paper

Yale University Art Gallery, New Haven, CT; gift of Reverend Arthayer R. Sanborn

***Study of a Building's Facade (Study for Sunlight in
a Cafeteria)*, c. 1958**

Graphite pencil on paper

Yale University, New Haven, CT; gift of Reverend Arthayer R. Sanborn

Bridle Path, 1939

Oil on canvas

Private collection; courtesy Davidson Gallery, New York

This painting captures an imagined scene in a specific New York setting—Central Park’s bridle path. Here, Hopper renders the lower portion of the Upper West Side’s Dakota apartment building as the backdrop for the equestrian pathway below, where three figures on horseback gallop toward the historic Riftstone Arch near Seventy-second Street. The preliminary studies reveal Hopper’s fascination with the park’s rock formations and tree growth as well as its architectural details, all of which are necessarily products of human design, attempts to create a sense of the urban pastoral.

Hear about the methods that resulted in one of Hopper’s most unusual paintings.

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Escucha sobre los métodos que dieron como resultado a una de las pinturas más inusuales de Hopper.

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British in New York from the series *The March of Time*,
1937

35 mm film transferred to digital video, black-and-white,
silent; 2:19 min.

National Archives and Records Administration, College Park, MD

This newsreel footage documenting New York life in the 1930s features the particular modes of transportation and aspects of street life that Hopper would have experienced. One scene captures the trains running through the East Ninety-seventh Street tunnel—the same site that Hopper visited to make preparatory studies, including one on view nearby, for *Approaching a City*.

ADVERTISEMENTS

Advertisements

Extended label

Hopper produced illustrations for several New York advertising agencies and carefully tracked the payments in a ledger book. These advertisements from the 1910s promoted everyday products and services ranging from men's apparel to building scaffolding. Notably, Hopper kept a substantial collection of his printed illustrations, including these proofs and the nearby magazine covers and tear sheets, which are part of the Whitney's Sanborn Hopper Archive.

Advertisements

Label rail

Brighton Flat Clasp Garters, c. 1909–11

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0129

National Cigar Stands, c. 1911–12

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0138

**Brigham, Hopkins Company Straw Hats (brochure),
c. 1908**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0004

Entries from 1920 in *Artist's Ledger—Book IV*, 1913–67

Whitney Museum of American Art, New York; purchase 96.211

Advertisements

Label rail

Samuel W. Peck & Co. ("Sampeck Clothes"), c. 1911-12

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0135

**Wearing Apparel Show catalogue and directory,
Madison Square Garden, New York, 1910**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0002

Scaffolding by Chesebro Whitman Co. Inc., c. 1911-12

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0137

Brandegge Kincaid & Co., c. 1909-11

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0127

Advertisements

Label rail

RB Fashion-Clothes, c. 1911–12

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0008

Knothe Unseen Suspenders, c. 1917–20

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0026

Hear about Hopper's
approach to
advertising imagery.

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Conozca el enfoque de
Hopper sobre las
imágenes publicitarias.

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THE HOPPERS' ADVOCACY

These letters, notebooks, and news clippings reveal the Hoppers' impassioned efforts to preserve their neighborhood in the face of encroaching urban development, specifically from New York University's expansion around Washington Square Park. In the late 1940s, the Hoppers actively fought eviction by the university. They conducted an extensive letter-writing campaign and followed the news coverage, saving clippings of favorable press. One published letter to the *New York Herald Tribune* titled "Vanishing Studios" cites the Hoppers' stay of eviction as an important victory in a real-estate battle involving large-scale development takeovers of artists' studios. The Hoppers' lobbying of commissioner Robert Moses includes a 1936 exchange about the caretaking of Washington Square Park, and Jo's dense notebooks record names of notable artists and cultural figures in the neighborhood, past and present.

**Letter from Robert Moses to Edward Hopper, New York,
May 28, 1936**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1716

**Letter from Edward Hopper to Robert Moses, New York,
March 9, 1947**

Robert Moses Papers, 1912–1980, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox, and Tilden Foundations

**Letter from Robert Moses to Edward Hopper, New York,
March 11, 1947**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1717

Draft of letter from Jo Hopper to Fiorello La Guardia in her notebook, "Re: 3 Wash. Sq.," 1947

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1572

News clippings, late 1940s and early 1950s

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.3057, EJHA.2983, EJHA.3471, EJHA.2982, EJHA.3000, EJHA.3026

Jo Hopper's notebook, "Battle of Wash Sq." 1947

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1597

**Letter from Edward Hopper to Leon Kroll, New York,
May 23, 1947**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.2057

**Letter from Edward Hopper to Nathaniel M. Elias
of the Washington Square Committee, New York,
March 17, 1950**

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.2072

Learn about the Hoppers' efforts to prevent the privatization of Washington Square.



Conozca los esfuerzos de los Hoppers para evitar la privatización de Washington Square.



LEDGERS AND PHOTOS

Ledgers and photos

Extended label

The Hoppers—captured here in portraits by photographers such as Bernard Hoffman and George Platt Lynes, as well as in an intimate photo-booth film strip—maintained their own artistic pursuits but spent a great deal of time working together, largely in support of Edward’s career. They kept extensive records of Edward’s work in ordinary ledger books from Woolworth’s five-and-dime store. Jo filled in these ledgers with increasing detail from the late 1920s onward. After completing a painting or watercolor, Edward would make a small, precisely rendered sketch of it in the book. Jo then added lively descriptions of each work, often with anecdotal details that Hopper—a man of few words—never discussed himself. She also logged the date of completion, sale price, and buyer for each work and compiled lists of exhibitions, publications, and prizes.

Ledgers and photos

Label rail

Edward and Jo Hopper, c. 1947
Photograph by Bernard Hoffman

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0941

Photo-booth pictures of Edward and Jo Hopper, c. 1930s

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0956

Edward Hopper with his printing press in the studio,
c. 1947

Photograph by Bernard Hoffman

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0938

Edward Hopper and Josephine Nivison Hopper

Artist's Ledger-Book III, 1924-67

Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.210

Ledgers and photos

Label rail

Edward Hopper in the studio, c. 1950
Unknown photographer

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.1002

Edward Hopper and Josephine Nivison Hopper

Artist's Ledger-Book I, 1913-63

Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.208

**Edward and Jo Hopper and Hopper alone in his studio,
1950**

Photographs by George Platt Lynes

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0913, EJHA.0910, EJHA.0914

Edward Hopper and Josephine Nivison Hopper

Artist's Ledger-Book II, 1907-62

Whitney Museum of American Art, New York; gift of Lloyd Goodrich 96.209

HOPPER'S TRIPS TO PARIS 1/2

Hopper's Trips to Paris 1/2

Extended label

Funded by his commercial assignments, Hopper traveled to Paris for three extended visits between 1906 and 1910. While abroad, he also visited nearby cities such as Amsterdam, Berlin, London, and Madrid, as he annotated on his map here. In letters and postcards to his family, he shared details about his daily life and his impressions of Paris, often through comparisons with New York: "Paris is a very graceful and beautiful city, almost too formal and sweet to the taste after the raw disorder of New York." While New York was in a state of constant development, Paris appeared to Hopper as a city frozen in time; "everything seems to have been planned with the purpose of forming a most harmonious whole," he wrote. It was through his depictions of Paris that he developed a sense for how to frame the city around him, although it was decades later, in his 1941 exhibition at the Frank K. M. Rehn Galleries in New York, that this comparison was made explicit.

Hopper's Trips to Paris 1/2

Label rail

Hopper in Paris, 1907

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0981

Map of Central and Southern Europe, c. 1907

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.3831

Hopper in Paris, 1907

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0984

Postcard from Hopper to his mother, Elizabeth Griffiths Smith Hopper, Paris, January 1907 (original and facsimile)

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.2449

Letter from Hopper to his mother, Elizabeth Griffiths
Smith Hopper, Paris, October 30, 1906 (original
and facsimiles)

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances
Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn
Hopper Collection Trust EJHA.2437

Letter from Hopper to his mother, Elizabeth Griffiths
Smith Hopper, Paris, March 3, 1907 (original and
facsimile)

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances
Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn
Hopper Collection Trust EJHA.2455

Brochure for *Early Paintings by Edward Hopper:*
1907-1914 at Frank K. M. Rehn Galleries, January 6-
February 1, 1941

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances
Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn
Hopper Collection Trust EJHA.0654

THEATER TICKETS

Selection of ticket stubs from productions the Hoppers attended, 1925–36

Josephine Hopper's untitled black two-ring notebook, c. 1952–61

The Sanborn Hopper Archive at the Whitney Museum of American Art, Frances Mulhall Achilles Library and Archives, New York; gift of the Arthayer R. Sanborn Hopper Collection Trust EJHA.0754–.0900, EJHA.1580

The Hoppers' accumulation of ticket stubs, documenting more than 130 performances and events, is among the most salient examples of how the Sanborn Hopper Archive reflects the Hoppers' lived experience in New York. The tickets and a notebook entry by Jo reveal that the frugal Hoppers typically sat in the balcony, which also granted an elevated perspective that may have aligned with Edward's interest in this vantage point for his compositions. While the Hoppers attended many classic productions, they also saw some controversial ones, such as Édouard Bourdet's *The Captive* at the Empire Theatre on December 3, 1926—a work that featured Broadway's first lesbian couple.