



EDWARD HOPPER (1882-1967)

Spindly Locusts

Signed lower right, "EDWARD HOPPER"

watercolor and pencil on paper

20 1/4 x 25 3/4 in. (27 3/4 x 32 1/2 x 1 5/8 in.)

1936

38131

PROVENANCE:

Frank K.M. Rehn Galleries, New York

Norman and Helene Cahners, Santuit, Massachusetts, 1961 (acquired from the above)

By descent to Heirs of Helene Rabb Cahners

Sotheby's New York, American Art, Dec. 04, 2013, Lot 58

Private Collection, New York

LITERATURE:

Artist's Record Book, vol. II, p. 45, s.v. 1936

Gail Levin, Edward Hopper: A Catalogue Raisonné, New York, 1995, no. W-310, p.

279, illustrated in color Gail Levin, Edward Hopper: An Intimate Biography, New York, 2007, p. 286

"Spindly Locusts" (1936) depicts the placid Cape Cod Landscape, Hopper's favored Summer destination. Trips to the Cape would be an escape for the artist; the frenetic life Hopper led in New York City required periods of peace, tranquility, and self-reflection. He painted this piece en plein air near Pamet Point Road in Wellfleet, Massachusetts.

In this landscape composition, Hopper explores space and light. Gail Levin, the foremost authority on the life and work of Edward Hopper, wrote: "Light was the language through which Hopper expressed the forms and views before him. His watercolors were simply recordings of his observations, painted almost entirely out-of-doors, directly before his subject matter" (Edward Hopper: A Catalogue Raisonné, New York, 1995, p. 65-6).

The scarcity of Edward Hopper's work available privately is notable, and "Spindly Locusts" is a remarkable example in excellent condition. Out of the 357 watercolors Hopper created, 215 are in museum collections worldwide, where they will likely remain. Of his oil paintings, only 45 are in private collections out of the 366 that exist. The present work offers a unique opportunity for a collector to be only the third owner of this watercolor in its 80+ year history since its creation in 1936.

Edward Hopper was born in Nyack, New York and dreamed of being an artist. His family worried about his making ends meet, and insisted he be a commercial artist, which he disliked. Though he studied in France, he felt little kinship with the Impressionists and was not affected by Picasso and the Modernist movement. Instead, Hopper found his voice in painting in a Realist style, depicting lonely figures in public places. After he met his wife, fellow artist Josephine, they would travel the states and paint together. Vermont was a particular inspiration, and numerous canvases were inspired by that landscape. He was equally gifted working in oil, watercolor, and drew

extensively in charcoal, ink, pencil, and pastels. He achieved success and recognition in his lifetime, as museums bought his work and he was nominated for awards. However, he turned down the awards and the invitations to speak at events, preferring his quiet and simple life in Nyack with Josephine.

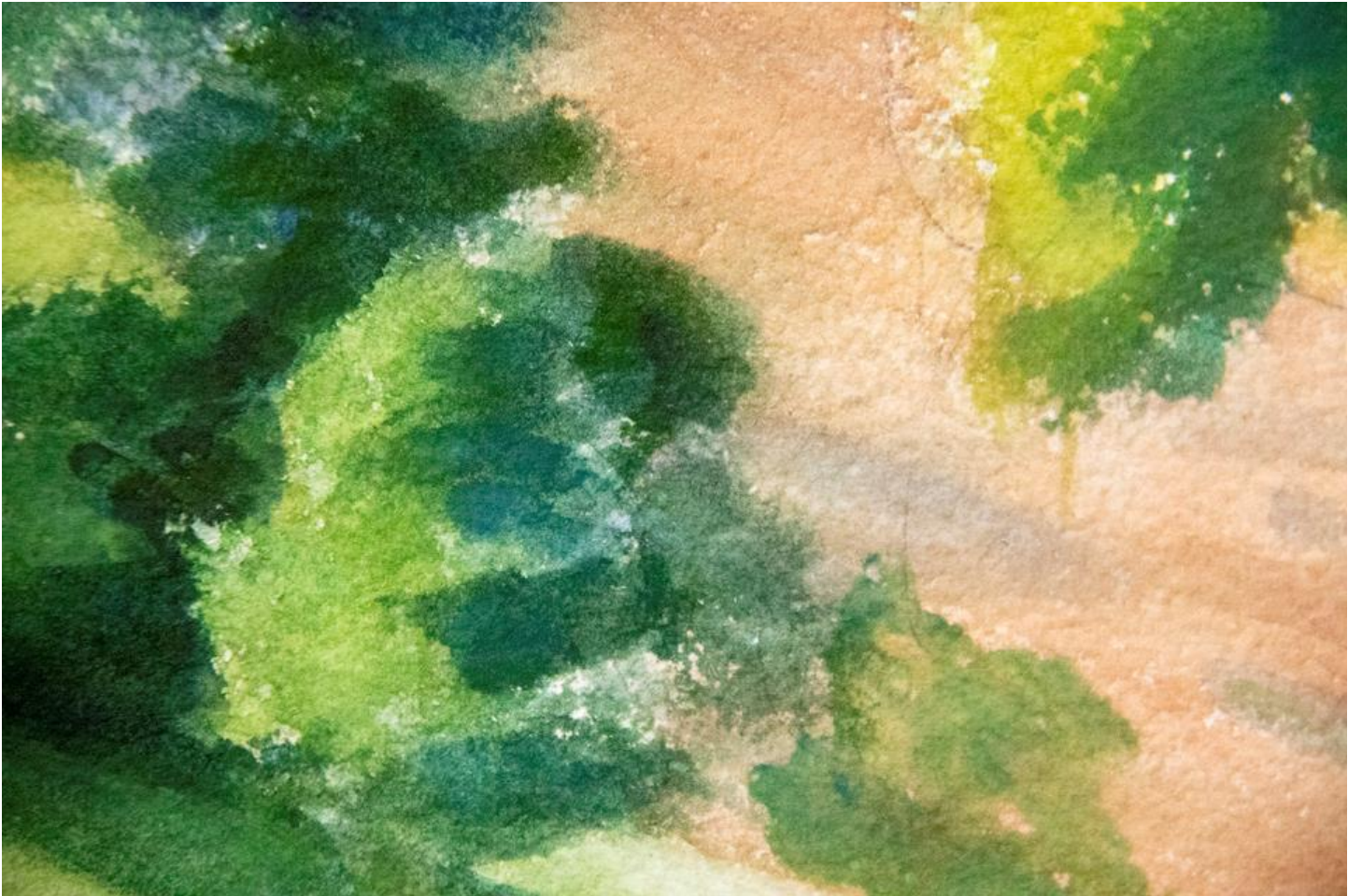
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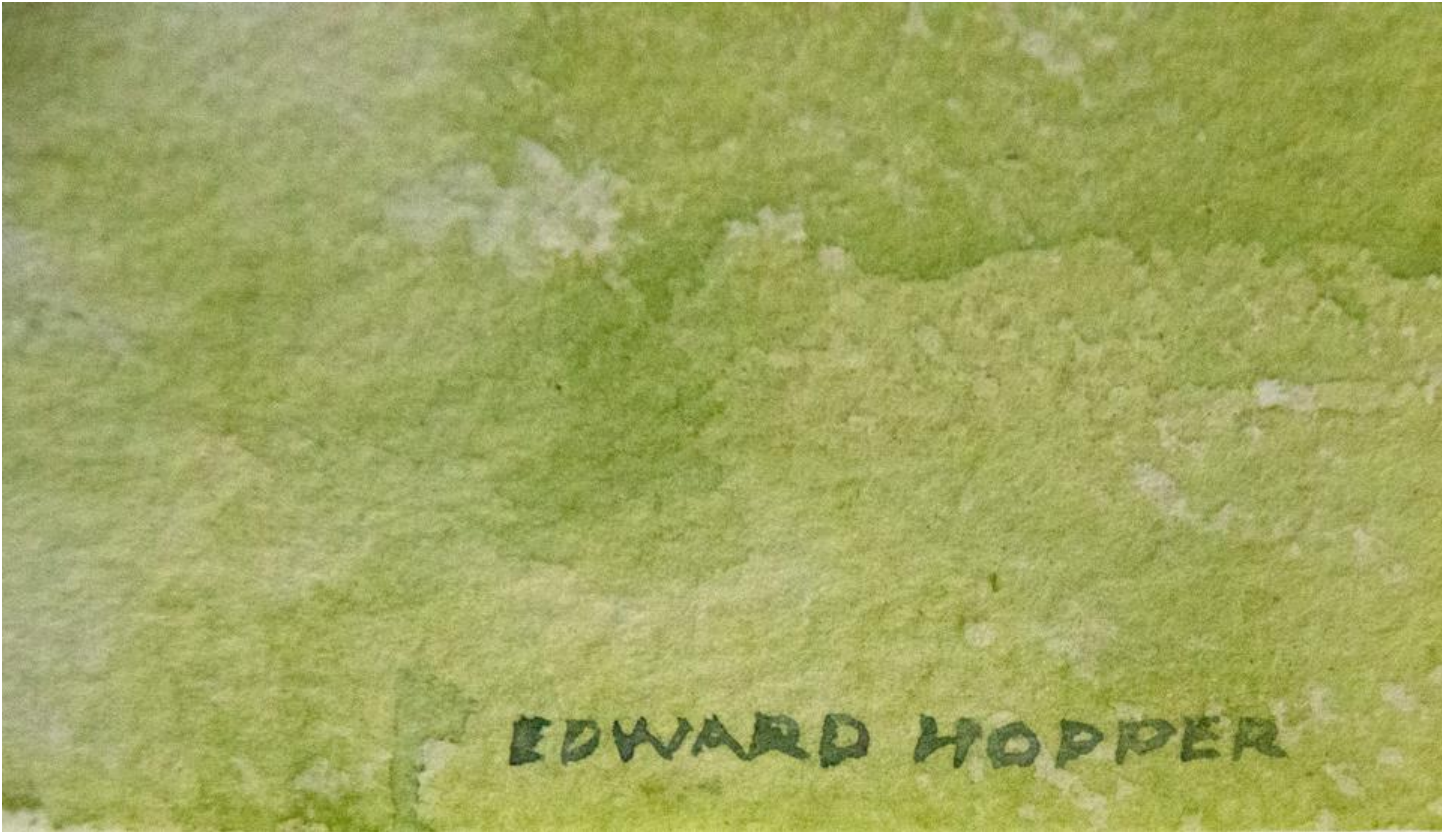












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Edward Hopper, Spinney Locomotive, water
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Edward Hopper, Spinney Locomotive, water
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