

EDWARD HOPPER'S MAINE

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With essays by Carter E. Foster, Vincent Katz,
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Edward Hopper: The Art and The Artist. Gail Levin. 4.6 out of 5 stars 47. I appreciate Hopper's large studio pictures for other reasons, but I cannot say that they use the medium of oil paint as effectively as the small early Maine oils. If his later story telling work appeals to you the most, I would look elsewhere. However, if you appreciate juicy, painterly works that powerfully convey light, atmosphere and form with bold and descriptive paint application, this book is the best Hopper book you will find. On his repeated summer visits to Cape Elizabeth, Maine, Hopper painted several views of the Two Lights lighthouses and a Coast Guard station that stood in an adjacent cove. In Hopper's ledger, this location, with its white sand and vivid blue water, is described as having a "very clean & swept look" (Artist's ledger, Whitney Museum of American Art). His composition of the Coast Guard station and its landscape is similarly and appropriately clean. In Hopper's ledger, this location, with its white sand and vivid blue water, is described as having a "very clean & swept look" (Artist's ledger, Whitney Museum of American Art). Bowdoin College Museum of Art. "Edward Hopper's Maine," July 15–October 16, 2011, no. 62 (p. 139, 174). References. Gail Levin. *Edward Hopper: A Catalogue Raisonné*. Vol. 2, Watercolors. New York, 1995, p. 145, no. W-176, ill. (color) [reprinted as "The Complete Watercolors of Edward Hopper," 2001], as "Coast Guard Station".