

Detail from *Still Life With Fish* by Charles Hawthorne

HAWTHORNE, HOFMANN, AND HOPPER

Preserving a Legacy

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Curated by Christine McCarthy



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HAWTHORNE, HOFMANN, AND HOPPER



Detail from *Spring* by Hans Hofmann

For over a century, artists have flocked to Cape Cod to study with the great masters—studying plein air techniques with Charles Hawthorne; learning the Push and Pull method of Abstract Expressionism with Hans Hofmann; and searching to emulate the light, line and shadow expertly executed by Edward Hopper. This exhibition features artworks pulled from PAAM's permanent collection highlighting these three artists and works by students of both Hawthorne and Hofmann.

The Cape Cod landscape and light, natural beauty and community are the common threads that link these artists together, in addition to their importance and contributions to the greater art world. If we were to imagine the trajectory of art movements in Provincetown as a tree, there will be at least three distinct branches in view: First is the plein-air and studio art of Hawthorne and his students. Second are the cubistic figurative drawings, still life and nonobjective expressions of Hofmann and

his students. Third are sketches of interiors and landscapes by Edward Hopper. His ability to create light in a stark and existential manner was groundbreaking and emulated by many.

The beginning of Provincetown as an art colony, the beginnings of the Provincetown Art Association, and the creation of a permanent collection, revolve around a small group of artists, in particular, Charles W. Hawthorne (1872–1930). First in Provincetown in 1898, opening his Cape Cod School of Art (Miller Hill Road) in 1899, Hawthorne brought to Provincetown his reputation as a young master and an inspiring teacher, and the perspective of an already accomplished young artist still growing. In his own time he made the town flourish and grow with him. He was brought up in Maine the son of a sea captain, and had lived in New York, working, in a stained glass factory and studying painting at night, before coming to Provincetown. By 1899 he had taught as an assistant to his own teacher, William Merritt

Chase, both at Chase's school in New York, and at his summer school at Shinnecock, Long Island.

The Cape Cod School of Art was the first outdoor summer school for figure painting and grew into one of the nation's leading art schools. Under thirty years of Hawthorne's guidance, the school attracted some of the most talented art instructors and students in the country including Edwin Dickinson, John Noble, Richard Miller, and Max Bohm among many others. At his school, Hawthorne gave weekly criticisms and instructive talks, guiding his pupils and setting up ideals, but never imposing his own technique or method.

Hans Hofmann (1880–1966), the legendary artist-teacher whose abstract style had developed out of German Fauvism, arrived in Provincetown in 1932. His school of art (Hawthorne Barn on Miller Road until 1944, then 76 Commercial Street) was a summer extension of his School of Fine Arts in New York City. Hofmann loved the brilliant landscape, and his art school, which operated from 1935 until his retirement in 1958, promoted the idea of landscape and nature-inspired abstraction by encouraging students to work in direct response to the environment.

Hofmann is also regarded as one of the most influential art teachers of the 20th century. He established an art school in Munich in 1915 that built on the ideas and work of Cézanne, the Cubists and Kandinsky; some art historians suggest it was the first modern school of art anywhere.

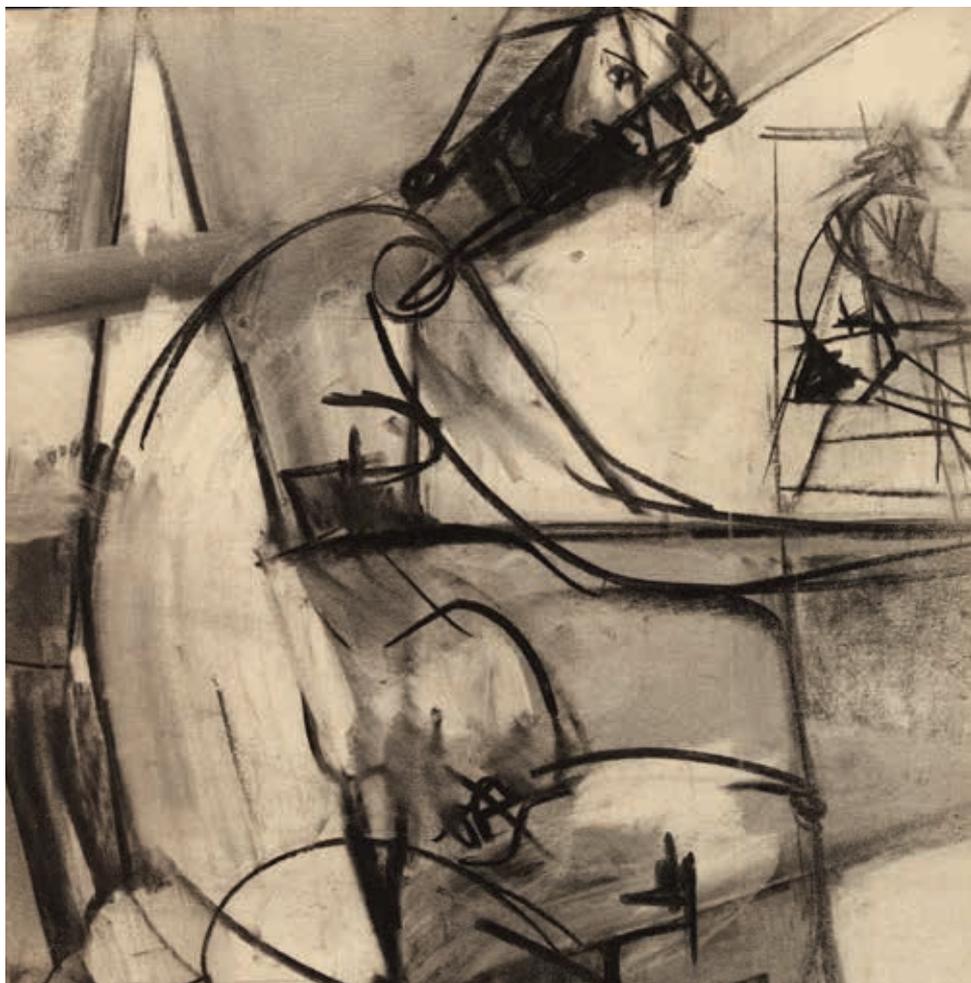
The Hofmann School of Fine Arts, both in New York and Provincetown, were places for young artists to receive formal training on ways to break from formality. The diversity of styles represented among Hofmann's students was indicative of Hofmann's core philosophy; no matter what the artistic style, an artist must thoroughly learn the craft in the studio - its

history, techniques and applications - so that they may eventually defy their formal training and be able to express something original in their work. While Hofmann himself never received any formal training as a painter, he was unquestionably an expert technician and artistic visionary and a fan of great art regardless of style or medium. His school's greatest legacy lies with the impressive list of artists who attended his lessons and subsequently created their own art.

Edward Hopper (1882–1967) is generally considered the foremost realist painter of 20th-century America. Though Hopper also worked in etching and watercolor, he is best known for his oil paintings, which often convey a sense of melancholy or isolation. Hopper studied formally, but was not initially successful as an artist; for years he made ends meet with freelance illustration work, including designing movie posters. But by the early 1930s, the Museum of Modern Art, the Metropolitan Museum of Art and the Whitney Museum of American Art were vying to purchase his work. From 1900 to 1906, Hopper studied at the New York School of Art (which later became the Parsons School of Design). He was a pupil of the school's founder, the American Impressionist painter William Merritt Chase.

Hopper returned again and again to scenes of everyday 20th-century American life, painting figures in familiar environments— in offices, apartments or on the road. Though Hopper shrugged off deeper psychological interpretations of his art, a mood of loneliness and regret permeates most of his paintings, particularly those of single figures or couples. Hopper's work had an enormous impact on both popular culture and the art world. Though he had no formal students, many artists have cited him as an influence, including Willem de Kooning, Jim Dine, and Mark Rothko.

It has always been a passion of mine to showcase PAAM's permanent collection. The



Detail from untitled (Hofmann class figure study, no. 22) by Nieves Billmyer

permanent collection is an important measure of any museum's value. At PAAM, the holdings of local and regional art are extensive and dynamic, comprising nearly 4,000 works by over 800 20th Century and contemporary artists who have worked in Provincetown and on Cape Cod. Their styles were revolutionary and remain noteworthy in the history of American Art. The PAAM Collection weaves together at least three major art movements—each a significant strand of American art history—and creates perspectives that uniquely position the Provincetown Art Colony as a pertinent fixture to the larger art world. Another measure of a

museum is how well it uses its collection. The PAAM Collection serves as a foundation for many of our educational programs and exhibitions. Programs for both youth and adults in our Lillian Orłowsky and William Freed Museum School use collection works to stimulate creativity. The Museum School courses take advantage of gallery exhibitions to clarify principles and techniques. Additionally, major museums and galleries borrow exemplary works for exhibitions around the country.

—Christine M. McCarthy, CEO and Curator

Nieves Billmyer (1909–1999)

untitled (Hofmann class
figure study, no. 22), 1952
Charcoal on paper, 25" x 19"
Gift of the Renate, Hans and
Maria Hofmann Trust, 2013

untitled (Hofmann class
figure study, no. 21), 1952
Charcoal on paper, 25" x 19"
Gift of the Renate, Hans and
Maria Hofmann Trust, 2013

Max Bohm (1868–1923)

Country Scene, n.d.
Oil on panel, 10" x 13.5"
Gift of Mary Beecher Longyear, 1924

William Merrit Chase (1849–1916)

untitled (village street scene), n.d.
Oil on canvas, 18" x 31.5"
Anonymous gift

Robert DeNiro Sr. (1922–1995)

Gravigny, 1962
Pastel on paper, 14.5" x 19"
Gift of Dr. and Mrs. Stephen Bernstein, 1993

Edwin Dickinson (1891–1978)

Beatrice Zucker, 1914
Oil on masonite, 36" x 30"
Gift of Daniel W. Dietrich II, 2016

Grey Jug and Half Lemon, 1915
Oil on canvas, 25" x 25"
Gift from the estate of Julian D. Anthony, 2012

Charles Hawthorne (1872–1930)

Boy with Fish, n.d.
Oil on canvas, 30" x 24"
Gift of Karen Katzel, 1999

Figures on Pier, 1915
Watercolor on paper, 10" x 14"
Gift of Marguerite Wilson

Girl Sewing No. 1, c. 1923
Oil on board, 29.5" x 24"
Gift of Joseph Hawthorne

His First Voyage, 1915
Oil on board, 48" x 60"
Gift of Joseph Hawthorne

Portrait of Houghton Cranford Smith, c. 1916
Oil on canvas, 32" x 28"
Gift of Lea Shepard Handler in memory
of Florence Cranford Smith Shepard, 2016

Still Life with Fish, 1905
Oil on canvas, 28" x 36"
Anonymous gift

untitled (boat on cradle, inscribed
"to my friend Kennedy"), 1899
Oil on canvas, 15.75" x 21.75"
Gift of Lea Shepard Handler in memory of
Florence Cranford Smith Shepard, restoration
funded by Doug Cliggot and Annemette
Cliggott-Perl, 2017

Robert Henry (b. 1933)

untitled (Hofmann student drawing), 1954
Charcoal on paper, 25" x 19"
Gift of the artist, 2011

untitled (Hofmann student drawing), 1954
Charcoal on paper, 25" x 19"
Gift of the artist, 2011

Henry Hensche (1901–1992)

untitled (still life) c. 1936–40
Oil on board, 26.5" x 30"
Gift of Ann Brinckerhoff Mingledorff in
loving memory of her mother, Betty
Whitelaw Brinckerhoff, 2013

Hans Hofmann (1880–1966)

Color Poem No. 2, 1950
Oil on panel, 30" x 24"
Gift of Robert C. Duffy, 2013

Landscape, c. 1934–35
Oil on panel, 25" x 30"
Gift of Maria Lopez and
Stephen Mindich, 2018

Spring, 1946
Oil on board, 8" x 10"
Gift of Dorothy E. Cook, 2000

untitled (abstract landscape), 1932
Ink on paper, 8.25" x 11"
Gift of Robert C. Duffy, 2013

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Detail from study for *Cape Cod Morning* by Edward Hopper

untitled (abstract landscape), 1942

Ink on paper, 14" x 16.75"

Gift of Robert C. Duffy, 2013

Edward Hopper (1882–1967)

Study for *Cape Cod Morning* (no. 1 of 4), n.d.

Graphite on paper, 7" x 8.875"

Recto: study for *Cape Cod Morning* (no. 2 of 4)

Verso: study for *Cape Cod Morning* (no. 3 of 4), n.d.

Graphite on paper, 6.5" x 7.25"

Study for *7AM* (no. 1 of 3), n.d.

Graphite on paper, 7.5" x 9.875"

Recto: untitled (study of five small buildings, likely for *Sea Watchers*)

Verso: untitled (study of two small buildings, likely for *Sea Watchers*), n.d.

Graphite on paper, 7.75" x 10"

untitled (study of house on stilts at water, possibly *Days Cottages* for *Sea Watchers* no. 1 of 2), n.d.

Graphite on paper, 8.5" x 11"

untitled (study of house on stilts at water, possibly *Days Cottages* for *Sea Watchers* no. 2 of 2), n.d.

Graphite on paper, 8.5" x 11"

Recto: study for *Summer in the City* (no. 1 of 2)

Verso: untitled (study of figure behind counter, possibly for *Nighthawks*), n.d.

Graphite on paper, 10.5" x 11"

Study for *Summer in the City* (no. 2 of 2), n.d.

Charcoal on paper, 7" x 10"

untitled (study of nude woman in profile, likely for *A Woman in the Sun*, no. 2 of 2), n.d.

Graphite on paper, 14.5" x 10.25"

untitled (study of nude woman in profile, likely for *A Woman in the Sun*, no. 1 of 2), n.d.

Graphite on paper, 14.25" x 9.625"

Recto: untitled (study of seated woman, back to wall)

Verso: untitled (study of landscape), n.d.

Graphite on paper, 8.5" x 11"

Recto: study for *11AM*

Verso: untitled (study of interior), n.d.

Graphite on paper, 9.875" x 15.5"

The Sacrament of Sex, Female Version, n.d.

Graphite on paper, 8.25" x 10.375"

Meal Time, n.d.

Graphite on paper, 8.125" x 10.5"



Detail from *A Back Street in Provincetown* by Houghton Cranford Smith

untitled (study of sailboat), n.d.
Graphite on paper, 7.5" x 10.25"

Gifts of Laurence C. and J. Anton Schifffenhaus
in memory of Mary Schifffenhaus, and two
anonymous donors, 2016

William H. Johnson (1901–1970)

Provincetown Cottage, c. 1925
Oil on panel, 24.5" x 20.5"

Gift of Mr. and Mrs. Lewis P. Jones,
and an anonymous donor, 2014

Wolf Kahn (1927–2020)

My Shack on the Dunes, 1947
Oil on canvas, 17" x 21"

Gift of the artist, 1986

Lee Krasner (1908–1984)

Hieroglyph No. 6, 1969
Gouache on paper, 22.25" x 28.25"

Gift of the Pollock-Krasner Foundation, 2014

Richard E. Miller (1875–1943)

Mother and Child, 1898
Oil on canvas, 18" x 15"

Gift of Denis and Donna Kokernak, 1999

John Noble (1874–1934)

Pink Cloud, n.d.

Oil on canvas, 20" x 24"

Gift from the estate of Ruth Hiebert, 2004

Houghton Cranford Smith (1887–1983)

A Back Street in Provincetown, c. 1908–15
Oil on cardboard, 8" x 10"

Gift of Florence Cranford Smith Shepard
and Houghton C. Smith Jr., 2009

Selina Trieff (1934–2015)

untitled (Hofmann student drawing), c. 1954
Charcoal on paper, 25" x 19"

Gift of the artist, 2011

untitled (Hofmann student drawing), c. 1954
Charcoal on paper, 25" x 19"

Gift of the artist, 2011

PROVINCETOWN ART ASSOCIATION AND MUSEUM



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