



# After Hopper



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The enduring legacy of Edward Hopper is one felt by artists, art patrons, galleries and more. His time spent living in Truro, Massachusetts, on a bluff overlooking Cape Cod Bay, was one of the most inspirational for the artist. This summer, the Cape Cod Museum of Art and artists from around the country will join with Orleans, Massachusetts-based Addison Art Gallery and other organizations and businesses for *After Hopper*. The event—dedicated to contemporary artists inspired by Hopper and the Cape—is a series of plein air and studio work exhibitions, receptions, demonstrations, artist panels and talks by Hopper experts.

On August 1, Addison Art Gallery will host the *After Hopper* Plein Air Artists' Gallery Reception from 5 to 7 p.m. It is the opening reception for the first *After Hopper* exhibition, which includes work by award-winning artists from around the country. Participants include **Paul Schulenburg**, **Steve Kennedy**, **Susan Overstreet**, and **Maryalice Eizenberg**.

"The impact Hopper's work has on contemporary artists and the market is rising with international coverage and soaring auction prices," says Helen Addison, owner of Addison Art Gallery. "Our region's

high regard for historic architecture combined with our natural environment—protected by the expansive Cape Cod National Seashore—makes this the ideal place for artists and art lovers to get a deeper understanding of Hopper's work and influences. *After Hopper* celebrates the integral part that he, as an artist, has played in the country's artistic heritage, and the effects his work has on today's painters, as well as the essential part played by those preserving our artistic traditions."

In the late 1960s, Schulenburg was introduced to Hopper's work through an image of his painting *Early Sunday Morning* that appeared on a phonebook delivered to Schulenburg's house. "I must have been about 11 years old," says Schulenburg. "Back then my friends and I would spend hours reading comic books, yet here was a simple quiet painting of a row of shabby old buildings that drew me in. I couldn't take my eyes off of it."

Living on Cape Cod now, Schulenburg often sees sites that have been subjects of Hopper's work. "My work probably reflects the influence of different artists at different times, but I often return to the light, shadow and subject matter that is reminiscent

**1**  
**Steve Kennedy** paints on location Truro, Massachusetts.

**2**  
**Paul Schulenburg** painting in the Provincetown dunes.

**3**  
**Maryalice Eizenberg**, *Old Guard, Truro*, oil, 12 x 12"

**4**  
**Paul Schulenburg**, *A Place in the Dunes*, oil on canvas, 40 x 30"

**5**  
**Steve Kennedy**, *The Marshall House*, oil, 16 x 20"



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of Hopper's work," he says.

For the *After Hopper* exhibition, Schulenburg has turned his attention to Provincetown storefronts and old shacks in the dunes outside the town. One such work is *A Place in the Dunes*, with a solitary figure standing on the porch of a dune shack.

Schulenburg explains, "Outside of

Provincetown there are old shacks in the dunes by the ocean, without electricity or running water. They are last vestiges from an old way of life. Although Hopper didn't venture out to paint at the dune shacks, I find the setting out there with the weathered buildings and the open isolation to be similar to what Hopper found in his

day in other parts of towns nearby."

Eizenberg and Kennedy spent time painting in Truro for this exhibition, taking in the land near where Hopper lived. The results included Eizenberg's *Old Guard*, Truro and Kennedy's *The Marshall House*.

"People say they experience loneliness while looking at a lot of [Hopper's] work. Isolated, wild places that appealed to Hopper are still here, offering peace and solitude in the 21<sup>st</sup> century," says Eizenberg. "Painting one morning in Truro, I was struck by the rising sun hitting the face of an old Coast Guard station, now a private home. It stands strong at the top of a dune facing the sea—its great dark shape silhouetted against the sky. I was compelled by the visual, and know that I was preserving the image of something that will not stand forever."

Kennedy says Hopper has been his primary influence for many years, explaining, "His unorthodox compositions, sparse landscapes and strong sense of light and shadow have helped define the way I see. Hopper had the rare ability to make extraordinary paintings out of ordinary scenes...His particular subjects, not grandiose but somewhat mundane and ordinary, are very American in feel. His unpeopled landscapes are compelling in their quietude."

*After Hopper* events continue into 2016. ●