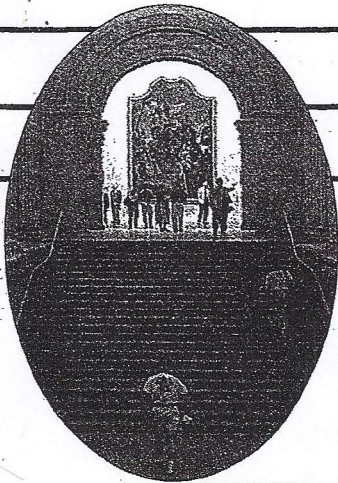


Berenger and Hershey in 'Dogmen' (Film Review, C4)

'Wong Foo, Thanks for Everything' (Film Review, C18)



Jack Manning/The New York Times
As it was supposed to be: The entrance to the restored hall of Tiepolos at the Metropolitan Museum of Art.

ART REVIEW

The Tiepolos Bloom Again In Face Lift At the Met

By MICHAEL KIMMELMAN

FOR a year, the Metropolitan Museum of Art did a good imitation of one of its Italian counterparts with a big "in restauro" sign at the top of the grand staircase: the entrance to the Met's European paintings galleries was boarded up and visitors who climbed the stairs to see Old Masters had to detour around the first gallery, where large pictures by the great 18th-century Venetian painter Giovanni Battista Tiepolo were hung.

That prominent gallery had been a sorry culmination of the vista conceived by the architect Richard Morris Hunt in the 1890's when he designed the museum's Great Hall. The gallery's entryway, a towering limestone arch by Hunt, was blocked off at the top, like a Dutch door half-closed, to accommodate a dropped ceiling installed in the early 1950's, and the Tiepolos were crammed into the room like basketball players in an elevator.

The reconstruction project sought to remedy this. Since last September, a soaring skylight has been built, the archway has been restored, the walls have been refinished in a subdued pink stucco and the Tiepolos have been spruced up, reframed and rehung. The tab was a hefty \$1.5 million, picked up by Druse Heinz, a trustee.

Now completed, the room opened on Wednesday and the new view from the Great Hall, up the stairs, through the arch to the nearly 30-foot-tall painting of "The Triumph of Marcus" is probably even more imposing than what Hunt imagined. It is monumental. Tiepolo's paintings look, if anything, dwarfed by the gallery's new 37-foot-high ceiling.

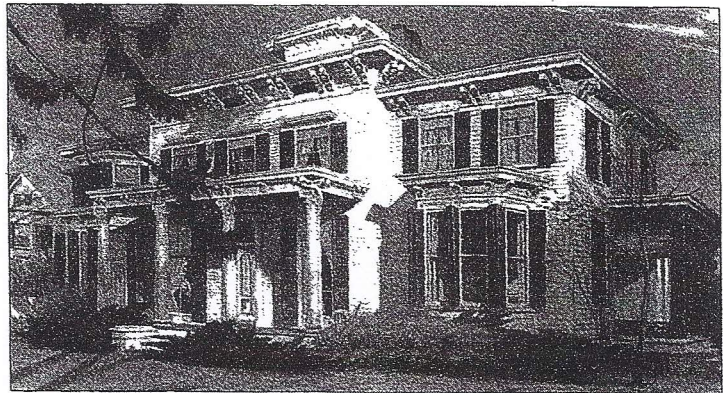
The renovation is a major face lift for one of the most visible and heavily trafficked spots not just in the Met but in any New York museum. And it has gone hand-in-hand with a rearrangement of the adjacent Old Masters galleries, which have also been a problem. Years ago, the entire Old Master department was organized roughly chronologically, beginning with altarpieces by Raphael, Correggio and Botticelli, and ending in the back with the 18th-century

Continued on Page C24



Gail Levin

Edward Hopper's Nyack



Smith College Museum of Art

By GAIL LEVIN

TODAY we identify the American realist painter Edward Hopper with both New York City and rural New England. Hopper lived in Greenwich Village at 3 Washington Square North and painted lonely urban scenes, and he spent many of his summers on Cape Cod, painting solitary vistas of the surrounding land and seascapes. Yet Hopper's roots reach back to the old Dutch settlements that punctuate the wooded bluffs and promontories along the lower Hudson River.

His birthplace, Nyack, still offers the visitor a valuable view back to the artist's boyhood, when local and traditional values faced new horizons opened by developments in technology and science.

TOP Pretty Penny, Helen Hayes's house in Nyack, as it looks now.

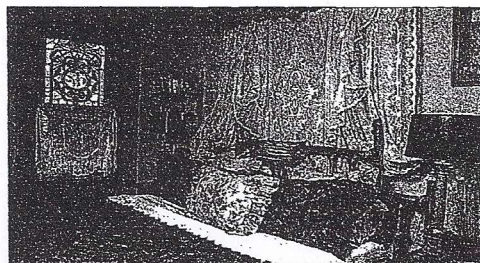
ABOVE "Pretty Penny," a 1939 oil painting by Edward Hopper, from his Nyack days.

How to get to Nyack, what to do when you get there and where to learn more about Edward Hopper, C7.

Hopper, who is the subject of an exhibition that runs through Oct. 31 at the Whitney Museum of American Art, was born on July 22, 1892. His childhood spanned the end of the Victorian age and the dawn of the new century, with its momentous disruptions and displacements. Change in Nyack had begun in earnest when the railroad linked it with New York City in 1870. Growing rail traffic in both passengers and freight prompted an upgrading of the local country roads, eventually causing dislocation and driving out of business the local steamboat lines and the industry that built the boats.

At the time of Edward's birth, Nyack counted a population of about 4,000. Incorporated as late as 1872, riverfront Nyack was considered a healthful resort boasting paved streets and no malarial mosquitoes. Nearby on the Hudson,

Continued on Page C7



Current Hudson Jr./The New York Times
A room with a view: The Park Suite at Bed and Breakfast on Prospect Park.

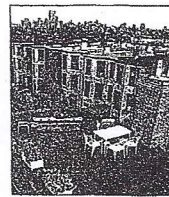
To Brooklyn, for a Country Weekend

By IRA BERKOW

YOU'RE fed up with the muggy city, the glass-and-steel jungle of Manhattan, the hook and shout and backfire of the streets, like a symphony gone bonkers. You need a break, one of those weekend getaways you dream about. Where there's the shady coolness of an arbor, a green-grass park without end, a broad lake for boating, a world-class museum, boutiques, antiques, a carousel. You want to return to the quiet and romance of another time, what you imagined the Victorian Age was like. You need a bed-and-breakfast with just such surroundings.

So you pack up your bags, hop the F train and go straight to Brooklyn. Where else?

Or you take a taxi. Or drive your car over the fling/teed Brooklyn Bridge. Or walk, if your luggage



Chester Higgins Jr.
Looking out across a deck to Manhattan, via Brooklyn.

Boating, gardens and other pursuits in the Prospect Park area, C15.

is light. In a matter of minutes, and just two miles from Manhattan, you arrive at the flower-potted doorstep of an 1892 brick-and-limestone townhouse at 113 Prospect Park West in Park Slope, directly across the street from Prospect Park, all 526 sprawling acres of it.

The brownstone has no sign in front and looks like all the other genteel residences on the street. But this is Bed and Breakfast on the Park, a seven-guest-room accommodation of a highly unusual nature, a house with hallways, staircases and rooms spectacularly decorated with original car-

Continued on Page C14

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Title: EDWARD HOPPER'S NYACK
Authors: GAIL LEVIN
Source: The New York Times, Late Edition - Final
Date: Friday Sep 8, 1995 Sec: C Weekend Desk p: 1
Length: Long (2627 words) Illus: Map, Photo
Subjects: GEOGRAPHIC PROFILES; ART; NYACK (NY)
Names: HOPPER, EDWARD (1882-1967)
Companies: WHITNEY MUSEUM OF AMERICAN ART (NYC)

Abstract: Nyack NY, the birthplace of American realist painter Edward Hopper, still offers the visitor a valuable view back to the artist's boyhood, when local and traditional value faced new horizons opened by developments in technology and science. A guide to the Hopper family home and other points of interest in Nyack is presented for prospective tourists.

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Article Text:

TODAY we identify the American realist painter Edward Hopper with both New York City and rural New England. Hopper lived in Greenwich Village at 3 Washington Square North and painted lonely urban scenes, and he spent many of his summers on Cape Cod, painting solitary vistas of the surrounding land and seascapes. Yet Hopper's roots reach back to the old Dutch settlements that punctuate the wooded bluffs and promontories along the lower Hudson River.

His birthplace, Nyack, still offers the visitor a valuable view back to the artist's boyhood, when local and traditional values faced new horizons opened by developments in technology and science.

Hopper, who is the subject of an exhibition that runs through Oct. 15 at the Whitney Museum of American Art, was born on July 22, 1882. His childhood spanned the end of the Victorian age and the dawn of the new century, with its momentous disruptions and displacements. Change in Nyack had begun in earnest when the railroad linked it with New York City in 1870. Growing rail traffic in both passengers and freight prompted an upgrading of the local country roads, eventually causing dislocation and driving out of business the local steamboat lines and the industry that built the boats.

At the time of Edward's birth, Nyack counted a population of about 4,000. Incorporated as late as 1872, riverfront Nyack was considered a healthful resort boasting paved streets and no malarial mosquitoes. Nearby on the Hudson, the promontory of Hook Mountain still offers a noble prospect, which the aspiring artist captured in a youthful watercolor. Along the river, affluent captains of industry lived in elaborate Victorian elegance.

The port remained relatively prosperous during Edward's boyhood and the last riverboats steamed up and down and across the wide expanse. John P. Smith's Shipyard, then situated at the foot of Fourth Avenue, turned out racing craft, beckoning the young lad who was fascinated with the building and rigging of yachts.

Edward loved to sail with his pals on the Tappan Zee, where the Hudson River broadens out between Irvington, south of Nyack, and Croton Point, 10 miles to the north. He built himself a catboat while still a teen-ager, and imagined becoming a naval architect.

The Hopper House

Overlooking the Hudson from a hill at the top of Second Avenue, the Hopper family home at 82 North Broadway, not far from the center of Nyack, is a modest two-story clapboard built by Hopper's maternal grandfather, John DeWint Smith, in 1858. In 1879, Hopper's parents, Garret and Elizabeth Smith Hopper, married and moved in with Elizabeth's widowed mother, enlarging the house around the time of the birth of their second child and only son.

Edward remained in the Nyack house into the early 1900's, when he traveled daily to Manhattan to attend art school on West 57th Street. Eventually, he took a small studio there, but his older sister, Marion, never married, remaining alone in the family home until her death in 1965.

Nowhere is the intensity of Hopper's reminiscence of his boyhood more palpable to the visitor to Nyack than in the house itself. Restored by the Edward Hopper Landmark Preservation Foundation, it is now an art center that holds shows of local artists, lectures, sketch classes and other cultural events. Books about Hopper and posters of his work are for sale at Hopper House, which occasionally features exhibitions about Hopper.

The house figured in Hopper's paintings long after he no longer lived there. The setting for his 1947 canvas 'Summer Evening' echoes the basic layout of the porch structure, roof supports, windows and door. The tense couple leaning against the porch in his picture, which he claimed had been in the back of his head for 20 years, may recall a boyhood memory of his sister Marion's encounter with a gentleman friend. In the record-book entry for this painting, Hopper's wife, Jo, wrote: 'She standing out for matrimony.'

As late as April 1949, Hopper began painting a little picture of the staircase looking down the banister to the open front door. His wife recorded in her diary that he had told her he was trying to evoke a repeated memory of 'levitation, sailing downstairs & out thru door.' Then ill and anticipating surgery, Hopper may have turned to the subject of his boyhood home (which he still saw whenever he visited his sister), as he looked back on his life and reflected upon his mortality, seeking to transform memory into vision.

A block behind the Hopper House -- at 36 Marion Street, on the corner of Third Avenue -- is the home where Miss Dickey ran a school for young children, which Edward attended. In 1867, her family built the Chrystenah, a celebrated Nyack steamship that traveled the Hudson.

The Family Store

Five blocks south of the Hopper House, at the corner of Burd Street and South Broadway, is the old Commercial Building, now much remodeled, where Hopper's father had his dry goods store known as G. H. Hopper.

The shop sold table linens, towels, fabrics, hosiery, suspenders, underwear, gloves, cloaks and jackets. Although Hopper rejected the business world of his father, it came

back to haunt him when he was forced to earn his living as a commercial illustrator after completing art school. He actually designed commercial advertisements for products similar to those once sold by his father, even suspenders.

A few blocks north of the Hopper home, at the corner of North Broadway and Fifth Avenue, is the First Baptist Church of Nyack, founded by Hopper's maternal great-grandfather, the Rev. Joseph W. Griffiths. Hopper's father served as a deacon at the church, where the Sunday School that the boy attended taught the Gospels, temperance and the whole range of moral discipline. Although he later rejected organized religion, even Hopper's sejour in Paris reflected his family's beliefs and values. Through the local church, they arranged for him to board with a family in a Left Bank apartment at the Eglise Evangelique Baptiste.

Just up North Broadway from the Hopper House, at No. 235, is an elegant pre-Victorian home, ornately corniced with distinctive Hudson River bracketing. Built shortly after 1800, it was later the home of the actress Helen Hayes, which she and her husband, the writer Charles MacArthur, affectionately christened Pretty Penny. During the Great Depression, in 1939, Hayes and MacArthur commissioned a reluctant Hopper to paint a canvas of their home.

Although he gave in to pressure exerted by both his dealer and his wife and accepted the assignment, Hopper disdained working on commission, remembering the days he had been forced to earn his living as a commercial illustrator.

Hayes recalled Hopper as 'misanthropic, grumpy, grouchy,' admitting in 1981: 'As a performer I just shriveled under the heat of this disapproval. I backed into a corner and there I stayed in the dark, lost . . . really, I was utterly unnerved by this man.'

Despite what Hayes described as Hopper's 'anger and resentment at the whole thing,' he turned out a remarkable rendering of the house, while protesting: 'I can't do this house. I don't want to paint this house. It does nothing for me. . . . There's no light and there's no air that I can find for that house.' For a painter who had been suffering for some time from an inability to find subjects to paint, Hopper's attitude was remarkable, yet it testifies to his uncompromising and cantankerous independence.

Inspired by Melville

Just to the south of the Hayes-MacArthur home stands a house with a striking round columned porch and a tower capped with a conical cupola that evokes the one Hopper depicted in his painting 'The Lee Shore,' which he finished in October 1941, working from memory while at his summer home in Truro on Cape Cod.

Evidently his resentment during his many trips to sketch Pretty Penny had not blinded him to the dramatic forms of its neighbor. The title he chose is that of a concise and emphatically allegorical chapter in 'Moby-Dick,' which he had read in the summer of 1938. Melville evokes the ship 'that miserably drives along the leeward land' to suggest the soul that must avoid home harbor in order 'to keep the open independence of her sea.'

The environs of Nyack also offer clues to Hopper's creativity. Just south along the Hudson from Nyack is the town of Piermont, where the teen-aged Hopper bicycled and made sketches. In the opposite direction, just north of Nyack, the town of Haverstraw has a house resembling that in 'House by the Railroad' of 1925. Situated across the road from the train station, this massive example of Second Empire style is complete with the steeply sloped mansard roof, central tower, front porch with double columns, and corniced windows that Hopper depicted in his canvas.

Years later, however, when Hopper was asked if this or some other house had

inspired his picture, his wife replied: 'He did it out of his head. He has seen so many of them.'

When Hopper's patron Stephen C. Clark made a gift of 'House by the Railroad' to the Museum of Modern Art in January 1930, it became the first painting by any artist to enter the new museum's permanent collection. Years later, Hopper was delighted to read in a newspaper that Alfred Hitchcock credited the idea for the house in his 1960 film 'Psycho' to looking at the celebrated canvas.

With its imposing Victorian houses and many antique shops, contemporary Nyack vividly suggests the world of Hopper's youth. Although he abandoned his hometown for Manhattan, he never left behind his small-town past, but instead carried with him the memories of a simpler time, when the world seemed less alienating.

The compelling tension of his life, then, was between the Victorian world of his childhood and the uncertain modern world that intruded on him daily. This led him to produce pictures that seem emblematic of 20th-century America.

Celebrating the Artist

Here are some events related to Edward Hopper that are taking place over the next few weeks.

'EDWARD HOPPER AND THE AMERICAN IMAGINATION,' Whitney Museum of American Art, 945 Madison Avenue, at 75th Street. An exhibition of works from private and public collections across the country and from the museum's collection. Through Oct. 15. Hours: Wednesdays, 11 A.M. to 6 P.M.; Thursdays, 1 to 8 P.M.; Fridays through Sundays, 11 A.M. to 6 P.M.; closed Mondays and Tuesdays. Gallery tours, Wednesdays, Thursdays and Fridays at 1:30 P.M. Admission: \$8; \$6 for students and the elderly; free for children under 12 and for everyone on Thursdays from 6 to 8 P.M. On Sept. 19, a discussion on the exhibition will feature Joel Meyerovitz and Tina Barney, a photographer. Information: (212) 570-3676.

READINGS, Symphony Space, 2537 Broadway, at 95th Street. John Shea, Mary Beth Hurt, Stephen Lang, John Hollander, Galway Kinnell and others will read selections from the catalogue accompanying the Edward Hopper exhibition at the Whitney Museum of American Art. A reception and viewing of the exhibition will follow. Sept. 28, 6:30 to 8:30 P.M. Admission: \$25 for the reading and reception; \$15 for the reading only; \$10 for members for the reading and reception. Information: (212) 864-5400.

'EDWARD HOPPER AND AMERICAN LITERATURE,' a symposium with Mark Strand, Joyce Carol Oates, John Hollander, Brian O'Doherty, Peter Conn, Morris Dickstein and Gail Levin. Also, poetry readings by Ms. Oates and Mr. Hollander. At the Harold M. Proshansky Auditorium, City University Graduate Center, 33 West 42d Street, Manhattan, on Sept. 29, from 2 to 5:30 P.M. Reception follows. Sponsored by Baruch College and the Center for the Humanities, the Graduate School and University Center, of the City University of New York. Free. Information: (212) 642-2684.

'EDWARD HOPPER AND HIS SILENCED COLLABORATOR,' a slide-illustrated lecture by Gail Levin. Seventh Floor Conference Center, Baruch College, 151 East 25th Street, Manhattan. Oct. 2 at 3 P.M. Free. Information: (212) 802-6590.

Places to Visit

To reach Nyack, N.Y., by car via the George Washington Bridge, take the Palisades Parkway north to Route 9W north; continue for about six miles to a blinking yellow light;

bear right, following signs for South Broadway, which leads into Nyack. By the Gov. Thomas E. Dewey Thruway, cross the Tappan Zee Bridge; Nyack is right over the bridge (Exit 11).

Daily bus service to Nyack is provided by Rockland Coaches Inc., from the Port Authority Bus Terminal at the George Washington Bridge, 175th Street and Broadway. Buses leave hourly Mondays through Saturdays at 7:15 A.M. and Sundays at 8:15 P.M. from Platform 20; one-way fare, \$4.15.

Through Oct. 15, bus service is available Saturdays and Sundays (and Columbus Day) from the Port Authority Bus Terminal, Eighth Avenue and 42d Street. A bus leaves the terminal at 10:15 A.M. and departs Nyack at 4:15 P.M.; one-way fare, \$4.75. Both buses make stops in Piermont. Information: (201) 384-2400.

Here is a sampling of attractions in the Nyack area.

Activities

'NYACK AT NIGHT.' Every Friday and Saturday night year-round, shops stay open until 9 P.M. or later to accommodate diners at nearby restaurants.

NYACK TROLLEY. A trolley makes a loop around the village daily, stopping at 18 points. Hours: weekend and holidays, 11 A.M. to 9 P.M. Weekdays: 6 A.M. to 7 P.M. Fare: 60 cents; 30 cents for children, students and the elderly; free for those 5 and younger.

SEPTEMBER FEST. This Sunday, from 11 A.M. to 5 P.M., a 'September Fest,' sponsored by the Nyack Chamber of Commerce, will feature vendors, food and entertainment along Main Street and North and South Broadway.

Buildings

FIRST BAPTIST CHURCH OF NYACK, North Broadway and Fifth Avenue.

EDWARD HOPPER HOUSE, 82 North Broadway, Nyack. Used as a gallery. On view through Oct. 1, 'Small Matters of Great Importance,' a mixed media, juried show of 20 artists. Hours: Fridays, 5 to 8 P.M.; Saturdays and Sundays, noon to 5 P.M. Donation, \$1. Information: (914) 358-0774.

PRETTY PENNY, 235 North Broadway, Nyack. Former home of the actress Helen Hayes. Not available for tours.

Antiques

ANTIQUES STORES, along South and North Broadway and Main Street in Nyack.

Restaurants

HUDSON HOUSE, 134 Main Street, Nyack. American bistro. Entrees: \$10.95 to \$16.95. Information: (914) 353-1355.

HEATHER'S OPEN CUCINA, 13 North Broadway, Nyack. Northern Italian cuisine. Entrees: \$10.95 to \$21.95. Information: (914) 358-8686.

THE RIVER CLUB, Burd Street and the Hudson River, Nyack. American cuisine. Entrees: \$6.95 to \$17.95. Reservations: (914) 358-0220.

FREELANCE CAFE AND WINE BAR, 506 Piermont Avenue, Piermont. Contemporary American food. Entrees: \$4.75 to \$17.50. (Pastas average \$10.50.) Information: (914) 365-3250.

PASTA AMORE, 200 Ash Street, Piermont. Northern Italian cuisine. Entrees: \$7.50 to \$12.50. Information: (914) 365-1911

THE STRAWBERRY PLACE, 72 South Broadway, Nyack. Breakfast, lunch. Entrees: \$2.25 to \$6.95. Information: (914) 358-9511.

XAVIAR'S, 506 Piermont Avenue, Piermont. Contemporary American cuisine. Entrees: Prix fixe dinner, \$48 a person, Wednesdays through Sundays. Three-course lunch on Fridays and Sundays; \$24 a person. Reservations: (914) 359-7007.

Clubs

THE TURNING POINT, 468 Piermont Avenue, Piermont. Performances this weekend: tonight at 7:30 and 10, Nashville Bluegrass Band (\$15); tomorrow at 8 (sold out) and 11 P.M., N.R.B.Q. (\$20). On Sept. 15 at 9 P.M., Willie Nile and Darden Smith (\$15); Sept. 16 at 10 P.M., Lucky 7; Sept. 17 at 5:30 and 8:30 P.M., Kenny Rankin (\$17.50). Information: (914) 359-1089. GAIL LEVIN

Caption:

Photos: Pretty Penny, Helen Hayes's house in Nyack, as it looks now. (Gail Levin); 'Pretty Penny,' a 1939 oil painting by Edward Hopper, from his Nyack days. (Smith College Museum of Art) (pg. C1); Through a current lens: Looking down the interior stairway and out the front door of the Hopper House in Nyack, N.Y. (Gail Levin); Through the painter's eyes: 'Stairway,' a 1949 oil painting on wood, now on view in the Hopper show at the Whitney Museum. (Whitney Museum of American Art) (pg. C7)

Map of Nyack, New York. (pg. C7)