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REPETITION: A Study in Visual Form Using Selected Artworks by Edward Hopper

Lauren Irwin
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REPETITION: A Study in Visual Form using Selected Artworks by Edward Hopper

by

LAUREN IRWIN

A dissertation submitted to the Graduate Faculty in Clinical Psychology
in partial fulfillment of the requirements for the degree of Doctor of Philosophy

The City University of New York

2016
This manuscript has been read and accepted by the Graduate Faculty in Clinical Psychology in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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Abstract

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Lauren Irwin

Adviser: Professor Lissa Weinstein

An attempt was made to study the form, function and patterns of repetition as expressed in visual form. A selected series of paintings by the artist Edward Hopper spanning a period of over thirty years served as the data set and was examined using an integrative approach combining both psychoanalytic theory and art criticism. The paper explored firstly, how unconscious fantasies shaped the content of Hopper’s selected works, the function of the repetitive form of visual expression, and the possible psychic determinants. It was suggested that early childhood issues remained ongoing areas of conflict that continued to find repeated symbolic expression and influenced his portrayals of women, particularly those in this study, throughout his career.

Secondly, the specific patterns of repetition in terms of exact versus variable repetition as expressed in visual form were examined. Linguistic research suggests that exact linguistic repetitions are linked to unrepresented psychic contents and that when a person is able to use a narrative to describe the same event that is rich, imagistic and evocative, and not repetitive, that it marks a shift in psychic change in terms of a higher level of organization and representation of an experience (Halfon & Weinstein, 2013). This work examined whether the same may be applied to visual repetition. The paper concluded that it was possible to identify painterly equivalents of verbal repetition and that visual repetitive patterns may be valid markers for psychic change.
Thirdly, this work explored the presence of repetitive affect in the selected paintings and its possible meanings. Hopper’s artwork repeatedly evokes universal feelings such as “isolation” and “loneliness.” In addition, the selected artworks in this study repeatedly elicited dichotomous feelings such as “tense” and “calm” within the same artwork. It was suggested that differing levels of affect represented constitutional characteristics as well as underlying areas of conflict for the artist as projected repeatedly in visual form.

This study indicated that the process of repetition might be studied in visual form in terms of the expression of repetitive unconscious fantasy, visual patterns and affect. The varying forms of repetition could be observed and tracked across selected artworks and may be indicative of internal conflicts and/or psychic change. When working with patients who are artists or those more visually oriented, tracking repeated patterns expressed in their artworks may be clinically helpful in evaluating therapeutic progress.
Acknowledgments

First and foremost, I would like to thank my chair, Dr. Lissa Weinstein, whose support, encouragement and enthusiasm for this project remained steadfast throughout this journey despite the many challenges. Thank you to Dr. Diana Diamond for your thought-provoking comments and interest in the project. Thank you to Dr. Steven Tuber for your generosity throughout—I am grateful not only for your support but also for your wisdom and insights as a teacher and a clinician. Thank you to both Dr. Diana Puñales and Dr. Benjamin Harris for kindly coming on board at such a relatively late stage yet whose total engagement and encouragement were palpable.

I would also like to thank the staff at the library of The Whitney Museum of American Art including Ivy Blackman and Monica Crozier who tirelessly gathered and photocopied materials. I am also grateful to Elizabeth Colleary for her generosity in helping me negotiate the Hopper Research Collection and sharing her insights. Thank you also to Gail Levin, whose masterful biography was a true inspiration.

On a more personal note, I would like to thank my family—my father and sister for egging me on whenever my confidence wavered, my mother who would have been so proud, and my children, the constant source of my motivation and delight. I would also like to make special mention of my classmates, most especially Lisa, whose friendship I value and with whom great laughter and sometimes tears enriched our experience and bond. Most of all, I wish to thank my husband, Robert, without whom this accomplishment would be but only a dream. His endless patience, limitless hugs and countless hours of listening and proofreading kept me inspired. He is truly my best friend and partner, the love and joy of my life. Thank you forever and always.
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Introduction

“So much of every art is an expression of the subconscious, that it seems to me most of all the important qualities are put there unconsciously, and little of importance by the conscious intellect. But these are things for the psychologist to untangle.”

Edward Hopper, 1939, (Wagstaff (Ed.), 2004, p. 50)

Edward Hopper has been characterized variably as a depicter of isolation and loneliness, a realist, and as a social commentator of the American scene between the 1930s to the 1950s; all labels that Hopper largely repudiated. Despite the attempt to categorize Hopper, his work never fit into any one particular movement or school (Wagstaff, 2004), a testimony perhaps that Hopper’s work was more about self-exploration rather than being influenced by the various movements of his time. He found success relatively late in life, not until his early forties. His increasing recognition by the art world also coincided with the beginning of a collaborative yet contentious marriage to Josephine Nivison, which lasted forty-three years. Throughout much of his career, Hopper’s work remained remarkably consistent despite spanning sixty eventful years in the American art world (Wagstaff, 2004) during which movements such as Abstract Expressionism and Pop Art came to the fore. Hopper painted the familiar. He explored cityscapes and landscapes, disaffected and inert couples, solitary and disengaged lone figures – all frequently containing elements both beckoning and sinister. Art historians have noted the disquieting uncanny nature of his work, as well as the inherent sense of isolation, loneliness, silence, and timelessness that are so pervasive in his work (Iversen, 1998; Wollen, 2004; Gillies, 1972; Levin, 1995a). Hopper’s paintings universally evoke feelings, rarely of hope, but more of a fatalistic quality. He made what usually escapes (or
is ignored by) the passer-by monumental. As such, his work is at once identifiable; his lighting, composition, cropping, and angles are readily labeled as “Hopperesque.”

As an art student, Edward Hopper greatly influenced my own way of seeing. At that time, I was drawn to Hopper technically. I admired his use of light and shadow about which Hopper is an undisputed master. I liked his focus on the mundane, the way he captured the harsh reality of his time, and the emotional intensity that emanated from his canvases. I liked the fact that his work was not pretty yet he found beauty in the grittiness of everyday life. I became enamored with seemingly ordinary places and things, discovering that no subject was as simple as seemed. I could see and feel Hopper everywhere. Though I pursued a career in commercial art I know Hopper’s sensibility remained influential albeit less consciously so in my professional work.

Years later, I became reacquainted with Hopper, only this time from the perspective of a clinical psychology doctoral student. What started as a class assignment involving an analysis of a literary piece via a psychoanalytic perspective, or in my case Edward Hopper’s artwork, turned later into what was to become the subject of my dissertation. I found that my training in psychoanalytic theory had added to the depth and understanding of my appreciation of Hopper’s art, and, in turn, Hopper himself.

Further, during my psychoanalytically informed clinical training, I worked with patients who were trained artists at various levels. Their work was frequently a part of therapy, samples of which were occasionally bought in and discussed in much the same way had a dream been reported, primarily relying on their associations. It often led to fruitful discussions. What struck me was that in each case, the work reflected ongoing conflicts even when remaining largely unknown to the artist on a conscious level. The at
times repetitive or static nature of their work, as well as the shifts in medium, the subject matter or the portrayals of familiar themes, tended to reflect changes in their lives as therapy progressed. On occasion in therapy, these patients complained of being unable to capture their feelings with words alone instead needing to describe visual images that came to mind. One patient reported often sketching after sessions in an effort to capture and/or release aroused feelings. This phenomenon reminded me of Hopper, who himself stated, “If I could say it in words there would be no need to paint.” Another patient described his artwork as a process of repeatedly building things up and tearing them apart, “the story of my life.” I found the process of their making art – the repetitive aspects, the unconscious fantasies expressed via symbolism and so forth within – insightful and intriguing. As such, I believed that studying Hopper’s works would complement and inform my clinical work and enrich my understanding of these psychological processes in general not just visual form.

As the impact and complexity of relationships is central in psychoanalytically informed treatment, I opted initially to look closely at Hopper’s varying works on women in an effort to capture his ‘relationship’ to the figures on canvas. It was as if I was seeing his work for the first time, something that greatly surprised me.

I found Hopper’s women to be larger-than-life, and I was particularly struck by the repetitive aspects of their portrayals. Women were represented frequently alone in bedrooms either naked or wearing the same pink slip and black high heels rendered unchanged over years. They did not engage the viewer or, indeed, anyone. Rather they appeared captured within the frame and frozen in time. On the surface they appeared utterly self-absorbed, detached from the world around them. Of note were his women in
private interiors, who were at once erotic yet asexual, vulnerable yet threatening. Though these works were clearly about sexuality in various guises, Hopper appeared to attempt to dampen the women’s inherent eroticism by making their bodies muscular and unreal. This was also observed in the often reported yet little explored changes that occur from sketch to final work, which clearly showed shifts from softer more sensual forms to the relative abstraction of his final figures. His final works portrayed women with mask-like faces, hardened bodies and unseeing eyes. Yet, Hopper’s attempt to dampen the sexual content appeared only moderately successful. Was such abstraction and reductionism intentional? Or were they shaped by unconscious fantasies and the defenses mobilized against unacceptable wishes? Whatever the motivation it was clear the women in interior settings were repeatedly represented over time in similar veins.

Given the repetitive phenomena I have observed in Hopper’s work as well as my artist patients, the main focus of this paper will be on the phenomena of repetition and its manifestations in visual form. I am curious as to whether repetition in visual form differs from repetition in verbal form in terms of its repetitive patterns and subsequent meanings as suggested by the literature (Halfon & Weinstein, 2013). Affective response is also an important part of the viewer’s experience when looking at artwork in general. Are the affects expressed in Hopper’s selected works repetitive, and if so, what might it imply? I am also interested in how unconscious fantasies find expression in visual form in Hopper’s selected works. I wish to explore the underlying motivations that drive them and the function that repetition serves in binding and containing excitement generated by those fantasies.
The data set will be nine paintings by Edward Hopper completed during his mature phase, 1923-1967. The works selected span a period of thirty-three years and represent his entire body of oil paintings during his mature period that portray women in private settings, wearing a pink slip or naked, alone or in couples. The artwork will serve as a visual text, and the repetitions observed including omissions and elaborations will be subject to exploration. The selected body of work will be compared across time in order to observe the form and pattern of repetition over time. I will use an integrative approach combining a mixed methods design, psychoanalytic theory and art criticism to analyze the works. I believe that a close examination of these paintings via a psychoanalytic lens will afford a deeper understanding of firstly, repetition in terms of its form, patterns and affect as expressed visually, and, secondly, the underlying unconscious fantasies that drive the forms of repetition observed as well as how they are transformed and represented visually.

The first chapter will present brief biographical data focusing on critical periods in Edward Hopper’s life that likely contributed to his vision of women in the selected artwork. Periods closely examined will include his early childhood and adolescence, early-mid adulthood including his visits to Paris, and marriage. The biography will serve as a history of sorts in order to understand the underpinnings of conflict, the associated fantasies and the subsequent impact on his artwork. Drawings, caricatures, paintings, letters, diaries, and interviews will supplement the biographical information.

The second chapter will be divided into two sections and will review psychoanalytically informed literature in terms of repetition and unconscious fantasy. Freud’s theoretical understanding of both phenomena will be presented followed by
further contributions of other psychoanalytic theorists. Perspectives on how unconscious fantasies specifically impact artistic expression will also be reviewed.

The third chapter will describe the method used to analyze the data. It will be a mixed method design. As noted, while my response to Hopper’s selected works suggests repetition, it remains unclear as to whether it is a universal response. Thus, a questionnaire will be developed which captures the repetitive nature of the content, composition, and mood of the nine works. It will be comprised of two sections: simple yes and no answers and short answer responses. The responses will measure areas of repetition noted by the participants within the three categories. The participant responses will be compared and their overall agreement assessed. Agreement will serve as validation as to whether the selected categories felt to be repetitious by this author are indeed reliable and universally observable and/or experienced. The questionnaire will be administered to Art History graduate students in order to validate that the noted repetitions are readily observable.

The fourth chapter presents a detailed summary of the questionnaire results providing an in depth analysis of the participants’ responses.

The fifth chapter will describe the impact of repetition as it manifests itself visually in Hopper’s selected works on women in terms of their composition and content, repetitive themes and ambiguous eroticism. The process of transformation observed between the preparatory sketches and the final transformation in the finished painting will be carefully described noting how the forms were repeatedly altered in the same manner. Of primary interest, are the consistent and repetitive changes observed in the female figure (e.g. exaggerated breasts, cropped/distorted bodies, muscular, unfeminine). It was
noted that the specific types of changes that occurred to the female figures from sketch to final work remained remarkably similar and were repeated over a thirty-year span. Details recorded in the diaries of Jo Nivison Hopper will be utilized to further enhance the understanding of the creative process and artwork as well as the Hopper marriage as will meticulously kept ledgers of all the work.

The sixth chapter will present a dynamic formulation constructed from the biographical data as well as the supporting evidence as visually expressed in the artwork and preparatory sketches and described in the preceding chapters. The purpose will be to explain in dynamic terms the psychic determinants that motivated Hopper’s repetitive depictions of women in the selected works. The function of the particular form of repetitive expression, their symbolic representation, will be a further line of inquiry.

The seventh chapter will discuss firstly, the specific pattern of repetition that appears in Hopper’s selected paintings. Utilizing psychoanalytically oriented linguistic research as a template, findings relating to exact versus varied repetition in terms of linguistic patterns will be examined in terms of its applicability to visual repetition. Linguistic research suggests that exact linguistic repetitions are linked to unrepresented/unprocessed psychic contents and that when a person is able to use a narrative to describe the same event that is rich, imagistic and evocative, and not repetitive, that it marks a shift in psychic change in terms of a higher level of organization and representation of an experience (Halfon & Weinstein, 2013). I will pursue whether the same applies to visual repetition. I will start by defining and suggesting painterly equivalents of verbal repetition. The visual counterpart of verbal “stuck-ness” will also be elaborated utilizing Hopper’s artworks. Whether or not the
repeated visual elements served to successfully bind impulses and/or anxiety for Hopper will be pursued. Further, how ‘success’ or not might be determined as evidenced via visual expression as well as overt behaviors will be explored.

Secondly, Hopper’s artworks radiate intense affects and most of his body of work may be described as exuding feelings such as loneliness and isolation. Along with my own impressions and those indicated by the questionnaire participants, I will discuss the repetitive nature of affect experienced in the nine selected works by Hopper. Specifically, I will parse out varying repetitive affects and explore possible implications.
Chapter I: Edward Hopper: Brief Biographical Data

All artwork contains aspects of the artist’s intellectual and emotional responses to his or her experiences, both past and present. As Hopper aptly said, “In every artist’s development, the germ of the later work is always found in the earlier. The nucleus around which the artist’s intellect builds his work is himself; the central ego, personality, or whatever it may be called, and this changes little from birth to death. What he once was, he always is, with slight modifications” (Levin, 1995a, p.266).

This connection between art and life is evident in Hopper’s own work and the following will show how his early experiences were indeed the germ around which his later artwork developed. Hopper was notoriously reluctant to share anything about his personal life. Some of his closest friends, Charles Burchfield, Rockwell Kent, and John Dos Passos, all responded similarly in that though knowing Hopper for years knew virtually nothing about him (Johnson, 1956). Guy Pene du Bois, a close friend and classmate described Hopper early in his career in 1931, as a “quiet, retiring, restrained man who has been working for a number of years in New York and Paris almost as a hermit” (Colleary, 2013, p.1). Yet, “clues to his personality are evident in the occasional interviews he gave, in his letters and those of his wife, in the large body of un-exhibited work stretching from childhood drawings to his last sketches, in comments in his record books, and in the diaries, memoirs, and reminiscences of those who knew him” (Levin, 1995b, p. 25).

Hopper’s preeminent biographer, Gail Levin (1995a), highlighted a connection between Hopper’s artwork and the sexual conflict he experienced in his life. She observed that Hopper’s early sketches from childhood and adolescence portrayed men
mostly under attack by women, indicating his fear of the imbalance within male-female relationships. Further, Levin surmised that this fear was most likely rooted in the imbalanced parental relationship in Hopper’s home, whereby his father was experienced as weak and his mother as dominant, a model vastly different from the Victorian norm of their age. Fryd (2000; 2003) also utilized biographical data to interpret the sexual tension within Hopper’s mature works, noting that they captured the changing mores of marriage during the 1920s-1940s in America, and also seemed to illustrate Hopper’s contentious relationship with his wife.

This paper wishes to add to the findings suggested by Levin and Fryd by exploring in depth biographical data via a psychoanalytic lens in order to shed light on the underpinnings of the conflicts and the subsequent unconscious fantasies that Hopper grappled with throughout his life. How and why early conflicts shaped the manner in which these fantasies are transformed and find repeated expression in the selected artworks is a primary focus of this paper. Therefore, the following is not a detailed biography.¹ Rather, this chapter focuses on three key periods and events in Hopper’s life that likely influenced his renditions of women throughout his career, particularly those selected for this study: childhood and adolescence, early adulthood and Paris, and marriage. Biographical data will be supplemented throughout with mostly private drawings, sketches, and caricatures that serve to visually capture the issues Hopper grappled with and that found expression in both his private and public work, particularly the renditions of women selected for this study.

¹ For a detailed account see Gail Levin’s, Edward Hopper: An Intimate Biography.
Childhood and Adolescence: Formation of Conflict

Edward Hopper was born in Nyack, New York in 1882. He was the younger of two children (his sister Marion being two years older) born to Garret and Elizabeth. His father, Garret, was the only son of Charity Blauvelt and Christian Hopper, of English and Dutch decent. Garret experienced early losses in life. His father died in an accident when Garret was two, which prompted his mother to move with Garret to New York City to live with his maternal grandparents. When Garret was twelve, his paternal grandfather died. Garret was sent to work, thus abruptly ending his education (Levin, 1995a). Garret’s mother, Charity Blauvelt Hopper, was by all accounts a stern and strictly religious woman (Levin, 1995a). Thus, Garret was raised in a predominately female run household. As Levin described, “barred from his natural talent for study, lacking the commercial knack of his ancestors, deprived of paternal guidance, Garret Hopper drifted until a further chance brought him to Nyack and a strong mooring with Elizabeth Griffiths Smith” (1995a, p. 8).

Elizabeth Griffiths Smith was a vivacious extrovert, mostly of English and Welsh ancestry. She was described as being “elegant, feminine, yet formidable-looking, she wore her long hair swept up in a chignon” (Levin, 1995a, p. 6).

Garret and Elizabeth married in 1879. He had no means to support them and so was compelled to move in with his mother-in-law, Martha Griffiths Smith. This served as a “constant reminder that Elizabeth had married less well than her mother” (Levin, 1995a, p.5). It was Elizabeth’s inherited money that enabled the family to live a comfortable middle-class lifestyle. Elizabeth’s side of the family also earned money from other properties owned in the Nyack area (Souter, 2007,p.13). Hopper’s grandmother,
Martha, was a force not only in the home but also in the community. Her father had been the founding minister of the local Baptist congregation in 1854 (Levin, 1995a). As such, Hopper’s mother’s side of the family was particularly religious, and the children were brought up in a strict Baptist household. The values and moral discipline of the church were thoroughly indoctrinated including a puritan ethic that involved frugality, temperance, sexual inhibition, and the willingness to delay personal gratification (Levin, 1995a, p12). In later years, Hopper distanced himself from his religious upbringing though the puritan values continued to influence him the rest of his life (Levin, 1995a).

Garret Hopper worked as a “salesman” and by 1890, bought and ran a dry goods business in Nyack. He never really developed the business acumen of his own father. By the time he was 49, he had sold the dry goods store that he had run for several years in Nyack (Levin, 1995a). Garret remained in a rather diminished role, supported financially by his wife the rest of his life. Thus, the young Hopper grew up in an environment dominated by outgoing, strong, and influential women and with a father relegated to a lesser role, at odds with societal norms at the time.

Edward and Marion were sent to private schools until high school, when they then attended public school. Hopper had been a good student. He was quick, intelligent, competitive, and also something of a prankster. “When he resorted to his insensitive pranks, his targets were often female…” (Levin, 1995a, p. 23). His mother seemed to share enjoyment of his jokes. In an episode recalled by their childhood friend, Lois Saunier, Edward once curled his long legs around hers under a table and pulled, causing her to slip off her chair and hit her chin on the dining table. “I looked to Auntie Hopper and Marion for consolation but saw that they were trying not to laugh so I knew that I too
must take it as a joke, tho’ I was truly embarrassed. Auntie Hopper said Ed was a bad boy to do such a thing and to punish him she would call him “Eddie” all the rest of the day knowing he disliked the name” (Levin, 1995a, p.10). Souter (2007), described many friends disliking his teasing finding it frequently sadistic, a trait that remained all his life, and evidenced largely in his caricatures (described below).

Edward was good at most subjects. He loved art and French, a language he learned to read and speak well. His father fostered Hopper’s love of reading and literature. Hopper described himself as “bookish” (Johnson Interview, 1956). He was extremely shy, and had difficulty voicing his own feelings. As such, he often preferred to quote from literature whenever he wanted to express his emotions or ideas (Levin, 1995a, pg. 15). This practice continued throughout his life.

Things changed dramatically for Hopper when he reached puberty. By twelve years-of-age he was six feet tall, reaching an adult height of six-feet-five-inches. During this period, his academic performance dropped in high school. He was described as skinny and awkward, and was teased by his fellow classmates (Levin, 1995a). In an interview (Johnson, 1956), Hopper commented that growing so tall so early had “weakened” him physically and set him apart. He described having no close friends. He added how his father had tried to get him away from books, encouraging him to get “fresh air.” His father had even bought him lumber and urged him to build boats. Hopper at one stage thought of becoming a naval architect.

Throughout his childhood and early adolescence, Hopper grappled with various issues particularly concerning male-female roles and self-identity all of which found expression in various drawings and caricatures created at the time.
At around fourteen-years-of-age, Hopper drew a sketch entitled: *ACT I, ACT II, ACT III*, 1896 (Figure 1). *ACT I* portrays a rather large woman approaching a somewhat skinny man with arms outstretched; the man’s head is turned away and his arms are raised in protest. *ACT II*, subtitled, ‘*Neck,*’ shows the woman smothering the man in an engulfing embrace. The line drawing of the man is filled in, rendering the figure as though blushing or literally having the life squeezed out of him. *ACT III*, subtitled ‘*The Escape,*’ shows the man fleeing, with the woman chasing in hot pursuit. Levin (1995b) observed how Hopper’s early drawings appeared to reflect internal struggles regarding his self-image, the imbalance of male-female roles, and the idea that women were somehow dangerous. Yet, women were also experienced as seductive or idealized, as romanticized sketches at the time suggests.

Hopper seemed to have conflicted views about his parents. As noted, his father was not the typical male head of the household at the time. In an interview, Hopper described him as an “incipient intellectual who never quite made it” and further as a “scholar by nature, a merchant by necessity…more at home with Montaigne’s essays than account books” (Johnson Interview, 1956). Hopper may have felt disappointment and anger at his father’s lack of success. Yet, Hopper seemed by nature much like his father in his shyness and quiet demeanor, and Hopper enjoyed for a lifetime the intellectual pursuits his father had nurtured. Yet, images created at the time suggest Hopper was confused. In a Christmas card entitled, *Merry Christmas Pop,* (Figure 2), his father is rendered looking greatly surprised at receiving a quill pen as a gift. Garret appears awkward, weak, disheveled, a buffoon, and wearing slippers with his suit. In contrast, his card to his mother, *Merry Xmas Mama* (Figure 3), consists of a series of
mischievous elves each holding the letter’s in various poses. It is a far more lighthearted and whimsical rendering. Perhaps capturing his affection and closeness to his mother on the one hand while belying the equal fear of engulfment that women represented as implied in Act I, Act II, Act III on the other hand.

Hopper appeared highly self-critical and rendered many demeaning drawings of himself. A particularly poignant image shows a boy firing a pistol lowered behind his back (Study of a boy firing gun, Figure 4), which serves to capture the many literal depictions that represented Hopper as a gangly and emasculated youth, powerless, defenseless, and helpless; much it seems like the view he held of his father. Such self-portraits stand in sharp contrast to the many sheets of early drawings and caricatures during this period that are dominated by renderings of military figures, muscular men, boxers, devils or grotesque male figures where phallic-like images prevail of perhaps much wished-for male power (e.g. swords, guns, spears).

Hopper’s artistic talents were evident early on. He showed an aptitude for drawing by age 5. By the time he was 7, he had his own easel and paint box on which he wrote, “WOULD-BE ARTIST”; by 10, he was signing and dating his work (Levin, 1995a). His mother was the artist who strongly encouraged Hopper’s artistic talents. Though his father also was sympathetic towards his artistic hopes (Johnson interview, 1956).

From adolescence through the age of eighteen, Edward continued to draw penetrating self-portraits, rendering himself as ungainly and awkward or lacking in agency in some way. A particularly poignant caricature titled Edward Hopper Boxing with Wallace Tremper, 1900 (Figure 5) depicts Hopper boxing with a friend. His friend is portrayed as muscular, large, and virile, while Hopper presents himself as boyish, skinny,
and weak—about to be knocked out. He adorns his boxer shorts with a large flower, which shows Edward’s emasculated sense of himself. All of these self-images succeed in portraying Hopper as the castrated, passive, non-threatening male, an image he clung to.

**Early-Mid Adulthood: Art School, Paris, Romance**

At seventeen, Hopper enrolled in a school for illustration but transferred a year later to the New York School of Art to study fine art and illustration, which he attended from 1900-1906, until age twenty-four. Hopper initially studied illustration at the insistence of his family. While his family appreciated his artistic talent, they expressed concerns about his future ability to support himself as an artist (Goodrich, 1993). Hopper thrived at art school and made friends, though for many years he continued to live at home, commuting from Nyack. His classmates included some highly successful artists among them: Guy Pene du Bois, Rockwell Kent, and George Bellows. He was especially influenced by one of his teachers, Robert Henri, who was a lively, warm man who taught his students to look carefully at life around them and draw upon their observations in their artistic expression (Goodrich, 1993). Henri believed that art should convey emotions. Hopper defined Henri’s central principal as follows “…art is life, an expression of life, an expression of the artist and an interpretation of life” (Levin, 1995a, p. 42). Hopper incorporated this principle into his future work.

Despite Hopper’s success at school, from 1900 - 1906, he continued to create pen and ink drawings and paintings that show he persisted to be deeply self-critical. He frequently presented himself with exaggerated features particularly his mouth and often positioned himself mostly in shadow save a harshly lit face (Figure 6). In most cases he
looks at the viewer (himself) and the eyes exude an air of uncertainty. He also made drawings and paintings of his family during this period. Portraits of his father showed him with piercing and haunting eyes appearing uncomfortable and tentative. His mother appeared prim, stern, with darkish eyes and a rather masculine appearance. Neither appeared warm or approachable. He also continued to create pages of caricatures and drawings depicting odd, grotesque figures, or those buffoon-like as well as male and female figures (Figures 7-9).

On finishing school, at age twenty-four, Hopper, with the financial support of his parents, went to study informally in Paris. It was to be the first of three visits to Paris (1906-1907, 1909, 1910) that would have a profound impact on him. Although art school and life in New York had broadened his vision, it had all taken place within the confines of a conservative American culture. Paris was to challenge his ideas about gender roles and sexuality.

Despite the fact that Hopper was now a young adult, Elizabeth appeared very involved in her son’s affairs. She arranged for him to stay in a Baptist mission ran by a widow, Madame Louis Jammes (Levin, 1995a). Much of Hopper’s experience in Paris is captured through the many letters exchanged primarily between Hopper and his mother during this time (Whitney archives). Her initial letters regarding Hopper’s wellbeing prompted Jammes to write to the Hopper’s local minister in Nyack. In an attempt to appease his mother, Jammes was full of praise regarding Hopper and his manners, and noted, “For his mother’s sake I sincerely hope that he will become master over master is a son not the crown of its mother’s head?” (Levin, 1995a, p.53). A further letter from Jammes directly to Elizabeth stated, “…I have a friend who makes her home with us she
is an American Lady & her name is Miss Cuniffe well we call your son mama’s boy & we both are his mothers since his arrival…Mr. Hopper is already in bed otherwise he would send love & kisses to his dear mama & papa & sister” (Levin, 1995a, p. 54). As suggested by Levin (1995a, p. 53), Hopper was “well tended by three mothers.

While his mother was certainly very attached, so too was Hopper. The tone of his letters ranged from boyish to chiding and teasing clearly confident of her affections (Whitney Collection). His letters were filled with colorful descriptions of Paris. In his first letter to his mother he wrote about his impressions including the contrast between American versus French men. He wrote, “Frenchmen for the most part are small and have poor physiques. You will not see here as you do on ‘Broadway’ the finely built young fellows with their strong, well cut features. However, the French must conceal ‘the goods’ somehow or other, as we know they are on the spot when the time comes, in spite of their little beards and long shoes” (Levin, 1995b, p. 50). As Levin surmised, the underlying sexual tones apparent in the letter may not have been conscious to Hopper. Nevertheless, it is clear that Hopper, now a young adult, continued to grapple with questions of defining masculinity and gender roles. His inclusion of the phallically symbolic long shoes also appears to touch on issues of unconscious sexuality.

Aside from his descriptive letters of life in Paris, his letters revealed much about his relationship with his mother. A letter (Hopper, 1906) he wrote, “…I suppose you find your confinement indoors rather tiresome. As a diversion I would suggest some light and agreeable occupation such as the making of paper flowers, or match scratchers – something that will always make you think of me – mother’s boy” and further added, “…I hope you do not read my letters out to the family – they are not written with the
education I intend.” He chided her at times for “…a tendency towards sentimentality such is not consistent with your hearty Anglo Saxon nature…if you persist in so exposing your torn heart, our friendship must cease…” (Hopper, 1906). He frequently signed his letters, “your male child”, “your kind and affectionate son”, “your son and heir” and so on. There were strikingly fewer letters to his father, which tended to be more formal and factual in terms of travel itinerary or politics.

In Paris, Hopper discovered café society and its nightlife. He seemed fascinated with prostitutes and the overt sexuality of Parisian life, captured in sketches and drawings. In Paris, in 1906, the attitude regarding prostitution and sexuality was lax in general (Levin, 1995a, p. 61). As such, Hopper was confronted with a lifestyle that directly conflicted with his own social mores yet appeared enticing.

In most of the sketches and drawings Hopper made during this time, he positioned himself as a spectator. This voyeuristic role became a favored perspective in future works, especially when women were depicted or male-female relationships were the central themes. However, in some of these earlier sketches of prostitutes, such as *Fille de Joie*, or daughter of joy (Figure 10), the women are shown looking directly and invintingly towards the viewer - Hopper himself (Figure 11). The sexual connection is clear, indicative of the sexual desire and curiosity that Edward himself must have felt. Yet, the blackened eyes of the women do suggest some danger in looking or being seen which stands in marked contrast to the enticing and exaggerated sexuality of the women’s figures. Such a direct gaze from his subjects, albeit it hidden within the darkness, is notably absent in his later works, where subjects never look at the viewer. In another sketch, which was most likely influenced by one of the Parisian carnivals, Hopper
depicted a fulsome, naked woman with a devil’s tail being pursued by several men (Levin, 1995a, p.60). It would seem that women still represented both excitement and danger though in this image men were the pursuers.

Levin suggested that Paris was a “kind of sexual awakening” (1995a, p.61). Yet, Wells (2007) disagreed with Levin believing it more likely that it was the openness and sexual availability that impacted Hopper. “Years later, Hopper circled a passage in a letter by Thomas Jefferson that dealt with “send[ing] American youth to Europe for education.” Youth “is led,” wrote Jefferson in that passage, “by the strongest of all the human passions, into a spirit for female intrigue, destructive to his own and others’ happiness, or a passion for whores, destructive to his health. Nonetheless, he added, the young traveler “retains, through life, a fond recollection, and a hankering after those places” (Wells, 2007, p. 30). This likely captured Hopper’s own experiences. It is unclear as to whether he ever visited prostitutes though by his artwork he was clearly intrigued. It was during this period that Hopper experienced his first ‘romantic’ relationships in Paris and New York.

Hopper met Edith Saies in Paris in 1906. She was a young English woman who also boarded at Jammes’s home at the same time as Hopper (Souter, 2007). They reportedly enjoyed one another’s company but it did not appear that Saies ever viewed Hopper as a romantic partner. When Saies completed her studies at the Sorbonne, she returned to England having accepted a marriage proposal from an older Frenchman. Hopper followed Saies to England, and likely to her surprise, declared his wish to marry her. Saies declined. Hopper did write once. Saies response appeared to show some remorse in her decision to marry, confiding how miserable she was and reminding
Hopper of the fun times they had enjoyed together and what “good pals” they had been (Saies, 1907). Yet, as Souter suggests, “If this was a plea for Edward to come to her rescue, it fell on scorned ears. He was not used to rejection” (2007, p.32). He did not write back.

During this period Hopper was also involved with Alta Hilsdale. Little is known about Hilsdale other than that she was from Minnesota, was 20 when she met Hopper (he was 21), and she lived periodically in New York and Paris the same time as Hopper. They likely met while studying at the New York School of Art prior to his first trip to Paris. Their relationship was captured in fifty-eight letters and one note that continued for a ten-year period. Colleary (2013) published the letters in their entirety. Though no letters survive by Hopper, much can be gleaned about their relationship and Hopper by reading Hilsdale’s responses.

When examining the letters, it is readily apparent that Hilsdale was in charge. Most of her letters consist of apologies for cancelled or rescheduled dinners or events – frequently last minute, along with occasional invitations to various events. It appears by her responses that Hilsdale was far less interested in Hopper than he her. Nonetheless deterred, Hopper continued his pursuit. Yet, Hilsdale’s responses also suggest that Hopper was certainly frustrated and angry at times. In a letter (Colleary, 2013), she stated, “You are a most astonishingly impatient person- Evidently you are accustomed to having your letters answered on the minute, and I never answer in less than two months…”(p.26) A letter four years later noted (1908), “Do you know, I had a very alarming dream about you a while ago – you tried to throw me down a cliff or something, and I had an awful time trying to save my life – I decided you must be hating me very
hard to cause such a dream and wondered if it is because I have never answered your note asking me when I was going to be in New York again…” (p.40). The last letter he received from Hilsdale was dated October, 1914. She announced plans to be married, “I cannot tell you how sorry I am to have made you unhappy. Surely you must know how deeply I regret it…” (p. 91). Hopper was “stricken” by the news (Colleary, 2013, p. 2).

Whether or not Hopper’s response is accurate is unknown. What is clear is that Hopper seemed drawn to unattainable women who were somewhat indifferent to him or appeared to see Hopper as a congenial yet platonic companion.

Paris clearly impacted Hopper yet he downplayed its importance. In a conversation (O’Doherty, 1988) Hopper commented, “I used to go to cafes at night and sit and watch. I went to the theater a little. Paris had no great or immediate impact on me” (p.16). Perhaps this was a defensive reaction to Saies. Later, he contradicted himself stating, “It seemed awfully crude and raw back here when I got back. It took me ten years to get over Europe (O’Doherty, 1988, p. 16).

After his Paris experiences, he settled in New York in 1911, working as a commercial illustrator, a job he hated. He found the work “demeaning and beneath him” (Souter, 2007, p. 44). The year 1913 stands out as particularly significant for Hopper: in February, Hopper finally sold his first canvas; in September, his father died; and in December, he moved to 3 Washington Square North, an apartment he would call home until his death in 1967. He was 31 at the time.

Hopper sold his first canvas in the 1913 Armory Show. He would not sell another until 1923. There is little information about Hopper’s response to his father’s death. However, aspects of Hopper’s behavior suggest a strong identification with his father.
Within two months of his father’s death, Hopper began diligently keeping a ledger of all sales of his artwork, and continued to do so for the remainder of his life, just as his father had done at the Nyack store.

The choice to move to Number Three, Washington Square North in Greenwich Village demonstrated Hopper’s continued intrigue with the freer more Bohemian lifestyle fostered by his Paris experience. Greenwich Village at the time was filled with salons, radical politics, and free sexuality. Though he had long ago left his religion, the puritan ethic remained. He never participated in any of these ‘radical’ events (Levin, 1995a), instead, remaining an observer much as the perspective of his paintings.

The only other acknowledged relationship prior to marriage occurred during this period. From 1915-1923, Hopper purportedly had an ongoing relationship with an older Frenchwoman, Jeanne Cheruy. She modeled for several works at this time, which he inscribed with her name. It is unclear when the relationship started exactly but is felt to have continued at least through December, 1922 when Cheruy inscribed a book containing romantic French poetry by Paul Verlaine as a gift (Colleary, 2013).

After his return from Paris and for the next several years, Hopper painted in relative obscurity necessitating his continued work as a commercial illustrator. Hopper later stated, “Illustration didn’t really interest me. I was forced into it in an effort to make some money. That’s all. I tried to force myself to have some interest in it. But it wasn’t very real” (O’Doherty, 1988, p. 16). Hopper, nonetheless, continued to show his work at various exhibitions but was much overlooked. It was not until he began working with etching, printmaking and watercolors that he received positive reviews.
The subject matter that would become so connected with his later works in oil began to appear in these early etchings and prints. Works with female figures captured a sense of vulnerability as he placed them, often naked or lightly clothed, near windows or doors. The possibility of their being seen, intentionally or not, was implied. Again, Hopper was placing himself in the position of voyeur. *Evening Wind*, 1921 is an example of his work at this time. The etching shows a nude woman crouching on an unmade bed, her hair mostly covering her breasts. Her head appears to have abruptly turned away from the viewer, toward the open window. The flimsy curtains have been blown open and appear to lightly touch her body, causing her to turn. These early images invoke feelings of both excitement and fear. They are quietly aggressive, placing the viewer in a dominant role, a position and feeling so prominent in his mature works.

**Marriage**

Hopper met Josephine Verstille Nivison (Jo) in the summer of 1923; in July 1924, they were married; Jo was forty-one, Hopper forty-two. Hopper and Jo’s complicated relationship - wife/husband, artist/muse - proved to be a collaborative effort of sorts. Hopper’s mother never approved of Jo and consequently the two women never got along. In many ways they were much alike. Hopper and Jo, on the other hand, were total opposites. Jo was petite (5-foot-1), independent, talkative, outspoken, strong-willed, a feminist, an actress, and had been a budding artist in her own right when they met. According to Brian O’Doherty, a close family friend, Jo was, “…one of the most extraordinary women any artist ever married. She was handsome, small, vivid in thought and action, reacting totally to whatever happened around her. Her opinions were often
violent: “I hate Caligula! Roosevelt? A monster!” She was very well read and seemed to take both present and past personally” (1988, p.17). She was Hopper’s intellectual equal sharing his passion for French, literature, the theater, and painting. French became their private romantic language for the rest of their lives. France appeared to remain Hopper’s representational fantasy of perfect romance and sexuality.

The Hopper’s marital relationship was captured privately in Jo’s diaries and Hopper’s caricatures, and publicly in his paintings. The diaries record the many details about the Hopper’s life together especially about Jo’s pent up frustrations regarding, in her view, the stymying of her own artistic career by Hopper, their difficult sexual relationship, their combative relationship including physical fights, and the relative social isolation as per Hopper’s influence (Levin, 1995a). They also capture her observations about Hopper at work, her experience as the sole model for the female figures in Hopper’s paintings after their marriage, and her sheer enjoyment at posing for the varying works. “Opinions are much divided as to her role. One view holds that Mrs. Hopper persecuted her husband. Another claims that she stung him to life” (O’Doherty, 1988, p. 17). Yet, despite their tumultuous relationship, as her diaries and actions attest, Jo clearly adored and needed Hopper, as he did her. Jo viewed herself as his protector, his staunchest advocate, his muse, and collaborator throughout his career. They remained married for 43 years until Hopper’s death, having developed a shared attachment and deep dependence.

2 The diaries remain unpublished and held in two private collections. Gail Levin was granted access to the diaries for her biography on Hopper. She quoted extensively from them. No access has been granted to other scholars before or since as of July 2015.
By all accounts, their early courtship was one of mutual attraction. They met while painting in Gloucester, Massachusetts during the summer, 1923. Jo was an accomplished watercolorist and it was her encouragement that persuaded Hopper to try watercolors beyond his commercial work. It proved to be fortuitous. In the fall, the Brooklyn Museum invited Jo to show several watercolors. She encouraged the organizers to look at Hopper’s watercolors. They selected six of his watercolors. His work met with rave reviews, Jo was largely overlooked. The museum purchased one of his works and soon after he established a lifelong relationship with his sole representative, the Frank Rehn Gallery (Levin, 1995a). “…in more than one interview, he denied the importance of Nivison’s role in procuring him this success. Yet her considerate gesture on his behalf proved decisive for his career” (Levin, 1995a, p. 172).

Prior to their marriage Hopper created humorous drawings and cards that are tenderer than the post-marriage caricatures to follow. An example, pre-marriage, is the Christmas card Hopper created in 1923 capturing their early romance. The card depicts the two romantically curled together by a window overlooking Paris at night, in keeping with Hopper’s fantasy that all things French represented romance and love. Jo, in turn, wrote about Hopper that it was “the long, lean & hungry that got me” (Levin, 1995a, p. 168). She found tall men “exciting” (Levin, 1995a, p. 168).

They married spontaneously in 1924 much to the displeasure of Hopper’s mother and his spinster sister, Marion (Levin, 1995a). Once married, the challenges of marital life became increasingly apparent and filled Jo’s diaries from the time she began recording her thoughts (1933) until she died (1968), and in turn by Hopper whose caricatures became ways of criticism and protest, especially towards women (O’Doherty,
1988) and certainly Jo. Levin suggests that Hopper may have harbored fantasies about what marital life represented including being caring for and fed (Levin, 1995a, p. 177); perhaps it was what Hopper yearned for yet had not witnessed in his own parents marriage. Whatever the case, Jo appeared unable or unwilling to comply. She notoriously hated cooking and largely resented this aspect of marital ‘duty.’ Elizabeth Hopper’s letters to Jo often included recipes likely in response to worry that her son was not being fed well (Levin, 1995a p. 244). It was clear that his mother continued to exert a protective influence over her son, much to the resentment of Jo. In a letter to Bee Blanchard 1932, a collector and close friend, Jo complained about having to write, “weekly reports to my good mother-in-law, who holds me to it with rigor” (Levin, 1995a, p. 244). Hopper’s powerful, ongoing relationship with his mother was evidenced at other times in Jo’s diaries and letters. Regarding Hopper’s impending 50th birthday, Jo once wrote to his sister, Marion, in 1932, “suggesting that what Edward would want from his mother was an appreciative letter telling him what a good son he was, pointing out that he did not drink, gamble, or get put in jail for radical politics like others who broke their mother’s hearts” (Levin, 1995a, p.247). It seems that Hopper remained under the watchful eye of his mother even in marriage and further, that Hopper sought and/or needed the attention.

Hopper being used to such ‘mothering’ attention meant he may have expected Jo’s undivided attention as well. Evidence of this came in the form of Hopper’s jealous reaction towards Jo’s beloved cat, Arthur (Levin, 1995a). Jo doted on Arthur whom Hopper disliked immensely. It was a bone of contention between them. In her diary Jo stated that Hopper had “married a woman with a cat, not just a woman. I was taking out a maternity complex on a big warrior alley cat – scourge of 9th Street. It was alright by the
cat. He lapped it all up. Nothing he wanted more than an adoring mother. Think of all a child has been spared by all that went to the cat instead” (O’Doherty, p. 16).

Hopper expressed his feelings as per usual by creating caricatures, which captured not only his dislike and jealousy of the cat, but also his representation of the demeaned and passive male. In Meal Time, c. 1935 (Figure 12), Hopper looking skeletal kneels naked before Jo who sits unaware of Hopper, absorbed in a book while she floats on a cloud in the sky. Again, Hopper sees himself as the victim and at the mercy of a woman, begging for attention and sustenance.

The Hopper’s never had children. It is unknown as to whether Hopper wished for children. Though, Hopper once made a rather unflattering caricature for Jo of a would-be Hopper child entitled: Joseddy at age 6 ½, c 1932. The girl is awkward, bowlegged, armed with books, and looks determinedly and aggressively at the viewer. Interesting that Hopper portrayed a daughter who seemed intent on persecuting him. Jo viewed Hopper’s paintings as child substitutes and referred to them as their “children” and their buyers as “in-laws. Poignantly, she labeled her own works as “poor little bastards” (Levin, 1995a, p. xx); again capturing not only Jo’s perspective that the works were both their creations but also Jo’s relegating herself as the negated female.

Furthering the idea of negation, around the time of their 10th wedding anniversary, Hopper created a caricature (1934) that included rather unflattering images of Jo and three other friends, Harriet Jenness, Maurice Dunlavy, and Bee Blanchard. It was drawn in response to Jo’s wished-for anniversary party and possible guests, an event that never transpired. Jo is shown virtually erased with no body save feet, lower arms and hands, hair, earrings, and dots for eyes. Jenness appears wearing a large visor that covers her
face and a bathing suit or dress that reveals sagging breasts. Blanchard is dressed up yet without facial features, and Dunlavy, the only male, appears rakishly thin and gullible, holding a right-angled measure in such a way as to resemble a deflated penis. Hopper continued to deflate or diminish Jo’s interests and appeared a harsh critic of her friends. Further, he continued to represent men as victims of women.

Hopper was a social recluse. Their social isolation angered Jo who by nature was gregarious. Hopper mostly avoided social interactions and largely disliked Jo’s friends. In social situations, Hopper was notoriously quiet. “The critic Charles Neider commented, “to say that Ed was not talkative was an understatement”” (Wells, 2007, p.10). Another friend felt Hopper “was on the verge of saying something. But he never did” (Wells, 2007, P.10). A recorded interview with O’Doherty in 1961, captured how rarely Hopper made eye contact and how slowly and methodically he spoke. In pre-interview notes, O’Doherty wrote, “Edward Hopper sits on a couch at the Museum like a monumental piece of granite, and, at first sight, seems about as communicative” (O’Doherty, 1961)

Beyond reportedly stymying Jo’s social life, Hopper appeared unsupportive of Jo career-wise. She remained bitter throughout their marriage about her languished career and the fact that Hopper did nothing to help her. Hopper, by all accounts, belittled her work and appeared to find it annoying that she worked at all (Levin, 1995a). On one occasion, her anger over Hopper’s lack of support prompted Hopper to state he always took an impersonal view regarding her work. Jo responded, “Impersonal-impersonal husband – then that makes me a whore” (Levin, 1995a, p. 372).

However, where their relationship appeared most at odds was around intimacy and sexuality or as Jo put it, “the matter of sex” (Levin, 1995a, p.179). Jo was a virgin
when they married. It remains unclear as to whether Hopper was a virgin when they married or not. Levin surmised that if Edward had some premarital sex “with prostitutes, this would account for his lack of any sense of mutuality or responsibility for his partner’s pleasure” (1995a, p. 181). Whatever Hopper’s sexual status, Hopper teased Jo about her virginity and other sexual issues through many harsh caricatures, which sheds light on his perspective of their sexual relationship and Hopper in general. In There’s a virgin give her the works. C 1932, (Figure 13) Hopper depicts Jo, protectively wrapping herself in a cape while a group of distinguished looking men leer at her, the god Pan amongst them pointing and laughing at her. Pan could be playful but also lewd and lecherous. In this case, unlike many of Hopper’s caricatures, which portray a demeaned or passive male, this image portrays a woman being threatened by men with sexual desire. It seems that Hopper viewed the act of sex as hostile and aggressive.

In, The sacrament of sex [female version], c 1935 (Figure 14), the image portrays Jo sitting up in bed, dressed as a priestess at an alter, a veil on her head, her arms raised in a blessing. Hopper is shown in a nightshirt with a bow tied at the waist, bowing at the foot of the bed, a halo on his head, with his hands together praying (or pleading). He places himself at the mercy of Jo, a woman, to fulfill his sexual needs. In this case, Hopper portrays himself in a passive role. Many other caricatures follow the same theme. Hopper frequently portrays himself as a victim to the many shrew-like images of Jo (It won’t be long now; Josie standing on Ed’s Head; Figures 15,16).

Jo is portrayed as being in charge and further as the victimizer. Yet, given her diary accounts this appears far from the truth. Hopper was less the victim than he either cared to believe or portrayed.
Over the course of their marriage, Jo repeatedly described the sexual act as being solely for Hopper’s benefit and Jo complained bitterly about his sexual proclivity. Indeed, though never suggesting so, some of Jo’s descriptions border on rape-like scenes. In her diary some 20 years after their marriage, in 1944, Jo recorded:

“About the first week or so I realized always with amazement, but I knew so little about this basic concern – except to be appalled at prize hog proportions that the whole thing was entirely for him, his benefit. Upon realizing this - & with the world so new & all & I emerged in such vast ignorance – I declared that since that was the status quo of that – let him have it all. I withdrew all my interest – There was my body, let him take it – but I’d not consent to be hurt too much – only a certain amount - I’d not be object of sheer sadism. I was forbidden to consult with other women over the mysteries. If he had drawn a lemon, I needn’t advertise his misfortune. Then he set forth to build up as neat a little job of inferiority complex for which I in my ignorance was eligible. I, so subnormal- not enjoying attacks from the rear!” (Levin, 1995a, p. 179-180).

Hopper was portrayed as selfish, inconsiderate, uncaring in regards to Jo’s needs. Sex sounded brutal and for his benefit. In 1956, Jo wrote further about Hopper’s sexual preference from the rear, “…I blamed for not being a 4 foot animal with other arrangements, anatomically. Could this all being part of his intense selfishness-determination to give nothing to anyone – exclude me from that relief of tensions…” (Levin, 1995a, p. 181). Sex was clearly not about mutual pleasure.
A particularly scathing caricature that appears to support Hopper’s favored sexual position as claimed by Jo is a drawing, which portrays an image of Jo gathering crumbs from the floor. She is positioned between Hopper’s legs as he looks down at her while uttering, “Don’t miss anything darling” (Figure 17); an additional image that supports Hopper’s favored sexual perspective is a depiction of only Jo’s naked rear and legs as she is submerged headfirst in a pile journals (Figure 18).

Poignantly, Jo questioned Hopper’s masculinity and his need to “destroy to prove male superiority, male dominance” (Levin, 1995a, p. 469. She wrote, “And he isn’t male at all. He couldn’t get anywhere on his male qualities, he’d measure well below par. Is that why he must prove to himself he is male, getting back at me that he never did have the physical strength of a husky male” (Levin, 1995a, p. 469). Hopper’s aggressive streak appears a hostile response and, perhaps compensatory measure, to male weakness (i.e. Hopper’s father).

Despite Hopper’s early protestations, Jo sought help from Hopper’s physician who convinced her that her feelings around sex were normal (Levin, 1995b). Regarding a book about sex lent by a friend, Jo wrote, “a very fine book by some German specialist- in the light of which I find myself entirely normal. Imagine entirely normal, like any other woman, not a professional. It took about 5 yrs. To get E. to read this book. Not he, he knew everything. He had his mind made up & that was that. But now I could sass back – & plenty (Levin, 1995a, p. 373).

Over the years, Jo presents Hopper as a man who is selfish, self-involved, and aggressive sexually and a man who is isolated and devoid of conversation.
“That Ego is so impenetrable. Those light houses are self portraits. At 2 Lights, Cape Elizabeth it was pitiful to see all the poor dead birds that had run into them on a dark night. I know just how they felt. That bright light on the top had deceived them - & no way they could think of to wring its neck” (Levin, 199a, p. 387).

Beyond their sexual difficulties, the Hopper’s marriage was stormy, filled with fights bordering on physical abuse (Levin, 1995a). Their fights were recorded in Jo’s diaries and occasionally witnessed by friends. Their combative relationship was also captured as per usual in Hopper’s many caricatures. His drawings range from showing the pair as an “eternally” battling couple, bound together (Figures 19, 20) to portraying Jo as tormentor and a she-devil (Figures 21- 23) with Hopper the perpetual victim.

There was no consistent pattern as to what precipitated the fights. However, they frequently erupted when Hopper felt bored, frustrated, and unable to work, during transitions such as packing to leave New York for the summer on the Cape, when Jo blamed Hopper for her failed career, and around driving the car. A ritualistic fight was recorded as follows while preparing to leave for Cape Cod in 1938:

“He kept saying what he could see was tormenting me & I getting madder & madder. I get a sound cuff side of my face & he got his face scratched in 2 places. He complains that I lack playfulness, always tense & serious – all of which are the obvious effects of trying to keep my nose above water in a struggle not to succumb to his efforts to negate my entity.”
Never does he say anything about me that isn’t derogatory…He doesn’t want to extend his information in anyway that might cause him to alter his ultimatums. well it keep one always tense, on the defensive – one doesn’t play…He knows quite well that it’s like pushing a button to start up a tantrum & he keeps pushing it…My good slip is torn at the knee- & new dress all dirty from floor where he held me down by his knee- & got his face well scratched – 2 long scratches down his face- the face that other whiles I’m so fond of. And there’s a black & blue bruise on my thigh” (Levin, 1995a, p. 303).

As Levin noted, “age did nothing to alleviate the packing nerves”. Fifteen years later, Jo’s diary entry in July, 1953 continues the aggressive theme:

“Aawful row yesterday- awful- actual combat. E. grabbed off my shoes, so went about barefoot until exhausted when fell on bed. Later E. crept in & so cautiously washed off soles of feet while I lay there. Then said much in common with him & Mary Magdalene. He always thinks of the most amusing tricks after having driven me to actual distraction & exhaustion – like the time he rushed in to rub away my “lumbago” rubbed & scrubbed, not concerned what part of back afflicted. His method of dealing with wild beast whose tail he has previously twisted. That just it – twisted tail until fury results, then the victim always the guilty one. Sadistic – he sure is- his way of relieving boredom” (Levin, 1995a, p. 466).
In an interview with Brian O’Doherty (1988), Jo once declared without embarrassment, “I once bit him to the bone…I felt the bone under my teeth. Next day he was bragging about it (p.41).

Indeed, the Hopper’s both appeared to take pleasure in their fighting, which served as a prelude to various forms of makeup sessions. These makeup sessions included Hopper agreeing to pose for Jo, stretching her canvases, or even complimenting her work. In the quote above, the act of cleaning Jo’s feet or offering massages appeared to amuse Jo in ways but also appears to be indicative of Hopper’s shifting role between victim and victimizer. He viewed himself as the female Mary Magdalene. Mary Magdalene is the embodiment of Christian devotion, especially in terms of repentance. She has been portrayed variously as a prostitute to a nun. Hopper’s actions placed him in a repentant and subservient position, thus emasculating himself. It seems that Hopper repeatedly needed to become angry and aggressive, whether it be sexually or in fights, in order to experience a form of release, albeit orgasmic or tension-wise. Releasing aggression seemed to mark the resumption of Hopper’s more passive position, that of the withdrawn, repentant, weak, and submissive male. In ways, Hopper erased himself.

Despite the hostilities, there was love between them and an utter dependence on both sides. They rarely were apart. There continued attraction was captured by a caricature showing the pair hand in hand as they strolled across the countryside, which stands in sharp contrast to the majority of images Hopper produced of their marriage. Theirs was certainly a complicated relationship. Jo
was highly protective of Hopper and often discouraged probing questions or phone call from critics, adding to the mystic of Hopper’s persona, wittingly or not (Levin, 1995a). She often, much to the consternation and frustration of Hopper, at times, and those interviewing Hopper, would interrupt interviews or intervene to correct information (Johnson, 1956). Yet, despite his frustrations, Hopper appeared at times amused by her tirades, her feistiness and outspoken behavior.

As described by curator Katherine Kuh, “Jo, who was always on hand, slowed our progress to a trickle with her constant interpolations. It was impossible to see Edward Hopper alone…The artist, who was ill at ease with small talk, probably relied on Jo’s volubility, and at the same time was irritated by it, but there is not doubt that they both needed and depended on each other” (Kuh, 2006). The Hopper’s off-interview banter caught interactions, which sounded more like a mother and son than a husband and wife at times. During an interview, Jo excused herself, “Don’t you dare say a thing until I get back. What would you do without me to protect you” and later in the same interview Jo mentioned how Hopper did not drink or smoke. Hopper promptly asked for a cigarette (Johnson, 1956).

Their relationship and reactive behaviors was a folie a deux of sorts. When Hopper died in 1967, Jo described feeling like an “amputee” and concluded that their life together had been “perfection [of its own snappy kind]” (Levin, 1995a, p. 580).
Chapter II: Review of the Literature

“Great art is the outward expression of an inner life in the artist, and this inner life will result in his personal vision of the world...The inner life of a human being is a vast and varied realm.”

Edward Hopper, 1953, (Wagstaff (Ed.), 2004, p. 11)

Repetition is a ubiquitous way of life. It permeates our way of learning, and helps us familiarize ourselves with the world giving us a sense of mastery (Wilson and Malatesta, 1989) and predictability (Pine, 1982). It has been an area of interest for developmental theorists in its vital role for the formation of psychic structures that allow us to form internal representations of the world we live in (Piaget, 1951).

Psychoanalytic theory’s most rudimentary concepts are based in some form on the theme of repetition including: transference, instincts, unconscious, wish, regression and fixation (Lazar & Erlich, 1996). Much of adult psychic reality is derived from events that occurred early in life. Repetition connects “past and present, the id and the ego, the biological and the psychological (Loewald, 1971, p. 59). The manner in which these events are processed has enduring impact on an individual’s life course. This chapter presents a literary review focusing on psychoanalytic perspectives in terms of 1) the theory of repetition and repetition compulsion, and 2) unconscious fantasy. Freud’s theoretical understandings of both phenomena will be reviewed followed by further contributions from other psychoanalytic theorists. Perspectives on how unconscious fantasies specifically impact artistic expression will also be reviewed.
Repetition and Repetition Compulsion

During the early phases of psychoanalysis, Breuer and Freud observed that their patients tended to cling to the past, and “suffer mainly from reminiscences” (1893, p.7). This resulted in the repetition of painful or negative experiences, which manifest in symbolic form through hysterical symptoms. Freud grappled with the phenomena of repetition, which impacted his theoretical perspective over time as he attempted to understand what he observed clinically. The progression of his theory particularly in terms of repetition compulsion was explored in three key papers: Remembering, Repeating, and Working-Through (1914), The Uncanny (1919), and Beyond the Pleasure Principle (1920).

In Remembering, Repeating, and Working-Through, Freud examined repetition from a clinical perspective. He noted that the compulsion to repeat served to replace remembering: the more intense the resistance to remember, the greater the compulsion to repeat. Or, in other words, he observed that repetition was the patient’s “way of remembering” (p. 150). Beyond the memory component of repetition, Freud also connected repetition with transference and resistance; key areas for psychoanalytic technique. “The patient yields to the compulsion to repeat, which now replaces the impulsion to remember, not only in his personal attitude to his doctor but also in every other activity and relationship which may occupy his life at the time” (p. 151). And further, “The greater the resistance, the more extensively will acting out (i.e. repetition) replace remembering” (p.151). He described the transference as a “playground” in which the patient could act out and exhibit the “pathogenic instincts that is hidden in the
patient’s mind” (p. 154). The analyst interpretations enable the patient to revive unconscious memories through the long therapeutic process of working through. (p.155).

This early study of repetition, in keeping with the pleasure principle, indicates that the “core meaning [of repetition] involves a disguised, in some sense psychically satisfying, representation in adulthood of archaic wishes and impulses, often centering on sexuality, that are now banned from adult consciousness” (Holowchak and Lavin, 2015).

Yet what perplexed Freud as he continued to examine repetition was the compulsive persistence of some forms of repetition that were unpleasurable. Up until this time, Freud had considered the pleasure principle as a fundamental organizing feature of the mind through which all psychic phenomena could be understood as efforts to avoid unpleasant experiences and decrease tension. Repetition compulsion seemed to defy this theoretical stance as some patients repeated experiences, which were clearly unpleasurable with no readily definable sense of gratification.

In *The Uncanny* (1919), Freud began to flesh out the idea that the connection between libido (pleasure principle) and repetition was not satisfactory as a complete theory. *The Uncanny* began by exploring the definition of “heimlich” by noting how the word could mean two things simultaneously yet without contradiction. He wrote, “on the one hand it means what is familiar and agreeable, and on the other, what is concealed and kept out of sight…everything is unheimlich that ought to have remained secret and hidden but has come to light (p. 224-225 check). He further describes ambiguous situations, which stir uncanny feelings such as the uncertainty as to whether a seemingly inanimate object is alive. He states that such uncanny experiences are “a harkening back to particular phases in the evolution of the self-regarding feeling, a regression to a time
when the ego had not yet marked itself off sharply from the external world and from other people (p.236). Freud, thus was connecting the uncanny experiences of adulthood with earlier preverbal experiences, where life penetrates and influences the infant or small child on a visceral level. When considering Hopper’s women in the selected works, the statuesque-like appearance gives them an uncanny quality in that they shift from seemingly real to unreal, adding to their disturbing eeriness. Margaret Iverson, a leading art historian, noted the uncanny aspects of Hopper’s works, describing the effects as “unsettling and sometimes even menacing” (1998, p. 412). As Simpson (2005) remarked, “…Freud started his essay on the uncanny with philological or linguistic research where the object of his curiosity was how the word unheimlich worked in language. One might also say that ‘whether something is animate or inanimate,’ the ‘double’ and ‘life/death are each referring to the same kind of phenomena: that we observe an object that has a certain appearance but fluctuates in our experience between something familiar and something unfamiliar” (p. 21). Suggesting, what is a familiar occurrence with patients in psychoanalytic treatment.

The disturbing and anxiety-provoking repeated elements that Freud cited in this paper, led him to discuss his developing ideas about repetition compulsion. On the subject, he wrote, “It is possible to recognize the dominance in the unconscious mind of a “compulsion to repeat” proceeding from the instinctual impulses and probably inherent in the very nature of the instincts – a compulsion powerful enough to overrule the pleasure principle, lending to certain aspects of the mind their daemonic character, and still very clearly expressed in the impulses of small children; a compulsion, too, which is responsible for a part of the course taken in analyses of neurotic patients” (p. 238).
Involuntary and compulsive repetitions of unpleasurable experiences outside of conscious awareness, felt vastly different to repetition in service of the pleasure principle in response to conflict and underlying wishes.

A year later, Freud wrote *Beyond the Pleasure Principle* (1920), where he gave his most detailed account of repetition compulsion. He considered dreams of traumatic neurosis, the tendency of patients to repeat painful early childhood experiences and recurrent maladaptive patterns of relationships (the latter not just within analysis), and types of children’s play whereby traumatic experiences are repeatedly acted out all as representing actions that did not comply with the pleasure principle; all of which also denoted a ‘fixation’ to the trauma.

Freud also addressed repetition compulsion in terms of memory organization in that it served to “bind” instinctual excitation into structural form (memory traces or wishes), which is needed to operationalize the pleasure principle (Cohen, 1980). Freud stated,

“It would be the task of the higher strata of the mental apparatus to bind the instinctual excitation reaching the primary process. A failure to effect this binding would provoke a disturbance analogous to a traumatic neurosis; and only after this binding has been accomplished would it be possible for the dominance of the pleasure principle (and of its modification, the reality principle) to proceed unhindered. Till then the other task of the mental apparatus, the task of mastering or binding excitations, would have precedence—not, indeed, in opposition to the
pleasure principle, but independently and to some extent in disregard of it” (Freud, 1920, pp. 34-35).

Freud struggled with the idea of actual and/or symbolic repetitive painful events. He initially believed that the aim of such repetitive patterns was to achieve mastery and control though he was not entirely satisfied with this conclusion. He also posited that a traumatic event resulted in excessive stimulation in the psyche, and the defensive need to repeat in order to bind the excitation (Lazar & Erlich, 1996). Freud conceptualized trauma in ‘economic’ terms suggesting that there was a barrier protecting from overstimulation that if broken resulted in trauma. “We describe as “traumatic” any excitations from outside which are powerful enough to break through the protective shield. It seems to me that the concept of trauma necessarily implies a connection of this kind with a breach in otherwise efficacious barrier against stimuli” (Freud, 1920, p.29).

Freud felt that something more primitive must be driving repetition which led finally to his attempt to ground repetition compulsion in both theory and biology by positing a universal death instinct in all life forms – the urge to return to a state of primal origins, one of inertia and lack of stimulation. “The concepts of the traumatic event and the death instinct deal with the unbinding of structured experience…the death instinct is presented as a pure trauma incapable of being represented” (Lazar & Erlich, 1996).

The death instinct was met with mixed reviews. Many psychoanalytic theorists felt the death instinct was an unnecessary addition, believing alternative explanations could better account for repetitive phenomena. They tended to be divided amongst two groups: those that distinguished neurotic repetition from repetition compulsion and those
that did not. Further, Freud utilized the term repetition compulsion differently as his theory evolved which led to later psychoanalytic literature to define and or accept it in varying ways (Bibring, 1943).

Kubie (1939) provided the first major critique of repetition compulsion. He refuted Freud’s distinguishing differences between repetition compulsion and repetition generally and cited inconsistency in the use of the term; a problem he noted permeated analytic writing after Freud. He posited that repetitive patterns are inherent in gratifying libidinal needs. Further, he deemed that the reoccurrence of maladaptive repetitive patterns without apparent learning from past experience to be the hallmark of neuroses. In his view the path to, not just the end goal itself, is part of the neurotic pattern. The neurotic pattern of repetition becomes rigid and fixed, becoming so after trial and error and may go through various changes. The neurotic pattern, which persists provides the greatest source of temporary libidinal relief. He believed that repetition could be an attempt at mastery, and further, that the repetitive efforts served as evidence for unfulfilled achievement propelling the individual to try and repeat again.

Lipin (1963) and Loewald (1971) disagreed with Kubie, believing there was a difference between repetition and repetition compulsion. Lipin (1963), whose ideas were later expanded by Cohen (1980), viewed repetition compulsion as being a product of a maturational drive-representative, which he defined as a category of instinctual drives. Maturational drive-representatives are seen as allowing for psychic maturational growth according to a genetic blueprint given an expectable environment. Repetition compulsion is the outcome of traumatic experiences, which interfered with the linear development of the psyche. Cohen (1980) also supported the idea that both repetition compulsion and
repetition can be distinguished by different drive organizations, repetition compulsion being organized by “somatic drive organization, characterized by the absence of normal memory traces and by diffuse affect. Pleasure principle functioning, by contrast, operates under a wish-organization, characterized by adequately structured memory traces and specific affects” (p. 425). In other words, awareness may be more readily symbolized.

*Pattern and Form*

Psychoanalytic theory supports that an individual’s life course is dictated by early infantile experiences and conflicts. Loewald (1971) focused particularly on *how* these conflicts were repeated – be it *passively* or *actively* - throughout a lifetime. He defined the distinction between *active* and *passive* repetition as follows: active maintains the difference between healthy life development that allows for repetition in terms of *re-creation* or *reconstruction* of past events in new and higher organized forms versus passive repetition, where an individual’s growth is stunted by ego-restriction and repression. Repetition in the latter case represents a reproduction of past experiences with no attempt at mastery or resolution. He stressed that both active and passive forms of repetition occur in the psychic field as well as externally.

Loewald (1971) understood active versus passive repetitions as representing ways the individual had negotiated oedipal and pre-oedipal issues. He viewed the Oedipal complex and its themes and variations as a repetition of pre-oedipal experiences on a new level of organization, repeated in puberty and throughout life, in varying combinations of both passive and active reproductions and recreations: “This takes place in the guise of personal relationships in its various developments throughout life, and in the evolution of
the inner world” (p.60). In his view the successful dissolution of the oedipal conflict represents the re-creative active repetition in psychic terms. This is in contrast to passive reproductions, which manifest by “the perpetuation of oedipal fantasies or pathological introjections” (p.60). The individual remains limited and unable to symbolize or to form new representations that would subsequently lead to psychic change.

De M’Uzan (2007) also described repetitive patterns this time in terms of the ‘same’ versus ‘different.’ Repetition of the same implies some sense of change however miniscule, whereas repetitive behaviors or narratives considered identical reflect a psyche where nothing is ‘remembered’ and “here we can recognize a strange similarity in vocal tones and inflections; we find verbal stereotypes, language tics, and even the use of an unchanging, absolutely reproductive style…” (De M’Uzan, 2007, p. 1211).

Rimmon-Kenan (1980) noted different patterns of repetition in linguistic form. She observed how repetition serves to transform texts from relatively static to transformative narratives. She described static texts as consisting of the exact same discourse elements repeated in the same monotonous tone, much as noted by De M’Uzan above, versus texts that are richer and more original. She noted that the former reflects psychic stuckness and that the latter psychic distancing and an ability to incorporate richer internal representations. Halfon and Weinstein (2013), also observed that when a patient constructed a narrative with a vivid, specific, and evocative representational structure (i.e., dream, fantasy, memory), the use of invariant repetitions decreased (Halfon & Weinstein, 2013).
Summary

As has been described, repetitive acts may represent a disguised representation in adulthood of early childhood wishes and impulses that though acted out occur outside of conscious awareness of the adult. Such repetitive acts may serve to gratify unconscious wishes and may be acted out in various forms, including, as suggested in this paper, in visual form (i.e. paintings). Repetition may also reflect a defensive need to repeat in order to bind excessive stimulation due to some unmanageable psychic trauma (i.e. repetition compulsion). In such cases, repetition takes on a deadened, mechanical sameness and the ability to symbolize and create new representations appears blocked. Repetition is observable in terms of the forms of acting act, in the world outside or within the transference in therapy. Linguistic productions, albeit a patient’s verbal productions in therapy or those appearing in a literary text may also be marked in terms of patterns of repetition reflecting psychic change or stuckness. This paper is interested in determining whether these observations may be applicable to visual form. Whether or not the visual forms of repetition in Hopper’s selected works reflect early childhood impulses or are the result of psychic trauma and overstimulation, are some of the questions in mind. Further, whether observations found in linguistic repetition may also be applied visually as observed in Hopper’s works is another line of inquiry.

Motivating factors behind the forms of repetition observed in Hopper’ works is of special interest. The next section will pursue the topic of unconscious fantasy and how it might impact repetition and artistic expression.
**Unconscious Fantasy**

The focus on unconscious fantasy is what most clearly distinguishes psychoanalysis from any other type of psychotherapeutic approach (Abend, 1990). This section aims to explore the development of psychoanalytic thinking on unconscious fantasy, beginning with Freud’s theoretical understanding of unconscious fantasy through more contemporary work. Though the focus will be on unconscious fantasy, this review will begin with one of Freud’s earlier papers that examined conscious fantasies or daydreams. It will serve to lay the groundwork for an exploration into how Freud and other psychoanalytic theorists explored and conceptualized unconscious fantasy and its subsequent impact on creativity.

*Creative Writers and Daydreaming* (1908), was one of Freud’s earlier papers directed at examining creativity and fantasy. The paper labels the artist as a neurotic daydreamer able to gratify his unconscious fantasies and wishes whilst still remaining in touch with reality. Freud explored children’s play and related it to creative writers in that both are able to create an imaginary world, that though enriched by material from the real world, are able to maintain a separation between fantasy and reality. Expanding on the importance of play, Freud wrote, “…we can never give anything up; we only exchange one thing for another” (p. 145). Instead of play, the adult “phantasies.”

He noted the shame connected with adult fantasies and how most adults prefer to keep them private, he stated, “Every single phantasy is the fulfillment of a wish, a correction of unsatisfying reality” (p. 146). He described two kinds of dominate wishes organized along gender lines where male fantasies are primarily erotic and ambitious, and female mostly erotic; the very nature of the fantasies themselves push for “concealment.”
The content of conscious fantasies vary according to the individual’s “shifting impressions of life” (p.147), and may be subject to change. They are formed as follows:

“Mental work is linked to some current impression, some provoking occasion in the present which has been able to arouse one of the subject’s major wishes. From there it harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and it now creates a situation relating to the future which represents a fulfillment of the wish. What it thus creates is a daydream or phantasy, which carries about it traces of its origin from the occasion which provoked it and from the memory. Thus past, present and future are strung together, as it were, on the thread of the wish that runs through them” (p.147-148).

Freud then for the first time alludes to the presence of unconscious fantasies and draws a comparison between night dreams and daydreams.

“If the meaning of our dreams usually remains obscure to us…it is because of the circumstance that at night there also arise in us wishes of which we are ashamed; these we must conceal from ourselves, and they have consequently been repressed, pushed into the unconscious. Repressed wishes of this sort and their derivatives are only allowed to come to expression in a very distorted form…night-dreams are wish fulfillments in just the same way as day-dreams…” (p 148-149).

Thus, Freud connected unconscious fantasies with repressed wishes. Freud had visited the idea of unconscious fantasies in other works (1900, 1908). In The
Interpretation of Dreams (1900), Freud had already connected daydreams and unconscious fantasies with repressed wishes and had posited two types of unconscious: the system Preconscious (Pcs.) and the system Unconscious (Ucs.). Repressed childhood wishes are contained in the system Unconscious, function according to primary process thinking and are “inadmissible to consciousness” (p. 615). The Preconscious makes use of secondary process thinking, contains our thoughts, ideas, and wishes that could easily be bought to conscious awareness once passing a “fresh censorship” (p. 615, my italics), that serves to modify the preconscious thought.

Continuing with the topographic model, Freud (1915) further elaborated on the split system between Unconscious and Preconscious/Conscious fantasy. The system Unconscious consisted of certain fantasies (i.e. those considered anxiety-provoking and/or dangerous to the individual) that formed primarily from the repression of conscious and preconscious daydreams, and due to repression, became part of the system Unconscious and, thus, subject to primary process thinking. As a result, they may become much like memories and find representation in dreams, symptoms, preconscious and conscious fantasies and so on (Spillius, 2001, p. 362). “Once a conscious or preconscious fantasy has been repressed into the system Ucs., it functions exactly like a memory of instinctual satisfaction and can provide the ideational content of the instinctual drives. Fantasies in the system Ucs, - perhaps we can say, unconscious fantasies proper – are not wish fulfillments, but are now the ideational content of instinctual wishes” (Sandler & Nagera, 1963, p.180). Unconscious fantasies are wished-for but unattained experiences, which are transformed in order to allow for gratification. Unconscious fantasies find expression in numerous ways including dreams, symptoms, and artistic expression.
The second group consists of fantasies formed, and remaining within, the system *Preconscious*. Though they are descriptively unconscious, they are subject to secondary process thinking. Preconscious fantasies may never become conscious, or if they do, can be subject to censorship. “In the system Preconscious, there are preconscious fantasies that serve as wish-fulfillments and those that serve as the content of unfulfilled preconscious wishes; the latter is a derivative of an unsatisfied wish in the unconscious which will press for discharge either in the form of a preconscious or conscious fantasy” (Sandler & Nagera, 1963, p.181).

Freud conceptualized unconscious fantasies as being *motivated* by drives, *structured* like dreams via primary process thinking, and *functioning* to maintain internal psychic equilibrium as well as adapting to external reality (Litowitz, 2007). He determined that a characteristic feature of unconscious fantasy is the notion that unconscious fantasies possess psychic reality in contrast to concrete reality (Sandler & Nagera, 1963). In other words, though conscious daydreams are known to be unreal, the same does not apply to the expression of unconscious fantasies which are considered *as if* real events. Unconscious content is not directly observable and, thus, can only be inferred by its “derivatives” which may be expressed in various ways including dreams, symptoms and fantasies (Litowitz, 2007); and, in the interest of this dissertation, artistic expression.

As Freud’s theory about unconscious fantasy evolved, the way in which he conceptualized unconscious fantasies did also, leading to some inconsistencies. Originating in the topographical model, unconscious fantasies were understood as descriptively unconscious yet their locations could be variable (i.e. in the Preconscious,
accessible to consciousness and secondary process revisions, or as early childhood wishes, once conscious, now repressed to unconsciousness). Freud also confusingly, at times, used the term fantasy to described daydreams and unconscious fantasies. When Freud introduced structural theory in 1923, he never formally reframed his ideas in terms of the structural model. With the introduction of the structural model, Freud began to speak of fantasizing in terms of ego functioning, yet continued to stress the importance of the role of unconscious fantasy content (Levy & Inderbitzin, 2001).

Freud (1924) viewed the content of unconscious fantasy as, “a world of phantasy…a domain which became separated from the real external world at the time of the introduction of the reality principle. This domain has since been kept free from the demands of the exigencies of life, like a kind of ‘reservation’; it is not inaccessible to the ego, but is only loosely attached to it. It is from this world of phantasy that the neurosis draws the material for its new wishful constructions, and it usually finds that material along the path of regression to a more satisfying real past.” (p. 187).

Psychoanalytically oriented theorists have since conceptualized the motivational, structural and functional aspects of unconscious fantasies in terms of their own theoretical persuasions. Despite the theoretical variations, core features emerge which contribute to a fuller picture of the concept of unconscious fantasy (Litowitz, 2007).

In the United States, the structural theorists (American ego psychologists) have written perhaps the most on the subject of unconscious fantasy and subsequently have been the most influential. Arlow and Brenner (1964) explored the concept of unconscious fantasy. They supported the use of the structural model, and their focus was on what was observable. They believed of central import is the function of fantasizing rather than
whether it was conscious or not, neither of which would allow as to whether, and how, a fantasy (mental content) might be involved in conflict (Inderbitzin & Levy, 1990; Levy & Inderbitzin, 2001). They believed that fantasies should be classified in terms of their representation in consciousness, and what ego functions are operative in the resultant compromise formations (Shapiro, 1990).

According to Arlow and Brenner (1964) unconscious fantasies become like “every action, every fantasy, every dream, every symptom…a compromise or resultant of instinctual wishes, of moral demands or prohibitions, of defenses, of external factors, and so forth” (p.48). They posited that all mental products, including fantasies, are multiply determined by, and serve the multiple functions of, all three psychic agencies (id, ego, superego), as well as the demands of external reality (Litowitz, 2007). Arlow connected the relation between unconscious fantasies and neurotic symptoms, character traits, metaphor, empathy, interpretation and so on (Inderbitzin & Levy, 1990).

Perhaps Arlow’s most important and persuasive contribution is that both conscious and unconscious early fantasies play a key role in all mental life and shape, over the course of a lifetime, human behaviors and perceptions. Arlow (1963; 1969a; 1969b) also deemphasized the distinction between conscious and unconscious fantasy, rather viewing them as being on a continuum. His theory incorporated what might be considered a developmental perspective though he was not from the developmental school. He described a hierarchy of fantasies based in terms of ego development, from the earliest, most primitive to the more mature levels adapting to the demands of reality (Litowitz, 2007). Arlow posited that the more primitive fantasies may be prevented access to consciousness via various defenses whereas later fantasies may be more
accessible to consciousness. Further, he believed that every instinctual fixation is represented on some level by unconscious fantasies (Arlow, 1969a). The manifestation of such unconscious fantasies in mental life “or of a repetitive trauma may be traced to the ever-present, dynamic potentiality of the specific details of that individual’s unconscious fantasy activity to intrude upon his ordinary experience and behavior” (Arlow, 1969a, p.6). So, the unconscious fantasy is never seen directly only its derivatives. The influence of unconscious fantasy impacts the ego in that “the ego is oriented to scan the data of perception and to select discriminatively from the data of perception those elements that demonstrate some consonance or correspondence with the late, preformed fantasies” (Arlow, 1969a, p.8). Unconscious fantasies are understood to be compromise formations formed from early childhood unconscious conflicts, which continue to influence the individual over a lifetime. The derivatives of unconscious conflict may be exhibited in multiple ways. Arlow (1969a) concluded that “the contribution which unconscious fantasy makes to conscious experience may be dominated by defensive, adaptive, and self-punitive trends as well” (p.25).

Further, Arlow believed that unconscious fantasies should not be considered apart from relationships. He (1980) commented that “fundamentally, it is the effect of unconscious fantasy wishes, connected with specific mental representations of objects that colors, distorts and affects the ultimate quality of interpersonal relations. It is important to distinguish between the person and the object. This is essentially the core of transference, in which the person in the real world is confused with a mental representation of the childhood object, a mental representation of what was either a person or a thing” (p. 114-115). Arlow emphasized the concept of the object as an
intrapsychic mental representation whose evolution cannot be separated from the demands of the drives. He stated "in later experience these [drives] become organized in terms of persistent unconscious fantasies that ultimately affect object choice and patterns of loving" (p. 109).

More recently, several theorists have expanded on Arlow’s conceptualization of unconscious fantasy. Inderbitzin and Levy (1990; Levy & Inderbitzin 2001) endorse Arlow’s concepts save the view that fantasies should be viewed on a continuum from unconscious to conscious. Rather, they believe there is a clear distinction between conscious fantasies, daydreams and unconscious fantasies. They believe that the various fantasies contain unique dynamic characteristics and that a clearer definition is thus needed. Shapiro (1983) agreed with Arlow regarding the lifelong impact of unconscious fantasy on perceptions and behavior by emphasizing the influence of fantasies as a guiding force throughout life. Further, Levin (1996) suggested that fantasies are object-oriented, having been shaped by early relationships with others. As such, fantasies remain focused on searching for the same gratification in the present that was once found in early, idealized relationships. Fantasies may be reflective of not only perfect, longed for idealized relationship but also may be representative of a wish to correct earlier, painful dysfunctional relationships.

Other psychoanalytic writers have been more reluctant to reject the topographic model entirely and have instead opted to utilize both topographical and structural models (Sandler and Nagera, 1963; Sandler, 1986).

After an extensive review of the literature, Sandler and Nagera (1963) supported keeping the distinction between conscious daydreaming and unconscious fantasy. They
distinguished preconscious fantasies organized along the basis of secondary process thinking and resembling daydreams with strong wish-fulfilling components from fantasies in the system unconscious of the topographical model or the id of the structural model. The latter is more primitive and, thus, losing elements of wish fulfillment properties becoming instead the content of unsatisfied instinctual wishes (Levy & Inderbitzin, 2001, p.797).

Years later, Sandler (1986), re-conceptualized unconscious fantasy in terms of: past unconscious and present unconscious. He described past unconscious fantasy as representing “the wishes, impulses and tendencies that are aroused as immediate reactions and response whenever there is a disruption of the individual’s psychological equilibrium, when there is a ‘demand’ on the psyche from any source whatsoever” (p. 185). He notes that whatever an individual is experiencing be it pressure from drives, external stimuli or psychic tension, the initial unconscious reaction will be derive from those developed in childhood but are no longer acceptable. He noted a “developmental demarcation line” (p. 187) that occurred around five years of age, prior to latency. During this time, personality has mostly crystalized, conflict-solving processes have formed as has operationalized thinking. A censorship occurs between past and present unconscious that allows “modified or disguised forms” of childhood impulses through to the present unconscious. These earlier childhood wishes must be contained or else they could disrupt psychic equilibrium though they remain intact through life. At the same time, they need to find some form of expression, which is where the present unconscious comes into play. The present unconscious is considered the “stabilizing” function of unconscious fantasy. It is considered organized and resembling the unconscious ego of the structural model. It
can be considered bound by the first censorship between past unconscious and present unconscious and by the second censorship, between present unconscious and consciousness. Once a wish or impulse passes through the first censorship from past to present unconscious, the wish still needs “to be worked on” (p. 188). The present unconscious utilizes formal thought processes and defenses in order to modify the wishes and impulses, is highly organized and operates outside of conscious awareness. Importantly, the present unconscious is oriented to the present. “It constantly creates conflict solving compromises and adaptations that help to keep an inner balance. Foremost among these is the continual creation or recreation of current unconscious fantasies and thoughts. These have a function in the present, are constantly being modified and orientated to the present, although they …reflect their history in the past” (p. 188). The present unconscious contains “present-day, here-and-now fantasies and thoughts that are current adaptations to the conflict and anxieties evoked by the contents of the past unconscious. Current defense mechanisms are called into play, and wish-fulfilling and ‘balancing’ activity goes on through the formation of up-dated, here-and-now unconscious fantasies –this is the stabilizing function of unconscious fantasy” (p.191).

The second censorship between the present unconscious and consciousness is directed towards the avoidance of “shame, embarrassment and humiliation” (p. 189). Regulating unconscious fantasy serves to maintain “safety and well-being” (p. 191). Unconscious fantasies consist of identifications, projections, displacement, projective identifications and externalizations. Integrating patient’s internal world of introjects and the external world of objects is a key role in therapy.
The Freudian perspective posited that it was unconscious wishes seeking discharge that was the motivating factor for unconscious fantasies. These fantasies, transformed and disguised, enabled partial expression of the unconscious wish. Thus fantasies were formed in response to instinctual or wish frustration. Melanie Klein provided a new paradigm in terms of unconscious “phantasy” by conceptualizing that the primary content in the unconscious is phantasy not wishes. Further, that phantasy could be either gratifying or frustrating. She believed it was an innate capacity, influenced by though not dependent on external objects, that hate and love were innate (Spillius, 1994). She based her theory on her work with young children whose rich phantasy lives were evident in their play and activities even without evident environmental stressors. Freud had developed his theoretical perspective by working with adult patients, which led to the discovery of their childhood influences and fantasies. Klein posited that phantasy was a “basic mental activity present in rudimentary form from birth onwards and essential for mental growth” (Spillius, 2001). She believed it underscored all thought and activity, including creative and destructive, as well internal object relations in therapy (Spillius, 2001).

Susan Isaacs seminal paper on phantasy (1948) elucidated the Kleinian perspective further when she wrote, “Phantasy is…the mental corollary, the psychic representative, of instinct. There is no impulse, no instinctual urge or response which is not experienced as unconscious phantasy” (p.81). During the first three years of life, “…mental processes, the psychic representatives of bodily impulses and feelings, i.e. of libidinal and destructive instincts, are to be regarded as the earliest beginning of

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3 “Phantasy” was spelled with a “Ph” to denote unconscious versus conscious fantasies such as daydreams.
phantasies” (p. 82). Through phantasy life impulses, defenses, and feelings are giving mental life. These early phantasies are nonverbal, removed from “conscious relational thinking,” and are influenced by emotions.

Even with the advent of speech, nonverbal phantasies continue in parallel throughout adulthood. “…we live and feel, we phantasy and act far beyond our verbal meanings. E.g. some of our dreams show us what worlds of drama we can live through in visual terms alone. We know from dancing, acting, drawing, painting and sculpture and the whole world of art, what a wealth of implicit meaning can reside even in a shape, a colour, a line, a movement, a mass, a composition of form or colour…” (p. 84). Isaacs noted how Freud had observed in The Unconscious (1915) how visual memory was considered closest to consciousness than thinking in words.

Isaacs described how the environment influences mental processes, less notably at birth, and that in their developed forms, phantasy and reality thinking are considered as distinct forms, with differing means of obtaining gratification. Yet, she stresses that “reality-thinking cannot operate without concurrent and supporting unconscious phantasies. E.g. we continue to ‘take things in’ with our ears, to ‘devour’ with our eyes, to ‘read, mark, learn and inwardly digest’, throughout life” (p. 94). She ends her paper by noting that unconscious phantasies influence both “normal and neurotic” people throughout life, the differences being “the specific character of the dominant phantasies, the desire or anxiety associated with them and their interplay with each other and with external reality” (p. 96).

From a self psychological perspective, Shane and Shane (1990) expanded the motivational sources beyond sexual and aggressive drives to also “include longings for
psychic stability, safety, and redress for humiliation loss or lowering of self-esteem” (p.77). As such, “unconscious fantasies may be viewed as motivated by needs, longings and other motivational systems, such as seeking attachment, safety, or security” (Litowitz, 2007, p.205)

The following section will briefly review various unconscious fantasies developed in early childhood that tend to be of a universal nature and continue, as Kleinian’s and Freuds posit, to impact the adult throughout life.

*Childhood fantasies*

Freud (1917) introduced the concept of inherited fantasies - collectively known as “primal fantasies” - as a way to explain the universal nature of adult fantasies which included those related to childhood seduction, the witnessing of the primal scene, and the threat of castration; fantasies that can be formed even in the absence of actual experience. He considered primal fantasies to be unconscious and to be inherited - a “phylogenetic endowment” (p.371). Freud posited that primal fantasies were “once real occurrences in the primaeval times of the human family, and that children in their phantasies are simply filling in the gaps in individual truth with prehistoric truth” (p.371). Freud himself had difficulty with the notion of inherited fantasies and it is an idea that remains unclear to this day. Rather, Freud noted that children’s fantasies may have evolved from early experiences not understood at the time (Sandler & Nagera, 1963).

Arlow (1969a) posited that individuals’ fantasy lives are largely idiosyncratic though there are still elements that are commonly shared by others. He suggested that such universal phenomena might occur due to biological endowments plus comparable
developmental experiences; a similar perspective to Knafo and Feiner (2006) who suggested that it is logical for children to experience similar types of fantasies as they are reflective of the developmental challenges each face, up until - and especially during - the oedipal period. They posit that during this time, children naturally are curious about their parents’ lives and especially “the secrets behind closed doors” (p.14). Children are also curious about their origins, and bodily concerns as they compare themselves to others. All of these curiosities are captured by the common and central primal fantasies especially typical in the oedipal period: the primal scene (e.g. usually scenarios of parental intercourse often viewed from the child’s perspective as frightening and having sadomasochistic qualities), the family romance (more part of the latency period but relevant during this period as well. It involves fantasies that the child is adopted and the fantasized parents are generally nobler in varying ways), and castration anxiety (fantasies encompassing the desire for one parent and a fear for the other). All such fantasies are considered as playing a central role in character development as well as child’s play and adolescent daydreams (Trosman, 1995).

Fantasies may also be repetitive and include erotic, self-soothing or ‘global’ fantasies (Person, 1995). Other repeating fantasies may include narcissistic (Bach, 1977), as well as sado-masochistic fantasies, which alternate between positions of power and submission. Such repetitive fantasies formed early in life may persist over a lifetime and be considered organizing fantasies. Sexual fantasies may be both consciously and unconsciously driven, and those that are required to achieve sexual arousal and gratification tend to be durable. Within this range of fantasies are those considered perverse, “they more than others, are often obligatory in achieving sexual arousal and
orgasm (Person, 1995, p. 75). Those fantasies may require fetish-like objects for stimulation. “Perversions are acted out in various, more or less dominant forms, through identification with the phallic mother, with objects that can be fantasied, or, following a narcissistic split, through projection” (Bak, 1968, p. 16). Person (1995) posits that the degree to which the oedipal complex is resolved impacts the quality of the erotic fantasies. Erotic fantasy, “condenses, symbolized, and resolves (or fails to resolve) the conflicts among the child’s sexual, competitive, and aggressive wishes and impulses directed toward both parents through the different developmental stages of childhood...the wishes fueling any fantasy may be disguised beyond all recognition.”(p. 79).

**Role and Function**

Unconscious fantasies are formed in early childhood in response to both internal (e.g. drive/wishes) and external demands (e.g. parental relationship). Such demands, in combination, contribute to the development of psychic experience and provide a base through which all future experiences are filtered. As such, unconscious fantasies serve to shape and organize our experiences in terms of our perceptions and behaviors, and though formed early in life, they continue to exert influence on our current and future life experiences. Further, the early environment influences the manner fantasies are expressed (i.e. how parents respond towards a child will impact oedipal fantasies and their modes of expression). As Dowling (1990) aptly put it, “unconscious fantasy is the mind’s storehouse of meaning” (p.93).
The function of unconscious fantasy “...is to create a wish-fulfilling situation which allows for a certain amount of instinctual discharge - a discharge which would not be permitted in the existing circumstances of external reality – and which also corrects and modifies that reality in the imagination” (Sandler & Nagera, 1963, p. 166). Once formed, unconscious fantasies are relatively stable and somewhat impervious to change (Inderbitzin & Levy, 1990). However, they do not remain entirely static being capable of change in accordance with individual’s wishes, and defensive or reparative needs. This can happen in the form of more mature compromise formations. They also remain open to external influences, most especially those object-oriented which in turn, facilitates change (Knafo & Feiner, 2006).

The influence of real relationships in the construction of unconscious fantasy is vital, though not the only contributing factor. Physiological factors including constitutional makeup, the timing and intensity of instinctual impulses and so on are of equal import. Both work in tandem to influence external relational interactions and inner dynamics, thus teasing them apart creates a false dichotomy and accounts for only part of the picture. Dowling (1990) posits that drive impulses do not exist without a subject or an object. “The unconscious fantasy...is always a scenario involving persons, actions, and feelings...” (p.99). He warns against the distortion of looking at each of these as separate entities (i.e. drive impulses, object representations, or affects). Though helpful to tease apart each in terms of understanding the transformations that occur within them, it is important to keep in mind that each works in conjunction with one another - “various forms of the same fantasy may emphasize one or another of these instinctual, defensive, superego, or realistic requirements” (p.99). Inderbitzin and Levy (1990) agree with
Dowling in that fantasies are narratives involving peoples’ relationships with one another. Knafo and Feiner (2006) view fantasy and reality as “complementary, interwoven, and mutually influencing” (p.12). Segal (1994) views unconscious phantasy as a mean to new experiences as children explore via phantasy numerous “what if” questions, all of which helps to propel them forward as they search for solutions.

Further, Segal (1991) noted that “Day-dreaming, dreaming, play, and art are ways of expressing and working through unconscious phantasy” (p.109). Thus, linking the impact of unconscious phantasy with those on a more conscious level. Conscious fantasies may be an effective approach to problem solving especially around issues concerning “separation, identity formation, reality testing, body image and object relations” (Knafo and Feiner, 2006, p.170). Children are able to imagine themselves in various roles, doing differing activities in changing contexts. For example, “A defeated child imagines himself as triumphant. An excluded child may imagine herself as part of the inner circle or as indifferent to being the outsider” (p. 17). Such fantasies may be developed in order to change painful and/or unsatisfying conditions. Knafo and Feiner suggest that specific fantasies develop in order to express and workout particular developmental dilemmas. Though deemed as adaptive by Knafo and Feiner, it can be argued alternatively that such fantasies may be viewed more defensively, and serve as protection against difficult and conflictual conditions. They posit that fantasies provide a crucial function, that of developing a narrative which serves as a blue-print for self- and object relationships.

Laplanche and Pontalis (1968) also viewed fantasies as effective for problem-solving. They examined the content of universal fantasies focusing on the primal scene,
seduction and castrations fantasies. They compared such fantasies to myths in their ability to help children make meaning and find solutions to life’s challenges: “Like myths, they [fantasies] claim to provide a representation of, and a solution to, the major enigmas which confront the child (p.11).

Person (1995) views fantasy as a major mode of adaptation and, at the most basic level, a source of substitute gratification in areas that are lacking: “They [fantasies] may serve as consolations, compensations for what we lack in life. They may also heal or undo past defects, wounds, and old conflicts” (p.5). She suggests that potentially the most important aspect of fantasy is its ability to create hope for the future, giving us strength to tolerate even the most challenging and troubling set of circumstances. Person refers to these fantasies as “generative” fantasies (i.e. rehearsals for life, p. 95).

Unconscious fantasies may also be adaptive in childhood and function well in specific environments. Where they become problematic is when, as adults, they do not adapt to changing external realities and potentials for gratification. Clinging to old, familiar fantasies provides some sense of safety and gratification, which reduces anxiety but may foster restricted lives with limited choices. Such restrictions and limitations contribute to the often self-defeating and destructive repetitive behavioral patterns observed in therapy, which are so resistant to change. Unconscious fantasies can thus become maladaptive in that they remain fixed resulting in often punishing and defensive behaviors (Knafo & Feiner, 2006). Maladaptive unconscious fantasies can result in symptom formation, repetitive behaviors, character pathology and negatively impact future object choices.
Impact on Artistic Expression

The impact of unconscious fantasy on artistic productions has long been a subject of psychoanalytically oriented literature. Freud pursued the topic of creativity throughout his career. His seminal work, *The Interpretation of Dreams* (1900), laid the theoretical groundwork through which he would later explore works of art, his focus being primarily on the impact of unconscious fantasy on creative works. *The Interpretation of Dreams* presents Freud’s discovery of the workings of the unconscious and its impact on daydreams and night dreams and wish-fulfillment and fantasy. He viewed both daydreams and night dreams as being on a continuum, both fueled by wishes stored in unconscious fantasy and both providing outlets for wish-fulfillment (Person, 1995). Freud acknowledged the physiological component of dreams, but nonetheless believed the psychological component was of primary import. He believed that the content of dreams expressed underlying wishes of the dreamer though heavily censored in order to render them acceptable. Freud proposed two parts to the dream: the manifest and latent contents. The former gratifies the wish in some acceptable form to the dreamer, the latter yields the *true* underlying wish. “To identify the wishes that shape dreams we must examine their links to current concerns and to the underlying wishes and conflicts of childhood. Only then can the meaning of the dream be revealed” (Person, p.58).

Applying Freud’s theoretical perspective regarding unconscious fantasies and dreams towards the analysis of art appears a logical progression. Both dreams and art are symbolic and take a nonverbal form (though dreams are actually very linguistic), and, represent aspects of the dreamer/artist/creator. An acknowledged difficulty in interpreting art as one would dream analysis is the lack of the presence of the artist and
their associations. Still, with the use of relevant biographical material, and the voice of the artist via diaries, letters and so forth, a fairly reasonable understanding of the artist’s unconscious fantasies and their influences on a particular piece or series of works may be established.

This paper is interested primarily in the impact of unconscious fantasy on artistic expression. However, when thinking about the process of Hopper’s artwork, from sketch to final painting for example, the role of conscious fantasy must be kept in mind. The preparatory sketches involve some level of conscious fantasy or day-dream as Hopper manipulates and transforms his wife into the varying female forms. Yet, the repeated renditions of unapproachable, de-eroticized women in the final work suggest that the underlying unconscious fantasy finds expression in derivative form.

Freud pursued the analysis of art and creativity with the idea that unconscious fantasies are a key driving force. He was particularly curious about the ways in which artists are able to transform personal fantasies into creative works of art with universal appeal. He wrote numerous papers (1908, 1910, 1914b) examining artwork in an effort to understand their creators. Freud referred to this approach as pathography (1910). The artist essentially becomes the pathographer’s patient and aspects of their art are closely examined with the idea that artistic productions are the result of neurotic conflicts and unconscious fantasies formed in early childhood. What Freud did not account for was his own emotional response to the work which in current psychoanalytic thinking is an important aspect of understanding the patient, or, in this case, the artist and his or her artistic productions.
Yet, this was not the only method of applying psychoanalytic perspective to art analysis. Freud followed two more lines of inquiry: closely examining a literary work, *Delusion and Dreams in Jensen’s Gradiva* (1907) as well as a visual work of art, *The Moses of Michelangelo* (Freud, 1914) in order to express his psychoanalytic ideas. Further, as *Creative Writers and Daydreaming* shows, he was interested in exploring the roots of creativity.

Revisiting *Creative Writers and Daydreaming* (1908), Freud addresses the writer’s ability through daydreaming to gratify his unconscious fantasies and wishes whilst still remaining in touch with reality. Further, he notes that the artist is able to transform his daydreams in a manner that has universal appeal enabling the audience or viewer to find pleasure in their own similar dreams tapped into by a said work of art. The viewer, just as the artist, is allowed to luxuriate in fantasy yet remaining grounded in reality. Freud points out that artist’s with lesser talent are unable to find such general appeal in an audience.

Freud again discusses the artist’s ability to play with fantasy while staying in touch with reality in *Two Principles in Mental Functioning* (1911) whereby he describes, “…An artist is originally a man who turns away from reality because he cannot come to terms with the renunciation of instinctual satisfaction which it at first demands, and who allows his erotic and ambitious wishes full play in the life of phantasy. He finds the way back to reality, however, from this world of phantasy by making use of his special gifts to mould his phantasies into truths of a new kind, which are valued by men as precious reflections of reality. Thus in a certain fashion he actually becomes the
hero, the king, the creator, or the favourite he desired to be, without following the long, roundabout path of making real alterations in the external world” (p.224).

The influence of unconscious fantasy on art and creativity remains a focus of many psychoanalytically-oriented authors. All appear to agree that unconscious fantasy impacts art. Kris (1952) continued Freud’s line of thinking when he described creativity in terms of ‘regression in service of the ego.’ Creative individuals were described as having enough ego strength to tolerate temporary regression while retaining a grip on reality. Greenacre (1957) posited that childhood fantasies clearly influence creative individuals’ lives and, their art. She suggests their art is a vehicle through which their hopes and wishes might be expressed. Their artwork, though edited, in deference to an anticipated audience, “show irrevocably the changing preoccupations, needs for externalization and the searching for harmony from the artist’s own changing and developing life situations” (p.50). Person (1995) wrote that “…The unconscious is the storehouse of motivation, which feeds into dreams and daydreams, jokes and slips of the tongue, neurotic symptoms and artistic productions” (p. 61).

Trosman (1990) suggested that artwork is in fact a “derivative of and transformation of unconscious fantasy” (p.58), it would appear much in keeping with Greenacre, and of particular relevance to this paper. “One can differentiate universal unconscious fantasies from particular, or idiosyncratic, ones that are directly related to the biographical events, early experience, and specific psychic realities of individual writers and artists…the manner in which the artist approaches his work, his varying preoccupations with it, his relationship to his predecessors, …can be specifically related
to aspects of the personality that derive from unconscious fantasy” (Trosman, 1995, p.36).

Summary

Unconscious fantasy is ubiquitous, adaptive, and a stabilizing force (Sandler, 1986), determining the way people think, perceive, and behave (Arlow, 1969a). It influences character structure, and self-perception, the ways people relate to one another, the choices people make, and the interests they develop. Though human experiences are clearly influenced by external, real environmental factors, one’s perception of reality is impacted by the associated effect of unconscious fantasy (Arlow, 1969a). Internal psychic life holds equal sway; reality and fantasy “nurture, inform, and shape one another in interesting and multifaceted ways” (Knafo & Feiner, 2006, p. 22). In adulthood, “fantasies take shape as elaborated, metaphoric, and symbolic expressions of wishes, so that there surface or manifest content disguises underlying meanings. The deepest wishes underlying fantasy are often contradictory, conflictual, and possibly taboo…The fantasy’s initial superficial story line acts as a screen, concealing other stories, cloaking the underlying, perhaps forbidden wishes in an acceptable narrative. Hence a fantasy is almost always multilayered, reflecting the mind itself, which is divided into conscious and unconscious elements; into wishes, prohibitions, and defenses” (Person, 1995, p.38). Less agreement exists in terms of viewing conscious and unconscious fantasy as being on a continuum or whether they function as separate entities. Still, the idea that various levels of consciousness exist is indisputable.
The following study of Hopper’s nine works will closely examine the patterns of repetition, the form it takes, and take into account the underlying unconscious fantasies that may belie the expression. be examined in terms of their repetitive features, the form it takes and the impact of unconscious fantasy
Chapter III: Methods

Hopper’s renditions of women in interiors exude a peculiar and specific form of repetition. Though spanning a period of over thirty years the works appear remarkably the same. Of particular interest was the repetitive nature of the female figures themselves. The primary aims of this study were: 1) to establish that the various forms of repetition noted by the author were readily observable; 2) to explore the function of the form of repetitive expression and how unconscious fantasies formed in response to early psychic conflict may have shaped the manner in which he repeatedly expressed them; 4) to examine the visually repetitive patterns in terms of exact versus variable repetition; 5) to explore the presence of repetitive affect. The study involved both quantitative and qualitative aspects as it was first necessary to document the process of repetition before using a variety of sources to better understand its manifestations.

Data

The data consisted of nine paintings by Edward Hopper. The paintings were selected as they represented the entire body of work that meets the following criteria: The paintings were all completed within a time period described as Hopper’s mature phase, 1923-1967. The paintings all portray women in private interior settings, dressed in a pink slip or naked, with or without a male companion. The paintings are: Night Windows, 1928 (see Figure 31); Hotel Room, 1931 (see Figure 32); Morning in a City, 1944 (see Figure 33); Summer in the City, 1949 (see Figure 34); Morning Sun, 1952 (see Figure 35); Hotel by a Railroad, 1952 (see Figure 36); City Sunlight, 1954 (see Figure 37);
Excursion into Philosophy, 1959 (See Figure 38); A Woman in the Sun, 1961 (See Figure 39).

Hopper’s work is frequently described in terms of themes rather than in terms of series. The selected paintings in the study comprise two separate themes, the themes being: Hopper’s portrayals of solitary women (Night Windows, 1928; Hotel Room, 1931; Morning in a City, 1944; City Sunlight, 1954; A Woman in the Sun, 1961) and Hopper’s portrayals of couples (Summer in the City, 1949 Hotel by a Railroad, 1952 Excursion into Philosophy, 1959). For the purpose of this study, the paintings that are normally considered apart thematically were combined in order to view them as a ‘series’ of works in that they share the characteristics described above in terms of the female figure. Viewing them as a series served to exemplify the repetitive patterns found in Hopper’s renditions of women in this particular form over time. It was proposed that examining the selected series of works would elucidate the possible motivating factors behind the repetitive patterns in Hopper’s portrayals of women.

In addition, Hopper made preparatory sketches for the final works, as well as drawings and caricatures from different periods in his life including childhood/adolescence, early adulthood and late adulthood/marriage, which were used to supplement the data. Ledgers, interviews, and correspondence by Hopper and his wife were also included. All the documents are part of the Edward and Josephine Hopper Research Collection, Whitney Museum of American Art Archives, NY. The author was permitted access to the Whitney archives in order to view the documents firsthand. The personal diaries of Josephine Nivison Hopper were also referenced. The diaries are held in two private trusts/collections and are not available to see firsthand. However, detailed
excerpts from the diaries have been re-printed in their exact form including spelling mistakes, dates and year of entries in Gail Levin’s biography of Edward Hopper. Gail Levin is the preeminent authority on Edward Hopper. She served as curator of the Hopper Collection at the Whitney Museum of American Art from 1975-1984. She is, therefore, a credible source and will be used as a reference when citing diary entries.

**Plan for Data Analysis**

*Aim 1: Establish that the Various Forms of Repetition were Readily Observable*

Before being able to discuss the form, function and patterns of repetition in the selected paintings of interest for this study, it was necessary to document that others could readily observe the repetitions aside from the author. The author constructed a questionnaire addressing the repetitive nature of the Content, Composition, and Mood of the nine selected works. The questionnaire was divided into two parts: Part A of the questionnaire consisted of thirty-seven simple yes or no responses. Part B consisted of twenty-four short answer questions which served to expand participant’s explanations regarding answers given in Part A. The nine paintings were assigned numbers for easy reference from #1 through #9 in chronological order (e.g. *Night Windows*, 1928 (Painting #1); *Hotel Room*, 1931 (Painting #2); *Morning in a City*, 1944 (Painting #3)…).

Part A questions relating to Content, Composition, and Mood were interspersed throughout the questionnaire and included: twenty Content questions, nine Composition questions, and eight Mood questions. Contents questions were those items deemed

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4 The author has undergraduate degrees in Studio Art as well as Commercial art, and worked as an editorial senior designer and art director for many years. Thus, the author has an extensive art background and formal training.
readily observable such as clothing, figures’ appearance/posture; Composition questions included the depiction of movement, use of light, geometric shapes and scale; mood questions were considered the most subjective and asked whether the paintings exuded warmth, projected isolation, were voyeuristic, tense and so forth.

The results of Part A of the questionnaire were compiled into three tables according to Content, Composition and Mood. Percentages of the participants’ positive and/or agreed responses to each question were totaled to determine validity of observed repetition. If participants agreed, the observed repetition was considered a valid marker of repetition for further study.

Part B of the questionnaire consisted of twenty-four short answer questions. Some questions were asked in order to establish that the participants were looking at the works attentively and thus tended to be more concrete in nature (e.g. Few personal artifacts are shown in rooms. Which works are exceptions? Please indicate which paintings, and what personal artifacts are shown. What are the views seen through the windows?). Most questions asked participants to elaborate their answers from Part A (e.g. Are the paintings voyeuristic? Explain. Are the female figures erotic? [e.g. enticing, sexual]. Explain).

Six Art History graduate students from Hunter College/CUNY were recruited to complete the questionnaire. As Art History graduate students are generally skilled in the observation and recording of works of arts, their agreement with the selected categories as accurate indicators of repetition should attest to the reliability of the categories and the noted repetitions. The graduate students’ skills of art criticism were not assessed nor was any other information gathered and/or used as pertains to the art history graduate students themselves. The graduate students were given a brief written outline describing the
purpose of the dissertation along with the questionnaire and photocopies of the nine
works, numbered and titled, selected for this study. The graduate students were paid a fee
commensurate with their time. The time to complete was less than two hours.

_Aim 2: Explore Possible Psychic Determinants and the Function of the Form of Repetitive Visual Expression_

In order to explore how unconscious fantasies shaped the content of Hopper’s mature works on women and the possible psychic determinants, key biographical data was examined focusing on three periods: early childhood, early adulthood and trips to Paris, and marriage. The primary source for the biographical data was Gail Levin’s, _Edward Hopper: An Intimate Biography_ as well as Levin’s _Catalogue Raisonné_ on behalf of The Whitney Museum, NY. The secondary data was used to supplement the biographical data and included: drawings and caricatures by Hopper, Jo’s diaries, interviews, correspondence, ledgers.

Drawings and caricatures created by Hopper from childhood to adulthood served as visual documentation of key events and periods in his life. By carefully examining the drawings in conjunction with biographical material, key conflicts and fantasies as visually expressed early on could be tracked as they continued to find expression in later drawings and caricatures throughout Hopper’s life.

Josephine Hopper kept meticulous diaries that recorded in detail events in the Hoppers’ lives including their marital relationship and the making of Hopper’s paintings. Extracts from her diaries further elucidated understanding of not only the paintings and process of creation but also about Hopper himself. Her diary entries were used to support biographical evidence that early unconscious fantasies and conflicts continued to find
expression and impacted Hopper’s adult life, his marital relationship, and his renditions of the women in this study. An example of a diary entry for Summer in the City, 1949 (dated November 30\textsuperscript{th}, 1949) reads as follows:

“While I away E. free to paint in peace. He had canvas started drawn in oil. I amazed when found a mute figure stretched out in full length on bed in back of female figure. I won’t have to go buy a new night gown for that creature. The stringy one will do. Where E. going to get the boy friend? Maybe I could be used-since E. knows all there is to know he can elongate.” (Levin, Gail. Edward Hopper: An Intimate Biography [Alfred A. Knopf, New York, 1995] p. 418).

The ledgers, interviews, and many of the personal correspondences written by Hopper, his wife, family members, peers, and art critics were also examined. The ledgers include thumbnail versions of the final works rendered in pen and ink as well as details including the size of work, brands of paint, colors used, and list of sales. They are often followed by short descriptions of the paintings as well as occasionally, working titles that Hopper and Jo gave to the paintings. The short descriptions capture Jo and Hopper’s personal understanding of the final work as well as provide insight into their relationship. The following is an example of the ledger entry for Summer in the City, 1949.

“Summer in the City 20”x 30.” Painted in New York studio in November…Single prime British canvas. W&N flake white and colors….
Hot Aug. A.M. Husky blond wench in deep rose nightgown (possibly rayon).” (Edward Hopper Record Book III, p.33).

Interviews and personal correspondence were examined to support biographical data and to provide firsthand accounts about Hopper including his mannerisms, opinions, and his romantic, familial and marital relationships.

Aim 3: Examine Visually Repetitive Patterns in terms of Exact versus Variable Repetition.

Once repetition was established, a close examination followed looking at the visual patterns of repetition as captured by the questionnaire responses as well as the author. The painterly equivalents of linguistic forms of repetition were described and applied to determine patterns and possible meanings.

Aim 4: To Explore the Presence of Repetitive Affect

Utilizing responses by the questionnaire participants, predominant repetitive affects were highlighted, discussed, and possible meanings explored.
Chapter IV: Summary of Results

As discussed in the Methods section, the data consists of nine paintings by Edward Hopper. The paintings were selected as they represent the entire body of work that meets the following criteria: The paintings were all completed within a time period described as Hopper’s mature phase, 1923-1967. The paintings all portray women in interior settings, dressed in a pink slip or naked, with or without a male companion.

Part I: Questionnaire

Before being able to discuss the meaning of repetition in the selected paintings, it was necessary to document that others could readily observe the repetitions aside from the author. In order to validate the repetitive nature of the selected work, six Art History graduate students from Hunter College/CUNY were asked to complete a questionnaire. As Art History graduate students are generally skilled in the observation and recording of works of arts, their agreement with the selected categories as accurate indicators of repetition should attest to the reliability of the categories and the noted repetitions. The graduate students’ skills of art criticism were not assessed nor was any other information gathered and/or used as pertains to the art history graduate students themselves.

Part A of the questionnaire consisted of thirty-seven “Yes/No” questions that captured the repetitive nature of the Content, Composition, and Mood of the nine works. Part B of the questionnaire consisted of twenty-four short answer questions, some of which asked for further explanations regarding answers given in Part A.
Table 1, Part A: Content Questions
Percentage of Participants’ Agreed Responses to Content Questions

<table>
<thead>
<tr>
<th>Content Questions</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>% of Agreed Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Figure(s) in Interior Space</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>100%</td>
</tr>
<tr>
<td>4. Solitary Woman *(6/9 is correct)</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>100%</td>
</tr>
<tr>
<td>5. Stark Interior</td>
<td>9</td>
<td>6</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td>8</td>
<td>85.19%</td>
</tr>
<tr>
<td>6. No pattern</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>92.59%</td>
</tr>
<tr>
<td>7. Few personal artifacts</td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>90.74%</td>
</tr>
<tr>
<td>8. Female figure is the focal point</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>61%</td>
</tr>
<tr>
<td>13. Wind indicated through windows</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>14.8%</td>
</tr>
<tr>
<td>14. Female figure never looks directly at viewer</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>100%</td>
</tr>
<tr>
<td>15. Figures cropped</td>
<td>6</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>7</td>
<td>66.67%</td>
</tr>
<tr>
<td>16. Full frontal nudes *(0/9 is correct)</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100%</td>
</tr>
<tr>
<td>17. Viewer unseen by figures</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>100%</td>
</tr>
<tr>
<td>21. Figure touched by light</td>
<td>8</td>
<td>8</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>96.3%</td>
</tr>
<tr>
<td>25. Woman is naked</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>25.93%</td>
</tr>
<tr>
<td>26. Pink Slip *(7/9 correct)</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>100%</td>
</tr>
<tr>
<td>27. Black heels *(2/9 correct)</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>20.37%</td>
</tr>
<tr>
<td>28. Slippers *(1/9 correct)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>100%</td>
</tr>
<tr>
<td>31. Woman active (e.g. moving)</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>20.37%</td>
</tr>
<tr>
<td>32. Woman is passive (e.g. sitting)</td>
<td>1</td>
<td>6</td>
<td>6</td>
<td>8</td>
<td>6</td>
<td>6</td>
<td>72.22%</td>
</tr>
<tr>
<td>33. Figure Reading *(2/9 is correct)</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>100%</td>
</tr>
<tr>
<td>34. Female Sleeping *(1/9 is correct)</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>100%</td>
</tr>
</tbody>
</table>

* Indicates number of paintings seem by each candidate fulfilling this category.

Questionnaire - Part A

Contents: Twenty questions were developed that captured the Contents of the work. The Contents of the work are those items deemed readily observable and include such categories as clothing, figures’ appearances/posture, and so on (Table 1, Part A: Content Questions above).
Participants were in agreement as to what comprises the general content of the work. The participants were in 100% agreement on the following questions: 9/9 paintings contained figures (s) in an interior space; the female figure never looks directly at the viewer; paintings do not portray full frontal nudes; and the viewer is unseen by the figures. All (100%) the participants also agreed that 6/9 paintings portrayed a solitary woman, 7/9 portrayed the female figure in a pink slip, 2/9 depicted the female figure reading, and 1/9 depicted the female figure sleeping.

There were slight discrepancies at to whether the interior could be described as stark (85.19%), there was no pattern present (92.59%), few personal artifacts (90.74%), each work showed the corner of a room (88.88%), figures were cropped (66.67%), little overall movement was depicted (87.04%), figures were touched by light (96.3%). It is possible that this was due to the more subjective nature of some of the questions, and, thus, participant’s individual interpretation of the question colored their response (e.g. the question of whether the works are stark). Further, some participants indicated that the figure was cropped when the figure was cropped only by the frame but not by an element within the painting. Participant error may account for other discrepancies (e.g. not observing that two paintings show blowing curtains) and/or the quality of photocopies.
Table 2, Part A: Composition Questions

Percentage of Participants’ Positive Responses to Composition Questions

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<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>6</td>
<td>6</td>
<td>9</td>
<td>6</td>
<td>8</td>
<td>9</td>
<td>9</td>
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<tr>
<td>2</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>7</td>
<td>9</td>
<td>8</td>
<td>9</td>
<td>9</td>
<td>6</td>
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<tr>
<td>3</td>
<td>3</td>
<td>9</td>
<td>7</td>
<td>8</td>
<td>7</td>
<td>5</td>
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<tr>
<td>4</td>
<td>8</td>
<td>9</td>
<td>7</td>
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<tr>
<td>6</td>
<td>9</td>
<td>7</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>% Positive Responses</td>
<td>79.6%</td>
<td>88.88%</td>
<td>77.7%</td>
<td>88.88%</td>
<td>88.88%</td>
<td>87.04%</td>
<td>98.15%</td>
<td>87.04%</td>
<td>88.88%</td>
</tr>
</tbody>
</table>

Composition: Nine questions captured compositional elements found within the nine works, including the depiction of movement, use of light, geometric shapes and scale. (See Table 2, Part A: Composition Questions above). Again, there was overall agreement in all categories, the highest being the use of geometric shapes (98.15%) and the lowest being the use of natural light (77.77%). The latter response accurately reflects that 7/9 paintings depict natural light. Two questions addressed the minimal use of movement: one focused somewhat more ambiguously on the minimal sense of movement (79.6%),
the other more concretely on the minimal depiction of movement (87.04%). In sum, the participants agreed that key compositional elements of the paintings were repeated.

Table 3, Part A: Mood Questions
Percentage of Participants’ Positive Responses to Mood Questions

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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>1</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>9</td>
<td>1</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>4</td>
<td>6</td>
<td>9</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>0</td>
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<tr>
<td>3</td>
<td>7</td>
<td>2</td>
<td>4</td>
<td>8</td>
<td>8</td>
<td>4</td>
<td>5</td>
<td>8</td>
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<tr>
<td>4</td>
<td>6</td>
<td>1</td>
<td>6</td>
<td>9</td>
<td>9</td>
<td>8</td>
<td>6</td>
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<tr>
<td>5</td>
<td>9</td>
<td>0</td>
<td>2</td>
<td>9</td>
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<td>8</td>
<td>2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>1</td>
<td>3</td>
<td>9</td>
<td>8</td>
<td>1</td>
<td>8</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>% Positive Responses</td>
<td>83.33%</td>
<td>14.81%</td>
<td>40.74%</td>
<td>96.3%</td>
<td>90.74%</td>
<td>42.6%</td>
<td>53.7%</td>
<td>48.15%</td>
<td></td>
</tr>
</tbody>
</table>

Mood: The most subjective section of Part A consisted of eight questions regarding the Mood of the nine works (see Table III, Part A: Mood Questions above). These questions included the following: do the paintings exude warmth, project isolation, voyeurism, tension and so forth? These questions, as expected, produced the most variability. The participants agreed (90.74%) that most, if not all, works felt Voyeuristic and Projected Isolation (96.3%). They also strongly agreed on the anonymity of the compositions in terms of whether the paintings depicted hotel rooms or apartments (83.33%). They also agreed (14.81%) that most works did not exude warmth. More variability was found in whether or not the female figures were considered erotic (40.74%), the works exuded a sense of Calm (42.6%), Tension (53.7%), or Timelessness (48.15%).
Questionnaire - Part B.

The second part of the questionnaire consisted of 24 short answer questions, many of which were repeated from part A. Some questions were asked in order to establish that the participants were looking at the works attentively and thus tended to be more concrete (e.g. Few personal artifacts are shown in rooms. Which works are exceptions? Please indicate which paintings, and what personal artifacts are shown[e.g. #1 – scarf, hat, etc.]; what are the views seen through the windows?). Most questions asked participants to elaborate their answers from Part A (e.g. Are the paintings voyeuristic? Explain. Are the female figures erotic? [e.g. enticing, inviting, sexual]. Explain). The questions along with the corresponding answers of the six participants are presented in full in the appendix.

The following is a summary of the responses.

There was overall agreement that all the works generated a similar quality in terms of contents and composition (5/6 participants agreed) as well as the limited color palette selected throughout (6/6). All participants (6/6) agreed that every painting was voyeuristic, and lacked warmth and that the series of works projected a sense of isolation. When asked to explain why they felt the works projected a sense of isolation, the participants noted overall “sadness,” “lack of communication and context;” as well as the sense of “aloneness” and “emotional isolation.” They also all agreed that the sense of isolation and starkness was enhanced by the lack of detail and personal artifacts portrayed in the work. Further, the participants felt that the lack of detail contributed to creating a “surreal quality,” “sadness,” “loneliness,” “transience.” They also felt the rooms lacked warmth and described the rooms variously as “drab,” “sparse”, or explained that “starkness feels uninviting.” Though all participants felt that the works provoked
“Tension,” over half (4/6) felt the works evoked a sense of “Calm,” responding either “Yes”, “Some” or “Somewhat.” The sense of calm was attributed variously to “the color palette,” “the lack of movement,” the lack of knowledge as to what the figure(s) were “contemplating,” or the “sense of resolve or resignation.” In terms of tension, most cited the lack of “context,” “disconnect” and “unhappiness” between figures.

Most participants (5/6) felt that the female figures were feminine; (1/6) was “undecided.” However, the participants’ expanded answers suggested that their initial positive responses belied some ambiguity. As a result, their answers tended to be rather contradictory, engendering “yes, but…” responses. Some responses also tended to be very concrete, identifying the figures as feminine based solely on the fact they had “cleavage” and/or wore a “pink slip.” Yet, it is clear that the participants in general struggled with the female figures’ femininity. Even after stating “Yes,” several responses added that the portrayals were “not especially feminine,” “feminine although rather muscular like a man,” “more grotesque than sensual,” or undecided “undecided.”

Most participants (5/6) agreed that the female figures appeared exaggerated, noting the excessively hardened and muscular appearance of the women, in particular. Elaborations included the following characteristics: “the hardened muscular body;” “Body seems especially muscular, breasts, especially perky;” “breast and buttocks look hardened;” “overly muscular.” In terms of finding the women “erotic”, most agreed (4/6) that many or some figures were erotic. Yet, again, answers were contradictory, suggesting some ambivalence about the women portrayed. Further explanations stated that the figures were “too hardened to feel sexual,” “some,” “erotic I guess…they seem so isolated - a loneliness that strips the attraction away,” “moments of sensuality but not a
blatant sense of sexual invitation.” All agreed that the portrayals of couples were not erotic.

The participants described most of the women portrayed as young or middle-aged. When ascribing selected adjectives to depicted female figures most (4/6 and over) never selected “warm,” “peaceful,” “approachable,” or “inviting.” However, all or at least half of the participants found selected female figures to be “Intense,” “Sad,” “Cold,” “Soft,” “Anonymous” and “Peaceful.” Participants selected: “Intense” for A Woman in the Sun (6/6), Morning Sun (5/6), Morning in a City (4/6), City Sunlight (4/6); “Sad” for Hotel Room (6/6), Summer in the City (5/6); “Soft” for Hotel Room (5/6), Hotel by a Railroad (4/6), Excursion into Philosophy (4/6); “Anonymous” for A Woman in the Sun (6/6), Hotel Room (3/6), City Sunlight (3/6); “Cold” for Summer in the City (3/6), Hotel by a Railroad (3/6), City Sunlight (3/6); “Peaceful” for Hotel by a Railroad (3/6).

There was overall agreement (4/6 participants) that Hopper’s selected works remained relatively unchanged in terms of composition and theme. In terms of the similar quality of the Content and Composition, again, most agreed (5/6) that it remained the same throughout the nine paintings. In terms of viewing the paintings as quite repetitive overall, there was overall agreement (4/6 participants stated “Yes”; 1/6 stated “for the most part similar”; 1/6 stated “No,” noting change in brightness in #5, #8, #9).

The findings from the questionnaire served to confirm and illuminate three key issues common to all nine works examined: the repetitive nature of the theme and
composition as a whole, the centrality of voyeurism, and the ambiguous portrayals of women in terms of their femininity and/or eroticism. As was shown, there was a majority agreement among the participants that, as a body of work, the nine paintings were remarkably repetitive. Further, all participants noted the voyeuristic theme and the ambiguous nature of female sexuality portrayed in the works, both of which subsequently contributes to the repetitive nature of the work as a whole. Though all agreed that every painting evoked tension, many attributed a sense of calmness to the same works, which possibly reflects an apparent effort to dampen tension by rendering it more static and mute. This factor is suggestive of defensive properties at work and possibly indicative of Hopper’s attempts to master his own underlying conflicts aroused by these works. Lastly, the ambiguous nature of the women’s sexuality generated the most conflicting responses. The participants struggled with the figures’ “femininity,” tending to describe them as female, yet frequently qualifying their responses with more masculine attributes (e.g. “especially muscular,” “overly muscular,” “hardened breast and buttocks,” and so on). These discrepancies appear to capture Hopper’s ambiguous feelings towards women and female sexuality. As such, these areas will be a line of inquiry in the Discussion Section. An effort will be made to explain in dynamic terms how and why Hopper was compelled to portray women repeatedly in the manner described and whether such repetition worked to ward off his fears and anxieties.
Chapter V: Preliminary Analysis: Justification for Study

“It’s hard to define how they come about…but it’s a long process of gestation in the mind and a rising emotion.”

Edward Hopper, on painting.
(O’Doherty, 1988, p. 22)

The questionnaire described in Chapters III and IV was developed by the author in order to document that others could readily observe the repetitions cited by the author in nine selected works by Edward Hopper. The paintings are: Night Windows, 1928; Hotel Room, 1931; Morning in a City, 1944; Summer in the City, 1949; Morning Sun, 1952; Hotel by a Railroad, 1952; City Sunlight, 1954; Excursion into Philosophy, 1959; A Woman in the Sun, 1961. (Figures 24-32).

The selected paintings represent the entire body of work that meets the following criteria: The paintings were all completed within a time period described as Hopper’s mature phase, 1923-1967. The paintings all portray women in interior settings, dressed in a pink slip or naked, with or without a male companion.

Six Art History graduate students from Hunter College were asked to complete the questionnaire in order to record whether the students observed the same repetitive aspects as the author. The findings from the questionnaire confirmed that the graduate students were in agreement with the author. Further, the questionnaire responses served to corroborate and illuminate the pervasive, repetitive nature in all nine works on women of the following: the theme, content and composition as a whole, the centrality of voyeurism, and the ambiguous portrayals of women in terms of their femininity and/or eroticism. This chapter will lay the foundation that will enable the exploration of the psychologically driven question of why Hopper appeared compelled to repeatedly portray women in such a specific manner.
The first half of the chapter will describe in detail the way in which the key issues outlined above are expressed repeatedly so in order to heighten the readers observations and appreciation of these occurrences in the work. The creative process preceding the final work will also be discussed, including: the use of Hopper’s wife, Josephine Nivison (Jo), as the sole model for all his female figures after their marriage, the preparatory sketches, and the ledgers kept by Jo, which provide detailed descriptions of the final works as well as some insights into the Hoppers’ perspective about them.

The second half of the chapter will examine key biographical data in order to shed light on how earlier conflicts in Hopper’s life influenced and continued to find their particular form of expression repeatedly in Hopper’s later portrayals of women. Where possible, this section will be supplemented by Josephine Nivison’s diary entries, which were begun in the early 1930s. Her diary elucidates not only aspects of the creative process, such as Jo’s pleasure modeling, but also the Hoppers’ marital relationship.

Exploring Hopper’s nine works on women and/or couples in terms of their psychological underpinnings sheds light on the way one views these works; the images take on a different, richer perspective. The more closely one looks at his work, the repetitive manner in which female figures are depicted becomes even more intriguing and the more readily one is able to align that depiction with unconscious forces rooted in his earlier life. As the poet Mark Strand observed, “In Hopper’s paintings we can stare at the most familiar scenes and feel that they are essentially remote, even unknown. People look into space. They seem to be elsewhere, lost in a secrecy the paintings cannot disclose and we can only guess at. It is as if we were spectators at an event we were unable to name. We feel the presence of what is hidden, of what surely exists but is not revealed…”
(Strand, 2001, p xxxii). As noted by Strand, much of Hopper feels “hidden,” and these aspects contribute to the work’s power. A psychoanalytic lens may illuminate what is “hidden” in these works and what purpose the specific forms of repetition served for Hopper.

Method of Working: Hopper’s voice

When looking at the nine works as a whole, it is clear that Hopper is more than a realist painter. Indeed, the pared down nature of the paintings feels more abstract and, at times, dream-like. This may be due to the manner in which Hopper preferred to work. Hopper liked to work both from “the fact” (as he described “reality”) and with various sketches drawn from memory. He noted, “…most of my paintings are composites – not taken from any one scene” (Kuh, 2000, p.131). When asked if he made sketches first, he stated, “Yes, usually pencil or crayon drawings. I never show these. They’re more or less diagrams. I make preliminary drawings of different sections of a painting – then combine them…I prefer working in my studio. More of me comes out when I improvise…From the oils I eliminate more. It’s an advantage to work in a medium that can take corrections and changes as oil paintings can” (Kuh, 2000, p. 131). The process itself, the creation of an image assembled from “the fact” along with various sketches and memory, perhaps contributed to the sense of unreal-ness that permeates these paintings. More than likely, the eerie quality of the work had more to do with Hopper’s defenses.

Though he does capture a global experience of isolation and loneliness as evidenced by the questionnaires and art historians’ comments, these works are Hopper’s internal vision of the world. They are his fantasies. Perhaps because of this, Hopper
admittedly found painting challenging. “So many people say painting is fun. I don’t find it fun at all. It’s hard work for me” (O’Doherty, 1988, p.41). In an interview with Katherine Kuh in 1962, he acknowledged how he found it difficult to decide what to paint: “I go for months without finding it sometimes. It comes slowly, takes form; then invention comes in, unfortunately. I think so many paintings are purely invention – nothing comes from inside. You have to use invention, of course; nothing comes out without it. But there’s a difference between invention and what comes from inside a painter” (Kuh, 2000, p. 141). When Kuh asked whether Hopper felt his work had changed much in the past twenty-five years, he said merely that his work was “less literal, perhaps” (p. 141). Further, when asked whether he painted to satisfy himself or to communicate with others, Hopper answered, “I paint only for myself. I would like my work to communicate, but if it doesn’t, that’s all right too. I never think of the public when I paint – never.” Kuh probed the matter, asking, “You say you are painting for yourself. Could you amplify?” and Hopper revealed only that, “The whole answer is there on the canvas. I don’t know how I could explain it any further (p. 141-142). As ever, Hopper remained understated and elusive, his language reflecting both his artwork and himself.

**Theme, Composition and Content**

*Theme:* Though not painted as a series, the paintings are certainly in dialogue with one another, maintaining much the same rhythm and cadence often attributed to Hopper’s own voice—slow, thoughtful, painstakingly deliberate and always withholding.

When all nine works are observed together, the repetitive nature of the theme, content and composition is readily identifiable. Thematically, each work focuses
either on single women or couples observed in interior settings mostly seen through a window or doorway or when the viewer appears present in the room, they remain, as in all the works, an unseen presence by the women. The first seven paintings are set in rooms in the city, the final two are set in the countryside. This is understood only by the views seen through the windows. In every case, the spaces depicted remain anonymous and essentially placeless. It is unclear as to whether the spaces are homes or hotel rooms. Across the works, the figures including those with a male companion do not communicate with one another, nor do they speak with the viewer. The women and couples remain self-absorbed, with blank stares, seemingly isolated physically and emotionally from others, real or imagined. There are no joyful, serene or soft figures. There are no figures gazing directly, confidently and/or seductively at the viewer or each other within the work when another is present. Strikingly, there is never a shift from this theme over the course of thirty-three years. Hopper remained remarkably consistent thematically in the way he approached these particular works on women and couples in interiors.

The additional underlying repetitive theme of voyeurism is also pervasive in all the works and again, was noted in the questionnaires and well documented by art historians. Voyeurism may be defined, according to the Merriam-Webster dictionary as, “one obtaining sexual gratification from observing unsuspecting individuals who are partly undressed, naked, or engaged in sexual acts; broadly: one who habitually seeks sexual stimulation by visual means; a prying observer who is usually seeing the sordid or the scandalous.”
Hopper’s canvases invite the definition of voyeurism, which we will explore in more detail below. His figures are captured in private moments, mostly in bedrooms, unaware of being observed. There is an unsettling sense that they are being watched—which indeed they are—initially by Hopper, and ultimately the viewer, who finds him or herself placed in the position of voyeur. Yet, given the nature of the composition, and the frequent presence of multiple windows including those in neighboring buildings, another layer of complexity is added by leaving the viewer to wonder whom is watching whom, the viewer himself or herself included. The various modes of looking—the act of looking, being looked at, being seen or unseen by another—are all captured and suggested simultaneously. We will return to this topic in more detail below, under Windows.

There has been some dissent at labeling Hopper as a voyeur. Brian O’Doherty (“Hopper’s Windows,” presentation at Whitney Museum, 2013) refuted Hopper’s work being cast as voyeuristic and suggested it be considered rather as “transgressive.” He described the works as being “not salacious but uncanny” (Whitney Museum presentation). O’Doherty was a good friend of Hopper so it is possible that he was reluctant to describe his friend in voyeuristic terms. Yet, voyeurism and transgression overlap. The works are uncanny in their unsettling, surreal nature. There is a sense that one is seeing things that one is not really supposed to or allowed to see. The added idea that sexual gratification, albeit on an unconscious level, might also be at work, and extrapolating as to why this is the case, is a central tenet of this chapter.

Composition: Compositonally, the nine paintings are notably similar. As Hopper was extremely meticulous in selecting which details to include in the final work, the elements within retain a sense of purpose. The images are largely pared down to their
simplest forms, leaving what remains weighted with importance and meaning. Hopper’s familiar motifs—his distinctive use of light, windows, diagonal and vertical blocks and lines—are present and repeated similarly throughout the nine works. Though the figures are the focal point, these other elements are as integral to the work as the figures themselves and serve to not only hold the figures in place, but also add to the overall mood.

All save Night Windows (1928) depict ambiguous interior settings. Night Windows places the viewer outside a building looking into an interior space. The sole source of light in Night Windows is the interior artificial light; Hotel Room, 1931 is the only other work that relies on artificial light. All the interiors depicted are austere and sparsely furnished. When furniture appears it denotes practicality or necessity – a bed, a table, a chair – but not a sense of comfort. The bed, which appears in six of the paintings frequently appears small, rock-hard and uninviting despite the addition of pillows, sheets or bedspreads. The objects feel more like props rather than depictions of real lived-in spaces. Thus, they take on a sort of metaphorical quality, serving to denote a type of space or memory, or mood. The limited nature of the items portrayed emphasizes the symbolism of these elements, enhancing the dream-like feel. Their symbolism is reminiscent of the manifest content of dreams.

The rooms often feel small and cramped, in part due to Hopper’s placement of beds and furniture. Beds and furniture are frequently pressed up against walls and corners, creating a hemmed-in feeling. The role of corners is highlighted in all of the works: they form not only angles off which light can play, but also lend a tight, rather claustrophobic, feel and a sense of immovable space to the works. Conversely, some
spaces appear large and cavernous, yet somehow equally confining. As noted in the questionnaires, the rooms “feel either big and lonely or too small for another person, and have no signs that people live there and very little signs of human activity” (Participant #6).

The presence of few personal items on display also contributes to the sense that these spaces are not lived in, or are only temporary. Hotel Room (1931) and Morning in a City (1944) show some personal artifacts (e.g. clothing, a suitcase), which serve to add to the idea of transience. Only the final two paintings in the group set in the countryside, Excursion into Philosophy (1959) and A Woman in the Sun (1961), have paintings on the walls shown either whole or partially cropped. The images appear to be landscapes. There is a suggestion of trees, though the works remain dark and unclear and do not add to the warmth of the spaces. Again, despite these few additions, the rooms remain anonymous, placeless.

The use of angles contributes to the abstract quality found in each work. Hopper divides his canvases up into strong horizontal and diagonal lines of solid blocks of color representing walls or shafts of light. Patterned fabrics are never used except in Hotel Room, which includes a patterned coat draped over a case. Hopper’s choice of cropping and angles promotes the sense of awkwardness in terms of spatial relationships. When examined carefully, it is difficult to assess where exactly the viewer is positioned. Perhaps the viewer is positioned in the room or peering through a door. What remains clear is that, wherever the viewer (and Hopper) might be, they are undeniably unseen and unacknowledged by the figures. At times there is almost a sense of hovering over things from slightly above (e.g. Night Windows (1928), Hotel Room (1931), which adds to the
surreal, dream-like quality. Hopper’s use of cropping also encourages the film-like still quality frequently attributed to his works and the subsequent desire to create some sort of narrative.

Light, particularly sunlight at varying times of the day, is an ever-present feature of these works. Yet, even with the large shafts of sunlight entering the rooms, the rooms remain largely cold and unwelcoming. The light appears harsh whether formed by blue or yellow/white tones. Blocks of light, whether artificial or sunlight, create geometric shapes on the sides of walls and/or on floors and always some parts of the figures are captured within the light. Indeed, light is used not only to highlight or hide some aspect of the figures, but also to mold and form the figures themselves.

In all the works, the windows are an integral and powerful presence and tend to take up a large portion of the canvas. Windows appear either individually or in multiple forms and, as O’Doherty noted, set up a dialogue of sorts: “The window as lens or eye… monitors traffic between inside and outside. Within a picture, a window is a kind of inner eye through which the subject can flow either way, introducing a dialogue that Hopper frequently replicated by providing numerous vantage points of more distant observation, leading to such questions as: Who is it that sees the picture? Or, who is it that the picture itself ‘watches’?” (1988, p. 25). It is unclear whether the windows symbolically serve as a lens to the outside world—as an opening—or rather as a means to retain and entrap the figures within. In Hotel Room, 1931; Morning in a City, 1944; Summer in the City, 1949; Morning Sun, 1952; Hotel by a Railroad, 1952; City Sunlight, 1954, windows are seen in neighboring buildings at varying distances, but are always dark or half covered with curtains or blinds. This has the effect of giving the scene a sinister quality by enhancing
the uncertainty of being watched or things being concealed. The windows affirm the voyeuristic nature of the works. When the countryside is portrayed, it appears pressed up against the windows making the ‘freedom’ of outside less appealing and again, sinister. Hopper’s windows, figuratively, do not appear to let air in—there is a sense of suffocation. Even when there is a suggestion of movement in the curtains, as in x and y works, it does not appear to bring life to the room, or the figure within.

Content: The interpretation of any work of art is by nature subjective and its content may be experienced intellectually or emotionally. As has been well documented, Hopper repeatedly stated that he was after emotion: his work is filled with it. In *Notes on Painting*, 1933, Hopper wrote,

I have tried to present my sensations in what is the most congenial and impressive form possible to me. The technical obstacles of painting perhaps dictate this form. It derives also from the limitations of personality. Of such may be the simplifications that I have attempted.

I find, in working, always the disturbing intrusion of elements not a part of my most interested vision, and the inevitable obliteration and replacement of this vision by the work itself as it proceeds. The struggle to prevent this decay is, I think, the common lot of all painters to whom the invention of arbitrary forms has lesser interest.

I believe that the great painters, with their intellect as master, have attempted to force this unwilling medium of paint and canvas into a record of their emotions. I find any digression from this large aim leads me to boredom (p.17).
As Strand observed, “…Hopper’s paintings transcend the appearance of actuality and locate the viewer in a virtual space where the influence and availability of feeling predominate” (Strand, 2001, p. vii). As has been noted, the paintings possess a surreal quality. They are not intent on capturing reality, nor simply singular emotions such as loneliness or isolation. They appear to be an effort to express emotions strongly felt by Hopper himself. This is not to say that Hopper did not experience loneliness or depression but rather that the emotions expressed in his works - and in these works in particular - are far more complex. The final results have universal appeal yet also elicit ambivalent and conflicting emotions across individual viewers such as those who responded to the questionnaires.

In general, when looking at the selected paintings, one is struck by the strong emotional tone suggested across the works as well as the overall dichotomous feelings the paintings engender. The depiction of ‘opposites’ is always present: the use of light and shadow, the portrayal of both interior and exterior spaces, allowing Hopper to capture inward and outward emotion simultaneously. The viewer is also left pondering: do the rooms feel warm or cold? Are they safe or threatening? Are the women erotic or not? Hopper masterfully keeps the viewer guessing and feeling rather at unease, an experience reflected in the questionnaires. For example, noted, “My overall impression was that Hopper managed to evoke strong mood states in these images through very few compositional means. There were evolved very intensely, and, for me, left me with impressions of sadness, loneliness, and wonder” [Participant #1]). The participants’ responses also confirmed experiences of “depression,” “isolation” but never “warmth” or “comfort.” When asked about the often-cited themes of loneliness and nostalgia
attributed to his work, Hopper responded by stating, “If they are, it isn’t at all conscious. I probably am a lonely one …I have no conscious themes” (Kuh, 2000, p. 135).

Many participants cited the lack of narrative and the lack of certainty about what might happen in the future as contributing factors to the tension within the works. For example, “Paintings of couples feel very tense because the figures feel so isolated from one another. Solitary figures also look tense when it looks like they are in the middle of doing something or thinking about something of which we have no idea. This absolute lack of context, I believe, emphasizes the tension” [Participant #3]. Though agreeing the works evoked tensions, most participants described the same works as also evoking a sense of calm, either by recasting the figures in positive reverie (where previously they had been described as “despairing,” “isolated,” “sad”) or more frequently by noting the calmness of the colors and the lack of movement within the paintings (e.g. “There is an interior tension that threatens the calm of the scene” [Participant #4]). It is as if the participants chose to block out the anxiety produced by observing the primary object(s)—the female figure(s)—by attempting to re-focus on something more benign such as color selection. Their apparent struggle captures an area of conflict that Hopper also grappled with yet attempted to assuage by muting the anxiety-provoking nature of the works. Hopper attempted to do so perhaps by color selection but more by a covering up of overt sexuality by making the figures, for example, more masculine or with mask-like unapproachable faces. Indeed, it is difficult to fully determine whether such conflicting emotions are a “deliberate thematic or technical strategy or the result of shaping unconscious forces, or some singular blending of the two” (Dervin, 1981, pg. xx). There is ample biographical data currently available which suggests the latter.
Hopper’s work, especially those images with people, yearns for some sort of script. This sense is particularly true of Hopper’s nine works. The viewer feels compelled to create a narrative, or meaning, and yet it remains impossible to know for sure what happened, what is happening or what lies ahead. Rather, the figures remain static and silent, locked in a moment of time, unchanging. As Strand observes, “Hopper’s rooms become sad havens of desire. We want to know more about what goes on in them, but of course we cannot. The silence that accompanies our viewing seems to increase. It is unsettling. We want to move on. And something is urging us to, even as something else compels us to stay. It weighs on us like solitude. Our distance from everything grows” (2001, p. xxxii). Again, Strand captures dichotomous emotions: the desire to know and engage yet the need to remain separate, a confusing state that paralyzes and disorients the viewer.

Female figures: Observations in final work

When the nine paintings are viewed as a whole, the rather unworldly or strange appearance of the women becomes more obvious. The figures are the focal point and are positioned consistently either in fore- or middle ground. His women are not soft and sensuous. They are not inviting. They do no impart a sense of comfort or security. They are monumental—frequently sculpture-like and weighty. Their skin is rarely warm in tone even when bathed in light. Instead, they largely appear alabaster-white adding to the statue-like, unreal quality. Their faces are hidden: turned away, seen in profile, and/or mask-like. The eyes are especially haunting—blackened out or represented by dark orbital spaces. They never look directly at the viewer. When eyes are rendered as slightly more than suggestions (e.g. Morning in a City, 1944; Hotel by a Railroad, 1952; City
Sunlight, 1954; A Woman in the Sun, 1961.) they seem blank and unseeing. The blackened eyes harken back to earlier images made by Hopper during years spent in Paris. As a young man, Hopper frequented Parisian cafes and was enamored with observing and sketching its nightlife. He frequently drew images of prostitutes and various sexually freer women who, though staring directly at the viewer (i.e. Hopper), did so with blackened out eyes—perhaps indicating a conflict regarding the lack of being seen by the subject or conversely, the fear of being seen.

In the nine paintings, the women’s bodies frequently appear stiff, awkward, or overly muscular, their limbs almost columnar and often masculine, as was noted in the questionnaires. Indeed, Hopper was unfairly criticized for being an “awkward painter” (Foster, 2013, p. 205). Yet, looking at his earlier work and training, it is clear that this is far from the case. Thus, the awkwardness must be considered, in part, by design—intended to capture and present a mood. The appearance of awkwardness must also be attributed to unconscious forces at work, for the regularity with which specific body parts are rendered or omitted adds to the sense of discomfort.

When looking closely at the figures, not one of the nine female figures is portrayed without some omission or body flaw. Hopper’s women are either proportionally incorrect or disfigured in some manner, and/or usually cropped. For example, in Morning Sun, 1952, the woman appears to be missing her left arm. Only a rather red and claw-like unsupported left hand appears clasping her right hand around her knees. In Woman in the Sun, 1961, her body appears contorted creating an impossible view of both breasts. Though her torso is twisted to the right, her left arm is invisible only
the suggestion of a shoulder blade exists. In, *City Sunlight*, 1954, the woman appears to have disproportionally short legs. It is hard to imagine how she is sitting. She appears almost floating, as though disembodied from her legs enhanced by the table that crosses in front of her torso. In *Night Windows*, 1928; *Hotel Room*, 1931; *Morning in a City*, 1944; *Hotel by a Railroad*, 1952; *City Sunlight*, 1954, the frame crops the feet. In *Night Windows*, 1928, *City Sunlight*, 1954 and *Excursion into Philosophy*, 1959, the body or torso is hidden or cropped by a second figure or table. Thus, in every work there is either overtly, or the suggestion of, missing body parts—in particular feet and arms. The cut off feet certainly adds to the sense that the figures are stuck and immobile. They seem to be imprisoned in their space. The idea of imprisonment feels controlled and somewhat sinister. Thus, when observed as a whole, and taking into account the repeated distortions and omissions, the works express considerable aggression against women.

The only image that shows a woman intact is the painting *Summer in the City*, 1949, which is the first work that shows a woman in a pink slip with a man. In this case, it is the male figure that is cropped in half by the female figure. The female has somewhat masculine features, and her folded arms, though leaning on her legs, appear almost weightless. Interestingly, the other couple painting completed ten years later, *Excursion into Philosophy*, 1959 sets up a similar composition, only the figures are reversed. This time, it is the fully clothed male figure that sits with arms drooping despairingly on his thighs. Other than in *Summer in the City*, 1949, the male figures in paintings *Hotel by a Railroad*, 1952 and *Excursion into Philosophy*, 1959, are fully clothed. In all three, the male figures backs are turned on the female. In *Summer in the City*, only the upper torso and the backs of legs are shown of the man who lies face down in a pillow, seemingly
despairing, yet again. In the painting *Excursion into Philosophy*, the female figure lies on her right side, though wearing a pink slip, her buttocks are exposed; she like her male counterpart in *Summer in the City* is cropped in the middle by the second figure. However, unlike the body language of the male in *Summer in the City*, there is no way of knowing whether the woman in *Excursion into Philosophy* is asleep, awake, or even dead. What is clear is that none of the couples relate to one another. They do not see each other.

*A Woman in the Sun*, 1961 is the latest work in this group and the only one that shows a woman completely naked in that she is not covered by a slip or a towel; yet as noted above, she still is marked by strangely contorted breasts and a missing left arm. She is portrayed in a similar pose as the man in *Hotel by a Railroad*. Both figures are shown with crooked arms, holding a cigarette (maybe a post-coital signifier) and staring out of windows. *A Woman in the Sun* portrays a stronger, albeit seemingly worn-out, female figure. She appears more masculine and muscular despite her contorted breasts.

In most of the works, breasts and buttocks are largely covered by a pink slip or chemise save *Morning in a City*, 1944, *Excursion into Philosophy*, 1959, and *A Woman in the Sun*, 1961. Though breasts are suggested in all the works, only *Morning in a City*, 1944 and *A Woman in the Sun*, 1961 clearly show naked breasts. In each case, they appear unnatural and hard or as mentioned previously, exaggerated so as to be impossible anatomically. Buttocks are visible in *Morning in a City*, 1944 and *Excursion into Philosophy*, 1959, and in profile in *A Woman in the Sun*, 1961. The propensity for missing body parts and/or exaggerated female anatomy suggests that Hopper struggled with overtly sexualized images or aspects of the naked female body. The hardness of the
breasts has an erectile quality, thus another example of the fusion of male/female qualities. It also suggests that he had difficulty seeing women as whole objects.

Another notable omission is that despite the intimate nature of the settings, the women’s genitals are never depicted. Perhaps the lack of female genitalia reflects the fear of castration. Covering up or hiding the genitals may be a way of making women less threatening, hence safer. Possibly also corroborating this theory, Jo’s diary entries describe “attacks from the rear” as Hopper’s favored sexual position (Levin, 1995a). Further, it is a position where men and women look the same. In addition, the frequent use of the pink slip that serves to cover the genitals and other body parts in seven paintings takes on a fetish-like quality. A fetish serves to deny and yet still recognize, albeit in some disguised form, the idea of castration. According to Freud, it becomes a “token of triumph over the threat of castration and a safeguard against it” (Collected Papers, Vol. 5, p. 200). In many ways, the idea of the slip as a fetish object captures the dichotomous tensions so present in all these works revolving around sexual desire and the fear/loathing of it. There is great tension in the constant disavowal and re-affirmation of sexual feelings.

Indeed, the process of creating the works, the focus on specific body parts and the omission of others, the use of Jo as model and her transformations in the preparatory sketches (discussed below) each begin to take on a fetish-like quality in and of themselves. It appears as if there is a need to go through the entire creative process in order to come to a conclusion—the final painting. Thus, the process itself appears as a fetish of sorts.
Ambiguous nature of sexuality/eroticism

When looking at the selected works, it is clear that Hopper’s naked female figures, though initially exuding an overt eroticism due largely to the intimate nature of the settings, on closer inspection become more questionably erotic. Indeed, the viewer is left to ponder whether the works are truly erotic or not, a sentiment captured in all the questionnaires. The women are frequently positioned in front of or near windows and are seemingly uncaring as to whether they are seen or not. Their position, naked or half-clothed before windows prompts the initial reaction that they must be seductive and possibly provocative. Yet, the figures—so distant and self-absorbed—seem to not care, or be aware at all, of any possible onlooker.

Hopper’s works on women beyond the nine selected, are notable in that his clothed female figures exude a far more blatant sexuality than his naked or partially clothed women in interiors appear to (e.g. Summertime, 1943; Office at Night, 1940; See Figures 40, 41). Even when his women are wearing pink slips in bedrooms they do not exude the same sexuality as his clothed versions. Nor are they more erotic than the females who are portrayed naked. It seems that the environment, the privacy of the bedroom, impacts Hopper and restrains him from freely expressing more erotic and softer images. More intimate settings invite the possibility of a real sexual encounter, which seems to ignite reservations in Hopper and, consequently, leads to the interior depictions of women as more hardened and erotically ambiguous—further evidence that these works appear to go beyond capturing loneliness and isolation. Lloyd Goodrich, a well-known art historian and leading authority on Hopper, wrote, “His detached attitude toward the human being, and the compensating intensity of his feeling for the human environment,
inevitably produce an undertone of loneliness” (1993, p.108). When looking at the selected works as a whole, it is apparent that Hopper is far from “detached” towards human beings—certainly in terms of women. Rather, his strong emotions—his impulses—regarding women appear more “dissociated” than “detached.” Thus leading to his final work, which appears to cover up or dispel the underlying erotic tone that as a viewer we feel, or know intuitively, should be or perhaps still is, there. Nothing helps to exemplify this fact more than studying the extant sketches that exist for each work.

**Repetitive Nature of the Creative Process**

Not only are the final works repetitive, but also the process leading up to the final works takes on an almost ritualistic tone. The creative process includes Hopper’s preparatory sketches as well as the collaborative efforts with his wife, Jo. It is not generally known by the viewing public that Jo was the sole model for all the figures in Hopper’s works after their marriage in 1924. She modeled for over 30 years until well into her 70s; she was 78 years old when she posed for the much younger woman who appears in *Woman in the Sun*, 1961. In fact, Jo was the model for a wide variety of figures in the final works—the process of transforming her into those figures was captured in preparatory sketches. Jo posed for the blond, the redhead, the youthful, the middle-aged, and even for the legs of one of Hopper’s male figures in *Summer in the City*, 1949. In a ritualistic manner, Jo was repeatedly transformed into the women of Hopper’s imagination, who existed both on conscious and unconscious levels.

**Sketches.** Hopper’s process of working from both “the fact” (e.g. from life) and from memory impacted the final works by lending them a somewhat surreal quality. This quality is also evident in the preparatory sketches. Though he used Jo as a model for his
preparatory sketches, this did not prevent memory—or perhaps unconscious fantasy—from forming a new vision. This new vision was realized through a process of step-by-step changes, which is readily apparent within the sketches. This process can be seen to culminate in the final transformation of the finished work. While it is not unusual for artists to make many preparatory notes and sketches for artworks, what is unique in Hopper’s case is that the sketches, and the process of transforming the female figure within, are subject to the same changes repeatedly over the years. It seems that Hopper’s internal vision remains essentially unaltered, hence, the end result: the perpetual presence of unworldly, distant females with missing limbs, mask-like faces, unseeing eyes, and impossible proportions. It has been noted that Hopper’s sketches frequently show mounting tension as they progress to the final work (Troyen, 2007, p. 183). Typically, the early sketches are described as appearing looser and more free and through Hopper’s process of transformation, they gradually feel tighter and more constricted. Yet, on closer examination, the transition appears more complex than a smooth trajectory. Rather, the degree of tension evidenced in the progression of the sketches appears to fluctuate, alternating between depictions of softer aspects of the female figures to hardened and less attractive ones. Thus, the sketches appear to capture Hopper’s thought process and more importantly, the underlying conflict in his relationships with women. Hopper manipulates the depictions of women, rendering them in a way that repeatedly projects his ambiguous eroticism on them, a core practice that remains more or less unchanged over the years.

The process of change exemplified by the following studies will serve as a representative sample of the repetitive creative process outlined above and the types of changes that occur repeatedly in Hopper’s studies.
*Morning in a City, 1944.* Morning in a City is the third work in the ‘series.’ Jo recorded the final painting in the record book as follows (note: all italics appear in the original):


The first sketch (Figure 33) is very rough and loose. The initial study shows a corner of a room, which closely resembles the finished work. There appears to be the suggestion of a single figure before the window—just a few lines indicating a head and torso. More emphasis is placed on the view through the window, plus curtains. There are strong vertical and horizontal lines indicating the placement of walls (both interior and exterior), the bed, and light and shadow. Hopper appears very conscious of the horizontal frame, which he indicates on the paper. The frame remains consistent throughout all the sketches, save those where the focus is on elements of detail.
The following study (Figure 34) shifts the focus from the room to the figures. The sketch is rendered loosely with little obvious erasure. There is barely any indication of a room save a couple of horizontal and vertical lines suggesting the wall and bed. It has simple lines indicating body positions. The sketch shows that Hopper was initially working with the idea of two figures. The female figure is shown standing, while a second figure, which appears to be a man—though unclear—is shown sitting on a bed. As is typical, the female figure starts out with loose long hair that covers her shoulders and upper arms as well as her face, which is shown in profile and slightly downcast. Her arms are folded in front, perhaps covering her breasts though the detail is unclear; the position of her arms over her breasts make her elbows feel breast-like. Only the upper part of her arms—from shoulders to elbows—are seen. All of her body is shown except her feet, which are left off despite there being space within the indicated frame. The second figure is also shown without feet at this stage. Therefore, despite the looser aspect of the study, the elimination of body parts has already begun. However, overall, there is a softer more sensuous feel to the lines. The buttocks appear slightly exaggerated. Yet, even in such a rough sketch, there is no contact between the two figures.

Notably, two figures did appear in the fourth painting of this series—Summer in the City, 1949. Though Summer was completed five years later, the second sketch for Morning in a City could easily have served for Summer in the City in terms of composition—the placement of a single bed in a corner of a room flanked on either side by a window and an opening to another suggested space. Evidence, that Hopper held in mind these images over time as he worked on this particular theme. In ways, it confirms Hoppers own words about “gestation” in the mind being an ongoing process. It certainly
suggests a dialogue between these works despite the years separating them as noted by Foster (2013). Foster described Hopper as “ruminating” for a lifetime on the “bedroom theme,” and stated, “When understood this way, earlier versions of the subject function like studies for the later ones, whatever the medium, and drawings for one painting can even seem interchangeable with those for another” (Foster, p. 207).

In the third sketch (Figure 35). Hopper eliminates the second figure opting to portray a woman alone standing before a window. A second window or opening is indicated on the right, placing the figure in the center and foreground between the two windows, bringing the figure closer to the viewer. The frame crops both legs just below the knee, which is further up the leg than in the previous sketch which cropped her feet only, and serves to lock the figure in place. The figure appears both soft and hard being rather statue-like in face and posture, yet softer and rounder through the hips. The curviness of her lower body complements the softer lines that appear at the lower left of the sketch (probably indicative of the coat and hat, which will be placed in more detail later), and on the bed, where bed linens are suggested. These lines help to soften the strong vertical and horizontal lines demarcating the window, the room, as well as light and shadow. The possibility of a mirror or painting on the wall near the bed is also suggested. The figure is wearing a slip or camisole, which appears to fall above the waist, exposing the buttocks. However, her arms are clasped behind her back, partially covering her buttocks. Her face is in profile, held high with a strong jawline, a triangulated nose and indication of an eye. Her hair is long and is beginning to have a more block-like feel to it, with some falling over her left shoulder but most indicated in a tight oval shape at the back of her head, neck and shoulders. The woman is bathed in light with virtually no
shadow indicated on her body—unlike in the final work—making the figure pop from the cacophony of lines and marks that appear all around her. The strong lines of the room are filled with energy and evoke tension due to the intensity of the chalk markings. The partially soft yet statue-like figure, the calm yet energetic feel of the setting is typical of the dichotomous feelings that emanate from Hopper’s final works, noted by the questionnaire participants, and apparent in this study.

The following sketch (Figure 36) repositions the female again, placing her seated on a bed, her arms at her sides supporting her torso. The entire figure is shown though the feet are barely indicated. The figure is wearing a slip, which is now shown extending to slightly above the knee. Her long hair is looser and falls slightly over her left shoulder. There are no facial features, only a strong jaw. The body appears rounder, slightly heavy and more middle-aged than before (seemingly closer to Jo’s actual appearance—she was 61 at the time). Yet though rounder, the figure feels tense due to the taut position of her arms. The bed takes on more shape with bars indicated at the head and foot. The room is largely cast in shadow filled with strong, dark, thick lines indicating two windows, walls, as well as light and shadow. It emanates a somber tone and the strong vertical lines at the head and foot of the bed are repeated on the wall behind the figure, giving the impression that the figure is enclosed within. The figure’s feet are held in a shaft of rectangular light across the bottom of the frame. The figure bears some resemblance to the female figure in both the final paintings *Summer in the City*, 1949 and *Hotel by a Railroad*, 1952, which show a heavier rather masculine female or, in the latter, a middle-aged woman. Perhaps the ability to show a female without cropped body parts was due to the relative maturity
of the figure in the final work. The female figure is vulnerable but less sexual, thus possibly safer.

The following study (Figure 37) shifts the female’s position once again. This time Hopper places her standing before the window with her legs cropped below the knee by the frame. It is unclear whether she is wearing the slip, with only a faint line that could suggest a hem. There is some indication of the figure holding something in front of her for the first time. The female’s hair is still long though now off her face and beginning to take more of a solid form. There are no facial features indicated. The figure appears more youthful, softer, and slender than the previous sketch, with no obviously exaggerated body parts. Overall, there is more emphasis on shading, with much less light coming in save strong light on the side of the figure from the waist down and on the mattress. The buildings outside are depicted more clearly and there appear to be more lines suggesting windowpanes. The bed still retains bars at the foot but not elsewhere. Overall the sketch has a softer, less labored quality.

The next sketch (Figure 38) retains the female figure standing before the window and begins, compositionally, to take on more aspects of the final work. She is holding a towel in front of her body. The body appears very round and soft especially through the hips and thighs. The hair is down and indicated more in shadow. Her head is held high and seen in profile, though it remains featureless except for the suggestion of a small nose. The feet are cropped below the knee and seemingly disappear into shadow. The room itself takes on more shape in terms of blocks of light and dark, which serves to carve out walls and shadows. The bed looks hard, and the former rumpled sheets have
been simplified, exposing a bright white mattress. The bars at the foot of the bed have been replaced with what appears to be a solid frame. The building outside the window has taken more shape via carved lines representing blocks of stone. However, the building, depicted in the distance through the window, has been reduced to dark suggestive shapes. Hopper appears to have toyed with the idea of placing paintings or mirrors on the walls by the bed as indicated by two frames. Overall, there is a soft quality exuding from the work, especially the figure, and a sense of looser, freer strokes.

In the next series of studies, rather than sketch out the room and figure, Hopper begins to look more closely at details alone. These studies include the bed, mattress and sheets (Figure 39); and the towel being held, the female figure, and Jo’s profile up close (Figure 40). In these studies, Hopper was clearly concerned with how light reflected on the body. The sketch shows a body without the head, neck and feet. The left hand and right arm are also missing. The body feels stiffer and more statue-like than previous sketches and is beginning to take on an unreal sense. The towel is depicted much as in the final work, however Jo’s clearly recognizable profile in the study bears little resemblance to the final work save her head position. Further studies focus on the arm and the towel, the left ear, and the profile of the face (Figure 41). Again, each resembles Jo with her familiar hairstyle. In another study (Figure 42), Hopper shows Jo posing holding the towel and wearing slippers. (Slippers also are worn in the following painting, Summer in the City, which shows a rather masculine female figure that is not cropped). The slippers serve to promote a somewhat dowdy feel, possibly making the figure safer and thus able to be rendered whole. Though the face and the hairstyle (bangs and a bun) are easily recognizable as Jo’s, the body is somewhat younger than one would expect. Hence, a
transformation of Jo is at work. The towel is held slightly lower than in the final work, exposing the figure’s breast more here than in the final work. The figure is slightly softer and rounder than the more muscular body in the final painting. Yet it is a striking combination of young and old—Jo’s face, younger body, dated slippers—all promoting a conflicted image of an ambiguously seductive female.

**Morning Sun, 1952.** Jo was 69 years old when she posed for this work. In her diaries, Jo described Edward as, “working on Girl sitting up on bed looking out big window over red brick roves. I posing occasionally” (Levin, 1995b, p.446). In her record book, Jo recorded it as follows:

- Pink night gown, brown hair, blond skin, white sheets with streaks of gray shadows. Back of head & figure in shadow. Cut window red brick upper stories.
- Blue sky. Vertical strip of masonry left side of window rim, white in full light.
- Room walls partly in shadow green, light areas light green. End of window shade dark green upper right (Record Book III, p.43).

The first study (Figure 43) consists of two sketches on one page. The first sketch shows a woman with long, loose hair peering out of a window while sitting and leaning slightly forward on the edge of a bed, her legs hanging over the side and out of view, She appears to be wearing a slip, though this is unclear. The sketch is striking in its softer, looser rendering of the figure. The face is seen in profile with only an indication of a nose and no clear facial features. The window with a suggestion of curtain is a prominent presence and is seen in its entirety, unlike the final painting where the right side is cropped. The view through the window gives a suggestion of several buildings with
sunlight on the middle building. The bed is cropped at mattress level. There is a block of light on the back wall though it is smaller and more broken up than in the final work. The bed appears rumpled and unmade. The second sketch continues to show the bed in the corner of a room. The figure has changed: she is now sitting with her knees drawn up, arms clasped around them. Her face is in profile, with long hair, and no features save a nose. The bed remains soft with a suggestion of sheets and pillows. The back wall is simplified with two major vertical blocks of light and dark. The entire window remains but the view has changed. There is a suggestion of a row of buildings, windows, and possibly a cloud or other building looming above them from behind. There is more intensity in terms of light and dark, and stronger chalk marks, but the overall feel remains softer and freer.

Another study (Figure 44) shows a simplified composition more closely resembling the final painting. However, the female figure remains significantly softer still at this point. She is now positioned sitting in the center of a single bed, facing directly out the window. The face and figure is in profile with her knees clasped around her torso, and her back slightly bent. She has shoulder-length, thick, wavy hair. She is wearing a slip, which appears to drape slightly around her thighs, falling loosely on the bed. The bed feels hard with only the suggestion of a crumpled pillow at the left of frame. A strong block of light, which highlights the back of her head and torso, lights the back wall. Interestingly, the light does not continue in the front of the figure, which is technically incorrect: given the source of the light—the sun outside the window—the light should continue on the wall so that it also highlights the front of the figure’s body below her neck and forearm, and between her breasts and top of thighs. Rather, Hopper kept this
area in darkness, choosing to highlight the face, breast, and front of arms and legs. The window is now cropped on the right side with only a suggestion of a curtain fold. The view has also been simplified and resembles more of what is seen in the final work—the top floor of a row of houses. Overall, the figure retains a feeling of softness—appearing younger and more sensuous.

The next series of studies show how Hopper once again focused on details. He appeared particularly interested in studying the clasped hands, as well as the sheet and pillow folds (Figure 45). In two studies, he focused more on the body, which closely resembles the final work. Here (Figure 46) the figure is shown sitting on a bed, which is merely a gesture. There is no demarcation of frame or any other aspect of the final work. The figure is upright, in profile with both arms clearly clasped around her legs. The pink slip appears to fall around the top of her thighs and wraps around the bottom of her right thigh. The hair is pulled back in a bun and the face is shown with dark eyes, thin lips, a nose and ear. The woman appears older than previous sketches and the face is more mask-like. The face, front of arms, legs and parts of her thigh and breast are bathed in light. An accompanying study (Figure 47) shows a remarkably detailed sketch indicating tone and color selection. The basic position of the figure remains the same; only the face and body appear even older, fuller and rounder. These sketches more closely resemble Jo.

What is dramatic is the shift from these sketches to the final work. In the final work, the body is positioned so that the sunlit shape on the wall crops through her body at the back of her head through the center of her neck and in front of the torso. The front of the figure is lit by the sun, which pops out of the dark wall behind. The back of the figure,
which is in shadow, is strongly outlined by the brightly lit wall. The face is utterly mask-like, and the hair is almost completely in shadow. Her hairstyle looks hard and the bun resembles a beak-like block against the sunlit wall in juxtaposition to her facial profile. Most notably, the figure is missing her left arm, which leaves only a left, very red, claw-like hand grasping the right shin. The final work is profoundly stiffer and more aggressive in tone than the initial preliminary sketches that retained a softer more sensual quality.

**A Woman in the Sun, 1961.** Jo was 78 when she posed for this work. Jo described it as follows in the record book:

Begun cold, very early Oct. 1. Tragic figure of small woman, blond, straight brown hair, grabs cigarette before shimmy shirt. Brightest note at R (right), off stage, on curtain of window off stage right east. Path of light on floor thin pale yellow tinged with pale green (Note that edges of streak ready to move as sun travels up in sky). Streak of more distant light on side of dune facing east. Sky outdoors still muffled, so interior indiscriminate blue green. Black high heeled shoes under bed. Cigarette and sad face of woman unlit. (Bed frames insert same color as window curtain R, takes all force out of highest spot in canvas: that curtain in strong light). Skin craving the warm therapy of this early light. E.H. called her ‘a wise Tramp’ (Record Book III, p. 75).

The sketches clearly show the body of an older woman, which is gradually transformed to the younger body in the final work. *A Woman in the Sun* was the last painting Hopper made of a female nude. He commented to an art critic, “that’s Jo
glorified in art” (Levin, 1995a, p. 550). The final work represents a middle-aged, worn-out looking female. Interesting that Hopper should refer to her as a “Wise Tramp” while Jo recorded her as a “tragic figure.”

**Couples Paintings.** Three paintings of couples were included in the series that portray women in interiors wearing a pink slip. The studies for the couple paintings differ in that the somber or less overtly erotic atmosphere present at times in the sketches, capture perhaps Hopper’s own feelings regarding disaffected couples and disappointment. Yet, even in these works, transformations occur from sketch to final, which leave women especially de-eroticized or unworldly in appearance.

**Summer in the City, 1949.** The first of the couple paintings in the series, *Summer in the City* was painted in the New York studio in November, 1949 (Record Book III, p.33). In her diary, Jo wrote,

> While I away E. free to paint in peace. He had canvas started drawn in oil. I amazed when found a mute figure stretched out full length on bed in back of the female figure. I won’t have to go buy a new night gown for that creature. The stringy will do. Where E. going to get the boyfriend? Maybe I could be used – since E. knows all there is to know he can elongate (Levin, 1995a, p. 418).

The following month, Jo further recorded in her diary,

> E has done something very advancing to that canvas this afternoon – put shadow in background that does much for deepening the room. He was saying regarding his buxom prima donna for whom I couldn’t be used to pose: ‘C’est le proper des
animeaux d’être trist après l’amour’ (‘It is the nature of animals to be gloomy after love’) — a fine name for his picture. He says it could scare off buyers. The tall man stretched out head buried in the pillow is a swell piece of improvisation — with no model at all — those long bare legs and feet — hot A.M. after a hot night in the city. But this is going to be another social consciousness picture. E. takes no active interest in social welfare (Levin, 1995a, p. 420).

Hopper ended up using Jo to model for the male’s legs (Levin, 1995a, p. 420). Perhaps Hopper did not use Jo to model for the female figure, as the figure he had in mind was too blatantly sexual. Hopper may have found it difficult to see Jo in an overtly sexual way. Perhaps it was easier to have her pose for the male figure, in some ways muting her own role or his way of seeing her.

In the record books, Jo described the final painting as follows,

Hot Aug. A.M. Husky blond wench in deep rose night gown (possibly rayon).
Pale skin city guy, dark hair. Grey walls, sky outside windows bright blue. Patch of sunlight on brown floor is yellow ochre much diluted. Building outside dull red with lighter streaks. Bed white but much of it in blue shadow. Ends of window shades, legs of bed & girl’s old bedroom slippers dull green (Record Book III, p. 33).

The sketches show that the composition closely resembles that of the previous work in the series, Morning in a City, 1944. Summer in the City, 1949 finds a bed placed in the corner of a room flanked on either side by a window to the left and an opening to
the right through which a window in a second room may be seen. The viewer is gradually placed slightly further away in this piece, enabling the foreground and the strong blocks of light on the floor to be a focal part of the work. The sketches show the woman in essentially similar positions (Figures 48-50). She appears at first in gestural form transforming to the heavy set figure, with mask-like masculine features, suggesting that even in preliminary studies, something prevented Hopper from overtly depicting an attractive buxom prima donna. The male figure remains largely hidden by the female, though Hopper tried various positions for the figure (e.g. positioning legs up or down). (Levin, 1995c, p. 330).

**Hotel by a Railroad, 1952.** Hotel by a Railroad was painted in the New York Studio in May, 1952 (Record Book III, p. 45) and is the next couple painting in the series. It was completed several months after Morning Sun, 1952, which are the only two painting in the series to be completed in the same year. In the record book regarding Hotel by a Railroad, Jo wrote,

In her diary, Jo recorded the painting process, “interior with 2 figures. E. posing for man at window who at present is a good looking enough guy but gives effect of being short. The female is chubby but tall not withstanding. The outdoor interest is taking definition & 3” [3rd] dimension firmly established in & out.” Five days later, Jo noted that he was working on the male figure, and worried that he would, “do something to mar his fairly good looks.” She observed that Edward had moved the bureau to the left so as “to clear the profile of back of head” (Levin, 1995a, p. 448). Further, Jo recorded her own posing as follows,

Front hair down trying to look long & be a different hair do than I can supply beyond the ears because hair long only at sides which I pin up on top of head – pulled tight over ears. And I’m not the type he wants either. He wants a large creature able to hold her own with the man he has standing by a window with his back turned to her. She reads a book & wears my pink satin slip, grown old in the trunk because who want[s] to iron satin when I have one jersey & one nylon that get only washed (Levin, 1995, p. 449).

Later she reported, “E. has changed the seated female in his canvas & the man grew younger.” And several days later she noted:

Back by 4:30 to pose for E. who wants satin slip for aged woman in Hotel Room by R.R.—sort of combination of earlier titles: Hotel Room & House by R.R. That would give critics something to help fill up comment. E. has the track showing right out window of run down or one never much run up hotel at side of R.R.
tracks & these the people who stay there, a little sad albeit respectable (Levin, 1995a, p. 449).

In her diary, Jo reported finding the painting “very depressing. The 2 figures are so frustrated, the man pulling on his neck tie & looking out of 3rd class hotel window on R.R. tracks” (Levin, 1995, p. 449).

The sketches seem to focus on the male figure. (Figures 52-53) The scene very much resembles *Excursion into Philosophy*, 1959, which is the next couple painting in the series, confirming that Hopper held these images in mind across the works. A sketch showing the female figure indicates her seated behind the male figure who has his back turned towards her. She is wearing the slip and appears somewhat stocky in build. However, the freer, more gestural lines give no hint at the transformation seen in the final work that captures Jo’s sentiment.

In summary, it is evident from the available sketches that Hopper repeatedly made the same changes. Over the years, he consistently plays with the position of the female figure in each of the works, and subjects her to various transformations. These transformations invariably include: shifts from softer and rounder to more masculine and hard figures, frequently older to younger and/or less lifelike, change of hair from soft and long to sculpted and lacquered-like, gestured or no facial features to mask-like faces often with blackened eyes, cropping of body parts and/or exaggerated and/or impossible anatomical proportions. The final transformation in the painting itself repeatedly evidences a considerable shift from the previous sketches. Here, Hopper, via paint and
color, sculpts the familiar female figures that exude distance, other-worldliness, and ambiguous eroticism.
Chapter VI: Unconscious Fantasy: Impact on Repetitive Visual Form

In the previous chapter, the impact of repetition as it manifests itself visually in Hopper’s selected works on women in terms of their composition and content, repetitive themes and ambiguous eroticism was presented. The repetitive nature of Hopper’s creative process for the selected works was also examined. The process of transformation observed between the preparatory sketches and the final transformation in the finished painting were carefully described noting how the forms were repeatedly altered in the same manner. Of primary interest, were the constant changes observed in the female figure (e.g. exaggerated breasts, cropped/distorted bodies, muscular, unfeminine). It was noted that the specific types of changes that occurred to the female figures from sketch to final work remained remarkably similar and were repeated over a thirty-three-year span. Having demonstrated the nature of the repetition we then sought to address one of the primary goals for this study: the impact of unconscious fantasy on visual expression utilizing the nine selected paintings by Hopper.

A dynamic formulation was developed in order to 1) shed light on areas of conflict for Hopper that impact his unconscious fantasies; 2) show how unconscious fantasies repeatedly are transformed and symbolically represented in the selected paintings. The dynamic formulation was based on well-documented biographical materials as well as documents including extant sketches and caricatures from childhood to adulthood, letters, diaries, and interviews (Whitney Museum of American Art, NY; Josephine N. Hopper Bequest; Levin, 1995a) all of which were discussed in the previous chapters. As noted, Hopper kept a visual recording, a visual diary as it were, consisting of hundreds of sketches, caricatures, and drawings beginning in childhood that emphasized
his struggle with male-female roles and his self-image. Themes depicting conflicts around love, aggression, fear, anger and desire were prevalent. Visual representations repeatedly endorsed powerful, often threatening female figures and/or male figures as weak or victims of female hostility. It continued in various forms throughout his life suggesting that such early conflicts remained ongoing and unresolved. The following is an attempt to explain in dynamic terms the psychic determinants that motivated Hopper’s repetitive depictions of women, specifically their consistent appearance in the selected works. It is suggested that unconscious fantasies pertaining to early oedipal issues remained ongoing conflicts and the underlying derivatives continued to find expression in his portrayals of women.

A weak, passive father and a powerful, dominating mother created havoc in Hopper’s conscious and unconscious early fantasy life. He strongly identified with his father whom he loved yet resented and deeply loved his mother with whom he was emotionally tied. Yet, he also felt intense rage towards both, consciously and unconsciously. Hopper’s conflicted images of male-female relationships were recorded in early childhood sketches that appear to visually capture Hopper grappling with conflicts around love and hate, desire and jealousy, fear and disappointment, and castration anxiety, all usually associated with early Oedipal issues. Puberty is a time where Oedipal issues resurface, and as Hopper’s sketches and caricatures created during this time period show, and throughout adolescence, he continued to wrestle with male-female roles, ideas about masculinity and power, and his self-image. Hopper was clearly struggling with yearned for idealized powerful male images while at the same time feeling utterly defenseless and helpless as attested by the pages of drawings filled with visual self-
criticism. His confusion and fear suggested he was torn between libidinal and aggressive feelings aimed at both parents. Despite the visual criticisms, he remained identified with his father, and appeared to continue to fear and defend against his own impulses and desires.

His imbalanced parental images, coupled with the fear of his own budding sexuality enhanced by his physical size at puberty (six feet tall), perhaps left Hopper feeling he could be the preferred man of the house – the winner in his mother’s eyes. His mother’s focus and encouragement of his artistic talents, and possibly will for him to be the success his father never was, perhaps further instilled a fear of surpassing his father. Fearing victory likely induced the fear of castration further, despite the weakened male object, his father. Hence the persistent need for Hopper’s own emasculation in order to protect himself both from his father and his own libidinal and aggressive drives. Hopper’s vision of his father as helpless and incapable of standing up to the female characters in his life, and his underlying resentment and anger remained palpable in his renditions of his father. Nonetheless, Hopper’s need to defensively identify with his father, led to his own sense of helplessness and frequent portrayals of himself, just like his father, as the defenseless, weak, emasculated male at the mercy of overbearing females.

During later adolescence and early adulthood, Hopper’s internalized objects continued to influence his emotional and artistic life. As described in chapter one, he continued to create drawings of powerful male figures along with renderings of weaker, more pathetic and rather odd/grotesque male figures. Men frequently appeared buffoon-like or foolishly ogling females in lecherous or threatening ways. The figures as a whole represented phallic imagery along with evil (i.e. devils) and aggressive images. The
depiction of devils and occasionally angels (the latter relegated mostly to women) further capture his wrestling with ideas of good and evil, pure or not. All of this likely compounded by Hopper’s religious upbringing. Hopper’s highly self-critical and feelings of inferiority continued to be captured in self-portraits at the time. His stern religious upbringing, preaching strict sexual mores and delay of gratification, most probably compounded his own sense of guilt.

Hopper’s early conflicts regarding male-female roles, sexuality and self-image continued into adulthood where his early parental influences set clear patterns in later life in terms of his relationships with women, his self-image and its subsequent impact on his artwork. The thumbprint of earlier conflicts remained. Hopper continued to see himself as a weak and emasculated figure, as the victim of women, a role played out, albeit unconsciously, over and over in various forms throughout his life. Examples of such patterns can be seen in his romantic relationships, his marriage and its subsequent impact on his artwork, a clear reflection of his inner life.

Hopper’s reported romantic relationships appeared to be one-sided, with Hopper regarded as a confidant, certainly more a friend than a suitor. His romantic relationships appeared on unequal terms, two ending with Hopper seemingly unaware of rival suitors. In these relationships, Hopper repeatedly placed himself, albeit unconsciously, in the familiar position, much as his father, as the weak, impotent, passive male always the victim of women. The idea that Hopper found himself involved with unavailable women is not surprising. On some level it likely felt safer and less threatening. The idea of marriage likely tapped into the early fears of being overpowered and engulfed by a woman. Thus, his apparent inability to profess love or to commit meant he had escaped
entrapment, much as his early caricatures depicted. On a deeper level, given Hopper’s unconscious feelings for his mother, abetted by her over-involvement and his father’s weakened position, marriage may have felt like a forbidden victory of sorts. Thus, by emasculating and weakening himself, he remained safe from fantasized parental wrath and subsequent loss. Yet, the pattern of humiliation likely left Hopper feeling overtly degraded and further cemented the idea that women were tormentors, tapping into underlying aggression. Hopper’s anger burst through occasionally. For example, during Hopper’s visit with Saies in London, he helped Saies, who was embroidering a waistcoat for her fiancée, by biting off threads from the waistcoat. He reportedly abruptly shrank back stating he was not “going to do that for another man” (Levin, 1995a, p. 70). Thus, capturing not only Hopper placing himself again unconsciously in a passive and humiliating position but also overtly his feelings of anger and victimization.

Hopper’s relationship with the older Cheruy may have tapped into Hopper’s unconscious sought for fantasy with his mother and his yearning for closeness though heavily defended against. Hopper’s role as a “mama’s boy” encapsulated his passivity and his expectations and desire, albeit on some level unconsciously, that women should care for his needs.

However, it was his relationship with Josephine Nivison that had the deepest impact on Hopper both personally and professionally as an artist. Marriage marked the beginning of success and recognition for Hopper as well as a distinct shift in Hopper’s paintings. Prior to his marriage his renditions of women and couples were rarely hopeful. After marriage, as described in previous chapters, they never were optimistic. Hopper
continued to wrestle consciously and unconsciously with the male image - from weak to aggressive, from victim to victimizer, as one controlled by, to the controller of, women.

Jo was independent, strong, intelligent, and a success in her own right as well as impulsive, temperamental, and possessive with strong maternal strivings; indeed, in many ways much like Hopper’s mother. Hopper possibly experienced Jo, consciously and unconsciously, as a surrogate mother of sorts who was willing and gratified, despite Jo’s conscious protests, to play the role of maternal caregiver to him. Jo appeared to encapsulate the mother whom Hopper deeply loved and depended on yet unconsciously feared and hated.

Marriage notably marked a change in Hopper’s overt behaviors. Hopper now found himself in the role of his father. He had moved from the long-term overtly dependent son to the now dependent husband. As such, perhaps it was the catalyst for his defensive shift in behavior. Throughout his relationship with Jo, Hopper’s underlying fantasies established early on continued to find expression in their marriage.

Hopper’s relatively passive stance within prior relationships shifted after marriage in the documented verbal and physical fights as well as their sexual relationship. With Jo, Hopper’s rage became more explicit and at times it appears that his conflicted images of male-female roles and his underlying fantasies impacted Hopper’s behavioral responses. A cyclical pattern emerged whereby Hopper repetitively shifted from presenting as a withdrawn, passive, impotent, weak, and victimized male to a controlling, aggressive, demanding, and victimizing male. The focus of all his behavior was directed overtly to Jo.
A sado-masochistic pattern emerged. Experienced transgressions typically involved any behavior that Hopper might sense as a move to power and control. This frequently involved anything that might suggest Jo’s straying from traditional female roles (e.g. wishing to pursue her career; driving a car, lack of caregiving especially cooking). Such behaviors resulted in Hopper attempting to control and subdue her, just as his father had failed to do with his mother.

Hopper appeared to control her passively by withdrawing or aggressively by participating in intense verbal and physical fights. The fights invariably were followed by a recommencement of Hopper’s return to the passive role of the weak, helpless and withdrawn male, a shift egged on by guilt and/or fear. Though Hopper was clearly dependent on Jo, a familiar and gratifying position, his dependence was also a source of considerable conflict contributing to his anger and frustration. It placed him in the dependent role; a role he detested and resented though was helplessly tied to. His underlying controlling yet passive behavior also served to enable Hopper to experience himself as the blameless victim while unconsciously satisfying aggressive strivings. At times when he was more aggressively explicit he appeared to experience deep feelings of remorse and underlying guilt which led to acts of contrition (e.g. agreeing to pose for Jo; complimenting her work). Such passive acts, might have been unconsciously a form of punishment serving to undo or evade the deep sense of guilt Hopper felt. Such guilt likely attributed to an underlying fear of retaliation by, or worse still, defeat of his father (i.e. patricide and incest), and subsequent loss.

The cyclical pattern of behavior extended to Hopper’s sexual relationship with Jo. It was the source of considerable tension and anxiety for both, and fodder for Hopper’s
many caricatures. Jo sought help from Hopper’s physician who assured her that “her instincts were natural” (Levin, 1995b, p.373). It attests to the possibility that Hopper’s sexual proclivities were otherwise. In any event, Hopper’s reported predilection for aggressive sex (e.g. “attacks from the rear”) without apparent regard to Jo’s needs or satisfactions suggests that Hopper may have *required* aggression, albeit unconsciously, in order to achieve sexually. Much in keeping with his need to draw on largely unconscious aggressive impulses in order to subjugate Jo verbally and physically, and this paper posits, to complete the specific artworks in this study. Hopper’s reportedly preferred sexual position from the rear and fixation on the buttocks (e.g. as reported by Jo and also, as clearly evidenced, as the most often drawn/painted female body part), may be an aggressive act in service of placating and defeating, albeit momentarily, an underlying fear. The fear may defensively reflect Hopper’s underlying fantasies involving the engulfing female but also the idea of being a winner, and the further deeper wish of union with the mother; the latter may be captured visually as the often male-like qualities of the female suggest a merger of man and woman in the female figures. The act of neutering Jo both sexually and emotionally, not only serves to allay such fears albeit unconsciously, but also it would appear to empower Hopper. Further, it also serves to neuter Hopper’s mother, who in essence is the ‘real’ model of all these artworks on women albeit it heavily disguised.

Hopper’s notable omission of female genitals, despite the intimate nature of the bedroom settings, does suggest some fear of them. Concealing the genitals may be a way of making women less threatening, hence safer. The frequent use of the pink slip that serves to cover the genitals and other body parts in seven paintings takes on a fetish-like
quality. A fetish serves to deny and yet still recognize, albeit in some disguised form, the idea of castration (citation). According to Freud, it becomes a “token of triumph over the threat of castration and a safeguard against it” (1928, p.163). In many ways, the idea of the slip as a fetish object captures the dichotomous tensions so present in all these works revolving around sexual desire and the fear/loathing of it. There is great tension in the constant disavowal and re-affirmation of sexual feelings. Indeed, the process of creating the works, the focus on specific body parts and the omission of others, the use of Jo as model and her transformations in the preparatory sketches begin to take on a fetish-like quality in and of themselves. It appears as if there is a need to go through the entire creative process in order to come to a conclusion - the final painting. Thus, the process itself appears as a fetish of sorts.

Hopper’s marriage seemed to erupt Hopper’s inner conflicts profoundly impacting his artwork. His unconscious fantasies found expression in derivative form in his personal and public artwork and, as this paper suggests, are the force behind the particular repetitive renditions of the female form in the nine paintings.

The many caricatures created over the course of their marriage are filled with images of a victimized husband - emaciated, flower-adorned, begging for sex and/or care, emasculated. On closer inspection, however, it is clear that they are far from so simple. On the one hand they do indeed capture the conscious passivity that Hopper defensively clung to over a lifetime, yet on a deeper level, the underlying subtly aggressive tone is also palpable. Hopper was angry. All the marriage caricatures were created solely for Jo’s benefit. Most show Hopper in the familiarly passive role, a victim of Jo’s mistreatment and neglect. Yet, the caricatures also show Jo variously as being threatened by rape,
being made fun of in terms of her sexual primness/ambitions/fantasies, or alternatively frequently portraying her as a devil and all things evil to men, harassing and tormenting; harkening back to the many childhood images of good and evil. The poking fun of Jo in the caricatures may have been a way Hopper visually placated an unconscious fear of, and deep underlying desire for, the all-powerful, threatening and engulfing woman (e.g. unconsciously his mother). Further, there are caricatures that readily capture Hopper’s explicit at times brutal aggression and underlying need for control (e.g. See Figure 17, Don’t miss anything darling”).

The caricatures are clearly Hopper’s ‘visual arguments’ with Jo, which served to express underlying aggressive impulses. Further, it would appear that Hopper required aggression in order to complete them. As was suggested previously, the same aggressive impulses motivated by the dynamics described above that impacted Hopper’s behaviors with Jo may also have been needed for Hopper to complete the paintings in the particular manner in which they are depicted as described in this study. Indeed, on close inspection, it appears that the process of creating the selected artworks showing women naked or partially clothed in private interiors also follows the same cyclical pattern with slight modifications described above. Rather than viewed as moving from a passive to an aggressive stance as his overt behaviors displayed, the cyclical pattern in terms of its impact on his artistic expression may be understood as representing a shift from underlying libidinal to aggressive manifestations. With this in mind, the sketches and Jo’s posing/modeling process and the noted gradual increase in tension may capture changes from libidinal to aggressive forms of expression. The final works may then be considered the product of aggressive impulses, the culmination of the increasing intensity observed
in the preparatory sketches. Thus, the creative process takes on a seemingly orgasmic-like pattern.

In terms of the paintings, Hopper’s images of women transform from somewhat looser, more sexually freer renditions to tighter and ultimately aggressive, desexualized, masculine, unapproachable females frequently missing limbs (e.g. cropped parts) or with impossibly hardened breasts. The transformation suggests a defensive covering up of Hopper’s strong libidinal strivings resulting in a more tense and aggressive finale. The shift from softer to the familiar hardened images appears Hopper’s way of decreasing the initial sensuality by making it safer. Therefore, though placed in intimate settings, sex no longer is such a viable option with these largely hardened and unapproachable females. Notably, Hopper’s women who are placed in public spaces and/or fully clothed, unlike the paintings in this study, are much more overtly erotic. Again, suggesting that the placement of women in bedrooms taps into underlying fantasies and fears concerning his libidinal and aggressive impulses.

The elimination of body parts, the presentation of women trapped in interiors, places Hopper in the position of power and control. The final images are driven by aggressive impulses to assuage the underlying libidinal and fearful responses fantasized unconsciously about Hopper’s mother and transferred onto all women, including Jo. The images are, therefore, all portraits of Hopper’s mother albeit heavily disguised. Thus, the same pattern observed with Jo in their relationship, may be seen in the creative process and expressed in the final work. This paper suggests that the increasing tension - the increasing underlying unconscious aggression – was possibly required to produce the
final works in this study and impacted the particular form and repetitive manner of their visual expression.

Clearly through Jo, Hopper’s underlying fantasies and impulses were tapped into and ultimately impacted the artwork as described. The evidence from his paintings, sketches, and drawings support the idea that Hopper continued to grapple with issues around love and hate, desire and jealousy, fear and disappointment, and castration anxiety, all usually associated with early Oedipal issues. These conflicts, and the transformation of his unconscious fantasies in derivative form are observable and exquisitely captured in the presented artwork. It is unknown as to whether such unconscious motives and behavioral patterns existed in Hopper’s creation of other works not involving women as described in this study. What is readily apparent is that these patterns are clearly present in the creative process involving Hopper’s women in interiors, where they are naked or partially clothed, during his mature and successful phase as an artist. All these works, without exception, involved Jo as the model.
Chapter VII: Discussion

“Great art is the outward expression of the inner life in the artist, and this inner life will result in his personal vision of the world…The inner life of a human being is a vast and varied realm”


The primary focus of this paper was to examine the phenomena of repetition as expressed in visual form. Nine paintings by the artist Edward Hopper served as the data set to pursue the following lines of inquiry: the impact of unconscious fantasy on the manner in which repetition is expressed in visual form, the pattern of repetition (exact versus variable), and the repeated nature of affect as noted consistently by art historians and critics who have commented on Hopper’s work as well as the questionnaire participants.

The first goal, to study the impact of unconscious fantasy on visual expression was addressed in the previous chapter. The second goal was to examine the nature of repetitive pattern observed in the selected paintings. Drawing on psychoanalytically-oriented linguistic research, and aspects of semiotics, hypotheses relating to exact versus varied in terms of the pattern of verbal repetition will be examined in terms of its applicability to visual repetition. Possible painterly equivalents of verbal repetition will be described and the visual equivalent of verbal “stuck-ness” elaborated. Further, whether or not repetition appeared to ‘work’ in some form for Hopper in terms of whether or not he was able to successfully bind impulses and/or anxiety will be one avenue of exploration. It is considered that Hopper was able to partially bind impulses leading to some sense of discharge and gratification. Yet, the continued transformation seen in the sketches leading up to the final works suggests it was not entirely successful.
The third goal was to address the repetitive nature of affect. Affect is a strong presence in all the selected works by Hopper, specifically loneliness and isolation, and experienced by the questionnaire participants and art historians and critics alike. How might this be understood? Freud (1915) observed that if repression does not succeed in preventing unpleasant or anxious feelings than defensively it has failed. The affects appear to serve as a wordless metaphor for Hopper’s unassimilated experience projected endlessly and repeatedly on canvas.

The following discussion will elaborate on the findings described in the previous chapters in the context of theoretical perspectives and clinical points.

**Patterns of repetition: Exact versus Variable**

A goal of this paper was to examine the pattern of visual repetition and how it might be evaluated. Variability in linguistic patterns has been the subject of psychoanalytically oriented researchers (Halfon & Weinstein, 2013). What seems to be a general consensus is that narrative that feels repetitive in terms of its concreteness, and lack of elaboration appears to point to un-symbolized, unprocessed, material versus narratives that are richer, containing more expressive word choices that suggest a higher level of organization and representation of an experience. This study was interested in examining whether findings regarding repetitive verbal expression in terms of *exact* versus *varied* repetition may also be applicable when looking at repetitive visual imagery.

From a semiotics perspective Rimmon-Kenan (1980) examined various forms of verbal repetition as occurs in prose fiction. She observed variations in literary repetition and how repetition serves to transform texts from relatively static to transformative
narratives. Utilizing a classification system - the sign, the signifier, and the signified - she provided a literary definition: “The first type includes repletion of words, phrases, sentences, refrains, complete stanzas; the second – homonymy, alliteration, assonance, rhyme, meter, syntactic structures; and the third – synonymy and pleonasm” (1980. p.152). Further, when the classification system is applied to narrative discourse, it may be understood as follows: repetition of the whole sign is when an event or story is recited in precisely the same way, by the same storyteller, the same tone, in the same setting; a repetition of the signifier is when the exact same discourse elements are repeated when narrating a different story; the repetition of the signified narrates the same event but uses varying discourse elements. Thus, the repetition of the sign is emblematic of psychic ‘stuck-ness’ where original narrative remains unchanged and unprocessed. Whereas, the repetition of the signified shows a transformative process capturing change in terms of both psychic distancing from the original narrative as well as providing richer internal representations. A qualitative analysis of a long-term psychoanalytic case showed that when the patient constructed a narrative with a vivid, specific, and evocative representational structure (i.e., dream, fantasy, memory), the use of invariant repetitions decreased (Halfon & Weinstein, 2013).

Repetition can also be conceptualized as constructive versus destructive, or as reflective of change or sameness (Rimmon-Kenan, 1980). Repetition in a narrative involving people or objects in active roles is considered tolerable as long as it reveals some sort of change albeit subtle, hence it may be considered constructive repetition. When elements are repeated with no change it is considered a “weakness” or destructive.
A central feature within repetitive narrative is “the proportion of difference” (Rimmon-Kenan, 1980, p. 154) between active versus passive narratives. Repetition that can be conceived of as evidencing a transformation is noted by a shift from a passive to a more active stance which serves both to engender a sense of mastery over some unacceptable event but also allows for the individual to experience, albeit unconsciously, some modicum of power/control over such an event and the accompanying gratification.

The idea of ‘same’ or ‘different’ forms of repetition was also considered by De M’Uzan (2007), who considered repetition of the same as nonetheless implying some sense of change however miniscule. Repetitive behaviors or narratives considered identical reflect a psyche where nothing is ‘remembered’ and “here we can recognize a strange similarity in vocal tones and inflections; we find verbal stereotypes, language tics, and even the use of an unchanging, absolutely reproductive style…” (De M’Uzan, 2007, p. 1211).

It is clear that variations in narratives can serve as markers for psychic change. The question then arises as to whether the visual forms in Hopper’s paintings may be considered exact or varied in expression. Though visual repetitions cannot be classified in the same manner as verbal texts, it is nonetheless possible to parse out repetitive elements within the artwork that may serve as a visual parallel.

A painting, unlike a manuscript or a patient’s session, is not filled with ongoing dialogue over the course of many pages or sessions. A painting presents a single unchanging image -- a visual page. However, if a work of art may be considered as part of a series, if not a formally constructed series then one connected via a specific repetitive theme, such as the nine art works selected for this paper, then the parameters change.
The art works may now be seen as a running dialogue of sorts whereby repetitive aspects and/or patterns found within each work can be tracked and noted across time through the body of work as a whole. It follows that just as verbal repetition may be tracked so it would appear that visual repetition might be followed in much the same way. In order to do so, what might comprise the painterly equivalents of verbal repetition must be considered.

The basic elements in verbal texts are sentences comprised of words (e.g. nouns, verbs, adjectives, and so on) when combined provide a narrative of some sort, a means of communication. In painting, what comprises the sentence equivalent might firstly be conceived as the fundamental elements required to create a work of art. As paintings are the data in this paper such elements might include: line, form, texture, color, value, space, theme, media, shade, and so on. All of which provide information in and of themselves. The manner, in which these various elements are manipulated, just as the poet or writer elects specific words, separates the artist from his or her contemporaries. For example, does the artist select colors that are bright, calm, cool, hot, warm, muted, primary, or secondary? Are the lines used diagonal, thin, thick, wide, narrow, blurred, controlled? Are the shapes or forms distorted, geometric, linear, flat, organic, hard, or heavy? Is there balance, repetition, pattern, symmetry, or variety? All of these ‘choices’ create the work that captures the individuality of the painter.

Fundamentally, Hopper’s nine paintings exude a peculiar repetition. The preparation was always the same. The canvases are always horizontal and primed the same way. He always used the same brand of oils (Winsor & Newton paint). He chose mostly a cool rather limited color palette with some accents of warmth (often pink). The
Of primary interest, however for the purpose of this paper, is the rendition of the female figures in particular. Halfon & Weinstein (2013) elected to focus on a patient’s use of repetitive verbs for their study as it was felt it represented, for one, motivational states. Other options were suggested as relevant in future research including looking at different parts of speech such as subject or object repetitions as a method of possibly revealing information about object relations. As the impact and complexity of relationships is central in psychoanalytically informed treatment, the focus of this paper was Hopper’s works on women or specifically those in interior spaces partially clothed or naked. The basic tenet was that by examining these figures, and subsequently Hopper’s ‘relationship’ to the figures, it might also reveal something about his internal object relations. Therefore, it follows that examining patterns – repetitive or not - in Hopper’s female figures might be as relevant as following verbal patterns capturing repetitive subject or object descriptions in a literary text. Hopper’s sketches and paintings provide consistent visual recordings of the process of creation leading up to the final rendition. Giving a unique opportunity to not only note readily observable repetitive patterns but also to ‘observe’ the process of transformation in action (e.g. compromise formation, repression, censorship).

As was described in detail in the previous chapters, when focusing on the nine women only – ignoring the environments in which they are portrayed for the time being – the following is instantly and readily evidenced in all the women whatever their depicted age:
Overall appearance:
- Unworldly strange appearance
- Never soft, unapproachable, uninviting
- Not warm – either in skin tone or emotionally
- Do not impart feelings of comfort or security
- Ambiguous sexuality - masculine

Faces:
- Never look at viewer.
- Either obscured, in profile, turned away
- Mask-like
- Eyes – blackened out, dark orbital spaces, downcast, blank stares, unseeing

Bodies:
- Stiff, awkward
- Overly muscular, sculpture like
- Masculine
- Missing body parts – cropped hands, feet, arms
- Distorted proportions or disfigured via cropping
- Exaggerated breasts and/or buttocks
- Never shows genitals
- Frequent use of pink slip (seven times)

As was also described in Chapter six, the sketches highlight the process of looser to tighter images, not necessarily in a smooth trajectory, but always culminating in the final sketches and final work taking on the appearance as noted above. It suggests that
Hopper’s internal vision remained essentially unaltered. He seemed compelled to render his women in the same unworldly fashion without change. When viewing the nine women in isolation, it is clear that there is not a sudden elaboration or shift in the way they appear. There is no notable or remarkable change. None of the works hint, however subtly, at a softer more approachable female. Not once are they portrayed as sensual and/or inviting even if unaware of the viewer. Not once does a figure turn ever so slightly to the viewer. Never is the body shown in a more feminine manner. Each woman from the first to the last painting is subject to the same visual description and verbal descriptors as attested in the questionnaire responses.

When placed back in their environments, it is easy to be seduced by what seems to reflect change. For example, the women are now observed alone or with a companion, in a slip or without, are in city spaces or in the countryside, it may be nighttime or day. Yet, once all these surroundings are removed, as has been described, the fact that the women remain unchanged is readily apparent. By unchanged, meaning subject to the same ‘changes’ reflected in the preparatory sketches to the final work (i.e. missing body parts and so on). The repetitions are not exact per se. It is not possible for paintings, unless they are photocopied, to be exact replicas. Even a photocopy would denote a medium change. It is doubtful that any verbal repetition in treatment would be exactly the same taking into account tone, body language, therapist and so on. But it does not diminish the fact that Hopper’s particular forms of repetition are remarkably exact; in the same way a patient’s narratives might be repetitive. Therefore, as Hopper’s paintings suggest, subtle change may not actually reflect a difference in psychic transformation if the visual image is viewed as a whole (i.e. the complete painting). The question is to find
and/or probe for the specific area that is the signifier or representation of true psychic change. When the details are scrutinized what seems to be repetitive and subsequently modified or not? In these works, it is the specific elements of the female body and the manner they are rendered that appear to capture and be driven by Hopper’s internal life. To draw on Rimmon-Kenans work, just as the repetition of the signifier serves to note when the exact same discourse elements are repeated when telling a different story, so too can Hopper’s women be understood. Hopper essentially paints the same narrative in terms of his female characters only he places them in different environments and repeats the process over and over unchanged. There is no transformative process in terms of his women and thus it appears reflective of Hopper’s lack of psychic distancing or ability to provide richer internal representations.

If the nine works captured some form of psychic change and a reorganization of internal representations, highlighted aspects of the female form would be expected to reflect some modicum of change. In the same manner albeit visually, as tracking linguistic repetition for “blockages and transformations” as a method to differentiate psychic change in psychoanalytic treatment (Halfon & Weinstein, 2103). For example, the women might be rendered with softer, more overtly sensual intact forms or eyes might ‘see’ the viewer. Perhaps the less censored sketches would be reflected readily in the final work. The bodies would be intact rather than depicted as part-objects. The fetish like treatment of the body and the frequent use of the pink slip would likely diminish. Yet, the particular renderings of the women persist. Underlying fears of impotency and castration continue to permeate the works, which are overtly filled with aggressive and libidinal tones. An overall sense of tension remains, a sentiment experienced by the
questionnaire participants. The exaggerated breasts and buttocks and body distortions serve to both assert and disavow the female form. She is at once male-female – a phallic woman and a part object. The body as fetish along with the use of the pink slip serves as a “compromise formed with the help of displacement… The creation of the fetish was due to an intention to destroy the evidence for the possibility of castration, so that fear of castration could be avoided. If females, like other living creatures, possess a penis, there is no need to tremble for the continued possession of one's own penis “(Freud, 1938. p. 203). And so it continues. Hopper’s paintings never change.

Rather, his conflicts towards women were generalized not only in these works but also, as data suggests, repeatedly played out with women in his life. Hopper’s ongoing conflicts appeared perpetually projected onto canvas in these specific portrayals of women. His aggression and confusion, his fear, the guilt, the need to cover up, to censor – are all exquisitely captured in these nine works and sketches.

**Repetition of Affect**

Of interest to this paper was not only the observed visual repetitions in the artwork but also the felt repetitive experiences of affect. The repetitive nature of affect is a strong presence in all the selected works by Hopper. Loneliness and isolation were emotions frequently used to describe the emotional content of the works by the questionnaire participants; sentiments ascribed to most of Hopper’s paintings not just those selected for this study. In addition to loneliness and isolation, the questionnaire participants often reported feeling a sense of ‘tension’ though would frequently describe the same works at being ‘calm.’ What might this mean?
When looking at the selected paintings, the overall dichotomous feelings the paintings engender are striking. The repeated depiction of ‘opposites’ is always present. This occurs not only in form and composition, the use of light and shadow, the portrayal of both interior and exterior spaces, and so on, but also in terms of mood. The works feel alternatively safe and threatening, calm yet tense. The viewer is left to contemplate such feelings and often feels at unease. Freud (1915a) observed that if repression does not succeed in preventing unpleasant or anxious feelings than defensively it has failed. In terms of Hopper’s works, it is unclear as to whether his defenses entirely failed if marking loneliness and isolation as an indicator. Rather, loneliness and isolation appear to capture the essence of Hopper himself, thus, may be a reflection of his constitutional makeup; his isolated and withdrawn demeanor was experienced repeatedly by those who met and knew him well. When asked about the often-cited themes of loneliness and nostalgia attributed to his work, Hopper responded by stating, “If they are, it isn’t at all conscious. I probably am a lonely one …I have no conscious themes” (Kuh, 2000, p. 135). Perhaps early Oedipal issues served to enhance what was already an introspective individual.

When isolating the female figures as described above, loneliness and isolation does not alone adequately capture the felt experience. What seems more fitting is the added sense of tension and confusion, feelings raised by the questionnaire participants. Thus, perhaps the affects may be conceived of as comprising layers. The more surface and readily identifiable layer serving to partly capture the overall presence and character of Hopper (i.e. loneliness, isolation). The deeper level, one less readily identifiable but felt initially perhaps on a more visceral level, capturing the anxiety-provoking affect
associated with unassimilated and unbound experience (i.e. tension). The latter appears to be closest in capturing the ongoing early oedipal issues Hopper continued to grapple with and that are so present in the selected works.

In an attempt to manage the evoked tensions, the participants wrestled with the polarity of their feelings labeling works experienced firstly as tense then later as calm (e.g. muted color palette, lack of movement). It is as if the participants chose to defensively block out the anxiety produced by observing the primary object(s)—the female figure(s)—by attempting to re-focus on something more benign such as color selection. Thus succeeding in re-labeling their emotional response albeit momentarily.

Using one affect to defend against another is not an uncommon defense (Arlow, 1977).

Painting is the visual equivalent of the artist’s words so ‘tension’ does find visual representation. There is not a split per se between visual representation and affect. The repetitive nature of tension in these works, driven by derivatives of unconscious fantasy, is being expressed and experienced on a conscious level by the participants. Their affective struggle stemming from these works mirrors Hopper’s conflict that he perhaps attempted to assuage by muting, unsuccessfully, the anxiety-provoking nature of the works (e.g. de-eroticizing the female figures). Arlow (1977) noted that “the difference in the quality of affects…depends largely on the details of the unconscious fantasy. These details are in keeping with the individual’s history, i.e. the important traumas and fixations, the nature of the object relations and the nature of the realistic situation” (p.163). This seems to capture Hopper and the range of affects expressed and experienced in his works.
A further question remains as to whether the process of repetition was successful for Hopper. Could it be considered a ‘productive’ repetition despite its apparent lack of change? Perhaps for Hopper it was in that it could be considered a relatively adaptive compromise formation. He was a successful artist, recognized as such during his lifetime, and may have been satisfied with his life and marriage. It appears through repression and compromise formation that the paintings enabled some discharge, albeit momentarily, where impulses and anxiety could be bound and projected onto the artworks. Through compromise formations the underlying instinctual wishes found expression and gratification in these particular works. Hopper’s wish to be the aggressor, his yearning for control and power over women as well as his rage towards his perceptions of men and of himself as helpless, weak and victims, are satisfied in his artworks. The final paintings serve to gratify his need to feel that all women are sexually and emotionally dangerous and frightening and that all men are victims to the power of women. Hopper remains gratified and safe in his unconscious experience of himself as the weak, emasculated, and victimized male.

This paper has shown that the process of repetition may be studied in visual form in terms of the expression of repetitive unconscious fantasy, visual patterns and affect. The varying forms of repetition were readily observable and tracked across selected artwork by Edward Hopper spanning a period of thirty-three years.

**Limitations and Future Research**

The nine paintings studied cover a lengthy time span with years in between works, which may suggest some limitations. It remains unclear as to what motivated
Hopper to paint these images during their perspective time periods. It is possible that by examining works that preceded and followed each of the paintings along with available biographical data that some pattern might be detected that triggered the rendering of the nine works at specific times. Further, the abundant caricatures about his marriage as well as his ‘real’ combative and complicated relationship with Jo must be considered additional areas that allowed for discharge. Thus, the selected paintings were not the sole repository of discharge for Hopper. Nonetheless, the repetitive nature of the sequence of sketches and final works suggest that he continued to struggle. Biographical data indicates that Hopper lived a restricted and lonely life. Whether or not this would have changed, and subsequently his artwork, had underlying conflicts been worked through will never be known.

In terms of future research, it would be of interest to formally examine the artwork of patients over the course of treatment in order to verify unconscious fantasy derivatives in visual form, and to track selected visual repetitions and their patterns in order to determine whether these visual markers may be considered indicative of psychic change, as linguistic psychoanalytic research suggests.
Appendix A

Edward Hopper Questionnaire

The following questionnaire is based on nine paintings by the artist, Edward Hopper. The paintings were selected as they represent the entire body of work that meets the following criteria: The paintings were all completed within a time period described as Hopper’s mature phase, 1923-1967. The paintings all portray women in interior settings, dressed in a pink slip or naked, with or without a male companion. The paintings are: *Night Windows*, 1928; *Hotel Room*, 1931; *Morning in a City*, 1944; *Summer in the City*, 1949; *Morning Sun*, 1952; *Hotel by a Railroad*, 1952; *City Sunlight*, 1954; *Excursion into Philosophy*, 1959; *A Woman in the Sun*, 1961.

A number has been assigned to each work and appears on each individual photocopy. The numbers, 1-9, are in chronological order (e.g. #1 represents *Night Windows*, 1928; #9 represents *A Woman in the Sun*, 1961). Throughout the questionnaire, when asked to refer to particular paintings, please use the assigned number rather than the title of the paintings. The questions generally require a “Yes” or “No” response. Some questions require further explanations. In these instances, please keep your responses brief. Should you wish to write a longer explanation you may do so on the back of the questionnaire.

1. All paintings are oil on canvas.
   
   Yes: _____ No: _____

2. All figures are placed in interiors.
   
   Yes: _____ No: _____

3. The overall sense of movement found in the artwork is minimal.
   
   Yes: _____ No: _____

4. Minus the reference to “hotel rooms,” the interiors are relatively interchangeable in that any could be a hotel room or a room in an apartment.
5. Paintings primarily depict solitary women.
   Yes:______No:______

6. Interiors are stark and understated.
   Yes:______No:______

7. Except in painting #2, no patterns are used on furnishings. Everything is indicated with blocks of color.
   Yes:______No:______

8. There is a similar quality in terms of content and composition found in all nine works.
   Yes:______No:______

   Please elaborate:
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

9. Few personal artifacts are shown in rooms. Which works are the exceptions? (Please indicate which paintings, and what personal artifacts are shown. Please use assigned painting number along with explanation).
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

10. Is the female figure the focal point in the artwork? Please indicate “Yes” or “No” after each number. (Numbers assigned to paintings are written on each work).
    1____2____3____4____5____6____7____8____9____

11. There is a strong use of contrasts in terms of light and dark in all works (e.g. shadows, sunlight).
    Yes:______No:______
12. Please indicate the number of works that use natural light:_____

Please indicate the number of works that use artificial light:_____

13. Except for painting #1, all the paintings show interior corners of rooms.

Yes:____ No:____

14. The fact that there are few details or personal artifacts portrayed in the ‘series’ of works enhances an overall sense of (please indicate ‘Yes’ or ‘No’ after each adjective):

Isolation:________________________________________________________

Anonymity:_____________________________________________________

Starkness:______________________________________________________

Coldness:_______________________________________________________

15. How many paintings have open windows?

Total Number:_____

16. How many indicate wind through windows?

Total Number:_____

17. Do paintings feel claustrophic?:

Yes:____ No:____

Explain:_______________________________________________________

________________________________________________________________

________________________________________________________________

18. What views are seen through windows? (Please use assigned painting number after appropriate view).

Cityscape:_____________________________________________________

Countryside:___________________________________________________
19. Are female figures feminine?

Yes:______ No:______ Undecided:______

Explain:___________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

20. Female figures never look directly at viewer.

Yes:______ No:______

21. Most female figures are shown partially cropped. They are rarely depicted whole. Please indicate the parts of the female figure that are cropped and what is, if anything, obscuring the full view. (Please fill in response after the number assigned to work).

1______________________________________________________________

2______________________________________________________________

3______________________________________________________________

4______________________________________________________________

5______________________________________________________________

6______________________________________________________________

7______________________________________________________________

8______________________________________________________________

9______________________________________________________________
22. Are any female figures full frontal nudes?
   Yes:_____ No:_____

23. The viewer is unseen by the subjects.
   Yes____ No:_____ Unclear:
   Explain:__________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

24. There is little overall movement depicted.
   Yes:_____ No:_____ 

25. Do rooms feel warm?
   Yes:_____ No:_____ 
   Explain:___________________________________________________________
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

26. How is color used? In general, is the color palette the same throughout?
   ________________________________________________________________
   ________________________________________________________________
   ________________________________________________________________

27. Are geometric shapes used in every work?
   Yes:_____ No:_____
28. Are figures always shown in or within some form of light?
   
   Yes:______No:______

29. In terms of composition, Hopper predominantly makes use of corner spaces. This creates a three-dimensional effect and helps to draw the eye inwards. When beds are depicted they frequently form right-angles with the windows in the room, thus, leading the eye from the female figure to the window and the view beyond. Would you agree?
   
   Yes:______No:______

   If No, please explain:__________________________________________________________
   
   ____________________________________________________________________________
   
   ____________________________________________________________________________

30. Scale is consistent in terms of the figures relative to their space.
   
   Yes:______No:______

31. Are figures themselves exaggerated?
   
   Yes:______No:______

   Explain:___________________________________________________________
   
   ____________________________________________________________________________
   
   ____________________________________________________________________________
   
   ____________________________________________________________________________

32. Are female figures erotic?
   
   Yes:______No:______

   Explain:___________________________________________________________
   
   ____________________________________________________________________________
   
   ____________________________________________________________________________
   
   ____________________________________________________________________________
33. How many works show women in the following manner:

Naked:______
Wearing a Pink Slip/Shift:______
Black heels:______
Slippers:______

34. When women are portrayed as part of a couple, do the couples look at each other?

Yes:_____ No:_____

35. Are Hopper’s portrayals of couple’s erotic?

Yes:_____ No:_____

Explain:___________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

36. Do paintings project a sense of isolation?

Yes:_____ No:_____

Explain:___________________________________________________________
_________________________________________________________________
_________________________________________________________________

37. Are the paintings voyeuristic?

Yes:_____ No:_____

Explain:___________________________________________________________
38. What are women doing in the paintings? Are they: *(Please use assigned numbers indicated on paintings after appropriate response).*

Active (e.g. physically moving):

Passive (sitting still):

Reading:

Sleeping:

Other:

39. How old are women? *(Please use assigned painting numbers indicated on paintings after appropriate response).*

Young:

Middle-aged:

Old:

Unclear:

40. Do paintings evoke a sense of calm?

Yes: ______ No: ______

Explain:

41. Do paintings evoke tension?

Yes: ______ No: ______
42. Are the female figures (Please use assigned painting number after appropriate adjectives):

Intense:___________________________________________________________

Cool/Cold:_________________________________________________________

Inviting:__________________________________________________________

Sad:______________________________________________________________

Soft:______________________________________________________________

Approachable:______________________________________________________

Anonymous:________________________________________________________

Warm:____________________________________________________________

Peaceful:___________________________________________________________

43. Is there a timeless sense overall?

Yes:______No:_____

Explain:_________________________________________________________________

44. Given that the paintings span a period from 1928 – 1961, are they:

a). Relatively unchanged in terms of composition, and theme?

Yes:______No:_____

b). Would you view the ‘series’ as quite repetitive:

Yes:______No:_____

Explain:_________________________________________________________________
Explain:__________________________________________________________
________________________________________________________________
_______________________________________________________________

45. Briefly, please write about your overall impressions about the works as a whole.
   (Please use the back of this paper if you need more space)
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

The questionnaire is now complete. Thank you for your time.
Appendix B: List of Figures

Figure 1. Act I, Act II, Act III, The Escape (c.1896) Private Collection.
Figure 2. *Merry Christmas Pop*. (1899-1906). Pen and ink and graphite on paper. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1559.99)
Figure 3. *Merry Xmas Mama*. Pen and ink on paper, 7 1/16 x 9 3/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1557.65)
Figure 4. *Study of a Boy Firing Gun* (1895-99). Pen and ink on paper, 6 ½ x 2 7/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1558.3).
Figure 5. Edward Hopper with Wallace Tremper (1900). Collection of Whitney Museum of American Art, New York; Bequest of Josephine N. Hopper
Figure 6. *Two self-portraits and two hand studies.* (c.1900). Pen and ink on paper, 7 7/8 x 4 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1559.24)
Figure 7. *Seated Woman* (c 1900). Charcoal on paper, 16 7/16 x 10 3/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1560.168)
Figure 8. *Sketches of seated female nude; heads, and hands* (c 1900-1906). Graphite pencil on paper. 15 1/15 x 11 1/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1560.74)
Figure 9. Sketches of a *Couple Kissing, Man Smoking Pipe, Heads and Figures* (c1899-1906). Pen and ink on paper, 10 x 6 ½ in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1561.118a-b)
Figure 10. *Fille de Joie*. (1906-07). Transparent and opaque watercolor and graphite pencil on paper, 11 15/16 x 9 3/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1324)
Figure 11. Woman seated at café table (1906-07). Watercolor and graphite pencil on board, 19 13/16 x 15 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.1379)
Figure 12. *Meal Time*. (c. 1935). Pencil on paper. Private Collection
Figure 13. There's a Virgin. Give Her the Works. Private Collection.
Figure 14. *The Sacraments of sex (female version)*. (c. 1935-40). Conte on paper. Private collection.
Figure 15. *It Won’t be Long Now*. Private Collection.
Figure 16. Josie Standing on Ed's Head. Private Collection.
Figure 17. “Don’t Miss Anything Darling.” (undated). Private Collection
Figure 18. Josie lisant un journal. Private Collection
Figure 19. Chez Hopper. *The Eternal Argument*. (Date unknown). Private Collection
Figure 20. *Cartoon.* (1952). Private Collection
Figure 21. E. Hopper with Vulture on Back (date unknown). Private Collection.
Figure 22. *Angels, the only good women.* (date unknown). Private Collection.
Figure 23. *Josie*. (undated). Private Collection.
Figure 25. Hotel Room (1931). Oil on canvas; 60 x 65 ¼ in. Museo Thyssen-Bornemisza, Madrid (1977.110)
Figure 26. *Morning in a City* (1944). Oil on canvas; 44 5/16 x 59 13/16 in. Williams College Museum of Art: Bequest of Lawrence H. Bloedel, Class of 1923
Figure 27. *Summer in the City* (1949). Oil on canvas; 20 x 30 in. Private Collection
Figure 28. *Morning Sun* (1952). Oil on canvas; 28 1/8 x 40 1/8 in. Columbus Museum of Art, Columbus; Howald Fund Purchase
Figure 29. *Hotel by a Railroad* (1952). Oil on canvas; 31 ¼ in x 40 1/8 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of the Joseph H. Hirshhorn Foundation
Figure 30. *City Sunlight* (1954). Oil on canvas; 28 3/16 x 40 1/8 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of the Joseph H. Hirshhorn Foundation.
Figure 31. *Excursion into Philosophy* (1959). Oil on canvas; 30 x 40 in. Private Collection
Figure 32. *A Woman in the Sun* (1961). Oil on canvas; 40 x 60. Whitney Museum of American Art, New York; 50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Lloyd Goodrich (84.31)
Figure 33. *Drawing for painting Morning in a City* (1944). Fabricated Chalk and graphite pencil on paper, 8 ½ x 11 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.202)
Figure 34. *Study for Morning in a City* (1944). Fabricated chalk on paper, 8 ½ x 10 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.203a-b)
Figure 35. *Study for Morning in a City* (1944). Fabricated chalk on paper, 8 1/2 x 10 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.204)
Figure 36. *Study for Morning in a City* (1944). Fabricated chalk and graphite pencil on paper, 8 ½ x 11 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.205)
Figure 37. Study for Morning in a City (1944). Fabricated chalk and graphite pencil on paper, 8 ½ x 11 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.206)
Figure 38. Study for Morning in a City (1944). Fabricated chalk and graphite pencil on paper, 8 1/2 x 10 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.207)
Figure 39. Study for Morning in a City (1944). Charcoal on paper, 8 13/16 x 11 13/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.208)
Figure 40. *Study for Morning in a City* (1944). Fabricated chalk on paper, 22 1/16 x 15 1/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.345)
Figure 41. *Study for Morning in a City* (1944). Fabricated chalk on paper, 22 1/16 x 15 1/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.995)
Figure 42. *Study for Morning in a City* (1944). Fabricated chalk on paper, 22 1/8 x 15 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.294)
Figure 43. *Study for Morning Sun* (1952). Fabricated chalk on paper, 11 x 8 1/2 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.243)
Figure 44. *Study for Morning Sun* (1952). Fabricated chalk on paper, 12 x 9 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.244)
Figure 45. *Study for Morning Sun* (1952). Fabricated chalk on paper, 12 1/16 x 18 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.245)
Figure 46. *Study for Morning Sun* (1952). Fabricated chalk on paper, 11 15/16 x 18 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.290)
Figure 47. Study for Morning Sun (1952). Fabricated chalk and graphite pencil on paper, 12 1/16 x 18 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.291)
Figure 48. *Study for Summer in the City* (1949) Fabricated chalk and graphite pencil on paper (recto); Fabricated chalk on paper (verso), 8 1/2 x 11in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.267a-b)
Figure 49. *Drawing for painting Summer in the City* (1949) Fabricated chalk and graphite pencil on paper, 8 1/2 x 10 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.270)
Figure 50. *Study for Summer in the City* (1949). Fabricated chalk and graphite pencil on paper, 8 ½ x 11 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.268)
Figure 51. *Study for Summer in the City* (1949). Fabricated chalk on paper, 10 1/2 x 16 3/8 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.464)
Figure 52. *Study for Hotel by a Railroad* (1952). Fabricated chalk on paper, 8 7/16 x 10 15/16 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.199)
Figure 53. *Study for Hotel by a Railroad* (1952). Fabricated chalk on paper, 12 x 19 in. Whitney Museum of American Art, New York; Josephine N. Hopper Bequest (70.427)
References


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Hopper, E. (1906). Letter to mother from Paris, (December 14), Whitney Museum of American Art Archives, Edward and Josephine Hopper Research Collection, Series 4, 4.1


