

the picture plane, resulting in continuous movement and vitality.”

A brilliant artist and inspired teacher, Hofmann taught over 8,000 students, including many of the artists of the New York School. His students remembered him with love and affection throughout their careers. They realized that his method of critiquing individual work in a collective setting was intimidating but effective. Farnham remembers he would say with his thick German accent, “Zis, I do not like.” He knew his subject, was not superficial, and was interested in his students. In the catalog for *The Provocative Years*, Fritz Bultman commented that “Hofmann was a marvelous teacher because he was so human. He really believed in high art—he was hard but he was kind. He based a great deal on observation, teaching you to observe your surroundings very exactly and minutely. What I learned most from Hofmann was how to see, how to live, and a real sense of values. He had openness, a total European worldliness combined with a high standard of values. He made Provincetown more of a real international art center than it had ever been before.”

Haynes Ownsby, also a Hofmann student, and the consulting editor to Emily Farnham’s book, wrote, “[Hofmann] truly loved his students. He saw in us comrades embarking on a great mission. Hans Hofmann was an extraordinary teacher on two counts. He had an acute perception of the student’s mind, that is, his or her stage of development as an artist and emotional state; and his thorough mastery of the art of painting gave him the experience to be a great teacher of art. He was a great painter, and it was this that made him a great teacher.”

After studying with Hofmann, Emily Farnham never saw him again, but remained devoted to his theory of art. The spiritual impact and artistic legacy of Hofmann influenced her tremendously and

her book pays homage to his principles of art theory, education and style. Although she is as devoted to her writing as she is to her painting, she says she cannot do both simultaneously. With the completion of her Hofmann book, she will devote more time to painting. She has had 19 one-person shows of her work, the last of which was her 1994 retrospective at the Demuth Foundation in Lancaster, PA. Her paintings are currently represented by the Berta Walker Gallery in Provincetown, which opened its 1999 season with a special exhibition celebrating Emily Farnham’s career and the publication of her new book.

Berta Walker commented recently, “When I first visited Emily Farnham’s studio, I was very moved by her portraits created prior to her studies with Hofmann. Each painting tells a personal story, beautifully painted and completely original. These paintings reflect not only her special talent and insights as a young painter, but also the innocence often experienced by a young female painter brought up in a man’s world. She has never stopped painting even as she became an internationally acknowledged art historian. To have an opportunity to present her personal journal during her student days with Hofmann is a proud moment for me, as I know it is for her.”

As Hans Hofmann was quoted as saying in *The Provocative Years*, “A material world which excludes art will remain a troubled world.” Emily Farnham has made an impressive lifetime commitment to include art in this troubled world. ▲

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