



Marcia Evert Hopman, *Composition*, 1952.

Marcia Evert Hopman: Intuition and Self Revelation

The University of Texas at Arlington

CAPPA Gallery Exhibition

30 January - 24 February 2023

Opening Reception and Panel Discussion: Wed 01 February 2023, 6pm

The UTA College of Architecture, Planning and Public Affairs in collaboration with Associate Professor of landscape architecture David Hopman presents the first US retrospective and exhibition of the painter and visual artist Marcia Evert Hopman.

Marcia Evert Hopman

"The artist should be taught how to apply the theory of art and the knowledge of painting to practical problems. Industry and the community need artists who know how to integrate art, science, and technology. The community and the artist would once more recognize the usefulness and interdependence of one another -- our physical plant for living would reflect this alliance through increased beauty and function."



Marcia Evert Hopman in her Vienna studio, c1950
Photo by Yoichi R. Okamoto

Marcia Elizabeth Evert Hopman (1920-2013) was an American painter and graphic artist. She studied at George Washington University and at the Corcoran Art School. In 1945 she attended the Harvard Graduate School of Design under Henry Atherton Frost, entering as one of the few women who studied architecture,

urban planning, and landscape design. In 1946 she completed a course at the New School for Social Research in New York pursuing her interests in visual arts, science, and technology. The following year she was accepted to Black Mountain College in North Carolina, working closely with the painter Ilya Bolotowsky and in woodworking

with Mary Gregory. Hopman's work from this time clearly shows the Bauhaus training and modernist influence present at the GSD and Black Mountain College, which she developed and added to continuously throughout her career.

In 1947 Evert married Abraham Hopman. During their time together in Austria, Marcia pursued her artistic activity and became an active member of the Vienna Art Club, giving lectures and showing work in the 1949 international exhibits in Turin and Rome. The show reflected a concentration on the abstract and non-representational. Another show from 1949 in Vienna brought together young abstract artists with a focus on color and form. A review stated that "Marcia Hopman's abstractions speak of great conception, a passionate departure from the emptiness of the accidental." In total, Hopman took part in eight exhibitions of the Art Club and at numerous other institutions.

Between 1948 and 1972 the Hopman family lived in Vienna, Salzburg, Linz, Lyon, Washington, Bilbao, and Stuttgart. As a guest student at the Academy of Fine Arts in Stuttgart, she perfected her knowledge of lithography under Erich Mönch, experimenting with the "happy connection between artistic and technical intuition." In this phase Hopman combines lithographic techniques with collage. Texture and material play an important role, as does the circle as a universal, open, and cosmic form. In her later years she was active in a thriving art scene in the area around Mount Gilead in Leesburg, Virginia.

Adapted and translated from "Early Abstraction In the Art Club" by Kerstin Jesse.



Marcia Evert Hopman, *Celestial Notations*, c1950.



Marcia Evert Hopman, *Bilbao*, c1960.



Marcia Evert Hopman, *Lunar Landscapes*, unknown date.