

## **STUDIO VISIT WITH ARTIST MADALYN MARCUS!**

**Sunday, January 29**

**2-4pm**

**(Upper NW DC address will be sent to registrants – easy parking in residential neighborhood near Nebraska Ave.)**

In his catalog essay of a 2002 show at Troyer Gallery of Madalyn Marcus' paintings, novelist Howard Norman describes the work as "*at once intellectual and sensuous, ... combines a geometric physicality with a sense of boundless exploration.*"

WSS students are invited to an inspiring and challenging afternoon visit and discussion about painting at the Upper Northwest DC studio that Madalyn built behind her home. Surrounded by works in progress and source materials, students will witness the process of combining mind, body and material into work that is at once conceptual, experiential and very strongly felt.

Marcus received a BFA at Kansas City Art Institute in 1978 with a concentration in Japanese and Korean ceramics, and an MFA in Painting and Drawing in 1982 at American University, where she studied with Robert D'Arista, Alan Feltus and Helaine Hertzburn.

Cost is \$35 per person, which will be donated to a scholarship fund at WSS.

Spaces are limited – call WSS to sign up!

More excerpts from catalog essay:

*"Marcus' paintings are an ongoing dialectic between something concrete and something powerfully felt. Her paintings are even more complicated and provocative because they are personal, in that they evoke scarcely contained anxieties. With painting, one must be cautious in the use of a psychological vocabulary; however, I would suggest that in Marcus' paintings a deeper turbulence informs even the most composed of surfaces, and sometimes the entire canvas. Each painting is its own mood about to change, so that a viewer is decidedly not lulled but becomes vigilant, is put on alert, tense in the delighted anticipation of feeling new things deeply.*

*"Marcus' paintings are works of contentious passion. They do not acquiesce to emotion, they painfully dignify it. Part of the generosity of these paintings is that they chronicle process, therefore we see in them a painter actually coming to knowledge. Knowledge about herself, knowledge about herself within her art, and that is what I mean by personal.*

*"In many of Marcus' works we feel the almost physical qualities of transformation from thought to paint, which, naturally, corresponds to a sense of the possibility of transformation in our lives – transformation, with its unpredictable vicissitudes and joys, the inevitable falling away of familiar notions of existence, and that is what I mean by intellectual." Howard Norman*

