



William Newman (b. 1948), *Boiling in Mental Water*, 1974. Oil and acrylic on canvas, framed: 48 1/4 × 56 1/4 in. Gift of the Artist, 2020.8. Photo by Greg Staley.

Look carefully at Newman's painting *Boiling in Mental Water* (1974), and you can just see Walter Hopps in the window to the left, rendered to the left of the large black and white face. Hopps, the most influential curator in Washington from 1967 to 1985, can be seen here pulling a woman in a blanket. He figures in most of Newman's paintings at this time. The painting is a testament to the omnipresence of Hopps' independent, if erratic, curatorial spirit,

and to the extraordinary skill and provocative subject matter of Washington's ascendant figurative painters.

William S. Dutterer taught with Newman at the Corcoran School of Art for twenty years during its golden age of amazing faculty before moving to New York. Early on in his career he made the dramatic transition from a successful maker of exquisite minimalist abstractions to an early proponent of funky new image painting. *Grrrrr*, (1979), part of Dutterer's "Mask" series, has taken on new metaphorical possibilities as we suffer through the COVID-19 pandemic.

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Willem de Looper was a student of figurative artists Gates and Summerford at American University, and then achieved early success with atmospheric paintings very much in line with the Color School orthodoxy of the time. His work did depart from the Color School because he still employed brushes and canvases primed with gesso, rather than leaving them left raw and more absorbent for staining. Beginning in 1972, de Looper experimented with different paint applications and materials and discovered rollers used by commercial house painters. His experimentation with paint rollers made the application of paint and the construction of his compositions one action or gesture.



William S. Dutterer (1943–2007), *Grrrrr*, 1979. Acrylic on canvas, canvas size: 76 1/4 × 60 1/2 × 1 3/4 in. Gift of the William S. Dutterer Trust, 2020.7.

In *Untitled* (1973), de Looper found the perfect balance between freedom and structure, building up layers as he rolled paint horizontally across the canvas, revealing shimmering patterns left visible from his previous passes and peeking out at the edges. As in Mehring's paintings, de Looper often went back into the painting with a brush to make subtle adjustments here and there. He violated many Color School strictures, while maintaining its thematic disengagement.



Willem de Looper (1932-2009), *Untitled*, 1973. Acrylic on canvas, 86 × 93 in. Gift of the Frauke and Willem de Looper Foundation for the Arts, 2020.5. Photo by Greg Staley.