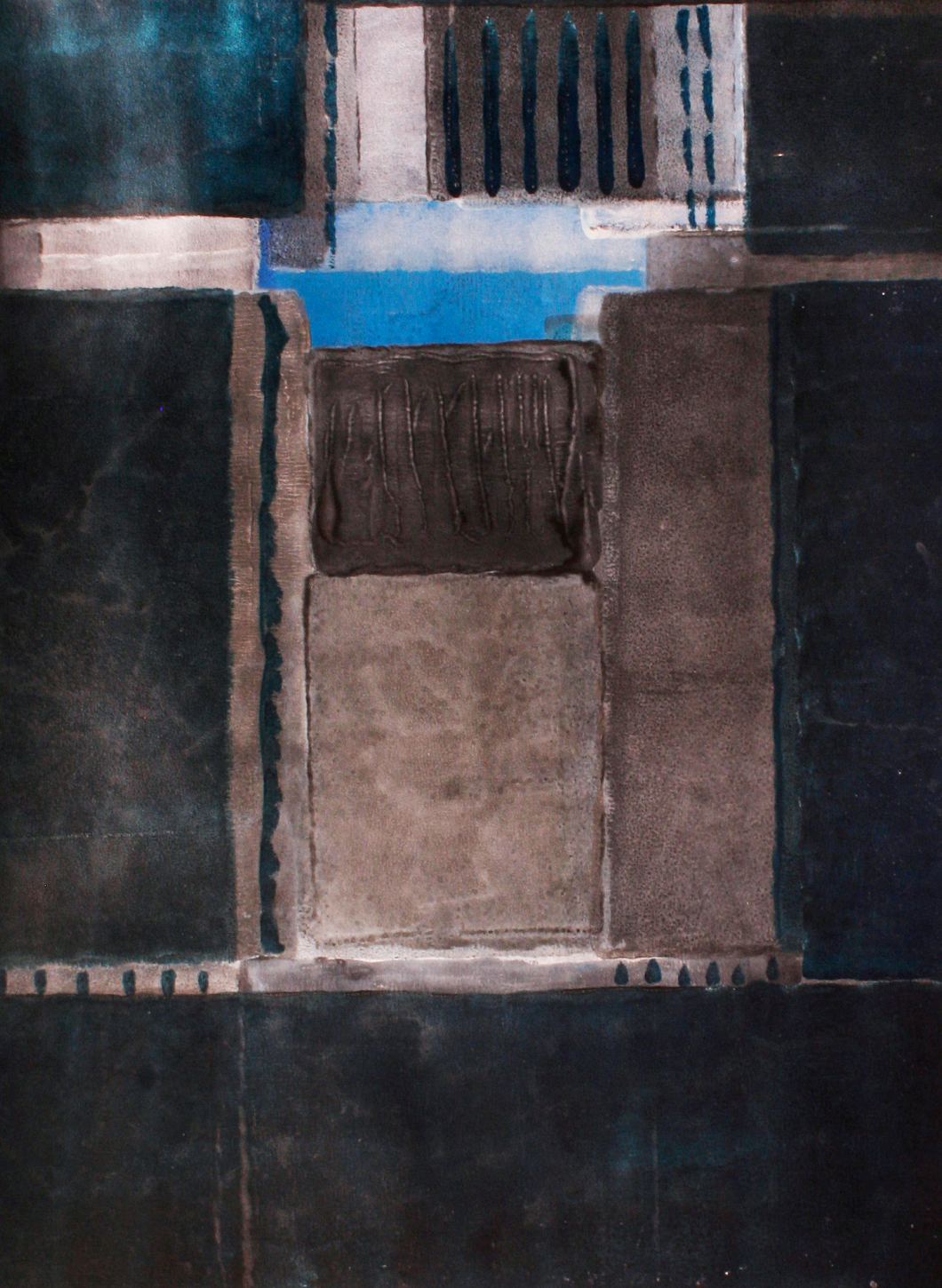


Willem de Looper





Atrium Gallery

Music and particularly jazz was a pervasive influence throughout de Looper's career. This exhibition pays homage to that interest with a selection of works from his later years. It was a presence he acknowledged to me many times during the almost two decades that I had the privilege of knowing and working with this exceptional artist. It is with pleasure that we present this exhibition of de Looper's mature and enduring work

Carolyn Miles
Owner/Director

Photos of the artist are courtesy of Frauke de Looper

Cover image: "Untitled," 1999 acrylic on paper 59" x 39 1/2"

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Willem de Looper

All that Jazz...

*Works from the
1980s and 1990s*

*November 22, 2013–
January 17, 2014*

WILLEM DE LOOPER, A TRIBUTE

“People relate to my work on a subconscious level. Often they point out that it is the color that drew them into the painting.”

—Willem de Looper, 1995

Color has always been essential to Willem de Looper’s art. In the 1960s, he poured, rolled, sprayed, and sponged paint onto unprimed canvas, creating his first substantial body of work, which led to his identification with the Washington color school.



His improvisational approach reflected interests in other artistic pursuits including jazz, which de Looper so admired. A decade later, de Looper brought surface texture, more structure, and a larger scale to his paintings of luminous striated fields that capture the essence of an unending vista. De Looper’s passion for music, his impressions from travels, and his reflection on the history of modern art served to shape his work in the 1980s and 1990s.

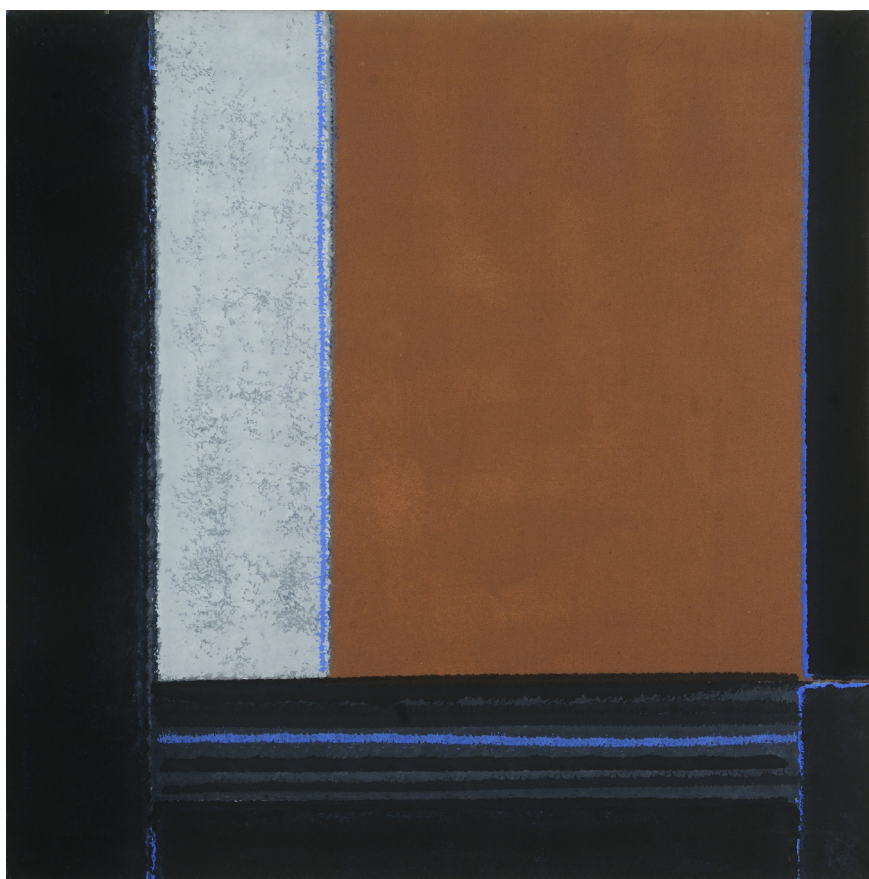
As a curator at The Phillips Collection, de Looper found constant inspiration. Works by Georges Braque, Paul Klee, Augustus Vincent Tack, and Arthur Dove, as well as Matisse and Mondrian, resonated with him as he considered his own work. Architectural references are evident in several works from the late 80s, as seen in *Mountain Lake 3* and *Mountain Lake 4* (*pages 8–9*), which feature textured and patterned rectangles adjoined to matte geometric color fields. These paintings reflect a time when de Looper experimented with a brighter palette that included metallic paint, a more varied compositional structure, and a marked freedom of brushwork.

By the 1990s, de Looper shifted and blended influences in his work. A construction of simplified geometric forms, *Untitled VI*,

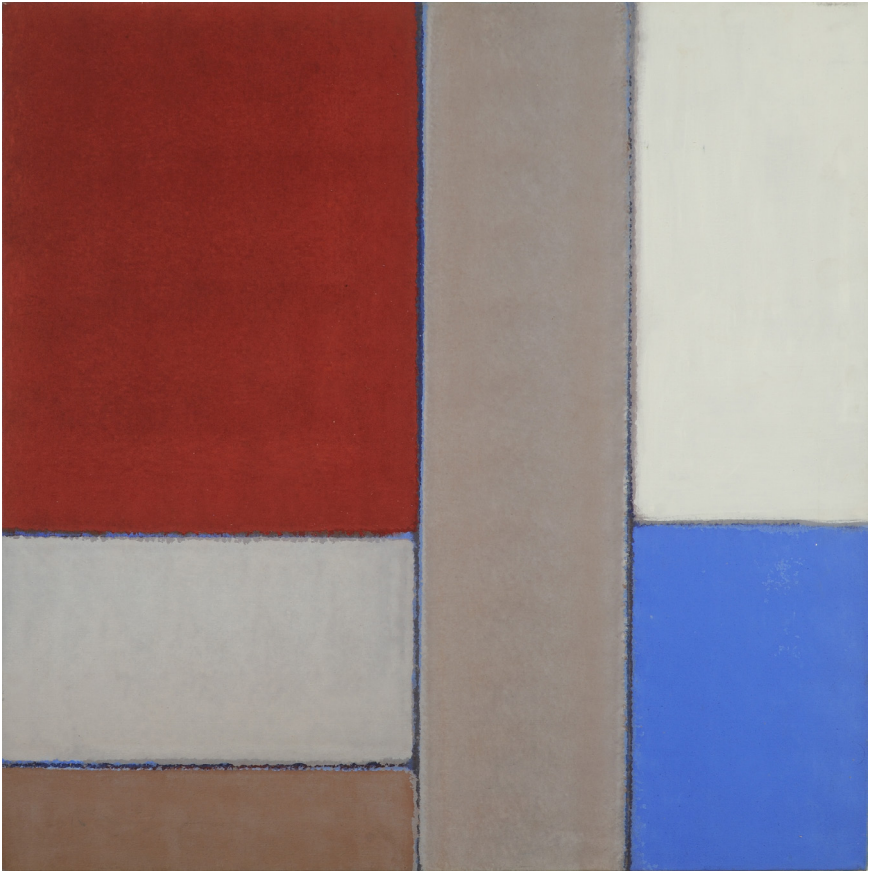
1993 (*page 22*), hints to architecture observed on a trip to the Southwest. Two Untitled, 1990 pieces (*page 13*), works on paper painted in acrylic, share the same size and format and appear as a pair. Their zigzag and structured forms composed of matte, textured, and metallic surfaces frame in one version a dark, and in the other, a light geometric shape placed at center. Adding depth, this shape opens up an architectural space, which in one lets in the night, and in the other the day. This idea of pairing continues in Untitled, 1997 (*page 21*) and Untitled, 1997 (*page 20*), two later works that show the rhythmic movement of dark and light volumes, pushing in and out of pictorial space, framing an opening to the sky patterned by rain. An invitation into a sacred Kiva, an underground room used by Hopi and Pueblo people for religious ritual, left an impact on de Looper's art seen in Untitled, 1999 (*page 11*), which produces the sensation of standing in this structure looking up to the clouds. Untitled, 1993 (*page 24*) positions the viewer outside of the structure and draws attention to the inside.

Freedom and improvisation sweep through many of these works such as Untitled, 1992 (*page 18*) and Untitled, 1992 (*page 19*), which compositionally share an abundance of color, pattern, and texture. The pulsating and rhythmic shapes of Indigo, 1990, (*page 16*) evoke the great jazz standard *Mood Indigo* by D.C. native Duke Ellington. Early on, musical heroes Charlie Parker, Dizzy Gillespie, and Thelonious Monk captured de Looper's imagination, coaxing him to America where he began his artistic journey. Throughout his career, de Looper listened to their music while he painted, because it offered endless inspiration and opened up experimental ways for him to approach color and format in his art.

By Renée Maurer
Assistant Curator
The Phillips Collection



"Untitled," 1981 acrylic on canvas 36" x 36"



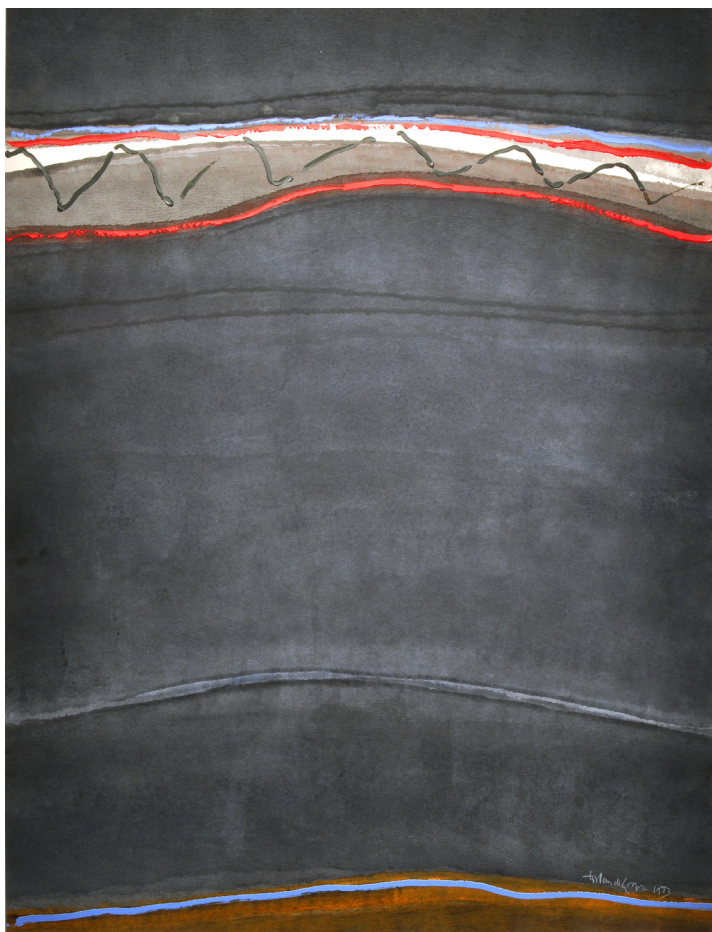
"Untitled," 1981 acrylic on canvas 36" x 36"



"Mountain Lake #3," 1989 acrylic on canvas over board 36" x 36"



"Mountain Lake #4," 1989 acrylic on canvas over board 36" x 36"



"Untitled," 1983 acrylic on paper 49 3/4" x 38"



"Untitled," 1999 acrylic on paper 59" x 39 1/2"



"Herald," 1991 acrylic on canvas 48" x 48"



“Untitled,” 1990 acrylic on paper 40 1/8” x 60”



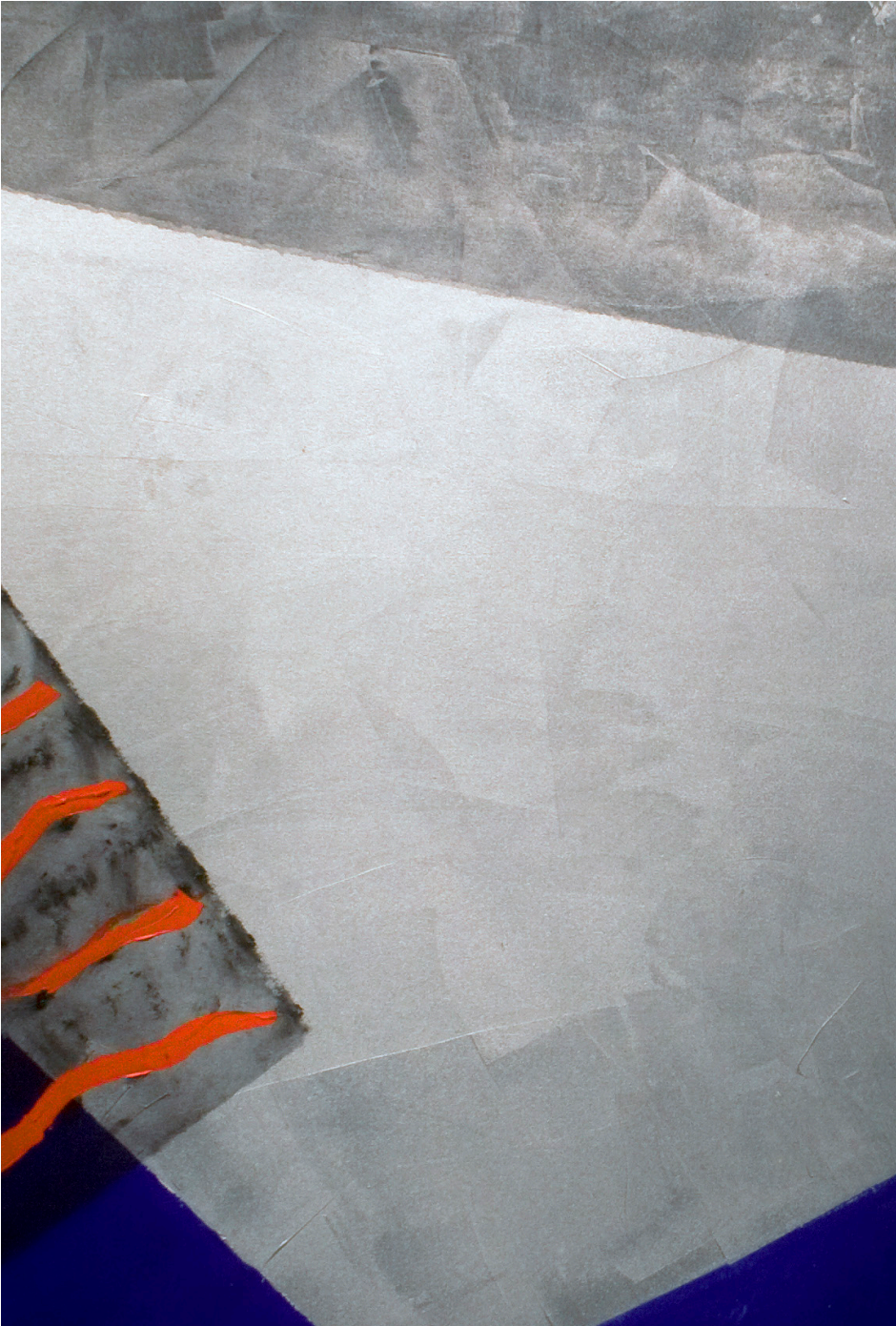
“Untitled,” 1990 acrylic on paper 40 1/8” x 60”

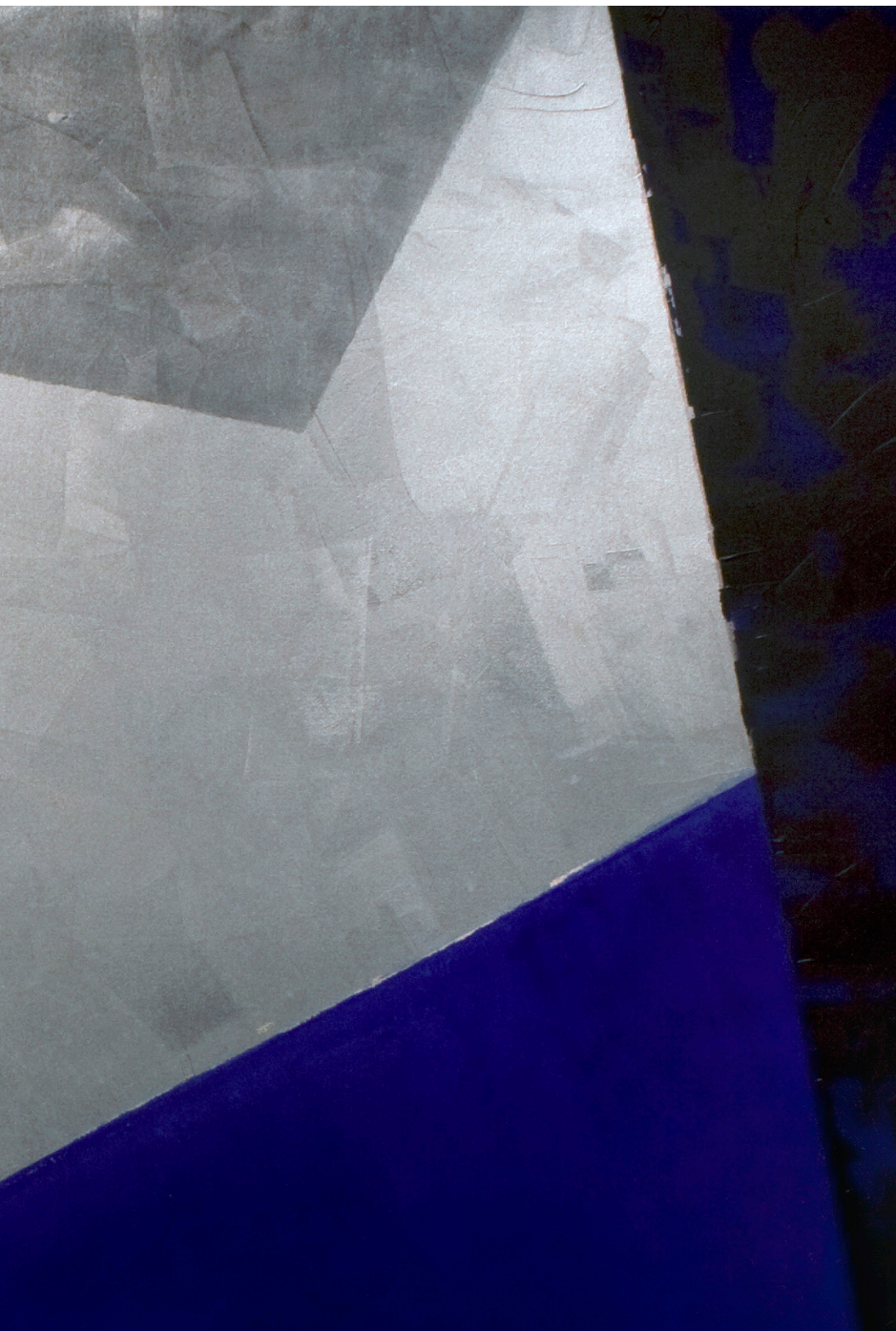


"Untitled," 1999 acrylic on canvas 60" x 60"



"Untitled III," 1992 acrylic on canvas 72" x 48"





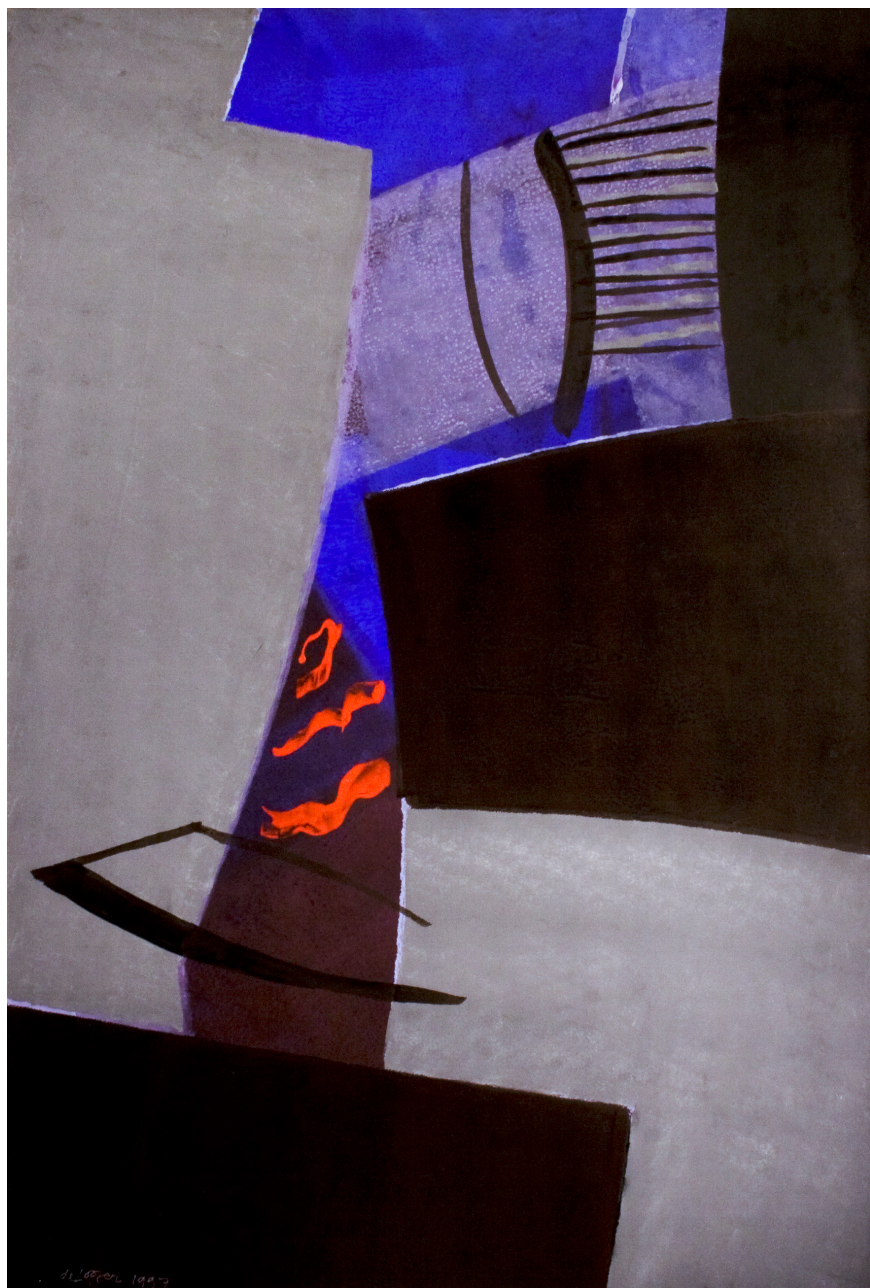
"Indigo," 1990 acrylic on canvas 60" x 80"



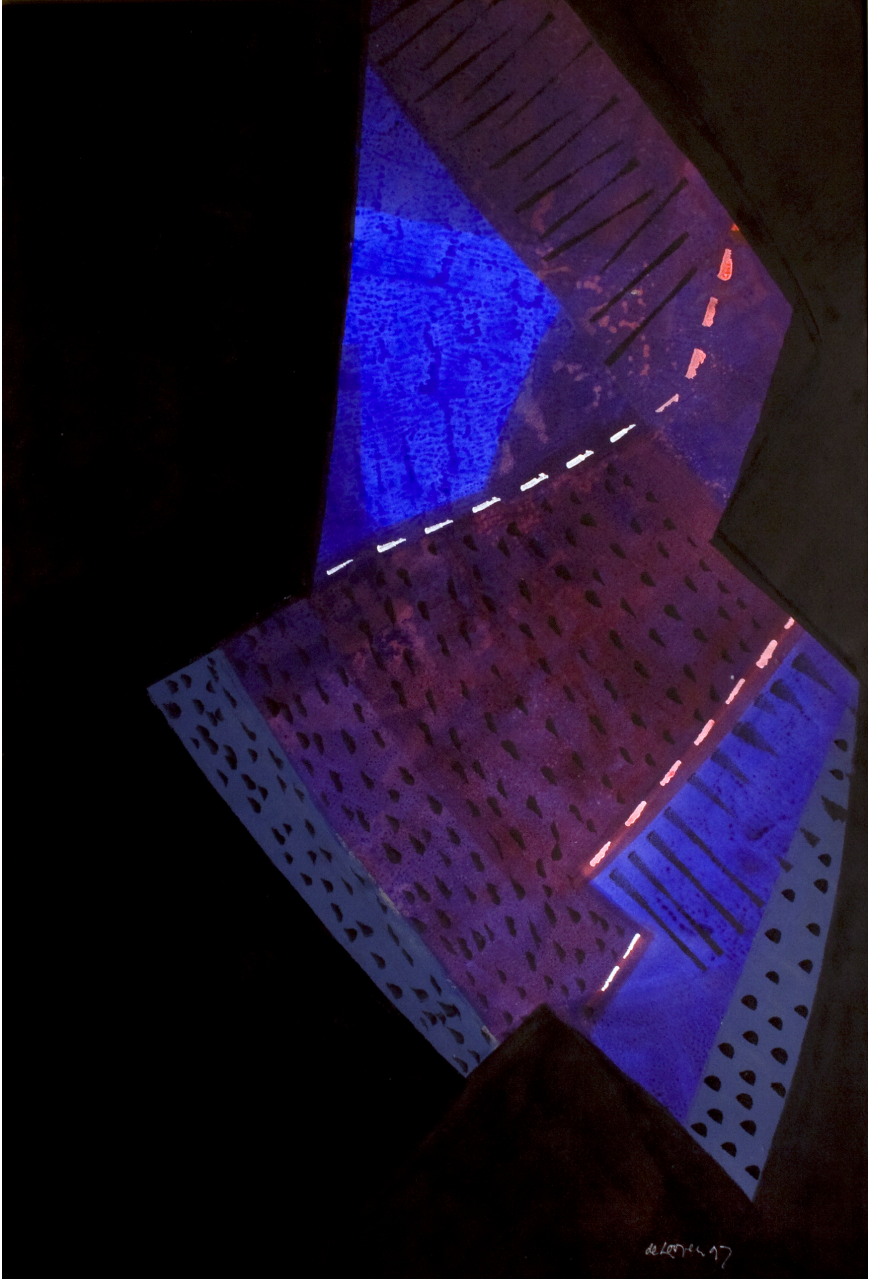
“Untitled,” 1992 acrylic on canvas 19 7/8” x 19 7/8”



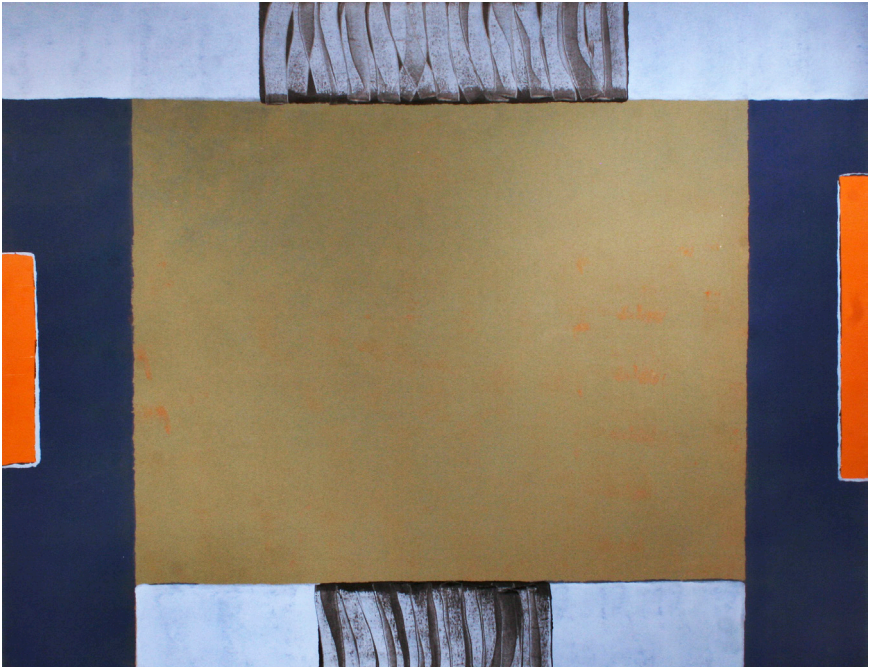
"Untitled," 1992 acrylic on canvas 19 7/8" x 19 7/8"



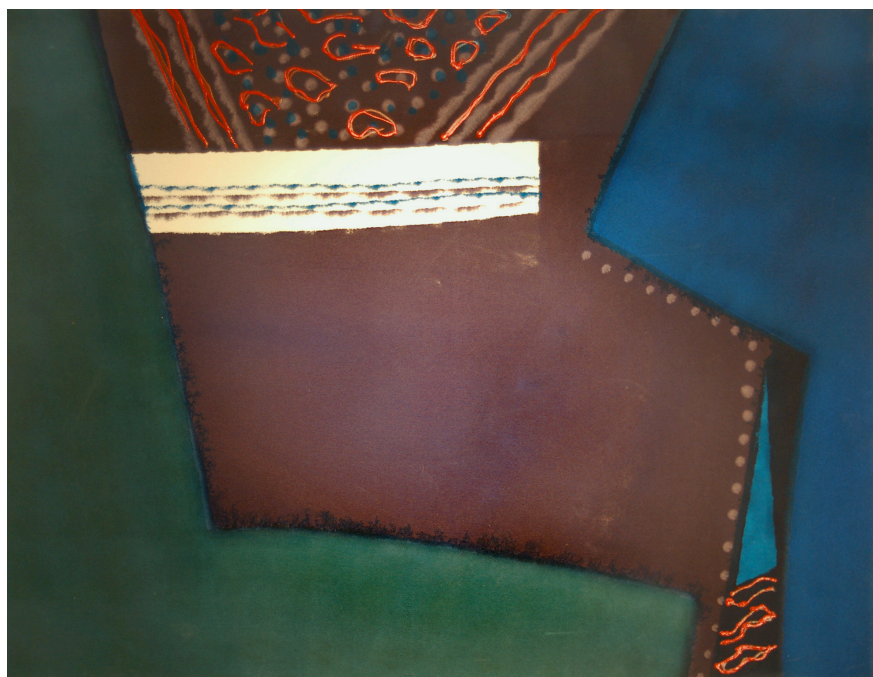
"Untitled," 1997 acrylic on board mounted on panel 60" x 40 1/8"



"Untitled," 1997 acrylic on board mounted on panel 60" x 40 3/16"



"Untitled VI," 1993 acrylic on canvas 48" x 60"



"Untitled," 1998/1999 acrylic on canvas 40" x 50"



"Untitled," 1993 acrylic on paper 18 1/8" x 14 1/2"



"Color Music #4," 1996 acrylic on panel 19" x 19"

Willem de Looper

Born in The Hague, Netherlands

American University, BA, College of Arts and Science, 1957

SELECTED EXHIBITIONS

- 2013 “Willem de Looper: All That Jazz...Works from the 80s and 90s,” Atrium Gallery, St. Louis, MO
“Washington Art Matters: 1940s-1980s,” Katzen Arts Center, American University, Washington, DC
- 2012 “Willem de Looper: Paintings 1968-72,” Hemphill Fine Arts, Washington DC
“The Morris at Twenty,” Morris Museum of Art, Augusta, GA
- 2011 “The Big Reveal,” Kemper Museum of Contemporary Art, Kansas City, MO
- 2009 “Willem de Looper – In Memoriam,” Atrium Gallery, St. Louis, MO
“Memorial Exhibition,” The Phillips Collection, Washington, DC
- 2008 “Willem de Looper,” Katzen Arts Center, American University, Washington, DC
PASS Gallery, Washington, DC
- 2006 PASS Gallery, Washington, DC
- 2002 “Willem de Looper: A Birthday Celebration,” The Phillips Collection, Washington, DC
- 2001 “New Paintings,” Alex Gallery, Washington, DC
- 2000 “Art Paris,” Galerie Sacha Tarassoff, Paris, France
“Recent Paintings,” Atrium Gallery, St. Louis, MO
“Willem de Looper: Paintings 1998-2000,” Alex Gallery, Washington, DC
- 1998 “Willem de Looper: Recent Paintings,” Troyer Fitzpatrick Lassman Gallery, Washington, DC
“New Paintings,” PASS, Washington, DC
“Recent Work,” Atrium Gallery, St. Louis, MO
- 1997 Troyer Fitzpatrick Lassman Gallery, Washington DC
“Willem de Looper Retrospective,” University of Maryland, College Park, MD
- 1996 “Uno (only one),” Atrium Gallery, St. Louis, MO
Troyer Fitzpatrick Lassman Gallery, Washington, DC
“Sketchbooks and Works on Paper,” The Phillips Collection, Washington, DC
“Paintings from 1960-1976,” Federal Reserve Board, jointly with the National Academy of Sciences, Washington, DC
- 1995 “New Work,” Atrium Gallery, St. Louis, MO
Troyer Fitzpatrick Lassman Gallery Washington, DC

- 1995 “Willem De Looper: Paintings and Painted Objects,” Pavilion of Fine Arts,
Montgomery College, Takoma Park, MD
“Willem de Looper: Sketchbooks and Small Paintings on Paper,” The
Phillips Collection, Washington, DC
- 1994 “Recent Work,” Watkins Gallery, American University, Washington, DC
- 1993 Troyer Fitzpatrick Lassman Gallery, Washington, DC
- 1992 Atrium Gallery, “New Paintings,” St. Louis, MO
Jones Troyer Fitzpatrick Gallery, Washington, DC
- 1991 Smith Andersen Gallery, Palo Alto, CA
- 1990 “Works on Canvas and Paper,” Atrium Gallery, St. Louis, MO
- 1989 B.R. Kornblatt Gallery, Washington, DC
Jones Troyer Fitzpatrick Gallery, Washington, DC
- 1988 Shippee Gallery, New York, NY
Tilghman Gallery, Boca Raton, FL
- 1987 B.R. Kornblatt Gallery, Washington, DC
Tilghman Gallery, Boca Raton, FL
- 1986 “Area Exhibitions,” Corcoran Gallery of Art, Washington, DC
- 1985 Montgomery College, Takoma Park, MD
B.R. Kornblatt Gallery, Washington, DC
“Area Exhibitions,” Corcoran Gallery of Art, Washington, DC
- 1983 B.R. Kornblatt Gallery, Washington, DC
- 1982 Wald, Harkrader, and Ross, Washington, DC
- 1980 McIntosh/Drysdale Gallery, Washington, DC
“Area Exhibitions,” Corcoran Gallery of Art, Washington, DC
- 1979 Sarah Y. Rentschler Gallery, New York, NY
Galerie L., Hamburg, West Germany
- 1978 Max Protech Gallery, Washington, DC
The Catholic University of America, Washington, DC
Montgomery College, Takoma Park, MD
Jean-Marie Antone Gallery, Annapolis, MD
- 1977 Max Protech Gallery, Washington, DC
Fraser’s Stable Gallery, Washington, DC
- 1976 Max Protech Gallery, Washington, DC
“The Golden Door: Artist Immigrants of America, 1876-1976,”
Hirshhorn Museum and Sculpture Garden, Washington, DC
Three-person exhibition, Corcoran Gallery of Art, Washington, DC
- 1975 Max Protech Gallery, Washington, DC
“Large Paintings and Works on Paper,” The Phillips Collection,
Washington, DC
“Paintings from 1962-1975,” Northern Virginia Community College,
Annandale, VA
- 1974 Montgomery College, Takoma Park, MD
Jefferson Place Gallery, Washington, DC
- 1972 Jefferson Place Gallery, Washington, DC
- 1971 The Athenaeum of Philadelphia, Philadelphia, PA

- 1970 Jefferson Place Gallery, Washington, DC
 Philomathean Gallery, University of Pennsylvania, Philadelphia, PA
 "Washington, Twenty Years," Baltimore Museum of Art, Baltimore, MD
- 1968 Jefferson Place Gallery, Washington, DC
 "Group Seven," Washington Gallery of Modern Art, Washington, DC
- 1967 Jefferson Place Gallery, Washington, DC
 "Area Exhibitions," Corcoran Gallery of Art, Washington, DC
- 1966 Jefferson Place Gallery, Washington, DC
- 1965 "Area Exhibitions," Corcoran Gallery of Art, Washington, DC

SELECTED PUBLIC AND CORPORATE COLLECTIONS

A. G. Edwards, St. Louis, MO
 American University Museum, Washington, DC
 Arent, Fox, Kinter, and Plotkin
 Atlantic Richfield Corporation, Los Angeles, CA
 Belvedere, Inc., Belvidere, IL
 Bethlehem Steel Corporation, Pittsburgh, PA
 Champion International, Inc., St. Louis, MO
 Chicapee Manufacturing Company
 Citicorp, New York, NY
 Corcoran Gallery of Art, Washington, DC
 Cresap, McCormack and Paget, Inc.
 Crowell and Moring
 Deloitte, Haskins, and Sells
 Department of Health and Human Services, Washington, DC
 Emerson Electric, St. Louis, MO
 Federal National Bank, Washington, DC
 Federal Reserve Banks: Miami, FL and Richmond, VA
 General American Life Insurance Company, St. Louis, MO
 Goldman, Sachs, New York, NY
 Hirshhorn Museum and Sculpture Garden, Washington, DC
 Howard Hughes Medical Center, Bethesda, MD
 Howrey & Simon, Washington, DC
 IBM, Washington, DC
 Kemper Museum of Contemporary Art, Kansas City, MO
 Kreeger Museum, Washington, DC
 Krey Distributing Company, St. Peters, MO
 Lowenstein, Newman, Reis, and Axelrod
 Maritz, Wolff & Co., St. Louis, MO
 Morris Museum of Art, Augusta, GA
 Mudge, Rose, Guthrie, and Alexander
 National Gallery of Art, Washington, DC
 National Museum of American Art, Washington, DC

National Science Foundation, Washington, DC
 Owens Illinois, Toledo, OH
 Patten, Boggs, and Blow
 Peat, Marwick, Mitchell
 Pepper, Hamilton, and Sheetz
 Pharmaceutical Manufacturer Assoc., Washington, DC
 Phillip Morris Corporation
 Riggs National Bank, Washington, DC
 Rosenthal Datseum, Fairfax, VA
 Rozansky and Kay
 Security Pacific National Bank
 Squire, Sanders, and Dempsey
 Sterling Federal Bank, Sterling, IL
 Stone Carlie, St. Louis, MO
 The Phillips Collection, Washington, DC
 The World Bank, Washington, DC
 United Savings Association, Rockville, MD
 US Bank, St. Louis, MO
 U.S. News and World Report Executive Apartment
 Victor Shargai and Associates
 Wald, Hackrader, and Ross
 Washington Post Company, Washington, DC
 Westinghouse Collection
 Witowsky, Weiner, McCaffrey

REVIEWS AND ARTICLES

- 2012 Jenkins, Mark, "Willem de Looper: Paintings 1968-72," *Washington Post*,
 February 10
 2011 Thorson, Alice, "Kemper shows off new acquisitions in the 'Big Reveal
 Exhibit'" *Kansas City Star*, November 28
 2009 Holley, Joe, "D.C. Artist Shaped the Phillips Collection," *Washington
 Post*, February 3
 2008 Rasmussen, Jack. *Willem de Looper*. Washington, DC: American University
 Museum
 Richard, Paul, "A Tribute for a Washington Painter by way of Holland,"
Washington Post, April 13
 "Willem de Looper: American University Museum," *ArtForum*
 2001 Dawson, Jessica, "A Southern Exposure for Finland's Northern Lights,"
Washington Post, October 25th
 2000 Baker, Devin, "Flights of Fancy," *St. Louis Magazine*, June
 Daniel, Jeff, "Willem de Looper; Bob Emser," *St. Louis Post Dispatch*,
 June 25

- 2000 Protzman, Ferdinand, "A Bright New Day: Willem de Looper Absorbs, Enhances Color School Lessons," Washington Post, March 16
- 1998 Daniel, Jeff, "De Looper and Goldhagen Bring Fresh Viewpoints to the Atrium," St. Louis Post Dispatch, May 6
- 1997 Articulate, (contemporary art review), September/October
- 1996 Gips, Terry. *Willem de Looper: A Retrospective Exhibition 1966-1996*. College Park, MD: The Art Gallery at the University of Maryland at College Park
- KOAN, Art Newsletter, November
- Weil, Rex, "Willem de Looper," Art News, November
- 1995 Bellos, Alexandra, "Common Denominator," The Riverfront Times, May
- Richard, Paul, "Soothing Jazzy Acrylics," Washington Post, April 22
- Shepley, Carol, "A Show of Color," St. Louis Post Dispatch, May 4
- 1994 Fleming, Lee, "Galleries," Washington Post, September 10
- 1992 Art News, June
- Clark, Michael, "Willem de Looper: New Paintings," Washington Review of the Arts, April
- Duffy, Robert, "Tending the Fire of Abstractionism," St. Louis Post Dispatch, May
- Welzenbach, Michael, "For de Looper, a Change of Color," Washington Post, January 11
- "Willem de Looper: Painting," The Riverfront Times, June 3-9
- 1991 The Washington Times
- 1990 Callahan, Teresa, "De Looper Finds Harmony in Contrast," St. Louis Post Dispatch, July 12
- 1989 Risatti, Howard, "Review," Art Forum, Summer
- The Washington Times
- 1988 Art in America, February
- 1987 Museum and Arts, September/October
- Museum and Arts Washington, November/December
- 1986 Interior Design Magazine, July
- 1983 The Washington Times
- 1979 Die Welt, Hamburg, October 6
- New York Arts Journal, September
- 1977 Schaff, David, Art International, December
- 1974 Art in America, Summer
- Art News, Summer
- 1972 Art in America, January
- 1967 Rose, Barbara, "Review," Art Forum, November
- The Nation
- 1966-89 Washington Post
- 1966-79 The Washington Star
- 1965 Arts



Willem de Looper in his California St. Studio

“Also, I love jazz, and that was one of the reasons I came here, practically. The first night I came to the U.S. I went to a club in New York.”

—from an interview with Cynthia J. McCabe, 1975

“Biographically, the association with music is richly documented—De Looper’s vast collection of jazz ‘78s, LPs, and cds is legendary in the art world, and rare is the visit to his apartment/studio that is unaccompanied by a sound track personally selected by the artist. But it is in the art where the association is most profound; the highly musical characteristics of tonality, texture, contrast, movement, and pause are intrinsic to his art. All those, and, perhaps more importantly, improvisation.”

—Benjamin Forgey, former art critic, *Washington Post*
and *Washington Star*

Many thanks to Frauke de Looper for her assistance with both the exhibition and the catalogue.

Atrium Gallery

Carolyn Miles

Owner/Director

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