

Paintings for Art Center

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Important paintings by two noted California artists who turned from abstraction to realism have been added to the permanent collection of the Kalamazoo Institute of Arts.

Art Center Director Harry Greaver describes the paintings by Richard Dievenkorn and the late David Park as the most important the center has been able to acquire since getting one by the famous Mark Tobey.

Dievenkorn and Park belonged to a California group of artists which had its start with Park's defection from abstraction.

Park, who died in 1960 at age 48, was one of the most significant artists of the 1950s, mainly because of his turn to figurative pictures. His first was "Kids on Bikes" in 1950.

"Woman With Coffee Pot," the painting purchased by the Kalamazoo Institute, was done in 1958.

It is typical of Park's bold, brilliant studies of the human figure. Critics said the artists revealed his most intense and searching insight during his last three years of life. "Woman With Coffee Pot" is from that period.

So intent was Park to make clean the break with abstractions that in his last five years he tried to destroy all his abstract paintings — at least those he could get his hands on.

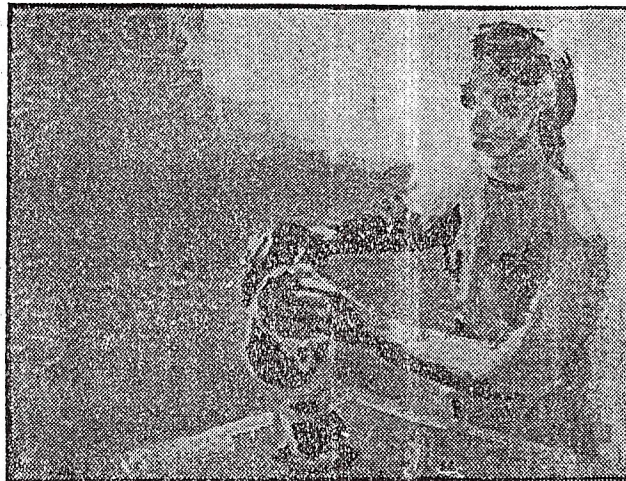
People are not recognizable in Park's paintings. His intention apparently was to use the figure as "one more of nature's forms," but one that is always complex and changeable.

Park was on the faculty of the University of California at Berkeley at the time of his death.



'SLEEPING WOMAN' BY DIEVENKORN
'Woman With Coffee Pot' By Park (below)

—Gazette photos



Dievenkorn's paintings chased by the center is an nled picture of a slee woman.

The work is typical of his new realism, with the artist using vigorous brush strokes and bright California colors — with plenty of contrast.

While both artists approached realism and their subjects in similar ways, Park was more concerned with brush texture and Dievenkorn more assertive in creation of a mood of quiet and isolation.

Greaver says Dievenkorn generally is considered now to be the more important of the two artists.

Dievenkorn, at present is artist-in-residence at Stamford, where he studied as an undergraduate.

His works have been exhibited in one-man shows in major museums and galleries in New York, Washington, Los Angeles, and San Francisco.

Both of the newly acquired paintings are on display in the west gallery of Gilmore Art Center, and may be seen until the end of June.