

**HONORING THE LEGACY OF
DAVID PARK**

An Invitational and Juried Exhibition



HONORING THE LEGACY OF DAVID PARK

Dates: April 3-28, 2017

Reception

Saturday, April 15th

3PM Public Opening

4PM Panel Discussion

Location: Santa Clara University, the Edward M. Dowd Art and Art History Building

Introduction

John Seed

Invited Artists

Jennifer Pochinski

Kyle Staver

Juried Artists

Alix Bailey

James Bland

Marie Cameron

Linda Christensen

Ashley Norwood Cooper

Melinda Cootsona

Kim Frohsin

Sonia Gill

Phyllis Gorsen

Cynthia Grilli

Nancy Gruskin

Mark Hanson

Irene Cuadrado Hernandez

Mitchell Johnson

Betsy Kendall

Rachel Kline

Sue Ellen R. Leys

Kathy Liao

Fred Lower

Janet Norris

Gage Opdenbrouw

David Iacovazzi-Pau

Jill Madden

Nicholas Mancini

Sandy Ostrau

Catherine Prescott

Jose Luis Cena Ruiz

William Rushton

Francis Sills

Kurt Solmssen

David Tomb

Christina Renfer Vogel

Martin Webb

John Weber

William Wray

EXHIBITION THEME

This exhibition is intended to pay homage to the art and values of artist David Park (1911-1960), the founder of the tradition of Bay Area Figurative painting. It does not include Park's own works, but instead features the works of two invited artists and 35 artists chosen by a panel of four jurors.

David Park's figurative works are characterized by humanity, candor and bold painterly brushwork. The goal of the exhibition jurors was not to select art that mimics David Park's style, but rather to select paintings that honor the legacy of Park's artistic independence and integrity, and also his interest in painting people and places that held personal meanings for him.

JURORS

John Seed is a professor of art and art history at Mt. San Jacinto College. He is also an arts writer and blogger whose writing has appeared in *Harvard Magazine*, *Art Ltd.*, the *HuffingtonPost* and *Hyperallergic*. Seed wrote the catalog essay that accompanied the 2015 exhibition *Interiors and Places: David Park, Richard Diebenkorn and Elmer Bischoff* at Hackett Mill Gallery in San Francisco.

DeWitt Cheng is an artist, collector, freelance art writer, educator, and curator based in San Francisco. He has served as the director of Stanford Art Spaces and writes for numerous art publications including *Art Ltd Magazine* and *Visual Art Source*.

Andrea Pappas is an Associate Professor of Art History at Santa Clara University, specializing in American and Contemporary Art, Gender and Visual Arts. She holds a BA in Fine Arts from the University of California at Berkeley, and both an M.A. and PhD in Art History from the University of Southern California.

Jessica Phillips is the Director of Hackett|Mill Gallery, San Francisco, which represents the Estate of David Park. She holds a B.A. in English Literature and Art History and an M.A. in Contemporary Art from Sotheby's Institute of Art, London.



John Seed with David Park's *Four Women*, 1959 at the Anderson Collection, Stanford University.

Forty years ago, as a student at Stanford University, I had the privilege of serving as an intern to the art collection of Hunk and Moo Anderson. At Saga Foods, where a large part of their collection was on view, I often stared at David Park's *Four Women*, a bold and impressive painting that has left a deep imprint on my ideas about what painting can and should be.

A visit to Park's 1977 retrospective and the experience of living with a David Park drawing that was given to me as a gift by David's wife, Lydia Park Moore, further deepened my appreciation. When Kelly Detweiler offered me the opportunity to provide a theme for this exhibition, the idea of building an exhibition around David Park's achievement and influence was the first thing that came to mind.

Artists need to work of other artists to respond to as they find their own way, and this exhibition is intended to acknowledge and honor the way that David Park—who turned away from abstraction to make representational paintings when doing so went directly against the grain of what was in vogue at the time—became

a model of artistic integrity and independence. Although he died too young, at the age of 49, his influence has been indelible. This exhibition offers all of us—artists and members of the public—a chance to reflect on Park's achievement and to demonstrate that the things he stood for as an artist are vital, and that the impressions he made with his works and actions continue to earn our respect and interest.

I owe deep thanks to Kelly Detweiler for the opportunity he gave me to coordinate this show and to the generosity of Debra Burchett-Lere and the Board of the Sam Francis Foundation, and to Harry W. and Margaret Anderson who provided additional financial support. I am grateful to the three guest jurors whose taste and discretion helped shape this exhibition: DeWitt Cheng, Andrea Pappas and Jessica Phillips. Additional thanks go to Douglas Walla of Kent Fine Art, to artists Jennifer Pochinski and Kyle Staver, and to all of the artists who will be exhibiting their work as part of this project. I also thank my wife Linda for her patience and unyielding support. - John Seed



Sam Francis with his stepmother Virginia Francis, at the Fort Miley Veteran's Hospital, April 1946.
 Photo, courtesy of the San Francisco Examiner and the Sam Francis Foundation.
 Sam Francis image and artwork ©Sam Francis Foundation, California/Artists Rights Society (ARS), New York



In 1945 a young man named Sam Francis was a patient at Fort Miley Veterans' Hospital in San Francisco. Sam was suffering greatly from spinal tuberculosis and injuries that he had suffered during a training flight crash a year and a half before. When Francis took up painting in bed to divert his mind, the artist and teacher David Park heard about it and came to visit. Over time, he made numerous visits, talked to Sam about painting, brought works by Klee and Miro and left them overnight and even arranged for Sam – who was lying flat on a stretcher in a body cast – to visit the De Young Museum when it was closed. Years later, Sam Francis would tell his friend John Hultberg that David Park had saved his life by encouraging him to paint. David Park also juried Sam Francis – who later went on to a stellar career as a leading abstract artist – into his first exhibition.

The Sam Francis Foundation is pleased and proud to offer its support to this exhibition and to honor the memory of David Park and the extraordinary friendship he showed Sam.

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Kelly Detweiler and Jennifer Polchinski view David Park's 1956 "Bathers" at Hackett Mill, San Francisco.

Acknowledgments

I would first like to thank the SCU Gallery Committee for supporting my idea last year when this show first proposed. There was a little leap of faith involved for everyone because of the scope and ambition of the show.

I would also like to thank Mitch Grieb, our Senior Administrative Assistant, for her help in the process of organizing the exhibit. Additional thanks go to my Department Chair, Kathy Aoki, for her vital support, and to Andrew Hedges our gallery installer.

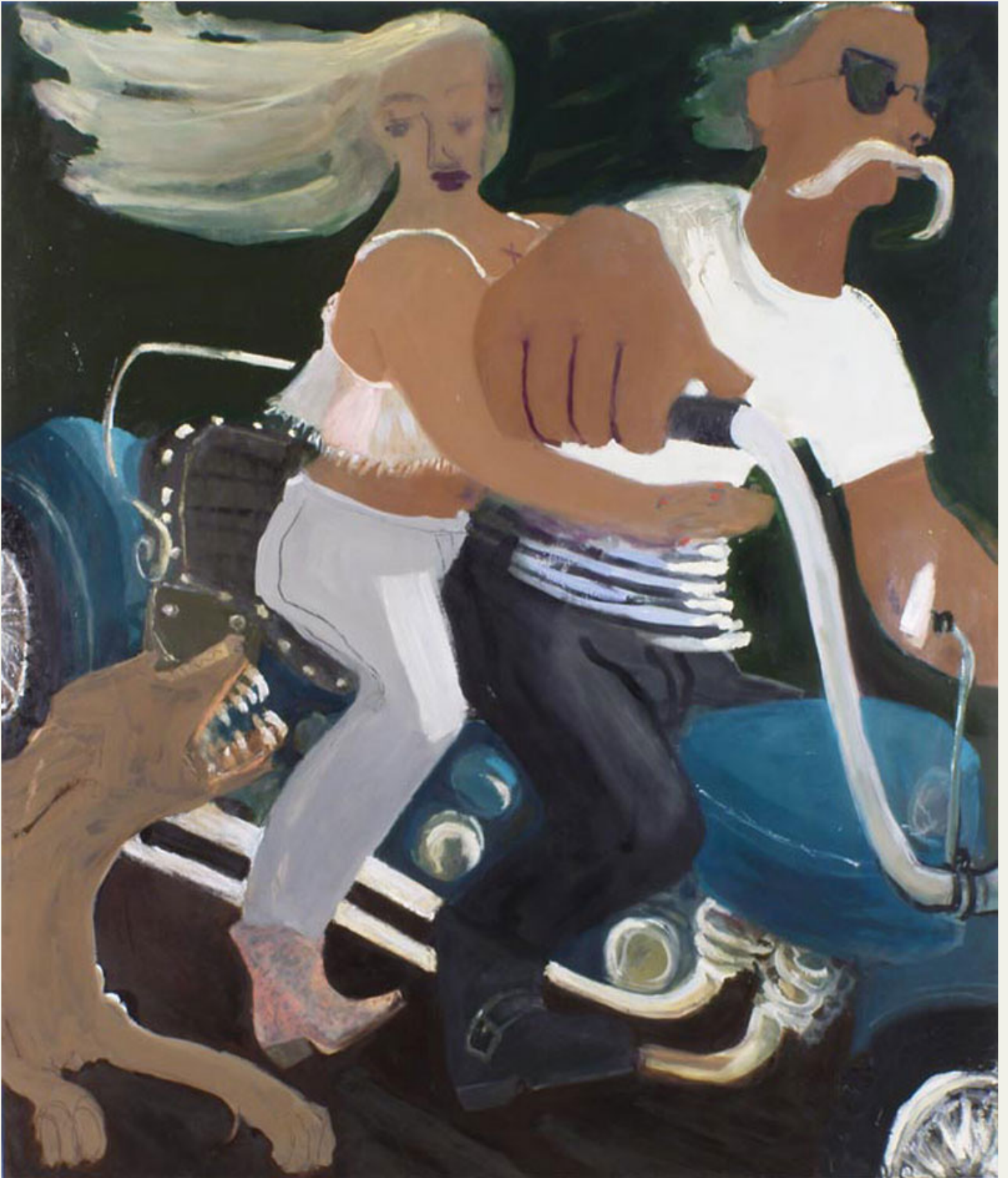
At the top of my list is John Seed for his tireless enthusiasm for painting and for his willingness to dive into a huge project without blinking. When I proposed that he curate this exhibit he took the idea and made it even better.

And finally, I am grateful to the Sam Francis Foundation for their generous financial support and to Harry and Margaret Anderson who saved the day when the exhibition costs exceeded our estimate.

Last but not least I want to thank the artists, for without them we could not put this wonderful exhibition together.

– Kelly Detweiler, Professor of Art, Santa Clara University

Kyle Staver





Kyle Staver



Images: The Biker Triptych
Bad Dog on Sparta Road | 2007 | oil on linen | 68 x 56
Flub and Tippy | 2007 | oil on linen | 66 x 76
Dead Dog | 2007 | oil on Linen | 64 x 54



Kyle Staver, who grew up in northern Minnesota, believes that she was born strongly predisposed to art, but it took her some time, and some help from a few mentors, to find her way. While attending a girl's boarding high school as a teenager, a history teacher took her aside and told her "I know what is wrong with you; you are an artist." A few years later Staver enrolled at Minneapolis College of Art and Design (MCAD) and found that her teacher had been right. Artists were her "tribe" and the art world was her nation.

Studying with Iranian/American artist Siah Armajani, Staver developed site-specific sculptures and initially had no interest in painting. That changed after graduation when, after losing her studio, a friend brought her a set of watercolors. The explosion of creativity that followed was a revelation. I couldn't believe what painting could do," is how Staver puts it. "I had no idea! I went through something like \$700 worth of watercolors," Staver recalls. "I made very thick impasto watercolors that first time out."

When she entered Yale for graduate work, Staver found a mentor in the late painter and critic Andrew Forge. Initially, Staver painted landscapes, but when Forge found them "lonely" she borrowed the figure of Olympia from Cezanne's painting and inserted her. "She seems a bit fearful," was Forge's comment. From that point forward Staver's engagement with the human figure became central to her practice.

In the two decades following her 1987 graduation from Yale, Staver gradually established herself as a painter of intimate vignettes of human relationships presented in a quirky, personal and playful style. She developed the conviction that painting had become her own non-verbal form of language capable of expressing what words cannot. Staver likes what Picasso had to say about this: "As far as I am concerned, a painting speaks for itself. What is the use of giving explanations, when all is said and done? A painter has only one language."

Honored by the National Academy Museum

of New York with its Benjamin Altman Figure Prize in 1996 and again in 1998, Staver received a Louis Comfort Tiffany Foundation award in 2003 and began to exhibit regularly in New York.

A 2003 review of Staver's work in the New York Observer notes some of the influences flavoring her work — "... the cloistered vignettes of Vuillard... the monolithic figures of David Park, the quirky stiffness of folk art..." — and credits her with having achieved a personal "...brand of intimism, acutely observed and gracefully set forth..." In 2006, a brief New York Times column highlighted Staver's "...playful, lushly painted pictures of people enjoying holiday or domestic pleasures."

As early as 2003 another strand had begun to appear in Staver's work that seemed to counter or even contradict the steady warmth of her established subject matter. Janice Nowinski, a Yale MFA classmate, characterizes it as "... psychological Minnesota backwoods stuff. It's more personal only in that its more psychological. More menace, more men — it might have nothing to do with her personally — but its something she tapped into which became a good subject." This strand would eventually include the "Biker Triptych," painted as a memorial in response to the loss of her much-loved older brother.

After her brother's death Staver began the set of three paintings that together make up the largest sequence she has ever attempted. Each canvas has its own distinctive events and mood, but also links to the other panels; dogs appear in all three. Because her brother had been a biker and a Harley enthusiast, Staver wanted to use the motorcycle the way Velasquez used horses in his equestrian pictures of Spanish Habsburg royalty: as the hero's mount. In each painting the artist's brother — who was known to friends and family as "Fub" — appears astride a motorcycle.

In the first panel, "Bad Dog on Sparta Road," Fub is embraced by a white-clad guardian angel/biker chick as he confidently zooms past a fierce dog with bared teeth. Crisp graphic rhythms — among them handlebars and

a handlebar mustache — and a downward compositional thrust endow "Bad Dog" with dynamism and panache. It shows a man at the peak of his confidence and power, a protector who is himself protected.

Fub, leaning back with a cigarette pinched between his fingers, dominates the central panel. He is joined by his dog Tippy: a loyal and diminutive sidekick. The motorcycle, its wheel turned forward, is delicately balanced, about to turn a corner. The bike's rear wheel sparkles like a gilded icon while Fub's firmly rendered features project saintly gravitas.

Finally, in "Dead Dog", Fub halts his bike to look over his shoulder at death in the form of a dog's broken body. A new companion, a dark haired woman, shares the view as the motorcycle's headlight illuminates the sepulchral gloom ahead of the road ahead. As in a Baroque painting, strong contrasts of light and dark suggest the dualities of life and death.

Although the paintings can be seen together as a cycle, Staver is mainly concerned that each image tells a strong story that can be related to the other panels. "What is important for me, as a painter," she relates, "Is that the three panels hold together and have the 'gestalt' to be cohesive, without relying on pictured sequencing, as in comic books." Another element that connects the paintings is humor, something Staver finds essential; "I do think humor is terribly important in painting. It is the constant and steady reminder of our humanity; the foible aspect of being alive."

Even in working with dark material, Kyle Staver has managed to keep her sense of humor and speak from the heart. It is a vulnerable posture for a contemporary artist to take, and also a very genuine one. The humanity of her work—and its bold and observant sense of stylization—make it very worthy of comparison to the art of David Park.

Kyle Staver is Represented by Kent Fine Art LLC, New York. www.kentfineart.com

Jennifer Pochinski





Jennifer Pochinski



Images
Strand | oil on panel 47 x 47 | 2017
Two Women | oil on panel 47 x 47 | 2017
Bather | oil on panel | 24 x 30 | 2017



Jennifer Pochinski is a Sacramento-based painter who paints in a big, generous style. Although she is a representational artist, Pochinski works like an Abstract Expressionist, often covering an entire canvas in a single day with broad wet-on-wet brushstrokes. "I have to get my nerve up to paint," she explains, "because I'm after the feeling of profundity that is normally found only in abstract art."

"I like ordinary moments of things I know," Pochinski observes, "but I want the physicality of the paint to be the story." In fact, subject matter is just a starting point, and Pochinski's engagement with a very tricky substance – oil paint – is not only the "story" but it is also the tough center of her seemingly casual practice. Her paintings are the end result of wrestling matches with her materials, and when the artist achieves hard-won effects and images appear easy. "Painting is a process where you try to get to a point inside yourself to the truth," she explains. "You have to try to let it happen."

Making art has always been Pochinski's way of centering herself and protecting herself from life's challenges. She had a peripatetic but happy childhood, moving to Oahu at the age of eleven. She spent a lonely year in Germany as a seventeen-year-old exchange student and then tagged along with her sister and worked in a London pub at nineteen. There was more back and forth after that – a

summer in South Africa, then more time in Hawaii, and then back to London – and in each location Jennifer found herself looking at art and talking to artists. She had an early "aha" moment at the Whitney Museum in New York when the American art on view seemed to speak directly to her: The work made her feel that she was aesthetically "home."

In 2002 and 2003, Pochinski spent two years studying art at the University of Hawaii, where her mentor was a painter named Pia Stern, a former student of the Bay Area Figurative painter Elmer Bischoff. Stern challenged her students to "dig for something personal" and urged Pochinski – who worried that her painting was a bit too polite – to "get rude." Stern's advice and influence have lingered powerfully and have kept her on track artistically during challenging periods.

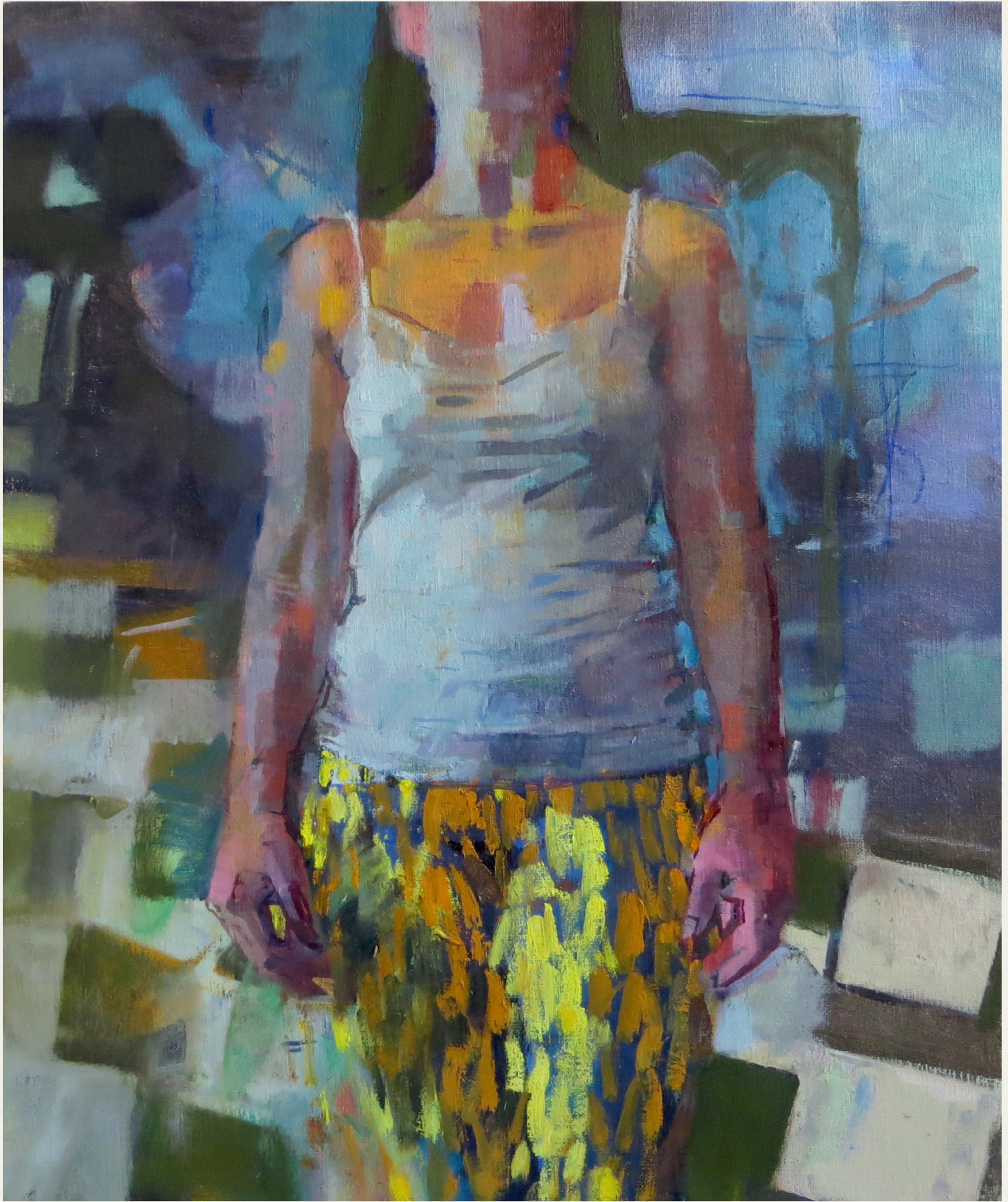
Pochinski had been visiting Greece regularly after 1995, and by 2003, she was married and living there. Divorce promptly followed. "My husband was always away," Jennifer explained, "and I often felt trapped with two kids. Art was always the answer. It was always bigger than me, like a religion." Newly divorced, Pochinski simultaneously painted and chased design jobs for six months until an art dealer spotted one of her paintings at a friend's house and offered her a show. Pochinski, who says that she "lives in a state of being open to the present moment," sold

her first painting a month before her fortieth birthday.

When Pochinski finally returned to California in 2010, it was like "finding the mother ship." One of her teachers had told her that her work had a kinship with Bay Area figuration, and the opportunity to study California paintings in local museums – and even to have sushi with Manuel Neri – has been a revelation. Pochinski saw the "Diebenkorn Berkeley Years" exhibition at the De Young Museum twice and found herself attracted to the more off-kilter works, including one of a hand flicking a cigarette into an ashtray. Seeing David Park paintings of bathers—both at Hackett-Mill Gallery and John Berggruen Gallery—has inspired her to paint some recent bathers of her own.

Living in California has definitely given Pochinski the opportunity to dive deeply into Bay Area painting, but she is also an independent-minded artist who is always moving towards her own distinctive style. She is also a fine observer of people who is able to suggest the essence of her subjects with rugged and surprisingly well-placed strokes of paint. David Park—if he were here—would admire her verve.

Jennifer Pochinski is Represented by Dolby Chadwick Gallery, San Francisco.
www.dolbychadwickgallery.com



James Bland | Woman with Gold Trousers | 22x20 | oil on canvas | lent by the John Natsoulas Gallery.

James Bland is a figurative artist who enjoys the surprises and the surrender of control that oil painting offers. Memory, folklore, and dreams are the main

subjects of his work and his paintings offer tantalizing glimpses of narratives alongside the rigorously observed depictions of light and form.



Alix Bailey | K | 9x12 | oil on linen | lent by the artist.

I love people and the human form and I want to paint them in a particular kind of light. Painting directly from observation is a thrilling, fleeting and absorbing

process. At times I feel I can relate more to an abstract or expressionist painter than a traditional figurative painter in terms of the way I approach painting.



Marie Cameron | Blue Corset | 36x24 | oil on canvas | lent by the artist.

People in my Neighborhood, I approach strangers at work and ask if they will allow me to photograph them to paint their portrait. I am intrigued by the in-

timacy that this act of seeing and being seen creates in what often can be a very impersonal public space.



Linda Christensen | Lifeguard | 24x24 | oil on canvas | lent by the Winfield Gallery.

The figures in my work are involved in familiar daily tasks and it is within the mundane that the mind can wander. As humans we tend to float within the horizons of our outside

world and the private inner world; I paint the feelings that come with being softly tethered to our core.



Ashley Norwood Cooper | Glass Table 2 | 30x40 | oil on panel | lent by the artist.

Humans are driven by different impulses. We plant seeds, draw pictures, tap out rhythms. We gather the disparate random events of our lives into tales of heroes and demons. These impulses run deep. They are the essence of our humanity.



Melinda Cootsona | Horizon | 36x33 | oil on canvas | lent by Seager Gray Gallery.

I paint the strength of the female figure. Caught in introspective moments my figures fill the canvas in abstracted surroundings.

Whether in a soft or a harsh environment the strength of the female figure is primary.



Sonia Gill | The Assistant | 40x48 | oil painting | lent by the artist.

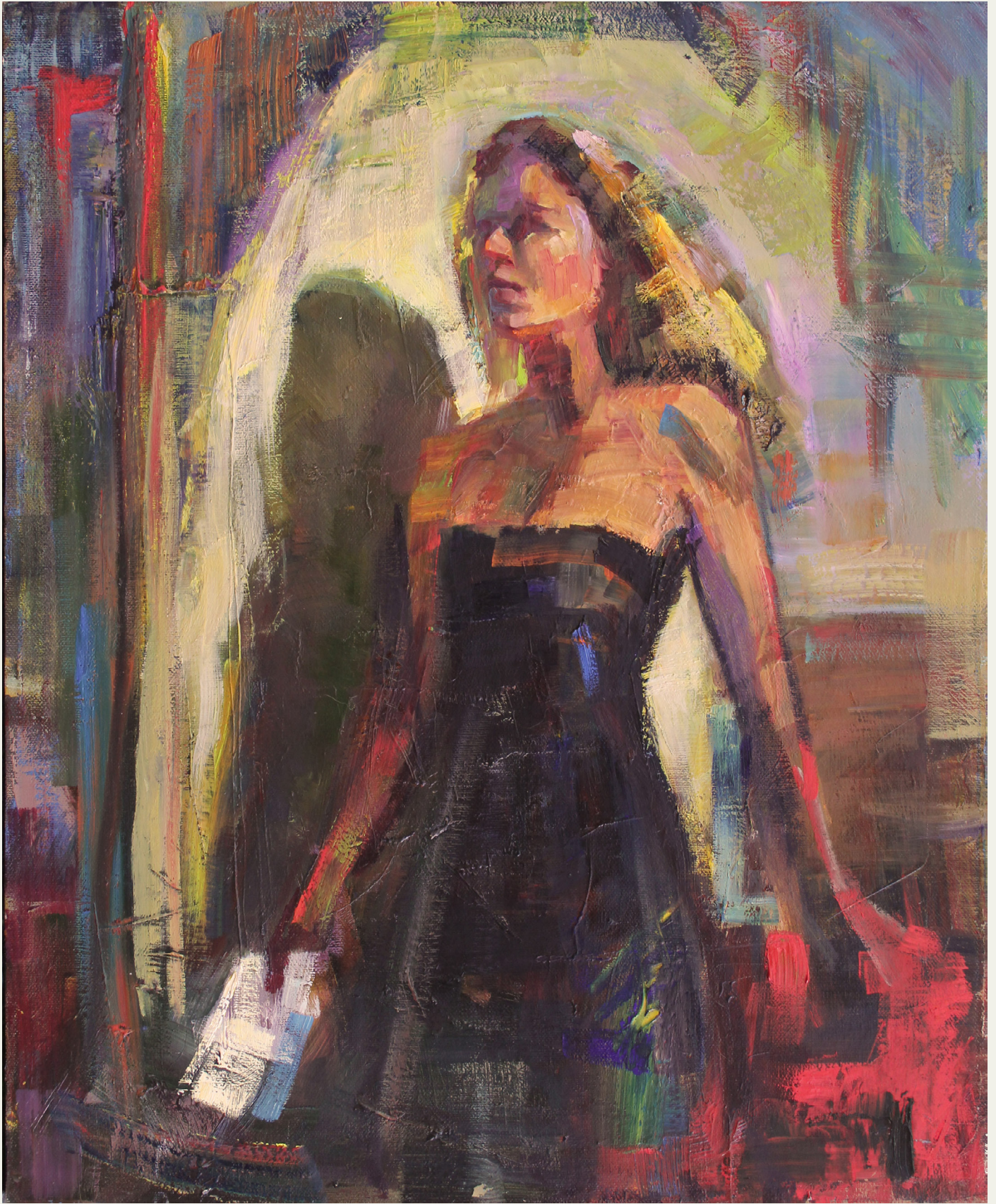
Influenced greatly by the Nabis Vuillard and Bonnard and by the California Figurative Painters David Park, Elmer Bischoff and James Weeks I want to add to the genre with my investigation of figures in their environment: both alone and with others.



Phyllis Gorsen | Metro | 11x14 | acrylic on paper | lent by the artist.

I am a figurative painter working mostly with acrylic, paper, and charcoal on canvas. I am interested in seeking, through the tension between the abstract

surface and the representational image, the spirit that the everyday signifies.



Cynthia Grilli | The Letter | 18x22 | oil on canvas | lent by the artist.

I had always appreciated David Park's work but it wasn't until I moved to California that I began to feel a kinship with him as an artist. In my own

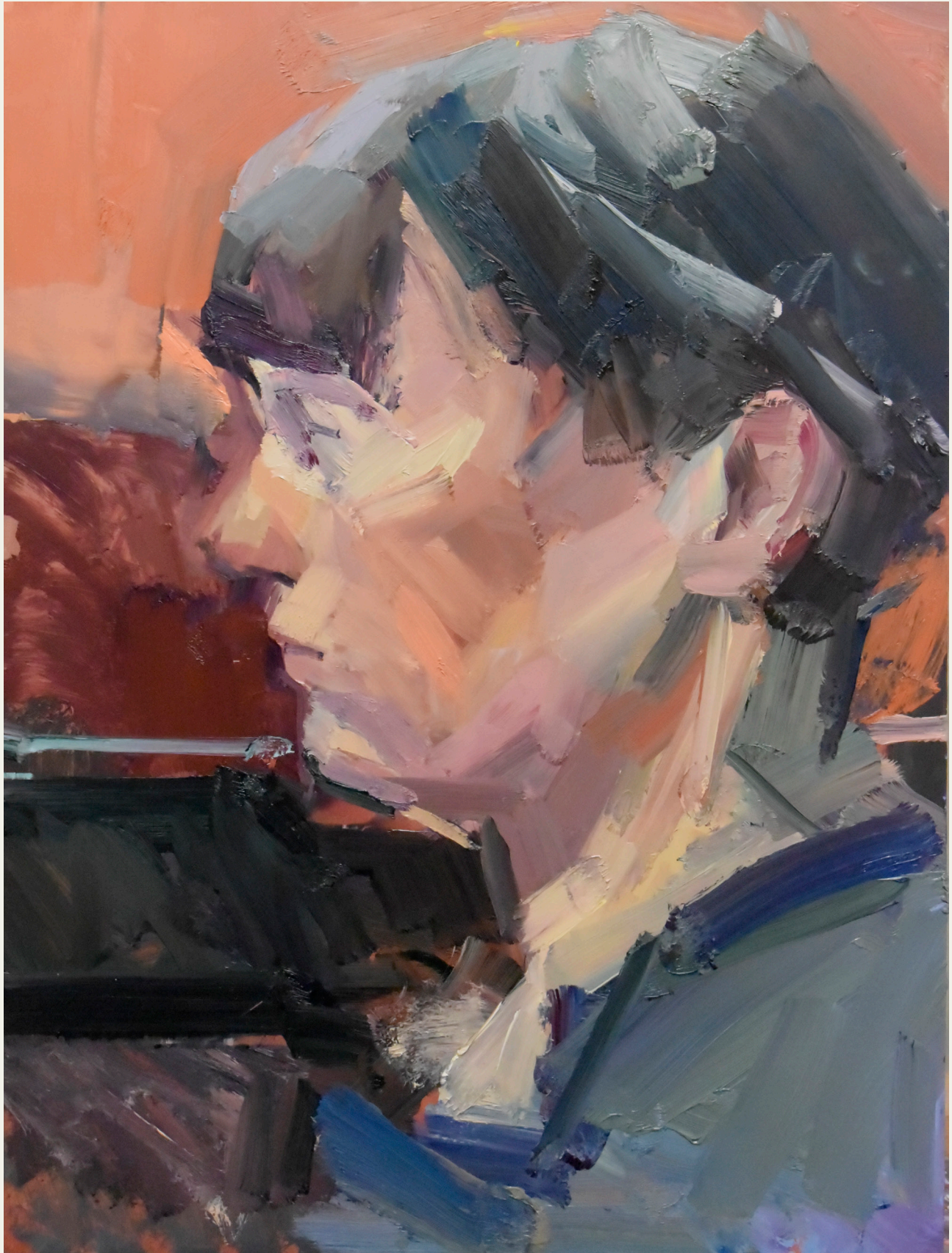
work, I strive to be courageous and find my own way, regardless of pressure to stick with one form of expression or another.



Nancy Gruskin | Tuesday Night Practice | 24.5x24.5 | acrylic on panel | lent by the artist.

I live and work in Concord, Massachusetts. All of my paintings are based on some tangible point of reference, although it may move away considerably from the starting point before

it is finished. I paint family and friends and objects, patterns, and interiors that interest me. I am more interested in shapes and colors than achieving the actual likeness of things.



Mark Hanson | Late Afternoon | 16x12 | oil on aluminum | lent by the artist.

Drawing plays a dominant role within my painting and is critical to the work's meaning and conceptual concerns. The language of the marks employed to depict

form have a natural dualistic quality. Therefore opposing forces are common themes in my work and my aim is to depict the tension that fuses both disparate parts.



David Iacovazzi-Pau | Tom & Billy" (Portrait of Tom Schnepf & Billy Hertz) | 28 x 40 | oil on canvas | lent by the artist.
My aim is to portray idiosyncrasies and evoke the mood of the subject in order for the portrait to have an accurate likeness and affect. The work reflects what I sense about people and is a documentation of my community.



Irene Cuadrado Hernandez | Julia Dreaminess | 19.75x19.75 | oil on canvas | lent by the John Natsoulas Gallery.

Sometimes a painting requires a landscape, a still life or a portrait, you can even think of a still life or a scene that says more about a person than a portrait...the struggle is to seek balance.



Mitchell Johnson | Met Breuer One | 19x23 | oil on canvas | lent by the artist.

I'm interested in color and shape and space and how context impacts all of our sensory experience and conclusions. I like paintings that remind us that we assemble all of our impressions of the world. We assign all

meaning - it is not delivered to us. Recognition of the fiction and integrity of the two dimensional surface of a painting is a doorway to a heightened understanding of time, space and color.



Jose Luis Cena Ruiz | The Floral Dress | 19.75x19.75 | oil on canvas | lent by the John Natsoulas Gallery.

The figure's profile in Ruiz's work draws the viewer into what the subject seems to complicate. Themes of mystery invoke contemplation as the

figure viewed from profile or from behind does not directly evoke emotion, but merely suggests a hidden reality.



Betsy Kendall | Happy Together | 15 x 22 | gouache | lent by artist.

My focus is the experience of painting from life. I feel, and hope you feel, the presence of the human beings, their context, and my pleasure in constructing the sensation in paint.



Kim Frohsin | Nighttime at the Fair | 26x32 | acrylic pencils ink | lent by Gallerie Citi.

This work specifically reflects early influences in my career (in exploring the figure) by such Bay Area Figurative polestars as David Park, Elmer

Bischoff and Richard Diebenkorn. It was kept in my archives and now, almost 24 years later, recalls part of my younger art-self.



Rachel Kline | Shoreline | 36.5x 48.5 | oil on canvas | lent by the artist.

I love depicting unguarded moments of beauty and grace that often go unobserved. These paintings are of people at a particular time and in a particular place. All three elements are of importance to me.



Sue Ellen R. Leys | Asbury Surf | 8x8 | encaustic on panel, lent by the artist.

At the cultural events I often attend, I enjoy candidly photographing people, both in their isolation and community,

using my photos as studies for my figurative paintings. I am interested in design, color, & light, its sources & reflections.



Kathy Liao | Float | 30x40 | oil on canvas | lent by Prographica Gallery.

My mixed media work is painted from observations, layered with sharp and hazy memories and recorded snap-shot photos. With each painting, I

am constantly re-establishing my relationship with the subject matter, being conscientious of my distance to them, physically and emotionally.



Fred Lower | Self Portrait | 20x18 | oil on paper | lent by the artist.

Two things had a profound influence on me as a young art student in the 1970's: the intensity of the California light and the teaching of Bay Area painter Elmer Bischoff. It was all about the expressive possibilities of color. I made a lot of big abstract paintings. Then

after almost 20 years in New York City and a move to Vermont I have found something similar in the landscape of Addison County. Now I paint smaller paintings that somehow try to feel big.



Jill Madden | Supermoon Ski | 40x30 | oil on linen | lent by the artist.

Direct observation is essential to my work. The colors and shapes light creates while wrapping around objects and figures, and the interstices of shadow form my work. I paint these

moments not to describe them, but to understand and relay them. The coastal and mountain landscapes I inhabit, as well as the people, animals, woods and water inspire my work.



Nicholas Mancini | Galen, Shift | 40x35 | oil and pastel on canvas | lent by the artist.

My portraits investigate how one constructs a sitter's identity, a process that relies both on perception and memory. In an age when we can visually interact with a person without sharing the same physical space our

sense of place has become disassociated. Information, when conveyed through reproduction or memory, can become lost, augmented, blurred, sharpened, generalized, invented.



Janet Norris | The River Comes In | 26x32 | acrylic on canvas | lent by the artist.

I take an intuitive approach to making art. I lean toward the visionary, magical and reflective. When painting an arrangement of fig-

ures around a table I use color to embody beauty. I attempt to use my palette to make an emotional impact.



Gage Opdenbrou | Garden" (Garland of hours) | 19x25 | oil | lent by the artist.

I would like each one of my paintings to be achingly rich, and full, and beautiful, and about to disintegrate. Painted from old family photographs, both from my own fam-

ily, and from the families of friends and strangers, these paintings are a meditation on themes of love, time, loss, memory, distance, and mortality.



Sandy Ostrau | Whale Watch Walk | 42x42 | oil on canvas | lent by the artist.

In my art, I take scenes of every day life-- people, places and activities-- and reduce them to their fundamental elements. I strip away the superfluous detail and minutiae of the mo-

ment in order to present each scenario in its essence. At a certain point, specific content is not that important or even relevant, but rather what appears to be going on.



Catherine Prescott | Ellen Eagle | 6.5x5 | oil on panel | lent by the artist.

My hope is that a painting can connect us to another person, that we can know we are not a "Ghost in the Shell" as LACMA curator, Robert Sobieszek, titled his book and that we are not alone.



William Rushton | Afternoon Light | 24x24 | oil on canvas | lent by the artist.

My recent work has focused on “pregnant” moments and “tipping points” Whether figurative or landscape my work is an interplay between color,

value and shape. Likening my process to building a sentence, the subject would be color, the verb would be value and the shape would be the direct object.



Francis Sills | Self portrait in the Studio (Night) | 29x22 | oil on linen | lent by the artist.

As an artist whose work is grounded in the perceptual-based, realist tradition, I paint and draw the things in my life. Often times it is a space or a location that I am familiar with, either the rooms

in my house or the things that I see everyday. The viewer is confronted with a sense of continual approach to these spaces, one that is condensed and plotted, through the scaffolding of vision.



Kurt Solmssen | Reading Sociology | 50x48 | oil linen | lent by LewAllen Gallery.

I have always been interested in directional light rather than the constant, cool north light that many artists prefer. I

find inspiration in the work of the Bay Area figurative artists David Park, Elmer Bishoff, Richard Diebenkorn and others.



David Tomb | Quiet Conversations | 22.25 x 30.5 | charcoal on paper | lent by Michael Hackett-Hale and David Hale.

Drinking beer, hanging out, bullshitting, joking around, busting up and of course talking about art, artists, art history and art shows. This was all part of the process of

drawing my friends for some twenty years. The drawings and paintings were a byproduct of connecting and enjoying the company of friends and colleagues



Christina Renfer Vogel | Coupling | 42x48 | oil and acrylic on canvas | lent by the artist

I aim to describe familiar situations that smolder with an underlying tension. These ordinary encounters describe the yearning, discomfort, and uncertainty that feel all too familiar. I hope to draw you in, but keep you at arm's length.



Martin Webb | Boatbuilding | 48x36 | mixed media on wood panel | lent by the artist.

My work comes from thoughts about people, places, and home; about age, time, and timelessness, permanence and impermanence; about movement, migration,

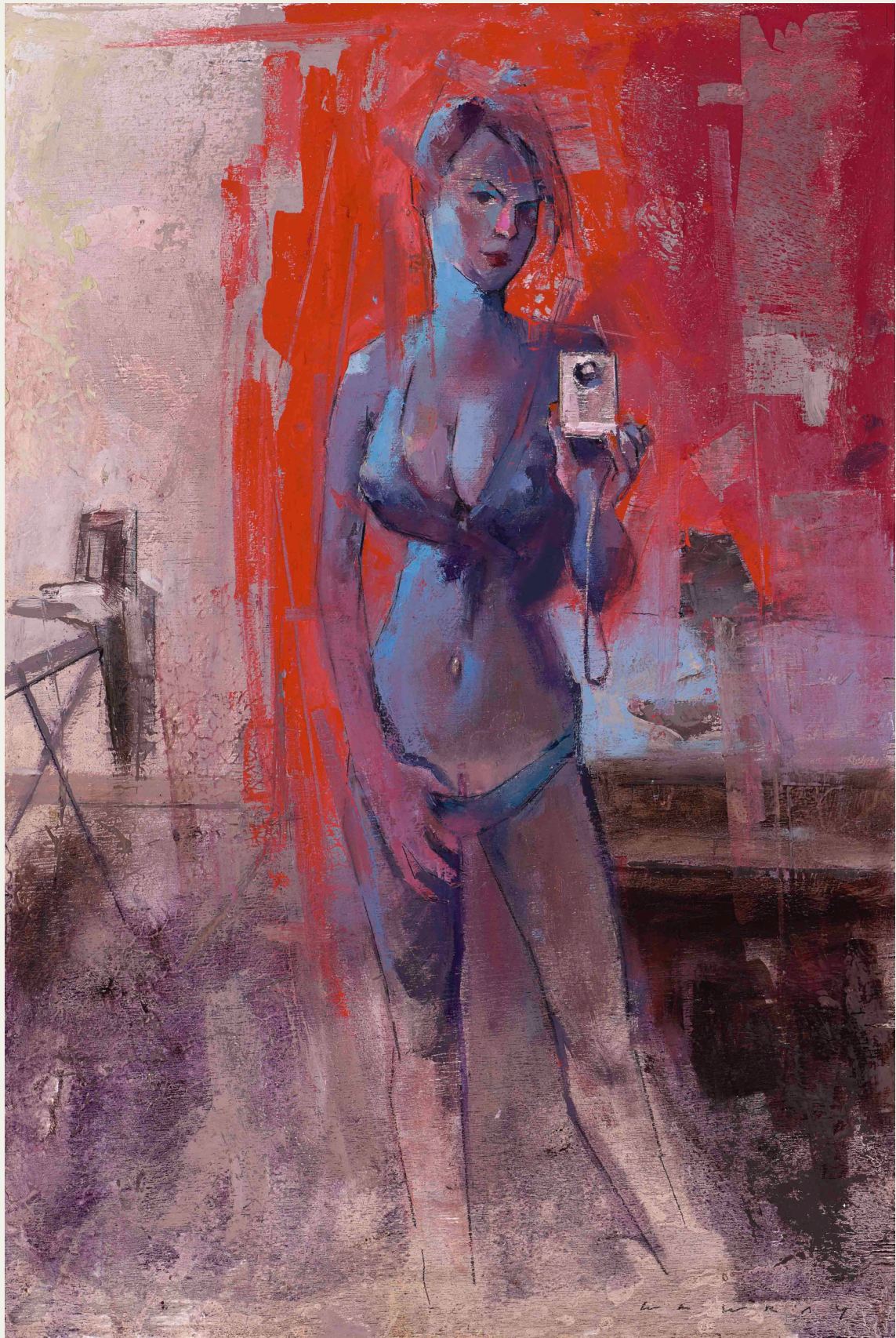
and belonging. People and places are depicted in images and objects that combine simple representations, layered abstractions, and plain-spoken materials.



John Weber | Waiting (Sutter ER)" 36x36 oil on canvas, lent by the artist.

My career was in information technology, and I studied art—painting and making ceramics—when I could. I am now retired and working in the studio

full time. The work that moves me with great immediacy is that of the Bay Area Figurative painters: particularly Park, Bischoff, Diebenkorn, and Brown.



William Wray | Selfie Exploitation | 27x19 | oil | lent by the artist.

My art practice considers how an ever-increasing visual culture gives primacy to women's self-image and makes the body into a project. Women often deal with the confrontation of

looking that is influenced by aspects of social media such as selfie culture, in which women critically study themselves and others through self-published images.



ARTWORK BY DAVID PARK ON VIEW

The Anderson Collection at Stanford University
314 Lomita Drive
Stanford University

The Cantor Arts Center at Stanford University
Museum Way and Lomita Drive
Stanford University

SFMOMA
151 Third Street
San Francisco, CA 94103

The Oakland Museum of California (OMCA)
1000 Oak Street, at 10th Street, Oakland, CA

BOOKS ABOUT DAVID PARK

David Park, Painter: Nothing Held Back
By Helen Park Bigelow

David Park, A Painter's Life
By Nancy Boas

David Park
'Bather with Green Sea', 1958
oil on canvas, 27.75 x 13.75 inches
framed dimensions: 35.75 x 21.75" x 2 inches
Courtesy of Hackett Mill, representative of the Estate of David Park

