

# RICHARD BAKER *At Leisure*



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SKIDMORE CONTEMPORARY ART · BERGAMOT STATION · SANTA MONICA · CALIFORNIA — ARTIST EXHIBITION OCTOBER 22 - NOVEMBER 26, 2016



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◀ CONTEMPORARY ART · 24X18" OIL ON CANVAS



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▲ MIDSUMMER DAYDREAM · 36X48" OIL ON CANVAS



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▲ PURE! · 24X32" OIL ON CANVAS



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2 POINTS OF VIEW · 32X24" OIL ON CANVAS ▶



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▲ MASTER OF LIGHT + FORM · 24X32" OIL ON CANVAS



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▲ COVUCO'S HOUSE · 18X24" OIL ON CANVAS



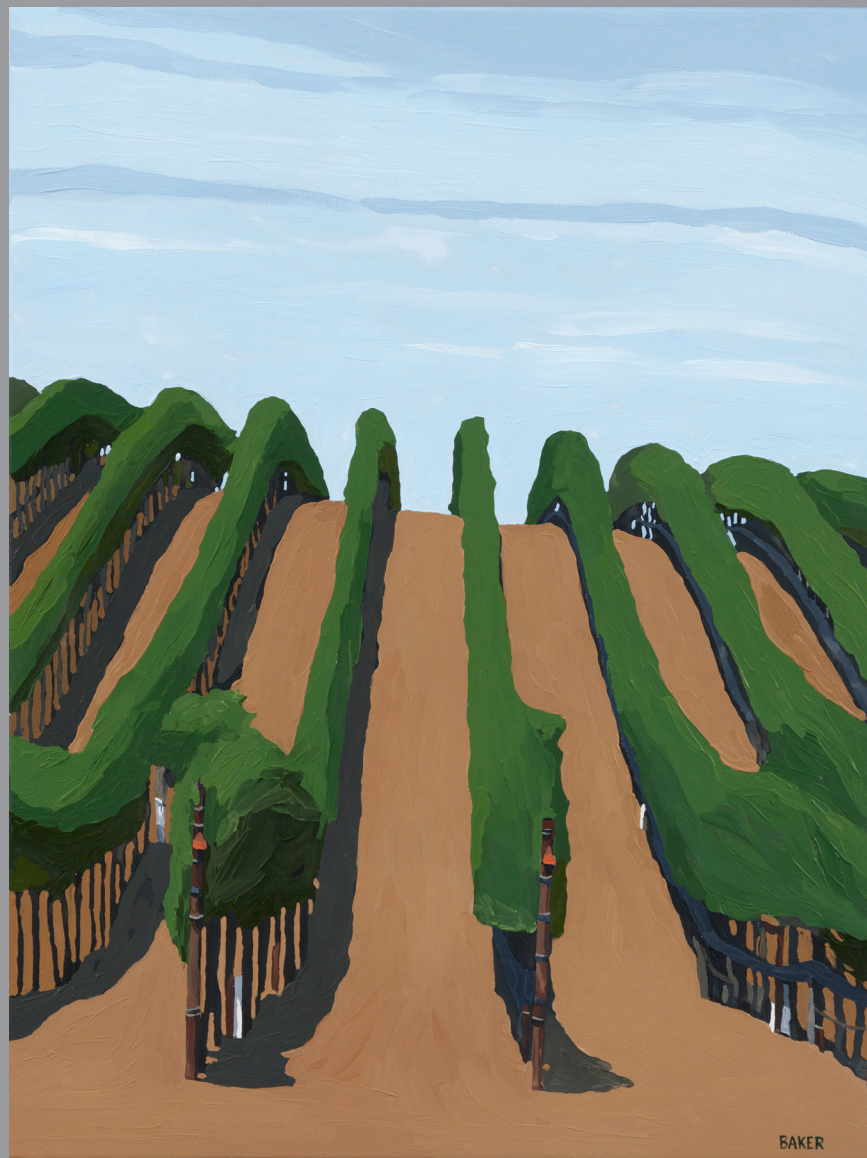
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◀ ON CLOSER EXAMINATION · 24X18" OIL ON CANVAS



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▲ INTO THE CHOCOLATE MOUNTAINS · 24X32" OIL ON CANVAS



▲ WINE VINES · 24X18" OIL ON CANVAS



▲ SHALL WE DANCE · 32X24" OIL ON CANVAS



DOG NOIR · 24X24" OIL ON CANVAS ▶



RICHARD BAKER, LOS ANGELES, CA

The first thing you notice when looking at a realist-style Richard Baker painting, other than its subject, are the colors. They're efficient in number and exacting in tonal value. On closer inspection, you notice abstract qualities, particularly in the landscapes engulfing his human and canine subjects. They're planes of color, sometimes geometric in execution. Baker reduces his compositions to their simplest elements, flattened and represented by small blocks of painstakingly mixed color. The pictures appear more impressionist than photorealistic. At least two in the "At Leisure" series — Enjoying the View and Into the Chocolate Mountains — could trace to early California Impressionism, which infused the prevailing style of the early-1900s with the Golden State's sun-kissed optimism. The subjects in Baker's contemporary approach pierce the scenes, adding a sense of scale and dimension, as well as his signature shadows. In Dog Noir, a scored sidewalk provides the background for eye-dragging shadows of his Basenji, Caroline, and himself. This series asks you to slow down, look, and sink into the scenes.

- Steven Biller

◀ ON DECK · 32X24" OIL ON CANVAS