and Cops, swirts

LAYERED LOOK AND COLLAGES TAKE CENTER STAGE AT STEVENSON GALLERY

By Robert L. Pincus

ART CRITIC

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t's hard to know what a title like "Deconstructing Mr. G" means. But why care, when the painting that carries this title charms the eye so deftly? This image of Hilary Baker's, part of

her solo exhibition at the R.B. Stevenson Gallery, is made on mylar and sports a wonderful-looking purple. Not one of those sublime sunset purples, but a color you'd see on a snappy blouse or a cartoon.

Perhaps the painting began as a portrait of this Mr. G,
which progressively
dissolved into handsome loops and
swirls. And perhaps
that's where the "deconstructing" comes
in. At any rate, the
hue anchors the picture, which resembles a landscape: blue
sky above, yellow
earth below. The pur-

DATEBOOK

"Wraith Tracks," new paintings by Hilary Baker; "Cultural Salvage," collages by Nana Gregory

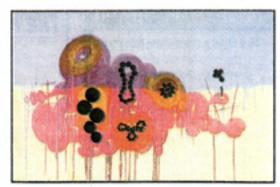
Through Dec. 22 R.B. Stevenson Gallery, 2400 Kettner Blvd., Middletown

> Free; (619) 595-0558

ple mass hugs the horizon.

Some of Baker's compositions, whether acrylic on mylar or gouache on paper, take nature as a point of departure. Chosen subjects, like a bee in black surrounded by wood-grain effect, look heavily stylized instead of natural. Other forms look as if they had their genesis in decorative objects from a bygone decade.

This solo exhibition of Baker's, who lives in Pacific Palisades, is her first in a decade. You have to wonder why she hasn't had more, given the stylish energy in the work.



R.B. Stevenson Gallery

Hilary Baker (top) paints on both sides of her mylar surfaces to achieve the layered effects she does in paintings like "Deconstructing Mr. G."

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