



HILARY
BAKER:
PREDATORS
AND OTHER L.A. STORIES





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	“Hilary Baker: Predators and Other L.A.Stories”
cover: <i>Burrowing Owl, LAX, 2019</i> (detail) 24 x 24 inches Acrylic on canvas	This book was produced to accompany the exhibition “Predators and Other L.A.Stories” at Rory Devine Fine Art, Los Angeles, November 28, 2021 to January 16, 2022
inside front cover: <i>Fly, Downtown Bus Depot, 2018</i> 24 x 24 inches Acrylic on canvas	ISBN 978-0-578-97940-3 Copyright © 2021, Hilary Baker. All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by an information storage and retrieval system without permission in writing from the publisher.
pages 12-13: <i>Barbagianni, 2015</i> (detail) 24 x 24 inches Acrylic on canvas	
inside back cover: <i>Casa de Cadillac, 2018</i> (detail) 24 x 24 inches Acrylic on canvas	Introduction Text @ 2021, Rory Devine. All rights reserved. Essay Text @ 2021, Tucker Neel. All rights reserved. Conversation Text @ 2021, Constance Mallinson. All rights reserved. Images @ 2021, Hilary Baker All rights reserved. Designed by Laura Gruenther, Ojai CA Printed by Custom Printing, Oxnard CA

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Union Bank (The Castle and the Saltbox), 2018 (detail)
24 x 24 inches
Acrylic on canvas

Introduction

In Hilary Baker's paintings we are invited into a parallel universe, where wild animals populate the streets of Los Angeles, lingering in front of some of LA's best known landmarks. Baker depicts a city in which nature and architecture precariously coexist. Her Los Angeles is a city with a dark underbelly, a kind of zoological Raymond Chandler-esque noir. Each of the paintings depicts an animal, usually of wild origins, occupying the space in a languid, yet provocative pose. The animals in Baker's paintings seem to be challenging the viewer, yet somehow seem quite at home in their surroundings. As a native of Los Angeles, Baker has a similar personal relationship to the locales she depicts. As any Angeleno can testify, seeing City Hall or the landmark Sears building looming up on the horizon can evoke a nostalgic response. Baker avoids nostalgia by treating the surfaces of her paintings with a modern, graphic technique; her surfaces teem with the confidence and fluidity only a long time painter could hope to achieve. Baker, who as a painter, has been flying just below the radar, now seems poised – like one of her beautifully rebellious animals – to occupy her place among LA's best working painters, a position she has truly earned with this body of work. Brava Hilary.

RORY DEVINE
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DIRECTOR, r d f a



Hilary Baker's Angeleno Animals In An Imagined City

Rooster, Angels Flight, 2020
24 x 24 inches
Acrylic on linen

TUCKER NEEL

The Natural History Museum of Los Angeles County houses a peculiar diorama called “L.A.’s Backyard.” At first, it looks like just any other didactic display, populated with taxidermied animals, fake plants, and a hand-painted backdrop, all sealed in a tidy box. The scene replicates the backyard of a Hollywood Hills home with an iconic view of downtown L.A. in the distance; it’s an inversion of the diorama’s name, the city *is* the backyard. It’s all pretty mundane until you come face-to-face with an intimidating coyote holding a dead housecat in its mouth. You and the coyote enter a staring contest. You both have forward-facing eyes of predators, evolutionarily designed to catch prey. Once this shared gaze is established, you are part of the exhibit; you are the homeowner, and that’s your cat. Inevitably it’s you who must break eye contact, a near-universal sign of animal surrender. The coyote wins.

A similar kind of self-reflective animal encounter occurs frequently in Hilary Baker’s *Predators* paintings which depict “wild” animals in urban and suburban settings in and around Los Angeles. While not all of Baker’s subjects look directly at

you, the implied confrontation is always imminent. Like in “L.A.’s Backyard,” you are made aware of your presence as a viewer, as an animal staring at another animal. Baker’s paintings remind me of cultural theorist John Berger’s observation from his essay *Why Look at Animals*: “The eyes of an animal when they consider a man are attentive and wary. The same animal may well look at other species in the same way. He does not reserve a special look for man. But by no other species except man will the animal’s look be recognized as familiar. Other animals are held by the look. Man becomes aware of himself returning to the look.”¹ Baker’s animals stare back at us, but what is the implication of this gaze?

Most of the animals in *Predators* are isolated in expansive, often sketched out urban scenes. Baker employs a calculated economy of marks to depict recognizable aspects of the sites in her paintings – the ascending circles of the Watts Towers, oil wells in Baldwin Hills, the rotund side of the Griffith Observatory. Human figures are conspicuously missing from these scenes; they are worlds returned to nature. This sense of absence gives the work an unsettling quality that reflects aspects of Angeleno noir fictions; accentuated in many cases with darkened tones, harsh shadows, and visual cues as to the fragility of memory and the instability of representation.

¹ Berger, John. *Why Look at Animals?* From *About Looking*. New York: Vintage Books, 1991. Print. pages 4-5.



Sometimes Baker’s landscapes appear as spectral traces, leaving only subtle clues for interpretation. This is the case in *Wilshire Boulevard Looking East*, which features two inquisitive crows staring into a manhole. Composed of dark blue and black brushstrokes resembling vaporous *faux bois* wood grain, the crows stand out against the faintly outlined city around them as if considering a subterranean escape from a disappearing world. There are just enough recognizable features in the scene to make out a conspicuous building, what is now the Oasis Church at Wilshire and Normandie, an impressive landmark built back in 1929 when its 200 ft. bell tower was one of the taller structures on the boulevard. Perhaps the vintage car driving away also dates to the inter-war era when automobiles had not yet claimed supremacy over L.A.’s transportation infrastructure. As with any image



featuring a city’s landmark, the painting makes you aware of your relationship to a place in time; you don’t have to *know* L.A. and its history to appreciate the painting, but it helps.

In *Rooster, Angels Flight*, Baker uses a similar outline technique to construct a background rich with historical resonance. The painting features a bright red rooster giving us the side-eye as we gaze downwards, following the tracks of Angels Flight, a pair of little funicular railroad cars that have ferried passengers up and down Bunker Hill in downtown L.A. off and on for over a century. The scene is delineated by a chalky white line on a black background, a dark unknown. Constructed in 1901, Angels Flight served practical purposes for pedestrians who needed to travel up the steep hill between Hill and Olive Streets. For years it made its journey as the surrounding neighborhood slowly changed character, from fancy Victorian mansions housing wealthy Angelenos to a working-class neighborhood, to a place the L.A.P.D. designated a vice district. Caricatured in crime novels and noir movies, the actual Bunker Hill, filled with a mixture of Mexican immigrants, elderly residents, artists, and low-income renters, became an imagined phantom, a stand-in for a fictional, seedy, exotic Los Angeles. By 1928 developers were itching to erase the whole place and start anew.² This reconstruction of the urban landscape driven by confabulated, collective narratives exemplifies what Norman M. Klein, in his book **The History of Forgetting: Los Angeles and the Erasure of Memory**, defines as the *social imaginary*: “A collective memory of an event or place that never occurred, but is built anyway.”³ In the end, developers and their political cronies exploited the imagined reality of Bunker Hill as a way to justify its classification as a blighted zone. Klein notes, “... the very popular *dark* side of L.A. tourism, using images of urban blight, has sold real estate. The ‘noir image’ has glamorized, quite unintentionally, the need to destroy downtown communities. That is the ironic genius of social imaginaries as cities, either of the sunshine variety or shady: they always wind up selling products, in a culture well adapted to promotion – and I speak not only of Los Angeles, of course.”⁴ Bunker Hill was “cleansed” of its houses and residents starting in the 1950s. Angels Flight closed in 1969 and was re-built 27 years later, a half-block away, and it’s been plagued with mechanical problems – some fatal – ever since.

Raven, Griffith Park, 2017
24 x 24 inches
Acrylic on canvas



Coyote, Baldwin Hills, 2017
24 x 24 inches
Acrylic on canvas

The same dog from *Union Bank* reappears grey-haired, red-eyed, and a bit malnourished in *Gone*. The creature looks backward at the Art of the Americas building, one of four structures comprising the original Los Angeles County Museum of Art. A black circle hangs in the sky, the sun and moon, an ominous sign of impending doom. By the time you read this essay, the real-life building will be demolished along with most of LACMA’s eastern campus to make room for a new, sleeker, blob-like architectural experiment that may or may not prove an adequate replacement. The social imaginary carries on. Out with the old, in with the new.

Gone is a contemporary echo of Ed Ruscha’s painting *The Los Angeles County Museum on Fire*, 1965–68, which pictures the corner of the museum’s Ahmanson building in flames. Ruscha began his painting when LACMA first opened, and Baker completed hers just after the museum’s first buildings met their fate in 2020. Ruscha and Baker’s paintings bookend our imagination of LACMA as L.A. landmark. It’s our imagination of the museum’s destruction that animates each work, but we do so from different perspectives. Ruscha’s LACMA is seen from above as a master architectural plan, a totalizing vision recently set ablaze, destruction contained by distance. But Baker puts us in the street, on the dog’s level, experiencing not the moment of structural obliteration, but the anticipation of its inevitability. The experience is fleeting but meaningful, already shaped by the memory of its absence, maintained by stories that were never entirely true, the distillation of a quintessential L.A. moment that was and shall be, a perception made and remade over and over again.

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In light of Bunker Hill’s story, I’m left to think of Baker’s preening red rooster as a stand-in for predatory real estate developers, cocky and suspicious. After all, Los Angeles has always been beholden to the demands of real estate developers, a sentiment summed up perfectly by the historian Carey McWilliams, in his indispensable book **Southern California: An Island on the Land**: “In Los Angeles, it was said that the word ‘real’ was synonymous with ‘real estate.’”⁵

Another *Predators* painting, *Union Bank (The Castle and the Saltbox)*, provides a different but related image of Bunker Hill’s place within the social imaginary. In the painting, a lone red dog faces the viewer but stares back at two Victorian houses and a skyscraper on the not-too-distant horizon. These dull, grey buildings reference a photo of Bunker Hill taken by William Reagh in 1968 before the two mansions were moved to Heritage Park in Montecito, re-contextualized as oddities, spots on tourist maps. Baker’s painting reminds me of a quote Klein references from a 1954 story in the Los Angeles Herald: “Bunker Hill is a land Los Angeles forgot. A strange place the city moved around, chipped at, went under and through, but hardly ever over.”⁶

² Klein, Norman M. **The History of Forgetting: Los Angeles and The Erasure of Memory**. New York: Verso, 2008. p.52.
³ Ibid, p.10.
⁴ Ibid, p.55.
⁵ McWilliams, Carey. **Southern California: An Island on the Land**. Salt Lake City: Gibbs Smith, 1973. p.123.
⁶ Klein, **The History of Forgetting**. p.56.

A Conversation with Constance Mallinson

Constance Mallinson: Describe your development as a painter in Southern California since the 1970's. What are some of the bodies of work or investigations that have led you to the current series?

Hilary Baker: I came out of grad school in the mid-seventies, smitten with figuration. I'd been working on a series of portraits of my fellow art students, influenced by David Hockney's drawings. But as my work progressed, I began to abandon figuration for the simplicity of abstraction. However, during the time my abstract work was evolving, I moved onto a bluff across from the Pacific Ocean. At that point, I'd say the ocean view seeped into my consciousness and I began exploring how to walk a line between abstraction and figuration. The natural world I encountered there – the sea, trees, then rocks and rubble – influenced a series of paintings of roughly hewn constructed buildings. The shift to portraying animals began in 2015 after I painted a barn owl for an exhibition about the wild-fowl of the Upper Newport Bay Nature Preserve.

Specifically, why is much of your practice currently devoted to paintings of wildlife encountered in urban Los Angeles?

There are animals everywhere living and hiding among us in plain sight. I was traveling between two neighborhoods in LA. One, the rural area where I was living below the Santa Monica mountains, was a small hillside of seven acres. There, I co-existed with deer, raccoons, skunks, hawks, snakes, owls and opossums. I heard coyotes after they'd made a kill, or when the sirens on Pacific Coast Highway triggered a chilling chorus of howls, putting my house cats

on edge. The other, where my studio was located, was an urban neighborhood in Arlington Heights. There I encountered the local denizens: cats, dogs, rats, pigeons and parrots. The human footprint in rapidly developing Los Angeles leaves little room for these animals, though they were here long before we were.

In addition to the animals portrayed, you also feature as “backdrops” iconic or “lost” architecture in Southern California. Is there a relationship between the animals and these specific cityscapes/locations?

I could not ignore the correlation between the predatory nature of these animals and the threat posed by urban development as habitats shrink. So, with that realization, I came up with a seemingly endless list of historic locales and structures that have disappeared in the blitz of the city's expansion. My thinking is that pairing an animal with an LA landmark serves to memorialize them both, a sort of graphic snapshot. I have a personal relationship with several of the locales in these paintings. In the background of *Night, Olympic Boulevard* is the thirty-five foot high leg that once stood atop the Sanderson's Hosiery Company. The wary pigeon's backward glance mirrors the terror that I, as a four-year old, felt whenever our car passed by that pink, severed leg. *Psycho (Red-tailed Hawk, Van Nuys Drive-In)* is an inside joke, a wink and a nod to my father, the violinist who created the indelible screeches that are so iconic to the film.

Just as with the history of landscape painting there is a substantial tradition of animal portraiture – from the Medievalists to George Stubbs to the American Edward Hicks. Can you talk about how your painting might be part of that long tradition and how it offers a contemporary or counter version?

I absolutely think of the *Predators* painting as portraits; however, as portraits, they're not emotionally distant, nor are they rendered like classic zoological illustrations. Instead of depicting every feather, whisker or strand of fur, I'll sometimes incorporate faux wood-grain as an element on the animals' bodies – a textural trope representing one aspect of how humans use natural materials to construct their world. My melding of the wood-grain into the animals' physiognomy is consciously decorative, situating them in both the natural and the human world, expressing their dilemma perfectly.

Rat, City Hall, 2017
24 x 24 inches
Acrylic on canvas

Discuss your stylistic affinities which seem to range from Disney cartoons to children's book illustrations.

I grew up watching a variety of cartoons. The Disney cartoons were fairly formulaic and couldn't compare with the work coming out of Eastern Europe at the time. The exception for me – and a primary influence – was the animation of Jules Engel, the creator of *Gerald McBoingBoing*. Those films were poignant, a bit melancholy and, most interestingly, had no dialog except for musical sounds. So, yes, the flat, matte graphic look of my work stems both from animation (I made an animated short while an undergrad at UCLA) and my work for a textile designer while in grad school. That's when I became proficient with gouache and ultimately honed my signature look.

While there is a darkness to the *Predators* series (in that we seem to be the predators rather than the animals!) there is also a role for some sly humor. Is that akin to the Greeks always playing comedy after tragedy?

You're correct, there is darkness in this work mixed with humor – the animals can be confrontational, wary, knowing and yes, occasionally sly. That's when humor comes into play. Juxtaposing my animals with an unexpected landmark will ideally spark a glimmer of recognition in the viewer. And if viewers are amused by these animals with their exaggerated scale and human expressions, then the emotions they elicit help us see ourselves in an absurd and poignant drama.

How do you counter any critiques that the work is “too accessible”? Where do you see its criticality?

I have no doubt graphic, image based work appeals to a wider audience than complex conceptual or performance based work, for example. Regardless, even though the *Predators* paintings may elicit pleasure or evoke nostalgia,



my primary focus here is the ongoing erasure of Los Angeles' history along with the disappearance of its non-human life.

Increasingly contemporary artists are becoming more important in creating awareness and consciousness of ecological issues. How do you see yourself in that regard? Are you an animal activist?

I'm not a card-carrying activist. However, since the animals were here long before man built monuments to consumerism and excess, they deserve our respect and protection. Painting is yet another medium for conveying this message. What I most want viewers to appreciate in this work is how acutely crucial art – and memory – are to forming perception. If we retain our appreciation of Los Angeles' past, the efforts to preserve our history enhances our lives. And if we can co-exist with the creatures that share our city, then we enhance our future. Above all, a city is little more than streets and buildings until brought to life by all its inhabitants.

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Plates



Heron, Los Angeles Memorial Coliseum, 2020
24 x 24 inches
Acrylic on linen



Marcel, Downtown L.A., 2017
24 x 24 inches
Acrylic on canvas



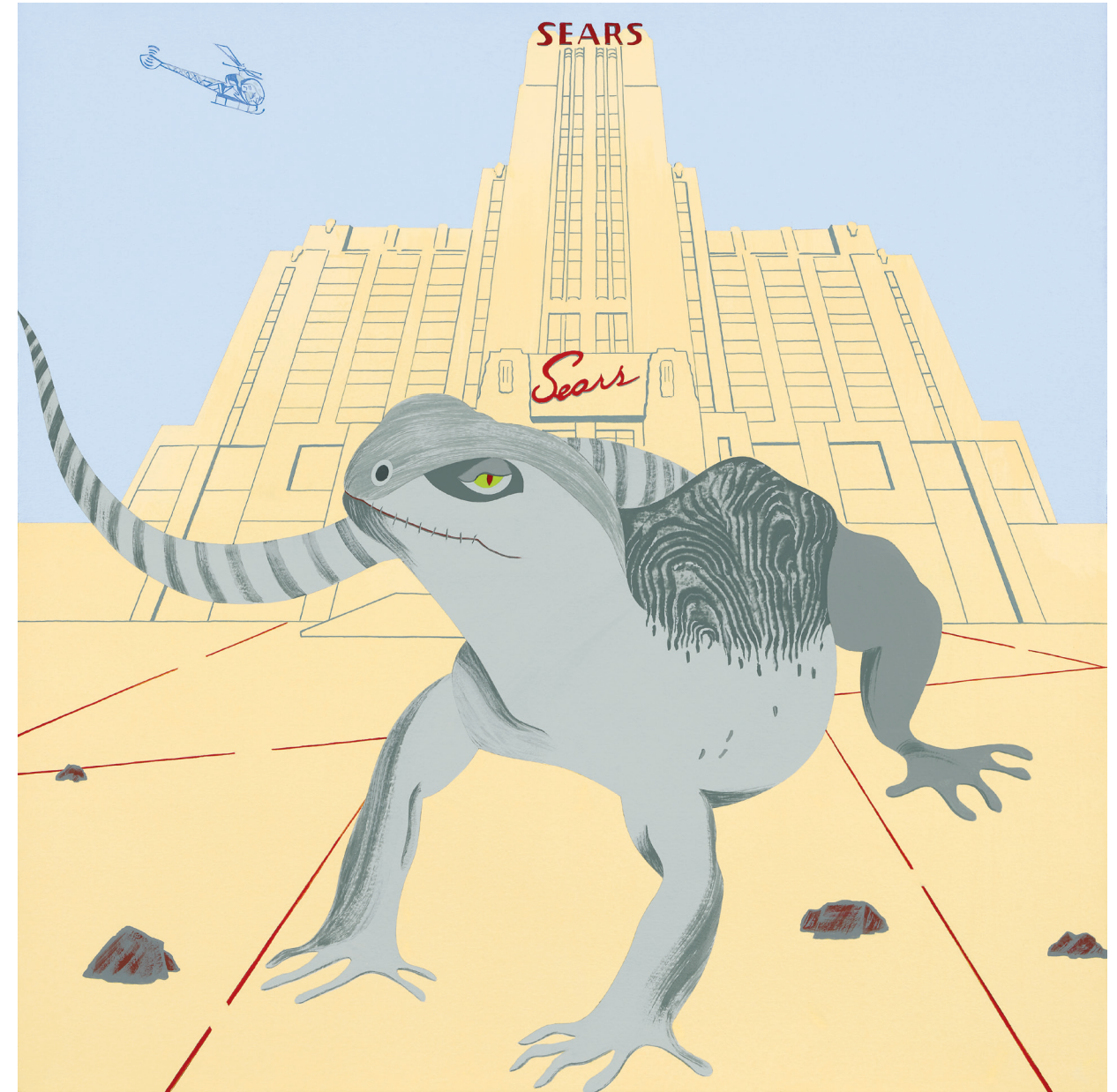
Fox, Signal Hill, 2021
24 x 24 inches
Acrylic on linen



Bobcat, Elysian Park, 2021
24 x 24 inches
Acrylic on linen



Psycho (Red-tailed Hawk, Van Nuys Drive-In), 2020
24 x 24 inches
Acrylic on linen



Sears, 2020
24 x 24 inches
Acrylic on linen



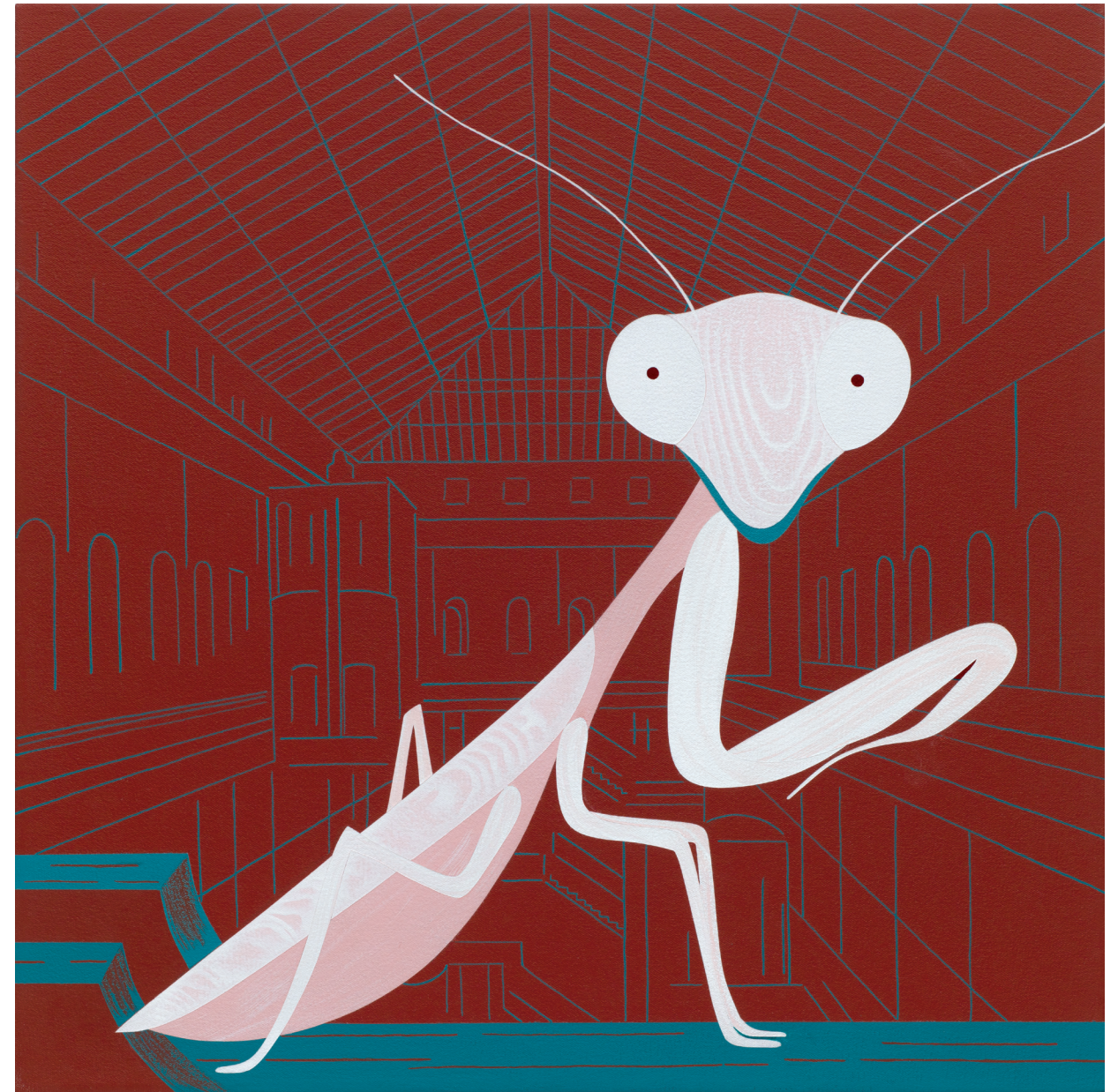
Parisian Room, 2019
24 x 24 inches
Acrylic on canvas



Burrowing Owl, LAX, 2019
24 x 24 inches
Acrylic on canvas



Felix Chevrolet, 2020
24 x 24 inches
Acrylic on linen



Albino Mantis, Bradbury Building, 2018
24 x 24 inches
Acrylic on canvas



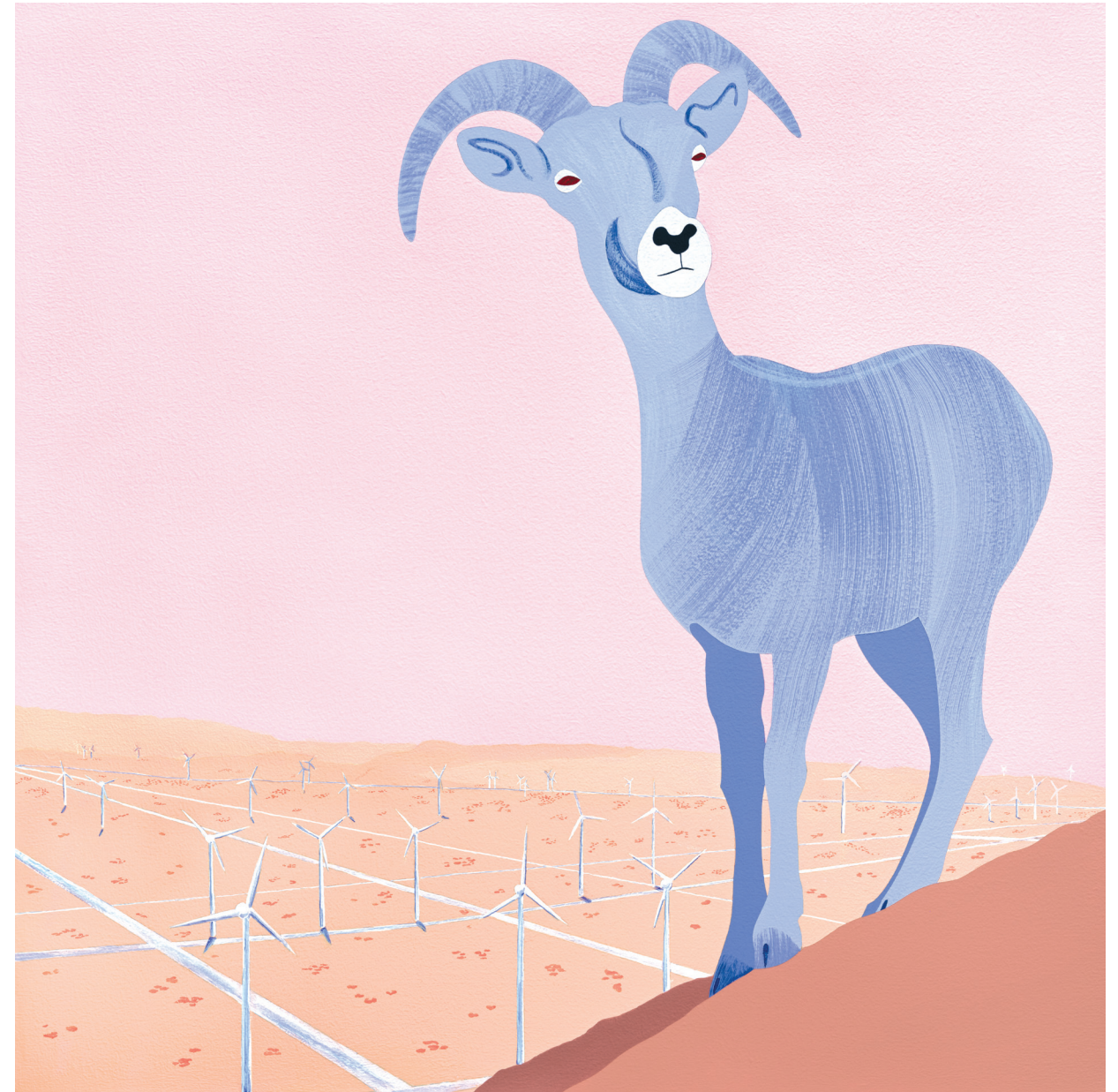
Wilshire Boulevard Looking East, 2018
24 x 24 inches
Acrylic on canvas



August 11, 1965, 2017
24 x 24 inches
Acrylic on canvas



Opossum, Figueroa Street Tunnel, 2018
 24 x 24 inches
 Acrylic on canvas



Palm Springs, 2021
 24 x 24 inches
 Acrylic on linen



Bronson Gate, Paramount Pictures, 2018
24 x 24 inches
Acrylic on canvas



Baby, 2019
12 x 12 inches
Acrylic on canvas



Pocket Mouse, Camp Pendleton, 2019
 24 x 24 inches
 Acrylic on linen



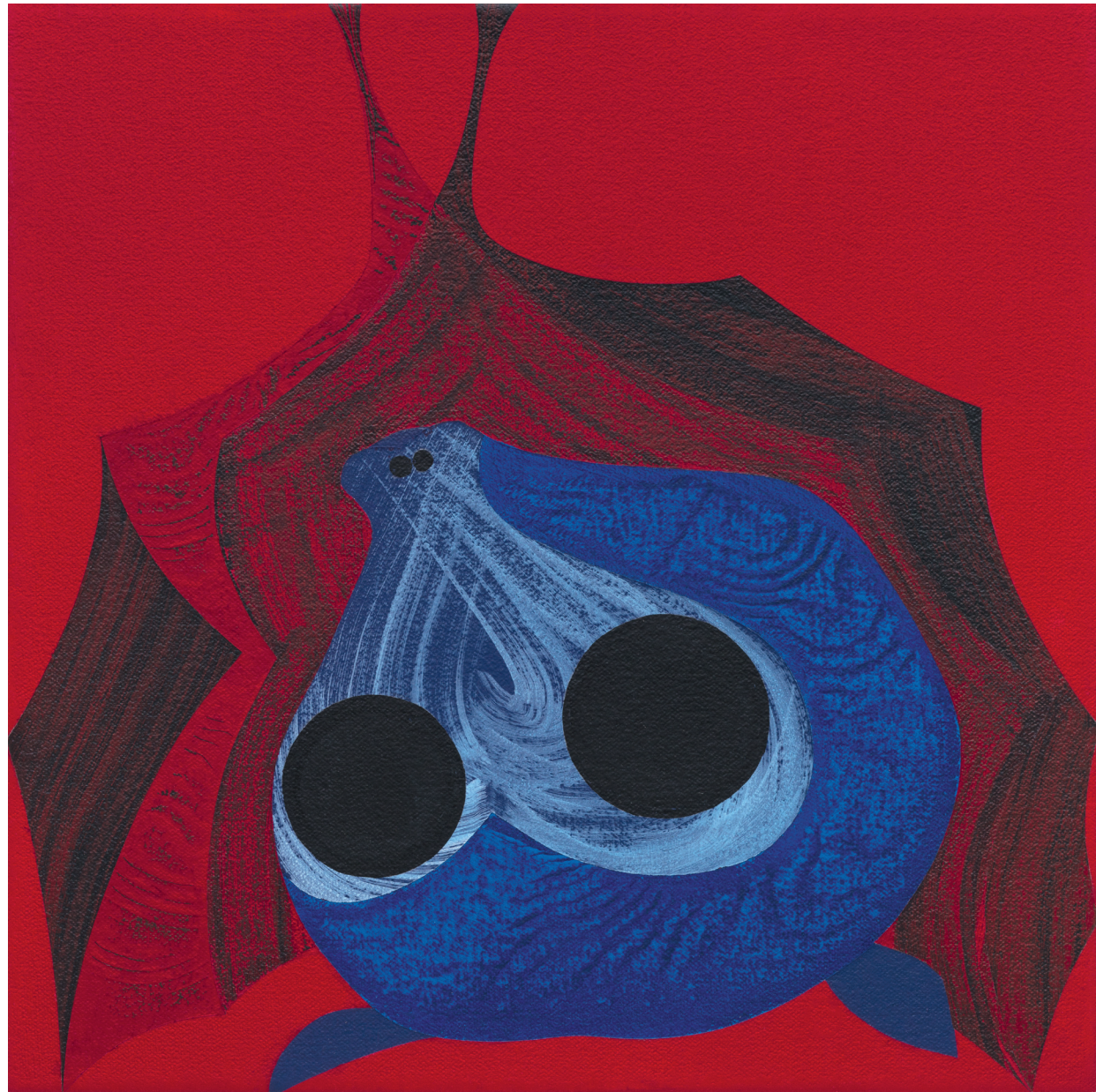
Casa de Cadillac, 2018
 24 x 24 inches
 Acrylic on canvas



Union Bank (The Castle and the Saltbox), 2018
24 x 24 inches
Acrylic on canvas



Bat, Hollywood Bowl, 2019
24 x 24 inches
Acrylic on linen



Bat, 2016
12 x 12 inches
Acrylic on canvas



Cat, Union Station, 2018
24 x 24 inches
Acrylic on canvas



Parking Lot, Hollywood Park, 2019
24 x 24 inches
Acrylic on canvas



Rabbit, Herald Examiner, 2018
24 x 24 inches
Acrylic on canvas



Gone, 2021
24 x 24 inches
Acrylic on linen



High Voltage, 2021
24 x 24 inches
Acrylic on linen



1727 E. 107th Street, 2017
40 x 40 inches
Acrylic on canvas



Deer, Pacific Ocean Park, 2017
24 x 24 inches
Acrylic on canvas



Night, Olympic Boulevard, 2017
24 x 24 inches
Acrylic on canvas



Venice Rec Center, 2018
24 x 24 inches
Acrylic on canvas

Biography

HoneyBoy, 2016 (detail)
24 x 24 inches
Acrylic on canvas



SOLO EXHIBITIONS

- 2021 *Predators and Other LA Stories*, r d f a, Los Angeles, CA
- 2016 *From Where I'm Standing*, Harris Gallery, University of La Verne, La Verne, CA
- 2015 *Colossalalia*, Offramp Gallery, Pasadena, CA
- 2011 *Sicily*, American Institute of Architects Gallery, Los Angeles, CA
One Work, One Artist (Hilary Baker) *One Yellow Wall*, Alias Books East, Los Angeles, CA
- 2010 *Arvuli*, POST, Los Angeles, CA
- 2006 *Monday, Tuesday, Duende*, High Energy Constructs, Los Angeles, CA
- 2005 *What Meets the Eye*, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA
- 2004 *Hilary Baker*, southern california art projects and exhibitions, Corona del Mar, CA
- 2003 *Look*, R.B. Stevenson Gallery, San Diego, CA
- 2002 *Suburbia*, R.B. Stevenson Gallery, San Diego, CA
- 2001 *Appearing Nightly*, POST, Los Angeles, CA
Suburbia, Institut Franco-Americain, Rennes, France
- 2000 *Wraith Tracks*, R.B. Stevenson Gallery, San Diego, CA
- 1990 *Hilary Baker*, Jan Baum Gallery, Los Angeles, CA

TWO-PERSON EXHIBITIONS

- 2019 *Redux: Flora & Fauna: Hilary Baker and Anthony Pessler*, Santora Gallery, Santa Ana College, Santa Ana, CA
- 2017 *Hilary Baker and Russell Davis, Showcase #2*, Matrushka Constructions, Los Angeles, CA
- 2006 *Hilary Baker and Amir Fallah*, Laband Gallery, Loyola Marymount University, Los Angeles, CA
- 2005 *EyeBlast: Hilary Baker and Philippa Blair*, Cypress College, Cypress, CA
- 2000 *Gestural Maps: Hilary Baker and Philippa Blair*, POST, Los Angeles, CA
- 1990 *Hilary Baker and Mineko Grimmer*, The Women's Building, Los Angeles, CA
- 1983 *Hilary Baker and Kathy Hall*, Los Angeles Harbor College, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

- 2021 *Funhouse*, r d f a, Los Angeles, CA
Fummer Sun, r d f a, Los Angeles, CA
Count Down, El Camino College, Torrance, CA
- 2020 *FUNhouse*, LSH_CoLAB, Los Angeles, CA
Small is Beautiful, Irvine Fine Arts Center, Irvine, CA
The Tiny Biennale, Gallery of Art, Temple University, Rome, Italy
- 2019 *Blind Courier*, Brand Library Art Gallery, Glendale, CA
Flora & Fauna, 515 at the Bendix, Los Angeles, CA
Dream House vs. Punk House (plus Cat House), Serious Topics, Los Angeles, CA
Valley Girl, Redefined, Brand Library Art Gallery, Glendale, CA
Critters, Arena One Gallery, Santa Monica, CA
- 2018 *Lazy Susan 5: Human/Nature*, LAVA Projects, Alhambra, CA
The Tiny Biennale, Gallery of Art, Temple University, Rome, Italy
Interplay: Music and the Escalette Collection, Argyros Forum, Chapman University, Orange, CA
- 2017 *LA Woman*, Saatchi Art, Santa Monica, CA
Not Quite_Underground, Tattoo Parlor, Skulptur Projekte Münster, Münster, Germany
- 2016 *In Which We Dwell*, sUGAR Gallery, University of Arkansas, Fayetteville, AK
The Emblematic, Guggenheim Gallery, Chapman University, Orange, CA
Fragments, Santa Ana College, Santa Ana, CA
BIRDIE Invitational, Coastline College, Newport Beach, CA
- 2015 *Southern California Abstraction Now*, Barrett Art Gallery of Santa Monica College, Santa Monica, CA
Writ Large, José Drudis-Biada Gallery, Mount St. Mary's University, Los Angeles, CA
Yes in My Backyard, Durden and Ray, Los Angeles, CA
Petrophilia, Fellows of Contemporary Art, Los Angeles, CA
- 2013 *Bright Lights and the Void*, Michaelkate Gallery, Santa Barbara, CA
MAS Attack, LA Mart, Los Angeles, CA
Next to Nothing, Coastline College, Newport Beach, CA
- 2012 *Place*, PS Zask Gallery, Palos Verdes, CA
Painting on Edge II, d.e.n. contemporary, Los Angeles, CA
Either Side of Gray, PS Zask Gallery, Palos Verdes, CA
- 2011 *Ripe Produce*, Santora Gallery, Santa Ana College, Santa Ana, CA
Speak for the Trees, s.c.a.p.e., Corona del Mar, CA and House of Balsamic Academy, Irvine, CA
Second Nature: Landscape Variations, PS Zask Gallery, Palos Verdes, CA
Ucross Foundation Retrospective Exhibition, Ucross Foundation Art Gallery, Ucross, WY
- 2010 *Ucross: Twenty-Seven Years of Visual Arts Residencies*, Nicolaysen Art Museum, Casper, WY
Red Dot New York, Andi Campognone Projects, Pomona, CA
- 2009 *Fourth of July One Week Only*, Jancar Gallery, Los Angeles, CA
Project 30, Westminster Elementary School, Venice, CA
Pairs, Ambient Art Projects, Las Vegas, NV
- 2008 *About Abstraction*, Guggenheim Gallery, Chapman University, Orange, CA
Some Paintings: The Third LA Weekly Annual Biennial, Track 16 Gallery, Bergamot Station, Santa Monica, CA
- 2007 *Black Mirror*, High Energy Constructs, Los Angeles, CA
Hausguests, The Brewery Project, Los Angeles, CA
- 2005 *Looking at Art*, Los Angeles International Airport, Los Angeles, CA
- 2004 *Big and Holy*, Cartelle Gallery, Marina del Rey, CA
Lotusland, Cummings Art Center, Connecticut College, New London, CT
- 2003 *Material Girls*, Santa Fe Community College, Santa Fe, NM
No Chaser, POST, Los Angeles, CA
Is, Was, Will Be, L'Espace Melanie, Riec-Sur-Belon, France; traveled to Mona Bismarck Foundation, Paris, France
SoCal Locals, Sabina Lee Gallery, Los Angeles, CA
- 2002 *Yo, Flat Files Rendezvous*, POST, Los Angeles, CA
The Group Show, R.B.Stevenson Gallery, San Diego, CA
- 2001 *Mass Appeal*, R.B. Stevenson Gallery, San Diego, CA
The Necessary Beauty, R.B. Stevenson Gallery, San Diego, CA
100 Percent Rag, POST, Los Angeles, CA
Hand-painted, Irvine Fine Arts Center, Irvine, CA
- 2000 *California Color*, Institut Franco-Americain, Rennes, France
Five Painters, R.B. Stevenson Gallery, San Diego, CA
- 1999 *Lantern of the East*, Pyong Taek City Museum, Pyong Taek, Korea
- 1998 . . . *a few more L.A. Artists (the distaff side)*, Mirren Gallery, Half Moon Bay, CA

Illuminated Under White Light: Eight Painters, R.B. Stevenson Gallery, La Jolla, CA

1997 *group*, R.B. Stevenson Gallery, La Jolla, CA
Archaeology: Hilary Baker, Steve Galloway, Kevin Wixted, Contemporary Arts Collective, Las Vegas, NV
Recent Acquisitions of the Achenbach Foundation, 1991–1996, Palace of the Legion of Honor, San Francisco, CA

1996 *Diversity of Contemporary Painting*, Andrew-Shire Gallery, Los Angeles, CA
Beyond Boundaries, Bank of America Concourse Gallery, San Francisco, CA
Field Days, Cerulean Embankments, Geoffrey Young Gallery, Great Barrington, MA
Hilary Baker, Hanna Hannah, Marta Thoma, TERRAIN, San Francisco, CA

1995 *Showgirl*, Marjorie Barrick Museum, University of Nevada, Las Vegas, NV
L.A. Current: Works on Paper, Hammer Museum of Art, Los Angeles, CA
Oscar Wilde: A Man of Great Importance, TERRAIN, San Francisco, CA
Four By Nature, Gate Gallery, Angels Gate Cultural Center, San Pedro, CA

1994 *Recent Gifts and Purchases: Twentieth Century Drawings*, Los Angeles County Museum of Art, Los Angeles, CA
Homage to the Bard, TERRAIN, San Francisco, CA
The First Ten Years: Selections from the Permanent Collection, Ucross Foundation Gallery, Clearmont, WY
Sawtelle, domestic setting, Los Angeles, CA

1993 *Laughing Matters*, Los Angeles Municipal Art Gallery, Los Angeles, CA

1992 *A Room with a View*, Ettinger Gallery, Art Institute of Southern California, Laguna Beach, CA
L.A. Works on Paper, Michael Himovitz Gallery, Sacramento, CA
Hilary Baker, Jeffrey Mitchell and Paula Matello, Parker/Mark Gallery, Los Angeles, CA
(basically) Black & White, Riverside Art Museum, Riverside, CA

1990 *The Mark*, Security Pacific Gallery, South Coast Metro Center, Costa Mesa, CA
Vistas, John Thomas Gallery, Santa Monica, CA

CATALOGS & BOOKS

Hilary Baker: Predators and Other LA Stories, introduction by Rory Devine, essay by Tucker Neel, interview by Constance Mallinson, 2021
Small is Beautiful, by Constance Mallinson, Irvine Fine Arts Center, 2020
Blind Courier, Brand Library & Art Center, essay by Julia Couzens, 2019
The Fox School of Business Art Collection, Temple University, introduction by Susanna W. Gold, PhD., 2019
Howard Gittis Student Center Art Collection, Temple University, introduction by Rebecca O’Leary, 2018
Interplay: Music and the Escalette Collection, Chapman University, essay by Sam Farmer, 2018
Catamaran Literary Reader, Vol.5, Issue 3, 2017
From Where I’m Standing, University of La Verne, essay by Julia Couzens, 2016
Southern California Abstraction Now, by Jack Chipman, Santa Monica College, 2015
Petraphilia: The Love of Stones, by Richard Turner, Fellows of Contemporary Art, 2015
New American Paintings, Pacific Coast, issue 109, 2013
The Chapman University Collections, Chapman University Press, introductions by Richard Turner and Maggi Owens, 2011
Ucross Foundation Twenty-Seven Years of Visual Arts Residencies, Nicolaysen Art Museum, WY, introduction by Verlyn Klinkenborg, 2010
What Meets the Eye, Loyola Marymount University, essay by Josef Woodard, 2006
EyeBlast: Hilary Baker and Philippa Blair, Cypress College, essay by Alice Hutchison, 2005
Sexy: Sensual Abstraction in California, 1950’s–1990’s, Armory Center for the Arts, essays by John Fitz Gibbon and Pierre Picot, 1996
Laughing Matters, Los Angeles Municipal Art Gallery, essay by Tyler Stallings, 1993
A Room with a View, Art Institute of Southern California, essay by Jim Reed, 1992

TEXT

Meet Hilary Baker: Painter & Tap Dancer, Shoutout LA, May 14, 2020
Mallinson, Constance; *The Poetics of Place: Blind Courier at the Brand Library*, Art and Cake, August 4, 2019

Wood, Eve; *Flora & Fauna*, Artillery, April 30, 2019
Dambrot, Shana Nys; *Dreamhouse vs. Punk House (plus Cat House)*, Artillery, April 10, 2019
Wood, Eve; *Valley Girl Redefined at the Brand Library*, Art and Cake, March 4, 2019
Check Out Hilary Baker’s Artwork; Voyage LA, September 3, 2018
Neel, Tucker; *Staring into the Eyes of an Animal Other: Hilary Baker’s Faux Fauna Paintings*, Peripheral Vision, Issue 6, 2017
Inside the Studio: Hilary Baker’s paintings reflect her immediate surroundings, Canvas: A Blog by Saatchi Art, July 7, 2017
Brown, Betty Ann; Offramp Gallery, February 4, 2016
Artweek LA; *Previews, Hilary Baker: Colossalalia*, Vol. 184, November 30, 2015
Kelly, Danielle; *Housing New Hope*, Las Vegas Weekly, March 19–25, 2009
Lee, Julie Perlin; *Chapman University Highlights from the Collection*, 2007–2008
Harvey, Doug; *Some Paintings*, LA Weekly, January 11, 2008
Pagel, David; *Around the Galleries: Bridging Cool Pop, Hot Surrealism*, Los Angeles Times, August 4, 2006
Frank, Peter; *Go*, LA Weekly, February 16, 2006
Geer, Suvan; *Hilary Baker and Amir Fallah*, ArtScene, January 2006
Woodard, Josef; *The Eyes Have It*, Santa Barbara News-Press, May 27, 2005
Pincus, Robert L.; *Super, Natural*, San Diego Union-Tribune, August 14, 2003
Pincus, Robert L.; *Shapes of Things to Come*, San Diego Union-Tribune, February 7, 2002
Frank, Peter; *Art Pick of the Week*, LA Weekly, March 2, 2001
Pincus, Robert L.; *Loops, Swirls and Scrapings*, San Diego Union-Tribune, December 7, 2000
Crosby, Gregory; Scope magazine, December 15, 1997
Greiger, Scott; *Profile: Hilary Baker*, Otis Alumni and Friends, Fall issue, 1996
Pagel, David; *Hit-and-Miss Affair in ‘Sexy’ Show*, Los Angeles Times, February 16, 1996
Auerback, Lisa Anne; *Do Ya Think It’s Sexy?*, LA Reader, February 16, 1996

Frank, Peter; *At Angels Gate, Four Artists Take Their Cue from Mother Nature*, Long Beach Press-Telegram, May 21, 1995
Crosby, Gregory; *Sexy*, Scope Magazine, May, Vol. 4, Issue 2, 1995
O’Brien, Draza Fratto; *Do You Think It’s Sexy?*, Las Vegas Weekly, April 25, 1995
Kapitanoff, Nancy; *Fresh from the Garden*, Los Angeles Times, December 23, 1994
Leddy, Pat; *But Still No Joke*, Artweek, April 18, Vol. 24, No. 7, 1993
Curtis, Cathy; *Approaching Their Marks*, Los Angeles Times, November 22, 1990
Racza, Tony; *The Dimensions of Drawing*, Artweek, December 6, Vol. 21, No. 41, 1990
Bulmer, Marge; *East Meets West: Hilary Baker and Mineko Grimmer*, Artweek, September 20, Vol. 21, No. 30, 1990
Geer, Suvan; *Enlarging the Cultural Vocabulary*, Los Angeles Times, September 10, 1990
Muchnic, Suzanne; *Strange Territory*, Los Angeles Times, June 22, 1990

AWARDS

2001 Artist-in-Residence, Pont-Aven School of Art, France
2000 Fellow, Yaddo, Saratoga Springs, NY
1998 ART/OMI International Arts Center Residency, Ghent, NY
1997 Metro Art Bookmark Project, Los Angeles, CA
1996 MacDowell Fellow, Peterborough, NH
1989 Artist-in-Residence, The Ucross Foundation, Ucross, WY

CURATORIAL

2019 *Blind Courier*, Brand Library Art Gallery, Glendale, CA (co-curated with Lauren Kasmer)
1997 *Archaeology*, Contemporary Arts Collective, Las Vegas, NV
1996 *Sexy: Sensual Abstraction in California, 1950’s–1990’s*, Contemporary Arts Collective, Las Vegas, NV (co-curated with Julia Couzens)
1995 *Sexy: Sensual Abstraction in California, 1950’s–1990’s*, Armory Center for the Arts, Pasadena, CA (co-curated with Julia Couzens)
1989 *Open Windows Project*, Los Angeles Festival’s Open Festival, Santa Monica, CA

PUBLIC COLLECTIONS

Achenbach Foundation for Graphic Arts, M.H. de Young Memorial Museum, San Francisco, CA
Angel and Neistat Corporation, Los Angeles, CA
ART/OMI, Ghent, NY
Crocker Art Museum, Sacramento, CA
Innovate Partners, Irvine, CA
JVC Industrial America, Inc., San Diego, CA / Mexico
Kanayama Minami Complex, Nagoya, Japan
Kauffman and Broad Corporate Collection, Los Angeles, CA
Los Angeles County Metropolitan Transportation Authority, Los Angeles, CA
Los Angeles County Museum of Art, Los Angeles, CA
MacDowell, Peterborough, NH
MonteCedro, Altadena, CA
Phyllis and Ross Escalette Permanent Collection of Art, Chapman University, Orange, CA
Pont-Aven School of Art, Pont-Aven, France
Security Pacific National Bank, Eureka, CA
Studley Corporation, Irvine, CA
Temple University, Philadelphia, PA
UCLA Medical Arts Program, Los Angeles, CA
Ucross Foundation, Ucross, WY
University of Southern California, Los Angeles, CA

PROFESSIONAL ACTIVITIES

1996 Guest Lecturer, California State University, Long Beach, CA
1993 Panelist, *Conversations with the Artists*, Los Angeles Municipal Art Gallery, Los Angeles, CA
1986 Guest Lecturer, California State Polytechnic University, Pomona, CA
1985 Guest Lecturer, University of California, Irvine, CA
1983 Guest Lecturer, Los Angeles Harbor College, Wilmington, CA

EDUCATION

M.F.A. Otis Art Institute, Los Angeles, CA
Graduate Study, Temple University, Tyler School of Art, Rome, Italy
B.A. University of California, Los Angeles, CA

Lives and works in Ojai, CA

Contributors

TUCKER NEEL is an artist, writer, curator, and educator based in Los Angeles. He has exhibited work at MAK Center for Art and Architecture, Commissary Arts, Samuel Freeman, Control Room, and various unsanctioned public and private locations. He has curated exhibitions for CB1 Gallery, Bolsky Gallery, Highways Performance Space, and GATE Projects. Neel is also the Founder and Director of 323Projects, an experimental art space that exists as a voicemail system and website available to everyone, everywhere, all the time. His artistic and curatorial work has been reviewed in numerous publications, including the L.A. Times, L.A. Weekly, Artforum, KCET's Artbound, Art21 Magazine, and Art Week. He is a contributing editor for Artillery Magazine, and his writing has appeared in X-TRA, ARTLIES Magazine, Artpulse Magazine, L.A. Alternative Press, Peripheral Vision, and other publications. He is an Associate Professor in the Liberal Arts & Sciences and Communication Arts departments at Otis College of Art & Design.

CONSTANCE MALLINSON is a Los Angeles based painter, writer and curator. She has exhibited widely and her paintings are included in the collections of Los Angeles County Museum of Art, San José Museum of Art, Pomona Art Museum, National Academy of Sciences and Museum of Contemporary Art Los Angeles. She has taught all aspects of studio art and criticism at major colleges and universities in Southern California including Claremont Graduate School, UCLA, UC Santa Barbara, Otis College of Art, ArtCenter and the California State Universities. She has written for many art publications such as Art in America, X-TRA, Artillery Magazine, Times Quotidian, and numerous catalog essays for university art museums. Her curatorial projects have included Urbanature at ArtCenter College of Design's Williamson Gallery, The Feminine Sublime at the Pasadena Museum of California Art, and Small is Beautiful at the Irvine Fine Arts Center. She is the recipient of a National Endowment for the Arts Fellowship as well as a COLA Fellowship. Twenty-four of her artworks are installed at Los Angeles Metro's 26th St /Bergamot Station.

