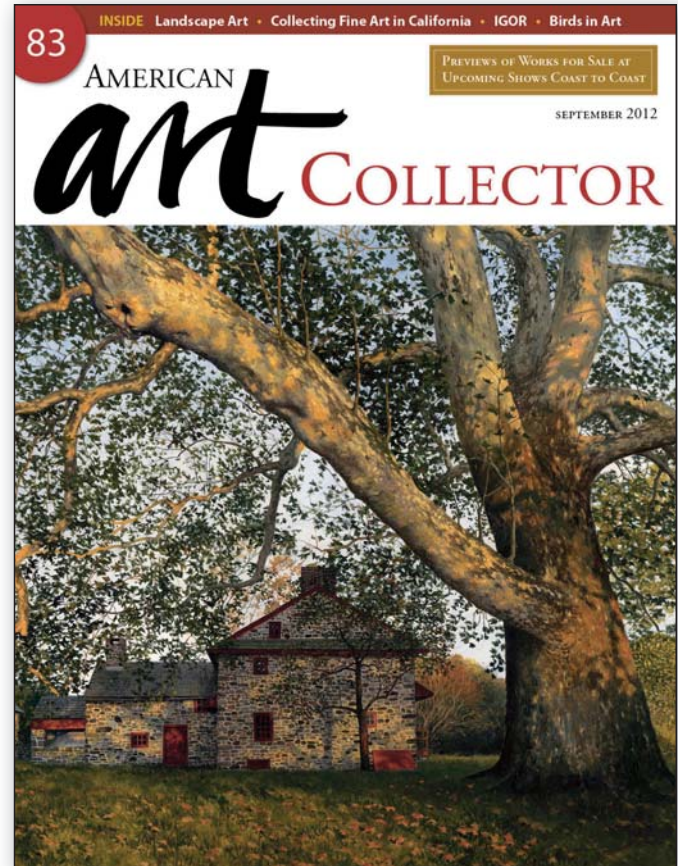


As seen in the  
September 2012 issue of

 AMERICAN  
*art* COLLECTOR



## UPCOMING SHOW

Up to 10 works

Aug. 31-Sept. 28, 2012

Dowling Walsh Gallery

365 Main Street

Rockland, ME 04841

(207) 596-0084

• SHOW LOCATION ROCKLAND, ME

# DAVID GRAEME BAKER

## Things past



**Hunters and Rabbits**, oil on linen, 36 x 36"



**Home Field**, oil on linen, 28 x 46"

The process of making a painting is a complex one. That's an obvious statement, but one that can delve deep into the artist's psyche, memory, and wallet. The resulting painting then involves the collector's psyche, memory, and wallet.

A "scribbly sketch from my little 8-by-10-inch sketchbook" becomes the monumental 86-by-60-inch *Compass*, untitled until the very last minute. A remembrance of things past is the dog in Thomas Eakins' *The Artist's Wife and His Setter Dog* in The Metropolitan Museum, which occurs in David Graeme Baker's painting *Hunters and Rabbits*.

The "scribbly sketch" had been gestating before it appeared on paper and the image of Eakins' dog lay in wait in the artist's memory to reappear as "historical reference/influence" as Baker notes.

As he began developing his idea of a young woman in a boat "it started to scream big...I mean BIG!" he recalls. Baker's considerations, after listening to the voice, were "Will it fit on the easel? How heavy will the finished product be? Do I have enough paint? Is there a collector who shares my enthusiasm enough AND has a wall big enough?"

The original sketch for *Compass* has a more direct connection to classical images of the Virgin Mary, oars appearing like rays of light and the figure displayed symmetrically in the mandorla shape of the boat. The mandorla is the almond shape formed when two circles intersect. It can signify the coming together of two different forces (the divine and the human, for instance) and it can signify the eternal feminine.

The resulting *Compass* is more dynamic than the classic representation of the holy figure. Boat and figure lie to the right of center; the figure is relaxed, resting in the sun with hands clasped and legs crossed; she is surrounded by the everyday objects of boating.

The everyday is Baker's window to deeper things. "The outcomes," he says, "rather than clean, iconic meta-images or narratives, are paintings with more purposefully modest, tangled, personal threads that function as springboards for empathetic contemplation. The resulting paintings are a mix of reality, memory, and fiction." •

For a direct link to the  
exhibiting gallery go to



[www.americanartcollector.com](http://www.americanartcollector.com)





Compass, oil on linen, 86 x 60"

### *The Collector Says . . .*

"The beauty of collecting David Baker's work in-depth is in living with his mastery of a great breadth of subjects...There seems to be nothing he can't do! As collectors, we lose ourselves daily in the many rooms of Baker's rich imagination and extraordinary gifts."

— *Melinda Tally*