



Life,
Love
& *Light*



Life,
Love
& Light

“I have simply always
done my own thing to the
best of my ability.”

ALAN D. BAKER

Australian Artist, February 1985

AGENCY
XIT



Life

1930 - 1945 Art School to WW2
GALLERY I

Alan Baker and Marjorie Kingsell met in 1930 at the J.S. Watkins Art School in Margaret Street, Sydney. As youthful students, they shared a friendship which was interrupted in 1941 by Marjorie's marriage to Bill Whitchurch. The newly-wed couple left Sydney for Kuala Lumpur while Alan remained at J.S. Watkins to graduate as an art instructor. Their two worlds were apart.

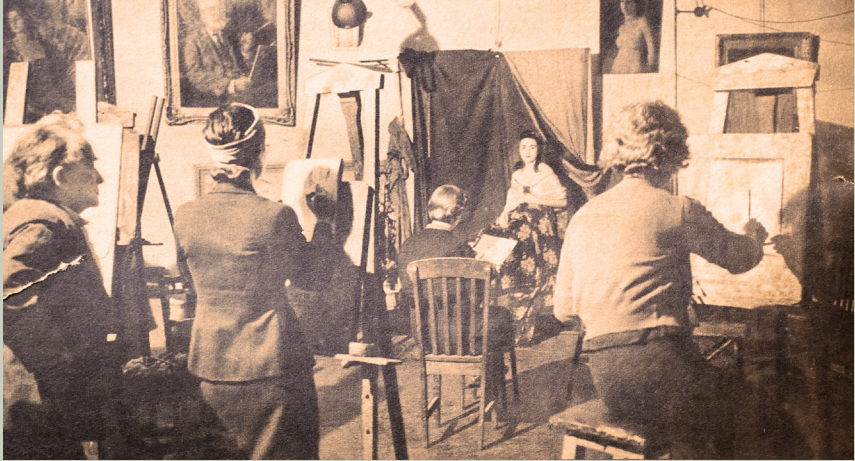
In 1941, after the attack on Pearl Harbor, Australia declared war on Japan. Alan joined the fight, enlisting in the Australian Army to serve in Papua from 1943 to 1945.

In 1942, the Japanese invaded Singapore which had become the Whitchurch's home. Marjorie escaped the attack by boat as a war refugee. During her six-month voyage, Marjorie was transported to Ceylon, now known as Sri Lanka, followed by South Africa, and then to Fremantle in Western Australia, before finally returning home to Sydney. Bill and Marjorie were never reunited. Bill was captured by the Japanese and met his end on the Burma Railway as a prisoner of war.

Marjorie directed her grief into her passion for art, returning to art classes at the J.S. Watkins Art School. She also maintained correspondence with her childhood friend, Alan, during his service in Papua.

Life

1930 - 1945 Art School to WW2
GALLERY I



“I was very pleased to get your letter and to hear that you had already sent your brushes to me. It is hopeless to purchase brushes now and I had visions of stalking wild pigs with my ‘303 to get hair from their tails.”

ALAN D. BAKER

Papua, 11th October 1944



Life

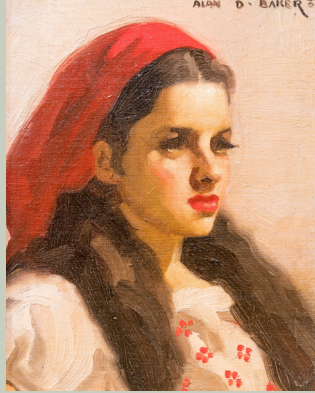
1930 - 1945 Art School to WW2
GALLERY I



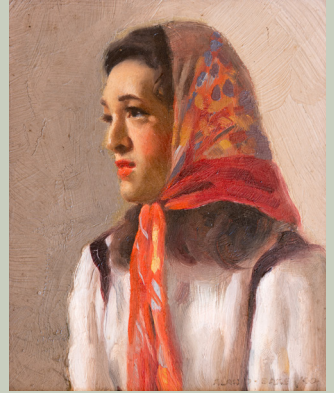
Hickson Road, Sydney
Oil on board, 29 x 36.5cm



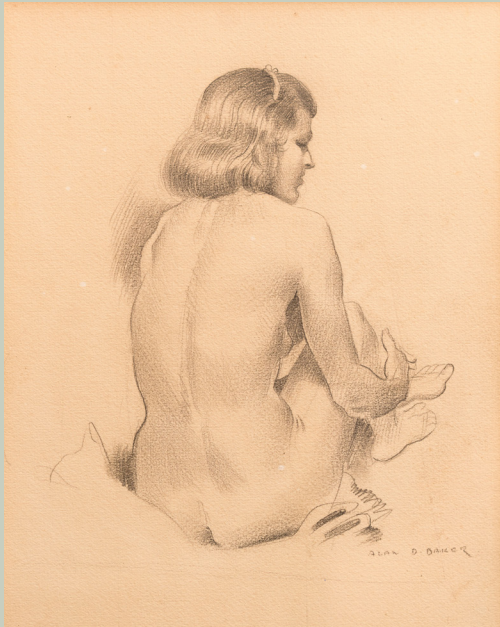
Portrait 1
Oil on board, 26.8 x 21.2cm



Girl with Red Shawl, 1937
Oil on board, 23.6 x 16.9cm



Portrait 2, 1940
Oil on board, 14.7 x 12.2cm



Sitting Nude
Graphite on paper, 24.5 x 18cm



Standing Nude
Graphite on paper, 52.5 x 29.5cm

Life

1930 - 1945 Art School to WW2
GALLERY I



“[A] lecture on how to paint a portrait...was given before troops who were interested in such things at the AES (Army Education Service) establishment in Port Moresby. AES had gone to considerable trouble to cater for soldiers in the area who want to study drawing and painting. This lecture was given to initiate a series of classes in drawing the human figure from life, to be held Friday night. Since the first night, with the help of Pte Alan Baker, I have gone to each class to give whatever assistance I could by teaching, and I have always found the room to be so crowded that it was impossible to move among the students.”

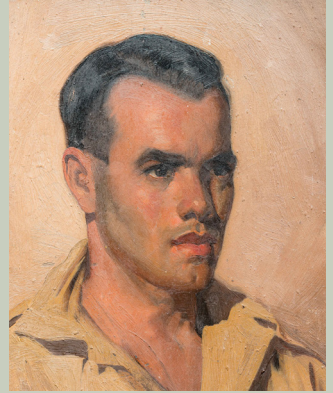
CAPTAIN SIR WILLIAM DARGIE



Kakula Kila, c1944
Oil on copper plate, 35.5 x 30cm



Ani Raka, 1944
Oil on cardboard, 34.5 x 29.2cm



Portrait of a Young Man
Oil on board, 43 x 29cm



Banana Plant Study - Musa acuminata
Graphite on paper, 23.5 x 17.5cm



Daraubi, 1946
Graphite on paper, 28 x 20.5cm

Love

1946 Marjorie and Alan - A Love Story
GALLERY II

As the war came to an end in 1945, Alan returned to the J.S. Watkins Art School where he was reunited with Marjorie. Brought together by their love of art, their friendship blossomed into romance. In 1946, they were married. The newlyweds moved to Rickard Road, Moorebank, beginning their married life along the green shores of the Georges River.

They celebrated the birth of their much-loved sons, Stuart, Brian and Gary. It was during their time in Moorebank that Marjorie posed for *Monday Washing* and the life of the Baker boys was captured in the Australian riverscape *Fishing on the Wharf (Milperra)*.

A tragic accident closed the door on this idyllic era for the family. In 1961, Stuart and Brian, Alan and Marjorie's eldest sons, drowned in a boating incident in flood waters on the Georges River. Grief stricken, the Bakers relocated to a six acre property in Belimbla Park, west of The Oaks.





“We lived in Rickard Road, Moorebank, in two Hudson kit shacks which Alan built, we slept in one and in the other we had a tin bath and a chip heater. There was no water connected but we had a hose, an ice chest, and an outside toilet. We cooked on an open fire and an old 12-inch electric stove. After 12 months our first son was born, and we washed ourselves in the tin bath and boiled up the nappies on an open fire in the yard. It was hard going but we managed.”

MARJORIE BAKER

Quote courtesy of Camden Historical Society

Love

1946 Marjorie and Alan - A Love Story
GALLERY II





Love

1946 Marjorie and Alan - A Love Story
GALLERY II



Monday Washing
Oil on board, 33 x 25cm



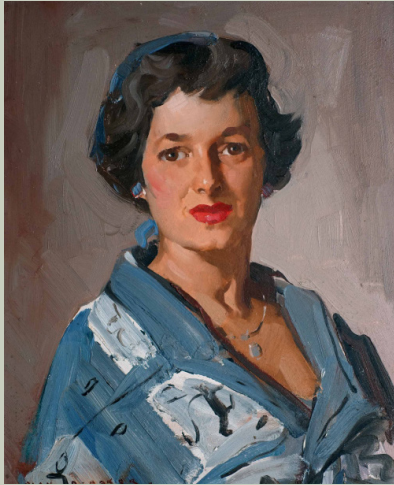
Boy in a Raincoat
Oil on canvas board, 117 x 71cm



Gary
Oil on board, 86 x 73cm



Marjorie
Oil on board, 101.7 x 76cm



Portrait of Marjorie
Oil on board, 55 x 45cm



The Artist's Wife, 1948
Oil on canvas, 98.1 x 85.4cm



Self Portrait
Ink and wash on paper, 68 x 48cm



Fishing on the Wharf (Milperra), c1955
Oil on board, 98 x 86cm

Light

In a New Light - Moorebank to Macarthur
GALLERY III





Light

In a New Light - Moorebank to Macarthur
GALLERY III

Beckoned by Macarthur's rural landscapes and small village lifestyle, the Bakers' move to Belimbla Park provided them a place to heal. Surrounded by the region's natural beauty, Baker's work reflected a newfound energy and freedom as he discovered a new light, lifestyle, and perspective.

His works also captured his profound commitment to the natural and man-made environment of the Macarthur region. Baker loved to paint en plein air, and often painted the local landscape and streetscapes.

Baker would seal his masonite board with stippled white lead paint in readiness for his vigorous work. He would choose his location, battle the elements, and sit to paint for hours until his work was complete. He then brought it home to dry and be framed ready for exhibition.



“I am very much a traditional painter, although I don’t place myself
in a particular category.”

ALAN D. BAKER

Australian Artist, February 1985

Light

In a New Light - Moorebank to Macarthur
GALLERY III



The Struggle for Survival
Oil on board, 91 x 76cm



Gum Trees Picton
Oil on board, 61 x 51cm



The Track
Oil on board, 45.5 x 33.5cm



Landscape Mowbray Park
Oil on board, 19.5 x 14.5cm



Paperbark Trees Werombi
Oil on board, 91.5 x 61cm



Sunshine and Shade
Oil on board, 90 x 60cm



Summer Landscape
Oil on board, 59 x 39cm



Cawdor
Oil on board, 61 x 40.5cm



The Oaks Petrol Station
Oil on board, 27 x 15.8cm



Life,
Love
& *Light*

Baker's Florals
GALLERY IV



Life, Love & Light

Baker's Florals
GALLERY IV

The Belimbla Park family home began as a single garage. Overtime, Baker expanded the house, including a studio, gallery, and framing workshop, to support his family and work. Southward facing and built under the house, the dark studio had a single window which Baker used to illuminate his subjects.

Alan and Marjorie shared a great love for their garden. They filled it with hundreds of native plants, camellias, azaleas and roses. They created beautiful ponds to sit within the rich natural tapestry. The Baker's garden also provided a rich and colourful resource for Alan's still life paintings.

During daylight hours, Baker would compose and study floral arrangements to be the subject of his still life works.

Through masterful brush strokes, use of a pallette knife, and careful consideration of tone and light, Baker created more than 500 floral works. These still lifes were a prolific part of his practice and immortalised the Baker's beautiful Belimbla Park garden.



“...the transparencies of the skin of a child is so much like that of a
flower.”

ALAN D. BAKER

Life,
Love
& Light

Baker's Florals
GALLERY IV



Blue Study, Marjorie Baker
Oil on board, 68 x 52cm



Gladiolus
Oil on board, 76 x 61cm



Amber Bowl Japonica, 1938
Oil on board, 34 x 26cm



Pink Stocks
Oil on board, 76 x 61cm



Perennial Phlox, Alan Baker
Oil on board, 75 x 60cm

Life, Love & Light

Baker's Florals
GALLERY IV



1



2



3



8



9



10



16



17



18



Alan D. Baker, oil on board: 1. *Yellow Daisies*, 36.5 x 19cm; 2. *Yellow Daisies*, 74 x 49cm; 3. *Cecile Brunner Roses*, 37 x 24cm; 4. *Red Roses in a Bowl*, 39 x 23.5cm; 8. *Wattle*, 76.5 x 61cm; 9. *Yellow and White Chrysanthemums*, 76 x 51cm; 10. *Almond Blossom*, 76 x 50cm; 11. *White Azaleas*, 60 x 49.5cm; 16. *Pansies*, 38 x 20.6cm; 17. *Wild Camellias*, 30.5 x 20 cm; 18. *White Gordonias*, 37 x 29cm; 19. *Red Roses*, 37 x 29cm.



4



5



6



7



11



12



13



14



15



19



20



21



22

4. *White Roses in a Brown Vase*, 61.5 x 41cm; 5. *Cecile Brunner Roses*, 39.5 x 29.5 cm; 6. *White Chrysanthemums*, 71 x 51 cm; 7. *White Cosmos*, 60.5 x 40cm; 11. *White Flowers*, 66.1 x 40.7 cm; 12. *Peach Blossom*, 76.3 x 51cm; 13. *Contessa Callini Camellias*, 45.5 x 38 cm; 14. *Contessa Callini*, 44.5 x 29cm; 15. *White Roses in a Chinese Vase*, 66.1 x 40.7 cm; 19. *Red Roses*, 66.1 x 40.7 cm; 20. *Petunias*, 40.5 x 25.5 cm; 21. *Camellia Alba Plena*, 44.5 x 36.5cm; 22. *White Petunias*, 61 x 41cm.



Life
Love
& Light

APRIL - OCTOBER 2022

- 📍 Macaria, 37 John St, Camden NSW
- 🌐 www.alanbakerartgallery.com.au
- ☎ 4645 5191
- ✉ alanbakerartgallery@camden.nsw.gov.au
- 🕒 Open Thursday-Sunday, 11am-4pm



ALAN BAKER
ART GALLERY