

Into the Mirror

CARRIE ANN BAADE

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PENSACOLA
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UNIVERSITY of WEST FLORIDA

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The Pensacola Museum of Art is pleased to present this catalog in celebration of *Into the Mirror: Carrie Ann Baade*. On view from March 11 to May 29, 2022, this publication is a document of selected artwork from the solo exhibition.

Carrie Ann Baade describes herself as a radical hybrid of curator and axewoman. A time-traveler of sorts, she returns to the haunting moments in art history to reclaim them for our contemporary sensibilities. Baade accomplishes this impressive endeavor by embracing the inherent duality of her practice as well as the wider binaries that guide our physical and metaphysical worlds. As a result, Baade's paintings exist in the in-between. They are from another time, yet firmly rooted in the twenty-first century.

Baade mines imagery from the canon of art history to create collages that she painstakingly recreates using old master painting techniques. The process is a study of opposites, an act of creation through destruction. A mission to craft a feminist retelling of history by transfiguring images created by men hundreds of years ago. *Into the Mirror* brings several of Baade's previous works into conversation with a new series that explores duality and the play of opposites. Using a mirror and camera as her starting point, Baade creates double images that extend her art historical conversation to encompass her past and present selves and the wider realm of physical and metaphysical binaries. In these new works, she draws striking relationships between the recent past, the present, and historical visual culture, blurring the lines between the autobiographical and our collective histories.

Baade has presented herself in many guises over the course of her career, intermixing her own likeness with fragments of figures from mythology, Christianity, modern fiction, and the purported golden ages of art history. Her paintings have grown increasingly more complex. By adding her own body of work to the repository of images to be cut, chopped, and remixed, Baade further dismantles the patriarchal idea of a canon of art history. Through her work, Baade carves a place for female artists to exist, hold power, and shape past and future narratives. By drawing visual connections between the past and the present, her own experiences and the dichotomies of human existence, Baade presents a new visual language and proves anew the regenerative power of art.


Anna Wall
Chief Curator, Pensacola Museum of Art



Artist Statement

The mirror was weather-beaten and the silver had peeled off the back in places so when I look in it, the world of appearances is altered. It becomes a plaything to explore.

The mirror and my camera were the starting point for this new series. When I positioned the camera very close to the surface of the mirror, I could capture myself and my reflection. I became mirrored - a double, a kind of Rorschach. A dialogue began from these double images of myself that revealed new levels of psychological inquiry, a format for exploring imagination and consciousness. I brought my previous paintings into this conversation and allowed the works to speak to each other about duality and the play of opposites. So while these are portraits, they contain fragments of prior paintings in this exhibition. The titles reflect these themes of dualism. In examining counterpoints such as good and evil or shadow and light, I grapple with the theory that the true picture of reality has two parts - the physical body and the non-physical mind.



Prompt

Draw the mirror image of the self and see if the two selves are the same or different.

Step 1: Find a mirror on the side of the road. (Maybe you stole it?)

Step 2: Bring it to your bedroom and sleep in front of it nightly for 7 years.

Step 3: Take the mirror to the woods and leave it outside for 7 years.

Step 4: Walk into the woods, find the mirror, take it to your studio and then...



The Moral Apotheosis, 2022
oil on panel
24" x 36"



Blessed and the Damned, 2022

oil on panel
18" x 24"



Conscious and Unconscious, 2022
oil on panel
16" x 20"



Light and Shadow, 2021
oil on panel
24" x 36"



Virgin as Moretta, 2022

oil on panel
16" x 20"

Exhibition Checklist

Allegory of Good Government, 2015-18

oil on canvas
36" x 48"

Allegory, of Bad Government, 2012-2018

oil on canvas
36" x 48"

The Moral Apotheosis, 2022

oil on panel
24" x 36"

Of Ergot and Ashes, 2017

oil and white gold leaf on panel
40" x 30"

Light and Shadow, 2021

oil on panel
24" x 36"

Cherubim, 2021

oil on panel with gold leaf
40" x 30"

Flora and Chloris, 2022

oil on panel
18" x 24"

Caritas, 2018

oil on panel
40" x 30"

Blessed and the Damned, 2022

oil on panel
18" x 24"

Powers and Dominions, 2020

oil and gold leaf on panel
40" x 30"

Study After Bacon's Study after Velázquez, 2015

oil on canvas
48" x 36"

Virgin as Moretta, 2022

oil on panel
16" x 20"

Nothing but Ghosts, 2015

oil on canvas
48" x 36"

Conscience et Mort, 2018

oil on canvas
36" x 48"

Self-portrait as Visionary, 2021

oil on canvas
48" x 36"

Conscious and Unconscious, 2022

oil on panel
16" x 20"

Biography



Carrie Ann Baade (born 1974 in Louisiana) is a contemporary painter whose work quotes from, interacts with, and deeply relates to art history. She paints in dialogue with relevant masterpieces from Modern period to antiquity, in order to reclaim them in a surreal narrative that is simultaneously biographical.

Her work has been exhibited in museums and galleries nationally and internationally, including solo exhibitions at: the Delaware Contemporary, Billy Shire Fine Arts in Los Angeles, the Ningbo Art Museum in China, and the Museum of Contemporary Art in Jacksonville, Florida. Carrie Ann Baade received her BFA from the School of the Art Institute of Chicago, studied at the Florence Academy of Art in Italy, and earned her MFA in Painting from the University of Delaware. Raised on the front range in Colorado, she now lives and works in Tallahassee, where she is a Professor of Painting and Drawing at Florida State University.
