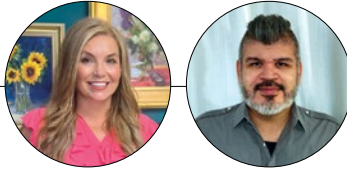


AMERICAN
art
COLLECTOR



LETTER FROM THE PUBLISHERS



Small Works Tell Stories

Welcome to the November issue of *American Art Collector*—a time when the art continues its seasonal migration to warmer parts of the country! As winter descends upon the Northeast and Midwest, the Southeast remains in the 70s and our Art Lovers Guide to North Carolina is right on cue for your traveling plans. For 17 years *American Art Collector* has prided itself on bringing the best galleries to you each month. Our Art Lover's Guides are special because they showcase regions and provide insight into new destinations. Managing editor Sarah Gianelli talks more about our expanded destination features in her editor's letter. Flip the page to read more!

November is also our annual issue where we showcase small works and miniatures, a huge favorite among collectors. Small works can play a role like a best supporting actor in your collection. Their versatility allows the main attraction in any room to stand out while the intimate detail in a small work encourages the viewer to get up close and personal with the painting. Due to the size, small works have an affordable luxury that allows us to follow our favorite artists throughout their career and build an expanding, beautiful collection of their work.

Small works can add variety and polish to a home and can fill spaces that large paintings can't. A group of small works is captivating and tells a story about the art that inspires you. Starting on Page 64 you will find an amazing selection of small works to add to your collection.

Our gallery previews this month—10 in all!—showcase brilliant artists such as Quang Ho, Craig McDaniel, Aberto Ortega, J Louis and many more. We also have an incredible feature about Jeremy Mann. All of these artists are considered living contemporary masters. I must also mention the American Artist Professional League's 96th annual *Grand National Exhibition*, taking place at the Salmagundi Club in New York from October 28 through November 15. Our advice to you is don't miss a thing! It's a great month to be a collector. Enjoy the issue!

Best Regards,

Wendie Martin Adolfo Castillo

Wendie Martin and Adolfo Castillo
Publishers

ON THE COVER

Alberto Ortega, *The Long Winter*, oil on panel, 16 x 16½". Available at Arcadia Contemporary, New York, NY. See our coverage on Page 70.



NOVEMBER 2024 / MONTHLY

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LETTER FROM THE EDITOR

Passion & Personality



Hello readers and welcome to the November issue! As is true every month, what you're holding in your hands is a reflection of the passions, personalities and palates of our team; as well as the artists we write about.

We have a lot of freedom when it comes to coverage—following our own curiosity and running with it—and it is our individual inclinations that end up curating the content in every issue, resulting in, we hope, a slice, or microcosm, of what is going on in the world of contemporary realism at large.

In the features department, my colleague executive editor Michael Clawson pitched a story about rock star artist Jeremy Mann upheaving his entire life—and studio—to move to Spain. Michael's interview with the ambitious, impassioned artist delves into how Mann's relocation has affected his creative output and we get to see examples of how, beginning on Page 38. In a story on Page 50 that could not be more humble, our contributing writer John O'Hern writes about a young photographer who takes tintype photos on the streets of Santa Fe, New Mexico, and develops them in the back of his van. Then, in our final feature, our regular freelancer Michael Pearce found the perfect artist to unleash his intellectual and linguistic fervidity upon in Carrie Ann Baade. You can follow them both down the rabbit hole on Page 44.

My personal passion project this month was putting together our Art Lover's Guide to Collecting Fine Art in North Carolina. Without fresh energy, everything gets stale, so I've been turning my attention to enlivening our destination guides. The best way to do that? Approach them with the same spirit of exploration and adventure that travel is all about!

Our goal with these guides is to help you plan an art-centric but well-rounded experience that includes insider tips from the locals and the pros on where to eat, drink, play and, in this issue, stay. Here at *American Art Collector* we've been taking note of the increasing number of contemporary "art hotels" popping up all over the country. These hotels are designed to provide an immersive art experience, from the rooms to common areas, and even gallery spaces with museum-quality collections and rotating exhibitions. I was shocked—and thrilled—to find five in North Carolina alone! And of course they are in the creative hubs where you want to be for the art anyway. Turn to Page 56 to learn more—and don't miss our upcoming travel guides where we'll be heading to Florida and Arizona just as the snow starts to fly.

Enjoy the issue!

Sarah Gianelli

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NOVEMBER 2024 / MONTHLY

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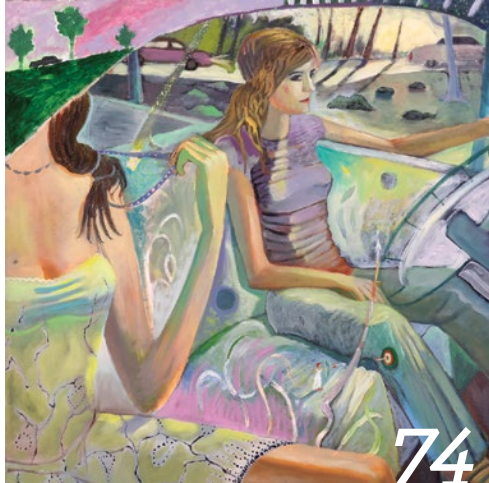


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NEW YORK

New York

Northport

NORTH CAROLINA

Blowing Rock
Chapel Hill

Charlott

Greensboro

Jacksonville

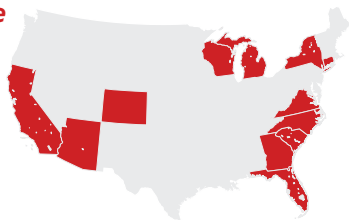
Wilmington

SOUTH CAROLINA

Charleston

VIRGINIA

Alexandria



November 8-December 2

Nate Ross and Lindsey Kustusch
Principle Gallery
Alexandria, VA • (703) 739-9326
www.principlegallery.com

Through November 9

National Oil & Acrylic Painters' Society: Best of America International Juried Exhibition
The Beverly McNeil Gallery
Birmingham, AL
www.noap.org

Through November 10

American Women Artists: Expanding Horizons
Loveland Museum
Loveland, CO • (970) 962-2410
www.americanwomenartists.org

Through November 10

Allied Artists of America's 111th Juried Exhibition
Butler Institute of American Art
Youngstown, OH
www.butlerart.com
www.alliedartistsofamerica.org

Through November 10

Northwest Pastel Society Members Show
Childhood's End Gallery
Olympia, WA
www.nwps.org

Through November 12

Monster Mash
Abend Gallery
Denver, CO • (303) 355-0950
www.abendgallery.com

Through November 14

Jeff Bye: The Ugly Beautiful
Art Association of Harrisburg
Harrisburg, PA • (717) 236-1432
www.artassocofhbg.com



Carrie Ann Baade, *Caritas*, oil on panel, 48 x 38"

Through November 24

Carrie Ann Baade: Mirror Worlds
Museum of Art - DeLand »
DeLand, FL » (386) 734-4371
www.moartdeland.com

Through November 16

Maine Stories
Susan Powell Fine Art
Madison, CT • (203) 318-0616
www.susanpowellfineart.com

Through November 17

Laura Aguilar: Nudes in Nature
Phoenix Art Museum
Phoenix, AZ • (602) 257-1880
www.phxart.org

Through November 20

Anthony Frudakis
Daughtrey Gallery,
Hillsdale College Fine Art Building
Hillsdale, MI • (517) 437-7341
www.hillsdale.edu

November 22-December 5

Geoffrey Johnson
Shain Gallery
Charlotte, NC • (704) 334-7744
www.shaingallery.com

Through December 1, 2024

Joel Sternfeld: When it Changed
Georgia Museum of Art • Athens, GA
www.georgiamuseum.org

Through December 15, 2024

IGOR Fall Salon Online Exhibition
Online
www.realismguild.com

Through January 5, 2025

Poskas: Father and Son
Mattatuck Museum • Waterbury, CT
www.mattmuseum.org

Through January 5, 2025

Picturing the Border
Cleveland Museum of Art • Cleveland, OH
www.clevelandart.org

Through January 5, 2025

Subversive, Skilled, Sublime: Fiber Art by Women
Smithsonian American Art Museum • Washington D.C.
www.americanart.si.edu/

Through January 26, 2025

Skyway 2024: A Contemporary Collaboration
The John and Mable Ringling Museum of Art • Sarasota, FL
www.ringling.org

Through March 9, 2025

Strike Fast, Dance Lightly: Artists on Boxing
Norton Museum of Art • West Palm Beach, FL
www.norton.org

Want to have your fair, exhibition or event considered for our calendar? Email our assistant editor, Chelsea Koressel, at ckoressel@americanartcollector.com.



EYES WIDE SHUT

*Descend into the gloriously rich inner worlds of
Carrie Ann Baade at an exhibition of her work at
Museum of Art - DeLand.* BY MICHAEL PEARCE



2

Collectors and connoisseurs! Take a wide-eyed tumble down the rabbit hole of Carrie Ann Baade's exhibition *Mirror Worlds* at Florida's Museum of Art - DeLand. Fall into the chaos and madness of a hatter's tea party-turned-funeral feast in her painting *Allegory of Bad Government*, where a nonchalant Alice sips among the smash and pile of porcelain wearing a midnight mourning gown and carmine camisole in the place of her customary blue dress, and white pinafore, while monstrous Balinese Leyak demons chomp on jewels and embroidered cloths set with shining stones, and lunge across a toppled canvas of Rembrandt's stolen shipwreck, overturning platters of oysters, fat lemons and the cornucopia of plenty. Alice's companion among the flotsam is a weasel-beast clutching a rat in one hand, and the other filling a sock puppet, upset by the weeping eyes of a Christ slashed from a medieval painting by a penitential master.

Tumble down toward the end of the eternally receding table, set for tea but deteriorating into a stage where men march off to war, the slain strewn on the blood-red tablecloth. Tumble over to the terrible toad, a bold narcissist dominating the scene at front of stage, smoothly elegant in a sharp suit, horny and complacent, the crack-



3

1
Carrie Ann Baade. Photo
by Leah MacDonald.

2
*Allegory of Bad
Government*, 2012-2018,
oil on linen, 36 x 48".
Courtesy the artist.

3
Ergot and Ashes, 2016,
oil on panel, 36 x 24".
Courtesy the artist.



4

4
Self-Portrait as Mephistopheles, 2022, oil on panel, 24 x 18". Courtesy the artist.

5
She Who Sings A Song of Self (madonna), 2022, oil on panel, 14 x 11". Courtesy the artist.

6
With Lovers Eyes, oil on panel, 2022. 14 x 11". Courtesy the artist.

cheeked king of his crimson court.

"I did want it to look like *Alice in Wonderland's* tea party in hell and simultaneously the allegory of the seven sins," says Baade. "It's a response to Ambrogio Lorenzetti's painting by the same name that was in Siena in the 13th century." Her Alice wants propriety, normality and the wealth to insulate herself from the outrage of the ignoble slings and arrows of this suffering world. But she is in a Shakespearean knot of inescapable tragedy. Her Alice hopes

to pretend "the world is not on fire, that the smell she's been smelling is not her neighbors burning, and she wants to close her eyes to the things that are happening and go back to a safe place," Baade says. Her Alice has open eyes, but would prefer not to see.

As observer of the hum and folly of man unkind, Baade will inevitably find her critics, but this is not a sectarian requiem. Baade's veiled painting is an allegory following the old tradition of emblem

images designed with meaning, a parable providing a warning for all engaged by the spectacle of the current reign of chaos over contemporary global governance and civics. Our fall into the burrow leading to Baade's dystopian Wonderland rides on rich historical reference, finding fine friends in artist Carl Dobsky's biting contemporary invectives, in William Hogarth's 18th-century satires, and in Lorenzetti's crumbled, late-medieval frescoes of good and bad government. Lorenzetti painted



5



6

his great allegories in the Sala dei Nove of Siena's Palazzo Pubblico, where they delivered pointed reminders of the immense responsibility of honest rule, and the dangers of corruption. He worked in the governance of Siena and his criticism of the powers of the city might have been a perilous proposition. Baade shares the risk. Her work floats in the mainstream of the establishment's waters. As an academic, she is cast as a jester at the court, and when free speech is threatened by authority the critical work of satire always walks the delicate line between commentary and crime.

Before she began the painting in 2012 (it would take six years to complete), Baade carefully researched the history of Lorenzetti's images of civic critique. She explains, "I went to Siena, I interviewed people, read books on it, and really had to contemplate what bad government is—which is so much easier than figuring out good government." The task was not simple. "The really slippery aspect of it that was so amazing was that I initially thought bad government was something outside of us, and aspects of the seven deadly sins are in all of us, but it really ended up being about internal states of mind. I think the mind is a garden and what you plant there grows."

The path to Wonderland is a well-trodden trail, but Baade avoids cliché by hinting at yet not gripping too tightly to the tropes tied to the visionary heart of Alice. In her work there are playing cards and nonsense, madness and monsters, but the Balinese demon queen Rangda stands in place of the Queen of Hearts, the ferocious ruler of her long-tongued and toothy Leyak minions, who feast on the dead, shapeshift and haunt the night as disembodied heads trailing entrails.

She Who Sings a Song of Self is an example of the frequent reference to her own experience. Baade confesses, "A lot of the paintings are records of consciousness." She finds some uncomfortable. Her *Self-portrait as Mephistopheles* casts her in the cruel court of the auto-da-fé, where she is accused by her own brush of being the spirit to whom Faust sold his soul. It is a personal painting, a sort of confessional, and her voice tightens, "I did something bad," she says. "It's a record of wrongness." A delicately rendered image of her face emerges from the center of a collaged figure built like a *cadavre exquis* in the surrealist tradition, the figure a mirrored queen snapped from the family flush, cut and recreated in a jumble of mask and

costumes. She is being consumed by the maw of a Leyak, her mouth severed by her own scissors and replaced by the demon's bestial teeth, her own voice stolen by the false interpretations of many tongues, the forked tongue the ancient symbol of the lie. Baade doesn't allow credulity to enjoy the melodrama of demonology, deflating pomp and pretention with red Elizabethan ruffs and a flapping parrot, a puffball mushroom as a sign of delusional nonsense, and a juvenile drop of childish demons crossing a darkened sky of immature and ignorant nightmares. The idiot sock puppet appears again—a sure sign of deceit and devilry—creeping from behind the priestess. The painting is surely a narrative of her own witness to untruth. But mythic Faust was already damned by his own decisions before Mephistopheles gathered his soul. Mephistopheles simply revealed his perfidy and helped him find his proper place in hell.

There is madness in her method. The whole of Baade's paintings appears to emerge from chaos, but order underlies the multitude of images she combines to complete each work. "I'm obsessed with scissors," she says, and mirrors and blades are Baade's tools as she begins her work.



7



8

"I have a bin of collage material, and it has to be stoked because when things come out it's depleted, so I'll have to put new images in, and I'll put all of it on the ground of my studio, so it's a bit like tea-leaves, or an element of picking up cards, but I approach it with a question, and then I'm looking for things to illuminate within

it that answer the question. Then once in a while something will get stuck together that's absolutely sublime, but I realize that things I've put into the bin are pre-selected. It's not completely random." She builds a base of composition with clever clips and cuts, sketching with careful snips, then later painting from the patchwork of imagery.

But the instinct and mask of surrealism cannot hide Baade's intelligence.

André Breton and his circle hoped to break from convention, to find within subconscious meaninglessness a new mind for an utopian era guided by the hand of Marx, but allowed the chaos and clouds of random imagination to outweigh the power of interpretation. Baade is a latter-day surrealist saint, although her imagery is more sophisticated than any random juxtaposition of objects plucked from dreams and memories which formed aesthetic foundations for Breton's clan. The well Baade has dug into the history of symbolism is more deliberately conceived than their haphazard contrasts, and runs deeper than the White Rabbit's burrow. She explains, "We're making incredibly synergistic configurations, and have knowledge at such a subliminal level that if you prompt the brain with a question, it's seeing things that your conscious mind isn't. It has a god-like interface in its sublime capacity to do things in a fraction of a second." Baade is a champion of intelligence, taking her cues from the crafty artisans of the Renaissance who used subtle symbols to criticize society and guide a path to the ethical life. "Symbols speak through us," she says, "I don't like the word 'channeling.' I do think matter has consciousness, and I do think symbols have intelligence and form. As an



9



10

7

The Plague, 2008, oil on linen, 20 x 16". Private collection.

8

Her heart did whisper that he had done it for her, 2022, oil on panel, 12 x 9". Courtesy the artist.

9

Light and Shadow, 2022, oil on panel, 24 x 36". Courtesy the artist.

10

Atropos, 2022, oil on linen, 48 x 36". Courtesy the artist.

alist icon borrowed from Matisse and reinvented—while three snipped eyes gaze wide over the scene. She leaves her viewers to answer the question of whether these are the traditional and tripled eyes of emblemed God, or those of a triangle of lovers slipped from 19th-century lockets, but images of eyes always ask who is watching who. To Baade, first and second sight are both inward and outward gifts of light and dark, looking above and below, seeing many sides of life, and she is witness to mirrored worlds. It is sensual, this metaphysical space of lovers. She says, “My predilection as an artist has been to be someone who is working with their eyes shut, it’s all a world of the mind, not necessarily dreaming...it’s a conscious mind with the eyes shut, this visionary world, this world of imagination.” ●

Michael Pearce is a dynamic writer, curator, and critic, and a champion of art that emerges from popular culture and shapes the spirit of the age. He has published hundreds of articles about art and artists, and is author of Kitsch, Propaganda, and the American Avant-Garde. He is Professor of Art at California Lutheran University.

CARRIE ANN BAADE: MIRROR WORLDS

Through November 24, 2024
Museum of Art – DeLand
600 N. Woodland Boulevard
DeLand, Florida 32720
(386) 734-4371, www.moartdeland.org

artist who works with symbols, if I open myself up enough, I’m listening, I’m not just telling them. Is that a dialogue? Jung calls archetypes horizontal moving animals that move through our consciousness.”

Like the surreal dramatist Antonin Artaud, who was loathed by Breton for rejecting his authority and taking the perilous road less traveled into individual freedom, independent Baade has made her own metaphysical journey to dance with the Tarahumara, traveling into a living landscape where the earth is full of meaning, and the sensual world kisses itself at the threshold between perception and imagination. *Ergot and Ashes* reminds her audience that to live, the self must die and be reborn. Those who have eyes to see, can see. Baade loves Moreau. She says, “...if you’re at the intersections of things and you’re not at the epitome, then hopefully

you’re more liminal, and you’re bridging between worlds, as opposed to just illustrating the epitome of one concept.”

The grand expanses and operatic dramas of masterworks like the magnificent *Allegory of Bad Government* are sensory spectacles destined for museum walls as exemplars of Baade’s achievement, but smaller, less overwhelming paintings in the exhibit are nevertheless fated to be important records of her work. She has deliberately entered the narrative of art history, quoting from past masters and applying her knowledge of their achievements to her imagery. In *With Lovers Eyes*, Baade takes two lesbian lovers wrapped in a tender embrace from Courbet’s erotic painting *The Sleepers*, and turns them into a mirrored transfiguration, ascending with pointed toes into the heavens through a frame in the sky—itself a classic surre-