

Scissors and Tears | Carrie Ann Baade

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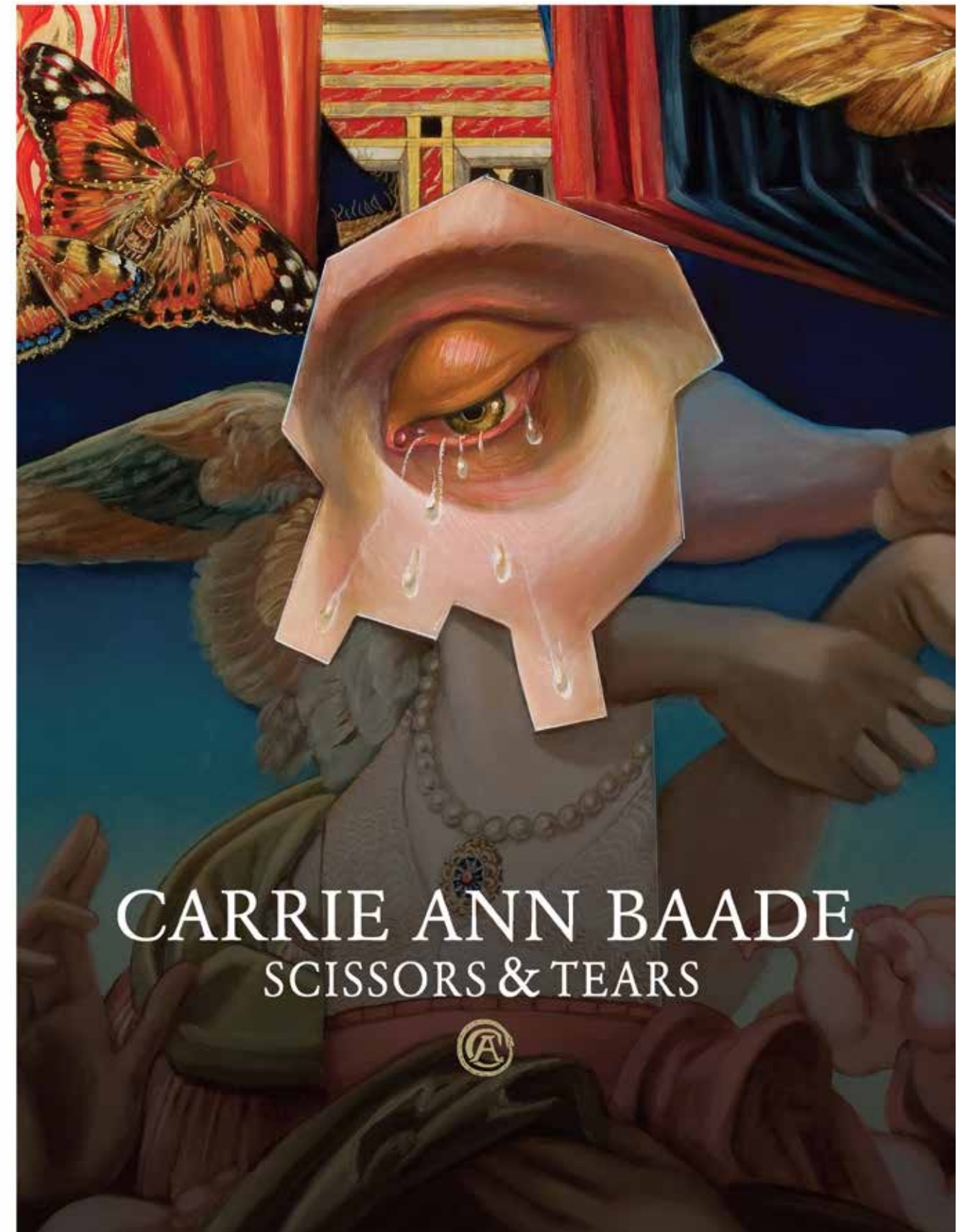
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For Publicity:

La Luz de Jesus Press

4633 Hollywood Blvd
LA CA 90027

info@laluzdejesus.com





CARRIE ANN BAADE

SCISSORS & TEARS

Scissors and Tears | Carrie Ann Baade

Published by **La Luz de Jesus Press**
4633 Hollywood Boulevard, Los Angeles, CA 90027

Edited by **Janice S. Gore, PhD**
Distributed by **SCB Distributors, Gardena, CA**

Book design by **Keith Schmiedlin**

Essays ©**2022 Susan L. Aberth**, ©**2022 Selena Chambers**, ©**2022 Anna Wall**

Photography by **Mika Fowler, L. Fried, Leah MacDonald, Samantha Levin, Stuart Rochford**, and **Kristen Robinson**

All artwork by **Carrie Ann Baade**
Graphic Novel Spread ©**2022 Kristen Robinson**

ISBN 978-1-7326697-3-4

First Printing Summer 2022

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www.carrieannbaade.com
@carrieannbaade

Cover painting: ***Triumph of Divine Love: The Eternal Mother***, 2015

Special thanks to **Billy Shire**
In Memory of **John Nalon**



Anti-Vanitas, oil on canvas, 48 x 36 inches, 2018

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Blessed and the Damned, oil on panel, 18 x 24 inches, 2022



Light and Shadow, oil on panel, 24 x 36 inches, 2022



Photo by **Leah MacDonald**

Introduction

Anna Wall

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. Science fiction and fantasy have shown us that this is no easy feat. One cannot return to the past without consequences.

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. In Baade's most recent series, she twists the narrative further by including pieces of her earlier paintings in her compositions. 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's career has been characterized by this dance between two worlds since the beginning. After a childhood on the front range in Colorado, Carrie Ann Baade began her studies at the School of the Art Institute of Chicago in the late nineties. Despite a chorus of instructors declaring the death of painting, Baade was determined to find a place for narrative painting in contemporary art. She studied the methods of Northern Renaissance artists and learned to recreate her collages through ink underdrawings and tonal underpainting. By going backwards, Baade found a way forward. This careful attention to the base layers of the painting allows her to capture exquisite detail. The ensuing layers of oil paint give her canvases incredibly rich surfaces. In recent years, Baade has explored gilding techniques that add further texture and dimension to her elaborate compositions.



Manufacturing of Tears, oil on canvas, 60 x 84 inches, 2018



Allegory of Bad Government, oil on canvas, 36 x 48 inches, 2012-2018



Running with Scissors

The Collages of Carrie Ann Baade

Susan L. Aberth

An important component of Carrie Ann Baade's oeuvre are her collages, which not only provide insight into her paintings, but are stunning works on their own. The majority of these collages serve as a type of "preliminary drawing" for her paintings, carefully maintaining their disjunctive leaps in scale, but losing some of the unsettling pairings of photography and painting as well as the jagged edges left by scissors, a mark of the artist's hand in this medium.


















There is something mercurial and sexy about these exhilaratingly messy works, hybrid children of the museum and punk rock. The flowers in Dutch Baroque still lives jostle incestuously against flowers cut from seed catalogues, a democratizing gesture made possible by the harnessing of time travel inherent in mechanical reproduction. The liberating playfulness on display in each collage is often belied by a hint of tragedy suggested by the large crying eyes of a lamenting Renaissance Virgin or the menacing presence of a crocodile cut from a *National Geographic* magazine. Baade's paintings smooth out the raw textures, creating a homogeneous surface of reproduced reproductions, a dizzyingly confusing practice that adds yet another layer of mystery and discourse to her challenging of the status quo. But I love the raw sense of beauty and discomfit saturating these jewel-like creations.

In the history of art, photomontage has long been used to deconstruct hegemonic social and artistic hierarchies; one has only to think of such Dada and Surrealist artists as John Heartfield, Raoul Hausmann, and Max Ernst, or the Russian Constructivist Alexander Rodchenko. What distinguishes Baade's work is her use of art reproductions to create glorious color-saturated compositions that at times resemble prismatic stained glass windows. Notable are the different ways she produces each component: leaving it in its rectangular entirety but with worn and torn edges, as if taken from a bulletin board; a mysterious ripped-out detail of an otherwise famous work;




















Collage for *The Supposedly Shared Sorrow of Magdalene and the Crocodile*, 2008

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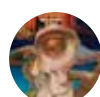
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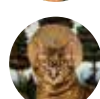
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