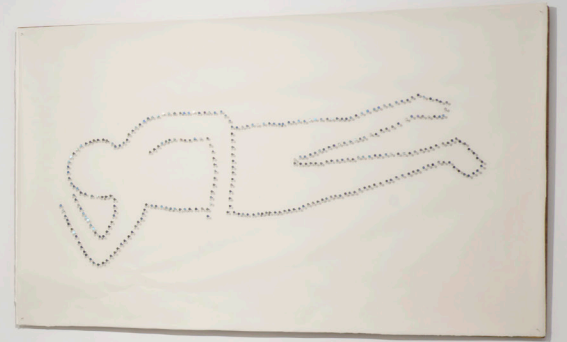


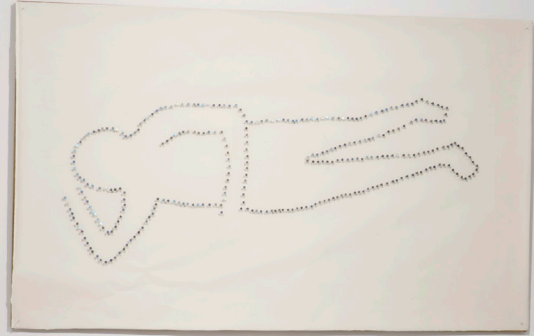
MICHEL REIN PARIS

# ANNE-MARIE SCHNEIDER

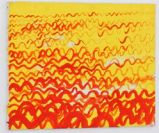
*La vie*

04.09 - 28.10.2021











*Untitled, 2021*

42 elements: acrylic on paper, wooden frame, plexiglas

42 éléments : acrylique sur papier, cadre bois, plexiglas

ensemble: 143,5 x 123 cm (56.3 x 48.43 in.)

frame: 161 x 140 x 4 cm (63.38 x 55.11 x 1.57 in.)

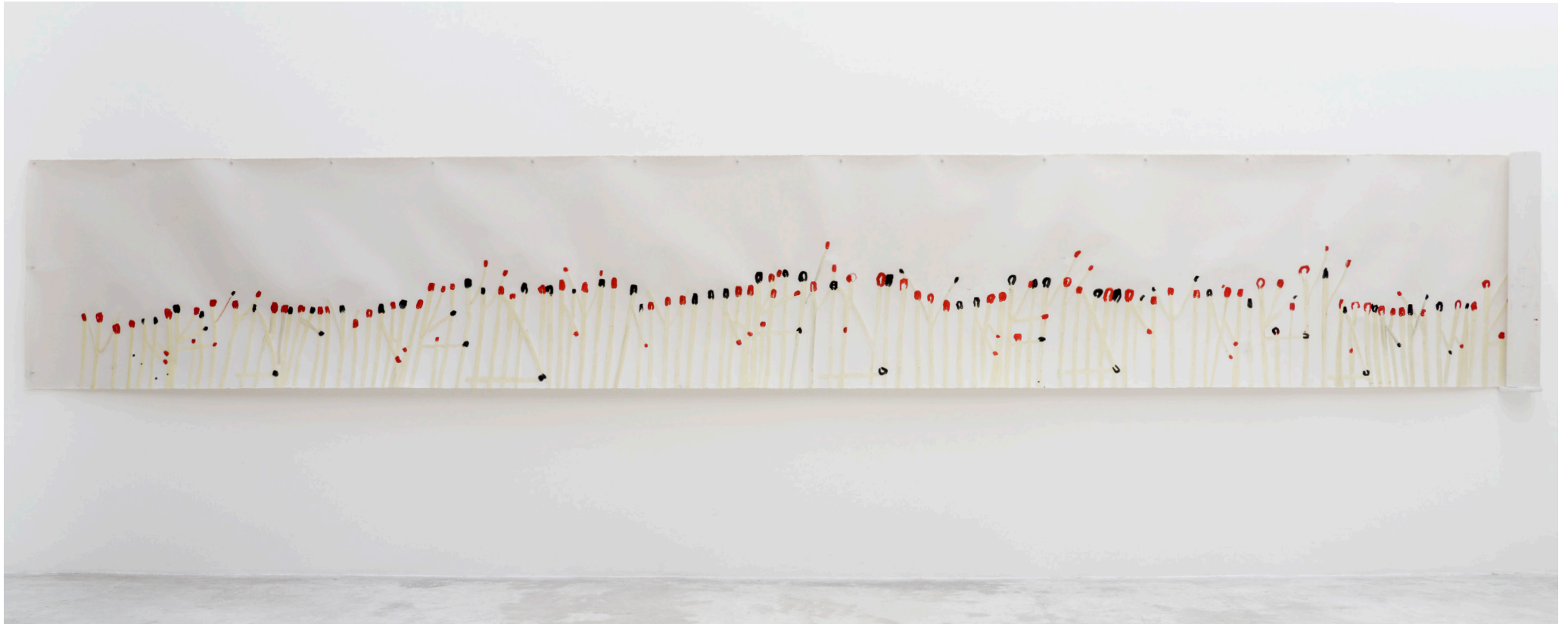
unique artwork

signed and dated on the back

SCHN21419

→ inquire





*Déambulation*, 2021

acrylic on paper

acrylique sur papier

114 x 900 cm (44.88 x 354.33 in.)

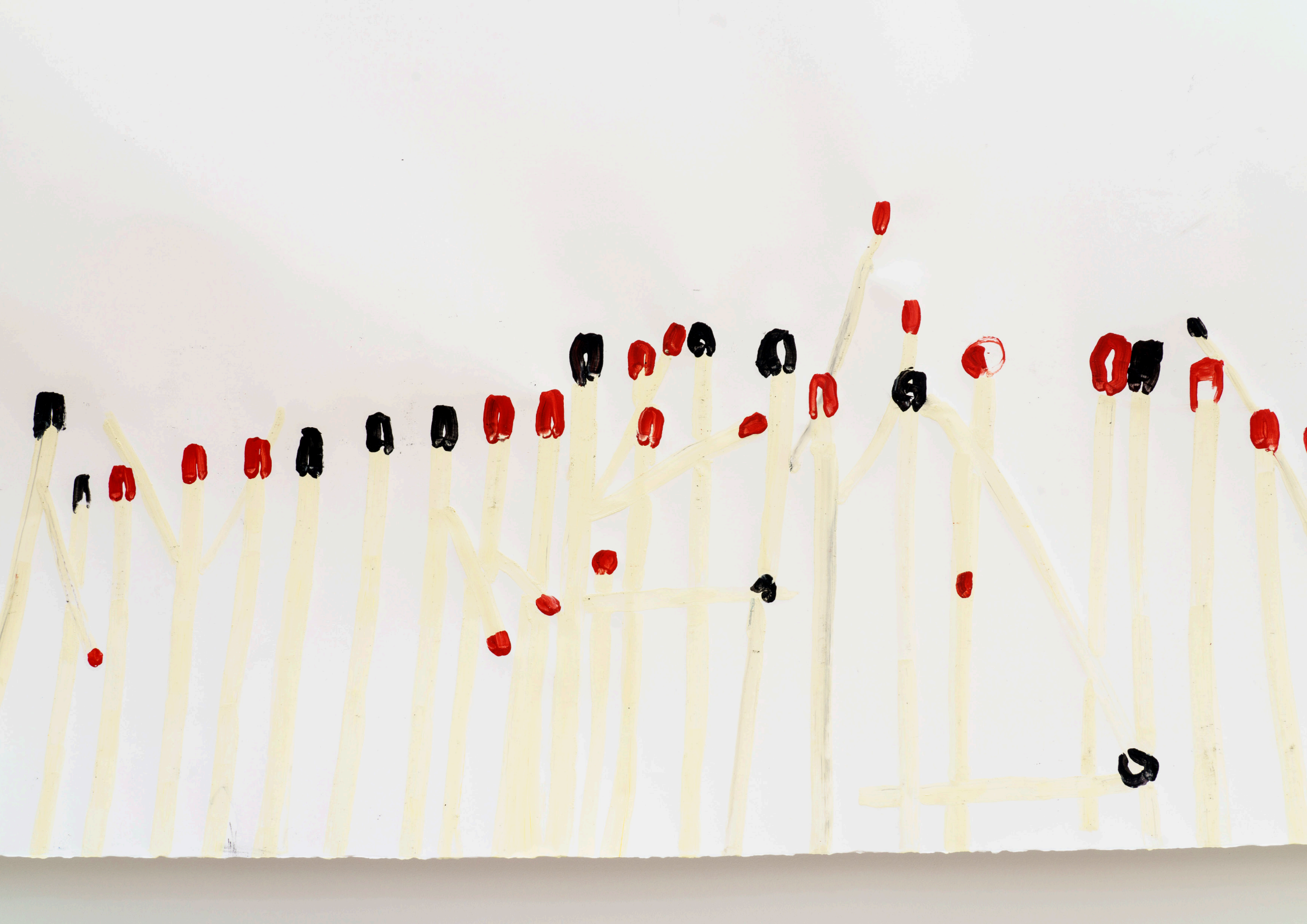
unique artwork

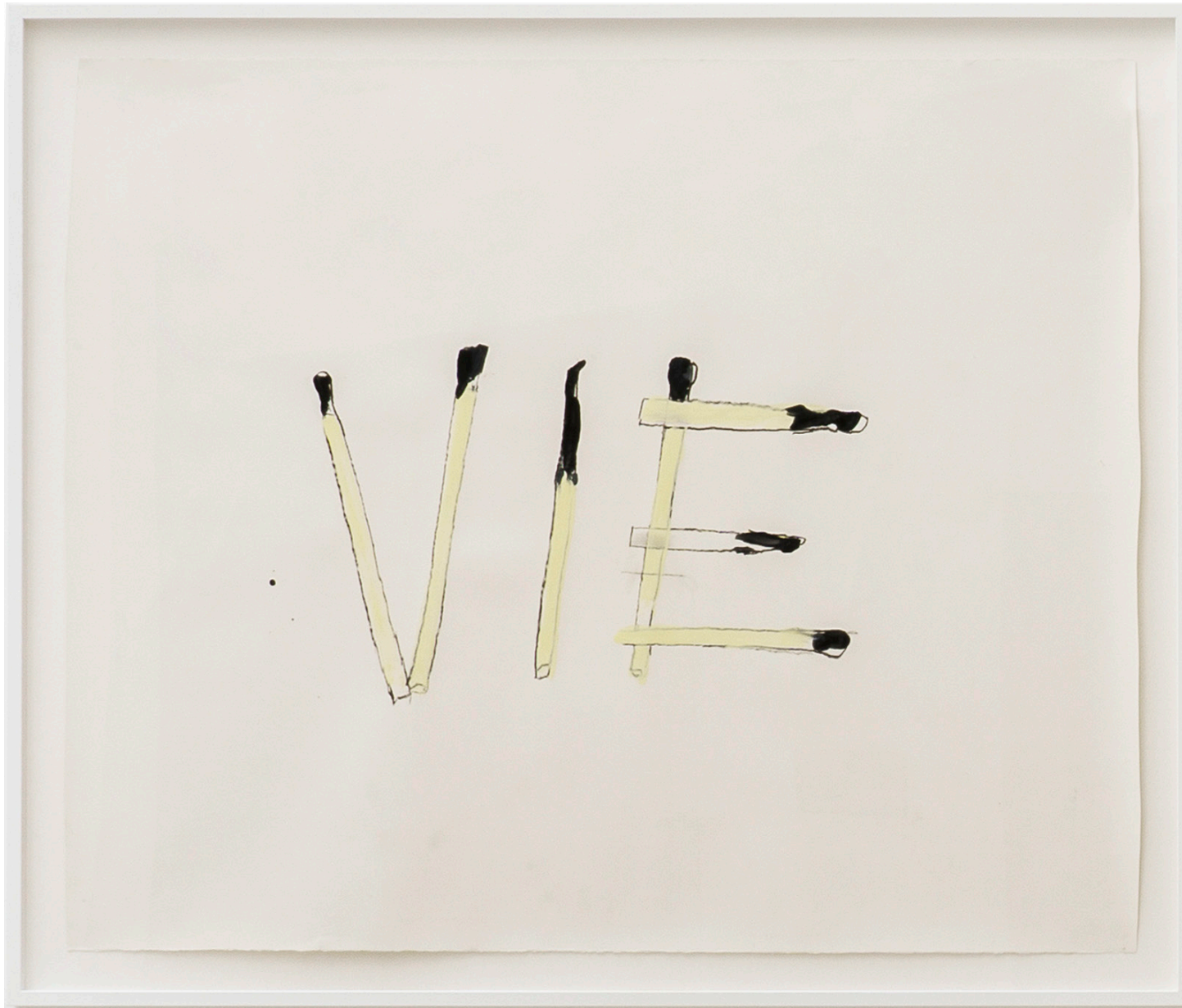
signed and dated on the back

SCHN21451

→ [inquire](#)







*Untitled, 2021*

Vie

acrylic on paper, wooden frame, plexiglas

acrylique sur papier, cadre bois, plexiglas

paper: 114 x 143 cm (44.88 x 56.3 in.)

frame: 128 x 154 x 4 cm (50.33 x 60.62 x 1.57 in.)

unique artwork

signed and dated on the back

SCHN21415

→ inquire



*Untitled*, 2021

Vie

acrylic and pencil on paper, wooden frame, plexiglas

acrylique et crayon sur papier, cadre bois, plexiglas

paper: 114 x 133 cm (44.88 x 52.36 in.)

frame: 128 x 144 x 4 cm (50.33 x 56.69 x 1.57 in.)

unique artwork

signed and dated on the back

SCHN21414

→ inquire



*Untitled, 2021*

Vie

acrylic on paper, wooden frame, plexiglas

acrylique sur papier, cadre bois, plexiglas

paper: 114 x 83 cm (44.88 x 32.68 in.)

frame: 128 x 91 x 4 cm (50.39 x 35.82 x 1.57 in.)

unique artwork

signed and dated on the back

SCHN21413

→ inquire



*Paysages... renversements, 2021*

11 elements: acrylic on canvas

11 éléments : acrylique sur toile

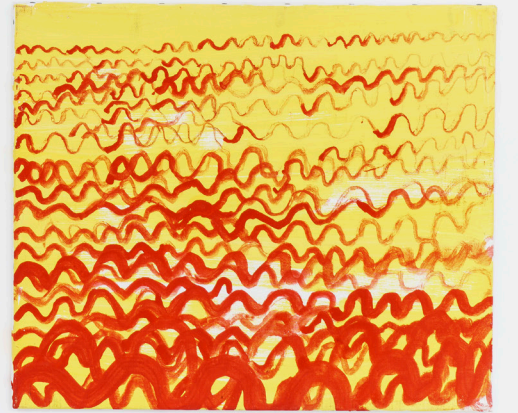
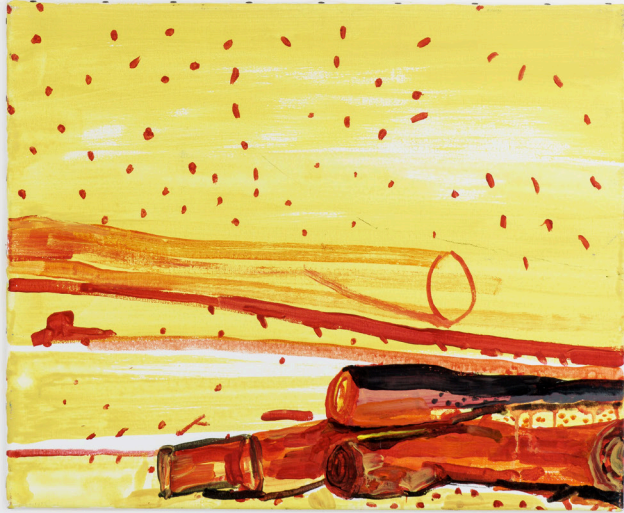
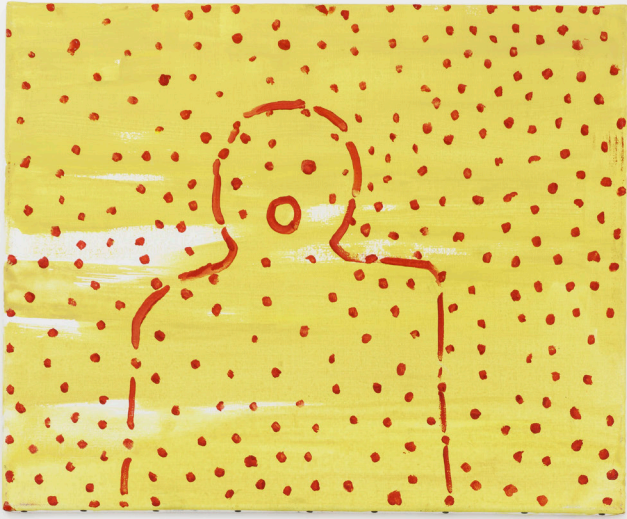
variable dimensions

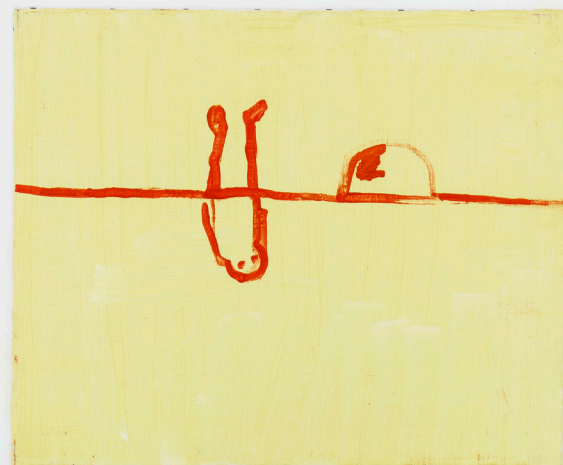
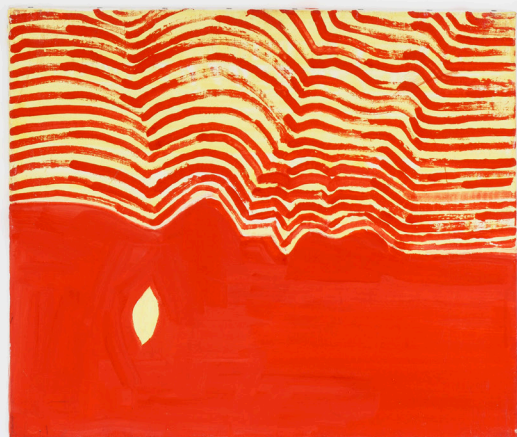
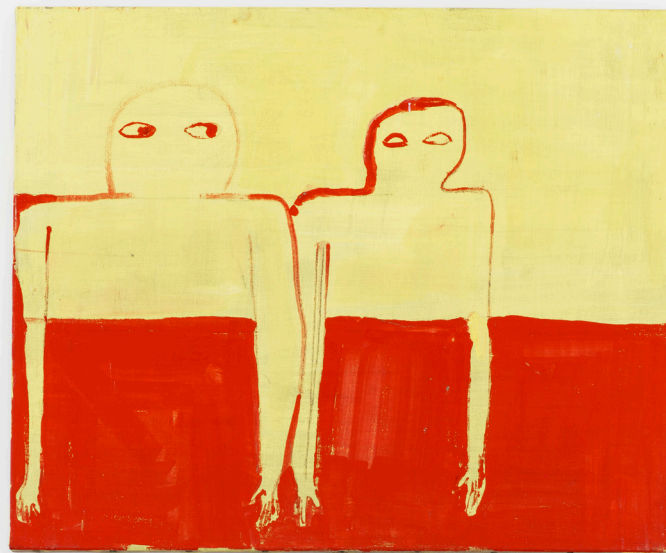
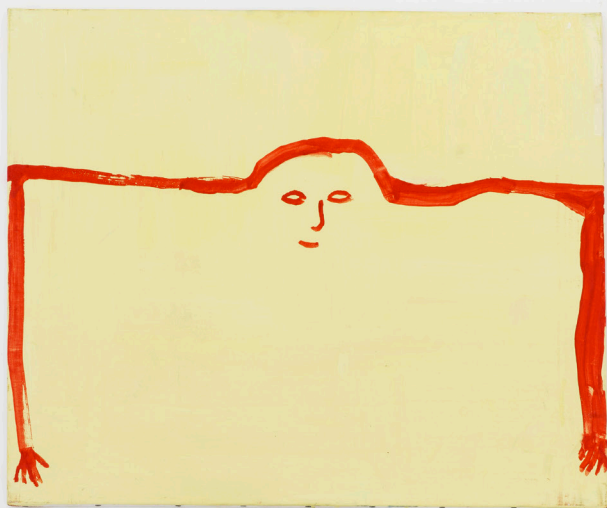
unique artwork

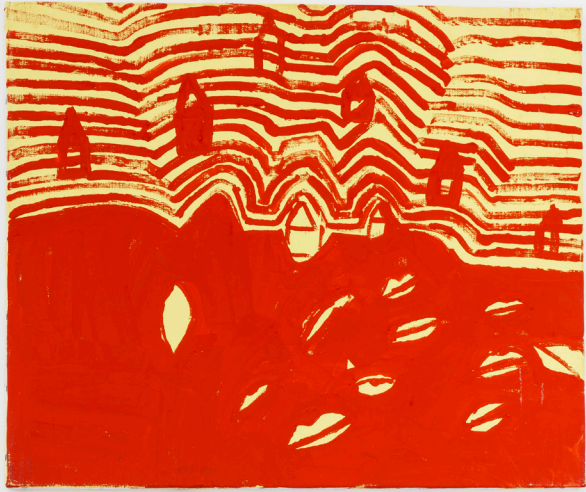
signed and dated on the back

SCHN21450

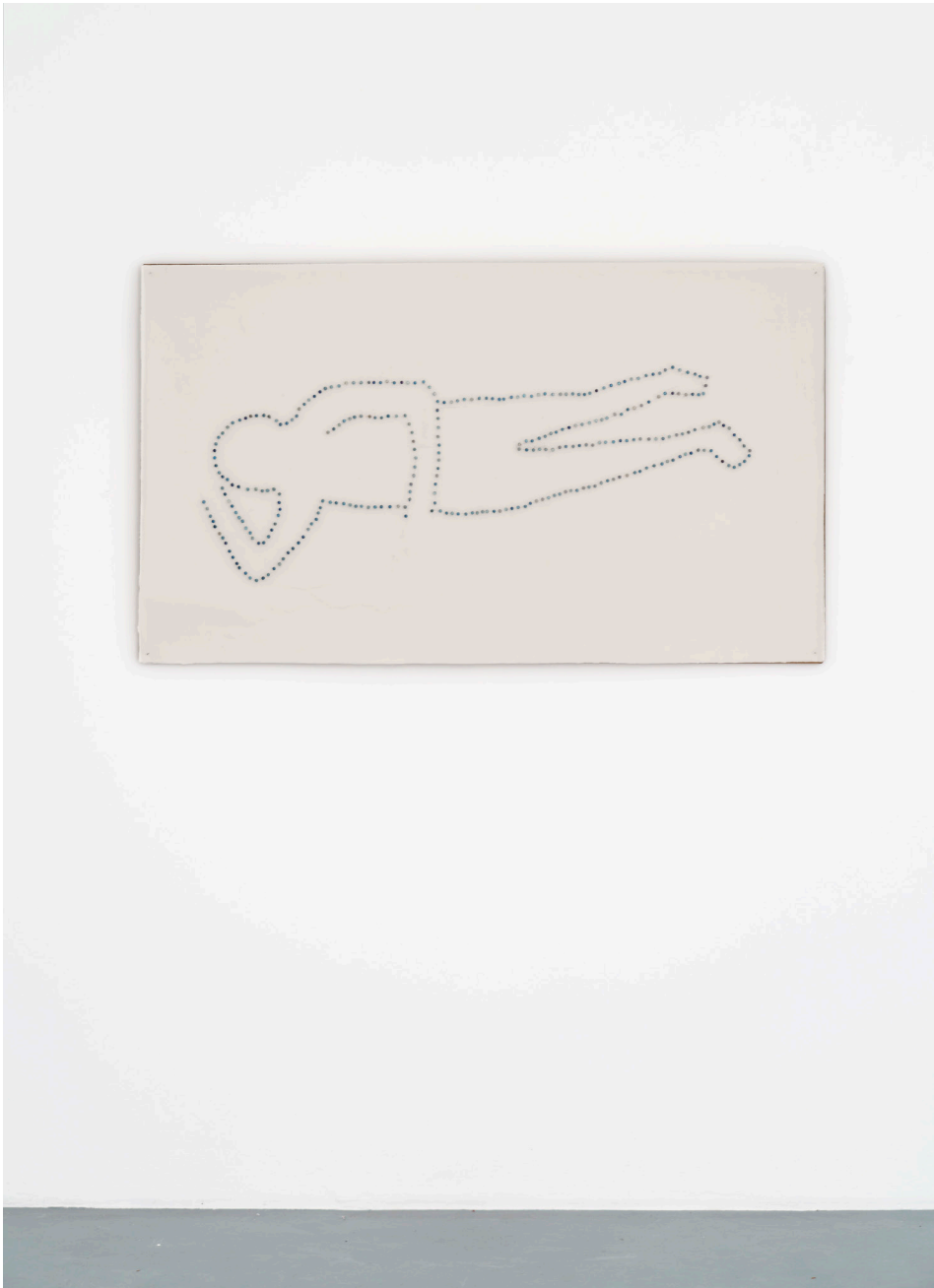
→ inquire







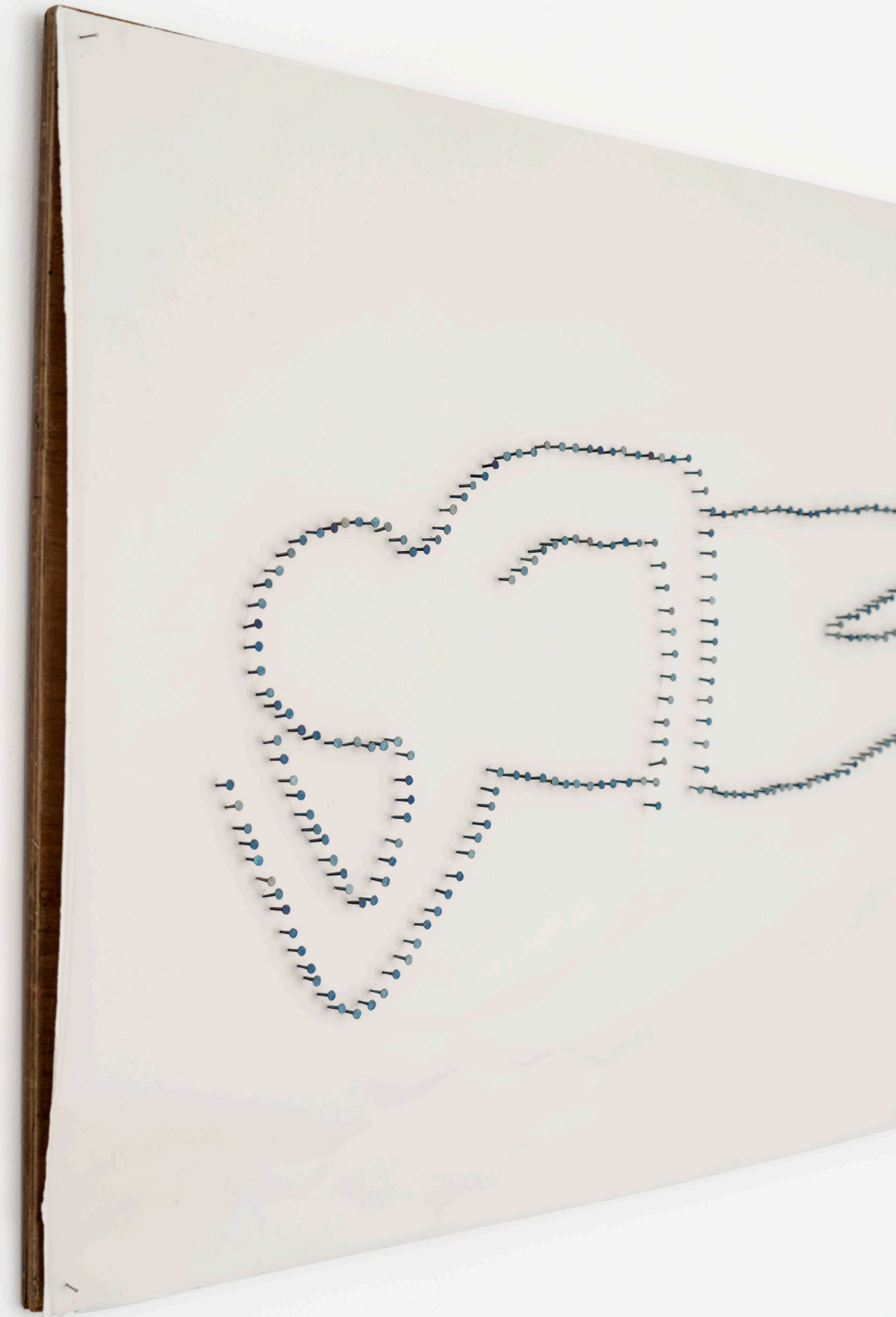




*Untitled, 2021*

paper, tracing paper, nails on wood  
papier, papier calque, clous sur bois  
80,5 x 140 x 3,2 cm (31.5 x 55.12 x 1.18 in.)  
unique artwork  
signed and dated on the back  
SCHN21449

→ inquire





*Untitled, 2021*

acrylic on canvas, wood frame

acrylique sur toile, châssis bois

65 x 54 x 2 cm (25.59 x 21.26 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21422

→ inquire



*Untitled, 2021*

acrylic on canvas, wood frame

acrylique sur toile, châssis bois

65 x 54 x 2 cm (25.59 x 21.26 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21426

→ inquire



*Untitled*, 2021

acrylic on paper, wooden frame

acrylique sur papier, cadre papier

61 x 46 x 2 cm (24.02 x 18.11 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21444



*Untitled, 2021*

acrylic on paper, wooden frame

acrylique sur papier, cadre papier

61 x 46 x 2 cm (24.02 x 18.11 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21443

→ inquire



*Untitled, 2021*

acrylic on paper, wooden frame

acrylique sur papier, cadre papier

61 x 46 x 2 cm (24.02 x 18.11 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21441

→ inquire



*Untitled*, 2021

acrylic on paper, wooden frame

acrylique sur papier, cadre papier

61 x 46 x 2 cm (24.02 x 18.11 x 0.79 in.)

unique artwork

signed and dated on the back

SCHN21440

→ inquire



# MIROIR

Porter un miroir sur soi  
Porte-t-elle le reflet de son mur ?  
Attendre

Un écran blanc  
Comme un linceul  
Sur le seuil  
Prend tête et s'aplatit  
Sur le rocher.

Narcisse devant la ligne  
Vent de terre  
La scène débite ses déboires

Ethos  
Éther  
Esther

Le HO<sub>Ho</sub> vibre  
Parvient à s'emmurer  
- Devenir, rocher ?  
Ou ensemble ?  
Cloutés sur le miroir

Face à face, réflexion  
Le sperme devient un morceau de sucre

Une brique d'un igloo rouge

Anne-Marie SCHNEIDER

Michel Rein Gallery is pleased to present the fifth solo exhibition of Anne-Marie Schneider, after *Rainbow* (2020, Brussels), *Le silence* (2018), *I am here* (2017, Brussels) and *Day and Night* (2015, Brussels).

A same constructive simplicity from elementary units characterizes the sets and figures exposed here, all realized in 2021. Stick, point, line, loop, letter, word, wave... It doesn't take much for a graphic element to become a sign, to become an image. The line gives life to a flat area of color by opening an eye. In three of the red paintings on a yellow background, the profile of a face is also a landscape, variously amplified or inhabited. The play of signs diffuses an anxiety in the solar expansion and the fullness of the frame; this is true for the whole series. Nails (black), head (pink), sky (blue), rain (of nails) form the motifs of another serial variation, on paper (white). A framework of experimentation for many modern artists - since Monet -, the model of the series is often reduced to a combinatory without surprise; in Anne-Marie Schneider's work it proceeds from an analogical expansion.

A long frieze shows a crowd or a line of matchstick figures, some with black heads, others with red heads; several wave their arms. LIFE is also written with matches. The game is allegorical. Already in 1997, in one of the drawings of the set exhibited at documenta X, a burning match constituted the I of "Information". The match is a small object with great symbolic significance. Anne-Marie Schneider is not the first artist to be interested in it: one need only think of Magritte's Valeurs personnelles (1952) or Raymond Hains' Seita pockets (1964). The plays of scale upset the order of the forms. In a praise of the "small things" against the superficial excess of the pathos, the Austrian author Adalbert Stifter wrote: "The force which makes rise and overflow the milk in the pot of a poor woman is the same one which makes spit the fire to the mountain and run the lava on its sides" (preface of Cristal de Roche, 1852).

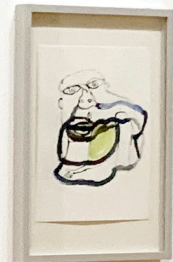
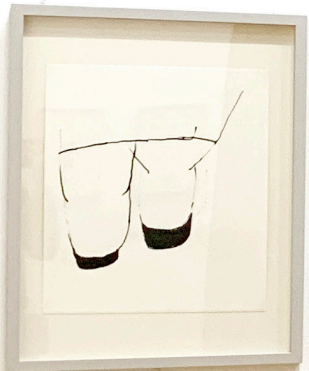
From her beginnings more than thirty years ago, Anne-Marie Schneider has kept the line, "fragile, unbreakable" (title of her exhibition at the Museum of Modern Art of the City of Paris in 2003). Color arrived at the turn of the millennium, first in bursts or washes in the drawings; then in 2008-2009, painting and canvas with a first cycle, ferocious and enchanted, inspired by Beauty and the Beast. Between 2000 and 2007, Anne-Marie Schneider made four films in Super 8, alternating animation sequences with improvised live action. The practice of editing applied to a heterogeneous material allowed her to amplify the work of analogy and "fantasy" (in the strongest sense of the term). Although it has nothing systematic, the work is carried out with the greatest rigor, in the slightest decisions of the layout and the cutting. It is with the means of poetry that the artist explores and translates "the opposite requirements of life and death in a prosaic world" (Joseph Conrad).

La galerie Michel Rein est heureuse de présenter la cinquième exposition personnelle d'Anne-Marie Schneider, après *Rainbow* (2020, Bruxelles), *Le silence* (2018), *I am here* (2017, Bruxelles) et *Day and Night* (2015, Bruxelles).

Une même simplicité constructive à partir d'unités élémentaires caractérise les ensembles et les figures ici exposés, tous réalisés en 2021. Bâton, point, ligne, boucle, lettre, mot, vague... Il ne faut pas grand-chose pour qu'un élément graphique fasse signe, qu'il devienne image. Le tracé donne vie à un aplatissement de couleur en y ouvrant un œil. Dans trois des peintures rouges sur fond jaune, le profil d'un visage est aussi un paysage, diversement amplifié ou habité. Le jeu des signes diffuse une inquiétude dans l'expansion solaire et la plénitude du cadre ; cela vaut pour l'ensemble de la série. Clous (noirs), tête (rose), ciel (bleu), pluie (de clous) forment les motifs d'une autre variation sérielle, sur papier (blanc). Cadre d'expérimentations pour de nombreux artistes modernes - depuis Monet -, le modèle de la série est souvent réduit à une combinatoire sans surprise ; chez Anne-Marie Schneider il procède d'une expansion analogique.

Une longue frise montre une foule ou une file de figures en allumettes, certaines à tête noire, d'autres à tête rouge ; plusieurs agitent leurs bras. VIE s'écrit également avec des allumettes. Le jeu est allégorique. Déjà, en 1997, dans l'un des dessins de l'ensemble exposé à la documenta X, une allumette enflammée constituait le I d'« Information ». L'allumette est un petit objet à grande portée symbolique. Anne-Marie Schneider n'est pas la première artiste à s'y intéresser : il suffit de penser aux Valeurs personnelles de Magritte (1952) ou aux pochettes Seita de Raymond Hains (1964). Les jeux d'échelle chamboulent l'ordre des formes. Dans un éloge des « petites choses » contre la démesure superficielle du pathos, l'auteur autrichien Adalbert Stifter écrivait : « La force qui fait monter et déborder le lait dans le pot d'une pauvre femme est la même que celle qui fait cracher le feu à la montagne et couler la lave sur ses flancs » (préface de Cristal de Roche, 1852).

De ses débuts il y a plus de trente ans, Anne-Marie Schneider a gardé le trait, « fragile, incassable » (titre de son exposition au musée d'art moderne de la Ville de Paris en 2003). La couleur est arrivée au tournant des années 2000, d'abord par éclats ou en lavis dans les dessins ; puis en 2008-2009, la peinture et la toile avec un premier cycle, féroce et enchanté, inspiré de La Belle et la Bête. Entre 2000 et 2007, Anne-Marie Schneider a réalisé quatre films en super 8, alternant des séquences d'animation avec des prises directes improvisées. La pratique du montage appliquée à un matériau hétérogène lui a permis d'amplifier le travail de l'analogie et de la « fantaisie » (au sens le plus fort du terme). Bien qu'il n'ait rien de systématique, le travail est mené avec la plus grande rigueur, dans les moindres décisions du tracé et de la découpe. C'est avec les moyens de la poésie que l'artiste explore et traduit « les exigences opposées de la vie et de la mort dans un monde prosaïque » (Joseph Conrad).



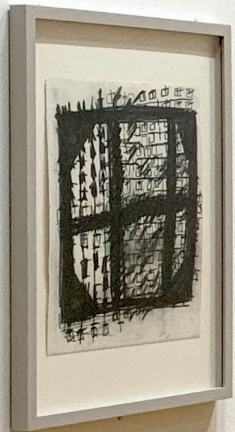
Anna Maria Schneider  
No. 1000 (1960s)

Anna Maria Schneider  
No. 1000 (1960s)

Anna Maria Schneider  
No. 1000 (1960s)

Anna Maria Schneider  
No. 1000 (1960s)

**Anne-Marie Schneider**  
The text on this label is dense and illegible due to the low resolution of the image. It appears to be a descriptive plaque for the artwork.



**Anne-Marie Schneider**  
The text on this label is illegible.



The text on this label is illegible.

**Anne-Marie Schneider**  
The text on this label is illegible.







Born in 1962 in Chauny (France). Lives and works in Paris (France).

Drawing is her medium of predilection and becomes a form of daily writing, a diary. Her works oscillate between dream and reality, reminiscences and fantasies, through a rich iconographic repertory of figures, animals and objects of which roles, statuses and codes are disrupted.

Schneider first gained international repute primarily for her endearing, pared-down drawings that have the immediacy of strip cartoons. Schneider's work is at once tragic and absurd, lending it a profound psychological impact. Her intimate, articulate drawings read like diary entries. In Schneider's work, the personal and the political go hand in hand. The drawings comment on everyday experiences, literature, political events and media images. Her rapid sketches testify to a fascination with commonplace situations. With a gentle mockery, she challenges conventions and expectations, and by doing so creates space for the imagination and for the atypical individual. A selection of her drawings was presented in Documenta X in Kassel (1993), followed by solo presentations in 2003 and 2008 at the Musée d'Art Moderne de la Ville de Paris.

Anne-Marie Schneider's works have been exhibited in Documenta X (Kassel), Musée d'Art Moderne de la Ville de Paris, la Monnaie de Paris, National Museum of Women in the Arts (Washington), Centre Georges-Pompidou (Paris), BPS22 - Collections de la Province du Hainaut (Charleroi), The Morgan Library & Museum (New York), The Drawing Center (New York), National Taiwan Museum of Fine Arts (Taiwan), Tracy Williams Ltd (New York), Taipei Fine Arts Museum (Taipei), Fundació Juan Mirò (Barcelona), Museum Tongerlohuys (Rotterdam), LAM - Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut (Villeneuve-d'Ascq), Fondation Fernet-Branca (Saint-Louis), Maison Rouge (Paris), Museum Het Domein (Sittard), Museum on the Seam (Jerusalem), Oi Futuro (Rio de Janeiro).

In 2017, Anne-Marie Schneider had two major retrospectives at Museo Nacional Centro de Arte Reina Sofia (Madrid) and the Museum of Contemporary Arts - Grand-Hornu (Boussu). In 2021 she received the Confirmation Prize in Painting from the Simone and Cino Del Duca Foundation and the Institut de France

Her work is part of prestigious collections as Museo Nacional Centro de Arte Reina Sofia (Madrid), Musée d'Art moderne de la Ville de Paris, Centre Georges-Pompidou (Paris), the Museum of Contemporary Arts - Grand-Hornu (Boussu), Yale University Art Gallery (New Haven), Guerlain Collection (Paris), Antoine de Galbert - Maison Rouge Foundation (Paris), The Morgan Library & Museum (New York), among others.



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Wednesday > Saturday 10am - 6pm