

## Museo Nacional Centro de Arte Reina Sofía

**Sabatini Building**  
Santa Isabel, 52

**Nouvel Building**  
Ronda de Atocha s/n  
28012 Madrid

Tel. (34) 91 774 10 00



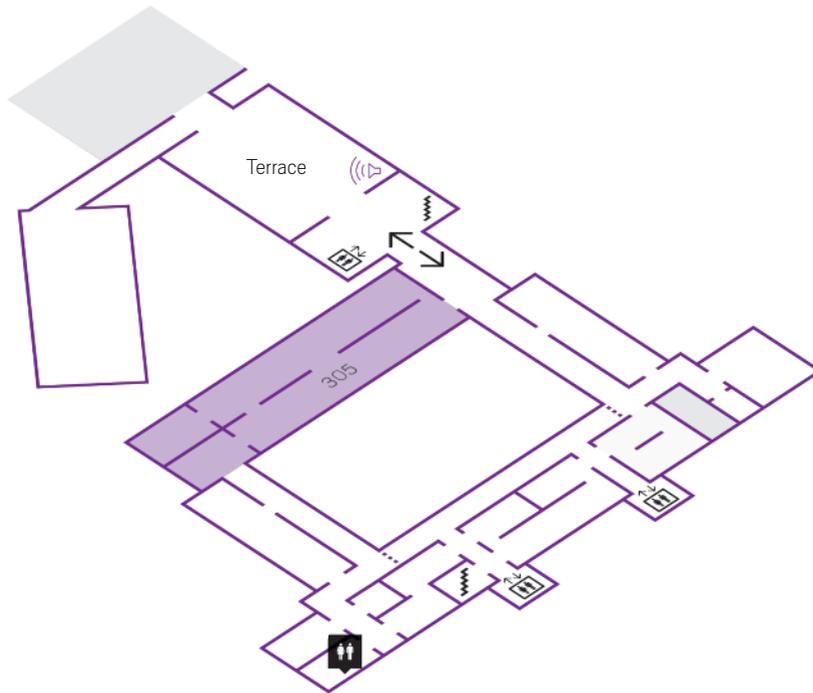
[www.museoreinasofia.es](http://www.museoreinasofia.es)

**Opening hours**  
Monday to Saturday  
and public holidays  
From 10:00 a.m. to 9:00 p.m.

**Sundays**  
From 10:00 a.m. to 2:15 p.m.  
the whole Museum is open,  
from 2:15 p.m. to 7:00 p.m.  
are open Collection 1  
and one temporary exhibition  
(check website)

Closed on Tuesdays

Exhibition rooms in all venues  
will be cleared 15 minutes before  
closing time



Education program developed  
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**Exhibition** November 16, 2016 – March 20, 2017

Sabatini Building, Floor 3

# Anne-Marie Schneider



*Sans titre [Untitled]*, 2013. Courtesy of the artist and Peter Freeman, Inc.

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**MUSEO NACIONAL  
CENTRO DE ARTE  
REINA SOFIA**



GOBIERNO  
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Y DEPORTE

The work of Anne-Marie Schneider (b. 1962, Chauny, France) presents an enigmatic universe of dismantled bodies, banal objects, domestic scenes, legends, and black humor revelatory of stormy and violent relationships. Line is the fundamental element in the enunciation of this imagery. With it she carries out a psychographic exercise, a gestural writing understood as an event. It comes as no surprise that her influences include not only visual artists like Eva Hesse and Louise Bourgeois but also such key literary figures as Franz Kafka and Virginia Woolf, since drawing serves as a stimulus for her imagination, favoring an interplay of motifs analogous to literature.

She trained as a violinist, and common elements, dissonances, and persistent rhythms are to be found both in her paintings and drawings and in her films. Improvisation, celebrated in the twentieth century in the realms of music (especially jazz) and dance, lives side by side in Schneider's work with precision and calculation, breaking the bounds of any constructive program or principle. Her images define an actual place, and the inscription serves as a moment of initiation. This idea is illustrated by a 1991 drawing bearing the words "sans point" [without point], where it is the movement of the point—the line—that reveals the presence of the artist and the creative act.

From this graphic improvisation comes a cinematic experience. Movement can be traced in the different intensities of the line, its deviations and curves, and in the vibrancy and arrangement of the colors. In the film *Code Barre* [Barcode, 2001], she uses lines of legs to suggest a crowd on the march. The tumult of the body and its internal agitation is also present in contaminations between the interior and



*Sans titre* [Untitled], 1994  
Courtesy of the artist and Peter Freeman, Inc.

the exterior, between figures and the space they inhabit, as in her watercolor sketch *Sans titre* [Untitled, 2013], where the squared patterns of the buildings are intermingled with the bodies of the figures until they become indistinguishable.

The figure of the narrator as improviser bears a certain resemblance to the artist, who collects stories and legends from the popular imagination to trace variations and playful repetitions. She regards narrative as a basic form of communication and expression, and turns to it, for example, in addressing the eviction of "illegal" occupants from the Parisian neighborhood of Saint-Bernard in her 1997 series of drawings, where her relation of events is counterposed to the unsympathetic information offered by the media.

This exhibition proposes a tour through the evolution of her work from her early drawings of the late eighties, marked by linear and anti-pictorial sobriety, to those of the mid-nineties, when color acquires protagonism, and her work of the present day, in which both forms alternate.

In her early work, Schneider uses color only as filling for the line, adopting a restriction similar to that of the artist Philip Guston. Like him, she seeks to relinquish anecdote in order to emphasize the gesturality of line in an exercise of intensity and condensation. Even so, she does not eliminate it completely. This is especially true of her films, where landscape predominates.

The incorporation of color as a main element diversifies her language, which is transformed into a shout that spreads and expands. She often employs references to bodily substances—water, blood, and sperm—and to the insistent image of the wave. One notable development from this interest in color is her movement toward blue monochromes, in which the reference to the sea and its rhythms becomes even more marked. In *Chambre* [Room] and *Sans titre* [Untitled], both of 2012,



*La Belle et la Bête. Métamorphose de la Bête en humain* [Beauty and the Beast. Metamorphosis of the Beast into a Human], 2009  
Courtesy of the artist and Peter Freeman, Inc.

the grotesque makes way for a geometric burlesque. But her interest in autobiographical narrative persists. In both these works and in others from different moments in her career, such as the scene of a man shaving in the bathroom in the drawing *Sans titre* [Untitled, 1994], or the reclining figure embracing a clock in the watercolor *Sans titre* [Untitled, 2009], the domestic interior is approached as a personal construct and representation.

Another work based on the use of color is her series *La Belle et la Bête* [Beauty and the Beast, 2009], which reinterprets the popular story on the basis of the notions of horror and torment, with a special density of finish achieved by applying large amounts of pigment. In her latest production, Schneider continues to experiment with large splashes of color that occupy the whole canvas, as in her series of oils of 2012 and 2016. However, she has not renounced her favorite medium, drawing, which remains in her work along with her biographical and narrative concerns.