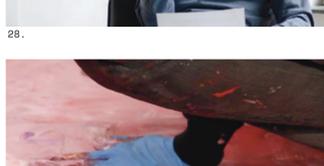
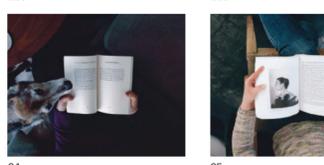
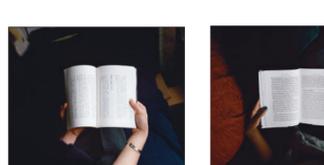
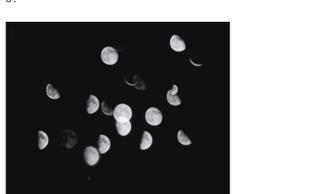
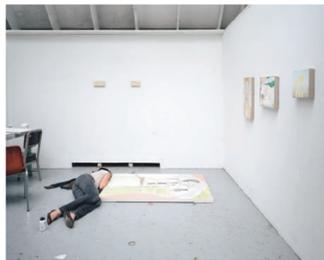
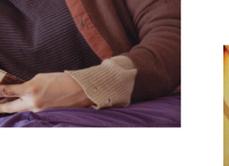




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8. 9. 10. 21. 22. 23. 24. 25. 26. 27. 28. 29.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 30. 31.

Exhibition Checklist

All works courtesy of the artist and Monique Meloche Gallery, Chicago, Illinois.

1. Diana reading Anne Carson (Autobiography of Red: A Novel in Verse, 1998) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
2. Dana reading Virginia Woolf (To the Lighthouse, 1927) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
3. Gaelen reading Gwendolyn Brooks (Black, 1987) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
4. Bianca reading Sylvia Plath (Ariel, 1965) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
5. Abigail reading Angela Davis (An Autobiography, 1974) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
6. Flavia reading Clarice Lispector (Clarice no Cabeceira, pub. 2008) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
7. Rena reading Zadie Smith (White Teeth, 2000) from the series *Reading Women*, 2012-14 Chromogenic print 36 x 30 inches
8. Portrait of the Artist in Her Studio (Katie Herzog), 2007 Chromogenic print 36 x 30 inches
9. Portrait of the Artist in Her Studio (Su Panchapattana), 2007 Chromogenic print 36 x 30 inches
10. Moon Drawing, 2015 16mm film on loop, 100 feet 3 minutes
11. Summer Drawing (Broken Flag, Blowing Rock), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
12. Winter Drawing (Roberta, Yaddo), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
13. Summer Drawing (NY Times, Blue Ridge), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
14. Summer Drawing (Shannon, Ox-Bow), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
15. Summer Drawing (Broken Flag, Blowing Rock), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
16. Summer Drawing (Winslow [with floating dock lovers], Ox-Bow), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
17. Summer Drawing (Apples, Ox-Bow), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
18. Summer Drawing (NY Times, Blowing Rock), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
19. Summer Drawing (No No No Positive), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
20. Summer Drawing (Winslow, Waning Gibbous, Ox-Bow), 2015-18 Unique gelatin silver print made in camera 10 x 8 inches
21. Hsiao-Jou reading Fang-Yi Shue (Life Attitude: I'm Not Afraid to be Different, 2002) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
22. Kendra reading Toni Morrison (Beloved, 1987) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
23. Sarah reading Zora Neale Hurston (Every Tongue Got to Confess: Negro Folk-Tales from the Gulf States, collected late 1920s, pub. 2001) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
24. Emily reading Lydia Davis (Almost No Memory, 1997) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
25. Holly reading Yvonne Rainer (Feelings Are Facts: A Life, 2006) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
26. Cecilia reading Alejandra Pizarnik (Poesía Completa, written 1955-1972, pub. 2000) from the series *Reading Women*, 2012-14 Chromogenic print 20 x 25 inches
27. Still of Christine reading Ruth Wilson Grace (Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California, 2007) from *Reading Women*, 2012-14 HD video installed on loop 4 hours 22 minutes; color; sound
28. Yvonne Rainer Reading (What's so funny? Laughter and Anger in the Time of the Assassins, a lecture by Yvonne Rainer), 2016 8K video installed 4K on loop 37 minutes; color; sound
29. Portrait of the Artist in Her Studio (Bianca Beck), 2013 HD video installed on loop with sound 8 minutes 17 seconds
30. Moon Drawing #120, 2015 Unique gelatin silver print made from one negative 40 x 50 inches
31. Moon Drawing #245, 2015 Unique gelatin silver print made from one negative 40 x 50 inches
32. Yellow NO negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
33. Dots and gray negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
34. Black and cyan NO negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
35. Multiple oysters negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
36. White reversed NO negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
37. Dots color test negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
38. Oyster pine negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
39. Black reversed NO negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
40. Striped color test negative, 2018 Unique chromogenic print made in camera 14 x 11 inches
41. Solafice negative, 2018 Unique chromogenic print made in camera 14 x 11 inches

UNIVERSITY ART MUSEUM
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Carrie Schneider was born in 1979 in Chicago, Illinois. She is a visual artist working in photography and film, based in Brooklyn and Hudson, New York.

Selected solo exhibitions and screenings include *Moon Drawings* at Monique Meloche Gallery in Chicago, Illinois (2017); *Reading Women* at the Pérez Art Museum in Miami, Florida (2017); at the California Museum of Photography in Riverside, California (2015); and at the Mattress Factory in Pittsburgh, Pennsylvania (2013); *Burning House/Chapas*, with composer Cecilia Lopez, at Galeria Alberto Sendrós in Buenos Aires, Argentina (2013); and *Slow Dance* at the Museum of Contemporary Art in Chicago, Illinois (2009).

Selected group exhibitions include *Still Life* at September Gallery in Hudson, New York (2018); *Changjiang International Photography & Video Biennale* at the Changjiang Museum of Contemporary Art in Chongqing, China (2017); *The Making of a Fugitive* at the Museum of Contemporary Art in Chicago, Illinois (2016); *Pipe Dream*, co-presented by Rachel Uffner Gallery & Night Gallery in New York City (2016); and *On Photography*, curated by LaToya Ruby Frazier, at Rutgers University in New Brunswick, New Jersey (2013).

Awards and honors include a Creative Capital Grant (2015); the Jerome Foundation New York City Film & Video Grant (2011); and a Joan Mitchell Foundation Residency Fellowship (2009). Schneider received a BFA from Carnegie Mellon University (2001) and an MFA from the School of the Art Institute of Chicago (2007). She attended the Skowhegan School of Painting and Sculpture (2002); the Whitney Independent Study Program (2015-16); and the Finnish Academy of Fine Arts in Helsinki as a Fulbright Fellow (2007-8).

The exhibition and publication are supported by the UAlbany Office of the President, Office of the Provost, The University at Albany Foundation, and University Auxiliary Services (UAS).

Interview with Carrie Schneider and Olga Dekalo

December 18, 2018

Olga Dekalo: Let's start with the title for your exhibition, *Rapt*. How do you see a project like *Reading Women* functioning in an academic context?

Carrie Schneider: Maybe on the most basic level, *Reading Women* visualizes something that is not often visible: research. This aspect of the work is important to me, which is why the name of the book, its author and publication date are all included in each portrait's title. When looking at the work, some have commented that it is pretty or peaceful, which misses my point. For me, it's about power. It's about citing influence. So it's great to have this project shown in a research institution, because of this affinity with process and discovery.

OD: The project situates a community of your peers, many of whom are known scholars and creatives. Was there a seminal figure who set the project in motion?

CS: There wasn't any one person that initiated the work, and I didn't set out to have the project include 100 portraits. It started when I moved to New York in early 2010 after I'd been living in Chicago and Helsinki. I wanted to capture this incredible circle of artists I was surrounded by, who inspired me. In a way, this project allowed me to ask people what they were reading, who they were looking at, what was influencing them. My studio mate at the time, Bianca Beck, is very representative of this project. It was important to have her take part because I've known her for over twenty years. In this series and in the video *Portrait of the Artist in Her Studio* (Bianca Beck) 2013, I'm thinking about her as a maker and her working process.

OD: There are seven portraits and six works that depict the text and just the hands of the sitters. I'm wondering about the significance of the composition of the held books as opposed to the figures. Tell me more about that vantage point.

CS: I haven't had the opportunity to show these works together very often. As I mentioned, it was important to me that each reader's text be named, and so, collectively, these titles created a bibliography for the project. Seeing the book from the sitter's point of view gives a sampling of the voice of the author and what was encountered on the page, allowing the viewer to take part in the reading process.

OD: The titles with just the first names of the sitters evoke a closeness and intimacy. It's interesting we don't know the full identity of who the pictured women are. Was it a way of marking those relationships private?

CS: Originally, I debated whether or not to include their last names. When I first started making this project, it was suggested to me to attempt to include every kind of woman from all over the world-but that is not this project. As an artist, I have been skeptical of *Family of Man* type of approaches that aim to offer a complete document-instead I looked to who was already around me, a microcosm of my peers, and realized that they represent an incredible range of life experiences.

OD: I am considering the work as being still and active.

CS: There is something really charged in a type of stillness that belies activity-like the moment of slipping into a book. I call it the Pieta moment, there's a holding and a collapse. As someone who is interested in the history of portraiture, a useful device when asking others to sit for a portrait is offering an activity that doesn't abuse their time-reading is a classic example. In *Reading Women* I tried to capture a moment when they aren't thinking of me but are instead immersed in their text, mentally elsewhere.

OD: I'd also like to ask you about the portraits in *Artists in their Studio*. This space feels very performative in that the artists are exaggerating a moment of fatigue.

CS: One difference from the *Reading Women* is that this work restages a moment that has already happened. I asked studio mates at the Skowhegan artist residency to reenact a time when they had actually fallen asleep in their studios. It started one day when I was walking by Katie (Herzog's) studio, and saw her sleeping on the floor next to her painting, with her nose nearly resting on the canvas. I couldn't grab my camera fast enough, so I asked her to recreate it. Photography is such an immediate way to acknowledge the parameters of performance.

OD: This performative aspect of your work makes me think of Yvonne Rainer, who is famous for aspects of reperformance. Is your staging a form of choreography?

February 1 -
April 6, 2019

Carrie Schneider: Rapt



University Art Museum
University at Albany, State University of New York

Cover Image:
Still of Vicky reading Gloria Fuentes (Historia de Gloria: Amor, Humor y Desamor, 1980) from *Reading Women* (detail), 2012-14

Poster Image:
Stills from *Portrait of the Artist in Her Studio* (Bianca Beck), 2013
Courtesy of the artist and Monique Meloche Gallery, Chicago, Illinois.

CS: That's a great question. Even though I set the frame and the parameters, I do like to leave room for improvisation to occur without controlling the person. I think of Yvonne Rainer because her choreography understands the matter-of-factness of the human body as an art medium.

OD: Your decision to present this project in the space of experimentation and mentorship. Who have been your mentors?

CS: I've been lucky to have many great mentors, among them Martin Prekop, Faith Wilding, Salla Tykkä, Eija-Liisa Antila, Rineke Dijkstra, Kaja Silverman, Barbara DeGenevieve, Claire Pentecost, and Michelle Grabner. Gregg Bordowitz was a mentor at the Art Institute of Chicago, whose philosophy is: *the teacher shares the burden of learning with the students*. My own mentors challenged me by allowing me to see them at work while they were themselves being challenged. For example, I remember seeing Joseph Grigely's *Saint Cecilia* in progress when he screened it in his classroom at the Art Institute. Another example is watching Yvonne Rainer workshop her paper "What's So Funny? Laughter and Anger in the Time of the Assassins" at the Whitney ISP, which led me to make my video *Yvonne Rainer Reading*. In my own teaching, I hope to continue in this generous spirit.

OD: I want to touch on the formal exploration of photography that's present in the *Summer Drawings* series.

CS: I am interested in the tension between the camera's exactitude and its capacity for abstraction, and so I'm using techniques that invite discord into the otherwise rational photographic processes. For one, shooting "paper negatives" renders a reversed subject, and also layering multiple exposures onto the substrate builds up and obliterates recognizable forms and textures over time. My previous bodies of work also pick up on something prolonged and developed over time, for example in the *Moon Drawings* [also exhibited], it's a process of compiling an entire month onto a single negative. This layering of different moments produces a unique object that cannot be reproduced like my other works. Actually, I'd say the majority of these attempts at using multiple exposures don't turn out at all.

OD: What was the decision behind calling these "drawings"?

CS: There is a spirit of improvisation in drawing that I hoped to channel with this work. I captured a variety of imagery including drawn and painted elements on photographic paper instead of a negative in a large format 8x10 Beaudouff camera. Working on many negatives at a time reminded me of my early days as a painter, working across several canvases at a time, standing back and allowing them to be in dialogue with one another as a body of work.

OD: The new series of color works are also made in camera?

CS: Yes, and obviously this process goes against what the device was created for! Although many other photographers have experimented with "shooting paper," I found it challenging and honestly totally rewarding to gain some mastery over the materials. To arrive at an image that wasn't just a flood of red or to simply achieve a neutral black-and-white tone was a small victory. It took a lot of experimenting to reduce the superfluous information and arrive at a full spectrum. Some of the imagery is derived from the word *NO* painted on a surface and photographed multiple times. There's a binary of zeroes and ones, feminine and masculine shapes.

OD: Is it accurate to say that this closeness to the medium also offers something very personal?

CS: My relationship to subject matter in this work is immediate and intuitive: portraits of women artists, the front page of *The New York Times*, spray-painted concrete, natural specimens found near my studio in upstate New York, and protest signs.

OD: Is it something like *Rapt*? Where did the title come from?

CS: *Rapt* was a way of situating the exhibition and connecting *Reading Women* to other work such as the *Moon Drawings*. The title evokes arrested attention but also a bodily transcendence, being transported to the heavens (or the night sky?). I also love the word because it retains a certain oneness—it is somewhat harsh sounding, but inverts itself as a homophone for "wrapped"—maybe implying an embrace, the power in mutuality.

