

A photograph of a woman with dark, curly hair, wearing a blue and white striped top and a necklace, sitting on a brown couch and reading a book. The background is a plain, light-colored wall with a curtain on the left side.

Carrie Schneider
Reading Women

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Reading Women

11 January – 1 February 2014

This publication was created on the occasion of Carrie Schneider's third solo exhibition at
moniquemeloche

moniquemeloche

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For her third solo show at moniquemeloche, Carrie Schneider will present her new single-channel video projection "Reading Women," which was exhibited in progress last summer at the Mattress Factory Art Museum, Pittsburgh. The photographs from the "Reading Women" series will be the focus of moniquemeloche's solo booth by Carrie Schneider at The Armory Show March 6-9, 2014.

To create "Reading Women," I asked 100 female friends - mostly artists, writers and musicians - to each sit while reading a book of her choice, written by a female author, in her own home or studio for the duration of two hours using side-by-side photographic and video cameras. There is something rare about the depth of concentration experienced while reading, and it's this moment I'm after: when the sitter loses awareness of the camera - and any semblance of a pose - forgetting her cultural performance.

Whether she chose to read the hardcover first edition autographed copy of Angela Davis' An Autobiography (1974) borrowed from her late grandmother, or chose to read (for the eighth time) the dog-eared, used paperback version of Virginia Woolf's To the Lighthouse (1927) - the sitter, her choice of book and its author, become linked. To underscore the importance of this connection, each photograph is titled after the sitter, the author, and the title and publication year of the book itself. Cumulatively, the archive reveals a constellation of influences and knowledge among my creative peers.

-Carrie Schneider 2014

Carrie Schneider (born Chicago, 1979; lives NY) earned her BFA from Carnegie Mellon University in 2001 and her MFA from The School of the Art Institute of Chicago in 2007. Schneider attended the Skowhegan School of Painting and Sculpture and had a year-long Fulbright Fellowship at the Kuvataideakatemia Finnish Academy of Fine Arts in Helsinki in 2008. Schneider has had solo shows at the Museum of Contemporary Art Chicago; The Mattress Factory Art Museum, Pittsburgh; Finnish Museum of Photography Helsinki; Galleri KiT/Trondheim Academy of Art, Norway; and Gallery Kalhama & Piippo Helsinki. Group exhibitions and screenings include Haggerty Museum, Milwaukee; 2011 Pittsburgh Biennial at The Andy Warhol Museum; The Kitchen NY; Dumbo Arts Center Brooklyn; Columbia College Chicago; Artspace, New Haven, and the Kunsthall Charlottenborg Copenhagen, Denmark. Her work is in the permanent collections of The Art Institute of Chicago, Museum of Contemporary Photography Chicago, and the Centre Canadien d'Architecture, Montreal, Quebec. In

2014, Schneider will be an artist in residence at Cannonball in Miami, Florida, and will have a solo show "Burning House," including both the video and photo series, at the University Galleries at Illinois State University opening January 21st. Her ongoing collaboration with choreographer and MacArthur "Genius" Grant award winner Kyle Abraham will next appear as a video alongside his performance series at the MCA Chicago February 20-23. moniquemeloche will debut the photographic series "Reading Women" in a solo booth by Carrie Schneider at The Armory Show March 6-9, 2014.



Installation view, moniquemeloche

Reading Women, 2014

Single-channel video with sound

3 hours, 13 minutes HD video projection, on loop with sound

Reading Women (video), 2014

3 hours, 13 minutes HD video projection, on loop with sound

Abigail reading Angela Davis (*An Autobiography*, 1974)

Molly reading Fanny Howe (*The Winter Sun: Notes on a Vocation*, 2009)

Flávia reading Clarice Lispector (*Clarice na Cabeceira*, pub. 2009)

Vicky reading Gloria Fuertes (*Historia de Gloria: Amor, Humor and Desamor* (*Letras Hispanicas*), 1983)

Rebekah reading Sofia Gubaidulina (*Concerto for Bassoon and Low Strings*, 1975)

Megha reading Edith Wharton (*The House of Mirth*, 1905)

Hsiao-Jou reading Fang-Yi Sheu (*Life Attitude: I'm Not Afraid to be Different*, 2007)

Dana reading Virginia Woolf (*To the Lighthouse*, 1927)

Naomi reading Adrian Piper (*Out of Order, Out of Sight, Vol. I: Selected Writings in Meta-Art 1968-1992*, pub. 1999)

Sarah reading Gail Scott (*My Paris*, 1999)

Val reading Catherine Malabou (*Changing Difference*, 2009)

Nuiko reading Henriette Renié (*Trio for Harp, Violin and Cello*, 1910)

Sarah reading Zora Neale Hurston (*Every Tongue Got to Confess: Negro Folk-Tales from the Gulf States*, pub. 2001)

Rebecca reading Joy Williams (*State of Grace*, 1974)

Cecilia reading Alejandra Pizarnik (*Poesía Completa*, pub. 2000)

Melissa reading Tove Jansson (*A Winter Book*, 1968–1996, pub. 2006)

Evan reading Anne Lamott (*Traveling Mercies*, 2000)

Kim reading Rebecca Solnit (*A Field Guide to Getting Lost*, 2005)

Sheree reading Angela Carter (*Nights at the Circus*, 1984)

Cauleen reading Gwendolyn Brooks (*Blacks*, pub. 2008)

Bianca reading Sylvia Plath (*Ariel*, 1965)

Kira reading Mary Shelley (*Frankenstein*, 1818)

Katie reading Moyra Davey (*Mother Reader*, 2001)

LaToya reading Isabel Wilkerson (*The Warmth of Other Suns: The Epic Story of America's Great Migration*, 2010)

Sara reading Miranda July (*No One Belongs Here More Than You: Stories*, 2008)

Yala reading Susan Sontag (*The Volcano Lover*, 1992)

Heather reading Chris Kraus (*Summer of Hate*, 2012)

Whitney reading Terry Tempest Williams (*When Women Were Birds: Fifty-four Variations on Voice*, 2012)

Molly reading Roseanne Barr (*My Lives*, 1994)

Alyssa reading Patti Smith (*Just Kids*, 2010)

Michelle reading Betty Smith (*A Tree Grows in Brooklyn*, 1943)

Rena reading Zadie Smith (*White Teeth*, 2000)

Vanessa reading Nathalie Sarraute (*Portrait d'un Inconnu*, 1948)

Juliana reading Pamela Des Barres (*I'm with the Band: Confessions of a Groupie*, 1987)

Laura reading Enheduanna (Inanna, Lady of Largest Heart: Poems of the Sumerian High Priestess (2300 BCE, pub. 2001)

Luciana reading Marosa di Giorgio (Rosa Mistica: Relatos Eroticos, 2003)

Shannon reading Aritha Van Herk (No Fixed Address, 1998)

Juliana reading Louisa May Alcott (Little Women, 1868–69)

Guille reading Silvina Ocampo (Cuentos Completos I, 1999)

Christine reading Ruth Wilson Gilmore (Golden Gulag: Prisons, Surplus, Crisis, And Opposition in Globalizing California, 2007)

Holly reading Arundhati Roy (God of Small Things, 1997)

Amy reading Michelle Cliff (Abeng, 1984)

Julie reading Mary Oliver (The Leaf And The Cloud: A Poem, 2001)

Michelle reading Agatha Christie (Dumb Witness (Poiret Loses a Client), 1937)

Kelly reading Gabrielle Hamilton (Blood, Bones & Butter: The Inadvertent Education of a Reluctant Chef, 2011)

Maria reading Antonia Palacios (Ana Isabel, Una Niña Decente, 1949)

Peggy reading MFK Fisher (The Art of Eating, 1954)

Karen reading Joyce Carol Oates (I Am No One You Know: Stories, 2004)

Courey reading Flannery O'Connor (The Complete Stories, pub. 1971)

Deirdre reading Patricia Highsmith (Little Tales of Misogyny, 1974)

Corinne reading Marilynne Robinson (Housekeeping, 1980)

Aura reading Maarit Verronen (Pimeästä Maasta, 1995)

Antonia reading Simone de Beauvoir (A Very Easy Death, 1964)

Brett reading Rebecca Solnit (Wanderlust: A History of Walking, 2001)

Claire reading Laura Mullen (Was O, 2012)

Claire reading Lauren Berlant (Cruel Optimism, 2011)

Diana reading Anne Carson (Autobiography of Red, 1999)

Elizabeth reading Lucy Lippard (The Lure of the Local: Senses of Place in a Multicentered Society, 1998)

Drea reading Jane Austen (Pride and Prejudice, 1813)

Francesca reading Rachel Haidu (The Absence of Work: Marcel Broodthaers 1964–1976, 2010)

Jessie reading Téa Obreht (The Tiger's Wife, 2011)

Katherine reading Luce Irigaray (Marine Lover of Friedrich Nietzsche, 1980)

Karine reading Marie Darrieussecq (Il faut beaucoup aimer les hommes, 2013)

Marie reading Jette A. Kaarsbøl (Den Lukkede Bog, 2003)

Marjolaine reading Virginie Despentes (Apocalypse bébé, 2010)

Rachel reading Joan Didion (Democracy, 1984)

Sara reading Oriana Fallaci (A Man, 1979)

Sofia reading Marguerite Duras (L'Amour, 1971)

Tiffany reading Ying-Tai Lung (Big River, Big Sea — Untold Stories of 1949, 2009)

Phyllis reading Maya Angelou (Letter to My Daughter, 2008)



Reading Women artist book

Carrie Schneider's Grown-Ass Women: You Better Recognize

Cauleen Smith

Essay from *Reading Women* artist book, 2014

"I like the way you read. It's almost like being there watching everything happen."

"Thank you."

"There's a lot more books downstairs."

"I've seen them." I had also wondered about them. The Weylins didn't seem to be the kind of people who would have a library.

"They belonged to Miss Hannah," explained Rufus obligingly. "Daddy was married to her before he married Mama, but she died. This place used to be hers. He said she read so much that before he married Mama, he made sure she didn't like to read."

This is a passage from Octavia Butler's seminal time-travel novel, Kindred¹. The woman reading to the child is a 20th century woman who finds herself trapped in the antebellum South. To insure her survival she must perform as a slave until she returns to modern times. A literate slave possessed the ability to manufacture her own freedom, write her own pass (ticket), and navigate her own way. Reading is a currency for self-determination. In the case of *Miss Hannah*, I need to speculate that compulsive reading could be a silent willful protest against, and a retreat from, the system that sustained her. In her video and photographic series, *Reading Women*, Carrie Schneider renovates the trope of the bourgeois woman reading in her parlor, garden, or bedroom and the viewer confronts what Griselda Pollock, in her feminist reclamation, Mary Cassatt,² calls the "modern woman in modern spaces." In full disclosure, the author of this essay also appears in Schneider's work. When she approached me about it, my limited art history education pointed me immediately towards thinking about Mary Cassatt - a painter I'd always enjoyed because of her cinematic framing of her figures. Her paintings made explicit for me the aesthetic crises that erupted as the ubiquity of the photographic image and the moving image increased at the dawn of the 20th century. Cassatt approached her

¹[Octavia E Butler](#). Beacon Press, Boston. 1988.

² *Mary Cassatt* by Griselda Pollock is published by Chaucer Press, 2004

subjects at odd angles. She glanced them so as to examine the fleeting transitions of thoughts and gestures in and over time within mundane domesticity, and the fashionable social arenas most frequently occupied. The image Schneider made was taken in my Hyde Park Studio Apartment on a summer weekday afternoon. There was no furniture, so it seemed reasonable to read Gwendolyn Brooks' seminal volume, The Blacks, on my carpeted floor. Carrie rejected that idea and brought me a very comfortable chair upon which I luxuriated (and very much missed after the shoot). These images are not documents. These images are proposals. The viewer is offered an interior scope. When Pollock describes Cassatt's painting, 5 o' clock Tea, she could be talking about one of Carrie's photographs.:

“(T)he very hallmark of Cassatt's paintings at this time is the way in which the painting was made, a space that included the artist, looking, painting, thinking, organizing, interacting with her models. Cassatt radically reconceptualized three spaces: the spaces of femininity — the social locus and activity that is being painted; space in painting — the repression of deep space in favor of shallow space, producing the effect of immediate proximity to her sitters; and the space from which the painting was made. This was her artistic imaginative space, which occupied by a self-consciously *woman* artist, renders the viewing position we are offered a historically and psychologically *feminine* one, the viewer needs to recognize the position from which the artist produced them.” pg 126

You better recognize...

Schneider's self-conscious contemporary examination of a private measure depends upon her presence and her “immediate proximity” to her subjects. We sit with the reader, we watch her digest the text. And though our attention may wander from her face to the texture of the upholstery, the cool window light, the glass of water, the potted plant or the way she holds her cigarette— and yes we may consider the fit and pattern of her clothes and the season they betray, but the audit ends there. We must return to she who reads. Schneider does not require the reader's attention, or prop her up for aesthetic scrutiny; nor does she back away to a distance that would allow for our projections and desires to fill-in and inform the space between us. She sits with her. She lets her be. Like a thermal current on a cool day the condensation of a woman into a being of pure thought, silent and in violent motion at the atomic level offers mad quotients of marvel. A woman reading is not accessible or controllable. We cannot know what she might do. We are left to wonder.

Tom Weylin caught me reading in his library one day. I was supposed to be sweeping and dusting. I looked up, found him watching me, closed the book, put it away, and picked up my dust cloth. My hand was shaking.

"You read to my boy," he said. "I'll let you do that. But that's enough reading for you."

There was a long silence and I said tardily, "Yes, sir."

"In fact, you don't even have to be in here. Tell Carrie to do this room."

"Yes, sir."

"And stay away from books!"

"Yes, sir."

Butler's intrepid speculation allows us to confront our own investments in prerogatives now considered so mundane and routine as to be entirely overlooked when one searches for subversive models. And so Carrie Schneider's observations direct us into a renewed confrontation with the currency and alluring potential of a Reading Woman — like a vault, the longer we look, the more we want in. *How long was Weylin standing there watching before she even noticed?* Schneider's gaze teeters dangerously close to facilitating an objectified desire for the figure. This, I think is inevitable. After all, we are looking at a Woman; and our social training teaches us that she is to be desired or at least evaluated with the potential for desirability in mind. The animation and the decoration of the body is still the domain of women, the realm in which their designated powers (of consumption) may be exerted, and the mode through which her depiction is most frequently disseminated. However, the possibility that a woman may enjoy her body's ability to offer the promise of pleasure even while offering nothing more than time shared while the solitary work of thought and comprehension gets done must be acknowledged. The physical languages of Schneider's models present a myriad of responses and relations to her camera. And it is clear to me that this is a decision that the photographer leaves entirely to the model. Once the body is at rest and the mind takes flight, the image the camera records denies simple consumption. We are confronted with the gilded vault of a woman's mind, its treasures withheld. Go ahead viewer, look and learn, watch and wait. But do not mistake a woman with a book for anything other than a singular reservoir of generative power. *A reading woman is a grown-ass woman.*

never been such a prolonged "saying of good nights." The officers did not interrupt, though silence should have prevailed long before.

Life in jail was arranged and controlled from above in accordance with pragmatic principles of the worst order. Just enough activities were provided to distract the prisoners from any prolonged reflection upon their wretched condition. The point was to fill up the day with meaningless activities, empty diversions.

As a result, a whole network of institutions was there to absorb the energies of the prisoners. Commissary, needless to say, was an important aspect of survival in captivity. Three days out of the week women awaiting trial visited this small store to purchase the little things that made life slightly less intolerable. Mondays and Wednesdays, there was a three-dollar limit on what we could buy; on Fridays we could spend one dollar more. The coveted articles on sale were such things as cigarettes, cosmetics, primitive writing materials—pencils (but no pens) and lined pads, and stamps; knitting and crocheting paraphernalia; and foodstuffs such as cookies, candies, sugar, instant coffee and hot chocolate. Unless you were pregnant, the only available source of real milk was the commissary.

The centrality of commissary emerges from the deprivation which is such an important element of official control and authority. In jail, you learn that nothing can be taken for granted; the normal need-fulfillment process is shattered. You cannot assume that even your most basic needs will be satisfied. There are always strings attached. If you conduct yourself in such a way as to provoke an officer to place you in lockup, you lose your commissary privileges. If you happen not to have cigarettes, you must simply do without. The threat of withdrawing commissary privileges is a powerful negative stimulus.

Another method used to fill time was the church services each Sunday morning. Out of curiosity, I went down to the

chapel on the first Sunday I spent in the main population. I was surprised at the number of prisoners in attendance. But soon I realized that many of the women had ulterior motives unrelated to any serious religious feelings. It was one of the two consistent meeting places where women from one part of the jail could see and converse with their friends from other floors.

The other weekly meeting place was the movies—that is, if the projector was not broken. Not even the curiosity that attracted me to the church services could make me attend one of these insipid Hollywood movies. Needless to say, it was a favorite trysting place of homosexual couples.

For those who enjoyed reading, the library would have been a saving grace had it not been for the fact that the vast majority of the books were mysteries, romances and just plain bad literature whose sole function was to create emotional paths of escape. During my days of solitary confinement, after Margaret had persuaded the warden that I should have access to reading material, I spent a few sessions alone in the library. Within a short time I had combed the entire place, turning up only a few books which held the slightest interest: A book on the Chinese Revolution by Edgar Snow, the autobiography of W. E. B. DuBois and a book on communism written by an astonishingly objective little-known author.

After my discovery of these books, my thoughts kept wandering back to their enigmatic presence. And suddenly it hit me: they had probably been read by Elizabeth Gurley Flynn, Claudia Jones or one of the other Communist leaders who had been persecuted under the Smith Act during the McCarthy era. I myself had been told that if I received books during my time there, I would have to donate them to the library—which was a pleasure, considering the status of that so-called place of learning. As I turned the pages of these books, I felt honored to be following in the tradition of some of this country's most outstanding heroines: Communist women leaders, especially the Black Communist Claudia Jones.



Abigail reading Angela Davis (An Autobiography, 1974), 2014
from the series *Reading Women (2012–2014)*
C-prints
36 x 30 inches



Bianca reading Sylvia Plath (Ariel, 1965), 2014
from the series *Reading Women (2012–2014)*
C-prints
36 x 30 inches



Cauleen reading Gwendolyn Brooks (Blacks, pub. 2008), 2014
from the series *Reading Women* (2012–2014)
C-prints
36 x 30 inches



Dana reading Virginia Woolf (To the Lighthouse, 1927), 2014
from the series *Reading Women (2012–2014)*

C-prints

36 x 30 inches



Flavia reading Clarice Lispecto (Claricena Cabecera, pub 2009), 2014
from the series *Reading Women (2012–2014)*

C-prints

36 x 30 inches



Megha reading Edith Wharton (The House of Mirth, 1905), 2014
from the series *Reading Women (2012–2014)*

C-prints

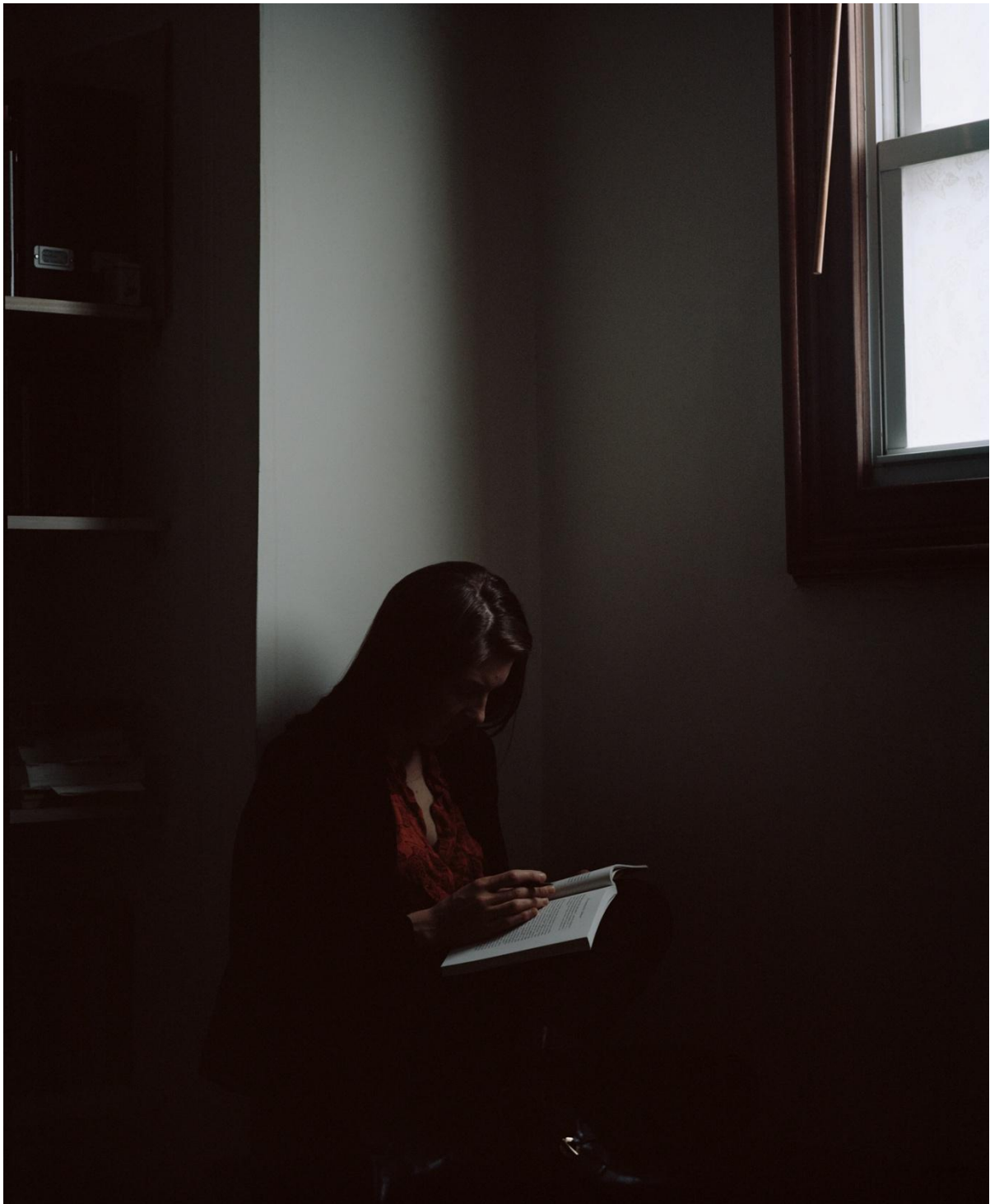
36 x 30 inches



Michelle reading Betty Smith (A Tree Grows in Brooklyn, 1943), 2014
from the series *Reading Women (2012–2014)*
C-prints
36 x 30 inches



Sarah reading Gail Scott (My Paris, 1999), 2014
from the series *Reading Women (2012–2014)*
C-prints
36 x 30 inches



Val reading Catherine Malabou (Changing Difference, 2009), 2014
from the series *Reading Women* (2012–2014)
C-prints
36 x 30 inches



Vicky reading Gloria Fuertes (Historia de Gloria: Amor, Humor and Desamor (Letras Hispánicas), 1983), 2014

from the series *Reading Women* (2012–2014)

C-prints

36 x 30 inches



Aura reading Maarit Verronen (Pimeästä Maasta, 1995), 2014
from the series *Reading Women* (2012–2014)

C-prints

36 x 30 inches



Diana reading Anne Carson (Autobiography of Red, 1999), 2014
from the series *Reading Women* (2012–2014)
C-prints
36 x 30 inches



LaToya reading Isabel Wilkerson (The Warmth of Other Suns: The Epic Story of America's Great Migration, 2010), 2014

from the series *Reading Women*(2012–2014)

C-prints

36 x 30 inches



Molly reading Fanny Howe (The Winter Sun: Notes on a Vocation, 2009), 2014
From the series *Reading Women (2012-2014)*

C-print

36 x 30 inches



*Sarah reading Zora Neale Hurston
(Every Tongue Got to Confess: Negro Folk- Tales from the Gulf States, pub. 2001), 2014
from the series Reading Women (2012–2014)
C-prints
36 x 30 inches*

CARRIE SCHNEIDER

American, born Chicago 1979, lives New York

Education

- 2007-08 Fulbright Fellowship: Kuvataideakatemia (Academy of Fine Arts), Helsinki, Finland
- 2007 Summer Term: Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 2007 MFA School of the Art Institute, Chicago, IL
- 2001 BFA Carnegie Mellon University, Pittsburgh, PA

Solo Exhibitions

- 2016 *Reading Women*, Haggerty Museum, Marquette University, Milwaukee, WI
- 2015 *10 Year Survey*, Illinois State University, University Galleries, Normal IL
Reading Women, 2601-2603 Studios, Los Angeles, CA
- 2014 *Reading Women*, California Museum of Photography (FLASH! series), Riverside, CA
Flash: Carrie Schneider, California Museum of Photography, UCR ARTSblock, Riverside, CA
Reading Women, moniquemeloche, Chicago, IL
Burning House, University Gallery, Illinois State University, Bloomington, IL
- 2013 *Burning House / Chapas* (screening / performance), [Galeria Alberto Sendrós](#), Buenos Aires, Argentina
- 2012 *Burning House*, moniquemeloche, Chicago, IL
- 2010 *Slow Dance*, Kahlama & Piippo Contemporary, Helsinki, Finland
The Artist's Hand, The Robert T. Wright Community Gallery of Art, College of Lake County, Grayslake, IL
- 2009 *Slow Dance*, 12x12 UBS solo, Museum of Contemporary Art, Chicago, IL
Hang on to Yourself, Finnish Museum of Photography, Helsinki, Finland
Its Not You, Galleri KiT, Trondheim Academy of Fine Art, Trondheim, Norway
- 2008 *How Not to Fall*, moniquemeloche, Chicago, IL
Elaborate Flirtations, FAFA Gallery, Helsinki, Finland
- 2005 *Photographs by Carrie Schneider*, Pittsburgh Filmmakers Gallery, Pittsburgh, PA
- 2002 *88: Photographs by Carrie Schneider*, Garfield Artworks, Pittsburgh, PA

Selected Group Exhibitions

- 2015 *Lands End*, Logan Center, University of Chicago, Chicago, IL, curated by Zachary Cahill
- 2014 *Home: Shelter and Habitat in Contemporary Art*, Schneider Museum of Art, Southern Oregon University, Ashland, OR
- 2013 *Stories in the Social Landscape*, International Center of Photography, New York, NY
Home: Shelter and Habitat in Contemporary Art, Bedford Gallery at [Leshner Center for the Arts](#), Walnut Creek, CA
Reading Women part of *Gestures/Screenings*, The Mattress Factory, Pittsburgh, PA
Dark Blue: The Water as Protagonist, Haggerty Museum, Marquette University, Milwaukee, WI
- 2012 *Mutables*, Eli Ridgway Gallery, San Francisco, CA
The Day On Fire: Apocalypse in Contemporary Art, East Tennessee State University, Johnson City, TN
Sic Transit Gloria Mundi: Industry of the Ordinary, Chicago Cultural Center, Chicago, IL
Live! The Realest MC, with choreographer Kyle Abraham, On the Boards, Seattle, WA (performance series)
more than one at once, curated by Juliana Cerqueira Leite, DUMBO Arts Center, Brooklyn, NY (screening)
- 2011 *Live! The Realest MC*, with choreographer Kyle Abraham, The Kitchen, New York City, NY
Live! The Realest MC, with choreographer Kyle Abraham, Kelly Strayhorn Theater, Pittsburgh, PA
Gertrude's/LOT, curated by Eric Shiner as part of Pittsburgh Biennial, The Andy Warhol Museum, Pittsburgh, PA

Selected Group Exhibitions continued

- 2011 *Always the Young Strangers*, Higher Pictures, New York, NY
Pittsburgh Biennial, curated by Eric Shiner, Dan Byers, Astria Suparak & Adam Welch, Pittsburgh Filmmakers, Pittsburgh, PA
Dwelling, curated by Pat Elifritz, C33 Gallery, Columbia College, Chicago, IL
Out of the Woods, a video screening of work made by Skowhegan alumni, Regina Rex, Brooklyn, NY
Glossolalia 5.0, curated by Cauleen Smith, The Kitchen, New York, NY (screening)
Vårutstillingen, Fotogalleriet, Oslo, Norway
- 2010 *New Work*, moniquemeloche, Chicago, IL
Betwixt and Between, curated by Liza Statton, Artspace, New Haven, CT
Plastic Summer, curated by Stamatina Gregory and Erin Sickler, 601 ArtSpace, New York, NY
Op. 1, collaboration with choreographer Kyle Abraham, Jacob's Pillow, MA (performance series)
Anthem, Babel Gallery, Trondheim, Norway
50 Artists Photograph the Future, curated by Dean Daderko, Higher Pictures, New York, NY
Civil Disobedience, White Box, Brooklyn, NY
Forårsudstillingen 2010, Charlottenborg Fonden, Copenhagen, Denmark
- 2009 *Picturing the Studio*, curated by Michelle Grabner, Sullivan Galleries, Art Institute of Chicago, Chicago, IL
Party Crashers, Concertina Gallery, Chicago, IL
Sign of the Times, moniquemeloche, Chicago, IL
39 Verbs, an *Industry of the Ordinary* project, Packer Schopf Gallery, Chicago, IL
Whitney's Biennial, C.R.E.A.M Projects, Brooklyn, NY
Signs of the Apocalypse or Rapture, Hyde Park Art Center, Chicago, IL
My Strawberry Roan – New Art from America, curated by Elina Tuhkanein, Galleria FAFA, Helsinki
It Figures, moniquemeloche, Chicago, IL
Urban Stories, Gallery Kalhama & Piippo Contemporary, Helsinki, Finland
Response: Art and the Art of Criticism, I-Space, Chicago, IL
Trickle Down Theory, curated by Riiko Sakkinen, Korjaamo, Helsinki, Finland
Post Post Post Studio, HIAP Project Space, The Cable Factory, Helsinki, Finland
Untitled (Field Work), Curated by Jessica Cochran, O'Connor Art Gallery at Dominican University, River Forest, IL
- 2008 *Jeune Creation 2008*, Espace Charlie Parker, Paris, France
Bedtime Stories, curated by Arjan Zazueta, Redhouse Gallery, Syracuse, NY (screening)
The Final Show, curated by Paul Zografakis, Kafeneon, Athens, Greece (screening)
Tense Territories, curated by Aura Seikkula, Santralistanbul, Istanbul, Turkey
The Ties That Bind: Spencer Murphy & Carrie Schneider, Gallery 44, Toronto, Canada
New Masters Exhibition, FAFA Galleria, Helsinki, Finland
Drawing Class, Taidehalli / Kunsthalle, Helsinki, Finland
- 2007 *Third Azerbaijan Biennial*, Baku, Azerbaijan
at dusk: Chelsea Knight, Elise Rasmussen, Carrie Schneider, Three Walls, Chicago, IL
Art of Inspiration, curated by Lisa Dorrin, W Hotel, sponsored by W Magazine, Chicago, IL
How Do I Look? moniquemeloche, Chicago, IL
The Lonely Hunter, Master of Fine Arts Thesis Exhibition, Gallery 2/Project Space, Chicago, IL
Go Between, Devening Projects+Editions, Chicago, IL
Group Exhibition, Gallery 2/Project Space, Chicago, IL
The Nature of Disturbance, Rowland Contemporary, curated by Dan Devening, Chicago, IL
- 2006 *Last Summer Last*, Gallery X, Chicago, IL
Union League Civic and Arts Fellowship Award Exhibition, Chicago, IL
- 2005 *Photographs by Carrie Schneider*, Pittsburgh Filmmakers Gallery, Pittsburgh, PA
Pittsburgh NOW, Silver Eye Center for Photography, Pittsburgh, PA
Sub: Cultural, Textural, Liminal, Space Gallery, Pittsburgh, PA

Selected Group Exhibitions continued

- 2005 *Petit Envelope Urbaine*, Skol Gallery, Montreal, Quebec
Three Rivers Arts Festival Annual Exhibition, Pittsburgh, PA
- 2004 *AMP Visual Artists*, The Andy Warhol Museum, Pittsburgh, PA
Casa, FE Gallery, Pittsburgh, PA
- 2004 *Flux 12*, Old Art Institute of Pittsburgh Building, Pittsburgh, PA
Pin Up, Space Gallery, Pittsburgh, PA
- 2003 *Continuing the Dialogue*, Artists Image Resource Gallery, Pittsburgh, PA
Generation Art: Emerging Artists, Pittsburgh Center for the Arts, Pittsburgh, PA
Three Rivers Arts Festival Annual Exhibition, Pittsburgh, PA
- 2002 *Striking Images*, Vintage Gallery, Pittsburgh, PA
- 2001 *Antipasti*, Fruit Stand Gallery, curated by Martin Prekop and Iso Wagner, Fasano, Italy
Gardner / Schneider, Frame Gallery, Pittsburgh, PA

Selected Bibliography

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- 2014 Zimmer, Lori. "Subtleties in Reading: Carrie Schneider at Monique Meloche", *MutalArt.com*, Jan 15.
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- 2012 Wender, Jessie. "Books as Muses," *The New Yorker: Photo Booth blog*, October 10, 2012
Wilson, Lia. "Review: Mutables," *Art Practical*, October.
Wolff, Rachel. "Wild at Art: Photographer Carrie Schneider's Portraits Feature Herself," *Chicago Magazine*, August.
Stevens, Heidi. "The Art of Inspiration," *Chicago Tribune Magazine*, July.
- 2012 Bourland, Ian, "Review: Carrie Schneider" *ArtForum*, May
Biles, Jeremy, "Review: Carrie Schneider / Monique Meloche Gallery", *NewCity*, May 1
Foumberg, Jason, "Carrie Schneider: Burning House at Monique Meloche", *PhotographMag*, April 22
Pearson, Laura, "Carrie Schneider at moniquemeloche," *Time Out*, April 12
Ise, Claudine, "Critic's Pick," *Chicago Magazine*, April. p. 150.
- 2011 Shaw, Kurt, "Biennial, Showcases Work in Film, Video, Photography", *Pittsburgh Tribune*, July 27
- 2010 Valjakka, Timo "Culture Reviews: Carrie Schneider", *Helsingin Sanomat*, Helsinki, December
Ritchie, Abraham "Cohesive by Coincidence" *www.artslant.com*, December, 6
Ise, Claudine, "Don't Miss...", *Bad at Sports*, September 8
Craig, Megan, "Hard Work", *The Chicago Tribune (TribLocal)*, August 20
Westin, Monica, "Carrie Schneider: Photography and Video", *Flavorpill Chicago*, August 20
Gresey, Kathy, "Artist's Hand", *Lake County Journal*, August 19
Siegel, Marcia B., "Review (Jacob's Pillow)", *The Boston Phoenix*, August 17
Jowitt, Deborah, "Kule Abraham Charts Life in Black and White", *The Village Voice (New York)*, August 11
Ise, Claudine, "Learning to Fall", *The Artist's Hand* (exhibition catalogue), August
Johansen, Anja, "Amerika er...?", *Artscentrondheim*, Norway, June 2

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- 2010 Hornung, P.M., "Prestigefuldt udstilling har censureret for meget vaek", *Politiken*, Denmark, March 13
Yaelle, Amir, "Bring on the Guts", *Artslant*, March 7
Peter Skvara, "Slow Dancing with Carrie Schneider", *Jettison Quarterly* (Chicago), Issue
Weinberg, Lauren. "New Essential Chicagoan: Carrie Schneider" *Time Out Chicago*, Feb 25-Mar 3. p. 16
Weinberg, Lauren. "Review: Picturing the Studio" *Time Out Chicago*, Jan 21-27. p. 43
- 2009 Lund, Karsten, "UBS 12x12: Carrie Schneider", *Flavorpill*, December 15
Ise, Claudine. "Critics Picks: Carrie Schneider at MCA" *ArtForum.com*. December 14.
Weinstein, Michael. "Review: Carrie Schneider / MCA," *New City*, December 7.
Wolff, Rachel. "Wild At Art," *Chicago Magazine*, December, p 19 and 22
Weinberg, Lauren, "Sign of the Times", *Timeout Chicago*, November 26
Holmes, Gretchen, "Sign of the Times at Monique Meloche", *Chicago Art Map*, November 18
Hildwine, Jeriah, "Politics is Like Tring to Screw a Cat in the Ass", *Chicago Art Map*, November 14
Cochran, Jessica. "Carrie Schneider," *CS Interiors*, Fall 2009, p.58
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Eler, Alicia. "Carrie Schneider," *Response* exhibition text, April
Wollamo, Heidi. "Bubbling Magic in Galleri Kit," *Adresseavisen*, Trondheim, Norway, Feb7
"Tense Territories," *HBL (Hufvudstadsbladet)*, Helsinki, January 25
"Review: Tense Territories," *Helsingin Sanomat*, Helsinki, January 23
- 2008 Ulin, David. "Signs of the Apocalypse/Rapture." *Los Angeles Times*. Dec 7
Foumberg, Jason. "Review: Carrie Schneider". *www.frieze.com*, Nov 14
Born, Kathryn. "Carrie Schneider: How Not to Fall." *TimeOut Chicago*. Issue 194, Nov 13-19
Lund, Karsten. "Review." *FlavorPill Chicago*. November
Grabner, Michelle. "Critic's Pick". *ArtForum.com*. October
Weinstein, Michael. "Review: Carrie Schneider at Monique Meloche." *New City*. October 19
Klein, Paul. "Excellent Art Exhibits Opening this Weekend." *The Huffington Post*, Oct 17
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Mazzei, Rebecca. "Home Front Art: The Click Clique." *CS Interiors*. Summer 2008
Kiger, Rumeysa, "Exhibition at Santralistanbul explores 'Tense Territories'." *Today's Zaman*. Aug 30
"Scandinavian Artists Exploring Tensions" *Turkish Daily News*. July 29.
"Maisema tappelee vastaan (*Scenery that Fights*)," *Helsingin Sanomat* (Helsinki), May 8
"In Conversation: Carrie Schneider & Salla Tykkä," *Elaborate Flirtations* catalogue text, May
Jager, David. "Art Reviews: Home Can Be Hell." *Now Toronto*. Feb.14-21.
Balzer, David. "Eye Candy: Carrie Schneider and Spencer Murphy: The Ties That Bind." *Eyeweekly.com*. Feb. 13
Foumberg, Jason. "Breakout Artists 2008" *New City Chicago*, April 24
Pratt, Ken. "Double Take," *Wound Magazine*, Winter Issue
Seikkula, Aura. "Rethinking Self as an Image: Carrie Schneider," *FRAME Finland*, February
Jager, David. "Home Can Be Hell," *Now Magazine Toronto*, February 13
Balzer, David. "Eye Candy: The Ties That Bind," *Eye Weekly Toronto*, February 13
"Kuvataideakatemia Featured Artist – Carrie Schneider" Kuvataideakatemia INTRA, February
Davis, Brian Joseph. "The Ties That Bind:Carrie Schneider and Spencer Murphy" catalogue essay
- 2007 Stratton, Shannon. "Alice in Ampersand," *At Dusk* catalogue essay
Weinstein, Michael. "Tip of the Week," *New City Chicago*, December 18, 2007
Eler, Alicia. "How Do I Look," *Time Out Chicago*, July 19-25
Eler, Alicia. "Art History Up Until Now," *CenterStage Chicago*, Aug 27
"ART: Opening," *Flavorpill Chicago*, June 26-July 2

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- 2007 "Critic's Roundtable," SAIC podcast with Terry Myers, Jerry Saltz and James Yood
Grabner, Michelle. "Painting's Sister"
"Chicago Art School Confidential", *Bad at Sports Podcast*, April
"Shining the Light", *UR Chicago*, April
"The Nature of Disturbance", *Time Out Chicago*, Feb. 1
- 2005 "Carrie Schneider Aims Her Camera", *Pittsburgh Post-Gazette*, Oct. 20
"Pittsburgh NOW: Selections from Silver Eye Center for Photography", *The Photo Review*,
Summer
"Pittsburgh NOW", *Pittsburgh Magazine*, July
- 2004 "Freedom Breaks Out of Envelope", *Pittsburgh Post-Gazette*, March 20
"Inner Space", *Pittsburgh City Paper*, Feb. 25
- 2003 "Domestic Disturbance", *Pittsburgh City Paper*, Dec. 3
"Shelter from the Storm", *Pulp Magazine*, Dec. 18
"Looking Inward", *Pittsburgh City Paper*, June 3

Residencies, Fellowships, Grants, and Awards

- 2015 Yaddo Residency, Saratoga Springs, NY
- 2014 Cannonball Residency, Miami Beach, FL
- 2013 Ox-Bow Residency, Sagatuck, MI
- 2011 New York City Film & Video Grant from the Jerome Foundation
- 2010 Illinois Arts Council Individual Artist Project Grant
U.S. Consulate General's Public Affairs Travel Grant, Lagos, Nigeria
- 2009 Artist Residency with Rineke Dijkstra, Atlantic Center for the Arts, New Smyrna Beach, FL
- 2008 Finnish Promotion Center for Media Culture (AVEK) Production Grant
Harold Arts artist residency, Jeffers Tree Farm, Chesterhill, OH
Helsinki International Artist-in-residence Programme (HIAP) residency, Helsinki
Nominee, Altoids Award for Emerging American Artists
Lois Roth Endowment / Fulbright Foundation Fellowship, Helsinki
Finse 2008 Workshop, Bergen National Academy of the Arts, Finse, Norway
Utö Residency, Utö, Finland
- 2007-08 J. William Fulbright Foreign Scholarship Award to Finland
- 2007 Skowhegan School of Painting & Sculpture/School of the Art Institute, Chicago Matching
Fellowship
Weinstein Memorial Fellowship, The School of the Art Institute, Chicago
- 2005-07 Dean's Fund Grant, The School of the Art Institute, Chicago
- 2006 Flora Mayer Witkowsky Scholarship, The School of the Art Institute, Chicago
Visual Arts Fellowship, Union League Civic & Arts Foundation, Chicago
- 2005 Center for the Arts in Society Project Grant, Carnegie Mellon University
- 2004 Pennsylvania Partners in the Arts Project Grant
- 2003 Emerging Photographer Grant, Pittsburgh Filmmakers
- 2002 Pennsylvania Partners in the Arts Project Grant
Animating Democracy Initiative Artist Educator Project Grant, Ford Foundation & The Andy
Warhol Museum
- 2001 Carnegie Women's Association Scholarship Award
Samuel Rosenberg Senior Award, Carnegie Mellon University
- 1997-01 The Andrew Carnegie Scholarship, Carnegie Mellon University

Lectures

- 2014 *Come Early*, lecture series presented alongside Kyle Abraham's *The Watershed*, New York
Live Arts, New York, NY
Pratt Visiting Artist Lecture Series, Brooklyn, NY
- 2009 Visiting Lecturer, Royal Dutch Academy of Art, Copenhagen
Visiting Lecturer, Academy of Art and Design Helsinki (Taik), Helsinki, Finland
- 2008 Taidehalli / Kunsthalle, Helsinki
- 2007 University of Turku, Finland

Lectures continued

- 2007 Betty Rymer Gallery, School of the Art Institute of Chicago
- 2006 Gene Siskel Film Center, School of the Art Institute of Chicago
- 2005 Silver Eye Center for Photography, Pittsburgh
- 2003 Pittsburgh Center for the Arts

Related Experience

- 2014 Curator, NONcompliance, Iceberg Projects, Chicago, IL
Curator, Polypersephony: Nayland Blake & Claire Pentecost, Iceberg Projects, Chicago, IL
Faculty, SAIC Low-residency MFA program, MFA Advisor, Brooklyn, NY
Faculty, International Center of Photography, New York, NY
- 2010-14 Adjunct Faculty, International Center of Photography, New York
- 2009 Adjunct Faculty, Department of Art Theory and Practice, Northwestern University, Evanston, IL
- 2008 Adjunct Faculty, Department of Photography, School of the Art Institute, Chicago, IL
Curator, *Tough & Luscious* screening series, Helsinki
- 2006-08 Co-curator, *Two Hours Between Planes* (Leipzig/Chicago Exchange Exhibition)
- 2006-07 Founding Member, *Photographic Graduate Committee on Visiting Artists (PGCVA)*
- 2005-07 Artist/Educator, VIP and paid tours, MCA, Chicago, IL
Teaching Assistant, School of the Art Institute, Chicago, IL
- 2006 Co-organizer, *Performing Next Feminisms* (a collaborative limited-edition artist book)
- 2006 Curatorial Intern, The Vera List Center for Art and Politics, The New School, New York, NY
Artist Mentor, Street Level Youth Media, Chicago, IL
- 2003-05 Assistant Adjunct Professor of Art, Carnegie Mellon University, Pittsburgh, PA
- 2000-05 Artist/Educator and Youth Programs Coordinator, The Andy Warhol Museum, Pittsburgh, PA

Collections

- The Art Institute of Chicago
- LFC Investment Inc. Corporate Collection, Chicago
- Joan Flasch Artists' Book Collection, School of the Art Institute, Chicago
- Centre Canadien d'Architecture, Montreal, Quebec
- Museum of Contemporary Photography, Chicago
- Wythe Hotel, Brooklyn, NY

moniquemeloche was founded in October 2000 with an inaugural exhibition titled *Homewrecker* at Meloche's home, and officially opened to the public in May 2001. Working with an international group of emerging artists in all media, the gallery presents conceptually challenging installations in Chicago and at art fairs internationally with an emphasis on curatorial and institutional outreach.

moniquemeloche

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