

Anne-Marie Schneider *Fragile Incassable*

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[Catalogue foreword excerpt]

by Laurence Bossé

She draws, draws, draws, as if she were writing on automatic pilot every day. Objects, animals, human beings. A single line reveals something about their social relations beyond the usual hierarchies and rules. At the core of Anne-Marie Schneider's work is a necessary oscillation between her own private mental and physical universe constructed of struggles and wounds, and the external, social world.

This may be one of the reasons that led this artist to take up making Super-8 films, an ideal medium for a discrete, light but straightforward take on daily life and its players. The three shorts made since 1999, *Sans titre*, *Code Barre* and *Mariage*, are clearly a continuation of her work on paper. Shot sometimes in her studio and sometimes in public places (the subway, for example), they combine still and animated drawings and documentary-style film footage.

Her new series of drawings on the theme of eggs, presented for the first time in this exhibition, is testament to the power of the content of her work, aside from its formal and technical qualities. Single and multiple, fragile and resistant, a symbol of life, reproduction and sexuality, the egg can also be a trope for industrial production and a consummation-driven society. With its disturbing proliferation, its need for protection and the exceptional mutant that proves the rule, her egg is a vector for the repressed primitive anxieties that lie deep within our unconscious, and at the same time of critical ideological representations of the functioning of society, for both artists and consumers of art.

In film and drawing, sculpture and even objects, Schneider's work is infused with tragedy and comedy, the absurd and the utterly obvious, in a world where we need to be able to glide between these categories if we are to confront the monsters of reality.

With her choices of media like drawing and Super-8 movies, she has opted for simple forms of art that allow her to be independent of both the studio and the exhibition venue. Anne-Marie Schneider has built herself a real and essential space of freedom.