

FOR IMMEDIATE RELEASE

moniquemeloche is pleased to present

Carrie Schneider

Burning House

March 31 – May 12, 2012

Public reception for the artist Sat March 31, 4-7pm

Schneider. *Burning House (August, daybreak)*, 2011. C-print, 40x50 inches



moniquemeloche is pleased to announce its second solo exhibition with Carrie Schneider. *Burning House* will open to the public on Saturday, March 31 from 4–7pm and will run through May 12, 2012. For this exhibition, Schneider produced a series of fifteen large-scale color photographs of a house engulfed in flames. Standing alone on an island in the middle of a lake, the small house burns eternally, with each photograph capturing the fire at different times of day, in various seasons and weather conditions.

These striking, cinematic landscape photographs continue Schneider's interest in representing the psychological by staging uncanny scenarios. The terror of a constantly burning house suggests prolonged duress, a state of continuous panic and high stress that never subsides. However, Schneider's images are calm. Though the burning house is central in each image, the encompassing landscape – muted and heightened by atmospheric conditions – offers a serene counter to the blazing structure. Seen in series, the sustained fire quickly becomes the constant while the changes in the surrounding nature offer real drama. The house continues to burn while seasons change, as the plants grow and sway in the wind and rain. A continued sense of alarm becomes the new baseline, the standard.

In response to Robert Smithson's works and writings, specifically those on entropy, Schneider conceived of *Burning House* to undermine the second law of thermodynamics by creating a fire that never fully destroys a house. However, the artist states, "the longer I worked on the project, I began to feel affinity to Monet and his Haystacks (or, architecturally, the Rouen Cathedral) – the work is a study of light and shadow, meditations on a gesture, repeated."

Yet behind Schneider's beautifully composed photographs is a performative process. Understanding photography as residue of a performance, Schneider continues in the photographic tradition initiated by early land and performance artists, like Smithson (consider his *Mirror Displacements*) and the Cuban performance artist Ana Mendieta (*Siluetas*). Schneider's photographs are records of, or memorials to, a type of pilgrimage made over and over again to build something meant solely for destruction. Creating this body of work had a huge impact, both physically and mentally, on the artist over the past two years. Schneider traveled from Brooklyn to remote north-central Wisconsin, built a wooden house, rowed it to a small island, and set it ablaze while capturing the action with her cameras. Then, she did it again. And again. This repeated chain of events has meditative possibilities punctuated by a cathartic crescendo, which the artist has transformed into a slow, steady, and beautiful burn.

moniquemeloche

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There is something iconic, almost archetypal, about a house burning. The aggressive destruction of a symbol of domestic life resonates across cultures, touching on a universal fear of personal loss and helplessness. Yet, the house that stands unrelenting to the fire's constant attack can be read as an allegory for strength and stamina against a constant destructive energy. Schneider's series appropriates this powerful image, touching on its ability to incite panic, while creating a symbol of hope.

In addition to the 15-part photographic series on view at moniquemeloche, Schneider's *Burning House* project includes a 10-minute video. moniquemeloche will host a debut screening of the video during the run of Schneider's exhibition. The location, date, and time of the screening will be announced shortly.

Carrie Schneider (born Chicago, 1979; lives New York) earned her BFA from Carnegie Mellon University in 2001 and her MFA from The School of the Art Institute of Chicago in 2007. Upon graduating, 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. Since her last solo exhibition at moniquemeloche in 2008, Schneider has had solo shows at the Museum of Contemporary Art Chicago; the Finnish Museum of Photography Helsinki; The Robert T. Wright Community Gallery of Art, College of Lake County, Grayslake, IL; Galleri KiT/Trondheim Academy of Art Norway; and Gallery Kalhama & Piippo Helsinki. Recently her work was featured in the *2011 Pittsburgh Biennial* at The Andy Warhol Museum and in thematic exhibitions at venues including The Kitchen and Higher Pictures in NY, Regina Rex and Dumbo Arts Center in Brooklyn, Columbia College Chicago, Artspace in New Haven, and the Kunsthall Charlottenborg in Copenhagen, Denmark. Her ongoing collaboration with choreographer Kyle Abraham will next appear in a performance series at On the Boards in Seattle April 19–22, 2012. 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.

Burning House is supported in part by the Jerome Foundation, the Illinois Arts Council, and the generosity of Andreas Waldburg-Wolfegg.

For more information, please contact the gallery.

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Also on view at moniquemeloche...

on the wall

Kerry James Marshall

Black Night Falling: Black holes and constellations

February 4 - May 12, 2012

After a self-imposed 2-year hiatus, Kerry James Marshall has re-emerged at moniquemeloche. His "on the wall" installation titled *Black Night Falling: Black holes and constellations* bends space and time, fact and fiction and will be on view at moniquemeloche through May 12. Marshall's next undertaking is a solo exhibition this September in Vienna. moniquemeloche is thrilled to do such a public project with Marshall, who has not exhibited in Chicago, his hometown, in years.



Kerry James Marshall (American b. 1958 Birmingham Alabama, lives Chicago) received his BFA and honorary doctorate from Otis College of Art and Design LA. He was the recipient of a MacArthur Foundation genius grant in 1997, the same year he was included in the Whitney Biennial. In 1998 The Renaissance Society at the University of Chicago was one of the first institutions to give Marshall a solo show that travelled extensively. In 2003 Chicago's Museum of Contemporary Art followed suit by mounting a very ambitious travelling exhibition. His work was featured in Carnegie International 1999/2000, Venice Biennale 2003, and Documenta 1997 and 2007. Recent solo exhibitions include the Vancouver Art Gallery 2010, SF MoMA 2009, and Wexner Center 2008. Currently, he is working on a major solo show to open at the SECESSION Vienna in September 2012. His work is in the collections of The Art Institute of Chicago, MCA Chicago, Studio Museum in Harlem, Whitney Museum, LACMA, Denver Art Museum, Corcoran Gallery of Art DC, Contemporary Museum Honolulu, Seattle Art Museum, and SF MoMA to name a few. We are pleased to be the first gallery in Chicago to present Kerry James Marshall with a solo project.



Special thanks to The Commission of Wicker Park / Bucktown (SSA #33) for their support of the "on the wall" series.

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