

## CAROLEE SCHNEEMANN

### **ADAA: The Art Show**

February 28 – March 3, 2019

Booth D2



Carolee Schneemann, *Maximus at Gloucester*, 1962.

Galerie Lelong & Co., New York, is pleased to present a solo booth of work by Carolee Schneemann from the late 1950s and early 1960s for ADAA: The Art Show. Since Schneemann trained as a landscape painter and always considered it central to her practice, the booth will contextualize her groundbreaking performance as an extension of her painting and sculpture. Works on view revisit how the artist not only challenged gendered conventions, but also broke through the tenets of Abstract Expressionism that dominated the preceding decade.

As early as 1957, Schneemann began extending painting beyond the canvas by cutting into painted layers, applying mechanisms that rotated her paintings, and creating assemblages in various forms. Schneemann was the first to coin the term “painting constructions” in the 1960s to describe her thickly painted assemblage sculptures; they included motorized elements and even singe marks from a controlled burning technique that Schneemann developed to randomize her materials.

Facing doubt and disbelief that women could be “both image and image-maker,” Schneemann radically introducing her own body into her work. In 1963, she photographed herself within an environment consisting of her paintings and sculptures: *Maximus at Gloucester* (1962), *Colorado House* (1962), and *Controlled Burning: Fireplace* (1963-64). The booth features these works, placing them in dialogue with the resulting photographic series, *Eye Body: 36 Transformative Actions for Camera* (1963).

Born in Fox Chase, Pennsylvania, in 1939, the artist currently lives and works in upstate New York. Galerie Lelong & Co. began jointly representing Carolee Schneemann with P.P.O.W. in 2016. Her critically acclaimed retrospective, *Kinetic Painting*, debuted at the Museum der Moderne Salzburg, Austria, and travelled to the Museum für Moderne Kunst Frankfurt am Main, Germany, and MoMA PS1, New York. Other major solo exhibitions include the multi-part *Carolee Schneemann Residency* at The Artist’s Institute at Hunter College, New York and *Carolee Schneemann: Within and Beyond the Premises* at the Samuel Dorsky Museum of Art, State University of New York, New Paltz. In 2017, Schneemann was awarded the Golden Lion for Lifetime Achievement at the 57<sup>th</sup> Venice Biennale. Schneemann’s work is included in major museum collections around the world including the Museum der Moderne Salzburg, Austria; Museo Nacional Centro de Arte Reina Sofía, Spain; Museum of Modern Art, New York; San Francisco Museum of Modern Art, California; Tate Modern, England; Centre Pompidou, France; and Hirshhorn Museum and Sculpture Garden, Washington, D.C.

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### Selected Original Writings

The poet [Charles Olson] had been such an immense influence to James Tenney and to me in relationship to his concern for deep imagery, sustained metaphor, and also that he had been researching Tenney's ancestors that landed at Cape Ann, which Tenney, generations removed, hadn't even known about. So that was very magical. We went on my birthday, October 12, in the '60s. And Olson had welcomed us. He was happy that we were there. We slept in what was the Tenney graveyard, near Gloucester. And walking with the great man he asked me what I did. And I said, "I'm a painter and I'm using dimensional elements and even movement and speech." And Olson, who was about 6' 6", hulking, shook his head, and said, "Well, you probably don't remember, but when the Greeks let the cunts begin to speak, theater was destroyed."

And I thought, "Oh, this is something important." Amid all the other resistances, here's my cultural hero telling me again, "You can do whatever you imagine you should do, but don't expect us to respect it. And maybe, maybe you have to shut up."

— Carolee Schneemann, lecture at Harvard University, 2003

I'm tucked away in the Colorado Mountains in a fine old shack with lots of money trouble but nothing to worry over or lose time to. And something is really going on and I'm in the middle of it and very excited: I've been doing landscape and pulling form from these hills is really arduous and color blazing and the first paintings were over-flowing—too much in fact. All of a sudden, this painting started making itself more than it was reenacting the substance of things I held to visually-externally; and it's like finding the truest Nature I ever imagined because it is so much created in the terms of Paint. This is probably what you went through a long time ago and I just now feel really released into what I've wanted; the color is loose and the forms are suggestive of more than just what I've been seeing and energizing. But I'll have to find out more and follow through.

— Carolee Schneemann to Louis Schanker, July 25, 1956