

Flash Art

FORM LESS PAINTING

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KARIN SCHNEIDER WITH EGAN FRANTZ, *Arrowinapple*, 2011. 15-inch Macbook Pro and carbon fiber arrow, 36 x 25 x 76 cm. Courtesy Andrew Roth, New York. Photo: Egan Frantz.

Viewing “Form Less Painting,” Karin Schneider’s exhibition at Andrew Roth’s intimate gallery, is something like reading a poem or a guidebook from a lost city. Each work in the show is a collaboration between Schneider and another artist and comes embedded with its own symbolic logic, packed with language. In *The Madness of Erica* (2011), four dyed cotton duck monochrome paintings hang on a wall before a hand-built

viewing chair, designed by writer Dena Yago with fabric from Schneider. A text about a young woman named Erica is projected into the cluster of paintings, whose titles correspond to the chapters of the text. Yago co-wrote the piece with Schneider daily for the duration of the exhibition; after the show closes, each segment will be bound in the same material as the painting whose name it shares. The piece contemplates the relationship between text and object, “formless” technological entities and lived experience, but the lifespan of the text operates as something of a closed circuit, with a predetermined trajectory.

During the opening, Egan Frantz shot five high-velocity carbon arrows: three engraved with the words “arrows,” “eros” or “errors” into the wall, and two more through Schneider’s Apple laptop and Larry Clark’s punk Picasso (2003), a limited edition distributed by Roth. Frantz makes the gallery his site of violent production; each shot is a sort of kiss-off. Frantz’s deconstructive approach to symbolic reference could be understood as a nihilistic artistic gesture, the arrows as forceful interventions rather than collaborative overtures — but his personally coded set of symbols indicates a poetic, emotional foundation, rather than a rhetorical one. Besides that, those arrows have oomph. Schneider declares her intent to explore the possibility of painting without infrastructure; the press release contributed by Brussels-based curator Heidi Ballet asks, “Can painting be thought of as an experimental platform not inscribed within tradition?” Schneider’s exhibition explores questions of formless painting only tangentially, however; the main site of exploration, and the most poetic, is the inimitable site of intimacy created by collaborative work.