

Mara Hoberman, "Anne-Marie Schneider", in *Artforum*, April 2014

entire oeuvre with precision, yet has never been exhibited in its entirety. Other long-term projects include *Day and Night and Day and . . .*, 2002, a thirty-six-hour slide show of photographs taken from the late 1950s through the early 2000s, sampling from the totality of the artist's work while reinforcing its elusiveness.

This exhibition, arranged by independent curator Francis Mary, had an introductory feel to it: It reads as a selection of greatest hits rather than, say, an excavation of Geys's surprisingly extensive output of drawings and paintings. A Hindi version of Geys's *!questions de femmes?*, 1960–, adorned the front window of the gallery. This work originally emerged from his teaching. In the early 1960s, he began listing questions from newspapers and magazines, on a roll of brown wrapping paper that was hung in the back of his classroom. He eventually reached 157, capping the list with a blank number 158, which invites the viewer to contribute her own. He picked out questions that he considered, as he slyly puts it, "typically feminine," but they include prompts toward questioning and empowerment: "What is emancipation?" "What is the meaning of it?" "Does electoral suffrage exist everywhere?" And so on. The list is meant to instantiate a feminist intervention wherever it appears. Only gradually was it positioned as a proper work of art; it first appeared outside the classroom in a meeting of socialist feminists in 1970 and has been shown in art contexts only since 1980. The questions remain the same and the list has been translated into many languages, suggesting universal applicability, but Geys is no utopian; he seems to resist easy labels and art-historical classification. Giving Parisians a text many would struggle to decipher, pairing his best-known feminist work with a series of female animals, Geys delivered a show that was a study in subtle contradictions, his appearance as an "artist's artist" insisting on mystery.

—Daniel Quiles

Anne-Marie Schneider

PETER FREEMAN, INC.

Treating her drawing practice like a visual diary, Anne-Marie Schneider uses combinations of watercolor, acrylic, ink, and pencil to routinely document current events, scenes from daily life, and her own mental state. Here a selection of sixty works on paper plus four paintings, all dated between 2009 and 2013, offered an intimate, if fragmented, glimpse into the artist's quotidian experience. Characteristic of Schneider's oeuvre, which also includes sculpture and animation, the simple forms and playful color palette of her drawings—manifested here mainly as purple and red stick figures and multicolored floating heads—are deceptively naive. Masquerading as a grade-school art project pinned unceremoniously to the gallery walls, Schneider's pictographic streams of consciousness revealed themselves to be insightful psychological studies.

Arranged chromatically, passing from shades of green and blue to purplish-reds and finally to orangey-yellows, two dozen anonymous portraits spread across the north side of the gallery's main floor like a rainbow of expressionistic headshots. Working with vertically oriented sheets of paper, which she divides into three horizontal zones, Schneider confines her mark-making to the central section, leaving thick bands of white above and beneath each image. The resulting cinematic aspect ratio (a nod to her animation and other film works) imbues the still images with a sense of ephemerality. Like a random freeze-frame or a page excised from a flip-book, each drawing captures evocative, but hard to pinpoint, intermediary emotions. In one drawing, a set of eyes represented by two cockeyed blue dots—one large and dilute, the other small and precise—give a bald man a perplexing, quizzical, yet

aloof mien. His probing but unfocused gaze suggests an unresolved mental state. In this and other physiognomic studies, which range from masklike visages with double sets of beady red eyes to nervous faces peering out from variegated backgrounds like camouflaged prey, Schneider blends the frank and expressive lines of Saul Steinberg's cartoons with the moody mystique of Marlene Dumas's watercolors.

Installed on the opposite wall, another recent series of untitled drawings (all 2013) was based on mundane observations: women chatting, children playing games, a man riding a bicycle. Here Schneider portrays women in identical purple and red outfits and either leaves her subjects faceless or grants them measly dots and dabs for eyes, nose, and mouth. Since they have no facial expressions to speak of, their well-observed body language is what makes these stick figures capable of conveying sophisticated emotions. In a scene of two women conversing, a sense of unease comes from the way that the figure on the right, pulling a shopping cart, seems eager to move on. Poised on the balls of her feet and subtly pointing her hip forward, she appears trapped by her acquaintance, whose wide, flat-footed stance suggests she is comfortable having planted herself where she is. In another scene, a schoolgirl hula-hoops as her friend watches. Arms splayed, head cocked, feet apart, the girl exudes youthful merriment and pride in her gyrotory pose. Her playmate, meanwhile, appearing eager for a go herself, approaches from behind with elbows determinedly bent. Combining the innocence of children's drawings with a profound understanding of human psychology, Schneider's simple but astute renderings scrupulously distill complex personalities and interpersonal relationships to easily readable, essential forms.

—Mara Hoberman



Anne-Marie Schneider, untitled, 2013, watercolor and pencil on paper, 15 1/4 x 11 1/2".

BERLIN

Angela Bulloch

ESTHER SCHIPPER

For "In Virtual Vitro," her eleventh solo show with Esther Schipper, Angela Bulloch used the gallery's two rooms to constitute two distinct spheres. To the right were new works in characteristic Bullochian genres, including "Drawing Machines," 1990–, "Listening Stations," 2013–, and "Pixel Boxes," 2000–; on the left, visitors encountered an ensemble of vaguely archaic-looking yet quasi-Minimalist new sculptures and wall pieces based on rhomboid elements.

By now, viewers are familiar with the ways in which Bulloch's sculpture interrelates different media and fields of perception. In the right gallery, visitors were invited to make themselves comfortable at the center of the room, where the artist had placed two large denim-blue beanbags constituting the sculpture *Happy Sack Denim Re-edition*, 2012. Lounging in one of them, the visitor might observe the doings of *Elliptical Song Drawing Machine*, 2014, or view the video *In Virtual Vitro: Steffi Avatar Video*, 2014, on an iPad. The latter work shows the virtual doppelgänger of one of the gallery directors giving a tour of