



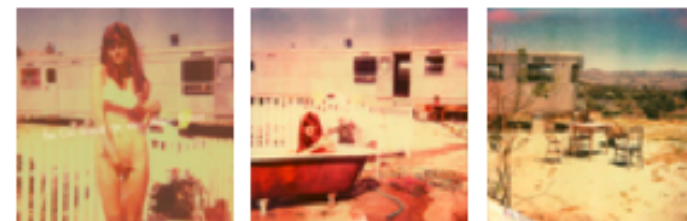
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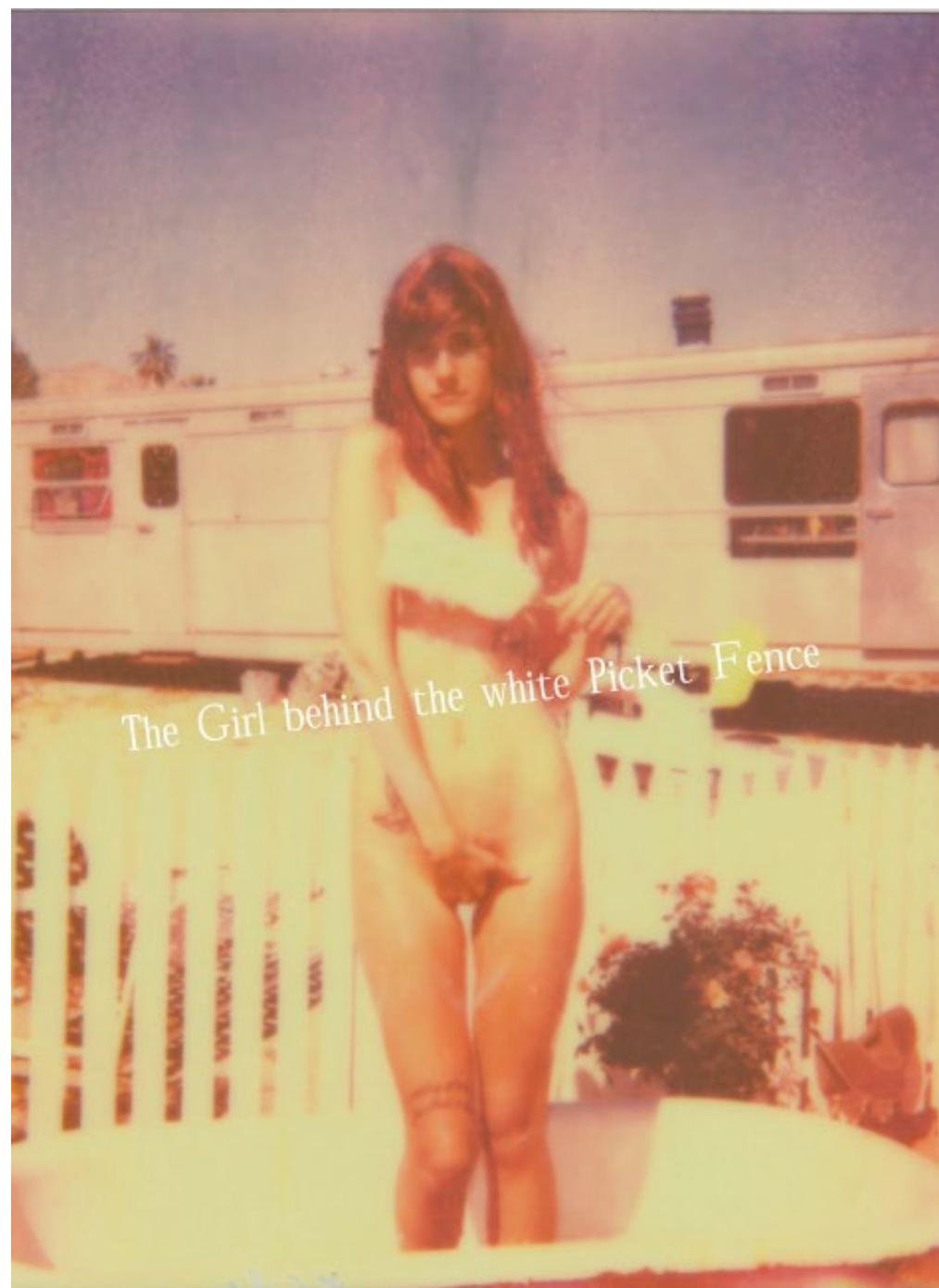
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TRENDS

Stefanie Schneider The Girl behind



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The Girl behind the white picket fence is a photographic work taken from the eponymous film by Stefanie Schneider that will be on display at the end of 2012. This previously unseen work is presented exclusively by La Lettre.

“A careful young woman picks herself up from the cold reality of a failed relationship and finds what she hopes are her dreams come true in the garbage man she sees through the window of her dead parents old trailer. Past parental demons must be dashed if she is to determine her own destiny, which she does in the dumping of haunted possessions, cutting holes in clothes that once held a meaning or memory.”

This film, The girl behind the white picket fence done with still Polaroid film is the latest from Stefanie Schneider, which breaks all rules in movie production. The gaps are to be filled by your imagination. This is exactly the point Schneider makes as she dabbles in our subconscious. Exploring and questioning the frequent co-incidences we all find in our own life. In fact, these very fortuities which Schneider illustrates are integral to the creation and manifestation of her films and artworks. Fate is allowed to develop, enhanced and even plotted. Is that even possible?

“The rules are there to be broken, Isn’t that art?” muses Schneider.

Without an exploration of possible within the cosmos of happenings, there is no such thing as serendipity, maybe a message or maybe just the way things are in the world, if you just let them be.

Stefanie Schneider’s scintillating situations take place in the American West. Situated on the verge of an elusive super-reality, her photographic sequences provide the ambience for loosely woven story lines and a cast of phantasmic characters.

Schneider works with the largely uncontrollable chemical mutations of expired polaroid film stock. Chemical explosions of color spreading across the surfaces undermine the photograph’s commitment to reality and induce her characters into trance-like dreamscapes. Like flickering sequences of old road movies Schneider’s images seem to evaporate before conclusions can be made - their ephemeral reality manifesting in subtle gestures and mysterious motives. Schneider’s images refuse to succumb to reality, they keep alive the confusions of dream, desire, fact, and fiction.

Stefanie Schneider received her MFA in Communication Design at the Folkwang Schule Essen, Germany. Her work has been shown at the Museum for Photography, Braunschweig, Museum für Kommunikation, Berlin, the Institut für Neue Medien, Frankfurt, the Nassauischer Kunstverein, Wiesbaden, Kunstverein Bielefeld, Museum für Moderne Kunst Passau, Les Rencontres d’Arles, Foto -Triennale Esslingen.

Stefanie Schneider lives and works in Los Angeles and Berlin.

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