



Jeff Schneider

The impetus for this current body of work began a couple of years ago after I read a piece by the poet, Carl Phillips. The simple poem seemingly based on trees, became the jumping off point, not only because of the narrative expressed, but also because the structure and rhythm of the piece resonated with me. After countless readings of this poem, the idea of landscape and the body became a rehearsal for the notion of temporality.

I grew up in a time when the idea of a work of art having an autonomous life was still viable. The idea was to make something, which instead of pointing to an experience became the experience itself. It's the unknown and the surprise within the painting that interests me as well as the realization of the painting both as a metaphor and as a physical reality. From looking at paintings and identifying with the material process, I believe you have to feel that your "self" is capable of being expressed through paint. Music and poetry have always played a role in that process, like parallel mediums. As in life and in art, we find equivalents for feelings. For myself, painting is a way of writing a poem and through timbre, rhythm, and with managed intervals of line and gesture, all these "notes" become parts of the painting's grammar.

> texture



> expression



"What a gift we have as artists, being able to disappear without going anywhere at all."

ArtProv gallery

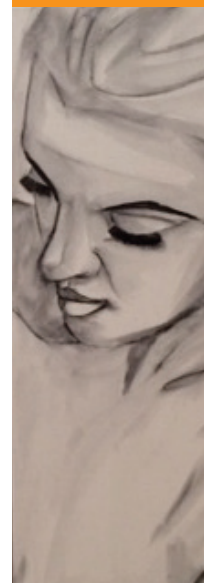
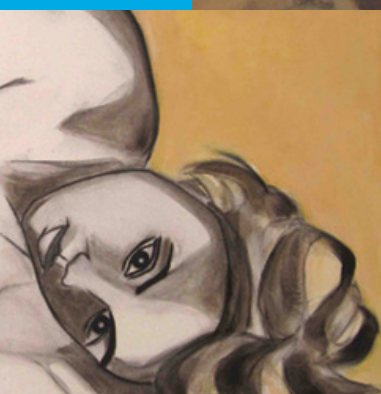
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As part of this language, my paintings are often divided into two or more parts, and from these elements different characters come into play. The figures and portraits create tensions, states of mind, and moral uncertainties. Not unlike Mr. Phillips poem, realistic perceptions are transformed into an abstract game giving the work a double capacity of functioning both as a narrative and an abstract picture.

Mr. Phillips once referred to the process of writing a poem as a reprieve. "Concentrating on one word and then another and then another took me away; so far away that it was a blur."

Jeff Schneider from Bethesda, Maryland, is an American artist whose body of work is considered a narrative that questions both the nature and possibility of unity by making unlikely connections between different types of images, signs and visual languages.

Schneider currently resides and works in New York City.

Exhibitions

Oliver Sears Gallery, In Residence, Frieze London, London, UK – October 2015

ArtProv Gallery, Figurative Group Show, Providence, Rhode Island – July 2015

One Art Space, Williamsburg on Warren, New York, New York – June 2015

Oliver Sears Gallery, Jeff Schneider & Nest Design, Dublin, Ireland – May 2015

TransFORM Gallery, Americana, New York, New York – February 2015

ArtProv Gallery, Summer Group Show, Providence, Rhode Island – August 2014

ARTplusLIC Gallery, Selected Works, LIC, New York, New York – May 2014

Dublin Art Fair, Oliver Sears Gallery, Dublin, Ireland – November 2013

Space Womb Gallery, Summer Group Show, LIC, New York, New York – July 2012

Royal Hibernian Academy, *182 Annual Exhibition*, Invited artist, Dublin, Ireland – May 2012

ARTplusLIC Gallery, 10 x 10 Exhibition, LIC, New York, New York – April 2012

Art Tails, International Art Book for Japan, Tohoku, Japan – September 2011

Hillsboro Fine Art, "New York Paintings," Dublin, Ireland – May 2011

Dam Stuhltrager Gallery, "American Paintings," Berlin, Germany – March 2011

Dublin Art Fair, Hillsboro Fine Art, Dublin, Ireland – May 2010

Allen Gallery, Brooklyn Academy of Music Annual Benefit/Auction, Brooklyn, New York – March 2010

FerroVitreous Arts, The Psychology of Eroticism, Brooklyn, New York – February 2010

White Box Gallery, Ten x Ten Drawing Show, New York, New York – December 2009

Hillsboro Fine Art, Group Show, Dublin, Ireland – December 2009

Hillsboro Fine Art, New York Contemporary, Dublin, Ireland – September 2009

Allen Gallery, Private ROOM, New York, New York – June 2009

Dublin Art Fair, Hillsboro Fine Art, Dublin, Ireland – May 2009

Allen Gallery, Winter Exhibition,
New York, New York – December 2008

Allen Gallery, Up For Grabs,
New York, New York – October 2008

Dam Stuhltrager Gallery, New Figure Paintings,
Brooklyn, New York – October 2008

Hillsboro Fine Art Gallery, The Painted Path,
Dublin, Ireland – May 2008

Juvenal Reis Studios, Art to the Trade Exhibition,
Long Island City, New York – March 2008

Allen Gallery, Selected Works on Paper,
New York, New York – January 2008

Hillsboro Fine Art Gallery, Group Show,
Dublin, Ireland – December 2007

Hillsboro Fine Art Gallery, Summer Group Show,
Dublin, Ireland – June 2007

Chicago Art Fair, Dam Stuhltrager Gallery,
Chicago, IL – April 2007

Contemporary Istanbul, Dam Stuhltrager Gallery,
Istanbul, Turkey – December 2006

Miami Scope International Art Fair, Dam Stuhltrager
Gallery, Miami, Florida – December 2006

Galeria ArteVeintiuno, Americana,
Madrid, Spain – October 2006

Dam Stuhltrager Gallery, These Days,
Brooklyn, New York – July 2005

NURTUREart, Annual Benefit, hosted by Spike Gallery,
New York, New York – June 2005

Studio 22, Recent Paintings,
Amenia, New York – December 2004

Dam Stuhltrager Gallery, Jumble,
Brooklyn, New York – March 2004

Ten63, 2001 – 2003 Paintings,
Long Island City, New York – April 2003

Echoes of a New Millennium,
Long Island City, New York – February 2002

Venice Biennial, Duchamp Project, hosted by 450 Gallery,
Venice, Italy, – June 2001

Asyl Gallery, Shaman Paintings,
New York, New York – April 1998

Flipside Gallery, Paint, Brooklyn, New York – March 1998

Four Walls Gallery, New Painting,
Brooklyn, New York – May 1997

Holy Ghost Salon 2nd Annual Show,
Brooklyn, New York – May 1997

Central Industrial Supply Show,
New York, New York – September 1996

Holy Ghost Salon Show, Brooklyn, New York – March 1996

Crest Hardware Show, Brooklyn, New York – May 1995

East West Cultural Exhibition, Curated Robert Storr,
New York, New York – July 1994

Presentational Painting, Hunter College,
New York, New York – November 1993

[Selected Reviews](#)

Irish Times, Dublin, Ireland – October 7, 2009

La Vanguardia, Barcelona, Spain, Swap/Americano
– September 26, 2006

Cultura y Ocio Revista, Madrid, Spain – October 10, 2006

Block Magazine, "Jumble," Volume 2 Issue 6,
Whitney Biennial Artists by Marius Epicurean,
Dam Stuhltrager Gallery – March 16, 2006

New Art Examiner, "Paint," Volume 25 No. 10,
by Annie Provo, Flipside Gallery,
Brooklyn, New York – July-August 1998

Timeout NY, "Paint," Flipside Gallery,
Brooklyn, New York, 1998

Bibliography

So Fine Art Editions

<http://www.sofinearteditions.com/?s=jeff+schneider#>

New York Paintings

<http://www.dnote.info/dnotes/ross-bleckner-jeff-schneider-new-york-paintings/>

Up For Grabs

<http://allenprojectsonline.com/exhibits6.html>

Palette/Poles

http://www.damstuhltrager.com/exhibit_years/NEWS8.html

These Days

http://www.damstuhltrager.com/thesedays_pages/onlinegallerypressrelease.htm

Jumble

http://www.damstuhltrager.com/exhibit_pages/jumble.html

PAINTING INSPIRATION: The Trees *From the Devotions* by Carl Phillips

All night. From behind
curtain, turned suddenly all lifting
Veil. From behind the screen behind that.

Their motion-their leaves' motion –
that of a torn wing,
that same unlovely

snagged flight, to the same half-tune
(your breathing)
to which the hours on blue

ankles parade as
down some questionable boulevard.
All night,

as if that other one (before
you, my body beside someone's but
not yet yours), when

"even the moon, even clouds"
were saying the trees that – as now,
then too – I was certain

could not know.
They think everything ends...
If so, then

why not this wake of losses (inevitable?
earned?)

That I have often enough come
so close to forgetting. I turn around
– and yes,
they are still with,

I think they will always be with –
no one is waving good-bye.
The trees

wave but, except to say "wind-
up again," this
means nothing. Sometimes,

we hold onto a life tightly.
Foolish; sad.

Not to know that it has already left us.