



### Artists Documentation Program (ADP) Interview Video Index

**Artist:** Gary Schneider

**Date:** June 28, 2012

**Location:** Center for the Technical Study of Modern Art, Harvard Art Museums

**Interviewers:** Penley Knipe

**Video / Edit:** Chris Linnane / Laurie McDonald

**Total Run Time:** 01:28:59

**Abstract:**

Artist and photographer Gary Schneider discusses his work with Penley Knipe, Philip and Lyn Straus Conservator of Works of Art on Paper, Straus Center for Conservation and Technical Studies, Harvard Art Museums. The first part of the discussion focuses primarily on the materials and methods that Schneider used to create his own photographic works. Later, the artist discusses a group of photographs (printer's proofs) that he created for other artists under his master printing studio, Schneider-Erdman, Inc. Throughout the interview, Schneider reflects on his wishes for his works' future conservation and exhibition.

**Controlled Access Headings (Library of Congress):**

Corporate Name(s)

- Andrew W. Mellon Foundation
- Artists Documentation Program
- Harvard Art Museums
- Menil Collection (Houston, Tex.)
- Whitney Museum of American Art

Genre(s)

- Interviews
- Oral histories

Personal Name(s)

- Knipe, Penley (local)
- Schneider, Gary, 1954-
- Linnane, Chris (local)
- McDonald, Laurie

Subject(s)

- Art--Conservation and restoration
- Artists' materials
- Art--Technique
- Photography

**ADP Interview Video Index**

Indexed by: Heather Nodler, August 2012

Video: adp2012d\_schneider\_edmast\_a.mp4 / Interview #: VI2000-020.2012d

Interview date: 06/28/2012

**Exhibitions/Works:**

Names of exhibitions and works referenced during this interview appear below in gray cells.

**Controlled Vocabulary:**

Except where indicated, all keywords employ Getty vocabularies (AAT/ULAN/TGN). Those marked with (\*) employ Library of Congress Authorities. Those marked with (\*\*) employ local terms.

Time	Contents	Subject Keywords
00:00:03	<b>Opening Credits</b>	
00:00:45	<b>Introduction</b> Penley Knipe, Gary Schneider	
00:01:03	<b>Conservation Issues and Technical Specifications</b> Schneider assesses the current condition of his work, <i>Meditations (panel 4)</i> , 1993, and discusses his opinions and practices with regard to toning photographic works.	gelatin silver prints highlights Howard Yezerski Gallery* photographic prints photographic processes preventive conservation selenium shadows storage sulfide (material) tone (color effect) toning (photography) ultraviolet radiation visual inspection
00:01:05	<b>(Image)</b> Gary Schneider <i>Meditations (panel 4)</i> , 1993 Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4	
00:01:26	<b>(Image)</b> Gary Schneider <i>Meditations (panel 4)</i> , 1993 Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4	
00:02:38	<b>(Image)</b> Gary Schneider <i>Meditations (panel 4)</i> , 1993 Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4	
00:03:36	<b>(Exhibition Reference)</b>	

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	<p><b>"Gary Schneider: 1993"</b>  <b>Howard Yezerksi Gallery, Boston, MA, 1996</b></p>	
00:04:07	<p><b>Concept/Nature of Work and Technical Specifications</b>                  Schneider describes what influenced him to create, as well as the processes by which he created, his series of "hand prints," including <i>Meditations</i>.</p>	cave paintings darkrooms Duchamp, Marcel hands (animal or human components) Holy Shroud* Johns, Jasper Klein, Yves Lascaux Grotto negatives (photographic) orthochromatic panchromatic film
00:04:18	<p><b>(Image)</b>                  Gary Schneider  <i>Meditations (panel 4), 1993 (detail of fibrous edge)</i>                  Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</p>	
00:05:11	<p><b>(Artwork Reference)</b>                  Jasper Johns                  Study for "Skin" Series, 1962</p>	
00:05:24	<p><b>(Artwork Reference)</b>                  Yves Klein  <i>Anthropométries de l'Epoque bleue (Anthropometries of the Blue Period), 1960</i></p>	
00:05:29	<p><b>(Artwork Reference)</b>                  Marcel Duchamp  <i>Female Fig Leaf, 1950</i></p>	
00:05:39	<p><b>(Image)</b>                  Gary Schneider  <i>Glove, 1995</i>                  Harvard Art Museums/Fogg Museum, Gift of the Artist, P1996.106</p>	
00:05:48	<p><b>(Image)</b>                  Gary Schneider  <i>Meditations (panel 4), 1993 (detail of fibrous edge)</i>                  Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</p>	
00:06:24	<p><b>(Image)</b>                  Gary Schneider  <i>Meditations (panel 4), 1993 (detail of water spots)</i></p>	

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	<b>Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</b>	
00:07:23	<b>Concept/Nature of Work and Exhibition</b> Schneider discusses his practices regarding framing, printing, and editioning of his works.	edges (object portions) editions frames (ornament areas) mats (framing and mounting equipment) tone (color effect) toning (photography)
00:07:28	<b>(Image)</b> <b>Gary Schneider</b> <b><i>Glove</i>, 1995</b> <b>Harvard Art Museums/Fogg Museum, Gift of the Artist, P1996.106</b>	
00:07:54	<b>(Image)</b> <b>Gary Schneider</b> <b><i>Helen</i>, 2000</b> <b>Harvard Art Museums/Fogg Museum, Richard and Ronay Menschel Fund for the Acquisition of Photographs, P2005.11</b>	
00:08:09	<b>(Artwork Reference)</b> <b>Gary Schneider</b> <b><i>After Mirriam</i>, 1993</b>	
00:08:43	<b>Conservation Issues</b> Schneider and Knipe discuss preventive conservation measures taken by Harvard to protect his works.	alkaline paper cold storage color shift gelatin silver prints preventive conservation
00:10:17	<b>Process of Creation and Concept/Nature of Work</b> Schneider further describes the process by which he created his series of "hand prints," focusing on the origins of a soft, fibrous border around the edge of <i>Meditations</i> . He also discusses his practice of donating artist's proofs, including those he gave to Harvard.	edges (object portions) mats (framing and mounting equipment) negatives (photographic) printing (process) proofs (prints by function)
00:10:20	<b>(Image)</b> <b>Gary Schneider</b> <b><i>Meditations (panel 4)</i>, 1993 (detail of fibrous edge)</b> <b>Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</b>	
00:12:13	<b>Technical Specifications and Conservation Issues</b> Schneider discusses his practices regarding printing and spot-toning (retouching) of prints. In doing so, he discusses several conservation issues related to photographic papers, printing, and toning.	Agfa (Firm)* Arbus, Diane cadmium (metal) chlorobromide paper** environmental policy gelatin silver prints Gowin, Emmet

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		Hujar, Peter Ilford Photo** Mann, Sally photographic paper Portruga-Rapid** printing (process) retouching toning (photography)
00:17:31	<b>Technical Specifications and Historical Anecdote</b> Schneider discusses the materials and techniques that he employed in the creation of <i>Shirley</i> , 1991, as well as his practices with regard to printing and retouching. He also discusses his former photographic printing business, Schneider-Erdman.	Magnum Photos, inc.* Palladio Company** palladium prints platinum prints photographic paper photographic prints printing (process) retouching Schneider/Erdman Inc.** Spotone** Stieglitz, Alfred
00:17:31	<b>(Image)</b> Gary Schneider <i>Shirley</i> , 1991 Harvard Art Museums/Fogg Museum, Gift of the artist, P1997.61	
00:18:09	<b>(Image)</b> Gary Schneider <i>John in Sixteen Parts (Part #2, Bottom Row #1; Part #10, Bottom Row #5)</i> , 1996 Harvard Art Museums/Fogg Museum, Richard and Ronay Menschel Fund for the Acquisition of Photographs, P2000.4.2 / P2000.4.10	
00:19:30	<b>(Image)</b> Gary Schneider <i>Shirley</i> , 1991 Harvard Art Museums/Fogg Museum, Gift of the artist, P1997.61	
00:21:37	<b>Conservation Issues</b> Schneider discusses his practices with regard to preservation of his negatives. He also describes using digital means to conserve photography.	Adobe Photoshop* digital imaging film grain** George Eastman House Hujar, Peter negatives (photographic) photographic processes preventive conservation washing (cleaning)
00:24:01	<b>Conservation Issues and Historical Anecdote</b> Schneider discusses how his framing practices protect his works from damage or deterioration. He describes one particular instance of damage, in which he conserved the print.	adhesive tape Bark Frameworks** Denglas*** counterlining** damage frames (furnishings)

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		<p>framing (processes)  glazing (glass)  J-LAR® Tape**  mats (framing and mounting equipment)  off-gassing**  rabbets  restoration (process)  sealing</p>
00:27:29	<p><b>Conservation Issues and Historical Anecdote</b>  Schneider describes his shift away from using fugitive darkroom processes and materials and toward use of pigmented ink. He details a discussion that he had with Henry and Carol Brower Wilhelm about anticipating stable materials for color prints.</p>	<p>Brower, Carol, 1951-*  chromogenic color prints  Diasac (TM)  Fujifilm**  giclée prints  Iris prints  photographic film  (photographic materials)  reversal film  Wilhelm, Henry Gilmer, 1943-*  Wilhelm Imaging Research**</p>
00:28:43	<p><b>(Bibliographic Reference)</b>  <b>Wilhelm, Henry, with Carol Brower, <i>The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures</i>. Grinnell, IA: Preservation Publishing Co., 1993.</b></p>	
00:30:08	<p><b>(Image)</b>  <b>Gary Schneider</b>  <i>Helen, 2000</i>  <b>Harvard Art Museums/Fogg Museum, Richard and Ronay Menschel Fund for the Acquisition of Photographs, P2005.11</b></p>	
00:30:20	<p><b>Historical Anecdote</b>  Schneider describes his experience of working with pigmented ink as opposed to more traditional darkroom processes and materials. He also reflects on the experience of working with another person acting as his printer.</p>	<p>Cibachrome (TM)  digital imaging  digital prints  Epson (Firm)  Laumont Photographics  LightJet ™**  Mauchi, Esteban**  photography studios  (organizations)</p>
00:31:53	<p><b>(Exhibition Reference)</b>  <b>“Gary Schneider: Portraits”</b>  <b>Arthur M. Sackler Museum, Harvard Art Museums</b>  <b>February 28-June 13, 2004</b></p>	
00:32:37	<p><b>(Exhibition Reference)</b>  <b>“Gary Schneider: Portraits”</b>  <b>Julie Saul Gallery</b>  <b>February 28-April 19, 2003</b></p>	

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00:32:47	<p><b>Conservation Issues</b> Schneider discusses his concerns regarding preservation of his color prints and offers a general assessment of the overall condition of his works. In doing so, he expresses his preferences with regard to long-term care of his works, especially contrasting the care of his works in institutional and private collections and offering his opinions regarding lending his works for exhibition.</p>	<p>archival quality art museums (institutions) collectors color shift exhibiting J-LAR® Tape lending lighting Palladio Company** palladium prints platinum prints preventive conservation sealing signatures (names)</p>
00:35:19	<p><b>(Artwork Reference)</b> <b>Gary Schneider</b> <b><i>Genetic Self-Portrait, 1997-1998</i></b></p>	
00:35:55	<p><b>Conservation Issues and Historical Anecdote</b> Schneider expresses his preferences with regard to framing and mounting of his works for conservation purposes. He describes working with John McElhone at the National Gallery of Canada to make decisions regarding conservation of his work.</p>	<p>chromogenic color prints dry mounting face mounting flat (form attributes) McElhone, John P.* mounting museum board National Gallery of Canada photographic prints ultraviolet radiation</p>
00:37:59	<p><b>Technical Specifications</b> Schneider discusses the materials and techniques that he employed in the creation of different sets of platinum and gelatin silver prints of <i>John in Sixteen Parts, 1996/1997</i>. He and Knipe discuss the differences between the two types of prints and how they were influenced by Schneider's printing methods.</p>	<p>enlarging gelatin silver prints Ilford Photo** internegatives lighting matte (optical property) photographic paper platinum prints scanners</p>
00:38:00	<p><b>(Images)</b> <b>Gary Schneider</b> <b><i>Untitled, 1997 (from John in Sixteen Parts)</i></b> <b>Harvard Art Museums/Fogg Museum, Gift of the artist, P1997.62.11</b></p> <p><b>Gary Schneider</b> <b><i>Untitled, 1997 (from John in Sixteen Parts)</i></b> <b>Harvard Art Museums/Fogg Museum, Gift of the artist, P1997.62.2</b></p> <p><b><i>John in Sixteen Parts (Part #2, Bottom Row #1 / Part #10, Bottom Row #5), 1996</i></b> <b>Harvard Art Museums/Fogg Museum, Richard and Ronay</b></p>	

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	<b>Menschel Fund for the Acquisition of Photographs, P2000.4.2 / P2000.4.10</b>	
00:38:21	<b>(Bibliographic Reference)</b> <b>Schneider, Gary, <i>Gary Schneider: John in Sixteen Parts</i>. New York: P.P.O.W., Boston: Howard Yezerski Gallery, Chicago: Stephen Daiter Gallery, 1997.</b>	
00:41:16	<b>Concept/Nature of Work</b> Schneider discusses his practices with regard to time-based media, including <i>Salters Cottages</i> , a 16mm film owned by the Fogg Museum.	16mm digital cameras time-based works video recordings
00:41:16	<b>(Artwork Reference)</b> <b>Gary Schneider</b> <b><i>Salters Cottages</i>, 1981</b> <b>Harvard Art Museums/Fogg Museum, Fund for the Acquisition of Photographs, P2003.14</b>	
00:42:59	<b>Concept/Nature of Work and Conservation Issues</b> Schneider reflects on his transition to digital photography from more traditional darkroom methods, including new issues and materials that he has encountered.	coating (material) digital imaging digital prints Epson (Firm) ink manufacturers paper (fiber product) supports (artists' materials) Wilhelm Imaging Research
00:46:01	<b>Technical Specifications</b> Schneider discusses the range of materials available to photographers in the digital era. He reflects on the relationship between supply and demand in artists' materials.	Agfa (Firm)* Canson** kozo (paper) manufacturers Mimosa AG** paper (fiber product) surface properties
00:47:56	<b>Historical Anecdote</b> Schneider reflects on some of the artists whose photographs form the Schneider-Erdman printer's proof collection. His comments include the early history of his relationships as well as details about the specific works he printed.	Barney, Matthew Cooper, Paula Erdman, John Goldin, Nan Rainer, Yvonne negatives (photographic) slides (photographic)
00:48:42	<b>(Image)</b> <b>James Casebere</b> <b><i>Prison</i>, 1992</b> <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145</b>	



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00:48:56	<b>(Image)</b> <b>Matthew Barney</b> <i>Envelopa: Drawing Restraint 7 (manual) C, 1993</i> Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.115.2	
00:49:07	<b>(Exhibition Reference)</b> <b>"Matthew Barney"</b> Stuart Regen Gallery, Los Angeles May 22-June 22, 1991	
00:49:11	<b>(Exhibition Reference)</b> <b>"Matthew Barney"</b> Barbara Gladstone Gallery, New York October 19-November 16, 1991	
00:49:35	<b>(Exhibition Reference)</b> <b>"Nan Goldin"</b> Pace/MacGill Gallery, New York, 1990	
00:49:42	<b>(Image)</b> <b>Nan Goldin</b> <i>Noemi screaming at The Other Side, Boston, 1972</i> printed 1990-1991 Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection	
00:49:58	<b>(Exhibition Reference)</b> <b>"Nan Goldin: The Other Side, Boston, 1972-1974/ Hi Girl, New York City 1990-1991"</b> Galerie du Jour, agnes b., Paris, 1991	
00:50:57	<b>(Artwork Reference)</b> <b>Nan Goldin</b> <i>The Ballad of Sexual Dependency, 1986</i>	
00:51:31	<b>Historical Anecdote/Process of Creation</b> Schneider describes Nan Goldin's slide shows and discusses working with her to create a set of exhibition prints from her slides. He also touches on Peter Hujar's printing processes.	Agfa (Firm)* B., Agnès* burning in (photography) dodging Goldin, Nan Hujar, Peter photographic paper Portriga-Rapid** printing (process) slides (photographs) Wojnarowicz, David
00:52:37	<b>(Image)</b> <b>Nan Goldin</b>	

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	<p><b><i>Noemi screaming at The Other Side, Boston, 1972 (detail)</i></b>  <b>printed 1990-1991</b>  <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection</b></p>	
00:55:04	<p><b>(Image)</b>  <b>Nan Goldin</b>  <b><i>Noemi screaming at The Other Side, Boston, 1972</i></b>  <b>printed 1990-1991</b>  <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection</b></p>	
00:55:11	<p><b>(Image)</b>  <b>Nan Goldin</b>  <b><i>Noemi screaming at The Other Side, Boston, 1972</i></b>  <b>printed 1990-1991 (detail of writing on verso)</b>  <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection</b></p>	
00:56:29	<p><b>Process of Creation</b>          Schneider discusses creating the photographic prints for Matthew Barney's film installations.</p>	<p>Barney, Matthew          Installations (Art)          film (performing arts)          negatives (photographic)</p>
00:56:29	<p><b>(Image)</b>  <b>Matthew Barney</b>  <b><i>Envelopa: Drawing Restraint 7 (manual) C, 1993</i></b>  <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.115.2</b></p>	
00:57:35	<p><b>Process of Creation</b>          Schneider discusses how his artistic training informed his process when creating prints for other photographers, allowing him to channel each artist's esthetic rather than imposing his own printing style on the works.</p>	<p>Avedon, Richard          chromogenic color prints          printers' proofs          printing (process)          printmaking</p>
00:57:47	<p><b>(Exhibition Reference)</b>  <b>"Richard Avedon: Murals &amp; Portraits"</b>  <b>Gagosian Gallery, New York</b>  <b>May4-July27, 2012</b></p>	
01:01:57	<p><b>Process of Creation</b>          Schneider discusses the creation of his printer's proof collections and some of the business aspects of running a lab. He also reflects on how printing for other artists influenced his own work.</p>	<p>Barney, Matthew          bon à tirer proofs          Casebere, James          Gober, Bob          negatives (photographic)          photographic film          (photographic materials)          printers' proofs          printmaking</p>

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01:06:14	<b>(Exhibition Reference)</b> <b>“Whitney Biennial 2006: Day for Night”</b> <b>Whitney Museum of American Art</b> <b>March 2 – May 28, 2006</b>	
01:06:26	<b>(Exhibition Reference)</b> <b>Robert Gober. United States Pavilion</b> <b>49<sup>th</sup> Venice Biennale</b> <b>June 10 – November 4, 2001</b>	
01:06:47	<b>Technical Specification</b> Schneider discusses creating Light Valve Technology (LVT) Recordings and copy prints for Bob Gober.	copy prints Bishop, Robert Epson (Firm) gelatin silver print Gurbo, Robert Hahnemuhle Fine Art GmbH (Corporate Name)* Inkjet printing Kertész, André Laumont Photographics LightJet <sup>TM**</sup> LVT prints photographic paper retouching Scavullo, Francesco
01:09:24	<b>(Exhibition Reference)</b> <b>“Robert Gober”</b> <b>Matthew Marks Gallery, New York</b> <b>February 2–March 29, 2008</b>	
01:09:30	<b>(Image)</b> <b>Robert Gober</b> <b>Untitled, 2008</b> <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s</b> <b>Proof Collection, partial gift, and partial purchase through the</b> <b>Margaret Fisher Fund, 2011.196</b>	
01:11:03	<b>(Image)</b> <b>Robert Gober</b> <b>Untitled, 2008</b> <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s</b> <b>Proof Collection, partial gift, and partial purchase through the</b> <b>Margaret Fisher Fund, 2011.196</b>	
01:11:20	<b>(Image)</b> <b>Robert Gober</b> <b>Untitled, 1976, printed 2008</b> <b>Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s</b> <b>Proof Collection, partial gift, and partial purchase through the</b> <b>Margaret Fisher Fund, 2011.197</b>	

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01:11:46	<p><b>Process of Creation/Technical Specifications</b> Schneider describes his process of creating final prints for photographers' series, and discusses the difference in process and quality between printing from negatives versus digital files.</p>	<p>darkrooms digital prints Gober, Robert Inkjet printing</p>
01:14:05	<p><b>Conservation Issues</b> Schneider and Knipe discuss the cockling of the prints in the printer's proof collection, specifically referencing works of Matthew Barney.</p>	<p>Barney, Matthew cockling flattening frames (furnishings) framing (processes) gelatin silver prints laminates</p>
01:14:08	<p><b>(Image)</b> <b>Matthew Barney</b> <i>Envelopa: Drawing Restraint 7 (manual) C, 1993 (detail of cockling)</i> Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.115.2</p>	
01:16:21	<p><b>(Image)</b> <b>James Casebere</b> <i>Prison, 1992</i> Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145</p>	
01:16:30	<p><b>Process of Creation/Technical Specifications</b> Schneider recommends how to trim James Casebere's works that had been printed on a roll of paper. He also relates some of the process history of the prints and explains the presence of certain artifacts.</p>	<p>Casebere, James enlargers mats (framing and mounting equipment)</p>
01:18:25	<p><b>(Image)</b> <b>James Casebere</b> <i>Prison, 1992 (detail of printing artifact)</i> Harvard Art Museums/Fogg Museum, Schneider Erdman Printer's Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145</p>	

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01:18:51	<p><b>Historical Anecdote</b> Schneider reflects on his relationship with Peter Hujar and discusses his entry into printing. He also discusses printing for Hujar, including a series for a posthumous exhibition.</p>	<p>baryta paper Hahnemuhle Fine Art GmbH (Corporate Name)* HARMAN International (Corporate Name)* Hujar, Peter gelatin silver prints Ilford Photo** Klaus T. Moser Ltd** Koch, Stephen** photographic paper Portruga-Rapid**</p>
01:21:46	<p><b>Technical Specifications</b> Schneider describes the characteristics of Baryta paper that allowed him to print in Hujar's style. He also discusses advances in Epson's technology that will narrow the visual difference between silver prints and ink.</p>	<p>baryta paper color shift Epson (Firm) gelatin silver prints Inkjet prints</p>
01:26:05	<p><b>(Bibliographic Reference)</b> <b>Benson, Richard, <i>The Printed Picture</i>. New York: Museum of Modern Art, 2008.</b></p>	
01:26:44	<p><b>Conservation Issues</b> Schneider expresses his desire for the creation of a control collection against which damage or shifting of images could be measured.</p>	<p>color shift lamine</p>
01:28:09	<p><b>Closing Credits</b></p>	