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.
Exhibitions/Works:
Names of exhibitions and works referenced during this interview appear below in gray cells.

Controlled Vocabulary:

<table>
<thead>
<tr>
<th>Time</th>
<th>Contents</th>
<th>Subject Keywords</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:03</td>
<td>Opening Credits</td>
<td></td>
</tr>
<tr>
<td>00:00:45</td>
<td>Introduction Penley Knipe, Gary Schneider</td>
<td></td>
</tr>
<tr>
<td>00:01:03</td>
<td>Conservation Issues and Technical Specifications</td>
<td>Schneider assesses the current condition of his work, <em>Meditations (panel 4)</em>, 1993, and discusses his opinions and practices with regard to toning photographic works.</td>
</tr>
<tr>
<td>00:01:05</td>
<td>(Image) Gary Schneider <em>Meditations (panel 4)</em>, 1993</td>
<td>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</td>
</tr>
<tr>
<td>00:01:26</td>
<td>(Image) Gary Schneider <em>Meditations (panel 4)</em>, 1993</td>
<td>Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</td>
</tr>
<tr>
<td>00:02:38</td>
<td>(Image) Gary Schneider <em>Meditations (panel 4)</em>, 1993</td>
<td>Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</td>
</tr>
<tr>
<td>00:03:36</td>
<td>(Exhibition Reference)</td>
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</table>
**“Gary Schneider: 1993”**  
Howard Yezerski Gallery, Boston, MA, 1996  

<table>
<thead>
<tr>
<th>Time</th>
<th>Concept/Nature of Work and Technical Specifications</th>
<th>Details</th>
</tr>
</thead>
</table>
| 00:04:07 | Schneider describes what influenced him to create, as well as the processes by which he created, his series of “hand prints,” including *Meditations.* | 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 | (Image)  
Gary Schneider  
*Meditations* (panel 4), 1993 (detail of fibrous edge)  
Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4 | |
| 00:05:11 | (Artwork Reference)  
Jasper Johns  
Study for “Skin” Series, 1962 | |
| 00:05:24 | (Artwork Reference)  
Yves Klein  
*Anthropométries de l'Epoque bleue (Anthropometries of the Blue Period),* 1960 | |
| 00:05:29 | (Artwork Reference)  
Marcel Duchamp  
*Female Fig Leaf,* 1950 | |
| 00:05:39 | (Image)  
Gary Schneider  
*Glove,* 1995  
Harvard Art Museums/Fogg Museum, Gift of the Artist, P1996.106 | |
| 00:05:48 | (Image)  
Gary Schneider  
*Meditations* (panel 4), 1993 (detail of fibrous edge)  
Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4 | |
| 00:06:24 | (Image)  
Gary Schneider  
*Meditations* (panel 4), 1993 (detail of water spots) | |
<table>
<thead>
<tr>
<th>Time (HH:MM:SS)</th>
<th>Segment</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:07:23</td>
<td>Concept/Nature of Work and Exhibition</td>
<td>Schneider discusses his practices regarding framing, printing, and editioning of his works.</td>
</tr>
<tr>
<td>00:07:54</td>
<td>(Image)</td>
<td>Gary Schneider <em>Helen</em>, 2000 Harvard Art Museums/Fogg Museum, Richard and Ronay Menschel Fund for the Acquisition of Photographs, P2005.11</td>
</tr>
<tr>
<td>00:08:09</td>
<td>(Artwork Reference)</td>
<td>Gary Schneider <em>After Mirriam</em>, 1993</td>
</tr>
<tr>
<td>00:08:43</td>
<td>Conservation Issues</td>
<td>Schneider and Knipe discuss preventive conservation measures taken by Harvard to protect his works.</td>
</tr>
<tr>
<td>00:10:17</td>
<td>Process of Creation and Concept/Nature of Work</td>
<td>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 <em>Meditations</em>. He also discusses his practice of donating artist’s proofs, including those he gave to Harvard.</td>
</tr>
<tr>
<td>00:10:20</td>
<td>(Image)</td>
<td>Gary Schneider <em>Meditations (panel 4)</em>, 1993 (detail of fibrous edge) Harvard Art Museums/Fogg Museum, Davis Pratt Fund; Richard and Ronay Menschel Fund for the Acquisition of Photographs, P1997.5.4</td>
</tr>
<tr>
<td>00:12:13</td>
<td>Technical Specifications and Conservation Issues</td>
<td>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.</td>
</tr>
</tbody>
</table>

* Agfa (Firm)*
** Arbus, Diane cadmium (metal) chlorobromide paper
*** environmental policy gelatin silver prints Gowin, Emmet
<table>
<thead>
<tr>
<th>Time</th>
<th>Technical Specifications and Historical Anecdote</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:17:31</td>
<td>Schneider discusses the materials and techniques that he employed in the creation of <em>Shirley</em>, 1991, as well as his practices with regard to printing and retouching. He also discusses his former photographic printing business, Schneider-Erdman.</td>
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<tr>
<th>Time</th>
<th>Gary Schneider</th>
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<tr>
<th>Time</th>
<th>Conservation Issues</th>
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</thead>
<tbody>
<tr>
<td>00:21:37</td>
<td>Schneider discusses his practices with regard to preservation of his negatives. He also describes using digital means to conserve photography.</td>
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</table>

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<thead>
<tr>
<th>Time</th>
<th>Conservation Issues and Historical Anecdote</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:24:01</td>
<td>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.</td>
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<tr>
<td>Time</td>
<td>Segment</td>
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<td>-------------------------------------------------------------------------</td>
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<tr>
<td>00:27:29</td>
<td><strong>Conservation Issues and Historical Anecdote</strong></td>
</tr>
<tr>
<td>00:30:08</td>
<td><strong>Image</strong></td>
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<td></td>
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<tr>
<td>00:30:20</td>
<td><strong>Historical Anecdote</strong></td>
</tr>
<tr>
<td>00:31:53</td>
<td><strong>Exhibition Reference</strong></td>
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<tr>
<td>00:32:37</td>
<td><strong>Exhibition Reference</strong></td>
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</tbody>
</table>
| 00:32:47 | **Conservation Issues**  
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. |
| -- | 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) |
| 00:35:19 | **(Artwork Reference)**  
Gary Schneider  
*Genetic Self-Portrait, 1997-1998* |
| -- | chromogenic color prints dry mounting face mounting flat (form attributes) McElhone, John P.* mounting museum board National Gallery of Canada photographic prints ultraviolet radiation |
| 00:35:55 | **Conservation Issues and Historical Anecdote**  
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. |
| -- | enlarging gelatin silver prints Ilford Photo** internegatives lighting matte (optical property) photographic paper platinum prints scanners |
| 00:37:59 | **Technical Specifications**  
Schneider discusses the materials and techniques that he employed in the creation of different sets of platinum and gelatin silver prints of *John in Sixteen Parts*, 1996/1997. He and Knipe discuss the differences between the two types of prints and how they were influenced by Schneider’s printing methods. |
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<tr>
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</table>
| 00:38:21 | **(Bibliographic Reference)**
| 00:41:16 | **Concept/Nature of Work**
Schneider discusses his practices with regard to time-based media, including *Salters Cottages*, a 16mm film owned by the Fogg Museum.                                                                                                                                                    |
| 00:41:16 | **(Artwork Reference)**
Gary Schneider
*Salters Cottages*, 1981
Harvard Art Museums/Fogg Museum, Fund for the Acquisition of Photographs, P2003.14                                                                                                                                  |
| 00:42:59 | **Concept/Nature of Work and Conservation Issues**
Schneider reflects on his transition to digital photography from more traditional darkroom methods, including new issues and materials that he has encountered.                                                                                                                 |
| 00:46:01 | **Technical Specifications**
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.                                                                                   |
| 00:47:56 | **Historical Anecdote**
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.                                        |
| 00:48:42 | **(Image)**
James Casebere
*Prison*, 1992
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145                                                                                                        |
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<tr>
<th>Time</th>
<th>Type</th>
<th>Description</th>
</tr>
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</table>
| 00:48:56 | (Image)            | Matthew Barney  
*Envelopa: Drawing Restraint 7 (manual) C, 1993*  
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 | (Exhibition Reference) | “Matthew Barney”  
Stuart Regen Gallery, Los Angeles  
May 22-June 22, 1991 |
| 00:49:11 | (Exhibition Reference) | “Matthew Barney”  
Barbara Gladstone Gallery, New York  
October 19-November 16, 1991 |
| 00:49:35 | (Exhibition Reference) | “Nan Goldin”  
Pace/MacGill Gallery, New York, 1990 |
| 00:49:42 | (Image)            | Nan Goldin  
*Noemi screaming at The Other Side, Boston, 1972*  
printed 1990-1991  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection |
| 00:50:57 | (Artwork Reference) | Nan Goldin  
*The Ballad of Sexual Dependency, 1986* |
| 00:51:31 | Historical Anecdote/Process of Creation | 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. |
| 00:52:37 | (Image)            | Nan Goldin |

*Agfa (Firm)*  
*Agnès*  
burning in (photography)  
dodging  
Goldin, Nan  
Hujar, Peter  
photographic paper  
Portriga-Rapid**  
printing (process)  
slides (photographs)  
Wojnarowicz, David
<table>
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<tr>
<th>Time</th>
<th>Segment</th>
<th>Description</th>
</tr>
</thead>
</table>
| 00:55:04 | (Image) Nan Goldin  
*Noemi screaming at The Other Side, Boston, 1972* printed 1990-1991  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection | Schneider discusses creating the photographic prints for Matthew Barney’s film installations. |
| 00:55:11 | (Image) Nan Goldin  
*Noemi screaming at The Other Side, Boston, 1972* printed 1990-1991 (detail of writing on verso)  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection | Barney, Matthew  
Installations (Art)  
film (performing arts)  
negatives (photographic) |
| 00:56:29 | Process of Creation  
Schneider discusses creating the photographic prints for Matthew Barney’s film installations. | Barney, Matthew  
Installations (Art)  
film (performing arts)  
negatives (photographic) |
| 00:56:29 | (Image) Matthew Barney  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.115.2 | Avedon, Richard  
chromogenic color prints  
printers’ proofs  
printing (process)  
printmaking |
| 00:57:35 | Process of Creation  
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. | Avedon, Richard  
chromogenic color prints  
printers’ proofs  
printing (process)  
printmaking |
| 00:57:47 | (Exhibition Reference)  
“Richard Avedon: Murals & Portraits”  
Gagosian Gallery, New York  
May4-July27, 2012 | Barney, Matthew  
bon à tirer proofs  
Casebere, James  
Gober, Bob  
negatives (photographic)  
photographic film (photographic materials)  
printers’ proofs  
printmaking |
| 01:01:57 | Process of Creation  
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. | Barney, Matthew  
bon à tirer proofs  
Casebere, James  
Gober, Bob  
negatives (photographic)  
photographic film (photographic materials)  
printers’ proofs  
printmaking |
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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</table>
| 01:06:14 | (Exhibition Reference)  
“Whitney Biennial 2006: Day for Night”  
Whitney Museum of American Art  
March 2 – May 28, 2006 |
| 01:06:26 | (Exhibition Reference)  
Robert Gober. United States Pavilion  
49th Venice Biennale  
June 10 – November 4, 2001 |
| 01:06:47 | Technical Specification  
Schneider discusses creating Light Valve Technology (LVT)  
Recordings and copy prints for Bob Gober. |
| 01:09:24 | (Exhibition Reference)  
“Robert Gober”  
Matthew Marks Gallery, New York  
February 2–March 29, 2008 |
| 01:09:30 | (Image)  
Robert Gober  
*Untitled, 2008*  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.196 |
| 01:11:03 | (Image)  
Robert Gober  
*Untitled, 2008*  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.196 |
| 01:11:20 | (Image)  
Robert Gober  
*Untitled, 1976, printed 2008*  
Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.197 |
<table>
<thead>
<tr>
<th>Time</th>
<th>Segment Description</th>
</tr>
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<tbody>
<tr>
<td>01:11:46</td>
<td><strong>Process of Creation/Technical Specifications</strong>&lt;br&gt; 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.</td>
</tr>
<tr>
<td>01:14:05</td>
<td><strong>Conservation Issues</strong>&lt;br&gt; Schneider and Knipe discuss the cockling of the prints in the printer’s proof collection, specifically referencing works of Matthew Barney.</td>
</tr>
<tr>
<td>01:16:21</td>
<td><strong>Image</strong>&lt;br&gt;James Casebere&lt;br&gt;<em>Prison, 1992</em>&lt;br&gt;Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145</td>
</tr>
<tr>
<td>01:16:30</td>
<td><strong>Process of Creation/Technical Specifications</strong>&lt;br&gt; 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.</td>
</tr>
<tr>
<td>01:18:25</td>
<td><strong>Image</strong>&lt;br&gt;James Casebere&lt;br&gt;<em>Prison, 1992</em> (detail of printing artifact)&lt;br&gt;Harvard Art Museums/Fogg Museum, Schneider Erdman Printer’s Proof Collection, partial gift, and partial purchase through the Margaret Fisher Fund, 2011.145</td>
</tr>
</tbody>
</table>
01:18:51 **Historical Anecdote**  
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.

01:21:46 **Technical Specifications**  
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.

01:26:05 **(Bibliographic Reference)**  

01:26:44 **Conservation Issues**  
Schneider expresses his desire for the creation of a control collection against which damage or shifting of images could be measured.

01:28:09 **Closing Credits**

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<thead>
<tr>
<th>Time</th>
<th>Section</th>
<th>Description</th>
<th>Products</th>
</tr>
</thead>
</table>
| 01:18:51 | Historical Anecdote  | 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. | 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  
Portriga-Rapid** |
| 01:21:46 | Technical Specifications | 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. | baryta paper  
color shift  
Epson (Firm)  
gelatin silver prints  
Inkjet prints |