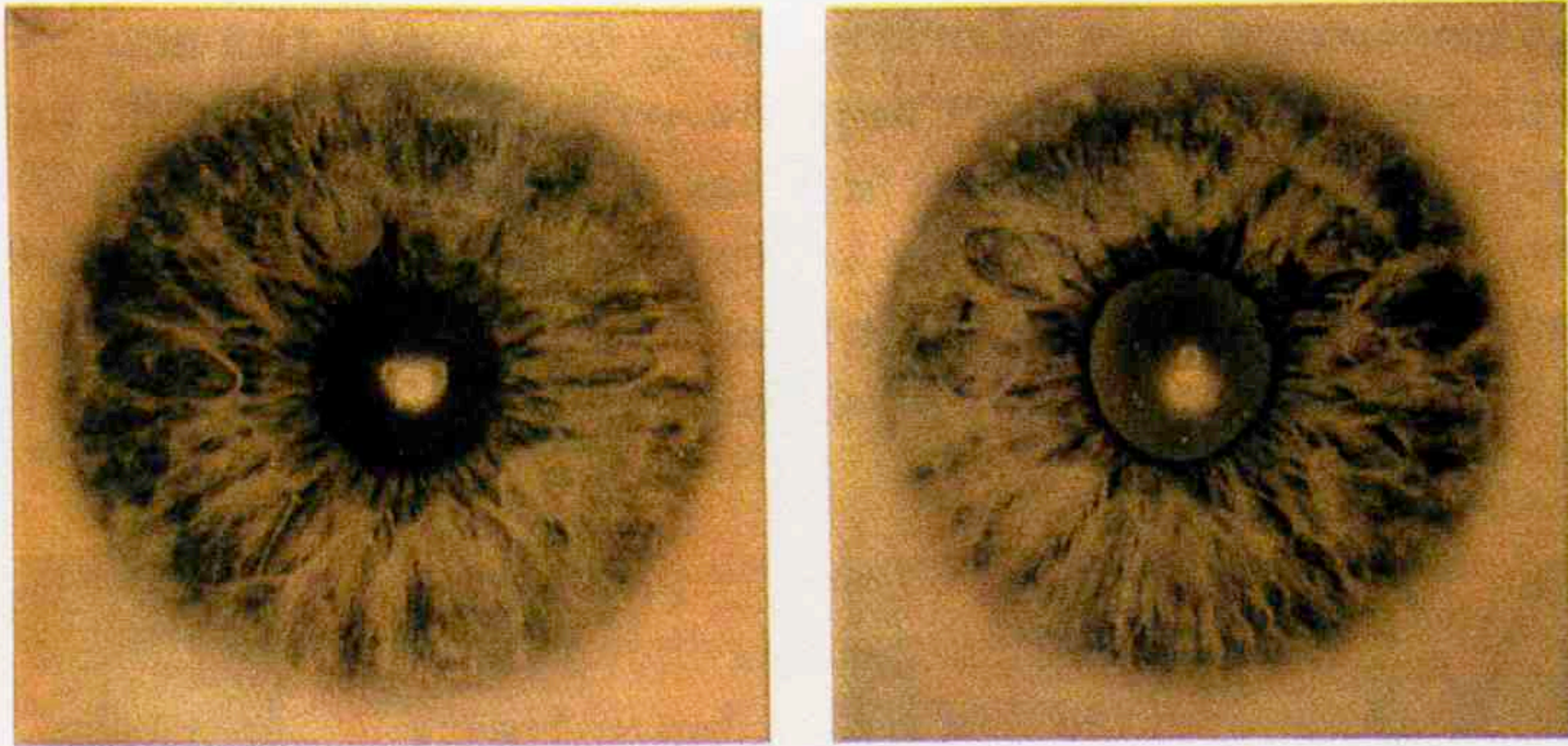


Art On Paper



2 Gary Schneider, *Genetic Self-Portrait—Irises*, courtesy David Krut Fine Art, New York.

Gary Schneider, *Rose 1989* (2001) (not illustrated), a photogravure with chine collé in an edition of 25 plus five artist's proofs and two printer's proofs. It measures 25x29-1/2 in. (paper) and 19x23 in. (image) and was printed on Okawara paper colléed to Somerset White paper by Randy Hemminghaus at Galamander Press, New York. It doesn't get any more lush than this ultra-seductive botanical, which makes Mapplethorpe's flowers seem almost innocent in comparison. Schneider is best known for images of his own body (*Genetic Self-Portrait*), but more recently has created a number of photographs of flora—not only of a botanical but also of an intestinal variety, as seen under the microscope. Here he montages several stages of a rose's life, brought to a close by his having plucked the petals himself. Every detail, from silken petals to leathery leaves to the menacing stigma and anthers, conveys a dark, necrophilic sensuality. In regarding the face-off, as it were, between the living and the dead (or, to be more

accurate, zombie) rose, it's hard to avoid the association with a kind of death-and-the-maiden scenario. Price: \$1,250. Also, *Genetic Self-Portrait—Irises* (2002) (fig. 2), a photogravure with color roll in diptych format in an edition of 35 plus five artist's proofs and two printer's proofs. It measures 27x47 in. and was printed from two plates (18-1/2x18-3/4 in. each) on Somerset White paper, also by Hemminghaus at Galamander. Schneider is apparently enjoying the effects achieved with ink rather than with silver emulsion. He instantly saw the potential for textural depth, as achieved in *Rose*, and turned to a pair of photos from his *Genetic Self-Portrait* series, showing his own eyes in intense close-up. Pupils contract and irises swim about—perhaps a bit too much for a gelatin-silver print. Here the photogravure plate was printed over a transparent burnt-orange surface roll, which gives the irises a translucency that works extremely well with the inky anchoring of the gravure. The irises seem intensely trained on some impossible object, certainly not the viewer—there is more of a gaze between the living and the zombie roses in *Rose 1989*. These two photogravures are an auspicious beginning for what is evidently going to be a series of ambitious projects by Schneider in the medium. Price: \$3,000. Both published by David Krut Fine Art, New York.