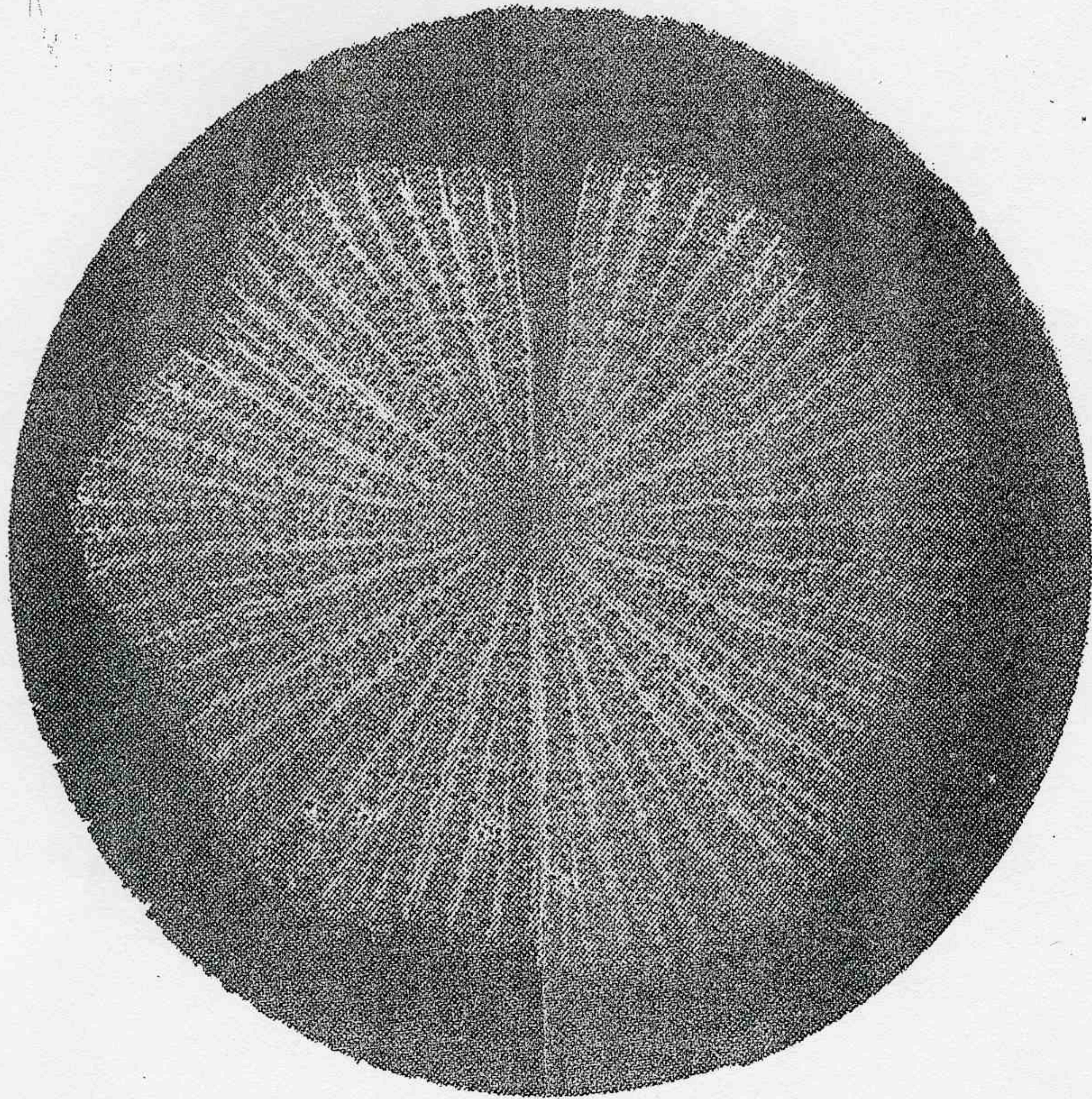
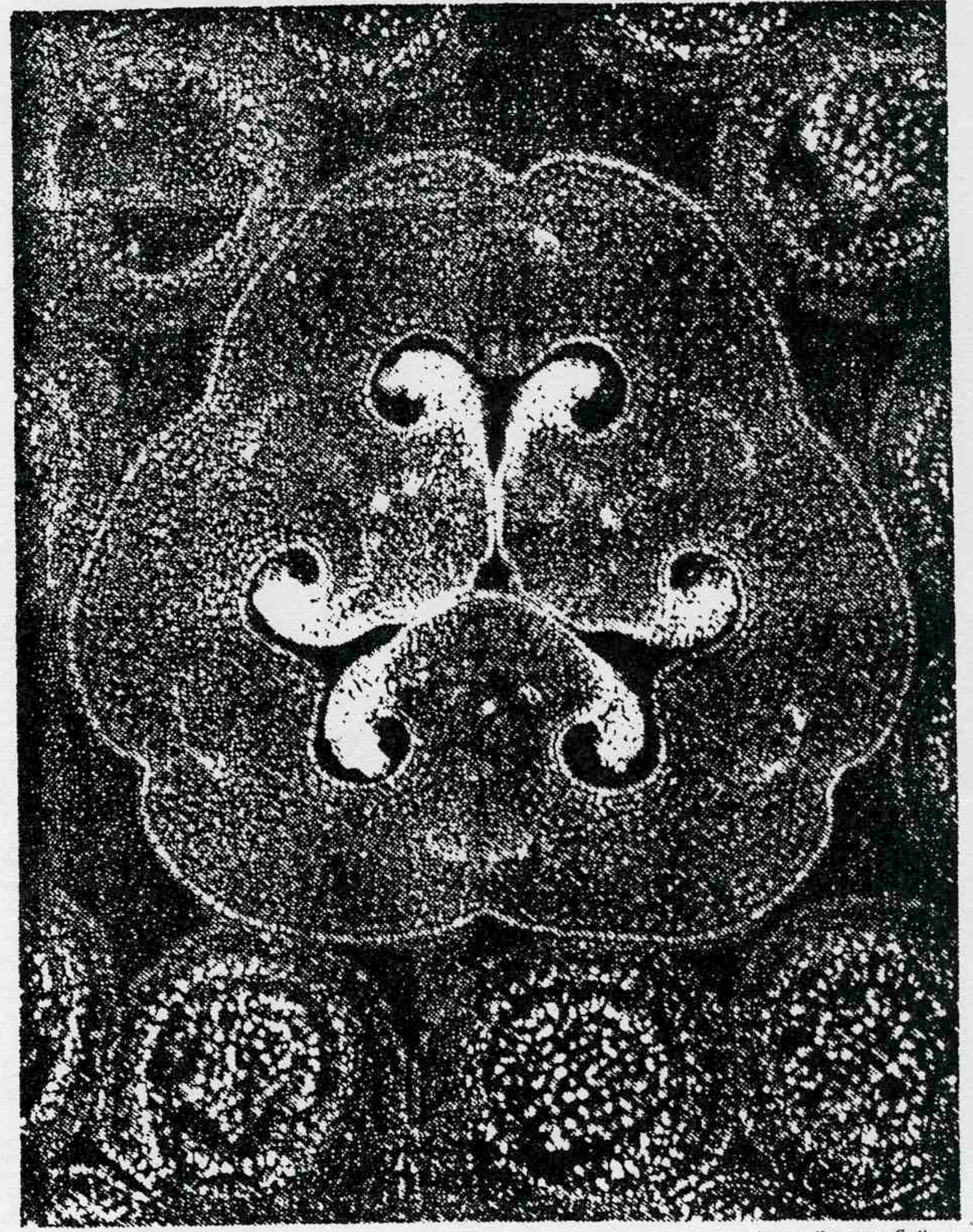


# Peering Into Places That Mere Eyes Cannot See



James Danziger Gallery

*'Untitled Botanical Specimen No. 7' by Gary Schneider—Like targets with a secret and elaborate sense of invention.*



James Danziger Gallery

*Detail of "Untitled Botanical Specimen No. 2" by Gary Schneider—Early evidence of the camera's joint venture with the microscope.*

Mr. Schneider's beautifully printed images are enlargements of 19th-century microscope slides of cross sections of plants, made by placing the actual slides above photographic paper and shining light through the glass. It was understood from the earliest days of photographic research that the camera, a mechanical extension of the eye, could be linked to the microscope, which was itself a means of enhancing vision with a manufactured lens. Fox Talbot took pictures through a solar microscope before the invention of photography was announced.

As the 19th century wore on, photographs began to reveal more of the invisible world to scientists who might not otherwise have had access to it, in part because drawings of scientific observations were not as accurate as photographs. Science itself began to change because of new, shared knowledge.

Mr. Schneider's interest is esthetic, not scientific; he does not even bother to supply specimen names. Crosscuts of stems take the form of circles with intricate centers and end up looking like targets with a secret and elaborate sense of invention. To judge by these few examples, nature must be as fascinated by concentric circles as the makers of mandalas are (not to mention Jasper Johns and Kenneth Noland).