

# Photography's future?

NOVEMBER 16, 2001 **ARTS** THE BOSTON PHOENIX

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GARY SCHNEIDER'S PHOTOS are far less showy and considerably less outré than their counterparts at the Gardner. And though there's no competition between the two (if anything, the opposite — their spirits confiate), Schneider's ability to marry technology with self-expression may well prove a redwood to Ackroyd & Harvey's grass.

To leave "Presence" is to feel vaguely haunted — that unanticipated moment in the morning when last night's dreams suddenly and momentarily come to mind, only to elude your memory. To leave "Hand Mouth," on the other hand, is to feel assaulted, skewered, on someone else's sharp, inescapable aesthetic. You may want to forget, but you can't.

As with the unfolding of many artistic careers, Schneider's "Hand Mouth" represents a slight but significant departure from "Genetic Self-Portraits," his deservedly acclaimed book and attendant exhibits from 1999. "Genetic Self-Portraits" featured formal, complex, kinetic, black-and-white abstractions that, on inspection, revealed themselves as microscopic representations of the artist — or representations of the artist under a microscope.

"Hand Mouth" goes beyond Schneider's own body, way beyond. It includes a remarkable family tree — seven handprints of the Yezerski family, from grandparents to grandchildren — as well as blown-up (i.e., exaggerated in size) body parts of other people close to the artist.