I began doing photography around twenty five years ago. My earliest work was black and white in the tradition of "street" photographers such as Robert Frank, Garry Winogrand and Lee Friedlander. I admired of photographers whose subject matter was very personal, especially the work of Emmett Kelly, who called himself a "photographer in the families of others." I have always photographed friends and family in everyday places and situations. My daughter has been a subject of my color work since she arrived on the scene, and many of these new pictures are of her. This work is reminiscent of my earlier 35mm work in that I am embracing the technical andvention problems, and errors of the whole process. This exhibition involves some innovative techniques and experiments. I tend to view photography as a sort of puzzle that is to be solved and where the end product is not necessarily predetermined. The idea of these pieces is that it is a vast and fascinating world of options, while all of these pieces use multiple negatives. In addition, I've challenged myself to explore new subject areas (self-portraiture, the sectional landscape, color and computer generated images) using primarily 8x10 negatives. The works united more by technical context of "photograph" and I feel old and new work by northern ohio women photographers

mary adler
linda bourassa
linda butler
ludith memillan
renee otsakis
penny takoff
mary jo toles
garie waltzer
kent state university school of art gallery
10 September to 8 October 1997
FOREWORD by

fred t. smith, Director
School of Art Gallery

settings by

“Settings by Eight: New Work by Northern Ohio Women Photographers” was organized in response to “A History of Women Photographers” exhibition, curated by Barbara Tannenbaum of the Akron Art Museum, and scheduled to be on view in Akron from September to November 1997. The initial plan for Kent’s exhibit resulted from a series of discussions between me and Geraldine Keifer, who I had asked to serve as guest curator for a photography exhibit at the School of Art Gallery. At Kent the concern was not only on local work but also on new and experimental work by a broad spectrum of women artists. The two exhibitions (at Akron and Kent) with a combined emphasis on female photographers at both a national and local level and with both a historical and contemporary dimension should prove to be a rewarding and valuable experience for the Northern Ohio community.

As guest curator, Geraldine Keifer selected the artists, worked with them closely in defining the exhibition, and collaborated with me on a number of important tasks, including catalogue production and installation. As I said in the foreword to the last exhibition I did with Gerry, “It was her dedication and keen awareness of issues that made the planning and organization of this important project an enjoyable and exciting experience. Ms. Keifer’s vision, hard work, and creativity deserve special thanks.” Working with Gerry on this exhibition has again been rewarding and even enjoyable. Geraldine Keifer has exceptional organizational skills.

Michele Hudak, our designer, also deserves special recognition for being involved in every aspect of the catalogue production, including spending much time with the artists and the production staff. As always, Michele maintained her humor and positive attitude in the face of unusually demanding deadlines. Karen Churchill agreed to write the catalogue essay which pulls the exhibition together—a not very easy task given the diversity of style and interests on the part of the exhibiting artists. I am grateful to Karen for her willingness to take on this Herculean task. I would also like to thank the entire gallery staff, especially Scott Heiser, my assistant. Finally the artists themselves need to be recognized, for without them, there would be no exhibition.

This exhibition, educational programming, and catalogue have been made possible by the financial support of many individuals and institutions. Therefore, I gratefully acknowledge the support of The School of Art, The College of Fine and Professional Art, The Ohio Arts Council, The Friends of the Gallery, and the special patrons and benefactors of the catalogue, who are mentioned below.
What do you see when you look at an image? Of an “other,” of yourself? Do you accept the weight the photographer gives to her subject? That my husband, my daughter, a rabbit, a dog have been treated seriously, equally respectfully?

Each of us is surrounded by people, animals, objects that reflect the intention and affection we offer. Many women photographers, often bounded by demands of home and family, have embraced the ordinary to express the singularity of their inner happenings, to make visible their dreams, to capture the essence of a fragile memory.

I join them, recapturing in my work my rural childhood, the beauty of women, young and old, the beauty of silences. The beauty of my subjects enfolds me; joy effuses the work. My portraits of people, of animals, of plants, of objects affirms the “thou” of the other, the other as self, the self as other. May even one make you smile, become your visual madeleine, embody a dream, capture your imagination, affirm your being.

I am affirmed in my own life and work by poet May Oliver who recounts in Summer Day that she knows how to be idle and blessed, having spent the day strolling through fields and watching a grasshopper eat sugar on her palm. “Tell me,” she asks, “what else should I have done? Doesn’t everything die at last, and too soon?” “Tell me,” she insists, “what is it you plan to do with your one wild and precious life?”

Education
Cleveland Institute of Art, 1993-1995
Case Western Reserve University J.D., Order of the Coif, 1981
University of Pittsburgh B.A., 1964

Experience
Independent Artist and Writer, 1989 to present
Attorney/Associate Dean for Institutional Affairs, Case Western Reserve University School of Medicine, Cleveland, OH, 1983-1989
Attorney, Thompson, Hine & Flory, Cleveland, OH, 1981-1983

Selected Exhibitions
1996 “Magic Silver Show,” Murray State University, Murray, KY
1995 “3rd Annual Richard M. Siegel Photography Exhibition,” Beck Center for the Cultural Arts, Lakewood, OH, Best of Alternative Processes Award
1995 “Magic Silver Show,” University of N. Iowa, Cedar Falls, IA, Juror’s Award

Selected Publications

Selected Collections
University of Northern Iowa, Cedar Falls, IA
“Tell me,”
she insists, “what is it you plan to do with your one wild and precious life?”
This series originated with a single image of two women that I shot in Russia in 1992 on the Black Sea. I was impressed with how comfortable the women I met seemed with themselves and with their bodies. Previously, I had been shooting landscapes in the American West and working to incorporate a sense of the sacredness of land and sky. Now, I am working to find this sense through the female body.

Recently, I heard a photography dealer talk about the artists she represented as having a handle on their work; by being “forty-eight-ish” they knew themselves. As I am forty-five, I felt validated by this statement and also in agreement with it—grateful to be in a time of my life that offers much serenity despite the challenges.

This series, then, incorporates both observed and personal concepts of comfort and knowing. My style is formal in that I seek compositions that play with line, space, proportion, and the scale of the figure. Through these formal concerns I feel I can reach the vitality and uniqueness of each person I photograph, transcending conventional notions of female beauty.
Photography combines my love of the visual with my delight in stirring up an adventure and becoming part of it. It encourages me to explore fascinating new environments and to interact in a meditative way with the landscape, objects or architecture that I find.

Yet keeping the creative process fresh is always challenging. The images in this exhibition involved some innovation from my previous portfolios. The scale is larger than I usually work and all of these pieces use multiple negatives. I've explored new subject areas (self-portraiture, the sectional landscape), using new tools, color and computer generated images). Often I feel anxious when I'm making experimental work. Whether the finished product is up to my standards or not, the process revitalizes me.

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**Education**
University of Michigan M.A.T., 1972
Antioch College B.A., 1970

**Experience**
Independent Artist and Photographer 1980-date

**Selected Exhibitions**
Rias Ark Museum, Kessenuma, Miyagi-ken, Japan, 1996
Cincinnati Art Museum, Cincinnati, OH, 1995
Royal Ontario Museum, Toronto, Ontario, 1994

**Selected Publications**
"Rural Japan: Radiance of the Ordinary," Smithsonian Institution Press, 1992

**Selected Collections**
Bill Cosby, New York, NY
The George Gund Foundation, Cleveland, OH
Progressive Insurance, Mayfield Heights, OH
Birmingham Museum of Art, Birmingham, AL
Boston Museum of Fine Arts, Boston, MA
Cincinnati Art Museum, Cincinnati, OH

**Grants and Awards**
1996 The George Gund Foundation Annual Report, Recipient of Multiple Awards
1996 The Black Book AR100 (best 100 annual reports)
1994 Individual Artist's Fellowship, Ohio Arts Council
1989 Al Smith Individual Artist Award, Kentucky Arts Council
INTRODUCTION by

geraldine wojno kiefer, ph.d., curator

"Settings by Eight: New Work by Northern Ohio Women Photographers"

My decision to curate "Settings by Eight" was inspired by two events. "Women at the Summit," the 1997 Ohio Forum celebrating the achievements of women in the humanities, and "A History of Women Photographers," the traveling exhibition organized by the Akron Art Museum, provide the contextual and conceptual setting for this exhibition. "Settings by Eight" distills the essence of the aspirations of the Ohio Forum and the Akron Art Museum's “Women Photographers” show; literally, to set out exemplars of creative excellence in the field of women's work.

The title "settings" was chosen to indicate that the work is an eight-handed spectrum of ideas in progress, from its inception. "Settings" was intended to be probing and open-ended, with each artist encouraged to produce a body of work reflective of her latest thoughts and directions. Some of the work may be familiar, as it broadens or continues directions already essayed and exhibited by the artist. However, the overall setting is one of new direction, with a variety of parameters, photographic processes, and presentational approaches.
"New," however, implies a history. In the late nineteenth century, creative and energetic women were forging professional and domestic identities in the fine arts. Common to the substantial body of photography by women, produced primarily in portable studios in metropolitan areas, was entrepreneurship. Women photographers became very active and inventive within established genres of photographic production and communicated with other women through broad, technologically advanced, and essentially non-hierarchical channels of communication. These channels included newspapers, high-end fashion magazines such as the Ladies Home Journal, international expositions, and municipal art societies. No single sense of "sisterhood" evolved from these multiple organizational and creative bases, leading artists functioned as collaborators, mentors, and facilitators.

From this multiplicity and openness of approach, contemporary women's photography has evolved into what Norma Broude and Mary D. Garrard call an "expanding discourse." "Settings by Eight" is about women's imagery. In "Settings," themes include familial interaction, bonding, and memory (Mary Adler, Penny Rakoff, Renee Psiakis); life cycles, nature, and structure (Linda Bourassa, Linda Butler, Judith McMillan); and collection and appropriation (Mary Jo Toles and Garie Waltzer). These categories are by no means exclusive or even categorical, as the artists blend these concerns and add the leaven of personal significance and depth.

"Settings by Eight" does not pretend to be a key to the concerns and explorations of women photographers of the region. Eight women who work in the fine arts and education can hardly represent the professional fields and achievements of women photographers. Limited and delimited as it is, this exhibition does purport to explore fertile ground. It takes the stand that women photographers create artistic identities by setting and working out ideas in traditional, modernist, and postmodernist territories, and presenting them as a rich panoply of images.
I am fascinated by how things look when they are photographed. I work primarily with a 4 x 5 camera because I love the sharp detail that a large negative gives me. Much of my work has focused on the landscape and on scientific collections. My intent in both cases has been to isolate my subject from its larger environment in a way that makes others stop and take notice of things they might otherwise not see.

The work in this show represents both a continuation and a shift from this approach. It continues as a focused exploration of the natural world, but my methods have changed. Using a small x-ray machine that has been made available to me by the Department of Physical Anthropology at the Cleveland Museum of Natural History, I am taking a new look at the processes of decay and at the structure of botanical and insect material. With the x-ray I can photograph through my subjects to reveal their internal structure. I now can photograph things which cannot be seen by the human eye. Through testing and experimentation I have learned to use the x-ray as photographic tool that gives me a negative that I can print from just as I would from a camera-made negative.
I began doing photography around twenty-five years ago. My earliest work was black and white in the tradition of "street" photographers such as Robert Frank, Garry Winogrand and Lee Friedlander. I admired photographers whose subject matter was very personal, especially the work of Emmet Gowin, Alfred Stieglitz, and Harry Callahan, all of whom photographed their families.

I have always photographed friends and family in everyday places and situations. My daughter has been a subject of my color work since she arrived on the scene, and many of these new pictures are of her. This work is reminiscent of my earlier 35mm work in that I am embracing the technical and emotional qualities of a small camera aesthetic.

When considering this exhibit, I reminded myself of my "roots" and consciously reconnected with them. The most radical change was to return to black and white after years of working in color. I simplified my technique and equipment and returned to my original method of photographing . . . having my camera with me at all times, wherever I am.

Education
The Maine Photographic Workshops, 1981, 1976

Experience
Instructor, Coordinator of Student Publications, Laurel School, Shaker Heights, OH, present
Instructor, University of Akron, 1994-1995
Instructor, Savannah College of Art and Design, 1993-1994
Summer Resident Instructor, The Maine Photographic Workshops, 1981 to present

Selected Exhibitions
Cleveland Museum of Art, Cleveland, OH
"Images from the Heart," Cleveland Center for Contemporary Art, Cleveland, OH, 1996
"The May Show," Cleveland Museum of Art, Cleveland, OH, Purchase Award, 1993

Selected Publications
1995 "Images from the Heart: A Bicentennial Celebration of Cleveland and Its People," Cleveland Bicentennial Commission

Selected Collections
Cleveland Museum of Art, Cleveland, OH
Kaiser Permanente, Cleveland, OH
The Chase Manhattan Bank, New York, NY
National City Bank, Cleveland, OH
Ascherman Gallery of Photographic Arts, Cleveland, OH
Library of Congress, Washington, D.C.

Grants and Awards
In his *Natural History* Pliny the Elder recounts the invention of painting by Butades, a maiden who traced her lover’s silhouette onto a wall. This myth, which survives in several variations, has been a common subject in painting since the time of the Greeks, and establishes the early role of women in the arts. The story was recreated in the 1850s by the eminent British photographer Oscar G. Rejlander in a salted-paper print which he titled *The First Negative* [sic]. He noted that the photograph was made “from Nature,” including the phrase under his signature. In this picture a female model, attired in classical garb, actively sketches the outline of a shadow cast from the profile of a male sitter. The image alludes to the importance of light and shadow in photography, while emphasizing the etymology of the word “photography” (from the Greek *fotografia* or writing with light). In addition the emphasis on shadow foregrounds the photographic negative, the medium’s technological base. Rejlander’s title further suggests that “the first negative” is the initial outcome of the creative process from which all further work is produced. He saw this process, like birth, as starting with a woman, and the photographer implicitly acknowledged contributions by female artists throughout history, while nodding toward women photographers in the nascent period of the medium. “Settings by Eight: New Work by Northern Ohio Women Photographers” continues this tradition of exploring the photographic work and contributions of women artists.

While complex and diverse, the works of these photographers share an interest in technological innovation while thematically exploring issues which have traditionally interested female image makers. These issues—self-exploration (physical appearance, concepts of beauty, and female imagery); an examination of history, memory, and the cycle of time, particularly in regard to family, the past and progeny; and the role of nature and its connectedness with humankind—unite the artists into a cohesive group. Like the web spun by Arachne, the warp of innovation and experimentation is intertwined with the woof of shared thematic concerns, creating a rich tapestry that yields a bit of insight into the art of contemporary women photographers.
Textiles (a medium historically tied to women), female iconography from both Western and Eastern artistic traditions, and commonplace objects are photographically and electrostatically reproduced and then digitized in the computer of Garie Waltzer. From this bricolage of byte-sized images she creates unique color photographs which resonate with the psychological and allegorical richness of ancient myth and religion. Calling on the stories of Eve, of Pandora and her box, and of the goddess Venus, Waltzer fabricates mysterious tableaus which examine female archetypes, their interrelationships, and the dilemma of choice and consequence. Technique and content fuse seamlessly, creating new psychological associations and a multiplicity of spatial realities and providing a myriad of interpretations.

The search for interconnectedness is explored on a very personal level in the work of Mary Adler. Primarily a portrait photographer making gelatin-silver prints, she individualizes the animate and inanimate. Adler writes that the aim of her work is “affirming the ‘thou’ of the other, the other as self, the self as other.” Well read in philosophy, literature, and art, she looks for meanings in her work which reflect the soul, believing that a good image cannot be resolved on the visual plane, but must resonate with emotional and spiritual depth. Adler says her work “is about being alive, being authentic. I no longer fear the idea of being thought sentimental because I am female and my work is about feeling and beauty. I don’t know a higher purpose than affirming life.”

Notions of aging, of societal expectations of female beauty, of individual physical appearance, and acceptance of self run through this most recent series by Linda Bourassa. The exploration of middle-aged women coming to terms with their bodies and subsequently themselves has intrigued the artist since coming of “a certain age.” Mid-life and mid-career, Bourassa sees this work as an autobiographical exploration of the “sacredness of self that can be quiet, meditative, joyful, and ecstatic.” Yet the focus goes far beyond the individual artist. While seeking a sense of the transcendental in nature and humankind, she is exuberant in capturing the vitality and individuality of each person.

Combining experimental photographic techniques from the nineteenth and twentieth centuries with a course of scientific investigation and philosophical inquiry, Mary Jo Toles creates color prints of a vivid and strange world. Capturing and collecting insects and other biological specimens by a multitude of simple and sophisticated photographic techniques, including camerless negatives (photograms and enlarger projections), paper negatives, MRIs (magnetic resonance imaging), and digitized imagery, she produces images which both conceal and reveal the mysteries of the natural world. Toles describes her work: “These photographs evidence an inquiry, through series, into a world in an active, engaging state of constant change and chaos.” The quest is not entirely empirical. Inherent in her investigation is the possibility of examining life itself, “circling its slipperiness through evolution from one life form to another.”

The exploration of the structure of nature has been an interest of Judith K. McMillan for several years, but her most recent work uses neither camera nor visible light, and challenges the accepted definition of photography. By making photograms with radiographic (X-ray) film and printing the resulting negative, she is on the forefront of experimenting artistically with a process conceived for scientific and industrial use. Using sequential imagery to emphasize the temporality of life, McMillan states, “I now can photograph things which cannot be seen by the human eye.” Taking this statement at both its literal and figurative meanings, she is interested in the cycles of life, the passage of time, and the process of decay. Here the inherent beauty of nature is made more poignant in the discovery of the dichotomy between the radiated energy of the object and the fragility of its structure.
The content of this piece is a continuation of two pieces I did in 1991 and 1993 concerning my family history. The house made out of branches and placed on a patch of real sod, recalls memories of growing up in suburbia. The wall pieces will be a combination of family snapshots, and photographs that I have taken of my family over the years. In addition, color copies of wall paper, letters, and other artifacts will be incorporated.

I have always been in awe of photography’s ability to freeze a moment in time, and by juxtaposition, its ability to show change over time. The images in the show have meaning to me as I see my parents age, as I reminisce with nostalgia about the past, and contemplate life as a single person. Issues in the work concern family, history, memory, time, the power of the artifact (photos, letters, archival documents), the ephemeral nature of life, and the idea of memorializing. Creating a memorial to the past is an idea I dealt with in the creation of the public art piece “Marketplace/Meeting place, an Urban Memorial,” a bench at the Gateway sports complex, which uses photographic images of what was once on the site and artifacts collected by the Cleveland Museum of Natural History.

Education
Lake Placid Center for the Arts, Rustic Furniture Workshop, 1990
Visual Studies Workshop, Hand Bookbinding, 1989
The Maine Photographic Workshops, 1988
Rochester Institute of Technology M.F.A., 1976
University of Michigan B.F.A., 1973

Experience
Professor of Art, The University of Akron, Akron, OH, 1978 to present

Selected Publications
"Guide to Public Art in Downtown Cleveland," Committee for Public Art, 1996

Selected Collections
George Eastman House, International Museum of Photography, Rochester, NY
Museum of Fine Arts, Houston, TX
Museum of Contemporary Photography, Chicago, IL
The Akron Art Museum, Akron, OH
Progressive Insurance, Mayfield Heights, OH
Center for Creative Photography, Tucson, AZ

Selected Exhibitions
1996 "Legacy of Light: Master Photographs from the Cleveland Museum of Art," Cleveland, OH
1994 "Market Place/Meetingplace, An Urban Memorial" public art bench (in collaboration with Angelica Pozo), Gateway Sports Complex, Cleveland, OH
1993 "Guardian Piece," site specific installation, Cleveland Center for Contemporary Art, Cleveland, OH
1991 "The Fauve Landscape," site specific installation, for the Cleveland Museum of Art’s 75th Anniversary Celebration, Cleveland, OH

Grants and Awards
1995 Project Grant for Mural at Rainbow Babies, and Children’s Hospital, New Organization for the Visual Arts, Cleveland, OH
1994, 1986, 1982 Individual Artist’s Fellowship, Ohio Arts Council
These photographers evidence inquiry, through series, into a world in an active, engaging state of constant state of constant change and chaos. My work is about examining this territory, circling its slipperiness through an evolution from one life form to another. Photographic works included in this exhibition are from an ongoing catalogue of investigations entitled Research/Sightings. Selections are expected from the subcategories Notations: Exo-Endo, and Notations: Site Removal and Displacement.

Notations: Exo-Endo searches the continuity from skin and vessel to bone, exo- and endoskeletal life forms, and all manner of transitional forms. Sources are collections—gifted, borrowed, traded, and finds unauthored.

Notations: Site Removal and Displacement combines new imaging technology with early optic invention. Results are an anthropological study of pinhole camera paper negatives, digitally translated through Photoshop. I construct these image displacements from seemingly inconsequential events, sites of entomological graves, and entropic accumulations.

Education
School of the Art Institute of Chicago M.F.A., 1982
Cranbrook Academy of Art B.F.A., 1973
Oakland University Charter College, 1969-1971

Experience
Associate Professor, Cleveland Institute of Art, Cleveland, OH, 1988 to date
Visiting Professor of Photography, Lacoste School of the Arts, Lacoste, France, 1994
Visiting Professor, Cranbrook Academy of Art, Bloomfield Hills, MI, 1990-1993
Visiting Assistant Professor, Florida State University, Tallahassee, FL, 1987-1988

Selected Exhibitions
“Recent Work by Fourteen Ohio Photographers,” Columbus Museum of Art, Columbus, OH, 1996
“Experimental Photography,” Roland Gibson Gallery of the Art Museum at State University of New York, Potsdam, 1996
“Magic Silver Show,” Murray, KY, First Place and Purchase Award 1996

Selected Publications

Selected Collections
First National Bank of Chicago, Chicago, IL, New York City, Cleveland, OH, London
John D. and Catherine T. MacArthur Foundation, Chicago, IL
Museum of Contemporary Photography, Columbia College, Chicago, IL
Cranbrook Museum of Art, Bloomfield, MI
The American Medical Association, Chicago, IL
State of Florida, Miami, FL

Grants and Awards
1991 Individual Artist’s Fellowship, Ohio Arts Council
1972 Delray Project, Detroit Historical Museum, National Endowment for the Humanities
An interest in serial and sectional imagery unites the latest body of work by Linda Butler. She reinvestigates her long-time interest in landscapes by combining prints from multiple negatives, often taken on different days and from varying perspectives, to create large-scale images of her natural surroundings. Subtle references to time of day, weather, and season in the individual prints speak of the moment, but when Butler combines them into larger pictures, a feeling of timelessness is evoked. New to her oeuvre is self-portraiture, a direction brought on in part by an illness which temporarily left half of her face paralyzed. In these images Butler explores her changing appearance with a touch of humor, combining photographs of the “perfect” smile with her misshapen face and using mirror images of half her visage to explore facets of herself, conventions of self-presentation, and their corollary, beauty.

The desire to explore new territory has taken Renee Psiakis back, as she reconnects with her artistic roots in street and documentary photography. After working for most of her career in color, she has consciously sought out the technical, emotional, and aesthetic qualities of black-and-white photography and the flexibility of a small camera. She explains: “My work has always been about being truthful to the medium...a quick, intuitive way of making order out of chaos;...[examining] how a camera interprets the things in front of it; how a photograph lies; how it abstracts; how it allows us to interpret and question.” Using the ease and freedom of the 35mm format, Psiakis’s work focuses on a personal exploration. By making pictures of her daughter and self, she is recording her life and exploring stages of womanhood. “The photographs are personal, intuitive and about me,” she says, “my sense of humor, my relationship to the world.”

Penny Rakoff combines photography, wallpaper, letters, and other artifacts with a sculptural installation in her inquiry into personal perspective, memory, and family history. Assembling a branch “house” onto a patch of sod, she concurrently plays with the layering and building of her structure and structuring time. This montage of elements is nostalgic and contemplative, examining the power of the artifact as well as the ephemerality of life and moments passed. More than just a memorial to her familial past, Rakoff’s work is an intersection of memory with individual histories, including her own as a single woman in the greater context of her family and future.

Traditional patriarchal approaches to the genders in art have suggested that women and subsequently the art they produce exist entirely in the realm of “nature.” “Nature,” by this definition, deals with the instinctual and is considered base when compared to the privileged diametrical position of “culture” which defines the realm of the masculine intellect. Yet, in his print The First Neg[atively], Oscar Rejlander pointedly included the phrase “from Nature.” For him this presented an idea of art which reflected and replicated nature, a world of ideas, the lessons of mythology, technology, and an intellectual interpretation of the natural order. Thus he extended the feminine purview to the traditionally masculine domain. The artistic output of this group of eight follows that of Rejlander in synthesizing nature, scientific investigation, and philosophical inquiry. Yet, like Butades who created art from her soul, from her longings and desires, and from her need to examine and preserve a moment in time, their images are endowed with a rich emotional and intellectual content that encourages a shared experience.
The collages included here stem from a body of work in which I used layered fragments from color electrostatic prints which were often worked into with paint and pastel. Worked in an intuitive manner, these xerographic collages evolved out of an interest in the ancient myth of Pandora’s box. The dilemma of choice, and the power to act, the mystery of the box, and woman’s connection with nature are themes which traveled through this work.

Using this as a jumping-off point, the digital collages continue these explorations. The capabilities of digital photography allow for a new slant on the notion of collage. Psychological association, a multiplicity of spatial realities within one piece, and the unique blending and layering abilities of digital technology have been added to the allegorical nature of the previous work. I continue to be interested in female iconography, and have introduced appropriated imagery as part of the collaged synthesis.

As a photographer, I use the copier and scanner as a camera. Each has its own set of peculiarities and limitations. As with my work in the past, I hope to explore new technology’s unique imaging capabilities, but ultimately to get past the allure of the process to the heart of the content.

Education
Kent State University, Department of Visual Communications Design, 1996-1997
State University of New York at Buffalo M.F.A., 1973
B.F.A., 1969

Experience
Associate Professor of Photography, Cuyahoga Community College, Cleveland, OH, 1972 to present
Graphics industry consulting/training in digital photography, 1994 to present

Selected Exhibitions
"Being Digital," Beachwood Center for the Arts, Beachwood, OH, 1995
Cleveland Center for Contemporary Art, Cleveland, OH, 1994
One-person show, Cleveland Center for Contemporary Art, Cleveland, OH, 1991
"Sensual Image," John Michael Kohler Arts Center, Sheboygan, WI, 1988
One-person show, Columbus Museum of Art, Columbus, OH, 1983

Selected Publications
11 October 1994 "The Wall Street Journal"

Selected Collections
The Cleveland Museum of Art, Cleveland, OH
Xerox Corporation, Richmond, VA
Ohio Arts Council, Columbus, OH
Progressive Insurance, Mayfield Heights, OH
Continental Bank of Chicago, Chicago, IL
National Steel Corporation, Pittsburgh, PA

Grants and Awards
1992, 1985 Individual Artist’s Fellowship, Ohio Arts Council
1983, 1979 Visual Arts Project Support Grant, Ohio Arts Council
1982 Fellowship Grant, National Endowment for the Arts
friends of the gallery 1997

student
Tamara L. Prudhoe-Chippi
D. Scott Heiser
Nancy Stroman

senior citizen
Dr. Phyllis Goodweather-Weinstein
Herbert Zobel

individual
Dorothy Caldwell
Dr. Timothy Kalil
Margret Ralston Payne
John F. Puskas
Frank Susi
Nickolas and Katherine Syracopoulos
Joseph A. Valencic

family
John Campbell
Helen M. Dieter
Peggy Kwong-Gordon
McKay Bricker Gallery
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Dr. Scott Sullivan

Sponsor
Dr. Carol A. Cartwright
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Allen W. and Ann L. Pavlovich
Fred T. Smith
Geraldine Wojno-Kiefer

Benefactor
DuBois BookStore
Dr. and Mrs. Terry L. Kuhn
Virginia B. Wojno

patrons
Helen Dix
Dr. and Mrs. Terry L. Kuhn
John F. Puskas
Carol Salus
Rose Salus
Elizabeth Brainard Sandwich
Fred T. Smith
Kay B. Taber
Robert C. & Frances Waltz
Herbert Zobel

benefactors
Anonymous
College of Fine and Professional Arts
Office of Vice President & Dean of Enrollment
Management and Student Affairs
University Hospitals of Cleveland
Virginia B. Wojno
Carol and Phillip Cartwright
I am fascinated by how things look when they are shot in sharp detail that a large negative gives me. Much of the intent in both cases has been to isolate my subject down. I want others to stop and look in agreement with me at the natural world, but my methods have changed.

Recently, I heard a photography dealer talk about the artists she represented as having a handle on a world of wild and wily souls. I was impressed with how comfortably the women I met seemed to be doing in Russia in 1992 on the Black Sea. I was impressed with how comfortably the women I met seemed to be doing in Russia in 1992 on the Black Sea. I was impressed with how comfortably the women I met seemed to be doing in Russia in 1992 on the Black Sea. I was impressed with how comfortably the women I met seemed to be doing in Russia in 1992 on the Black Sea. I was impressed with how comfortably the women I met seemed to be doing in Russia in 1992 on the Black Sea.

This series, then, incorporates both observed and personal concepts of comfort and knowing. My style is in agreement with my ideas concerns I feel I can reach the vitality and uniqueness of a wild and wily soul in Russia in 1992 on the Black Sea.