



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, Gary Winogrand and Lee Friedlander. I admired photographers whose subject matter was very personal, especially the work of Emmet

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 25mm work in that I am embracing the technical and aesthetic limitations of the format. I use one negative and when I finish a roll I use it for all the pictures. In addition, I've created and myself to explore a subject over self-portraiture, the sectional landscape and computer generated images) using primarily 35mm negatives. The work is linked notes by technical con-

settings by

new work by northern ohio women photographers

- mary odler
- linda hourassa
- linda butler
- malita pumplin
- rene kasakis
- peppy lakoff
- mary jo loles
- ganie waltzer

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-banded 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.