

Bio / Description / Titles

Dolores Glover Kaufman

Bio: A graduate of the Cleveland Institute of Art and Case Western Reserve University, Dolores Glover Kaufman began her career as a visual artist with a one woman show at the **Women's City Club Gallery** in Cleveland, Ohio. Her early works were large colorful abstracts but within a few years she became caught up in the excitement of photography and never looked back. In the late 1970's and 1980's she showed her black & white photographs in group and juried shows, receiving **Special Mention for Photography** two years in a row in the **Cleveland Museum of Art's Juried May Shows**. In 1980 she exhibited a collaborative series of images with Gail Berg, entitled **Parma Piece** at the **New Gallery of Contemporary Art**. Later that year she was selected to be included in **Photography For Collectors, from Adams to Winograd**, also at the **New Gallery of Contemporary Art**, and in 1983 was included in **Portfolio '83, a Juried Selection of Visual Artists in the Cleveland Area**. Other exhibitions of note: **Berg/Kaufman** at the **Atrium Gallery at The University of Akron** in 1978, and another collaborative series, "Facing" was shown at the **Photoworks Gallery, Boston, Mass.** in 1979. That same year Dolores was also included in **American Vision, New York University**. During those years she earned her living teaching Art and Photography at both public and private schools. From 1982-1986 she was a **Lecturer in Photography at Case Western Reserve University**, and in 1987 left teaching to join another photographer in a commercial photography studio which later became **Braden & Kaufman**. In 1995 their studio made the decision to purchase a PowerMac system in order to gain more control over their images and Dolores taught herself digital imaging. Along the way she rediscovered her love of creating fine art and her work is currently featured on the **MOCA (Museum of Computer Art) web site** as well as **World Printmakers**.

Exhibitions in 2004:

Painting With Pixels, Cork Gallery, Avery Fisher Hall at Lincoln Center, New York City

6th Annual All Media Juried Exhibition, Touchstone Gallery, Washington, DC. Juror: Joe Shannon, Artist, Critic and Former Curator of the Hirshhorn Museum and Sculpture Garden, Washington, DC.

Best of Show Award, group show at Tampa Gallery of Photographic Arts (a not-for-profit museum). Juror: Dr. Jennifer Hardin, Chief Curator, Museum of Fine Arts, St. Petersburg, Fl.

Boundary Crossing Exhibit, Eastern New Mexico University (ENMU-R), Roswell, NM

Description of submitted work:

Suburbia Revisited

A city girl at heart, I have had a love-hate relationship with Suburbia for over twenty years. It began in 1980 when, over a period of many months, a friend and I photographed the lawns, gardens, and home exteriors of Parma, Ohio, a West Side suburb of Cleveland and the epitome of Middle Americana. To those who live on the East Side, the West Side is a cultural wasteland of cookie cutter houses, meatball shrubs, bland lawns, and decorative cliché's; so

when we set out with our cameras it was as on safari to a strange and distant land. What we found were cookie cutter houses, meatball shrubs, decorative cliché's, patterns of light and shadow, geometric perfection, and quirky expressions of faith, love, and individuality. This was no modern gated community where a bird or a large question mark painted on a garage door would be against the rules. The result of the expedition was a series called Parma Piece, subsequently exhibited at the New Gallery of Contemporary Art and the Cleveland Art Museum.

But Parma Piece was only part of the story. Suburbia is where the American Dream lives and those who dwell there dream the Big Dream. Just as they (or their parents) fled to American cities in search of freedom and prosperity they, in turn, fled to the suburbs to escape the dirt, noise, chaos, and racial strife of the city in search of quiet, order, cleanliness, and safety. For the vast majority, however, prosperity only went so far while they held fast to the notion that if they worked hard, invested, and saved they could live in the equivalent of European style palaces with manicured gardens, unattainable under European political/economic systems. For the time being, however, a bungalow, nested inside a row of identical bungalows would have to do; and while the palaces and sculpted gardens of Versailles were out of reach, they had their own little plot of earth on which to plant their shrubs and weedless grass to be shaped and trimmed to unearthly standards of perfection. Instead of monumental statues they had rocks and swans and flamingos and little boys carrying fishing poles. Their home would be their castle, of sorts, and they would dream. . . .

Through digital imaging I am able to re-visualize that dream - to begin to imagine Versailles from their individual efforts. This new Suburban Series represents a new beginning (The Tour) to recapture a dream once glimpsed.

Titles Submitted:

Touring Suburbia, Number Two
Touring Suburbia, Number Three
Touring Suburbia, Number Five

Dolores Glover Kaufman, 2004
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