



**ARTIST**

Dede Hatch

**TITLE**

Untitled

**DIMENSIONS**

7.5 in H x 11.5 in W

**MEDIUM**

Gelatin Silver Print

**CATALOGUE NUMBER**

1984.025

**CURRENT LOCATION**

1620-4B

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**DEDE HATCH**

**BORN**

1953

**GENDER**

Female

**CITIZENSHIP**

United States

**CULTURAL HERITAGE**

European-American

**LIGHT WORK RELATIONSHIP**

Light Work Grant, 1984  
Light Work Grant, 1998

**LIGHT WORK PUBLICATIONS**

Contact Sheet 43  
Contact Sheet 102

**BIOGRAPHY**

Dede Hatch, of Ithaca, NY, has concentrated on documenting American artifacts for the past several years. She chooses objects or symbols such as ice cream cone stands and lawn ornaments to describe how man has shaped an erratic landscape through the aesthetic arrangement of commonplace forms. Hatch used her Light Work grant to extend this project to include white picket fences, swing sets, and home basketball hoops. Hatch is a freelance photographer in Ithaca, NY and has exhibited her work at Smith College, Mead Art Museum in Amherst, MA, and Ithaca College among others.

1984

**ESSAYS**

Dede Hatch (Ithaca, NY) began the series *Close to Home* in response to a friend's 9-year battle with cancer. During this time the artist began to question life, death, and fairness. As her daily walk with her dog became increasingly important, she realized her home, yard, and the fields around her home were full of life and subtle possibility, and she began to photograph these familiar places and things. According to the artist, "It was a process of escape and connection at the same time, which is what photography is so good at." Through these humble and reflective images Hatch shows us the acute process of grieving and acceptance. Dede Hatch is a professional photographer and her work has been published in several books, including *Our Grandmothers: Loving Portraits by 74 Granddaughters*, edited by Linda Sunshine, and published by Stewart, Tabouri and Chang, and *Happy Motoring: Canine Life in the Fast Lane*, edited by Jon Winokur and Norrie Epstein, and published by Abbeville Press. For 24 years we have been providing direct support through the Light Work Grant Program to photographers, photo-historians, and critics who reside within a 50-mile radius of Syracuse, NY. Light Work serves many different communities, and our local community of artists is an important link to the artists who participate in our programs from around the world. The Light Work Grant was conceived to show support and encouragement for artists living and working in Central New York and is one of the longest running photography fellowships in the country. Awards are made based on the quality of the applicants' portfolio and decisions are made by three judges who reside outside of the geographic grant area. The judges for 1998 were Bill Gaskins, photographer, writer, and Assistant Professor of African American Studies at the University of Missouri at Kansas City; Margaret Stratton, artist and Associate Professor of Photography at the University of Iowa; and Bill McDowell, artist and Assistant Professor of Photography at East Texas State University. The three recipients each received a \$1,000 fellowship, and their work was exhibited in the Light Work Gallery from June 1 to August 15, 1998. We extend our congratulations to each recipient for their well deserved award and their contribution to the vital cultural community in Central New York. The recipients of the 24th Annual Light Work Grants in Photography: In 1988 Michael Greenlar (Syracuse, NY) began documenting the life of the late Lena Jerome Nottaway, an 84-year-old Algonquin matriarch. The Algonquin people have used the Canadian Ottawa River Basin for over ten millenniums, and Greenlar has been photographing their attempts to maintain a traditional lifestyle in the Canadian bush. To her people Lena Jerome Nottaway was a living example of sustaining self-sufficiency. Greenlar's photographs depict her life as spiritual counselor, mid-wife, medicine woman, hunter, trapper, fisherman, craftsman and caretaker for the grieving and the dying in her community. Michael Greenlar is a freelance editorial photographer, and his work has appeared in *Time*, *Life*, and the *New York Times Magazine*, among others. Dede Hatch (Ithaca, NY) began the series *Close to Home* in response to a friend's 9-year battle with cancer. During this time the artist began to question life, death, and fairness. As her daily walk with her dog became increasingly important, she realized her home, yard, and the fields around her home were full of life and subtle possibility, and she began to photograph these familiar places and things. According to the artist, "It was a process of escape and connection at the same time, which is what photography is so good at." Through these humble and reflective images Hatch shows us the acute process of grieving and acceptance. Dede Hatch is a professional photographer and her work has been published in several books, including *Our Grandmothers: Loving Portraits by 74 Granddaughters*, edited by Linda Sunshine, and published by Stewart, Tabouri and Chang, and *Happy Motoring: Canine Life in the Fast Lane*, edited by Jon Winokur and Norrie Epstein, and published by Abbeville Press. In the series *Spaces Between*, Janice Levy (Ithaca, NY) depicts quite literally the physical distance that separates houses. After overhearing some intimate conversations across the narrow driveway that separates her home from her neighbors, Levy began to think about the physical boundaries and personal boundaries that define her own space. In searching for a way to articulate this space between she began to photograph in her immediate neighborhood. About the series she states, "...the images reveal a less tangible phenomenon: the implication of the inadvertent blending of lives which takes place as a result of close physical proximity." Janice Levy is an Associate Professor of Photography at Ithaca College, Ithaca, NY. Her work has been exhibited widely including CEPA Gallery, Buffalo, NY, and The American Culture Center, Madagascar. Mary Lee Hodgins