

DEBORAH PRATT CURTISS

<https://www.DeborahCurtiss.com>

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SEATTLE WASHINGTON

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CURRICULUM VITAE, PAINTING

Current/Recent

- Seeking homes and exhibit opportunities for a variety of paintings.
- Awakening from the Covid-19 pandemic and its restrictions.
- Moved to Seattle from Philadelphia in 2017
- Reactivated my career as an exhibiting painter from 2017-2020 until Covid hit.

Artist, creatively active 1958–2012.

Statement: *Throughout my career as a painter, I have aspired to give visual voice to a variety of realities that are beyond the obvious and dwell in an elusive, ineffable realm:*

- Visual forms as metaphors for the complexities of life
- Inner and other realities of being human; our place on planet Earth.
- Homage to the history of Western art as influenced by Eastern art and consciousness.

Inspired by the richness of nature, the built environment, the human figure, and the impulse to create, I am enticed to express and represent feelings and perceptions that can be articulated no other way.

Online Presence (selected): <https://www.DeborahCurtiss.com> includes a video (less than six minutes) of my life as a painter plus available paintings, commentary, et cetera.

- iMPeRFeCT exhibit gallery talk, 2017: <https://vimeo.com/208077620>
- Founding member of Greene Street Artists Cooperative, 1989, housing studio and home of my dreams, 1992-2017, <http://www.greenestreetartists.org>.
- Member, International Visual Literacy Association, 1987-2020, <http://www.ivla.org>. <http://visualliteracytoday.org/the-role-of-visual-literacy-in-the-birth-of-observational-science/>

Exhibits

Solo, selected

Aljoja Northgate, Seattle, May–September 2019

Gallery 110, Seattle, January 2019

Ida Culver House Broadview, Seattle, 2018

iMPeRFeCT Gallery, Philadelphia, 2017

Philadelphia Open Studio Tours, annually, 2001–2016

Greene Street Artists Spring Tours, 1993–2013

Angler Movement Arts, 2012

Sedgwick Theater Gallery, 2011

InFusion Café and Gallery, 2011

427 Chestnut Street, Philadelphia, 2009-2010

(Solo Exhibits, cont.)

Philadelphia Designers, 2003

Goat Hollow, 1998

Kling Gallery, 1995, 1993, 1972

West Chester University Art Gallery, West Chester, PA, 1992

Alden Park Manor, Philadelphia, 1992, 1991

Gateway Gallery, Philadelphia, 1991

Go Forth Gallery, Philadelphia, 1990, 1991

Uddoh Gallery, SoHo, New York, NY, 1990

Rittenhouse Galleries, Philadelphia, 1990

Transition Gallery, Idaho State University, Pocatello;

Nampa Art Guild, Nampa, ID; Corner Gallery, Idaho Falls, Idaho, 1990

American Renaissance Gallery, Chester, VT 1989

Shelter Oaks Gallery, Ashton, PA, 1985

Gallery Salon, Philadelphia, 1983, 1982

Philadelphia Art Alliance, 1980, 1975

AIA Gallery, Philadelphia, 1979

University of Pennsylvania, 1976

(Many more, 1961-1975)

Collections, Public

Boise State University Art Gallery, Boise, Idaho

Equal Employment Opportunities Commission, Washington, DC

Fidelity Insurance Company, Philadelphia, PA

Morani Art Gallery, Drexel University College of Medicine, Philadelphia, PA

Oak Ridge Museum of Art, Oak Ridge, TN

Philadelphia Museum of Art, Philadelphia, PA

Philadelphia National Bank, Philadelphia, PA

University of Illinois, Chicago, IL

Collections, Private

Canada, France, Germany, Israel, Kuwait, Japan, Scotland, and throughout the United States

Honors

Special Merit for **TRANS**, LightSpaceTime Figurative Exhibition, 2019

Special Merit for **PRAHA VIII**, LightSpaceTime CityScape Art Exhibition, 2019

Creative Achievement Award, International Visual Literacy Association, 2018

Honorable Mention, Paintings: **CANO**, LightSpaceTime Botanicals Art Exhibition, 2018

Cambridge Who's Who Registry of Professionals, 2007-2011

Diploma of Excellence, Honorable Award for *Summer Sleep*, Artoteque.com Global Art Annual, 2006

Competent Toastmaster, 2001

In a Pinch Award, Community Design Collaborative of AIA Philadelphia, 2000

Creative Achievement Award, International Visual Literacy Association, 1997

Venture Fund Grant, University of the Arts, 1996

President's Award for distinctive contribution to Kling Lindquist, 1995

(Honors, cont.)

Director's Award, "In Person..." Wallingford Community Arts Center, 1990
PA Council on the Arts Technical Assistance Grant, 1989
Eloquence Award, George Mason University, 1987
Violet Oakley and Hazell Prizes, Woodmere Art Museum, Philadelphia, 1986
Nominee, Pennsylvania Governor's Award, 1983
Rexnord Corporation Grant for a multimedia exhibit, Philadelphia Art Alliance, 1980
Storelli Award in Painting, 1972

Group Exhibits

Invited/Juried, selected

2022: Ida Culver House, Broadview, Seattle: STPA, PRAHA VII, FOOTWORK, and 3 selections from
MEDITATIONS ON A POST-HUMAN EARTH
2021 Ida Culver House, Broadview: 8 selections from MEDITATIONS ON A POST-HUMAN EARTH
2019: •Gallery 110, Seattle; •Mount Airy Contemporary, Philadelphia PA
2018: •Gallery 110, Seattle; •Ida Culver House Ravenna; •Lakeview House, Renton WA; •University
House, Seattle (two exhibits); •Suzanne Zahr Gallery, Mercer Island, WA.
2011: URBN Headquarters, MInima Showroom, Philadelphia; Sundance Channel Headquarters, NYC
2009: •Berman Museum, Ursinus College, Colledgeville, PA; •Sporting Club at the Bellevue,
Philadelphia: recent figure paintings.
2008: •Art in City Hall, Likable Art; •Plastics Club, Art is Happening; •Cheltenham Art Center,
Cheltenham PA, 66th Annual Awards Painting Exhibition.
2007: •Freeman's Auction House & Gallery; •Carbon14 Gallery; •Casa Freia, NY, NY
2006: •American Insight; •Build a Bridge International; •Fleisher Art Memorial; •InLiquid.com;
•Project Home; •Cheltenham Art Center, Cheltenham PA, 64th Annual Awards Painting
Exhibition; •Artoteque.com Online Global Art Annual, >recipient of Diploma of Excellence
2005: •Cheltenham Art Center, 10 x 10; •Art in City Hall, Philadelphia, Masks
2003: •Out of the Box, Goldie Paley Gallery, Moore College of Art & Design, Philadelphia
Pre 2000:
Kling Gallery, 1995, 1994, 1993, 1992, 1972
Old Forge Art Center, Old Forge, NY 1994;
Rittenhouse Galleries, 1987-1994
American Masters Gallery, Frazer, PA 1991-1994
Paley Design Center, Philadelphia College of Textiles & Science, 1993
Vera Redmond Gallery, Manayunk/Philadelphia, 1993
Ballard, Spahr, Andrews and Ingersoll, Philadelphia, 1993
GE Aerospace, Philadelphia, 1992
Re: Figure, Levy Gallery for the Arts, Moore College of Art and Design, Philadelphia, 1990
In Person: A Celebration of the Human Figure, Community Arts Center, Wallingford, 1990
Art at the Armory, Philadelphia, 1990
Philadelphia Celebrates Art, Memorial Hall, Fairmount Park, 1990. (Many more, 1961-1990)

Presentations, Slide Lectures, Seminars, and Workshops pertaining to art and visual literacy at colleges, universities, museums, etc. throughout the US and abroad:

- "VISUAL LITERACY: What is it? Who Has it? Why it is Important for Everyone?" Ida Culver House Broadview, Seattle, WA, January 23, 2020
- "SYNESTHESIS, Personal Reflections on Interactions of • Music • Drawing • Painting • Dance • Writing," written and presented in the form of a musical dance suite, accompanied by 66 slides. International Visual Literacy Association (<https://ivla.org/>) 50th Anniversary Annual Conference, Northern Louis University, Chicago IL, 2018
-Ida Culver House Broadview, Seattle WA, 2018; Aljoia Northgate, Seattle, 2019
- "Celebrating 50 years of IVLA's visual literacy: reflecting on the past, present, and future," panel participant, NLU, IVLA 2018.
- "Prague Secret Fire," a slide talk, University House Wallingford, Seattle WA, 2018.
- "About the Portraits, and an introduction to the painting career of Deborah Curtiss," Ida Culver House Broadview, Seattle WA, 2018.
- "Meditations on a Post-Human Earth, an evocation of an Artist's Sensory Experience;" "Meditations on a Post-Human Earth," an interactive mini-exhibit.
- Panelist: "Defining Visual Literacy," Rhonda Robinson, convener, and moderator, Concordia University, Montréal, Ontario, Canada; International Visual Literacy Association, 2016
- "The Role of Visual Literacy in the Development of Observational Science, & its inspiration for some of my art;" Round-table on a second edition of *Introduction to Visual Literacy*;
Panelist: "Aspects of Visual Literacy," Kristen Harrison, convener, and moderator. deYoung Art Museum, San Francisco, CA, IVLA, 2015
- "Eye Talk Happy Talk." Toledo Museum of Art, Toledo OH, IVLA 2014
- "Evolution of a Vision," Germantown Artists Roundtable, Philadelphia, PA, 2013
- "The Role of Esthetics in Visual Literacy," Panel Convener, *in absentia*: IVLA, University of Cyprus, Nicosia, Cyprus, 2010
- "Visual Literacy—What is it? Who has it? & Why it is Important?" Allens Lane Art Center, Philadelphia, 2010
- "The Role of Esthetics in Creative Endeavors," Perspectives on Creativity, Holy Family University, Philadelphia, 2010
- "Introduction to the Barnes/Dewey/deMazia approach to Informed/Objective Perception," IVLA, DePaul University, Chicago, IL, 2009
- "A Passion for Visual Literacy," Non-Stop Liberal Arts Institute, Yellow Springs Ohio; IVLA, Virginia Tech University, Blacksburg VA, 2008
- "Considering a second edition of *Introduction to Visual Literacy*," Round Table Discussion, IVLA, Orlando FL, 2005
- "I Never Thought I Could Draw, Seeing as an Artist Sees;" "Visual Thinking: Identify, Purify, and Savor It;" "The Communication of 3-Dimensional Spaces and Objects:" hands-on workshops. IVLA, Rhode Island University, Newport, RI, 2003
- "Art as an Essential Component of Visual Literacy," Key Speaker & Panelist, Smithsonian American Art Museum, 2003

(presentations, cont.)

- "Defining Visual Literacy," General Session Panelist, Lida Cochran, convener and moderator
"Art as an Essential Component of Visual Literacy," illustrated presentation; "Transformative Vision, Seeing as an Artist Sees," workshop, IVLA, Iowa State University, Ames, IA, 2000.
- "Haunting Questions," Kling Linguists, Philadelphia, 2000
- "Art & Science: Similarities and Appreciation Fostered by Information Technologies," Fifth International Symposium on Visual Verbal Literacy, Eskilstuna, Sweden, 1999
- "Visible - Invisible, the Role of the Artist," Kling Linguists, Philadelphia, 1999
- "Visual Literacy Seminar," Kling Lindquist, Philadelphia, 1998
- "Animated Computer-Aided Design," Video Presentation; "Visualization as a Form of Literacy: What Visual Literacy has meant in my Life, Career and as an Artist;" general session panelist. IVLA / University of Georgia, Athens, GA, 1998
- "Digitization & Deconstruction, What Role Esthetics?" IVLA / University of Wyoming, Cheyenne, WY, 1996
- "Digitization & Deconstruction, Can Esthetics Survive?" Fourth International Symposium on Visual Verbal Literacy, and the Internationale conferentie over de praktijk van Multlimedia Educatie, Rijksogeschool, Ijselland, Deventer, Holland 1996
- "Evolution of a Vision 1996," Cedar Crest College, Allentown, PA, 1996
- "Transformative Vision, a workshop: seeing as an artist sees. IVLA / Association of Educational Technology and Communications (AECT) / Northern Illinois University, Chicago. 1995
- "Seeing for Learning and Knowing," Boise State University, Boise, Idaho, Conference on Interdisciplinary Studies, Warm Lake, Idaho; Keynote speaker, 1995
- "Visual Literacy, a College Course," College Art Association (CAA) Annual Meetings, San Antonio, TX, presented in absentia, 1995.
- "From Iconic to Lingual—Interpreting Visual Statements II," IVLA / Arizona State University, Tempe, 1994
- "What is Visual Literacy?" Central Adirondack Art Show, Old Forge, NY; sole juror, 1994.
- "An Eclectic Approach to the Interpretation of Visual Statements," IVLA, Rochester, NY, 1993
- "The Rewards of Visual Literacy, an Artist's Perspective," Third International Symposium on Verbal Visual Literacy, Delphi, Greece, 1993
- "Evolution of a Vision 1993," Kling Lindquist, Philadelphia, 1993
- "Identity Caucus Workshop in Multicultural Diversity, Columbia College Chicago, 1992
- "Encounters in the Classroom: Multicultural Identity Caucus Workshops." CAA Annual Meetings, Chicago, IL, 1992

ART Teaching Experience

Academy of Florence, Italy—Guest Lecturer, 2002

University of the Arts, Philadelphia College of Art and Design, adjunct associate professor for graduate seminars, 1993-1998

(ART teaching experience, cont.)

Structure and Metaphor: exploring the topics in the context of perception, cognition, visual arts, and design. Texts from the perspectives of modernism/structuralism to postmodernism/post-structuralism are considered and integrated with written and visual expression.

Art and Design in Society: explores the role of art and design in today's society from multiple and challenging perspectives. Particular emphasis is placed on engendering critical thinking and assessment of one's own role as both artist/designer and educator of vision in multiple disciplines.

MFA Thesis Advisor: Served on committees for multiple Master of Fine Arts candidates majoring in painting, book arts, sculpture, ceramics, museum exhibition design, and art education. Each thesis entailed written, oral presentation, and exhibit components.

Philadelphia College of Art (now University of the Arts) summer and continuing education programs, 1976-1984

Basic Drawing: A perceptual approach that engenders transformative vision (seeing objects and spaces in terms of abstract shapes and values) as fundamental to all effective drawing; followed by instruction in the elements of drawing: gesture, structure (perspective), line, tonalities, and media options.

Intermediate/Advanced Drawing: The development of visual and technical excellence is nurtured by an introduction to options in subjects, media, techniques, conceptualization, vision, and communication.

Figure Drawing: An analytical presentation of anatomy includes the study of the skeleton, musculature, and kinesthetic potential, combined with a holistic development of vitality, action, and personal expression.

Painting: Acrylics, gouache, oils, watercolor, and mixed media; representational and non-representational. A formal and visually literate approach to mediums and techniques that evolves from technical mastery toward substantive communication and expression.

Color: An Albers approach to the interaction of color, combined with theoretical and practical mixture and use of color in a variety of media.

Basic Design: From the perspective of visual communication and literacy, and intuitive exploration of personal esthetics, the Bauhaus and Basel concepts are investigated, learned, questioned, evaluated, and evolved to build a personal visual foundation and vocabulary.

Mixed and Alternative Media: Drawing upon involvement in the performing arts as a singer, vocal coach, and student of dance; writing experience as a published author; as well as visual arts experience and computer literacy, independent projects are nurtured and critiqued toward venturesome, effective personal communications and expressions.

Community College of Philadelphia, Art Department, 1984

Visual Communication: This was an opportunity to use my own text, *Introduction to Visual Literacy*, in manuscript to give an integrated art history/art appreciation/studio introduction to the vast and varied world of visual communications. Simultaneously, I was able to obtain feedback and hone the text prior to publication.

Bezalel College of Art, Jerusalem, Israel, guest critic, 1981.

Community Arts Center, Wallingford, PA, 1980-1985

Figure Drawing and Painting: An integrated, multimedia approach to drawing and painting the figure based upon my considerable experience teaching these subjects.

(ART teaching experience, cont.)

Temple University, Center for Contemporary Studies, 1977-1982

Visual Literacy: Acknowledges and addresses the importance and centrality of visual communication in this iconic age. My approach was foundational, presupposing no previous art experience. Basic verbal and visual vocabularies are identified and used to enhance thinking and communication skills that are relevant to all areas of inquiry: arts, humanities, social and natural sciences. At more advanced levels, theoretical, social, ethical, and philosophical implications of the transition from aural/oral, to visual modes of communication are explored, evaluated, and personally expressed.

Philadelphia Museum of Art

Museum Collections, 1978-1980: Sources of Abstraction: Talks in the Philadelphia Museum of Art on three or four specific works of art that exemplify a particular idea, were followed by two-hour studio investigations in which students—using oil pastels on paper—would visually and kinesthetically respond to the works’ imagery, techniques, concepts, and visions while incorporating the students’ own iconography, methods, ideas, and revelations. **Drawing sculpture**, like performing great works of music, is a way to intimately contact, and be touched by, genius. **Interpreting a Painting:** Each student would select a painting to thoroughly analyze its history, context, content, and form.

Studio Program, 1972-1976: Introductory Drawing, Figure Drawing, Advanced Painting, Color. See Philadelphia College of Art descriptions.

Drexel University Nesbitt College of Design: First year drawing sequence, leave replacement, 1974-1975.

Most recent employment, ART

Adjunct Associate Professor for Graduate Seminars, University of the Arts, Philadelphia College of Art and Design, 1993-1998

DEEP SEE (DPC), Visual Literacy Consultant: Presentations and document analysis based on ongoing research and writing in art, visual literacy, visual education, and related topics and concerns, 1987-2008.

Clients

Non-stop Liberal Arts Institute (the interim stand-in for Antioch College as it separated from Antioch University and reconstituted itself), Yellow Springs OH, October 2008

Smithsonian American Art Museum, Washington DC, 2003

Kling (Lindquist / Stubbins), Philadelphia’s largest architecture, engineering, and interior design firm: brochures, proposals, boilerplate, presentation materials, and publications, 1991 through 2003.

Community Design Collaborative of the American Institute of Architects, Philadelphia: Webpage, www.cdesignc.org, 2000

Greene Street Artists Cooperative, Philadelphia: publicity materials, website, 1990-2000.

Professional Memberships

Artists Equity, 1972-1980, 2008-2010

Association for General and Liberal Studies, 1987-1990

College Art Association, 1973-2001

Form Forum, Graduate School of Fine Arts, University of Pennsylvania, 1975-1982

(professional memberships, cont.)

Foundations in Art: Theory and Education, 1987-1991

International Visual Literacy Association, 1987-2018; Board member, 1988-1994

Administrative Experience

Manager/Coordinator, Swarthmore Music and Dance Festival, Swarthmore College, 1983: Assumed management responsibilities mid-year, in an emergency when the dance director was incapacitated by a cerebral aneurysm. Rescued plans, downsized realistically, and coordinated 250 individuals to provide thirteen concerts and two weeks of master classes. Oversaw staff for student and audience recruitment, information dissemination, funding and budget, box office, hospitality, performances, and classes. Wrote copy for radio and print advertising, and designed the brochure and program. Performed as soloist in *Night Voices* by David Epstein.

Admissions Counsellor, Philadelphia College of Art, temporary position to fill unexpected staff shortages, 1982 and 1983: Developed recruiting region, selected and contacted schools to visit. Established recruiting methods, and prepared and gave presentations (130 in a nine-week period). Provided information on all facets of College. Interviewed prospective students and parents; evaluated portfolios and academic credentials for admission. Evaluated pre-college art programs, made communications recommendations, and provided demographic studies.

Consultant, Patterns: Mathematics and the Arts, Franklin Institute Museum 1980-1981: Overall consultant for contents of Exhibit. Researched, selected, commissioned, wrote commentary and analyses, and narrated all music displays.

Program Initiator, Philadelphia College of Art 1976-1984: Inaugurated daytime continuing studies visual arts program. Selected and developed courses to offer. Recruited students. Served on the committee for the expansion of the program and its merger with the Evening Division into the Center for Continuing Studies. Taught drawing, painting, and visual literacy.

Course and Curriculum Developer: Philadelphia Museum of Art 1978-1980: Designed, proposed, and presented courses: 'Sources of Abstraction,' 'Comprehending Painting,' and 'Drawing Sculpture from the Collections.' Each involved lectures in the Museum, some by distinguished art scholars in the city, followed by two-hour studio investigations and interpretations of the works, periods, and styles studied. The policy specified a single-term tenure, but I was requested to remain for two years.

Temple University 1977-1982: Designed, proposed, and taught interdisciplinary, experiential learning course in Visual Awareness/Literacy through the Center for Contemporary Studies; developed curriculum and wrote the text, *Introduction to Visual Literacy, A guide to the Visual Arts and Communication* (Prentice-Hall, 1987). The program was ended by the University's financial crisis.

Exhibit producer, Philadelphia Art Alliance 1979-1980: Researched funding sources. Wrote and submitted proposals for a multimedia exhibit involving paintings of own creation, special lighting, music, and poetry. Received full funding. Produced exhibit February 1980.

Director of Visual Arts, French Woods Festival of the Arts 1972: Developed the visual arts program in the first year of operation. Decided upon curricula, and supply requirements. Oversaw staff of eight teaching fine arts and crafts. Taught drawing, painting, and madrigal singing. Supervised stage make-up for the theater program.

Administrative Assistant, New Haven Redevelopment Agency 1961-1963: Supervised photographic coverage of all redevelopment projects, hired photographers, designated composition of pictures, evaluated and selected enlargements, administered photography budget, and set up the photographic file system. Wrote speeches and articles for development administrators (Edward Logue and Thomas Appleby) and the mayor (Richard C. Lee). Provided information, wrote press releases, and handled correspondence and inquiries. Prepared annual Progress Report. Prepared Federal Quarterly Reports (complex forms requiring statistical ability). Provided demographic studies.

Research Assistant, New Haven City Plan Department, 1959-1961, part-time while a student at Yale: Participated in preparation of the New Haven Zoning Ordinance, then the most comprehensive document of its kind. Drafted zoning recommendations presented to the City Plan Commission. Coordinated ten-person planning staff in land-use and zoning studies. Researched land-use, title, and zoning histories. Served three months as interim zoning division head.

Related Activities

Member/participant: **Art and the Brain**, an online symposium, 2000-2010; College of Physicians' Medicine and the Arts, 2006-2014, and the New York Academy of Sciences, 2005-2006, all feeding my interest in art as related to keen intellectual endeavors.

Charter Member, **Greene Street Artists Cooperative**, a pilot affordable, artists' studio/housing project in Philadelphia, 1989 to 2017. Secretary of the Board 1990-1993, 1994-1995, 2005-2008, 2013; VP/President-elect, 1997-1998; President, 1998-1999; 2014

Board of Directors, 2001-2006, **Orchestra 2001**, devoted to 20th-century music, Philadelphia; Advisory Board, 1986-2001.

Education

Antioch College, Yellow Springs, Ohio: Liberal Arts, 1955-1958; Studied art, art history, literature, mathematics, music, philosophy Transferred to...

Yale University School of Art and Architecture, New Haven, CT: **BFA painting, 1961**. Studies and/or critiques with Josef Albers, William Bailey, Herbert Bayer, James Brooks, Nicholas Carrone, Bernard Chaet, Alvin Eisenman, Robert Engman, Irwin Hauer, Norman Ives, Rico Lebrun, Herbert Matter, Paul Rand, Jon Scheuler, Sewell Sillman, Bradbury Thompson, and others. 18 liberal arts credit hours: philosophy with Irwin C. Lieb, and Paul Weiss; music with Donald Martino (theory & composition), Norman Smith (musicology); art history with George Heard Hamilton

University of the Arts, Philadelphia, PA: **MA art education, 1983**; Master's thesis: "Contemporary Research in Brain Hemispheric Specialization for Artists and Art Educators, An Annotated Bibliography" (ERIC: ED 288768)

Independent / Subsequent Study

Ongoing to the present through presenting, exhibiting, scholarly research, and publications....

Violette de Mazia Foundation / Barnes Foundation, Philadelphia, PA:

<https://www.barnesfoundation.org/>: courses based on the teaching of Albert C. Barnes, John Dewey, and Violette de Mazia:

Traditions, Barnes Foundation, Merion PA, 2010

Informed Perception, LaSalle University, 2009

Seeing the Art in Art, Allens Lane Art Center, 2009

Bryn Mawr Film Institute, Bryn Mawr, PA <https://bmf.org/>:

Philosophy and Film, sponsored by the Greater Philadelphia Philosophy Consortium, 2011

Film seminars on Eric Rohmer & Alfred Hitchcock, 2010

The Language of Film, 2009

The Zen of Seeing, with Frederick Franck, 1980

Study Abroad

- **Norway**, Munch; **Denmark**, 2015
- **Aix-en-Provence, Arles, France**, 2015, Cézanne, van Gogh, etcetera
- **Italy**, 2002, 1972
- **Israel**, 1981
- Chinese Ink painting in **Hong Kong** and at the Imperial Palace Museum, **Taipei**, 1975
- Kyoto and Nara, **Japan**, 1975
- The Albertina, **Vienna**, 1973
- The Louvre, **Paris**, 1973

Personal

Born April 23, 1937, in Manhattan, New York

Married to Eugene A. Klotz 1957-1972, (B.S., Antioch College, 1958, Ph.D. Yale University, 1965; emeritus professor of mathematics, Swarthmore College)

Children: Gretchen Deborah Klotz Westlight, b. April 16, 1963, New Haven, CT;

Jeremy Rausch Klotz, b. April 5, 1965, Philadelphia;

A granddaughter from each: Portland State University, 2022; Barnard College, 2020

Married to John F. Hollis (1931-2011), photographer/sculptor, 1999-2011.

Relocated to Seattle, WA, in spring 2017; caregiver & partner to/with/for cousin Per-Bjorn Hoyer Curtiss (1933-2022).

SYNESTHESIS

Omnes artes quasi cognatione quadam inter se continentur.

(All arts are connected within each other.)

–Cicero, *Pro Archia Poëta*

