

DEBORAH PRATT CURTISS

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Résumé

Currently

- Seeking exhibit opportunities and homes for a variety of paintings.
- Moved to Seattle from Philadelphia in 2017; reactivating my career as an exhibiting painter after devoting recent years to optimizing the wellbeing and creativity of my late husband.

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

- Contemporary Art Gallery Online, 2019 All Women Paintings & Drawings: <https://www.smugmug.com/search/?q=Curtiss&c=photos#q=Deborah+Curtiss>
- Light Space & Time Online Gallery, Cityscapes 2019: <https://www.lightspacetime.art/cityscapes-2019-art-exhibition-special-merit-painting-other/#gallery/630b34ec74b857cbeedfb3e9a435986a/30547>
- Contemporary Art Gallery Online, All Botanicals 2018, <https://www.smugmug.com/gallery/n-SCxxvN/i-ZFpSgkm/A>
- Vasari21 from Ann Landi, December 17, 2018: <https://mailchi.mp/dd63a7a09af6/smart-collecting-at-the-local-level-and-the-ultimate-teaching-challenge-1324345?e=2e9210c54c>
- Vasari21 from Ann Landi, July 30, 2018, Six exhibits in Seattle: <https://mailchi.mp/17064445a9a2/smart-collecting-at-the-local-level-and-the-ultimate-teaching-challenge-1324269?e=2e9210c54c>
- Gallery 110, member 2017 - 2019: <https://www.gallery110.com>
- 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-present, <http://www.ivla.org>. <http://visualliteracytoday.org/the-role-of-visual-literacy-in-the-birth-of-observational-science/>

Exhibits

Individual, selected

Aljoia 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

(Solo Exhibits continued)

Sedgwick Theater Gallery, 2011
 InFusion Café and Gallery, 2011
 427 Chestnut Street, Philadelphia, 2009-2010
 Philadelphia Designers, 2003
 Goat Hollow, 1998
 Kling Gallery, 1995
 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; Corner Gallery, Idaho Falls, Idaho, 1990

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; throughout United States.

Honors

Special Merit: **TRANS**. LightSpaceTime Figurative Exhibition, 2019
 Special Merit: **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
 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

Group Exhibits

Invited/Juried, selected

- 2019: 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.
 2009: Berman Museum, Ursinus College, Colledgeville, PA; •Sporting Club at the Bellevue, Philadelphia: recent figure paintings.
 2008: •Art in City Hall, Likeable Art; •Plastics Club, Art is Happening; •Cheltenham Art Center, Cheltenham PA, 66th Annual Awards Painting Exhibition.
 2007: •Freeman's Auction House & Gallery, Phila.; •Carbon14 Gallery, Phila.; •Casa Freia, NY, NY.
 2006: American Insight, Phila.; Build a Bridge International, Phila.; Fleisher Art Memorial, Phila.; InLiquid.com, Phila.; Project Home, Phila.; Cheltenham Art Center, Cheltenham PA, 64th Annual Awards Painting Exhibition; Artoteque.com Online Global Art Annual, recipient of Diploma of Excellence for *Summer Sleep*.
 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

Northwest [Philadelphia] Artists Collective, member 2001-14

- 2013: The Frame House, Elkins Park, PA
 2013, 2012, 2011, 2009: EB+B Gallery
 2010: Allens Lane Art Center
 2009: Highwire Gallery, Philadelphia
 2008: Mount Airy USA; U Penn Morris Arboretum
 2007: Sedgwick Gallery; Avenue Arts Gallery; Chestnut Hill Gallery; St. Asaph's, Bala Cynwyd, PA; Community Audio.
 2006: St. Asaph's; Community Audio.

Tabula Rasa, a multicultural exhibiting collaborative, 1993-2003:

- Water: Identity Through Place*, University of Wisconsin, Madison, Union Gallery, 2003.
Identity Through Things: Abington Art Center, April-June, 2000
Obscure Cities: Eastern State Penitentiary, Philadelphia, 1997
 Graduate School of Fine Arts, University of Pennsylvania, Philadelphia, 1998
Prague, Secret Fire: Frick Gallery, University of Pittsburgh, PA, 1995
 Sala Gallery, University of Toronto, Ontario, Canada, 1994
Portraits: Moser Gallery, Philadelphia, PA 1993

Sole Exhibit Juror

- Plastics Club All Media Annual, 2006
 Central Adirondack Art Show, Old Forge, NY, 1994
 DaVinci Art Alliance & Plastics Club, Philadelphia, 1993
 National Small Painting Exhibit, Boise State University, 1991
 Big Sky Biennial VI, Idaho State University, 1990

Publications, Subject

- McCaullum, V. S-C.: (2008) *Brickyard Notebook: Northwest Artists Collective*. www.lulu.com
- _____ : (2007) *Chrysalis*, Philadelphia Open Studio Tours Visual Artists 2006: *NOI*, drypoint engraving, p. 57. www.lulu.com
- Katchen, C. (1986) *Painting Faces and Figures*, "Deborah Curtiss: The Figure as Metaphor," pp. 104-109, New York, Watson-Guption.
- Exhibition Catalogues, Exhibition coverage, reviews and interviews in various publications.

Presentations, Slide Lectures, Seminars and Workshops at colleges, universities, museums, etc.

throughout US and abroad. Some lectures have been published and are listed among **Publications** below.

- "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 (IVLA, www.ivla.org) 50th Anniversary Annual Conference, **Northern Louis University, Chicago IL**; -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

(Presentations continued)

- "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.
- "A \$64 Question," a slide talk fulfilling Toastmasters International Competent Toastmaster certification, 2001
- "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 Multimedia 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.
- The Interaction of Color, a workshop; Participation in Theater of Achievement (exhibit), "Visual Literacy, Esthetics of the Technological Age." IVLA / Gallaudet University, Washington, DC, 1991.
- "Evolution of a Vision 1991," Art Salon, Portland, Oregon, 1991.

(Presentations continued)

- Juror: National Small Painting Exhibition 1991: "A Visually Literate Approach to Exhibition Jurying," Boise State University, Boise, Idaho.
- "Visual Thinking: How do we Identify, Define and Facilitate it?" IVLA / Illinois State University, Normal, IL, 1990.
- Visual Literacy Roundtable / Docent Seminar, Boise Art Museum, Boise, Idaho, 1990.
- "The Rewards of Visual Literacy," Boise State University, Boise, Idaho, 1990.
- Juror: Big Sky Biennial; "The Rewards of Visual Literacy," Idaho State University, Pocatello, Idaho, 1990.
- "Synesthesia: The Interaction of Music, Dance and Painting." The Curtis Institute of Music, Philadelphia, PA, 1990.
- "What are Artists Doing with their Lives?" CAA Annual Meetings New York, NY, 1990.
- "Redefining The Eternal Feminine," Women's Caucus for Art, Muse Gallery, Philadelphia, PA, 1990.
- "Evolution of a Vision 1990;" Visual Literacy Faculty Roundtable. The American University, School of Communications, Washington, DC, 1990.
- "Clarifying Visual Thinking," student and faculty development seminars. The American University, School of Communications, Washington, DC, 1989.
- "Visual Literacy Outreach," slide lecture and faculty development seminar. IVLA / Arizona State University, Tempe, Arizona, 1989.
- "Visual Literacy: Its Centrality for All Learning," Received Eloquence Award. George Mason University, Fairfax/Virginia Beach, VA, Seventh Annual Conference on Non-Traditional/ Interdisciplinary Programs 1989.
- "The Verbal-Visual Connection." The School of Visual Arts, New York, NY, Second Annual National Conference on Liberal Arts and the Education of Artists, 1988.
- "Evolution of a Vision 1988." IVLA / Virginia Tech University, Blacksburg, VA, 1988.
- "Visual Literacy: A Liberal Art." Association for General and Liberal Studies/Wilkes College, Wilkes Barre, PA, 1988.
- "Visual Literacy: Its Centrality for Both Visual and Liberal Arts." General session presentation, Foundations in Art: Theory and Education (FATE) Biannual Meeting, Amherst, MA, 1988.
- "The Verbal-Visual Connection: How Deconstruction of Visual Statements Improves Oral and Written Expression." University of Massachusetts, Amherst, MA, 1988.
- "Visual Literacy: A Liberal Art." CAA / FATE, Houston, Texas, 1988.
- "An Artist's View of Visual Literacy for the Non-Artist." IVLA Conference, Tulsa, Oklahoma, 1987.
- "Visual Literacy: What Is It, And Who Has It?" and "Evolution of a Vision 1987." Museum of Fine Arts, Oak Ridge, Tennessee, 1987.
- "Visual Literacy as Foundation and Goal for All Visual Arts Education." Mid-Atlantic College Art Association / University of Tennessee, Knoxville, TN, 1987.

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

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

(Teaching continued)

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. Syllabus available.

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:

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: 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 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 an 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.

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. Syllabus available.

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

Community Arts Center, Wallingford, PA.

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

Temple University, Center for Contemporary Studies.

Visual Literacy: Acknowledges and addresses the importance and centrality of visual communication in this iconic age. Approach can be foundational: presupposes 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. Syllabus available.

Philadelphia Museum of Art

Museum Collections: 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 for a thorough analysis of its history, context, content and form.

Studio Program: 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.

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.

Clients

Non-stop Liberal Arts Institute (interim stand-in for Antioch College as it separates from Antioch University and reconstitutes 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 Writing Experience

Editorial Board, *Journal of Visual Literacy*, Maria Avgerinou, Editor; Taylor and Francis Online; Routledge, publishers. 2015-present.

Charter member, Editorial Advisory and Policy Board, *Journal of Visual Literacy*, Nancy Nelson Knupfer, Editor, Kansas State University, Manhattan, KS, 1998-2005; Amy C. Bradshaw, Editor, Oklahoma University, 2005-2009; David Richard Moore, Editor, Ohio University, 2009. •Member, Editorial Board, *Journal of Visual Literacy*, John Belland, Editor, Ohio State University, Columbus, OH, 1991-1997.

Founder and Executive Editor Monthly in-house newsletter, *Information & Update* for Kling, Philadelphia’s largest Architecture, Engineering, Interior Design firm. Full responsibility for content (multiple contributors), layout, and production, 1993 through 2003.

Publications, Author

Making Art Safely: Alternatives in Drawing, Painting, Printmaking, Graphic Design and Photography, with artist Merle Spandorfer, and toxicologist Jack Snyder, M.D. (1993) New York, Van Nostrand Reinhold; acquired by John Wiley & Sons, 1998.

Introduction to Visual Literacy, A Guide to the Visual Arts and Communication (1987) Englewood Cliffs, NJ, Prentice-Hall; acquired by Pearson, 1996.

Articles, Reviews, and Abstracts selected from more than 300 published pieces, arranged by topic.

Art and Creativity

"Going Nude" (2014. Toteson, H., ed. *Creativity & Constraint*, Universal Table / Wising Up Press, Decatur GA)

"Bringing Beauty to Life while Optimizing Conditions for Creativity," (2011) in *Perspectives on Creativity II*, L. DellaPietra, ed. Cambridge Scholars Publishing, Newcastle-upon-Tyne.

"Some Dreams Come True: Greene Street Artists Corporation/Cooperative," (1997/1998) *Art Matters*, December/January

"Book for Every Artist," (1997) *Art Matters*, May

"Small Scale Sculpture" (1984) *New Art Examiner*, Chicago, IL, Mar.

"Third Annual Franklin Town Sculpture Show" (1984) *New Art Examiner*, Chicago, IL, Feb.

Reviews (50+) of exhibits in crafts, drawing, installation, multi-media, painting, printmaking and sculpture, *Art Matters*, a monthly newsletter (Philadelphia, 1982-86).

Visual Literacy

"Celebrating 50 years of IVLA's visual literacy: reflecting on the past, present, and future," coauthored with Maria Avgerinou, ed.; Ann DeVaney, Rune Pettersson, Rhonda Robinson. *Journal of Visual Literacy*, Routledge, DOI: 10.1080/1051144X.2018.1562012, pp. 238-240. (2018)

"Meditations on a Post-Human Earth, an evocation of an Artist's Sensory Experience," (2016) ?

"The Role of Visual Literacy in the Development of Observational Science...;" (2014-15)

<http://visualliteracytoday.org> Selected Readings, IVLA.

"Eye Talk Happy Talk," pending. <http://visualliteracytoday.org>

"Educating Vision" (2005) in *Visual Literacy and Development*, Robert E. Griffin, Scott B. Chandler and Bell Doyle Cowden, editors, International Visual Literacy Association.

"The Oldest Literacy" (2004) in *Journal of Visual Literacy*, Vol. 24, No. 2, Autumn.

"The Oldest Literacy: toward a definition of visual literacy" (2001) University of Iowa, Lida M. Cochran private distribution.

"Art as an Essential Component of Visual Literacy," *Exploring the Visual Future: Art Design, Science & Technology* (2001), Robert E. Griffin, ed., IVLA.

"Digitization & Deconstruction...What Role Esthetics?" (1999, Spring) *Journal of Visual Literacy*. Nancy Nelson Knupfer, Editor, Michigan State University, Lansing, MI.

"Animated Computer Aided Design: Video Presentations Prepared By Kling," (1999) in *Visual Literacy in an Information Age: Aspects of Vision in an Increasingly Global Community*, Robert E. Griffin, ed Pennsylvania State University.

"The Communication of 3-Dimensional Spaces and Objects," (1998) *Connecting with the Community: Exploring Direct Visual Learning & Expression*, Robert Griffin, ed. Pennsylvania State University.

(Publications, **Visual Literacy** continued)

- "Digitization and Deconstruction, Can Esthetics Survive?"(1996) in Velders, T., ed. *Beeldenstorm in Deventer*. Rijkshogeschool IJselland, Deventer, The Netherlands.
- "A Solution Suggested" (1995) *Art Matters*, 15:2
- Book review (1995): *Visual Literacy: A Spectrum of Visual Learning*, D. M. Moore and F. M. Dwyer, Eds., (1994) *Journal of Visual Literacy*, John Belland, Ed., Columbus, OH, Ohio State University, Fall
- "Visual Literacy, A College Course" (1995) *Conference Abstracts*. New York, College Art Association.
- "From Iconic to Lingual" (1995) *Imagery and Visual Literacy*, Darrell G. Beauchamp, Roberts A. Braden and Robert E. Griffin, editors. Blacksburg, VA, IVLA; ERIC: ED380058.
- "An Eclectic Approach to the Interpretation of Visual Statements" (1994) *Visual Literacy in the Digital Age*, Judy Clark-Baca, Darrell G. Beauchamp & Roberts A. Braden, editors. Blacksburg, VA, IVLA; ERIC: ED370584.
- "The Rewards of Visual Literacy, an Artist's Perspective" (1994) contribution to the International Symposium on Verbal Visual Literacy, Delphi, Greece, 1993; published in *VerboVisual Literacy: Understanding and Applying New Educational Communication Media Technologies*, Nikos, Metallinos, ed. Montreal, Concordia University; ERIC: ED393412.
- "Affinity Caucus: Multicultural Encounters in the Classroom" (1992) *The Visual Literacy Review*, 22:3, Richard Couch, editor, Clarion, PA, Clarion University
- "Visual Literacy: Esthetics of the Technological Age" (1992) *Visual Communications: Bridging Across Cultures*, Judy Clark-Baca, Darrell G. Beauchamp & Roberts A. Braden, editors Blacksburg, VA, IVLA.
- "Yes, New York Times, there is Visual Literacy!" (1991) *The Visual Literacy Review*, Darrell Beauchamp, editor, (1991) Corsicana, TX, Navarro College, 20:2
- "Visual Thinking, How Do We Define, Identify and Facilitate It?" (1991) *Investigating Visual Literacy*, Beauchamp, Baca & Braden editors Blacksburg, VA, Virginia Tech University
- "Visual Literacy Outreach" (1990) *Perceptions of Visual Literacy*, Braden, Beauchamp, & Baca, editors Blacksburg, VA, Virginia Tech University
- "Deconstructing Visual Statements to Improve Written and Oral Expression" (1989) *Journal of Reading Psychology*, 9:4, Richard Sinatra, editor. N.Y., Hemisphere
- "A Visual Evolution" (1989) *About Visuals: Research, Teaching and Applications*, Braden, Beauchamp, Miller, & Moore, editors Blacksburg, VA, Virginia Tech University
- "Visual Literacy: A Liberal Art" (1989) *Perspectives*, Journal of the Association of General and Liberal Studies, 19:2. Bruce Busby, editor, Columbus, OH, Ohio Dominican
- "Visual Literacy: Its Centrality for All Learning" (1989) *What If the University Took Teaching Seriously*, Sally J. Reithlingshoefer, editor. Fairfax, VA, George Mason University. Recipient of Eloquence Award, George Mason University.
- "Evolution of a Vision"(1988) *Journal of Visual Literacy*, 8:2. Ann De Vaney, editor, Madison WI, University of Wisconsin
- "Visual Literacy as Foundation and Goal for All Visual Arts Education" (1988) abstract, *In Review*, Spring V. 11, journal of Foundations in Art: Theory and Education, Richard Flint, editor, Richmond, VA, Virginia Commonwealth University
- "The Verbal-Visual Connection: How Deconstruction of Visual Statements Improves Oral and Written Expression" (1988) abstract, *In Review*, Spring V. 11, journal of Foundations in Art: Theory and Education, Richard Flint, editor, Richmond, VA, Virginia Commonwealth University

(Publications, **Visual Literacy** continued)

"An Artist's View of Visual Literacy for the Non-Artist" (1988) in *Visual Literacy in Life and Learning*, Braden, Beauchamp & Miller, eds. Blacksburg, VA, Virginia Tech University

"Visual Literacy: What Is It and Who Has It?" (1986) *Art Matters* Philadelphia, Nov.

"Public School and the Visual Arts" (1983) *Art Matters* Philadelphia, Apr.

Community Design

"A Firm Policy," (2003) *Collaborative Calls*, newsletter of the Community Design Collaborative of AIA Philadelphia, Spring

"A Fine Joy: The Collaborative helps Books Through Bars Reach More Readers," (2002) *Collaborative Calls*, Fall

"A Place of Honor and Peace," (2002) *Collaborative Calls*, Spring.

"City Splash, the North Light Community Center Enlivens its Play Area," (2001) *Collaborative Calls*, Summer

"Fisher Park, Tranquility amid Diverse City Neighborhoods," (2001) *Collaborative Calls*, Winter.

"Inspiration! Michael Pyatok, FAIA, Offers an Inspiring Model for Designing with Community Participation," (2000) *Collaborative Calls*, Summer.

"Child's Play, Betsy Caesar Shares Ideas for Safe-and Fun-Playgrounds," (1999) *Collaborative Calls*, Summer.

"First Collaborative Design Charette Looks at the Urban Front Yard," (1999) *Collaborative Calls*, Winter.

Kling (-Lindquist; -Stubbins: Philadelphia's largest Architecture/Engineering firm 1946-2011)

An average of three articles published each month from September 1993 through December 2003, *Information & Update*, newsletter.

Kling Lindquist, The Realm of Shadows (2001), unattributed author of all project descriptions, l'Arcaedizioni, Milan, Italy

"Window on Architecture, SAP America," (1999) *The Philadelphia Architect*, AIA Philadelphia, February.

"Kling Lindquist" (1998), unattributed author in *Philadelphia World Class*, Community Communications, Montgomery, AL.

"Window on Architects: Kling Lindquist," (1996) with Rosemary Rys, coauthor; *The Philadelphia Architect*, October.

Other

"ICHB Writing Group," (2018) *Culver Club News*, December, p. 6.

Book review (2017) "*When I Need Your Help, I'll Let You Know*" *And Other Senior Myths That Can Lead to Disaster*, by Barbara A. West, J.D. and Stephen F. Adler, Ph.D, Prominence Publishing in *The Positive Aging Newsletter* issue 103, sponsored by The Taos Institute: <https://www.taosinstitute.net/Websites/taos/images/2017-10%20to%2012%20PAN%20-%20Fall%20Issue%20103.pdf>

"Health Hazards in the Arts– Can They Affect Singing?" (2004) *The Journal of Singing*, V. 61, no. 1 (September/October): 55-61

"Radiant and Grateful Smile," (2002) *The Philadelphia Inquirer*, Community Voices, Sunday, March 17

"Health Hazards in Drawing and Painting" (2001 Vol. 16 No. 4) in *Occupational Medicine State of the Art Reviews, Health Hazards in the Arts*, Katherine Duvall, David Hinkamp, eds. Philadelphia, Hanley & Belfus.

(Publications continued)

“Contemporary Research in Brain Hemispheric Specialization for Artists and Art Educators, An Annotated Bibliography.” (1987) Bethesda, MD, Educational Resources Information Center (ED 288768). Masters’ Thesis, University of the Arts.

Writer, creative non-fiction 2011–present.

Professional Memberships

Artists Equity, 2008–2010

Association for General and Liberal Studies, 1987–1990

College Art Association, 1980–2001

Form Forum, Graduate School of Fine Arts, University of Pennsylvania, 1980–1982

Foundations in Art: Theory and Education, 1987–1991

International Visual Literacy Association, 1987–present; Board member, 1988–1994.

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.

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.

Member, Toastmasters International, Inc., The Kling Linguists, 1998–2001; Certified Competent Toastmaster, 2001

Musician

Professional singer/soloist, classical music from middle ages to yesterday. Sing as opportunity and time permit, most recently with Orchestra 2001 in June 1995 and April 1997; private recital, December 2005. Now totally retired!

Courses in music history, theory, composition and performance at Antioch College, Yale University, Hartt College of Music, Stanford University, McGill University, Swarthmore College, and University of Pennsylvania.

Voice study with Roberta Alexander (senior, Antioch), Blanche Porto (New Haven), Jean Hakes (New York Pro Musica), Martial Singher (Curtis Institute of Music), Norman Notley (NYC), Wayne Conner (Peabody Conservatory, Curtis).

Studied piano and clarinet pre-college; played clarinet in both band and orchestra, 8th grade through high school.

Modern Dance—Participated in classes of Martha Graham, Humphreys, Limon, Nikolai/Louis, Weidman, improvisational techniques. Practiced Yoga 1990–2017; now as available.

Education

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

Yale University School of Art and Architecture, New Haven, CT: **BFA painting**. 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 Mattter, Paul Rand, Jon Schuler, Sewell Sillman, Bradbury Thompson and others. 18 liberal arts credit hours:

philosophy with Irwin C. Lieb, 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**. Masters 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, & publications....

Violette de Mazia Foundation / Barnes Foundation, Philadelphia, PA: courses based on the teaching of Albert C. Barnes, John Dewey, and Violette de Mazia:

Traditions, Barnes Foundation, Merion PA, 2010. <http://www.barnesfoundation.org>

Informed Perception, LaSalle University, 2009

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

Bryn Mawr Film Institute, Bryn Mawr, PA <http://www.bmfi.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.

Personal

Born Manhattan, New York.

Married to Eugene A. Klotz, B.S., Antioch College, Ph.D., Yale University; emeritus professor of mathematics, Swarthmore College; divorced.

Children:

Gretchen Deborah Klotz Westlight, b. New Haven CT; residing in Portland OR.

Jeremy Rausch Klotz, b. & residing in Philadelphia.

A granddaughter from each.

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

Relocated to Seattle, WA, spring 2017; live with cousin Per-Bjorn Hoyer Curtiss.

SYNESTHESIS

Omnes artes quasi cognatione quadam inter se continentur.

(All arts are connected within each other.)

–Cicero, *Pro Archia Poëta*

