

Brief CV for Suzanne C. Ouellette

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## **Painter**

## **Professor Emerita**

## **The Graduate School, The City University of New York**

## **Doctoral Program in Psychology and Master of Arts in Liberal Studies Program**

## **Higher Education**

1965-69 Philosophy	Newton College, Newton, MA, B.A., Psychology and Philosophy
1969-71	Yale University Divinity School, New Haven CT, M.A.
1972-77 Psychology	The University of Chicago, Chicago, IL, Ph.D.
1988-1990 Painting	Koho-School of Sumi-E, NY, NY, Japanese Brush Painting
1990-1997 Dordogne	Parsons School of Design, NY, NY 1990 Summer Fine Arts Program in Paris and the <i>Drawing, painting, sculpture</i>
	Fashion Institute of Technology, NY, NY, <i>Drawing, painting</i>
1997-2010 NY, NY	National Academy of Design Museum and School, <i>Drawing, painting</i>
	Union Square Atelier of Samuel Adoquei <i>Drawing, painting</i>

## Art Awards

1997-2010 Drawings and paintings selected for Annual Juried Exhibitions, National Academy Museum and School

2006 First Prize in painting for *Portrait of a Young Man*

2007 Reva Price in Still Life Painting for *Early Spring*

## Solo Exhibitions

- 2010 Chaiwalla Tea Room and Gallery, Salisbury, Ct  
*Still Life Paintings*
- 2010-11 Lance Lappin Tribeca, New York City  
*People Up Close: Portraits by Suzanne C. Ouellette*
- 2011 The Gallery, Hammertown, Rhinebeck, New York  
*Impressions and Reflections*
- 2012 The Gallery, Hammertown, Rhinebeck, New York  
*Still Life/Life Still*
- 2014 Chaiwalla Tea Room and Gallery, Salisbury, Ct.  
*Meditations and Travels*

## Group Shows

- 2011 The Atlantic Gallery, New York City  
*Holiday Exhibition*
- 2012 The Hoadley Gallery, Lenox, Ma.
- 2012 The Atlantic Gallery, New York City  
*New Directions*
- 2012-13 The Moviehouse Gallery, Millerton, NY

*Abundance: Farm, Food, and Table*

2013 The Hoadley Gallery, Lenox, Ma.

2013-14 The Gallery, Hammertown, Rhinebeck, NY  
*Artists at Hammertown*

I curated this show that includes other painters, photographers, a potter, and my own paintings.

## **Writing on Art**

Schenker, H. & Ouellette, S.C. (2000). The garden as women's place: Celia Thaxter and Mariana van Rensselaer. In B. Szczygiel, J. Carubia, & L. Dowler (Eds.), *Gendered landscapes: An interdisciplinary exploration of past place and space*. University Park, PA: Center for Studies in Landscape History.

Ouellette, S.C. (2002). What the art of Alberto Giacometti Taught Me about Psychobiography. *Clio's Psyche: Journal of the Psychohistory Forum*, 8.

Ouellette, S.C. (2003). Painting lessons. In R. Josselson, A. Lieblich, D. McAdams (Eds.), *Up Close and Personal: The Teaching and Learning of Narrative Research*. Washington, D.C.: American Psychological Association.

Ouellette, S. C. and Akerman, S. (2007). Emotions and stone: Two ways of knowing. *Psychologist-Psychoanalyst*, 22(1), 54-57. Review of J. Winer, J. Anderson, and E. Danze's book, *Psychoanalysis and Architecture*.

Ouellette, S.C. (2010) A garden for many identities. In R. Josselson & M. Harway (Eds.), *Navigating Multiple Identities*. New York: Oxford University Press.

Akerman, S. & Ouellette, S.C. (2012). What Ricoeur's Hermeneutics Reveal About Self, Identity and Aesthetic Experience: Toni Morrison and Arthur Miller. *Theory & Psychology*, 22 (4), 383-401.

## **What Others Have Written**

Lieblich, A. (2011). The experience of sitting to have my portrait painted. *Paper presented at the annual meeting of the Seventh International Congress of Qualitative Inquiry*, University of Illinois, Urbana, Il ([http://citation.allacademic.com/meta/p497855\\_index.html](http://citation.allacademic.com/meta/p497855_index.html)) and published in *International Journal of Art and Education*.

Professor Amia Lieblich describes and analyses her experience of working with me on a collaborative portrait project. She is a psychologist and writer, currently Professor Emeritus of Hebrew University of Jerusalem and President of the Academic College for Society and the Arts in Israel.

*The Country and Abroad Magazine*, Johnnycake Hollow Press, Pine Plains, New York. Summer issues for 2011, 1012, and 2013.

Reviews of exhibitions at The Gallery Hammertown in Rhinebeck, New York.

## **Gallery Representation**

The Hoadley Gallery, Lenox, Massachusetts; The Gallery, Hammertown, Pine Plains and Rhinebeck, New York; and *pieces*, Pine Plains, New York.

## **Story Version (Detail)**

For 22 years, my art was supported by my “day job” as a university professor. The university was a wonderful site for multidisciplinary research and psychology, a useful resource for painting. Given important art movements and painters in the last century (if not longer), psychology was relevant training. Increasingly, I moved into areas of psychology, particularly qualitative and narrative psychology and the study of lives/psychobiography, where the boundary between the practice of social science and that of art is blurred. In the 2003 paper, *Painting Lessons*, I described how what I learned in the painting studio made me a better teacher and mentor for doctoral students in psychology. Painting taught me specific strategies useful in research and writing; and, more importantly, painting enabled the passion, commitment and social responsibility I always wanted to feel as I worked. For a record of what I did in my “day job” -- the teaching and administrative positions, editorial

and other responsibilities, research grants, awards, and publications, please see the c.v. on my website under resume tab <http://www.souellette.com/academic-cv.html>.