

## Curriculum Vitae

### **Tania L. Abramson**

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#### **Websites:**

[taniaabramson.com](http://taniaabramson.com)  
[artandtrauma.com](http://artandtrauma.com)  
[50yrslater.com](http://50yrslater.com)

#### **EDUCATION:**

MFA Claremont Graduate University, Claremont, California, 1990  
BFA California State University Long Beach, Long Beach, California, 1988

#### **TEACHING POSITIONS:**

2018- present Lecturer, UCLA (Honors Collegium)

#### **COURSES CREATED:**

1. [Feminism, Art and Metaphors of Trauma](#)
2. [Art & Trauma](#)

#### **WORKSHOPS:**

2019 *Art & Trauma*, Leiden University, The Netherlands

#### **BOOKS:**

2019 *Truth Lies*, Asylum 4 Renegades Press, Joshua Tree, California  
2017 *Concern*, Asylum 4 Renegades Press, Joshua Tree, California  
2017 *Shame and the Eternal Abyss*, Asylum 4 Renegades Press, Joshua Tree, California

#### **SCHOLARLY ARTICLES:**

### **Published:**

Abramson, Paul R. & Abramson, Tania L. (2020). Should Art About Child Abuse Be Exhibited in Corridors of Health Professional Schools? *The American Medical Association Journal of Ethics*, 22(6),525-534.

Abramson, Paul R. & Abramson, Tania L. (2020). Visual and Narrative Comprehension of Trauma. *The American Medical Association Journal of Ethics*, 22(6) 535-543.

Abramson, Paul R. & Abramson, Tania Love. (2019) David Wojnarowicz and the Surge of Nuances: Modifying Aesthetic Judgment with the Influx of Knowledge. *Aesthetic Investigations*, 1, 146-157.

Abramson, Tania L. (2019). Unchain My Anguish: A Feminist Take on Art and Trauma. *Feminist Review*, 122, 189-197.

Abramson, Tania L. & Abramson, Paul R. (2019a). The UCLA Art and Trauma Course: A serendipitous journey. *Studies in Art Education*, 60(1), 58-62.

Abramson, Tania Love & Abramson, Paul R. (2019b). Charting New Territory: The aesthetic value of artistic visions that emanate in the aftermath of severe trauma. *Contemporary Aesthetics*, 17, 1-2.

Abramson, Tania L. & Abramson, Paul R. (2019c). Arkoun Vannak: A tribute to a heroic Cambodian artist. *Visual Inquiry: Learning & Teaching Art*, 8(1), 79-83.

Abramson, Tania Love & Abramson, Paul R. (2018). Art and Trauma: Yet Another Arthur Danto Zombie. *Contemporary Aesthetics*, 16, 3-4.

### **In Progress:**

Abramson, Tania L. & Abramson, Paul R. (2022) Art and Trauma. Invited chapter for the forthcoming book, *Oxford Handbook of Mental Health and Contemporary Western Aesthetics*, to be published by Oxford University Press.

### **CURATORIAL:**

2019 Moderator and event organizer for the campus wide public Talk and Panel Discussion at UCLA, featuring Vannak Prum, Human Rights Activist, Artist, and Author of *The Dead Eye and the Deep Blue Sea*.

### **LECTURES AND SPEAKING ENGAGEMENTS:**

- 2019 University of Leiden, Leiden, the Netherlands
- 2019 Cardiff University, Cardiff, Wales, UK
- 2019 School of the Art Institute of Chicago, Chicago, Illinois
- 2018 University of California Santa Barbara, Department of Sociology, Santa Barbara, California
- 2018 Art City Gallery and Studios, Ventura, California
- 2017 Connecticut College, *Seminar in Clinical and Community Psychology*, Judelysse Gomez, New London, Connecticut
- 2017 Leiden University Child Abuse and Neglect Minor Program (informal presentation to Program Chairs), Leiden, The Netherlands
- 2017 Janus Rehabilitation Center, (lecture to patients, staff and administration), Reykjavik, Iceland
- 2017 Lewis & Clark Law School, sponsored by National Crime Victims Law Institute, and Crime Victims Rights Alliance, Portland, Oregon
- 2016 George Washington Law, sponsored by Susan Karamanian, former Associate Dean for International and Comparative Legal Studies, Washington, D. C.
- 2016 George Washington Law, *Child, Family & State*, Catherine Ross, Professor of Law, Washington, D. C.
- 2016 University of California Santa Barbara, (informal lecture to Richard Ross's graduate art students), Santa Barbara, California

**ARTWORKS PUBLISHED:**

- 2021 "Time for a Change: In Memory of George Floyd", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net>, 2(5),1.
- 2021 "We are Here and Always Have Been", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net/march-2021>, 2(3),1.
- 2021 "Patterns of Consumption", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net/jan-2021>, 2(1),1.
- 2020 "Delicate Balance", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net/dec2020-issue>, 1(7),1.
- 2020 "Shivs, Shanks, and Bone Crushers: An Homage to Maurice Caldwell", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net/oct-2020>, 1(5),1.
- 2020 "Say Her Name", *Breathe: a platform for artistic expression, a portal for anti-racist education and action*, <https://www.breatheeveryone.net/sept-2020-cover>, 1(4),1.

- 2020 "What the U.S. Flag Means to Me", *Breathe: an artistic expression and anti-racism space*, <https://www.breatheveryone.net/august-2020-cover>, 1(3),1.
- 2020 "I'm Screaming Inside", *Breathe: an Art and Political Space*, <https://www.breatheveryone.net/july-2020>, 1(2),2.
- 2020 "I'm Bad", "Lapse of Consciousness", "The Elephant in the Room", "Portraits of Abiding Despair and Steadfast Determination Exhibition Poster", *The American Medical Association Journal of Ethics*, 22(6),525-534.
- 2020 "In Case of Shame", "No Escape At All", *The American Medical Association Journal of Ethics*, 22(6) 535-543.
- 2019 "Arkoun Vannak", video and photograph. *Visual Inquiry, Learning & Teaching Art*, 8 (1), 79-83.
- 2019 "I'm Screaming Inside", "The Girl Has Balls", "Lapse of Consciousness", *Feminist Review*, 122, 189-197.
- 2019 "We Are All Liars", *Howl, Art & Literary Magazine*, Copper Mountain College, Joshua Tree, CA.
- 2019 "In Case of Shame", *Studies in Art Education* (published by National Art Education Association) 2019, 60(1), 58-62.
- 2019 "Memorial to the Murdered Jews in Europe", photograph. *Contemporary Aesthetics*, 17, (published by Rhode Island School of Design, Providence Rhode Island).
- 2018 "In Case of Shame", *Contemporary Aesthetics*, 16, (published by Rhode Island School of Design, Providence Rhode Island).
- 2018 "Abyss: Rape", *Howl, Art & Literary Magazine*, Copper Mountain College, Joshua Tree, CA
- 2017 "Abyss: Purple Rain", *Howl, Art & Literary Magazine*, Copper Mountain College, Joshua Tree, CA

### **EXHIBITIONS:**

- 2017 *Love Stories* (group exhibition), curated by In Heroes We Trust, Miami Art Week, Miami, Florida
- 2017 *WeWork* (group exhibition), curated by In Heroes We Trust, Miami Art Week, Miami, Florida
- 2017 *Music Connects Us* (group exhibition), Venice Art Crawl Fundraiser, Venice, California

### **READINGS:**

- 2019 "We Are All Liars" and "I'm a Liar" from *Truth Lies*, for the Art and Literary Magazine *Howl*, Art FX, Yucca Valley, California
- 2018 *Concern*, Art City Gallery, Ventura, California
- 2018 "Abyss: Rape" for the Art and Literary Magazine *Howl*, 29 Palms Creative Center, 29 Palms, California

### **PODCASTS and LINKS ABOUT MY WORK:**

- 2019 A.G.Geiger Presents, Tales from the LA Art Underworld  
2018 *Tania's Story*, Darkness to Light website  
<https://www.d2l.org/personalstories/tanias-story/>

### **BIBLIOGRAPHY/REVIEWS:**

- Frank, Peter, "The Environment in Crisis (Pick of the Week)", *LA Weekly*, March 30, 1990, p. 118  
Geer, Suvan, "Endangered Earth", *Los Angeles Times*, March 16, 1990, p. F23

### **INTERNSHIP/TEACHING/VOLUNTEER:**

- 1993 *Memento Mori*, (live performer volunteer) artist Karen Finley, MOCA Grand, Los Angeles  
1990 Graduate Seminar Instructor, Contemporary Theory, Claremont Graduate University  
1989 Teaching Assistant, Scripps College, Claremont  
1984 *Hitting the Wall*, (Olympic Arts Project Mural intern) by Judith Baca, 110 Freeway, Los Angeles

### **PAST EXHIBITIONS:**

- 1992 *The (Kim) Dingle Library presents "Paintings of the West" with horse drawings by teenage girls*, Parker Zanic, Los Angeles  
1990 *The Environment in Crisis*, Couturier Gallery, Los Angeles  
1990 *Diverse Implications*, Claremont Graduate School (MFA Thesis Exhibit)  
1989 *Nineteen Hundred and Eight Nine*, SITE, Culver City  
1989 *Subtle Control*, Claremont Graduate University, Claremont  
1989 *All City Open*, Los Angeles Municipal Art Gallery, Los Angeles  
1988 *Arrivals/Departures*, Claremont Graduate University, Claremont  
1988 *Fringe of the Fringe*, DA Gallery, Pomona  
1988 *Life Sites*, California State University, Long Beach  
1988 *908 Exhibition*, Long Beach Art Association, Long Beach  
1987 *Insight '87*, University Art Museum, Long Beach  
1987 *On and of Paper*, Museum of History and Art, Ontario CA.  
1986 *Fresh Paint*, California State University, Long Beach  
1986 *Insights '86*, University Art Museum, Long Beach

## **COMMENTS ON LECTURES AT UNIVERSITIES AND TREATMENT FACILITIES:**

*Thank you so much, this was really a treat, what an interesting, rich and vivid presentation! And your precise, crafted way of phrasing things made it even an aesthetic experience in itself. I could tell from the concentration and silence in the room that people were really focused and listening with full attention.*

*I also very much liked the balance between the academic perspective versus the focus on art and the layer of personal experiences.*

**THANKS!**

**Dr. Bernet Elzinga**, Professor of Psychology and Co-Director of the Program on Childhood Abuse and Neglect, Leiden University (2019)

*We owe you a big thanks for a riveting presentation.*

**Susan Karamanian**, Associate Dean for International and Comparative Legal Studies, George Washington Law School (2016)

*Your talk was so inspirational for all of us. You did it so well with naturalizing the way you spoke about it. My thought is that you left them [female trauma patients at Janus, a rehabilitative treatment facility in Reykjavik, Iceland] with – if she can do it, so can I. And the way you included your story, incorporating the relevant statistics, plus your beautiful art made it easier to see and take in. As you know, sometimes pictures speak louder than words.*

**Sigríður Björnsdóttir**, Co-Founder of Blatt afram, Reykjavik, Iceland. [Blatt afram is the leading child sexual abuse prevention organization in Iceland] (2017)

*Thank you so much for the privilege of having you speak on our campus! Today was very powerful, and I've already received emails from students thanking us for hosting your wonderful talk (an unusual move in my experience).*

**Sarah Fine**, Co-President, Crime Victims Rights Alliance, Lewis & Clark Law School. (2017)

*Thank you so much for your visit to Leiden! It was equally inspiring to me, the way you have been able to translate your feeling and ideas into art is both impressive and beautiful.*

**Dr. Bernet Elzinga**, Professor of Psychology and Co-Director of the Program on Childhood Abuse and Neglect, Leiden University (2017)

*I was both moved and inspired!*

**Meg Garvin, J.D.**, Executive Director, National Crime Victim's Law Institute, Portland, Oregon. (2017)

*It was an honor and very moving to meet you and hear your story.*

**Joan Meier, J.D.**, Legal Director, Domestic Violence Legal Empowerment and Appeals Project, Washington, D.C. (2016)

*Tania did a large public presentation [at George Washington Law School] which was a very moving and stimulating, and very well received - and a more intimate one in my Child, Family & State class later the same day...I found Tania's painting so powerful I used some in a presentation of my own (with permission of course).*

**Catherine Ross, J.D.**, Professor of Law, George Washington University Law School (2016)

**PRAISE FOR MY BOOK *Shame and the Eternal Abyss* FROM ARTISTS/ART COMMUNITY:**

*I found it so moving that you created this body of work and shared your story.*

**Kathe Kollwitz (of the Guerrilla Girls)** (2017)

*Thank you so much for sharing your work and your story. I salute you for having the courage and ability to create a way to help others through your art and your talks.*

**Jacki Apple**, multimedia artist and performance artist, writer (2017)

*I really like your book.*

**Richard Ross**, photographer, researcher and professor of art, UCSB (2017)

*Thanks for your work in this field.*

**Karen Finley**, performance artist, poet, musician and professor of art, NYU (2017)

*Your voice is important.*

**Anthony Spinello**, co-curator of Fair. and founder of Spinello Projects. (2017)

**PRAISE FOR MY BOOK *Shame and the Eternal Abyss* FROM PROFESSIONALS IN PSYCHOLOGY, LAW, AND CHILD SEXUAL ABUSE:**

*A powerful and moving account, visual and verbal, of the ravages of childhood abuse and of the journey of one who saw her way to a life beyond shame and the eternal abyss. Compelling art and poetry.*

**Elyn Saks**, Orrin B. Evans Professor of Law, Psychology, and Psychiatry and the Behavioral Sciences, University of Southern California. A MacArthur Foundation Fellowship recipient and author of the award-

winning autobiography, *The Center Cannot Hold: My Journey Through Madness*. (2017)

*Spectacular, profound, visual and verbal expression of the agony of childhood sexual victimization and the lifetime of suffering it can spawn. Yet through the art, we also see transcendence.*

**Joan Meier, J.D.**, Founder and Legal Director, Domestic Violence Legal Empowerment and Appeals Project, and Professor of Clinical Law at George Washington University Law School, Washington, D.C. (2017)

*A mesmerizing piece of work, this unique book allows the reader to access a very subjective account of the everlasting double penalty faced by victims of sexual abuse. It also offers, almost unbeknowningly, a powerful gendered critique of victim shaming and blaming. Last but not least, it echoes our societies' vast abysses created by the patriarchal blindness of law. Definitely a new addition to the ideal alternative reading list of critical criminal lawyers and legal scholars.*

**Dr. Bérénice K. Schramm**, legal philosopher, Cédim, Université du Québec à Montréal (UQÀM) (2017)

*To read this book is to experience the struggle to breathe in a world that demands victims' silence. But in the very moment one feels overwhelmed, the words and art put human resilience on full display.*

**Meg Garvin, M.A., J.D.**, Executive Director of the National Crime Victim Law Institute, and Clinical Professor of Law, Lewis & Clark College, Portland, Oregon (2017)

*A powerful personal story of betrayal, the lasting damage it causes, and the struggle for recovery, told primarily through the author's haunting artwork. No one can continue to look the other way when adults abuse children (or fail to protect them) after experiencing the impact through Tania Abramson's eloquent rendition of pain.*

**Catherine Ross J.D.**, Professor of Law, George Washington University Law School, Washington, D.C. (2017)

*Tania Love Abramson's visual-verbal poem draws us in to dark places we hide from (because she learned not to hide from hers), not a pleasant path, but because she gets so far into those places we start to realize that we can move through them. The sequence of images and narration (of her history and experience, not simply of the drawings) eventually conveys progress, progression, even though without providing deliverance. The work is an arresting combination of accessibility, honesty-with-oneself, and courage-to-face.*

**Dr. Gregory A. Miller**, Distinguished Professor and Chair, Department of Psychology, University of California, Los Angeles (2017)

*Visceral, hypnotizing, corporeal, and courageous sketches of a dark world.*

*Her voice is clear and embodied as it reverberates from the center of a spiraling chaos of shame. Respite is in the doing.*

**Bianca Sapetto**, performer and choreographer, formerly of Cirque de Soleil and Teatro Zinzanni (2017)

*This is a remarkable book, well-nigh unclassifiable. In it the author opens up a fresh and demanding approach to sexual violence, pouring her wealth of experience into art. It is both helpful and hopeful!*

**Dr. Sólveig Anna Bóasdóttir**, Professor of Theology and Religious Studies, the University of Iceland (2017)

*Courageous and artful self-inquiry from a woman with a mission, making the invisible world of despair and shame visible.*

**Dr. Bernet Elzinga**, Professor of Stress-Related Psychopathology, and co-founder of the Child Abuse and Neglect minor program, Leiden University (2017)

*Through her eye-catching art work, Tania Abramson managed to express the impact of child sexual abuse as well as chances for reprocessing. This book goes beyond words and is an opportunity for both professionals and survivors to comprehend the dynamics of shame related to sexual abuse.*

**Dr. Iva Bicanic**, clinical psychologist at the Sexual Violence Center at the University Medical Center Utrecht, and Head of the National Psychotrauma Center, the Netherlands (2017)

*Very powerful artwork that helps others see and understand.*

**Dr. Lenneke Alink**, Professor of Forensic Family Studies, and co-founder of the Child Abuse and Neglect minor program, Leiden University (2017)

*In our culture, child sexual abuse thrives in the shadows of secrecy. This poignant, powerful, poetic expression of shame reveals an important truth: when we give voice to child sexual abuse, what other people witness is our courage. And when we are seen--truly, safely seen for the parts of ourselves that we love and the parts that hold the most pain--our shame can shift and we can see what other people see in us: bold, beautiful courage.*

**Kerry Naughton**, Executive Director of Oregon Abuse Advocates and Survivors in Service, Portland, Oregon (2017)

## **PRAISE for Abyss #14: Purple Rain**

*When one speaks of abuse and neglect, there is a knowing, and, at the same time, a parallel silence of unspoken knowledge. Words, ideas, thoughts, and emotions are shadowed in references, allusions, body codes, and eye gestures.*

*Tania's art has the ability to convey the hard and the soft, the seen and the known.*

*The art is communicating nuances within itself and to the audience. Words disappear, and, like the rain that mutates the marks, the messages are conveyed from one to another...where healing begins: from the inside out.*

**Ellen e Baird**, Professor of English, Copper Mountain College, and Editor,  
*Howl Art & Literature Magazine*, Joshua Tree, California (2017)