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The faculty and staff of the Department of Psychology note with sadness the passing of George K. Shortess on December 3, 2025, at the age of 93.

George earned his undergraduate degree from Lycoming College in 1954. Following a brief period enlisted in the Army, George continued his education at Brown University, earning his PhD in experimental psychology in 1962. He then completed post-doctoral training in neurophysiology at the Karolinska Institute in Stockholm, Sweden. Alongside his training as a cognitive neuroscientist, George studied studio arts through nondegree studies at a number of institutions including the Museum School of the Boston Museum of Fine Arts. These two lines of training were woven together across a career that spanned four decades.

George began his academic career in the Psychology Department at Lycoming College in 1963 moving through the ranks from assistant to associate professor and serving as department chair. In 1969, George moved to Lehigh University as an associate professor and then full professor in the Department of Psychology. He retired in 1994. During his early years at Lehigh, George's dual interests in neurophysiology of visual perception and art were largely separate. His research on the visual system was funded by the National Institutes of Health and published in neuroscientific journals including *Experimental Neurology*, *Brain Research*, and *Physiology and Behavior*, where he served as an editorial consultant in the late-70s. In parallel he was building his body of artistic work including landscape paintings.

In the mid-1970s, George made the decision to merge his two interests into an interdisciplinary scholarly approach that incorporated art and visual perception, experimental aesthetics, and computer-related art. He turned his laboratory space in Chandler-Ullmann into a studio and began publishing in a wider array of journals including *Visual Arts Research* and *Leonardo*, where he served as an editorial consultant in the mid-80s. At this intersection of neurophysiology and art, George developed an interactive *Neural Art* project. Described in his own words: "Neural art is based upon the idea that nerve cell activity, when conceptualized under appropriate circumstances, enhances the appreciation of art works and this conceptualization itself can become a work of art. This neural activity might include sensory events, integrative activity, and effector actions." This aspect of his scholarly work is captured by a Lehigh University Special Collection created by George spanning the 1970-90s. The collected materials "stand at the intersection of scientific curiosity and artistic innovation," much as George himself did.

George is remembered by colleagues as "a devoted teacher and mentor" who was "always interested in improving the student experience." His teaching reflected both aspects of his "scientist-artist" scholarly work and included courses in *Physiological Psychology*, *Sensory Processes*, *Human Perception*, and *Perception and the Visual Arts*. He was generous with his time and provided advice to junior faculty on the balancing of teaching and research.

I move that this memorial resolution be made a permanent part of the faculty record by being included in the minutes of this Senate meeting and that copies be sent to his wife MaryLou and children, Thomas, Laurie, and Gregory.

Respectfully submitted on behalf of the Department of Psychology.

Catherine M. Arrington

