The Art Issue
The Artful Dodge

I hope the importance of art in our lives at Scripps and the value we place on it speaks for itself within these pages.

There are times when it’s an editor’s job to let others have the use of the hall. This is one of them. Tenisha Harrell ’07, who accepted Scripps’ offer last fall to continue her education here after Hurricane Katrina closed down her university, sent the message below to the Scripps community.

Mary Shipp Bartlett

Greetings to my fellow students, faculty, staff, and administrators,

I am filled with several emotions as I send this e-mail of gratitude to each of you! For this day one year ago, September 14, 2005, I arrived at Scripps College from Xavier University in New Orleans to be welcomed with an enormous amount of warmth.

Many families, students, children, homes, schools, churches, universities, and other institutions have not and perhaps may never recover from Hurricane Katrina. However, here I sit a year later blessed to: 1) have continued my education, 2) have shelter with food, 3) know where my family is, as they know where I am, 4) have a sound mind, body, with spirit, 5) be acclimated to the Scripps community smoothly due to openness/involvement, 6) have a better appreciation for life knowing that change is constant and sometimes without warning and 7) be encouraged to live a life that calls me to give above and beyond all that has been bestowed upon me. My pastor charged our congregation one Sunday to “outlove” others!

This past year has poured out many victories as well as some struggles. As I sit in a time of reflection due only to grace, I realize I have shared and continue to share this year’s journey with each of you in some form. Though I want to thank you each individually for the unique way you have added to my life, it matters more that you know, as a collective group, your acts will always remain dear to me. My prayer remains to be that Louisiana will rise up and be exposed to the opportunity that I have had.

Our Scripps community has allowed me to think back in a spirit of remembrance and look forward to change joined with hope. Live a beautiful today!

Thankfully in faith,

Tenisha Harrell ’07
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Cover: Stone carving by Albert Stewart, on south side of Vita Nova 100, circa 1960; mosaic background by Denis O’Connor. Photograph by Bill Youngblood.
Scripps Welcomes New Faculty

Each time new members join the faculty, the College welcomes fresh ideas and perspectives into its rich and distinctive academic heritage.

This fall, Leigh Gilmore became the first occupant of the Dorothy Cruickshank Backstrand Chair in Gender and Women's Studies.

Her scholarly articles and books have made considerable contributions to the field of autobiographical theory; they include *Autobiographics: A Feminist Theory of Women's Self-Representation* (Cornell University Press 1994), *Autobiography and Postmodernism* (University of Massachusetts Press 1994), and *The Limits of Autobiography: Trauma and Testimony* (Cornell University Press 2001).

“To study autobiography is to learn about history, psychoanalysis, culture, philosophy, law,” she said. “Autobiography offers a rich understanding of culture—it is wonderfully interdisciplinary.”

Professor Gilmore received her bachelor of arts, master’s, and doctoral degrees in English from the University of Washington and recently taught in the Department of Rhetoric at the University of California, Berkeley, and as professor of English at Ohio State University.

Scripps’ newest member of the Department of Mathematics, Professor Winston Chih-Wei Ou, names mathematics, martial arts, and music as his life passions (in addition to his fiancée, he is quick to point out).

After receiving his bachelor of arts in mathematics from Princeton University, Ou obtained his master’s and doctoral degrees from the University of Chicago; he then held a postdoctoral fellowship at the Institute for Mathematics and its Applications in Minneapolis. Joining the Scripps faculty last spring, he previously taught at Purdue University and Indiana University, Bloomington, in addition to being a visiting research fellow at Keio University in Yokohama, Japan.

Ou’s academic areas of interest are Calderon-Zygmund harmonic analysis, the study of certain operators that arise naturally in partial differential equations; mathematical imaging, and mathematical linguistics.

Ou, who has practiced martial arts for 20 years, has started an Aikido club on campus this year.

Ethnomusicologist Cándida Jáquez came to the Department of Music this fall teaching two courses on music traditions around the world. According to Hao Huang, chair of the Music Department, “She is an ideal person to bring an ethnomusicology program to fruition at Scripps. She has a wealth of scholarly and pedagogical expertise in world music and media studies, and she contributes to the breadth and diversity of our curriculum and perspectives.”

Professor Jáquez’s research interests include musical and cultural expression in the Chicano communities and identity, performance, traditions, and history of Latino popular music.

Prior to her appointment at Scripps, Jáquez was a professor in the Department of Folklore and Ethnomusicology at Indiana University, Bloomington. She earned her master’s degree in ethnomusicology from the University of Texas, Austin, and her doctoral degree in musicology at the University of Michigan, Ann Arbor.

The College also welcomes visiting professors Adam Davis and Heidi Brevik-Zender. Adam Davis joined the Department of Art this fall as a three-year visiting professor of ceramics. Before coming to Scripps, Davis taught at the University of Arizona, San Diego Mesa College, and Georgia College and State University. He received his MFA at the University of Arizona and his BS in art from the University of Wisconsin. Davis has been included in U.S. and international art exhibitions since 1992 and was recently the featured artist in an exhibition at the Athens Institute for
Contemporary Art in Athens, Georgia.

Heidi Brevik-Zender, a three-year visiting professor of French, earned her MA and PhD in French studies at Brown University. She taught at the University of California, Santa Barbara, and served as assistant editor for three years for the publication Equinoxes, A Graduate Journal of French and Francophone Studies. Professor Brevik-Zender’s research interests include cultural and gender studies, in addition to French literature and culture. Her PhD dissertation, “From Fashion Writing to Writing Fashion: Modernity, Gender and LaMode in the Literature of Fin-de-siècle Paris,” examines the ways in which Parisian women’s roles and feminine fashion changed rapidly at the end of the 19th century.

Kerry Odell, the Mary W. Johnson Professor in Teaching, has won this year’s Jonathan Hughes Prize for Excellence in Teaching Economic History, presented by the Economic History Association. The annual award recognizes an outstanding teacher of economic history in the United States, Canada, and Great Britain. Recent recipients have included professors from Amherst College, Harvard University, Oxford University, and UC Berkeley.

Odell has taught economics at Scripps College since 1987, including principles of macroeconomics and international economics. The College has recognized her skills in the classroom several times with the Mary Wig Johnson Award for teaching.

Dean of Faculty Michael Deane Lamkin commented: “Scripps College is proud to have Professor Kerry Odell recognized with this national award. Her students, faculty colleagues, and our entire community have benefited from her excellent teaching at Scripps.”

The Economic History Association was founded in 1940 to encourage and promote teaching, research, and publication on every phase of economic history, broadly defined. The EHA encourages superior teaching by awarding the Jonathan Hughes Prize, named after an outstanding scholar and influential teacher of economic history.

“Autobiography offers a rich understanding of culture—it is wonderfully interdisciplinary.”

—Leigh Gilmore
Backstrand Professor of Gender and Women’s Studies
A Throw of the Dice
January 16–March 9, 2007

Scripps College’s Clark Humanities Museum is restaging and expanding an exhibition on the relationship between image and text to commemorate the 65th anniversary of the founding of the Scripps College Press. A Throw of the Dice: Variations on Mallarmé’s Visual Poem first appeared as A Throw of the Dice: Artists Inspired by a Visual Text, at the University of California-Irvine Langson Library in 2003-04. Partially underwritten by a generous gift from former Scripps trustee MaryLou Boone and George Boone, the exhibition also honors co-curators Renée Riese Hubert, who died in 2005, and Judd D. Hubert, both of whom published prolifically on image-text inquiry and who were instrumental in establishing it as a field of scholarly investigation. The exhibition fits within a distinguished Scripps tradition of events related to the book arts, as well as to the College’s long-standing commitment to inter- and cross-disciplinary studies. A catalog will accompany this exhibition.

In order to expand the intellectual contours of A Throw of the Dice, Judd Hubert will curate, in collaboration with Judy Harvey Sahak ’64, the Sally Preston Swan Librarian at Scripps’ Denison Library, a second exhibition at Denison Library titled A Poetic Coup d’Etat: Mallarmé’s Influence on Artists’ Books, which runs concurrently with the Clark Humanities Museum’s offering. The exhibit includes materials from Denison’s Rare Book Room that were selected for their affinity with the Mallarméan aesthetic. Presented as a pair, these exhibitions allow for a substantial reflection not only on artistic activity surrounding A Throw of the Dice but also on the lasting impact that Mallarmé’s masterpiece has had on generations of book artists throughout the 20th century and into the new millennium.

In addition, an accompanying day-long symposium, “Mallarmé’s Coup d’Etat: The Rise of the Artists’ Book Movement,” will be held January 27 on campus. Experts will discuss and debate the influence of Mallarmé’s poetry and essays on the avant-garde book of the 20th century.

For Professor Eric Haskell’s perspective on the relationship between art and literature, please see page 13.


“LANGUAGE AND CRISIS” Tony Crowley, the Hartley Burr Alexander Professor of Humanities, gives an impassioned and provocative address to the Scripps community at the academic convocation, September 7; Vice President and Dean of Faculty Michael Deane Lamkin looks on. Crowley’s talk may be viewed in its entirety at www.scrippscollege.edu/dept/newscenter/news/features/2006/crowley.html.

Ground Breaking

Victoria Seaver Dean, Scripps trustee and daughter of Sallie Tiernan ’45, breaks ground for the Sallie Tiernan Field House, on October 6, 2006, as Tiernan’s sister, Kathleen Markham, watches. The Tiernan Field House will be located on the far east side of campus next to the swimming pool and will feature state-of-the-art recreational and athletic facilities.

Quest for Success

Matchmaking gets a bad rap, but, for six first-year students, a college matching program for bright, motivated, applicants has provided them with full, four-year scholarships to Scripps. Through the QuestBridge College Match program, Scripps is moving forward in its outreach efforts to attract qualified but economically disadvantaged students who might not otherwise consider applying to a private liberal arts college.

“Students and counselors don’t always believe small, liberal arts colleges are a viable option for high achieving, low income students,” explains Assistant Director of Admission Patty Alcala-Jacobo. “What I like about QuestBridge is that the students know they want to go to college and are exploring their options—they’re ahead of the game.”

QuestBridge’s College Match program is billed as an alternative admission and financial aid process, whereby finalists rank those colleges they would definitely attend from a list of 15 participating schools—including Stanford, Columbia, Princeton, Swarthmore, and Wellesley. These rankings are binding, so if a college also ranks the finalist, both parties are committed to admission and a full, four-year scholarship package.

In its first year in the program, Scripps had an “incredibly productive experience,” says Director of Admission Amy Abrams. “We went in thinking we’d match with three students, and we ended up with six amazing young women.”

Among those amazing new members of the Class of 2010 are a budding forensic scientist, an aspiring museum curator, and an academic athlete who dreams of working with Doctors Without Borders someday. “Having an education—especially at a place like Scripps,” says Djamila Ricciardi, a QuestBridge student from Denver, “really opens up the world to you. I think I can discover what direction I’m going in while I’m learning here.”
College Celebrates Arrival of Class of

Excerpts from Vice President and Dean of Admission Patricia Goldsmith’s Address

Our first-year class numbers 223 strong and is joined by 19 outstanding transfer students. Curiously, half of those transfer students applied to Scripps a year ago and opted to go elsewhere. The smaller part of me really wants a chance to say, “I told you so,” but today being opening day, my more generous self extends you the very warmest of welcomes to the Scripps family.

This select group of 242 brings us tremendous academic strength and intellectual curiosity…The National Merit Corporation recognized 48 of our incoming first years and three of our transfer students for their outstanding performance on the National Merit Qualifying Test. For the past three years, Scripps has enrolled more National Merit Scholars than any women’s college in the country, and though we have not yet received this year’s data, with 17 National Merit Scholars in the class, I expect we will hold that distinction again.

Our new students sport GPAs and standardized test results that make them competitive candidates at the most selective institutions in the country; the mid-50 percentile of the SATs was similar to or better than last year’s entering classes at Smith, Bryn Mawr, Mount Holyoke, and Barnard. And once again, we watched students say no to exceptional institutions across the country so that they could experience the intimacy and intensity of a Scripps education.

They are, however, so much more than academicians…They speak 17 languages, including French, Spanish, German, Mandarin, Chinese, Italian, Vietnamese, Arabic, Cantonese, Czech, Hawaiian, Taiwanese, Portuguese, Japanese, Swedish,

Dedicated to the Greater Wisdom

When Republican strategist and political commentator Mary Matalin spoke recently at Scripps, she not only shared her insights and expertise, she also upheld the college’s tradition of fostering and encouraging discussion that befits our community of higher learning.

Matalin’s talk inaugurated the Elizabeth Hubert Malott Public Affairs Program. The speaker series was named in honor of Elizabeth Hubert Malott ’53, who expressed interest in ensuring that students at Scripps were exposed to a wide array of academic and co-curricular offerings. The program makes manifest her belief that a range of opinions about the world—especially opinions with which we may not agree, or think we agree—leads to a better educational experience.

The Alexa Fullerton Hampton Speaker Series, “Voice and Vision,” and the Scripps College Humanities Institute Fall Program, “The End of Oil,” welcomed Dr. Helen Caldicott, the Nobel Peace Prize winner who has devoted 35 years to medical and nuclear education and public advocacy. In spring 2007, the European Union Center of California will host a lecture with the former President of Ireland and the United Nations High Commissioner for Human Rights, Mary Robinson.

Best-selling author Amy Tan and Shirley Corriher, biochemist, chef, and chemical consultant for many of the world’s great chefs appeared on the Scripps event roster alongside Byron Hurt, director of Beyond Beats and Rhymes: A Hip-Hop Head Weighs in on Manhood in Hip-Hop Culture. Journalist Paul Roberts and author William Clark joined the Humanities Institute’s discussion on what a post-oil age might look like. And professors Barbara Bloom, Julia Sudbury, and Juana Diaz-Cotto, spoke in conjunction with the Intercollegiate Women’s Studies Center program, “Interrupted Life: Incarcerated Mothers in the U.S.”

The College’s dedication to greater wisdom is evident in this brief sampling. To see when the next world-class lecturer will be on campus, visit www.scrippscollege.edu.
One of the College’s current strategic planning goals is to build a collection of contemporary art that will, as President Nancy Bekavac says, “enhance students’ understanding of art of our time by seeing examples of extraordinary work.” Out of discussions begun by artists Susan Rankaitis, Fletcher Jones Professor of Art at Scripps, and artist Alison Saar ’78, came the idea of a collection of contemporary art named after one of the College’s most distinguished emerita professors, Dr. Samella Lewis.

We are pleased to announce the Samella Lewis Collection of Contemporary Art in honor of Dr. Lewis, the first tenured African American faculty member at Scripps, who taught art history at Scripps from 1969 through 1984. As one of the founders of the Museum of African Art in Los Angeles, the author of several books on African American art history, and the producer of four films on African American artists, Dr. Lewis has been a leader in her field. She also has been a mentor to Scripps alumnae, many of whom have gone on to careers in the visual arts. In recognition of her excellence as an artist, teacher, and scholar, Scripps adds this honor to the Samella Lewis Scholarship, which awards an African American student for her “academic achievement, character and leadership.” Like the scholarship, the Samella Lewis Collection of Contemporary Art will benefit Scripps women who study art.

This collection will honor Dr. Lewis by acquiring works by Samella Lewis; seeking donations of works by contemporary artists; creating an acquisition fund to build the Scripps Collection; and enhancing the collection of work by past and present studio art faculty.

For more information, contact Nancy Ambrose at (909) 607-7533.
T he apprentice is one of the most enduring icons. Whether it’s 14-year-old Leonardo da Vinci mixing colors in a Florentine workshop or young Benjamin Franklin assisting at his elder brother’s press in Boston, history is filled with tales of young artisans seeking the tutelage of masters from the previous generation. And last August four interns at the Ruth Chandler Williamson Gallery added their summer to this long history. They spent 10 weeks writing conservation grants, framing woodblock prints from Meiji-era Japan, and accompanying Williamson Gallery director Mary Davis MacNaughton ’70 on meetings with veterans of the art world.

Reflecting on her experience, Megan Avalos ’09 said that before her internship she marveled at the jumbo-sized exhibit titles and explanations plastered across gallery walls. While assisting the Williamson Gallery collections manager, Kirk Delman, she solved the wall text mystery while learning the tools needed to organize and install an exhibition. As her first career-focused internship, the sophomore said it helped her find direction. “It dawned on me that I only have two more summers before I have to figure it out.”

For 14 years the Williamson Gallery has helped students interested in art conservation or curatorial careers figure it out. Each summer, the interns observe and participate in the conservation, storage, and exhibition of the College’s art collection. Leaving the sweltering heat of summer behind, they enter the cool rooms that house the paintings, textiles, and ceramics of the Scripps collection and begin to understand the responsibilities of gallery operations. In addition to gaining hands-on experience, the interns interviewed art writers, archivists, and museum directors. Among them were Scripps alumnæ Joanne Heyler ’86, director of The Broad Art Foundation in Santa Monica, and Suzanne Muchnic ’62, art critic for the Los Angeles Times.

The four paid internships are funded by a grant from The Getty Foundation and an endowment established by Jane Hurley Wilson ’64 and Michael Wilson. Mary MacNaughton calls the internships “one of the most successful diversity programs at The Claremont Colleges.” Although students eligible for the three Getty multicultural internships can be enrolled from any college in Los Angeles County, this summer all three were enrolled at The Claremont Colleges—Scripps students Megan Avalos and Kelly Sinnott and Harvey Mudd student Chris Yoo. This summer’s Wilson intern was Ilsa Falis.

For some, a summer with the gallery provides their first hands-on experience with art. Kelly Sinnott ’08 said, “As a science major, I had little art experience and this internship broadened my horizons.” Kelly, who is studying neuroscience at Scripps, spent her summer poring over images from the collection as she prepared them for the Williamson’s electronic catalogue. Over 6,000 art objects from the collection are on continuous exhibition on the gallery’s website.
For others, a gallery internship advances a chosen career path. Ilsa Falis ’06, who spent her junior year studying art conservation in Florence, worked side-by-side with Getty conservators restoring one of Scripps’ Shakespearean bas-reliefs. The intern mapped and flagged the relief panel which enabled the conservator to repair minute damage such as specks of latex paint or nail polish. Sure to bolster all of their resumes, for Ilsa the value of this experience has already paid off. During one of the field trips, Ilsa met and subsequently accepted an internship with the renowned Santa Monica conservator Aneta Zebala.

Like others who have gone before them, the interns were introduced to collection management at the Williamson Gallery and have continued their art education at renowned institutions where the gallery left off. After her tour as a gallery intern, Valerie Whitacre ’08 spent the summer combing the treasures of the Louvre, researching 18th and 20th century artists for the Musée d’Orsay in Paris. She said her experience at the gallery made the difference in getting the Parisian internship. “I sent out a lot of applications and got a lot of ‘no’s’ but just as I accepted a marketing internship I received a ‘yes’ from the Musée d’Orsay. They were looking for experience and the gallery experience was key in my acceptance.”

“Through every aspect of my internship, Professor MacNaughton remained an incredible teacher, mentor, and friend,” said Caitlin Silberman ’06. One of the many talented Scripps alumnae to attend London’s Courtauld Institute of Art, the renowned establishment for teaching and research in art history and conservation, Silberman started an M.A. in art history at Courtauld this fall. Appreciating the contributions Scripps women have made in her education, Silberman said, “As the Wilson family so generously made my internship possible, my study at the Courtauld is made possible by a scholarship from the Jungels-Winkler Foundation, founded by Scripps alumna Gabrielle Jungels-Winkler ’72.”

—Pauline Nash

graduate students, Scripps coordinates with several other Claremont Colleges to encourage students by giving them graduate-level responsibilities. It’s a move that’s fostered excitement among a number of disciplines, particularly biology, chemistry, physics, and psychology.

“Students’ motivations are diverse,” says Wood. “Some want experience and a letter for graduate school, others are still figuring out: is this for me?” For those who decide it is, several have gone on to pursue their passion at such schools as Stanford, Duke, and Harvard.

Scripps is also partner with Claremont McKenna and Pitzer Colleges in the Joint Science Department, a fusion of biology, chemistry and physics into one intensive, over-arching program. “The most exciting and important problems in science these days, from issues such as global warming to nanotechnology and unsolved questions regarding how the brain works, are all intensely interdisciplinary problems,” says Newton Copp, Sidney J. Weinberg Jr. Professor of Natural Sciences and JSD chair. “If we are to prepare students to work on these problems and questions, then we must help them develop the capacity to think beyond the boundaries of traditional disciplines.” Training includes a rigorous two-semester-long course featuring lectures, discussions, and lab work. The goal, says Copp, is to “provide focal points for bringing together principles and techniques of chemistry, biology, and physics.” Students engaged in the program receive double credit for their work as well as priority for summer research grant positions, and are often so busy with their classes the mantra of “I can’t, I have lab!” has spilled over onto T-shirts they wear.

The National Science Foundation believes in this symbiosis of theory and practice and has awarded the Joint Science Department with a generous $498,000 grant. But for students who have embraced the work load, they’re just excited to be getting their feet wet with real lab time.

—Matt Hutaff
SIMPLY BEAUTIFUL
Art pervades the campus, eliciting delight and appreciation from members of the Scripps community and visitors alike. Below are some of our favorites, which complement Ellen Browning Scripps’ vision in 1926 for the yet-to-be completed Scripps College; she wrote:

“I am thinking of a college will unobtrusively seep into a a standard of taste and...”

campus whose simplicity and beauty student’s consciousness and quietly develop judgment.”
When this generous donation was announced, the Marers were so impressed with the Ballards’ gift that they contributed more than 200 Japanese prints to Scripps, including the Yoshitoshi works that had been on loan. From these two donors, Scripps received 105 Chikanobu prints in 1993, and the decision was made to exhibit and publish these works. Over the last 13 years, the Chikanobu prints have been shown frequently in classes and exhibited on campus, but now these works are part of an exhibition that will tour the U.S. and Japan, accompanied by a catalog [written by Professor Coats] that surveys the career of Yosho Chikanobu (1838-1912).

Chikanobu was one of the most prolific artists of the Meiji Period (1868-1912), creating the designs for several thousand woodblock prints and illustrated books. His elaborately detailed full color prints, called nishiki-e or “brocade prints,” documented current events in Japan as the country rapidly modernized in the 1870-80s and depicted contemporary and historical figures as well as kabuki actors and legendary characters.

Chikanobu came from a samurai background and was involved in several battles in the 1860s as the military government of the shogun was replaced by a new imperial bureaucracy—Chikanobu was on the losing side! He was captured, released, captured again, and jailed for his loyal support of the old regime. Eventually, he was allowed to resume his interests in art and began to produce print designs in the mid-1870s.

At first, Chikanobu was an advocate of Westernization, depicting Japanese women in the latest French fashions and celebrating the imperial family and their efforts to modernize the government and society. However, by the late 1880s he and his audience were becoming dismayed by the rapid changes taking place in Tokyo and were increasingly nostalgic about the lost world of the shogun. Throughout the 1890s, Chikanobu produced single sheet prints, diptychs and triptychs, which promoted traditional values and highlighted aspects of Japanese culture that were being forgotten. He created prints about filial piety and neighborhood festivals to provide an alternative to what many saw as the deterioration of Japanese society caused by imported ideas and modern methods.

Chikanobu’s last works in the early years of the 20th century featured brave samurai and heroic women of Japan’s past, models of appropriate behavior for the future.

The exhibition and catalog examine Chikanobu’s work over 30 years from 1875 to 1906. He lived in Edo/Tokyo and collaborated with the best publishers and woodblock carvers of his time. However, very little is known about his personal life as an artist, perhaps because family records were not kept or were destroyed in the great earthquake of 1923 and/or the bombings of the 1940s that leveled much of the city. While other Meiji Period print artists, like Yoshitoshi, have been extensively researched and written about in English and Japanese books, this is the first attempt to survey Chikanobu’s whole career.

Following a showing at the Williamson Gallery in early fall 2006, the exhibition will travel to Carleton College (Jan.-Feb. 2007), Vassar College (March-May 2007), Denison University (Sept.-Oct. 2007), Boston University (Nov. 2007-Jan. 2008) and DePauw University (Feb.-May 2008). In late 2008, the exhibition will open in Tokyo at the International Christian University and then travel to other museums in Japan. The exhibition tour and catalog are sponsored in part by two Mellon Foundation-funded “faculty career enhancement grants.”

Bruce A. Coats is professor of art history and department chair.

...they inquired if Scripps College might be interested in the album they had brought of 125 Yoshitoshi and Chikanobu prints.

by Bruce A. Coats

It started with a cat named Yoshitoshi. In the autumn of 1993, Scripps College held an exhibition of Japanese woodblock prints by Tsukioka Yoshitoshi (1839-1892). A group of 60 prints were borrowed from Fred and Estelle Marer of Los Angeles, who were already well known to the College as collectors of American ceramics. The Yoshitoshi exhibit was held at the Clark Humanities Museum in conjunction with an art history class on Japanese prints. Dr. and Mrs. William Ballard visited the show, carrying with them a cloth-bound album. After carefully viewing the Yoshitoshi prints, they told Mrs. Nancy Burson, the humanities secretary, that their cat was named Yoshitoshi. Then they inquired if Scripps College might be interested in the album they had brought of 125 Yoshitoshi and Chikanobu prints.
The illustrated book offers a rich terrain of possibilities in verbal-visual inquiry. In fact, ever since images first appeared in books, they have shaped the ways in which we view texts.

The history of book illustration is an intriguing terrain. Traditionally, “good” illustrators retell the story in detail as they offer a precise pictorial view of what transpires textually. “Bad” illustrators stray from the author’s intentions, misread the text or represent it inaccurately. During the latter part of the 19th century as literature shifted towards modernity, artists followed suit. Importantly, their work, too, transcended mimesis as it moved from representation towards abstraction. Thus, artists broke the shackles of mere “retelling” in order to think about texts in visual terms. The livre de peintre and the artists’ book are the results of this rethinking.

The period at which this verbal-visual revolution took place is precisely that of Stéphane Mallarmé. His experimental poem on which the exhibition at the Clark Humanities Museum is based lies at the very threshold of this shift towards modernity. Un Coup de dés jamais n’abolira le hazard (A Throw of the Dice), first published in 1897, is indeed a monument of modernity. On June 20, 2006, the first draft of the poem, containing substantial corrections by the poet, was sold at auction in Paris for 185,000 euros (almost $200,000). The Bibliothèque Nationale pre-empted the sale and acquired this draft as a sort of national treasure. Thus, over a century after its publication, the text is still recognized for its avant-garde artistry, reigning supreme as a modernist icon par excellence. Its innovative typography and page design propose a pioneering step toward blurring the differences between verbal and visual presents. Rightfully so, co-curators Renée and Judd Hubert have called it “a dramatic score staging a typographical spectacle.” They have also noted with verve that “in a sense, Mallarmé has attempted to reach the millennium by staging a revolution within representation itself.”

The best exhibitions tell a story, and this telling requires a host of skills, not the least of which is sound scholarship. This is indeed the case of A Throw of the Dice: Variations on Mallarmé’s Visual Poem, [on exhibition at Scripps College’s Clark Humanities Museum, January 16 through March 9, 2007]. The story here is eloquently and elegantly told. By selecting to display the same page of Mallarmé’s text as seen by various artists, the viewer is able to form comparative and contrastive dialogues of meaning. This, in turn, allows illustration to honor its original intent of illumination. The shedding of light onto the text is, of course, the way in which the artist can perform the role of critic by making us rethink the words in the context of the images that accompany them—and often extend their sense.

The relationship between art and literature has long been a field of interest to scholars. However, interpreting illustrations, not only in order to understand their meaning but also to decipher their interface with the text that they accompany, is a relatively new area of inquiry. How illustrations can be deciphered, decoded, or even “read” in order to shed light on the text and facilitate, even enrich, our understanding of it, is central to this inquiry.

Clark Humanities Museum is based lies within representation itself. Under the spell of Un Coup de dés, others have joined the cause. As the exhibition clearly demonstrates, the work of artists such as André Masson, Ellsworth Kelly, Christiane Vielle, Albert Dupont, Ian Tyson, and Gary Young bring a new component to the poem by adding images or new typographical elements and, through them, proposing further layers of textual interpretation. Through an array of artistic media, from lithographs and aquatints to woodcuts and embossings, they enrich the typographical oeuvre already in place by Mallarmé, extending it in ways almost as innovative as the initial gesture of le prince des poètes.

In terms of the Mallarméan page and what the Huberts have called its “spectacular whiteness,” its realm of possibility was the leitmotif of the poet’s creative sensibilities, haunting him until his demise. But in terms of the book, Mallarmé gave the following very telling statement: “Le monde est fait pour aboutir à un beau livre” (“The world was made to culminate in a beautiful book”). As evidenced here, the exhibition at the Clark Humanities Museum is an ode to the very book that Mallarmé had in mind. As such, the exhibit allows us to comprehend the larger implications, fortuitous interactions and memorable intersections that profound images so often evoke when interfaced with potent texts.

Eric T. Haskell is professor of French studies and humanities; director, Clark Humanities Museum; and chair of the Department of French.
Margaret Fowler Garden was originally designed as a European medieval-style cloister garden to be located east of a proposed chapel. While the chapel was never built, Margaret Fowler Memorial Garden retains a “secret garden” quality as an enclosed space in the heart of the Scripps campus. Albert Stewart's statue of a mother and child, *Eternal Primitive*, is one of several sculptures by Stewart on the Scripps campus. Stewart taught at Scripps from 1939 until his death in 1965. He was a leading American sculptor who created monumental public works in New York, Los Angeles, Pasadena, and San Francisco. On the south wall of the garden is Alfredo Ramos Martinez’s famous mural, *The Flower Vendors.*
The Treasures
Finding Hidden Art at Scripps

by Mary Davis MacNaughton ’70

Alumnae are familiar with the magical effect that Scripps’ architecture and landscape have on the senses. Part of this magic surely comes from the art that graces the campus: think of the stunning Flower Vendors, Alfredo Ramos Martinez’s fresco mural in Margaret Fowler Garden; John Gregory’s Shakespeare reliefs in Balch courtyard; and Albert Stewart, Aldo Casanova, and Paul Soldner’s sculptures. These are Scripps’ public art treasures, but there are many others. At the Ruth Chandler Williamson Gallery this year, you also will see some of the hidden treasures at Scripps, in particular, selected prints and paintings from its extraordinary permanent collection.

Each year, the Gallery, which adjoins the Millard Sheets Art Center on the West side of campus, presents four exhibitions that may cover a wide spectrum of artistic topics, from Western to Asian, and historical to contemporary. Whatever their theme, these exhibitions are designed to enhance teaching in art and humanities courses. Although the Williamson Gallery focuses on changing exhibitions related to the artistic processes taught at Scripps, at times it also presents selections from the College’s richly varied permanent collection.

For 13 years, the collection has been exhibited and cared for by collection manager Kirk Delman (MFA, CGU ’87), who oversees all photography, loans, and exhibitions of works. He has created many memorable exhibition designs, as well as the handsome installations from the collection that you see in various campus buildings, especially the art in the dining rooms at the Malott Commons and the Vita Nova Conference Room.

American and European Paintings and Prints
Art holdings at Scripps are composed of many smaller collections, which came to the College through gifts and bequests. Although the total collection is wide-ranging, it has special strengths in certain areas: American paintings, Western prints, Japanese prints, as well as Chinese paintings and textiles, Chinese and Japanese cloisonné, and American ceramics. The American collection of paintings and works on paper is the result of a generous gift by General and Mrs. Edward Clinton Young of 71 works by American impressionist and realist painters. Jane Hurley Wilson ’64 also gave many key French 19th-century prints by Honoré Daumier, Guillaume Gavarni, and Jean Grandville.

Asian Art
The Scripps collection of nearly 1,500 Japanese prints, from the 17th to 20th centuries, had many donors: Mrs. Frederick Bailey, Dr. and Mrs. William Ballard, Mrs. Simon Bolivar Buckner, Mrs. James W. Johnston, Stanley Johnson and Mary Wig Johnson ’35, Betty Hare, Ruth Le Master, Fred and Estelle Marer, Lilian Miller, and Louise Hawkes Padelford.
The Aoki Endowment for Japanese Arts and Culture, made possible by a gift from the Aoki Corporation, has supported the cataloguing and mounting of the Japanese print collection, as well as the expansion of the collection. From the 1930s through the 1970s, William Bacon Pettus gave many 15th- through 19th-century Chinese landscape and figure paintings to Scripps. Now the College has the second largest collection of Chinese paintings in Los Angeles, after the Los Angeles County Museum of Art. Scripps also has one of the best collections west of the Mississippi of Chinese cloisonné, thanks to a gift in 1973 by Dorothy Adler Routh of 60 pieces, including incense burners, chargers, sculpture, and vases, all covered with inlaid decorations in jewel-like colors. In 2003, her children, Pamela and Douglas, added 150 more pieces, many of which have been displayed at the Clark Museum, the Honnold Library Founders’ Room, and the Williamson Gallery.

Contemporary Art
One of the strengths of the Gallery program at Scripps is its emphasis on contemporary art. Last year the Gallery was the first U.S. venue for recent stoneware and steel works by Britain’s leading sculptor, Sir Anthony Caro. Other recent exhibitions have explored various themes. “In the Mind’s Sky: Intersections of Art and Science” (2000) examined ways in which artists have been inspired by scientific phenomenon on microcosmic and macrocosmic scales. “Reading Meaning” (2004) looked at the fusion of words and symbols in the art of Squeak Carnwath, Lesley Dill, Leslie Enders Lee and Anne Siems. “Matter and Matrix” (2003) featured art evoking networks from music to the worldwide web. The latter included work by Kris Cox, a graduate of CMC, and three Scripps alumnae: Amy Ellingson ‘86, Elizabeth Turk ’83, and Jane Park Wells ’93.

Contemporary Ceramics
One of the finest collections of contemporary ceramics in the United States, known for its emphasis on post-war West Coast ceramics, is the gift of Fred and Estelle Marer. Indeed, each year the Marer Collection is eagerly studied by hundreds of students who come to see the longest running exhibition of contemporary ceramics in the country, the Scripps Ceramic Annual. Now in its 63rd year, the Annual always has been curated by an artist who is prominent in the ceramic field. Students who come to this exhibition also see the Marer Collection, which contains around 1,500 works, including those by some of the best-known names in ceramics: among them are Laura Andresen, Shoji Hamada, Jun Kaneko, Marilyn Levine, Harrison McIntosh, John Mason, Paul Soldner, and Peter Voulkos.

Scripps Collection on the Road
Works from the Scripps Collection are often requested for major exhibitions both here and abroad. One of the works in high demand is Theodore Robinson’s La Débâcle, (1892), recently featured in “Americans in Paris, 1860-1900,” which debuted at the National Gallery in London, traveled to the Museum of Fine Arts, Boston, and is now on view at the Metropolitan Museum in New York. Winslow Homer’s Four Fishwives (1881) has also been illustrated in many books and catalogs on Homer’s art.

NEW PHOTOGRAPH AND PRINT STUDY ROOM
When you visit campus, a stop on your tour should be the new C. Jane Hurley Wilson ’64 and Michael G. Wilson Photograph and Print Study Room, located in Baxter Hall, adjacent to the Gallery. This Room is a place where the collection is available for study to faculty, visiting scholars, students, and alumnae. Especially designed for classes focusing on the history and practice of printmaking and photography, the creation of this special space has been made possible by a generous gift from Jane and Michael Wilson. Fully climate-controlled and outfitted with archival storage for works on paper, the Study Room offers students an ideal place to closely examine photographs and prints. If you would like to view some of these works, call the new data specialist, Kristin Miller, at (909) 607-8090. She can help you browse the collection online or make an appointment to come to the study room.

Wilson interns Clare Heinzelman ’08 (left) and Maggie Tokuda Hall ’07, in the new C. Jane Hurley Wilson ’64 and Michael G. Wilson Photograph and Print Study Room. During the academic year, Wilson interns work on conservation and research projects for the Williamson Gallery.
Mary Stevenson Cassatt (1844-1926)
Smiling Sarah in Hat Trimmed with a Pansy, c. 1901
Oil on canvas
Scripps College, Gift of General and Mrs. Edward Clinton Young, 1946

Born in Pittsburgh, Mary Cassatt spent much of her life in Paris, where she had the distinction of being the only American artist to exhibit with the Impressionists. Influenced by the art of Gustave Courbet, Edouard Manet, and Edgar Degas, Cassatt turned away from the mythical themes of the French Academy to embrace a new subject matter of modern life. Cassatt painted an intimate world of her family and friends, in particular, women and children. Smiling Sarah is one of more than 40 paintings, pastels and drawings she made of Sarah, the granddaughter of Emile Loubet, a former president of the French Republic. In addition to her achievements as a painter, Cassatt is also remembered for her encouragement of the American collection of French modernism.
Honoré Daumier (1808-1879)

*Emma...je vous aime!*
Lithograph
Scripps College, Gift of Coila Jane Hurley Wilson ’64

Honoré Victorin Daumier was a 19th century political and social satirist known for his caricatures of political figures and members of French society. He paid a price for his political expression: his cartoons attacking King Louis-Philippe for the anti-government weekly *La Caricature* resulted in his imprisonment for six months. With political satire suppressed, in 1835 Daumier turned to satirizing social life prior to the French Revolution. After 1848, he once again was able to portray political subjects. Using the relatively new process of lithography, Daumier created more than 4,000 lithographs in his lifetime. However, his work was not well known until after his death; he died almost blind and nearly destitute.

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Winslow Homer (1836-1910)

*Four Fishwives*, 1881
Oil on canvas
Scripps College, Gift of General and Mrs. Edward Clinton Young

Homer is one of the towering figures of American 19th-century art. Homer’s subject matter of the 1870s featured rural or idyllic scenes of farm life, children at play, and resort scenes peopled with fashionable women. A stay in England in 1881 to 1882, during which Homer lived in a fishing village, led him to change his focus to the sea, its fisherman, and their families. *Four Fishwives*, one of the best works of this period, shows the bustle of activity on the shore on England’s north coast when the fishermen came in and their robust young wives took up the night’s catch.
Theodore Robinson (1852-1896)
La Débâcle, 1892
Oil on canvas
Scripps College, Gift of General and Mrs. Edward Clinton Young

Theodore Robinson was considered a pioneer of American impressionism. His *La Débâcle (Marie at Little Bridge)* shows a fashionably dressed young woman seated on the stone foundation of the bridge on the Epte River. She has apparently been interrupted by a person or incident (not shown). In her hand is the most recent novel by Emile Zola, *La Débâcle*, published that year, in 1892. The book tells of the defeat France suffered in the Franco-Prussian War of 1870; it is said that Marie had spurned Robinson’s proffers of love and was his own débâcle. After 1892, Robinson left for New York City and never returned to France; *La Débâcle* was one of the paintings he took with him. A few years later, he died of an asthma attack at age 43. The painting has traveled on loan from the Scripps College Collection several times both nationally and internationally.
Studio Art Faculty

The studio and art history faculty at Scripps have played key roles in building the Scripps art collection. For example, Millard Sheets, who led the early art department, arranged for Alfredo Ramos Martínez to paint the mural in Margaret Fowler Garden and brought the Young Collection to Scripps. Paul Soldner, who headed ceramics at Scripps from 1959-1991, persuaded the Marers to donate their collection to the College as a resource for the ceramics program.

An important goal is to expand the College's holdings of works by art faculty, including Emeritus Professors Jean Ames, Aldo Casanova, Paul Darrow, Phil Dike, Jim Fuller, Samella Lewis, Millard Sheets, Paul Soldner, and Hoppy Stewart, as well as current faculty. To that end, recently the Gallery acquired digital and photographic works by Professors Nancy Macko, who heads the digital art program, and Ken Gonzales-Day, who teaches photography and chairs the art department. Each year the Gallery plans to add work by additional studio faculty to the collection.

Teaching from the Collection

Studio art and art history faculty are encouraged to use the collection in conjunction with their courses. No one features the collection more than Professor Bruce Coats, who has worked with students to organize many memorable exhibitions related to his courses in Asian art.

Hidden Treasures Now Visible: Current and Coming Exhibitions

Like many museums, limited exhibition space means that much of the Scripps collection is in storage. While the eventual objective is to add another gallery devoted to the permanent collection, now the Gallery is making works more visible in a number of ways—in gallery exhibitions, online, and on display in a new Photograph and Print Study Room.

The Gallery’s exhibition year opened with “Chikanobu: Modernity and Nostalgia in Japanese Prints,” the first comprehensive survey of the work of print artist Yoshu Chikanobu (1838-1912). From late August through mid-October, this exhibition presented 60 prints by one of the most popular Japanese print designers of the Meiji period (1868-1912). [See Bruce Coats's article on Chikanobu, p. 12]

The second fall exhibition, from November 4 – December 17, is “American Visions: Selections from the Young Collection of American Impressionist and Realist Paintings,” which celebrates the sixtieth anniversary of the gift of American paintings from General and Mrs. Edward Clinton Young. Millard Sheets, who built the early art department at Scripps, brought this important gift to campus. The display will highlight portraits and landscapes by many late 19th- and early 20th-century American masters, including Mary Stevenson Cassatt, Frederick Childe Hassam, Winslow Homer, Maurice Brazil Prendergast, and John Henry Twachtman. You also will see many of these works illustrated in the forthcoming 2007 Scripps College Calendar.

Browse Art Online

If you cannot visit the Gallery, be sure to browse the Scripps art collection online, found on the Williamson Gallery page on the Scripps website or at http://web-kiosk.scrippscollege.edu. Former data specialist Krista Coquia electronically catalogued the Scripps collection to make it available online to students, faculty, and the worldwide public. Funded originally by a three-year grant from the Getty Foundation, and continued by President Nancy Bekavac, the project has documented more than 6,000 art works, including American paintings and works on paper, Western prints, Japanese prints, Chinese paintings, Chinese textiles, and international ceramics. View these and other works on the Gallery’s website; when you do, yours will be one of an average of 7,000 hits daily. Scholars across the world contact the Gallery for information on the collection, and this has helped raise the profile of the College internationally. A primary goal is to make the collection into an easy-to-use resource for teaching. To that end, students can create online exhibitions in preparation for special reports, which they can present in the College’s new “smart” classrooms.

Mary Davis MacNaughton (Ph.D. Columbia University) is director of the Ruth Chandler Williamson Gallery and associate professor of art history at Scripps.
RECENT GIFTS AND ACQUISITIONS
This year, trustee Sharon Walter Blasgen ’64 and husband Michael Blasgen (HMC) generously donated twenty 19th- and 20th-century photographs to the Scripps collection. This thoughtful gift included works by leading women photographers of the 19th and 20th-century: Julia Margaret Cameron, Consuelo Kanaga, and Doris Ulmann, as well as photographs of women by photographers Mark Anthony, Henri Béchard, and Rudolf Eickemeyer, Jr. In the gift are extraordinary portraits of cultural figures: writer Baron Isadore Taylor by Nadar; essayist Thomas Carlyle and astronomer Sir John Herschel by Julia Margaret Cameron; and actress Lillian Gish by Doris Ulmann. Several turn-of-the-century motion studies by Eadweard Muybridge give insight into some of the precursors of motion pictures. Michael and Sharon Blasgen’s gift also includes examples of various types of photographic processes—albumen print, bromide print, collotype, cyanotype, photogravure, and gelatin silver print—which illustrate the technical history of photography. To enhance its collection of photographs, in the last few years the Gallery staff also has acquired selected works by such leading contemporary figures as American photographer Helen Levitt and Mexican photographer Graciela Iturbide.

Julia Margaret Cameron (1815-1879)
Left:
Thomas Carlyle, 1867
Albumen print
Scripps College, Gifts of Michael and Sharon Blasgen ’64

Right:
Sir John Herschel
Photogravure

One of the bright stars of 19th-century photography, British photographer Julia Margaret Cameron was also an unlikely candidate for this role. Cameron began photography at age 49, after her children had grown up, when she received a camera as a gift from her daughter and son-in-law. Cameron created an extensive body of work, including fanciful subjects of costumed friends posed in literary tableaus, as well as large portrait heads of distinguished figures in Victorian letters and science. In these portraits of the famous essayist Thomas Carlyle (1795-1881) and astronomer Sir John Herschel (1792-1871), Cameron evokes their strength of character in dramatic contrasts of light and dark, which define their powerful features. Herschel was not only a pioneering figure in photography, (he invented the terms “photography,” “negative,” and “positive”) but also was a mentor for Cameron, who learned the technique of photography from him. Cameron’s soft focus came in part from the long sitting times required of the large glass-plate negatives and wet collodion process; but Cameron deliberately chose this approach to fuse her observation and imagination, what she called the “real and the ideal.”
The Teachers
Art Faculty

KEN GONZALES-DAY
ASSOCIATE PROFESSOR OF ART, AND CHAIR, ART DEPARTMENT

Professor Gonzales-Day is an artist and writer whose academic focus is photography, art history, art theory, and contemporary art. His photography has been shown in such venues as the Los Angeles County Museum of Art in Los Angeles, the New Museum of Contemporary Art in New York, FotoFest in Houston, the Laguna Art Museum in Laguna Beach, and the Museum of the City in Mexico City, among many others.

Gonzales-Day teaches beginning, intermediate, and advanced photography, in addition to “From Beauty to the Abject: Whiteness, Race, and Modernism,” a course that highlights the intersection of modern and contemporary art criticism with issues related to social and cultural constructions of difference as manifested within the visual arts.

(Read about Gonzales-Day’s Lynching in the American West project on p. 32.)

ALAN BLIZZARD
PROFESSOR OF ART

Professor Blizzard has taught painting and drawing at Scripps College since 1963, and maintains studios in Claremont and Los Angeles for the production of his experimental paintings. With work represented in more than 200 public and private collections—including the Crocker Museum of Art, Sacramento; Metropolitan Museum of Art, New York; The Art Institute of Chicago; Kouri Capital Corporation, NYC; Flour Corporation; Ashland University; La Jolla Museum of Art, La Jolla, CA; the Denver Art Museum; and Columbia University, University of Iowa, UCLA, Claremont Graduate University, and Scripps College—Blizzard’s primary goal of “making magnificent paintings” has already been reached.

This fall he teaches beginning, intermediate, and advanced painting.

ADAM DAVIS
VISITING ASSISTANT PROFESSOR OF ART

The newest professor to join the art faculty, Professor Davis teaches beginning and advanced ceramics and fundamentals of art. Working with diverse media, Davis explores a wide variety of themes associated with body politics; he is currently exploring themes of masculinity.

Add to these offerings art history professors who bring an understanding of art and its importance to society through their own impressive scholarship. Result: a total of 404 students from The Claremont Colleges—287 from Scripps alone—enrolled in this compelling mix of studio art and art history classes at Scripps during spring semester 2006. (Beginning in fall 2006, the related disciplines became two distinct departments.)

Scripps art and art history professors for the 2006-07 academic year are listed below, with just a sampling of their academic and creative work. In addition to teaching basic introductory courses in their fields, most regularly teach in the College’s Interdisciplinary Core Program in the Humanities.

It’s one thing to learn photography from an academic who dabbles in the dark room on the weekend, it’s another to be taught by a professor whose own work is displayed in some of the world’s leading galleries and collections. Scripps students get the latter.

“We respect diverse approaches to making art,” says Susan Rankaitis, the Fletcher Jones Professor of Studio Art. In the classroom, students are challenged and inspired by renowned photographers, painters, mixed media artists, ceramists, and book artists.

“Having faculty who are all exhibiting artists, but very different from one another as artists and teachers, creates a dynamic and positive learning experience,” says Rankaitis.

It’s easy to see why a major in art is second only to economics in popularity at Scripps.
and sexuality through a series of new works informed and inspired by the tale of John Henry.

“I join a group of distinguished colleagues who are equally committed to building upon already-established strengths and exploring new directions in which we might grow,” said Davis. “Our interests are diverse, but I think we all use art to engage with the problems that define the 21st century—that is, we believe in its relevance.”

NANCY MACKO
PROFESSOR OF ART; DIRECTOR, DIGITAL ART PROGRAM; AND CHAIR, GENDER AND WOMEN’S STUDIES

This semester, Professor Macko is not only teaching introduction to digital imaging—in which students learn the fundamentals of Photoshop and create original digital art work and a basic web site—but also a new Core III course: “Feminist Utopias in Women’s Science Fiction.” In the spring, she will teach “Intermediate Web Design,” “Moving Between Media,” and “Feminist Concepts and Strategies in Studio Art and Media Studies,” a seminar that analyzes work by feminist women artists in fine art and the media. Macko says her goal in the seminar is to give the students “a sense of the historical legacy as they move into the future.” Student work from each of these classes can be viewed at http://archive.scrippscollege.edu.

Macko’s own art will be featured in a survey exhibition at the Los Angeles Municipal Art Gallery from December 15 - February 4. “Hive Universe: The Art of Nancy Macko, 1994-2006,” includes more than 60 works and two video installations. Another show, “14 Printmakers/14 Years Mahaffey Fine Art” is currently at the Portland Art Museum through January 2007.

Kitty Maryatt ‘66 teaches several classes this year while organizing events for the 65th anniversary of the founding of the Scripps College Press.

Each semester, Maryatt’s signature class, “Typography and the Book Arts,” guides students in producing limited edition letterpress books. Through collaboration, they develop text and original imagery, typeset with metal type, print on letterpress equipment, and bind the 100-copy edition by hand. The subject of this fall’s book is power and its ramifications. Each year 50 of the books are purchased by standing order patrons, with the rest sold to collectors.

Maryatt also teaches the Core III class, “From Materiality to Immateriality: the Coming of the Artists’ Book,” in which students study the history of the book in order to understand the contemporary artists’ book movement. They will make a clay tablet and papyrus scroll, sew a codex, make lacing on a binding, and print by letterpress, as well as write a catalog to accompany an exhibition in the Clark Humanities Museum.

Maryatt’s studio, Two Hands Press, is in Playa Vista, CA.

Susan Rankaitis
THE FLETCHER JONES PROFESSOR OF STUDIO ART

A renowned mixed-media artist, Rankaitis was described by art writer Suzanne Muchnic ’62 as someone who “has used photographic materials and techniques for more than 20 years with the sensibility of a painter who isn’t afraid to wander into the territory of sculpture.”

Such open-minded creativity infects her teaching as well. Of her “Introduction to Mixed Media Art,” she says,
"I am constantly reworking the structure and assignments to include new themes and approaches to beginning levels of combined media art making. I try to keep costs down for the students by use of many alternative art materials, such as cut tree branches, old clothes, or just about anything that is portable and not dangerous or illegal. A friend of the College is donating some small glass yogurt bottles for a project titled 'Identity in Small Space,' while last year a Scripps dad sent a hundred small plastic trays from his medical practice."

Rankaitis’s fall senior seminar requires that fourth-year art majors do a project and a related research paper. One noteworthy aspect of this class is that art faculty volunteer to mentor seniors and serve as first reader for their papers; as a result, at least two Scripps art professors are deeply involved with each senior’s work. Near the end of the semester, faculty assess and critique the projects and vote on which students may, if they choose, advance to the spring senior seminar, which culminates in the Senior Art Exhibition in the Williamson Gallery in late April.

(Read what one past student wrote about Susan Rankaitis in Alumnae Speak, p. 40.)

**T. KIM-TRANG TRAN**
ASSOCIATE PROFESSOR OF MEDIA STUDIES

On sabbatical this fall, Professor Tran is in the midst of completing the last in a series of eight video tapes investigating blindness and its metaphors, aptly named the Blindness Series. This epilogue, titled "The Palpable Invisibility of Life," addresses the visible and invisible and marks the end of a 14-year project. Individual tapes in the series have been screened at MoMA, the Whitney Biennial, and the Flaherty Seminar, as well as various international venues. A book of essays, _More Than Meets the Eye_, will accompany the complete series.

Concurrently, “Call Me Sugar,” a feature-length dramatic film about her mother, is in script development. The project has received funding from the Rockefeller Foundation, the California Community Foundation, and the California Arts Council.

During a normal year, Professor Tran teaches introduction to video with a focus on history and theory, as well as intermediate and advanced video, where students develop digital projects and begin to create motion graphics for video. She also teaches advanced web projects, introduction to media studies, and a Core III class, “Women, Work, and Media,” which examines a variety of media sources covering women and labor issues to see how women’s work and the labor movement are framed.

“Ultimately,” says Tran, “I am teaching students to become artists as well as contributors to culture and society at large.”

**Art History Faculty**

**BRUCE A. COATS**
PROFESSOR OF ART HISTORY, AND CHAIR, ART HISTORY DEPARTMENT

As Scripps’ Asian art expert, Professor Coats is the force behind the fascinating early fall exhibition on the work of 19th-century Japanese wood block print artist Chikanobu at the Ruth Williamson Gallery, now traveling across the nation and eventually to Japan. Coats curated the exhibition and wrote the catalog.

He teaches a seminar this fall titled “Topics in Asian Arts,” which focuses on the Meiji Period (1868-1912) arts of Japan, using the exhibitions at the Williamson Gallery and the Clark Humanities Museum for “looking assignments.” Coats believes that viewing original works of art is an important way to understand what an artist is trying to say and how that communication is accomplished. In spring, students in his seminar “Arts of Late Imperial China” will create an exhibition for the Clark Museum using objects from the Scripps College collections. The lower division survey, “Monuments of Asia,” will have students visiting the Norton Simon Museum in Pasadena and the Los Angeles County Museum of Art to see examples of Buddhist, Hindu, and Islamic arts. “The History of Gardens, East and West” will have looking assignments at
the Huntington Gardens in San Marino, the Los Angeles Arboretum, Rancho Santa Ana Botanic Garden, and the Pacific Asia Museum in Pasadena.

(Read Coats’ story of how Scripps came to acquire the Chikanobu prints, on p. 12)

JULIET KOSS
ASSISTANT PROFESSOR OF ART HISTORY

Professor Koss’s courses at Scripps often revolve around her current research; this year several essays related to her teaching were published in The Art Bulletin and Centropa: The Journal of Central European Architecture; she had the cover essay in Bauhaus Culture: From Weimar to the Cold War (ed. K. James-Chakraborty; Minneapolis, 2006).

While on sabbatical last spring, Koss submitted the manuscript of her first book, Modernism After Wagner, and co-organized a symposium on the photomontages of John Heartfield at the Getty Research Institute, where she presented a paper titled “Radical Gesamtkunstwerk.”

Professor Koss’s three courses this fall are: a survey course on Modernism (1840-1940) from the early years of photography to surrealist film; a seminar on the visual arts, architecture, film, and literature to explore selected 19th and 20th-century representations of major world cities; and a seminar on Russian and Soviet avant-garde art from the early 20th century. Oriented primarily around films, texts, digital images, and old-fashioned slides, her courses include field trips outside Claremont. During the spring, Koss will teach two courses, including a Core II course on nationalism and culture, in conjunction with Professor YouYoung Kang in the Music Department.

Koss is accompanying the Scripps College Alumnae Trip to Tuscany in November to present two lectures on Renaissance art and architecture.

MARY DAVIS MACNAUGHTON ’70
DIRECTOR, RUTH CHANDLER WILLIAMSON GALLERY; ASSOCIATE PROFESSOR OF ART HISTORY

Directing the gallery and overseeing its collections, acquisitions, and exhibitions is a full-time job for most people. Mary MacNaughton also teaches; in addition, for several years she was president of Art Table, a national organization for professional women in leadership positions in the visual arts.

This spring, MacNaughton will teach “Artistic Intersections: Dada and Surrealism,” a seminar that examines two of the most important artistic movements of the 20th century in terms of their many interconnections. Students will explore the political and aesthetic origins of Dada, an international movement that emerged in reaction to World War I, as well as analyze the work of artists who bridged Dada and Surrealism; then, they will see how Surrealism subsumed Dada in Paris in the twenties.

SO MANY SCRIPPS ALUMNAE ARE DOING SOMETHING INTERESTING IN THE VISUAL ARTS, something challenging, something that makes a difference. With too many to summarize neatly, I’ll begin with a November 1989 memory.

The art market was at its peak and I was in New York covering record-breaking auctions for the Los Angeles Times. Meanwhile, in Washington, D.C., a controversy was raging about federal funding of the arts. The same week that publishing magnate Walter Annenberg plunked down $40.7 million for a Picasso, and film director Billy Wilder cashed in on his modern art collection for $32.6 million, elected officials debated the propriety of allocating relatively tiny amounts of tax dollars to projects that some deemed objectionable.

One of the offenders was an AIDS-related exhibition that had won a $10,000 grant from the National Endowment for the Arts. Since I was already in New York, my editor asked me to report on the show, just before it opened at Artists Space. I made arrangements and arrived early the following morning at the nonprofit organization’s bare-boned quarters in the TriBeCa district. As I sat on the front steps, agonizing over impending deadlines, the curator of Artists Space appeared. “Hi, Suzanne,” she said. “I’m Connie Butler. I went to Scripps, too.”

A decade later, after Connie ’84 had joined the staff of the Museum of Contemporary Art in Los Angeles, I had a Scripps moment at the 1999 Venice Biennale. After attending an island party for artist Ann Hamilton, whose ethereal installation of cascading pink powder and whispered sound filled the American Pavilion, I boarded a boat back to Venice. Suddenly, there was Elizabeth Turk ’83, a gifted sculptor whose career was about to take off. Then I discovered that Lilli-Mari Andresen ’92 had coordinated the Hamilton project while working at a New York gallery.

In the art world, Scripps is everywhere. Elizabeth Leach ’79 has a contemporary art gallery in Portland. The writings of Leah Ollman ’83 appear regularly in the New York-based magazine Art in America, as well as the Los Angeles Times [and this magazine, p. 36]. Sarah Schmerl ’62 leads plein air painting classes at various sites in Europe. Victoria Huang ’96 is an assistant curator at the Singapore Art Museum. Yoshiko Shimada ’83 has made a mark for herself in her native Japan with a controversial body of work examining the role and responsibilities of Japanese women during World War II. Lisa Adams ’77 is best known as a Los Angeles painter, but she is working on a public project at a fire station in Watts and has done residencies in Slovenia, Finland, and Japan.

Still, the Scripps factor is most evident in Southern California. Among a stellar group of curators, Diana C. du Pont ’75, curator of 20th-century art at the Santa Barbara Museum of Art, has co-organized a major retrospective of Rufino Tamayo’s painting that will open this fall at the Museo Tamayo Arte Contemporaneo in Mexico City and travel to Santa Barbara and Miami. Polly Roberts ’81, an African-art specialist who is deputy director and chief curator of the UCLA Fowler Museum of Cultural History, has pulled 250 of the best works from the museum’s vast collections for a new installation, “Intersections: World Arts, Local Lives,” which opened September 30.
corners of the art world.

By Suzanne Muchnic ’62

Joanne Heyler ’86 is director and chief curator of the Broad Art Foundation, one of the world’s leading—and constantly growing—collections of contemporary art. The astonishingly versatile Jennifer Wells Green ’84 has held curatorial positions at the Museum of Modern Art and the PaineWebber Art Collection and administrative posts at Citibank’s Art Advisory Services and the executive search firm of Heidrick & Struggles. She is now director of development at the UCLA Hammer Museum, home of a critically acclaimed contemporary art program.

And that brings us to artists. A 2004 Hammer show praised by the Los Angeles Times as “an enchanting wonderland of visual delight and sensual savvy” featured labor-intensive visual poetry by Pae White ’85. Using nothing more than crisply cut bits of colored paper strung on thread, she transformed the austere museum lobby into a mesmerizing environment, describing it as “a flurry of color and gentle movement, suspended for contemplation.”

As might be expected, artists schooled at Scripps have found many sources of inspiration and traveled diverse directions. Ruth Andersson May ’40 has pursued botanical art. Idelle Weber ’54, whose paintings are in the collections of major museums nationwide, has viewed nature through a highly personal filter. The paintings of the late Susan Hertel ’52 reflect her joy in the simple pleasures of home, family, and a menagerie of animals. Betty Davenport Ford ’46, known for sculptures of animals and figures, has fulfilled commissions for residences, churches, and banks throughout Southern California.

The life of an artist is never easy, and women often face additional challenges, but many Scripps alumnae have excelled. Laurie Brown ’59 established herself as a photographer to be reckoned with when the art world’s embrace of the field was still tentative. Regula Campbell ’69 has distinguished herself in architecture and landscape design, Angela de Mott ’71 in ceramics, Christina McPhee ’76 in new media. Amy Ellingson ’86 and Jane Park Wells ’93 have instilled abstract painting with fresh energy and vision.

But no one embodies the full range of Scripps ideals better than Mary Davis MacNaughton ’70 (PhD, art history, Columbia University). An associate professor of art history at Scripps and director of the Ruth Chandler Williamson Gallery, she is a scholar, teacher, curator, writer, and a model of what can happen when intellectual curiosity is packaged with social responsibility and imagination. She has headed Art Table, a national organization of women in the visual arts, and she constantly mentors students who fondly call her “the network queen.” It’s often said that you can’t leave Mary’s office without being given two networking phone numbers. Every summer when I meet a new crop of Scripps’ Getty interns under her tutelage, I see the future, and it looks very good.

Mary Davis MacNaughton ’70
Five women exemplify the wide range of Scripps alumnae who contribute to the art world.

**Susan Ball ’69**

*Art Historian/Administrator*

When she left Scripps, Susan seemed to be headed for a career in academia, probably teaching art history at a university, doing research on modern artists and producing an impressive list of publications. She earned her MA degree in art history at UC Riverside and her PhD in art history and architecture at Yale University. Her research and dissertation on French painter Amédée Ozenfant led to the book *Ozenfant and Purism: The Evolution of a Style*, published in 1981.

But Susan also had a talent for administration and business. As her professional life evolved, she began to see possibilities for using her knowledge of art in a broader arena. She has taught art history at the University of Delaware and New York University, but she also has directed government and foundation affairs at the Art Institute of Chicago, completed two years of courses toward an MBA with a concentration in non-profit management at the University of Chicago Business School, and worked as a research associate at the Real Estate Board of New York.

In 1986, she landed a job that seemed tailor-made for her range of skills and interests. She became executive director of the College Art Association, the nation’s largest organization dedicated to providing professional services and resources for artists, art historians, and students in the visual arts. Activities go on year round, but attendance at CAA’s annual meeting is almost obligatory for anyone wanting to take the pulse of the field.

Thousands of members gather each year in the dead of winter at a designated city, where scholars deliver papers, artists and curators pontificate in panel discussions, prospective employees and employers get together, advocacy groups strategize, art publishers display their wares, and local museums host exhibition openings and receptions. In a special session, awards are presented for scholarship, teaching, publishing, and criticism.

In October 2005, after almost 20 years at the helm, Susan announced plans to retire a few months later. She had joined CAA in 1972 as a graduate student and had no desire to sever her relations with the organization, but it was time to move on. Looking back at what had been achieved during her tenure, she saw an association that had grown from 6,000 to 14,000 in membership, from six to 30 in staff, and from $750,000 to $4 million in budget. CAA also had strengthened its leadership in issues of advocacy, arts funding, freedom of expression, employment, and copyright.

Stepping down from her position gave her chance to pursue a project that she had been thinking about for several years, a history of CAA. She will spend the next two years as director of CAA’s Centennial Book Project, to be published in 2011, the organization’s 100th birthday.

**Lilli-Mari AndreSEN ’92**

*Contemporary Art Appraiser*

Lilli-Mari began her career as an intern at the Newport Harbor Art Museum (now the Orange County Museum of Art) and continued her formal education at Sotheby’s Institute of Art, London. She wrote a thesis on “The Impact of Diminished Government Funding on Contemporary Visual Art in Manhattan” and received her MA in 1995.

During the next five years she immersed herself in the New York art scene, working with a broad historical spectrum of art at Richard L. Feigen & Co. and then concentrating on contemporary work as associate director of the Sean Kelly Gallery, where she coordinated major projects for prominent figures including Laurie Anderson, Ann Hamilton and Lorna Simpson. For one exhibition, “Marcel Duchamp/Man Ray: 50 Years of Alchemy,” she processed loan requests, provenance research, essays, and catalogue entries for the artists’ works.

Lilli-Mari returned to Southern California in 2000 to direct Angles Gallery in Santa Monica. She managed exhibitions and sales for 19 artists and supervised the gallery’s participation at two art fairs, Art Basel in Switzerland and the Armory Fair in New York. She also lectured on the contemporary art market at Southern California colleges and universities including UC Santa Barbara, Cal State Long Beach and Art Center College of Design.
By 2003, Lilli-Mari had compiled an impressive résumé. As she pondered her next step, she faced a choice. Should she open her own gallery, making a round-the-clock commitment that would involve financial risk and lots of travel, or take a path that would lead to a family-compatible, flexible schedule? She decided to use her knowledge of art and the market to become an appraiser.

Now, after completing course work and receiving a certificate in appraisal studies at UC Irvine, she has two jobs: caring for her baby daughter and working with Jacqueline Silverman & Associates in Los Angeles to accrue the 4,000 hours of appraising required for full accreditation with the American Society of Appraisers.

“I love the truth in it,” she said of her new profession. Unlike the free-wheeling world of contemporary art dealing, appraising is strictly regulated. Still, determining the value of contemporary art, which may consist of an idea or a transitory form, is a challenge. As the market has surged over the last decade, values have soared and fallen quickly. But most collectors call an appraiser when their property must be sold or divided, not to make a quick profit. “Appraisals are often done at unhappy times,” Lilli-Mari said, “but I think having a professional job done can provide some solace.”

Cornelia H. Butler ’84

Curator

Connie became involved in curatorial work in her undergraduate days and saw her future, but she couldn’t have imagined all the opportunities and challenges that lay ahead. Twenty-two years after her graduation from Scripps, she has arrived at the Museum of Modern Art in New York, the world’s foremost repository and showcase of 20th-century art, as the chief curator of drawings.

She spent her first post-Scripps years earning an MA in art history at UC Berkeley and gaining curatorial experience at the Des Moines Arts Center in Iowa, Artists Space in New York, and the Neuberger Museum of Art at Purchase College, State University of New York, in Westchester County. In 1996, she returned to California and moved into a much more prominent position as a curator at the young and vibrant Museum of Contemporary Art in downtown Los Angeles.

Although most of her MOCA colleagues did not specialize, Connie was hired to oversee the Marcia Simon Weisman collection of works on paper and a related study center, which opened in 1998. That gave her an opportunity to gain considerable expertise in contemporary drawings (a field that is often overlooked but represents the heart and soul of much contemporary art practice), while organizing and co-organizing a wide variety of exhibitions. One of her drawing shows, “Afterimage: Drawing Through Process,” is remembered as a particularly creative, open-ended approach to art making. It was a surprise hit with continuing reverberations, but she also has won praise for her efforts in major exhibitions on single artists, including earth artist Robert Smithson, video artist Rodney Graham, and abstract expressionist painter Willem de Kooning.

Last fall, when MoMA appointed Connie the Robert Lehman Foundation Chief Curator of Drawings, she was hard at work on “WACK! Art and the Feminist Revolution,” an eagerly awaited international survey of 1970s feminist art. The show will go on, opening in March 2007 at MOCA and traveling to four other venues. So will two other projects begun in Los Angeles, exhibitions featuring the work of painter Marlene Dumas and conceptual artist Dan Graham.

“I feel that I am coming in on a wave of change,” Connie said of her new position in New York. Always under an international spotlight, the Museum of Modern Art is still settling into its recently remodeled and expanded building—and enduring a considerable amount of criticism. It’s a time of transition for the staff too, including a changing of the guard among curators. The big question facing the museum is not new, she said, but it bears repeating: “How does the premiere museum of modern art deal with contemporary art? The museum has been dealing with it, but as we go forward, that’s still the question.”

Cornelia H. Butler ’84
Alison Saar ’78
Artist

Born into an artistic family, Alison has benefited from a nurturing environment and emerged naturally from the shadows of her renowned mother Betye Saar. With an MFA degree from Otis Art Institute (now Otis College of Art and Design) and a long list of exhibitions, public commissions, museum acquisitions, awards and grants, Alison is a powerful aesthetic voice and prominent figure in the national art scene. Her reputation is based on a poignantly expressive body of sculpture that explores the troubled history and spiritual strength of African-American women. Facts, memories, dreams, and fantasies merge in narrative works that have an undeniable physical presence and an unforgettable aura.

Her bold, archetypal figures are rooted in youthful contact with a global array of artworks treated by her artist/conservator father Richard Saar and her study of black visual traditions at Scripps with art historian Samella Lewis. As Alison found her own voice and perfected her skills in assemblage, wood carving, and bronze casting, she won residences at the Studio Museum in Harlem and the Washington Project for the Arts in Washington, D.C., and received fellowships from the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation.

Last spring, she announced her affiliation with L.A. Louver, a prestigious gallery in Venice, California, with “Coup,” a breathtaking exhibition of sculptures and drawings. The title piece was a mixed-media sculpture of a woman seated on a straight chair, her long hair forming a rope attached to a pile of old suitcases behind her. Apparently ready to sever herself from past bondage, the woman holds a large pair of scissors on her lap. In “Cache,” another striking piece, a nude woman lies on the floor, her hair flowing into an enormous ball that seems to encapsulate her personal history.

One important component of Alison’s exhibition list is a family affair. In 1990-91, UCLA presented a joint retrospective of works by Betye and Alison. This past summer, the Pasadena Museum of California Art offered a large show of works by Betye, Alison and her sister, Lezley, addressing their relationship, multi-racial heritage, and affinities to African cultures.

Alison also has landed commissions for large public projects in Sacramento, Los Angeles, Chicago, and New York. One complicated piece, still in the works, is a 10-foot-tall figure of abolitionist Harriet Tubman to be cast in bronze and installed next spring in New York, in a triangular park bounded by W. 122nd Street, Frederick Douglass Boulevard, and St. Nicholas Avenue. Picking through the bureaucracy of publicly funded projects is often an “intense” experience, she said, and that’s certainly the case with “Harriet Tubman.” “It’s in a street, over a subway, on a park,” she said. “I think I had to talk to every commission in New York City.”

An exhibition at the Delaware Center of Contemporary Arts, featuring 20 of Saar’s prints, will open April 20, 2007, and will run until August 2007.
Ariana Makau ’93  
Stained Glass Conservator

Ariana’s interest in stained glass was sparked in Paris, where she took her first class in the subject during her junior year abroad. Unlike tourists who become enchanted with cathedral windows at Sainte-Chapelle or Notre Dame de Paris but soon move on to the next attraction, she had a life-changing experience. When she returned to Scripps, she created a life-size self-portrait in stained glass, merging her image with the venerable art form.

After graduating from Scripps, Ariana took a summer internship in the antiquities conservation department at the J. Paul Getty Museum in Los Angeles. The program appealed because it would offer an inside view of many career possibilities, but she saw that conservation—requiring knowledge of art, science, and history—would suit her best. With a scholarship from the Getty Trust, she enrolled in a three-year conservation program at the Victoria & Albert Museum/Royal College of Art in London.

In 1997, Ariana graduated as the first woman and second person in the world to receive a master’s degree in stained glass conservation. She also acquired a new name, Nzilani, from her father. In his native culture, the Kamba people of Kenya, children are named at birth and again when they have found their life’s work. Eventually, his daughter would bestow her new name (her Kenyan grandmother’s name) on her business.

Although her specialty might seem too rarefied to be practical, Ariana’s services are in great demand. In 1998, after taking a year of advanced training in conservation at the Metropolitan Museum of Art in New York, she returned to the West Coast and settled in the Bay Area. She worked for a studio that restored windows of Grace Cathedral in San Francisco and took on independent conservation projects on the side.

In January 2003, she established Nzilani Glass Conservation as a full-time business in Berkeley. Three years later the studio became a limited liability company. Providing window removal, restoration, and reinstallation services, the firm specializes in conservation surveys. Recently, Ariana and her crew completed the conservation of a 34-panel lay-light for the historic Pacific-Union Club in San Francisco. Nzilani also has established itself as a company that is equally adept at working on a project management team with a large construction company, as in a 76-window survey for Old St. Mary’s Cathedral in San Francisco and subsequent conservation work there. Under the auspices of Architectural Resources Group, Nzilani has completed surveys for the Olympic Club in San Francisco and a historic church in Santa Rosa.

Maintaining a balance of big and small projects and offering personal service to individual clients, Ariana is still developing her career, but in one respect her journey has come full circle. The J. Paul Getty Museum, which has many stained glass works in its collection, is among Nzilani’s clients.

Suzanne Ely Muchnic is an art writer for the Los Angeles Times and author of Odd Man In, a biography of Norton Simon.
The Last Witnesses

The photographs show centuries-old California oak trees, majestic and gnarled, in some cases downright haunting. “Beautiful,” Ken Gonzales-Day’s mother proclaimed when she first saw them. “Now what are they really about?” She knew that her son’s artwork typically addressed weighty issues of race, culture, identity, or sexuality.

by Margaret Nilsson
THE IMAGES ON THESE PAGES ARE FROM THE SERIES “Searching for California’s Hang Trees,” part of Ken Gonzales-Day’s five-year study of lynching in the West. Chair of the Department of Art and associate professor at Scripps, Gonzales-Day began his last sabbatical by examining historical records and photographs of Latinos in mid-19th century California. What he discovered through his meticulous research was a little-known pattern of racially motivated lynchings in the West beginning in early California statehood and ending with the last recorded lynching in 1935. The number of such lynchings was previously recorded as 50; Gonzales-Day documented 252 instances of lynching—perpetrated largely against Latinos, Native Americans, and Asian Americans.

Armed with historical records, Gonzales-Day embarked on a road trip to find California’s hang trees—what he calls “the last witnesses” to the practice of lynching in the West. The records provided clues about the locations of hanging sites—proximity to a river, town square, a court house—enabling Gonzales-Day to locate and photograph the actual or likely trees. Some of the remaining trees are in rural areas of California; others abut modern office buildings or railroad tracks. A number of the photographs, taken with a large-format Deardorff camera, appear in *Lynching in the West 1850-1935* (Duke University Press, 2006), Gonzales-Day’s groundbreaking book.
“Standing at these sites, even the most beautiful landscape is undone.”

“I retraced the steps of the lynch mob and vigilance committee and these photographs became an irrefutable record of my journey. Standing at these sites, even the most beautiful landscape is undone,” explains Gonzales-Day.

As part of the Lynching in the West project, Gonzales-Day provides on his website an alternative walking tour of Los Angeles, one in which a trip beginning at Union Station and ending on Olvera Street revisits sites of 19th-century lynchings.

Though not previously part of the historical consciousness, these executions, at the time they took place, were sometimes documented in the form of picture postcards of the lynched subject that were collected in albums. Gonzales-Day photographed the souvenir postcards, digitally erasing the victim and the rope, but leaving the site—usually a tree—and the lynch mob, his artistic statement about the historical erasure of this dismal past.

Gonzales-Day’s Lynching in the West project, an important contribution to the knowledge in the field, was on exhibition in London at the Thomas Dane Gallery, in New York at the Cue Art Foundation, and at the Pomona College Museum of Art in Claremont this fall. Sometimes a tree is not just a tree, and a landscape photograph is something else entirely. Gonzales-Day’s photographs, book, and exhibitions dramatically bring to light a forgotten chapter in California history.
SO OFTEN IN WRITING ABOUT PHOTOGRAPHY, I have described a work as poetic. This talk was born out of challenging myself to figure out what, after all, I mean by that. Is there more to it than innocuous generalization?

Likewise, in reading poetry, especially contemporary poetry, often an image or experience is conjured that feels photographic, like a slice snatched from the continuum. It’s easy to tag those sensations with a single word. Is that gratuitous? Or is there more to it?

I realize that it’s as foolhardy to generalize about poetry as it is about photography, since each can assume so many different forms. Each has a multiplicitous nature, and like any medium, resists a singular definition. Photography is said to be a slice of reality, a distortion of reality; a moment petrified, a moment prolonged; a way of freezing time, a way of slowing time; a means of devouring time and honoring time, defying it and yet succumbing to it. Is a photograph a moment embalmed, or a moment revivified? Does the photographic act clarify or does it complicate?

Poetry emits the same deliciously mixed signals; it refutes the same kind of succinct summation that it itself can be so good at. The poetry I’m interested in addressing here is lyric. The poems are musical, brief, based on incident or impression, unlike the ballad or narrative, which might more commonly be filled with events or storytelling. The narrative and the ballad might bear comparison to film, but the concentrated quality of the lyric poem relates to the still photograph in its approach to time, moment, and space.

The reciprocity between painting and poetry has run high at least since Horace declared them sister arts: as in painting, so in poetry. It was common among the Pre-Raphaelites, for instance, to work in both and to stage dialogues between works in the different forms. Photography’s history is obviously not as long as painting’s, and there are fewer examples of poems and photographs made to speak to one another. Not enough examples, probably, to call them sister arts. But another sort of kinship seems to be at work.
A poem can get to the heart of a photograph by a different route than any other more expository form of writing, and there’s something reciprocal happening there, too. When photographs and text appear together in the press or in documentary works, conventionally one of the forms is primary and the other subordinate. There are exceptions, of course, but in general, text captions the image or the photograph illustrates the text. Words explain, images verify.

When photography and poetry are joined, the balance of power usually follows a different model. Both forms occupy common, shared territory, neither dominating the other. That shared territory has more to do with evocation and sensation than verification and explanation.

There is much solid evidence of intersection—poets writing in response to particular photographs, photographers catalyzed by certain bodies of poetry—but also something more, indicating a deeper resonance between the two media.

To start with, photography’s own etymology connects it to writing: photography literally means writing with light. A great many poems focus on light and time, photography’s two essential ingredients. Illumination is at the heart of both enterprises, the illumination of something evanescent, intense, fleeting.

Poetry and photography also share terminology that derives, I believe, from deep affinities in their relationships toward space, time, and the specific moment.

The words stanza and camera both mean chamber in Italian. Both the stanza and the camera are means of enclosure, of framing, articulation of one space or view apart from the rest. Both the stanza and camera act to isolate and contain within a defined space: the frame; the walls; the limits of the text. Both inscribe as well as circumscribe. The photograph, like the poem, is a contraction of experience. The world in a room. Its nature is defined by abbreviation and distillation.

In both the lyric poem and the image defined by the camera, the walls of that chamber are key. The edges are always acknowledged, the boundaries kept within sight. In photography, especially, there is a heightened consciousness of edges. The edge, the wall, edits out all else outside of it. This sounds self-evident, but isn’t true of other media, such as painting. The world of a painting is self-contained within the work. With photographs, generally, the world continues beyond that frame, so where those edges are imposed is all-important. In poems, too, brevity is implicit and lines break with intention, relating to breath, rhythm, pacing. And to the visual presence of the words on the page.

Both photography and poetry engage the fugitive, the fleeting. As the artist Chuck Close describes it, “Paintings exist in novelistic time, and photographs, because they are instantaneous, exist more in poetic time.” The photographer and writer Wright Morris referred to snapshots as “time’s confetti.” How much alike poems and photographs can feel, both of them concise slivers of the whole, blinks of time and sensation. How they draw upon and feed into memory, too, is alike. Both are born of the private and the immediate.

The act of making a photograph has been commonly likened to the act of pointing. Poems, too, according to a definition from W.S. Merwin, are a form of attention. Recognizing something particular in a moment and seizing it. Photographs and poems both extrapolate from the act of witnessing. They derive from discovery and recognition, often working on the plane of the everyday and familiar.

In an introduction to his book Breathing Room (2000), Peter Davison summarizes well some of the affinities between poems and photographs. He says he was tempted to call his poems audiographs, “since, like photographs, each is of a particular dimension and utilizes the same aesthetic...each is intended to evoke a mood, a scene, an enigma, the unfolding of a metaphor, the entrapment of an idea, in a space or shape that will contain it without killing it.”

Wright Morris, photographer and writer, maker of books that combine his work in both fields, describes his working practice, when writing, as photographic, having to do with an eye for detail and for the moment arrested: “I do not give up the camera eye when I am writing—merely the camera.”

Both photography and poetry are practices, but the photographic and the poetic are also catchall terms for manners of experience that feel closely related, having to do with distillation, concentration, density, concision, compression, the evocative and singular.

The singular eye of the photographer is akin to the singular voice of the poet. (By contrast, think of the multiple viewpoints assumed by a film director, or the multiple voices channeled by a novelist.) A photograph is an exposure—of the scene before the lens, and the photographer’s take on that scene. Perhaps poems are exposures of a similar nature.

Where, then, do photography and poetry intersect? How do they relate to one another? Maybe not as sister arts, but perhaps as soul-mates, resonating on a deep level when apart, and when together, always keeping each other’s best interest at heart.
FROM THE PRESIDENT
Dear Alumnae and Friends of Scripps College:

HUMBLED. HONORED.
Those are just two of my feelings about having been asked to serve as Alumnae Association president. Scripps College has always held a huge place in my heart—the people, the place, the wonderful opportunities it provides to students and alumnae for learning, growth, and new experiences.

To respond to my alma mater’s request to serve in this new capacity is a challenge too special to pass up. This position provides opportunities to:
• continue to give back in ways that are useful to Scripps;
• stay connected to Scripps;
• develop new professional and personal skills;
• provide leadership.

LEADERSHIP. A word very much on my mind, of late. The always-inspiring Scripps College Volunteer Leadership Conference held on campus in July; the remarkable initiative and some awesome achievements in community service mark our current students as leaders; the way that so many of our alumnae—including recent graduates—step up to the plate to be involved in a variety of alumnae activities, including heading up key Alumnae Council committees; that’s leadership, ladies, and I thank you very much!

The Scripps College Alumnae Association has convened a small working group to identify key strategic themes and goals for the Association’s long-range planning efforts in tandem with the College’s own strategic/institutional planning efforts. A key component of identifying the important issues that face the Association today is the wisdom and perspective of Scripps alumnae: you. Your insight and ideas will help us to better understand how we may best serve our alumnae and continue to ensure that the Association is relevant to current and future alumnae.

A FEW QUESTIONS FOR ALUMNAE TO PONDER:
• Are you as connected to Scripps College as you could or should be? If not, please think about what might help you feel a greater connection to the College.
• What does Scripps do well?
• In what areas does Scripps need to improve or focus additional resources?
• What types of programs and events would you like to see in your region?

YOUR IDEAS AND OPINIONS MATTER. Please feel free to share your thoughts with me at loristeere@alumna.scrippscollege.edu. Better still, complete online the Alumnae Association’s long-range plan survey you will be receiving in your mailboxes this fall at www.surveymonkey.com/s.asp?u777932345146.

Lori Steere ’66
President

CAMP SCRIPPS • June 21-24, 2007

If you haven’t tried camp, what are you waiting for?

In June 2006, a record 100 campers enjoyed four relaxing, fun-filled days on campus—with extra features this year that included lunch with Scripps College Summer Academy high school students and their Scripps professors and a visit to famed woodworker Sam Maloof’s museum and gardens, with a chance to talk to the artist himself.

And, of course, there were the usual lively and creative activities that encouraged campers to play and learn together, all within the Camp Scripps motto: “Everything possible, nothing required.”

Join an amazing group of women on June 21-24, 2007, and learn why Camp Scripps is a life adventure not to be missed.

This year, for the first time, a drawing will be held to award three full-registration “camperships” to those who would otherwise be unable to afford Camp Scripps. For more information, please contact Kymberli Colbourne ’90 at kymberli@kcvoice.com or visit www.scrippscollege.edu/dept/alumnae/camp/index.html.

Since 1993, more and more women are finding out that Camp Scripps is one of the most body, mind, and soul refreshing experiences offered exclusively to Scripps alumnae.
VOY!

Remarks by Diana L. Ho ’71 at the Volunteer Leadership Conference, July 22, after receiving the Scripps Volunteer of the Year award for 2006.

I AM A BELIEVER in what I call “relationship currency.” That is, that people “stay in relationships” as long as their currency—what they “give” and what they “get”—is in balance. The most obvious kind of currency is what you get paid in exchange for doing your job. But in both the work world and the world of volunteerism, there are other kinds of currency. There are things beside money that we “get” that will “keep us in the game.”

If we in this room articulate what we “get” out of volunteering at Scripps, we can begin to understand that currency comes in many forms: supporting an institution that we believe in, connecting with old friends and meeting new ones, networking, learning, being recognized and acknowledged, and more.

We are here tonight because we are not only volunteers, but we are leaders as well. As leaders we need to understand the notion of currency and exchange. With so many choices and so little time today, volunteers will consciously or unconsciously seek out the places where their currency is “in balance.” If Scripps is to continue to attract the hearts, minds, and time of our alumnae, we must look at each individual, understand her currency, and make sure that she receives what she needs in the exchange.

One aspect of my volunteer “currency” is being in the company of great women. Each year my Scripps network grows larger. The “sisterhood” is powerful and valuable in my life, and the list of people in this network is much too long to mention. But I would like to comment on a few women who represent the reasons that this aspect of currency is so valuable to me. Mary Weis, director of constituent relations: She has nurtured, cajoled, praised and sympathized as I have learned to be an effective volunteer; President Nancy Bekavac: scooped me up when I first became an alumna trustee and put me in just the right places to utilize my skills and challenge my intellect; Professor Nancy Neiman Auerbach: represents why I keep coming back…She is smart and passionate about her teaching. She makes a difference every day; Courtney Mayeda ’03, represents the promise of the future.

Since May, I have been jotting down notes of one kind or another as I prepared for this evening. I adopted the Alumnae Office abbreviation and used the letters V-O-Y. One day I looked at my notes, and instead of reading that acronym as “Volunteer of the Year,” my mind processed “voy” in Spanish and commanded me to “Go!”

To me, the word “voy” is a call to action. It speaks to the intention that we all must have if we are to be good volunteers. We must GO, and we must be FOCUSED. We must avoid the fragmentation and make a choice about where our volunteer energy will be spent. As a volunteer, I will continue to “Go!” and I will continue to choose Scripps College!

ALUMNAE SPEAK

Continuing Topic: “My Favorite Professor”

Because so many alumnae have submitted wonderful, moving stories about the professors who made a difference in their lives, we will extend this topic through the next two issues of the magazine. Thank you to all who have shared their stories; we will try to run them all.

MILLARD SHEETS, director of painting at Scripps from 1936 to 1955, stands next to his sculpture in Bixby Court, outside the Ruth Chandler Williamson Art Gallery. In addition to his painting and teaching, Sheets had an impressive career in architectural design, including designing the Home Savings and Loan Buildings throughout California.
Susan Rankaitis

BY SARAH YATES WALLER ’01

The Lang Art studios stand at the edge of the Scripps campus, rubbing shoulders with Harvey Mudd’s Keck Laboratories to the north and gazing over the Ruth Chandler Williamson Gallery to the south. Here, where the worlds of art and science collide, you will find the creative workspace of Professor Susan Rankaitis and her students.

Inside the classroom, the face of contemporary art emerges through the hands and minds of the next generation. Students sink comfortably into the worn couches and begin their critiques. Their discussion is ripe and gritty on the topics of emerging works. The lights are off, but lemony afternoon sunlight streams through the windows. It illuminates an industrial-sized workspace bristling with works-in-progress. These are the artifacts of creative experimentation—half-articulated paintings, mathematical concepts knitted into yarn, a silk dress beaded with French love letters, a collage of evocative images from a plastic surgeon’s trade journal, body parts fashioned from melted wax, and even a pink guillotine-sized machine designed to offer hugs through a pair of mechanized pillow arms. This is the environment that Susan Rankaitis has created to house and nurture the expansive imaginations of her students.

Susan Rankaitis, the Fletcher Jones Chair in Studio Art, is remarkable for many reasons—one of which is her encouragement of students to experiment between disciplines and to form collaborative partnerships across college boundaries. This conceptual cross-fertilization flows naturally from a professional artist whose creative media include airplane wings, medical imagery, memory-steeped landscapes, and new photographic processing techniques.

In 2000, Susan brought her collaborative work “The Problem of the Homonculus” with neuroscientist Dr. David Somers (an HMC alum) to the Williamson Gallery. The installation welcomed viewers into a circular space adorned with hundreds of small brain images and a video depicting actual neurological behavior. At the time, I was enrolled in one of Susan’s experimental courses titled “Art, Science and the Landscape.” The class was composed of an equal mix of Scripps art majors and Harvey Mudd science majors. This blend of talents and perspectives led to fascinating discussions on topics ranging from the aesthetic properties of fractals to the mysterious Golden Ratio that pops up in everything from the spiral of a seashell to the face of the Mona Lisa.

I came away from the course awed by the realization that the incredibly complex science unfolding across the street in Keck Laboratories could be just as abstract and subjective as the work produced in Scripps art studios. Scientific inquiry, like fine art, requires hearty helpings of creativity, experimentation, and a willingness to follow numerous dead-end paths before reaching a successful conclusion. Inspired by my collaborations with scientists, I painted the surface of a violin with the resonance patterns that represent how the wood vibrates when the instrument is played at two distinct musical pitches.

The appreciation I developed for the similarities and differences between the arts and the sciences also blossomed in my subsequent marriage to Mika Waller, an engineering major at Harvey Mudd and a fellow student in Susan’s interdisciplinary course.

Susan was an indispensable mentor, friend, and advocate during my four years at Scripps. She knew how to push when pushing was needed and how to throw a pool party when it came time to celebrate. As an academic advisor, Susan did far more than recommend courses—she helped me become attuned to the song of my own heartstrings. Even after I tossed my tassel and left the Lang Art Studios, she wrote recommendation letters on my behalf and kept me connected with other art alums by sending out periodic letters with updates on students’ lives.

Perhaps the greatest tribute I can offer Susan is my hope that someday I will be able to pass along these gifts of mentorship and support to a young woman who comes knocking at my door with the partially completed canvas of her life and asks, “Where can I take this from here?”

Sarah Waller recently curated an exhibit, “Illustrating Nature,” which includes her own work, at the Burke Museum as a part of the University of Washington’s Scientific Illustration Certification class of 2006.

“Susan was an indispensable mentor, friend, and advocate during my four years at Scripps. She knew how to push when pushing was needed and how to throw a pool party when it came time to celebrate.”

SARAH YATES WALLER
I would not have dared to be late to Professor Mary MacNaughton’s “Art Since 1945” class. She was not only one of my toughest teachers, but her class was so full of information that missing one lecture (or even moments of a lecture) could have been devastating. Professor MacNaughton took an enormous amount of historical and artistic detail and made it fit in a concise, understandable format. Her talent of selecting the top, most significant pieces from thousands of artworks is something that now I really understand. While my previous art history professor required that we attempt to cram 500 slides to memory, Professor MacNaughton assigned the top 50 significant artworks so that we were able to learn and actually retain some of that information.

As an inner-city high school photography teacher, I often wonder what my students will remember about me. What I remember most about Professor MacNaughton is her lecture about an artist that changed the way I think about art. She put up a Mark Rothko slide, and while I understood that it was important, I was not impressed. Professor MacNaughton told us that we had to see Rothko’s work in person to understand its significance and power. Although I was not at all interested in the slide, she made me want to see the painting for myself; if she thought I needed to see it in real life, then I definitely did. Later in the semester, on a field trip to The Museum of Contemporary Art, I walked into a room with a giant Rothko on each wall and understood what she meant about these paintings. There was a depth in the layers of color that could not possibly be seen or felt in a slide reproduction.

While doing work-study with the wonderful and caring Kirk Delman [the Williamson Gallery registrar and preparator], I had the opportunity to talk more with Professor MacNaughton. She was very encouraging to me about my ceramics focus and told me about the times she spent in the art studios. We joked about her coming to throw on the wheel with me sometime—a vision that previously I could never have imagined.

This balance between great teaching and personal relationships is what made my Scripps experience so meaningful. I think about Scripps art professors Glenn Husted, Alexis Weidig, Ken Gonzales-Day, Kathleen Royster—and Mary MacNaughton—as examples of what great teaching and connecting with students really is.
Meeting Paul Darrow was one of the highlights of my years at Scripps. Though I wasn’t an art major, I took a number of art courses. I wanted to discover if I had any of the design talent my brother and uncle were blessed with, and I wanted to become an architect.

I entered my first class with trepidation. I was a freshman, and a true beginner. The course was “Life Drawing,” and Paul was the teacher.

It was quite clear that I wasn’t cut out for representational drawing. The model would be posing and I’d just sit and stare, thinking, “He wants me to draw that?” Paul didn’t seem at all fazed that my Conté crayon was not cooperating with my pad of newsprint. He was always there to keep me going with words of advice or an amusing anecdote.

As a sophomore, I signed up for Paul’s “Mixed Media” class. It suited me so much better. Found objects were applied in new ways, and freedom of expression was encouraged. It was a wonderful experience.

I think what I admire most about Paul is his ability to communicate. Of course, there’s the very personal way in which he communicates through his art. That’s a given. But he also has a great way with words. He talked continually with us in class. It didn’t matter that we were decades apart in age, for we all shared the human condition. He posted words of wisdom around the studio. He took us sailing. He let us into his world.

I respected Paul even when he disagreed with my idea to go to Manhattan for an intensive architectural program for liberal arts majors. He didn’t think my art reflected an architect’s sensibilities—no hard edges.

I went to New York anyway, and proved him right! But that didn’t mark the end of our friendship. My family and I still keep up with Paul. We attend his art openings; we’ve visited with him in Laguna; and we’ve even gone out sailing with him aboard that same boat my classmates and I graced so many years ago.

Last year, Paul sent me a greeting with the Zen passage, “The beginner sees many possibilities; the expert, few. Be a beginner every day.” I keep it in my office as a reminder that you should never stop learning—a lesson great teachers like Paul won’t let you forget.

Scripps has touched my soul so deeply and permanently that it is an integral part of my life. I carry Scripps inside me, everywhere, all the time. My relationship with Scripps is a complex one and yet so very simple. The College has always been there for me, throughout my life, in times of happy discovery, or reunion, as well as times of intense personal searching, or moments of painful transition. I have journeyed to Scripps like a touchstone many times in the 39 years since the first day I walked through the gates into the rose garden. Although the administration and faculty that greeted me changed through the years, the constant is their generous and nourishing spirit and lively intellect.

There are many Scripps stories I could tell to illustrate my point. I will ask your indulgence to read one I had occasion to put to paper recently:

I owe so much to Ruth Lamb’s dedication to her students. I had been one of her Spanish language students and had worked for her in the work-study portion of my scholarship. Unwisely, I dropped out of school to marry, and went to live in a mining camp in the Venezuelan interior. “Civilization” petered out at my small village, with no more paved roads all the way south to the Brazilian border. Yet, years after I left, she dropped in to see how I was doing “on her way” to Brazil or Argentina. (Believe me, my town was not “on the way” to anywhere!) I suspect she observed the confines of my village life (I had adapted to a culture that placed women in roles at least 100 years behind the times) and regretted the stultification of my intellectual growth. At any rate, she provided a kick-start to me. Within months of her visit, I received a handwritten note calling me back to attend an exciting intercollegiate study group on Latin American studies as the Scripps representative. That experience lead to fruitful research of my own in Venezuela and graduation from Scripps and work.

Eventually, I returned to the U.S. My marriage was failing, and I was planning to attend law school to prepare to support myself. I called Professor Lamb upon arriving and asked for a recommendation as my former faculty advisor. She said, “Of course,” and asked that I come by the house, as she was recuperating from surgery. She looked lovely and well, but was in a wheelchair, and attended by a nurse. She didn’t hesitate a minute, nor was she anything but gracious and welcoming. After catching up on personal news, she asked me to type the letter myself, and I thought she meant that I should take her dictation, returning for her signature. She said no, to bring her several sheets of paper. She told me what to say, wrote some notes, and then calculated the space on the page and just started signing blank pages. I felt very confused, knowing that it was not standard procedure and unsure how to accept it. She said she was tired and wished me all the best…It was only then I saw that she was making sure I had my recommendations, and she knew she didn’t have much time left. She died shortly afterwards.
The class of 1992 boasted an impressive quantity of history majors: 23 in all. Our senior seminar was crowded but intimate since almost all of us had begun our journey four years prior with “History of Western Civilization,” taught by Professor Blaine, a man so excited about the Middle Ages one could not help but catch his enthusiasm. Who among us a man so excited about the Middle Ages one could of Western Civilization,” taught by Professor Blaine, begun our journey four years prior with “History of Western Civilization,” taught by Professor Blaine, almost all of us had history majors: 23 in all. Our senior seminar was The class of 1992 boasted an impressive quantity of history majors: 23 in all. Our senior seminar was solid, and I knew how to identify every part by its proper name? (That is, if the cathedral was a cathedral and knew how to identify every part by its proper name? (That is, if the cathedral was built between 900-1200. Round versus pointed arches…the flying buttress…the crenellated battlement…fenestration… clerestories…the language of architecture as history. Only at Scripps.) The writings of St. Augustine, the water-powered mill, the early beer-mash of European monks, and the invention of a horse harness suddenly became relevant to my modern life.

Professor Bradford B. Blaine convened the Class of ’92 History Senior Seminar four years after giving us writer’s cramp in Western Civ (before the common era of laptop computers). Shortly before graduation, he handed me $200 and a medieval cookbook and sent me out with two friends to purchase the ingredients we would need to prepare a medieval supper for the history majors. Brad and Mary Anne Blaine hosted all of us in their living room that evening. They ordered catered Cornish hens for the entrée, in case the three novice chefs botched the rest of the meal.

We were sent to the grocery store armed with the $200 and a cookbook printed in Old English. We returned with our best guess at the ingredients for what we thought might be hearty onion soup. The Blaines’ kitchen was at our disposal, and I remember my eyes swelling shut after cutting 30 onions by hand. Fortunately, there was plenty of wine for those brave enough to try the soup. The hens were delicious, and we all had a merry time.

The event was a great change of pace from the stress of meeting thesis deadlines. Of the 23 history majors, I think only one of us wrote her thesis on a medieval theme, and it wasn’t me. But I never got over my first romance with the feudal system. Why, just last week I was with my Scripps suitemates at our semi-annual reunion, doing a crossword puzzle with a friend, when we discovered that we both knew the answer to a clue: “vassal.”

If you don’t know what a vassal is, then you didn’t take a class with Professor Blaine.
Marriages and Commitments

'69 Rebecca Painter to Martin J. Goldberger, May 1, 2006
'93 Sarah Grallert to Ted Alderson, September 24, 2005

Births and Adoptions

'92 Amy Wenzel and Eric, a son, Jonah Putnam, April 17, 2006
'94 Lily Leiva and John Maximuk, a daughter, Stella Lucia, March 12, 2006
'96 Amelia Leason Frinier and James, twin sons, Dennis William and Eric Robert, May 11, 2005
'97 Amy Piazza Bruhmuller and Lawrence, a daughter, Daphne Lina, May 6, 2006
'97 Stacy Brown Laughlin and Neil (HMC '96), a son, Asher James, May 2, 2006
'01 Thuy Vo Dang and Damon, a daughter, Allyse Minh Kieu, June 15, 2006

In Memoriam

'32 Dorothy Frerichs Hawes, August 28, 2004
'36 Lucy Hodgkinson Griffith, July 2, 2006
'37 Faith De Voin McAllister, June 1, 2003
'40 Dorothy Wieboldt Urion, May 18, 2005
'41 Grace Adams Horn, June 6, 2006
'45 Marvyl McVay Allen, July 14, 2006
'55 Joan Marsh Lowe, May 29, 2006

Betty Berry Kesler (Long Beach, CA) Daughter Susann lives in Pasadena, daughter Jan lives in Austin, Texas, and son Bill is in Newport Beach. Some of you ’39ers may recall I was the Scripps campus representative at Bullock’s Collegian in downtown Los Angeles. I went every Saturday morning at 7:30 on the Red Car into LA to sell clothes to my Scripps friends. There were reps from USC, UCLA, Oxy, and Pomona. Five days a week Dot Leinau Butler and I walked to Spanish class at Pomona College and once a week we walked out Clark Gate, crossed Columbia Avenue to the Practice House for the music majors, with its fully equipped kitchen, and learned how to make cheese soufflé, biscuits, and good coffee under the direction of Dorothy Kuebler (Kuebie), the dietician and food planner for the four dining rooms. Great fun! Thanks to Rosamund Clarke, Dorsey housemother, Peggy Stark, Bullocks and me, we designed “senior” dark green flannel jackets. The Scripps logo was on the upper left hand corner. Very good look-

ing. I remember Dr. Caster and his pipe, Dr. Ed White, and William Manker who came to Scripps in 1935 at Millard Sheets’ request to start a ceramics department. Mr. Manker was famous for his glazes. I have a V-shaped bowl, eggplant glaze outside; turquoise inside—very beautiful. I see Pat Green Moore ’48 and Hildreth von Kleinsmid ’33 most Sunday mornings for brunch. We all keep active in our own way.

Betty Davenport Ford (Claremont, CA) A book of Betty Davenport’s sculpture has been published. It documents her work from the 1940s to the present, summarizing her career as sculptor and teacher. The introduction is by well known watercolor artist Milford Zornes, who owns a
Return to Toll Hall

by Margaret Nilsson

Those were the days of housemothers, curfews, and dressing for dinner. Hildreth Green von Kleinsmid ’33 remembers them well.

On a recent visit to Scripps, Hildreth shared some favorite memories with her son and daughter-in-law. At Graffiti Wall, she noted where 70 years earlier she had signed her name near that of her friend “Petunia” (Ruth Stelle Barton). From the rose garden, Hildreth pointed out her second-story room in Toll Hall. “I loved my room because it overlooked the garden,” she recalls, “and it had a balcony. That made it very convenient when the Pomona boys came to serenade us.”

Hildreth was able to show her family around her old residence hall thanks to a Scripps student who let them in. Hildreth’s son, Richard, recalls the visit: “As we went from room to room hearing about how little things had changed and what used to go on in this corner and that, we gathered a growing audience of current residents who began to ask questions. Was it true that dinners were served? Did everyone dress for them? Were desserts forgone to help pay for grass in the quadrangle?” (Yes on all three.)

For her captivated audience, Hildreth painted a picture of Scripps College in its earliest years, including details about residential and social life in Toll Hall. There were several “date rooms” where Scripps students could visit with their male friends. Men were not allowed on the second floor, of course. If, for instance, a father planned to help his daughter move furniture, each resident received a phone call alerting her to a “man in the hall!”

Each Wednesday a faculty member was invited to Toll for dinner and conversation. Saturdays nights were unequivocally for dancing. “A Saturday night when you didn’t go out dancing was really lost,”

according to Hildreth. She would sometimes go to the Coconut Grove or the Biltmore Bowl in Los Angeles. In fall 1929, the women from Pomona College invited Scripps students to a “mixer” on the Pomona campus. “We all went in our finest attire and the Pomona girls were chagrined to discover that we had usurped so many of the Pomona boys,” Hildreth recalls.

Hildreth earned the reputation of the most gifted “marceller” of hair. She was sought after, especially on Saturdays, to help her classmates achieve the perfect wave. In the 1933 yearbook, La Semeuse, the inscription next to Hildreth Green reads in part, “How many of us can lay the success of a date to her excellent hair-waving that put us in a spirit of conquest?”

Hildreth tackled the social and academic life of early Scripps College with aplomb. Though her “leading boyfriend” at the time proposed marriage, Hildreth insisted on graduating first. She was one of 31 women to graduate in the College’s third graduating class. She married Walter Benjamin von Kleinsmid five months after commencement.

In the 1950s, at the College’s request, Hildreth began hosting receptions for prospective Scripps students. Her enthusiasm for the College led daughter Shirley von Kleinsmid Novo ’55 to enroll as the first second-generation Scrippsie and Shirley’s daughter, Laura Novo ’81, to graduate as the first third-generation Scripps student.

At 95, Hildreth enjoys her enduring relationship with Scripps and her extensive family, including children Richard, Nancy, and Shirley, 10 grandchildren, 14 great-grandchildren, and 3 great-great grandchildren.
WANTED:

Resourceful Alumnae

In 2001, the Alumnae Student Diversity Committee (ASDC) was formed through the joint efforts of committed alumnae and student organizations, specifically Café Con Leche, Wanawake Weusi, Family, and the Asian American Student Union. As a group committed to open and continuous dialogue between students and alumnae, the ASDC strives to provide support for Scripps women who may benefit from the resources alumnae have to offer.

The ASDC is currently recruiting volunteers to:
• Speak on campus and conduct workshops for current students, in coordination with Career Planning & Resources and the Scripps College Summer Academy.
• Help recruit prospective students of color and support on-campus events such as Preview Day and Spend a Day in Our Shoes, with the Office of Admission.
• Plan diversity-related events in your local area for alumnae through the Regional Associates program.

If you are interested in working with the ASDC or would like more information, please contact Deepika Sandhu ’99 or Lee Ann Wang ’03.

Thank you, and we hope to hear from you soon!

ASDC CO-CHAIRS

Deepika Sandhu ’99
deeptka_sandhu@hotmail.com

Lee Ann S. Wang ’03
leeannswang@gmail.com

large collection of her work. Betty has also published a web site at www.bettydavenportford.com, where you can view her work, order a book, or just share her vision of nature's beauty.

48 Alicita Koenig Hamilton (Golden, CO) Both of us continue to enjoy Warren's role as distinguished professor in residence, Department of Geophysics, Colorado School of Mines. We love the small town of Golden and our view of the Front Range and Mesas. I have added a new volunteer activity—playing “golden oldies” on the white grand piano in the lobby of a nearby hospital once a week.

49 Kate Schamberg Shapiro (Highland Park, IL) We continue to spend winters in Tucson, summers in Highland Park. I'm on the advisory board of the University of Arizona—a sustaining member of Ravinia Festival Women's Board. Proud of my kids: Michael Hammer, an internationally known geneticist, in Tucson; Greg Hammer, at Stanford, a pediatric anesthesiologist and intensive care specialist who lectures all over the world; and Anne, in Tucson, a jewelry maker. The Shapiro kids are great also; too much to say about the grandchildren, ages 6 to 23.

50 Jane McCrea Hook (Whittier, CA) My granddaughter, Tess Perrin, will graduate from high school in New Jersey. She enrolls in William and Mary in the fall. My daughter, Elizabeth Perrin, also graduated from Scripps. • Sonya Gray Woods (Lincoln, CA) I’m still traveling—Southern California from time to time; Africa (Kenya) late June; the train across Canada with Elderhostel in October; and the Russian waterways either in August or next spring. Also, life in Lincoln Hills remains exciting and busy, so I must stay well.

51 Joan Murdock Philipp (Belvedere, CA) Both well—three grandsons living in San Marino, California—16, 14, and 12 years old. We are traveling often—last trip was a cruise to Turkey and Turquoise Coast. Return to Southern California often to see old friends in Pasadena and grandchildren. • Joey Taylor Roberts (Charlottesville, VA) Mort and I had our first grandchild, Robert Anthony Salgado, born November 2005 in Washington, D.C. We look forward to seeing Mariana and Blum Steinberg in Maine this summer.

52 Margaret (Peggy) Wilson Kershaw (The Woodlands, TX) We still get to the ranch occasionally but mostly stay close to wonderful medical facilities here in The Woodlands and close to family and grandchildren, for which we are eternally grateful. • Ann Blanch Parkinson (Lyme, CT) I now have 11 grandchildren. One will be a senior in high school next year. My two sons work very hard on Peapod delivery services, the company they founded and run. One daughter is president of the Essex Library, the other a councilwoman and judge. I have just returned from three weeks in Greece, visiting all the sights I learned about at Scripps. I am registrar for the National Society of Colonial Dames in Connecticut and am active in the New London Garden Club of America, the Lyme Garden Club, and the Garden Gang of the Florence Griswold Museum.

53 Alyn Brown Morton (El Paso, TX) I think often of how much the entire Scripps experience has enriched my life. I haven’t been in touch with many of you since reunion. Life has been filled with family, a few health problems, and some joyous times with a few Scripps classmates. Daughter Priscilla experienced the New Orleans event. Granddaughter Sara visited Scripps and fell in love with it.

54 Ruth Churchill (Sausalito, CA) I now enjoy living on the water. Still consulting for IESC, this time in Central/East Africa with artisans trying to import to U.S. markets. • Andree Mendenhall Mahoney (Rancho Cucamonga, CA) Jerry and I are sharing our home studio for smaller art works now. I am active in Pomona helping to revitalize the past era buildings with arts activities—fun for all. I recently exhibited with the dA Center Artisans at the Maloof Foundation in Alta Loma.

55 Judy Richmond (Sunland, CA) I had a wonderful time at our 50th reunion. It was so enjoyable to see so many faces from our early Scripps days.

56 Anne Arthur Gottlieb (White Plains, NY) I’ve been nominated to return to the Board of Governors of White Plains Hospital. My volunteer work there is so rewarding, and the staff is very appreciative. We’ll celebrate Al’s 75th at Thanksgiving—all the children, their spouses, and grandchildren will be there.
Perry McNaughton Jamieson (San Luis Obispo, CA) In April of ’06, The Great American Anti-Sports Crusade (GAASCRU) was published. The book is an off-the-wall comic novel co-authored by James B. Jamieson (CMC ’55) and James R. Cooley (CMC ’54). Get one online from Amazon, Barnes & Noble, or Xlibris. Only three more years until our 50th! Keep taking Vitamin C and stay well.

Moir Moser (Hong Kong) M. Moser Associates, which I founded in 1981, celebrates its 25th anniversary this year. We now have over 400 people in nine offices globally, providing corporate clients with interior architecture, engineering, and strategic planning for their office facilities. Half of our people are in China—Shanghai, Beijing, Guangzhou—and the rest are in New York, London, Hong Kong, Taipei, Singapore, and Kuala Lumpur. • Suzanne Stofft Nystrom (Tucson, AZ) Suzanne and Rebecca Harlow Potter spent a rollicking four days on a Baja Mexico cruise with 30 other high school chums from the Tucson High class of 1956. The oldest of 18 on an ocean kayaking adventure in Ensenada (La Bufadora), we were cheered and applauded by our younger colleagues. It was a hoot! • Rebecca Harlow Potter (Pasadena, CA) Enjoyed a week (March) in Kauai with our children and grandchildren. I retired from doing consulting for non-profit fund-raising.

Bonnie Gertsman Youngdahl (Encino, CA) I continue to mourn the passing of Gail Paradise. After 40 years of living on opposite coasts, we renewed a friendship filled with art, travel, wonderful conversations, and cherished time. Gail was a master of all mediums, and I’m lucky to own some of her works.

Anne Hanes Harvey (Lemon Grove, CA) I have just retired from my position as professor of theatre at San Diego State University. My farewell performance was as Madame Ranevskaya in Chekhov’s The Cherry Orchard. My program note acknowledged my first drama teacher, Jesse Swan at Scripps. My husband, Michael (HMC ’61), was also in the cast, and we were both thrilled to see Jesse’s son, Rollin Swan, in the audience. Long live theatre! • Dee Tackett O’Neill (Tucson, AZ) The Tucson Group, with many alums, has formed a book discussion group and a hiking group, and we’re having a “Get to Know Gabrielle Giffords” party in August for a Scripps graduate running for the U.S. Congress.

Sandy Rogers Behrens (Rancho Palos Verdes, CA) Our daughter, Christine, will be married this June. She is the marketing director for a physical therapy office located in Rancho Cucamonga, where the couple will reside. • Margaret Scrogin Chang (Williamstown, MA) I am still active in the American Library Association, serving on the Batchelder Award Committee to choose the best translated title published for children and young adults in 2006. • Gayle Neumuth Silva (Canoga Park, CA) I am truly enjoying retirement, having fun! My youngest granddaughter will be one year old in August 2006. Older son Greg just started his own consulting business, and younger son David is busy setting up computer networks.

Karen Diehl Merris (Hayward, CA) We are spending the second semester 2006 at Williams College, where Russ is a visiting professor—having a wonderful time. We have seen Maggie Scrogin Chang ’63 and Raymond. • Carolyn Graeagle Sheehy (Chicago, IL) In addition to serving as Clare and Lucy Oesterle Director of Library Services at North Central College (Naperville, IL), I have been appointed director of institutional assessment and accreditation there. • Marilyn Smith (Spring, TX) Living here in Texas in proximity of my grandchildren is wonderfully full of action, joy, etc. Much better than isolated in the California desert!

Outstanding Young Women Wanted! If you know an outstanding young woman applying to college, encourage her to investigate Scripps. As an added incentive, present her with the certificate below—a waiver of the $50 application fee.

Applications for the Class of 2011 are due November 1, 2006, for Early Decision I; January 1, 2007, for Early Decision II; January 1, 2007, for Regular Decision. Other deadlines are as follows: Scholarship deadline: November 1, 2006; Mid-year Admission deadline: November 1, 2006; Fall Transfer deadline: April 1, 2007.

LET’S HEAR FROM YOU
You can now e-mail your class notes to: alumnae@scrippscollege.edu. Submissions may be edited for length and clarity. Because of space limitations, we regret we are unable to print e-mail addresses included in many class notes; to reconnect with classmates, update your contact information on the Alumnae Online Community by going to: http://alumna.scrippscollege.edu.
Kappa Adair Waugh (New Palz, NY) I’m winding down at Vassar College and hope to retire in December. Time for more arts and crafts and travel. Page Simon ’67 lives about an hour away and we get together, though not often enough.

Kelly Miller Ford (Newton Lower Falls, MA) I retired from teaching in 2003 and have been working full time as Tom’s dental office manager ever since. I enjoy the financial work and the flexible schedule. My sister and I finally were able to take our “roots” trip to Sweden and loved it. Jamie (26) is in his fourth year of graduate school in materials science at the University of Pennsylvania after receiving a degree in chemistry at Reed College in 2002. Tim (20) attends Santa Monica College, returning home for Red Sox games and his summer job at a toy store.

Susan D. King (Minneapolis, MN) My book of poems, titled Cobweb, about powerful, loving, transformative women, contemporary, historic, and mythic, came out this spring. Several Scripps alumnae attended a reading I gave in Portland, Oregon. One Beasted Woman, my book of poems about my experience with breast cancer, will come out next year.

Sallie Shagnell Rinderknecht (Escondido, CA) 2006 brings yet another stage to this life—we became grandparents in February—perhaps a member of the class of 2028. Rod and I are beginning to talk about retiring.

Jan Kawahata (Honolulu, HI) My education and life’s lessons learned at Scripps are priceless and are put to good use everyday in my fifth-grade classroom. • Linda Lebenbaum Sanoff (Los Angeles, CA) It was fabulous seeing everyone at our 30th reunion. Who would have thought those Grace Scrippses Cathy Lydon, Joanne Wright, Chris Gallagher, Frances Oda, Lisa Sanderson Haney, and Kathryn Sweeney ’77 would still be gathering to eat, drink, and talk! • Ellen Zucker (Las Vegas, NV) It took nearly 30 years, but I’ve returned to the left coast. With my son, Jonathan, a sophomore at Syracuse, and a divorce behind me, it was time for major change. I’m in Vegas, teaching Hebrew school and involved with volunteer work.

Dorothy Schlesser Ashley (Bend, OR) Eli and I moved this year, to Bend, where we live in the country on nearly 12 acres. I am still riding and training show-jumping horses, and Eli is managing Bend’s performing arts theater downtown. We love living here—every day’s a vacation!

Marguerite Thompson Burke (Lake Bluff, IL) Celebrated 50 years in 2005 with Ann Alexander Pritzlaff and spouses in Mexico. Surprised Ann two weeks later for her 50th! Traveling to Ireland in October for 25th wedding anniversary. Three daughters are happy and healthy. Miss everyone from Browning! • Rosemary Marble Sisson (Long Beach, CA) I’ve recently started grad school and am working towards a master’s degree in educational leadership and an administrative credential. Dave and I just celebrated our 20th wedding anniversary. JJ is nearly 17 and attending boarding school in Idaho.

Jennifer Holland Klekamp (Littleton, CO) My eldest son, Chris, started CU Boulder in September. Can’t believe we have a high school graduate already. Jesse is excelling as a high school sophomore and considering Scripps! Loving my volunteer uniform work with the high school marching band. Chris may march at CU; he had two years as drum major.

Elizabeth Santillanes (San Diego, CA) My son, Ryan, is now seven years old. We are in good health, and are enjoying the summer so far. Work has kept me very busy, and I have been enjoying a short break this summer with him.

Cheryl Benson Hoban (Yorba Linda, CA) My husband and I spent two weeks with Jennifer Jackson Werner and her husband, Derek Werner (CMC ’81), in New Delhi, India. What an exotic place. We went white-water rafting down the Ganges and wandered through 80,000 camels at the Pushkar Camel Fair. I also caught up with Vicki Montgomery White in Phoenix last year.

Margaret Sturdevant Schaefer (Paso Robles, CA) I am writing from Camp Scripps. What fun it is to make new friends with alumnae from different eras. I wish my old friends could be here, too. Maybe next year!

Jody Cantrell Garcia (Kensington, CA) No big changes for us, just a busy household with our three boys, Joaquin (6), Alejandro (5), and Enrique (3). My husband took our kids to New Mexico for the whole summer. What a brave soul! I am having a great time working at AT&T. I see Bree Bowman almost every day at work.

Sarah Grallert ’93 and Ted Alderson were married on September 24, 2005, in Harvard Square, Cambridge, Massachusetts. The celebration was attended by Scripps alumnae (from left) Holley Pitman Haas, Jody Matthews Aafedt, Maggie Brenneke ’94, and Jennifer Stoddard ’92.
place bullying. We have written two books, several refereed journal articles, and work with NIOSH/CDC and APA. We have been fortunate to get great media exposure, both on national TV (Today Show, Good Morning America, Early Show) as well as CNN, FOX, and MSNBC. In July, there will be an NBC Dateline program devoted to our cause and what we do. Please visit our website at www.bullyinginstitute.org.

84 Jennifer Wells Green (Los Angeles, CA) 2005 was a big year for me. I married Randall Green in January and gave birth to Piper Rose Green in December. Both were worth the wait!

86 Dawn Cederlund (Auburn, CA) Loving my new life in Northern California. It was great to reconnect with the old gang at our reunion. • Susan Igo-Forman (Oakland, CA) Nigel and I welcomed the birth of Charlotte Grace in October 2005. She is pure joy, and we are having such fun with her. Who knew being a parent would be this wonderful? This old dog is learning new tricks! • Jeannette (J.J.) Asling Solimine (Colfax, WA) I was elected to Colfax City Council last November, and I continue to work with Families Together for people with disabilities.

91 Jennifer Richard (Sacramento, CA) I’ll be starting a master’s of divinity program this fall at Starr King School for the Ministry in Berkeley. For the first couple years, I’ll only go to school in the fall when I can drop to half-time work in the Senate. After the Senator I work for is termed out and I hit the magic age of 40 and secure my retirement health benefits, I’ll be able to leave the Senate and go to school full time. • Antoinette Saharotu-Etuain (Seattle, WA) In June 2005, I delivered our son, Jean Mikel. This past August, I delivered twins—Elisabeth and Patxi (a boy)—both over 7 pounds!

92 Teresa Doniger (Culver City, CA) I am continuing to pursue a master’s degree in the mental health field (psychology/marriage and family therapy), and I have been enjoying working for the past year with a bereavement services organization (in Los Angeles), where I co-lead a grief support group for elementary school children. • Jennifer Williams-O’Quill (Chicago, IL) I continue to serve as a minister of Second Unitarian Church, and this summer I am marrying my best friend from seminary, David Owen. My matron of honor is the best friend a girl could have, Janien Ferry Jameson ’91. • Lilli-Mari Andresen Rasley (Carlsbad, CA) Alex and I love Carlsbad and are looking forward to building our careers and family in the area. • Taina Berryman Unverzagt (Patchogue, NY) As of June 2006, we will officially be relocated to Patchogue. I will be starting a new job as accounting manager for Five Star Fragrances, a Division of Quality King. I’m looking forward to spending more time with alums in the NY area and introducing my daughter to the joys of Scripps life.

Correction
Mystery Revealed: In her class note in the last issue of the magazine, Alison Bantz Akers ’92 (Cranston, RI) mentions “this special time in our lives.” The reference was to the birth of Hyacinth Elizabeth on December 2, 2005, which was added to “Births and Adoptions” but deleted from her text. “We are very excited and happy about our new arrival,” writes Alison.

96 Amelia Leason Frinier (Glendale, CA) Our twin sons, Dennis William and Eric Robert, were born May 11, 2005. I have taken leave of my teaching job to be home with the children until they are old enough to enter preschool. It has been exciting and rewarding to watch them grow.

97 Jennifer Durant Ackerson (Salem, OR) Matt, Colin, and I bought a house in Salem this past July. We are greatly enjoying being new homeowners and getting to know Salem and its surroundings. I am still a stay-at-home mom, loving every minute with Colin. • Elsa Hsu Ching (Cowan Heights, CA) After almost four years in Irvine we are finally taking the plunge and moving on. We have moved to North Tustin and now have a bigger house, bigger yard, pool, and bigger mortgage payment.

99 Nicole Scheunemann Giumarra (Bakersfield, CA) After moving to Bakersfield last year so my husband, Jeff (CMC ’98) could join his family business, we are settling into our new home well. I am working as a registered dietitian in long-term care.

Engaged? Expecting?
We’re delighted to spread the word when your good news becomes a reality. Just let us know after the vows are spoken or the baby has arrived.

Photos submitted for consideration should be sent to editor@scrippscollege.edu with a resolution of 300 dpi.
Scripps thanks the many alumnae, parents, and friends who have made a contribution prior to August 11, 2006, towards the production of the Scripps Magazine. Thank you, editorial associates, for your support and continuing interest in the magazine. The editors welcome your comments and suggestions so that the magazine can continue to improve and better serve you.

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FALL 2006 SCRIPPS COLLEGE 51
The Courtauld Experience
By Jennifer Spears Brown ’00

Just ten weeks after graduating from Scripps, in August 2000, I enrolled in the MA program in the history of art at the Courtauld Institute of Art in London. It was an exciting time in my life, made possible by Gabrielle Jungels-Winkler ’72, who had created a scholarship through the Jungels-Winkler Family Foundation. I had transferred to Scripps in 1998 as a non-traditional student (read “older”; I was 30) with aspirations of pursuing a career as a museum curator. While an undergraduate, I held several internships, including the Michael and Jane Wilson Curatorial Internship at the Williamson Gallery, and another at the Museum of Contemporary Art in Los Angeles. By the time classes began at the Courtauld, I felt well on my way to making my goal a reality.

Needless to say, my experience at the Courtauld was very different from my years at Scripps. The reality of leaving the protected community of a women’s college, with its lush campus set against a backdrop of mountains, for a one-year intensive graduate program in a big city where I knew no one, began to set in about the second week of class. There was very little class time; indeed, I was in class only six hours a week. With a plentitude of distractions in London, it was initially a little hard to be disciplined. For a while I thought, “This is going to be a breeze!” How wrong I was.

After the first few weeks, my professors no longer gave lectures; rather, the students were to present papers we (presumably) had been preparing. So those weeks when I was taking in the sights of the city, making new friends, and generally wondering what I was supposed to be doing beyond reading the assigned text and leisurely compiling bibliographies for my paper topics, I should have been in the library making progress on my research! I remember feeling overwhelmed with how behind I already was, and the semester had just begun.

Only then did I understand that Scripps College had prepared me for this, and there was no need to panic. The senior thesis and upper-division seminars at Scripps are similar to the British educational system’s tutorials (which are composed of student presentations and one-on-one meetings with a professor) in that each requires students to be self-motivated and independent scholars. In addition to my thesis and seminars, I had taken an independent study in which I had worked closely with a professor on a set of questions relating to images of women in 19th-century American art. Likewise, I had had the opportunity to participate in the Humanities Institute, which required self-discipline and independent research on a topic of my choice in an area about which I had very little background: “Humanities and the Law.”

How much easier it was, then, to tackle independent research in 20th-century art, which had been my area of concentration as an undergraduate. Because of the foundation I built at Scripps College, I was able not only to catch up, but to excel in my program. I graduated from the Courtauld in 2001 with an MA in the history of art with a focus on nationalism, internationalism and cultural identity in Europe, c. 1907-1945.

“I attribute my academic and professional accomplishments to the strong foundation and personal relationships I forged during my years at Scripps.”

After finishing my program at the Courtauld Institute, I returned to Los Angeles, where I worked at the Los Angeles County Museum of Art as the Wallis Annenberg Curatorial Fellow. At LACMA, I worked in the Modern and Contemporary Art Department on numerous exhibitions of 20th-century art, including American artists Stuart Davis and Jasper Johns, as well as Lee Mingwei, an artist from Taiwan now living in New York. Now that the fellowship has come to an end, I find myself back in school. I am a third-year doctoral student at the Institute of Fine Arts, New York University, and I anticipate a fulfilling curatorial career. I am focusing on modern and contemporary art at the IFA and am considering a dissertation topic which examines the influence of Surrealism in art of the late 20th-century.

Reflecting on life “post-Scripps,” I am grateful that I am a part of a network of strong, confident women who are eager to encourage and support the success of fellow alumnae. Indeed, I attribute my academic and professional accomplishments to the strong foundation and personal relationships I forged during my years at Scripps.
Make an investment in Scripps’ future. To highlight the magnificent art owned by Scripps College and to find an appropriate way to thank its most devoted supporters, the College has chosen six of the most beautiful and famous pieces from the permanent collections and reproduced them as note cards. These one-of-a-kind cards are available exclusively to members of the Ellen Browning Scripps Society.

How do you join this wonderful group? You may join the Ellen Browning Scripps Society with a $2,000 gift and become part of the College’s oldest tradition of giving. For the past 40 years leadership gifts from Ellen Browning Scripps Society members have provided vital philanthropic support, and their gifts represent nearly 75% of all funds raised for the College. Graduates of the last decade may join the Ellen Browning Scripps Society as Young Leaders with a gift of $100 for every year since graduation. To make your gift, visit www.scrippscollege.edu and select “Giving to Scripps.” Or phone the Office of Development at 909.621.8160.

WANT TO OWN A SCRIPPS MASTERPIECE?

“Mirror of the Ages: Kan’ei” (1624-1628) by Yoshu Chikanobu; woodblock print; ink on paper; Scripps College, gift of General and Mrs. Edward Clinton Young.
The serene beauty of Margaret Fowler Garden provides a quiet place to study for Jessica Baum, a first-year student from Phoenix, Arizona.