Art Forms

Art continues to reinvent at Scripps
As the fall semester begins, I am reminded that one of the most fulfilling aspects of my job is witnessing the paths our students choose as they move toward graduation and beyond.

Although each student’s ultimate destination will differ, the journey will require a commitment to bridging differences and remaining open to new ideas, perspectives, and knowledge. At Scripps, we believe that art is one of the most important tools we have for deepening our understanding of one another and the world we inhabit. Painting and sculpture, music, dance, and theater—these forms not only allow us access to viewpoints that are different from our own but also give us the means to express our experiences and perspectives in ways that are sometimes more powerful or compelling than language alone.

Art also connects Scripps to important conversations happening in the wider world. Our faculty includes many distinguished and active artists, musicians, and performers whose work is recognized internationally. Scripps’ Ruth Chandler Williamson Gallery continues to solidify its legacy as an important forum for established and emerging artists by engaging in public initiatives such as the Getty Foundation’s Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latinx art in Southern California. As a participating venue, Scripps takes its place alongside more than 70 major arts organizations in the region, including the Los Angeles County Museum of Art, the Museum of Contemporary Art San Diego, and the Palm Springs Art Museum. I encourage you to learn more about the exhibition, Revolution & Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parcero in the features section of this issue.

Finally, Scripps’ faculty and students contribute to the evolution of the arts as a vehicle for chronicling our history and shaping our future. This issue explores how Scripps’ rich humanities curriculum, interdisciplinary culture, and signature internship programs spark the imagination of budding artists and continue to create myriad career opportunities for alumnae. While it’s not surprising to hear that Scripps graduates are leaving their imprint on the arts, you might be surprised by some of the ways in which today’s art majors have developed a broad range of prospects—from the traditional to the unexpected—for themselves post-Scripps.

As I look to the academic year ahead, I am excited about the array of opportunities the College offers to engage with the Scripps community and the broader world through the arts, such as our exhibitions, dance and music performances, and speaker events series. Now, more than ever, it’s important that we take the time to celebrate the talent and creativity of our faculty, students, and alumnae and recognize the ability of art to bridge differences and create community.

Lara Tiedens
President
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CLASS OF 2017 IS AWARD-WINNING

The Fulbright U.S. Student Program awarded grants to four members of the Class of 2017—Christine Gao, Abigail MacCumber, Rachel Miller-Haughton, and Maya Salas—to participate in English Teaching Assistant (ETA) Programs abroad. Fulbright also awarded a research grant in environmental studies to Tricia Light ’17. (Leah Hughes ’15 was awarded a Fulbright ETA to the Slovak Republic, bringing the Scripps participation to six fellows for the coming year.) In addition, Meril Tomy ’17 received a Davis Projects for Peace grant for a program she designed to bring free mental health resources to patients in Orange County, and Julia Thomas ’17 received a Thomas J. Watson Fellowship to explore citizen journalism in India, South Africa, Spain, and Ecuador.

WORK BY KEN GONZALES-DAY FEATURED IN PACIFIC STANDARD TIME

The Getty Foundation launched its Pacific Standard Time: LA/LA initiative this fall, which explores traditions in Latinx and Latin American art through more than 70 exhibitions in Southern California, including at Scripps’ Ruth Chandler Williamson Gallery. Work by Scripps Professor of Art Ken Gonzales-Day is featured in four of the Pacific Standard Time exhibitions, at the Skirball Cultural Center and the Luis De Jesus Los Angeles Gallery in Los Angeles, Chapman University Art Collections in Orange, and the Lancaster Museum of Art and History in Lancaster.

SCRIPPS COLLEGE ACADEMY CELEBRATES 15 YEARS

In June, Scripps College Academy (SCA) marked its 15th anniversary by bringing current and former scholars, staff, and faculty together for a daylong celebration. Since 2002, SCA has grown from a precollege summer program into an intensive, year-round curriculum for high school girls who have limited resources and are seeking to become the first generation in their families to attend college. Learn more about this impressive program by visiting scrippscollege.edu/academy.

NEW HALL HONORED WITH “EXCELLENCE IN DESIGN” AWARD

The City of Claremont recognized Scripps College for the design of its NEW Hall residence. City officials presented Scripps with a 2017 Excellence in Design award for New Construction at a public award presentation on June 14. NEW Hall was lauded for linking the present with the past, with state-of-the-art sustainability features integrated into the Mediterranean-style architecture for which Scripps is known.
MILLARD SHEETS BUILDING REOPENS AS ART FOUNDATION

Millard Sheets, renowned artist and professor of art at Scripps from 1932 to 1955, also designed many buildings across Southern California. This summer, the Scottish Rite Masonic Temple in Los Angeles, designed by Sheets and completed in 1961, reopened as the Marciano Art Foundation. The museum houses the art collection of Guess apparel company co-founders Maurice and Paul Marciano and includes three Sheets murals original to the building.
“Bravery, not perfection, was the key that unlocked all the doors I’ve walked through.”

—Reshma Saujani, founder of Girls Who Code

On Saturday, May 13, Girls Who Code founder and CEO Reshma Saujani delivered the address at Scripps’ 87th commencement exercises. Girls Who Code is a national nonprofit organization working to close the gender gap in technology by equipping young women with the computing skills to pursue 21st-century opportunities.
The arts have always played a central part in the curriculum and campus life at Scripps. During the 1930s, artist and instructor Millard Sheets helped establish a lively visual arts program, and one of the College’s first major gifts, from Florence Rand Lang in 1935, was allocated for art studios and galleries.

Since then, the generosity of our alumnae, families, and friends has enabled Scripps to add classrooms and practice spaces, recruit accomplished artists, musicians, and dancers to faculty posts, fill the campus with beautiful artwork, and host numerous performances in Garrison Theater. Gifts to the College have also supported our students in their passionate pursuits of dance, music, studio art, art history, art conservation, and related subjects.

The MORE SCRIPPS Campaign is committed to advancing Scripps’ reputation as a top liberal arts college destination for students who are enthusiastic about the arts.
Major gifts to the campaign have included $2 million from Joan Rechtin Lincoln ’49 and her husband, David, to support the creation of the Joan and David Lincoln Ceramic Art Building, which opened in 2011. The Lincolns’ gift also provides financial support and teaching assistantship opportunities for students interested in exploring creative fields post-graduation. In 2016, Suzanne Ely Muchnic ’62 established the Suzanne Ely Muchnic ’62 and Paul D. Muchnic Endowed Professorship with a $1.5 million gift made in honor of Mary MacNaughton ’70, professor of art history and director of the Ruth Chandler Williamson Gallery.

Gifts to the College have also established internship programs in the arts, enabling our students to experience firsthand what it’s like to work in a museum, gallery, or cultural center. In addition, our alumnae and parents have graciously hosted Scripps students on professional networking treks, providing career advice and mentorship for those interested in the arts, entertainment, and media.

Recently, Nancy Katayama ’77 generously pledged $4 million to support a new dance center. The College now seeks the remaining $4 million in funding to complete this signature project, which will enhance course offerings and accommodate a greater number of students. Integrating mind, body, and spirit, the renowned Scripps Dance Program focuses on the interdisciplinary study of dance and movement and has produced graduates who have gone on to perform and choreograph professionally as well as pursue a wide range of careers, including dance ethnology, film and video, physical therapy, and medicine. A new facility worthy of this remarkable Scripps program is long overdue.

Help strengthen our collective power of giving today. Designate your gift to support The Scripps Fund, our new dance facility, or an arts-related student internship. To make a gift of any amount, visit scrippscollege.edu/giving.

We are proud to announce More Scripps as the most successful campaign in Scripps history. To date, the College has raised $144 million, with more than 75 percent of alumnae giving to support our students and programs.

Thank you for your continued engagement!
We cannot do this work without you.
Trustee News

This past spring, Scripps honored nine trustees for their service, commitment, and dedication to the College as they stepped down from their positions on the Board.

Barbara Bruner ’76

A trustee since 2011, Barbara Bruner ’76 has brought passionate and inspirational leadership to the Board, adding wise and perceptive insights to many important discussions. Bruner served on the Board Committee on Diversity and Inclusivity as well as the Buildings and Grounds, Presidential Search, and Student Affairs Committees. As co-chair of the Board Committee on Diversity and Inclusivity (2014–2017), her thoughtful concern about current and future generations of Scripps students set the tone for many conversations. Bruner’s mentorship and sponsorship of students for the Jimmy Carter Center Internship and the Samella Lewis Scholarship, along with her many years as an active member of the Lois Langland Alumna in Residence Committee, has facilitated many meaningful connections between students and alumnae.

Joanne Glass Keith ’63

Joanne Glass Keith ’63 joined the Board in 1989 and has served faithfully as a member of the Buildings and Grounds, Educational Policy, Executive, Finance, Institutional Advancement, Nominations and Governance, and Student Affairs Committees. As chair of the Buildings and Grounds Committee (1996–1999), Keith was an exceptional advocate for preserving the architectural and historical heritage of campus. As chair of the Student Affairs Committee (1991–1996; 1998–2001), she ensured that students’ voices and visions for the College were captured and communicated to the Board. A well-prepared and thoughtful contributor to Board discussions, Keith has mentored countless trustees with her warm, welcoming, and approachable demeanor.

Gabrielle Jungels-Winkler ’72

For 14 years, Gabrielle Jungels-Winkler ’72 has served as a wise counsel to Scripps, influencing administrative policy as a member of the Buildings and Grounds, Campaign Steering, Educational Policy, Finance, Institutional Advancement, Nominations and Governance, and Student Affairs Committees. She has also been a thoughtful, strategic, and generous philanthropist who has made transformative investments focused on preserving and enhancing Scripps’ distinctive residential campus and academic excellence. Through carefully targeted gifts, Jungels-Winkler has enhanced the quality of the Scripps experience by graciously supporting merit scholarships, an endowed chair, an endowment for faculty salaries, the Courtauld Scholarship, and the Gabrielle Jungels-Winkler Residence Hall. She has also been a dedicated alumna and most gracious and energetic ambassador, seizing every opportunity to promote the College in the United Kingdom, continental Europe, and Asia, hosting numerous gatherings for Scripps alumnae, parents, students, and friends to strengthen ties and raise the College’s visibility abroad.

Liza Malott Pohle

Since becoming a trustee in 2003, Liza Malott Pohle has consistently made Scripps a priority in her philanthropic and volunteer work, and her congenial, earnest, and convivial approach to interactions with fellow trustees has been highly valued. Her service extends the legacy of her mother, Elizabeth Hubert Malott ’53, in providing exceptional support to the College. Pohle served on the Buildings and Grounds, Educational Policy, Executive, and Student Affairs Committees, providing leadership, insight, and important perspectives. In establishing the Elizabeth Hubert Malott Public Affairs Program, she honored her mother’s vision and belief that a range of opinions about the world—especially opinions with which we may not agree, or think we do not agree—leads to a better educational experience.

8
Maddy Ruvolo ’14

Maddy Ruvolo ’14 has strengthened connections between students and young alumnae and the Board since joining in 2014. As a member of the Committees on Diversity and Inclusivity and Student Affairs, she forged relationships with current students, bringing their perspectives to discussions on building capacity for inclusive excellence. Her thoughtful and conscientious approach to conversations regarding accessibility encouraged the Board to renew and revitalize its relationship to students. And, as a member of the Finance Committee, she spoke passionately and persuasively about student needs and priorities.

Cheryl and David Scheidemantle P’17

As co-chairs of the Scripps Association of Families (SAF) and the Parent Leadership Council (2015–2017), Cheryl and David Scheidemantle, parents of Sara Elaine Scheidemantle ’17, cultivated connections between Scripps families and encouraged their participation in the life of the College. The Scheidemantles established Family Leadership Saturdays, Family Leadership on the Road, and SAF regional chapters. They participated in a variety of programs and initiatives, including New Student Orientation, Parent Leadership Council conference calls, Family Weekend, and the Honor Your Student Campaign. They also hosted an In Person with President Lara Tiedens event at their home in Pasadena, with more than 100 members of the Scripps community in attendance to greet the new president.

Linda Davis Taylor P’11

With a connection to Scripps that spans over three decades, Linda Davis Taylor, parent of Della Taylor ’11, has demonstrated a deep and abiding love for the College. Before joining the Board in 2001, Taylor served as vice president for development and college relations (1992–1999). She has given countless hours to Scripps, having served on every Board committee, including the recent Presidential Search Committee. In her role as Board chair (2009–2014), Taylor provided dynamic and innovative leadership and was the primary architect of The Campaign for the Scripps Woman, the most successful capital campaign in Scripps’ history at the time. She also played a critical role in guiding the current More Scripps Campaign to fruition and was an active member of the Board of Overseers of Claremont University Consortium. Taylor has been a valued advisor and friend to her colleagues on the Board as well as a consummate builder of relationships among faculty, staff, administration, and students.

Jean Bixby Smith ’59

Since 1978, Jean Bixby Smith ’59 has been a committed member of the Board, following in the family tradition of her mother, Betty Lewis Bixby ’33, who was a trustee from 1968 to 1995. Smith served on the Ad Hoc Committee on Life Trustees as well as the Audit, Buildings and Grounds, Campaign Steering, Educational Policy, Executive, Finance, Institutional Advancement, Investigations, Investment, Nominations and Governance, and Student Affairs Committees. She has generously supported the College, co-chairing The Campaign for Scripps College (1986–1990), which more than doubled Scripps’ endowment. Smith has been an exceptional friend, mentor, and advisor to the Board chairs who have followed her, and she has received multiple awards in recognition of her dedication to the College, including the Ellen Browning Scripps Associates Award, the Distinguished Alumna Award, and the CASE Award for Alumni Volunteer Involvement.
Focus on the Faculty

Susan Rankaitis

Fletcher Jones Chair in Studio Art
By Anyi Wong-Lifton ’18

“I don’t call it retirement, I call it downsizing from two careers to one,”
says Susan Rankaitis. This past July, Rankaitis, who joined Scripps’ Art Department in fall 1990 as the Fletcher Jones Chair in Studio Art, began two years of phased retirement. She will no longer teach classes but will continue to write letters of recommendation for her advisees and colleagues. She will also be devoting significantly more time to her own art practice.

“I never anticipated that I would still have a good art career at this point in my life,” Rankaitis says. “I still love making art, and I’ve been hungry for so many years to be able to have more than just summers to do my work.”

Rankaitis’s mixed-media works primarily combine photography, painting, and drawing, with some ephemeral, sculptural installations along the way. Over the past three decades, her art has been exhibited internationally in more than 100 exhibitions, including at the Art Institute of Chicago, the Los Angeles County Museum of Art, the Smithsonian American Art Museum in Washington, D.C., and the Tokyo Metropolitan Museum of Photography. Rankaitis has collaborated with scientists, dancers, and writers as well as received numerous awards and grants, including three from the National Endowment for the Arts.

But it is unlikely that many of Rankaitis’s students have seen her artwork—she purposefully doesn’t show it to undergraduates for fear that it will sway them from pursuing their own styles and lines of inquiry.
“I have really pushed my students hard to take risks, to not be afraid of failure, and to try things they think they can’t do,” she says. “I tell them, ‘You can just crank out something cute and easy and that looks okay, but you’re not adding anything to art or to your life.’”

When Rankaitis applied for the professor of art position at Scripps, she was already a tenured professor and chair of Chapman University’s art department. In fact, it was while she was on a fellowship in France that her husband submitted her résumé and slides of her work on her behalf. So, when Scripps made her an offer, she needed some convincing that she wasn’t making a rash decision. It was only after she became acquainted with the Scripps community—the faculty, enrolled students (whom she thought seemed very smart), and alumnae friends who encouraged her to take the job—that she was persuaded to make the move.

One of the first things Rankaitis loved about Scripps was how students from different backgrounds were encouraged to learn from each other. The kindness and openness of the students was especially apparent in her Senior Art Seminar, a course in which work often incorporates very personal content. “Scripps art majors are very generous in terms of their support of each other,” she says.

If there’s one thing studio art majors of the past three decades will remember about Rankaitis, it’s likely her influence on the Senior Art Opening. During the annual event, she required the seniors to stand in front of their work, greet viewers, and invite questions.

“[That was] one of the things the students did not like about me—I made them answer questions, whether from an alumna, another professor, a student, or six-year-old kid,” Rankaitis recalls. “I told them that part of their responsibility was to educate and make people feel comfortable in that space and with their work.”

The Scripps women Rankaitis has taught have also made lasting impressions on their professor. She still recalls many by name, such as Allison Thompkins ’04, a student with cerebral palsy who questioned why the Core program did not include representations of people with disabilities. These observations prompted Rankaitis to revise the syllabus of her Core III course on representation in film. Thompkins, who went on to create a nationally recognized research project on the subject, changed Rankaitis’s approach to teaching. “Allison had significant influence on the Core program,” she recalls. “It’s important for students to see that their ideas can change a great deal in terms of curricular relevance.”

She also remembers Mitra Abbaspour ’99, an advisee who, during their first meeting, told her, “I expect a great deal from an advisor. You have to let me know you are going to spend a lot of time with me, and you are going to be very helpful to me. I really, really need and want academic advising. I want to make sure you take this seriously.” This was music to Rankaitis’s ears, as Scripps’ one-to-one advising program has been one of her favorite aspects of being a professor. “I had already realized this was a very important feature of Scripps that didn’t happen everywhere. For most of my career, I had advisees who came in to see me at least once a week and who I got close to,” Rankaitis says. “We all need mentoring,” she emphasizes.

Rankaitis, who paid for her own college education with money earned from scholarships and a part-time job, hates the idea that any current student might be held back from pursuing art because of a lack of funds. Helping students with little to no financial resources is immeasurably important to her, even as she leaves Scripps; she has waived the customary retirement celebration and has instead requested that the money be designated toward initiatives such as the Samella Lewis, QuestBridge, and New Generation Scholarships.

As she transitions to full retirement from Scripps, Rankaitis will be focusing on her project Around Bears Ears, a series of works inspired by the Bears Ears National Monument in Utah, which is under threat of losing its federal designation. She has already spent time photographing the area and talking to locals there during a recent sabbatical, but she believes the project will take another five to 10 years of work to complete. In the meantime, Scripps will still be on her mind.

“I can’t imagine that 10 years from now I’m not going to be writing grad school letters for some terrific students I had in my classes, and I will continue to write professional letters for junior colleagues,” the artist concludes.
FROM THE ARCHIVES

In 1998, Scripps Professor of Art Nancy Macko established ARThive, an online database of over 1,200 artworks created by students enrolled in the College’s Digital Art Program during the 1990s. Since 2000, ARThive has been annually updated, with each student’s work archived via a website they create as part of their class assignments; there are approximately 725 websites archived to date.

Macko established the Digital Art Program in 1990 within the Scripps Art Department, and she continues to direct the program. Coursework focuses on the production of digital photography, film, video, and print using state-of-the-art software and new media technologies. ☑️
BROWSING ROOM

A–B Sophie Forman ’13,
   from Wordplay, 2010
C Doris Huang ’20, Untitled, 2016
D Evelyn Gonzalez ’18,
   The Future Is Bees, 2017
E Doris Huang, Untitled, 2016
F Gabrielle Garcia ’19,
   Sun Blood, 2017
G Alice Zhang ’19, drive, 2016
Revolution & Ritual

The photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parcero

by Holly Myers
"If there is an occupation suitable for women, it is photography."
So declared the Mexico City newspaper El Mundo in 1899. It went on: “They have the aptitude and an extraordinary manual dexterity and, above all, they serve better than a man to make portraits of women, arranging their headdresses and getting them in positions with a confidence and a thoroughness that would be impossible for persons of the opposite sex.”

The passage is quoted in the catalog for the exhibition Revolution & Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parcero, on view at the Ruth Chandler Williamson Gallery at Scripps College through January 7, 2018. And while there is nothing in the exhibition to contradict the newspaper’s essential claim—these three women certainly do have an aptitude for photography—it may leave you smiling at the writer’s naiveté.

Take Sara Castrejón’s remarkable portrait of Amparo Salgado, from 1911, depicting a young woman in a print dress posed against a painted studio backdrop. Has her headdress been capably arranged? Well, yes. Has she been got into position with confidence? Undoubtedly. But those may not be the first things you notice, given the rifle in her hand, the cartridge belts slung around her shoulder and waist, the insolent cock of her hip, and her expression of fierce and unapologetic resolve. This woman was a warrior—a colonel, in fact, in the army of Jesús Salgado, an agrarian revolutionary aligned with Emiliano Zapata in the Mexican Revolution. She was once described by another, clearly more traditional lady in the upper-middle-class set from which she hailed in Guerrero as “a crazy woman who ran around with the men, armed, and dressed in pants.” It may be, then, that the dress was merely a concession. Her defiant demeanor would imply as much.

Or take Graciela Iturbide’s equally stunning Nuestra Señora de Las Iguanas, Juchitán, Oaxaca (Our Lady of the Iguanas, Juchitán, Oaxaca), from 1979. Here we see another woman in a print dress framed in the traditional manner of a portrait, only in this case the “headdress” is a mess of iguanas. At the time the picture was taken, the subject, Sobeida Díaz, was on her way to market to sell these iguanas, which were alive, and carrying them on her head was simply the easiest way. (A contact sheet included in the catalog makes it clear that she found the photographer’s attentions to her circumstance amusing.) In the photograph, however, she has a mythic stature, appearing as a sort of Oaxacan Medusa, dauntless and prophetic, the reptiles twisting around her head as if enchanted as she gazes majestically into the distance.

Or take Tatiana Parcero’s Cartografía Interior #35 (Interior Cartography #35), from 1996: a traditionally scaled head-and-shoulders portrait of a woman—the artist, as it happens—sans headdress, though framed by a dark halo of hair. First of all, her eyes are closed, denying the viewer access to that which a portrait is meant to reveal: the soul. What’s more, her face is obscured by other images, namely pre-Columbian figures and diagrams drawn from ancient Amerindian codices and columns of indecipherable script. The face is ghostly,
Opening spread

Graciela Iturbide
Mujer ángel, desierto de Sonora
(Angel woman, Sonora Desert), 1979
Gelatin silver print
16 x 20 inches
© Graciela Iturbide
Courtesy of the Michael G.
and C. Jane Wilson 2007 Trust

Graciela Iturbide
Nuestra Señora de Las Iguanas,
Juchitán, Oaxaca, 1979
(Our Lady of the Iguanas, Juchitán,
Oaxaca), 1979
Gelatin silver print
16 x 20 inches
© Graciela Iturbide
Courtesy of The Michael G.
and C. Jane Wilson 2007 Trust
Graciela Iturbide
Carnaval, Tlaxcala
(Carnival, Tlaxcala), 1974
Gelatin silver print
16 x 20 inches
© Graciela Iturbide
Courtesy of The Michael G.
and C. Jane Wilson 2007 Trust

Following spread, left
Sara Castrejón
Sin título (Coronel Amparo Salgado, Teloloapan, Abril 1911), 1911
Gelatin silver photographic postcard
5 3/8 x 3 3/8 inches
© Consuelo Castrejón Family,
Acapulco, Mexico

Following spread, right
Sara Castrejón
Sin título (Teódulo Cisneros, Salgadista bajo el comando de Coronel Adrián Castrejón, 10 minutos antes de ser ejecutado, Teloloapan, 10 de Agosto, 1913) (Teódulo Cisneros, Salgadista under the command of Colonel Adrián Castrejón, 10 minutes before he was executed, Teloloapan), 1913
Gelatin silver photographic postcard
5 3/8 x 3 7/16 inches
© Consuelo Castrejón Family,
Acapulco, Mexico
printed on transparent acetate that layers over the other images, and appears as if subsumed by traces of an incomprehensible past. The feet of two elaborately decorated figures obscure the artist’s two closed eyes, while a tree grows over her mouth and nose.

Clearly, there is more going on in these photographs than confident positioning and headdress arrangement. Castrejón was one of the world’s earliest female war photographers. Iturbide has traveled the country extensively for decades to make her work, penetrating various layers of national and cultural identity in search of a deeper poetic essence. And Parcero transposes centuries of a violent and often oppressive history across the canvas of her own flesh. In assembling the work of these three very different female photographers from three different generations in Mexico, Revolution & Ritual presents a complex portrait, both of photography by women in Mexico and of Mexico through the lens of its female photographers.

The exhibition is part of a regional initiative by the Getty Foundation called Pacific Standard Time: LA/LA, which provided more than $16 million in grants to more than 70 cultural institutions across Southern California to support exhibitions and projects exploring Latin American and Latinx art. LA/LA follows the Getty’s 2011 Pacific Standard Time: Art in L.A. 1945-1980, which took a similar approach to documenting the birth of the Los Angeles art scene. (For that phase of the initiative, the Williamson Gallery presented the fascinating and well-received Clay’s Tectonic Shift: John Mason, Ken Price, and Peter Voulkos, 1956-1968, which explored the radical turn in studio ceramics that occurred in Southern California during that period.) The Williamson Gallery received a $100,000 grant from the Getty to research and prepare Revolution & Ritual. The show is accompanied by a handsome 176-page catalog, with essays by Marta Dahó, Esther Gabara, and John Mraz.

“I looked for photographs by women whose art would span historical document and poetic expression,” says exhibition curator and Williamson Gallery director Mary MacNaughton ’70. She began with Graciela Iturbide, one of Mexico’s most prominent photographers, whose work was already represented in the Scripps collection. “I was interested in her iconic images of everyday life in indigenous communities and her fusion of documentary and cinematic vision. I thought she could be the fulcrum of an exhibition that examined a range of artistic visions reflecting different views of Mexican identity, from the national to the personal in subject matter, and historical to poetic in approach.”

Iturbide, born in Mexico City in 1942, came to photography in her late 20s by way of film school at the Centro Universitario de Estudios Cinematográficos. There she met Manuel Álvarez Bravo, one of the foremost photographers of the 20th century generally and certainly the most celebrated in Mexico. Álvarez Bravo, who was born in 1902 and lived to the age of 100, producing an exceptionally rich and diverse body of work, had played a defining role in the cultural renaissance that followed the revolution in Mexico, when a drive toward modernization—and, among artists, an embrace of modernism—was paired with renewed interest in the country’s precolonial roots.

Álvarez Bravo became a mentor and friend to Iturbide, and she traveled with him across Mexico as his assistant in the early 1970s, an experience that brought her in contact with the rural, indigenous village life that would come to inform so much of her later work and help to shape her understanding of the cultural depth and complexity of her country. Nuestra Señora de Las Iguanas, one of her best-known images and now an icon in the town of Juchitán, is one of many examples of works that emerged from Iturbide’s intimate associations with the markets, the festivals, the ceremonies, the protests—that is, with the people—of rural Mexico. Her allegiance to the integrity of these places can be seen in the fact that the location of each photograph is cited in its title, even when the photograph itself bears no obvious reference to physical geography.

Iturbide’s photographs, much like those of her mentor, are pictorially bold, often stark, and marvelously strange, charting an unusual path between the documentary and the mythological. Her works manage often to seem both obvious and mysterious, quotidian and magical,
Corle Amparo Salgado en Tlaxiacoaxi bro en 1911
The work of Sara Castrejón is a far cry from Iturbide’s in many ways. Born in 1888, Castrejón was a portrait photographer from a middle-class family in a remote town, Teloloapan, in the state of Guerrero. She photographed her subjects against baroque backdrops painted by her sister, with ornate pillars, balustrades, and urns filled with flowers. Yet she too studied in Mexico City, making the difficult journey from Teloloapan at the age of 18, and she was also clearly driven by a desire to give voice, through her work, to the people of her time. The fact that her time was one of revolution—the conflict began only a few years after she completed her training—seems only to have made that drive more urgent.

MacNaughton discovered Castrejón’s work in John Mraz’s book Photographing the Mexican Revolution: Commitments, Testimonies, Icons, from 2012. “I was struck by how she was little known,” MacNaughton says, “though she was the woman who most thoroughly photographed the Mexican Revolution.” Mraz worked with Samuel Villela, author of the only catalog devoted to her work (available only in Spanish), to produce the carefully researched and very informative essay that is his contribution to the Williamson’s exhibition catalog. Revolution & Ritual is the first U.S. exhibition to feature Castrejón’s work.

In addition to making the portraits, which are traditional in manner but for that aspect of historical context that would fill them with so many rifles and cartridge belts, Castrejón photographed the movement of troops and the camps around her town. The first picture she took of the revolution, which Mraz notes in his essay was also the first taken of the conflict’s southern insurrection, portrays a single-file column of Maderista-Salgadista troops on horseback entering the town of Teloloapan on April 26, 1911. Taken from a nearby rooftop, the photograph frames the column in such a way as to eclipse both its beginning and its end, giving the impression that it might stretch on for miles. From the start, then, Castrejón displays a keen awareness of the dramatic scale of the events unfolding around her as well as an attention to the role of the common man and woman within them.

Throughout Castrejón’s work, one is struck by her effort to document the plight—or perhaps to situate the meaning—of the individual against the impersonal scope of military action. Nowhere is this more evident than in a handful of portraits of men on the brink of their own executions. I say men, though most of them look more like boys, slight in stature and more desolate than villainous, as if bewildered by the forces they’ve found themselves caught up in. No reason is given for the executions, though the prisoners’ names are carefully noted in script on the surface of the images. These men confront the camera knowing, clearly, that this photograph will be the last to document their living selves, and Castrejón, also knowing this, does them the honor of recognizing them as individuals, unique in the world and beset, at this moment, with complex emotions.
Tatiana Parcero
Cartografía Interior #35
(Interior Cartography #35), 1996
Acetate and C-print
24 1/4 x 17 1/2 inches
© Tatiana Parcero
Courtesy of Davis Museum, Wellesley College

Tatiana Parcero
Universo #1, 2013
Archival pigment print
on photographic paper
19 1/2 x 19 1/2 inches
© Tatiana Parcero
Courtesy of jdc Fine Art
The third photographer in the exhibition, Tatiana Parcero, might be said to invert the methods of the other two, accessing the history and the culture of her home country through the means of self-portraiture. Born in 1967, Parcero first studied photography in the 1980s with Pedro Meyer, a renowned documentary photographer who is known for his early adoption of digital techniques. She was strongly influenced by the artist-driven art scene of Mexico City in the 1990s, where performance and video were paramount. From the beginning, she has employed her body as a central element in the work, staging private performances for the camera, so to speak, that are captured and presented in fragments in the final prints.

Her technique of layering pairs of images—one printed on acetate that is mounted on Plexiglas and another behind that is printed on paper—dates to a series called Cartografía Interior from the late 1990s, made just after Parcero completed a graduate degree at New York University. The topmost image, which hovers, translucent, over the other, is almost always some fragment of Parcero’s own body (hands, face, back, feet); the background images are drawn from maps, codices, medical texts, and other historical pictorial sources. In Cartografía Interior, the background images come from pre-Columbian codices that lay out the history and geography of Mexico in very different terms from those adopted post-conquest, as well as from pre-modern anatomical illustrations. In this and in subsequent series, Parcero asks us to consider the fundamental proposition of mapping: the compulsion to document, contain, comprehend, and ultimately subjugate through imagery some hitherto unknowable territory, whether it be the geographical landscape of a continent or the biological interior of the body.

MacNaughton first encountered Parcero’s work, she says, at the Museum of Latin American Art in Long Beach. “Her distinctive compositions, which splice body fragments with historical documents, including Aztec codices and Spanish maps, are haunting images of layered identity, blending historical past and present experience,” she says. An elegant work called Universus #1, from 2013, in which a mandala-like diagram from 19th-century German biologist Ernst Haeckel hovers over Parcero’s slightly downturned forehead, is now contained in the Williamson Gallery’s permanent collection.

Revolution & Ritual is not a survey and doesn’t claim to be. In presenting the work of three highly accomplished artists in depth, however, it allows for the consideration of a place and its culture through three powerfully articulated viewpoints, encompassing far more by their artistry than would have seemed possible, clearly, in 1899.
The Art Critic
For our Art Forms issue, we invited Holly Myers to speak with fellow critic and Los Angeles Times colleague Leah Ollman ’83 about the art of art criticism.

Their conversation took place over email between deadlines, as Ollman was preparing to depart for a month-long writing residency.
HOLLY MYERS: Why don’t we start at the beginning: How did you come to art writing? Did you study art at Scripps? How and why did you make the leap into writing about contemporary art?

LEAH OLLMAN ’83: I entered Scripps as a studio art major and continued to take art classes until I graduated, but I realized after my first year or two at Scripps that I didn’t have the drive and latitude to pursue art outside of the classroom. I would write, however, incessantly. It really is how I process experience, and has been since I was small. (“I go after reality with language,” as Saul Bellow’s Herzog puts it.) I ended up with a joint major in art history and philosophy. After getting my MA in art history from the Institute of Fine Arts at New York University, I started writing for some art publications while waiting for what I expected to materialize—a curatorial job. Before long, I was hired by the Times to write a weekly column for its San Diego County edition. And off I went, covering museum and gallery shows, public art debacles, the evolution of the local scene, and the movements of its various players. It suited me. One week I would be reviewing a new video installation, and the next, interviewing a curator of East Asian art about the collection she oversaw. It was an ongoing exercise in thinking critically and writing clearly. I had become impatient with academic writing while in graduate school—it was the 1980s, and theory was all the rage. As a reader, I hungered for more lucidity, and when I started working for a general-interest newspaper, I got the chance to practice a form of art writing that favors more liveliness and accessibility. The San Diego edition of the paper folded after I’d been there six years, and now most of what I cover for the Times is contemporary work shown in L.A. I enjoy writing about work that is not so recent, too, and I write for catalogs and magazines as well. Every review or feature poses a fresh challenge, an opportunity to learn something about what I see and also how I see. I’m always aiming to give readers a way in, through my own personal response and the issues or questions it raises. Which came first for you, writing fiction or criticism?
How do they play off each other or feed into each other? HM: Well, in theory, the fiction came first, though in practice the criticism did. I’ve always written stories. But I went into college as a studio art major and, like you, grew smitten with art history along the way. Like you, I write to make sense of things, and writing about art seemed the natural progression. I too was quickly disenchanted with academic writing and relished the on-the-ground immediacy and accessibility of newspaper criticism, particularly in Los Angeles, where so much is happening. It seems much more challenging and worthwhile to me to try to explain something complicated in accessible terms than to explain something obvious in complicated terms, which is what a lot of academic writing—well, the worst of it anyway—does. I continued to pursue the creative writing alongside the criticism, even if it wasn’t as often published (novels take a long time!). But the tension between the two grew more problematic over the years, until about four years ago I chose to stop writing criticism altogether. I came to feel that the conditions of freelance journalism—the urban environment, the frequent deadlines, the low pay and constant scrambling for work—were disastrous for creative writing, at least for me. Journalism requires one to be engaged, to be active, to be up on things and analytical. Fiction requires quiet, remove, and contemplation. For me, the needs of the latter won out. Where do you see the creative playing into your career trajectory? Do you see criticism itself as creative work? (Of course it is.) Or does the creative fulfillment lie in engaging with the work of others? I know you’ve recently completed a book. How does that project relate to—or diverge from—your journalistic work? LO: Yes! Criticism is creative work, and what’s considered creative work shares some fundamental traits with criticism. Both necessitate engagement, as you mentioned, independence of mind, and deep receptivity. Whether you’re an artist or a critic, you’re practicing discernment, paying close attention to your own process, gorging on opportunities to observe, and continually articulating what matters to you and why. The book I’ve been working on is not quite done, but done enough for me to be looking for a publisher.
Its working title is Ensnaring the Moment: On the Intersection of Poetry and Photography. So many deeply gratifying things in my life trace back to Scripps, and this project is no exception. The seed was planted in a class [Professor of French] Eric Haskell taught on book illustration, where we studied the relationship of image and text. Fast forward 30 years to a lunchtime lecture I gave on campus, where I first test-drove some of the ideas that became central to the book, namely that many common impulses drive poetry and photography: the contraction of time, the distillation and compression of experience, the preservation of a moment. The book joins my thoughts on the affinity between these two media, with an exhilarating array of poems written over the past hundred years that respond to particular photographs or to aspects of the photographic. Unlike any journalistic work I’ve done, this project started with no fixed points—no designated outlet, audience, shape, length, or expected tone. I just started out curious about something and kept following the thread. It was liberating and invigorating (daunting, too) to be able to go in any direction I wanted, to derive such momentum from the process alone, rather than the ostensible rewards of an “end product.” That risk feels of a different order, and maybe, if it isn’t too presumptuous to say, more akin to what you face writing fiction. You write essays, as well, and I wonder what you feel about such slower-paced, thoughtful forms, when the cultural powers-that-be are doing everything possible to shave away at our attention span. Is writing anything but snappy blog posts now an act of resistance? HM: Ha,

I would say yes to that! I know there’s a lot of good that’s come from blogging and other short-form digital platforms in recent years, but I’ve always been wary of them, personally. It seems to me that one should be suspicious of anything that reduces the complexity of the world into bite-sized pieces, however satisfying they might be. I’m also increasingly fed up with this climate of constant, up-to-the-minute chatter, where everything of importance needs to be chewed up, analyzed, and spit out onto the Internet (or the pages of newspapers, or cable news) right this minute. It erodes the attention span, as you say, as well as discourages the work required for real critical thinking. I’m reading Hannah Arendt right now, the political philosopher. Her work is difficult and slow and time-consuming and—well, just about the very opposite of snappy. She took nearly 600 pages to get her head around totalitarianism, and that’s only one book! But her thinking is so thorough, so complex, and profound. It feels a privilege just to watch her mind work. It’s people like her I am increasingly drawn to: who think seriously and deeply and take the time to write well. That may be getting a little off track, but it’s just to say that yes, I think the dangerous, open-ended territory beyond the
blog post—or beyond the 800-word review, as crucial as those are to the broader discussion of contemporary art—is where the real potential lies. That said, it can be incredibly difficult. I am working on a series of essays, as you say, and I think they’re about the hardest thing I’ve ever done. Stepping out into nowhere-land every single morning, where you’re not quite sure what you’re saying or if it’s at all worthwhile or if there will be anyone there to care if you ever finish—it’s rough. Do you find working that way—on your book, I mean—has changed the way you approach journalism? Do you find the limitations of journalism more frustrating, as I did? Or has it helped to clarify what purpose the reviews serve? **LO:** Would that I had those 800 words you speak of! The reviews I write usually run less than 500 words. For me, that limitation is more of a challenge, or even a taunt, than a frustration. Within that tight little space, I try for something distilled, but not reductive. Obviously, there isn’t room to stretch out and do the deep explore, à la Arendt, but that’s not an excuse to stay on the surface. I take a lot of inspiration from poetry: make every word matter and carry multiple loads; shed the extraneous, allow no waste. I do share your aggravation with the pace and relentless flow of commentary out there and fear, too, that the immediate is crowding out the enduring. I’m a strong believer in doing nearly everything the slow way, and that holds especially true for critical writing, since thought evolves over time. The reactive NOW, however interesting, is just one point on a continuum. What I feel about a show, for instance, is likely to change from when I see it to when I sit down to write about it, to when I finish writing about it. Those shifts are telling. Journalistic deadlines can be tight, so that span is necessarily limited. What makes it into print is only ever the record of my response up to that point. So what happens when we’re working on projects without those given parameters? Nowhere-land can be bleak, I know. Can we take perverse comfort in the knowledge that whatever we create will be, invariably, inescapably, a rough draft? 🧙‍♀️
Art Forms

WORK BY
Alison Saar ’78
Pae White ’85
Jane Park Wells ’93
Sita Kuratomi Bhaumik ’02
Christina McPhee ’76
Elizabeth Turk ’83
Angela de Mott ’71
Weight, at first glance, appears to be a young girl playing on a swing, until one realizes that the child is stripped bare. Her swing is attached to a broken branch that hangs from a vintage cotton scale. Her weight is counterbalanced with a coal scuttle “cornucopia” of tools of domestic labor—a flat iron, a cast-iron skillet, a washboard, and other objects—bound together with baling wire and tar. She is being equated with a future of menial labor: char women, nannies, maids, and cooks. I made this piece after witnessing, firsthand, many talented young girls of color in high school who, despite getting accepted into good colleges and receiving scholarships, found themselves unable to close the gap in the cost of going on to college and often ended up following the minimal-wage career paths of their parents as domestic laborers.

Alison Saar ’78
Weight, 2012
Fiberglass, coal dust, rope, wood, vintage cotton scale, and found tools and objects
Dimensions variable
Courtesy of L.A. Louver, Venice, California
This piece is from a new body of work in which I am exploring the tradition of the still life but also materiality and viscerality. The pieces are 3-D prints using colored sandstone. The data of the forms were obtained from a library of dimensional clip art whose purpose is to supply video games and animations—essentially online worlds—with forms. These files are not intended to be brought forward in a dimensional way into our world because the flaws and irregularities will be scrutinized, whereas the world of digital fiction is much more forgiving. Breathing life into this data reveals forms that are familiar but quite sickly, which I find quite interesting.
Talchum is a diptych, painted in acrylic paint and paper collage using newspaper clippings, that depicts women’s faces culled from Korean newspaper ads. Talchum means “a mask dance” in Korean. On this Talchum, I played with my interest in rhythm and movement from traditional Korean music and dance. It represents a celebration of the much-needed improvements in the status of women in what had been a repressive Korean culture. My mother’s generation could never have dreamed of the changes that have occurred. It is a tribute to my mother, whose many talents were not allowed to flourish in her generation.
In the fall of 2016, just before the election, I built a border wall made entirely of piñatas. Estamos contra el muro | We are against the wall was a joyous political critique, something that brought together an unlikely group of artists, chefs, DJs, piñata makers, activists, and graffiti artists to symbolically construct—and destroy—a border wall. In creating the wall, we also created a community connected by our stories of migration, brutal displacement, and resilience. On the evening of the destruction, I witnessed intense joy and anger. Above all, in our coming together, I felt hope and possibility.

Sita Kuratomi Bhaumik ’02
This work is from a series of collage paintings that perform a remote landscape-mapping process that looks for exceptions across grids of exploding vectors and shards. Seven-year-old mountain lion P-22 ranges through Griffith Park, an oasis in Los Angeles’s urban density. Mapping a way out—or a lack of ways—to ranges west and north, this collage integrates far-flung data points on big cats trapped in struggling ecosystems on the Iberian Peninsula with floor plans of the Griffith Observatory and climate-change drought visualizations. The plight of the wild translates to legend or an absurd aerial guide.
This work surprised me. I thought it would break when I placed it in the ocean. I braced for the moment of “letting go,” when I would record its destruction. All that carving (over several years) had made my emotional attachment overwhelming. It was crazy to carve to this extreme, so slow. It was a kind of dedicated focus that took over too much of my life. The idea of forcing myself to witness its end was somehow liberating. Then, it didn’t break. And I was relieved. Magically, the matrix was stronger than I had imagined. So, I made another and another.

Elizabeth Turk ’83
Collar No. 7, 2003
Marble
16 x 13 1/2 x 12 inches
Courtesy of Hirschl & Adler Modern, New York
Photo: Elizabeth Turk
After graduating from Scripps, I pursued painting and printmaking for four years in Europe. I then moved to the Los Angeles area, where I still live. After 20 years as a painter, I sought a multidimensional medium and turned to ceramics. Drawn to its Japanese aesthetic, I embraced Raku firing, making thin, asymmetrical vessels. Later, I explored luster firing as an artist in residence at the Beatrice Wood Center for the Arts in Ojai, California. In Memoriam is dedicated to my cousin, Lois Love Brown ’34. She encouraged me to choose Scripps and was my mentor, sharing her vision of beauty and her appreciation for Japanese aesthetics. This piece came together after I saw a show of David Hockney’s Yorkshire paintings. Taken by Hockney’s exuberant color and sense of abandon, I returned to my studio and glazed this piece. The result represents the integration of my years of painting with my ceramic form.
ARTIST BIOGRAPHIES

Alison Saar ’78
Saar studied studio art and art history at Scripps and earned her MFA from the Otis Art Institute in Los Angeles in 1981. Her sculptures, installations, and prints incorporate found objects, encompassing a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences. Saar’s work has been acquired by museums, including the Los Angeles County Museum of Art, the Smithsonian Institution, the National Museum of African American History and Culture in Washington, D.C., and the Walker Art Center in Minneapolis. She received the Distinguished Alumna award in 2009.

Pae White ’85
Los Angeles–based artist White merges art, design, craft, and architecture in site-specific installations and individual artworks. She received her MFA from the Art Center College of Design in Pasadena, California, in 1991, and also studied at the Skowhegan School of Painting and Sculpture in Maine. White’s recent solo exhibition venues include Galerie Buchholz in Germany, kaufmann repetto art gallery in Milan, the Govett-Brewster Art Gallery in New Zealand, and 1301PE gallery in Los Angeles. Articles on her work have appeared in Frieze, Art Monthly, and Artforum International Magazine. She received the Distinguished Alumna award in 2009.

Jane Park Wells ’93
The intersection of analytical models and intuitive process is at the heart of Wells’s work. During the 1960s, after completing her sophomore year in college in Korea, she came to the United States to study fashion design. But, instead of becoming a fashion designer, Wells got married and became a stay-at-home mom, raising two boys. When they were in grade school, she enrolled at Scripps to study art, graduating in 1993 and going on to earn her MFA from Claremont Graduate University in 1996. Wells has exhibited her work in many parts of the world and was represented by Ruth Bachofner Gallery in Santa Monica, California, for 21 years until it closed its doors in March 2017. She currently has a one-person show, Hope/Thousand Origami Cranes, at Claremont Graduate University’s East Gallery. Wells lives in Claremont, California.

Sita Kuratomi Bhaumik ’02
Bhaumik is a conceptual artist who works with craft and food to tell stories of migration. After graduating from Scripps, she earned her MFA in interdisciplinary art and MA in visual and critical studies from California College of the Arts in Oakland, where she now teaches. Bhaumik’s projects include installing curry powder in a European castle, importing artisan goods over the U.S.-Mexico border, and leading workshops about food, migration, and memory in Hong Kong. A video featured by public media for Northern California station KQED of her most recent project, Estamos contra el muro | We are against the wall, received an Emmy. Bhaumik was also the 2017 recipient of Scripps’ Outstanding Recent Alumna award.

Christina McPhee ’76
Born in Pomona, California, McPhee grew up on the Great Plains and returned to California to study at Scripps. She was the Lois Langland Alumna in Residence in 2000. McPhee describes her work as emulating potential forms of life in various systems and territories and in real and imagined ecologies, taking on violence, tragicomic exuberance, and vitality from within a “post-natural” experience of community. Her work is held in numerous private and public institutions, including the Whitney Museum of American Art and the International Center of Photography in New York and Scotland’s Threshold Artspace new media collection. She was the Lois Langland Alumna in Residence in 2003.

Elizabeth Turk ’83
Working in marble, Turk creates strikingly intricate objects that defy convention and challenge our preconceptions of what the medium can do. With the use of electric grinders, dental tools, and files, Turk pushes the stone to its limit, creating in each sculpture a provocative tension between its intrinsic strength and its inherent fragility. She is the recipient of numerous awards, including a MacArthur Foundation Fellowship and Barnett Newman Foundation award in 2010, and a Smithsonian Artist Research Fellowship the following year. Turk’s work is in the collections of the Los Angeles County Museum of Art and the National Museum for Women in the Arts in Washington, D.C., among other institutions.

Angela de Mott ’71
A Southern California native, de Mott began her career as a painter, living and working in Zurich and London. Returning to Los Angeles in 1976, she continued painting and printmaking and by 1990 began working in ceramics. Drawn to the experimental nature of Raku, she chose it as her primary focus. Her art is both organic and abstract, reflecting a keen affinity with nature. Her work has been shown at Gump’s in San Francisco; del Mano, Couturier Gallery, and the Craft and Folk Art Museum in Los Angeles; Scripps’ 60th Ceramic Annual; the Mingei International Museum in San Diego; and the Long Beach Museum of Art.
Today’s art education offers Scripps students a strong foundation for life in and beyond the art world.
The State of the Art Major

by Amy DerBedrosian
Students in Professor T. Kim-Trang Tran’s video art class find creative inspiration and expression in an unexpected source: drones.

They learn how artists are using the technology and how to make drone videos themselves. But Tran pushes students to go well beyond capturing footage.

“I ask them why they would use drone footage and when it would make sense. It’s up to them to create a new visual language using the same technology others are using,” says Tran, an experimental video artist who teaches both studio art and media studies courses. “They’ve blended drone photography with studio shoots to comment on existential conflicts. One student did a commentary on surveillance and the social media generation, another on the liberation that only nature can provide, combining commentary on this topic with drone footage that mimics a bird’s view.”

Drone videos may seem distant from more familiar practices such as painting and ceramics, but they fit comfortably with the character of art education at Scripps. Whether in studio art or art history, learning at Scripps mixes the traditional and contemporary, calls upon critical thinking, and incorporates perspectives from multiple fields—all to the benefit of students with a serious interest in making art part of their professional and personal lives.

Over time, this conception of art education has spurred expansion of the programs, facilities, and opportunities available to Scripps students. Today, they can choose not only from painting
and drawing, ceramics, photography, sculpture, mixed media, and art history but also digital art, video, book arts, media studies, and art conservation. In keeping with the interdisciplinary nature of a Scripps education, students often combine these areas of study with another one outside of art, such as psychology, English, economics, or biology. In the studio art major, an underpinning in art history and theory strengthens learning. Students are also exposed to professional practice through rigorous review of their work, internships, and the example and mentorship of faculty who are also active and successful artists.

Study of art history has broadened beyond Europe and the United States to take in the development of art and architecture in Asia, Africa, and elsewhere in the Americas. And since 1993, the Ruth Chandler Williamson Gallery at Scripps has provided a teaching tool, exhibition space, and paid internships for art students.

The gallery is among the spaces created to enhance art education at Scripps in recent decades. Studios appropriate for art have replaced the converted classrooms and science labs that Susan Rankaitis recalls encountering when she joined Scripps in 1990 as the first Fletcher Jones Chair in Studio Art.

In 1995, her faculty colleague Nancy Macko gained dedicated space for digital art teaching. A photography lab and darkroom are accessible around the clock, as is the Joan and David Lincoln Ceramic Art Building. Completed in 2011, the building was the final piece in the College’s plan for expanded art facilities.

“We give students the critical framework to engage with images. All of our classes teach them to think critically and to demonstrate that visually and verbally. This undergraduate study will give them an edge in creative problem solving in any field.”

—Professor of Art Ken Gonzales-Day
“We created facilities that matched the expectations of faculty,” says Ken Gonzales-Day, who became Scripps’ first full-time professor of photography in 1995, and has since published a Pulitzer Prize-nominated book about 19th- and 20th-century lynchings in California and earned a Guggenheim Fellowship in 2017.

Teaching and the evaluation of student work have evolved alongside the art spaces. Critical theory seminars were added to enhance students’ understanding of visual culture and readiness for graduate school. Soon after Gonzales-Day came to Scripps, the department introduced a senior seminar addressing graduate school and career preparation, culminating in a juried exhibition of student work and critiques from each of the studio art faculty.

“We found ways to give students more opportunities to develop their work and obtain feedback,” says Gonzales-Day. “The goal was to make the experience richer, to allow them to see how one might function as a professional artist.”

Offerings in digital art, media studies, and video have grown in conjunction with new technologies. Courses in web design, digital photography, and graphic design responded to increased student interest in these areas. Tran’s arrival in 1999 added opportunities to include courses on moving images and for students to develop their creative ideas through a wider range of media.

Yet as much as it reflects the new, art education at Scripps is grounded in what has come before. Macko teaches a course incorporating both traditional and digital printmaking methods. Students in book arts learn the origins of today’s digital practices. Art history and studio art inform one another. “When you have historical knowledge of your craft and practice, you can think critically and are able to make the next leap,” says Tran. “To innovate, you continue the conversations that came before you. Innovation happens on a trajectory.”

The close proximity of the art history and studio art programs reinforces their connection. Mary MacNaughton ’70, professor of art history and director of the Ruth Chandler Williamson Gallery, explains, “The studios are literally outside our doors. We have an objects-focused approach,
The Storyteller

Since graduation, Sarah Yates Waller ’01 has been a Los Angeles Chamber Orchestra fundraiser, full-time painter, Seattle NPR radio station reporter and producer, children’s book illustrator, and art docent in her son’s classroom. She has also worked for an organization involved in watershed habitat restoration, developed an art project on migrating salmon displayed at a Seattle natural history museum, and earned a certificate in natural science illustration from the University of Washington. Waller sees storytelling and a desire to insert art into every endeavor as the common threads in her path. Even while working on a senior project that required repairing and painting 30 violins from around the world and organizing a concert performed by Claremont Colleges students, Waller was drawn to the stories behind the musical instruments as much as the objects themselves.

“What Scripps gave me was the idea that you can find what you love doing, tap into your intellect and curiosity about the world, and take them wherever you’re called to go. Art is where I’ve always been happiest. It’s so tactile and satisfying to the physical senses, yet it’s also satisfying to the intellect.”

and many of the studio art professors use our collections as a resource in their teaching. Studies have shown that learning happens at a deep level when students interact directly with works of art.”

This approach benefits studio art and art history students alike. For example, says MacNaughton, ceramics students can go to the College’s Marer Collection of Contemporary Ceramics to see what others have done with clay forms. A requirement to complete at least one studio art course gives art history majors hands-on experience with materials and increased understanding of their properties.

Scripps students have also gained another opportunity that draws from both art and art history: the art conservation major. MacNaughton says, “All along, we had students with an interest in art conservation, and with good advising, they found a path to graduate training. About five years ago, we put together a track to make this easier. We already had many of the courses an art conservator needs and added a course in art conservation taught each semester by a conservation scientist. Art conservators by definition are people who are interested in working with one foot in science and one foot in the arts.”
These developments appeal to students. Tran notes that more incoming students are identifying studio art as a preferred major and submitting portfolios for faculty review. The interdisciplinary media studies major in which Tran and Macko teach digital and video art as well as seminar courses is among the largest at Scripps. More than 600 students across The Claremont Colleges, many of them from Scripps, take art classes each year. Tran sees several reasons for the interest in studying art at Scripps. She explains, “There’s the proximity to Los Angeles as a creative capital. Also, the more digitized life becomes, the more people are interested in making things with their hands again. They’re driven to creative learning, and there’s a return to craft. There is a burgeoning creative economy.”

For many, choosing an art major comes down to passion. MacNaughton says, “Art has never been a field that someone goes into to make a fortune, but it provides such tremendous job satisfaction if you find your place in the field.”

Megan Avalos ’09 added legal studies to her art history major once she discovered art law as a potential career. That led Avalos to write a senior thesis on the restitution of artworks after World War II, and both art and law have remained in her life ever since. After graduation, Avalos became an intern in the trusts, estates, and appraisals department at Christie’s and then a law firm legal assistant. Her graduate education followed a similar path: Avalos earned a master’s degree at Sotheby’s Institute of Art before going on to George Washington University Law School. Someday, the 2017 law school graduate with a love of the Dutch masters hopes to assist art collectors with charitable contributions and their trust and estate planning. But Avalos expects her first step is to build broader legal experience.

“In college, I was trying to figure out how to incorporate art history into my life, to take my passion and turn it into a practical career. Law fit my interests. Trust and estate planning is a big area for art collectors. International and tax law can apply. Artists have issues with copyright law and contracts with galleries. In law school, I took a little bit of everything that was relevant, with art law in mind.”
As an art history major, Ashley Newton '10 developed a passion for the Italian Renaissance period. She interned in the College's Ruth Chandler Williamson Gallery and public relations office, then earned a scholarship provided by Gabrielle Jungels-Winkler '72 for graduate study at the prestigious Courtauld Institute of Art in London. Afterward, Newton jumped at the chance to become a publications intern at the Getty Research Institute, one of the world's largest art history libraries. She has since been promoted to research assistant and her current position as an assistant editor, responsible for copyediting books as well as the text and promotional materials for exhibitions. Working with content ranging from early Buddhist cave temple art to modern-day music hall architecture, Newton draws on the knowledge of numerous art forms and periods she acquired at Scripps.

“There are so many applications for art history in the modern world. I’ve grown to love copyediting exhibition text because there’s so much you can learn—where objects came from, why they originated there, and what it meant to be the artists creating them.”

She and the other art professors prepare students to find that place, as do internships and the support of Scripps alumnae. Gonzales-Day notes, “We give students the critical framework to engage with images. All of our classes teach them to think critically and to demonstrate that visually and verbally. This undergraduate study will give them an edge in creative problem solving in any field.”

As working artists, Scripps professors can also provide students with role models and perspectives on professional and educational opportunities. Internships with magazines, museums, or advertising agencies or involving graphic design, web production, or music provide another means for art students to sort through options. Among the regular sites is the Ruth Chandler Williamson Gallery, where internships funded by C. Jane Hurley Wilson ’64 and Michael G. Wilson allow students to gain paid experience and learn best practices by assisting with publications, conservation, and exhibitions. “Some of our students graduate having organized an exhibition themselves,” says MacNaughton.

Wilson is among the many alumnae who have helped Scripps students with their paths in art. Gabrielle Jungels-Winkler ’72, for example, provides an annual scholarship enabling a graduate to continue on for a master’s degree at the Courtauld Institute of Art in London. Others make themselves available to students seeking to learn about their career trajectories.

“Scripps is a place to be empowered and to empower others,” says Macko. “There’s a ripple effect.”

While some alumnae go on to graduate school and teaching positions and others are studio artists, many more pursue a wider range of professions. They work at museums, galleries, and auction houses and in fields such as fundraising and public relations. Some go into medicine, law, or business. They include newspaper and magazine writers and critics as well as art conservators and appraisers.

Even those working outside art often continue to make it part of their lives, whether they paint at home, attend exhibitions, or lead art-related sessions at Camp Scripps alumnae gatherings. MacNaughton says, “I tell them that life has different chapters. You may not make art or be involved in the arts now, when you’re immersed
The Graphic Designer

Sophie Forman ’13 started out as a painter with a strong interest in color and the human body, and she continues to paint today. But the Scripps studio art and media studies major had a range of interests, including graphic design and writing. She put these to use after graduation as an assistant at the Robert Mann Gallery in New York, honing her organizational and administrative skills while working on print and digital materials and with artists. She then became a painter in the studio of artist Jeff Koons, producing large-scale reproductions of masterworks in his Gazing Ball series. Now Forman is a graphic designer for Phoenix House, a prominent nonprofit organization involved in treating drug and alcohol addiction, where her work satisfies interests in both art and social issues.

“I took courses in art history and theory and design, so I got to try out a lot of different areas of art at Scripps. But until you work in a field, you don’t know which one is going to stick. As much as I love painting, I’ve thought since college that I’d end up in graphic design.”

The Conservator

Even before Scripps offered art conservation as a major, Geneva Griswold ’07 forged a path to her current position as associate objects conservator for the Seattle Art Museum. Guided by her faculty mentor, Mary MacNaughton ’70, Griswold pursued summer internships and two master’s degrees: one in art history at the Courtauld Institute of Art in London and the other from the UCLA/ Getty Master’s Program in the conservation of archaeological and ethnographic materials. She gained additional training by interning at U.S. and international museums, including the Getty Conservation Institute in Los Angeles, before becoming an Andrew W. Mellon Fellow at the Fine Arts Museums of San Francisco. Since returning to her native Seattle in 2016, Griswold has managed the temporary move of thousands of pieces from the museum’s Asian art collection in addition to working on the ongoing preservation of other objects.

“I took some studio art courses but learned I’m much happier working with other people’s productions. Their choices, materials, and assembly methods are just fascinating to me. I would not be where I am today without my Scripps education and especially the guidance of Mary MacNaughton. She recognized my interests and connected me with other students and graduates. She could see my future where I couldn’t at that stage of my life and has written many recommendations over a decade.”

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in a career or raising children, but there will come a time when you can. We hope to plant the seeds that blossom later.”

For art at Scripps, growth continues as well. Professors are looking at new ways to incorporate technology into traditional fields, including book arts and sculpture. They’re also seeking to increase students’ professional preparation by inserting practical topics such as writing grant proposals and creating websites in the senior seminar.

Already, the art history program has gained an endowed faculty chair, while studio art is benefiting from the addition of the Lincoln Visiting Professor in Ceramics, a position shared with Claremont Graduate University. For students in book arts, stronger ties with the Scripps College Press are expanding opportunities for creative exploration. And game design is among the courses taught by the first tenure-track faculty member in media studies, Assistant Professor Carlin Wing. “Art never stays in place. It always moves forward,” says Rankaitis.

“My studio art education has had a profound impact on the way I think and speak about art as an academic and curator. I have an added knowledge base, an understanding for how objects are made and the feel of materials that informs how I read and tell stories with artworks. This has defined and transformed my career.”

The Art Historian

Mitra Abbaspour ’99 always loved making art. At Scripps, however, her studio art courses became a gateway through which she discovered the field of art history, which would become her career. In her art history classes, Abbaspour recognized the need for more discussions of modern art from perspectives other than Europe and the United States. Studying abroad in Madrid, she discovered her passion for the art of the Middle East. And, in her studio art courses, she found the medium of photography and the theoretical models to integrate her interests and define her path. Abbaspour went on to earn a master’s degree at the University of California, Riverside (UCR), and pursue a doctorate at the City University of New York, where her dissertation focused on the history of photography in the Middle East. Abbaspour has since worked as a curator at the Museum of Modern Art in New York and the UCR/California Museum of Photography and has taught at the Cooper Union, Hunter College, and Brooklyn College. Her scholarship is included in upcoming exhibition catalogs on artists Farhad Moshiri and Frank Stella.
Alumnae News
Announcements and Updates for Alumnae and Families
Do you volunteer? According to the Corporation for National and Community Service, in 2015, the national rate of volunteerism in the U.S. was about 25 percent. Remarkably, in a spring 2016 survey of approximately 240 Scripps alumnae, nearly 64 percent said that they volunteer in their communities. While I am never surprised when I hear that our alums are above average in something, I was impressed by the magnitude of this gap!

During the 2016–17 academic year, more than 350 of us volunteered for Scripps in a variety of roles—and in a variety of locations, not just on campus. We served on the Alumnae Leadership Council, the Board of Trustees, and other committees. We supported Reunion Weekend and Camp Scripps planning, spoke on panels, interviewed prospective students, hosted events, mentored students, and gave our time and talent in many other ways. Such efforts impact the current campus community and extend the strength of our networks with one another and the wider world.

If you would like to learn more about Scripps volunteer and engagement opportunities—whether on campus or around the world—you can find descriptions and more information at alumnae.scrippscollege.edu/volunteeropps. You can also contact the Office of Alumnae Engagement at (909) 621-8054 or alumnae@scrippscollege.edu.

One specific way Scripps alumnae anywhere can connect is through two annual letter-writing projects. Each fall, volunteers write letters to all the incoming first-year and transfer students welcoming them to Scripps. In the spring, we write letters to each member of the graduating class welcoming them to the Alumnae Association. If you would like to participate, look for an announcement in the 10th & Columbia e-newsletter or on the Alumnae Association Facebook page in early spring or late summer. You can also go to the link above or reach out to the Office of Alumnae Engagement.

Best wishes,

Kendra Armer ’93
MARRIAGES

2004

Melissa Hudson Spencer Gessner (Los Angeles) I was married in March in Malibu, California, to Robert Gessner, of Cape Town, South Africa. In attendance were my Scripps roomies Jen Shultz Cole, Emily Telleen Porter, and Jenny Sedlis Homrighausen.

2009

Kate Kosco Whittington (San Francisco) I married Matt Whittington on March 24, 2017, in San Francisco. Several Scripps alumnae were there to help celebrate, including Traci Spatz, Anna Simle, Rachel Wolff, Charlotte Stonich, Elizabeth Brown Wakeman, and Alicia Jovais.

2011

Mimi Kennelly (Seattle) I recently got married to Daniel Frum in Seattle. Scripps classmates in attendance included Amanda Dougherty, Erika Tone, Gina Newman, Amy Hilman, Lauren Frederick, and Olivia Powar.

2012

Ariel Bloomer (Gresham, Oregon) The past year has been one of big change for me! I received a master’s degree from New York University in higher education and student affairs, married Daniel Sinderson in an offbeat garden ceremony in Sherwood, Oregon, with many of my Scripps friends in attendance, and started a new job in international education at Oregon State University in Corvallis. We also adopted a darling fur-nugget of a cat we call Sweet Potato.
Ellen Smedley Smith (Fayetteville, Arkansas) I am deeply grateful to be living in my own home in my 102nd year. I do have 24/7 help, enabling me to continue to be active in the Philanthropic Educational Organization and garden club and, weather permitting, to play three or four holes of golf weekly. This summer I traveled with an assistant to our mountain cabin in Estes Park, Colorado, to spend time with both of my children, several grandchildren, and my sibling and a sibling-in-law. As the years go by, I am more and more grateful for Scripps’ humanities lessons.

June Wood Somerville (Lone Pine, California) I have written and published two well-researched books on early California history. They are interesting, and the information may be used by public school teachers and college professors for lectures.

Ellyse Spiegl Burke (Salinas, California) I have three children and seven grandchildren. Four of my grandsons and one granddaughter have graduated from college. I am still a volunteer at the National Steinbeck Center.

Kenna Hunt (San Rafael, California) I am still occasionally acting with the Playwrights Lab in Marin County—I get paid for some parts through the Actors’ Equity Association. I am blessed. Kathleen Niven Lechner (Laguna Niguel, California) I’m trying to connect my memoirs, which I’ve written over the past 10 years. It has been a path of joy and rediscovery—it’s good I started years ago, because some is fading. I made it to the Class of 1952 reunion; only Dee Jay from our class was there this time. I attended Camp Scripps, which is like seeing extended family and enhances my year like nothing else! Look at my art website: kathleenniven.com. I was so fortunate to have Henry McFee, Millard Sheets, David Scott, and Phil Dike as my art teachers at Scripps.

Helen Taylor Thiel (Appleton, Wisconsin) I will always cherish my year (1949–50) spent at Scripps.
1955

Sherry White Bullock (Huntington Beach, California) I am keeping busy as secretary for the Huntington Beach Harbor Garden Club. The rains really improved my plants.

1957

Karen VanVoorst Turner (Mission Hills, Kansas) I enjoy wonderful, nostalgic conversations with my fellow classmate and dear friend, Valerie Thom Read.

1959


1961

Pat Sumner Bidlake (Brandon, Manitoba) We moved in July from our home of 46 years to a condo in a quiet part of Brandon. We’ve had a tough spring. Larry was unwell in the winter and then in the hospital for March and April (heart problems). He gets around now, but is 30 pounds lighter and moving very, very slowly. I’m not moving much at all at the moment; my arthritis and back were bad in the spring, and recently I tripped and fell, injuring my hip, and can’t get around without a walker. Our new home has three bedrooms, no stairs, no basement, a garage, and a small, fenced backyard with trees. It was a frightful three weeks looking for a place and then sorting and packing our accumulated possessions. We have some wonderful friends who helped, we hired some ladies to do minor packing, and our daughter came for a week. What would we do without our family?

1962

Susan M. Lovell (Topanga, California) I continue to see patients in my private practice in Santa Monica. With one CD completed, Topanga Anthem, I am finishing my second album of original songs for and about children. John and I love the Santa Monica Mountains, where we’ve lived for 17 years! Sherna Kopple Svensson (South Lake Tahoe, California) Life’s roads continue to evolve in so many ways. New paths emerge from existing ones, and it is ever so exciting (mostly) to see what each new day brings.

1963

Marianne Guinney Larsen (Sioux Falls, South Dakota) I can only assume that the lack of news from the Class of 1963 is due to all of us being so busy enjoying life. I’m busy with traveling, gardening, and photography. The three years of humanities at Scripps truly enhance my travel experiences. Marjorie Gelas ’65 and I spent three weeks in northern Spain, Portugal, and Lisbon last May. Sandy Cannon Wainwright ’65 was to have joined us, but she thought having a hip replacement was more fun! Not! Martha Storm Dyckes and I are planning on being roommates for our 55th reunion next April. I hope a lot of you will come, too. We are running out of years, so we need to make each one count.

1967

Catherine “Tink” Chatton Cheney (Pasadena, California) The humanities program at Scripps has enriched my life. I am so grateful. Teta Korb Collins (Kentfield, California) It’s hard to believe it has been 50 years! Greetings to all the clan of 1967, especially my wonderful roommate. We continue to enjoy full and busy days living in the San Francisco Bay Area and in Hawaii, near relations. Terry Fowler Fiumi (Santa Monica, California) Having lived 50 years as an expat in Florence, Italy, I can say with certainty that my never-ending passion and interest in Renaissance art, architecture, and history stems from our studies in Humanities II. Karen Halvorson Miller (St. Louis) For half a century, my life has been enriched by Scripps’ humanities curriculum. I loved all my professors and their lectures. Scripps empowered me to become a critical thinker and woman of the world. For 27 years I had a private practice as Karen Miller, PhD, counseling adults, children, and families. My husband, Tom R. Miller, MD, PhD (Caltech ’66), died in 2007. My daughter, Michelle, is a neuroradiologist at the Washington University School of Medicine, and my son, Daniel, is a senior economist at Amazon.

1969

Judith Davies (Santa Monica, California) I am enjoying exploring the art of glass fusing and experimenting with combining cast bronze and glass. Larry and I have been traveling; we returned to Cuba for three weeks in February. Lynn Randels Raskin (Washington, D.C.) I have been married 35 years to Marcus, whom I met when he visited
The Claremont Colleges in 1968 to lecture against the war in Vietnam. Our big news is that our son, Jamie, was elected to Congress representing Maryland’s Eighth District (Bethesda and Chevy Chase). I’ve been organizing on climate change activism with Elders Climate Action and Biodiversity for a Livable Climate. We have nine grandchildren and one great-grandson. I would love to hear from classmates!

1970

Susan “Susie” Eisenhart Alexander (Sudbury, Massachusetts) I decided I was missing out on the lives of my seven grandchildren, so I am now in Sudbury, outside of Boston. I live 15 minutes from one son and his family, about an hour from the other son and his family, and 15 minutes from my brother and his wife and family. I will miss my friends in Philadelphia, but I hope to make a new life here. The bonus is being able to see these children and participate in their lives. I am lucky!

Debra Marsh Hunt (Menlo Park, California) Since retirement from 43 years of libraries and art history classes in January 2016, it feels like I’ve been in the air half the time. Our first grandchildren, identical twins Ari and Jude, were born in Washington, D.C., in May 2016, and we were back and forth every other month for the rest of the year! Thank goodness for FaceTime in between. They grow so fast and are so absorbing. This grandparent gig is the best!

Josephine L’Esprit (Claremont, California) Patricia and I are enjoying life in Claremont. I’ve opened a therapy practice in the village and am thoroughly enjoying working with individuals in the healing process again. I’m also writing my second book, MIRRORS, which is Patricia’s life story and depicts the beginning of our journey together. My days are often spent at Augie’s, a local coffeehouse where I write, while Patricia makes art and great food at home. I’m grateful to be healthy and productive at this time in our lives.

1971

Jane Beavis (Orange, California) I never graduated from Scripps—I got my degree in the school of hard knocks. Some of these were my own choices, many were not, but I persisted (wink). After Scripps, and after the family crisis that took me away from Scripps, I entered the workforce using some of the things I had learned—library skills and how to work a corded switchboard. Thank you, Dorsey Hall. When I saved up enough money from shelving books and my family life stabilized, I decided to take a travel year. I went to Israel to study and work on an ulpan. Ulpan is a school that teaches Hebrew using the immersion method, and mine was at a kibbutz. The idea was to combine my interest in religion with my interest in sociology. I learned a lot there and was respected for my work ethic. Half day study, half day work was our routine; I learned how to pick oranges, hoe my own row when weeding, wash dishes for 500 people, peel potatoes and onions by the bushel, and whatever else came up. We ate communally and had a communal laundry. And after work, we had a lot of fun. I won’t go into that too much other than to say it is possible to get very drunk only drinking from little tiny cups, and I conceived my daughter, who is
now the light of my life. My Canadian husband and I returned to the U.S. so I could have my baby with doctors who spoke English and be near my mother. He pursued a green card—a near impossible task when you are already in the U.S.—and worked illegally. I had my baby in Burbank, California, and was caught up in mothering. After a while, his immigration status forced us to go to Canada and live near his parents in Montreal, where I overstayed my visa. We wound up in Israel again, but the geographic move did not fix what was wrong with our marriage. Eventually I called my mother, who sent two plane tickets, and my daughter and I returned to California, and I to the workforce. I got in at the very beginning of office automation as a word processor. It was apparent to me very early that the biggest mistake I ever made was leaving Scripps and dropping out of college before I got a degree. The upside is that my daughter took my struggles to heart and made sure she got her bachelor’s degree as well as her master’s in education. She teaches elementary school and was recently named Teacher of the Year. I now work in a library shelving books—it’s the perfect retirement job, since it keeps both my mind and body active. And yes, I do it’s the perfect retirement job, since it keeps both my mind and body active. And yes, I do it this way: I still dream of Scripps, its halls, fountains, lawns, and learning. Joan Isaacs (Beverly Hills, California) I’ve had some wonderful visits with our classmates. In May, Beth Culp Johnson came to Los Angeles and stayed a week. We had a great time trying new restaurants, attending a show at Walt Disney Concert Hall, walking on the Santa Monica Bluffs overlooking the ocean, and spending an afternoon and evening in Malibu. One night we were joined for a wonderful dinner and visit by Sharon MacDuffee ’72. At the end of May, Nancy Trimble Worthington and I met in San Francisco for a great day of lunch and shopping. In June, I spent a week in New York City and upstate New York with Rebecca Sparks. We spent our three days in the city seeing three Broadway plays and visiting three museums. Upstate, we visited two more museums, and I got to enjoy Rebecca’s wonderful country home and gardens. So lucky to have all you Scrippies in my life! Molly Hoffstetter Huffman (San Francisco) Janet Redding Richardson, Patsy Goldman Tankersley, Sheri Cataldi Nagel, and I gathered in San Diego in August to attend the service for our classmate Jean Harrison Freelove. Janet, Jean, and I all lived in San Diego in the 2000s, and I will think of her every time I walk the beach at La Jolla Shores. I am glad that we read Being Mortal at our last gathering—it helps! It is quite a joy to catch up on life with so many of you after so much of life has been lived. Hannah-Beth Jackson (Santa Barbara, California) While we have lost a few of our classmates at this point, and many of you have retired from your professional pursuits (or are claiming “retirement” while simply rebooting into the next adventure), I write to you from Japan, where I am currently part of a California State Senate delegation to the Land of the Rising Sun. I have been honored over most of the last two decades to fulfill a life’s ambition to take my opinionated self and put it to work making good policy (I hope) for the people I serve in the California State Senate. The work is intense and all-consuming but extremely exhilarating and rewarding. I have pursued legislation to advance women’s equality through reproductive rights and protection against domestic and sexual violence both in the workplace and in school. I have long championed the importance of Title IX as a key vehicle to ensuring girls and women have the same opportunities in college to compete. While I have also championed environmental protections to save the planet, our air and water quality, and to fight against the wholesale degradation of our natural resources, my proudest legislative achievement occurred with the passage two years ago of my California Fair Pay Act, then the strongest equal pay law in the country. This legislation has been adopted by several other states as well, and I hope it will serve as a template for a greater economic equality for our daughters and granddaughters than most of us experienced in our working lives. There have been many other professional accomplishments, but, like so many of you, I consider my family to be the greatest and most important of all. I have been happily married to my husband, now a retired judge, for 36 years. Together we have a daughter who has blessed us with two fabulous grand-children, ages four and one, and several stepchildren and grandchildren who are a greater and greater fabric of modern, blended families. While I look forward to joining many of you “in retirement” at some future time, I still have three years left on my political journey representing the approximately one million residents of Santa Barbara and Ventura Counties. I look forward to sharing some of those successes with you while hearing more about the lives and adventures of the members of our great class at Scripps—wherever the road continues to lead. Carol Otis (Portland, Oregon) My husband, Roger Goldingay, and I live in Portland. I have connected with a few Scrippies here, including Mona Janney Brett ’44. She just turned 95 and is doing very well. She was my sponsor when I joined the National Society of Colonial Dames of America.
Martha Hatch Reich (Santa Barbara, California) We vacationed this summer at two national parks: Grand Teton and Yellowstone. We were on a walking tour, so we hiked each day and then were picked up by a van and taken to one of three different lodges. We thoroughly enjoyed the beautiful scenery and majestic mountains. Yay for our national parks! We enjoy living in Santa Barbara and are quite active in the Newcomers Club. In fact, I’m chairman of the Welcoming Committee! I enjoyed attending the inauguration of the new president of Scripps; it was nice to be back on campus. Our oldest grandchild, Kylie, is already 12, and the youngest (identical twin girls) just started preschool. After their first day, they both said, “All done school.” Little do they know! Janet Redding Richardson (San Martin, California) I spent six weeks in Manhattan this summer helping my son and daughter-in-law, Meghan Powers ’04, greet identical twin sons. Big brother Remy is holding up well with the addition of two brothers. I thoroughly enjoyed all the walking that is part of city life. Chutatip Umavijani (Bangkok) It is amazing that we just sang the “When I’m 64” song not so long ago, and now we’ve passed our 45th reunion; life is short, and from now on it will be even shorter. After two years of my retirement (I still teach a few courses every other semester and have meetings here and there), life is even busier. I have lunches with friends, students, and family, and the rest of the days I spend most of my time in exercise, swimming, Qigong, table tennis, and walking at shopping centers. At this point in life, the best thing I can do is to see life as it is and be grateful no matter what.

Mary Beth Keenan (West Tisbury, Massachusetts) I am retired from nursing. I enjoy my grandchildren and the outdoors at home on Martha’s Vineyard and at my daughter’s home in Philadelphia. I aspire to visit my son in his Nairobi home and to become a yoga teacher.

Kathleen Schefe Hayes (Denver, New York) I just returned from three weeks in India—a very mystical experience! I will be returning in March for three weeks in southern India and Sri Lanka.
1974
Kathy Sbicca Flatley (San Marino, California) My daughter, Michelle Flatley Hansen ’05, and her husband, Mike, had a beautiful baby girl, Cecilia Katherine Hansen, on January 20, 2017. Here’s hoping for a fourth-generation Scrippsie (great-grandma was Class of 1940).

1980
Elizabeth Santillanez (San Diego) I am now a program manager with the University of California, San Diego, Division of Biomedical Informatics. My son, Ryan Robson, began undergraduate studies at University of California, Berkeley, in late August. I am so proud of him! I’m proud of myself, too, for reaching this milestone as a dedicated single parent.

1984
Charlotte Ransom McKenzie (Riverside, California) We just completed our best year ever in Riverside, with our boys doing well in college. My real estate business is booming, and I still have time for fun.

1987
Katherine Eyrich Jackson (Upland, California) This year marks 29 years of teaching and 27 years of marriage to Dale Jackson CMC ’88. I’m lucky to keep in touch with Paula Cooperband ’88 and Corie Hagle Eaves ’89.

1991
Gayani DeSilva (Yorba Linda, California) I’m excited to be back in Southern California with my 11-year-old son, Henry. I published my first book, A Psychiatrist’s Guide: Helping Parents Reach Their Depressed Tween. I’m still thrilled about attending the reunion last year. If you are in Laguna Beach, please drop by my office—I would love to connect.

2000
Sarah Belanger Lantz (Claremont, California) I was recently promoted to dean of students for the Vivian Webb School in Claremont.

2001
Rochelle D. Smith (Layton, Utah) We are excited to have relocated from Arizona to Utah this summer. Let the adventures continue!

2002
Bethany Holmes (Philadelphia) I am organizing non-union hotel and food service workers in Philadelphia alongside my husband of seven years. We have two curious children, ages two and five, who keep us busy!

2005
Sara Fingal (Laguna Niguel, California) I got a new job as an assistant professor of American studies at California State University, Fullerton. I’m very excited to be returning to Southern California.

2009
Lauren Bahedry (Los Angeles) I am excited to be starting my dream job as a high school English teacher at my alma mater, the Archer School for Girls. I’m excited to serve as a role model to the young women who are current students.

2011
Gina Newman (Bellevue, Washington) I am currently a registered nurse at Seattle Children’s Hospital, and I am attending the University of Pennsylvania to get my master’s of science in nursing degree as a pediatric acute care nurse practitioner.
MAXINE BOROWSKY JUNGE ’59
(CO-AUTHORED BY MEMBERS OF CON SAFOS)

Con Safos: Reflections of Life in the Barrio
Junge tells the story of the first independent Chicano literary magazine, created by a legendary group of audacious and furiously independent barrio intellectuals and artists in East Los Angeles during the 1960s and 1970s.

Published by CreateSpace Independent Publishing Platform, October 12, 2016

CHRISTINA MCPHEE ’76
(EDITED BY EILEEN A. JOY)

Christina McPhee: A Commonplace Book
This book surveys McPhee’s recent work in collaged paintings, drawings, photomontage, and video installation. Eight prominent writers on painting, media arts, performance, video installation, and poetics also contribute essays and interviews.

Published by Punctum Books, September 2017

ANDREA JARRELL ’84

I’m the One Who Got Away: A Memoir
As fugitives from a man as alluring as he is violent, Jarrell and her mother developed a powerful, unusual bond. Once grown, Jarrell thinks she’s put that chapter of her life behind her—until a woman she knows is murdered, and she suddenly sees that it’s her mother’s choices she’s been trying to escape all along.

Published by She Writes Press, September 5, 2017

GAYANI DESILVA ’91

A Psychiatrist’s Guide: Helping Parents Reach Their Depressed Tween
DeSilva’s medical training and work as a psychiatrist drive her mission to improve mental health by understanding the neurological basis for wellness. Her book includes tips to help parents of tweens—children between ages 8 and 13—as they face challenges during this intense phase of their development.

Published by TVGuestpert Publishing, June 13, 2017
Remembrances

The College has learned of the deaths of the following alumnae.

Clockwise from left:
Elizabeth “Betty” Berry Kesler ’39,
Donna “Dezi” Jaxtheimer Winchester ’45,
and Mary Van Vranken Smith ’74
Elizabeth “Betty” Berry Kesler, of Long Beach, California, on April 25, 2017. Betty was born in Newark, New Jersey, and was raised in Princeton until the age of nine, when she and her family moved to Altadena, California. She was selected to be a Rose Parade Princess for the Pasadena Rose Festival/Tournament of Roses in November 1935. While at Scripps, she was a campus representative for Bullock’s department store and used to ride the Pacific Electric red car into Los Angeles. She was very active athletically, qualifying for the 1936 Berlin Olympics in diving. She also worked with Mademoiselle magazine and was offered a job in New York. She politely told Mademoiselle she was flattered but that she would have to turn it down because she was going to marry Joseph P. Kesler. She had met Joe on the beach in Long Beach; as the story goes, Joe told her brother Bill that he was going to “marry that girl” on the very day he met her. They made their home in the Los Cerritos area of Long Beach, a couple of blocks away from the Virginia Country Club, where they were members for 68 years. Together they raised their three children, Susann, Jan, and Bill. Betty’s interests included community service with organizations such as the Assistance League and various other charities. She was also an active Scripps alumna for many years. She and Joe were avid travelers, visiting destinations including Europe, the British Isles, South and Central America, Southeast Asia, and Africa. They were also great supporters of conservative politics in Long Beach; Betty was a charter member of the Eagle Forum, a pro-America group, and a good friend of the conservative commentator and author Phyllis Schlafly. She was an avid bridge player, but her passion was golf; she attained a 14 handicap and competed in many club championships. She even had a hole-in-one on April 23, 1957, on #15 hole at the Virginia Country Club. Her best score ever was 84. Betty touched many lives; she made a difference, and she was a treasure to her friends and family. Betty is survived by her three children, five grand-children, and seven great-grandchildren.

Claire Thurmond Roberts, of Carpinteria, California, on March 30, 2017. Claire received a degree in art history from Scripps, where she met her future husband, Glenn Roberts, a student at Pomona College. The couple made their home in La Cañada, California, where they raised four children. In 1953, they built a beach cottage in Carpinteria and vacationed there every year. When Glenn retired, they moved to Carpinteria, where they established an avocado ranch on property Claire inherited from her family. Claire was an active member of many organizations in La Cañada and Carpinteria, including the Assistance League, Hospital Guild, the Carpinteria Historical Society, Philanthropic Educational Organization, and the Santa Barbara Little Town Club. She enjoyed golf, tennis, painting, quilting, reading, and gardening, and she and Glenn enjoyed cruising to destinations all over the world. She loved spending time with friends and family and playing bridge. Claire was a dedicated Scripps alumna. She was secretary of the Alumnae Association from 1948 to 1950, was involved with the Pasadena alumnae chapter, and attended many Alumnae Council meetings with her dear friend and classmate Barbara Ralston. Claire is survived by her daughters Glynn Roberts Birdwell ’73, Mary Roberts Monroe ’74, son Matthew, 12 grandchildren, and four great-grandchildren.

Donna “Dezi” Jaxtheimer Winchester, of Fontana, California, on August 4, 2017. After graduation, Dezi married Thomas Winchester and raised two children. She spent many years as a volunteer docent for the Greater Los Angeles Zoo Association and enjoyed showing saddle-bred horses as a hobby. She is survived by her children, a grandchild, and three great-grandchildren.

Jean Freiler Fisher, of Highland Park, Illinois, on September 1, 2016. Jean was a docent at the Art Institute of Chicago, commencing with the first class in 1961. An avid reader, she enjoyed gardening, classical music, and art. She is survived by her three children and grandchild.

Marian MacEachron Boggs, of Asheville, North Carolina, on June 20, 2017. After graduating from Scripps, Marian moved to New York, where she met her future husband, architect Walter J. Boggs. Married in 1949, the couple relocated to Asheville in 1951 and became involved in community, school, and church activities. Marian served in the PTA, as a grade
Nancy Sewall Brett, of Framingham, Massachusetts, on July 31, 2017. A longtime resident of Framingham, Nancy was a nursery school teacher in the Framingham-Natick area for 25 years. She was also an active member of St. Andrews Church and Friends of Framingham Library. Nancy was married for 55 years to Chester S. Brett, Jr., who died in 2006. She is survived by her three children, five grandchildren, and great-grandchild.

Carolyn “Spice” Spicer Burke, of Boise, Idaho, on December 2, 2015. Spice attended Scripps for two years before transferring to Stanford University, where she earned a bachelor’s degree in English. While at Stanford, she met her future husband, Carl P. Burke; the couple moved to Boise in 1950. Spice was very active in Junior League and the Philanthropic Educational Organization. She Brailled textbooks for sight-impaired schoolchildren for more than 25 years, and she started her own needlepoint business, Stitch Craft Studios, in the 1970s. Spice loved playing golf with her family and friends at Hillcrest Country Club, where she was a member for more than 50 years. She counted among her friends many of Idaho’s political legends, and she hosted social events and entertained celebrity guests, including Robert and Teddy Kennedy. She is survived by her three children and seven grandchildren.

Barbara Geyman Kern, of Berkeley, California, on July 15, 2015. Barbara attended Scripps for two years before transferring to Connecticut College for Women. She later earned a certificate in occupational therapy from the University of Southern California and worked at Children’s Hospital in Los Angeles for several years before marrying and moving to the East Coast. After a divorce, she returned to California in 1973 and lived in San Francisco until 1981, when she returned to Santa Barbara. During her final year, she lived in the company of family and friends at Creekside Lodge in San Pablo, California. Although she pursued a variety of jobs for her livelihood, Barbara was an artist at heart. She loved painting in oil and watercolor, playing the piano, and listening to all kinds of music, and she was especially proud of her poetry, some of which was published in anthologies. She is survived by her son and two granddaughters.

Jessie Franzheim Daum, of Corona del Mar, California, on May 26, 2017. Jessie was born in Wheeling, West Virginia, and later her family moved to Seattle, where she enjoyed summers on Lake Washington. After attending Scripps, she married and settled in the Brentwood neighborhood of Los Angeles, where she became involved with the Women’s Junior League and hosted fundraisers for local charities. The couple had three sons, and she was an active participant in their education and school activities as well as a den mother to their Cub Scout troops. She eventually divorced, relocating to Scottsdale, Arizona, with her sons, before returning to California in the late 1960s. Jessie then met the love of her life, William Howard Daum; they were married in 1969, and together they pursued passions that included traveling the world with many close friends, playing tennis, hosting parties in their seaside and Palm Desert homes, and thoroughly enjoying life. Jessie is survived by her sons, grandson, and stepchildren.

Melba Drysdale Innes, of Burlington, North Carolina, on May 12, 2017. A native of Springfield, Missouri, Melba received a full scholarship to study art at Scripps. A devoted wife, mother, and grandmother, Melba had the spirit of an artist. She loved birds, flowers, trees, and depicting the beauty of God’s creation in oils and watercolors. She also enjoyed quilting, knitting, and sewing as well as a good game of bridge with her friends. She was adventurous, and while living in Raleigh, North Carolina, she enjoyed frequent expeditions with the Garner Travelers. She was committed to her church family and Sunday school class, where she led a midweek prayer group for several years. Melba is survived by her five children, 11 grandchildren, and six great-grandchildren.

Marian is survived by three children, six grandchildren, and four great-grandchildren.

Spice attended Scripps for two years before transferring to Stanford University, where she earned a bachelor’s degree in English. While at Stanford, she met her future husband, Carl P. Burke; the couple moved to Boise in 1950. Spice was very active in Junior League and the Philanthropic Educational Organization. She Brailled textbooks for sight-impaired schoolchildren for more than 25 years, and she started her own needlepoint business, Stitch Craft Studios, in the 1970s. Spice loved playing golf with her family and friends at Hillcrest Country Club, where she was a member for more than 50 years. She counted among her friends many of Idaho’s political legends, and she hosted social events and entertained celebrity guests, including Robert and Teddy Kennedy. She is survived by her three children and seven grandchildren.

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Jane Stuhler Magee, of Reno, Nevada, on March 31, 2017. Jane was born in Monticello, Iowa, and attended Whitman College before graduating from Scripps. She earned a master’s degree in medical social work from Columbia University’s New York School of Social Work and was employed for 10 years by the American National Red Cross as a social worker in U.S. military hospitals on the West and East Coasts, Japan, and Korea. At the U.S. Naval Hospital in New York, she met Dr. George Magee. They married in October 1959 and relocated to Reno, where George joined his father’s ophthalmology practice. Jane served as both a member and board member of the Jessie Beck PTA, Trinity Thrift Shop, and the Washoe County and Nevada State Doctors’ Wives. She was also a member of the Daughters of the American Revolution and Kappa alumnae group as well as a 65-year member of the Philanthropic Educational Organization. Jane is survived by her three daughters and four grandchildren.

1954

Marthe “Marcia” Delamer Linn, of Marietta, Georgia, on July 27, 2017. Marcia loved sewing, quilting, helping others, camping, and playing tennis. She raised three children with her husband, John, in La Mirada and Brea, California, before moving to Georgia in 1993. The couple lived on Lake Lanier in Dawsonville for 10 years, where they served various churches, local schools, and as blood drive volunteers for the Red Cross. After the loss of her husband in 2002, Marcia moved to the Kennesaw/Marietta area, where she was active in ministries at Grace Community Church. She made hundreds of baby quilts for orphanages around the world and for the First Care Women’s Clinic. She is survived by her children and grandchildren.

1956

Judith Kroloff Rosenthal, of Phoenix, on April 17, 2017. While attending Scripps, Judith met and married Myron “Mike” Rosenthal. Judith balanced her life as a spouse and mother; she was a stay-at-home mom raising four sons before transitioning to a full-time career as a medical secretary. She later became a doting grandmother and a world traveler. Judith and Mike were community volunteers and activists for cultural and religious causes, and she was particularly proud of co-founding the Interfaith Cooperative Ministries food and clothing bank. Judith is survived by her four children and five grandchildren.

1957

Elizabeth “Betty” Cartwright Slabach, of Tualatin, Oregon, on July 5, 2017. Betty grew up in Pasadena, California, and attended Northwestern University before graduating from Scripps with a major in child development. She and her husband, Stephen H. Slabach, were married for 59 years. Betty enjoyed projects large and small and enjoyed getting people together for parties for any and all reasons. She loved making things beautiful. She was a gracious lady and a loving friend, wife, mother, and grandmother. Betty is survived by her husband, children, including Beth Slabach Schmit ’84, and grandchildren.
1959

Jean Davis Davison, of Larkspur, California, on April 9, 2015. Jean was an author, anthropologist, and international consultant who worked in Africa for over 30 years. After graduating from Scripps, she worked as a high school social studies teacher. In 1985, she earned a PhD in international education from Stanford University and went on to teach at several universities, including Stanford, the University of Malawi, and American University in Washington, D.C. She founded the International Development and Education Association in 1986, an organization that matched small communities in Africa, Asia, and Latin America needing seed funds for self-help projects with sponsors. She also authored eight books, fiction and nonfiction, focused on women’s perspectives in developing countries. Her first, Voices from Mutira: Changes in the Lives of Rural Gikuyu Women, 1910–1995, is a collection of interviews she conducted while living in rural Kenya. Jean will be remembered for her significant efforts to break down cultural barriers and her tireless pursuit of women’s rights. She spent her final years splitting her time between Marin County, California, where she could be close to her beloved Mt. Tamalpais, and Brooksville, Maine, where she could be found gardening or sailing on Penobscot Bay in her sloop, Redondo. She is survived by her three children and six grandchildren.

1971

Jean Harrison Freelove, of Tulsa, Oklahoma, on May 25, 2017. Jean graduated from Scripps with a degree in psychology and started her career in San Diego, where she was a successful political consultant and fundraiser for many years. She focused her efforts on Republican candidates in San Diego County and nationally, including Jerry Sanders, the former mayor of San Diego, and past presidential primary candidates Carly Fiorina and Rudy Giuliani. Jean bravely faced two rounds of breast cancer and will be remembered for her fabulous smile, generosity of spirit, and irrepressible laugh. She is survived by her son, Matt, his wife, Trish, and three grandchildren.

1974

Mary Van Vranken Goldsmith, of Livermore, California, on May 1, 2017. While at Scripps, Mary earned a bachelor’s degree in biology and met her future husband, John (PO ’74), whom she married in 1975. That same year, she earned a certificate of completion in occupational therapy from the University of Pennsylvania, and the couple subsequently lived at Stanford for four years, where Mary earned a master’s degree in occupational therapy from San José State. Following a year in Boulder, Colorado, where their first child, Michael, was born, they moved to Livermore in 1980, where their second son, David, was born. Mary was active in the First Presbyterian Church and was a teacher at Kinderkirk preschool for two years and co-director for 22 years, loved by students and their parents alike. Mary and her family spent many summer vacations at Ghost Ranch near Abiquiu, New Mexico, where she took courses in conversational Spanish and art. Mary is survived by her husband, two sons, and grandchild.

1976

Jennifer Morris Pattison, of Los Angeles, on June 1, 2017. Jennifer was an artist, garden designer, gourmet cook, and force of nature. Born in Long Beach, California, she attended Scripps and, later, Art Center College of Design in Pasadena, California. Jennifer was first and foremost an artist, and she worked at Walt Disney Studios, where she met her future husband, Pat Pattison. They had a daughter, and she was stepmother to Pat’s daughter from a previous marriage. She is survived by her daughter and stepdaughter.

1967

Marilyn Bracker Pohle, of Milner, Georgia, on June 4, 2015.

1988

Wendy Hosking Spivey, of Tempe, Arizona, on June 10, 2017. Wendy graduated from Scripps with a dual degree in biology and chemistry. She worked at City of Hope, taught high school science in the Los Angeles Unified School District, and became a broker at Merrill Lynch and Charles Schwab. She earned her MBA from Arizona State University in 2010. Wendy was an amazing mother to her boys, and her family is hopeful that her six-year battle with breast cancer will be a symbol of hope to other women, and that her long survival because of newly approved drugs and treatments will provide data that help other women live long enough to see their children grow up. She is survived by her father, sister, and two children.
From the Scripps Association of Families and Parent Leadership Council Cochairs

Michele-Anne and Mac Riley P’18

We are pleased and honored to serve as parent leaders of the Scripps Association of Families (SAF). Scripps won our hearts—as well as our daughter’s, Mary-Catherine, the first time we visited campus. And why wouldn’t it? It’s a place where beautiful architecture, captivating artwork, and gracious grounds set the stage for a world-class curriculum, faculty, and student body. Spanning generations—from the revered alumnae of the first graduating Class of 1931, to the remarkable assembly of students who comprise the Class of 2021—the Scripps experience continues to be positively transformative. It’s no surprise that families from every part of our country and all over the world are increasingly seeking out and choosing Scripps. And, no matter where we come from or how our paths ultimately led us here, we are all fortunate and proud that our daughters call Scripps their second home.

We are deeply grateful to David and Cheryl Scheidemantle P’17, who energetically and ably served as our parent representatives over the past two years. Their leadership was inspiring and set a standard for volunteerism that we hope to emulate. As we begin our tenure as co-chairs, our primary goals are to increase Scripps parent and family volunteers to record numbers, particularly with our Parent Leadership Council, and to ensure that family activities and experiences are meaningful. With your help, we will expand the number of local and regional gatherings that so successfully build friendships and support networks between parents and families and students and alumnae.

As we begin our work, we are reminded of the range of opportunities that already exist for parents to assist in strengthening and shaping the College and community. Please feel free to call on us with your questions and concerns or to share ideas. Please also consider opportunities to serve as mentors, speakers, coordinators, hosts, employers, and advocates. The dedicated staff in the Office of Parent Engagement and Philanthropy can also help you find the right opportunity to connect with the College. Your critical involvement helps foster an even more exceptional educational experience for Scripps students.

Scripps’ bright star continues to rise, and it brings us great joy to join with you in this very special learning community.

With warmest wishes,

Michele-Anne and Mac Riley P’18
Mark Your Calendar

Sunday, October 8, 3pm, Garrison Theater

Bessie Bartlett Frankel Concert: La Victoria

Mariachi with a contemporary, all-female twist, La Victoria is dedicated to bringing this classic Mexican folk form to new and younger audiences.

This program is presented in partnership with the Bessie Bartlett Frankel Chamber Music Festival.

For more information, visit scrippscollege.edu/events.

Friday, October 13, 7pm
2 California Plaza
Downtown Los Angeles

Art Garfunkel in Conversation

Scripps Presents and Grand Performances join forces to bring this iconic musician to Los Angeles for an intimate conversation about his life and career.

what is it all but luminous
notes from an underground man
Tuesday, October 24, 6pm
Garrison Theater

Ovarian Psycos: A Screening and Conversation on Activism in East L.A.

The Ovarian Psycos Cycle Brigade is a fierce and feminist collective that is confronting injustice and building community in Los Angeles. Join members for a screening and conversation about their work in Boyle Heights and East L.A.

This program is presented in partnership with the Laspa Center for Leadership.

Tuesday, November 7, 7pm, Garrison Theater

Tavi Gevinson

Fame found Tavi Gevinson when she was just 13. Now 20, this editor, actress, and style guru is entering her second decade as a creative and tastemaker. She visits Scripps to talk with novelist Jenny Zhang, whose debut, Sour Heart, hit bookshelves this August.

This program is sponsored by the Alexa Fullerton Hampton ’42 Fund.
Earlier this year, I was honored with the Outstanding Recent Alumna award. It meant so much to me to have been selected by my peers, because I know Scripps alumnae to be fierce, passionate, committed, and intelligent. At Scripps, I was a driven, hungry student in search of answers to questions I didn’t yet understand. I still remember trying to make sense of the words “paradigm shift” on my Core I exam. Now, my life’s work is all about fighting for the kinds of change that I had trouble articulating during my first year of college.

In the words of writer Jeff Chang, “Progressives have to make people believe in a world they can’t yet see. The other side just needs to maintain the bad old status quo.” The combination of imagination, courage, and criticality it takes to change the world is endowed in the promise of a liberal arts education. It is what gives me hope in my own students, and it is what is at stake in the present-day culture wars.

Through my own lived experience, in the Scripps women who have become part of my family, in the writings of Grace Lee Boggs and Octavia Butler, I have come to understand that community is necessary for survival. I often say that the reason to work together—whether with loved ones or strangers—is to make something possible together that is not possible alone. Collaboration, with all of its challenges, enacts the world we want to live in. I am an individual, and I am not interested in working alone.

In 2015, I cofounded the People’s Kitchen Collective, an organization working at the intersection of art, food, and justice. We believe that hospitality can be radical and that diversity and community are critical to our cultural and physical survival. We work in museums, galleries, warehouses, parks, schools, and in the streets. And in each of these spaces we consider: What is our power? What are our privileges? When are we bridges? How do we open doors for others?

I also ask these questions of us, as alumnae who care deeply about each other and Scripps. How can we truly support future generations at Scripps? How can we hold doors open for black and brown, working-class, queer, trans, disabled, undocumented, and first-generation college students at Scripps? These are the questions that Scripps taught me to ask, and our collective survival depends on it.
CHOOSE YOUR OWN ADVENTURE

Scripps’ alumnae and parent engagement teams want to connect you with volunteer opportunities that fit your interests and schedule.

Have you considered...

... hosting a dinner for new families?
... sharing your stories with the College?
... participating in a regional event?
... inviting students to your workplace?
... interviewing a prospective student?
... attending Family Weekend or Reunion Weekend?
... updating your profile on the Scripps Community Network?

Contact our offices to learn more about how you can give back to the College that you love!

Office of Alumnae Engagement and The Scripps Fund
alumnae@scrippscollege.edu
(909) 621-8054
alumnae.scrippscollege.edu
@ScrippsCollegeAlumnae

Office of Parent Engagement and Philanthropy
families@scrippscollege.edu
(909) 607-3043
families.scrippscollege.edu
@ScrippsFamilies
ON THE COVER

Pae White ’85
Dither...tangerines, waffles, popcorn and a crab, 2017
Colored sandstone
12 x 12 x 5 1/2 inches
Courtesy of the artist and Kaufmann Repetto
Gallery, Milan, Italy
Photo: Andrea Rossetti