

Volume 10 Number 3  
Spring 2010

# *the* Flame

The Magazine of Claremont Graduate University



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### *the*Flame

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Photo on front cover was taken  
in the studio of Justin Bower

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## Features

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One of the more confounding undertakings for artists – especially young artists – is navigating the tensions between the integrity of the work and commercial appeal. CGU's Art Department navigates these as well, with a program that focuses primarily on production, but does not ignore the realities of life after graduation. Of all the events that the department puts on, the one that integrates these competing interests best is Open Studios.
- 20 Project\_210: An Interstate for Local Artists  
The CGU Art Department empowers its students as artists, encouraging them to form communities, both inside and outside the school. For current students, that means collaborating on everything from exhibits to barbecues; for recent alums Quinton Bemiller and Chuck Feesago it led to the creation of Project\_210, their own gallery located in Pasadena.
- 22 The Start of a Beautiful Partnership  
Though the Getty Leadership Institute and Claremont Graduate University were located at opposite ends of Los Angeles County, both institutions recognized the other's similar vision: GLI provides education for museum leadership, while CGU's emerging Arts Management program prepares its students for leadership roles at cultural institutions, including museums and galleries. So last year, when GLI sought a partner institution, CGU seemed like a natural destination.
- 26 The Missing Link in Los Angeles' Art Scene  
Though there are schools and programs across the university that have expanded over the past few years, none have experienced the rapid growth of the Arts Management program. But then, that's what happens when you're the only game in town. Or the entire state.
- 38 Carrying the Flame: James Turrell  
The Painted Desert in Northern Arizona has long attracted visitors with its petrified forests and brightly colored landscape. Soon the desert will have a new attraction, James Turrell's "Roden Crater Project," a combination of art, architecture, and natural wonder.

Paintings by Luis Rendon

## President's Notebook Joseph C. Hough, Jr. – Interim President



This issue of the *Flame* is focused on the arts programs at CGU. As I write these notes, I learned to my sorrow about the death of Dr. Helen Margaret (Peggy) Smith. One can hardly think about the arts here without remembering the incredible contributions she made to the founding and growth of these programs over the years. A graduate of Pomona College and Indiana University, Smith came to CGU (then Claremont Graduate School) in 1965 as an associate professor of music. By 1970 she was a full professor and, except for a one-year leave in 1972, taught in the music department until her retirement in 1990. In addition, she served as an active member of the board of trustees from 1975 until 1997. Peggy was one of the most generous donors to CGU in its history. Altogether she contributed more than \$8.5 million to CGU while endowing three professorial chairs in music, including the Helen M. Smith Chair, the Louis & Mildred Benezet Chair, and the Fred W. Smith and Grace Hobson Smith Chair, all occupied by faculty in the Music Department of the School of Arts and Humanities (A & H). She was awarded an honorary doctorate by CGU in 1980. She remained a trustee emerita until her death on January 22, 2010.

During autumn of 2009, there were two events that illustrate the continuing and expanding importance of the arts at CGU. The first was the announcement that the Getty Foundation had selected CGU as the site of its long-standing Getty Leadership Institute. This honor was accompanied by a renewable grant of \$2.2 million to be paid over the next three years to CGU. In January, we welcomed Director of the institute, Philip Nowlen, and his staff associates, Leonie Fedel and MiJin Hong, to the campus. The institute is clearly the leading international center for the education of persons who wish to give leadership to museums located all over the world. More about the institute and its history appears in an article in this issue of the *Flame*. The institute will now be known as The Getty Leadership Institute at Claremont Graduate University and will offer short-term leadership education as well as collaborations with the Arts Management program, jointly offered by A & H and the Peter F. Drucker and Masatoshi

Ito Graduate School of Management. The choice of CGU for the institute represents a strong affirmation of Arts Management and the leadership of Laura Zucker, Ira Jackson, Marc Redfield, and David Carpenter, all of whom played major roles in crafting and presenting the winning proposal. We expect Arts Management now to emerge as one of our major MA degree programs.

The second event was the selection of the winners of the 18th annual Kingsley Tufts and Kate Tufts Poetry Awards for 2010. The awards were made possible by generous gifts from Kate Tufts in honor of her late husband, Kingsley, in 1992. These prizes are among the most lucrative for poetry. The Kingsley Tufts Poetry Award of \$100,000 is presented to a mid-career poet who has not yet received great fame or success, but has an established body of work and achieved national and international promise. Later, Kate Tufts created The Kate Tufts Discovery Award of \$10,000, which goes to a poet for his or her first published book of poetry. In January, my wife Heidi and I hosted a dinner at the President's House for this year's judges – all distinguished academic leaders and prize-winning poets themselves.

The winner of the Kingsley Tufts award is D.A. Powell for his collection, *Chronic*. Powell, who teaches at the University of San Francisco, has published several other books of poetry. The winner of the Kate Tufts award is Beth Bachmann for her first published book of poetry, *Temper*. She teaches at Vanderbilt University. Both winners will read from their poetry and be honored in a ceremony open to the public at the Pasadena Museum of California Art on April 22, 2010.

During the week of November 3-8, 2009, celebrations of the Drucker Centennial were held in Claremont and Los Angeles, one of more than 20 such celebrations staged all over the world. In Claremont, Heidi and I hosted a gathering of more than 50 leading national and international corporate executives who in the course of the evening announced pledges to the Drucker-Ito School and the Drucker Institute totaling more than \$2 million. During the coming year, Dean Jackson and his strong supporting team will be leading more celebratory events including a new series of Drucker Business Forums in Los Angeles. The entire two-year series of events will be capped by a grand finale to be celebrated in Vienna, the birthplace of Peter Drucker.

## Applying women's studies to improving women's lives



Students interested in applying to CGU's Applied Women's Studies (AWS) program might be surprised to read on its website: "A commitment to improving the social, economic, and political status of women is a more important admission criterion than a background in a particular academic discipline."



Lillian Pittman on  
her internship in Peru.

This guiding philosophy guarantees that AWS students don't only speculate about ways to improve women's lives, they go out and do it. "We produce activist scholars," says Associate University Professor (with appointments in Educational Studies, History, Cultural Studies, and Applied Women's Studies), Director of the Africana Studies Certificate Program, and AWS Director Linda Perkins. "These students will take their education and use it to make a difference in a direct, applied manner, as opposed to being only researchers and professors – although we have them as well."

AWS is a master's program (though it may be extended to include a doctoral degree in the future) that requires an internship instead of writing a master's thesis. When Perkins first became director of the program, its students and the internships they pursued were primarily local. Today, the program is successfully attracting students from all over the country (including, this year, its first male student), and they are doing internships both nationally and internationally. These internships have taken students interested in advocating for women's rights both as close as the Los Angeles County Office of Women's Health and Pomona's House of Ruth (which is dedicated to assisting families victimized by domestic violence), and as far away as Dubai and Peru.

"Volunteering and interning in Peru was as inspiring as it was demanding; community organizing in and around Cusco was just the beginning. My resilience, my faith in my own

abilities, and my compassion for the amazing women and children of La Casa de Acogida was tested, affirming my desire to aide and uplift battered women and children all over the world," said AWS student Lillian Pittman.

"Our students have interned at an array of organizations such as Human Rights Watch, the Feminist Majority Foundation, Women in Criminal Justice, Crossroads; we've had students intern for former California Senator Shelia Khuel; we've had students in nationally competitive internship placements, such as with the United Nations, the Sadie Nash Leadership Project, or the Women's Division of Amnesty International – and this is just a small list of what our students are doing. I really feel our program is a hidden jewel at CGU," said Perkins.

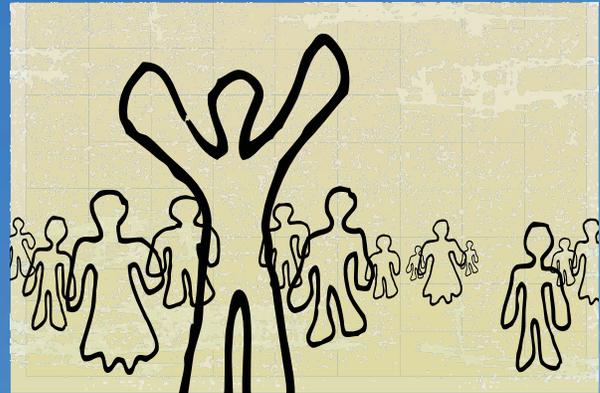
To help get the word out, they've launched their own newsletter, *AWS@CGU*, that highlights student projects, articles, and achievements, as well as events put on by AWS. The newsletter also displays the wide range of disciplines students are applying to women's issues.

An openness to transdisciplinary research is a vital part of AWS's success. Students are urged to first concentrate on problems facing women, then find whichever disciplinary approach will be suitable to correct them. As an example to students, Perkins' own research on the history of black women's higher education makes use of her background in education, women's studies, history, and cultural studies.

Likewise, AWS students serve as a constant inspiration to Perkins: "Our students are outstanding and making a real difference around the world."

*For more information on what AWS students are working on, visit [AWS@CGU](http://AWS@CGU) at [www.cgu.edu/pages/4668.asp](http://www.cgu.edu/pages/4668.asp).*

## SBOS researcher Becky Reichard is following the leaders



Football great Vince Lombardi famously said, “Leaders are made, they are not born.” With two Super Bowl championships, few challenged his assertion, but now School of Behavioral and Organizational Sciences Assistant Professor Becky Reichard is putting his theory to the test.



Building on research on twins from the University of Minnesota, which demonstrated that only 30 percent of leader emergence can be attributed to genetic factors, Reichard has completed a series of studies examining the development of leaders. The first, recently published in *Leadership Quarterly*, examined 100 years of prior leadership

intervention research to determine whether there is a positive impact of some change in leadership, such as efforts to train or develop leaders. Based on a meta-analysis of 134 studies with over 13,000 participants, she found support for Lombardi’s assertion, in that organizational interventions aimed at developing leaders did have a small, positive effect on work outcomes and job attitudes. However, given the relatively small impact of adult leadership development programs, Reichard became interested in studying earlier influences on leader development. This is when she was fortuitously introduced to the Fullerton Longitudinal Study (FLS).

In 1979, developmental psychologists Allen and Adele Gottfried at California State University, Fullerton, began collecting data on 130 one-year-olds, and followed up with them every six months until they entered preschool. With the assistance of students and colleagues, the Gottfrieds collected developmental data from the original group until they turned 17, then again at age 24, and finally, leadership criteria at age 29. One of those colleagues was Reichard, who learned of FLS and realized it could provide vital insights into the field of leader development.

“Traditionally, researchers might identify a leader and ask, ‘How did you get to where you are?’ Leaders would then have to

reflect and make attributions on their past,” Reichard noted. “This study is unique because that information’s already been collected. Now we’re looking at where our subjects are in terms of leadership, and tracking that back to any number of variables that may signify how they got there, such as participation in high school sports or student council or support from parents.”

Reichard and her FLS colleagues have already compiled over 16,000 different variables in her data file, which provides an unprecedented amount of information to analyze. She’s still parsing results, but recently presented early findings along with the FLS team at the Western Psychological Association Conference in Portland, Oregon last April. Together, the team is drafting the first set of journal articles that detail several factors that might predict the ability to lead at age 29. (One of the more surprising, and encouraging, discoveries is that socio-economic status has little effect on leadership ability.) Additionally, one of her papers, led by Adele Gottfried, details a new concept called the gifted motivation construct (which slightly contradicts Lombardi’s famous pronouncement): “We already know that children can have a gifted IQ, and gifted motivation construct is the same idea, only these individuals are gifted in motivation,” Reichard explained. Gifted motivation in childhood predicted intrinsic motivation to lead at age 29.

Even with volumes of data, she may be only scratching the surface of what this project will reveal on leadership development. “There is so much potential here, which is exciting. My hope is to continue with this when our subjects are 35, 40, and so on. We’ll get a better idea of who has emerged as leaders, who’s exhibiting leadership behavior, and how they got there,” Reichard said. “I feel really lucky to be involved in this, to be in the right place at the right time.”

# E(ducation) = SL<sup>2</sup>



*Terry Ryan (left) and Lorne Olfman*

For most students, doing homework on a computer is a solitary experience, while clicking over to social networking sites like Facebook is a way to escape work. However, CGU's School of Information Systems and Technology (SISAT) is devising ways to make virtual interactions extensions on the road to learning, not detours. In particular, their Social Learning Software Laboratory (SL<sup>2</sup>) is developing projects that merge online community forums with education.

"Social learning is the process by which people, typically in groups, create and share knowledge. We focus on social-learning software, which is composed of information-technology applications – like blogs and social-networking websites – that are designed to support social learning by making the process faster, less expensive, more inclusive, and/or more productive," says SISAT Professor and SL<sup>2</sup> Co-director Lorne Olfman.

Olfman launched SL<sup>2</sup> back in September 2005 with Co-director and SISAT Dean Terry Ryan. Since then it has grown to host a range of social-learning projects devised with a design research approach. This allows students and faculty to build on already existing applications, or even create new ones from scratch.

Examples range from a site that blends gaming with learning to one that podcasts CGU lectures, events, and interviews with faculty. There are sites like eHealth Symposium that host online conversations, and Claremont Conversation Online, which is an action/design research project that extends CGU's transdisciplinary ethos beyond the classroom by fostering research collaboration and progress tracking.

Another example is SISATSpace.com, a virtual community where students, faculty, and alumni share

information on one central platform using blogs, social bookmarking, wikis, RSS, and podcasting technologies.

"I worked with other students for over two years on the SISATSpace.com project," said SISAT alumnus Peter Ractham. "In some ways, we were ahead of our time. We created a virtual environment for students, faculty, and others to use as a kind of 'academic playground.' Users were able to create their own personal web space (much like Facebook) and post updates about their lives, research, and pretty much anything they wished to share with other community members."

The lab is not only an opportunity for SISAT students to connect and share research; producing these systems is their research. "We've done a number of dissertation projects within the lab," said Olfman. The website (<http://wfs.cgu.edu/zhangx/SL2>), lists a full menu of scholarly papers published by students about SL<sup>2</sup>, including a number of completed dissertations.

So while the lab exists to benefit students, "the lab also wouldn't exist without the students," noted Olfman, who along with Ryan are aided by over a dozen student and alumni researchers in making SL<sup>2</sup> work. And just as the lab combines online interactions with education, it also renders academic research a far from solitary experience for SISAT students.

research, teaching, outreach

# Botany researchers receive grant to study charismatic but underappreciated plant family

*Erin Tripp (left) and Lucinda McDade showing off their samples*



First impressions aren't just important in job interviews: they can define an entire career, as evidenced by botany researchers Lucinda McDade and Erin Tripp, who received a grant of \$540,000 from the National Science Foundation to study the plant family Acanthaceae.

"I started studying these plants because of an initial attraction based in large part on appearance," said Tripp, a postdoctoral fellow who has been researching Acanthaceae for seven years. "But the longer you study a group of organisms, the more questions you have about it." For her part, McDade, CGU professor, chair of the Botany Department, and Rancho Santa Ana Botanic Garden's Judith B. Friend Director of Research, has been studying Acanthaceae for nearly 35 years.

Together, they are principal investigators on a three-year project to comprehensively analyze a group of about 1,000 species. With a total estimated diversity exceeding 4,000 species, Acanthaceae remain poorly known. These plants can be found in nearly every tropical or subtropical environment on Earth, and this project will take McDade and Tripp on collecting trips to mainland Africa (Cameroon, Ethiopia, Kenya, Namibia, Tanzania), China, and Madagascar. Tripp also recently traveled to visit herbaria in the United States in search of relevant specimens collected by earlier botanists – some dating back 150 years. In January, the researchers made a similar trip to herbaria in Western Europe where some of the most important specimens for the project are held.

There is every reason to believe the current project will result in the discovery of a number of species of Acanthaceae that are new to science. McDade and Tripp's recent work on plants of just one genus in Costa Rica (whose flora is relatively well known among tropical countries) revealed four new species.

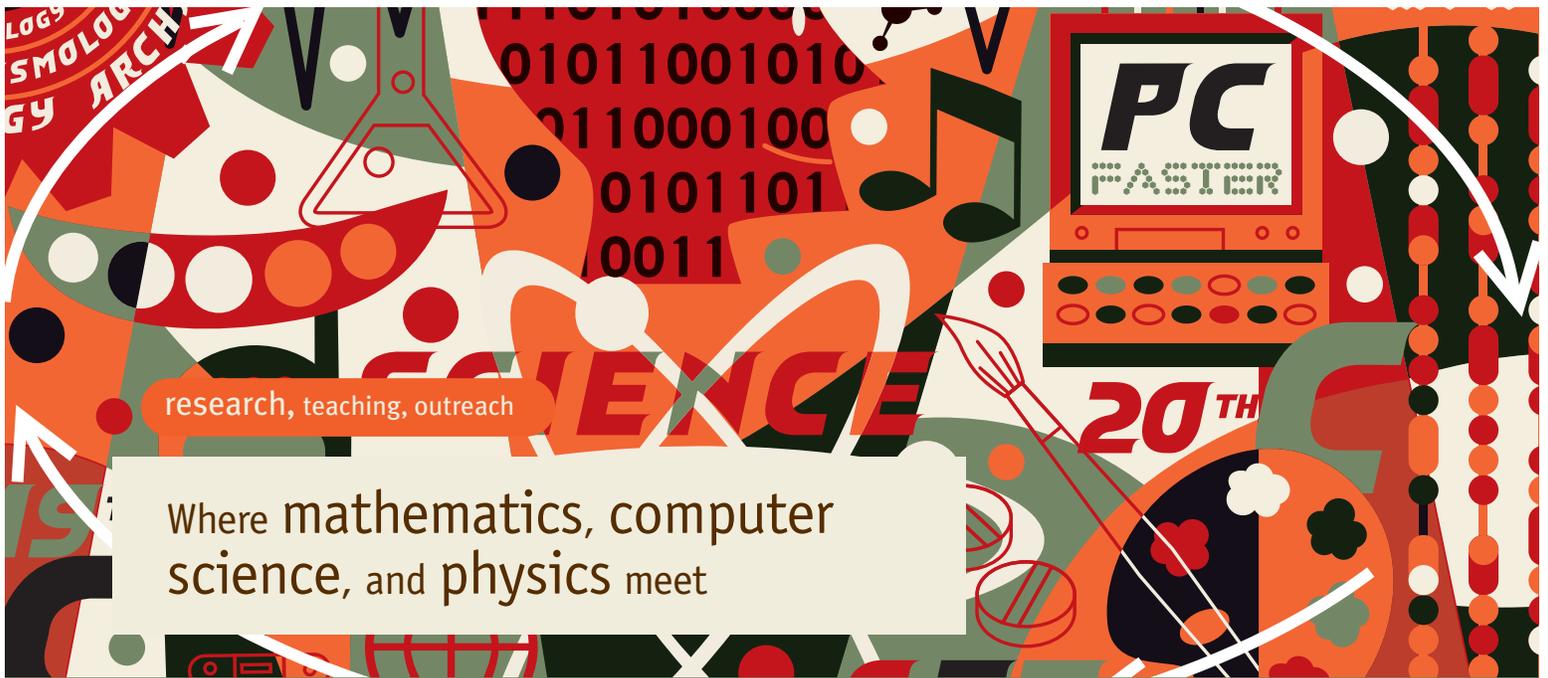
One of the advantages that McDade and Tripp have over earlier botanists is new technology. "We have a sense that there are about a thousand species in the group that we are studying. Some of these were described as long ago as the 1700s," explained Tripp. "But now we have access to new sources of

data, like DNA, so we can reevaluate ideas about diversity and relatedness: Are there really a thousand species? What can new data tell us about the origin of these species and about their relationships to one another – their family tree? Finally, what factors, both living (biotic) and non-living (abiotic), contributed to the diversification of the group as a whole?"

Among Acanthaceae there is great variation in flower shape, size, and color, and a concomitant variety of animals that pollinate their flowers. In fact, this interaction may be key to understanding the history of these plants: pollinators can play important roles in the speciation process; that is, the process whereby one species gives rise to two or more descendant species. This "pollinator-driven diversification" hypothesis is one that McDade and Tripp hope to test in Acanthaceae.

Besides contributing to knowledge of evolutionary biology, plant-pollinator studies can have profound implications for a planet that is witnessing a biodiversity crisis, including the recent widespread decline in bees. McDade and Tripp note, for example, the importance of understanding whether pollinators are specialized to visit the flowers of one or few host plants or generalized to visit the flowers of many. Knowledge of these fundamental aspects of ecological relationships helps to explain how species arose and what happens if one of the partners is lost. Indeed, pollinators are vital not only to some 4,000 species of Acanthaceae, but to worldwide ecological health and the production of many of the crops that provide food for humans.

This is why, with more than four decades of experience between them, McDade and Tripp are so eager to expand their work on Acanthaceae. "If I stopped, I would feel like I've abandoned a project into which I've made a massive investment of time and energy," said Tripp. "We know enough now to begin to ask really exciting questions."



research, teaching, outreach

## Where mathematics, computer science, and physics meet

There seems to be little correlation between the way underwater robots communicate and Netflix makes movie recommendations. However, the work of School of Mathematical Sciences Associate Professor Allon Percus impacts both, and demonstrates the widespread applications for his novel brand of mathematical research.



Percus is an applied mathematician whose diverse background has put him at the forefront of a field of mathematics with applications in the computational and physical sciences. In graduate school, Percus studied physics. When he began his professional career, he shifted to computer science. Now, due to the nature of his research, he is considered a mathematician.

“In many ways, in these different fields, you’re looking at similar problems. But researchers in different areas aren’t always aware that they’re solving the same thing, using different techniques,” Percus explained.

Percus’ research focuses on an area where mathematics, computer science, and physics meet: the use of physical models to study how computers can find the best possible solution from all feasible options. A famous example used to illustrate a typical problem and its many variables is the Traveling Salesman Problem (TSP), which was the subject of Percus’ doctoral thesis. In the TSP, a fictitious salesman wants to visit a series of cities using the shortest possible route, and the challenge is to create an algorithm that will automatically generate this path.

However, Percus’ work adds another level of subtlety to the TSP. While that problem has set coordinates, his work involves unknown, random variables. “Imagine a FedEx truck that serves a set of customers, but not all of these customers have deliveries each day,” he explained. “If we’re trying to plan routes for a day the following week, we aren’t going to have the

exact locations to input into our algorithm. But we still need to decide how many trucks we’ll need. How can we estimate the length of the best route, without knowing the exact delivery stops?” That is what makes the TSP appealing to physicists, who are used to dealing with the randomness of the natural world.

These random-input algorithms are not just for people who travel; they are already being applied towards all sorts of other beneficial uses. Communication between underwater robots has long been challenging because one robot needs to know the other’s exact position to transmit information. Since fixed positions are nearly impossible with the robots submerged underwater, algorithms help predict precise future locations, thereby facilitating communication. Netflix uses increasingly complex algorithms to make movie recommendations for you based on what films you watch and the feedback you give. Additionally, social networking sites like Facebook use algorithms to suggest friends or groups you may be interested in joining.

Though Percus does not work on the applied side of these algorithms, he notes that their uses are increasing at almost the same rate as the respect his hybrid field is gaining from both computer scientists and physicists: “What’s exciting is you have these mathematical concepts used in computer science – the complexity of algorithms. Then physicists got around to playing with them, applying their models and discovering things computer scientists didn’t know about. Now, computer scientists are getting interested in the physicists’ models. And it’s only through working across fields that we realize we can construct better algorithms.”

## Donald P. Baker elected chairman of the board of trustees



Joining as a trustee in 2002, Donald Baker has played an integral role on the board, most recently as its vice chair. As chair of the Facilities & Infrastructure Committee, Baker skillfully guided CGU through the complexities of land acquisition and master-plan development for the campus. Most recently, Baker was charged with forming the search committee and selection process for CGU's current presidential search.

"We are all delighted that Donald Baker will be leading our board of trustees as its newly elected chairman," said Interim President Joseph C. Hough. "His dedication to our university over these past seven years has been inspiring, and his example encourages us all to strive for excellence."

"I am honored to accept the charge of my fellow trustees at Claremont Graduate University," said Baker. "I have always recognized that CGU is a very special place, and I am eager to help all of its faculty and students continue their tradition of distinction in graduate education."

Baker replaces retiring Board Chair Deborah Anders-Altman, who will continue serving on the board. "I know the entire CGU community joins me in extending gratitude to out-going Chair Deb Anders-Altman for her outstanding leadership and dedication throughout these past three years," said Hough.

## CGU welcomes new board member Richard D. Byrd



Richard Byrd currently works for Bank of the West as senior executive vice president and Wealth Management Group head. He joined the bank in 2008.

Byrd is responsible for the bank's Wealth Management, Trust, and Private Banking asset management functions within the bank's 19-state footprint as well as BW Insurance and BancWest Investment Services subsidiaries.

Based in Los Angeles, he is a member of the bank's Executive Management Committee and reports to Bank of the West CEO Michael Shepherd.

Prior to his current position, Byrd was director of Wealth Management Services for City National Bank in Los Angeles, where he had responsibility for \$33 billion in client investment and trust assets. He was previously managing director of Wells Fargo Bank's Private Client Services in Southern California.

Active in civic and professional affairs, Byrd is also a board member of Villa Esperanza and the Greater Los Angeles Zoo.

Byrd received his MBA degree from Santa Clara University and his bachelor's degree from the University of California, Santa Barbara.

## news the university

# 2010 Tufts awards winners announced



D.A. Powell

Claremont Graduate University has announced that D.A. Powell has won the \$100,000 Kingsley Tufts Poetry Award and Beth Bachmann has won the \$10,000 Kate Tufts Discovery Award.

Powell was given the award for his latest collection, *Chronic*. He

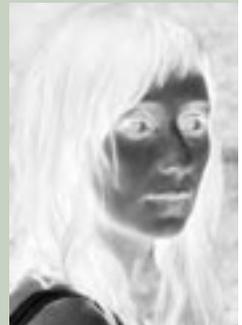
is also the author of the books *Tea* (1998), *Lunch* (2000), and *Cocktails* (2004), which was the finalist for the National Book Critics Circle Award in Poetry. Powell teaches at the University of San Francisco and lives in the Bay Area.

Bachmann won the Kate Tufts award for her first book of poetry, *Temper*. *Temper* was also selected by Lynn Emanuel as winner of the AWP Award Series 2008 Donald Hall Prize in Poetry.

The Kingsley Tufts Poetry Award was created to honor a mid-career poet and provide the resources to allow the artist to continue working toward the pinnacle of their craft. The Kate Tufts Discovery Award is presented for a first book by a poet of genuine promise.

The panel of final judges for the 2010 Kingsley and Kate Tufts Poetry Awards were Ted Genoways, Linda Gregerson, Paul Muldoon, Carl Phillips, and Charles Harper Webb.

The awards will be presented at 6:30 p.m. on April 22 at the Pasadena Museum of California Art. The ceremony will feature a poetry reading followed by a book signing. The free event is open to the public, although an RSVP is required at (909) 621-8974 or [www.cgu.edu/tufts](http://www.cgu.edu/tufts).



Beth Bachmann

## news the university



Screenshots of Robert Zappulla's recent performance at the Midday Music at Mudd concert series.

## Now playing on iTunes

Last August, Claremont Graduate University went live on iTunes University, with over 100 audio and video files available to download. The Office of University Communications is constantly uploading new content from CGU faculty and guest lecturers, as well as content from our archives. A sample of some recent (and soon-to-be) uploads include:

- ▶ Video and audio podcasts of CGU's Department of Music's Midday Music at Mudd concert series, including a recent harpsichord performance by Professor Robert Zappulla.

- ▶ Videos of speakers from CGU's recent Bradshaw Conference in Early Modern Philosophy, which was held in December 2010. There is all video from the conference

"Becomings, Misplacements, Departures: Butler & Whitehead as Catalysts for Contemporary Thought," including plenary presenter Judith Butler.

- ▶ Interviews with several professors discussing their research. Recent uploads include Professor of History Robert Dawidoff, Associate Professor of Philosophy Patricia Easton, and Associate Provost Wendy Martin, who is also professor of American literature and American studies.

You can download these podcasts individually, or subscribe to the feeds of CGU's individual schools. Subscribing ensures that newly uploaded material will be downloaded to your iTunes library whenever you refresh your Podcast Directory.

## Winners chosen for 2009 Drucker Award for Nonprofit Innovation

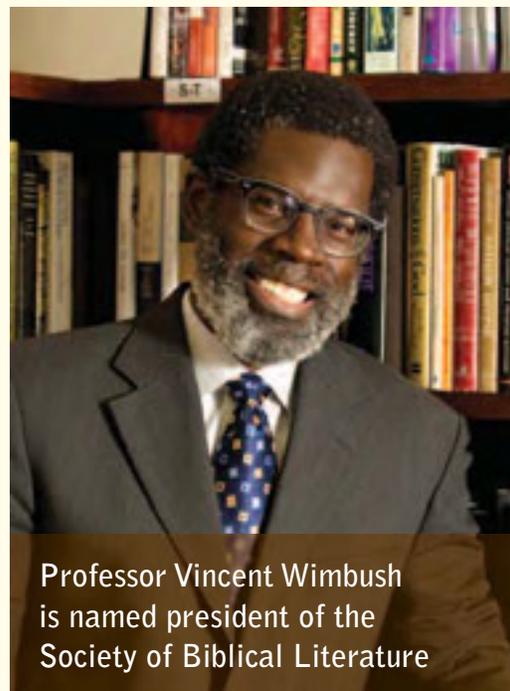
The Drucker Institute has announced the winners of the 2009 Peter F. Drucker Award for Nonprofit Innovation.

The Center for Court Innovation, a New York-based nonprofit think tank that helps courts and criminal-justice agencies aid victims, reduce crime, and improve public trust in the justice system, is the recipient of the \$100,000 first-place prize – an award made possible in large part through the generosity of the Coca-Cola Foundation.

"What the center is doing is a great example of the way Peter Drucker defined innovation: change that creates a new dimension of performance," said Rick Wartzman, executive director of the Drucker Institute.

This year's second-place winner of \$7,500 is Urban Farming, a Detroit-based organization that plants gardens on unused land and in other spaces (such as rooftops and "edible walls" on building exteriors). The third-place winner of \$5,000 is the Population Media Center in Shelburne, Vermont. It uses serialized melodramas in the local languages of participating countries to impart lessons such as family planning, AIDS prevention, elevating the status of women, and ending child exploitation.

These awards have been given annually since 1991 to recognize existing programs that have made a real difference in the lives of the people they serve.



## Professor Vincent Wimbush is named president of the Society of Biblical Literature

The Society of Biblical Literature (SBL) has announced that Claremont Graduate University Professor Vincent L. Wimbush will serve as society president for 2010. This one-year honorific position is recognition by SBL members of Wimbush's contributions to scholarship in the field as well as to the society. The position entails chairing the annual business meeting, participating on the SBL Council, and giving the SBL Presidential Address at the annual meeting in November.

Wimbush has had a lifelong interest in studying the Bible as one representation of the world-wide cultural phenomenon of scriptures. Part anthropologist; part sociologist; part historian; part literary and social critic, Wimbush views all scriptures not merely in terms of bounded books, but in terms of their varied representations and expressions and in terms of the impact of the work they are made to do in society and culture.

"I am honored by this election," Wimbush said. "I understand it as recognition of the work we are doing here at CGU, which has important ramifications for the future of the field of scriptural studies in particular and for humanistic studies in general."

## Drucker Centennial Week concludes, Drucker Centennial continues

For the week of November 2-8, hundreds of Peter Drucker fans, students, and acquaintances gathered in locations in Claremont and throughout Los Angeles to celebrate Drucker Centennial Week. The celebration continues into 2010, with a series of events culminating in Drucker Centennial Day on November 6.

The week was a rousing success for the Peter F. Drucker and Masatoshi Ito Graduate School of Management and the Drucker Institute. Event speakers included leading management thinkers Warren Bennis, Ken Blanchard, Jim Collins, Stephen Covey, Charles Handy, Rick Warren, and Frances Hesselbein. Video of Hesselbein's talk, "The Crucible Generation: Hope for the Future," is available for download on CGU's iTunes University page.

In recognition of the event and to honor Peter Drucker, several gifts were made to the Drucker-Ito School and the Drucker Institute. The Drucker-Ito School received well over one million dollars, while the Drucker Institute's contributions included a million dollars from business leader A.G. Lafley, \$500,000 from the P&G Fund, and \$250,000 from social entrepreneur Bob Buford. A gift of \$200,000 was received from Minglo Shao and the Bright China Social Fund.

"Without the generous support and investment by our friends and Drucker disciples, we would be unable to mount the worldwide activities of the Drucker Centennial. From New York City to Tokyo, from Beijing to Sao Paulo, from Seoul to Vienna to Claremont, scholars and practitioners have been celebrating Peter's life and legacy and proving that his work is more relevant and needed than ever before. We are so grateful to our investors and I urge others to consider supporting our outreach efforts around the world," said Dean Ira A. Jackson.

For more information on the Drucker Centennial, including information on upcoming events, visit [www.drucker100.com](http://www.drucker100.com)

## In Memoriam



Former CGU Professor and board member Helen M. Smith passed away on January 22, 2010 at the age of 87.

Smith earned a doctorate in musicology from Indiana University and taught at CGU from 1965 to 1990. In 1980 she received an honorary degree from CGU, and served on its board from 1975 to 1997.

In addition to her tenure on the faculty and board, Smith was a generous contributor to CGU's annual fund, facilities, and student fellowships, and helped fund two faculty chairs. She provided significant support for the Louis & Mildred Benezet Chair in the Humanities (currently held by Professor Nancy van Deusen), the Helen M. Smith Chair in Music (currently held by Professor Peter Boyer), and the Fred W. Smith and Grace Hobson Smith Chair in Music (currently held by Professor Robert Zappulla).



### The *Flame* earns Gold Medal from CASE

CGU's Office of University Communications has earned a Gold Medal for the *Flame* magazine from the Council for the Advancement and Support of Education's (CASE) Awards of Excellence in the Western United States. This is a peer-reviewed competition. The committees also awarded the office Silver Medals for magazine writing and its student newsletter, the *Pedant*. University Communications has received numerous awards over the past few years, including several of CASE's national Circle of Excellence awards and the Award of Excellence Gold Medal for news writing in 2006.

CASE has a world-wide international membership that includes more than 40,000 members in 3,200 colleges, universities, and independent schools in 55 countries around the world. One of its largest districts is CASE District VII, which represents higher education institutions and individuals across the Western United States.

*As always, current and past issue of the Flame can be accessed online at [www.cgu.edu/flame](http://www.cgu.edu/flame). Hard copies of the Pedant are distributed on campus, but past issues can be accessed at [www.cgu.edu/thepedant](http://www.cgu.edu/thepedant).*





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One of the more confounding undertakings for artists – especially young artists – is navigating the tensions between the integrity of the work and commercial appeal. CGU's Art Department navigates these as well, with a program that focuses primarily on production, but does not ignore the realities of life after graduation. Of all the events that the department puts on, the one that integrates these competing interests best is Open Studios.

Yarell Castellanos (Studio 2)

Open Studios is an annual event where CGU art students' personal studios are open to the public. This allows art collectors, art lovers, and even curious art philistines an opportunity to view the work of the program's 63 current artists – as well as the environment in which that art was created (though most students will be tidying up for their guests). In addition, most artists will be

in their studios to discuss their work, their philosophy of art, or even the prices of individual pieces.

Open Studios is also one of the best opportunities for students to network. It attracts gallery owners and curators from all over Los Angeles, and it's not unheard of for a casual conversation to lead to a future solo exhibition.

Jane Liu (Studio 224) ▾

### A brief history of the artist and their space at CGU

The facilities in the art department were designed to encourage an open and active community among students. Each artist is assigned his or her own individual studio, measuring 22 by 12 feet. They have access to this space 24 hours a day, which is about how much time some students seem to spend there. Indeed, just about any time, day or night, you can be assured there are at least a handful of CGU art students hard at work.

For anyone who's visited the CGU Art Department, this layout makes so much sense you might assume that's the way it's always been here, and the way it is everywhere else. Not so, said David Pagel, current chair of the department. "One thing that distinguishes Claremont is that we're a really strong studio school," he explained. "Each student gets a really good studio and our focus is on making stuff. A lot of schools spend too much time talking about making stuff, and they call themselves conceptual; we call them lazy. You should go and make work, then you talk about it."

This focus on working in your studio is nothing new. In fact, it was former Art Department Chair Roland Reiss (who held that position from 1971-2001) who led the planning for the current art facility, along with Art Professor Michael Brewster.

Reiss found inspiration for the program's direction through his own experience as an artist, as well as his extensive travels: "As I lectured across the country I encountered two approaches to graduate art work space. One was behind closed doors, usually two to a room. The other was cavernous warehouse space with jerry-built partitions for everyone. I much preferred the second solution," he said.

During Reiss' first year as chair, Claremont art students were nomadic and disparate, with several non-permanent homes, including locations on the campuses of Harvey Mudd, Pomona, and Scripps Colleges. In 1980, after a number of years spent exclusively at Harvey Mudd, Reiss and Brewster designed the new facility that has successfully functioned as student studio and exhibit space ever since. In fact, the facility has been so successful that architects from around the country have traveled to Claremont to study the building and how it's used.

Chris Trueman (Studio 206) ▶





Justin Bower (Studio 222) ▶



Alison Rash (Studio 219) ▶



“As I lectured across the country I encountered two approaches to graduate art work space. One was behind closed doors, usually two to a room. The other was cavernous warehouse space with jerry-built partitions for everyone. I much preferred the second solution.” – Roland Reiss ▲

### Ten minutes to explain two years

While the Art Department faculty focuses on production, they don't ignore the reality of post-graduate life for their students. Finding success as a professional artist is challenging, though that's hardly new. And though art-loving romantics might cherish the image of the solitary artist whose success is based solely on talent, that trope no longer seems realistic (if it ever was): "I think the days of the lone, strange artist who is discovered working in the dark basement of a studio is gone," said Chris Christion, gallery manager for the Art Department, and an artist himself. "There is a business part of art that you have to acknowledge."

One of the ways the department addresses this is in the content of their frequent panel discussions. "We've always done panels where we invite artists out working in the world to come in and talk about their work," said Pagel. "And that's essential, that's the main thing we focus on, the intellectual content of the work. But recently, we've had artists come in and just talk about the nuts and bolts of survival in the world. We're pragmatic. We do both."

Of course, this isn't to say that talent is irrelevant, or even unimportant; it's just that ancillary skills are becoming increasingly valuable – in particular, the ability to communicate. One of the unique benefits of Open Studios is that it fulfills both needs: students not only show their work, but also get to – or have to – discuss it

with their visitors. This is a very different experience than talking about work with fellow students and faculty members. "Within the department, they're classmates. And classmates are interested. And as faculty, we're really interested. But it's really good for students to see a perfect stranger walk in, and they may have to engage in a conversation with them," said Pagel. "Then there's also the times when people walk in, do a three-second scan of the room, and walk out. That doesn't happen within the department – everyone is curious about what everyone else is doing. But out in the world, that's what you're dealing with. So that can be a startling, valuable experience."

As mundane as talking about work may seem to non-artists, the ability to be presentable and speak concisely and cogently about your art is an underappreciated and invaluable talent. And it's one that usually has to be cultivated.

"One of the valuable things Open Studios does is plant the seeds to being in the environment where you are meeting people," said Christion. "You have 10 minutes to explain what you've been working on for the past two years. When you can do that, it's so much easier to make networks."

This is not only because gallery owners and curators are dazzled by a good conversationalist; this is because of the new realities of the art world, where the line between art and artist is thinning.

Paintings by Luis Rendon (Studio 237) ▶

“If you’re dealing with commercial galleries, they’re not only investing in your artwork, they’re investing in you as a professional,” Christian explained. “They need to know that you can get the work in on time, and that it’s quality work. Also, they are going to want you to represent the work. You’ve got to show up and interact with the crowd they bring in. You need to seem like a reliable, presentable person.”

Some of the ways the department prepares artists for these discussions is by requiring each student to participate in discussion groups every semester, and before graduation they must complete a thesis on their philosophy of art and how it relates to their own work. The thinking is, the more you write about your art, the better understanding you’ll have of it, drawing dividends in discussions with others, but also in your creative abilities as an artist. “The ability to sum up your work is one of the best skills someone can have coming out of art school,” Christian added.

The Art Department gives its students many opportunities to showcase their art to the public. Over their four semesters, each artist participates in first-year and second-year MFA group exhibitions, as well as a solo MFA exhibition (these shows are open to the public, with receptions held nearly every Tuesday during the semester). Second-year students also often get a chance to show their work at prestigious Los Angeles exhibitions where CGU is invited to participate. But Open Studios is the only opportunity students get to showcase several pieces of work in a more natural environment. And Open Studios is the only time visitors get to see the work of every artist in the program.

“One of the reasons everyone looks forward to Open Studios is it’s more relaxed than a gallery show or your thesis show,” said Alison Rash, a second-year Art student. “It’s low stress, but not stress free. The nature of making artwork leaves you vulnerable, so anytime someone’s coming to look at your work, there’s a little anxiety and excitement over that. But for the most part this is a great event for the public, for the curators, gallery owners, and, of course, us.”

*This year’s Open Studios will be held on April 25, from 1-5 p.m. The facility is located at 150 E. 10th Street in Claremont.*



Kevin Scianni (Studio 217) ▲

*Paintings by CGU alum  
Ruth Trotter (MFA, 1981)*



# Project\_210: An Interstate for Local Artists

The CGU Art program empowers its students as artists, encouraging them to form communities, both inside and outside the school. For current students, that means collaborating on everything from exhibits to barbecues; for recent alums Quinton Bemiller and Chuck Feesago it led to the creation of Project\_210, their own gallery located in Pasadena.

*Photos by CGU alum Anita Bunn (MFA, 2007)*

Chuck Feesago (left) and Quinton Bemiller



“One thing we stress to our students is how important their colleagues and classmates are,” said David Pagel, chair of the Art Department. “In the old days individual artists could leave here and plug themselves into this entity called the art world. Now you need to make up your own. The art world isn’t this monolith that you plug into. It changes every year. That’s why we encourage people to stick together, share the knowledge, spread the wealth, and sustain each other.”

One of the ways the department fosters this connectivity is in the physical space itself. Perhaps more than any other program at CGU, being an art student is like a residency. All the students work in the same building. While most of their time is spent in their individual studios, they regularly visit and converse with their fellow artists. It was from one of these visits that the initial idea for Project\_210 was created.

“I was visiting Chuck’s studio, I think while my paint was drying, and we began talking casually about opening a gallery when we finished school,” said Bemiller, who, like Feesago, graduated with an MFA in 2007. “But then, when we each got busy in our final semester, we let the planning linger awhile.”

It was their experiences during that final semester – notoriously hectic for art students – that reaffirmed the initial idea. Bemiller and Feesago were picked to help organize Supersonic, a group exhibit in Los Angeles. Though selecting artwork for the exhibition was relatively straightforward, the two were frustrated with how many other people they were dependent on, including representatives of local art programs and a commercial real estate agent.

“It was such a simple goal: show good work. But there are so many impediments, most of them out of our control,” said Bemiller. “In the end, the show fell through because we lost the space we had secured.

That’s when Chuck and I began revisiting the idea of starting our own gallery.”

Soon after graduating they began making preparations for what would eventually become Project\_210 – named for Interstate 210, which connects many of the freeways in Los Angeles. Similarly, their gallery links the diverse cross section of artists working throughout LA County. Project\_210 opened in October 2008, a time when most local galleries were hardly flourishing.

“We were getting ready to start Project\_210, and suddenly the economy collapsed. I remember, some galleries closed that same week the stock market crashed. It certainly wouldn’t have been the best time to open if our goal was solely to make money,” explained Feesago. “But for us, it’s not about that. Right now, our goals are to provide a venue to show good work and expand our network.”

On both scores they’ve been very successful. Project\_210 has held a new exhibition nearly every month since it opened, with turnout steadily expanding for each show. They have been showing work from their contemporaries and alums of CGU’s Art program, as well as contacts they have made since finishing school. With this progress they believe they have overcome the steep learning curve necessary to run a gallery.

“It wasn’t easy getting this started – not only securing the physical space, but also making ourselves known and getting people to come out. But now we’re getting bigger crowds and more curators for our openings, and submissions from people all over Los Angeles,” said Bemiller. “I think we’ve really got momentum.”

*For more information on Project\_210, including a list of upcoming exhibitions, visit their website at [www.project210.org](http://www.project210.org).*



THE START OF A **Beautiful  
Partnership**



Don't let the clean floors and serene atmosphere fool you: running a museum is no easy task. Of course, every field offers challenges for its leadership, but few present the unique difficulties of operating a museum. A director generally needs expansive knowledge of the museum's subject matter – be it art, science, or history – which requires years (or perhaps decades) of study. Additionally, a museum's operational requirements demand a wholly different expertise: from managing budgets and staff to strategic planning and fundraising. Individuals with such a diverse skill set are far too scarce. That's why the Getty Leadership Institute (GLI) and CGU's Arts Management program are necessary.

Though previously located on opposite ends of Los Angeles County, GLI and Arts Management share similar visions: educating current and future leaders of the world's cultural institutions. And that's why, when GLI sought a partner institution last year, its parent organization, the Getty Foundation (the philanthropic arm of the J. Paul Getty Trust), awarded a three-year, \$2.2 million grant to CGU to become the institute's new home. In January, GLI moved east and changed its name to the Getty Leadership Institute at Claremont Graduate University. As for the future, the opportunities for collaboration are limited only by creativity and resources.

### The history of the institute

GLI was founded in 1979 with the creation of its flagship program, MLI: The Museum Leadership Institute. The institute has been fully funded by the J. Paul Getty Trust since 1984, first as a grantee, then as an in-house program, and this year returning to Getty Foundation grantee status again. MLI was first offered as a four-week course at University of California, Berkeley; the program was created to improve museums through professional development of their

senior executives and professionals. Faculty members were drawn from leading university schools of business and leadership and from the museum field itself. As Philip Nowlen, GLI's Executive Director recalls, "From the very first, our focus was on education, not training – on discovering what the right questions were rather than on quick fixes."

Over the three decades of its existence, MLI has gone through periodic reviews that have kept it current with the evolving needs of the museum field – and elevated it to the preeminent museum leadership program in the world. In 1987, the program introduced new curriculum with the best concepts and practices then current. From 1995-1997 the curriculum went through another review, this one involving extensive surveying of alumni, faculty members, and leaders in executive education. The responses suggested that the differing needs of mid- to senior-level museum professionals could no longer be effectively addressed in a single program. As a result, MLI broadened its focus to include those with the greatest ability to influence change in their institutions, and developed new GLI programs targeting the various constituencies in the field.



*MLI 2007 participants. From left to right, Pamela White (director, Museum of Art and UI Pentacrest Museums: Museum of Natural History and Old Capitol Museum, University of Iowa), Lisa D. Freiman, (director, Virginia B. Fairbanks Art and Nature Park at the Indianapolis Museum of Art), Axel Rüger (director, Van Gogh Museum, Netherlands), and Meg Linton (director, Ben Maltz Gallery at Otis College of Art and Design)*



*NextGen 2005 participants. From left to right, Cheryl Frazier (director of Community Initiatives, New Jersey Academy for Aquatic Sciences), Sharon Corwin (Carolyn Muzzy director and chief curator, Colby College Museum of Art)*

MLI itself was shortened to three weeks and the curriculum continued to evolve.

Museum professionals are admitted to MLI through a competitive process and travel to Los Angeles in July for an intensive residential program held on the Getty Center campus. Participants, their superiors, direct-reports, and colleagues create a multi-source analysis of their leadership style prior to the program. Participants themselves create an institutional diagnosis of their museums. Faculty members lead classes through collaborative discussions on such issues as: crafting strategy, sustaining financial viability, and enhancing personal and organizational effectiveness.

Since its inception, MLI has served over 1,000 museum professionals from the United States and 30 countries worldwide. This disparate and distinguished alumni base includes graduates in charge of museums across America and around the world. The list includes the San Francisco Museum of Modern Art, the Smithsonian (in Washington, DC), the Frick Collection (in New York City), as well as the Van Gogh Museum (in the Netherlands) and Tate Modern (in the United Kingdom).

Among the other programs offered, Museum Leaders: The Next Generation (NextGen) is a standout. NextGen speaks to exceptional junior staff members with at least three years of experience in museums. The goal is to expand their thinking beyond themselves and their current position, to learn and understand the greater needs of an institution and the field at large. Since its inception in 2004, this popular program has served over 100 professionals from the United States and five countries worldwide.

In addition, GLI is continually adding and refining programs to meet the needs of the museum leadership field. These include programs for first-time museum CEOs (Taking the Helm: First Months as a Museum CEO); museum board chairs and directors (Board Chairs and Directors: Partners in Leadership); and one-off seminars on specific topics, often at the request of museum directors.

With several regular programs, along with the ability to respond to specific needs of its constituency, Nowlen sees countless opportunities for growth. "We partnered with Mexican colleagues and have just completed our first Latin American MLI in Mexico City, Programa en Alta Direccion de Museos." GLI has also assisted institutions in the UK and Australia.

With this steady expansion, along with the continuing need for well-informed museum leadership, the institute recognized the best way to sustain their programs and accommodate the emerging needs of the field would be by joining forces with a host educational institution. But GLI wasn't looking for a change of scenery; GLI sought an organization that shared its philosophy and goals.

*NextGen 2007 Participants. Right foreground, Ursula Davila-Villa (interim curator of Latin American Art, Blanton Museum of Art, University of Texas at Austin) and behind her, Rehema Barber (previously the executive director, Power House Memphis)*



*MLI 2005 Participants. Clockwise from left: Denise Jomphe (director, Human Resources Management Services, Canadian Museum of Nature), Sharyn Church (deputy director, Inner-City Arts), Burt Logan (president and CEO, Ohio Historical Society), Janis Tomlinson (director, University Museums, University of Delaware), Paul Thompson (previously the director of Museum of Wellington City and Sea, New Zealand)*



## The future of the partnership

CGU's Arts Management program was established to address the lack of qualified leaders in arts institutions. Unlike MLI, Arts Management students are just entering the management field (although the program recently launched an executive MA program for mid- and senior-level arts administrators with approximately five years of experience). Arts Management students can also learn about a wide-range of cultural institutions, including museums, music, theater, and community-building organizations. The program is a blending of classes on the arts (provided by the School of Arts and Humanities) and management courses (from the Peter F. Drucker and Masatoshi Ito Graduate School of Management). [For more information on the program, see story on page 26.]

It was the Arts Management Steering Committee that first discussed partnering with GLI. Though taking on a project of this size required thorough discussion, the decision to pursue it was an easy one. Laura Zucker, director of the Arts Management program and member of the committee, as well as executive director of the Los Angeles County Arts Commission, had previously worked with the Getty and knew there were many opportunities for integration with CGU. "This partnership will allow graduates to compete in a field that demands backgrounds in both business and the arts," she said. "We can blend the GLI's experience and know-how with our curriculum in new ways to help shape the next generation of arts leaders."

For CGU, the benefits of the partnership are obvious. Since its inception, GLI has earned a reputation for being the nation's premier program of its kind, and has served the top leaders of museums from around the world. Since CGU's graduate program in arts management is unique in California, this is a natural partnership

that should strengthen both programs and yield many opportunities for collaboration in the future. Additionally, with the arrival of GLI, CGU now has a vertically integrated series of cultural leadership programs, from the future leaders who attend Arts Management to those at the pinnacle of their field.

For GLI, the benefits of coming to Claremont are also clear. Over the three decades of its existence, the nonprofit cultural sector has grown exponentially, and with it the knowledge and skills required to lead.

As exciting as the future opportunities are this year, the first year of the new partnership is dedicated to a smooth transfer of the institute to Claremont. But having GLI leadership on the same campus as CGU faculty and administrators should strengthen each. Right now we may be staring at a blank canvas, but there are lots of colors mixing together – and little doubt that in a few years we'll be staring at a beautiful painting.



*Philip Nowlen*

**"From the very first, our focus was on education, not training – on discovering what the right questions were rather than on quick fixes."**

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## Los Angeles' Art Scene

Though there are schools and programs across the university that have expanded over the past few years, none have experienced the rapid growth of the Arts Management program. But then, that's what happens when you're the only game in town. Or the entire state.

Arts Management – a joint program between the School of Arts and Humanities and the Peter F. Drucker and Masatoshi Ito Graduate School of Management – was launched in 2005 to address the shortage of qualified leaders of cultural institutions, especially in the Los Angeles area. One of the reasons there are so few of these leaders is because there are so few programs to educate them. Though it began five years ago, Arts Management is still only one of two programs of its kind on the West Coast of the United States.

“I had seen so many young and promising arts managers leave the area and go to New

York, because there was no graduate program to keep people who wanted more training here,” said Laura Zucker, director of Arts Management. She’s been in a unique position to witness this exodus: concurrent to her position at CGU, Zucker serves as the executive director of the Los Angeles County Arts Commission, a position she’s held since 1992.

Arts Management’s curriculum – a blend of the best in management practices from the Drucker School and the discipline-based theory of the School of Arts and Humanities – is already fostering collaboration and encouragement from like-minded

individuals and institutions. The Getty Leadership Institute (GLI), which trains museum leaders and is now housed at CGU, is seeking ways to partner with the Arts Management program, its faculty, and its students (for more information on GLI's arrival, see story on page 22). In 2009, the Ralph M. Parsons Foundation in Los Angeles donated \$100,000 to Arts Management in support of graduate fellowships, and the program has been consistently supported by the Ahmanson and Norris Foundations. These gifts are being put to good use, with the program receiving far more interest and enrollments each successive semester.

Besides the obvious need, one of the reasons for the program's success is the diversity of its students. There are two Arts Management degree programs: an MA in arts management; and an MA in executive arts management for mid- to high-level executives with approximately five years of experience.

"All of our students have a passion for the arts, and they want to work for a nonprofit arts or cultural institution. But within that, there are three different kinds of applicants," said Diana Luna, program administrator for Arts Management. "Some have just received an undergrad art degree and need more management education to start their career. Others have been working for arts organizations and need further education to advance and make themselves more competitive. There are also a few students who are just making a switch in their careers."

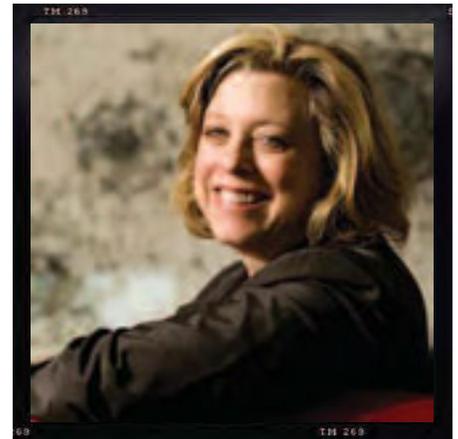
Despite these differing backgrounds, another commonality is that almost all students have a clear idea of what cultural field they want to work in. Thanks to this specificity, Arts Management is able to offer its students the Arts Consulting Clinic (ACC), which has become a highlight of the program.

ACC begins a semester before graduation, when arts organizations looking for assistance submit projects for consideration and students provide a list of their strengths and interests to Arts Management administrators. Administrators then work to match students with a local cultural institution. The student will then work as a

consultant, often paid, for a selected organization and then submit a final report on the experience at the end of the school year. "The clinic offers students the ability to learn from some of the most prominent arts managers in Los Angeles and gives them access to real professional experiences and opportunities," said Zucker.

For students, ACC exposes them to ideas they can't learn in their current positions, or in the classroom: "Prior to this project, the majority of my experience had been centered on the institutional side of arts management, working for nonprofit arts organizations," said Andrew Brown, who performed a program evaluation of the Artists Resource for Completion Grant Program for the Durfee Foundation, a family foundation based in Santa Monica. "Working on this project exposed me to two other facets and perspectives of the LA arts community: those of the funder and individual artist. I gained a much better understanding of how the relationships exist between them – how the arts ecosystem functions, and how increased communication between these two groups need to grow in order to sustain a healthy and thriving arts community."

With their students working with cultural institutions throughout Los Angeles and discussions for collaborations with GLI already underway, Arts Management is reaping the benefits of being in the right place at the right time. "We're attracting wonderful opportunities because of the need for an arts management program in the creative capital of the world," said Zucker. "Now I'm getting to use my lifetime of arts management skills to manage growth sensibly while maintaining the program's high quality and staying on mission. It's a great challenge to have."



"We're attracting wonderful opportunities because of the need for an arts management program in the creative capital of the world."

—Laura Zucker

## faculty achievements



**John Angus** (*Mathematical Sciences*) had the following published: “Inferring Transcriptional Networks using Prior Biological Knowledge and Constrained State-Space Models” in *Learning and Inference in Computational Systems Biology*, with Matthew J. Beal, Juan Li, Claudia Rangel, and David L. Wild.



**Michelle Bligh** (*Behavioral and Organizational Sciences*) was elected to the Editorial Review Boards of the *Leadership and Organization Development Journal* and the *European Journal of Work and Organizational Psychology*. She organized the 24th Annual Claremont Symposium on Applied Social Psychology, “When Near is Far and Far is Near: Exploring ‘Distance’ in Leader-Follower Relationships.” Scholars from around the world discussed how leadership has changed in the twenty-first century with historic shifts in culture, technology, and the workplace.



**Samir Chatterjee** (*Information Systems and Technology*) was invited to become an associate editor of *MIS Quarterly Journal*. He will serve for two years.



**Ingolf U. Dalferth** (*Religion*) had several articles published: “Glaubensvernunft oder Vernunftglauben? Anmerkungen zur Vernunftkritik des Glaubens” in *Fr. Schweitzer (Hg.), Kommunikation über Grenzen. Gütersloh. Gütersloher Verlagshaus*; “Post-secular Society: Christianity and the Dialectics of the Secular, in: *Journal of the American Academy of Religion*” in *Vergessen, Vergeben, Versöhnen. Eine Erinnerung an die christliche Kultur des Erinnerns*; “Der Zorn Gottes. Grundlinien einer Gottesmetapher” in *J. Fehr/G. Folkers (Hg.), Gefühle zeigen. Manifestationsformen emotionaler Prozesse, Edition Collegium Helveticum 5*; “Mere passive. Die Passivität der Gabe bei Luther” in *Word – Gift – Being – Justification – Economy – Ontology, Religion in Philosophy and Theology*; and “Anders werden – der neue Mensch.” in *Kanzelreden im Namen Gottes*. He also had two interviews: “Die Angst vor dem Islam ist nicht das Problem, (part 1) and (part 2)” on <http://www.news.ch/>, and “Theologie und Philosophie: eine gegenseitige Befruchtung” in *facultativ. Magazinbeilage zur Reformierten Presse*. Dalferth presented the opening address, “Hermeneutische Theologie. Ein orientierender Blick zurück,” at the conference “Hermeneutische Theologie – heute?” in Zurich, Switzerland. He also delivered a keynote lecture, “Radikale Theologie,” at a conference on Rudolf Bultmann in Marburg, Germany; chaired the panel on “Explorations of the Secular” at the American Academy of Religion in Montreal,

Canada; and delivered a keynote lecture on “Weder möglich noch unmöglich. Zur Phänomenologie des Unmöglichen” at *Colloque Castelli: L'impossible* in Rome, Italy. He also signed the contracts for a research project on “Understanding Trust,” which is transdisciplinary and includes neurobiology and economy, history, sociology of religion, theology, and philosophy and hermeneutics.



**Patricia Easton** (*Arts and Humanities*) published an article, “René Descartes,” in *The Literary Encyclopedia*. She hosted the Bradshaw Conference on Early Modern Philosophy at Claremont and participated in a panel on grants at the American Historical Association annual meeting in San Diego on “Successful Approaches from Academia.”



**Michael Hogg** (*Behavioral and Organizational Sciences*) recently published “Perceived polarization: Reconciling ingroup and intergroup perceptions under uncertainty” in *Group Processes and Intergroup Relations*, with D.K. Sherman and A.T. Maitner; “Reactions to procedural discrimination in an intergroup context: The role of social identity of the authority” in *Group Processes and Intergroup Relations*, with G.H.L. Cheng, K.S. Fielding, and D.J. Terry; “Dissonance reduction in the context of group membership: The role of meta-consistency” in *Group Dynamics, Theory, Research, and Practice*, with B.M. McKimmie and D.J. Terry; “Managing self-uncertainty through group identification” in *Psychological Inquiry*; “From group conflict to social harmony: Leading across diverse and conflicting social identities” in *Crossing the divide: Intergroup leadership in a world of difference*, T. L. Pittinsky (Ed.); and “Human groups, social categories, and collective self: Social identity and the management of self-uncertainty” in *Handbook of the uncertain self*, R. M. Arkin, K. C. Oleson, and P. J. Carroll (Eds.). Hogg and his colleagues Kees van den Bos (Utrecht University) and Arie Kruglanski (University of Maryland) organized and ran a small two-day conference at CGU, “Uncertainty and Extremism,” assisted by two PhD students from Michael Hogg’s Social Identity Lab: Justin Hackett and Namrata Mahajan.



**Patrick Horn** (*Religion*) published “Simone Weil and Cormac McCarthy’s *The Road*: Conditions for the Possibility of Beauty, Justice, and Faith in God” in *The Presence and Absence of God*.



**Mario Martelli** (*Mathematical Sciences*) is collaborating on a paper regarding longitudinal librations of a satellite with Massimo Furi (*Istituto di Matematica Applicata, Università di Firenze, Italy*) and Alfonso Vignoli (*Dipartimento di Matematica, Università di Roma Due, Tor Vergata, Italy*). He also has an ongoing collaboration with Robert Sacker of the Mathematics Department of the University of Southern California, and an additional collaboration with Massimo Furi and Annalisa Crannell of the Mathematics Department of Franklin & Marshall College.



**Wendy Martin** (*Transdisciplinary Studies*) lectured about “American Women Writers: Immigration, Politics and the Novel” at the Tenement Museum in the Bowery in New York City. She also spoke about “Emily Dickinson: the Poet and Her World” in conjunction with a play about Emily Dickinson that was performed by the Olin Theater group at Chaffey College.



**Hedley Morris** (*Mathematical Sciences*) published “Feature based Watermarking” in *Advanced Techniques in Multimedia Watermarking: Image, Video and Audio Applications*, with M. Eyadat and Muhi El-dDin. He was the official reviewer for the International Conference on Information and Communication Systems and attended the Math in Industry workshop held in Claremont.



**David Pagel** (*Arts and Humanities*) wrote the wall-texts for the art collection in the new Dallas Cowboys stadium.



**Allon Percus** (*Mathematical Sciences*) published “The structure of geographical threshold graphs” in *Internet Mathematics*, with M. Bradonjic and A. Hagberg. He also spoke on “The peculiar phase structure of random graph bisection” at the Banff International Research Centre, Workshop on Statistical Mechanics on Random Structures in Banff, Canada. Percus also received a grant from the Department of Energy’s Office of Advanced Scientific Computing Research on “Dynamics through Randomness: New Mathematical Approaches for Complex Networks.” This is in collaboration with researchers at Los Alamos National Laboratory.

## NEW FACULTY

### Joshua Goode

*Assistant Professor of Cultural Studies and History, School of Arts and Humanities  
PhD, University of California, Los Angeles*



**Why CGU?** The combination of teaching and research fostered here was by far the most attractive element to me of CGU. Along with teaching and research, the ability, the encouragement really, to work outside one’s home discipline is particularly engaging for someone whose work and interests occasionally slip in between disciplinary stools.

**Teaches:** I have taught courses already here on “Race in Europe and Latin America,” “Genocide and Human Rights in the Twentieth Century,” and “Museums and Commemoration.” I will be teaching more in European cultural history in the nineteenth/twentieth centuries, on history and memory, fascism, the Spanish Civil War, and on European responses to contemporary issues like immigration.

**Teaching style:** Cloudy with a chance of rain. No, really, I like to think I am an open teacher who creates a comfortable and welcoming space for conversation and debate. I also like to use the visual arts, music, literature, and film as much as I can in courses.

**Research:** I am presently working on the role that history and historical memory play in framing contemporary European responses to political, social, and cultural phenomena, like immigration, political extremism, and national and cultural integration. The twentieth century might be over, but how the memory of it lingers interests me.

**Favorite book in his field:** I can always read Carl Schorske’s *Fin de Siècle Vienna*. It is the combination of feeling like one has plumbed a specific historical artifact, person, or place to its core and, at the same time, has come to understand an entire era in European thought that continues to draw me back to that book. The same is true for H. Stuart Hughes’ *Consciousness and Society*. They might not be cutting-edge works but they remain touchstones.

**Inspiration:** Living up to the models set by some of my family, others (they know who they are), and hoping that I do the same. I aspire to do something that matters.

**Interests outside his field:** The same as those inside my field. I drive my family crazy. We stop at a lot of historical markers along the road. Actually, I do like to be well-rounded, as if forever applying to college. Biking, sports, reading, travel, the usual.

faculty  
achievements



Anita Quintanar

**Anita Quintanar** (*Educational Studies*) and **DeLacy Ganley** (*Educational Studies*) presented “Benefits and prerequisites of collaborative and cooperative leadership: A case study of a teacher education program,” co-written by themselves and **Lisa Loop** (*Educational Studies*) at the Asian Conference on Education in Osaka, Japan. Loop represented the co-writing team of Loop, Quintanar, and Ganley at the Hawaii International Conference on Education, presenting two papers: “Examining Teacher Candidates’ Experiences and Attitudes: Using Baseline Data in Longitudinal Performance Studies” and “Benefits and prerequisites of collaborative and cooperative leadership: A case study of a teacher education program.”



DeLacy Ganley



Lisa Loop



**Marc Redfield** (*Arts and Humanities*) gave a lecture, “Echoes of War: Biopolitics and Aesthetic Shock in Goethe, Schiller, and Wordsworth,” for the Departments of Comparative Literature and English of Brown University. He received a grant of \$35,000 from the Borchard Foundation to organize a three-day workshop conference on the work of the famous comparatist and literary theorist Samuel Weber at the Chateau de la Bretesche in Missillac, France.

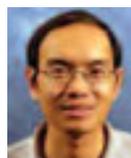


**Tammi Schneider** (*Religion*) co-wrote with a student, Leah Rediger Shulte, “The Absence of the Deity in Rape Scenes of the Hebrew Bible,” published in a volume named *The Presence and Absence of God: Claremont Studies in the Philosophy of Religion Conference 2008*, edited by Ingolf U. Dalferth and published by Mohr Siebeck. She also received the Service Award from the American Schools of Oriental Research.



**Gail L. Thompson** (*Educational Studies*) had an article published in the *Los Angeles Sentinel* regarding how African American parents can help their children succeed academically. She also had an article published in the *Long Beach Times* that contained strategies to empower African American parents. Thompson conducted a workshop called “Stir Up the Gift in You”:

A Workshop for Individuals Who Want to Stop Dreaming About That Book Project and Actually Start Writing That Book!” to faculty at Azusa Pacific University. She also conducted a workshop, “The Power of One: How You Can Help or Harm African American Students,” for educators who attended the Los Angeles Unified School District’s Annual Gifted and Talented Education Conference. As a member of the California State Board of Education’s African American Advisory Committee, Thompson worked with other members to prepare recommendations about “teacher quality.”



**Bin Xie** (*Community and Global Health*) published “Longitudinal Analysis of Weight Perception and Psychological Factors in Chinese Adolescents” and “Overweight, body image dissatisfaction and Depressive Symptoms in Asian and Hispanic Adolescents” in the *American Journal of Health Behavior*, and co-first authored with **Paula Palmer** (*Community and Global Health*) a paper in *Nicotine & Tobacco Research* titled “Environmental Tobacco Use and Metabolic Syndrome in Chinese Adults.” He is also the principal investigator on a grant, “Obesity and Psychosocial Adjustment during Adolescence,” funded by the National Institute for Child Health and Human Development (NICHD).



**Paul Zak** (*Politics and Economics*) published “Testosterone Administration Decreases Generosity in the Ultimatum Game” in *Public Library of Science ONE (PLOS One)*, with R. Kurzban, J.W. Park, S. Ahmadi, R.S. Swerdloff, L. Efremitzge, K. Redwine, K. Morgan, and W. Matzner. Zak was also mentioned in several articles: “A Habit of Generosity” in the *Wall Street Journal*; “Hormone Inhibits Giving in Men” in the *Chronicle of Philanthropy*; “Socially Awkward? Check your genes” in *Science*; “Are we born completely trusting?” in *Science + Religion Today*; and “Financial Bubbles: Why Do Fools Fall in Love?” in *Smart Money*. Zak also lectured on “The Moral Molecule” at the Mind Science Foundation in San Antonio, Texas.





**The Presence and Absence of God: Claremont Studies in the Philosophy of Religion Conference 2008**

**By Ingolf U. Dalferth,**  
editor  
(Mohr Siebeck, 2009)

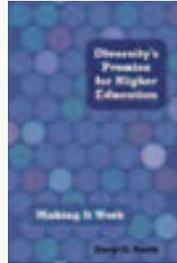
What does it mean to say that God is present or absent? For Jews, Christians, and Moslems alike, God is not an inference, an absentee entity of which we can detect only faint traces in our world. On the contrary, God is present reality, indeed the most present of all realities. However, belief in God's presence cannot ignore the widespread experience of God's absence. Moreover, there is little sense in speaking of God's absence if it cannot be distinguished from God's non-presence or non-existence. So how are we to understand the sense of divine presence and absence in religious and everyday life? This is what the essays in this volume explore in the biblical traditions, in Jewish and Christian theology and philosophy, and in contemporary philosophy of religion.



**Encyclopedia of Group Processes and Intergroup Relations**  
**By Michael A. Hogg**  
and **John M. Levine,**  
editors

(Sage Publications, Inc., 2009)

Over the past 75 years there has been a tremendous amount of theoretical and empirical research on group processes and intergroup relations by scholars in various disciplines. *Encyclopedia of Group Processes and Intergroup Relations* is a reflection of the growing integration of what were formerly two distinct approaches. With approximately 300 entries, the two volumes of this encyclopedia cover concepts ranging from conformity to diversity and from small group interaction to intergroup relations on a global scale.

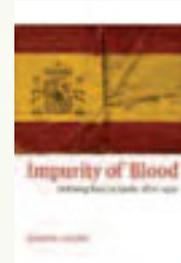


**Diversity's Promise for Higher Education: Making It Work**  
**By Daryl G. Smith**

(Johns Hopkins Press, 2009)

In *Diversity's Promise for Higher Education*, Smith analyzes how diversity is practiced today and offers new recommendations for effecting lasting and meaningful change. She argues that in the next generation of work on diversity, student population mix and performance will no longer be acceptable indicators of an institution's diversity effectiveness. To become more relevant to society, the nation, and the world while remaining true to their core mission, institutions must begin to see diversity, like technology, as central to teaching and research. She proposes a set of practices that will help colleges and universities embrace diversity as a tool for institutional success.

This thoughtful volume draws on 40 years of diversity studies. It offers both researchers and administrators an innovative approach to developing and instituting effective and sustainable diversity strategies.



**Impurity of Blood: Defining Race in Spain, 1870-1930**  
**By Joshua Goode**

(LSU Press, 2009)

In *Impurity of Blood*, Goode traces the development of racial theories in Spain from 1870 to 1930 in the burgeoning human science of anthropology and in political and social debates, exploring the counterintuitive Spanish proposition that racial mixture rather than racial purity was the bulwark of national strength.

Goode begins with a history of ethnic thought in Spain in the medieval and early modern era, and then details the formation of racial thought in Spain's nascent human sciences. He goes on to explore the political, social, and cultural manifestations of racial thought at the dawn of the Franco regime and, finally, discusses its ramifications in Francoist Spain and post-World War II Europe. In the process, he brings together normally segregated historiographies of race in Europe.



**Understanding Organ Donation: Applied Behavioral Science Perspectives**

**By Jason T. Siegal and Eusebio M. Alvaro, editors**  
(Wiley-Blackwell, 2010)

This highly important book – the latest publication in the prestigious Claremont Applied Social Psychology Series – introduces the realm of organ donation, providing an overview of the current situation, highlighting the challenges, summarizing past research, and providing guidance for future research. It is the first book to bridge the gap between applied research and the social and behavioral issues surrounding organ donation, and features an impressive collection of contributors from a range of both practitioners and scientists actively working in the field.



**The Power of One: How You Can Help or Harm African American Students**

**By Gail Thompson**  
(Corwin Press, 2009)

*The Power of One: How You Can Help or Harm African American Students* is a personal growth book that is designed to help teachers, school administrators, professional development providers, and teacher-training faculty increase their efficacy with African American K-12 students. Each chapter contains unforgettable true stories, research, and exercises that can help readers: (1) Uncover “mental baggage” that may impede their progress with African American students; (2) Examine their views about racism and race relations; (3) Identify the personal benefits of becoming more effective educators of African American students; (4) Deal with obstacles to effective classroom management; (5) Learn how to improve their relations with African American parents; (6) Tackle actual classroom scenarios and become aware of problems that some educators have had with African American students; (7) Learn the answers to questions that many educators have about African American students; (8) Compare their views to those of other educators; (9) Become wiser, more effective, and more courageous educators; (10) Become committed to engaging in life-long professional development.

**In Memoriam**



**Jeanne Fryer**  
(1941-2009)

Jeanne Fryer, a School of Educational Studies (SES) alum and valuable member of CGU’s Teacher Education team for a number of years, passed away on December 29, 2009.

Since 2002 she was the department’s special education coordinator, spearheading efforts to prepare the most dynamic individuals to work in our area schools. Most recently, she focused her energies on the Claremont Graduate Autism Certificate, which will be launched in 2010.

“Jeanne was a fabulous friend and colleague,” SES Dean Margaret Grogan wrote in a message to the university. “We were lucky to have been the benefactors of her passion, intellect, creativity, eclectic experiences, kindness, and humor. She will be missed dearly.”

Contributions can be made to an award in Fryer’s name that will be given to a student that exemplifies her passion and intellect. Checks can be made out to CGU’s Teacher Education and sent in c/o Lisa Loop; 925 North Dartmouth Avenue; Claremont, California 91711.

To view more CGU alumnotes, go to <http://alumnicommunity.cgu.edu/alumnotes>

## Arts and Humanities



**Lisa Adams**, *MFA 1980*, was the subject of a film on her art life and work by filmmaker Veronica Aberham, funded by Studio Online New York. Adams' work is part of the Frederick

Weisman Museum and the Laguna Museum of Art collections, among many others public and private. She has worked as an art teacher at CGU, University of Southern California, Otis College of Art and Design, and overseas at the University of Ljubljana, Academy of Fine Arts and Design in Slovenia.

**Cathy Bao Bean**, *MA, Philosophy, 1969*, was elected president of the Society for Values in Higher Education (SVHE). The SVHE is a fellowship of teachers and other individuals who care deeply about ethical issues – such as integrity, diversity, social justice, and civic responsibility – facing higher education and the wider society.

**Ruta Bloomfield**, *DMA 2008*, recorded a CD entitled *Music from Versailles*, which featured the four suites for harpsichord by Bernard de Bury. Bloomfield edited this music as part of her doctoral thesis. The disc is available at [www.cdbaby.com](http://www.cdbaby.com), and the entire fourth suite was featured on KCSN-FM, the radio station run by California State University, Northridge.

**Alex Couwenberg**, *MFA 1997*, exhibited new paintings in a solo exhibition entitled *Arcade* during June at the Peter Blake Gallery in Laguna Beach, California. Couwenberg's paintings have recently been included in the permanent collections of the Laguna Beach Museum of Art and the Claremont Museum of Art, and he was the recipient of a prestigious Joan Mitchell Foundation Award for his achievements in painting.

**Bianca Kolonusz-Partee**, *MFA 2007*, had a solo show at the Lawrence Asher Gallery in Los Angeles from November 21-December 19, 2009. The museum is located in one of Los Angeles' hot spots for art, across the street from the Los Angeles County Museum of Art and adjacent to the Craft and Folk Art Museum. Kolonusz-Partee's show, entitled *Outside In*, created dynamic two-dimensional models of American shipping ports.

**Paul McLean**, *MFA 2009; MA, Arts Management, 2009*, was invited to serve as a panelist for a six-week online forum discussion of the National Endowment for the Arts and Federal Art Policy. The forum was hosted by the Western States Arts Federation, and included arts leaders, private sector companies whose work has a direct or indirect stake in the arts, and artists from across the country.

## Behavioral and Organizational Sciences

**Naomi Hall**, *MA, Psychology, 2005; PhD, Psychology, 2007*, completed her first year as coeditor of the Society for the Psychological Study of Social Issues (SPSSI) newsletter. Hall is an assistant professor of psychology at Winston-Salem State University in North Carolina.

## Peter F. Drucker and Masatoshi Ito Graduate School of Management



**Daniel Harrington**, *MA, Executive Management, 1984; PhD, Executive Management, 1988*, was appointed CEO of Lehigh Hanson, Inc., effective January 1, 2010. Lehigh Hanson is a subsidiary of one of the world's largest building materials manufacturers, and its companies produce

aggregates, cement, concrete, asphalt, and related building materials. Harrington is a recognized leader in the industry with more than 35 years of experience.

**Willard Fred Kiesner**, *PhD, Business Administration, 1985; PhD, Education, 1985*, had the nationally ranked Center for Entrepreneurship at Loyola Marymount University's College of Business Administration renamed in his honor after a \$5 million gift to establish an endowment was made by the Valenta Family. Kiesner, one of LMU's longest serving professors, founded the center, whose programs were named among the nation's top 25 by the Princeton Review and *Entrepreneur* magazine's top 50 survey. The Fred Kiesner Center for Entrepreneurship will have the means to compete for the best faculty, develop new courses, and compliment its curriculum with speaker events and service activities.



**Sarita Stewart**, *MBA 1994*, was the recipient of a 2009-2010 Graduate Council Fellowship at the University of Alabama. Stewart is a first-year doctoral student at UA's Communication and Information Sciences College, focusing on mass communication with an emphasis on entertainment theory. The Graduate Council Fellowships are the most prestigious and competitive graduate fellowships at the university, and are awarded to students with the highest academic and scholarly qualifications.

**Kelly White**, *Certificate, Executive Management, 2008*, began her new role as CEO of Villa Esperanza Services on April 1, 2009, after 12 years with the organization: first as director of residential services, followed by vice president, and then chief operating officer; the position she held when she was named CEO. Villa Esperanza partners with 24 school districts and 41 cities in Los Angeles and Ventura Counties to create programs that give the developmentally disabled the chance to learn, work, and play with others. During her years at Villa Esperanza, White presided over the \$4.5 million rehabilitation and construction of the 7 HUD, county and city affordable housing grants for Villa's small group homes and bungalow apartments.

## Educational Studies

**Marcia Albert**, *PhD, Education, 1987*, accepted a tenure-track position at the Learning Skills Coordinator at Folsom Lake College in the fall of 2009. Albert will coordinate three tutoring centers located at the main campus and at the two educational centers. Prior to accepting the faculty position at FLC, Albert spent 10 years as the director of the Learning Resource Center at Loyola Marymount University.

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## alumni booknotes



### Singing and the Imagination of Devotion: Aesthetics in Early English Protestant Culture

Paternoster, 2008 **Susan Tara Brown** *PhD, Music, 1995* Using early Anglican and Puritan sources, *Singing and the Imagination of Devotion* poses questions about the meaning, psychology, and significance of singing during a seminal period in English culture. Early modern accounts indicate that singing played a vital role in devotional life, and was specifically cultivated as a means to impress the soul with Christian truths and lead believers into a state of "heavenly-mindedness." In examining a body of devotional literature that has been neglected by music historians, Brown discerns an aesthetic of singing and vocal expression that has ramifications today.



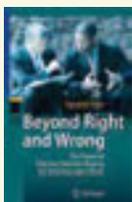
### Creating Entrepreneurs: Making Miracles Happen

World Scientific Publishing Company, 2009 **Fred Kiesner, editor** *PhD, Drucker/Educational Studies, 1984* This book gives short, action-oriented snippets of thoughts and ideas from some of the finest thinkers of entrepreneurship. It provides insights into educational activities, entrepreneurial thinking, and on-the-streets operational methodologies of entrepreneurship. The thoughts, experiences, ideas, and doable actions presented in the book will help budding entrepreneurs pave the way for future entrepreneurial success. The contributors range from world-class educators and successful entrepreneurs to creative social entrepreneurs. Written in a simple and accessible manner, this book will be of interest to educators, mentors, advisors, policy makers, students, future entrepreneurs, and the general public.



### Almighty God Created the Races: Christianity, Interracial Marriage, & American Law

The University of North Carolina Press, 2009 **Fay Botham** *PhD, Religion, 2005* Botham argues that divergent Catholic and Protestant theologies of marriage and race, reinforced by regional differences between the West and the South, shaped the two pivotal cases that frame this volume, the 1948 California Supreme Court case of *Perez v. Lippold* (which successfully challenged California's antisegregation statutes on the grounds of religious freedom) and the 1967 US Supreme Court case *Loving v. Virginia* (which declared legal bans on interracial marriage unconstitutional). Botham contends that the white southern Protestant notion that God "dispersed" the races, as opposed to the American Catholic emphasis on human unity and common origins, points to ways that religion influenced the course of litigation and illuminates the religious bases for Christian racist and antiracist movements.



### Beyond Right and Wrong: The Power of Effective Decision Making for Attorneys and Clients

Springer, 2010 **Randall Kiser** *Certificate, Executive Management, 2003* This book guides attorneys and clients through legal decision making. It analyzes 11,306 attorney-client decisions in actual cases and summarizes decades of research regarding judge, jury, litigant, and attorney decision making. To explain why many litigation outcomes are suboptimal, the book describes the psychological and institutional factors that impede sound decision making. The roles of attorneys and clients in legal decision making and the legal malpractice and disciplinary consequences of ineffective legal representation also are discussed. To rapidly promote better financial outcomes in civil litigation and to assist attorneys and clients in becoming expert decision makers, the book presents more than 65 ideas, methods, and systems for improving personal and group decision making.



### Keeping Up in a Down Economy: What the Best Companies do to Get Results in Tough Times

Nelson Motivation, 2009 **Bob Nelson** *PhD, Executive Management, 2001* In the midst of an economic downturn that is deeper and more damaging to the world economy since anything experienced since the 1930s, company owners, executives, managers, and even employees must take action to remake their businesses in order to thrive or even survive. In this book, Nelson discusses his recent research, experience, and insights as to how managers and organizations can make a practical difference during tight and recessionary times, even if they are short on time, resources, or budget.

## In Memoriam

Malcolm Wesley Acree, *Former Student, Education*    Floyd D. Baker, *PhD, Education, 1977*    George Edward Derfer, *PhD, Religion, 1963*  
Hector A. Hernandez, *MA, Teacher Education, 1996*    Laura Hershey, *MA, Teacher Education, 2004*    John Randle King, *MA, Social Sciences, 1946*  
Lewis R. Moore, *Certificate, Education, 1961; MA, Education, 1961*    Robert G. Rogers, *MA, Education, 1961*    Carlos Teran, *MA, Government, 1966*  
Dennis L. West, *MA, Government, 1965; PhD, Government, 1970*    Douglas Willisie, *MA, Education, 1968*

**Amber Carrow, MA, Teacher Education, 2004**, was among five grade-school educators selected as California's Teachers of the Year for 2009. Carrow, a seventh-grade world history teacher at Chemawa Middle School in the Riverside Unified School District, was elected by state Superintendent of Public Instruction Jack O'Connell, based on a review conducted by a state selection committee. The Teacher of the Year program was initiated in 1972 to pay tribute to educators who demonstrate exceptional presentation skills, rapport with students, and methods of teaching.



**Rita Cavin, PhD, Education, 1990**, was named the Howard Cherry Outstanding Community College Administrator of the Year for 2009 by the Oregon Community College Association. Cavin has spent more than 37 years in education, and has been president of Linn-Benton Community College since 2003. Linn-Benton's Board of Education also presented Cavin with a Distinguished Citizen award, which recognizes community members who have contributed significant time and effort to the college. She retired on January 31, 2010.

**Acervi Coromelas, MA, Teacher Education, 2006**, had the honor of cutting the ribbon at the ceremony opening the new law school at the University of California, Irvine. The founding of the UC Irvine School of Law marks the first new public law school in California in more than 40 years. Coromelas, a high school English teacher in San Gabriel, California, was the first student to commit to attending the new school, and joins 62 others in the inaugural class.

**Irving Epstein, MA, Education, 1976**, became associate dean of the faculty at Illinois Wesleyan University on August 1, 2009. In his new position, Epstein will manage areas relating to faculty development, including developing orientation programs, professional development workshops, and administering faculty travel and internal grant programs. Epstein is a professor of educational studies and former acting director of international studies at Illinois Wesleyan.

**Raymond Garubo, PhD, Education, 1986**, delivered a lecture entitled "Systems Approach to Policy Development for Police Unions" at Harvard University's Law School during their 10th annual Work Life Conference on April 19, 2009.

**Crystal Green, PhD, Education, 2004**, left the nonprofit sector after 10 years and took a position on the counseling staff of the Faculty and Staff Assistance Program at the University of California, San Diego. Her focus areas are in mind-body skills, crisis management, and interpersonal communication. Green also maintains a private practice in the Hillcrest neighborhood of San Diego.

**Maureen Reilly Lorimer, PhD, Education, 2008**, was one of 17 new professors welcomed by California Lutheran University this fall. Lorimer will be joining the Teacher Education department as an assistant professor. She is a former Distinguished Teacher in Residence at California State University, San Marcos, and a faculty associate at CGU.

**Robert Osgood, PhD, Education, 1989**, is now the associate dean of academic affairs for Teacher Education and professor of education at Muskingum University in New Concord, Ohio. Osgood has previously taught at Indiana University-Purdue University Indianapolis and Colgate University.



**Marianne Rinaldo Woods, PhD, Education, 1984**, was the recipient of the 2009 Outstanding Achievement in Research Administration Award by the National Council of University Research Administrators (NCURA). NCURA is the nation's most prominent professional organization for research administrators, and the award recognizes one member each year who has made significant contributions to the research administration profession and demonstrated noteworthy service to the organization. Woods is senior associate vice president for research administration at the University of Texas at San Antonio, and has been in the field for 30 years.

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## Politics and Economics

**Christopher Manfredi, MA, Government, 1986; PhD, Government, 1987**, is dean of the faculty of arts and professor of political science at McGill University in Montreal, Canada. He is responsible for leading the university's largest faculty, including 270 tenure-track professors, as well as 18 academic departments and 6,000 students. Manfredi's research has been in the area of public law, focusing on the comparative political impact of rights litigation in Canada and other constitutional democracies, including the United States.

**Jacqueline White, PhD, Politics and Policy, 2004**, was appointed deputy chief executive officer for Los Angeles County in August 2009. White is now responsible for social service operations, including Public Social Services, Community and Senior Services, Children and Family Services, Child Support Services, and Military and Veterans Affairs. She oversees policy and program development for these major operations.

To submit an alumnote go to <http://alumnicommunity.cgu.edu/submitalumnote>. Your ID is the five-digit number on the mailing label of this magazine.



Lori Anne Ferrell



Joseph C. Hough

## CGU holds enlightening event for alumni and friends

On Sunday, November 15, nearly 200 guests enjoyed a lovely fall afternoon at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California before joining Interim President Joseph C. Hough and Trustees Deb Anders-Altman, Priscilla Fernandez, and Marshall Taylor for a lecture by Professor of English and History Lori Anne Ferrell. Ferrell's lecture, "A Locavore in the Library," took the concept of eating locally and used it to examine how she devours rare books and manuscripts, which are provided for her locally at institutions such as the Huntington Library, where she does research.

Following the lecture in Friends' Hall, guests enjoyed a dessert reception on the Garden Terrace, and were then encouraged to visit the Virginia Steele Scott Galleries of American Art, which includes work by CGU MFA alumnus Karl Benjamin.



Attendee Ellen Taylor

## alumni profile



# Ruth Bloom: a teacher with over six million students

Ruth Bloom has enjoyed a career in education that has taken her on a journey from underfunded elementary school classrooms in East Los Angeles to college-level contemporary art courses and now all the way to the California State Board of Education, where she currently serves as vice president. Not bad for someone who once wanted to be almost anything but a teacher.

"I was one of those women from my generation, in the 1960s, who graduated and didn't want to be a teacher," admitted Bloom, a former School of Educational Studies (SES) student. "But at that time – this was before the women's movement –

there weren't a lot of options. So after I had been out of school a couple years I finally decided to get my teaching credential. But once I got in the classroom I realized this was my calling."

Mirroring the goals of current programs such as Teach for America – which recruits and helps support recent college graduates who are willing to teach in low-income communities – Bloom's first foray into teaching involved a rigorous six-week training program followed by an assignment in a poor, urban elementary school in East LA. Though this position spawned a lifelong passion for education, she grew frustrated with developmental problems she saw in her students that were not addressed by the curriculum.

"A lot of my students entered school with little guidance on how to learn, or how to be inspired to learn," Bloom explained. "I kept thinking that this had to go back to something else. I kept moving – from sixth grade to fifth grade to third grade, but encountered the same problems. So finally I went to graduate school to figure it out."

It was in graduate school that Bloom researched child development and became a pioneer in the then-nascent parenting-education movement. It was also while in graduate school that she was appointed to the Los Angeles County Board of Education. The nine years she served on the board rounded out her experience with education, this time on policy issues.

Following her tenure on the board Bloom indulged a separate passion: contemporary art. She spent nearly a decade as a gallerist with her own gallery, but also indulged her teaching ambitions by supporting arts education and leading classes at LA's Museum of Contemporary Art.

In 2007 this eclectic and wide-ranging background led Governor Arnold Schwarzenegger to appoint her to the California State Board of Education, which oversees policy for 6.5 million public-school students. Bloom is currently in the third year of her second four-year term, and has found sitting on the board enlightening, rewarding, and challenging: "My goals are lofty. If I had my way every kid would go to school from nine to five and we would serve organic food at lunches," she said. "But I've learned to accept the incremental positive changes we're making, which is the only way changes can be made in a state this size, with so many competing stakeholders. Right now, we are very close to having all our public school teachers be highly qualified. I'm very pleased about that."

Also pleased, though not surprised, is Bloom's former professor at CGU, SES Professor Emeritus John Regan. "It was obvious to me early on that Ruth was going to play a significant role in education," he recalled. "She demonstrated it through her remarkable energy and understanding, and her ability to work with both people and ideas."

## student research

# Learning the smart way to make technology teach

Technology and education have long enjoyed a symbiotic relationship. Even before the trusty abacus, technology has perpetually enabled breakthroughs in all pedagogical fields. And with the relatively recent inventions of the personal computer and Internet, this synergy has exploded. The only drawback: the success of this development has, in some instances, created a culture of haste.

"The problem is that when you have a powerful new tool, people sometimes have the propensity to go crazy, to implement these technologies without necessarily being thoughtful about them," said Justin Mary, a PhD student in the School of Behavioral and Organizational Sciences (SBOS). "What I'm trying to do – with the help of many others – is to take a step back and say, 'Yes, we have these great tools, but let's be sure to implement them thoughtfully.'"

With a concentration in applied cognitive psychology, Mary is finding ways to apply cognitive theories and his methodological training to make these new educational technologies more user-friendly. Presently, and with guidance from SBOS Professors Jason Siegel and Dale Berger, he's working on three research projects, all linked to this single aim.

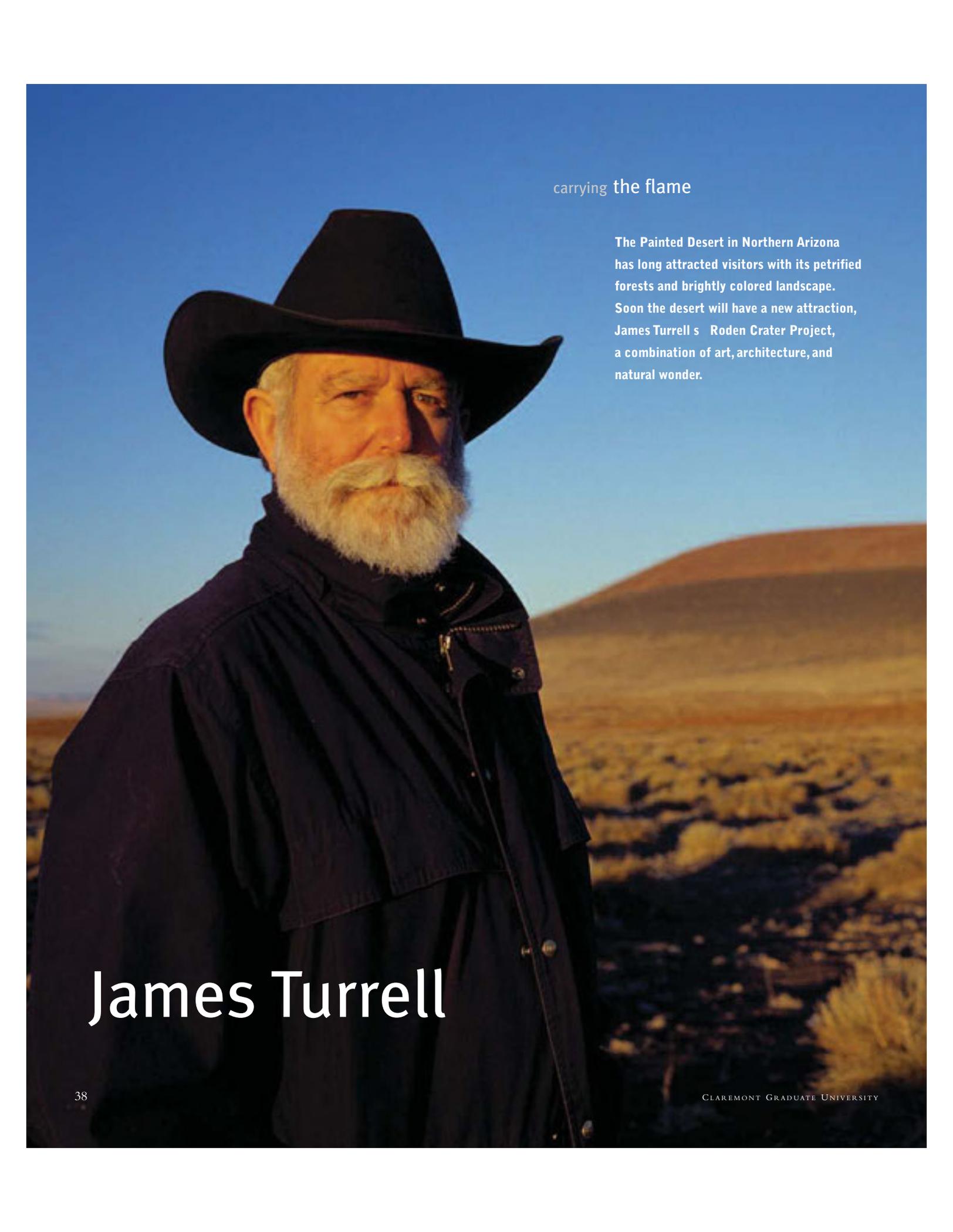
Mary's first project engages an ironic dilemma: statistics from recent studies have found that upwards of 80 percent of students have anxiety about taking a course on statistics. Mary is working with a research group led by Berger to design online tutorials that help allay these fears. By using empirically tested tutorials and cognitive learning theory, they're ensuring that the final product is also built intelligently.

Efficient design of online tools is a big part of Mary's second project as well. Here he's working with School of Information Systems and Technology students in a transdisciplinary effort to create online discussion forums that are easier to use. Mary was brought on to help "deal with the cognitive side of things," he said. "To assist with the stats and methodology to make the effort broader in scope."



Finally, Mary is working with Pomona College Professor Deborah Burke in the school's Aging and Memory Lab on what is sometimes called the tip-of-the-tongue condition. "It's when you know someone's name, can even sound out the first syllable, but can't put it together," recounts Mary. "Older adults complain about it all the time." In the lab, Mary is addressing this annoying situation by creating a computer-assisted training program.

"Being a part of these projects is exciting," says Mary, who's dedicated to not only making things work, but work effectively. Today, educational innovation is invariably linked to technological innovation, though without a thoughtful approach, we'll never learn how to truly make technology teach.



carrying the flame

The Painted Desert in Northern Arizona has long attracted visitors with its petrified forests and brightly colored landscape. Soon the desert will have a new attraction, James Turrell's Roden Crater Project, a combination of art, architecture, and natural wonder.

James Turrell



After earning his MA from CGU's Art program in 1973, Turrell quickly gained international recognition for his innovative installations that explored human perception of light and space. He was awarded a Guggenheim Fellowship in 1974 and given a MacArthur Foundation "genius award" in 1984. But what is most

unusual about Turrell's career is that he is probably most famous for a piece that he hasn't yet completed. But soon will.

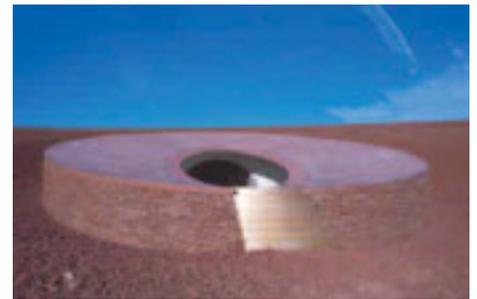
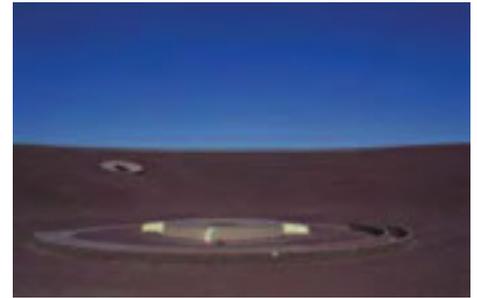
The Roden Crater is a 400,000-year-old, two-mile-long extinct volcanic cinder cone located in Northern Arizona, 40 miles northeast of Flagstaff. Turrell first spotted the crater from above, while piloting a single-engine plane over the desert in 1974. He was in the midst of a seven-month, continent-spanning search of Western America for a specific location. He flew from Canada to Mexico searching for one that had all the characteristics, including intense sunlight, that would allow him to recreate for a terrestrial observer some of the extraordinary visual phenomena pilots witness during flight. In 1977 he was finally able to secure the funding to purchase the land. Soon after, Turrell began the long, costly process of transforming it into a one-of-a-kind, celestial art piece.

With the assistance of architects and engineers, as well as astronomers, Turrell made adjustments to the exterior of the crater and cleared space within the interior for underground chambers and tunnels with several manmade viewing galleries. In these galleries light pours in through strategically located openings that are barely visible from the outside. The incredibly low light pollution of the surrounding area allows Turrell to create interior viewing spaces that incorporate light sources ranging from the sun and the moon to starlight originating outside our solar system that is – by the time it reaches Earth – millions of years old.

While Turrell has worked on the project for over 30 years, major construction didn't begin until 1999. Since then, anticipation has been steadily building, to the point that writers are comparing the "Roden Crater Project" to Stonehenge and the Mexican Pyramids, and individuals have put visiting the crater on their bucket list. For Turrell, this is not only a career-spanning project, but a career-culminating one as well. The finished piece will incorporate nearly all of the ideas and research he has accumulated over his career and project them on a larger scale.

Though photos provided by Turrell may only hint to the grandeur of his project, they provide credence to the ambition of his original vision and the decades of toil it has taken to realize it. While select groups of donors and collectors of Turrell's work have been given tours of the project in the past – and their enthusiastic reports have only further stoked decades of anticipation – for the rest of us only a little more patience is required. The crater is expected to open to the public in 2014, but considering this is a project some 400,000 years in the making, the wait doesn't seem that long.

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**Turrell made adjustments to the exterior of the crater and cleared space within the interior for underground chambers and tunnels with several manmade viewing galleries.**

