PARTICIPANT

The Pitzer College magazine, Spring 1982
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Cover: Field trip group for The Desert As a Place class, at Font's Point, Anza-Borrego Desert. Photo: June Shepard

Pitzer College is grateful to the Salathe Committee for Art, Music and Literature for providing the funds necessary to expand this issue of Participant in order that the photographs and materials we received from our alumni in art could be included. Established by the late Frederick Salathe, the fund is for the purpose of enhancing the cultural environment of the college by providing funds for exhibitions, performances, lectures and commissions in art, music and literature.

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When I first came to Pitzer, one of the things that immediately impressed me about the campus was the variety and quality of student art work. I soon came to look forward to the many exhibits on campus. I was equally struck by the fact that at Pitzer art is closely allied with environmental studies; that a sense of beauty, order, and appropriateness to the world about one does not stop at the studio or gallery door. For although my field is political studies, art has long had an important place in my environment.

During my student days at Columbia, I avidly explored the Lower East Side auction houses and old bookstores. One day in the spring of 1968, I came across a first state Rembrandt etching, “The Schoolmaster,” the equivalent of a first edition at a price a graduate student could well afford. At that moment I became a collector, pursuing my fascination with artists from the Haarlem School, eventually extending my interest to etchings and engravings by other seventeenth-century European artists.

Almost by accident, a number of years, another city, and a few hundred prints later, I became an art dealer, as people kept asking if a particular print were for sale. Now, with an accumulation of about 3,000 prints from old masters to art deco and art nouveau, I still have materials on consignment locally, partly in response to requests and partly as an answer to the problem of overflow, for it is not easy to stop collecting.

Collecting is both relaxing and challenging. As one researches artists, identifying techniques, trying to date the piece and accumulate other information, most significantly if it is genuine or a copy, one is taken out of oneself and focused on something else, perhaps the most important thing about the endeavor.

Discovery is a constant process, and in my travels for Pitzer I try to make time to rummage through the local bookstores. Although I avoid collecting contemporary art because I am not knowledgeable in that area, I have become interested in California artists, particularly in art by Pitzer artists. It is indeed gratifying to discover that our graduates’ work has been discovered by collectors of contemporary art, and that you will find Pitzer artists represented in a number of outstanding collections in the country.
From the Editor

"A BOVE and beyond the study of art in its ‘pure’ form we want to demonstrate the usefulness of art in an interpretative way to encourage creative thinking about other disciplines, to create situations in which people can think of things outside the context of art but in an artful way.

“Art helps us learn to shape our landscape to embrace and enhance rather than work against the givens of our world: air, water, earth.”

These two remarks of David Furman’s, made almost casually as we talked over possibilities for this issue on art and environmental studies at Pitzer, go far to explain why the two field groups are so closely related.

As the issue’s contents took shape, the many ways in which the two fields work with each other became even more evident, above all as a deluge of letters and photographs arrived from our alumni, many of whom have combined their interests in the fields in a variety of ways to form unique careers. The result is a section of class notes that makes fascinating reading. Even if you are not a graduate, be sure to read “Beyond Pitzer.”
To Shine Forth More Brightly
Earth, Sky and Water:

The Santa Fe Project

by Carl Hertel

EDNA FERGUSSON, author of
the southwestern classic, Dancing
Gods, says of the Southwest, "...[it]
has always been too strong, too in­
domitable for most people. ... Those
who can stand it have had to learn that
man does not modify this country; it
transforms him, deeply." It is in such
country that we will undertake a domes­
tic external study called Earth, Sky and
Water: The Santa Fe Project, for a
three-year experimental period begin­
ing in the Fall of 1982. Each semester
eight students from Pitzer and other
colleges and universities will live near
Santa Fe and be involved in an inte­
grated course of studies in Art, Art His­
tory, Environmental Studies, Natural
Energy Systems and Low Impact Tech-
nology organized around the earth, sky
and water of Northern New Mexico.
The extraordinary historical, cultural
and natural resources of the area will be
incorporated in course and field work
investigating and absorbing the total
environment of one of America's most
beautiful and powerful places. Work
will involve practical and applied as well
as theoretical considerations of natural
energy design and production, investi­
gation of major prehistoric Native
American art and architectural sites
such as Chaco Canyon, and exploration
of the desert as a place in the context of
New Mexico's land and three cultures
covering many centuries of history.
Simultaneously, students will investi­
gate the nature of landscape through
projects in art including environmental
sculpture, landscape drawing and paint-
The program will operate in cooperation with the Hózhó Center at Ambush Rocks near Cerrillos, New Mexico. The Center is a project of Synergy Foundation in Palo Alto, California. Hózhó is a Navajo term which anthropologist Gary Witherspoon defines as referring to "the positive or ideal environment. It is beauty, harmony, good, happiness and everything that is positive, and it refers to an environment which is all-inclusive." Thus the Center approaches gaining knowledge and insight into the external study the Center will conduct short-term workshops aimed at both the abstract and concrete connotations of Hózhó as a concept applied to contemporary environmental and aesthetic concerns. Topics to be explored in the workshops include the Environmental Arts, Native American health care, man/animal relationships and natural energy systems.

In the language of academia we might say that the external study program and Hózhó are attempting to achieve integration of the Arts and Humanities with applied and practical dimensions of education and life experience in western culture. For example, we are concerned with art as art, but at the same time as about something other than art. We are also concerned with health and solar energy technically, but integrated with ideas, perceptions and feelings of beauty and wholeness. Ivan Illich refers to a similar example of integration in his recent book Shadow Work when he discusses the ideas and curriculum of the twelfth century thinker and scholar Hugh of St. Victor. Hugh's Didascalicon, according to Illich, "became obligatory reading for those who sought a liberal education right into the seventeenth century." Of humans and the environment Hugh wrote: "All living beings were born with the armor which befits them. Only man comes unarmed and naked into this world. What was given others by birth, he must invent. Imitating nature and outfitting himself through reason, he shines forth more brightly than if he had been born with the equipment to cope with his environment."

Hence, for Hugh, humans are a part of nature and rather than dominating it they work within its framework inventing, imitating natural models and using reason to shine forth brightly. Hugh, like the Navajo attuned to Hózhó who is both an auto mechanic and a successful Medicine Man, is not encumbered with specialized notions of "Art," "Humanities," "Engineering" or "Science." His Science and Art, Illich believes, are holistic correctives for ecological disorder arising out of human weakness (not strength) epitomized in the metaphor of the expulsion from the Garden of Eden. In Hugh's holism we have an amalgamated Art and Science dedicated to profound and practical applications of the human weaknesses in academia today wherein the Humanities and Arts tend to exchew the world of application, and science often ignores broad human concerns. In the curriculum of Hugh of St. Victor one must learn both physics and theatre in order to know either; hence, our contemporary separation between mechanisms (science) and art did not exist.

It is our contention that the nature of the Southwest, described by Ferguson as country which transforms man and poses imponderables, will provide the perfect context for our program. The elements of a strong sense of place, small scale, simplicity, historicity and a rich natural and cultural environment will afford optimal opportunity for embodying the discipline necessary for an experiment in holism organized around ideas about art and environment. Lastly, we will seek to insure continuity with programs on campus to allow students to incorporate what they have learned and how they have learned it in the on-going process of their education. Our encapsulated program will not produce auto mechanics, medicine men or twelfth century scholastics, but it will provide awareness, insight, knowledge and skills relating to the essential simplicities which underlie the confusing complexities of modern life. We are confident that by this means students, to use Hugh's phrase, will shine forth more brightly.

Carl Hertel, professor of art and environmental design, has been a Pitzer faculty member since 1966. A graduate of Pomona College, he received his M. A. from Harvard University and his M. F. A. from Claremont Graduate School. Co-director of the Solar Colloquium, with John Rodman, professor of political studies, and of the Desert Colloquium with Paul Shepard, Avery Professor of Natural Philosophy and Human Ecology, Hertel was awarded the Faculty Academic Excellence Award by the Pitzer College Alumni Association in 1980. To the recently published New Directions for Teaching and Learning: Interdisciplinary Teaching, edited by A. White (Jessey-Bass, 1980) he contributed a chapter, "Toward An Energetic Architecture." Beginning in the fall of 1982, Hertel will take a three-year leave to direct the external study program Earth, Sky and Water: The Santa Fe Project as well as the Hízhió Center for the Study of Art and Environment.
Journey to Nazca

by David Furman

Right: June 21, 1981: Winter Solstice line to the horizon, Pampa Colorada, Nazca, Peru.
Photo: David Furman
June 19, 1981: My God, this flight is a long one, eight hours of confinement. You'd think I'd get used to it; this is my fourth or fifth trip down to Peru. It is impossible for me to sleep. My mind is racing with thoughts of the upcoming time ahead. I get up, walk the length of the plane; four more hours yet, how slowly the time is passing. The steward senses my restlessness and offers a magazine...I thank him. The plane is finally beginning its descent to Jorge Chavez International Airport, the quartz crystal I am squeezing in my hand is getting hot, my palms are sweaty. This mode of transportation I will never get used to.

June 20, 1981: I disembark and proceed to the immigration station. My backpack pops up on the luggage claim rack, and I continue through to the aduana (customs). He is interested in my backpack, though not for its contents, but rather as a thing in itself. “Cuanto vale este mochila?” I was to hear, “How much does that cost?” frequently. Passing through glass and aluminum doors to the street, I am greeted by ten or twelve drivers, saying, “Oye, gringo, taxi, taxi?” “No, gracias, Tio,” I respond, “estoy esperando para mis amigos.” A few minutes later my Peruvian friends arrive. It has been a year and a half since I last saw them. The road continues through the Valle Ingenio, the flat desert pampa on which lies the largest concentration of lines and large-scale pre-Colombian drawings in the area. We arrive in Nazca a short time later. It is nine p.m. I check into a hotel and walk to the plaza of this little town. On each of its corners are vendors and their portable booths, one selling Inca Kola, perhaps the last manifestation of what was once the greatest empire in the pre-Colombian hemisphere. I make my way to a little restaurant on a side street, walk down six steps to enter, and order a palta rellena, an avocado half stuffed with chicken and vegetables, and beer. It is delicious; I pay my bill and walk back to the hotel. I want to take a shower and get some sleep. Attached to the shower head are two electrical wires, leading to an on/off switch inside the shower stall. From the switch the same two wires go to the plug on the wall. “How ingenious,” I think, “this funky system must electrocute the water, but what about me?” I turn on the water and nervously flip the switch. The water begins to

...
dribble out, then the pipe starts sputtering a mixture of steam and water hot enough to poach an egg. The trick is to keep one hand on the switch at all times, constantly flipping it on and off to create the perfect mixture of frigid and fried water. I am a quick learner... .

June 21, 1981: It is late afternoon, and very hot. I have hiked about twenty kilometers out onto the desert. I am sitting on a hill overlooking the Pampa Colorada. The wind is whistling in my hair, but at ground zero the air is perfectly still. This lack of wind on the desert floor is why the lines of Nazca are so well preserved. Those marks the people made so long ago, possibly as early as 100 B.C., are as they made them, with the exception of the all too frequent motorcycle and car tracks meandering disgracefully across the pampa, disfiguring and sometimes destroying some of these ancient lines and drawings. Earlier in the day I had walked to the area of several drawings I had seen from the air and in photographs. These drawings are labyrinthine in execution; one can enter and participate with the animal images, walking the entire line which defines it without ever crossing one's path. As I walk along the "spider," my mind wanders; I imagine ancient walking and running rituals, in which these people, perhaps members of this animal clan or other animal allies, participated with these sacred drawings which surely must have had great ceremonial significance. I think, too, of Robert Smithson's great contemporary earthworks, the Spiral Jetty; how it is documented with aerial photographs, but more importantly, how he addressed the issue of participation with the artwork, the walking through and with the Spiral as the way of experiencing this landscape. I am reminded, too, of Lawrence Durrell's statements about landscape and the "spirit of place" in which he suggests that a truly intimate knowledge of a landscape is predicated on receiving a "whispered message" asked by all landscapes: "I am watching you — are you watching me?"

The sun is an hour or so from the horizon. About a half mile away is another group of small hills, in front of which are several lines heading in a westerly direction. Something strange draws me towards the hills; I can't explain it. It is so quiet here, I hear only my own sounds. There are no signs of life on the pampa, not even flies, or insects on the ground, nothing. The earth is parched; this area of Peru is as dry as the Sahara. Rarely has rainfall been recorded here. I arrive at the cerros, climb to the top of one of the hills, and sit down facing west. In front of me I see a line; it is about four feet wide and 1,000 feet long. It disappears near the horizon. As the sun draws closer, I am amazed. I can hardly believe what I am about to witness. As if by magic, I find myself watching the conjunction of a winter solstice line and the sun as it approaches the horizon. It's the twenty-first of June, I recall in amazement. It is perfect. I feel like an honored guest... .

June 24, 1981: I have been camping for the past two days at another area on the Pampa Colorada, south and east of Nazca. The days continue to be incredibly hot, and the landscape is the same: barren. The only sign of life has been a condor, which circled above me yesterday, probably waiting for me to die. I am isolated and alone. At the valley's edge I am surrounded by mountains of dirt, sand, and rock. There is absolutely no vegetation to be seen. Except for my walking, breathing, and the beating of my heart, no other sounds break the silence. I have walked and jogged on several lines in the area. One is approximately two miles long, heading in a northeasterly direction. It ends as suddenly as it began, but it points to the V between two mountains off in the distance. . . . The night sky is dazzling; the Milky Way is thick and glowing, more so than I have ever seen it. The first two stars to appear in the heavens are Alpha and Beta Centauri, and next, the three brightest stars of the Southern Cross. As they ascend in the night sky they seem to suggest a constellation in the form of a fish. I am intrigued by this grouping of stars, and wonder of its possible relationship to the large-scale drawing of the fish on the Pampa Colorado. (Later, back in Lima, I am to discover that in March, this grouping of stars, by orthographic projection, is almost in perfect alignment with the drawing on the Nazca Plain.) Coincidentally, this is when the anchovies are in abundance, running up the Humboldt Current, with a good variety of hungry fish pursuing. I see other suggestive groupings of stars and am fascinated by the question that comes to me. Are these lines and drawings calendrical in significance? Could they somehow be reflections of certain star patterns in the sky of the southern hemisphere that mark time and seasonal changes? In an area as dry and desolate as Nazca, this type of information, in addition to sustaining religious and spiritual mythologies, would surely have been critical for survival.
January 15, 1982 I returned to Lima this past January to continue my investigation of the Nazca culture at the Regional and National Museums of Anthropology and Archaeology. In viewing the lines and drawings on the Nazca Plains as intrinsically connected to their art, religion, and ceremonial rituals, I was hoping to establish a more persuasive connection to the ceramics of the art, religion, and ceremonial rituals, and to the images and icons that adorned the pottery. The Director of the Fulbright Commission had given me a letter of introduction which proved invaluable, as recently there had been a robbery of a priceless gold and turquoise Tumi, a pre-Colombian ceremonial knife, from the National Museum in Lima. Needless to say, security measures there were extremely tight, and rightly so. During previous trips to Peru, I had seen a few pots on which were drawings somewhat similar to those on the Pampa, but this time I was searching for other examples to establish a case for a more profound relationship, based on stylistic similarities. This would add substance to my idea that certain archetypal images, more important than just “pretty designs,” persisted and recurred throughout the duration of the culture, and were relevant in guiding the spiritual as well as the operational systems of the Nazca.

The quantity and quality of the pottery in the archives of the National Museum of Anthropology and Archaeology is staggering. Row after row of glass and wood cases eight to ten feet high fill a room the size of a gymnasium. For a ceramist like myself, it was an awesome experience to be in a space like that, surrounded by literally tens of thousands of pre-Colombian pots, some of which date back to 3000 B.C. I could have spent a year in that room, and still not have thoroughly covered all the material. But in the relatively short time I was able to work there, I discovered numerous examples of pottery, decorated with those same wonderful designs, as intrinsically connected to their art, religion, and ceremonial rituals, and to the images and icons that adorned the pottery. The Director of the Fulbright Commission had given me a letter of introduction which proved invaluable, as recently there had been a robbery of a priceless gold and turquoise Tumi, a pre-Colombian ceremonial knife, from the National Museum in Lima. Needless to say, security measures there were extremely tight, and rightly so. During previous trips to Peru, I had seen a few pots on which were drawings somewhat similar to those on the Pampa, but this time I was searching for other examples to establish a case for a more profound relationship, based on stylistic similarities. This would add substance to my idea that certain archetypal images, more important than just “pretty designs,” persisted and recurred throughout the duration of the culture, and were relevant in guiding the spiritual as well as the operational systems of the Nazca.

The motivations that lie below the public will and cultural expression must ultimately be sought in psychology. The logic of man’s domination of nature, the jealous control of things organic, the fear of the body’s natural processes and their analogies in nature, the haunting sense of fall from affinity with nature are the relentless expressions of a subterranean disaster whose roots lie deep in our culture and deep in our personal psyches. It was not always so. While foible and weakness may always have been human, those shadows of fear were not. Our minds, like our bodies, are programmed by the circumstances of a vanished world, a world in which we were programmed to create culture in the freedom of small group self-determination, an environment infinitely rich in totemic nature, abundant in material resources, in lives socially participatory and richly ceremonial.

On Madness and Nature
by Paul Shepard

In 1982, Earth Day is a decade past, a Sand County Almanac by Aldo is 31 years old, 48 years have elapsed since the Dust Bowl, 74 since Theodore Roosevelt’s national conference on conservation, 28 since George Marsh wrote Man and Nature, and 2,000 years since Cato and Pliny discussed deforestation and soil erosion. Whatever it is that pushes humanity toward the demolition of ecosystems, it is immune to reason, information, technology, economic flux, political programs, even an ethics and religion of responsibility.

The motivations that lie below the public will and cultural expression must ultimately be sought in psychology. The logic of man’s domination of nature, the jealous control of things organic, the fear of the body’s natural processes and their analogies in nature, the haunting sense of fall from affinity with nature are the relentless expressions of a subterranean disaster whose roots lie deep in our culture and deep in our personal psyches. It was not always so. While foible and weakness may always have been human, those shadows of fear were not. Our minds, like our bodies, are programmed by the circumstances of a vanished world, a world in which we were programmed to create culture in the freedom of small group self-determination, an environment infinitely rich in totemic nature, abundant in material resources, in lives socially participatory and richly ceremonial.

The erosion of those things is history. In our modern struggle to cope with epidemics of dementia, post-historical societies reveal all the desperate, autistic rationalizations, projections, obsessions and other symptoms of the clinical diagnosis of schizophrenia and paranoia. The rage to conquer nature is a kind of madness. Madness always signifies the flaws of childhood. What civilization does to nature it does by corrupting its children, ravaging their ontogeny. Fear of the natural world is the fear of separation prolonged past its time. Natural childbirth is a first step toward a recovery of harmony with the world. But what is a natural infancy, or childhood, or adolescence? Only as we recover them does the life of the planet and its endangered species have a chance.

In spite of the sociological bias to the contrary, madness is not a relative matter. The logic of the psychopath gives us not only the private symptoms of incapacitation but on a culture-wide basis the “logic” to commit biocide.

Paul H. Shepard, Avery Professor of Natural Philosophy and Human Ecology, has been at Pitzer and the Claremont Graduate School since 1973. His most recent book, Thinking Animals, was a study of the role of animals in the development of human consciousness and self-identity. The preceding statement indicates the thrust of his forthcoming book, Once Out of Nature: Ecology and Psychohistory, to be published by Sierra Club Books in September.
Today's exuberant studio glass movement in Europe and the United States began only twenty years ago when two Americans, Harvey Littleton and Dominick Labino, designed a small tank furnace which could be installed in a limited space. This allowed the glassblower creative freedom from the production line factory setting for the first time in glassblowing's 2000-year-old history. David Furman, associate professor of art, realized his dream for a similar glassblowing facility at Pitzer College with a $12,000 grant from the John S. Swift Co., Inc. Charitable Trust. In 1975 the furnaces were lit in the studio, where every piece of equipment, tool and pipe was hand-built by Furman and his original students.

The glassblowing facility remains one of the finest on the West Coast, enhancing Pitzer's art department, and providing the students with an opportunity to work with an immediately responsive medium in developing forms with great freedom of personal expression. The students, most of whom are not art concentrators, enroll with a sense of wonder and adventure; they must be ready to immerse themselves in the risk-taking, decision-making process of experimentation which is creativity.

Under the direction of Rhys Williams, assistant professor of art, the new student's first challenge is learning to feel comfortable in an initially hostile environment — furnaces are roaring, heat blasting, and the danger from hot or sharp glass seems imminent. Then the basic techniques must be mastered. Learning to control the hot, malleable glass at a fluid 2000 degrees and shape it with the forces of breath, tools, and gravity requires quick physical coordination, stamina, and a sensitivity to the everchanging material. Beginners timidly hold the blowpipes as far away as possible, but as they progress, the pipe and the tools become disciplined extensions of their arms and hands. Eventually an intuitive sense of timing and "dialogue" with the glass develops, and the new glassblower experiences a total physical, mental, and creative involvement which is often compared to modern dance.

The studio experience is a valuable one: an exciting sense of community grows as the glassblowers work together. Class discussions and lecture demonstrations help the students to solve the craft's many technical problems while exploring the potential of the medium. The group shares goals, gripes, accomplishments, and... frustrations. Every glassblower has often heard the words, "Try it again." It is the encouragement from others that seems to provide a new energy to do so.

The aesthetic discovery is always a personal and satisfying process. Whether the goal is a purely sculptural expression or the utilitarian embellishment of daily life, the final hand-blown glass piece has lasting value to the student craftsperson. The creator not only appreciates the work's beauty as the
light modulates and extends its form, but can recognize in it a unique history of process and progress from an original idea to the physical embodiment of the inspired movements and moments of its creation.

Rhys Williams has been an assistant professor of art at Pitzer College since 1976. He received his B.F.A. from Ohio University and his M.F.A. from Illinois State University. The owner and operator of Cactus Glassworks in Claremont, Williams has also taught at California State University, Fullerton and at the Webb School in Claremont. His work has been shown in both local and major galleries and museums, and photographs of his work have appeared in a number of publications.

Robin Rhodes '77 received her B.A. in anthropology. Now she is completing a second B.A. in studio art while working full-time as Pitzer's Mailroom Co-ordinator. As a long-time student of modern dance and glassblowing, Robin Rhodes sought to capture the dance dynamic in glass sculpture in her show last spring at the Barbara Hinshaw Gallery in The Grove House.

A biographical note on David Furman, associate professor of art, appears with his article on page 24.

Environmental Studies: Sun, Chaparral, and Desert

Environmental Studies: Reflections on a Place

by John Rodman

I AM HERE by the lake at the Bernard Field Station, listening to Clyde Eriksen, obliging a photographer, thinking that I'll bring my Environmental Ethics class here later this spring — perhaps when more of the wildflowers are in bloom.

The Field Station is mainly used by biologists as a natural "lab" where students can observe plant succession, study fish populations and dragonfly niche selection, listen to coyote song, and help rehabilitate injured raptors. For them it is land as a biotic community, a series of ecosystems, a web of energy flows.

Carl Hertel's students in Landscape Painting set up their easels here from time to time. For them, I imagine, the land is literally landscape, a vision of what is actually "out there" transformed by the sensibility of the viewer into a vision that expresses also a human mood such as peace or melancholy.

Without an objective point of reference provided by the natural world, I suspect we would be totally at the mercy of our moods and fantasies.

Sheryl Miller's anthropology students sometimes visit this land in the course of research on Native Americans and Their Environments. If you had been a Serrano hunting and gathering in a coastal sage and chaparral community such as this, what would you eat? Humans were once a more direct part of the food chain and energy flow of this land, which no longer looks edible to most of us, raised as we have been on store-bought food and pictures of wheat farms and cattle ranches. An edible landscape contains more than meets the eye, though the local Indians also extracted dye from vegetables, having an eye for esthetics as well.

To see this land in terms of political policy you have to bring a lot to it — e.g., an awareness of the tax laws, local zoning, and the internal politics of institutions, including academic ones. What was once "undeveloped" land held by The Claremont Colleges for "future educational use" (meaning: for bearing buildings) almost became an 18-hole golf course in the early 1970s in order to avoid taxes, generate income, and "turn an eyesore into something beautiful for the community."

From that episode I learned something, not only about politics and policy-making, but also about the relationship among ecology, esthetics, and ethics. Notions of what is natural beauty (e.g., green hillsides, green lawns), which have arisen in the context of eastern rainfall ecologies, get lifted out of context, transplanted to arid environments, and used to justify the extermination of native species. Land is "cleared" of sage and chaparral for the sake of elm trees, lawns, and golf greens, while wild rivers to the north
are dammed so that water can be moved south through aqueducts, pumped over the mountains by electricity. Meanwhile, the elms, which like a cold winter to rest, grow too spindly and drop a limb here and there, panicking the city fathers because of potential lawsuits from injured persons, which leads to severe trimming (and removal of some) trees that probably shouldn't be here (and weren't) in the first place.

There is a basic lesson in justice taught by the sage and chaparral community at the Field Station: there are no elms here, and if you plant them they'll fall on you. It's difficult to accept that our esthetics and even our ethics, to some extent, arise in specific environments and may be unsuited to other contexts; also, that there are limits to what we can do and get away with. The hardest thing is to cultivate a sense of what is appropriate and to live by it. At bottom, that may be what Environmental Studies, in all its variations, is about.

John Rodman, professor of political studies, has been a Pitzer faculty member since 1965. Instrumental in establishing the solar colloquium, he has been active in the environmental studies program. In addition to political philosophy, Rodman's research and teaching interests include politics of ecology, environmental ethics, and energy policy.

by Lamont Hempel

Each age is a dream that is dying, or one that is coming to birth.
— Arthur O'Shaughnessy

Although underway from fossil fuels and nuclear power to renewable sources of energy. For the past five semesters, students enrolled in Pitzer's Solar Colloquium have examined both the promise and the pitfalls associated with such an energy transition. Now that this curricular experiment in solar education has been completed, it seems appropriate to offer some observations about what has been learned.

Solar energy, in all its diverse forms — for instance biofuels, wind power, photovoltaic cells — is neither the panacea nor the pipedream that its most avid supporters and detractors have made it out to be. A solar transition will not be cheap, but it is likely to be cheaper, when combined with energy conservation, than any other approach to our energy problem — particularly when the full social and environmental costs of energy production are internalized. There are enormous obstacles to solar development, however, and to understand them it is necessary to know something about the fundamental nature of the energy problem itself.

The root cause seems to have surprisingly little to do with physical inventories of fuel resources. It is far more closely tied to a technologically inflated world view that holds energy growth and economic progress to be correlates. Our society, like the inner city child who does not know that milk comes from cows, has lost vital knowledge about the natural sources of our energy. Our source of light is traced to a switch on the wall, and no further. By being out of touch with natural energy flows and renewable resource cycles, we lose the opportunity to develop the kind of ecological awareness that could help to lead us out of the energy supply quagmire. Instead, we seem to be a society that is prepared to create "zones of national sacrifice" for the development of oil, gas, coal, uranium and synthetic fuel resources, the energy content of which will be substantially wasted in inefficient cars, uninsulated homes and inappropriate conversions to electricity.

Those who will bear the greatest cost of such misguided energy thinking will be today's youth and future generations. Although it is doubtful that a transition to renewable energy can be delayed much longer — present energy politics notwithstanding — the loss of even a few years at this point can pose enormous opportunity costs for the future. In the words of the Values Party of New Zealand, "We do not inherit the world from our parents; we borrow it from our children."

Lamont Hempel, doctoral candidate in government at Claremont Graduate School, was administrative coordinator of the Pitzer energy project from 1978-79, and instructor of environmental studies from 1979-82. He has the B.A. from the University of Minnesota and M.A. in international environmental policy from Claremont Graduate School. He is the author of "The Original Blueprint for Solar America," which recently appeared in Environment magazine.
Environmental Studies:
The Desert As A Place
by Martha Quintana '83

THE naturalist/scientist and the artist/cultural historian come together in a joint environmental studies and art course, “The Desert As A Place,” taught by Carl Hertel, professor of art and environmental design, and Paul Shepard, Avery Professor of Natural Philosophy and Human Ecology. Established in 1976 by an Andrew Norman Foundation Grant, the interdisciplinary study of the desert includes structural and behavioral adaptations in the natural and cultural ecologies; climate, geomorphology and architectural form; taxonomy, desert flora and fauna and their cultural uses; and interaction between the desert ecology and cultural consciousness. “After all,” says Shepard, “it makes sense to study the desert here since we are right on the edge of one, and it is a geographic fact that Western ideas came out of the desert. The tenets of Judaism and Christianity, which have shaped Western thought, were conceived in the desert.”

A significant part of the program is two field trips, one to the high desert and one to the low desert. This spring, Hertel and Shepard led the class to the Anza-Borrego Desert in Imperial and San Diego counties. There they set up two camps, the first in Coachwhip Canyon. From there, they hiked to Seventeen Palms Oasis and to Five Palms Oasis, to observe both the geomorphology of the area and patterns of vegetation. Students kept journals in which they recorded their perceptions of the landscape, discussing them in relation to many literary sources, particularly John Van Dyke's The Desert, the classic work on the Colorado Desert, published in 1904. The second camp was in Fish Canyon near Split Mountain, where they observed very dramatic geological formations. Hiking through the Carrizo Canyon Badlands they then observed the famous Wind Caves, “great natural architecture,” as Hertel observed. At the Visitor's Center of Anza-Borrego Desert State Park they were welcomed by the staff and taken on a tour of the laboratory facilities, in which zoological, anthropological, and archaeological studies are related.

Shepard is also teaching a course, “ Cultures, Paradigms, and Ecology,” with John B. Cobb, professor of theology and process studies at the School of Theology at Claremont. Hertel spent his sabbatical in spring, 1981, in the desert completing a book on the Southwestern and Mexican deserts.

Martha Quintana '83 is from Taos, New Mexico. Now in her third year at Pitzer, she is concentrating in philosophy and political studies. She was editor of The Other Side, Pitzer student newspaper, in 1980-81, and is a Resident Advisor this year in Sanborn Hall. She also works as a student writer in the Office of Public Information.
Jessica Swift '74
by Burton Isenstein '77

Jessica Swift sees herself as an artist who manipulates the light in the architectural environment to affect the perceptions, moods, and emotions of those within. "I paint with color and light," she said, sipping her glass of brandy at Blackies Bar and Deli, where two of her stained glass commissions inhabit the window frames of the recently renovated building and many of the patrons seem to know her. The tavern is a short walk from the spacious 727 studio, which Swift founded in 1980 in a loft in Chicago's Printers Row district.

Swift, a Pitzer art major, graduated in 1974, spent a year in Claremont as a graduate student, then lived in Europe studying art and learning the craft of glassworking at London's Burleighfield.

International Glass Studio and several other schools. As an undergraduate Swift did much of her work with clay and fabric, but found neither the transparent and flimsy quality of fabric nor the opaque rigidity of fired clay to be a sufficient mode of expression. The transparent and rigid quality of glass, combined with the restrictions of architectural installation, form the core of Swift's current work.

After her return to Chicago the artist spent her first years setting up a studio and developing contacts with architects who would eventually include her work as an integral part of their architectural plans. Her persistence paid off with numerous commissions in private residences and public spaces. The most recently finished project is installed in the Area Five Police Court Facility in Chicago. With funding from Chicago's Per Cent for the Arts Program, Swift and the 727 Studio designed and installed thirty-six two-by-six-foot glass panels which are seventeen feet off the ground and encompass the perimeter of the room where accused criminals await prosecution.

Swift designed the clerestory panels with abstract patterns and colors that shift from end to end of the space. The light entering through the colored and prismatic glass creates constantly changing colors and patterns on the room's floor and walls as the sun travels on its daily route.

Sometimes, Swift incorporates pieces of clear window glass in her works. Four clear sections are framed by colored glass in one of Blackies windows. The casual passerby or seated diner looks both at and through the glass. The spectator must think of the window in two entirely different contexts. The gap between art and function is temporarily bridged. A window commissioned for a private residence in Elgin, Illinois is actually a wall dividing a room. Swift tries to make her work "inhabit, rather than inhibit" the space it is designed for. Where a solid wall might have been overbearing, the window/divider expands the space. Art has improved upon function.

Historically, stained glass has been an art form with more than decoration in mind. In medieval times designs were employed to visually stimulate and teach biblical lessons to the illiterate public at the same time. The art of stained glass has gone through many changes and revivals since and has often been much maligned.

It is unique and refreshing to find an individual who has studied its history, learned the craft, and moved on into the realm of contemporary art-making. Jessica Swift is, no doubt, among a group of artists that are helping architects and the public re-evaluate and realize the potential of contemporary stained glass.

While at Pitzer, Jessica Swift took courses at the Sorbonne's College des Beaux Arts in Paris and was an apprentice at John Wallis' architectural glass studio in Pasadena. After graduation from Pitzer in 1974, and spending a year at the Claremont Graduate School, she spent 1975-77 at Burleighfield House, Buckinghamshire, England, where she had an opportunity to participate in the international glass scene. In 1979-80, she completed a Seventh-day Adventist church in St. Maartens, Netherlands Antilles and in 1980-81, windows for the Area Five Police Center in Chicago. Her work has been exhibited in an Historical Society of Chicago exhibit, "Modern Glass 1952-1980" and in "Working Drawings," an exhibit at the Randolph Street Gallery in Chicago. An article and photographs of her work appeared in New Work magazine in 1981.

Burton Isenstein '77 is a sculptor who lives and works in Chicago. He received his M.F.A. from the Art Institute of Chicago, has shown his work at the Renwick Gallery of the Smithsonian Institution and in numerous exhibitions around the country. Last summer he was artist-in-residence in the Kohler Company's Arts and Industry program in Kohler, Wisconsin.

Patti Podesta '77
by Deborah Patton '69

Patti Podesta is a study in contrasts. Her enthusiasm, energy, cheerful disposition, her optimism, openness, her clear, articulate voice, make her seem much like the proverbial girl next door. But listen carefully to what she says. Her conversation is sprinkled with references to her work, such as pre-linguistic, non-linear content; agitation of space; the need to contextualize. Ask her what's unimportant: living according to tradition without questioning; creating images and action without reason; the pursuit of existence of repeated, empty exercises. What's important to her? The absence of a single truth; the suspension of morality; art as a device for non-linear, abstract thought; spontaneity with a purpose.
Her video work and action/event art (live performance) synthesize her philosophy and way of seeing. They are carefully designed to elicit visceral responses from us, the viewers. She prefers the suggestive, the open-ended, the unexpected, using non-narrative imagery that asks the audience to draw its own conclusions. In her ceramics class, she had discovered she was more fascinated by the process of the work becoming than by the result. Finding two-dimensional works too limited to illustrate abstract thought, she went to video to chronicle the act of becoming, using spare, minimal images, manipulating combinations of space and time, and combinations of voice, music, and oscillated sound. Using the body (usually herself) as an abstract shape, removed from its traditional role, she creates jolting juxtapositions of intellectual and physical sensations.

The immediacy of her video medium creates a chain of philosophical and visual problems for the viewer. Video gives the sense of being a voyeur — being privy to something perhaps forbidden or at least very private that could be happening in the next room. Podesta uses common symbols and recognizable images and then removes them from familiar contexts. Her work is her social commentary in that it pulls us out of our reveries to test our perceptions, challenges us to shed our preprogrammed responses and predictable reactions.

In her four-minute “Stepping,” which received warm reviews in the 1981 Paris Biennale, the action focuses on a pair of legs moving from the surface of one open window to another (the glass is perpendicular to the window frame) in an endless series of steps to the tune of the German national anthem. Political statement? Perhaps; Podesta prefers to see it as a statement of tension resulting from stepping in a clearly precarious situation. In her more recent work, “American Plague,” a series of images more consciously illustrates the shock effect of out-of-context visual imagery. Picture the artist sitting on a lawn as we’ve all seen children sit, legs open wide, when they are pounding their shovels into a sandbox. Podesta supplants the harmless toy with an axe, and through mesmerizing and rhythmic swings, moves her bare foot out of the path of the blade just before it strikes the ground, this action interspersed with images of her on a hazy horizon moving slowly in a ritualistic pattern, wearing a life jacket. The finale? She curtseys with a faded victory wreath around her neck.

Doesn’t make any sense to you? Don’t worry: she’s not sure what it means either. Podesta reminds us that life is not art, and that as an artist she has taken the vulnerable chance of educating herself in public. It’s a risky business, this sort of exposure. But her greatest strengths are her adaptability, her energy, her capacity to thrive on confusion. She is confident: she believes that life shouldn’t happen to you, but that you should take control and know when to resist.

Patti Podesta graduated from Pitzer in 1977 and received her M.F.A. from Claremont Graduate School in 1980. A video and action artist, she most recently completed a stint as guest curatorial assistant for an exhibition, “Drawings by Painters,” at the Long Beach Museum of Art. She states that it is critical for artists to become involved in the politics of the art world so that they can influence, and can work towards what they want.

Deborah Patton is a 1969 graduate of Pitzer and has recently relocated to the West Coast after spending the past 12 years in New York City, where she was most recently Education Director of Seventeen magazine. She is now Managing Editor of Gault Millau America, a new division of Knapp Communications, based in Los Angeles.
Beyond Pitzer

Julia A. James, who studied at Pitzer 1967-1968, went on to receive a B.A. in history at Oregon State University, and has done work toward the Master of Public Administration degree at Portland State University. She has been appointed, with nine others, to the Oregon Statewide Health Coordinating Council by Governor Vic Atiyeh. The council sets policies for a comprehensive plan to provide for Oregon's health needs and coordinates the health plans of the state's three health systems agencies.

Lauren Arnold Brannen writes from Inglewood. While studying art history at Pitzer, I had no idea what I wanted to do vocationally, or what my major would prepare me to do. After my Senior year, I traveled in Europe for a year to see the art I had learned about. When I returned to Los Angeles, I took an editorial job with a magazine to give myself time to think about graduate school. It came as a surprise to me that my art history background prepared me for my new job in many ways, and I liked writing so much that I never went to graduate school. Through art history I learned how to see things and to describe them on paper: an ability which I found could apply to many things—places, events, people, etc. My major also helped me in the print production and graphic design aspects of publications. Making what you have written look good to the reader as well as sound good is important. I have worked as an entertainment writer, public relations writer, advertising copywriter, and currently as a business writer. By combining these full-time positions with enriching freelance projects such as my work for The People's Almanac, Vol. 1, 2 & 3, by Irving Wallace, in which I wrote about famous artists and their work, I've achieved professional fulfillment.

"Katchy" Normand Andrews, who is married to Calvin Andrews, has two children and is expecting a third. She lives in San Luis Obispo.

Ms. Beliah Dashew Isacs was born to Leslie Dashew Isacs and Bob Isacs on 1/23/81. Leslie is now free-lance consulting and in private practice.

Nancy C. Martin has a daughter, Kimberly, 2 months old. She is currently an Assistant Professor of Bio-Chemistry at the University of Texas, Health Science Center in Dallas.

Elyse West Shoop lives in Portland with 2 children and husband Ben.

For the last six years, Jean Ellis Allison has been working for South Western New Mexico Services to Handicapped Children and Adults, Inc. (SWSH). This is a dynamic community-based program for the Developmentally Disabled. I started with SWSH as a volunteer in the Adult Education program. Soon enough, I was hired as a Lead Person for the Native Plant Nursery to supervise borderlands handicapped adults on various work contracts such as cleaning recreation areas for the Forest Service, planting pine trees as a reforestation project in the mountains, and doing landscape work at private residences. At the present time, I am Vocational Instructor for the Native Plant Nursery. The purpose of the Nursery is to use Horticulture and related activities as a medium for rehabilitation. Also, we grow and sell Native Plants in addition to harvesting Native Plant seeds for sale. We have constructed a Geothermal Greenhouse. In the near future, I hope this greenhouse will be in full operation also. In this job setting there has always been room to use the knowledge I gained at Pitzer. My major was Environmental Design for Children, which has obviously carried over to become an Environmental Design for Adults.

Dori Parsons Giragosian's daughter is 10 months old and Dori is back in school part time, seeking an art degree.

Barbara Horosko, MFA Claremont Graduate School, 1974, lives in the Los Angeles area (Portuguese Bend) and works in Hollywood as a scenic artist for motion pictures and television. After completing her masters degree she lived in Seattle for several years where she taught, was The Weekly's art director, and showed her paintings and drawings at the Linda Farr's Gallery. Her work was included in "In Touch, Nature, Ritual, and Sensuous Art of the Northwest," an exhibition curated by Lucy Lippard for Portland Center for the Visual Arts in 1976. The Los Angeles Municipal Art Gallery at Barnsdall Park featured her work in a two-person show with Marshall Saunders in 1980. Her most recent exhibition was at the Chrysalis in Upland, CA (October, 1980) a gallery run by Dennis Garcia (also from Claremont Graduate School). Horosko's work is in the collection of the Museum of Modern Art, New York City.

Diantha Lynn Zschoche (Douglas) writes, I am a professed member of the Religious Order of the Episcopal Church in the Diocese of San Diego. We are an innovative young order (5 years) in that there are both male and female members and that there are many couples who belong to either the male or female order, whose name is the Community of Christian Family Ministry. Our vows are traditional-poverty, chastity (meaning purity but not lifelong celibacy) and obedience. But our lifestyle is not, for there is a joyous mixture of prayer and the 'enchanted' with babies and teenage foster children. My daughter is now 16 months old — Ruth Anne. We are open to visitors. Our ministries are varied — Parish Renewal, Youth and Adult Retreats and Workshops, lots of counseling which I am involved in, intensive live-in care for a few people at a time ... Oh well, enough about me, let me hear about you.

Wendy Weeks traveled for two years from Mexico to Chile, much of the time hiking through back trails and isolated villages. She also explored the Ecuadorian and Peruvian jungle rivers. She has studied backstrap weaving and basketmaking in the Andes and Guatemala, and her work has been exhibited both in the United States and in Peru. A guide for Tambo Treks, organized by Vicki Weeks in Seattle, Washington, she also designed the brochure, using Andean weaving motifs. One of the tours studies traditional Andean weaving, with participants both observing traditional weaving and developing their own weaving skills.

I am now a third year medical student at the Medical College of Pennsylvania (formerly Women's Medical College). This may seem an odd place to find someone with a B.A. in Art, but I have long been interested in communication, whether between two people, between the environment and the body, or between the different parts of the body. My school is probably one of the few in the country which has a Humanities program. This is an elective program, within a variety of course requirements. I am currently taking one called Medicine and Art, in which the instructor hopes to help us learn to see. I hope it will help me be a better doctor, and perhaps medicine will help me understand art.

Bill Gilbert finished an MFA at the University of Montana while his wife Anne Nelson Gilbert completed an M.A. in Landscape Architecture at Cal Poly Pomona. They then moved to Cerrillos, New Mexico near Santa Fe, where Anne took a job as a landscape architect for a prestigious architectural firm in Santa Fe while Bill continued his work as an artist using native materials — principally adobe. He has recently shown his sculpture at the Shidoni Environmental Sculpture National Annual at Tesuque, New
Mexico, contributed to a group show of clay sculptors at U.S.C. in Los Angeles and installations at the Linda Durham Gallery on Canyon Road in Santa Fe and in March will show an unusual installation utilizing native wood at the Poshour Gallery in Albuquerque. Bill also has taken the New Mexico contractor’s license examination, works on numerous custom buildings and continues work in a handmade tile business. Bill and Anne live in a house in the small village of Cerrillos locally called the Snail House because of the spiral-like arrangement of vigas, an unusual loft with steps renowned for once having the famous American artist, Georgia O’Keefe sitting upon them. Bill and Anne have two children, Josie and Elizabeth born on New Years Eve of this year.

Mary S. Holder is now involved in Paralegal work in Boston.

Robert S. Koster is in Wellesley, Massachusetts, working for Data Resources, Inc. as a consultant in the area of Energy and Economics. He writes, My clients are largely Electric & Gas Utilities and I assist them in planning for the future in an uncertain environment. Data Resources is in the business of providing forecasts, data and computer resources to solve client problems. My specific responsibility is in the area of energy price forecasting. I have completed numerous studies detailing the delivered price of coal and oil to East Coast Electric Utilities. My first experience with coal came with the external studies project in Santa Fe, New Mexico that I was involved in the Fall of 1972. My work at the Four Corners Power Plant and the Bisti Badlands certainly provided a good foundation for the work that I am presently involved in.

After I received my MBA I wanted to pursue a career that combined the areas of economics and finance with energy and the environment. I am very pleased that I have been able to do that in a job that gives me a lot of freedom. I certainly miss the very stimulating environment that I enjoyed at Pitzer. I wish that I had more opportunities to pursue my artistic and athletic interests, but as one’s lifestyle changes you have to accept some compromises.

Bonnie Optner has received her license as a psychiatric social worker. She is opening a small private practice in addition to her work at St. John’s.

Karen Singer received her M.F.A. in sculpture from the University of Pennsylvania in May. Concurrent with graduation, I was awarded a commission from the Beneficial Corporation of Wilmington, Delaware (Finance, loans, etc.) for a large relief sculpture to be built into a wall in their new corporate headquarters. The planning and execution of this piece, which is called Urban Transition (a 4 ft x 8 ft x 6 in. — made of white hydrostone, a dense, hard kind of plaster) have occupied a lot of my time since then. I’m just now beginning to get my new studio in order and get back into more normal habits of work. I wait on tables several nights a week at a continental restaurant in Philadelphia called Wildflower. I find this work well for me, being a complete change of pace from studio work. I caretake the row house I live in West Philadelphia and have studio space on the top floor and in the basement of the building. I like Philadelphia, one of the most undervalued cities in the country, in my opinion, and have no plans to move at present. I have good friends here, and there is a seemingly unlimited supply of places to explore in the area. My work continues to focus on places and peoples’ perception of them — recently I’ve become interested in geology and have been engaged in a series of wood carvings that refer to geological events. I am interested in the ways the earth forms itself and the grand scale cycles of creation, destruction and recreation. Strangely enough, these cataclysmic changes give me a sense of peace about the world in direct contrast to the anxiety I think most of us feel. My major luxury these days is travel. I am slowly increasing my dealings with galleries, art consultants, etc. I enjoyed working on this commission and am looking for opportunities to do more large-scale projects, perhaps in other parts of the country.

Karen Singer


Bonnie Optner


Above: Clay relief, 8”x8”x2”. Photo: Karin Singer
potters, or prowling around ruins; and generally exhausting my family. Once in a while I am able to wrest the demands of being artist, mother, and brain-in-the-paycheck all at the same time, as last year, when I worked with students in the Ontar- 

ioto-Montclair School District. Currently, I am carving teeth for a dental lab and teaching an occasional clay workshop. I have my pottery in a gallery in Santa Fe and also at the Tibmers Gallery in Tljahill. My plan—contingent on energy, nerve, and a maturing child—is to keep increasing the proportion of my time devoted to playing with mud.

Susan Kotler-Cope, after graduation began working full-time as a classroom aide in a facility in San Diego for autistic children, a job I had held previously for several summers on a volunteer basis. In addition, I managed to convince the printmaking teacher at San Diego State University that I was sincere and responsible enough to use the etching facilities there in order to continue doing my art. I would cram in as many hours as I could manage after work and in the evenings. In January 1977, I matriculated into the Master's program in art at San Diego State. This, however, was a small incision of the foot in the doorway of the career I had decided to pursue—a fine artist. Since this school did not offer an M.F.A. I applied elsewhere, and I started my program at Claremont Graduate School in June 1977. I held my master's exhibition in De- 

cember 1978 and "officially" received my M.F.A. degree in graphics in January 1979. In December 1979, I got married and moved to Boston where my husband is studying for his doctoral degree in English at Harvard University. I have since then held several jobs including one as a tutor for educationally handi- 

apped young adults who have lived in a state in- 
stitution for multiply-handicapped and retarded, 

working in a cafeteria serving microwave sandwiches and making salads in the same institution, and working full-time as a medical secretary at the Gen- 

eral Hospital in New York City (a large San Francisco law firm, where I coordinated the response of the general con- 

tractor for the Alaska Pipeline to a Department of Energy investigation. Last fall, I entered a Master's program in Public Policy at Duke University. I am also currently serving at an intern doing energy policy planning and analysis for the State of North Carolina. I am glad to report that I find it interesting, challenging, socially beneficial work which pays well. I would be happy to communicate with Pitzer students or faculty who are curious about this program.

From Sacramento, Quinn Delaney Dimand writes, I am probably not a good example of what fascinating experiences one can have with a degree in Art History. Aside from my occasional visits to museums and ceramic work on the wheel, I have not abandoned my major. After passing both the Texas and California Bar Exams, I am now working in a medium-sized law firm in Sacramento. The bare walls of my office are testimony of the extent to which I have left behind Michelangelo, Rembrandt, and Picasso. Or perhaps they simply reflect the philosophy that less is more.

"58 After serving my time earning my MFA in Ceramics Sculpture in the dreary state of Delaware, reports Bob Barry, I followed the woman of my life to New York City. Coincidentally, I am now living in a few blocks from where my parents "lived t" when they were teenagers. Speaking of parents, I'm now legitimate to them because I teach at Long Island University and collect a paycheck. I'm also working for Ceramic Designer Dorothy Hafner, who sold to Tiffany & Co., Neiman Marcus, and to numerous galleries. One lesson I have learned from living in New York is that everything you must be compacted in some way. The amount of time you spend just arriving at your destination must be calculated so that the maximum amount of intensity can be derived from it. So goes my life and art.

After graduating from Pitzer, Bruce Cowans worked as a paralegal for three years. Most of this time was spent with a large San Francisco law firm, where I coordinated the response of the general con- 

tractor for the Alaska Pipeline to a Department of Energy investigation. Last fall, I entered a Master's program in Public Policy at Duke University. I am also currently serving at an intern doing energy policy planning and analysis for the State of North Carolina. I am glad to report that I find it interesting, challenging, socially beneficial work which pays well. I would be happy to communicate with Pitzer students or faculty who are curious about this program.

Fred Evers writes, It took me an agreeably long time to leave Pitzer after graduating in '79. I was living in Upland just across the quarry from campus until last July and I took advantage of my alumni privileges by sitting in on a few of Al Wacholski's great literature classes. During this time I was lucky enough to enjoy the friendship and instruction of an artist, and to be able to engage in some leisure reading and designing. After working with Devon for the past year I entered into a partnership with another friend, and the two of us continued to do increasingly more complex, interesting and profitable work. The Museum has had to be my primary focus. I'm also happy to communicate with Pitzer students or faculty who are curious about this program.

Georgia Harvey, since graduating, has been working for the Hebrew Union College Skinball Museum, advancing from intern to full-time Registrar. Along the way to becoming Registrar, I held the positions of Administrative Assistant and Coordinator—researching, training, staff and planning for better handicapped accessi- 

bility to the Museum; and dozens of catalogs. In a small museum, such as the HUC Skinball Museum, the job of registrar is varied and diverse. I handle all shipping and packing, which has included crate de- 

sign, I integrate and process all new objects that are given to the Museum; and I prepare objects for loan to other institutions, as well as coordinate the arrival and unpacking of all traveling exhibitions that are shown at the Museum. Recently, the Museum offered for rent its first traveling exhibition. My own art endeavors have had their highs and lows, as at times the Museum has had to be my primary focus. I did manage to continue blowing glass for a year and a half after graduating from Pitzer. This included a T.A. position at the University of Southern Californi- 

a, and an exploration into slump glass and creating Jewish Ceremonial art in glass. One of my pieces was purchased by the Museum and has been included in a permanent exhibition. Through the Museum I have kept in touch with what is going on in the arts. I have also begun to explore other mediums that can be worked with in confined spaces and without need of elaborate equipment.

After a two-year period in New York City where I worked as a corporate paralegal for an international law firm, writes Eleanor Hately, I moved to Washington D.C. in May of 1980. I am currently working for an Interior Space Planner and Desig- 

ner in Georgetown. Our clients are mainly corpo- 

rate with a sprinkling of residential. After my fi- 

tional with the legal world I decided I was much happier in some field of applied art or another. Al- 

though I am an administrative assistant now, I look forward to becoming part of the design process in the near future. I have begun to paint in a long time but I have been sculpting—taking classes at the Corcoran Gallery School of Art here in Washington as a pretext to use their studios and equipment.

Anne Umemoto reports, the past year has been full of work for me, for I have been involved in a one-year degree program in Textile Design at the Fashion Institute of Technology in New York City. The program left very little time for me, so I have worked as a Textile Colorist. My job involves painting colors for women's apparel prints and occasionally some designing, redesigining and repeats. I have been approximately six months since I have been in the textile business, and now I am beginning to think about my own work; perhaps some sculpture. I'm not sure yet.

Christopher Kiancher summarizes the past four busy years: Summer, 1978 to Winter, 1980: 

Tempe, Arizona: apprenticed under nationally- 


After leaving Pitzer with a concentration in environmental studies and design, Valerie Parks has continued working with watercolors and has set up a studio in Tuscadoria, Nevada. At some point I want to study painting in graduate school, but my plans for returning to school are indefinite. In the meantime I've been participating in painting workshops and exhibiting. The most recent exhibit being at Pitzer last November. In addition to painting, for the past two years I've been freelancing as an industrial photographer in northeastern Nevada. I'm presently working on documentation of the reclamation efforts on minerals exploration property in the Humboldt National Forest, and the construction of the Freeport Gold Mine in the same area.

Most of the documentation work is done aerially with photographs taken before, during and after mining exploration activities in an area. On-site shots are also made to illustrate the different recontouring and revegetation methods used in environmental training programs and in reclamation (public relations) brochures. I hope to continue freelancing because I like the freedom of being self-employed, and the flexibility of this type of work allows more time for painting. Valerie lives with her husband, Fred Elliott, in Tuscadoria, Nevada, a small mining town and home of the Tuscadoria Pottery School. She has worked on a variety of solar and wind projects together with work as a geologic draftsman in Tuscadoria. She has published photographs in "Desert Writings" and has had a one-person exhibition at the Elio Museum, Elko, Nevada.

79 Paul Faulstich writes from Palo Alto. In the spring of 1979 I was fortunate enough to "discover" the Desert Colloquium. I joined the class with an unabashed enthusiasm that I'm still feeling to this day. The course was a success intellectually and emotionally (and I might add spiritually), and it paved the path for me to follow into the Environmental Studies field group. I designed an independent major called environment and art. In 1979, I was awarded a Thomas J. Watson Fellowship which allowed me to conduct independent fieldwork with the Australian Aborigines, studying and photographing the nature and function of sacred places and rock paintings. I am currently in an M.A. program in which my primary interests span ecological anthropology, tribal art and perceptions, and native philosophies of the environment.

Above: Aboriginal rock painting, Australia. Photo: Paul Faulstich '79

Tim Goodwin, who graduated with a concentration in environmental studies, writes, I am firmly entrenched in a project which integrates lessons in economics, cultural history, architecture, business, and (always) politics. I am working with several people to form a company which will likely carry the name Juniper Management Company. Our base of operations will be a predominantly Hispanic town, Las Vegas, New Mexico... Its "Old Town" section has become an impoverished area whose main asset is being a National Historic District. The goal of our group is to work with local property owners and with community organizations interested in economic development. The main issues are: how to keep this pursuit locally based in order to avoid the serious problems other communities such as Santa Fe and Taos face; and how people can gain access to political and financial institutions which has previously been denied to them. The first undertaking is the renovation of an old hotel and the restoration of the town plaza. Secondly, we will work with local owners to attract investment capital without attracting speculation. . . a group of "socially responsible investors"... people for whom social change is one of their motivations in making investments. Tim may be in California for the Association for Experimental Education Conference at Humboldt in September.

After graduating, Georgie Mae Price says, I worked for UC Berkeley in the Contracts and Grants department, assisting professors in drafting research proposals and assisting funding agencies in getting professors to fill out their paperwork and stick to their budgets. After a year of that, I put all my possessions in storage and left for Europe, returning to San Francisco last spring to work for a film distribution company booking films, doing ad layout and drafting contracts. We also had a short stint producing rock concerts. In my spare time I am returning to school in film.

Pitzer's New Resources program was my answer to particular college needs in 1973, writes Karin Russo. I was seeking a way to finish school and I compiled college credits from other schools with classes I took at Pitzer to achieve my BA. I was an art major since I had been working as a studio artist for several years. I immediately went to Claremont Graduate School and have recently received my M.F.A. Now I am able to teach college-level art, and I have a particular validity that seems necessary to approach galleries and museums with my work. Also, I was the gallery director at graduate school and to have that experience as well. I presently have a studio to work in and will be participating in three group exhibitions in Los Angeles galleries this spring.


Jo Ann Schuch is currently living in Long Beach completing an M.F.A. in sculpture at California State University, Long Beach. Working in ceramic shell and lost wax casting techniques, she is making a small-scale bronze abstract and figurative sculpture.
David Wells writes, Photojournalism, be it newspapers or magazines, currently fills up my life. After a year of working through an agency doing magazine-style newscaptures I have altered my course and now work on a daily newspaper. The daily pressures are higher but the rewards from being part of something important balance the strain. Having been at the paper for quite a while I am looking to move on. The "economy" seems to be the bindrance because bad business is bad for newspapers. The picture accompanying this is from a story I wrote and photographed on one man's battle with multiple sclerosis.

Robin Galbraith has been working in a home for emotionally disturbed children for the past year. As a child care worker, I help kids learn how to get along with themselves and others. The job is very demanding, but because it involves kids it also can be a lot of fun.

My Art-related activities have been focused on my own development rather than trying to involve myself in the professional market. I've been carving marble and doing sketches in various materials. Doing art continues to be an important part of my life.

Upon graduation, Dave Svenson, writes, I flew north to the small town of Haines located at the northernmost end of Southeast Alaska. Haines is nestled amongst glacier peaks projecting upward from sea level. I feel lucky to have been exposed to such a naturally beautiful area at the young age of 18. Now Haines is my home. My older brother, John, a mountaineering guide, his wife, Sharon; a weaver and myself have purchased four acres of beautiful forest. I am now involved in the beginning stages of building a small energy-efficient home. I work for a privately owned business named Alaska Indian Arts, Inc. This is a non-profit, state-funded art center designed to preserve that art and the traditional skills of Tlingit Indian totem carving. This time of year the shop is very active due to most outdoor jobs being frozen to a halt. A.I.A. functions as a work space for the local Indian people and a few interested whites such as myself. We have a variety of good power tools as well as equipment for making the traditional hand tools much needed for totem carving. I am now working on my own project making carved wooden marionettes of totemic characters for an Indian education program sparked by some of the elders who are making an effort to document the old stories for the future Tlingit children. These miniature dramas will be documented on video film. The pride of the Tlingit people is overwhelming. An outsider like myself can only see this with time and involvement close to the people themselves. I am glad to see that the finest totems made by the Tlingit are not in museums but still owned by the people and proudly guarded in the village of Klukwan not far from Haines. Somedays the outside will see these exquisite masterpieces but not until the Indians believe the white man can be trusted. This will take time. In time I will have my own studio and get back to the freedom of ceramics and metal casting. For me it is most rewarding to live in such a remote and scenic wonderland where bold eagles soar as common as crows. If only Pitzer were here, then we would have the best of both worlds.

From the Alumni

RECENTLY, the Alumni Council formed a task force of concerned faculty and alumni. Faculty wished to interface more with alumni, and alumni had similar desires. Faculty and alumni have the most continuity and share a long-term interest in the College. With this in mind, the Alumni Council created a seat on the Council for a faculty member. Both faculty and alumni will gain from having a direct line of communication.

The Council is also in the process of creating a new standing committee, the Alumni/Faculty Liaison Committee. The committee will be comprised of two faculty members, two alumni, a student, a trustee, and the Alumni Director. The committee is charged with pursuing ways to build alumni/faculty relations.

Suggestions from the task force for developing these relations included: A) Coordinating faculty regional visits with alumni events, B) Establishing an alumni presence on campus, C) Initiating alumni/faculty focused events and D) Establishing a professor/grad school referral network. The joint committee would form a vital communication link with groups sharing similar concerns in fund raising, long term planning, future physical plant additions and a myriad of other mutual interests and activities.

The Alumni Council believes the Alumni organization should be more closely woven into the social and political fabric of the College. Both alumni and the College will benefit from such integration and cooperation.

Pierre Ratte ‘76
Member-at-Large, Alumni Council

I was so impressed with my tour guide and Pitzer as a prospective student that I became a student tour guide and hostess commencing my freshman year, because I believe that the ultimate thank-you and compliment one can pay someone who has done a good deed is to do the same. Being an avid Pitzer lover, my recruiting interest continues three years hence. I am now the Alumni Admissions Coordinator. My job is to identify areas in which alumni can help with admissions and keep both the Admissions and Alumni offices informed of any progress.

Alumni volunteers are now involved in a pilot project to “qualify” prospective applicants. Basically, the program entails our being the “eyes and ears” for Admissions officers in the many places they cannot be.

We welcome your support and suggestions.

Pam Mullowney ’78
Alumni Admissions Coordinator

WHILE on campus, consider visiting the Salathé and Barbara Hinshaw Art Galleries. The Salathé is open Monday through Friday from 11 a.m. to 5 p.m. and the Hinshaw Gallery from 8 a.m. until 11 p.m.

The Salathé, located in the lower level of McConnell Center, offers exhibitions by professional artists and provides space for senior exhibitions. The Hinshaw, located in The Grove House, exhibits works from visiting artists from all colleges, students, local artists, faculty and friends of faculty.

Participating

THE Board of Trustees at Pitzer College recently voted unanimously to establish the Robert Bernard Scholarship program in memory of the distinguished educator who was a founding member of the Pitzer College Board of Trustees.

Three new members have been elected to the Pitzer College Board of Trustees. The new members are Robert J. DeMonte, senior vice president of finance and administration of Consolidated Capital Companies in Emeryville, California, and a resident of Piedmont, California; Katherine Cone Keck, currently serving on the Board of the Brentwood School in Los Angeles, and on the Board of Directors of Ike Lovelady, Inc., Midland, Texas; and Polly Plesset, a resident of Woodside, California, and president ex-officio of Planned Parenthood Association of San Mateo County.

Announcement of each of the three-year terms was made jointly by William E. Guthner, Jr., chairman of the Board of Trustees, and Frank L. Ellsworth, president of Pitzer College.

Robert Albert, professor of psychology at Pitzer College, is the author of an article, “Special Programs Require Special People,” published in the winter issue of the Roper Review: A Journal on Gifted Education.

Albert also recently gave a paper, “Cognitive Giftedness and Creativity: Mirror Images?” at the National Association for Gifted Children meetings in Portland, Oregon.
Frank L. Ellsworth, president of Pitzer College and professor of political studies at Pitzer, was elected to the Young Presidents' Organization, an educational organization of over 3,500 business leaders in more than 50 countries.

Glenn A. Goodwin, professor of sociology at Pitzer College, is serving as outside reader and consultant for the department of social and behavioral sciences doctoral program in sociology at the University of California in San Francisco.

Sherry Jeffe, assistant professor of political studies at Pitzer College, was moderator of a panel discussion by representatives of the two major political parties in California and professional political consultants on "The 1982 Elections: A Partisan Perspective." The panel, part of a conference, "The 1982 Election," was co-sponsored by the University of Southern California Institute of Politics and Government and the California Center for Education and Public Affairs.

Mary Ann Jimenez, assistant professor of American History at Pitzer, has been awarded a $5,000 research grant by the Arnold L. and Lois P. Graves Awards in the Humanities, one of ten West Coast faculty so honored.

Lucian Marquis, professor of political studies at Pitzer, was awarded the 1982 Alumni Association award for academic excellence on Thursday, February 18 at a faculty meeting. McLeigh Koziol, a 1981 graduate of Pitzer, presented the award. Marquis said that the award was symbolic of the quality of teaching at Pitzer College as a whole.

Sheryl Miller, professor of anthropology; Susan Seymour, associate professor of anthropology; and Divina Himaya, professor of psychology at Chaffey College, spoke at Scripps College about the triennial meeting of the Asian Women's Institute in Manila last summer.

Jill Schimpff, teacher of English as a second language (ESL) at Pitzer College, has written a workbook to accompany a special dictionary used by adult foreign students as a textbook, "The Oxford Picture Dictionary Workbook," published this fall by the Oxford University Press. Her second book, "The Sesame Street Picture Dictionary," written for primary grade school children, was released in April at a conference for ESL teachers in New York City.

Helia M. Sheldon, professor of Spanish at Pitzer College, presented a paper, "A Surrealista Interpretation of a Short Story by Elena Garro," as part of a panel on Women in Contemporary Mexican Fiction, at the annual meeting of the Modern Language Association held in New York City.

Paul Shepard, Avery Professor of natural philosophy and human ecology at Pitzer College, gave a talk, "If You Care About Nature, You Can't Go On Hating The Germans Like This," as part of the Distinguished Lecturer Series at the School of Renewable Resources at the University of Arizona on February 18.

Werner Warmbrunn, professor of history at Pitzer, has been invited to serve on the International Advisory Committee for a scholarly text-edition of "The Diary of Anne Frank," under the editorship of the Rijksinstituut voor Oorlogsdocumentatie in Amsterdam.

The fifteenth annual conference of the Medieval Association of the Pacific was held at The Claremont Colleges, February 18-20.

The annual conference was coordinated by Barry Sanders, professor of English at Pitzer College and Bradford B. Blaine, professor of history at Scripps College.

John S. R. Shad, chairman of the U.S. Securities and Exchange Commission (SEC), addressed the eighth annual Pitzer College National Issues Forum Dinner on Thursday, January 21, at the Los Angeles Bonaventure Hotel.

The National Issues Forum is an annual event established by Pitzer in 1974.

The largest and best-attended in the eight-year history of the Forum, the 1982 event netted over $90,000 and was attended by nearly 500 people.

Journey to Nazca continued from page 9.

and mysterious zoomorphic images I saw as I flew over the Nazca Plains. Monkeys with spiralling tails, a variety of birds: the condor, the hummingbird, birds with zig-zag or wavy elongated necks, spiders, lizards, whales, fish, and dog-like creatures. They were all there. Again, I began to wonder if there might have been a ritual relationship between these recurring animal symbols and the Nazca people in the form of a clan system, as one finds among Northwest Coast Indian cultures. Perhaps for the Nazca, too, these animals had qualities and attributes worthy of emulation. And these animal images may have been "fixed" in the sky to form constellations, in much the same way the Greeks and the American Southwest Indians saw the Great Bear, Ursa Major, in the heavens. Although Franz Cumont was referring to Greek and Roman cultures, his words seem equally applicable to the Nazca culture. "We, who in our northern towns scarcely perceive the light of the stars, continually veiled in fog and dimmed by smoke, we to whom they are merely bodies in a state of incandescence moved by mechanical forces, we can hardly comprehend the strength of the religious feelings which the stars inspired in the men of old."

One of the last Nazca pots I discovered and examined in a private collection in Lima before ending my work in Peru seemed eloquently to encapsulate many of my thoughts and ideas. On it was a shaman, wide-eyed, spears in one hand, a baton in the other. He was encompassed by a black background, the night sky, and miniatures of animal images like those I saw on the desert floor of the Pampa Colorada. Surrounding the man and these images were an abundance of tiny groupings of three intersecting lines. They formed, of course, stars.

David Furman, associate professor of art at Pitzer and at Claremont Graduate School since 1973, is a native of Seattle, Washington. He received his B.A. in ceramics in 1969 from the University of Oregon and his M.F.A. in glassblowing (ceramics) from the University of Washington in 1972. A nationally-known ceramist, whose work has been exhibited in galleries and museums across the country, Furman has also taught at Colorado Mountain College in Vail, Colorado; at California State University, Los Angeles; and at the Otis Art Institute, Los Angeles. He received a Fellowship from the National Endowment for the Arts in 1975 and a Fulbright Fellowship to Peru in 1979.
Pitzer's art program is characterized by its highly individualized attention to a diversity of student interests and its integration with the art programs at the other Claremont Colleges. Students in the practice of art are especially independent and have proved quite successful in the highly flexible program at the college. The Pitzer facilities are primarily committed to clay and glass, with studio work in unique clay and glassblowing facilities, but also include studio work in painting and opportunities for work in environments and light and space installations; a concentration in art history is also offered. Pitzer encourages external study for art students in programs in Rome, Israel, London, and an interdisciplinary project, Earth, Sky and Water in connection with the Hózhó project at Santa Fe, New Mexico. The field group, comprised of artist-teachers Carl Hertel, professor of art and environmental studies; David Furman, associate professor of art; and Rhys Williams, assistant professor of art, also presents a series of exhibitions and lecture/discussions by important artists.

Environmental studies is an interdisciplinary program focusing on the interaction between the human and nonhuman components of the biosphere. When successful, it can provide an integrated, unifying perspective on life, as well as a program for radical change. Students often combine environmental studies with another concentration. The environmental studies concentration requires ten courses including the areas of human ecology, environmental science and environmental policy. Field work may be done through such external studies programs as Studies in Environmental Arts, the Washington Semester, Natural Resources Ecology and Management, the interdisciplinary project Earth, Sky and Water in connection with the Hózhó project at Santa Fe, New Mexico, or independent study. Concentration advisers are John Rodman, professor of political studies; Paul Shepard, Avery Professor of Human Ecology and Natural Philosophy; Carl Hertel, professor of art and environmental design; Sheeryl Miller, professor of anthropology; Clyde Eriksen, professor of biology; Robert Feldmeth, associate professor of biology; and Daniel Guthrie, professor of biology.

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Your comments on articles published in *Participant* are invited. Letters should be sent to Editor, *Participant*, Pitzer College, Claremont, California 91711. Letters are subject to editing.

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Pitzer College is a liberal arts college with curricular emphasis in the social and behavioral sciences. It is a member of The Claremont Colleges: Pomona, Claremont Graduate School, Scripps, Claremont McKenna College, Harvey Mudd, and Pitzer.