In this issue

3  ■ Second UC Conference Fosters Graduate Student Diversity
6  ■ The Art of Teaching Art at UCLA
8  ■ Graduate Student Profiles
12 ■ Graduate Student Accomplishments Papers/publications/awards
Dear Graduate Student,

One of the goals of the Graduate Quarterly is to feature the full spectrum of graduate education, the goals and perspectives of faculty and students from all areas of the campus. UCLA has more than 100 programs offering graduate degrees covering a broad range of academic disciplines with considerable variation in how graduate education is conceived and implemented. The criteria used in recruiting and selecting the most promising students, the importance attached to a formal curriculum versus individualized faculty mentoring and training, the nature of faculty/student relationships—all are shaped by the particular values and practices of disciplinary subcultures.

Amid all this diversity there are common elements—objectives and qualities that are characteristic of graduate education in general. All graduate programs seek to recruit the most highly motivated and promising students and to produce graduates who are creative, industrious and productive—those who are not simply consumers of knowledge but who become active contributors to their field. To achieve this across all areas of graduate study, it seems that the quality of faculty mentoring is crucial to the intellectual growth and personal well-being of students.

This issue focuses on two approaches to diversity: disciplinary diversity in the report on the Art Department’s MFA program with its particular teaching style and culture, and demographic diversity in the report on the recent Second Annual Conference on Achieving Graduate Student Diversity. The article on the Art Department offers comments from faculty and graduate students who represent the present and future of the highly publicized LA art world, a world in which UCLA faculty are principal players. The diversity conference report encapsulates strategies and tactics, attitudes and approaches, benefits and bonuses for everyone involved in maintaining an academic community drawn from all demographics.

It is hoped that information included in the Graduate Quarterly will help foster a better understanding of differences and an appreciation of excellence in all its manifest forms. We welcome any comments you may have on how to facilitate achieving this goal.

Sincerely,

Claudia Mitchell-Kernan
Vice Chancellor Graduate Studies
Dean, Graduate Division

“ln the Navajo world ... art is not divorced from everyday life, for the creation of beauty and the incorporation of beauty represents the highest attainment and ultimate destiny of man.

“ln the Western world beauty as a quality of things to be perceived is, in essence, static; that is, it something to be observed and preserved. To the Navajo, however, beauty is an essential condition of man’s life and is dynamic. It is not in things so much as it is in the dynamic relationship among things and between man and things. Man experiences beauty by creating it.

“The Navajo find it incomprehensible that we have more art critics than we have artists, and more art collectors than we have art creators. The nonartist among the Navajo is a rarity. Moreover, Navajo artists integrate their artistic endeavors into their other activities. Living is not a way of art for them, but art is a way of living.”

Second UC Conference Fosters Graduate Student Diversity

Imagine that you were given an opportunity to spend a full day with academic and administrative peers in higher education absorbing ideas from presentations, discussing strategies and tactics employed at other campuses, and brainstorming about ways in which to tackle a challenge as critical as any faced today in graduate education.

Nearly 300 participants seized such an opportunity when they attended the recent conference “Achieving Graduate Student Diversity” hosted and sponsored by UCLA’s Graduate Division. The day-long conference addressed major components in the graduate pipeline including outreach, admissions, recruitment, financial support, mentorship, campus climate, and partnerships with other institutions. Participants included experts from across the UC system and other universities, colleges, and national organizations, with attention to student voices and perspectives, as well.

Shirley Hune, Diversity Conference Program Committee Chair, Professor of Urban Planning, and Associate Dean for Graduate Programs/Division, launched the conference with her remarks. “To the question ‘Who is responsible for achieving graduate student diversity?’ the conference offers the reply ‘everybody.’ Our purpose in gathering today is to identify the best practices and strategies used to effectively advance graduate student diversity and benefit all students,” Hune said.

UCLA Chancellor Albert Carnesale opened his comments with words of encouragement by reminding the audience that nurturing ethnic diversity, particularly in this post-Proposition 209 era, requires active, sustained, and coordinated efforts. “Important goals often aren’t easily achieved. Consider an example from the civil rights movement. On this date [November 12] in 1956, the United States Supreme Court ruled that segregation on public buses was unconstitutional. That ruling came a full year after Rosa Parks refused to give up her seat in a now-famous act of civil disobedience.”

Carnesale said he anticipates a lively dialogue during the conference, “but there will be no debate on this point: We start from the conviction student diversity at all levels is a good thing. Simply put, diversity enhances education because we learn so much from each other.”

Not long ago UCLA’s overall diversity picture looked promising. “Over a period spanning at least a dozen years at UCLA, underrepresented graduate students grew in numbers and comprised an increasing percentage of the total graduate student populations. By 1996-97—the year before Proposition 209 became a factor in the admissions process—UCLA ranked first in the nation in granting bachelor’s and doctoral degrees to minorities, and fourth in granting master’s degrees to minorities,” Carnesale said.

Outreach and recruitment efforts are best seen as a continuum. “Undergraduate diversity affects graduate diversity, which in turn affects faculty diversity,” said Carnesale. With a diverse faculty, we send an unstated message to underrepresented minorities that they, too, are welcome at UCLA. He challenged conference attendees to answer the question “What should be the nature and extent of faculty’s role in graduate student recruitment?”

Opening Plenary: Why Diversity Matters

The three plenary speakers set the tone for the conference by elaborating reasons why they feel diversity in education is so vital to the future of our society.

Daryl Smith, Professor of Education and Psychology at the Claremont Graduate University, proposed that diversity in graduate education is a great deal more complex than simply providing educational access to diverse populations. A strong graduate student diversity must be in place to

continued on page 4
strenthen both undergraduate and faculty diversities. “Graduate student diversity is the lynchpin—the critical juncture—without which both undergraduate and faculty diversities would be weakened.” She mirrored Carnesale’s statement about the vital role of faculty when she said, “We as faculty must protect the students we teach so they can succeed.”

**Foundation of Democracy**

In defense of the benefits of racial and ethnic diversity, Patricia Gurin, professor of psychology at the University of Michigan (U-M), Ann Arbor, reported the results of her recent research on the educational benefits of diversity. One of her conclusions is that racial and ethnic diversity is the very foundation of democracy.

Gurin examined multi-institutional data along with the results of an extensive survey of students at the U-M, and data drawn from a specific classroom program at her university. This study is said to be one of the most broad and extensive empirical studies of college students in relation to diversity.

“The vitality, stimulation, and educational potential of a college is, quite obviously, directly related to the makeup of its student body; …diversity is a critically important factor in creating the richly varied educational experience that helps students learn and prepares them for participation in a democracy that is characterized by diversity,” Gurin said. “Patterns of racial segregation and separation historically rooted in our national life can be broken by diversity experiences in higher education,” Gurin added.

Until recently, the assumption among many non-educators had been that a racially diverse class benefited only racial minorities. Gurin’s study, however, shows that white students who had the most experience with racial diversity in their classrooms and informal interactions during college demonstrated:

- Increased scores on a test used to measure complex thinking
- More motivation to achieve
- Greater intellectual self-confidence and engagement
- The highest level of interest in graduate degrees
- Greater understanding that group differences are compatible with societal unity
- Higher motivation to understand the perspectives of other people
- Higher levels of citizenship

Gurin is an expert witness for the defense in two class action lawsuits filed against U-M over the use of race in its admissions policies. She implied the significance of these cases when she said, “Whether we win or lose … one of these cases will end up before the Supreme Court.”

**Diversity Fosters Interest**

Elma Gonzales, UCLA professor of Organismic Biology, Ecology and Evolution, described the ways in which diversity contributes to the body of knowledge worth knowing. She proposed that input from a broad range of interests generates new knowledge to serve a wider community and society as a whole.

The diversity, including race, gender, and ethnicity, that well-educated and well-trained scientists and scholars bring to these endeavors increases the probability for an inclusive body of knowledge. Gonzales said, “It is absolutely critical that individuals of diverse interests be in a position of training and credibility to influence or develop a research agenda,” she added.

Gonzales concluded by projecting a slide summarizing data of all the Mexican American, Chicana, North Mexican, and Hispanic women in the nation who hold doctoral degrees in science. Several in the audience gasped when she said, “Of the more than 9 million Latina women in the country, only 25 hold such degrees in science, math, or engineering. Of those 25, 18 came from the UC system.” The data identified both the important role the UC system has played previously in producing Latina scientists and the huge gap that remains to be closed in ensuring a diverse student body.

**Roundtable**

The Roundtable session on how to survive and thrive in graduate and professional studies was comprised of informal presentations from graduate students and faculty willing to share their personal experiences as ethnic minorities navigating the academy. Each was generous in telling personal stories with the mix of candor, humor, and irony that added the balance of emotion to the academic.

Richard Yarborough, Associate Professor of English and Director of the Center for African American Studies at UCLA, recalled that at various points in his undergraduate and graduate school career, the expectations placed on him seemed lower than those on his non-black fellow students. Hence, he challenged conference attendees to cast aside any preconceived notions about race and achievement potential, and be open to the potential of every student.

Henry Yu, Assistant Professor of History at UCLA, who did his graduate work at Princeton University, pointed out that he had very little guidance in making a decision to attend graduate school. He proposed that we, as educators, be proactive in promoting and advising students on the wide world of graduate education that is open to each of them.
Panel moderator Theresa Delgadillo, PhD candidate, UCLA Department of English, said, “UCLA has an outstanding faculty, including many faculty of color, who shine in their respective disciplines, and who devote valuable energy to the recruitment and retention of minority graduate students.” She strongly recommended that students find more than one such mentor and develop “the same type of community for yourself as you would want to be a part of in academia.”

Nell Griffith Forge, PhD candidate at UCLA’s School of Public Health, insisted that students must take their own initiative in order to succeed. “Compare what you need with what is within your department. Minor or take elective courses in departments that offer access to faculty with diverse backgrounds and orientations,” she said. “This helps with personal self-esteem and helps you gain insight into navigating through the academic maze by virtue of similar social experiences.”

Concurrent Panels
Morning and afternoon concurrent panel sessions were held in four separate meeting rooms. Presentations by 21 speakers covered a broad range of issues. While space does not permit a complete report on each speaker, following are ideas that were discussed.

The session on graduate admissions and financial support generated a discussion about the new computer-adaptive GRE and its potential ability to better predict ultimate success of test takers from all backgrounds. Computer-based test scores are based on the interaction between the difficulty of the questions answered and how well a question contributes to an estimation of an examinee’s ability, thus the computer-adaptive test

continued on back cover

Post-conference comments from attendees included the following:

“I learned that there is a need for continued conversation among all individuals attempting to address issues of diversity in the academy. We can help each other understand how to leverage for needed change in higher education. Also, learning what others are doing and having the opportunity to interact with others, as provided by the diversity conference, gave me further inspiration to persist within my own work.”

Caroline S. Turner, Professor, Division of Educational Leadership and Policy Studies, College of Education, Arizona State University

“It is becoming clearer and clearer that the only long-term solution to expanding the minority presence in graduate education lies in enlarging the pipeline. In my view, this demands that identification of talented students for college and graduate school should begin even in the elementary school.”

Wayne Patterson, Special Assistant to the Dean of the Graduate School for Program Review, Howard University

“I learned about other outreach programs, especially those beyond UCLA.”

Nike Irvin, Executive Director, UCLA Anderson School, The Riordan Programs

“My institution is the major assessment provider (GRE, GMAT, TOEFL) for facilitating graduate admissions. Fairness and equity in access are intrinsic guidelines for responsibly serving the assessment needs of graduate education. This conference offered a means of hearing and responding to our community’s concerns. Assessment cannot serve its purpose unless it is fair to the full diversity of our society.”

John Yopp, Vice President, Graduate and Professional Education, Educational Testing Service

“In looking forward, I will share resources and whatever wisdom I gain with the future generation of students because I now understand the critical nature of this mentoring.”

Theresa Delgadillo, PhD Candidate, English, UCLA

“One thing that became very clear at this event was that there are now outreach initiatives at every level of the educational pipeline. The challenge for us now is to continually find new ways to recruit from diverse populations and to ensure equal access for all at UC.”

Ashish Sahni, Director, Office of Institutional Research, UCSF

“Teaching is our job, but our enterprise is discovery. The range of problems considered worthy of study increases in proportion to the diversity of the scholars and scientists who seek to discover.”

Elma Gonzales, Professor, Organismic Biology, Ecology and Evolution, UCLA

“I was struck by serendipity playing a role in each person’s achievement. It takes only one person to take an interest in mentoring an undergraduate or graduate student to encourage them to either start or stay in the program.”

Sheila Patel, Graduate Advisor, History, UCLA

“Although the early intervention programs that were presented at the conference are long range in nature, they create a mechanism for change that will eventually impact the applicant pool and hopefully increase the number of eligible and qualified students. I am encouraged by what I heard and shared at the conference.”

Charles J. Alexander, Assistant Dean School of Dentistry, UCSF

Graduate Quarterly, Winter 2000
The Art of Teaching Art at UCLA

How is art taught at UCLA? How does the MFA foster careers in visual arts? How does participating in the academic life enhance the art work done, not just by students but by faculty, as well?

As the 1990s came to a close, most of the professors in the UCLA Art Department were coming up on retirement. Knowing that their recruiting would in effect build a new faculty, they made a deliberate choice to seek out and hire “artists of strong reputation, not just locally but nationally and internationally,” says Henry Hopkins, who participated in some of those selections.

Their success was extraordinary. With the exception of Hopkins, who has enjoyed a notable career managing art museums, all of the department’s full professors exhibit widely across the country and around the world: Chris Burden, Roger Herman, Mary Kelly, Paul McCarthy, Lari Pittman, Charles Ray, Nancy Rubins, and Adrian Saxe. Associate professors on the core faculty are also establishing careers as influential and productive artists: Barbara Drucker, James Welling, and Patty Wickman.

“No art department in the country has a comparable lineup of well-known artists,” says Chair Mary Kelly. As a result, “the number and quality of applications to the Art Department have increased,” Dean Daniel Neuman says. “We have been looking for new faculty members, and the number of applications has increased significantly.”

Thus, this article will look at the Art Department from an academic point of view: How is art taught at UCLA? How does the MFA foster careers in visual arts? How does participating in the academic life enhance the art work done, not just by students but by faculty, as well?

First-year graduate student Tom Holmes was walking across campus when a grizzly old guy didn’t know him and called his attention to a random loveliness of a leaf caught in a spider web. “Without it, I don’t think I would have achieved the same quality of work.”

“Student work is at the focus of the teaching.”

This incident is at the serendipitous, informal edge of how art is taught at the graduate level. Student work is at the focus of the teaching. Chosen on the strength of their portfolios, graduate students in art share studios in Culver City. They have three years in which to develop themselves as artists, and the faculty are available to help them.

“We go to their studios and we talk to them, one on one, to find out how they’re thinking about their subject matter,” says Drucker; an artist in the feminist tradition. “The idea is to see how we can help them develop what they’re thinking, or develop their resources.”

How art is taught is determined “by what the student wants to accomplish,” says Kelly. The teacher helps the student, first, to define the problem and then “negotiate a solution in an uncompromising way.”

Looking back on their own careers and looking forward into the art world their students will experience, UCLA Art faculty testify to the importance of the MFA degree.

McCarthy has an MFA from USC and also studied in the CalArts program. “What graduate school did for me and does for a lot of people is provide a time to concentrate on developing your own work. That’s the focus of your life during those years.” Drucker’s MFA is from UCLA, class of 1976. “The graduate program really pumped up my work,” she says. “Without it, I don’t think I would have achieved the same quality of work.”

Today, the MFA is “generally required

No art department in the country has a comparable lineup of well-known artists.

Graduate school is the only rigorous training ground for artists in American culture today.
for teaching at the college or university level,” says Dean Neuman. Although an MFA may not be required to have a gallery show, graduate school is the only “rigorous training ground” for artists in American culture today, Drucker says. “There’s no other way to get the training you need to be a professional artist.”

Mary Kelly, who studied in Florence, Italy, agrees. Without an MFA, young artists “aren’t knowledgeable enough about the professional requirements to function in today’s art world.” At an idealistic level, “the more education you have, the more human you can be,” she says. At a more expedient level, graduate programs are a way to finance artistic research.

They also provide an introduction to the more pragmatic aspects of the art world, particularly in a venue like UCLA, where so many faculty members have achieved success and are well prepared to offer some guidance to students hoping to follow in their footsteps.

“At one level, the art world is about the money, museums, shows and galleries,” says McCarthy. “Part of what I’m interested in conveying is how museums, patrons, collectors, affect the art world and how to place that into perspective.”

But, as a teacher, McCarthy says, “I am much more interested in the students’ individual work as artists, their critique of culture, their interaction personally with their work, and the form that their work takes.

One thing that students may be learning by observation is that today, “more artists can in fact succeed at making a living making their art,” Hopkins says, “and in some cases, they do extraordinarily well.” This is particularly true in the Los Angeles art world, which offers more interesting opportunities for young artists today than the New York scene, Hopkins says.

But although a number of UCLA graduate students have been successful, “probably a majority of students won’t have the kinds of careers they might expect,” McCarthy says. The only artists most people know about are the successful ones, he points out. McCarthy has close artist friends “who are 50 years old and don’t have careers. They have never sold a work of art, and yet they make art every day.”

McCarthy himself had been making art for more than two decades and teaching at UCLA for much of the time before he sold a single work.

Moreover, McCarthy says, success also has to do with fashions in the art world and with the available pool of money being spent on art. “Sometimes, it has nothing to do with a work’s inherent worth.” And some artists prefer to work in genres and styles that are not commercial, which may limit their economic success but not their artistic achievement. As Hopkins says, “history will take care of what’s really important and what’s not.”

One notable contribution of academia to the art world is quite basic: “On a practical level,” Dean Neuman says, “teaching grants artists the financial independence to make work that may function outside the market.” For many artists, “teaching can reinvigorate studio work, help them stay engaged in a range of art-world dialogues, and broaden their community,” he adds. The money is far from everything.

“I took a cut in income when I first went on staff,” says Saxe, a noted ceramic artist. “I used to take unpaid leaves just so I could make some money.” For Saxe, the resources—other than salary—of a major research university are a big attraction. For a time, he collaborated in teaching courses in Materials Science in the School of Engineering. “As a point of engagement, the engineers wanted artists to deal with the
appearance of the results of their research, and we wanted their insights on materials and processes." Reluctantly accepting that his teaching responsibilities will occasionally interfere with his work, Saxe stays for "the serendipitous and stimulating encounters, both chance and structured, with brilliant people who can contribute to the underlying thought that goes into the work." Coming to campus to teach provides access to people and ideas.

Besides teaching, Saxe has accepted assignments on campus and school committees, particularly during the budget-triggered reorganization several years ago, hoping that his efforts might contribute to more suitable facilities for the Art Department, including on-campus studios for faculty and graduate students.

The community aspects of the academic life appeal to others on the faculty. McCarthy finds "the dialogue students enrich my life," Drucker says, "and I think I enrich theirs." Kelly believes many faculty "enjoy the exchange with younger artists. For me, I work out a lot of conceptual problems in discussion with my best students." McCarthy finds "the dialogue students bring here is interesting to me. I have respect for them as artists."

McCarthy also appreciates the opportunity to interact with other members of the faculty, whose studios are scattered around Southern California. In recent years, the faculty community has been close, even if some have enjoyed more celebrity than others. "We respect each other not for our outside careers but for our endeavors as working artists and for what we do at UCLA," McCarthy says.

Being part of an art school situation provides ongoing dialogue about the nature of art, culture, and society, but McCarthy has an even broader goal. He likes to think that being at UCLA makes him "part of something that has real potential to affect what art is, to influence how people understand art."

from students and mostly women.

Although her make-overs were straightforward "I didn't want to make them artsy. I wanted them to feel great about how they looked," her motivations went beyond those of the typical makeup artist. "By painting someone's face, giving them a different face, I thought I might also affect their social interactions" as they continued to tour the studio show. Indeed, she believes that many of the women, unused to wearing makeup, felt self-conscious. In an academic setting, she says, "it's such a challenge to be taken seriously as an intellectual if your looks are distracting." Thus, the accepted appearance at UCLA is at odds with the "glamour quotient" that's identified with Los Angeles, she says.

Raised in Los Angeles, Delia grew up hoping to work in the arts, and a few years ago, she settled on the visual arts. She applied for the MFA program at UCLA because "I was working in isolation and looking for a community of
Rebecca Campbell

There are a dozen figures in the 13-foot grid of self-portraits, all of them painted in black and white acrylic on pink paper, all of them staring directly at their viewers. "They're kind of ominous, actually," says their subject and creator, Rebecca Campbell, "and funny at the same time."

The first one painted she calls Becky-Anne, her "country mouse" face. This is Rebecca as she imagines colleagues may receive her on first meeting, noting her Salt Lake City roots. It is this sort of first impression that can determine "who you are and what your weight in the conversation is," she says. After Becky-Anne came the portrait she calls Jack, a "butch" character arriving as a reaction to Becky-Anne's vulnerability. The final portrait, Eve "has a black eye and she's wearing this sexy vulnerability."

The collection, displayed in Rebecca's Culver City studio, is an implicit rejoinder to any premature conclusions about her innocence or lack of sophistication. And, in some ways, much of her art could be characterized as an investigation of stereotypes or rebellion against fixed ideas.

The Mormon Church and the art world are two "religions" that have stimulated Rebecca's rebellion. Born in Salt Lake City, Utah, she was the last of seven children in a family headed by a Mormon bishop. Rebecca left those beliefs behind when she left Salt Lake City, to study at the Pacific Northwest College of Art, the museum school in Portland, Oregon.

"I had this naive vision of the art world as a place where artists would encourage one another to question and share ideas," she says. Instead, she learned that "social standing has a lot to do with recognition and success, and that was surprising to me." In an attempt to replace the security her religious convictions had brought her, she adopted the trappings of feminism: From baggy clothes to pro-choice advocacy to paintings about relevant themes, "I really carried the torch."

Then, intrigued by the strong reaction she had to titillating depictions of women, she started frequenting strip clubs. "Sometimes I would go and be angry. I would look at the men in the audience and be disgusted," she says. "Other times I would have a wonderful time, and I would be excited at the permissive nature of that world the dancers lived in."

Returning to Salt Lake City after graduation, Rebecca began to paint closely cropped, graphic sexual images. These were displayed in "the back room" of an installation called "Pink" at a Salt Lake City gallery. The show also included three large-scale allegorical portraits of women; some dancer friends performed in the anonymity of backlighting. "I thought there would be some sort of hubbub" about the show, she says. "What I forgot is that the people who would be offended never go to art galleries."

Ready to leave Salt Lake City again, Rebecca arrived at UCLA last fall, feeling lonesome and out of step, and somewhat at odds with what she saw as the prevailing taste in the art world, a world "skeptical of painting" and bored with the autobiographical. Feeling "a little claustrophobic," she found work teaching art to children, a discipline, which chances are, they're going to find something easier to do." On the other hand, she acknowledges that she can't teach anyone to make "good art." As a student, she feels faculty are here "to help un-confuse you," rather than to provide any formal pedagogical structure.

Delia sees the need to combine the "romantic ideal" of an "inspired artist" with a critical consciousness about audience. Her goal is to convey complex content in her work, while still keeping it accessible and alluring.
Dan Ho

Dan Ho was only 6 years old when her engineer father sat her at his drawing table, put a pencil in her hand, and showed her how to do mechanical drawings. "I sat there for hours drawing perfect lines, perfect circles, and a variety of geometrical shapes," she remembers. "Sometimes, on the back of the mechanical drawing or beneath those lines, I would draw people, animals, flowers, anything and everything I could think of."

As she grew up, she was always "collecting images," filling notebook after notebook with drawings of her environment. She studied art in elementary school: "I was very good at it, which caught the attention of the teachers." In high school, she was a photographer and designer for school events and publications.

But, all the while, she "was crazy about ballet and busy with performances." It wasn’t until her feet were injured that art emerged as the chosen path for her future career. "Hungering for knowledge and a college education, she took some classes at a local university, discovering a love of art, art history, and philosophy."

And so, when Dan had saved enough money to pursue her education, she came to the United States to study art, while most of her friends came to UCLA for business, computer science, and engineering. After undergraduate studies at UCLA, and graduate studies in Art Education at Long Beach State, she has returned to UCLA for the MFA program.

"Never having any intention to be an artist growing up," she says, Dan is nevertheless well on her way to becoming one: a first-year graduate student in the Art Department, specializing in ceramics.

The resources of a major research university have been crucial to her experience. For one thing, Dan has broad interests outside the boundaries of art as a discipline—from communications to philosophy and new technology. She often attends lectures in different department to gain exposure to other fields, which has "broadened my horizons," Dan says. "Art should be developed through interactions with our everyday lives and culture. An artist should pay close attention to society."

As Dan observes American society, she tries to "use ceramics to document the social phenomena through art." In her research on media reports on school violence, for example, Dan documented the violent events and imprinted them on a long roll of paper. At the end of a 50-foot long never-ending scroll of text stands a box full of bright colorful clay toy guns. "The children don’t play with toy guns any more. They bring real guns to school," she said.

A project now under way features books sculptured out of clay. When it is finished, about two-dozen books—each at a different stage of being read—will be installed in a pond, with water circulating constantly. Images or text will be projected on the surface of the water, suggesting the constant circulation and interchange of knowledge and information.

Access to this knowledge and information is the advantage Dan sees in attending a research university rather than an arts-only school. "If I need to, I can talk to people in architecture, computer science, physics, and engineering to find out how to make things work. People from different fields contribute to my working process."

Dan has also been working at the Center for Digital Arts, part of the School of Arts and Architecture, using high-powered computers and sophisticated software. She is learning to use three-dimensional computing to digitize her models of landscapes and architectural spaces. "Right now, it’s still very experimental," she says.

Dan is well versed in the tradition of ceramic arts, extending back thousands of years. In her own Chinese culture, she is most intrigued by the celebrated army of earthenware soldiers, chariots, and horses created for the mausoleum of Qin Shihuang more than 2,000 years ago. But she is more concerned with "learning how to use this wonderful tradition combined with new information and technology in ways that reflect changes in society and..."
the cultural phenomenon of our time,” Dan says. “I am looking to see how we can push this medium into a new era.” She knows that “there are different ways of working with clay besides traditional ways of making utilitarian objects. It can be developed conceptually into another kind of work which is both ideologically and aesthetically interesting.”

Dan is proud to be attending a noted art school and working with an excellent faculty. With their encouragement and support, she bravely experiments and explores with her work. However, she also knows that a good school isn’t enough to ensure success. “If you are not doing good work, it doesn’t matter where you come from or who you are working with . . . your work is the evidence.”

Tom Holmes

When Tom Holmes arrived as a graduate student in the UCLA Art Department last fall, he quickly became intrigued by the fabricated community that exists among the apprentice artists who share work and living space in the department’s Culver City studios.

“By the second gathering,” he says, “everyone had figured everyone else out. They knew who was girl and who was boy, who was queer and who was not . . . all of this psychic information that people receive almost immediately from any kind of group.” To Tom, the sexual dynamics were particularly intriguing.

The outcome of his interest was a complex installation, with 50 photographs of “my orgasmic face” and, above those photos, 50 shots of people in the department “looking bewildered.” The work emerged from a “need to make a kind of democratic gesture within this department, which seemed, in my mind, a little unaware of the sexual power they were throwing around.”

But if it was a political statement, it had a sense of humor: “I put mustaches on everyone to lighten it up,” Tom says. “Luckily, nobody’s feelings were hurt. Everybody knew it was all in good fun.” And, Tom believes, it eased the tension, particularly among newcomers like himself, who are surrounded by successful, more senior students, as well as “these powerhouse professors who are way too hippie to believe that they’re in power.”

Raised on a ranch in West Texas, Tom grew up with “every intention of being a preacher” in the Southwestern Baptist Church. Along the way, he realized that the part of preaching that most interested him was the performance. At the University of Texas at Austin, he met Linda Montano, a performance artist on the faculty. It was a religious as well as a professional experience.

“She was one of these ‘insane’ spiritual figures who you come across, who blow you over,” Tom says. “She also gave me all the permission I needed: ‘You’re an artist,’ she told me. ‘Do what you need.’” By the time he completed three years working with her, he had a substantial body of work to present with his application to UCLA, the only graduate school where he applied.

He was impressed by the quality of UCLA’s faculty, particularly artists in his field, such as Paul McCarthy and Chris Burden. Press reports seemed to be saying, come to UCLA and “you can study with a whole art star crowd,” he says. “To meet them was a celebrity experience, where you’re nervous and in awe.” But he soon concluded that “they’re just ordinary folks.” On the other hand, they’re just ordinary folks who “have big old fat careers,” presenting their work in art shows all over the world.

Faculty access may be somewhat difficult at times, but because the star faculty attracts talented students, “we teach each other,” Tom says. “A lot of my good talk and counsel comes from kids I hang out with at the studio.” Students also bring their other interests and experiences to the community. For Tom, that has involved studies of queer theory, a class in the gay and lesbian studies program.

As he looks to the future, Tom finds himself increasingly drawn to Los Angeles, “a fantastically curious place” with an architecture that provides “some really beautiful things to find and be surprised by.” Los Angeles also has a property that’s important to a boy raised in West Texas. The city “has some soil, and it has easy access to soil outside the city,” Tom says. “Just about every other weekend, I need to be on some dirt or I’ll go crazy.”

Los Angeles is also “as good as it gets for young people making art,” Tom says. Successful shows by fellow students are enjoyed by all, he says. “We all take such pride in their achievements. Hopefully, I can catch up.”

Although he says he would enjoy teaching, he believes that such jobs may be in short supply. Like other graduate students, Tom says, he has “a lot of hope about having a big old fat career” himself one day. “I want to pay the rent by selling art. That would be fantastic.”
Graduate Student Accomplishments 1999-2000


ANTHROPOLOGY


Rowanne Henry: Received 1999-2000 Dissertation Year Fellowship for 2000 academic year. Includes Winter, Spring, and Summer quarters.


Angela M. Nonaka: Translated and edited “Learning Thai Sign Language,” a four-volume video/textbook se ries designed to teach Thai Sign Language as a second/foreign language. The series was produced by The General Education Department of Thailand and the National Association of the Deaf in Thailand, 1999.


Jose Serra: Received the Wolfen Entrepreneurial Award for 1999.


APPLIED LINGUISTICS


ARCHITECTURE AND URBAN DESIGN


ART HISTORY


ATMOSPHERIC SCIENCES

Yu Gu: Department of Atmospheric Sciences Jacob Bjerknes Memorial Award, Oct. 29, 1999.


BIOSTATISTICS


Fang Li: [1] (Co-authored) “Inconsistencies in report-ing occurrence and timing of sexual initiation in the ADD Health Survey,” presented at The Population As-sociation of America Annual Meeting, New York, March
from the Donald J. Cram Endowment.

Excellence in Research, for $1200 plus $500 for travel

Graduate Study from George Gregory Endowment.

1999.

on Psychiatric Genetics, Monterey, Ca., Oct. 14-18,

Charlene Bauer Endowment. [2]
Received the $750

tional Logistic Regression." Presentation at Congress

Sogole Bahmanyar:

Sonia Minassian:

from the George Gregory Endowment.

Kelley Banfield:
Awarded the Departmental Prize for Excellence in Teaching for $750 from the Ralph and Charlene Bauer Endowment.

Erik Barthel:

Sybil Anderson:

Jacob Wasserman:
Awarded the Departmental Prize for Excellence in Research, which is $1200 plus $500 for travel from the Donald J. Cram Endowment.

Bryan W. Lockett:

Emma Scoll:

COMMUNITY HEALTH SCIENCES

Nell Griffith Forge:

Tu-Uyen Nguyen:

Rena Orenstein:

Koy Srirojanakul Parada:


COMPARATIVE LITERATURE

Mirana May Szeto:

COMPUTER SCIENCE

Ronn Ritke:
[Co-authored] Awarded a one-year National Science Foundation grant on high speed computing networks for $342,000. Titled “High Speed Network Measurements: Techniques and Tools,” the project will to help answer questions asked by a Presidential Information Technology Advisory Committee (PITAC) to the NSF. The grant starts January 1, 2000, and could continue for one more year, if successful.

EARTH AND SPACE SCIENCES

Shirley Bader: Received an award from United States Geological Survey “for service to the USGS, Southern California Earthquake Center and the citizens of Southern California above and beyond the call of duty” for her work in the Los Angeles Regional Seismic Experiment.

Ronit Ritke: [Co-authored] Awarded a one-year National Science Foundation grant on high speed computing networks for $342,000. Titled “High Speed Network Measurements: Techniques and Tools,” the project will to help answer questions asked by a Presidential Information Technology Advisory Committee (PITAC) to the NSF. The grant starts January 1, 2000, and could continue for one more year, if successful.

EARTH AND SPACE SCIENCES

Shirley Bader: Received an award from United States Geological Survey “for service to the USGS, Southern California Earthquake Center and the citizens of Southern California above and beyond the call of duty” for her work in the Los Angeles Regional Seismic Experiment.


COMPARATIVE LITERATURE


Andrew Han:
Awarded the Departmental Prize for Excellence in Teaching for $750 from the Ralph and Charlene Bauer Endowment.

Rafael Hernandez:
Received the $750 Departmental Prize for Excellence in the First Year of Graduate Study from Ralph and Charlene Bauer Endowment.

Steven Kim:
Awarded the Departmental Prize for Excellence in Teaching for $750 from the George Gregory Endowment.

Wayne Poon:
Received the John M. Jordan Memorial Award for $1200 plus $500 for travel.

Wenyuan Qian:
Received the $750 Departmental Prize for Excellence in Research, for $1200 plus $500 for travel from the Donald J. Cram Endowment.

Danny Ng:
Awarded the Departmental Prize for Excellence in Teaching for $750 from the Association of Chemistry and Biochemists.

Patrick Lee:
Received the $750 Departmental Prize for Excellence in the First Year of Graduate Study from James D. McCullough Endowment.

Hailan Guo:
Received the $750 Departmental Prize for Excellence in Research, for $1200 plus $500 for travel from the Donald J. Cram Endowment Products Research Corporation.

Andrew Hsiao:
Awarded the Departmental Prize for Excellence in the First Year of Graduate Study from the Association of Chemists and Biochemists.

COMPUTER SCIENCE

Ronn Ritke: [Co-authored] Awarded a one-year National Science Foundation grant on high speed computing networks for $342,000. Titled “High Speed Network Measurements: Techniques and Tools,” the project will to help answer questions asked by a Presidential Information Technology Advisory Committee (PITAC) to the NSF. The grant starts January 1, 2000, and could continue for one more year, if successful.

EARTH AND SPACE SCIENCES

Shirley Bader: Received an award from United States Geological Survey “for service to the USGS, Southern California Earthquake Center and the citizens of Southern California above and beyond the call of duty” for her work in the Los Angeles Regional Seismic Experiment.

EAST ASIAN LANGUAGES AND CULTURES


ECONOMICS


EDUCATION


Terri Patchen: Received Fulbright award for study in Guatemala during the 1999-2000 academic year.


EDUCATION AND INFORMATION STUDIES


ELECTRICAL ENGINEERING


ENGLISH


ENVIRONMENTAL HEALTH SCIENCES

Lisa Sabin: Won a Wilson grant from the School of Public Health, Division of Community Health Sciences under the program Promoting Public Health in Southern California Communities.

Naomichi Yamamoto: Won a Wilson grant from the School of Public Health, Division of Community Health Sciences under the program Promoting Public Health in Southern California Communities.

ENVIRONMENTAL SCIENCE AND ENGINEERING


Antone Minard: “‘And All the Torturers Sing’: Breton and Cornish Dramatic Hagiology,” paper presented at the annual meeting of the American Folklore Society, Memphis, Tenn., Oct. 21-24, 1999.


GEOGRAPHY


HEALTH SERVICES


HISTORY


INDO-EUROPEAN STUDIES


INFORMATION STUDIES


ISLAMIC STUDIES


LINGUISTICS


MICROBIOLOGY AND IMMUNOLOGY


NEUROSCIENCE


NURSING

Fara Anzures: Awarded an unrestricted fellowship from the Graduate Division for the 1999-2000 academic year.


Physiological Science

Political Science

Psychology

Public Health
Naomi Greene: (First author) “Usefulness of Three Dimensional Ultrasound in the Evaluation of Ovarian Pathology,” to be presented at 44th Annual Convention of the American Institute of Ultrasound in Medi cine (AIUM) in San Francisco, Ca., April 5, 2000.


Political Science

Psychology


Romance Linguistics and Literature

Slavic Languages and Literatures
Andrea Hacker: Awarded the Lennard Travel Grant to enable a trip to Russia in March 2000.

Social Welfare


Tyan Parker-Dominguez: Awarded a predissertation minority research fellowship by the Council on Social Work Education for the 1999-2000 academic year. This fellowship is renewable for up to three years.

Sociology
Aleksandra Sasha Milicic: “Urbicide in the Wars Within the Former Yugoslavia.” Paper to be published in “New Anthropology of Mediterranean Societies,” ed ited by Maria-Angels Roque (Barcelona) and Jacqueline Walden (Oxford). This book will be published in Barcelona by Icaria Books and the Catalan Institute for Mediterranean Studies and Cooperation (ICM), in April 2000.

Spanish and Portuguese
Soraya Almadi: Received departmental TA award (for literature T.A.’s) for 1998-1999.
URBAN PLANNING


Mimi Holt: Received the Transportation Fellowship, 1999.


James Spencer: Selected as one of 20 nationwide recipients of the Environmental Leadership Program, a Nathan Cummings Foundation supported initiative to develop leadership in the environmental field. The three-year fellowship that began January 2000 unites professionals and researchers from academic, advocacy, and political organizations.


WORLD ARTS AND CULTURES


2000 Campbell Student Book Collection Competition

Compete for a total of $1600 in prizes in the 2000 Robert B. and Blanche Campbell Student Book Collection Competition. Graduate and undergraduate students are invited to enter the competition, which recognizes students who have assembled and organized book collections. Prizes are awarded in six categories: undergraduate collection, first and second place; graduate collection, first and second place; children’s book collection; and honorable mention.

The deadline for entries is Wednesday, April 5, at 5 pm. Entry forms are available at the reference desks in the Arts, Biomedical, College, SEL/Engineering and Mathematical Science, and Young Research libraries and on the web at www.library.ucla.edu/committees/campbell/index.htm. The awards ceremony will take place on Wednesday, April 19, at 3 pm in the Young Research Library, Department of Special Collections.
**Additional 1999-2000 Graduate Fellowship Recipients**

Congratulations to the following recipients of 1999-2000 dissertation year fellowships.

Graduate Quarterly devoted a full section in the Fall issue to the announcement of fellowship recipients. The following names, however, were unavailable as of press time for Fall issue.

### DISSERTATION YEAR FELLOWSHIPS

Bowles, John Parish  
Branch, Carol D.  
Delaney-Rivera, Colleen Marie  
Esslinger, Sandra Lotte  
Henry, Rowanne Marie  
Kaiser, Keith Dwain  
Kwon, Grace Hyosang  
Materson, Lisa Gail  
McBride, Richard Dewayne  
McNelis, Charles Anthony  
Pope, Lisa Lynne  
Riggs, David E.

Simmons, Victoria Gay  
Solomon, Matthew Paul  
Strathmann, Cynthia  
Suranyi, Anna  
Williams, Tami Michelle  
Wing, Eric John  
Zubieta, Maria Jose

**Glen Winans Joins Graduate Division as Assistant Dean for Administration**

Glen Winans has been appointed as Assistant Dean for Administration of the Graduate Division. His primary responsibilities are for the day-to-day management of activities, services, and budgetary resources within the Graduate Division, and to ensure that administrative practices, processes and systems are aligned with academic priorities and organizational objectives to effectively support graduate education.

Glen brings more than 20 years of professional experience in academic management for institutions including UC Santa Barbara, Dartmouth College, Rand Corporation, the Southern California Institute of Architecture, and the California State Universities.

Glen holds a BA in Political Science from UCLA, a MS in Management from UC Irvine, and a PhD in Administrative and Policy Studies in Higher Education from UCLA. His dissertation and subsequent research focused on the academic resource allocation process within universities.

**Women 4 Change–2000’ to Celebrate Women in Higher Education**

A week long series of campus events and festivities at UCLA April 17-21 will join a national effort to celebrate women’s presence, diversity, and achievements in higher education.

University of Minnesota’s three-day conference, “Women’s Lives, Women’s Voices, Women’s Solutions: Shaping a National Agenda for Women in Higher Education,” will begin a national discussion with an all-day teleconference via satellite technology broadcast around the world.

Women 4 Change–2000, sponsored by UCLA’s Office of Academic Development, will include exhibits, performances, dialogues, receptions, and workshops across the campus throughout the week to honor women’s gains and to begin to create a campus agenda for future progress.

The Graduate Division will sponsor an event on Tuesday, April 18, from 2-7 pm at the Charles E. Young Grand Salon to honor outstanding women graduate students and their contributions to campus and community programs. A variety of leaders at UCLA and within the UC community will address achievements of women with special attention to graduate student accomplishments.

A reception featuring an all-female rock band, the Mona Lisas, will conclude the day. Further information will be distributed as it becomes available.

Events scheduled throughout the week include: a women’s resource fair at Janss Plaza, student festival, faculty symposia on gender issues, panel presentations on women in the sciences, and a feminist seder.

**Tax Information and Forms for UCLA Fellowship Recipients**

Tax time has arrived, once again. For assistance, see the updated scholarship/fellowship tax information and forms available on the Graduate Division’s website. Direct links to the Internal Revenue Service and the California Franchise Tax Board websites are provided. Official federal and state forms and publications are available to view or print.

The link “Tax Information and Forms for UCLA Fellowship Recipients” appears on the Graduate Division’s website main page at www.gdnet.ucla.edu.
tracks the ability of the individual student much better than the paper-and-pencil test.

The session on legal requirements and limitations in a post-Proposition 209 era pointed out that the university can do special recruitment on the basis of financial need or the special interests of students and by so doing target efforts in the recruitment of a diverse student body. For example, students with unique backgrounds who wish to contribute to research and teaching in specific areas related to race or ethnic concerns in various fields of study can be recruited on that basis.

On the topic of federal grant funding, it was noted that federal grants continue to be subject to federal affirmative action guidelines. Also, endowments established prior to August 28, 1997, that are directed on the basis of race and gender are still legal, and that these constitute $7 million of support throughout the UC system. Also, Proposition 209 does not apply to awards administered by the private sector.

Conference attendees were reminded, during the session on preparing future faculty, that undergraduate enrollment figures for the next 10 years have projected a significant increase, which will trigger a demand for more faculty, creating an ideal opportunity to train and hire a more diverse faculty.

The session on outreach and retention brought forth ideas for staging special events for minority students. Stanford University formed the Asian American PhD Forum that held dinners each semester and found that it was successful in building a support system for students and introducing them to a larger community beyond their disciplines. UC Santa Barbara conducts a statewide undergrad research program that helps to get minority undergrads excited about math and science and encourages them to pursue graduate degrees. The Social Welfare department at UCLA conducts field work programs placing its graduate students in the community, which helps the department to better understand the needs of minority communities.

The outreach director at UCLA’s school of law described the Law Fellows Program in which each year 40 motivated, economically disadvantaged students from local university and California State campuses are mentored by law students, alumni, staff, faculty, and members of the legal community.

The next UC Conference on Diversity is scheduled for later this year at UC San Diego.

– written by Patricia Jordan

Seated at the luncheon, from left: Brian Copenhaver, Provost, College of Letters and Science; Shirley Hune, Diversity Conference Program Committee Chair, Professor of Urban Planning, and Associate Dean for Graduate Programs/Division; Wyatt R. “Rory” Hume, Executive Vice Chancellor; Velma Montoya, UC Regent; Wilma Williams Pinder, Board of Directors of The UCLA Foundation; Fred Wan, UCI Vice Chancellor Research and Dean, Graduate Studies.