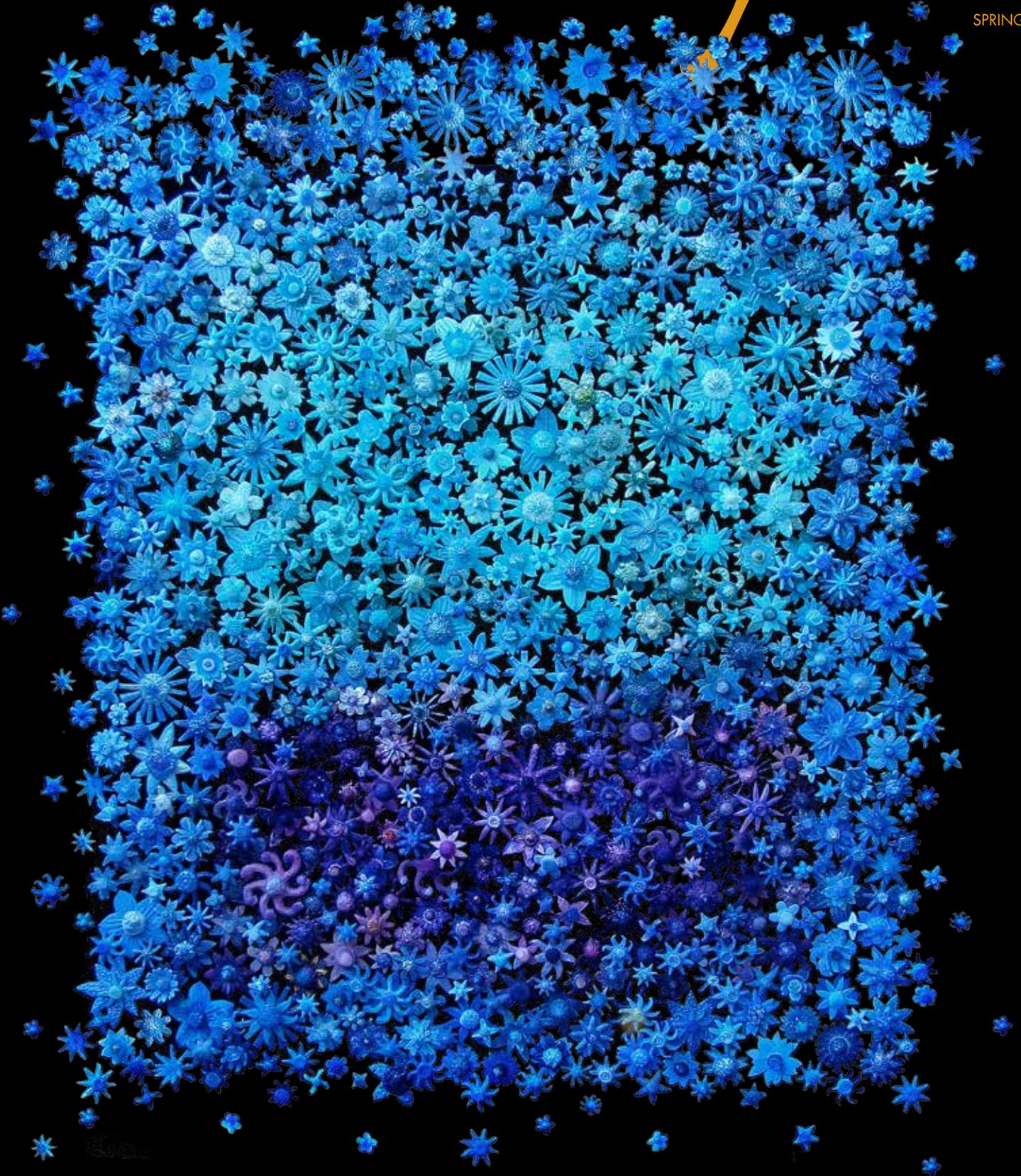


ADELPHI UNIVERSITY COLLEGE OF ARTS AND SCIENCES

the Catalyst

SPRING 2013





ART OR SCIENCE? BOTH.

Alexander Fleming (1888–1955), the biologist who discovered penicillin, harbored an inner passion for the visual arts. He was responsible for launching the golden age of antibiotics when he discovered a certain culture of mold could actually kill disease-causing bacteria. But he couldn't shake his artistic impulse. Dr. Fleming found time to develop an odd artistic practice of "painting" with bacteria. His "germ art" has been publicly exhibited and chronicled in both scientific and historical journals throughout the years. Dr. Fleming, though, kept his inner artist well in the shadows during his brilliant scientific career.

This issue of *Catalyst* profiles several faculty whose work celebrates a natural connection between the arts and the sciences. Of course, the College recognizes this connection in its name, but the worlds of science and art are too often presented as well and necessarily separated. Most who choose the path of hard science feel that they are not creative. And the arts students often steer a course well around science and math although the University insists the inhabitants of each planet visit the other now and then through general education requirements.

I think scientists and artists are equally driven to discover that which is beyond their immediate or obvious understanding. They share a reliance on imagination, whether to form a hypothesis or to create a visual masterpiece. Their work ethics are equally unrelenting, and both share an understanding that the intuitive and the objective exist in dynamic harmony.

It makes sense that the arts and sciences are inextricably linked in our College's name. It makes even more sense that the connection grows into a collaboration that is always present. Every course of study has its specialized requirements, but the adventures that scientists take in their embrace of art and the insight provided to artists who rely on the authenticity of known facts make their endeavors complete. Though my career eventually grounded itself in literature and the arts, I harbored an inner scientist deep in my own personal shadows, illustrated by a self-portrait drawn at age 10. And he's still there.



Guardsmen painting by Alexander Fleming with pigment-producing bacteria in culture—source: *Smithsonian* magazine



Original crayon—Sam L Grogg



Sam L Grogg
Dean, College of Arts and Sciences

Executive Editor
Valerie Mikell

Art Director
Noelle Fiallo-Evans

Contributors
Sam L Grogg
Ela Schwartz
Brett Spielberg
Jordan Chapman
Stephan Berger
Beth Christensen
President Robert A. Scott
Robert Bradley
Charles Shopsis

Photography
Rosemary Bradshaw
Beth Christensen
Peter DeBartolo
Aaren Freeman
Stafia Grossman
Maddy Johnston
Catherine Lawrence
Katrina Ong
President Robert A. Scott
Kelsey Stokes
Rakhel Villamil-Acera

Administration
Sam L Grogg, dean
Susan Briziarelli, associate dean and associate professor of Italian
Charles Shopsis, associate dean and associate professor of chemistry
Ruth McShane, assistant dean
Blyth Daylong, executive director of the Performing Arts Center

COVER PHOTO: *Blue Turquoise for Rothko*
by Carson Fox, associate professor,
Department of Art and Art History

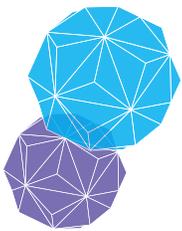




ARE WE WHAT WE EAT?

Explore our love/hate relationship with food.

14



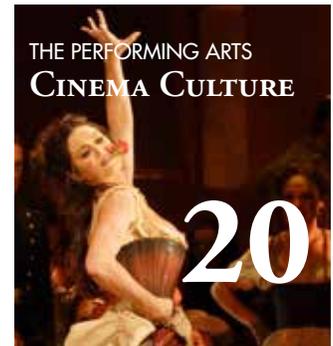
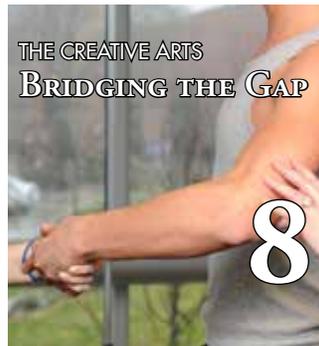
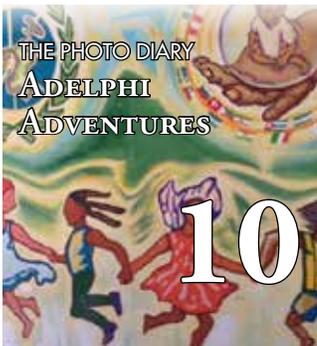
**BUILDING A BETTER
FUTURE FOR WOMEN IN
PHYSICS AND ENGINEERING**

6



PRESIDENT ROBERT A. SCOTT, PH.D.
**THE EVOLUTION OF
EXPRESSION**

25



THE CREATIVE ARTS
STEPHEN GOLDBERG9

THE CLASSROOM
LOOKING BACK AT MARE 12

THE RESEARCH
MAPPING SANDY: MY TIME AT SEA.....13

THE COLLABORATION
UNDERSTANDING CALCULUS..... 19

AUPAC
FALL RECAP.....20

THE FACULTY
ARRIVALS AND RETIREMENTS 22

THE OUTCOME
10 UNDER 1024

VISION
ILLUSTRATION OF ARTIFACTS.....27

WHEN WE POSED THE QUESTIONS,

DO YOU BELIEVE IN GLOBAL WARMING? IF SO, CAN IT BE PREVENTED AND WHAT ARE YOU DOING TO PREVENT IT?

WE DISCOVERED THAT FACULTY, ALUMNI AND STUDENTS ALIKE PROVIDED PASSIONATE OPINIONS AND IN-DEPTH KNOWLEDGE ON THE SUBJECT. HERE'S WHAT THEY HAD TO SAY.

"Earth's temperature is determined by the radiation energy emitted by the sun. I am open to the possibility of such an occurrence as global warming. However, I'm passionately certain that its prevention is out of human hands."

JAMES PAPAVERO '12
COMMUNICATIONS MAJOR

"Global warming and climate change are facts, not beliefs. They are not refutable. I bring awareness of the issues through my teaching, research and publications. I drive less and conserve electricity. Renewable energy is the future because the two-degree centigrade increases in the Earth's temperature, which will dramatically change our weather, coastlines and cause tremendous damage to the planet, is already predicted to happen by the U.N. Environment Programme. The world must act now so it is not worse than that. Fossil fuels and nuclear energy are not the energy futures."

REGINA AXELROD, Ph.D.
PROFESSOR, DEPARTMENT OF POLITICAL SCIENCE

“Global warming, and the science that documents global change, is not based on belief. We are talking about tens of thousands of research papers and studies, and thousands of researchers working over decades to identify how our climate is shifting, and modeling the impacts. Either accept the data or reject it, but this is not the equivalent of the Tooth Fairy. Belief plays no role.

“We cannot prevent global warming. It is well underway. Our options now include determining how devastating it will be for life on our planet. The changes we’ve seen in recent years are only the tip of the iceberg; incredible change is coming. If we reduce our carbon footprint now, today’s Adelphi undergraduates have a fighting chance at a decent life, not too far away from the standard they are living now. If we continue on this pathway and pretend that this is a debatable issue, our future will be quite bleak indeed.”

BETH CHRISTENSEN, Ph.D.

ASSOCIATE PROFESSOR AND DIRECTOR, ENVIRONMENTAL STUDIES PROGRAM

“It’s not a matter of debate, or of believing in global warming/climate change. It is rather a proven matter, substantiated by a growing record of deductively retrieved interdisciplinary data. Unfortunately global warming cannot be prevented as we are already quite at an advancing state within the progression of climate change...yet...we must take essential leadership steps that will aim to consider the long-term effects of the decisions to be taken in managing the plethora of expected and suspected changes that will proliferate by climate change; to delay and, most importantly, deter, among other perils, the rather persistent evolutionary parameter, namely extinction.”

ANAGNOSTIS AGELARAKIS, Ph.D.

PROFESSOR AND CHAIR, DEPARTMENT OF ANTHROPOLOGY

“Yes, I believe in global warming. However, I’m not convinced that the current warming and seasonal shift we are experiencing are solely a result of human actions. I think it is a legitimate theory that a lot of it may be due to normal global environmental change over time. In any case, mankind has a responsibility to care for this planet, and since it seems likely that our actions are making it worse, we should do what we can to protect our world. I am very conscientious about recycling in particular and in my family we all try to remind each other to conserve. We remember to turn out the lights in an unused room and try to never leave the faucet on.”

CATHERINE GROVER

SENIOR, ENGLISH MAJOR

“There is ample evidence for global warming, even taking into account what must be normal long-term cycles of temperature change. Can global warming be prevented? I would choose the word ‘reduced’ instead of ‘prevented.’ This would take a highly concerted effort by the major nations of the world now and into the foreseeable future. My own personal contribution, surely only a tiny drop in a very large bucket, is to reduce my carbon footprint in as many ways as I can. And as a teacher of many young people each year, my effort is to help them understand the dire nature of this problem.”

GEORGE RUSSELL, Ph.D.

PROFESSOR AND DIRECTOR OF GRADUATE STUDIES
DEPARTMENT OF BIOLOGY

“Yes, I do. In fact, my father-in-law is an environmental scientist and was part of the first generation of scientists to publish research on climate change. Well, I’m not an expert on whether it can be prevented. But we do try to do our part on this front. My family has gone from using two cars to using one car (a Prius). We try to use mass transit when possible and we recycle and try to buy produce and other things that are ecologically responsible.”

PETER WEST, Ph.D.

ASSOCIATE PROFESSOR AND CHAIR, DEPARTMENT OF ENGLISH

Get the scoop on college life, higher ed, pop culture, film and more!

Follow Dean Sam I. Grogg on Twitter
@audeangrogg





The Nuclear Magnetic Resonance Spectrometer (NMR) was delivered to the Department of Chemistry. Funded in part by donors, including Carol Ammon, M.B.A. '79, '10 (Hon.) and Adelphi Professor Emeritus Sung Moon, the NMR provides students with hands-on training using this important tool to analyze the structure, interaction and underlying forces of molecules.

Mary Klement '71, M.S. '73, former program manager and proposal leader at Northrop Grumman

Shantell Adams '11, M.S. '13, (anticipated) mechanical engineering, University of Pennsylvania

Alyssa Grieco '12, M.S. '14 (anticipated), architectural historic preservation, Columbia University

BUILDING A BETTER FUTURE FOR WOMEN IN PHYSICS AND ENGINEERING

By Ela Schwartz

THE HIT TV SERIES *THE BIG BANG THEORY* follows the adventures and misadventures of three physicists and an engineer. All four are highly intelligent, socially inept—and male. The main female cast member is their opposite, a beautiful, socially savvy waitress and aspiring actress whose intellectual pursuits run to pop culture rather than particle accelerators.

While the show can be applauded for bringing nerd culture to the masses, it also reflects that there's a dearth of women in physics and engineering: According to the American Institute of Physics, women earn just 21 percent of bachelor's degrees and 17 percent of Ph.D.s in their field, and a 2009 report by the National Science Foundation puts undergraduate female enrollment for engineering at a scant 17.7 percent.

Does *The Big Bang Theory* reflect a hard fact that physicists and engineers prefer a woman's role to be that of playing beauty to the guy geeks? Not according to the Adelphi female physics alumni interviewed. Just as *Big Bang* evolved to add two woman scientists (one of whom is the only cast member to actually have a Ph.D. in a science in real life), our alumni, who have gone on to earn or pursue advanced degrees, are optimistic that women will continue to make inroads in physics and engineering.

Taking a problem-solving approach, we presented these alumni with some current theories regarding the shortage of women in physics and engineering and asked them to offer possible solutions.

PROBLEM: MATH AND SCIENCE ATTRACTS MORE YOUNG BOYS THAN GIRLS.

SOLUTION: ENCOURAGE GIRLS TO EXPLORE THE SCIENCES AND PROVIDE FEMALE ROLE MODELS.

In 2005 Lawrence Summers, then president of Harvard University, suggested that the lack of girls pursuing science could be due to neurobiological factors. What followed was a flurry of controversy. Is it enough to steer girls to blocks and construction sets rather than dolls and dress-up? Or do boys possess better mathematical and spatial skills while girls' brains are wired for language and socialization?

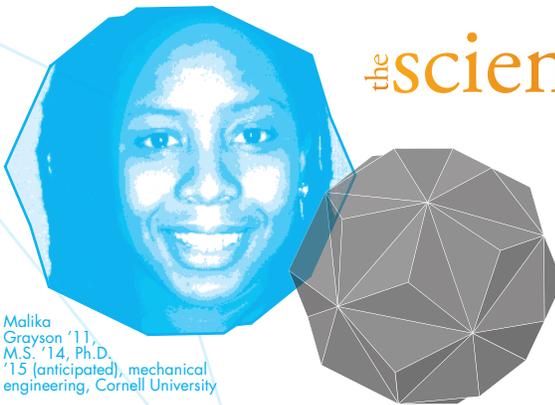
There is no lack of analytical abilities in our physics alumni. Even as little girls you could find them fixing cars, solving puzzles or taking apart locks and mechanical devices. By high school, they'd already excelled in math and science and were hooked on using their skills to come up with innovative ways to solve problems.

"We need to encourage girls, and get them while they're young," Mary Klement '71, M.S. '73, said. One way to do this is to bring female engineers—like herself—into the schools to show girls what engineers and physicists do. She tells about the time she spoke to high school students about her career at Northrop Grumman and her work as program manager for such projects as the Global Hawk, a highly sophisticated intelligence-surveillance-reconnaissance unmanned air vehicle. After her talk, the young women lined up to get her autograph.

Malika Grayson '11 is researching variable blade geometry to optimize wind power so that it can be obtained at lower speeds. Pamela Kambanis '12 is interested in structural engineering projects such as large-scale bridges and buildings. Shantell Adams '11 would like



Pamela Kambanis '12, B.S. '13, M.S. '14 (anticipated), civil engineering, Columbia University



Malika Grayson '11, M.S. '14, Ph.D. '15 (anticipated), mechanical engineering, Cornell University

to focus on energy storage and renewable energy.

All three point out that girls—and all students, for that matter—may be inspired by how science can benefit humanity. Ms. Adams calls it “engineering a better world” and hopes her degree concentration in heat transfer and fluid mechanics will translate into harnessing solar, wind and tidal energy to decrease dependence on nonrenewable sources.

It can be intimidating. I sometimes feel like I have to work harder than everyone else to prove myself.”

Other women report more positive experiences. Ms. Kambanis related how she participated in a group project where she was the only girl on her team. “The boys I worked with didn’t treat me any differently. I think this generation of young men doesn’t have the misconceptions the older one had.”

“Adelphi was definitely the best three years of my life,” Ms. Grayson added. “Yes, there was a heavy workload, but because Adelphi is also an artsy school, with theatre and music, I found that balance, which I see a lot of engineering students lack. “

PROBLEM: ONCE ESTABLISHED, WOMEN LEAVE THEIR FIELDS AT HIGHER RATES THAN MEN.

SOLUTION: SEEK SUPPORT AND ADVICE OF FEMALE MENTORS.

Ms. Adams has made plenty of male friends as a graduate student at the University of Pennsylvania. “I found it wasn’t about who I was

According to a study by the National Science Board’s *Science and Engineering Indicators 2012*, 16.1 percent of women in the sciences and engineering between ages 30 and 55 were out of the labor market, compared to 2.2 percent of men. The study found women’s salaries to be about 18 percent lower than those of men at comparable levels, and more women identified family as a reason to leave the field: 69 percent as opposed to 15 percent of the men.

“I found out it wasn’t about who I was or how I looked, but about what skill set I had.”

Students may also be intrigued with how science can be applied to the arts. Alyssa Grieco '12 said that her physics background has proven to be “incredibly helpful” in her master’s program in architectural historic preservation and that her classmates often turn to her for advice on construction or materials.

or how I looked, but about what skill set I had,” she said.

Sean Bentley, Ph.D., associate professor, noted that the Adelphi physics department is almost 30 percent female, as opposed to about 10–15 percent on average in other universities, with roughly 10 physics majors in each graduating class. The small number of students and open-door policy of faculty members create a family environment for students who share the same interests. “They’re into the same things, like video games, solving puzzles and other geeky stuff,” Dr. Bentley said.

Joining an organization for women offers opportunities to find support and advice. These groups link physicists and engineers, from budding elementary school scientists to seasoned professionals. Ms. Grayson is a graduate mentor for the Society for Women Engineers. Ms. Adams is a fundraising co-chair for the National Society of Black Engineers and mentors elementary and high school students.

PROBLEM: FEMALE DEGREE CANDIDATES DON’T ALWAYS STICK WITH THEIR PROGRAMS.

SOLUTION: CREATE AN INCLUSIVE ATMOSPHERE AND OFFER SUPPORT.

Keeping up with a physics or engineering program is challenging for any student, male or female. Universities can take steps to ensure that women don’t leave because they feel like the only girl in the comic-book store. Ms. Grayson said, “I’m currently the only female in my lab.

When Ms. Adams entered Adelphi as a transfer student, she said her classmates were welcoming. “I met students from China, Mexico, Trinidad, Haiti and Nepal. Everyone treated each other the same and we had so much fun together.”

Ms. Klement further supports physics majors through the Mary Ann Barracco Klement Endowed Fund for Physics Research, which will enhance faculty and student research and scholarships in the physics department. **A**



Adelphi science alums and faculty gathered for a cocktail reception, Legends: Honoring the Sciences, at Long Island’s Allegria Hotel. The event was held to honor several legendary professors from the College of Arts and Sciences. Faculty hosts for the event included Sean Bentley, Ph.D., physics; Lawrence Hobbie, Ph.D., biology; and Joseph Landesberg, Ph.D., chemistry. For more information about Adelphi’s annual Legends event, visit alumni.adelphi.edu/events.

BRIDGING THE GAP

By Jordan Chapman

JULY 19



Adelphi received the gift of the Nederlander RENT panel and Jonathan Larson Bench from Life Café in Bushwick, NY. Author, composer and lyricist Jonathan Larson '82 wrote RENT on the bench that will now be displayed in its new home in AUPAC.

LITERAL OR ABSTRACT, scientific or artsy, Adelphi Associate Professor Andrea Ward, Ph.D., refuses to believe that the distinctions made between the left and right brain are that pronounced. In fact, she's already built and traversed the bridge.

The creator and professor of Adelphi's Anatomy of Dance class, Dr. Ward has successfully combined her own lifelong passion for dance with her professional work, helping Adelphi dancers fine-tune their performances by understanding the capabilities and limits of their bodies.

"The idea [of the class] is to give dancers a better idea of their own bodies...What scientific information can I convey to better their art form and their careers for

greater longevity?" Dr. Ward said. "We watch film and analyze movement, they break down movement, as far as what a muscle is doing," she continued, noting that she even brings physics to the class, teaching students how even a small body adjustment can help them jump higher and turn more.

The class is divided into three sections, the first two dealing with anatomy. Students examine the spine, knee, ankle, hip and more to see how each area works best, and what kind of alignment issues dancers should

be concerned about. "We talk about what tendencies dancers do that cause problems and we go over injuries, how to rehab those injuries, and how to prevent them," Dr. Ward.

In the last portion of the class, students conduct experiments in the studio. "Here we put all the anatomical information they've learned into practice," she said.

The Anatomy of Dance is a reflection of Dr. Ward's lifelong pursuit of perfection. Even as a 5-year-old enrolled in her first ballet classes she constantly challenged herself to think through the science that would improve the art. "When I was dancing, I spent a lot of time trying to

figure how I could do my steps better. I wondered how I could look better on stage, how I could get my leg higher, how I could jump higher," Dr. Ward said. As she carried her passion through college and into her studies for a Ph.D. in Biology, the idea for the class began to grow legs.

"The idea [of the class] is to give dancers a better idea of their own bodies...to better their art form and their careers..."

By the time Dr. Ward had graduated with a Ph.D., her interest in what her body was capable of on the dance floor morphed and matured into a broader sense of study that benefits our understanding of human anatomy.

Her passion for dance and study of the body is also the inspiration for her research. Currently, she is studying the link between anatomy and locomotion, observing how adverse environments affect the vertebral growth of fish.

"It's all sort of connected," Dr. Ward said, smiling. "I enjoy my work and I love that I can incorporate all of my interests into one day at Adelphi." **A**



GETTING TO KNOW

STEPHEN GOLDBERG, PH.D.

By Valerie Mikell

FOR MANY, THE WORD SCIENTIST evokes the image of a white coat and goggle-wearing gentleman who spends countless hours inside the lab. Stephen Goldberg, Ph.D., does his best to shatter this image. Yes, he's a scientist—a crystallographer, to be exact. But making music was his first love, and he's not the exception. "Lots of scientists are musicians, some extremely good musicians. There is a fair connection between thinking rigorously in the sciences and the interpretation that goes along with music," he said. "There is a large amount of creativity involved in the sciences."

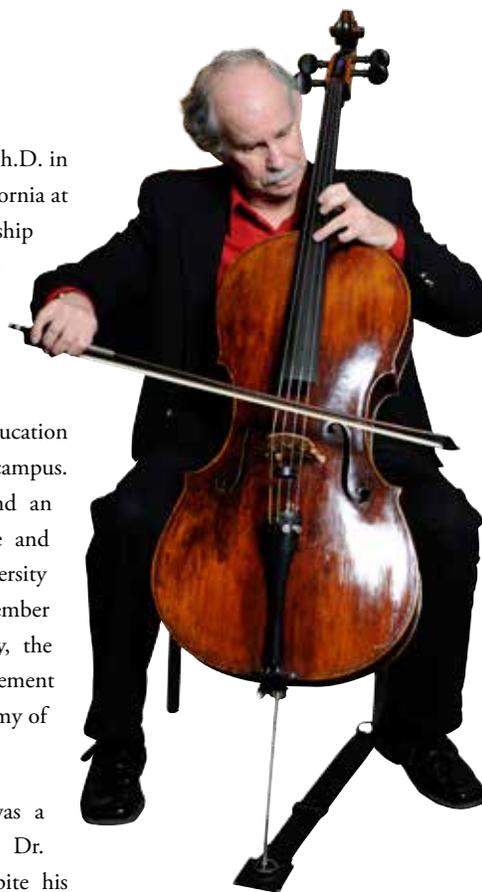
The Brooklyn native discovered the cello at 10 years old at the suggestion of his mother's friend. As a youngster, Dr. Goldberg played second desk cello at the opening concert of the New York Youth Symphony's first season—alongside a young soloist named Itzhak Perlman. "I played with many young performers who went on to establish themselves as highly respected musicians," Dr. Goldberg revealed.

But he chose to make his mark in the sciences, earning an A.B. with distinction in

Chemistry at Cornell University, a Ph.D. in Chemistry at the University of California at Berkeley and a postdoctoral fellowship at the University of Rochester before coming to Adelphi as an assistant professor in 1975.

Since his arrival, Dr. Goldberg has been an outspoken advocate for education and the sciences, both on and off campus. He's been active as a member and an officer in Adelphi's Faculty Senate and the American Association of University Professors (AAUP), as well as a member of the American Chemical Society, the American Association for the Advancement of Science and the New York Academy of Sciences.

"In high school and college, I was a cellist...today, I play the cello," Dr. Goldberg said with a smile. Despite his busy teaching schedule, you can often catch him on stage, performing alongside the students of the Adelphi Orchestra. And you can be sure that the notes from his cello are as intricate and nuanced as the crystals he studies. ♪



SEP 8

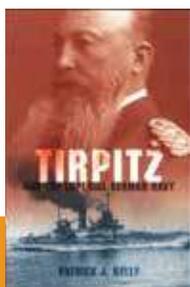
The AUPAC celebrated its fifth season with the debut of its Digital Cinema Series. On a new 30-foot screen and high definition projector, AUPAC introduced its new cinema series including Big Screen Politics, Opera in Cinema, Ballet in Cinema and the Food Justice series, that addressed the First Year Read, *The Omnivore's Dilemma*.



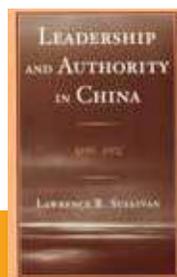
FACULTY WORKS



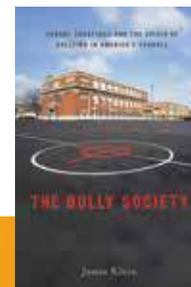
Katie Laatikainen, associate professor of political science, co-edited *The European Union and International Institutions: Performance, Policy, Power*. The 33-chapter handbook is part of the Routledge Handbook Series and explores Europe's role in international institutions and how the institutions have transformed themselves. In addition to the co-authored introduction, she has also contributed a solo-authored chapter entitled "EU Multilateralism in a Multipolar World."



Patrick Kelly, retiring professor of history, wrote *Tirpitz and the Imperial German Navy* (Indiana University Press 2011), about the rise of the German naval fleet before World War I, and its battle for control of the seas with Great Britain. This is the first extended study in English of this major figure in the European expansion of the modern navy, Grand Admiral Alfred von Tirpitz.



Lawrence R. Sullivan, professor of political science, wrote *Leadership and Authority in China, 1895-1976* (Lanham, MD: Lexington Books 2012), a comprehensive recount of political conflicts and controversies in China rooted in two opposing visions of leadership: a model with a single leader like Mao Zedong, or one rooted in collective leadership and administrative rationalism seen in contemporary China.



Jessica Klein, Ph.D., assistant professor of sociology and criminal justice, wrote *The Bully Society: School Shootings and the Crisis of Bullying in America's Schools (Intersections: Transdisciplinary Perspectives on Genders and Sexualities)* (NYU Press 2012). In her book, Dr. Klein asserts that school shootings and the general aggressive tendencies of American youth are fueled by our society that extols both aggressiveness and competitiveness as virtues.

the photo diary

ADELPHI ADVENTURES

While some students spend their well deserved breaks at home catching up with friends and family, others use this time to continue their studies. Whether dancing in India, researching the environment in Maine or engaging in community service in Costa Rica, Adelphi students are strengthening connections with the community and forging new friendships around the globe.

BIOLOGY IN MAINE



A close-up of whelks (*Nucella lapillus*) feeding on barnacles in Maine's rocky intertidal.



Emily Dernbach and Nelson Adams collect whelks and egg cases for their research.



Invasive green crabs (*Carcinus maenas*) are very common at these rocky intertidal sites.



Aaren Freeman, Ph.D., commutes to work by the shore.

CULTURE IN SPAIN



Young women dance in traditional flamenco dresses.



Taking in the Plaza de España of Seville, built in 1928.



Standing in the Gardens of Los Reales Alcázares.



COMMUNITY SERVICE IN COSTA RICA



Studying sustainable development at the Poás Volcano National Park in Alajuela Province.



Andrew Martin and Nahtahniel Reel pick fresh oranges at Rancho Mastatal in the rainforest.



Visiting the Inter-American Court of Human Rights in San José.



Painting houses in the distressed communities of La Carpío.



Examining the bamboo structures used to reduce deforestation at Rancho Mastatal.

DANCE IN INDIA



A painted elephant in Jaipur, India.



Exuberance on the trail to Belur.



Receiving the blessing at Bull Temple.

THEATRE IN LONDON



A view of one of London's most iconic streets.



Touring Shakespeare's restored Globe Theatre.



Enjoying one of eight plays during the nine-day trip.



Taking a break after the climb to Temple Bahutali.

MOVING THE PEOPLE

By Valerie Mikell

SHULAMITH. THE NAME MEANS woman from Jerusalem in Hebrew. But 82-year-old Shulamith “Shula” Koenig has established herself as a woman of the world. A 2003 U.N. Human Rights Prize award winner, Ms. Koenig is founder of the People’s Movement for Human Rights Learning (PDHRE), an organization that helps educate the global community on how to demand its human rights for social and economic change. As a special guest to this past fall’s freshman seminar course taught by Devin Thornburg, Ph.D., she shared her passion for equality, liberty and dignity.

“Dignity is a personal thing,” Ms. Koenig said. “The human yearning to be recognized, to be present is universal.” Everyone—no matter their location, ethnicity, race, religious background or

sexual orientation—knows what dignity is and feels like. She established this point during an exercise that helped the class realize and share moments in their lives when their human rights had been violated. They all had a story to share. From the sting of religious and racial prejudice to stereotypes based on hair color, numerous painful memories bubbled to the surface.

Ms. Koenig tapped into these experiences and encouraged the class to “learn, know, plan and act” and to lead the discussion on human rights with universities across the globe. Dr. Thornburg left them with food for thought: “What do you want to do to make a difference? What human rights violations do you see in your hometown and what does serving the community mean to you?” *A*

SEP 19



The inaugural exhibition in the Adelphi University Performing Arts Center (AUPAC) featured “Movement in Gray,” a drawing exhibition with works by Patricia Mamatos, John Oswald and Richard Vaux. The exhibition was a Signature Series event, part of Long Island’s first multi-venue arts festival, Arts Alive LI, presented by the Long Island Arts Alliance (LIAA) and Bethpage Federal Credit Union.

ONE YEAR LATER: LOOKING BACK AT MARE

By Stephan Berger '12

WE MAY NOT ALWAYS understand the impact that certain opportunities present in the moment, but then we look back and realize the significance they’ve had on our lives.

In February 2012, our Documentary Production class, led by Joan Stein Schimke, associate professor in the Department of Communications, travelled to Massachusetts to film a documentary about the Massachusetts Adoption Resource Exchange (MARE). “One of the best ways

for students to learn about making videos and films is to know what is expected of them in the real world,” Ms. Stein Schimke said. “Students are eager to find out what really happens in the production world, and I provide them with that information through hands-on experience.”

We all wanted to create a meaningful film project that allowed us to experience both the creative and technical aspects of filmmaking. However, once production began and we met these amazing children, it became much more than just a project for us all. We got a firsthand look into the lives of children in the foster care system. MARE is one of 35–40 adoption exchanges nationwide whose mission is to find permanent and loving homes for foster children who are typically harder to place, such as older children or siblings. Showcasing the children’s personalities and allowing them to tell their stories directly to prospective adoptive parents through video portraits have been key in finding them happy and lasting homes.

Our objective going into this project was to hone our filming skills and make a powerful documentary. It was challenging at first, but once we all got over our initial hesitation and fears, the real magic began. At the end, we all felt confident in our ability to create accurate video portraits and also formed a special bond with each and every one of the children. We returned to Adelphi and, during the next few months, we created individual video portraits from our footage. Our documentary premiered in April at the IMAX Theater at Jordan’s Furniture in Natick.

The experience was extremely rewarding and humbling. Ms. Stein Schimke gave us something more valuable than just notes from a textbook. I learned so much more than just the technical aspects of filmmaking. I learned about life, about struggle and about myself. It put everything into perspective for me. We never know why certain things happen in our lives until afterward, when we can reflect and come away with more knowledge and compassion than we had before. *A*



On set: Adelphi students Carl Iycia and Sarah Aiosa film a video portrait of a student at the Massachusetts Adoption Resource Exchange (MARE).

MAPPING SANDY: MY TIME AT SEA

By Beth Christensen, Ph.D., director and associate professor, environmental studies program

MOST NEW YORKERS DREAM OF taking a winter cruise to the Caribbean or Florida. Instead, in the middle of winter, I found myself on an 80-foot ship sharing a bunk room and head with one woman and eight men, sailing back and forth in front of the Fire Island Lighthouse. Why? Because Superstorm Sandy devastated the New York and New Jersey coastlines, destroying homes, flooding vast regions and altering beaches. While the damage on land is clear, the impact to the estuarine and shallow coastal system is less obvious. So, off we went, mapping and sampling the seafloor in the coastal zone and in the bays on a Rapid Response project funded by the University of Texas at Austin.

We embarked on the Research Vessel (R/V) *Seawolf* for two weeks. Our team consisted of scientists from New York and Texas: John Goff, Jamie Austin, Steffen Saustrup, Cassandra



The Research Vessel (R/V) *Seawolf*

Browne (University of Texas at Austin Institute for Geophysics) and Roger Flood (Stony Brook University). The R/V *Seawolf* is owned by Stony Brook University, and the captain, Chris Harter, science leaders Dave Bowman and Mark Wiggins, and deckhands Ed Witkowski, Pat Gorman and Brian Gagliardi were locals who were impacted by Superstorm Sandy.

Seafloor mapping utilizes two geophysical tools: Compressed High Intensity Radar Pulse (CHIRP) and Multibeam. CHIRP works by sending a sound signal (a bit like a cricket on steroids) to the seafloor—penetrating the seafloor and bouncing back off layers in the sediments—to provide a subsurface image of the seabed up to 10 miles deep. These images allow us to identify areas where waves and currents generated by Sandy may have removed or deposited sediments. The second tool, Multibeam, collects a swath of acoustic data from the seafloor, which, when stitched together, provide an excellent view of the seafloor that resembles a photograph. Multibeam measures both the topography of the

seafloor and the acoustic backscatter, which can reveal different sediment types (e.g., mud, sand, gravel).

Although these tools helped us make interpretations about the seafloor, we needed sediment samples. This involved sending a bucket-like device to the seafloor that clamped shut on the sediments, capturing about two liters of sediment (and the occasional sand dollar). In charge of sediments, I had the lucky job of scraping it all out of the sampler and into the bags—not so bad when it’s sand, but not so much fun when it’s goopy mud. We also tried to preserve the sediment water interface, to be sure we had the most recent sediments deposited out there.



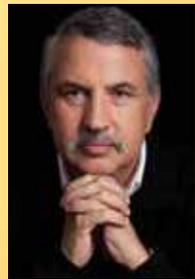
Grab samples and CHIRP indicated Sandy left a thin layer of organic-rich muds draped over the region.

We were lucky in terms of weather—air temperatures were close to water temperatures at about 40 degrees. Our first day mapping we had a rough time of it: Seas swelled and we made it worse by sailing into the waves to maintain a straight course. But we saw some very interesting patterns, beginning early in the trip. Looking at mapping done by the U.S. Geological Survey off Fire Island revealed the storm shifted a lot of sand around offshore. The grab samples and CHIRP indicated Sandy left a thin layer of organic-rich muds draped over the region. We look forward to determining exactly how the seafloor changed, where that mud came from and its composition.

Understanding Sandy’s impact on our coastal zone will take a lot of time and an enormous amount of effort by many teams of scientists. A second project will follow—nine additional days collecting samples in the western bays and Jamaica Bay—led by the Adelphi environmental studies team (including Jessica Dutton, Christine O’Connell and myself) and funded by the National Science Foundation (NSF).

Although Sandy devastated lives, the bright side is that we can learn so much about the processes associated with massive storms, which policy makers will hopefully integrate into planning. With comprehensive planning and good luck, we will have a coastline that is both beautiful and more predictable. *A*

OCT 3



Adelphi welcomed three-time Pulitzer Prize winner and author Thomas L. Friedman. During “The Future of the American Dream,” Mr. Friedman discussed global competition in the labor market, the need for employee innovation and the tightening of hiring budgets across industries. As in his latest book, *That Used to Be Us*, he stressed the need for entrepreneurship and to create your own job opportunities in a tumultuous labor force.



Are We
What
We Eat?

By Valerie Mikell

It's 9:00 a.m. on a wintry December day. I have invited Michael LaCombe, Ph.D., associate professor of history, and Douglas London, Ph.D., assistant professor of anthropology, to a large but comfortable conference room to share their opinions of what has been the focus of their research and a controversial topic in recent years: food. The role of food in our lives is extremely complicated and is impacted by so many factors—cultural, economic and political. As I sat down with my large cup of artificially sweetened coffee, and they each with a bottle of water, I realized how much I had been looking forward to—and probably needed to—get some clarity on the very thing that sustains us.

What would you consider to be an optimal meal?

LACOMBE: That begs a series of questions of the word optimal. For me, I'm mostly focused in terms of the way I approach meals as the celebratory aspect of meals. To me, that's more important than questions about local food or diet and nutrition. I will say that what's in my fridge and the kinds of things that I cook are generally informed by those considerations. But for me the optimal meal is one that I eat with my family, period. That's just about it. It's my primary concern or consideration.

LONDON: I focus more on the nutritional aspect of it. I've been working for the last four years in the Amazon rainforest with a group of hunter/gatherers and I'm studying hunter/gatherer diets and comparing them to farmer diets, which is what most of the world eats. These people I work with have no chronic disease or infectious disease. These two communities are in the same rainforest, have the same challenges, same environment and same isolation from a Western type of food system. But they are in very different health and it seems to be related to the food. Part of it is looking at food not just at the nutritional aspect, but also the pharmaceutical aspect. For instance the people I work with don't get staph infections. If they get a spear wound, they cut the two ends of the spear and eventually the spear falls out. No inflammation, no staph infection, no redness, nothing. One of the things they eat is a diet high in antimicrobials and these antimicrobials

work against infection. They eat 80 different fruits and they have meat and that's it. They eat no vegetables, nor dairy or any oils. Their diet would be considered very bad by the USDA and the food pyramid. They eat too much fruit (that would be too acidic), and huge amounts of meat (a pound to a pound-and-a-half of meat a day), which should give them protein poisoning. They eat no grains or anything else, and they're in very good health. The other group is an organic farming community who eat lots of vegetables and have an ideal diet according to the Department of Agriculture. But their health is not very good. There are lots of infections, lots of parasites and some beginnings of diabetes. So there's definitely an optimal diet, but not all of it is nutritional.

A political and economic issue—especially in urban communities—is the inaccessibility of food, or food deserts. There are a growing number of urban farms and farmers markets. Are these the answer? How do we greatly increase food accessibility?



LACOMBE: I think it's an interesting question that plays into the notion that what's going on in our modern food system is an inequality of distribution. However you feel about global capital, if there's a market, it's going to be served. One of our biggest problems in the American food system is that no one knows how to cook. It's not taught in schools anymore. I think we should bring back home economics. I asked my food class and they all would take a cooking class for arts credit. How we "cook" today is we buy a bag of processed chicken and a bag of processed vegetables and a can of some sauce, and we put them in a pot and make it warm. It's loaded with preservatives and chemicals that makes it impossible to control your diet

the focus

or be aware of your diet. Many of the students in my classes say that their family meals are simply people eating at the same time and in the same room, but not eating the same things. They're microwaving this and microwaving that, or bringing home food from somewhere else, and to me that's just appalling. I think the food deserts is really the wrong kind of question. Where I live, in Manhattan, we have a large Dominican community and large African American community to the south of us, and there's no food desert. There are cheap supermarkets and, granted, you can't get organic broccoli rabe there. But if you put broccoli rabe in that supermarket, no one would buy it. We're all dealing with it in our communities, not just minority or underprivileged communities that have cheap supermarkets, but you could talk

I think we're just at the beginning of being able to understand what's good for us in terms of food, and what's balanced and what's not.

about Nassau County as a food desert in certain areas. People only have one supermarket to shop from. This final link in this chain of food production and food distribution gets deposited in these supermarkets where there really is no choice.

LONDON: For people who are more wealthy, what's in their supermarket is not good either. I think we're just at the beginning of being able to understand what's good for us in terms of food, and what's balanced and what's not. We'll look back in 20 or 30 years and realize that we were way off with a lot of this, and right now if we look back about 20 or 30 years ago we can say the same. I think Professor LaCombe's point about economics is true—if there was enough interest in education in these urban areas that are being called deserts, then people might go and force the market and different foods would come in. But they don't, not only because of economics, but people don't want them.

Is obesity a modern-day problem? Is it the type of food, the portions, the additives? Is it an historical problem or are we just more conscious of it now?

LONDON: There are some very recent articles that question whether or not obesity is as bad as you



THE CREATION of successful, cost-efficient strategies to address food insecurity is one of our region's most critical challenges. A new report by Adelphi University's Institute for Social Research and Community Engagement (iSoRCE) entitled *"The Truth and the Facts: Food Inequality on Long Island,"* provides the first comprehensive look at the day-to-day experiences of living in food poverty, focusing on one Suffolk County community identified as a food desert by the United States Department of Agriculture. The study draws on qualitative methods to present people's perceptions of their food environment as well as their feelings about living in food insecurity. Attempts to bolster personal identity involve a range of coping strategies, but these typically fail to fully address the all-consuming stress of food poverty, placing individuals at constant risk for physical and mental health issues.

By Sarah Eichberg, director of the Institute for Social Research and Community Engagement

"The Truth and the Facts: Food Inequality on Long Island" was funded by Patrick Smalley and Cathy Nelkin Miller.



think it is. Yes, certain diseases are caused by obesity, but some studies show that overweight people actually have less disease than other people. So it's a very confusing picture. That being said, I don't think people were obese in our origins as hunter/gatherers, and I don't think it's just a matter of exercise. We used to have some control over our satiation. Considering the type of diet the Waorani tribe that I'm working with eat, they should be obese. They eat a lot of meat—much more than we'd eat. But it's also the type of fats they're eating. And the fact that we have no ability to taste foods and use our own physiology to control what we eat. We're going to have more serious problems and it's a complicated issue. Throughout history, people weren't as obese, but today, on some islands in the Pacific, there are some very overweight people who pride themselves in being like that. Obesity was not always considered unattractive, and certainly throughout history there were plenty of instances in which it showed that you were well off. But it's not a matter of being obese—it gets back to the root of what you're eating and the ratio in which you're eating it.

LACOMBE: There's an interesting fluctuation over the last few years or so. One interesting feature of our food history is that people were on various diet crazes during the Great Depression. You think of the Great Depression as this era of widespread privation, but at the same time, the more affluent were dieting their way to this sticklike, 1920s body type. In America, we as a nation sort of fluctuate

between viewing obesity as a medical problem or a moral failing. Is it a medical problem? Should we be looking at what kinds of food people are eating? Are they exercising? You hear all these recommendations that kids should play an hour a day, or that you should get off the subway one stop early and walk. Is obesity really a question of willpower? That anyone can achieve that body that we see on a magazine cover if they do enough sit-ups? That six-pack abdomen is a symbol for us today in America as total self mastery and control. So when people are standing there with that abdomen, they are showing complete power over their own bodies. Does everyone have that same power? That's where it turns into a moral question. To me, as a cultural historian, that's what makes food so fascinating. You can never sort of stop it and pin it down.

LONDON: Yes, we hear all kinds of things about fat, too. The nutrition industry is interconnected with the agri-food industry. We get this nutritional information from a few studies and it gets blown up and food is produced to match that. Unsaturated fats and cholesterol are good examples. There's actually very little evidence that saturated fats and cholesterol are particularly bad for you. A few studies came out that said they're bad, and they were replaced with transfatty acids (which are actually far worse and we all sort of backed away from them). The problem is, we're looking

at food as a set of individual components when the fact is that it matters how it enters our bodies—how we put it together. Food is a chemical, so combinations matter and it's not just the amount. Our nutritional science has done us somewhat of a disservice in promoting studies that we find out later are not correct.

The problem is, we're looking at food as a set of individual components when the fact is that it matters how it enters our bodies—how we put it together.

There are so many cases of food poisoning—E. coli, salmonella, etc. Throughout history, have there always been problems with food shelf life and preserving food?

LONDON: Our food originally protected itself, and it always had antibiotics and antifungals. If the food and the plants didn't have them, they wouldn't last—they would start deteriorating really fast. Most of the toxins in our diet come from natural pesticides and not from the artificial ones we're putting in—even in today's diet. We try and preserve food ourselves, and there are times we won't do a good job, and there'll be times we make an error.

LACOMBE: The scale that we're talking about here is one that multiplies the possibilities for various sorts of contamination. When you

the focus

think about E. coli, you're thinking about feedlot beef, and this sort of horrific image of tens of thousands of animals standing knee-deep in their own waste. This is somehow going to be prevented by an FDA inspector stamping carcasses in a meatpacking plant? Of course our food is contaminated, and the challenges that we face now are so different from other sorts of contamination in the past. There are infectious diseases that we can now vaccinate against or treat, but this is a whole different ball game.

How does the American diet compare to diets across the world? As the American diet influences the world, are they seeing the same rise in illness and obesity?

LACOMBE: I think that we mistake diet for recipes. So the American diet, in terms of recipes, is not going to conquer these other, regional and local, food habits. But the American food system, a way of producing and distributing food, has a logic that is built from capital. That if you're going to put fresh spinach in every one of your 5,000 supermarkets, you need an industrial-scale growth. That food system is going to become more and more prevalent. Therefore, it doesn't really matter what the recipe is, because you're going to be eating the same mass-produced food that we've been talking about. The more you go into the world of mass produced, mass distributed—the two go together.

We want to go to a Trader Joe's anywhere in America and buy asparagus any day of the year, but we don't understand that we can't necessarily do that in a sustainable way. But capitalism will give you that. The more the world goes in that direction, with pesticides and chemical fertilizers, feedlot animal slaughtering and the rest, it doesn't matter whether you're making curry or lentils or hamburgers because you're eating the same toxic stuff.

LONDON: It's a systemic problem that we're dealing with that unfortunately we don't have that much control over. We don't have much control over what we're eating because it all comes from the same system, it's produced the same way and has a lot of the same problems. Our agri-food industry is very efficient and it affects us at a systemic level, no matter what culture we're from.

As the interview came to a close and we discussed the mixed messages we receive about the effects of coffee, Dr. London left me with one more nugget of information: "Caffeine is an insecticide, you know. It is something that a plant uses to get rid of insects, so it's a poison." As I took a giant swig of my coffee in parting I gave thanks in secret that I had not lived a bug's life. ♪

Food for Thought

By Brett Spielberg

This year's AU Community Reads selection was *The Omnivore's Dilemma: A Natural History of Four Meals*, an enlightening book about food choices, food production and how food directly affects the future of America.

With obesity and heart disease as our nation's contemporary epidemic, author Michael Pollan delves into the origins, perils and effects of our food system.

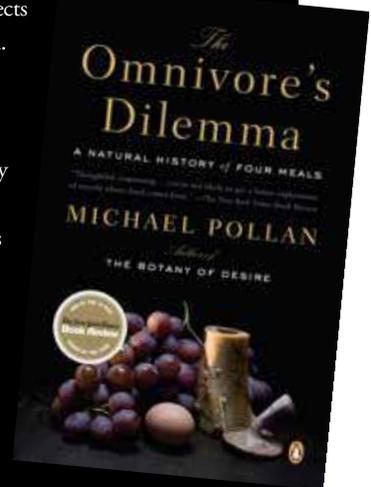
Provided to every incoming freshman through the

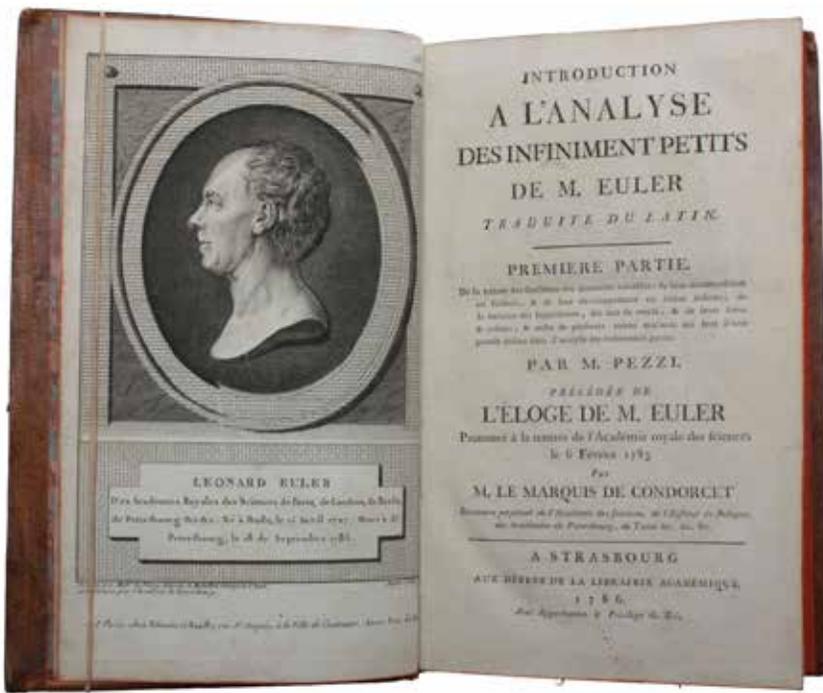
generosity of the Women's Giving Circle, the book explores the ins and outs of dietary habits and what Mr. Pollan refers to as "our national eating disorder." Readers follow the food chain for a McDonald's hamburger, from the Iowa cornfields to feedlots for the steer, the oil for fries and the syrup for the sweetener.

Mr. Pollan also dissects the myths surrounding organic produce—the differences between corporate organic, like Whole Foods, to a tiny utopian farm in Virginia whose owner has his finger on the pulse of modern farming techniques.

The book urged the campus community to search for answers to what seemed like a simple question: What's good to eat and why? In conjunction, the Performing Arts Center (AUPAC) screened a Food Justice Series including such films as *Food Inc.* and *Supersize Me*, that addressed food transportation and safety, and food production with minimal chemicals. Adelphi students were stuffed with food for thought—realizing that how we eat is the convergence of our economic, cultural and logical choices.

As time passes, our educators, researchers and especially farmers will learn more about what we eat. Just as we look back 30 years and are stunned by our former eating habits, looking into the future we can only imagine the advancements to be made in the realm of food, diet and healthy eating. ♪





UNDERSTANDING CALCULUS

By Jordan Chapman

THE FIRST BOOK TO EXPLAIN and teach calculus was written in French and published in 1696. Now, 317 years later, three professors have revisited history and are on the cusp of completing the first faithful translation of *Analyse des infiniment petits*, or *An Analysis of the Infinitely Small*.

first edition of *An Analysis of the Infinitely Small*, Drs. Bradley, Petrilli and Sandifer will include the 30-page translated Latin text that is the basis for the first four chapters of the published book and about 50 pages of translated German excerpts that are the basis for some of the last chapters in the book.

“[CALCULUS] IS A SUBTEXT FOR THE WHOLE SCIENTIFIC REVOLUTION.”

The history behind this piece of scholarly literature is immense. To embark on such a literary trek to understand the book's creation, one would need to understand French, German and Latin, not to mention complex mathematics.

Enter Adelpi's Robert Bradley, Ph.D., Salvatore Petrilli, Ed.D., both of the Department of Mathematics and Computer Science, and C. Edward Sandifer, Ph.D., professor *emeritus* at Western Connecticut State University.

Alongside the approximate 180-page

“We hope and believe this will be of great use, not only to academic professors like us,” Dr. Bradley said. “Master's to [post] graduate students studying the history of mathematics, who understand calculus from a modern point of view and want to see how calculus was done at its inception, will find use here too. It was very different.” He noted that knitting together the Latin and German texts with the original book had never been done before. This edition will enable easy cross-referencing and be of great use to serious scholars.

The translation's significance lies heavily in its historical value. “It's important not for mainstream scientific reasons but for a mathematics history of ideas,” Dr. Bradley said, adding that the discovery and refinement of calculus has been one of the great stories of western civilization.

He explained that it was only through the publication and understanding of calculus that this mathematical study would soon be applied toward solving problems in physics.

“This is when calculus becomes this practical and important tool...if you can figure out physics, then you can understand the real world. That's why this is a subtext for the whole scientific revolution,” he said. Dr. Bradley also noted that one reason physicists Galileo and Sir Isaac Newton became great was their healthy understanding of calculus.

Tackling such an involved project, that had its beginnings in July 2009 and got its feet in late 2010, has been no easy task. One issue within the translation process that Dr. Petrilli and Dr. Bradley marked as slightly tedious was translating phrases from the 1600s that aren't in use today.

Many discussions were had among the team on whether or not some paragraphs needed to be broken apart. “Some of the sentences go on for half a page, sometimes three-quarters of a page and you get lost in the translation. You have to know when to stop,” Dr. Petrilli said.

“Usually we'll let a long sentence stand because there's no good alternative,” Dr. Bradley said, laughing.

The book is still in progress, but is targeted for completion within the next few months. *A*

OCT 11



A dedication ceremony was held commemorating the naming of the AUPAC Concert Hall stage. With a gift from Trustee Laurence Kessler '65, the stage was named in honor of Clayton Westermann, Mr. Kessler's favorite Adelpi professor, who made a transformative impact on his life.

NOV 11



The 15th Annual Arts Day featured two-time Tony Award-winner Christine Ebersole. The conference, sponsored by the National Endowment for the Arts, allowed performing arts high school juniors and seniors to participate in intensive workshops and gain valuable professional experience from Adelphi faculty and guest artists.



La Bohème from the Royal Opera House.

CINEMA CULTURE

By Jordan Chapman

A YOUNG GENTLEMAN WALKS into a low-lit theatre with a smirk he can't quite hide despite his effort. His smile betrays him—he's doing something he's never done before. He's escorting his date by the arm and is able to take her to the opera, a ballet or foreign film—whichever she prefers. This is no pricey excursion that will empty his wallet. He's taking her to a place where he might bump into a fellow student, one of his professors or a staff member. He's taking his date to Adelphi University's Performing Arts Center (AUPAC).

AUPAC is still the University's premier performance venue for students and guest artists. The Concert Hall has the same 500 seats and 53,000-square-feet of walls, lighting, chairs and stage, but the screen is bigger. At about 30 feet in width, the new high-definition projection screen is double the size of its predecessor.

When the lights in the Concert Hall dim, the world the audience knows will disappear for the next few hours...

When the lights in the Concert Hall dim, the world the audience knows will disappear for the next few hours as the white canvas screen transports them to renowned performance spaces throughout Europe. The Adelphi community and visitors hungry for the arts can now watch high-definition digital

presentations of ballet, opera or whatever the innovative AUPAC staff has in store. The new HD projector is a gateway to greater cultural awareness.

Blyth Daylong, executive director of AUPAC, is excited about the possibilities the new screen creates. There will be screenings of interest to everyone in every genre. From political films and food documentaries to big-budget productions on the silver screen and holiday-themed events, there is something to entertain, educate and delight everyone.

Receptions and panels held before and after the screenings complete the audience's experience.

"This is a safe way for people to discover [culture]," Ms. Daylong said. "Maybe you'll come to a screening of an opera, find out you like it and then feel more comfortable going to a live performance someday."A

AUPAC FALL RECAP

By Valerie Mikell

In the midst of its fifth season, AUPAC provided entertainment for all, from the clever artistry of music and storytelling in Laurie Anderson's *Dirtday!* to the breathtaking movements of Rioult, to the premiere of faculty works and a salute to Martha Graham in Dance Adelphi.

RIOULT

The internationally renowned Rioult performed a trio of diverse works accompanied by the music of Bach, Stravinsky and Ravel, including Bach's *The Art of Fugue*, Stravinsky's *Les Noces* and Ravel's *Bolero*.

JUPITER STRING QUARTET

During its fifth season as an ensemble in residence, the Jupiter String Quartet graced the Concert Hall with the works of Haydn, Bartok and Brahms.

THE KLEZMATICS

The Grammy Award-winning Klezmatics brought their special mix of klezmer music to Adelphi. From their beginnings in the East Village, they have transformed this style of music, based on Jewish music tradition, to include jazz, gospel, punk and more.

LAURIE ANDERSON: DIRTDAY!

Legendary musician and performance artist Laurie Anderson graced the Adelphi stage, sharing her unique and engaging collection of songs and stories.

TRIO SOLISTI

As the ensemble in residence, the trio conducted a master class and performed Piano Trio in D major, op. 90, no. 1 by Beethoven, "Head On" by Glass, Piano Trio in E Minor, op. 90 by Dvořák and more.

FALL DANCE ADELPHI: ACTS OF LIGHT

The Department of Dance performed the Helios section of iconic choreographer Martha Graham's *Acts of Light*. Faculty members premiered their latest works, including "L'Apparition de l'Ange" by Frank Augustyn (with music by Christopher Lyndon-Gee) and "Datastream" by Orion Duckstein. *A*

OCT 8

The College of Arts and Sciences and Honors College launched a collaborative project, "Whitman and Taylor: An Experiment in Learning." The goal of the project was to bring together the humanities with the performing arts—combining Walt Whitman's poetry with dance instruction, and culminating with a performance at Lincoln Center by the Paul Taylor Dance Company.



WATCH THE VIDEO



Jessica Dutton

ASSISTANT PROFESSOR, ENVIRONMENTAL STUDIES PROGRAM

Jessica Dutton has a Ph.D. and M.Phil. in Marine and Atmospheric Sciences from Stony Brook University, an M.A. in Geology from Queens College and a B.Sc. (Hons) in Marine Biology from the University of Wales, Swansea. She has previously taught at Stony Brook University and Queens College, and she continues to teach at Suffolk County Community College. The author of several published papers, Dr. Dutton was a National Science Foundation IGERT Fellow and is a member of the Society of Environmental Toxicology and Chemistry (SETAC).



Heather Liwanag

ASSISTANT PROFESSOR, DEPARTMENT OF BIOLOGY

Heather Liwanag has a Ph.D. from the University of California, Santa Cruz, a B.S. in Biology from the University of California, San Diego, as well as postdoctoral research experience at the University of California, San Diego and California State University, Northridge. She has published peer-reviewed articles and has given several presentations. Her research centers on thermoregulatory mechanisms in marine mammals and lizards, linking global warming to changes to the ability of mammals to regulate their body temperatures. She is currently pursuing a line of research with polar bears.



Douglas London

ASSISTANT PROFESSOR, DEPARTMENT OF ANTHROPOLOGY

Douglas London has a Ph.D. in Medical Anthropology from Arizona State University, an M.A. in International Nutrition from Columbia University and a B.A. in Public Health from Johns Hopkins University. He previously worked as a Peace Corps volunteer in Guatemala, director of a hospital in Angola for the UN-International Medical Corps, director of the public health program for the International Eye Foundation in Central America, Latin American director of America's Development Foundation, behavioral researcher on a diabetes education program for the National Institutes of Health and research associate and director for the International Anxiety Clinic in Guatemala. A published author, Dr. London specializes in medical anthropology; his research with two Amazonian tribes in Ecuador examines the relationship between diet and health. The time he spent with the Waorani tribe has provided fascinating revelations regarding the relationship of diet to health in an isolated tribal environment.



Alex Mindt

VISITING ASSISTANT PROFESSOR, DEPARTMENT OF ENGLISH

Alex Mindt holds an M.F.A. in Creative Writing from Columbia University and a B.A. in English from the University of Iowa. He has taught creative writing at Bennington College, Columbia University School of the Arts, Gotham Writers' Workshop and at LIU-Brooklyn. He was also the writer-in-residence at Purchase College and is playwright, producer and director of stage and film. Mr. Mindt has published many



short stories in well-known literary magazines, in addition to a short story collection with HarperCollins.

Edward Reno

ASSISTANT PROFESSOR, DEPARTMENT OF HISTORY

Edward Reno holds a Doctor of Philosophy, Master of Arts and Master of Philosophy in Medieval History from Columbia University, and a B.A. in History from the University of Chicago. He has taught as an adjunct at Columbia and at Adelphi. He is a published author and expert in medieval canon law and church history, and has participated in many invited lectures and seminars. He strives to bring new technology to his study and teaching of medieval history. Working with notable visual artists active in the New York art scene, Dr. Reno is an eclectic educator who seeks to prove that the distant past can be easily connected to both the present and the future.



Eugenia Villa-Cuesta

ASSISTANT PROFESSOR, DEPARTMENT OF BIOLOGY

Eugenia Villa-Cuesta has a Ph.D. and an M.S. in Biological Sciences from the Universidad Autónoma de Madrid. She carried out postdoctoral research at Brown University and has continued working there as well as at Rhode Island Hospital as a research investigator. A geneticist, Dr. Villa-Cuesta's research focuses on the biology of aging, a vital part of the medical field, using both insect and mammalian cells as study systems. She has published several peer-reviewed publications, a book chapter and has given several conference presentations. Dr. Villa-Cuesta has also taught genetics as an adjunct at Bryant University.



Matthew Wright

ASSISTANT PROFESSOR, DEPARTMENT OF PHYSICS

Matthew Wright has a Ph.D. in Physics from the University of Connecticut and a B.S. in Physics from Westminster College. He carried out his postdoctoral research at the University of Innsbruck (Austria) as a Marie Curie International Fellow and at Harvard University. He also worked as a management consultant for Princeton Consultants Inc. He has been published in several peer-reviewed publications and his teaching experience includes positions at Harvard and at the University of Connecticut. Dr. Wright's research focuses on the properties of ultracold molecules and he is in the process of potentially developing new techniques that could prove to be revolutionary in the field.



to know many and staying in touch with some," he said. Dr. Kelly received a Ph.D. in Modern European History from Georgetown. With a research interest in German naval history, he has published numerous articles, and recently authored a biography about the German Grand Admiral Alfred von Tirpitz, entitled *Tirpitz and the Imperial German Navy*. He served as the Faculty Senate chair from 1999–2001 and won the inaugural award for excellence in teaching in the tenured category. For 35 years he served as a pre-law adviser and focused his committee work on teaching and advisement, as well as continuing his passion for helping nontenured faculty. "Know and care about your students and your colleagues; help out your nontenured colleagues especially, and do not forget what it was like when you were in that situation," Dr. Kelly said. "To my students: Hitler believed, alas, correctly, that most people are credulous sheep. Prove him wrong in your case by becoming a critical thinker instead of a sheep."

RETIREMENTS

Anthony Cok

PROFESSOR, ENVIRONMENTAL STUDIES PROGRAM

Anthony Cok earned a Ph.D. in Oceanography at Dalhousie University, Halifax, Nova Scotia. He began his Adelphi career as an instructor in the Department of Physics and became a full-time professor in 1971 in the Department of Earth Sciences. Since 2000, he has taught in the environmental studies program and was department chair for many years. He taught graduate and undergraduate courses such as Environmental Geology, Physical Geography Lecture and Lab and Historical Geology Lecture and Lab, and has published numerous articles.

Patrick Kelly

PROFESSOR, DEPARTMENT OF HISTORY

For more than four decades, since Fall 1969, Patrick Kelly, Ph.D., has taught European history. "The greatest pleasure of my life was teaching 7,000–8,000 students, getting

Walter Meyer

PROFESSOR, DEPARTMENT OF MATHEMATICS AND COMPUTER SCIENCE

A 40-year veteran of Adelphi University, Walter Meyer has been at Adelphi since 1969. He received a Ph.D. in Mathematics from the University of Wisconsin. A professor of math and computer science, Dr. Meyer created and taught courses such as Mathematical Modeling in the Sciences, Mathematical Modeling in Human Affairs and Computers and Society. He also worked as robotics consultant to Grumman Data Systems and published numerous articles. Most recently he has been working on Cajori Two Curriculum Project, a project to characterize and document the history of math teaching. Results will be posted on the website for the Archive for American Mathematics, from which he received a small grant to conduct the work.

Steven J. Rubin

PROFESSOR, LANGUAGES, LITERATURES AND CULTURES

Steven J. Rubin, Ph.D., came to Adelphi in 2002 and served first as the associate and, later, the acting dean of the College of Arts and Sciences from 2008–2011. He spearheaded the Levermore Global Scholars program, currently in its sixth year. In addition to Adelphi and the University of South Florida, Dr. Rubin has taught at multiple universities in France. In 2002, he was awarded the Distinguished Chair in American Literature by the Fulbright Commission and spent that semester at the University of Naples in Italy. With areas of specialization in modern American and Jewish-American literature as well as ethnic studies, Dr. Rubin has authored dozens of essays and articles and a book-length study of the author Meyer Levin, and has edited several anthologies of Jewish literature. "One of my great pleasures since coming to Adelphi has been working with a gifted and enthusiastic faculty, as well as a humane administration committed to the educational goals of our students and institution," Dr. Rubin said.

David Lubell

PROFESSOR, DEPARTMENT OF MATHEMATICS AND COMPUTER SCIENCE

David Lubell earned a Ph.D. from New York University and a B.S. from Columbia University, both in mathematics. He has been a math professor at Adelphi since 1975 and served as department chair from 1989–1995 and 1997–1998. He is a member of Phi Beta Kappa, the American Mathematical Society, the Mathematical Association of America and the London Mathematical Society. His areas of specialization have included calculus, discrete structure, differential equations and linear algebra. Dr. Lubell's work has appeared in numerous publications, including *American Mathematical Monthly* and *Discrete Math*. He has lectured in the United States and abroad and has consulted for numerous private company and governmental agencies. 

COLLEGE OF ARTS AND SCIENCES ALUMNI REPRESENTED IN ADELPHI'S 10 UNDER 10

Adelphi's 10 Under 10 honors the successes of 10 young alumni who have not celebrated their 10th reunion. The 2011–2012 alumni selected for 10 Under 10 have made significant contributions to their professions, their communities and the world around them. We are proud to have three graduates from the College of Arts and Sciences in their midst, including Chantal Hamlin '07, Allen Louissaint '09, M.A. '11, and Ewa Sobczynska '04.

Visit alumni.adelphi.edu/10under10 to read their full profiles or to nominate a candidate.



Chantal Hamlin '07

Attorney, New York City Administration for Children's Services

Chantal Hamlin achieved her lifelong dream of being a lawyer. Her political science degree and the leadership positions she held in campus organizations such as Circle K International at Adelphi helped prepare her for further study at Benjamin N. Cardozo School of Law at Yeshiva University. In balancing the emotional demands and sensitive nature of working with children and families, she credits her strong faith and the support she received at Adelphi.

"I'm still in contact with faculty and staff," she said. "If they see me on a visit back to campus, they recognize me... they remember me... I am so proud to be an alumna."



Allen Louissaint '09, M.A. '11

Teacher, Valley Stream and North Shore School Districts

During his senior year at Adelphi, Mr. Louissaint took a weeklong mission trip with fellow Adelphi students to Montego Bay, Jamaica. For the political science major, the trip helped to solidify his goals of working with children and pursuing a master's degree in adolescent education. A volunteer in the physical therapy department at Mercy Medical Center since high school, Mr. Louissaint is committed to positively impacting children's lives—from substitute teaching in Valley Stream, New York, to helping families in need in Belize.

"I came to Adelphi because I knew professors would know me by name, not number," he said. "Adelphi has a campus you can come to and not get lost. When I'm at Adelphi, I feel at home."



Ewa Sobczynska '04

Operations Officer, Sustainable Development, The World Bank Group

Ewa Sobczynska's career and passion for making a difference have been shaped by her lineage—her grandparents and parents lived through World War II and Communism in rural Poland. As a student in the Honors College, a global studies class helped her to realize her desire for a career in international relations. She went on to earn a master's degree from Georgetown University and has held numerous roles at the World Bank, the American Bar Association Rule of Law Initiative and the International Food Policy Research Institute, as well as nongovernmental organizations in Italy, Zambia and Washington, D.C., where she currently resides.

"Adelphi impacted me tremendously," she said. "There was a big shift in the educational experience that I received at the University. What I found at Adelphi was very much an intellectual engagement... a personal nourishment that I'd never felt before."

WE LOVE TO HEAR FROM OUR ALUMNI. What have you been up to? Share your stories and accomplishments with us at adelphi.edu/classnotes.

THE EVOLUTION OF EXPRESSION

By President Robert A. Scott, Ph.D.

IN 2010, MY EFFORTS at photography blossomed, with three exhibits underway in the fall, another the previous spring, a photograph of mine published in Edwina Sandys' retrospective on her art through the years and a new exhibit planned. Since then, I have had photographs in three more exhibits.

How do I explain this?

In some ways it started in 2008, with the urging of a friend to enter an amateur exhibit in New York City with "Georgica Estates Picnic Table," "Amagansett Sunset," "Annapolis Evening Lightning

Adelphi. It also became the focus of a statement on photography and decision making in *Adelphi University Magazine*, in which I commented on composition, content, focus, illumination and emotion as the essential ingredients for both photographs and decisions.

In March 2010, I walked on campus after a snowstorm when classes were cancelled, and took a picture of Edwina Sandys' "Guardian Angel" from an angle not seen by most. I made a print and sent it to her, and used the image to make greeting cards. Ms. Sandys loved it, and asked for



By this time, my wife and I had travelled to South Africa. I photographed animals and scenery there, which in some ways complemented the photographs of scenery and sculptures I had taken on Long Island. I was delighted by Ms. Gil's suggestion, and asked our curator, Eliz Alahverdian, for advice about which of my pictures to include in the Great Neck show.

Ms. Alahverdian suggested a combination of images to be sent to the "Secret Artists" exhibit. She also asked if I would loan a selection of South African animal photographs to our Manhattan Center Gallery, and submit a picture of graffiti in Soweto, South Africa, to a faculty and staff exhibit. (While I was skeptical about her motivation, I certainly was pleased. I did not want my pictures to be included anywhere simply because of my

job title. Ms. Alahverdian and her colleagues convinced me that my pictures had merit. Was I too easily convinced?)

The pictures were mounted at the Manhattan Center, the Swirbul Library Gallery and the Great Neck Arts Center, and openings were scheduled. When I was asked to speak about the photographs and photography, I began to think more deeply about the evolution in my forms of expression.

When I was a youth, I lived on the south side of Mount Vernon, New York, but knew people in all four quadrants. As I walked the city alone to visit friends, starting when I was 8 or 9, I had opportunities to practice debate, narrative, dialogue and other forms of rhetoric, with me as my audience. These were my first experiences as a speaker. When I walked the

"I NEVER TOOK A PICTURE FOR AN EXHIBIT, BUT ALWAYS THOUGHT ABOUT THE AESTHETIC VALUE OF THE PICTURE: ITS COMPOSITION, FOCUS, STORY, ILLUMINATION AND EMOTION."

Bolt" and "Early Morning Annapolis Sunrise." That year, I also printed greeting cards using my photograph of Class of 1960 alumnus Jack Dowd's "Happy Birthday Andy" sculpture on campus, and several other pictures that were sold in the campus store to raise funds for student scholarships.

"Amagansett Sunset" became a wine label, created by our staff for alumni and the celebration of my 10th year as president of

the image to be included in her retrospective published in 2011; I readily agreed.

During one of her visits to campus, I met her friend, Adelphi alumna Regina Keller Gil, M.A. '82, founder and director of the Great Neck Art Center, who, in my office, told me about her proposed film festival. She saw my photographs and asked if I would loan a dozen or so for a show she wanted to create entitled "Secret Artists."

streets in these neighborhoods of rich, poor, black, white, Catholic, Jew, Protestant and other I became more confident in my ability to express thoughts. These excursions became experiences on which to draw when I became president of the Westchester County Baptist Youth Fellowship and was obliged to speak, not only at churches in the county, but also in Brooklyn and the Bronx. These occasions prepared me for speaking in college and beyond.

My evolution as a writer started while listening to my mother read her poetry. Although an amateur, she wanted to be a professional and was paid for a number of her poems. I listened at her knee and read her verse years later after her death. It might be her memory that inspired me to write in high school; I remember the first paper I wrote and its title. My college courses with Mildred Martin, my adviser—and, earlier, adviser

to Philip Roth—as well as other professors, and my experience as a newspaper reporter in the United States Navy in the Philippines, all contributed to my work with words. I recall returning from a vacation in a sunny climate in 1968, sitting at the airport and deciding that I wanted to be a writer. I composed an essay and was paid for its submission. So inspired, I became a book review editor, read hundreds of books and wrote even more essays.

During this time, I also developed a form of oral essay, composing poems and verse and offering speeches on campuses and in churches that were often more narrative than rhetoric, always visual, and based in my philosophy of writing as sculpture, in which I would create a mass of text and shape its ultimate form.

Perhaps it was logical that my next phase would include another form of visual expression—

photography. Writing as sculpture had already reinforced my interest in visual shapes. I had taken pictures over the years, but not with artistic intent until more recently. Then I took photography more seriously, sought advice and created those that are on exhibit in multiple places. I never took a picture for an exhibit, but always thought about the aesthetic value of the picture: its composition, focus, story, illumination and emotion. While most often I send the results to my children and other relatives, my major objective is not for memory books, but to find a singular expression of some human value, which is seen to be timeless.

Good photographs, like good decisions, require timing; proper lighting; color and texture; design; and a willingness to experiment and experience failure. The more I have considered design and composition for photographing

flowers, faces, lightening, sunsets and sculptures, the more I have reinforced these abilities, skills and values in all that I do, and vice versa. And the more people know about my hobby, the more they will know that I am a multi-dimensional individual willing to be evaluated by others. A good photograph, like a good decision, is not an isolated event, but part of an unfolding story. It evokes a larger context, while drawing attention to a particular moment—just like a good decision.

My photography is part of an evolution of expression from speech through the written word to the visual image. Each phase required leaving a comfortable place, trying something new and facing failure, an opportunity for growth through challenge. This is my continuing goal. **A**

IN MEMORIAM

Marie Glass

ADMINISTRATIVE ASSISTANT, DEPARTMENT OF MATHEMATICS AND COMPUTER SCIENCE

By Robert Bradley, professor and chair, Department of Mathematics and Computer Science

Marie Glass began working at Adelphi in early 1971 as an administrative assistant. She worked at Adelphi for more than 41 years, and was honored for reaching her milestone of 40 years at the Employee Recognition Dinner in 2011. Her husband, Richard Glass, whom she met when he was a graduate student at Adelphi, went on to become a math professor at Nassau Community College and predeceased her in 2009. She will be sorely missed.



Dorothy Kreppein

ADMINISTRATIVE ASSISTANT, COLLEGE OF ARTS AND SCIENCES

By Charles Shopsis, associate dean, College of Arts and Sciences

Warm, outgoing Dorothy Kreppein came to work at Adelphi in the fall of 1987. She began as an administrative assistant to the vice president for public relations but soon moved to the College, where she assisted the dean and other administrators in the dean's office. In 1990 she began her long connection to the General Education program at Adelphi, first as assistant to Henry Ahner, who supervised the core curriculum, and then with Charles Shopsis, who joined the dean's office in 1998. Ms. Kreppein's 22 years working on the General Education program made her the go-to person for both historical and current information, and her attention to detail and her organizational and social skills were perfectly suited to her tasks. Her specialty was organizing the complex sequences of the content of the 35 or so First Year Orientation sections, which she called her "puzzles." She was both a very capable worker and a valued and loyal friend to those who worked with her. Dorothy was extraordinarily devoted to her daughters and grandchildren, traveling to them and with them at every opportunity. We miss her.



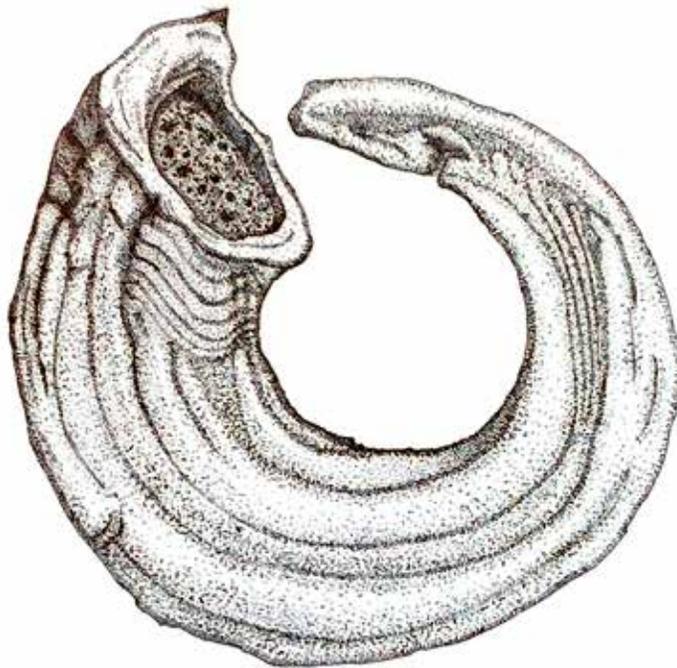
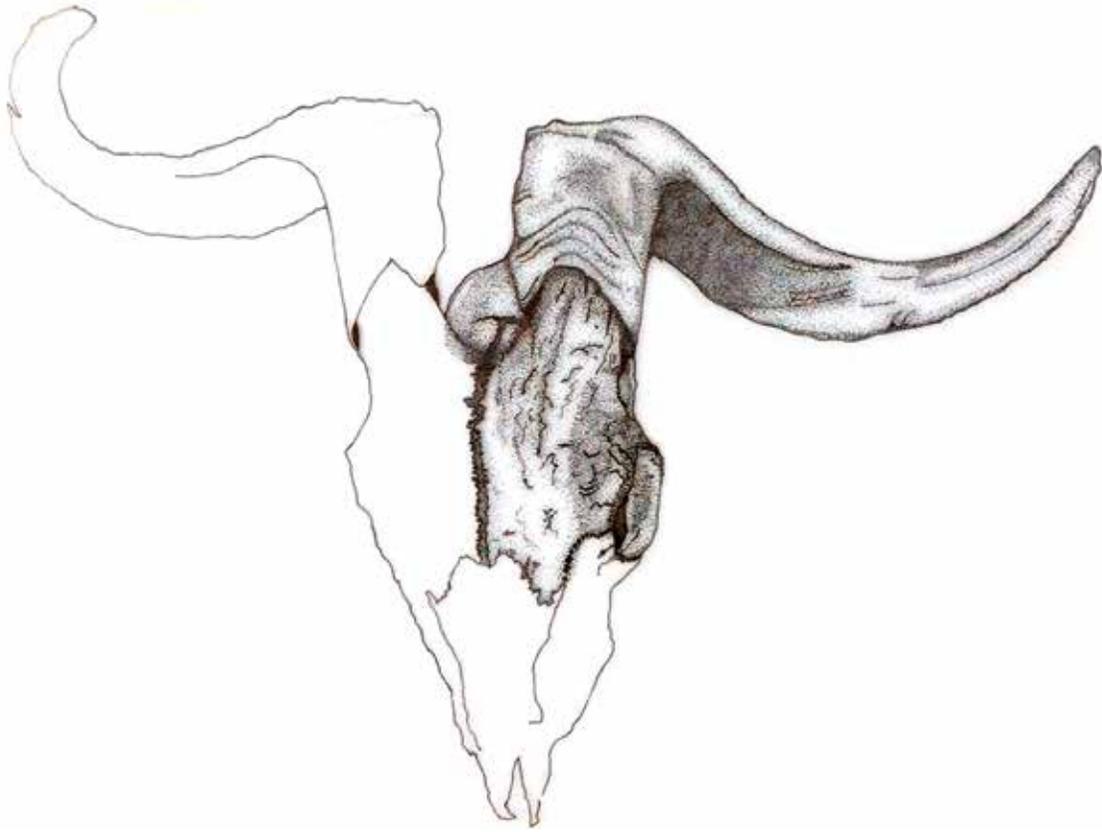


Illustration by Danielle E. Stockman '12, anthropology major
During the 2012 Summer in Crete program, Ms. Stockman and her fellow classmates produced numerous illustrations of artifacts including jewelry, lithic tools, shells, pottery and bone materials—with no formal arts training—under the guidance of Argiro Agelarakis, adjunct professor, Department of Anthropology and Sociology.



COLLEGE OF ARTS AND SCIENCES
One South Avenue
P.O. Box 701
Garden City, NY 11530-0701

Nonprofit
US Postage
PAID
Adelphi University
New York



RISE AND SHINE

ADELPHI UNIVERSITY  ADELPHI.EDU/GRADUATE

04/137949