

Celebrating Food, Art & Culture

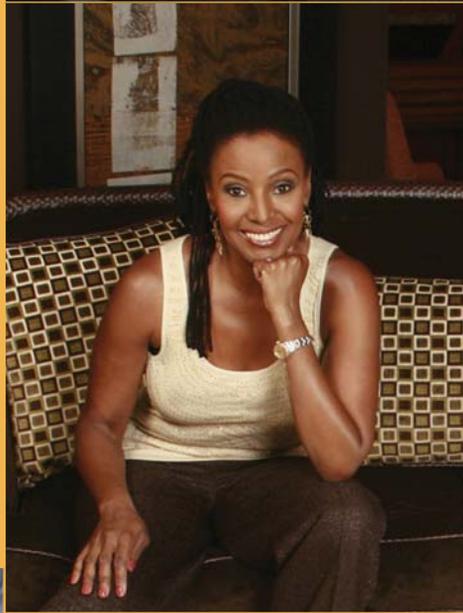
Sustainable Architecture  
By Laurinda Spear

New Designs From B. Smith  
Make History

The Transcendental Art  
Of Lihua Lei

Entrepreneur's Woman of the Year  
Katrina Markoff

Women's History Month:  
A Celebration of Women in the Arts



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## Smith Makes History, Again

Some say Barbara Smith was so busy creating her mark in the world that she shortened her first name to B to save time. The story isn't so farfetched, considering how she quickly went from high-profile fashion model to owner of the international brand powerhouse B. Smith. Smith has been on the go nonstop since leaving her native western Pennsylvania to walk the runways of New York City and, in part, her journey has inspired her latest business venture. Most people are familiar with B. Smith the model, the chef and restaurateur, and noted lifestyle expert with a television show. She is also known for her signature line of home decor items distributed by Bed, Bath & Beyond and her endorsement deals with Betty Crocker, Colgate and Mercedes-Benz.

But few people know Smith recently made history by being the first African American woman with a nationally distributed, signature collection of furniture. In collaboration with Clayton Marcus, a division of La-Z-Boy, the B. Smith collection was unveiled at the international furniture market in High Point, N.C., a significant trade event anticipated yearly by buyers from across the globe. The collection includes sofas, tables and chairs, all with clean, contemporary lines and rich fabrics that speak of elegance and comfort.

Smith has designed more than 40 pieces so far, and she has grouped them into three distinct styles based on the more endearing places where she has lived, worked or visited over the years. The three styles are Central Park South (where she currently lives with her husband), Sag Harbor (home of one of her famed restaurants) and Mosaic Treasures (inspired by her international travels).

"I just love all three collections because they reflect different aspects of my life," says Smith in *Furniture World* magazine. "My Central Park South collection, inspired by my current home, represents modern and sophisticated living combined with the soothing effect of having nature right outside my door." The Sag Harbor collection evokes the seaside cottage feel of her weekend retreat in the Hamptons, on Long Island's historic east end. "For years, artists have talked about the special qualities of the light in the Hamptons and the feeling of airiness. The color choices and fabrics I've selected for the Sag Harbor collection reflects that combination of sky, land and water." The third collection, Mosaic Treasures, is a globally inspired group based on the fascinating people and places Smith encountered during her lengthy career as a model. "Mosaic Treasures captures the sense

of adventure in looking for exotic fabrics from the four corners of the world," Smith explains.

*Furniture World* is one of the last places in which anyone would have expected to find Smith 20 years ago. At that time she was the cover girl for numerous fashion and glamour magazines. She made history by being the first African-American woman on the cover of *Mademoiselle*, an influential women's magazine that graced store shelves for decades and ended its run in 2001.



## Woman of the Year

Any number of people would vote Katrina Markoff Woman of the Year after tasting one of her gourmet chocolates made with sweet Indian curry, wasabi or Mexican chipotles. It takes a clever and polished mind to concoct the recipes Markoff has used to grow



Katrina Markoff

a startup confection company to one making more than \$12 million in annual revenues in less than 10 years. But *Entrepreneur* magazine and *OPEN* from American Express were looking for more when they chose her as their 2007 Woman of the Year. And they found it. "Katrina is the embodiment of the creative, passionate and socially conscious entrepreneur," says Rieva Lesonsky, senior vice president and editorial director of *Entrepreneur*.

Markoff runs a business — aptly named Vosges Haut-Chocolat — that is powered 100 percent by renewable energy. Her facility is approved as an organic manufacturing facility, and Markoff is applying for LEED platinum-level certification, a special recognition for sustainable green building and development practices from the U.S. Green Building Council. Everything inside the building is recycled, from paper to printer cartridges, and the exclusive, purple boxes that carry the sweets to the sweet tooth are made with 100 percent recycled paperboard.

And there's more. Markoff is aggressive in giving back to the community. She created the Aztec truffle collection in tribute to women: 10 percent of the profits from this collection go to V-Day, an organization devoted to stopping violence toward women. Ultimately, the goal is to bring peace to the world through chocolate. "One love, one chocolate," says Markoff. In the end, it does come down to an incredible passion for the product. "We want to create a sensory journey, one that brings awareness to indigenous cultures around the world through the exploration of spices, herbs, roots, flowers, fruits and the obscure," she adds.

You can take your own world tour of chocolates by visiting the company's Web site at [www.vosgeschocolate.com](http://www.vosgeschocolate.com).

### On the Cover

**Top:** Ballet Valet parking facility, designed by Laurinda Spear. Photo by Dan Forer. **Middle left:** B. Smith at the 2007 Furniture Market. **Middle right:** Katrina Markoff of Vosges Haut-Chocolat. **Bottom left:** "Sidhe" (detail), 2005, performance with mixed media by Lihua Lei. **Bottom right:** "Marathon" by Lorraine Adrienne Agri.

## Designs for the Future



Laurinda Spear

Just over a year ago, the Bronx Museum of the Arts held a dazzling opening celebration for its North Wing Building on the famed Grand Concourse. Immediately the building was received as one of the most dramatic architectural sites in New York City, a city world renowned for its electrifying edifices. The building's facade emerges from the sidewalk as an irregular, vertically folded screen made of fritted glass and brushed, matte steel panels. Arguably, the last architect to make such a bold statement in New York — Frank Lloyd Wright and his vortex design of the Guggenheim Museum on Manhattan's Upper East Side — passed away a half century ago. The North Wing Building, however, is the creation of the contemporary architectural firm Arquitectonica, which was founded 30 years ago by Laurinda Spear and Bernardo Fort-Brescia.

From a humble beginning in Miami's Coconut Grove, Arquitectonica has grown into a 500-employee practice with offices in Miami, New York and Los Angeles. The firm's portfolio is expansive, and Spear has designed many of its signature projects.

Spear is regarded as a visionary and savvy entrepreneur. She has been instrumental in the expansion of Arquitectonica into fields beyond architecture and planning. She wasn't

content with how interior designers were outfitting the firm's buildings, so she helped establish Arquitectonica Interiors, an interior design practice that earned her a place in the Interior Design Hall of Fame. Next, she created Laurinda Spear Products, a designer group with more than 150 products on the market under dozens of global brands. The group creates furniture; fabrics; fixtures; china; clocks; carpet; leather goods; and even "street furniture" such as bus stop shelters, benches and signage.

Recently, Spear founded the landscape architecture practice Arquitectonica GEO, a firm that focuses on environmental land planning and landscape design. The Ballet Valet parking facility in Miami, pictured on this month's cover, is just one of the firm's eco-designs. This verdant parking garage in South Beach was once ready for demolition, but today, the retail shops have been restored along with five stories of valuable parking spaces. It is representative of the firm's mission to create sustainable landscapes and buildings with sharp, aesthetic appeal.

Spear received her Master of Architecture degree from Columbia University and her Master of Landscape Architecture from Florida International University. She has taught at Harvard and the University of Miami. She is a fellow of the American Institute of Architects; a



The North Wing Building of the Bronx Museum of the Arts represents the return of a cosmopolitan ideal to New York's cityscape. Photo by Norman McGrath.

national academician of the National Academy of Design; and a recipient of the AIA Silver Medal, the Rome Prize in Architecture and the Salvadori Center Founder's Award. She is on the boards of trustees of Brown University, the Ransom Everglades School and the National Tropical Botanical Garden.



As a memorial to those who lost life or physical abilities on Sept. 11, 2001, Lihua Lei inscribes random numbers on glass while students meditate on the tragedy.

## The Transcendental Art of Lihua Lei

Lihua Lei's art explores the human body, its delicacy and its natural (and sometimes unnatural) pattern of growth and demise. Her work, such as her recent exhibition at Colby College Museum of Art in Waterville, Maine, is so powerful that the National Women's History Project named Lei one of its 12 women artist honorees in 2008. Lei's installation at Colby is titled "Phantom Pain." It attempts to provide insight into what it might be like to lose a part of oneself, a subject with which Lei is intimately familiar.

Lei was born in 1966 on a family farm in rural Taiwan where, at age 4 months, she was taken with polio. The Salk vaccine, perfected in the United States 11 years earlier, was still not available in the backcountry of Taiwan, and her left leg was malformed as a result of the disease. It would be many years before she had any concept of being disabled. Today, Lei uses crutches to get from one place to another.

Her personal story, infused with the deep philosophical roots of her cultural heritage,

serves as the inspiration for much of her work. Visitors to the Colby exhibition were encouraged to feel a struggle — how are we to understand and accept disability, disease and other conditions that alter or cut short the human life? How do geography, class and politics affect one's risk of disability? Why should the conditions of one's birth dictate the quality of one's existence? And what is our connection to disabilities caused by human intention, such as wounds inflicted by war?

Lei's work invites viewers to reflect on circumstances that can envelop anyone at anytime — usually without warning. Underneath Lei's work one can also find inspirations from Chinese folk stories and the Daoist philosophy of Zhuangzi (also spelled Chuang-tzu). Hers is a combination of life, culture and art that asks viewers to transcend their everyday lives and reach a higher level of spiritual existence.

Unity thanks Colby College and Qianshen Bai of Boston University for contributing to this story.

# Women's Art: Women's Vision

## 3 Contemporary Artists Share Their Diverse Styles

In support of the National Women's History Project's 2008 theme, we are pleased to present "Women's Art: Women's Vision," a visual showcase of multicultural women artists. The National Women's History Project, founded in 1980, is an educational nonprofit organization whose mission is to recognize and celebrate the diverse and historic accomplishments of women by providing information and educational materials and programs.

As several NWHP initiatives take place in March during Women's History Month, we are pleased that NWHP has selected fine art as this year's focal point and theme, and we applaud the national artist honorees whose talents include painting, sculpture, weaving, pottery and embroidery, as well as forms from modern media. Aligned with the National Women's History Project vision, *Unity* has selected three honorees whose art and vision contribute strongly to the world of art in a unique, artistic way.

**Rosalba Saenz Lugo** was born in Bogotá, Colombia. As a young girl, Lugo was introduced to art and developed a passion for the practice. After marriage and raising five beautiful daughters full time, Lugo directed her attention to her art studies and relocated to the United States with her family. Upon arrival, she completed her high school education and enrolled at Norwalk Connecticut Community College, then the Fashion Institute of Design in New York. The relocations due to her husband's profession would continue, taking her to Guatemala and Bolivia, but Lugo's commitment to her art studies never waned. In 2002, she graduated from the National Academy of Fine Arts in La Paz with a master's degree and an exceptional understanding of two-dimensional painting.



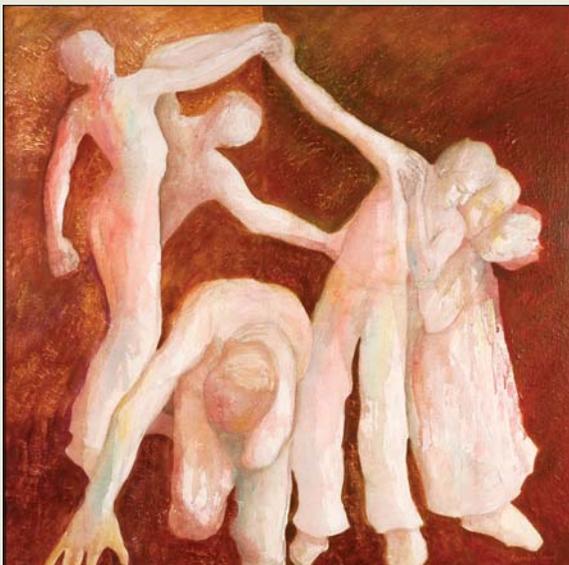
Rosalba Lugo

Lugo's works highlight the daily struggles and challenges that children from the neighborhoods of Colombia face. The works presented below, "Los Desvinculados" and

"Silencio," are examples of how she artistically describes a situation that deeply touches her heart. "Desvinculados" ("The Outcasts") are children rescued by human rights workers from guerrilla or paramilitary groups in Colombia. These children are rejected by society, even by their families, leading them to become homeless, social pariahs in search of an identity. "Silencio" ("Silence") is the common epitaph of children killed by the ongoing violence among the army, the guerrilla groups and the paramilitary. They become merely statistics in books that go unread and forgotten.

"These paintings were inspired by my own childhood memories of the destruction wrought by armed guerrilla groups in my hometown," explains Lugo. "Having witnessed this destruction firsthand, I empathize with the plight of children caught up in today's conflict. The exact number of children killed during the last 50 years is unknown. I feel deeply sorry about the fate of those children and their families, and I want them to be remembered and have a voice. The suffering and death of

"Los Desvinculados," left, and "Silencio" by Rosalba Saenz Lugo



"King Nebu" by Lorraine Adrienne Agri

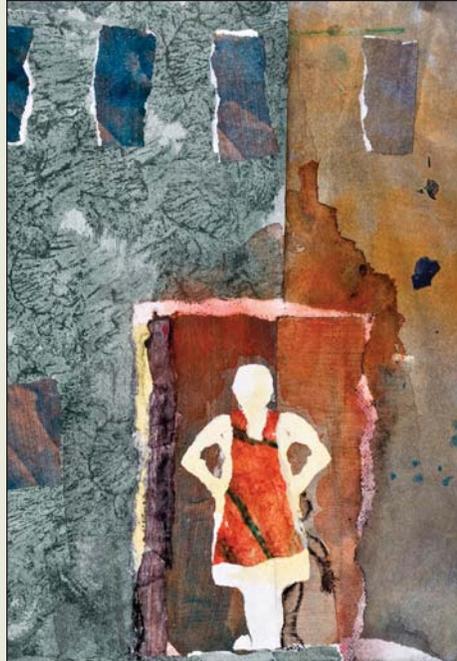
children is unacceptable. It is very common to get used to reading or hearing about violent acts against children in distant places, but it is shocking to hear their innocent testimonies and their confusion and pain."

Currently, Lugo and her husband are in the United States and live close to their daughters and grandchildren. Her portfolio of works has grown extensively and she exhibits her works in the United States and abroad.

**Lorraine Adrienne Agri** is an artist, oil painter and printmaker. She attended the Museum of Fine Arts in Boston, where she studied painting and graphic design. For more than 25 years, Agri enjoyed a career as an award-winning graphic designer serving a number of large corporations. Agri was responsible for the concept, design and production of publications. In recent years she has devoted much more of her time to painting, collage, photography and printmaking.

"Since my family was in the garment business, I have always been interested in textiles and color. I started painting on canvas but lately have become more interested in nontraditional methods," says Agri. "I like to work back and forth between the literal and the abstract using various media, painting and printmaking," she adds.

This technique was used to create the two works that



"Meditation," left, and "Mama" by Lorraine Adrienne Agri

are featured at the top of this page and on this month's cover.

Describing "Meditation," Agri says, "When the paper was painted, I kept thinking how serene it was — even though it was scribbled with texture. I knew it would become a peaceful image. I can't say specifically where these particular people are, but they are definitely spiritually based."



Lorraine Agri

"Mama" was inspired by a recent trip to Sicily, and Agri's memories of her mother. "Her stance in the doorway is — for me — typically Sicilian." The paper I paint is 50 pound, 100 percent rag. The sheets are painted and textured with acrylics, I tear and combine them up to make a collage.

"The Joggers" (on the cover) came from a bike race in Amsterdam where the brightly colored hoodies made a distinct impression on Agri. "Often when I am sketching, I think about traveling to an exotic destination. More than the architecture and monuments, the people and their activities are what interest me the most," she explains.

"Road Song," left, and "The Fan" (Diva Series) by Michele Foster-Lucas



Agri enjoys experimenting with concepts, color and contrasting materials. Her art is eclectic and is inspired by the events that have influenced her emotions throughout her life. "For me, the act of painting becomes cathartic," she explains. The works change in the process of creating them. My paintings and prints feature abstractions of realistic and imaginary subjects, which hopefully spark the interest of the viewer."

Currently, Agri's paintings and prints feature abstractions of realistic and imaginary subjects, using mixed media and a variety of combinations to create unusual textures and surfaces. Her work is exhibited throughout the United States and is included in many private collections.

**Michele Foster-Lucas** is a folk artist who speaks of people and culture through contemporary works. Born in Philadelphia, Pa., she moved to southern New Jersey during her formative years and later attended Burlington County College, where she earned a degree in science.

Although a scientist by trade, Foster-Lucas has always had the spirit of an artist. A few years ago, at the urging of friends and family, Foster-Lucas began exhibiting her expressive canvases. Working mostly in pastels, Foster-Lucas creates subjects that evoke a spiritual grace and yearning, reflective of her natural talents. Her style of painting combines acrylic paint with soft charcoal pastels, resulting in images that convey frenzy, vibrancy and sensuality.

As Foster-Lucas' artistic perspective expands, she continues to explore new mediums and modes of expression. She has found that her work resonates with most everyone and her fans come from all walks of life.

As a new folk artist on the scene 10 years and counting, Foster-Lucas' artistry has grown bolder, the variety has increased and the emotional complexity becomes more and more breathtaking each day as the artwork stimulates one's imagination and satisfies one's style, culture and space.

Featured below are two of her latest works. "Road Song" is an expression of Foster-Lucas' love of trees, landscapes and pianos. "The Fan" is from the Diva Series and aims to confirm how big women are quite beautiful, elegant and a cause for celebration.



Michele Foster-Lucas

Foster-Lucas has enjoyed tremendous success and her works have been exhibited in numerous galleries along the East Coast. Other pieces from her portfolio are owned by private collectors, one of whom is Hersey Hawkins, formerly of the National Basketball League's Philadelphia 76ers.

## In the Kitchen With Zarela Martinez

In the northern ranch country of her native Mexico, Zarela Martinez learned to cook simply because she needed the money. What started with making cookies for extra cash turned into studies at the Culinary Institute of America, classes with Paul Prudhomme and now, the American Dream — super chef celebrity status. From her famed restaurant in the Big Apple, the eponymous Zarelas on Second Avenue, Martinez stays busy cooking, writing cookbooks, preparing for her television show on PBS and contemplating new designs for her home furnishings collection. Since its opening in 1987, New Yorkers have taken Zarelas to their hearts. It is a favorite meeting spot as well as a culinary standard-setter, and it regularly wins superlative reviews and professional awards.



Zarela Martinez

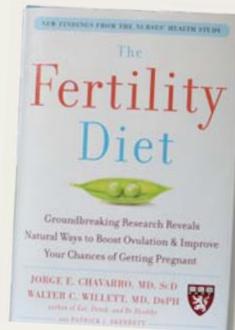
“From my childhood on, cooking meant sharing and security and a way of ‘speaking’ to people,” Martinez explains of her journey. “Over the years, as I lived and thought and learned, cooking grew ... to embrace nearly every aspect of culture and human relationships. I have been lucky to make my career as chef, consultant and businesswoman a never-ending source of joy and fulfillment.”

Her cookbook, “Zarela’s Veracruz,” is still popular seven years following its publication. Not content with just sharing her recipes, Martinez takes readers on a tour of the Mexican state of Veracruz, a lush, skinny strip of land bordering the Gulf and home to some of Mexico’s most accessible and inviting dishes. It was here that the Spanish first landed in the 16th century. Those Spanish influences gave the food an easygoing Mediterranean character that is appealing even to people who don’t normally like “Mexican” food. There is also an African flavor to the cuisine, a contribution from slaves who worked fields of sugar cane.

As her reputation has grown, so has the demand for her opinion on authentic Mexican flavors. Martinez regularly consults food companies, such as Frito-Lay and Taco Bell, and her home furnishings are branded Zarela Casa. Learn more by visiting [www.zarela.com](http://www.zarela.com).

## Groundbreaking Research Births New Book

The idea of adapting new diets and lifestyles, as well as a host of other ideas not so scientific, in order to “get pregnant” is as old as the human race. In fact some of the advice handed down through the ages has not only been ridiculously funny but, unfortunately, dangerous as well. That’s why — if infertility is an issue you are trying to understand — it’s important to keep up with the latest medical information from the best researchers in the field. “The Fertility Diet” is the most recent and encompassing book on fertility and nutrition to date. Released in December 2007, it presents detailed, groundbreaking research from an 18-year study of nearly 20,000 nurses who had been trying to conceive. The 10-point dietary program offered by the authors, Drs. Jorge Chavarro and Walter Willett of the Harvard School of Public Health, will



not improve fertility when fallopian tubes are blocked and does not address male infertility, but it does address problems with ovulation.

You might think that simply eating smart — limiting fat, consuming high-fiber and whole grains, and avoiding sweets — is the answer. Well, yes, but “The Fertility Diet” suggests several interesting twists that will surprise you. For example, full-fat dairy products seem to be good for fertility, while skim milk and fat-free yogurt are not. Proteins, which are the building blocks for muscles and other tissues, tend to boost fertility when the source is from plants like beans, peanuts or peas rather than from animals. And you don’t have to be a fitness fanatic to boost your chances of conception. Just a modest weight loss of 5 percent to 10 percent (for those who are beyond their optimal weight) can jump-start ovulation. These suggestions are, of course, better understood by purchasing and reading the book, which also includes menu plans and recipes. The overall message is that you don’t have to guess about the reliability of old wives’ tales — the most comprehensive study to date proves diet choices do matter when you are trying to get pregnant.



## Camarones Rancheros

From Zarela Martinez, 4 servings

- 1 teaspoon whole cumin seed
- 1 teaspoon anise seed
- 1 teaspoon crushed black pepper
- 2 tablespoons vegetable oil
- 1 teaspoon oregano
- 2 scallions, finely chopped
- 1 garlic clove, minced
- 1 large tomato, diced
- 1-2 jalapeño chiles, finely chopped
- 1/4 cup chopped fresh cilantro
- 1 teaspoon salt, or to taste
- 1 pound peeled medium shrimp

Toast anise and cumin seeds on a dry, hot large sauté pan, shaking constantly, until fragrant. Set seeds aside.

Add oil, and heat until rippling. Add scallions and garlic and cook for 1 minute, stirring often. Add tomato, chile and cilantro, stirring well, and cook for 3 minutes. Add anise seed, cumin seed and oregano and cook for 2 minutes longer. Add the shrimp and cook for approximately 1 1/2 minutes on each side or until pink.

Adjust seasoning. Serve immediately with lime wedges.

## Grilled Moroccan Tuna

From “The Fertility Diet,” 4 servings

Because fresh tuna is higher in mercury than many other fish, the FDA recommends eating no more than six ounces per week. You can also substitute a low-mercury fish, like salmon or tilapia, for the tuna.

- 1 teaspoon paprika
- 1 teaspoon sugar
- 1/2 teaspoon kosher or coarse salt
- 1/2 teaspoon ground ginger
- 1/2 teaspoon coriander
- 1/2 teaspoon allspice
- 1/2 teaspoon black pepper
- 1/4 teaspoon ground mustard
- 1/4 teaspoon cumin
- 4 6-ounce yellowfin tuna steaks, one-inch thick
- 2 teaspoons olive or canola oil

Combine the spices in a shallow bowl, and prepare the grill or an indoor grill pan.

Dredge the tuna steaks in the spice mixture, coating well on both sides. Drizzle the oil evenly over the tuna and place on the grill; cook two to three minutes on each side, or until desired degree of doneness.

# Balanced Choices

## For Discriminating Palates

Of course it's difficult to get even a small family to eat right — there are different schedules, different ages, different tastes, different lifestyles — but how does one change the eating habits of millions of people who dine daily with the largest foodservice company in the world? That monumental task is at the core of operations at Compass Group, the parent company of more than a dozen well-known foodservice businesses such as Eurest Dining Services, Morrison Management Specialists, Canteen, Levy Restaurants and BonAppétit Management Co. As a whole, these companies operate in more than 8,000 locations and serve up nearly \$9 billion worth of food annually.

The answer to the question mentioned above came from a team of nutrition experts led by Deanne Brandstetter, director of nutrition for Compass Group. Brandstetter is known as one of the most knowledgeable nutritionists in the country and an expert on international foodways. It's a reputation well earned. At the 2002 Winter Olympic Games in Salt Lake City, Utah, she served as the nutrition director for all of the games' foodservice requirements, making sure athletes and spectators from across the globe had access to healthy meals. As Compass Group searched for a way to make all of its menus and associates more responsive to health trends as well as each customer's unique nutritional goals, Brandstetter and her team formulated the perfect recipe, a simple yet effective program called Balanced Choices. "We didn't want to come up with a marketing program or a byzantine system of labels," Brandstetter explains. "We wanted to make a statement to our people and our customers that healthy eating is an issue Compass Group takes very seriously." As the industry leader in foodservice, Compass Group also wanted the program to address one of the country's largest medical and business issues: obesity. It has been estimated that obesity costs the nation \$117 billion a year in medical bills and lost productivity, and it is associated with 39 million lost workdays and 63 million additional doctors' visits each year.

Balanced Choices is only 3 years old, but it has already made health and nutrition basic ingredients at all 8,000 locations and across all business lines. A hallmark feature of Balanced Choices — one that solves a difficult logistics problem — is that it can be customized to the needs of any location, whether it's serving customers in the Windy City or in Mexico City. The program features 12 easily recognized icons that indicate special dietary offerings like organic, non-dairy and vegetarian; it includes more than 1,000 healthful recipes; and there are mandatory, 10-session nutrition education classes for all chefs and unit managers who must pass with a 100 percent accuracy rate.



Deanne Brandstetter

Brandstetter developed her passion for food while growing up in rural Ohio, the epicenter of America's farm country. "I've always been fond of cooking. I learned quite a bit from helping my grandmother in the kitchen," she says. "But I have also had this thing for science, so studying the chemistry of food and the chemistry of the human body was a perfect match for me."

As nutrition, sustainability and seasonality have become critical for a growing population with limited resources, Brandstetter's knowledge is increasingly in high demand. She writes numerous articles for professional and trade journals, is a frequent speaker at international forums on food and nutrition, and is a member of several prestigious culinary organizations. She has also earned an American Culinary Federation Silver Medal for Healthy Cuisine.

## Cranberry Ginger Relish

From Balanced Choices, 24 servings



- 3 cups fresh cranberries (or a 12-ounce bag of frozen cranberries, thawed)
- 1 cup honey
- 2 tablespoons water
- 1 6-ounce navel orange, washed
- 1 teaspoon fresh ginger juice (see note below)
- 1/2 teaspoon ground cinnamon
- 1/2 teaspoon ground cardamom

Bring cranberries, honey and water to a boil in a large saucepan. Lower heat, cover and simmer 10 minutes; uncover and simmer for 10 minutes longer, stirring occasionally.

Extract ginger juice by grating fresh, peeled ginger and squeezing grated ginger over a bowl to retain only the juice.

Cut orange into 8 wedges and process the whole orange finely in a food processor. Add orange, ginger and spices to cranberries; simmer an additional 20 minutes, stirring frequently. Chill before serving.



## Grab and Go Spinach Hummus

From Balanced Choices, 24 servings



- 8 cups cooked garbanzo beans (do not use fat (oil) or salt in cooking)
- 40 ounces fresh spinach, cleaned and steamed, drained
- 2 teaspoons olive oil
- 12 cloves peeled garlic
- 1 cup fresh lemon juice
- 1 cup nonfat plain yogurt
- 2 pinches nutmeg
- 2 teaspoons kosher salt
- 2 teaspoons black pepper

Toss garlic with olive oil and place in 350-degree oven; roast until golden brown.

Place garbanzo beans in a food processor and process until smooth; add garlic and all remaining ingredients and pulse until smooth.

Serving Ideas: Although this recipe was originally written to fill the Hummus with Grilled Eggplant Wrap, it could also serve as a dip for vegetables or chips.

 <b>FIT</b> Reduced fat, calories and cholesterol	 <b>Organic</b> At least 95% organic ingredients from a USDA certified source
 <b>Vegetarian</b> Contains no meat, fish, poultry or shellfish. May contain dairy or eggs	 <b>Non-Dairy</b> Contains no dairy products or dairy by-products
 <b>Carb Control</b> Contains 12 grams of carbohydrates or less per serving	 <b>Local Flavor</b> Grown or produced by local farmers or artisans
 <b>No Sugar Added</b> Baked goods, desserts with no sugar added	 <b>Seafood Watch</b> Identified as a sustainable seafood source
 <b>Balanced</b> Whole grain, fresh fruits and vegetables, lean protein and healthy fat	 <b>Reduced sodium</b> Each serving has 25% less sodium than the original version
 <b>Vegan</b> Contains absolutely no ingredients from animal or dairy products	 <b>Whole grain</b> Made with the entire edible part of any grain

## Down to Earth

Anthropologist Amber VanDerwarker Is Unraveling The Mysteries of the Ancient Olmec by Figuring Out What They Ate

Starting around 1,200 B.C., in southern Mexico, the Olmec created what most scholars agree was the first New World civilization, building large cities with monumental architecture, carving reliefs of animal gods, and trading raw materials and finished goods over hundreds of miles. But unlike the Maya and Aztec who came later, few clues about the Olmec society, which collapsed around 400 B.C., have survived in the damp lowlands along the Gulf of Mexico.

That's why Amber VanDerwarker is bent at her microscope, poring over 3,000-year-old fish bones and burned plant matter. A 33-year-old anthropologist at the University of California at Santa Barbara, she is sifting through the meager traces of the Olmec's world to focus on what ordinary people planted, hunted and ate — intriguing evidence of how, when and why civilization emerged in the New World. Unlike her predecessors, who focused on dramatic remains such as the massive stone heads made by the Olmec in their major cities, she believes that the best way to understand this ancient civilization is to carefully examine the mundane habits of those who lived outside the bustling cities. "She is part of a new guard that is beginning to ask more fundamental questions about how people lived in the past," says colleague Philip Arnold of Loyola University in Chicago. "Amber offers a perspective that was clearly missing — a focus on the day-to-day activities of people."

VanDerwarker has long had a knack for the telling detail. Conducting fieldwork at the largest site associated with the Mound Builders of North America, she saw that it offered little in the way of dramatic artifacts, but the site was rich in the remains of daily life. Between 1999 and 2002, while she was a graduate student at the University of North Carolina at Chapel Hill, she examined plant and bone remains that Arnold and another archaeologist uncovered from two small sites in the volcanic Tuxtla region that was on the outskirts of Olmec territory but north of the city centers. "I hit pay dirt," VanDerwarker recalls.

What she found suggests that the Olmec differed from early peoples in Egypt, Mesopotamia and China, where the growth of urban centers was closely tied to a single grain. Most researchers had assumed that it was the cultivation of maize that made the Olmecs prosper. On the contrary, say VanDerwarker and her colleagues, the Olmec diet featured an astonishing array of foods — from deer, ocelots, rabbits and turtles to beans, avocados and tree fruits.

In her recent book, "Farming, Hunting, and Fishing in the Olmec World," VanDerwarker provides solid data that the Olmec were pursuing a way of life radically different from the first civilizations in Africa and Asia. But she is not without critics. Some scholars of Mesoamerica, noting that her work

is mostly in the Olmec hinterlands, say it sheds little light on how those nearer the culture's core lived. VanDerwarker responds that "understanding past societies does not mean just looking at the elites, at pretty monuments, at temples and altars." For her, the key is how the Olmec lived in villages and hamlets far from cities. "We certainly can't understand our own society," she says, "by narrowing our focus to Donald Trump or Paris Hilton."



By Andrew Lawler originally for Smithsonian magazine, October 2007, where VanDerwarker was listed among 37 people under the age of 36 who are helping to shape the world.



Amber VanDerwarker

## Young Pioneers

• Three young ladies earned all the top prizes at the 2007-2008 Siemens Competition in Math, Science and Technology. The all-female sweep was the first in the event's nine-year history, and the winners collected \$200,000 in scholarship money. **Isha Jain**, a senior at Freedom High School in Bethlehem, Pa., won the individual prize for her research on bone growth, which was published in the scientific journal *Development Dynamics*. Siemens presented her with a \$100,000 scholarship award. **Janelle Schlossberger** and **Amanda Miranoff** won the team competition for a drug discovery project that could lead to the first new tuberculosis treatment in 35 years. The girls are standout seniors at Plainview-Old Bethpage JFK High School in Plainview, N.Y. As co-winners, they split the \$100,000 scholarship award.



Isha Jain



Janelle Schlossberger and Amanda Miranoff

• If you needed to prove that one, two . . . 17 are good numbers and that 18 is not a good number, given that a positive integer  $m$  is called good if there is a positive integer  $n$  such that  $m$  is the quotient of  $n$  by the number of positive integer divisors of  $n$  (including one and  $n$  itself), then you might put in a call to **Sherry Gong**, a recent graduate of Phillip Exeter Academy in Exeter, N.H. Gong recently answered that question — and several that were much more difficult — to earn a tie for first place at the 2007 China Mathematical Olympiad for Girls, held in Wuhan, China. It was the first time Americans competed in the international competition. Gong's skill with numbers also earned her a spot on the United States team sent to the 2006 International Physics Olympiad.

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