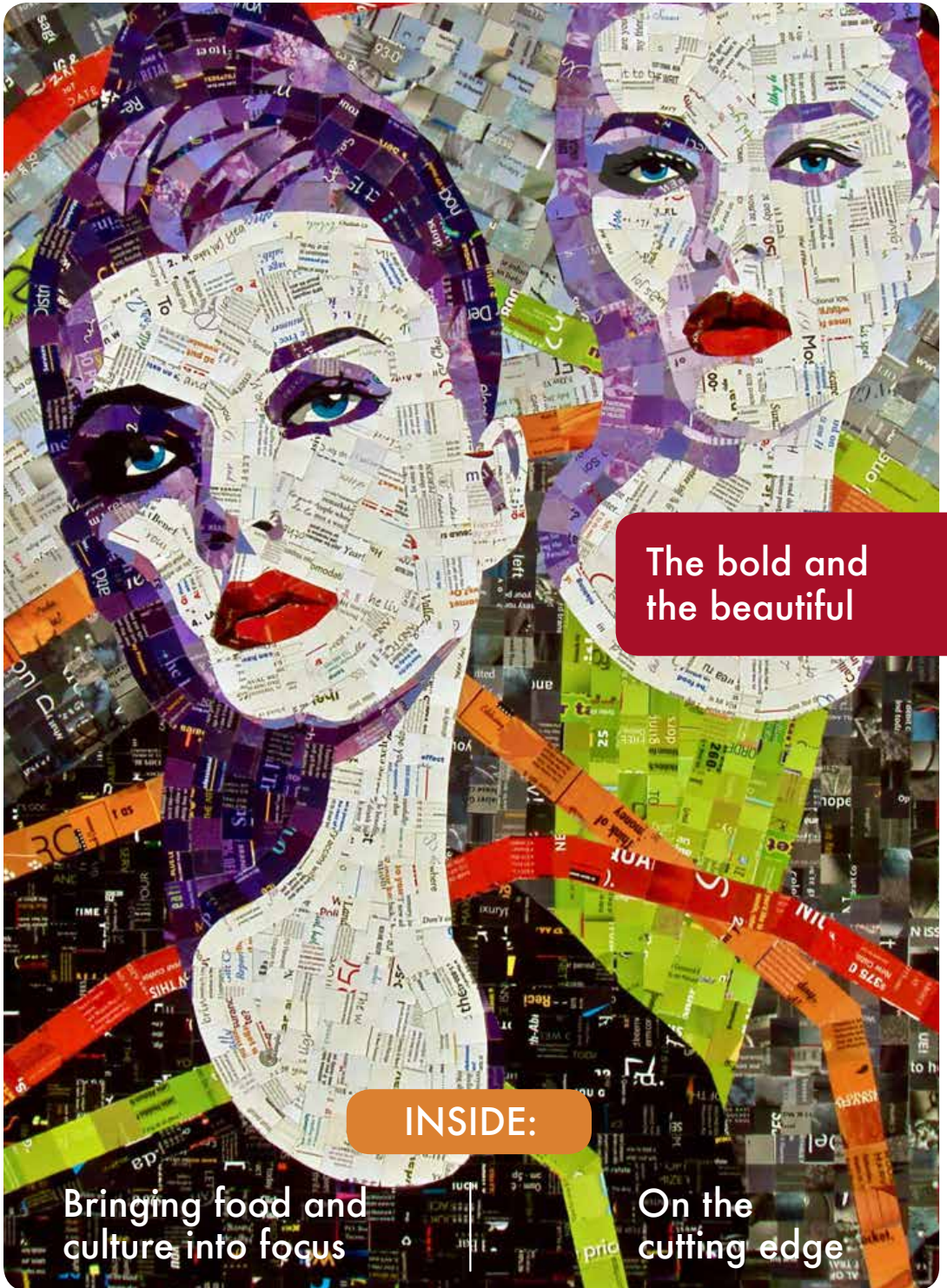


unity



Women's History Issue
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Celebrating Food, Art & Culture



The bold and
the beautiful

INSIDE:

Bringing food and
culture into focus

On the
cutting edge

Acclaimed physicist's favorite role: Explorer



Photo by Merrill Fabry/The Daily Princetonian

The most striking thing about Harvard theoretical particle physicist Lisa Randall isn't that she has two Harvard degrees and numerous honorary degrees, or that she possesses formidable intelligence. Neither is it that she has written several books and seems undaunted by the task of translating phenomenally challenging topics into digestible language.

What's most fascinating about this woman is the wildly contagious sense of wonder that seems to drive her as much toward asking questions as it does toward seeking answers.

"I took my first physics class in high school, but I really didn't think about being a scientist when I was younger. I never wanted to be a math major, though I liked math. When I was younger, I didn't think in terms of academic pursuits. I did think about the possibility of math when I entered college ...

"Ultimately, though, I decided I wanted to be a little more focused on what's going on in the universe, so I majored in physics in college, and went straight to graduate school. That's where I found the thing I love to do."

That "thing" Randall appears to love to do is explore.

"My investigations focus on the theory of elementary particles (the study of the smallest objects we know of), which forays into string theory as well as cosmology – the study of the largest," Randall wrote in her book, "Knocking on Heaven's Door."

Randall has tested ideas in myriad realms beyond the halls of science. In 2010, Randall co-curated an art exhibit called "Measure for Measure," at the invitation of Los Angeles Art Association Executive Director Peter Mays. Debuted at Gallery 825, the exhibit was a collaboration between Randall and artist Lisa Halloran.

In an interview with Natalie T. Chang, published Nov. 1, 2011 in The Harvard Crimson, Randall explained her motivation for delving into the arts.

"... I hope to convey that there is an intersection between science and art. Art is a reflection on culture, but (the exhibit) also hopefully inspires people to think about specific scientific ideas as well. I think it might make them look at the world a little bit differently, and realize that how you see the world depends on the scale with which you view it."

Randall is an outspoken advocate of creative thinking. Creative exploration, Randall obviously believes, is as much at the heart of science as it is art. In a Cambridge Forum lecture posted on YouTube in 2012, Randall said she found her work with composer Hèctor Parra, resulting in composition of the work "Hypermusic: A Projective Opera in Seven Planes," to be informative and enlightening. Working within the constraints inherent in musical performances set on stage, Randall said, yielded greater personal understanding of the processes through which artists create, and the ways in which constraints can promote or stifle true creativity.

"One of the key elements in making advances and solving problems – whether scientific or otherwise," Randall wrote in "Knocking on Heaven's Door," "has been and will be an awareness of scale. Categorizing what has been observed and understood by scale has taken us very far in our understanding of physics and the world – whether the units are physical scales, population groups, or time frames. Not only scientists, but political, economic, and policy leaders too need to keep such concepts in mind." Randall astutely commented in her interview with Chang in The Harvard Crimson, "Our formulation of our ideas about the world depends on how we view it."

Helping to make sense of dollars and cents

"Sometimes in life," says Sabrina Lamb, "you receive an epiphany that propels your life in an unexpected direction. Eight years ago, while attending a financial education forum to empower myself, I asked myself, 'What if children were learning what I am learning this weekend?' and 'How different would my life be if I had been financially educated as a child?'"

Lamb says that had she received financial education, she would have saved more money, made investments and had greater respect for money. Six months after she attended the financial education forum that inspired her, she enrolled the first group of kids in the WorldofMoney.org Youth Financial Education Institute.

Lamb says as a kid she used her parents' differences to her advantage. "Like most children, I learned how to manipulate my parents' financial conflicts in order to get what I wanted. Because my parents were not a unified team, I sought to get material possessions and I couldn't have cared less whether what I wanted was what the family could afford," Lamb admits. Today, she notices that many youth seek to strengthen their lack of self-esteem through their unhealthy use of money.



Seeking to change all of that, Lamb started the WorldofMoney.org website through which her Youth Financial Education Institute is run. Since its inception, the website boasts, Lamb's organization has helped more than 3,000 youths through its financial education program.

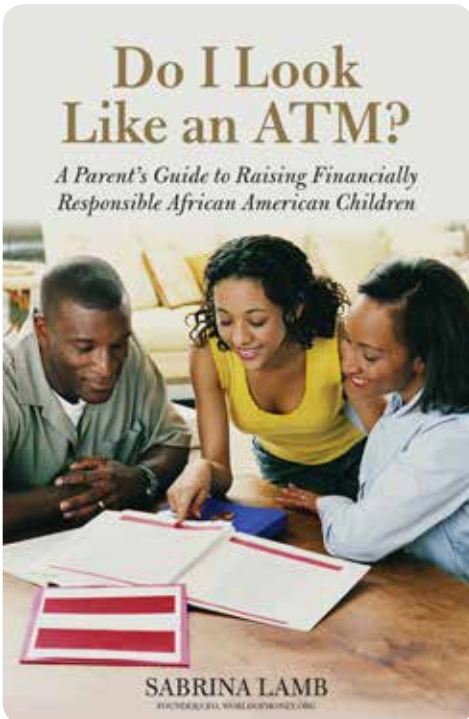
Featured on CNN, the website and its programs also proudly tell of the 99 percent of their students who have passed the programs' final exams. Although the organization is focused on the New York area, its model would work well nearly anywhere. Lamb has taken her programs global with tours to places as far away as China and South Africa in an effort to help kids begin to understand the ways in which the world is tied together, and the ways in which money and economics affect countries, communities and people just like the kids in the classes her organization offers.

Lamb says her passion is helping increase awareness around the urgent need for financial education, especially when it comes to our youth. "Financial education is not about hoarding or greed," Lamb says. "It's about applying one of the most powerful forces on this planet, besides love and one's religious practice, to shift resources to benefit everyone."

Lamb is herself a powerful force. She was inducted into the NBC News/TheGrio 100; contributor to the Huffington Post website; recipient of the BDPA Small Business Innovator Award, Rainbow Push/Wall Street Project Honors, New York State Z-Hope Award, NV Magazine 2011 Movers & Shakers and the National Black MBA New York Metro Chapter Entrepreneur of the Year Award.

She's presided over the NASDAQ opening and closing ceremony. Her media appearances include being New York 1 Television (she was designated a "New Yorker of the Week"), Fox Business Network, WCBS-TV, ABC's "Good Morning America" and WNBC-TV and Australian television's "Weekend Sunrise."

With all of that, what's one thing that would really thrill Lamb? "Well," she says, "I'd definitely take Warren Buffet's calls ... if he called ..."



The bold and the beautiful



For more information on our cultural fine art collection, visit www.picture-that.com. Picture That, LLC

By happenstance or design, talented artists have a way of creating pieces that viewers find hard to ignore, or forget. The works of the three women featured in this edition of *Unity* are perfect illustrations of artistry born of ingenuity and brimming with impact.

SANDHI SCHIMMEL GOLD

Sandhi Schimmel Gold attended Arizona State University where she received a bachelor of arts in psychology and a bachelor of fine arts in painting. She furthered her studies at the New School in New York and attended mosaic workshops in Italy, Turkey and Cyprus.

Gold often uses a technique she refers to as Acrylic Mosaic Fusion. The result: diverse color combinations that portray a textured look and feel. She uses upcycled (reuse of a material without degrading the quality) junk mail, post and greeting cards, and non-toxic coatings. "I hand cut, sort and manipulate thousands of pieces, an eclectic and tactile portrait reworked in my imagination," she says.

Gold's piece, "Peor es Nada," depicts a woman left on San Nicolas Island, the most remote of California's Channel Islands, in the mid-1830s. After many years of living alone on the island, the woman later known as Juana Maria was rescued and taken to a missionary

church on the mainland, but her culture and language had been lost. Gold says her interpretation of Juana Maria is the two faces in this piece, the ward of the church with a new identity and culture and the brave, wild native woman adorned in cormorant feathers.

"The Tie that Binds," featured on the cover of *Unity*, is an exploration of the nature of family relationships. Gold says this portrait of two women, perhaps sisters, although together, are far removed from each other. "Ribbons of color weave in front of, through and behind them," she says. "They hold them together and keep them apart, yet ... they don't even notice the ribbons."

"Tempest," from the Shakespeare play of the same name, "is a beautiful woman conjuring up a storm," says Gold. "She is surrounded by hair of vivid reds, oranges and bright pinks. She draws you in with her eyes and lips – not for evil, but to bring you into her world forever.

"My mosaic portraits are inspired by women's issues involving image, music and emotions," states Gold. By upcycling advertising, Gold says she is responding to society's versions of beauty by creating versions of her own. Her work has appeared in solo, gallery and museum group shows throughout the United States and is in many private collections.



"Peor es Nada" by Sandhi Schimmel Gold



"Tempest" by Sandhi Schimmel Gold

PAOLA LAZARRO

Paola Lazarro grew up with artist/teacher parents who encouraged her artistic interest when they realized how much she enjoyed drawing. She began with figurative work and presently works in a medium she calls "print-painting." The poetic meter of the same name made famous by 19th-century poet Gerard Manley Hopkins inspired her composition, "Sprung Rhythm." Hopkins described "sprung rhythm" as a rhythm that springs or flows naturally from the poet. "I attempted to translate a pictorial equivalent of Hopkins' poetry by using shapes and colors that would balance my choice of bright green in this piece," says Lazarro.

Lazarro says she is constantly looking at nature, drawings and photographs to get a realistic perspective of volumes, forms and colors. "Triptych Lake," a horizontal, panoramic collage print, became a unified triptych (a work of art divided into three



"Galactica" by Paola Lazarro



"Sprung Rhythm" by Paola Lazarro



"Triptych Lake" by Paola Lazarro

sections) after it was initially three equal parts. "I added and subtracted colors, lines and other elements to bring the image into a seamless whole," she says. "It is a memory of my trips to Maine and an earlier part of my life."

Print-painting silhouetted with white paint describes Lazarro's "Galactica." It allows the viewer to focus on three globes appearing like a map and, upon closer examination, one can see imagery of a mountain range, a snow-covered asteroid and a polar bear with a black heart-shaped nose.

Lazarro's goal is for her work to be transformative, memorable and have a dramatic impact on her viewer. Lazarro attended Cooper Union in Manhattan and studied graphics and printing techniques.

ANDREA WITTGENS

Originally from small-town Antigonish (anna-ga-'nish), Nova Scotia, Andrea Wittgens' earliest exposure to the arts were tap dancing as a precocious 4-year-old, twirling in pink tutus at the local ballet school, and classical piano lessons and dance classes. Wittgens eventually became a singer and songwriter and when she hit a dry spell with her music, she purchased a smartphone and experimented with the many photo-editing applications available. Wittgens was able to turn everyday items and landscapes into new worlds.

Her piece, "Hand in the Drawer," was developed by happenstance when Wittgens saw her shadow on a chest of drawers. She immediately took pictures of every image projected on the chest and layered pieces of other photos to bring texture and more color to the piece.

"Leaning Apartment Buildings" was designed when Wittgens took photos in upper Manhattan. "The western, late-afternoon sun off the Hudson River gave the buildings a warm glow and made the windows into mirrors," says Wittgens. "Because of my angle as I took the photos, the buildings appeared as giant slabs. When I put two photos of the same building together, one with its color altered, it appeared as if two different buildings were parting to reveal another building behind it."

Wittgens gets excited about taking something traditionally beautiful and either adding something dark or juxtaposing it with something unexpected. Although she is new to digital art, she is inspired to stretch herself as an artist in this new medium.



"Hand in the Drawer" by Andrea Wittgens

"Leaning Apartment Buildings" by Andrea Wittgens



On the cutting edge

Who says cutting boards have to be so ... square?

These days, the ideal surface for mundane food-preparation tasks such as cutting, slicing and mincing is anything but boring. Still functional? Absolutely. But thanks to talented artisans, and specialty and other retailers, cutting boards qualify as eye candy for all kinds of kitchens, from humble to high-falutin'. In some cases, the boards' heirloom status has reached new heights.

Yes, cooks and collectors alike covet this most utilitarian of kitchen tools now more than ever. This is especially true for culinarians on a mission to outfit their kitchens with the most sustainable equipment and gadgets on the market. No doubt they'd appreciate the reclaimed Hawaiian-grown hardwood cutting boards crafted by Jen Homcy of Honolulu.

"I rescue materials from trees that have either fallen or are removed from urban areas, and keep them from going through a chipper or taken to the dump," Homcy explains on her website, www.kickstarter.com/projects/foundwood/foundwood-finding-forever-beauty-in-the-life-of-a. "I create artistic, functional and exotic-looking heirloom pieces for homes and kitchens."

Some specialty cutting boards provide the perfect opportunity to show pride of place. Brooklyn, N.Y.-based AHeirloom designs and manufactures boards that "reflect the true curvature of all 50 state borderlines," says its website, <http://aheirloom.myshopify.com>. "We also offer custom boards for city outlines, countries" and just about any other land mass. And the boards are even made of formaldehyde-free bamboo.

Maybe you have no interest in showing your allegiance to state, region or country. However, if you've always wanted to bring your alma mater or favorite pro team into the kitchen, online retailers such as fanatics.com have boards emblazoned with team insignia ranging from Bowling Green State to the Tampa Bay Buccaneers.

What if you prefer a cutting board that's more refined than rustic, more subtle than splashy? Never fear; custom retailers are here to make the boards that complement your taste and fulfill your culinary needs. San Diego-based Customcuttingboards.com crafts one-of-a-kind boards that you can pull out from a drawer or mount atop your stove.

No matter your taste or the task at hand, there's bound to be a cutting board that meets – and even exceeds – your desires and needs.



Photographer captures the beauty of food – and culture

Penny De Los Santos describes herself as both food photographer and food ethnographer. Although she has visited more than 30 countries to capture images of the nearly infinite colors and textures of food, what De Los Santos conveys most eloquently through her photography is food's ability to connect us all.

De Los Santos, in an interview with *Unity*, says she has always had an interest in photography. "I went to Texas A&M for journalism. I got an undergraduate degree in visual communications and then went on to get a graduate degree from Ohio University. But my big break came when I landed an internship at National Geographic," she explains. "I started out focused mostly on the work of documenting cultures around the world and telling stories from a geographical perspective.

De Los Santos spent 10 years doing work for National Geographic. She was sent to locations that wouldn't generally be considered the most conducive to stunning photography. "That work," she explains, "taught me to be a problem solver. I learned to follow my intuition and to pull a story from nothing. I learned to be persistent and wait for just the right moment. That was when I learned a ton about color, composition and light."

In a twist of fate, an editor sent De Los Santos to Peru and Chile to shoot images for a food magazine. "My editor told me to do what I was already doing, and to document culture. He said, 'Don't worry about the food.'"



"Gluten-Free Day"
by Penny De Los Santos

The writer with whom De Los Santos was working had a doctorate in food history. "It was this incredible thing. I walked through this marketplace in Chile with her, and she was telling me how the ingredients for sale there – this fruit, or that vegetable – got to the region and how it was used.

I was blown away by the ways food migrated. I was fascinated by the foodways and how they influence regions, and how food tells the story of history."

The culinary storyteller was born to Mexican-American parents who were in the military. "Growing up in a military family meant living on military bases and shopping in military commissaries. The military isn't the most culturally rich, but that made me search for culture in my own life. Now, when I go around the world and look at the way people gather and celebrate, I'm more appreciative of it because of the way I grew up."



"India" by Penny De Los Santos

Apple Pizza

- 1 pizza dough (thawed and at room temperature)
- 3 apples
- White sugar, to taste
- Cinnamon, to taste

For the topping

- 1 cup flour
- 1 cup sugar
- 1/2 cup butter (1 stick, at room temperature)

Roll out pizza dough. Let stand approximately 10 to 15 minutes. Do not allow dough to rise much.

Slice apples as for a pie and place into bowl. Toss with sugar and cinnamon to coat.

Arrange individual slices of apple on entire pizza.

Mix the topping ingredients, which should be a coarse mixture. Crumble topping over apples.

Bake at 400 degrees for 20 minutes.

Yield: 2 servings



"Jennie's Kitchen Homemade Pizza Dough"
by Penny De Los Santos

Where tech companies turn, for starters



CEO of NewME, Angela Benton helps fledgling tech companies. Photos by Nikki Ritcher

To understand what Angela Benton is facing, one need only review the questions Fox Business Channel's Stuart Varney posed to Scottie Nell Hughes of the Tea Party News Network.

Varney asked, "Should tech companies feel obligated to put women on the board, or make women top executives just to be politically correct? After Hughes' response, he followed with, "It's a very difficult question to ask actually because it's politically incorrect. Is there something about the female brain that is a deterrent for getting on board with tech? Is there?"

There is no mistaking the prevailing mind-set in the tech world: If you are a woman in power, you didn't get there by your own initiative. In Benton's case, you are dead wrong.

Benton is the CEO of NewME, a startup accelerator bridging the gap between the dream and reality of tech startups. NewME has accelerated more than 200 entrepreneurs around the country, helping them raise more than \$7.8 million.

"Even when you're on an airplane, people want to know what you do," Benton says. "They want to know, 'What company do you work for?' And the next question is, 'What do you do at the company?' And my answer is, 'Well, I'm the CEO.' The perception is that it's not me that is running it or started it. Some of it is a feeling of how did she ... accomplish that? ..."

Benton's journey began in the mid-2000s when she was researching what minorities were doing in the tech world and new media. Because of a dearth of information, Benton created Black Web 2.0. The response was instant and highly successful. Even in

that, she noticed a void. So did her partner, Wayne Sutton. That's when they decided to go to the next level in helping others with their entrepreneurial pursuits. The idea of a startup, and NewME, was born.

Her biggest break came when the accelerator was featured in CNN's "Black in America: The New Promised Land – Silicon Valley." The special featured African-American entrepreneurs in Benton's first NewME Accelerator class. It put NewME on the map to solid success.

"It was kind of a situation where you have to test where the rubber meets the road. ... It was very clear that it wasn't a hobby after all the exposure, and momentum and inbound excitement we'd gotten from what we were doing. That choice that I made was a decision that I wanted it to be more than what it is."

Benton is keen on helping those who were early adapters to social media and those platforms that developed interest in their startups. The problem she noticed most was their inability to act on their dreams.

"I think people are interested in being entrepreneurs, but they don't necessarily know what that means," Benton says. "... One of the things that I notice is not many people are really prepared for the amount of risk that you have to take.

The accelerator, in its second year, has solid footing. The major lessons for Benton are that she is in this for the long haul, and that she feels obligated to not let down African Americans in this industry.

"You definitely feel like you have other people looking at you, watching what you're doing. And some of them are rooting for you, and some of them are acting like they're rooting for you but aren't really. ... It's been very interesting."



"CNN was kind of our accelerator," Angela Benton says about NewME's appearance on one of the network's shows.

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