

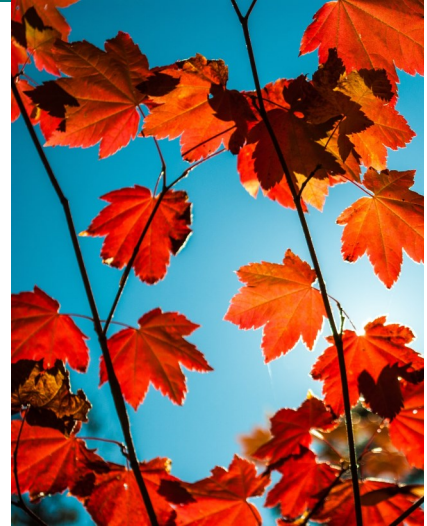
UCLA
FACULTY
CENTER



Faculty Center News

September 2018
Volume 3, Issue 8

Welcome Back!



Message from the General Manager

Dear Members,



September is always an exciting time of year on campus and here at the Faculty Center. We were busy over the summer making much needed updating to the Coral Grill Patio. We have purchased new patio furniture for this space, and new umbrellas for the Rose Garden Patio. There are many other exciting new updates to

our spaces which I'm sure you will enjoy discovering on your next visits to the Faculty Center.

We are also featuring numerous new items on our menus for breakfast, lunch and dinner. We have included more vegetarian and vegan options along with exciting and on-trend flavors that will certainly tickle your taste buds.

Our work on our partnership with UCLA continues. Stay tuned for more updates. Best wishes for a wonderful new school year from all of us at the Faculty Center.

Sincerely,

Luciano Sautto
General Manager
UCLA Faculty Center

Inside this issue

<i>Message from the General Manager</i>	1
<i>President's Report: An Eventful Fall</i>	2
<i>Seeking Input</i>	2
<i>Thanking Our Valuable Donors</i>	2
<i>What's New At The Coral Grill</i>	3
<i>About That Coffee Cup</i>	4-5
<i>Recipe of the Month</i>	6
<i>FWC News</i>	7
<i>Play Readers News</i>	7
<i>Reminders</i>	8



Message from the President—An Eventful Fall



Although I bid my farewell to the Board of Governors presidency in my August report, our situation has taken an unexpected turn. As indicated in a message that all Faculty Center Association members should have recently received, due to unforeseen circumstances, Kathleen McHugh, who was elected to serve as president during the 2018-19 year, was not able to assume that role.

In accordance with the recommendation of the BOG executive committee, which was subsequently approved by the full board, I have agreed to continue as president through the end of January 2018. Julie Kuenzel Kwan, 2018-19 president-elect, will assume the presidency beginning on February 1, 2019 and will continue through her scheduled end date of August 31, 2020.

The fall has brought a number of other changes in the Faculty Center – all for the better! Our fabulous general manager, Luciano Sautto, continues to amaze with a stunning redesigned Coral Patio complete with beautiful new furnishings, and new umbrellas on patios throughout the Center. New dining selections are also being rolled out throughout this period as well. I hope that all members and visitors have had the chance to view the extraordinary art displays that now

grace nearly every room, thanks to the continuing and astonishing efforts of Victoria Steele. To list just a few: in the hallway next to the entrance, we now have displayed the original architectural renderings of the Faculty Center. Several lovely new paintings are now exhibited in the Billiards Room. The Playa Lounge walls are graced with beach-themed artwork, while we have moved from the lounge (where it has been displayed for nearly a quarter century), Gronk's very compelling work, *The Mug*.

An accompanying article in this issue of the newsletter by Chon A. Noriega, long-time director of the Chicano Studies Research Center and an expert on Chicano art, explores the origins and meanings of this now classic painting. We also have Victoria to thank for the beautiful benches in the entry waiting area and in the South End common area.

These improvements are just phase 1 of the larger Faculty Center Improvement Initiative that members and staff have worked so hard for many years to bring to fruition. There is much, much more to come!

Seeking Input

In accordance with the Faculty Center Association Bylaws, we are conducting our annual review of the General Manager's performance. If you have comments on the General Manager or the management of the Faculty Center more generally, please send them no later than **October 10** to Claudia Mitchell-Kernan (Personnel Committee Chair) at cmkernan@ucla.edu

Thanking Our Valuable Donors

The UCLA Faculty Center is grateful to its members for their generosity which help support our daily operations and provide much-needed funds for maintenance and repairs to our facilities. To make a tax-deductible donation to the Faculty Center Operational Fund or the Modernization Fund, please visit facultycenter.ucla.edu.

\$100—\$150
Lewis Kent

Please note: Online donations appear in quarterly reports from the UCLA Foundation. We will ensure timely acknowledgment of your donations as soon as the data are communicated to us via the UCLA Foundation.

What's New at the Coral Grill? Pretty Much Everything!

We worked hard this summer to prepare a newly refurbished space for our members to enjoy breakfast, lunch and dinner on the celebrated patio of the Coral Grill. Come by and see for yourself! Here are just a few of the new menu items on offer this fall!



New À La Carte Breakfast Items

Mediterranean Frittata | Shakshuka
Short Rib Hash | Squash Pancakes

Dinner: New Starters & Shared Plates

Mussels & Clams | Lamb Meatballs
Mezze Platter | Crab Cakes

À La Carte Lunch: All-New Starters & Salads

Crispy Calamari | Caprese (Plus)
Eggplant Carpaccio | Octopus & Pork Belly
Little Gems, Jumbo Shrimp | Grilled Steak Salad

Dinner: New Pasta & Mains

Rigatoni with Sausage Ragù | Fettuccini Al Fungi
Pappardelle with Wild Boar Sugo | Seared Scallops
Cauliflower Steak | 10 oz Bone-In Ribeye Steak
Braised Lamb Shank | All American Cheeseburger

À La Carte Lunch: New Mains

Fish Tacos with Sriracha Aioli | Chicken Shawarma
Seafood Bucatini | Steak Frites

Dinner: New Sides

Roasted Brussels Sprouts | Grilled Broccolini
Cauliflower Gratin



Squash Salad with Side of Salmon



Grilled Steak Salad



Little Gems, Jumbo Shrimp

About That Coffee Cup...

*Few pieces in the Faculty Center's artistic holdings have generated as much discussion and interest as *The Mug*, the noted artist Gronk's very striking rendering of coffee being poured from a cup, seemingly onto a figure floating below. At my request, Professor Chon Noriega, discusses how the work became a part of the Faculty Center's art collection and the various meanings attributable to the piece, in the context of Gronk's productions more generally and his activist pursuits.—M. Belinda Tucker*

Since 1994, Gronk's *The Mug* has graced the walls of the UCLA Faculty Center. This work was donated by the artist in the aftermath of the spring 1993 hunger strike by students protesting the university's decision to close the Chicano Studies Program. The protests had resulted in damages to the Faculty Center. Dr. Irving Zabin, then Chair of the Faculty Center Board of Governors, negotiated a resolution in which Gronk's gift would offset the damages and students would not be prosecuted. The university committed to a path toward an eventual Chicana/o studies department, which today is a thriving and innovative program that includes a doctoral degree.

While most faculty have seen this painting at the Faculty Center, little has been said about the work and the artist. One thing is clear in looking at the painting. Gronk loves coffee. If you follow him on Facebook you're likely to see photos of his own coffee mug, sometimes next to a new drawing, and other times standing guard over an artistically displayed meal. His diaries, sketchbooks, and paintings are filled with images of coffee cups and mugs. His fascination with this image has an autobiographical element, one that is shared with other modern artists. When Gronk was a young struggling artist in East L.A., he and other artists there would pool their money for a meal of coffee and donuts.

Generally, Gronk does not paint thematic works. He works in an abstract expressionist style. But just like the original abstract expressionist painters he uses household paints and his paintings sometimes include recognizable figures and objects. In addition to coffee cups, books, rocks, and brains, Gronk's work also includes abstracted existential figures, as is the case in

The Mug. In this painting, the monochrome figure is rendered in generic cartoon-style with three-fingered hands. *The Mug* shows a coffee mug painted in red, orange, and yellow, set against a background of blue, green, and indigo brush strokes. Paint from the



"The Mug," Gronk (1990) acrylic on wood, 73^{1/4}" x 49^{1/4}"

cup drips onto the violet and black figure below, and there are similar paint swatches on the torso area. This painting is playful and open-ended: one can see something new with each viewing.

One might guess that this painting has to do with the individual experience of structuring one's day (and work) around coffee as both stimulant and occasion for social interaction. We've all been there. But Gronk is not narrating a story or conveying a message. In fact, his use of the seven colors of the visible spectrum—red-orange-yellow-green-blue-indigo-violet—is a knowing wink to the meeting ground of science, art, and everyday life. Sir Isaac Newton is the one who divided the visible spectrum into seven colors, choosing that number not because it is inherent to visible light (it is not), but because the number seven resonated with the number of musical notes, the number of known planets in the solar system, and the number of days in the week. For Newton, the arts, the universe, and our earthly existence were all connected. So, too, for Gronk. But Gronk is also making a point about paintings: whatever we think they may mean, they are also always about paint.

About That Coffee Cup... cont'd

But there is another side to Gronk's art, one that explains the nature of his gift to the university. Gronk's work reflects a lifelong commitment to social justice and human rights. This includes early paintings such as the diptych painting "The Truth About the Terror in Chile" (1973) as well as "Black and White Mural" (1973), a mural at the Estrada Courts Housing Project done in collaboration with Willie Herron III. *Black and White Mural*, one of the most recognized murals coming out of the Chicano civil rights movement, weaves together scenes from Marcel Carné's *Les Enfants du Paradis* (Children of Paradise, 1945), shot in Nazi-occupied Paris, with paintings of news images from civil rights protests in East Los Angeles. In the



"Black and White Mural," Willie Heron and Gronk (1973) 20'x30', Estrada Courts Housing Project, East LA

Source: <https://public.wsu.edu/~amerstu/murals/fig9.html>

1980s, he also did a series of satirical paintings on how economic policy and media culture were glorifying the wealthy, which undermined the social contract and national economy. After the 1992 Los Angeles riots he did an ambitious series of black-on-black paintings documenting the streets and homes of South Central. Gronk's donation of the painting is an extension of these commitments.

Gronk has made other contributions to UCLA. In 2010, he did a four-day action painting at the Fowler Museum at UCLA as part of the 40th anniversary of the four ethnic studies research centers. During this time, Gronk graciously engaged with hundreds of K-12 and college students, explaining his approach to art, its underlying

social commitments, and his technique centered on process. I have rarely seen an artist who is so accessible, so generous with his time and talents, and so encouraging of the next generation to pursue their dreams and to maintain a sense of wonder in the world.

Gronk's extensive papers are archived at the UCLA Chicano Studies Research Center. They are among the most requested archival materials and have been used for dissertations, books, and articles. These materials have also been loaned to museum exhibitions in the U.S., Mexico, England, and France. In 2007, the CSRC published a monograph on the artist, the first in a series on individual Latino artists. Our most recent book (the 11th) is on emerita professor Judy Baca.

In 2011, I had the honor of meeting Dr. Zabin at the Faculty Center. He had recently retired after 61 years of service in the UCLA Medical School. We sat beside *The Mug* as he recounted his negotiations. He expressed considerable enthusiasm for the work and how much it meant for UCLA. In fact, he felt that UCLA owed Gronk a formal expression of gratitude. While that never happened, Dr. Zabin and his wife accidentally ran into Gronk at the Faculty Center around 2009-10. "We had a pleasant talk with him," he said, "and I personally thanked him for his donation."



Chon A. Noriega is professor of cinema and media studies at UCLA. He is also director of the UCLA Chicano Studies Research Center and a consulting curator at the Los Angeles County Museum of Art.

Recipe of the Month: Chicken Parmigiana

While the delicious medley of breaded chicken, warm tomato sauce, and melted cheese seems like an Italian staple, Chicken Parmigiana has its origins in the United States, where it was popularized among Italian-American communities. Of course, it does take its inspiration from Italy. Eggplant Parmigiana, or Melanzana alla Parmigiana, is the original Italian recipe. The switch to chicken in the United States might have been due to several reasons – Italian restaurant owners saw the American preference for meat over eggplant, Italian immigrant workers were able to afford meat now that they had higher paying jobs, or eggplants just weren't as common a produce in the United States.



WHAT YOU NEED

- 1 pound boneless chicken breasts skinless
- salt & pepper
- 1/2 cup all purpose flour
- 1 egg (beaten)
- 1 cup panko bread crumbs
- 1/2 cup grated parmesan cheese divided
- 1 teaspoon dried basil
- 1 teaspoon dried oregano
- 1/4 cup olive oil
- 1 25 ounce jar pasta sauce
- 8 ounces fresh mozzarella (sliced)

METHOD

1. Preheat oven to 400 degrees F.
2. Using a large plastic bag or plastic wrap, cover chicken and flatten to half inch thickness using a meat pounder or a rolling pin.
3. Sprinkle salt and pepper on both sides of chicken.
4. Add flour to bowl. Add beaten egg to another bowl. Combine bread crumbs with 1/2 cup parmesan (reserving the other half for later) along with the basil and oregano in a dish large enough for the chicken breasts.
5. Heat oil in a very large skillet over medium high heat.
6. Dredge chicken in flour, then coat with egg, then cover with bread crumb mixture. Press coating onto chicken to get as much as possible to stick. When the oil is very hot, just below the point where it begins to smoke, add your coated chicken. Continue with the remaining chicken breasts.
7. Cook each breast until golden brown, about 2 minutes on each side. Remove from pan and transfer to baking dish.
8. Cover each breast with pasta sauce as well as a couple slices of mozzarella and the remaining parmesan cheese. You may reserve some of the sauce to serve with pasta on the side, if desired.
9. Cook in preheated oven until cheese has melted, about 5-10 minutes.

Adapted from: <https://selfproclaimedfoodie.com/perfect-chicken-parmesan/>

Faculty Women's Club News

The Faculty Women's Club is looking forward to an inspiring afternoon with Jeanne Pritzker, founder and chair of Foster Care Counts—and this year's FWC Woman of Distinction.



Jeanne's interest in foster care ignited through personal experience. 15 years ago, Jeanne, mother of six, opened her home to the daughter of a friend who needed an alternative living situation. Jeanne was surprised how difficult it was, even for a child from a loving home, to live away from parents, and how challenging it was to parent someone else's child. This experience sparked an interest in helping children who, through no fault of their own, were growing up without their parents. Jeanne drew on both her studies in psychology and her former career as an investment banker to identify and bring together the best minds and resources to create life-changing programs for foster parents and children.

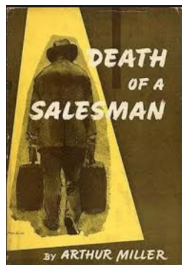
In 2012, Jeanne founded **Foster Care Counts**, a non-profit organization that raises awareness and provides financial support to local agencies working to help this underserved population. On May 13th, Foster Care Counts hosted 2,500 foster parents and children at its 10th annual Foster Mother's Day. Foster Care Counts

also gives grants to local organizations that support transition-age foster youth. Foster Care Counts has raised funds to donate 3,000 laptop computers to college-bound foster youth and also provides clothing, school supplies and holiday and graduation gifts for foster youth in college. Jeanne serves as a director of the Anthony & Jeanne Pritzker Family Foundation and Pritzker Foster Care Initiative, which provides financial and philanthropic support to key social service, education, environment, and arts-related organizations in our community.

Jeanne earned a BA in psychology from the University of Michigan and an MBA in finance from Northwestern University's Kellogg School of Management. Two years ago, she received her PsyD from the Chicago School for Professional Psychology.

The **FWC's Woman of Distinction Award** honors a California woman whose achievements have benefited society—in two words, **Jeanne Pritzker!** Come join us for our first general meeting at the Faculty Center on Tuesday, October 16, 2018 at 1:30 pm.

Play Readers News: Death of a Salesman



Welcome to Play Reading at the start of our 11th year! We hope you'll join us on the second Thursday of the month during the 2018-2019 academic year, October through May (no meeting in December).

We'll meet on Thursday October 11 at 7 pm in the Faculty Center. The cast will read aloud, script in hand, Arthur Miller's *Death of a Salesman*. Afterwards you'll have a chance to discuss the play with the cast and directors.

Death of a Salesman is the tragic story of Willy Loman, his wife Linda and his two sons Biff and Happy. It was first presented on Broadway in 1949, to great acclaim, and was awarded the Pulitzer Prize for drama that year. Arthur Miller (1915-2005) was one of the leading American dramatists of the 20th century.

Please contact Rochelle Caballero, chair of the Play Readers, at rrcab90272@cs.com for more information or to be added to the Play Readers' mailing list. Be sure to let her know if you'd like to be a reader for future events.

Make an evening of it—join the cast for dinner before the performance, 5:30 pm at the Faculty Center. To reserve, contact Marjorie Friedlander, friedlander.marjorie@gmail.com.

Next up, November 9 at 7 pm, the Play Readers will present scenes from Shakespeare's *Much Ado About Nothing*.

Stay Current With Us!



Recently changed address or UCLA employment status?

Please ensure that we have the correct information on file. Contact us at 310.825.0877 or club@ucla.edu.

Victim of fraud? Changed credit cards?
Please let us know immediately.

Haven't yet changed to paperless billing?
Please do so. Help us keep costs down
and trees up!



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