

# BENNINGTON

spring/summer 2011

An Insider's Guide to the Can't-Miss Experiences in Art

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### COVER

A view of the entryway to the Miho Museum in Japan, which is described as one of the world's best-kept secrets in this issue's feature, "From Miho to Marfa: A Bennington Insider's Guide to the Can't-Miss Experiences in Art." Beginning on page 18, the story also includes alumni recommendations about the best cities for art, emerging artists you need to know about, and much more.



### INSIDE BACK COVER

*Teppam* by **Sigrid Burton '73** (oil on canvas, 40" x 32"; courtesy of the artist). Burton is one of the alumni contributors to our insider's guide to seeing art. She has been painting since graduating from Bennington, and her work has been the subject of numerous one-person and group exhibitions both nationally and internationally. See page 18 for full article.



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# letter from the president

Bennington's signature values are well known: an insistence on the continuity of thought and action; the emphasis on practice; the relentless focus on the importance of one's own work; a pedagogy of active engagement; and a recognition of the power of the visual and performing arts as equal in educational importance to the sciences, humanities, and social sciences. There is another deeply held and pervasive value, and that is for beauty itself—something that Bennington treasures and seeks to express in everything it does.

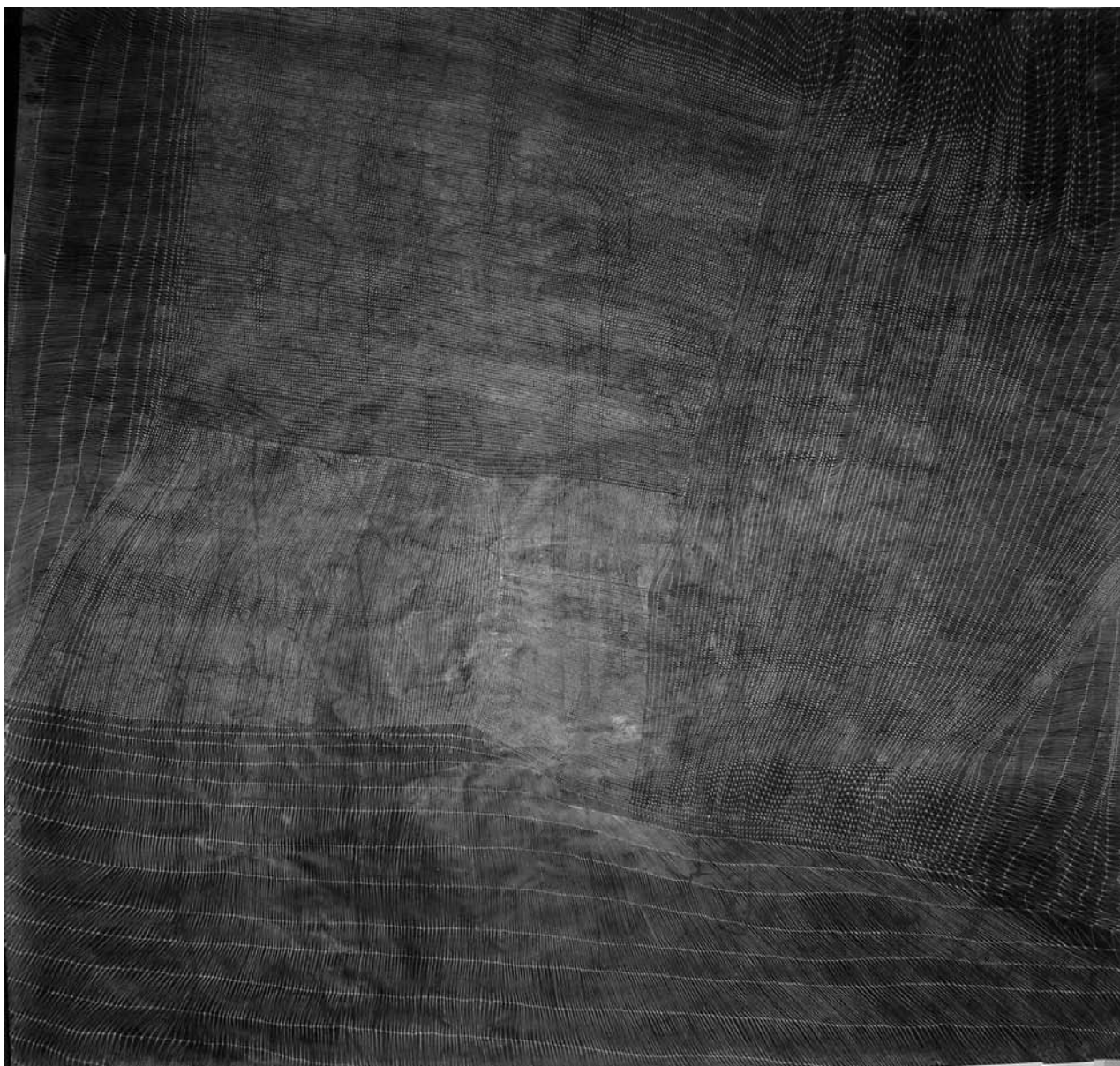
This issue of *Bennington* is something of a tribute to that quality in Bennington. It includes a literary “walking tour” with Vice President for Planning and Special Programs Joan Goodrich, whose aesthetic can be seen everywhere on the Bennington campus. She guides readers through the latest renovations to Bennington's campus and discusses how they amplify the College's educational mission.

For this issue's main feature, “From Miho to Marfa: A Bennington Insider's Guide to the Can't-Miss Experiences in Art,” we canvassed more than a dozen alumni in the art world—collectors, curators, and artists themselves—to ask for their recommendations as to the must-see, must-have, and must-do experiences for any art lover. (We could have asked hundreds more of you, but that just wasn't practical for the magazine, so I invite you to continue the conversation online.) Questions ranged from which museum is the world's best-kept secret to which artwork would you love to own? The answers were surprising, diverse, and thought provoking. It's one of those articles that you can clip out to use as a checklist for your summer plans. And it's a story that demonstrates the richness and breadth of the arts at and beyond Bennington.

You'll also find an interview with faculty member Danny Michaelson, retiring after 30 years at Bennington, and profiles of sustainability guru **Alison Dennis '94** and short story writer **Laura Furman '68**. Finally, two pieces of faculty work: an excerpt from Allen Shawn's latest memoir, *Twin*, and a poem from Mark Wunderlich's most recent collection, *The Earth Avails*—all of it beautiful.



Elizabeth Coleman  
President



*Uele's Veil* by Sam Messenger (pen and white ink, ink wash, poured ink, and saltwater on paper; 160 x 152 cm; 2010). Messenger is highlighted as an emerging artist in "From Miho to Marfa: A Bennington Insider's Guide to the Can't-Miss Experiences in Art," starting on page 18.

spring/summer 2011

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Last December, psychology teacher **David Anderegg** spoke at the TEDx Conference in Brussels, Belgium, on the growing culture of anti-intellectualism in America—a topic central to his critically acclaimed 2008 book *Nerds: Who They Are and Why We Need More of Them*. The conference was organized around the theme of “Who is going to save the world?” It featured talks from scholars, artists, and entrepreneurs engaged in work around the globe.

An exhibition of **Barry Bartlett**’s new ceramic work opened in March at the John Davis Gallery in New York. He has been exploring the use of hobby molds as the primary building blocks in his work for the past three years, navigating the challenges of both medium and content. Bartlett makes ceramic art about politics, while at the same time confronting the politics of ceramic art.

**Tom Bogdan** has been awarded his second Fulbright grant to teach American composer Meredith Monk’s *A Celebration Service* to musicians and dancers abroad. Bogdan is one of the few people in the world who has taught Monk’s spiritually inspired piece. A longtime member of her vocal ensemble, Bogdan received a Fulbright in 2003 to teach the work to a Hungarian ensemble in Budapest and traveled to Brazil this past January to teach it to students at the University of Sao Paulo. He also teaches the work as a performance course at Bennington.

**Kitty Brazelton** has written a modern oratorio, a collection of Christian scripture set to music, with texts from the Book of Ecclesiastes, re-translated from the Hebrew and Latin by Brazelton herself. She says, “*Ecclesiastes: A Modern Oratorio—An Interpretation of Chapters 1 & 3* is not an easy listen, but it is a rewarding one.”

Last February, **Nick Brooke**’s composition *Menace* (Sousa Medley) was commissioned and performed by the electric chamber ensemble Bang on a Can All-Stars at the Merkin Concert Hall as part of the Ecstatic Music Festival. The festival is a three-month, 14-concert event showcasing collaborations between songwriters, composers, and performers from classical and popular music traditions. The concert was aired on WNYC Radio’s New Sound Live Webcasts.

**Karen Gover** was named winner of the American Society for Aesthetics’ 2011 John Fisher Memorial Prize, awarded biannually for an original essay in aesthetics. Gover’s winning essay, “Artistic

Freedom and Moral Rights in Contemporary Art,” concerns a recent controversy between Swiss installation artist Christoph Buechel and the Massachusetts Museum of Contemporary Art in North Adams, MA.

Jazz percussionist **Milford Graves** performed at a benefit concert for Japan at the Abrons Art Center in Manhattan’s Lower East Side.

Bennington Writing Seminars Writer-in-Residence **Donald Hall**, a former poet laureate of the United States, was one of 10 artists to be honored by President Obama with the prestigious 2010 National Medal of Arts.

Environmental Studies Director **Valerie Imbruce** was interviewed on WBAI Pacifica Radio in New York City last January for a segment on the City’s plans to make its food system more locally sourced and accessible to low-income and immigrant communities. “I’m interested in how farmers adapt to changing economic and environmental factors, and how changing urban demands, in turn, present new opportunities for farmers.”

Bennington Writing Seminars faculty member **Major Jackson**, whose third collection of poetry, *Holding Company*, was released in August 2010, was profiled by *Poets & Writers* magazine about his work and about Bennington College’s low-residency MFA program. “If I could do it over again, I’d do a low-res program,” he said. *Poets & Writers* recently ranked Bennington’s program among the best low-residency MFA programs in the world.

**Katie Peterson** was one of 14 artists and the only poet to be awarded an unrestricted \$25,000 grant from the Foundation for Contemporary Arts, given annually to “outstanding or unusually promising artists.” Peterson says the grant, for which she was anonymously nominated, will support her continued work on a new collection of poetry, which she’s tentatively calling *Permission*.

This past February, **Jean Randich** directed the World Premiere of Creation Production Company’s *A World Apart* by Susan Mosakowski at The Flea Theater in New York.

Composer Elliot Goldenthal featured the saxophone playing of **Bruce Williamson** in his score for the latest film version of Shakespeare’s *The Tempest*, directed by Julie Taymor. ●

## SAND SHARK

It rose up  
nosing from the bottom  
of the bay  
hook in its mouth,  
slothful, circling  
in a whirl  
through murk,  
salt, krill.  
It pulled at the line  
but did not fight—  
no fit as I turned the reel.  
Long as my arm  
it countered clockwise  
as I drew it—  
slick thought  
up from the dark  
reach of green  
and mollusk bed,  
up from where it fed  
on what dropped  
down, what fell  
to the wavering floor.  
In my shock  
I wondered whether  
to cut the line,  
or to pry hook and lure  
from its throat,  
from between the needled  
snags of its mouth  
designed to hold  
all that entered  
and ferry it to the red  
chambers of its gut.  
I cut  
the line, nudged  
the sluggish creature  
with my foot  
and slipped it  
back into the bay,  
its appetite torn  
by the barb of my hook.  
My hands were slicked  
with blood and slime  
and though I washed  
its briny tang  
clung to me  
for a time.



MARY JEAN DEAN

Mark Wunderlich's newest collection of poems, *The Earth Avails*, is forthcoming from Graywolf Press. His second book, *Voluntary Servitude*, was published in 2004, also by Graywolf Press. Wunderlich, who has taught literature and writing at Bennington since 2004, has received fellowships from the NEA, the Massachusetts Cultural Council, the Wallace Stegner Fellowship Program at Stanford, the Fine Arts Work Center in Provincetown, and the Amy Lowell Trust. His book, *The Anchorage*, which was published by the University of Massachusetts Press in 1999, received the Lambda Literary Award. In addition, his poems, interviews, reviews, and translations have appeared in journals such as *Slate*, *The Paris Review*, *Poetry*, *Yale Review*, *Fence*, and *Tin House*. He has taught at Stanford and Barnard College and in the graduate writing programs at Columbia University, Ohio University, San Francisco State University, and Sarah Lawrence. He holds a BA in German literature and English from the University of Wisconsin, and an MFA from Columbia University School of the Arts.

# alumni & faculty bookcase

## POETRY

**Stephen Sandy** (former faculty)  
*Overlook: Poems*  
(Louisiana State University Press,  
September 2010)

## FICTION

L. Frank Baum, illustrated by  
**Thea Friedberg '56**  
*The Wizard of Oz*  
(Bedwick & Jones Printing, Inc.,  
December 2010)

**Laura Furman '68**  
*The Mother Who Stayed*  
(Free Press, February 2011)

Bernard Waber,  
illustrated by **Paulis Waber '75**  
*Lyle Walks the Dogs*  
(Houghton Mifflin Books for Children,  
May 2010)

## NONFICTION

**Alan Arkin '55**  
*Improvised Life: A Memoir*  
(Da Capo Press, March 2011)

**Rosamond van der Linde '58**  
*A Piano in Every Room*  
(APIER, LLC, November 2010)

**Barrie Cassileth '59**  
*The Complete Guide to Complementary  
Therapies in Cancer Care*  
(Imperial College Press, June 2011)

**Susan Cheever** (faculty)  
*Louisa May Alcott: A Personal Biography*  
(Simon & Schuster, November 2010)

**Katharine (Durant) Cobey '59**  
*Diagonal Knitting: A Different Slant*  
(Schoolhouse Press, September 2010)

**Edward Hoagland** (former faculty)  
*Sex and the River Styx*  
(Chelsea Green Publishing, April 2011)

**Barbara Kent Lawrence '65**  
*The Hungry i: A Workbook for Partners of  
Men with Eating Disorders*  
(Green Bark Press, November 2010)

**Jack Levinson '86**  
*Making Life Work: Freedom and Disability  
in a Community Group Home*  
(University of Minnesota Press,  
June 2010)

**Sloane Miller MFA '98**  
*Allergic Girl: Adventures in Living Well  
with Food Allergies*  
(John Wiley & Sons, Inc., February 2011)

**Allen Shawn** (faculty)  
*Twin: A Memoir*  
(Viking Press, December 2010)

**Joan D. Stamm MFA '98**  
*Heaven and Earth are Flowers:  
Reflections on Ikebana and Buddhism*  
(Wisdom Publications, March 2010)

**Melinda Buckwalter '02**  
*Composing While Dancing: An  
Improviser's Companion*  
(University of Wisconsin Press,  
February 2011)

**Amy Lou Jenkins MFA '06**  
*Every Natural Fact: Five Seasons  
of Open-Air Parenting*  
(Holy Cow! Press, June 2010)

**Paul Voice** (faculty)  
*Rawls Explained: From Fairness to Utopia*  
(Open Court, April 2011)

## GETTING PUBLISHED?

Contact the Communications Office by phone at 802-440-4743,  
by email at [communications@bennington.edu](mailto:communications@bennington.edu), or send a copy of your book to the  
Communications Office, Bennington College, One College Drive, Bennington, VT 05201.  
Our deadlines are January 1 to be included in the spring/summer issue and July 1 for the fall/winter issue.



COURTESY PHOTOS



# curtain call

Longtime and beloved theatre professor **Danny Michaelson** retires this June after 30 years. Kaitee Treadway '11 caught up with him before he turns out the lights to capture some of his final observations as a Bennington teacher.

**BC:** How did your personal Bennington story begin?

**DM:** I was asked to teach here for one term as the costume design teacher [in 1981]. I actually knew some of the faculty and had visited before. I think what attracted me about Bennington was that I was allowed to teach what I wanted to teach. In the beginning I even showed syllabi to other faculty members and was told, "No, you're the one in charge."

**BC:** How did you come to teach mediation?

**DM:** In 1991, I was made the dean of studies, and Susan Sgorbati was the dean of faculty. Susan was already a mediator. In talking with her about mediation, I started to see parallels between it and theatre. That really interested me, so I took the program Susan organized at the College. Things just clicked, and I more clearly saw the parallels, so I became a mediator, and then Susan and I created the mediation program.

BRIE DELLA ROCCA

**BC: You've contributed much to the fields of both theatre and mediation. What have theatre and mediation given back to you?**

**DM:** Theatre has helped me to handle any curveball life can throw because, in theatre, there is always a disaster, and a catastrophe, and a roadblock. Yet, because of the opening night curtain, you have to keep going. I think theatre prepares you for handling life. Theatre teaches organization, problem solving, and collaboration. What more could you need? Theatre shouldn't be seen as an extra, or an add-on, but as a way to teach the most necessary skills.

With mediation, I've been given another way of looking at conflict and of looking at the world. In understanding the dynamics of conflict, I can more easily see new solutions. I see a lot of parallels in theatre and mediation in terms of the collaborative process. Something can happen in that process in which the solution reached is more interesting than any singular vision.

I'm also very interested in where these two fields merge—theatre and peace building. I worked on a project that focused on the Iranian and Israeli conflict that was also an Iranian, Israeli, and U.S. theatre collaboration. It was called *Benedictus*. I want to do more of that. I also want to begin a project with the New York State Prisons. I think it's a natural extension of the work the College does with at-risk students in its Quantum Leap program. I've been taking Bennington students to see theatre and dance in prisons in New York State. I've also donated all of my plays to the Rehabilitation Through the Arts program. So the threads continue. It's not like I want to give all this up and become a fly fisherman.

**BC: What else are you yearning to do?**

**DM:** Finish restoring my house. I bought it in 1986. It's an 1850s country schoolhouse in Grafton, VT, and I have, with contractors, been remodeling and renovating since then. It is the world's smallest house and it is still not done! I'm also

yearning to catch up on some books. I have boxes I have not unwrapped since I moved from New York, so it will be a big surprise to see what's in there.

Susan and I have also been trying to write a book on the Quantum Leap program. It's going to be a lot about people's stories: the students', the mentors', and ours—Susan's and mine—as directors.

I think I would also like to experience doing less.

**BC: What is the most important thing your students have taught you?**

**DM:** That I can always be surprised. There are some projects in the Introduction to Costume Design class that I've used over a long period of time. Just when I think I've seen every possible solution there is, someone will bring in another solution. It's great. The students continually enforce that there is always another creative solution. There's a new way of understanding the material or a new way to work.

**BC: What is the most important advice you give to students?**

**DM:** Well, there isn't one singular piece of advice. The advice that I give in speeches and public events is to "travel and own silk." As I think about it, the traveling and owning silk is really about punctuating your life with events to look forward to and to remember. Along with that is to learn another language. I don't think you can understand the rest of the world without learning another language.

Make a plan for your life, but simultaneously be aware of when that plan needs to shift. For me, it was remaining at Bennington when this position turned out to be longer than one term. You have to be able to recognize, "Oh yes, this is working. This is a place I should be." These kinds of opportunities come along for everybody, but you have to be ready to recognize them. You have to be able to recognize what is happening *in the moment*.

I say this a lot, too, especially in class: Risk failing. Risk going too far. Don't go for the safe answer. It's always easier to

pull back. And one more thing to remember, specifically for costume designers: Your best ideas come in the hour after you should have left the costume shop!

**BC: If you could take one class at Bennington, which would it be?**

**DM:** Allen Shawn's Stravinsky class. I did an off-Broadway piece many years ago called *The Clownmaker* about Nijinsky and Diaghilev. I became so immersed in that time period and in the Ballet Russes. Music of the early 20th century, and everything about that time period, has remained fascinating to me. So, I think that would be number one. Number two would be to learn Spanish.

**BC: What continues to stand out about a Bennington education?**

**DM:** The freedom to choose your own classes and to create a program that you then have to make sense of and justify. Also, all the reflection is really important. Reflecting on your education is a really good idea. Field Work Term remains a fabulous idea.

**BC: Can you tell me a "Bennington story"?**

**DM:** There are so many. This one is about a former student. He was interested in lighting design and photography. For his first Field Work Term, he was assisting a professional photographer on some kind of video shoot. He was just an intern and she brought in a hotshot video person. Well, something went wrong, and that person couldn't solve it. The Bennington student stepped up, took command of the situation, and rescued the shoot. His employer was just astounded that a freshman could do that.

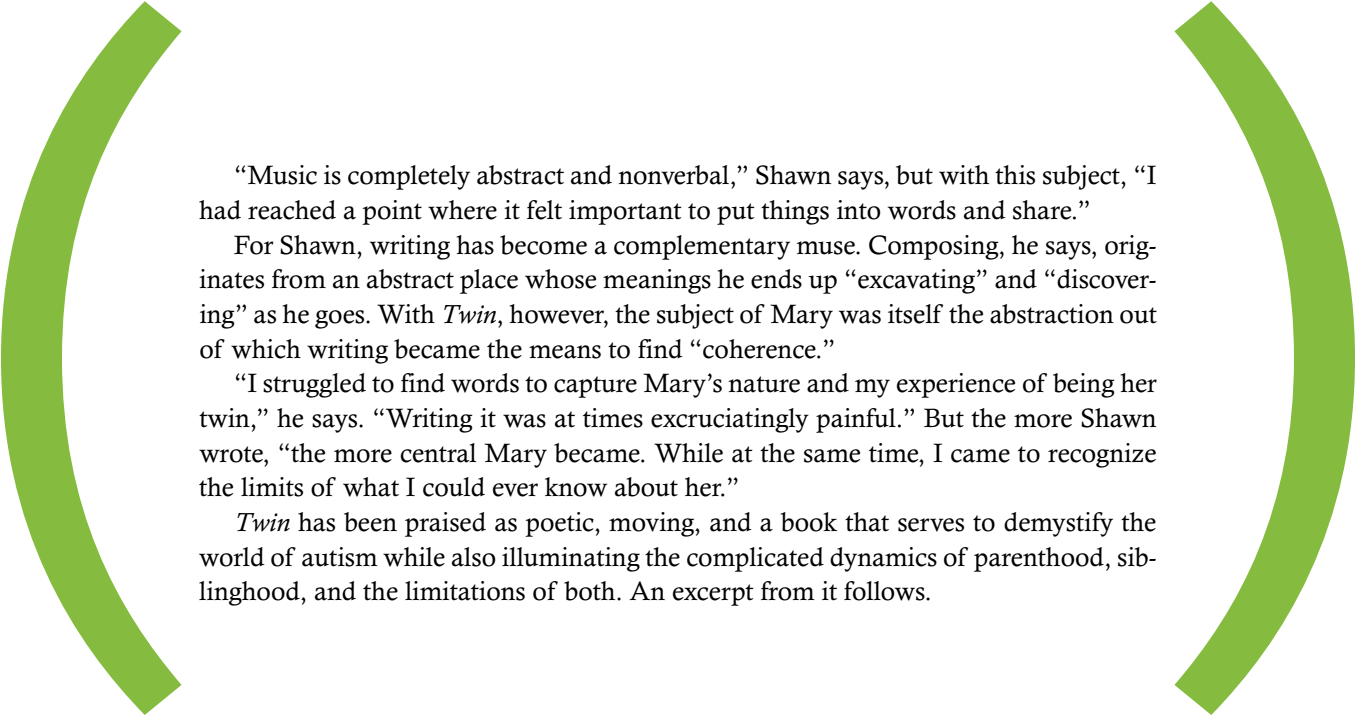
I think a story like that epitomizes the problem-solving ability of Bennington students. They can put themselves in unknown situations and figure it out. So many of the structures here—from individual assignments that may be open-ended to The Plan Process—make Bennington students very good problem solvers. They can handle unknown situations without being daunted by them. ●



# (UN) FAMILIAR HISTORY

Allen Shawn's latest book charts the mysteries of growing up with an autistic sister and strikes a new literary note for the longtime composer.

"I GUESS I **DO** LEAD A divided creative life," says faculty member Allen Shawn about his dual pursuits as a composer and writer. Shawn's new book, *Twin: A Memoir*, picks up where his previous memoir, *Wish I Could Be There*, left off, although this work is less a personal odyssey than a parallel one. In it, Shawn traces his journey as a man afflicted with a lifelong sense of absence, a private vacuum born of his twin sister Mary's displacement from their family. Diagnosed with autism, Mary's symptoms were not fully understood as a child, and she was institutionalized at the age of eight, leaving her brother with unanswered and lifelong questions related to belonging, identity, mental illness, and family secrets.



“Music is completely abstract and nonverbal,” Shawn says, but with this subject, “I had reached a point where it felt important to put things into words and share.”

For Shawn, writing has become a complementary muse. Composing, he says, originates from an abstract place whose meanings he ends up “excavating” and “discovering” as he goes. With *Twin*, however, the subject of Mary was itself the abstraction out of which writing became the means to find “coherence.”

“I struggled to find words to capture Mary’s nature and my experience of being her twin,” he says. “Writing it was at times excruciatingly painful.” But the more Shawn wrote, “the more central Mary became. While at the same time, I came to recognize the limits of what I could ever know about her.”

*Twin* has been praised as poetic, moving, and a book that serves to demystify the world of autism while also illuminating the complicated dynamics of parenthood, siblinghood, and the limitations of both. An excerpt from it follows.

I get out of the car. I have left word that I will meet Mary in what is called the “vocational” facility, the place she spends part of each weekday morning and afternoon doing a rudimentary job, for which she is paid in an account that she can draw from. I am admitted through a metal door by some strong-looking fellows who seem almost twice my size. As I walk down the hallway and hear the busy din from the workroom I am somehow reminded of my trips to visit Bridgewater Prison as a volunteer teacher when I was eighteen and at Harvard. I recognize the feeling of entering an enclosed world that is set apart, and I realize for the first time that I had sought out that experience long ago just at the time that Mary herself entered this very place.

When I enter the cavernous space where groups of men and women are seated at tables performing their tasks, I feel enveloped in a faintly festive atmosphere. Rightly or wrongly one senses an air of camaraderie and industriousness. As I adjust to the space and to the strangeness of many of the people there, I see that everyone is seated at long tables placing materials in boxes or affixing labels on objects that are being wrapped. Men and women form separate groups, often at adjoining tables. Everyone’s place is marked with a label on the table itself. A friendly Chinese woman points me toward the other end of the hall.

Mary sees me almost immediately and comes to get me. She is wearing her thick glasses, which sparkle opaquely over her smile. She has a strange hopping, slightly lopsided way of walking, tilting a bit to one side. She grabs my hand in her characteristic way and brings me over to her table. She looks happy. A small woman with a tight face and highly mobile features—her name is Juanita, I see from her name tag—gestures meaningfully and points to a chair, making a strange sound as if her mouth is covered. Her

eyes pinch together; she looks concerned about me. Later I learn that she is mute. I sit where she has suggested, next to my sister.

There are perhaps ten other women around the table, two of whom are employees of the institution. One is an exceptionally beautiful young black woman, Cicely, who is in a late stage of pregnancy. I ask her when she is due, and in a gentle African accent she says in six weeks.

The room is noisy and without adornment of any kind—at best one would call it nondescript—but the atmosphere is purposeful and cheerful. I soon realize that the groups around each table come from the different units at the campus, and that the women around the table are Mary's housemates. Along with Juanita, there is a woman named Sarah who maintains a quiet, wistful smile at all times and gives very little sign of noticing what is happening around her. Her eyes look at me but seem not to register me. She has lovely, tranquil features, but it is as if a heavy weight were bearing down on the top of her head, keeping it in an absolutely fixed, stationary position. Yet when I mention her name to Mary, her smile deepens and widens. There is also Dawn, whose face is drawn and hatchet-shaped, with very sunken eyes. When she gets up from the table I see that although she has a normal torso, she has a gigantic trunk and bottom and extraordinarily thick, heavy legs. From time to time many of the ladies get up and stroll around. At several points during the next hour some of the men clients come over to Cicely and either give her a hug, joke with her, or gently pat her swollen belly, which she graciously accepts.

In the middle of the long table is a stack of boxes containing umbrellas that need to be relabeled. Cicely opens the boxes and hands each woman a pile of umbrellas. They each have piles of adhesive stickers next to them. Mary's attention is riveted on her job, carefully removing the plastic cover of each umbrella, placing a new bar-coded sticker over the old one, and then replacing the plastic. (The label says "100% Nylon.") She does this over and over, and while she is one of the fastest, she is also steady and careful. Every once in a while she holds up the umbrella and seems to be proudly evaluating it, like a carpenter standing back from his handiwork. Not for the first time I notice her strong resemblance to my father.



CYNTHIA LOCKLIN

Every twenty minutes or so a buzzer sounds and a voice comes over the intercom announcing a new shift in the dining hall down the corridor. Toward 11:30, I notice that the women seem to know that it will soon be time to go to lunch. They are putting the umbrellas in piles and not asking for new ones. When the voice speaks through the intercom at 11:30 our group lines up to go to the cafeteria, which is just down the hall in the same compound. Others remain at their table working. I gather that the units eat in shifts. Mary asks me if I have brought her the Reese's Peanut Butter Cups she always expects. I say that I have them with me in the car. She takes my hand and leads me to the cafeteria with seriousness and a sense of the habitual.

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# ANYONE CAN BE A PHILANTHROPIST



COURTESY OF BRENDA KYDD



TERRY GANNON



DANIEL ROBERTS

- ✓ DANCER
- ✓ DAUGHTER
- ✓ JEWELRY DESIGNER
- ✓ PHILANTHROPIST

*Kydd says she was not surprised to discover that her mother, Mary, had left a bequest to Bennington in her will. "Honestly, I think she lived a bit vicariously through me. I made my path and my mother admired me for that. She knew Bennington had fostered me; it helped me become me."*

**An unusual gift to Bennington shows just how much mothers and daughters can inspire each other.**

**b**renda Kydd '69 recalls many things about her mother, Mary: her "fierce love" for her children; her delight at the Rockettes; the two-month visits Mary made to California later in her life to spend meaningful time with her daughter. Mostly, though, Kydd remembers her mother's sense of discipline, a tenacity that she believes has guided and motivated her throughout her life.

"She was the last of 10 children," says Kydd, "and she had this core of common sense, you know? This belief in you-can-do-it. She raised me and my brothers to believe that, as African-Americans, good wasn't good enough. You had to be better."

An aspiring dancer who wasn't sure there was a place for her or her passion, Kydd was grateful to find a home for herself at Bennington. "It was the mid-1960s and I was one of seven black students. We called each other The Magnificent Seven," she laughs.

Kydd wasted no time in making the most of her education, particularly, she says, during her Field Work Terms. "I worked at the Lincoln Center performance library for one; I participated in the Bennington College Dance Tour for another; I helped put together a Black Arts Workshop in Seaside, California...it was unbelievable!"

And unbelievably hard work, too, she says. But that belief in hard work—which she credits to Mary—allowed her to have experiences she "never would have otherwise." And to later persevere through rejections in a time when such rejections were unapologetically about race and gender. "Even though it was a time of women's lib and civil rights," Kydd says, "I assumed my path was programmed: to be a housewife and mother. But my mother believed I was to go to school and achieve."

Kydd says that Mary grew up with even fewer opportunities but nurtured her children's success and was very proud of her daughter. Kydd says this is the reason why she was not surprised to discover, after her mother died in January 2009, that Mary



Brenda Kydd (left) with her mother, Mary

had left a bequest to Bennington. “Honestly, I think my mother lived a bit vicariously through me. I made my path and my mother admired me for that. She knew Bennington had fostered me; it helped me become me.”

It’s no exaggeration to say that Kydd has honored Mary’s life in the living of her own. After Bennington, she made her way to Los Angeles “to be discovered,” but the era’s politics put up a number of obstacles. Undeterred, she switched gears, going into municipal recreation to teach dance, Slim ’n’ Trim, and lead other activities. She wrote and produced for a recreation center an Afro-centric play called *The Black Orchid*, which became a big success for the children and adults of the community. To pursue the dream of joining the entertainment industry, Kydd then worked for a television production company, later a Top 40 radio station, and after that, a high-end retail fabric store whose customers included the designers for *Dynasty*, *Golden Girls*, and other television specials. After hitting the glass ceiling at the fabric store, Kydd changed course again and found an outlet by rising in the ranks of the Los Angeles Department of Recreation and Parks, where she organized arts activities and classes for kids, often from underprivileged areas. Since retiring, Kydd’s creativity has also extended into jewelry design and as a volunteer for educational causes.

That Mary has given a legacy gift to Bennington in honor of her daughter is something that moves Kydd. Not only because it will allow for other individuals to experience a Bennington education, but perhaps more important, to cultivate a foundation of “self-discipline” that they’ll need to achieve. Passing on her mother’s strong advocacy, along with Mary’s spirit of responsibility and determination, is a perfect tribute to her. To Kydd, it means that even those who will never know her mother will nevertheless succeed because of her. ●

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# THE CARETAKER

During the past 10 years, Bennington has taken steps—big and small—to reshape and revitalize its campus, proving that a college’s groundbreaking ideas do not stop at the classroom. We talked to the woman who has been at the center of it all: Joan Goodrich, vice president for planning and special programs.

**W**hy does the college campus hold such power over our own imaginations? How does it become a reason to choose a college, the quiet backdrop of inspiration while we’re students, and an enduring source of nostalgia after we’ve long departed? For Joan Goodrich, who has overseen Bennington’s four corners for the past decade, the answer is simple: The campus remains a vibrant part of life because it is the setting to our most formative years. It serves as the stage on which our most profound searching begins and the dream space where our discoveries become lifelong avocations. In more than one way, the college campus is heady terrain.

Bennington, Goodrich says, requires a setting that makes more than just an impression; it deserves an environment whose standards of beauty and purpose constantly remind its residents to match them. “Where you live is part of your education. People are shaped by where they work and their work is shaped by where they are. You can’t just throw up boxes and expect an intellectual experience.”

Along the way, Goodrich has had plenty of help, and she cites one alumna in particular. “My extraordinary partner for the last 10 years, **Penelope “Penny” (Perkins) Wilson ’45**, has an incredible eye for design, an intrepid taste for innovation, and that rare interest in campus infrastructure. Colleagues from other colleges have expressed envy at our having a donor who is interested in the ‘unsexy’ stuff—boilers, plumbing, wiring, mechanical rooms. She is an infrastructure angel!”

For Goodrich, who retires this June after 31 years at the College, caretaking Bennington’s campus has been an exercise in both reverie and pragmatism. If asked, she can discuss the new ventilation system at VAPA with the precision of an engineer. But three sentences later, she is rhapsodic about how the values of a Bennington education permeate the grounds (“student-centered, non-hierarchical, passionate, experiential”).

“In every building we consider, we’re trying to advance Bennington’s educational philosophy. It’s implied. When you look at Bennington’s history, there is a reverence for innovation and beauty but also a respect for the contemporary.” Each building, she says, is a timeless expression of its time.

While Bennington’s footprint has lately expanded with vibrant additions—CAPA, the Student Center, the new houses (Merck, Paris-Borden, and Perkins)—much of the most recent activity has revolved around reclaiming or updating the iconic. “Bennington doesn’t have a lot of rituals or traditions,” says Goodrich. “We don’t have oil paintings of our founders hanging in the halls. Instead, we have our buildings. And we’re honoring our history by taking care of them.”

That includes measures to expand safety, sustainability, energy, conservation, and environmental friendliness. But Goodrich also cites the smaller touches along the way that have meant so much: the reshaped pathways that infuse the campus with its rural charm; outside lighting that doesn’t distract from the night sky; signage that is helpful but unobtrusive; living areas in houses integrated with modern kitchens for better social dynamics; and an expanded perimeter that opens up the campus and encourages students “not to traverse the same precincts over and over again.”

As Goodrich contemplates the campus beyond her tenure, it’s not shiny new buildings that she wishes for Bennington. It’s further renewal of its history.

“I would love to see Commons restored, to reaffirm its purpose,” she says, looking far away (it’s that reverie again). “There is so much history there: It’s where Martha Graham danced and Bob Dylan performed. I would love to see the third-floor theatre restored. That building has so much meaning to people. I’d also like to see us keep renovating the student houses and bring back Dickinson, Tishman, and Jennings.”

In the following pages, Goodrich takes us through the campus’s most recent renovations—those made in the last 18 months—and describes the significance of each site.

## THE CASE FOR THE CAMPUS

**Penny Wilson ’45 commits \$1 million for campus renewal—and challenges the College community to raise another \$2 million.**

**P**art of what makes a college campus so timeless is the way it is memorialized in our minds. It becomes more than a literal map but rather one that marks where the directions of our lives began: We remember that snowy path for the epiphany we experienced while walking it; we recall that house for the thought-provoking conversations we shared with friends inside it.

For **Penny Wilson ’45**, Bennington’s campus has left that kind of imprint. A member of the Board of Trustees since 1986, Wilson has led efforts to restore the College’s historic campus and to bring it into the 21st century, with the goal of ensuring its influential nature (pun intended) for future generations of Bennington students.

“When I saw our campus as a new board member so many years ago, the campus was in rough shape,” Wilson recalls. “I felt I could help this part of the equation—upgrading and upkeep. With Joan Goodrich’s devotion and energy, Bennington’s ‘plant’ has been revived wonderfully. I want everyone who comes to campus to see the transformation we’ve made.”

But, there’s more to do, and so Wilson, who has inspired scores of alumni to join her in her passion for preserving and enhancing Bennington’s campus, has issued a special challenge: She will contribute an additional \$1 million for campus renewal when the College raises \$2 million from alumni, parents, and friends for the same purpose.

One loyal and longstanding donor responded right away. **Kathleen “Kay” Oliver Parker ’47** committed \$1 million to name the architecture studio in VAPA. Parker studied architecture at Bennington and recently funded the renovation of Booth House.

“The campus is the visible manifestation of Bennington’s mission,” says Wilson. “It’s the impression of the place.”



BRIE DELLA ROCCA



## EAST ACADEMIC CENTER (EAC)

"This was a gut renovation; everything was stripped from the building and reconfigured. At Bennington, we have spaces for large classes and spaces for individuals, but we don't have many spaces for groups. With the creation of the East Academic Center, we gained two large seminar rooms and three lounge/study spaces. More important, it energizes the eastern side of campus with an academic space. [The EAC is situated near the maintenance facility and the Meyer Recreation Barn.] It provides another hub of activity for the College."

**LATEST RENOVATIONS:** Once home to the Early Childhood Center, the EAC was completely restored to its original 19th-century architectural style. The building now holds two tiered seminar classrooms seating up to 30 students, each equipped with audio-visual projection and computer systems, three all-night student study lounges, and two restrooms. Mechanical systems were replaced, structural deficiencies were remedied, and energy-efficient insulation was added.

**FUN FACT:** In order to create the best seminar spaces—ones that would encourage conversation and group interaction—Goodrich invited faculty members from a range of disciplines to spend time mocking up the EAC's future rooms, with "masking tape and furniture," in Greenwall.



## CRICKET HILL BARN

"This new space has really hit people. Probably because it's the building at the heart of Bennington's campus and acts as a gateway to and from all directions. It was in terrible structural shape, having started as a garage and then becoming an ad hoc studio space. It was redesigned to be a meeting space, of which we have a shortage at Bennington. It can also be a multimedia classroom, and visitors can find it easily."



**LATEST RENOVATIONS:** The restoration of Cricket Hill Barn took place during the summer of 2010. Its new purpose is to provide a meeting space for College groups, committees, and guests. The garage bays on the north side of the building were filled with glass to provide views of VAPA, the pond, the meadow, and the adjacent lawn. Structural and mechanical deficiencies were corrected. The existing original interior barn boards were salvaged and reinstalled on the west and east ends after the exterior walls were insulated and finished.

**FUN FACT:** Cricket Hill Barn features a wall of windows so passersby can see thought in action when a group is working inside, lending an energy and sense of community to those inside and out.

## VAPA NORTH PARK

"This space, north of VAPA, which had once been a parking lot for VAPA, had fallen into disuse. We wanted to reclaim it. We asked faculty members for their wish lists, and we were able to address nearly all their requests for improved functionality. VAPA North Park does many things: It creates a metaphorical bridge to Jennings and the northern campus from the College center; it expands the walking areas so more of the natural surroundings, like the pond, can be enjoyed; and it will be an excellent showcase space for sculpture and other installations."

**LATEST RENOVATIONS:** The north exterior area of VAPA has been transformed into a tree-lined green space with a landscaped drive loop and future sculpture park. Walking paths connecting the College's network of walkways and roads were an important feature of the project. Handsome lighting provides safe work and walking areas. A loading dock, storage facility, service parking, and paved work areas for studios were added to the northern perimeter of VAPA. The new space also serves as an inviting gateway to CAPA.

**FUN FACT:** A diverse array of more than 3,000 native plants, as well as dozens of shrubs and trees, were incorporated into VAPA North Park: red and sugar maples, red oak, and American elm (trees); black chokeberry, summersweet, winterberry, and meadow-sweet (shrubs); and hay-scented fern, devil's beggartick, Virginia wild rye, boneset, iris, red fescue, and forget-me-not (flowers).

## VISUAL AND PERFORMING ARTS CENTER (VAPA)

"When you enter VAPA, you feel the creative energy among all the disciplines," says Goodrich. "It's versatile, perfect for its setting, and the quality of the light is stunning. In my view, it is not just a great Bennington building, it's one of the great American buildings."

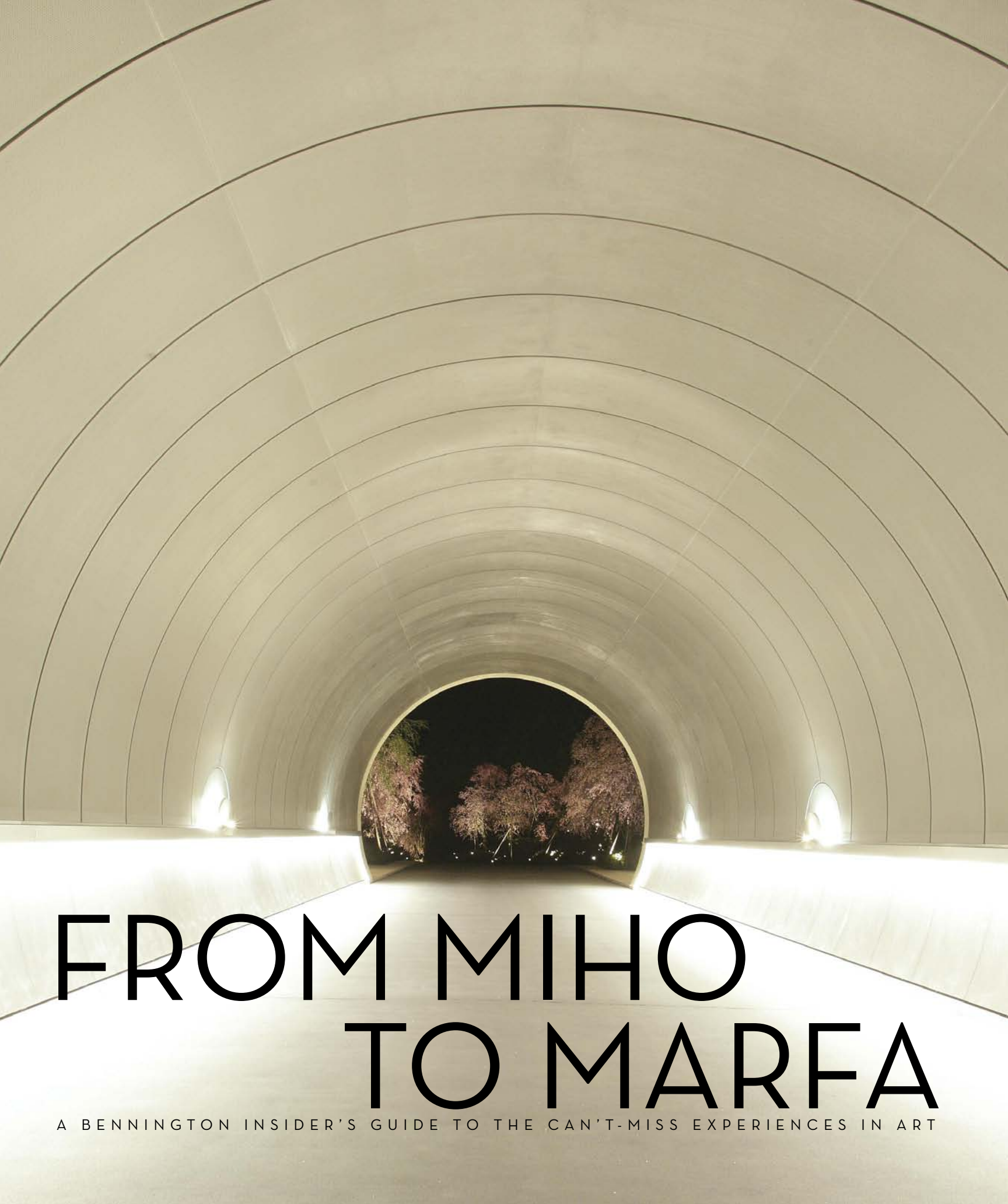
**LATEST RENOVATIONS:** The goals of the 2010 VAPA ventilation project were to improve the air quality and address the ventilation needs in the visual arts areas. The first design element was to enclose and rearrange the spaces so as to maximize the use of modern air circulation technologies. As a result, a new floor and walls were built above the ceramics area. The newly created teaching space also provides for a new painting studio. Bennington has also begun a phased replacement of VAPA's single-pane windows with energy-efficient, double-pane windows.

**FUN FACT:** VAPA was designed so that there was no front or back, which lends a unique sense of integration and wholeness to the artistic work accomplished inside it.



SUSAN P. HUGGINS





# FROM MIHO TO MARFA

A BENNINGTON INSIDER'S GUIDE TO THE CAN'T-MISS EXPERIENCES IN ART



if

you've ever wished for a connoisseur's checklist to the arts, who better to turn to than Bennington alumni? In many ways, Bennington has been an incubator, not only of talent but of impact. In fact, so many Bennington alumni are active in the arts that we could have easily filled an entire issue (or two) with recommendations for secret gems, rising stars, and other hot spots in the arts. To keep this best-of list manageable, we asked just a handful of alumni artists, gallery owners, curators, and collectors to give us their artistic recommendations on a range of topics, offering an uncommon guide to those not-to-be-missed experiences for any art lover.

*Biographical details on our contributors follow at the end of this story.*

The water tower in Marfa, Texas.

Opposite: The striking lines of the Miho Museum in Japan. The Miho Museum is considered one of the world's must-see museums by our alumni; Marfa was noted as one of the best cities for art.

Photos courtesy of the Miho Museum and the Marfa Chamber of Commerce



## What is the best city (other than New York) to see art?

● **Washington, DC**, has a superb concentration of museums with great artworks. I love the opportunity to stand in front of a Vermeer, a David Smith, and a Shigaraki storage vessel—all within a few blocks of each other. The Freer has always been a place of renewal. I never leave without new ideas and new appreciation of some glaze, or handle, or lid. (Susan Tunick '67)

● Gotta go with **Florence** on this one with **Marfa** and **Houston** tied for second. (Ben Hall '04)

● I am, of course, biased by the fact that I live here, but the best city to see art in the United States, other than New York, is **Los Angeles**. We have LACMA, MOCA, the Getty, the Hammer, the Norton Simon Museum, just to name a few. Los Angeles also has a thriving gallery community, still vibrant and expanding, especially with contemporary artists. (Bruce Berman '74)

● **Dallas** is a great place to see art and architecture, especially for modern and contemporary art enthusiasts. The Dallas Museum of Art boasts outstanding collections of American and European contemporary art. Personal favorites include: Jackson Pollock's *Cathedral*, 1947, and *Portrait and a Dream*, 1953; Franz Kline, *Slate Cross*, 1961; Sigmar Polke's *Clouds*, 1989; and several beautiful paintings by Robert Ryman and Ellsworth Kelly. (Inge-Lise Eckmann Lane '71)

● I have been working in the New York art world for more than a decade, and there is no place like it for contemporary art and culture. Having traveled widely abroad, however, there are many incredible cities that offer a burgeoning art scene or an encounter with venerable, historic museums. **Hanoi**, Vietnam, is a lively, charming city, and it is also home to a vibrant contemporary art community. **Madrid**, Spain, boasts several of the world's most outstanding institutions of art, including the Prado, the Museo Reina Sofia, and the Museo Thyssen-Bornemisza. (Taliesin Thomas '98)

● Anyone's choice of a favorite city for viewing art will be determined by his interests. New York would be a contender for many, but a classicist might choose Rome, and a medievalist

might choose Paris. I love museums above all, and, though there are many cities with great institutions, **London** would be my pick for the richness and range of its collections. The British Museum opened in the 18th century and has been dedicated since then to exhibiting the world's cultures. The Victoria and Albert Museum, the National Gallery, and the Tate offer an enormous breadth of painting, sculpture, and decorative arts of the highest quality. Smaller museums like Sir John Soane's Museum and the Wallace Collection offer their own pleasures, and of course London has great architectural monuments—Westminster Abbey and Saint Paul's Cathedral to mention only two of the finest churches. (Peter Barnet '73)

● I think **Berlin** is right up there with New York, for both art and architecture. (Roz Bernheimer '62)

● **Berlin** and **Paris**. (Sigrid Burton '73)

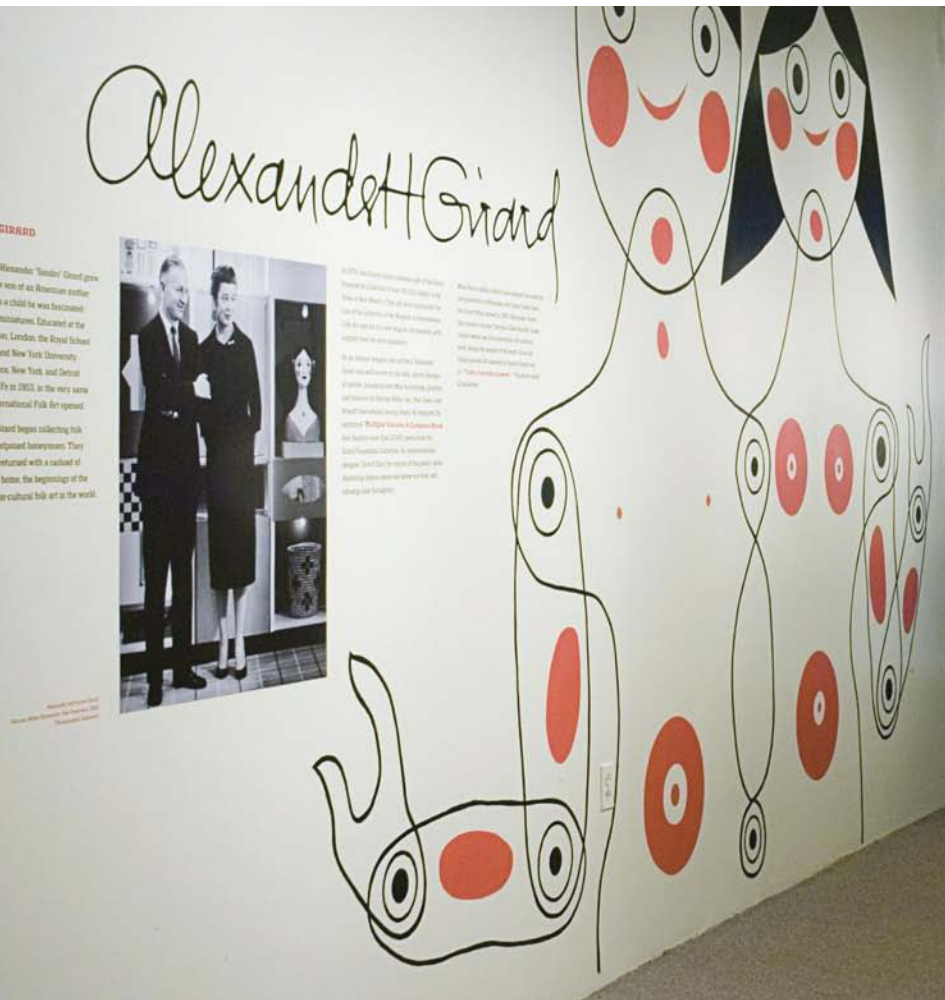
● **Miami** is home to several prominent contemporary art collections open to the public: the Rubell Family Collection, the de la Cruz Collection, and the Margulies Collection, along with the Museum of Contemporary Art and Art Basel Miami Beach. (David Beitzel '83)

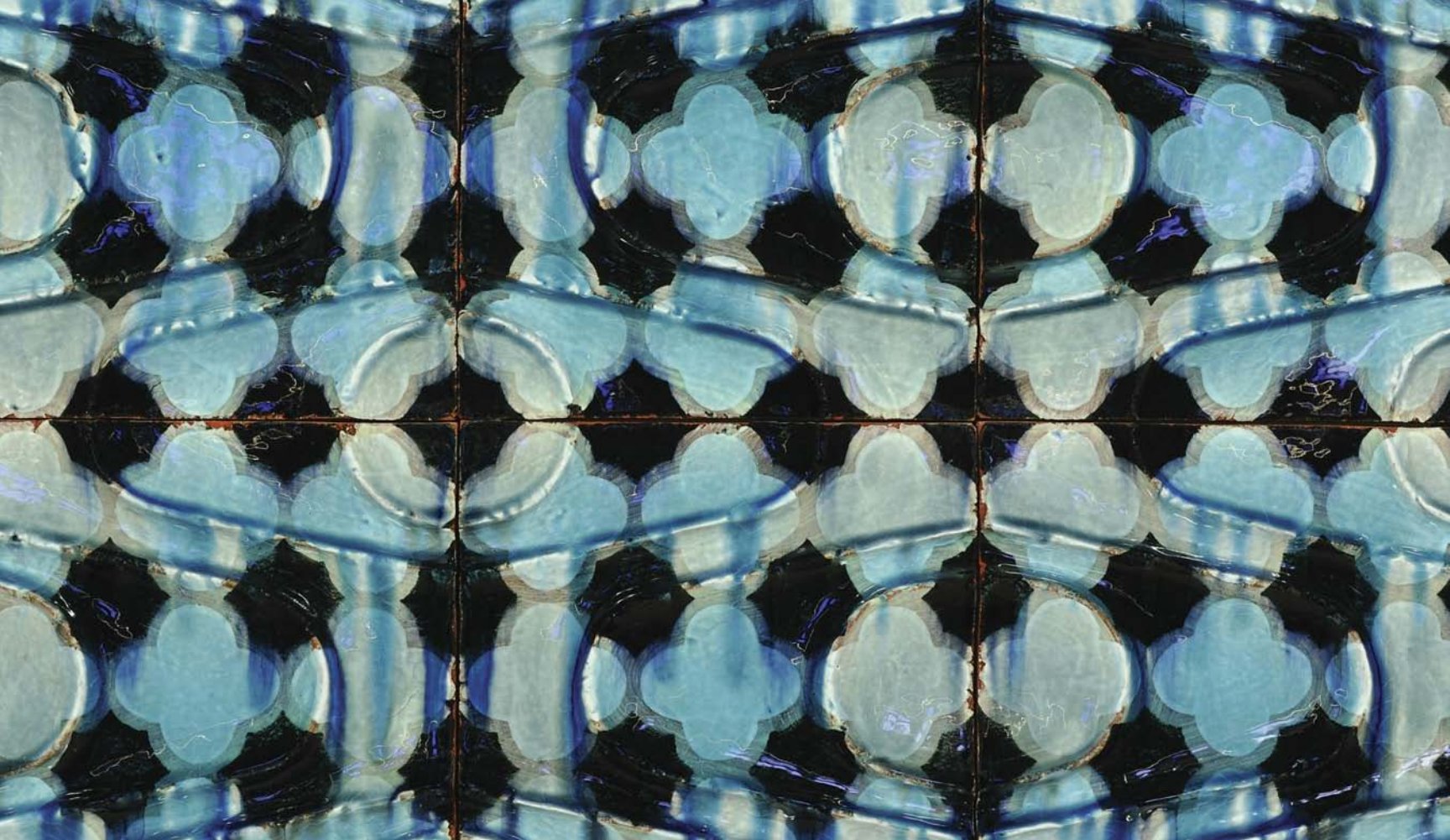
● **Los Angeles**: It offers a wealth of museums with excellent permanent collections and a vibrant exhibition agenda. This year, the Getty is sponsoring *Pacific Standard Time: Art In LA, 1945-1980*, a phenomenal collaboration of 60 institutions across southern California that will tell the story of the birth of the Los Angeles art scene and its place as a force in the art world. (Andrea Fiuczynski '85)

From left to right: A detail of *Louis Comfort Tiffany* by Joaquín Sorolla y Bastida (courtesy of the Hispanic Society of America); one of the gallery rooftops at the Miho Museum (courtesy of the museum); the south gallery of the Kimbell Art Museum with Antonio Canova's *Ideal Head of a Woman* (photo by Robert LaPrelle, courtesy of the museum); detail of *Guernica* by Pablo Picasso at Museo Reina Sofia (courtesy of the museum); a detail of *Dharmapalas Tibet* from the Rubin Museum of Art (courtesy of the museum); and a mural on the side of the Marfa Studio of the Arts (courtesy of the Marfa Chamber of Commerce).



Above: A gallery at Museo Reina Sofia in Madrid. Courtesy of the museum. Below: The entrance to an exhibition at the Alexander Girard Wing of the Museum of International Folk Art in Santa Fe. Photo by Blair Clark, courtesy of the museum.





Above: *Variant: No. 3* by Jason Green (terra cotta, slip, glaze; 18.5" x 27.75" x 2.5"; 2010). Below: *Precision 1* by Stephen Galloway (lightjet c-print from scan-based image; 38" x 80"; 2001). Courtesy of the artists.



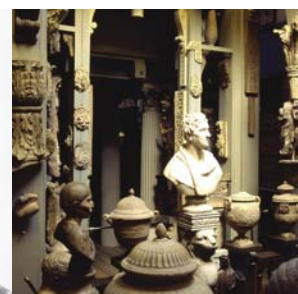
● **London.** (Lincoln Schatz '86)

● **Berlin.** (Charles Fuller Cowles '84)

● I love to visit museums and galleries in **London**. If you don't mind spending a lot of time on the Tube, I think that the combination of contemporary art galleries and more established museums is probably best there. Berlin has better galleries and Paris better museums, but London has the best combination of the two. (Dan Cameron '79)

● **Rome** is my favorite city: art, architecture, and archeology. It isn't just an historical archeological museum, however, but a city of the senses, the enjoyment of food, the outdoor markets, the

lingering over an espresso at a café while watching the people in the piazza and then sated, walking, walking, walking. Only through walking does the city reveal itself: the remains and the erosion of the numerous walls of the city demarcate time and show the interventions of nature and man. Within a few hours one can travel through several thousand years of history from the Forum and the Pantheon of ancient Rome to the 12th-century church of San Clemente with its extraordinary mosaics and Cosmati floors. Walk down to the early fourth-century church beneath, and then descend even lower to the temple of Mithros. One moves seamlessly from the Renaissance, Michelangelo, and Raphael, to Caravaggio, the Baroque, Borromini, Sant'Ignazio, and then back to the present with the two new museums of contemporary art, MAXXI and MACRO. (Susan Crile '65)



## What museum is the world's best-kept secret?

● **The Fowler Museum** at UCLA. (Liz Mamorsky '60)

● **The Hispanic Society of America** on West 155th Street in New York is a wonderful, but little known, museum. In addition to the paintings by El Greco, Goya, and Velazquez, there are superb examples of Spanish tiles and Hispano-Moresque Lusterware Pottery. The interior of the 1908 building is all a deep red terra cotta. (Susan Tunick '67)

● **The Barnes Foundation** in Philadelphia. (Ben Hall '04)

● There are, of course, no secrets in the art world, but one of my favorite places that may not be on everyone's radar is the Girard Wing at the **Museum of International Folk Art** in Santa Fe. It is truly one of the most amazing collections of any kind and is worth making a special trip to. My favorite place to visit for a "fix" is the **Tate Modern** in London. It never matters to me what the current show is: What I love is the space itself. For me a visit to the Tate Modern is my version of a religious experience. I visit every time I go to London on business. (Bruce Berman '74)

● **The Modern Art Museum of Fort Worth** (Tadeo Ando); **The Amon Carter Museum** (Phillip Johnson); and the **Kimbell Art Museum**, a jewelbox collection in Louis Kahn's magnificent building. It's also worth making time for a pilgrimage to see Donald Judd's work in Marfa, Texas. And, finally, though it may require a separate trip, get yourself to New Mexico for a day and night at *The Lightning Field*, a sublime work by Walter de Maria. (Inge-Lise Eckmann Lane '71)

● **The Rubin Museum of Art** in New York. The RMA is the premier museum of Himalayan art in the Western hemisphere. The RMA's collection of more than 2,000 works of art includes Himalayan paintings, sculptures, textiles, ritual objects, and prints spanning a period from the 2nd to the 21st centuries.

From left to right: The welcome sign to Marfa, Texas (courtesy of the Marfa Chamber of Commerce); *Dress with Flowers* by Ai Weiwei (porcelain; 2.75" x 35.5" x 25.5"; 2006; courtesy of Haines Gallery); *The Duchess of Alba* by Francisco de Goya y Lucientes (courtesy of The Hispanic Society of America); detail of *Variant: No 3* by Jason Green (courtesy of the artist); *Ladi*, a photograph by Margo Davis (courtesy of the artist); and a gallery at Sir John Soane's Museum (photo by Martin Charles, courtesy of the museum).

The works of art in the collection are drawn from the cultures that touch upon the 1,800-mile arc of mountains that extends from Afghanistan in the northwest to Myanmar (Burma) in the southeast and includes Tibet Autonomous Region, Nepal, Mongolia, and Bhutan. The RMA is truly a treasure chest of Asian art! (Taliesin Thomas '98)

● Not many in the West know the **Miho Museum**, which opened in 1997 in a mountainous, forested landscape outside Kyoto, Japan. Designed by I.M. Pei for the Shumei spiritual movement, the museum houses an extraordinary collection, including great Greek, Roman, and Ancient Near Eastern antiquities as well as Asian art. The site, the refined architecture, and the collections make the Miho well worth visiting. (Peter Barnet '73)

● **The Berggruen Museum** in Berlin and next door to this, the **Bröhan Museum**. The first has an amazing collection open to the public, and the second is the state museum for Art Nouveau, Art Deco, and Functionalism (1889–1939). (Roz Bernheimer '62)

● A favorite small museum of a private collection in the original house is the **Musée Jacquemart-André** in Paris. Another favorite is the **Villa Giulia** in Rome, a 16th-century villa and garden housing the National Etruscan Museum. (Sigrid Burton '73)

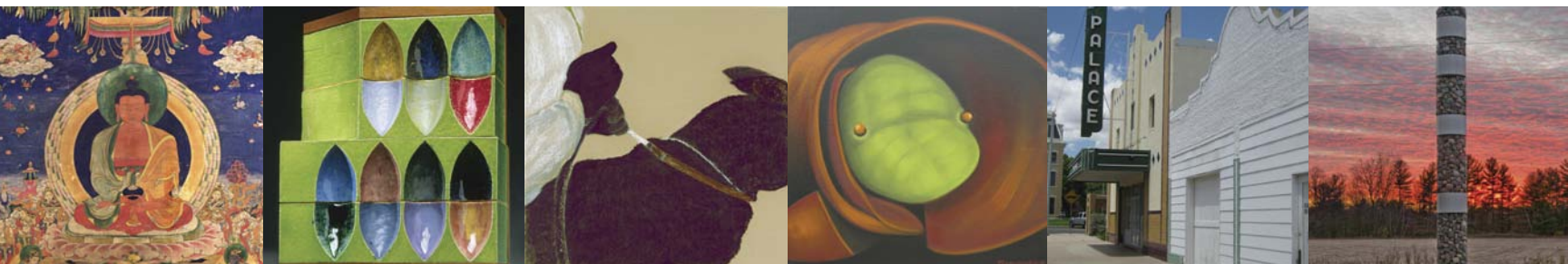
● **Musée Nissim de Camondo** in Paris. (Margo Baumgarten Davis '65)

● **Foundation E.G. Bührle Collection** in Zurich. It's a beautiful villa on Lake Zurich filled with renowned Impressionist and modern works to rival the best in the world. And it's empty of visitors! (David Beitzel '83)

● Herzog & De Meuron's **Schaulager** in Basel, Switzerland—not technically a museum or a warehouse, but a combination of the two, and exciting architecturally. (Andrea Fiuczynski '85)

● The **Sammlung-Boros** collection in Berlin. (Charles Fuller Cowles '84)

● Strangely enough, people don't really go to the **Prado** the way they used to, and I believe there is no better place to get a grasp of the great masters of the Spanish Baroque (Velázquez, Zurbaran), as well as see plenty of Goya and even Hieronymus Bosch. As far as archaeological treasures are concerned, two completely unappreciated collections are the **Museum of Pre-colombian Art** in Santiago, Chile, and the **Provincial Museum** in Victoria, British Columbia. (Dan Cameron '79)



## Who, in your opinion, is an artist people don't know about but should?

● Two people: **Hildreth Meière**—born in 1892, she had a rare independence that led her to be accepted and embraced in the world of architecture, a profession no more supportive of women than the visual arts. And **Jason Green**, a young sculptor who has a very personal way of handling clay. His sculptures are architectural and yet his surfaces and coloring are subtle, elegant, and playful. (Susan Tunick '67)

● An artist I love who has not been heralded yet is **Stephen Galloway**, who happened to attend CalArts in the early 70s (as I did). He is a painter who has been in shows at MOCA and

other museums and galleries in LA, New York, and Paris. One of his “patrons” was Dennis Hopper, and he is also collected by the Los Angeles collector Ann Janss (and myself!). (Bruce Berman '74)

From left to right: *Amitabha Buddha* from the Rubin Museum of Art (courtesy of the museum); *Green Pastures* by Susan Tunick (handmade, carved bricks inset in a wooden frame; 12" x 10" x 4"; courtesy of the artist); *Hands of Power: Dog & Master on Attack* by Susan Crile (chalk, charcoal, and pastel on paper; 27.5" x 27.5"; 2006; courtesy of the artist); *Brillig* by Liz Mamorsky (oil on canvas; 12" x 12"; 2010; courtesy of the artist); *The Palace Theatre at Marfa* (courtesy of the Marfa Chamber of Commerce); and *Stone Column* by Charles Fuller Cowles (river stone, steel, polished granite; 13' x 18"; courtesy of the artist).



Sir John Soane's dressing room at Sir John Soane's Museum in England. Photo by Martin Charles, courtesy of the museum.



Above: A night view of the Tadao Ando-designed Modern Art Museum of Fort Worth (photo by David Woo, courtesy of the museum).  
Below: *Geisha & The Swan* by Tristan Eaton (acrylic and spray paint on canvas; 5' x 7'; 2011; courtesy of the artist).



● It's difficult to narrow down to just one. Pressed for an answer I would have to say that **Tristan Eaton** is my favorite artist right now. His work is boldly graphic and is infused with a hybrid aesthetic that blends design, fashion, art, and street culture. I love his use of line. His art actually reminds me of student work that I have seen at Bennington over the years. (Taliesin Thomas '98)

● The Middle Ages is usually imagined as a period of anonymous artists toiling in monasteries and mason's yards, but we do have the names of some great medieval artists. One of these is the manuscript illuminator **Jean Pucelle**, who worked in Paris in the first half of the 14th century. Among his masterpieces is the tiny prayer book in The Cloisters collection that he painted for Jeanne d'Evreux, Queen of France. The manuscript has 25 full-page miniatures depicting scenes from the lives of Christ and Saint Louis, and nearly 700 marginal illustrations depicting Parisian street life, animals, and fantasy. All are painted with extraordinary skill in delicate shades of grey, which gives the figures a remarkable sculptural quality. (Peter Barnet '73)

● A young British artist named **Sam Messenger**. (Roz Bernheimer '62)

● The work I am very interested in, which may be underexposed, is Indian miniature painting, both Mughal and regional court painting, of the 16th and 18th centuries and also Tantric



Owl House by Ai Weiwei (porcelain; 16.5" x 12" x 8.5"; 2010; courtesy of Haines Gallery).



**Describe the first moment you knew you were an artist. How did your Bennington experience shape your work?**

I knew I was an artist when I had to declare my direction at Bennington. Up until that time I was just making stuff. The act of having to define a direction forced me (in the best possible way) to own up to the fact that I wanted to be an artist. From that day forward, I identified myself as an artist. I will never forget when these events transpired and the realization that I had just walked through a door into an amazing world of idea and action, never to go back. At Bennington, I learned how to think, how to work in a studio. (Lincoln Schatz '86)

and Jain paintings of cosmologies from the same period. Some of the masterworks may be identified with specific painters and schools, but it is most often anonymous. (Sigrid Burton '73)

● **Michael Kenna**, a photographer. (Margo Baumgarten Davis '65)

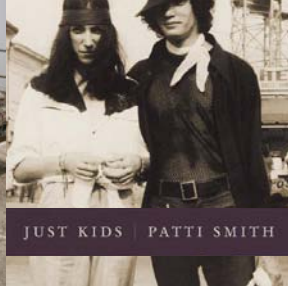
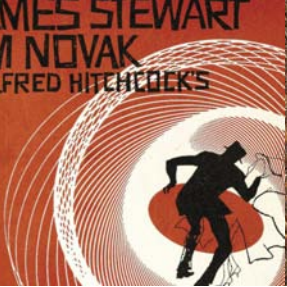
● **Sanford Biggers**. He's been featured in shows at the Brooklyn Museum, The Studio Museum in Harlem, and he's the winner of the first Greenfield Prize of Contemporary Art, so he'll not be under-recognized for long. (David Beitzel '83)

● **Andrew Levitas**, especially his metalwork photography. (Andrea Fiuczynski '85)

● **Piero Manzoni**: He is certainly not unknown, but people should be aware of his work. (Lincoln Schatz '86)

● There are really so many underrated artists that it's hard to know where to begin. Of living artists, I think **Peter Saul** is probably the best American artist to have never received a major retrospective at a New York museum. He was one of the most influential members of the Pop generation, is in his late 70s already, and deserves to be as well known as Warhol and Lichtenstein. (Dan Cameron '79)

● The German painter **Adolph Friedrich Erdmann von Menzel** (1815–1905) is not as well known as he should be here in the United States. While the Impressionists dealt with the optical, Menzel explored the physicality of paint that translates into the sensate so we *feel* these paintings as well as see them. Art historian Michael Fried has written a very fine monograph on Menzel. (Susan Crile '65)



## What is the best book on art that you've read? The best film?

● *The Judgment of Paris* by Ross King; *Camille Claudel*, directed by Bruno Nuytten. (Liz Mamorsky '60)

● *Matisse on Art* by Jack D. Flam; I received a copy for my 28th birthday from my parents and have continued to open it at random, like a bible. (Susan Tunick '67)

● *Alberto Giacometti: Space, Figure, Time* by Ulf Kuster. For film, it's a tie: *Six Degrees of Separation* and *The Mona Lisa Curse*, a miniseries narrated by Robert Hughes. With respect to film and art, I think the important intersection is not films *about* art or artists, but rather films that are beautiful works of art unto themselves: *No Country for Old Men*; *Vertigo*; *A Clockwork Orange*; most of Hitchcock's films; most of Scorsese's films; and anything shot by the cinema photographer Robert Richardson or the late James Wong Howe. (Bruce Berman '74)

● For a solid look at "old school," I highly recommend *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger* by Albert Hofstadter and Richard Kuhns. For a more recent volume of contemporary art criticism I recommend *Seeing Out Loud: The Voice Art Columns Fall 1998–Winter 2003* by Jerry Saltz. Hands down the best art film from last year is the Banksy documentary, *Exit Through the Gift Shop*. This film is both insightful and entertaining and not to be missed, especially if you are a fan of graffiti and performance art. (Taliesin Thomas '98)

● The great art historian Meyer Schapiro wrote compellingly about medieval art, modern art, and theoretical issues; his work remains seminal. Beginning in 1931 much of Schapiro's best work was published in article form. His selected papers, however, were published beginning in 1977, and the volume on *Romanesque Art* is my favorite among the many important books written about art. In 1947, Schapiro wrote, "We sense that we are in a European world that begins to resemble our own in the attitude to art and artists. There is rapture, discrimination, collection; the adoration of the masterpiece and recognition of the great artistic personality..." My favorite film about art is *Andrei Rublev* (1961), by the celebrated Russian director Andrei Tarkovsky. It tells the life story of the eponymous Andrei Rublev, the great 15th-century icon painter, but it is concerned

with artistic freedom on a spiritual level as well as depicting artisanal achievement. Especially notable is an extended sequence about the casting of a great bronze bell. (Peter Barnet '73)

● For books: Jansen's *History of Art*, and Nikolaus Pevsner's *Outline of European Architecture*. For film: *Herb and Dorothy*, a documentary about a postal clerk and his librarian wife who built one of the most important contemporary collections in history with very modest means. (Roz Bernheimer '62)

● Books that I often return to and reread include artists' notebooks and essays such as *Matisse on Art* by Flam; *Search for the Real* by Hans Hofmann; *Concerning the Spiritual in Art* and *Point and Line to Plane* by Kandinsky; *The Art Spirit* by Robert Henri; and various published notebooks of Leonardo da Vinci. (Sigrid Burton '73)

● Book: *Art and Fear* by David Bayles and Ted Orland; for film: *Artemesia*, a wonderful film about the female artist, Artemesia Gentileschi. (Margo Baumgarten Davis '65)

● For books: *Rogues' Gallery* by Michael Gross, which is a fascinating and controversial behind-the-scenes history of the Metropolitan Museum of Art. For movies, see *Pollock*, with Ed Harris and Marcia Gay Harden—finally a believable biopic with well-done facsimiles of the art. (David Beitzel MFA '83)

● Laney Salisbury's *Provenance: How a Con Man and a Forger Rewrote the History of Modern Art* is a page-turner. *Exit Through the Gift Shop* is Banksy's inside story of street art and tells the tale of what happens when fame, money, and vandalism collide. It is a riveting and revealing rollercoaster ride of a true story. (Andrea Fiuczynski '85)

From left to right: A poster from the film *Vertigo*; *Absentia* by Stephen Galloway (lightjet c-print from scan-based image; 40" x 40"; 2005; courtesy of the artist); a poster from the film *No Country for Old Men*; a sculpture by Charles Fuller Cowles (courtesy of the artist); the book cover for *Just Kids* by Patti Smith (courtesy of Ecco); the book cover for *Alberto Giacometti: Space, Figure, Time* by Ulf Kuster (courtesy of Hatje Cantz).

● Book: *From Dawn to Decadence, 500 Years of Western Culture* by Jacques Barzun. Film: anything by Peter Greenaway, Godfrey Reggio, and Werner Herzog. (Lincoln Schatz '86)

● *Just Kids* by Patti Smith (book) and the BBC miniseries *The Impressionists*. (Charles Fuller Cowles '84)

● I'm a big fan of Rebecca Solnit, and I think her book on Muybridge, *River of Shadows*, is really amazing. In my

opinion, there has never been a good movie made about art, ever. (Dan Cameron '79)

● I'd rather mention the best movie made *by* an artist rather than the best movie *on* art. Julian Schnabel's *The Diving Bell and the Butterfly* is an astonishing film. He brought to it the painter's eye and puts the viewer inside the head of another human being. It is a haunting, beautiful, sad, and exquisitely rendered film that only an artist could have made. (Susan Crile '65)

## Which artwork would you love to own?

● Bosch's *Garden of Earthly Delights* and Ensor's *Christ's Entry into Brussels*. (Liz Mamorsky '60)

● Matisse's *Bowl of Oranges*—it is dense, rich, relatively modest in scale, and very beautiful. (Susan Tunick '67)

● Juan Muñoz's *Many Times*. (Ben Hall '04)

● I would love to own a painting by any of the following: Edward Hopper, Thomas Hart Benton, Grant Wood, or Lucien Freud! (Bruce Berman '74)

● It would be an honor to own a work of art by contemporary Chinese artist Ai Weiwei. My organization, AW Asia, is currently in collaboration with Ai Weiwei to realize several significant art projects, including a major exhibition of public sculpture, *The Circle of Animals: Zodiac Heads*. (Taliesin Thomas '98)

● I would love to own an early Agnes Martin (1950s, 1960s) and a painting by Julie Mehretu. (Roz Bernheimer '62)

● I always wanted to own the portrait that Nikolas Muray made of Frida Kahlo. And now I do! I own the first in a small edition: a beautiful carbon print of his most famous portrait of her. (Margo Baumgarten Davis '65)

● Any piece from David Hammons's recent show of painting "combines." (David Beitzel MFA '83)

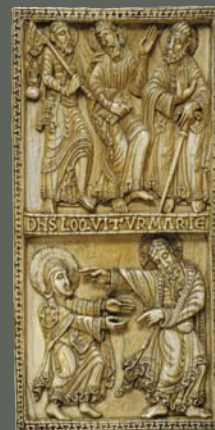
● My wish list is endless and ranges from Brice Marden drawings to Cy Twombly paintings to iconic Warhol flowers to Morandi still lifes to Jasper Johns's *White Flag* to...shall I stop now? (Andrea Fiuczynski '85)

● I don't have a lot of wall space, so I'd settle for a lovely Odilon Redon Symbolist drawing. (Dan Cameron '79)

● How to choose one artwork? Piero della Francesca, *The Flagellation of Christ* or *Baptism of Christ*; Giotto's Arena Chapel;

Livia's frescoed garden; Matisse's *La Piscine*; Antonello da Messina's *Christ Crowned with Thorns*; Caravaggio's *The Conversion of Saint Paul*; Velázquez's *Las Meninas*; Robert Longo's huge charcoal drawings of Freud's house from the photos taken just before he fled Nazi Germany. And then there is Van Gogh, Mondrian, Rothko, the Dutch still life painters, Rembrandt, Menzel, El Ansuí, and so many others. This does not even begin to acknowledge Asia, Southeast Asia, Africa, and Latin America. I think I need to sleep on this one and see if a work of art mysteriously rises to the surface! (Susan Crile '65)

Since my days as a graduate student I have coveted above all a dynamic 12th-century relief carving from León, Spain at the Metropolitan Museum of Art (accession number 17.190.47). The thick plaque carved from elephant ivory is about 10 and a half inches high and depicts two scenes from the life of Christ, one above the other. Christ's lively encounter with two disciples carrying walking sticks, purses, and water gourds on the road to Emmaus is at the top. Below, the resurrected Christ encounters Mary Magdalene who reaches out to Him while He rebuffs her with the words "Noli me tangere [Do not touch Me]." The vigorous gestures and swirling drapery make the work a masterpiece of Romanesque art. (Peter Barnett '73)



Plaque with the Journey to Emmaus and Noli Me Tangere (ivory, traces of gilding; 27 x 13.4 x 1.9 cm; made in León, Spain; circa 1115–1120; courtesy of the Metropolitan Museum of Art; gift of J. Pierpont Morgan, 1917).



Settings that inspire at Bennington. Photos courtesy of (left to right): Schuyler Chapman, Terry Gannon, Briece della Rocca, Terry Gannon, Susan P. Huggins, and Cynthia Locklin.

## Name the spot on Bennington's campus that every student should paint, photograph, film, or simply sit at.

- Wherever the spirit leads. It's all beautiful. (Liz Mamorsky '60)
- I found sitting just past the stone wall—if it is still there—at the end of Commons lawn to be a very wonderful spot. (Susan Tunick '67)
- I'm a huge fan of walking along the backside of the curtains in Martha Hill. They billow and move with your air current as you walk. It's very delicate and reminds me of a piece Felix Gonzalez-Torres could have made. (Ben Hall '04)
- I haven't visited the campus in 40 years, but if memory serves me well, there was a small graveyard below Commons lawn that was an interesting place to hang out; and of course, the tree-lined country roads just outside the campus where I used to ride my bicycle will be embedded in my brain forever. (Bruce Berman '74)
- The Bennington campus is a bastion of tranquility. There are so many special corners that afford a serene rendezvous with the natural world. In retrospect, I spent a lot of time in the areas behind Franklin House, especially the forest at the bottom of the field. I often had that whole forest to myself. It's a great place to study or sketch! (Taliesin Thomas '98)
- The view from the end of Commons lawn is unparalleled, and it has remained with me. (Peter Barnet '73)
- The End of the World, without question! (Andrea Fiuczynski '85)
- Jennings, looking south. (Lincoln Schatz '86)
- The iconic view to me will always be looking from Commons across the lawn. (Sigrid Burton '73)
- I used to love to sit on the wall in front of Jennings and look out over the pond and the field. If I was filming, I think the entrance to the College is majestic. (Margo Baumgarten Davis '65)
- The southeast corner of Crossett, overlooking the entire valley of southern Vermont. (David Beitzel MFA '83)
- The front of Jennings, looking toward Mount Anthony. (Roz Bernheimer '62)
- Sit at the end of Commons lawn at sunset. Also worthwhile: VAPA sculpture studio overlooking the pond at sunrise. (Charles Fuller Cowles '84)
- It doesn't exist anymore (or so I'm told), but the old scene shop in Commons (over the dining hall) was a great place to hold readings or discussions and to rehearse plays or put on ad hoc performances. On my visits to the College since Commencement, I've become quite taken by the walled garden in the orchard, where the Black Music Division used to have percussion sessions. (Dan Cameron '79)
- My favorite view, hands down, is looking over Commons to the mountains in the distance. Many an hour was spent there, talking with friends or sitting on the grass contemplating life and nature. And when I return to Bennington, it is the first place that I go. (Susan Crile '65)



**Peter Barnett '73** is the Michel David-Weill curator in charge of the department of medieval art and the Cloisters at the Metropolitan Museum of Art in New York. His publications include *Images in Ivory: Precious Objects of the Gothic Age*; *Catalogue of Italian Sculpture* in the Detroit Institute of Arts; and

*Lions, Dragons and Other Beasts: Aquamanilia of the Middle Ages, Vessels for Church and Table*. He was a founding trustee of the Association of Art Museum Curators and currently serves on the board of directors of the College Art Association and the Art Advisory Council of the International Foundation for Art Research (IFAR).



**David Beitzel MFA '83** is a private art dealer specializing in international contemporary art, with a focus on new emerging talent. He works closely as a consultant and advisor with a range of clients, including private, corporate, and public institutions. He also actively acquires and sells contemporary art from his

own inventory. Prior to establishing himself as a private art dealer in 2002, he owned the David Beitzel Gallery in New York City for 15 years. He represented approximately 15 artists who were all acquired by museum collections and achieved international renown. He has served as a board member for the Hetrick Martin Institute, the Harvey Milk High School, In the Life Media, and Bennington. He was a founding member of the 21st Century Committee for the Skowhegan School of Painting and currently serves on the board of advisors of the Fleming Museum.

RON P. JAFFE



**Bruce Berman '74** is currently the chairman and CEO of Village Roadshow Pictures, where he has produced such films as the *Matrix* trilogy, *Where the Wild Things Are*, *Ocean's Eleven*, *Sherlock Holmes*, *Mystic River*, and *Gran Torino*, among many others. Future projects include the screen version of Brian

Selznick's best-selling young adult novel, *The Invention of Hugo Cabret*, to be directed by Martin Scorsese.



**Roz Bernheimer '62** loved learning about and making art, along with rooming with an artist, at Bennington. Her wonderful teachers included George Holt, Paul Feeney, Tony Smith, and Lawrence Alloway, who tolerated, with great élan, a social science major. She started life as an art collector by acquiring

pieces at Bennington's senior art shows. She has works by **M. Brooke Goffstein '62**, **Mariel Stephenson '61**, **Barbara (Marcus) Sprafkin '62**, **Andrea (Kanner) Halbfinger '62**, **Stephanie Slon '77**, and **Joseph Cerami '77**, but sadly none by classmate **Patricia Johanson '62**. Her husband, Wally, and she have continued to nurture their love of art through travel, study, and collecting. They are most partial to Minimalism and conceptual art, and own photography, prints, and paintings.



**Sigrid Burton '73** has been painting since graduating from Bennington. Her work has been the subject of numerous one-person and group exhibitions both nationally and internationally and is included in many corporate and public collections (such as the Metropolitan Museum of Art). She received a residency

fellowship at the Rockefeller Foundation Bellagio Center and an Indo-American Fellowship from the Smithsonian Institution and Fulbright Senior Fellowship Program to work in India for several months and to study the meaning and use of color in traditional Indian art forms.



**Dan Cameron '79** is founder and artistic director of U.S. Biennial, which organizes the Prospect New Orleans Biennial and related exhibitions. From 2007–2010, Cameron also served as director of visual arts for the Contemporary Arts Center, New Orleans, where he presented solo projects by artists Luis Cruz

Azaceta, Tony Feher, and Peter Saul, as well as the group exhibitions *Something from Nothing*, *Make-it-Right*, *Previously on Piety*, *Interplay*, and *Hot Up Here*. Cameron was senior curator at The New Museum from 1995 to 2006, where he organized numerous well-known group and solo exhibitions. In 2003, Cameron served as artistic director for the Eighth Istanbul Biennial, entitled *Poetic Justice*, and in 2006 he co-organized the 10th Taipei Biennial, *Dirty Yoga*. Since 2002, Cameron has served as senior curator for Next Wave Visual Art at Brooklyn Academy of Music (BAM), where he organizes an annual exhibition of emerging Brooklyn-based artists. He is a member of the board of advisors of Hermitage Artist Retreat in Florida and sits on the board of directors for Anderson Ranch Arts Center in Colorado. Since 2006, he has been a member of the MFA faculty at the School of Visual Arts, New York.

(continued on next page)



**Charles Fuller Cowles '84** is a sculptor whose facility with a range of materials is evident in both his large- and small-scale pieces. Working variously with stone, concrete, metal, and glass, his nonrepresentational work reflects principles of Cubism, Surrealism, and Abstract Expressionism. Cowles has exhibited at Sculpture Chicago; Franconia Sculpture Park; Rochester Art Center (Rochester, MN); Socrates Sculpture Park (Long Island City, NY); Garrison Art Center; and the Weisman Art Museum, among other venues. He and his wife, Constance Mayeron, have completed two commissions for the Minnesota Percent for Art in Public Places program and a third for Vadnais Heights City Hall in Vadnais Heights, MN. He has been a member of the board and chairman of Forecast Public Artworks as well as for Franconia Sculpture Park. He currently sits on the board of Unity Avenue Foundation.



The work of **Susan Crile '65** is in the collections of the Metropolitan Museum of Art, the Hirshhorn Museum and Sculpture Garden, the Solomon R. Guggenheim Museum, and the Cleveland Museum of Art, among others. She has exhibited at numerous museums in the United States and Europe, including Il Museo di Roma, Il Museo di Palazzo Mocinego in Venice, and The Phillips Collection in Washington, DC. She has had more than 50 solo exhibitions. Crile has received two National Endowment for the Arts awards and residency grants to the Rockefeller Foundation Bellagio Center and to the American Academy in Rome. She has lectured in the United States and Europe, and has taught at Princeton University, Sarah Lawrence College, and Barnard College, among others. She is a professor at Hunter College, CUNY, where she has been on the faculty since 1982. Currently, Crile is working on a series of life-size paintings on paper of Guantanamo prisoners and is designing and making hand-printed silk scarves in Calcutta, India. Her work can be seen at [www.susancrile.com](http://www.susancrile.com).

TERRY GANNON



**Margo Baumgarten Davis '65** became passionate about black-and-white photography while living in Paris in 1963 during a year abroad from Bennington. She finished her degree in French literature at the University of California-Berkeley in 1965, and during that time cemented her commitment to photography by working at the ASUC Studio. The work done there by several photographers was hailed by Ansel Adams, who gave them a

show at the Friends of Photography in Carmel, CA. Later, Davis's work in Antigua, West Indies, and Nigeria was exhibited widely and the Antigua photographs were published in her first book, *Antigua Black, Portrait of an Island People*. Her interest in environmental portraiture developed out of this early work and continued with the book, *Under One Sky*. Toni Morrison wrote of her work, "A photographer who is also an artist summons from her subject the viewer—not only the viewed. Margo Davis is such an artist." Her work is represented by Scott Nichols Gallery in San Francisco and Throckmorton Fine Art in New York.



**Andrea Fiuczynski '85**, formerly Christie's director of European furniture and valuations in Berlin, relocated to Los Angeles in 1997 to join the management team of the new Christie's Los Angeles offices. She acted as senior vice president and director of business development until 2001 when she was appointed president of Christie's Los Angeles. She is a specialist in 16th- through 19th-century European furniture, works of art, and tapestries. With a degree in fine art, Fiuczynski started her career at Christie's New York in the French and Continental furniture department in 1985. As one of Christie's international auctioneers, she has presided over many notable sales, including the Rudolf Nureyev sales, the Mauerbach Benefit Sale, and the historically unprecedented sale of the Collections of the Princess Reuss j.L. In December 2003, Fiuczynski conducted the sale *Playboy at 50: Selections from the Archives* in New York, showcasing original manuscripts and cartoons from the magazine's historic archives. Highly regarded in the international marketplace, she also provides her auctioneering services to charities throughout the United States, Europe, and Asia.



**Ben Hall '04** studied music and art at Bennington. His sculptural work, which has been called "beguiling," is created from found materials, such as turntables, basketball hoops, fire hoses, and fur pelts. He also makes drawings and prints. His work has recently been featured in the exhibition *Spatial City: An Architecture of Idealism*, at the Museum of Contemporary Art Detroit. In addition to being an artist, Hall is an avant-garde jazz drummer and co-owner, with fellow alum **Jason Murphy '09**, of the Russell Street Deli, a Detroit landmark where he and Murphy once worked as dishwashers.



**Inge-Lise Eckmann Lane '71** is a conservator of modern and contemporary art and a Fellow of the American Institute for Conservation and the International Institute for Conservation. She served as chief conservator, director of curatorial affairs, and deputy director at the San Francisco Museum of Modern Art for more than 20 years. At SFMOMA she supervised the departments and programs of painting and sculpture, photography, media arts, architecture and design, education, conservation, registration, exhibitions, publications, art installation, and the Museum's general operations. In the late 1990s she moved to Dallas, where she had a private practice in conservation serving museums and private collections. Lane was chairman of Heritage Preservation and the National Conservation Institute, president of the Western Association of Art Conservators, and currently serves as president of the International Network for the Conservation of Contemporary Art—North America. In 2008, Lane moved to Sun Valley, ID, with her husband, Jack Lane, director emeritus of the Dallas Museum of Art. She practices conservation and alpine and nordic skiing.



Since graduating from Bennington, **Liz Mamorsky '60** has exhibited her unique recycled-materials sculpture, studio furniture, and visionary paintings and drawings nationally and internationally, starting with *The International Young Artists Exhibition* in Osaka, Japan. Her work resides in numerous public and private collections, including the Contemporary Jewish Museum, the Spertus Institute of Jewish Studies, the Oakland Museum of California, Sony Corporation, Nektar Therapeutics, First National Bank of Arizona, Santa Clara Medical Center, and Paramount Pictures for the set of *Star Trek: Voyager*. She lives and works in San Francisco. For more information, visit [www.lizland.com](http://www.lizland.com)



**Lincoln Schatz '86** says his work “engages chance as a means of breaking habitual modes of thought. I invite chance in the service of creating something beyond my limitations. Software and ‘interactors’ (people) are the determinants in this process. It is up to the viewer to provide narrative (order and simplification) or to abandon the rational in favor of a more transcendental experience.” These ideas were fully implemented into Schatz’s artistic practice in 2000, when he made the

transition from sculptural objects to video work and are perhaps most prominently on display in his 2008 commission for *Esquire* magazine, *Portrait of the 21st Century*, which was recently acquired by the Smithsonian’s National Portrait Gallery for its ongoing exhibition *Americans Now*. In addition, Schatz has been the subject of solo exhibitions in New York, Chicago, and San Francisco, among many others, and his work as been featured in the collections of the Art Institute of Chicago, the San Jose Museum of Art, and the Runnymede Sculpture Farm in California. He recently presented his *Moment to Moment: Portraits in Time* at the 12th Annual New York Fashion Conference. More can be found at his Web site: [www.lincolnschatz.com](http://www.lincolnschatz.com).



**Taliesin Thomas '98** graduated from Bennington with a degree in fine arts (drawing/painting) and Spanish. From 1999–2001 she lived in rural Hubei Province, China, and traveled widely throughout Asia. Returning to New York in late 2001, she began working in the field of Chinese contemporary art. She managed Ethan Cohen Fine Arts—the first gallery in the United States to specialize in Chinese avant-garde art—before being hired as the founding director of AW Asia in 2007. AW Asia is a private organization that promotes Chinese contemporary art through institutional loans and museum acquisitions, curatorial projects, publishing, and educational programs. Thomas is working toward her MA in East Asian Studies at Columbia University with a focus on China’s 20th century and a minor concentration on Buddhist art.



**Susan Tunick '67** is an artist and president of Friends of Terra Cotta. One of her publications, *Terra-Cotta Skyline*, won the 1997 New York Society Library Award. She recently completed a commission of clay and cedar sculptures for a property in Vermont. She has worked on a number of public projects, including *Hudson-Bergen Light Rail Station*, *Bayonne* (2003); murals at PS 222, Jackson Heights, Queens (2002); and varied works for the New York City Subway. Recent exhibitions include *MaterialXperience* in Rotterdam, Holland, and *The Nature of Tiles* at the Edina Art Center in Edina, MN. She has received numerous grants as well as the International Ceramics Award (1999) and the Tile Heritage Foundation Award (1997).

All images not otherwise credited are courtesy of the contributors.

# IF YOU GO

To help you plan excursions to the places mentioned in "From Miho to Marfa," we've assembled their contact information below. Also listed below are links to find further information about the contemporary artists noted in the feature.

## MUSEUMS

### Amon Carter Museum

3501 Camp Bowie Boulevard  
Fort Worth, TX 76107  
817-738-1933  
[www.cartermuseum.org](http://www.cartermuseum.org)

### Art Basel Miami Beach

[www.artbaselmiamibeach.com](http://www.artbaselmiamibeach.com)

### Barnes Foundation

300 North Latch's Lane  
Merion, Pennsylvania 19066  
610-667-0290  
[www.barnesfoundation.org](http://www.barnesfoundation.org)

### Berggruen Museum

Schloßstraße 1 14059  
Berlin, Germany  
+49 0 30 3435 7315  
[www.smb.museum/mb](http://www.smb.museum/mb)

### British Museum

Great Russell Street, WC1B 3DG  
London, England  
+44 0 20 7323 8000  
[www.britishmuseum.org](http://www.britishmuseum.org)

### Bröhan Museum

Schloßstraße 1a 14059  
Berlin, Germany  
+49 0 30 326 90600  
[www.broehan-museum.de](http://www.broehan-museum.de)

### Cleveland Museum of Art

11150 East Boulevard  
Cleveland, Ohio 44106  
216-421-7340  
[www.clevelandart.org](http://www.clevelandart.org)

### Dallas Museum of Art

1717 North Harwood  
Dallas, TX 75201  
214-922-1200  
[www.dallasmuseumofart.org](http://www.dallasmuseumofart.org)

### De La Cruz Collection

23 NE 41st Street  
Miami, FL 33137  
305-576-6112  
[www.delacruzcollection.org](http://www.delacruzcollection.org)

### Foundation E.G. Bührle

Zollikerstrasse 172  
CH-8008 Zurich, Switzerland  
+41 44 422 00 86  
[www.buehrle.ch](http://www.buehrle.ch)

### Fowler Museum at UCLA

308 Charles E. Young  
Drive North  
Los Angeles, CA 90095  
310-825-4361  
[www.fowler.ucla.edu](http://www.fowler.ucla.edu)

### Hammer Museum

10899 Wilshire Boulevard  
Los Angeles, CA 90024  
310-443-7000  
[www.hammer.ucla.edu](http://www.hammer.ucla.edu)

### Hispanic Society of America

613 West 155th Street  
New York, NY 10032  
212-926-2234  
[www.hispanicsociety.org](http://www.hispanicsociety.org)

### J. Paul Getty Museum

1200 Getty Center Drive  
Los Angeles, CA 90049  
310-440-7300  
[www.getty.edu](http://www.getty.edu)

### Kimbell Art Museum

3333 Camp Bowie Boulevard  
Fort Worth, Texas 76107  
817-332-8451  
[www.kimbellart.org](http://www.kimbellart.org)

### Los Angeles County Museum of Art

5905 Wilshire Boulevard  
Los Angeles, CA 90036  
323-857-6000  
[www.lacma.org](http://www.lacma.org)

### Margulies Collection at the Warehouse

591 NW 27th Street  
Miami, FL 33127  
305-576-1051  
[www.margulieswarehouse.com](http://www.margulieswarehouse.com)

### Miho Museum

300 Momodani  
Shigaraki Shiga 529-1814 Japan  
+81 0 748 82 3411  
[www.miho.or.jp](http://www.miho.or.jp)

### Modern Art Museum of Fort Worth

3200 Darnell Street  
Fort Worth, TX 76107  
817-738-9215  
[www.themodern.org](http://www.themodern.org)

### Musée Jacquemart-André

158 Boulevard Haussmann  
75008 Paris, France  
+33 1 45 62 11 59  
[www.musee-jacquemart-andre.com](http://www.musee-jacquemart-andre.com)

### Musée Nissim de Camondo

63 Rue du Monceau  
75008 Paris, France  
+33 1 53 89 06 50 06 40  
[www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)

### Museo Chileno de Arte Precolombino

Bandera 361  
Santiago, Chile  
+56 2 928 1522  
[www2.precolombino.cl](http://www2.precolombino.cl)

### Museo Nacional Centro de Arte Reina Sofía

Calle Santa Isabel, 52  
28012 Madrid, Spain  
+34 91 774 1000  
[www.museoreinasofia.es](http://www.museoreinasofia.es)

### Museo Nacional del Prado

(the Prado)  
Calle Ruiz de Alarcón 23  
28014 Madrid, Spain  
34 91 330 2800  
[www.museodelprado.es](http://www.museodelprado.es)

### Museo Thyssen-Bornemisza

Palacio de Villahermosa  
Paseo del Prado 8  
28014 Madrid, Spain  
+34 91 369 01 51  
[www.museothyssen.org](http://www.museothyssen.org)

### Museum of Contemporary Art, North Miami

Joan Lehman Building  
770 NE 125th Street  
North Miami, FL 33161  
305-893-6211  
[www.mocanomi.org](http://www.mocanomi.org)

### Museum of International Folk Art

Museum Hill  
706 Camino Lejo  
Santa Fe, NM 87505  
505-476-1200  
[www.internationalfolkart.org](http://www.internationalfolkart.org)

### National Gallery of Art

4th and Constitution Avenue NW  
Washington, DC 20565  
202-842-6691  
[www.nga.gov](http://www.nga.gov)

### Norton Simon Museum

411 West Colorado Boulevard  
Pasadena, CA 91105  
626-449-6840  
[www.nortonsimon.org](http://www.nortonsimon.org)

### Royal BC Museum

675 Belleville Street  
Victoria, BC Canada V8W 9W2  
(250) 356-7226  
[www.royalbcmuseum.bc](http://www.royalbcmuseum.bc)

### Rubell Family Collection

95 NW 29th Street  
Miami, FL 33127  
305-573-6090  
[www.rfc.museum](http://www.rfc.museum)

### Rubin Museum of Art

150 West 17th Street  
New York, NY 10011  
212-620-5000  
[www.rmanyc.org](http://www.rmanyc.org)

### Sammlung Boros

Bunker, Reinhardtstr 20  
10117 Berlin-Mitte  
+030 27594065  
[www.sammlung-boros.de](http://www.sammlung-boros.de)

### Schaulager

Ruchfeldstrasse 19  
CH-4142 Münchenstein  
Basel, Switzerland  
+41 61 335 32 32  
[www.schaulager.org](http://www.schaulager.org)

### Sir John Soane's Museum

13 Lincoln's Inn Fields  
London WC2A 3BP England  
+44 0 20 7405 2107  
[www.soane.org](http://www.soane.org)

### Tate Modern

Millbank  
London SW1P 4RG England  
+44 0 20 7887 8888  
[www.tate.org](http://www.tate.org)

### Victoria and Albert Museum

Cromwell Road  
London SW7 2RL England  
+44 0 20 7942 2000  
[www.vam.ac.uk](http://www.vam.ac.uk)

### Wallace Collection

Hertford House  
Manchester Square  
London W1U 3BN England  
+44 0 207 563 9500  
[www.wallacecollection.org](http://www.wallacecollection.org)

### Villa Giulia National Museum

Piazzale di Villa Giulia 9  
Villa Borghese  
00196 Rome, Italy  
+199 757510  
[www.ticketeria.it](http://www.ticketeria.it)

## ARTISTS

### Sanford Biggers

[www.sanfordbiggers.com](http://www.sanfordbiggers.com)

### Tristan Eaton

[www.thunderdogstudios.com](http://www.thunderdogstudios.com)

### Pearl Fryar

[www.pearlfryar.com](http://www.pearlfryar.com)

### Stephen Galloway

[www.stephengalloway.com](http://www.stephengalloway.com)

### Jason Green

[www.jasonhgreen.com](http://www.jasonhgreen.com)

### David Hammons

[www.artnet.com/artists/david-hammons/](http://www.artnet.com/artists/david-hammons/)

### Michael Kenna

[www.michaelkenna.net](http://www.michaelkenna.net)

### Chris Larson

[www.artnet.com/artists/chris-larson/](http://www.artnet.com/artists/chris-larson/)

### Andrew Levitas

[www.andrewlevitas.com](http://www.andrewlevitas.com)

### Piero Manzoni

[www.gagosian.com/artists/piero-manzoni](http://www.gagosian.com/artists/piero-manzoni)

### Sam Messenger

[www.sammessenger.com](http://www.sammessenger.com)

### Peter Saul

[www.artnet.com/artists/peter-saul/](http://www.artnet.com/artists/peter-saul/)



# first person

## TANGENTS AND SYNCHRONICITIES

**Katherine Perkins '11 reflects on the two Field Work Terms—70 years apart—that formed her.**

In the winter of 1944, three Bennington students—**Adele Herter '47, Thistle Brown '46, and Lucie (Seronde) Clark '46**—began their Non-Resident Terms (now called Field Work Term) living together in an apartment in Morningside Heights, New York. They were not friends particularly. They traveled in different circles. They were placed together out of the mutual need for a place to live. I suspect they had no idea then that they would be part of each other's lives forever.

In Lucie's room, there was a photograph. It was of a young man in uniform—her brother Joseph—serving as an army doctor in Saipan. Adele saw the photo and was intrigued. In early February, on leave, Joseph visited the apartment. Later, when asked to describe their introduction, Joseph said that Adele looked like she was wearing a tent or a burlap sack with pleats—but also this strange, enigmatic smile. He was intrigued.

Adele never graduated from Bennington. That fall, Joseph was called back to Saipan—the wedding was arranged in one week and my grandparents, Adele Herter and Joseph Seronde, were married.

Synchronicity has also played a great part in my Field Work Term experiences. During my second, I found myself living in San Francisco, working for a tiny nonprofit called Prison Radio. The job was undoubtedly a tangent: I was a drama and literature student, working for an organization whose focus was political prisoners and abolishing capital punishment.

My boss at Prison Radio was Noelle, a woman for whom the word radical was synonymous with the word “good” or “effective.” I consistently felt that I was not radical enough. But after I'd mastered mailing thank-you letters and money requests, Noelle gave me a great gift. She wanted me to work on an independent project. I told her I was interested in writing a play.

“Whose story?” she asked me.

This is a question that has become pivotal in my work at Bennington: Whose story am I telling, why am I telling it, and how can it be mine to tell? I told Noelle I was interested in writing about women whose lives are affected by the prison system.

“Where are you getting your information?”

I said I planned on doing research—reading, interviews.

“What you need,” she said, “is to get yourself arrested.”

I assumed she was joking. She wasn't.

“There are lots of protests going on right now—just step over some tape somewhere—get in an officer's face.”

I said I thought that might be unwise. I'm thinking about becoming a teacher, and I'd like to do work in prisons. I didn't think an arrest on the record would be useful for either career.

“Listen,” she said. “The worst they can do is hold you a day or two—I'll count it all as hours.”

For a minute, I was tempted by the idea of my timesheet filled with hours spent in jail. For a minute.

I told Noelle that I wasn't prepared to be arrested; that while I wanted to know about the inner workings of this system, I was curious about other ways in.

“Well,” she said, “it would make a better story.”

I've thought a lot about that line since.

Through a bizarre stroke of synchronicity, I ended up having a pass to San Quentin Penitentiary anyway, through my host mother, who happened to teach a class there. She drove me there on a Sunday morning during visiting hours.

My primary research for my play ended up being a series of conversations with women—wives, mothers, fiancées, girlfriends—waiting in line to visit their loved ones. For about 24 hours after my trip, I couldn't talk about it. Then, in a flood, I needed to write and talk, as much and as quickly as possible.

For my junior Field Work Term, I interviewed the three women who had lived in Morningside Heights in 1944. During one conversation with my grandmother, she told me that one of her greatest regrets was not finishing her education, that if she could go back in time she would switch the order of things.

Bennington has taught me to love tangents. Embedded in the philosophy of this College is the understanding that a diversion from the straight and narrow is not a regression so much as an alternate route, and that taking the scenic road to the destination may lead to a better understanding of the terrain underfoot. Or it might complicate that understanding, the perception that we had all along, and turn our sense of direction on its head.

A tangent makes us reassess the world, and our place in it.

# WHY DO YOU GIVE?

## A Few Reasons from The Bennington Fund Alumni Volunteers

By seeking participation from alumni and encouraging gifts of every size, the Bennington Fund Alumni Volunteers aim to help the College meet its challenge goal of 2,300 donors by June 30.

Carrie Howson '56  
West Orange, NJ

Ruth Griggs '76  
White Plains, NY

Nathan Thompson '86  
Brooklyn, NY

Melissa Marr '93  
South Salem, NY

Heidi Hojnicky '95  
West Hartford, CT

Joanne Lembo '95  
Exeter, NH

Taliesin Thomas '98  
Brooklyn, NY

Lucas Westcott '03  
Portage, MI

Chrissy Souder '04  
Cambridge, MA

Valerie Wetlaufer '05  
Salt Lake City, UT

Aarti Rana '06  
Calgary, Alberta, Canada

Julie Moore '08  
Cheltenham, PA

Tambu Kudze '10  
Medford, MA

“ I give because Bennington is an important part of who I am. When we were students, there were alumni who gave donations that helped create the amazing educational experiences and opportunities we had. Now it's our turn to give back.”

—Chrissy Souder '04

“I place the highest value on my Bennington education, which I consider to be extraordinary, and I will therefore continue to support Bennington so that other students can similarly benefit.”

—Melissa Marr '93

“That Bennington should exist, and that it should continue to innovate, is obvious to me every time I find myself wishing for colleagues and friends who are like Bennington students: engaged, communicative, insightful, and a little brazen.”

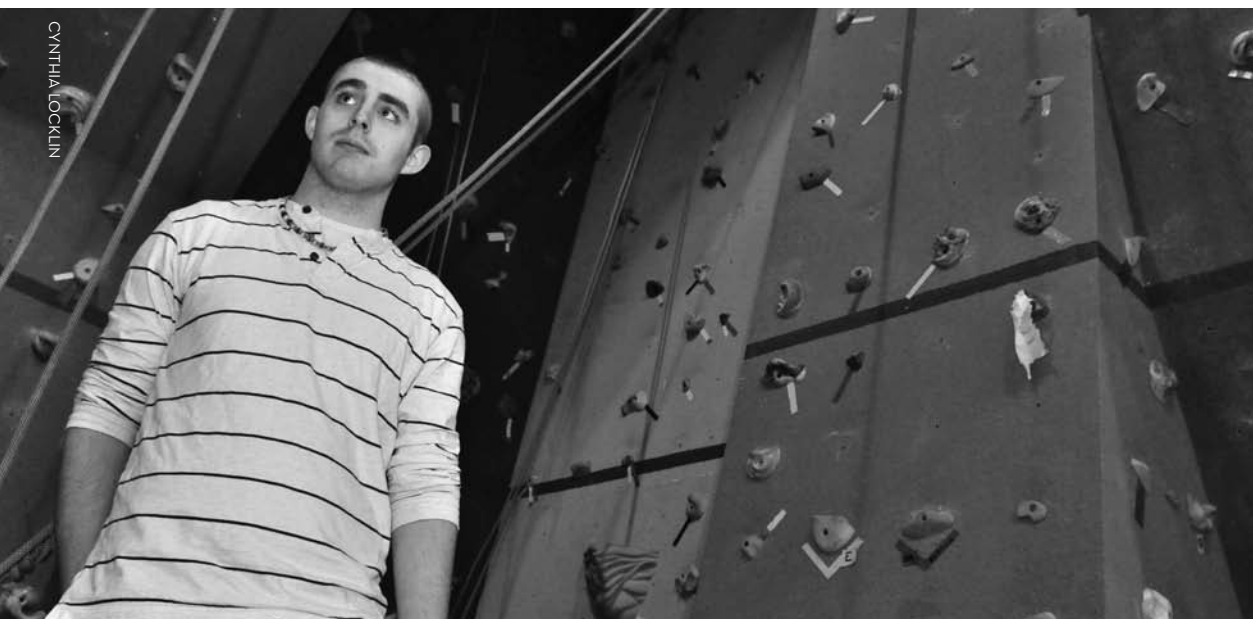
—Aarti Rana '06

## Your Gift At Work

“ I like the feeling of rising to a challenge: of seeing something you cannot do and doing it. At Bennington, I'm always taking a risk. I'm taking my education into my own hands and making something of it—making something of myself—with each new experience. I'm going to leave a braver person because of Bennington. ”

—Cody Sullivan '13, Windsor, VT  
Bennington Grant Recipient

CYNTHIA LOCKLIN



A Bennington education invites students to consider the question of who they aspire to be as deeply as any other, and scholarships make it possible to extend that invitation to students regardless of their financial circumstances. That is why, this year, the Trustees have embarked on a dedicated effort to increase dramatically the amount of scholarship aid available to students through private philanthropy: **The Bennington Fund Scholarship Challenge**.

This fiscal year, your gift will make an even greater impact. All contributions to The Bennington Fund will be matched with a gift for student scholarships. **Further, when 2,300 donors participate, Trustee Priscilla Alexander '58 will make an additional gift of \$75,000.**

If you are one of the 2,017 who have participated in the Challenge so far, thank you so much. If you haven't yet made your gift, we hope you will consider being one of the 283 donors still needed to reach our goal.

Every gift—of any size—matters, and will make a Bennington education possible for extraordinary students like Cody. Thank you.

**SUPPORT THE CHALLENGE. MAKE A GIFT.**

[www.bennington.edu/go/give](http://www.bennington.edu/go/give)

## THE BENNINGTON FUND scholarship challenge

### LAST YEAR:

**78%** of all Bennington students received scholarship assistance from the College.

The average scholarship package was **\$23,563**.

Bennington awarded **\$12.3 million** in scholarship aid.

### IN RESPONSE, THIS YEAR:

The Trustees will establish a Scholarship Challenge to **match every gift** to The Bennington Fund.

Make a first-time or increased gift and **triple your impact**.

Renew your gift and **double your impact**.

When 2,300 donors participate, a Trustee will make an **additional gift of \$75,000**.

# alumni gatherings

Since the College's all-class Reunion weekend last fall, Bennington alumni have been carrying that spirit of reconnection across the country—reminiscing about old times, catching up on news, sharing their latest adventures, and simply enjoying being in one another's presence. Here's a roundup of the most recent gatherings.

## Winter Warm Up

In February, alumni from the 80s, 90s, and 00s came in from the cold for the Bennington Winter Warm Up in New York City, which drew close to 200 alumni from classes 1980–2010. Alumni gathered with old classmates and met new friends at this volunteer-driven event spearheaded by **David Anthony '96** and **Daniel Grossman '04** and an incredible roster of committee members, including **Cinnamon Booth '93**, **Aryn Chapman '95**, **Catherine Croner '85**, **Marri Davis '86**, **Seth DeCrocce '98**, **Ben Hall '04**, **Nathan Jew '04**, **Emily Keegin '03**, **Jen Laskey '96**, **Jodi Marchowsky '98**, **Ahrin Mishan '86**, **Matthew Moss '94**, and **Dylan Thurs '04**. Big thanks to Seth DeCrocce (as Sparrow Hall) for the fabulous invitation design and music mix. The gathering featured a raffle, which raised more than \$1,200, as well as a song and video for the event by **Jonathan Mann '04** and a selection of music by **Thomas '06** and **Sam Hughes '10** of the Spinto Band.

Also in New York, a group of close to 100 1970s alumni gathered for the 70s Alumni Scholarship fundraising event in New York in early March at the home of **Sigrid Burton '73** (see sidebar).

PHOTOS BY SETH DECROCE '98





# 1970s alumni

Alumni gather to reconnect and raise awareness and support for the 1970s Alumni Scholarship.

On March 4, **Andrew Bartle '76**, **Michael Connolly '76**, and **Margery Perlmutter '76** hosted an event for more than 75 alumni from the 1970s at the New York City loft of **Sigrid Burton '73**. Under their leadership, the 1970s Alumni Scholarship has received more than 60 gifts from alumni throughout the decade and provides an annual scholarship to an outstanding interdisciplinary student—this year, **Farhad Mirza '12**, a third-year student from Karachi, Pakistan. In addition to many out-right gifts, the endowed scholarship also received a generous bequest from **Valerie Vaz '78**. Valerie—who worked at several of the nation's leading magazines as an editor until her death last fall—made a thoughtful legacy gift to the College when she designated the 1970s Alumni Scholarship as the beneficiary of her retirement accounts.

To make a gift to the 1970s Alumni Scholarship or to learn more about legacy giving, visit [www.bennington.edu/go/alumni/give/planned-giving](http://www.bennington.edu/go/alumni/give/planned-giving).



## Northern Exposure

In January, **Danielle Forestier '66** organized the annual Bennington College Alumni Association of Northern California (BCAANC) event at the home of **Sue Heller Harris '41** where students and alumni shared Bennington stories and updates.

## Coast to Coast

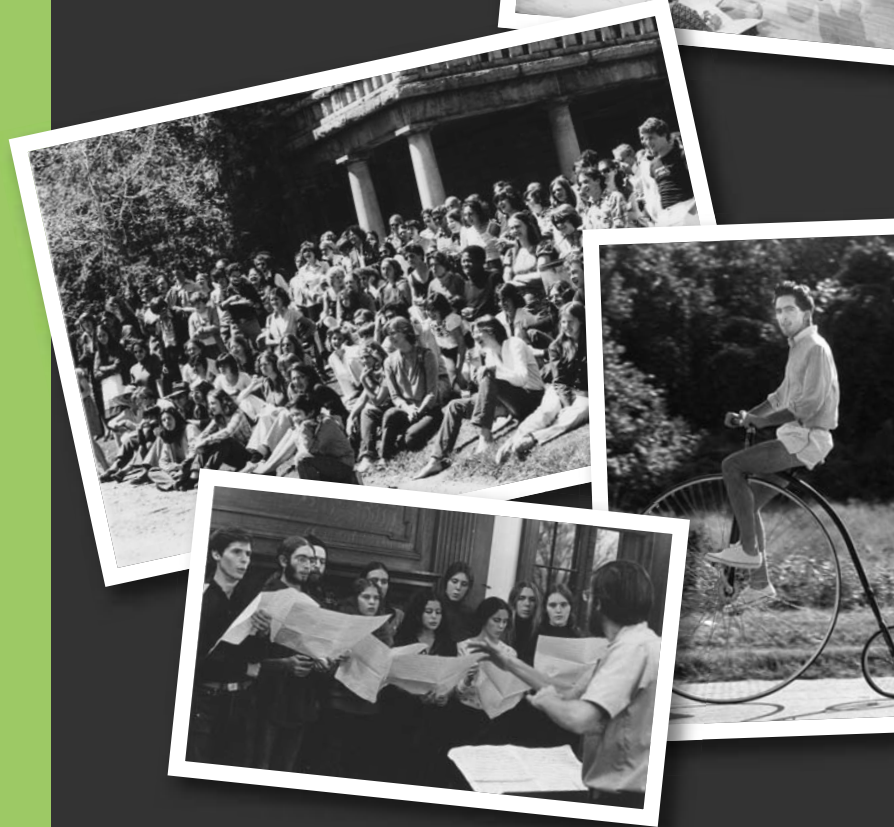
In spite of the challenging winter the East Coast had, prospective Bennington students and their families braved the elements in January for events hosted by **Alexander Dodge '93** in New York City and **Roz Moger Bernheimer '62** in Boston. In February, the weather was much kinder when **Beth (Kaplan) Karmin '85** hosted guests at her Beverly Hills home and **Janet Roosevelt Katten '51** hosted a large group of San Francisco-area students contemplating attending Bennington.

## City of Angels

In early May, hundreds of Los Angeles-area alumni came out for an alumni evening in Beverly Hills that featured a reception for, and preview screening of, the film *Something Borrowed*. Held at the offices of **Bruce Berman '74** of Village Roadshow Pictures, the evening's host committee members included **Brooke Anderson '84**, **Tracy Katsky Boomer '91**, **John Boyd '93**, **Bret Easton Ellis '86**, **Kathryn Girard '69**, **Beth (Kaplan) Karmin**, **Nathan Parker '96**, **Melissa Rosenberg '86**, **Matty Sterenchock '00**, and **Holland Taylor '64**.

## In the 802

Together with the Office of Student Life and the Field Work Term/Career Development Office, Alumni Relations organized the fifth annual Senior Conference, a two-day program of career and life skills workshops. Alumni who shared their insights and stories of life after Bennington included **Jim Cairl '98**, **Victoria Perry Cairl '99**, **Elizabeth Rosen Mayer '78**, **Rhea Nowak '85**, **Gilles Pugatch '97**, **Michael Schiavo MFA '02**, **April Stein '86**, and **Brandi Wilson '00**.



For more photos, find us on Facebook and Flickr.

1970s images from the Bennington College archives

## 30s

**Atossa (Herring) French '36** notes that she and her husband, David, “are lucky to be living in the Havenwood-Heritage Heights Retirement Community in Concord, New Hampshire. We are both 96 and in pretty good health. Playing the recorder with a friend is my greatest joy.”

**Reba (Marcus) Gillman '38** noted the passing of her husband, but says “at age 93, soon to be 94, I am wobbling along. I use e-mail and Google Maps but otherwise I’m not really of this century. I live alone in my large house and continue to serve on the board of our local Gilbert and Sullivan Society.”

## 40s

**Carol Channing '42** was inducted into the Palm Springs Walk of Stars in October 2010.

**Rebecca (Grafton) Sparks '44** is still enjoying the comforts of Whitcomb Terrace in Aspen with snow that is good for snowshoeing!

**Doe (Caplow) Lang '45** was invited to Bhutan to investigate Gross National Happiness. “I came back with pneumonia—then had a knee replacement January 8—and now have resumed my online column, Dear Dr. Doe.”

**Olga Owens '45** reports that she is in good health, still painting in watercolor and pastels. She especially enjoys small-town living.

**Florence (Gallup) Atkins '49** had a corneal transplant a year ago. She has moved to Southgate at Shrewsbury and taken part in their Olympics, as well as the chorus, exercise classes, trips to Boston, and Worcester BSO rehearsal and brown bag concerts. She is also learning to drive after 80 years in Newton, Boston, and Weston.

**Nancy (Lindau) Lewis '49** writes that she is jotting down her memories, “which I think is a good idea for all of us to do for our families (after all, Bennington graduates have interesting lives!).” She spoke with **Miriam Marx Allen '49** recently and keeps in touch with **Helen Frankenthaler '49**.

**Mary (Rickard) Paul '49** “recently moved to the Fountains, an independent living

retirement community in Sarasota. There is a lot to do here and plenty to keep one’s mind active. This is sort of like going back to college for the elderly, it seems. I expect to use the art studio that we have here—painting still.”

## 50s

**Judith Riker (Beach) Damon '54** is “working to edit and illustrate a manuscript, which my grandmother, Betsey Royce, wrote back in 1875 while she was a member of the first class at Wellesley College. Betsey’s family lived in Franklin, Tennessee, when the Civil War broke out. Her mother, Martha Royce, spied on the Yankees when they came to Tennessee in 1862. When her spying activity was discovered, Martha, eight-year-old Betsey and her six-year-old sister, Sally, were exiled from Franklin. Betsey’s manuscript tells the true story of the family’s experiences through the troubled times of the war. The book is entitled *A Genteel Spy*.” The book has been published and is available on Amazon, Barnes & Noble, and Booksamillion.

**Nancy (Lawrence) Riegel '54** is enjoying volunteer work; she prepares and serves dinners for the Greenville Symphony on rehearsal nights. Also, she tutors a 71-year-old man who never learned to read. “He is almost up to a third-grade level now—very rewarding.”

**Genevieve (Wheeler) Starbuck '54** writes that she “has had two experiences with ‘until death do us part’ with family members. Now, I am experiencing in ‘sickness and in health’ (with a lifelong companion). In a way this is as difficult, a real test of commitment, patience, and my maturity.”

**Aldona (Kanauka) Naudzius '55** writes that although she retired from teaching in Chicago’s public high schools, she is still substitute teaching, playing the piano, and teaching piano. “I am also enjoying my six grandchildren.”

**Carol Rubenstein '55** received poetry residencies in 2010 at the Virginia Center for the Creative Arts and at the Millay Colony for the Arts, much appreciating the chance to concentrate on her poetry manuscripts.

**Ellen C. Weber '55** is still working in private practice as an individual and couples therapist, “a profession I started in more than 30 years ago—and the seeds of which go back to my Bennington and pre-Bennington days. Still, I am committed and impassioned and loving the clinical work. I also have two daughters living in Maine and Vermont, and four wonderful grandchildren.”

**Ruth (Ring) Harvie '56** had a total hip replacement operation on January 27. She is healing rapidly and is up and walking with a cane. The new anterior-lateral hip technique is just amazing, she reports. She and Jim are settled in their new retirement home at The Highlands in Topsham, Maine.

**Thea (Friedberg) Kliros '56** is an award-winning children’s book illustrator who recently illustrated a beautiful and unique version of *The Wizard of Oz* (see Bookcase, p. 6).

**Sandra Hochman '57** has published 33 books and has been nominated twice for the Pulitzer Prize. She has just completed a book about Robert Lowell. She is producing a play on Broadway this year called *Timmy the Great*.

**Deirdre (Cooney) Bonifaz '59** recently had a piece published in *The Massachusetts Review* titled, “Letters from Salinger.” Bonifaz says, “The letters were exchanged during my 16th summer, soon after *Catcher in the Rye* was published and before I attended Bennington, which is mentioned in my story.”

## 60s

**Carey Overton Randall '60** writes that she retired as associate publisher at *Smithsonian* at the end of 1999 and now enjoys active life on the western shore of the Chesapeake Bay with her husband Don. “We eventually became snowbirds (Ft. Myers, FL) until our son decided even Maryland was too cold after living on Maui, and he would move to Florida’s east coast. Our permanent move was six years ago. Don still enjoys painting, as well as community activities and my volunteer passion, as it has been for 30-plus years is Ronald McDonald House Charities, having had the honor of founding the

## WOMEN'S NIB

In penning her seventh book, a new collection of stories, **Laura Furman '68** returns to themes that prevent the “disappearance” of women’s lives.

“Instinctively, I have more feeling for them,” says Laura Furman of short stories. “There’s a deep mystery to them. I ask myself, what am I going to discover? Stories are demanding in a way a novel isn’t. They demand that you be here now. That you pay attention.”

Organized like music—trios, specifically—*The Mother Who Stayed*, Furman’s fourth story collection, offers new and highly attentive perspectives on such territory as motherhood, daughterhood, and the quiet drama of family. But for this book, Furman also speaks of how such literary witnessing saves women’s lives from a chronic and collective amnesia.

“My mother was 47 when she died. I am now well past her age, and it seems to me that it’s easy for women to disappear. That women’s lives are ephemeral. I am enchanted by what happens to women’s lives and want to keep some of that alive.”

The collection prominently features women in each of its three sections, which contain three stories apiece. The stories in the sections overlap in character and location. “In music, the movements seem independent, but they also exist as part of a whole. Readers of this book can move through time, accompanied by the past, anticipating what might come, understanding each story’s singular world while making crucial connections to the other stories.” One of the beauties of *The Mother Who Stayed* is how its structure allows women’s lives, and the motifs therein, to become layered upon one another, compounded, and thereby amplified...less vulnerable to vanishing.

The idea of disappearance has particular resonance for one trio, the basis of which was Furman’s discovery of a lost diary from the 1800s in a home she inhabited in the 1970s. “They were what we would now call ‘datebooks,’” she says. Written from 1874–1902 by a woman named Mary Ann, the datebooks recorded “the weather and the major tasks of the day. They were very work oriented. There was almost no mention of feelings. They were not fascinating to read,” Furman laughs, and yet the mystery of why Mary Ann had been so disciplined in documenting her and her family’s life—and what those lives might conceal—compelled the author.

“I never went through that kind of horrific period that mother-daughter pairs go through,” Furman explains, “so I have always

worshipped motherhood. It has given me a skewed view,” she admits, but it is precisely this skewed view that seems, in Furman’s fiction, to reassert the vital roles women play, the ones that are so often dismissed, whether by adolescents or the culture at large. While Furman acknowledges the necessity of moving beyond one’s mother to “breathe on your own, to walk on your own,” her work stands as a reminder to the feminine sacrifices families forget at their own peril.

Interestingly, the only kind of disappearance Furman seems comfortable with is her own—an authorial one that allows her characters, her plot, and her ideas to take over and flourish.

“Almost anything is more fun than writing,” she laughs, “but I have organized my life to have the time and presence of mind to write. To me, it is something like religion: Literature aims to communicate something about life and its meaning to others.” Like the form she loves, Furman says writing, and reading, require a person to “not just react to

things but pay attention for long periods. To use your intelligence to finally clarify yourself.”

Having just retired from teaching at the University of Texas at Austin, Furman—whose stories have appeared in *The New Yorker*, *Ploughshares*, and *The Yale Review*, among many others, and who remains the current editor of the prestigious PEN/O. Henry Prize series—will now have the “luxury” of going down to her office every day to practice her religion. Her next book, she says, will be a novella that will explore friendship. “Our family of choice,” she calls it. “These days, we’re trying to figure out what our obligations are to each other,” she says, musing about the peculiar and telling ways with which our era has come to define the term “friendship.”

In form and content, Furman’s new project may forge new artistic ground, but the spirit of contemplation, attentiveness, and the assertion of the hidden in order to prevent the easily forgotten remain the same. That spirit is one she says that Bennington helped forge. “There’s this wacky thing that Bennington teaches you: not to be afraid of anything. Not to say ‘oh, I’m not trained to do that.’ But instead to have a confidence in your natural abilities. I call it Courage College or Boldness College.” Or perhaps just unforgettable.



AVE BONAR

## GREEN IS GOOD

Alison (Mock) Dennis '94 has the ear—and conscience—of modern business as it reconsiders the sustainability movement.

Some teenagers anoint their walls with posters of heartthrobs or fast cars. Alison Dennis's bedroom was different. "You know that painting *The Peaceable Kingdom*?" she asks. She's referring to Edward Hicks's famous work that depicts lions lying down with lambs, children resting near tigers. "I painted a mural of that on my walls."

This confession is at once pausing and unsurprising. Since graduating from Bennington, Dennis has devoted herself to harmonizing corporate business models with social and ecological responsibility. To paraphrase: She wants profits to lie down with principles.

"The notion that resources are scarce is a principle of business. In other words, there's plenty of room for corporations to grapple with the reality that the most profitable businesses of the future will be those that take the best care of the planet and its people. In fact, I believe business—more than government, more than education—is the best positioned to drive this transformation toward sustainability."

But hang on; let's go back for a minute—to just beyond the bedroom mural.

"Yes," Dennis laughs, confirming a rumor, "that was what my concentration was at Bennington: 'constructed memory.' You see, my education before I got to college was an alternative one, and everyone kept asking me, 'Well, Alison, what are you going to do, though, when you get into the real world?' I kept wondering what this ominous sounding 'real world' was. So, what I studied at Bennington was why we offer up our ideals, our language, our education, our notion of what's possible—our selves—to this thing: this real world."

In other words, why the peaceable kingdom couldn't be more than a painted mural?

"It became clear to me that what I was really majoring in was organizational change: What happens when we break down our internal and external barriers; what happens when we give ourselves permission to imagine an ideal world?"

Post-Bennington, Dennis found herself doing supply chain work for a hospital before deciding that industry wasn't her calling. She left the job, and forgoing an expensive wedding, she and her husband instead used the money for an extensive honeymoon: 27 countries, six continents, and 365 days. They explored the food systems and traditions of their various destinations. This, she says, was her calling.

Dennis then took a job as a supply chain director with Burgerville, a 39-store fast-food franchise in the Pacific Northwest.

"Food creates a very approachable first place for people to be curious about sustainability," she says. "No one feels stupid asking a question about the origins of a hamburger or the nutrition of a milkshake."

She quickly became the company's director of sustainability and integrated a range of ecologically minded measures into an industry anyone would be forgiven for thinking was an unlikely candidate for ranchers agreeing to lie down with cattle. "We asked what would happen if ranchers, line cooks, educators, regional government—every link in the supply chain—thought about clean water, social equity, and health standards?"

Talking to each person one by one, Dennis began effecting real change. A defining moment was when she developed a composting and recycling program with one of Burgerville's assistant managers. No one thought such a program was possible, but it has since become a model for how fast-food restaurants can become environmental contributors, not takers.

"We don't have to wait for someone to give us permission to design our ideal world," she says. "I'm finding that, in business, critical mass is what creates change, but critical mass isn't a big number. Finding champions, finding leadership can come from one-on-one conversations. Everyone is capable of a sustainable future. There are ranchers right now who are stewarding their lands, businesses right now that see innovation and bottom line savings in improved waste management. We just have to acknowledge all the sustainable progress that has happened. Then we'll start seeing it everywhere." Once we do, Dennis believes that progress will become exponential.

This past January, Dennis began her new role as executive director of Portland State University's Center for Global Leadership in Sustainability (CGLS), a place she describes as operating at the "nexus of scholarship and practice." At CGLS, Dennis hopes to expand her reach, applying principles of sustainability to actual businesses and teaching future MBAs at the Center's affiliate, the School of Business Administration. She hopes to infuse tomorrow's private sector with a sense of public responsibility.

"I tell people the two most important business decisions I ever made were taking that year off to travel and going to Bennington. I was taught how to write, how to speak with conviction, how to ask the right questions," she says, and then pauses. "Really, though, I was taught to look inwardly and ask myself: Who am I and what is the contribution I can uniquely make?"



Washington, DC, house 30 years ago. I am currently president of the board of directors of the southwest Florida chapter. Our escape from Florida's heat is Murphy, NC, during the summer months."

**Robin Wilson '60** is in the Juilliard Evening division, studying harmony and the structure of music. She plans to take the full five-year course with hopes of composing. Her experience at Bennington 1956–58, studying with Louis Calabro, Henry Brant, Lionel Novak, and Paul Boepple has never left her. Now that she is involved with music again, and learning it from the bottom up, she feels her life has returned to its greatest inspiration as she approaches 72.

**Carla (Ostergren) Helfferich '61** writes that one of the enjoyable activities during the interior Alaska winter is to sit warm and snug in the Blue Loon Saloon's theatre space to attend presentations by famous architects and designers. "The Design Alaska lecture series always offers some mind-bending stuff. This year's series was kicked off by **Lincoln Schatz '86** whose smashingly original video works had his audience fascinated. In the question session afterward, he made mention of how important his college experience had been in opening the doors of possibility for his art. Chatting briefly with Schatz after his talk, I bragged about my Bennington attendance, and he reported that another Bennington alum was serving as a guide for a glacier hike in Juneau the next day. Like unicorns, we alums are rare, but unlike them, we're not mythical, just found in unexpected places."

**Ruth (Doan) MacDougall '61** reports that her best-selling novel, *The Cheerleader*, was a selection in the "Coming of Age" feature in the January/February issue of *Bookmarks* magazine. It was one of five 1950s-era novels chosen; the others were *The Catcher in the Rye* by J. D. Salinger, *All the Pretty Horses* by Cormac McCarthy, *The Risk Pool* by Richard Russo, and *A Boy's Own Story* by Edmund White.

**Lisa (Hartmann) Blake '62** reports the sad news that her husband of 48 years, Jim, "died while happily cross-country skiing on a beautiful day."

**Gael (Rockwell) Minton '64** visited Bennington in September 2010—50 years after entering in 1960. "It was a moving experience. My education continues to underpin my diverse activities and my thinking and curiosity."

**Linda (Gould) Abtalion '67** writes that she credits Bennington with making her "an independent thinker unafraid to tackle the unknown." She is currently the business manager of Antiquorum USA Inc., the largest international timepiece auction house in the world. "If anyone inherited a fine timepiece and is wondering how to get the most out of it, we hold more world records than any other house selling timepieces." She says she sees **Ellen Glick Hamer**, **Shelley Herman**, and **Kate Levy** on a regular basis. "I am married 27 years to Joseph Abtalion, a gem dealer, with one son, Simon, 25, a banker with JP Morgan." She would welcome hearing from fellow alums passing through New York.

**Susan (Mauss) Tunick '67** completed a three-part sculpture commission this summer for a farm in Chittenden, Vermont. Images can be seen on [www.susantunick.com](http://www.susantunick.com). She taught in Columbia University's Historic Preservation Graduate Program in the spring.

**Roxana (Barry) Robinson '68** traveled to Kyoto in October 2010 to look at gardens. She started a new garden of her own with granite ledges, boulders, and ravines. "A new direction," she says. "Change is good, right?"

## 70s

**Jan (Cook) Mack '70** recently received the Stanley Lifetime Achievement Award for devotion to the Arts in Wenatchee, WA.

**Monica J. Fischbach '72** is living and working in Maine as a clinical counselor and board-certified dance/movement therapist. You can find more about her practice at [www.creative-counselingmre.com](http://www.creative-counselingmre.com). "I would love to hear from old classmates who might remember me."

Last year, mezzo-soprano **Kimball Wheeler '72** sang the Ravel *Shéhérazade* with Spanish pianist Javier Vásquez Grela and the Elgar *Sea Pictures* with pianist Timothy G.R. Welch in an arrangement by Frank Callaway. Wheeler has also collaborated with pianist Carolina Rodríguez Russum and has sung duets by Schumann, Tchaikovsky, and Bellini with two of her most advanced voice students. She was recently featured in a Grand Opera Gala singing excerpts from Verdi's *Aida* and has been invited by the renowned Coro del Estado de Jalisco to perform Brahms's *Alto Rhapsody*. She produces and performs in a highly successful concert series,

Voces Apasionadas de Mujeres Apasionadas (Passionate Voices of Passionate Women). In addition to repertoire by Mozart, Bach, Dvřák, Debussy, Berlioz, and Strauss, she has sung premieres by William Hawley and by composer Luis E. Montes Jáuregui. In 2011 she will serve on the jury of the XIV and XV International Concurso de Canto Lírico in Trujillo, Peru, where she will also give master classes. In 2012, she will sing the role of the Wood Dove in Arnold Schoenberg's monumental *Gurrelieder* with the Philippine Philharmonic Orchestra. "On a personal note," Wheeler reports, "I served during President Obama's presidential campaign as registration coordinator for the city of Guadalajara and was invited to the Inauguration."

**Deborah A. Symonds '73** writes from Iowa, where she and her partner will marry later this year, "now that it's legal here." She says, "We have two young children and my two elderly parents to watch over. As one of the pre-1990s English majors, I've been cranky about the demise of the traditional English major, but Bennington is still very much Bennington. I teach history at Drake, publish on 18th-century Scotland, joke about having studied with Walter Scott, and am just starting new projects: a biography of my mentor and some personal essays on my parents' experience of growing old. We hope to make it to an October reunion soon, probably when our youngest can tolerate more than one hour in a car!"

**Lori A. Barnet '74** writes that "2010 was a particularly busy family year, with marriages for my daughter, Alice, and son, Clark, and the arrival of my granddaughter, Mackenna. I'm still actively performing and teaching, still exploring contemporary repertoire and period performance, and everything in between. My experience at Bennington remains formative and continues to influence my life most profoundly."

**Leslie M. Bender '74** is a working visual artist living in New Paltz, New York. She received her MFA in printmaking from SUNY New Paltz in 2009. Her MFA thesis work was included in the *Masters on Main Street* exhibition in Catskill, New York.

**Susan Rethorst '74** received a 2010 Alpert Award. "I am hugely honored," she says. She also has "a retro/intro-spective show coming up at Danspace at Saint Mark's Church in June 2011."

# BECOME A

# FOR THE NEXT GENERATION

The Bennington College Next Pioneers are individuals from the classes of the 1980s, 1990s, and 2000s dedicated to helping preserve the educational excellence and integrity of the College. These alumni have claimed a stake in the College's future by making their support of Bennington a priority in their charitable giving.

As a group, the Next Pioneers are dedicated to providing new students with the Bennington education they enjoyed not so long ago, and to getting their peers more deeply involved in the life of the College today. The Next Pioneers receive special updates from the College, participate in on- and off-campus events, and occasionally host their own alumni gatherings.

## JOIN THE MOVEMENT.

Originally, the Bennington College Next Pioneers were comprised of alumni from the past three decades who made annual leadership gifts of \$1,000 or more, or who had provided for the College in their estate plans, or both. Those on the Steering Committee, however, have recognized that \$1,000 is a significant gift for someone who finished their time at Bennington in the last 10 years. So this year, the Steering Committee has changed the parameters to become a Next Pioneer, hopefully making it easier for young alumni to participate in the group.

## HERE'S HOW.

Today's Next Pioneers invite fellow alumni to join them by providing for Bennington in their estate plans or by making annual leadership gifts at the following levels:

- \$1,000 or more for graduates more than 10 years out (1980-99)  
\$83.33 per month or \$250 per quarter
- \$600 or more for graduates 8 to 10 years out (2000-03)  
\$50 per month or \$150 per quarter
- \$300 or more for graduates 5 to 7 years out (2004-06)  
\$25 per month or \$75 per quarter
- \$120 or more for graduates 2 to 4 years out (2007-09)  
\$10 per month or \$30 per quarter
- \$60 or more for current students and graduates 1 year out (2010-14)  
\$5 per month or \$15 per quarter

You can make a leadership gift online at [www.bennington.edu/go/nextpioneers](http://www.bennington.edu/go/nextpioneers), or contact the College to learn more and to let us know of your legacy giving intentions.

## THE NEXT PIONEERS STEERING COMMITTEE

as of April 2011



Marri Davis '86  
chairman



Lincoln  
Schatz '86



Arjun  
Desai '88



Tracy Katsky  
Boomer '91



Amanda Spooner  
Frank '92



Brendan  
Frank '94



David  
Anthony '96



Rachel Emmons-  
Bradley '00



Jenna  
White '00



Daniel  
Grossman '04

**Wendi Alecyn Gross '76** reports that she is a “pediatric OT working in early intervention in Framingham, Massachusetts. My son, Adam, is 19 and a sophomore at Clark University in Worcester, MA. Chloe, 17, is currently applying to college. Empty nest soon!”

**Jacqueline “Lyn” Bertles '77** reports that she has “sold a painting! Thank you (Bennington College Teacher) Phillip Wofford!”

**Mary Ellen “Mel” Watkin '77** is still living in her 1870s farmhouse in southern Illinois with her husband, Jerry Monteith. Their son, Matt, will be graduating from high school in May. She is still showing her work and had a one-person show in January. “I love to see my fellow alumni’s work like **Elana Herzog '76**, who was recently reviewed in *The New York Times*.”

**Jill Margot Wisoff '77** writes that her documentary short, *The Day After*, was screened in Manhattan at the Anthology Film Archives in September 2010 as part of the New York Women in Film & Television’s program, *Life in the Aftermath of 9/11*. “I’ve donated the film to the World Trade Center Visitor Center for archival purposes and possible future exhibition.”

## 80s

**Joshua P. Green '81** was named the executive director of the National Council on Education for the Ceramic Arts (NCECA). As executive director, Green is responsible for leading the operational and strategic efforts of NCECA and reports to its 13-member board of directors. NCECA is a membership organization composed of artists, educators, collectors, enthusiasts, exhibitors, and industry and nonprofit representatives with deep interests and commitments to ceramic art.

**Jennifer “Jenny” Swanson '81** is director of the Davidson Ceramic Studio at Dartmouth College. She will be having a solo exhibition at Southern Vermont Arts Center in Manchester, Vermont, in November 2011.

**Laura (Grayson) Loewen '82** writes: “Well, I’d always meant to do a book of cartoons, and this year the kind people at Rowe Camp and Conference Center gave me an Iris Fund award to do a project. I could do anything I wanted, and they would sell it as

a fundraiser for the very worthy task of building a women’s library/temple and extra housing. The book is *I Am Broccoli*\* \*cartoons, stories, and a recipe and can be found at [www.rowecenter.org](http://www.rowecenter.org).”

**James Geary '85** reports that he has a new book out, *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See the World*. “Metaphor is most familiar as the literary device through which we describe one thing in terms of another, as when Shakespeare has Romeo say: ‘Juliet is the sun.’ But metaphor is much more than a mere literary device employed by love-struck poets when they refer to their girlfriends as interstellar masses of incandescent gas. Metaphor is intensely yet inconspicuously present in everything from economics and advertising to politics and business to science and psychology. We utter about one metaphor for every 10 to 25 words, or about six metaphors a minute.” Geary takes readers from Aristotle’s investigation of metaphor right up to the latest neuroscientific insights on how metaphor works in the brain.

**Rhea Nowak '85** showed two new installations last year: *sum of the parts* and *Minding the Gap* at Fairfield University in Connecticut. Photos of the work can be seen on [www.rheanowak.com](http://www.rheanowak.com). “I am teaching art at SUNY College at Oneonta, so if you are going through upstate New York, stop by!”

**Michael L. Bibbo '89** reports that “after two years of red tape, a series I produce for NASA has landed on hulu.com. You can view the series at [www.hulu.com/nasa-360](http://www.hulu.com/nasa-360). *NASA 360* has been in production for almost three years and has been taking up the majority of my time, along with my two daughters.”

**Sarah (Troderman) Clarkson '89** writes that “life is very full. I have a seven-year-old, Noah, and a 10-year-old, Maya. I’m living in the mountains above Santa Cruz teaching K–6 in our local elementary school. Students plant food, watch it grow, harvest, and eat it. We call it Life Lab; it teaches science, nutrition, and cooperation.”

## 90s

**Heidi Hojnicky '95** says that she and her husband, Sujal Shah, welcomed their son,

Chetan “Che” Victot Hojnicky Shah on September 4, 2010.

**Matthew Ray Singer '95** shared the news that his business Open Air Modern, which is “a mid-century modern furniture and rare book showroom,” moved to a larger space this November. “We invite the greater Bennington community to come out and visit us. Beginning in March we are hosting a monthly calendar of events.” You can find out more at [www.openairmodern.com](http://www.openairmodern.com).

**Justin Stone '96** and **Shazia Bakar '00** write: “On December 25, 2009, we welcomed beautiful twins into our family. Early Christmas morning, Ewan Bakar Stone and Alara Nasreen Stone arrived ridiculously small, but healthy, happy, and endlessly expressive. A little more than a year later, they are thriving and ever more hilarious each day. It’s embarrassing how fascinating we find these two little characters!”

**Allison Schermerhorn '97** is currently working on season two of CBS’s Emmy-nominated reality program, *Undercover Boss*, as a supervising producer.

**Nina C. Tucciarelli '98** recently released an album *Fairytale*s. Last spring, she also premiered her original musical comedy, *The Visceral Show*, in Bozeman, MT. She is currently in the process of restaging it again this year. “You can find all of my photography and art projects by visiting [www.damselinthedollhouse.com](http://www.damselinthedollhouse.com).”

## 00s

**Jessica Caterina '00** wrote to say that her legal article, “Glorious Bastards: The Legal and Civil Birthright of Adoptees to Access Their Medical Records in Search of Genetic Identity” was published in the 61st volume of the *Syracuse Law Review*. The article was inspired in part by her one-woman show, *Birthmother: An Exploration of Women, Children and Adoption*, which was developed and performed while at Bennington.

**Jessamyn S. Harris '00** shared that she and her husband, Devon Rumrill, have a 10-month-old daughter, Symphony Susanna Rose. “She was born on April 18, 2010, and is a happy, goofy joy. We live in the Bay Area, and I continue to work as a photographer, mostly shooting for weddings and

portraits, as well as for magazines, cookbooks, corporate clients, stock, etc.”

**Charlie Demos '03** has released a new record, *Lights Fall Down*. He will be giving several concerts in the New York area; for more information on dates, check [www.charliedemos.com](http://www.charliedemos.com). He will also be debuting his public access show *The Dagger*, a platform for experimental queer multimedia art projects, on MNN2 Lifestyle: Channel 56. Regular programming will feature short films with musical compositions. For more information on air dates and streaming, go to [www.mnn.org](http://www.mnn.org).

**Rebecca Rideout '04** and **W. Ryan Nestor '04** are engaged, after meeting at Bennington 10 years ago. Rideout works at Monadnock Media in Sunderland, MA, as a video producer. She has recently had several essays published in the *Christian Science Monitor* and *Yankee* magazine. She's pleased to announce that a goal set at Bennington's senior retreat seven years ago has finally been fulfilled: She has a dog!

**Wythe Marschall '06** published a book with his friend about a new organ. “The book—a medical text à la David Cronenberg or H.P. Lovecraft—explores dark humor as well as our ideas about the body, mortality, medical science, Latinate jargon, and teaching.” Learn more at <http://suspiciousanatomy.com>.

**Cara Chiaramonte '07** designed costumes in collaboration with Unreliable Narrator Theater Group for the premiere of *2010: Our Hideous Future: The Musical!* at the Boston Playwrights' Theatre in August 2010.

**Charlotte X. Sullivan '07** has recently completed a Frontier Fellowship with Epicenter, a community-based housing and business resource center instigating economic progress and creating decent shelter in the town of Green River in the desert of southeast Utah. “As a fellow, I spent half my time working on design-based projects for their benefit and the other half on personal artwork.”

**Ryan Smith '08** was the recent recipient of Montana Governor Brian Schweitzer's Outstanding Science and Math Volunteer Award. Smith has traveled across the state with spectrUM's *Hands on Health* exhibition, bringing interactive science activities on

health professions and sciences to schools in some of Montana's most remote communities.

## 10s

**Daniel “Danny” E. Brylow '10** has recently moved from Milwaukee to Seattle.

**Eyla Cuenca '10** reports that one of her photographs was in a show hosted by LACMA this past fall. It was also published in a book called *Celebrating Urban Light*, a tribute to Chris Burden's installation at LACMA called *Urban Lights*.

**Emily G. Tareila '10** shares that news that she, along with the College, is mentioned in the foreword of a new book by Lisa Congdon called *A Collection A Day*. “I helped Lisa begin the project during my FWT senior year and have since been working with her in her studio.” Emily also works for the Yellow Owl Workshop, a printmaking stationery and gift company that has been gaining positive press with the release of a book in December, *Print Workshop*. “It has been such a pleasurable challenge to seek out and become a part of this DIY, thoughtful, handmade, indie-craft community, especially since community is always at the front of my brain since my time at Bennington.” Finally, she has been working on illustrations for a nonprofit called

S'Cool Food, an organization that teaches school lunch workers how to cook with whole ingredients and also gives in-depth food education to the students in the schools. “I have been illustrating their entire workbooks, handbooks, cookbooks, etc.”

## MA's

**Richard “Dick” Cuyler '56** teaches juggling at The Chautauqua Institution and recently performed as a juggler in Chautauqua Opera's production of *Pagliacci* in July 2010.

## MFA's

**Jaime Clarke '97** co-edited *No Near Exit: Writers Select Their Favorite Work from Post Road Magazine* (Dzanc Books) and edited *Conversations with Jonathan Lethem* for the University Press of Mississippi's Literary Conversations series.

**Stephen Page '08** has some recent publications: a short story in *Whistling Fire*; poems in *Fox Chase Review* and *Burning Word*; and three reviews in the *Buenos Aires Herald* on books by Raymond Carver, Mary Oliver, and Martin Heidegger. Stephen lives in Buenos Aires and is an editor for *BA Insider*.

## keep us posted!

Bennington loves to hear about what alumni are doing. Send us your updates by **January 1** to be included in the spring/summer issue and by **July 1** for the fall/winter issue.

You can submit your Class Note in one of three easy ways:

**ONLINE** at [bennington.edu](http://bennington.edu) (click on “For Alumni,” then “Class Notes”);

**BY EMAIL** to [alumnirelations@bennington.edu](mailto:alumnirelations@bennington.edu); or

**BY MAIL** to the Office of External Relations, Bennington College, One College Drive, Bennington, VT 05201-6003.

Please visit [www.bennington.edu](http://www.bennington.edu) for more recent updates on classmates and friends.

Please note: Due to space constraints, Bennington reserves the right to edit and condense Class Notes submissions.

### GRETCHEN (VAN TASSEL) SHAW '39

A member of the College's fourth graduating class, Gretchen (Van Tassel) Shaw '39 died on January 11, 2011 at the age of 92. Mrs. Shaw studied architecture, design, and photography at Bennington. After graduation, during World War II, she worked at the Naval Research Laboratory in Washington, DC, making drawings of patents and top-secret sonar and radar equipment. She was one of only two women in the drafting room. Her next position was for the War Relocation Authority (WRA), which oversaw the creation of the Japanese-American internment camps. Mrs. Shaw was responsible for photo files, often photographing families who had been relocated. Until her death, she was the only surviving photographer from the WRA, which had also employed Ansel Adams and Dorothea Lange. Mrs. Shaw remained a photographer throughout her life working for such magazines as *Mademoiselle*. She was married in 1950 to David Shaw, an architect. They lived in and around Washington and raised three children. In those years, Mrs. Shaw devoted herself to motherhood as well as gardening, cooking, sailing, and ceramics. She was also a passionate advocate for women's rights and the environment. She returned to work once her children were older, working for the National Park Service, running one of its bookstores. She retired in 1980 and moved with her husband to Maine. Mrs. Shaw is survived by her three children and grandchildren.

### CAROLYN (GERBER) DIFFENBAUGH '40

Carolyn (Gerber) Diffenbaugh '40 died on March 20, 2011. She was 91. Mrs. Diffenbaugh graduated from Bennington with a concentration in dance and drama. She also studied theatre and sculpture and maintained these avocations throughout her life. From 1941–1943, she was a dance instructor at Mount Holyoke and made sculpture, donating her piece *Holistic Woman* to the College in 2003. Mrs. Diffenbaugh, who conducted a two-year independent dance study with Martha Graham following her graduation, received a master's degree in education, modern dance, and literature from Columbia University in 1942. In 1946, she married John "Jay" Diffenbaugh, president of J.D. Diffenbaugh, Inc., which became one of the largest commercial and general construction companies in California. She was an active supporter of Bennington, representing the College at dedication ceremonies at the University of California and Pomona; she was also an admissions volunteer, class agent, member of the 50th Reunion Class Gift committee, and a contributor to the 1990 alumni art show. She and her husband had three children; Mrs. Diffenbaugh is survived by her son, John, and her daughter, Ann.

### KATHLEEN "PUFF" (HARRIMAN) MORTIMER '40

Kathleen "Puff" (Harriman) Mortimer '40 died on February 17, 2011; she was 93. Her life has been described by *The New York*

*Times* as a "window onto both Gilded Age America and the changing role of American women in the era between the world wars." Mrs. Mortimer was born in 1917, the younger of two daughters of W. Averell Harriman—a U.S. ambassador to Moscow and London, a governor of New York, and a secretary of commerce under President Truman—and his first wife, Kitty Lanier Lawrance. Her paternal grandfather, E.H. Harriman, was head of the Union Pacific Railroad. Although Mrs. Mortimer was born into great wealth and privilege, she made unconventional choices for a woman of the time. She graduated from Bennington with a degree in social science; the next year, she joined her father in London, where he oversaw the Lend-Lease Act, which provided U.S. aid to the European war effort. In London, she worked as a journalist, first for the International News Service and later for *Newsweek*. After her father was named ambassador to Moscow in 1943, Mrs. Mortimer joined him there. She learned Russian, helped host her father's diplomatic functions, and traveled with him in 1945 to the Yalta conference. In 1947, she married Stanley Grafton Mortimer, Jr., an heir to the Standard Oil fortune. After her marriage, she was said to have dropped out of public life, although she remained an avid outdoorswoman with interests in equestrian riding and skiing. Mrs. Mortimer served on the boards of the Visiting Nurse Service and the Foundation for Child Development, among other organizations. She is survived by three sons, Averell, David, and Jay Mortimer; two stepchildren; 10 grandchildren; and seven great-grandchildren.

### LOIS (SCHULMAN) CHAZEN '56

A Bennington College board member for 12 years, Lois (Schulman) Chazen died on January 7, 2011. She was 75. Mrs. Chazen graduated from Bennington in 1956 with a concentration in literature. Upon graduating, she worked as a reporter for *The Record* in Hackensack, NJ, covering local government, politics, education, and the police. She transitioned into public relations, working for Young & Rubicam in New York and representing clients from radio, television, and the publishing world. She then joined McKee Associates as director of corporate information. In the 1970s, Mrs. Chazen left the corporate world altogether to focus on her family and volunteering. Her long association with Bennington began then. She served on the College's board of directors, chaired its arts committee, and was a member of the 75th Anniversary Honorary Committee. She also began a consultancy with Yale University Art Gallery that lasted until her death. Mrs. Chazen rounded out her philanthropic activities with a love of gardening, reading, and travel. She and her daughter, Nicole, traveled extensively together, visiting China, Cambodia, Thailand, and Tibet. Mrs. Chazen is survived by her daughter and a grandson.

## JOHN J. DIEBBOLL '78

Well-known architect and artist John J. Diebboll '78 died on November 23, 2010. He was 54. Mr. Diebboll studied ceramics, painting, and architecture at Bennington. Following his graduation, he joined the architectural firm of Conklin & Rossant. There he worked on the master plan for Tanzania's new capital, Dodoma; on the Ramaz School in Manhattan; and on the restoration of Brooklyn Borough Hall. In 1982, he earned a master's degree in architecture from Princeton, where he studied with Michael Graves, whose firm he joined in 1984 as principal designer and director of its New York office. In 1997, Mr. Diebboll began drawing pianos as works of art, having been asked by Sandy Davis, the director of the piano-restoration company Klavierhaus, to create a 21st-century piano. Among his designs were *Etude No. 12 (Guggenheim)*, which was a grand piano with an exterior modeled on the Solomon R. Guggenheim Museum; *Etude No. 32 (Sail)*, which featured the piano lid as a red-and-white-striped sail; and *Etude No. 30 (Murphy)*, which showed a grand piano that could be flipped upward and hidden in a piano-shaped recess in a wall. While none of these sketches were built, Mr. Diebboll produced hundreds of drawings and prints, exhibiting them in galleries and museums and eventually producing a book, *The Art of the Piano*, in 2000. In 2007, he founded his own firm, Diebboll Architects, whose most recent project, with the developer Roger Stein, was the New South Ocean Development, a \$1 billion resort and casino on New Providence Island in the Bahamas. In addition to his wife, Mr. Diebboll is survived by his parents; five brothers, two of whom, **Robert** and **Kurt**, also graduated from Bennington (in 1980 and 1989, respectively); two sisters; and his son, Isaac.

## VALERIE C. VAZ '78

A member of the class of 1978, Valerie Vaz died on September 13, 2010. She was 55. Ms. Vaz graduated with a concentration in comparative literature. After college, she entered the publishing field and worked as a copy coordinator at *Money* magazine and a lifestyle and travel editor at *Essence*. Since 1998, she had been a senior editor at Time Custom Publishing. She is survived by her father, Francis Robert Lucien Vaz; her brother, Pierre; her half-brother, Gilbert Vaz; and several nieces and nephews.

## BURTON KAPLAN, P '85

Burton Kaplan, parent of **Beth (Kaplan) Karmin '85**, died on March 28, 2011 at the age of 70. Those who knew him best described Mr. Kaplan as a business leader, philanthropist, father, grandfather, athlete, and unwavering supporter of social justice. He attended Wesleyan University, where he also began his 50-year marriage to his wife Anne. After graduating with an MBA from Harvard in 1966, he became CEO of Sealy Mattress of Illinois and co-chairman of National Bedding. In the late 1980s, he became concerned about the growth of economic inequality in America and focused his efforts on providing educational opportunities for the underserved children of Chicago. This pursuit would continue throughout his life, working to provide young adults with the resources necessary to graduate high school, college, and become productive citizens. His philanthropy also included serving as a director of the Albert Pick Foundation, the Ounce of Prevention Fund, and the Kaplan Family Foundation. He was also a board member of the Joffrey Ballet and a committee member of the Art Institute of Chicago and the Museum of Contemporary Art Chicago. Mr. Kaplan was also a devoted skier and golfer. He is survived by his wife Anne; his father; brother; sister; and his three children and nine grandchildren.

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The Bennington community extends its deepest sympathy to the families and friends of the following alumni, former faculty members, and friends of the College who have recently died.\*

Eleanor McGowan Dean '37  
Ann Meserve Salsich '38  
Elizabeth Mason Walbridge '39  
Priscilla M. Porter '40  
Faith Richardson Barnett '41  
Augusta Weber Snapp '42  
Margaret Brush Vandermade '42  
Mary Wiman Brinton '44, P '71

Carol Goldschmidt Gold '44, P '84  
Marnie Rogers Donnelly '45, P '72  
Mabel Coddington Deakman '47  
Wilma Miller Gilbert '47  
Ann Hart Thayer '47  
Kathleen Kitchen Wood '48  
Anne Kenworthy Goodwill '50  
Lois Klopfer Levy '50  
Joy Bryan Bacon '51

Heidi Strickler Hruska '54  
Pamela Battey Mitchell '58  
Denise A. Vando '58  
Carol Carlisle Tyler '60  
Laurie Libkin Salvia '65  
Nina E. Shuman '75  
Peter J. Janis '82  
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\*Notifications received by March 31, 2011



## BENNINGTON COLLEGE

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