

# stories

bennington college

2004-2006









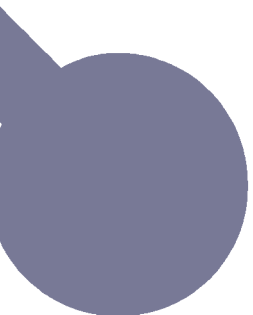
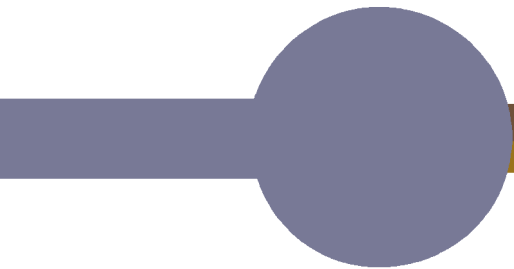
"They might as well just give it to you straight when you get here: The Bennington education is a mythical being come to life, a gorgeous, three-headed, fire-breathing paradox. The first head looks you in the eye and says: You've got to figure this out yourself; no one is handing you any instruction manuals or easy answers. The second head says: Well, you may get the hang of making your own plans, but once you do, plan on making a lot of messy amendments. And the third head looks you over, sizes you up, and says: Kid, you are about to have ten thousand moments of feeling more alive than you've ever felt before."

—Jennifer White '02









# THE PLAN PROCESS

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the **soul** of a bennington education



**B**ennington believes that a great education is not something designed by a school and followed by a student. The College challenges students to discover their own good reasons for the work they choose. By developing individualized plans of study, Bennington students learn what it means to discover and pursue an intellectual identity.

While each student's Plan is different, every Bennington education starts out broadly, focuses and intensifies in the middle, then opens out again. Over a four-year period, students structure their academic work through the Plan Process, which involves ongoing supervision by faculty in continuous one-on-one advising sessions, in faculty panels that periodically review student work, and in a series of essays in which students write about their educations both prospectively and retrospectively. In this framework, each student's course of study unfolds.

A Bennington education also takes place within the context of the rich intellectual relationships between individual students and faculty. Bennington's approach is designed to enable students to take increasing responsibility for their own education, their own work, their own lives.

The following pages reveal how this process works through the stories and voices of our students and faculty.

# step one: **you**

From the start, Bennington asks:

**who are you?**

**what matters most to you?**

**what are you seeking?**

A Bennington education begins and ends with these questions.

describe yourself





**B**ennington requires of students an understanding of the balance between freedom and responsibility and a commitment to self-governance. The College seeks resourceful, inventive students dedicated to the challenges and joys of collaborative and independent work, who will also share their personal and academic strengths with our community.

“In the Plan Meeting, three faculty members focus on one student and the specific shape of that student’s education. From the outset, learning becomes personal, coherent, and conscious. Nothing is casual. Freedom comes with the demand to be self-motivated. And along the way, lessons get taught, that life is about reflection and scrutiny, and that it is yours to possess, no one else’s. Isn’t this what a liberal arts education is supposed to be about?”

—Paul Voice, faculty member, philosophy

A primary reason for departing from some traditional ways of organizing an education is to enable students to make their course of study representative of what might be called the internal shape of an intellectual identity. The emergence of that shape, working through short-lived passions and discovering abiding ones, cultivating abilities and finding resources (whether in the form of a teacher, a method, a craft, or discipline), forming questions that are of intense interest, are some of the most extraordinary things that can happen during a Bennington education.

# BEGINNINGS

## the first year

“If there is one thing truly unique about Bennington, it is the shared responsibility you accept for your education on coming here. The life you are learning to live is yours and so should be the choices that guide it. The quality of achievement you establish here will set standards to challenge and compel you for the rest of your life.”

—Steven Bach, faculty member, literature and film

The capacity to make unexpected connections—to see interrelationships where they are not obvious, to explore possibilities through the making of new work—is integral to the academic experience at Bennington. By disregarding traditional boundaries between science and art, for example, students learn that the artistic experience need not be limited to the act of painting or sculpting; that science, like art, is more often a pursuit of the unknown than a recitation of the obvious.

A Bennington education begins with a year of grounding and exploration. The College invites entering students to explore in the broadest possible terms, to discover what it is that they care about, and what it means to build an education around those interests.



"At my first registration I needed another credit. My peer advisor said, 'Think of the last thing on earth that you would ever do.'"

- R I V E R A   C O O K   ' 0 4



James Mutitu '05  
Nairobi, Kenya

“Bennington’s application was different. I remember answering an essay question: my reaction to a poem. They were asking me to really think about something, not just tell them what I did in high school—but also to show them how I think.”

—James Mutitu '05

"One of the things about Bennington that's a challenge and a blessing is the questioning that constantly takes place here. You're always made aware of how big the world is and how many options you have."

—RACHEL SHIRK '04

"At Bennington, I have to turn students away from my course on the history of mathematics, because we overturn the myth that math is cut and dried. We discover how culture influences it, and vice versa. Students prove theorems, investigate Islamic parabolas, and solve Babylonian quadratic equations. I've even had students build astronomical instruments. These are not math majors, either. It absolutely blows people's minds."

—Glen Van Brummelen,  
faculty member, mathematics

“People are interested in you here. I remember my first night on campus. I was wandering around aimlessly: I didn’t know anything; I didn’t know anyone. A girl, who obviously knew what was wrong, came up to me. She brought me into Usdan Gallery where they were setting up an art exhibition. She gave me something to do to help out. It’s very difficult to isolate yourself here from the goodwill of other people.”

—ANDRAY VOLNEY '05



“My advisor suggested I think of my education as an imprint of who I am. We were looking at my schedule discussing why, among literature, science, and math courses, I was taking monoprinting. I realized that there are explicit transformations embedded in the monoprinting process that I’m intrigued with. There’s a gorgeous risk to it. What can I control and what simply happens?”

—AARTI RANA '06

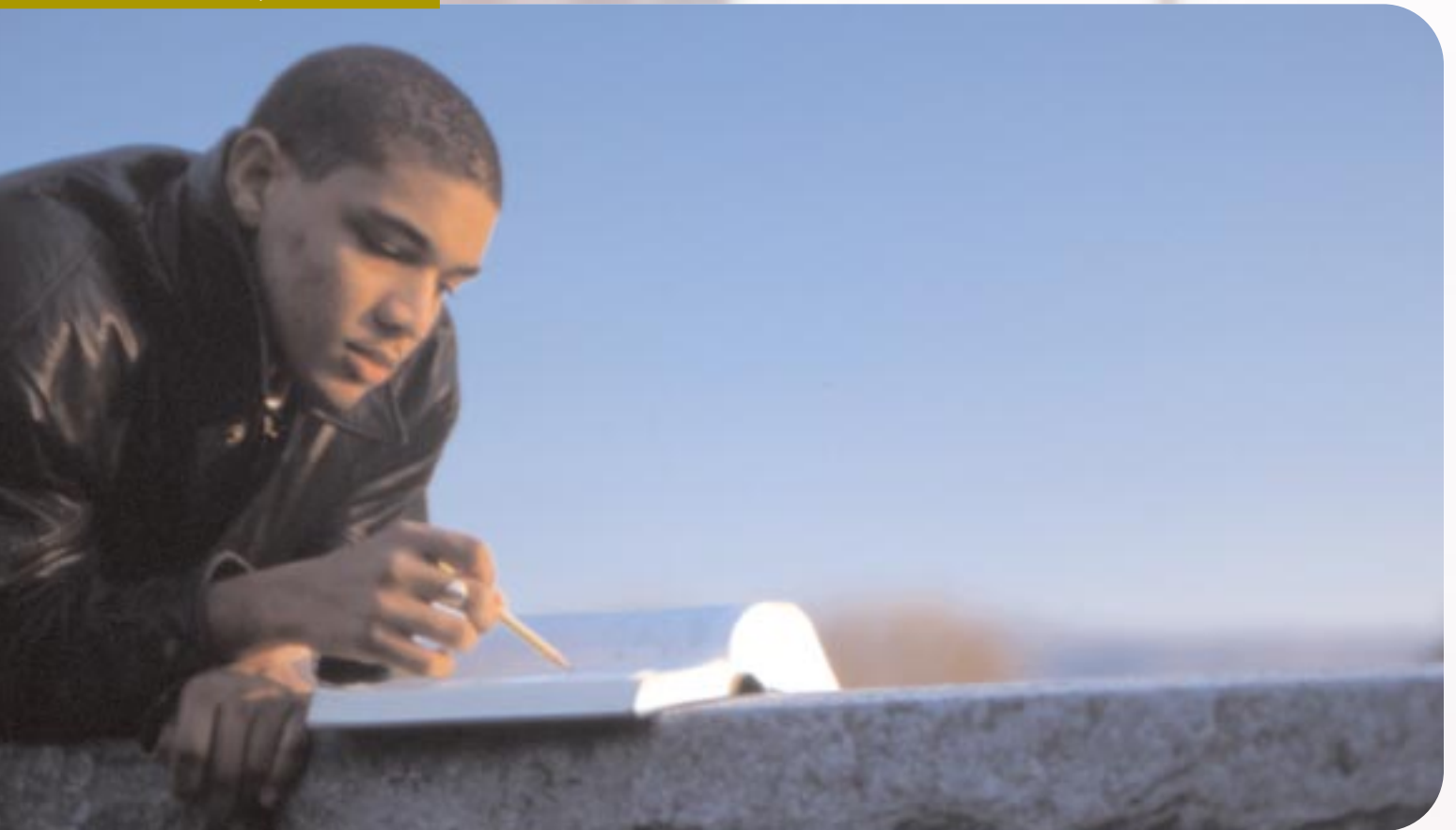


Kristin Bengtson '04  
North Haven, CT

"I was often frustrated in high school with my own limitations as a writer. When I came to Bennington, I realized that part of what makes a good writer is being well-informed about the world, how people think, history, and a thousand other things."

—KRISTIN BENGTON '04

Andray Volney '05  
Castries, St. Lucia





Aarti Rana '06

Oakville, Ontario, Canada





# IMMERSION

## the middle two years

“One the many experiments we do in my biology class is to look at isopods—what kids call roly-polys. We ask the question: Do isopods prefer to be in the light or in the dark? Most biology textbooks say: Isopods prefer the darkness. What I want my students to know is: How did that sentence get into those books? Because reading it in a book and figuring out how it got into the book are entirely different enterprises, and what we want our students to do here is the enterprise of science.”

—Betsy Sherman, faculty member, biology

**B**ennington students are challenged throughout their education to explore questions that matter to them, to pursue their curiosities wherever they may lead. In their second and third years, Bennington students discover the power and limitations of immersion by diving into a particular discipline, a cluster of disciplines, a craft, or question.



“There’s a moment or a series of moments when you accept responsibility because you’ve found something that you really care about. I have a translation project, letters and journal entries of a Spanish painter named Remedios Varro. She was in Paris in the ’30s and later moved to Mexico. I’m hoping that when I’m done I’ll have a chronology of her last ten years when she produced her mature paintings. Along with the translations, I’m selecting paintings and doing some critical writing about them. I think the things that I’ve achieved here mean so much to me because I chose them, I pursued them, and I got them done.”

–Kristin Bengtson ’04

“The core value that I bring to teaching is always that I am an artist. I teach by making art. In one way I think that art is not personal and in another way it’s very personal. Through teaching, I always try to have my students understand that the work comes from them first. That’s the core, their passion, where it’s coming from is for them to find. I’m here as a mediator helping them to discover that.”

–Barry Bartlett, faculty member, ceramics

“I’m fascinated by the idea of loops. There’s a book called *Gödel, Escher, Bach* we read in class. Gödel has a mathematical theorem that can be related to the work of Escher, the artist who has all those loops in his work, and Bach, the composer who wrote lots of fugues, which go round and round interrelating. Sometimes when you’re writing, the loop between you and the page creates something new that takes on a life of its own. That’s where I am with my Plan: at the cusp of that something.”

–AARTI RANA ’06

A close-up, slightly blurred photograph of a young man with short brown hair, wearing a blue denim shirt. He is looking down and to the left, focused on something out of frame. The background is a soft-focus outdoor setting with green foliage and a dark metal fence.

Daniel Brese '05  
Thomaston, GA

**"I came here as a transfer student from a really large state school. I'd gotten burned out doing work for reasons that weren't mine. I was interested in many things: anthropology, field biology, and teaching. I thought you take courses and put them together immediately in some kind of thesis. But the Plan isn't simply a list of courses, and you put it together over time."**

**—Daniel Brese '05**

"I've had this kind of curvy path. I took a sculpture class called *Shaping Sound*. It was about relating sculpture to music—two separate worlds that somehow started to make sense together. It was a turning point. I have these ingredients that have become the basis of my Plan: light, sound, and form. What do I have to understand in order to work with these things well? I don't know if I'm going to resolve everything in my four years here. But I'm starting to understand the bigger picture. For me, the Plan process is about getting all mixed up and then figuring something out from that."

—GUY SNOVER '05

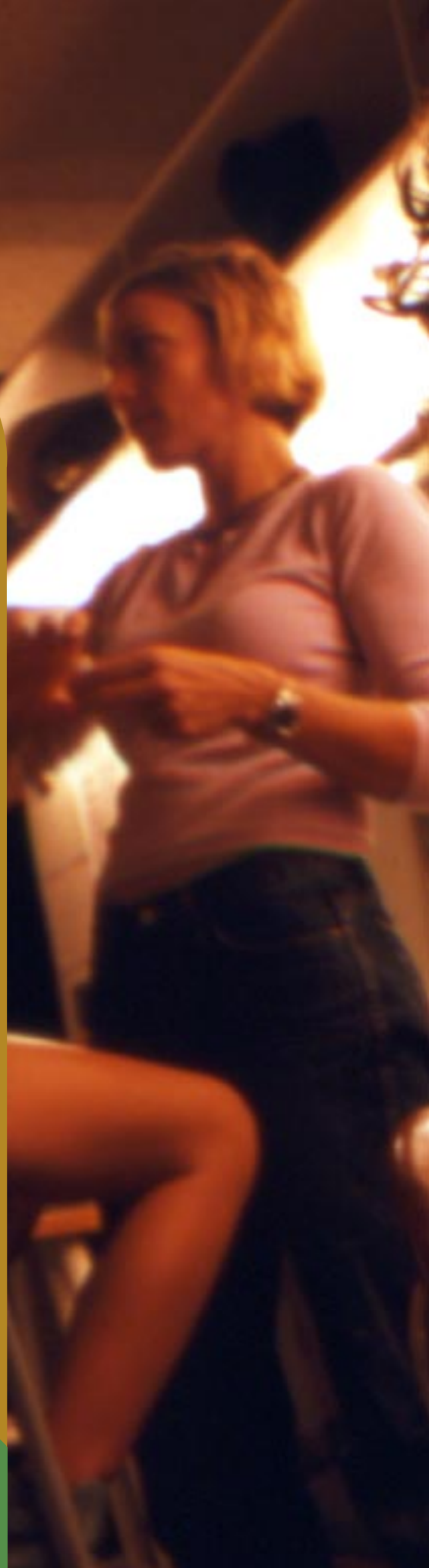
Guy Snover '05  
Walnut Creek, CA

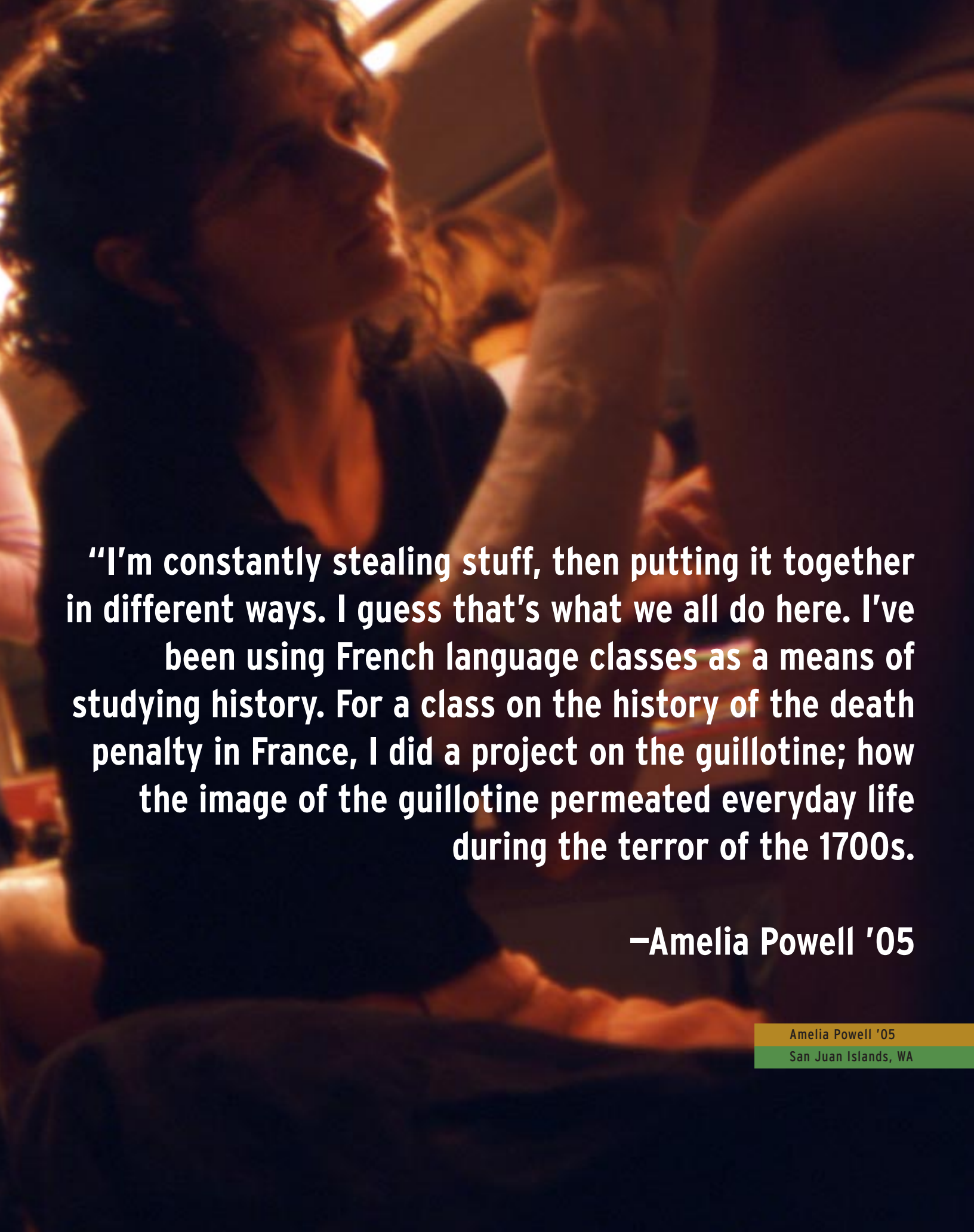
"It's challenging to be a student here because you have to think for yourself. You have to form an idea of what you want to do and then do it. But there are always people to help. The resources to help you achieve are all around, but you have to say, 'This is what I want to do.'"

—James Mutitu '05

**"IT'S THIS CONSTANT: EXAMINE YOURSELF. EXAMINE YOURSELF IN OTHER CONTEXTS."**

—CARSON EFIRD '05



A woman with dark, curly hair is shown in profile, looking upwards and to the right. She is holding a large, white, rectangular object, possibly a piece of paper or a tablet, which she is looking at. The background is dark and out of focus, with some warm, orange light visible. The text is overlaid on the lower half of the image.

**“I’m constantly stealing stuff, then putting it together in different ways. I guess that’s what we all do here. I’ve been using French language classes as a means of studying history. For a class on the history of the death penalty in France, I did a project on the guillotine; how the image of the guillotine permeated everyday life during the terror of the 1700s.**

**–Amelia Powell '05**

Amelia Powell '05

San Juan Islands, WA

“My first year here I was very much into science. Then I realized that what I was interested in was more math-oriented than science. So now I’m taking more math classes. And throughout, I’ve been taking teaching and literature classes. Your Plan Committee gives you constant suggestions, ‘Well, why don’t you try this; this might encourage you to go this direction.’ What you learn is how to look at something in a new way.”

—Joe Mundt '05



**"From day one we're asked,  
'What are your ideas and how are  
you going to make them become  
something?'"**

**—RACHEL SHIRK '04**

**"I'm trying to figure out whether modern dance can  
be narrative and if theater can be abstract. At  
Bennington, we ask ourselves, 'What is it about this  
that resonates with my own passion?' It's questions  
like this that make a place with this much freedom  
work. Or maybe it's a place with this much freedom  
that makes us ask questions. Maybe it's both. The  
idea that there are no requirements at Bennington  
isn't the whole truth. You are required to think all the  
time about what excites you and then serve that."**

**—Lawson Wulsin '04**



Lawson Wulsin '04  
Cincinnati, OH



# THE PLAN PROCESS

## at a glance

### 1st Year

Ongoing advising sessions with faculty advisor.

**First-Year Reflection Essay:** Students submit an essay that describes their transition to Bennington and articulates their academic interests.

### 2nd Year

Ongoing advising sessions with faculty advisor.

**Plan Proposal Essay:** Students submit an essay that lays out in detail the questions and objectives that are central to the student's Plan.

**Plan Committee Meeting:** Students present their Plan Proposal before a faculty panel for approval.





## 3rd Year

Ongoing advising sessions with faculty advisor and Plan Committee.

**Plan Confirmation Essay:** Students evaluate their success and progress in completing the commitments of their Plans and propose their curricular structure for the next year.

**Plan Committee Meeting:** Students present their Plan progress; the faculty determine whether the student has satisfactorily completed their Plan so far and approve clearance for the student to continue as proposed for the following year.

## 4th Year

Ongoing advising sessions with faculty advisor and Plan Committee.

**Senior Reflection Essay:** Students look back over the entirety of their Bennington education.

The Plan Process is designed to be flexible and accommodates the individual needs of transfer students.





# OPENING OUTWARD

## the senior year

"I play in a jazz group with my students, usually from about 7 to 11 or midnight. I need to do that. We'll go pretty much straight through, until I just have to quit. These students are the people I want to work with, people whose enthusiasm is infectious."

—Bruce Williamson, faculty member, music

**B**ennington students begin their last year at the College by exploring the ways in which their own disciplines relate to others: How their deepening understanding of a subject or a craft or a question matter to the rest of the world?

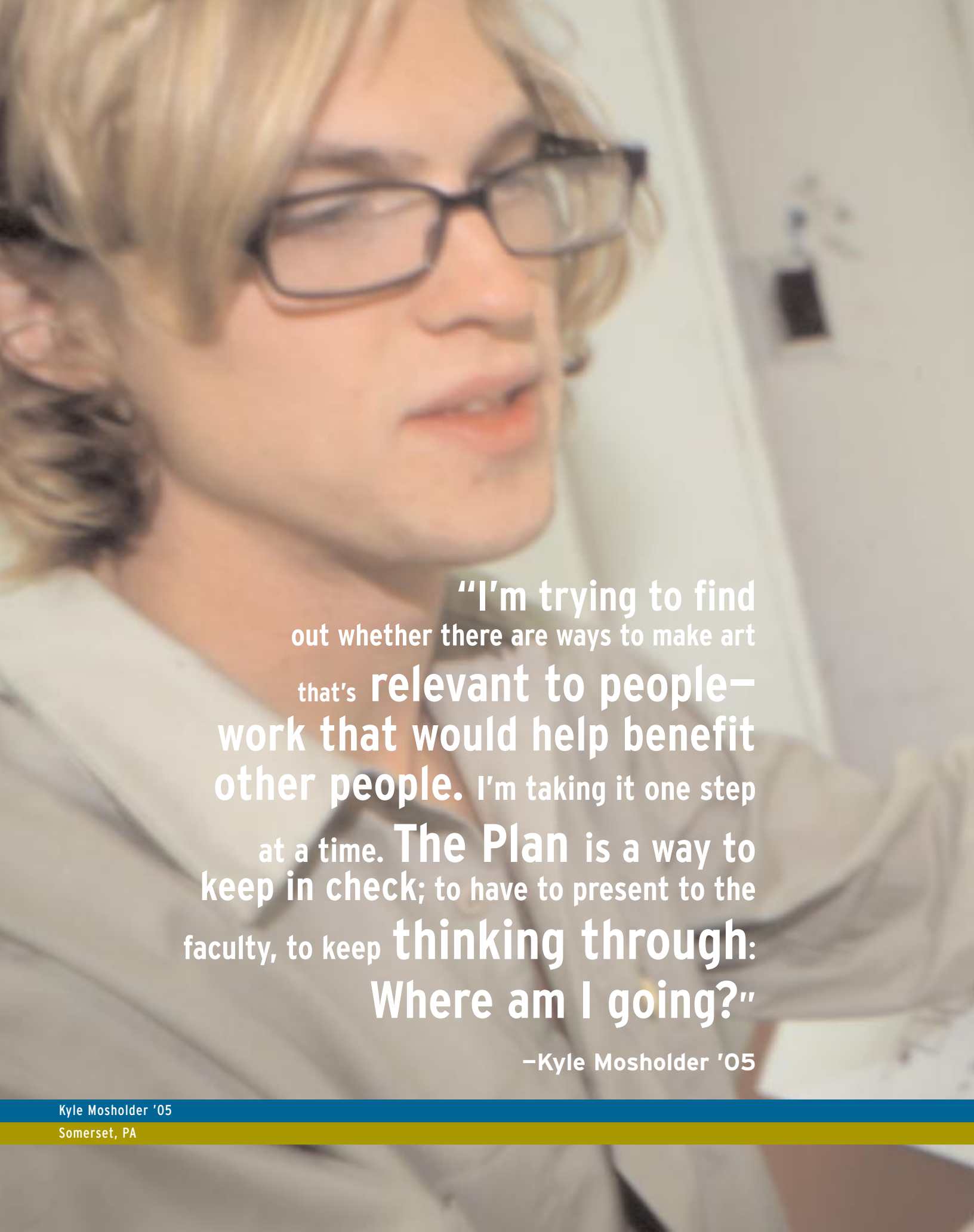
"If you ever go to a temple, you'll often see the rabbi facing the same way as the congregation. He faces the Torah and says the prayers. That, to me, is the perfect model for teaching—that you face the same direction as the students. You're not lecturing to them, you are not just learning alongside them—you are participating alongside them."

—Allen Shawn, faculty member, music

Rachel Shirk '04

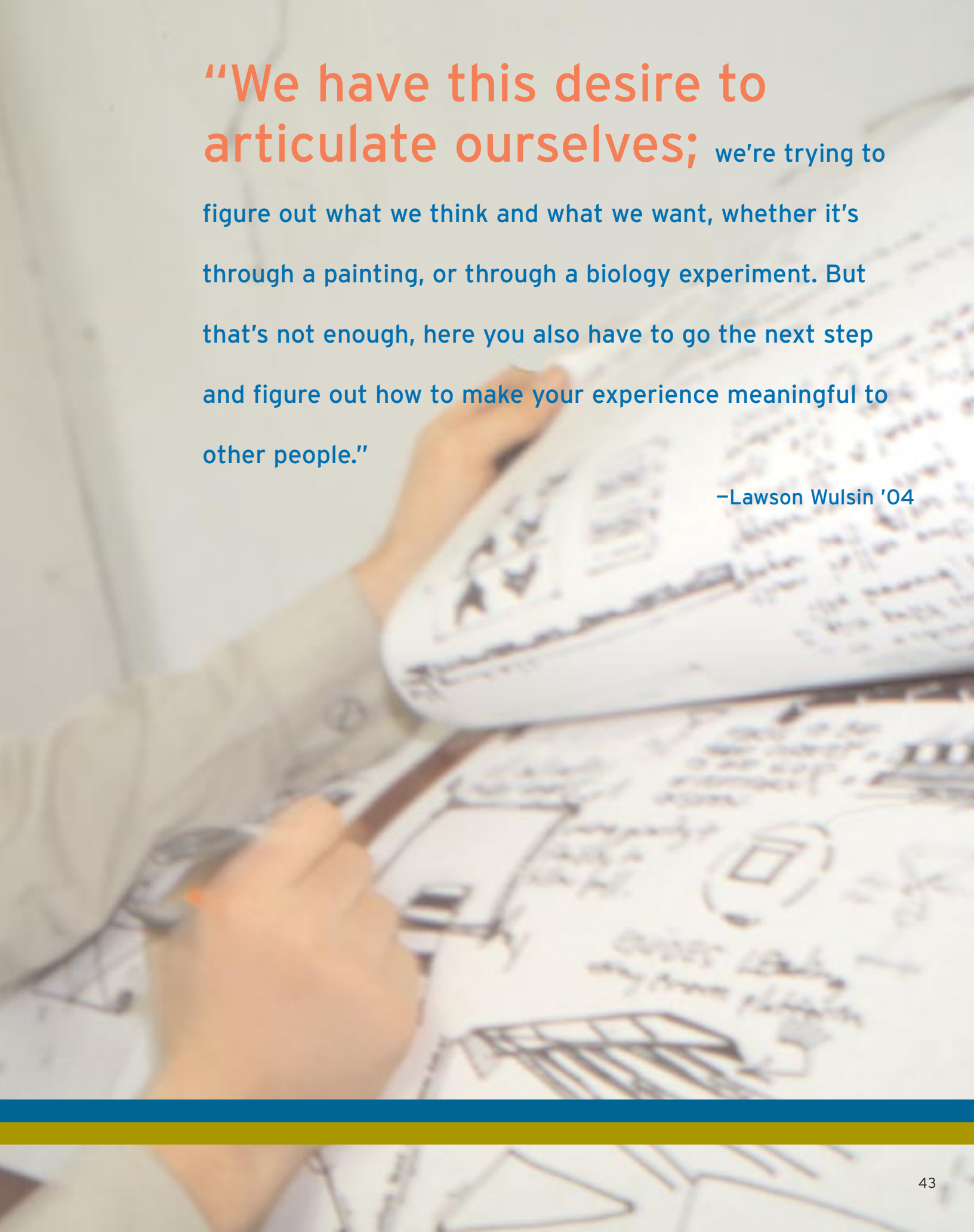
Hillsdale, MI






"I'm trying to find out whether there are ways to make art that's **relevant to people—work that would help benefit other people.** I'm taking it one step at a time. **The Plan** is a way to keep in check; to have to present to the faculty, to keep **thinking through: Where am I going?"**

—Kyle Mosholder '05

The background of the slide is a blurred photograph showing a person's hands working on architectural drawings. One hand is holding a pen, poised to draw on a large sheet of paper with various sketches of buildings and structures. Another hand is visible, holding a smaller piece of paper or a model. The overall scene suggests a creative and technical process, likely related to architecture or urban planning.

**“We have this desire to articulate ourselves;** we’re trying to figure out what we think and what we want, whether it’s through a painting, or through a biology experiment. But that’s not enough, here you also have to go the next step and figure out how to make your experience meaningful to other people.”

–Lawson Wulsin '04

A photograph of a person with dark hair, wearing a blue jacket, looking down in a field of tall, dry grass. The person's face is partially obscured by the grass. The jacket has a yellow strap and a patch that says "TANIU".

"I went through a lull where I was in my head too much, too afraid that I wouldn't make anything that was as good as I wanted it to be. At the time, I was taking a class called *Working With At-Risk Kids*. I realized that I wanted to give something back—to use art as a medium to connect with young people. We all have those things that spark us inside. When someone is going through a hard time, it's important to find what will get them up and moving. The arts are my starting point."

—Amrita Lash '04

Amrita Lash '04

West Stockbridge, MA

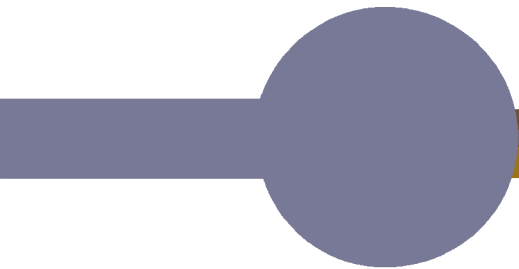
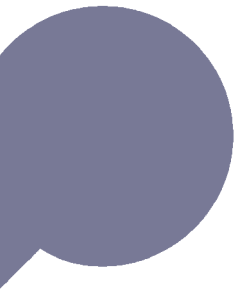


“You’re learning all the time here: Your life comes into the classroom and your classroom goes home with you at night.”

—Michelle Hogle '04

“We’re here to grow and become something we weren’t when we came. We do that through taking risks and discovering what happens. Studying something so precise as Chinese helps me stay sane in the open void of choreography, directing, and acting. Trying to understand a culture—which may be the farthest away from our own—to try to grasp it was such a difficult task. It’s had a huge effect on my willingness to take risks. It opened something in my mind; it created more space in me.”

—CARSON EFIRD '05



# THE FIELD WORK TERM

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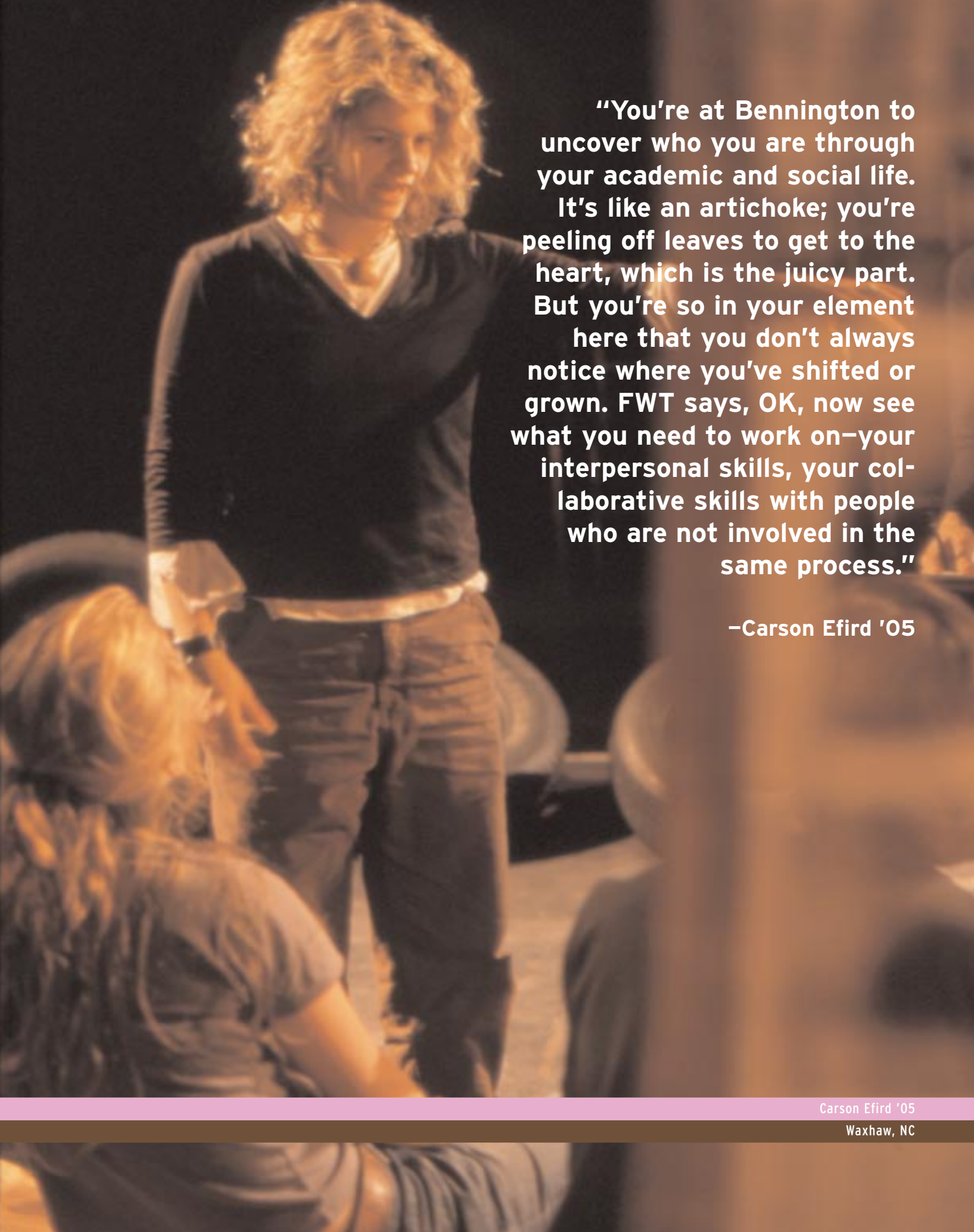
“To ‘learn from experience’ is to make a backward and forward connection between what we do to things and what we enjoy or suffer from things in consequence. Under such conditions, doing becomes a trying; an experiment with the world to find out what it is like; the undergoing becomes instruction—discovery of the connection of things.”

—John Dewey (1859–1952), from *Democracy and Education*

Every academic year, students participate in [a seven-week off-campus winter term] called Field Work Term (FWT). During each of their four FWT's, students take their academic interests to the world beyond Bennington, where they pursue jobs and internships in areas that complement their studies—in fields ranging from publishing to politics, from arts administration to teaching, from medical research to social work. By the end of their four years at Bennington, students have acquired a body of work experience, a significant set of references, a network of professional contacts, and, most important, the confidence that they can make their way in the world. In effect, Bennington College graduates each of its students with a résumé as well as a diploma.

“At other colleges where I’ve taught, I often found that students were concerned with gauging how they would fit into the existing structures of the professional world. At Bennington, students gain the courage to be imaginative about their lives. They can change the world because they know how to start things.”

—April Bernard, faculty member,  
literature associate dean for academic affairs



**"You're at Bennington to uncover who you are through your academic and social life. It's like an artichoke; you're peeling off leaves to get to the heart, which is the juicy part. But you're so in your element here that you don't always notice where you've shifted or grown. FWT says, OK, now see what you need to work on—your interpersonal skills, your collaborative skills with people who are not involved in the same process."**

**—Carson Efird '05**

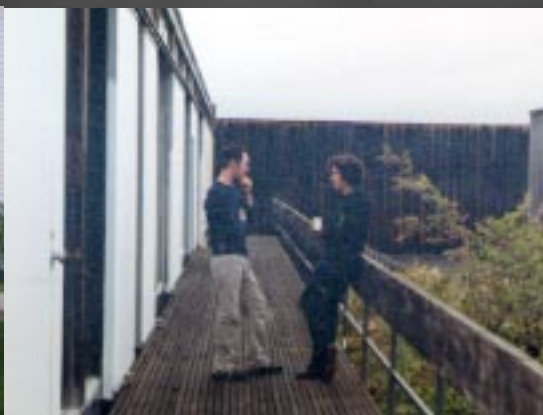


Megan Adcock '05

Waldorf, MD

"Last year I worked at the National Museum of Natural History at the Smithsonian. I worked on a project about Arkansas Eazson amber, which is between 35 and 45 million years old. We developed this method of preparing it by coating it in an epoxy. When it dries, you come out with a polished chunk, like amber jewelry. With a diamond saw, we sliced them into pieces, then put each under an electron microscope to get a close look. We found about 20 different things, like mosquitoes and roaches. I've just been asked to present the project at the Geological Society of America's national meeting in Seattle. I still feel kind of shocked that I even got to do the work. That's what Bennington does... it opens doors."

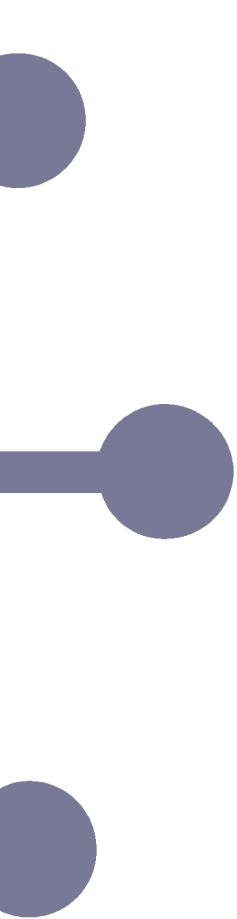
—Megan Adcock '05



“FWT is not only a way to bring ourselves back to the world, but also a way to bring the world back to us – a time to put into practice what you’ve been learning here.”

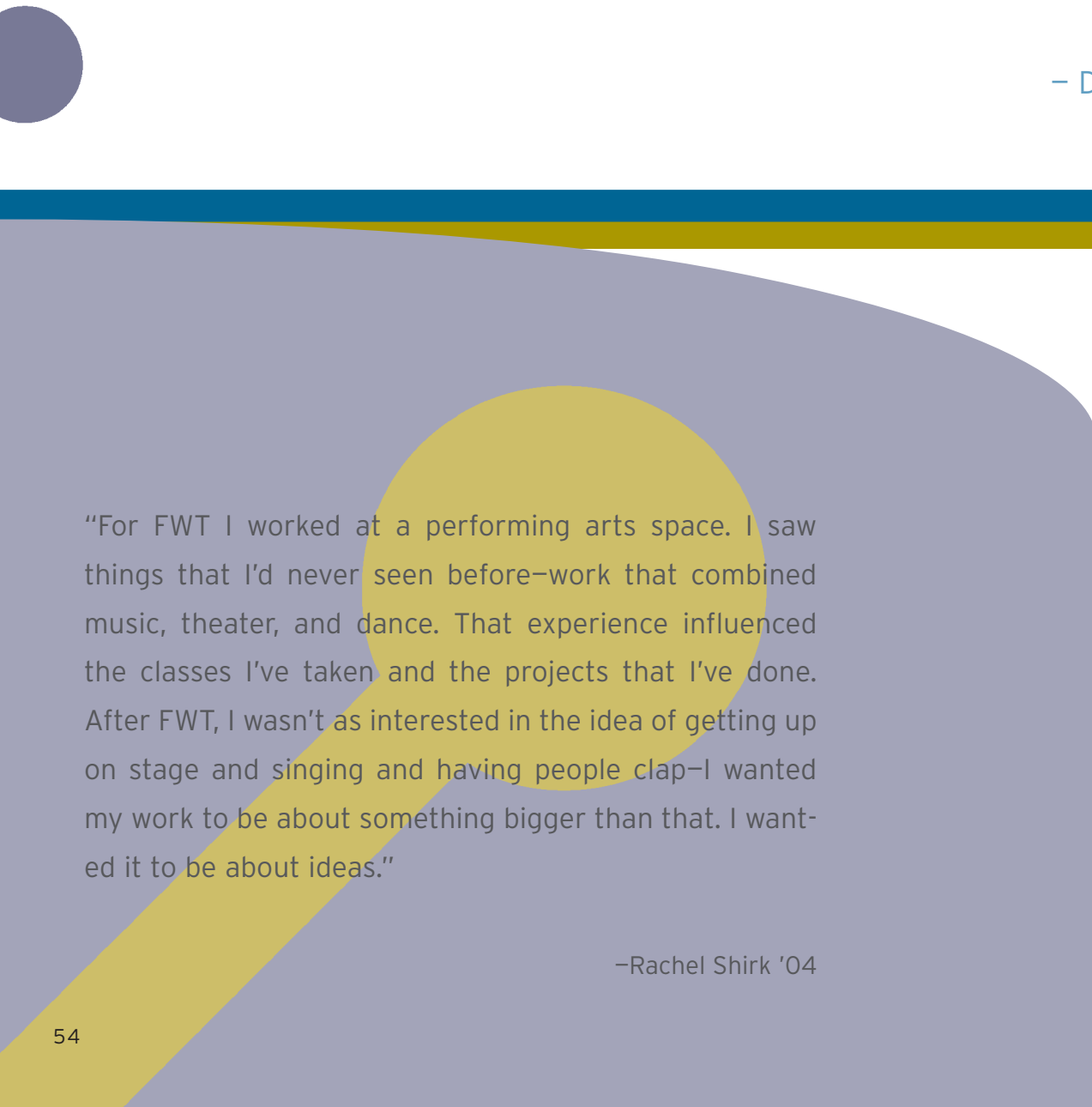
–ANDRAY VOLNEY '05






"I spent six weeks in New Zealand working as a volunteer farmhand. When I came back, I started thinking about how I could apply my experience in nonprofit service. I've been doing volunteer work for three years now—it makes me get outside of myself. Part of it is realizing that I want to change something and figuring that no one is going to do it unless I do it myself. That's what the educational process is here, too. You have to empower yourself."

– Daniel Brese '05



"For FWT I worked at a performing arts space. I saw things that I'd never seen before—work that combined music, theater, and dance. That experience influenced the classes I've taken and the projects that I've done. After FWT, I wasn't as interested in the idea of getting up on stage and singing and having people clap—I wanted my work to be about something bigger than that. I wanted it to be about ideas."

–Rachel Shirk '04



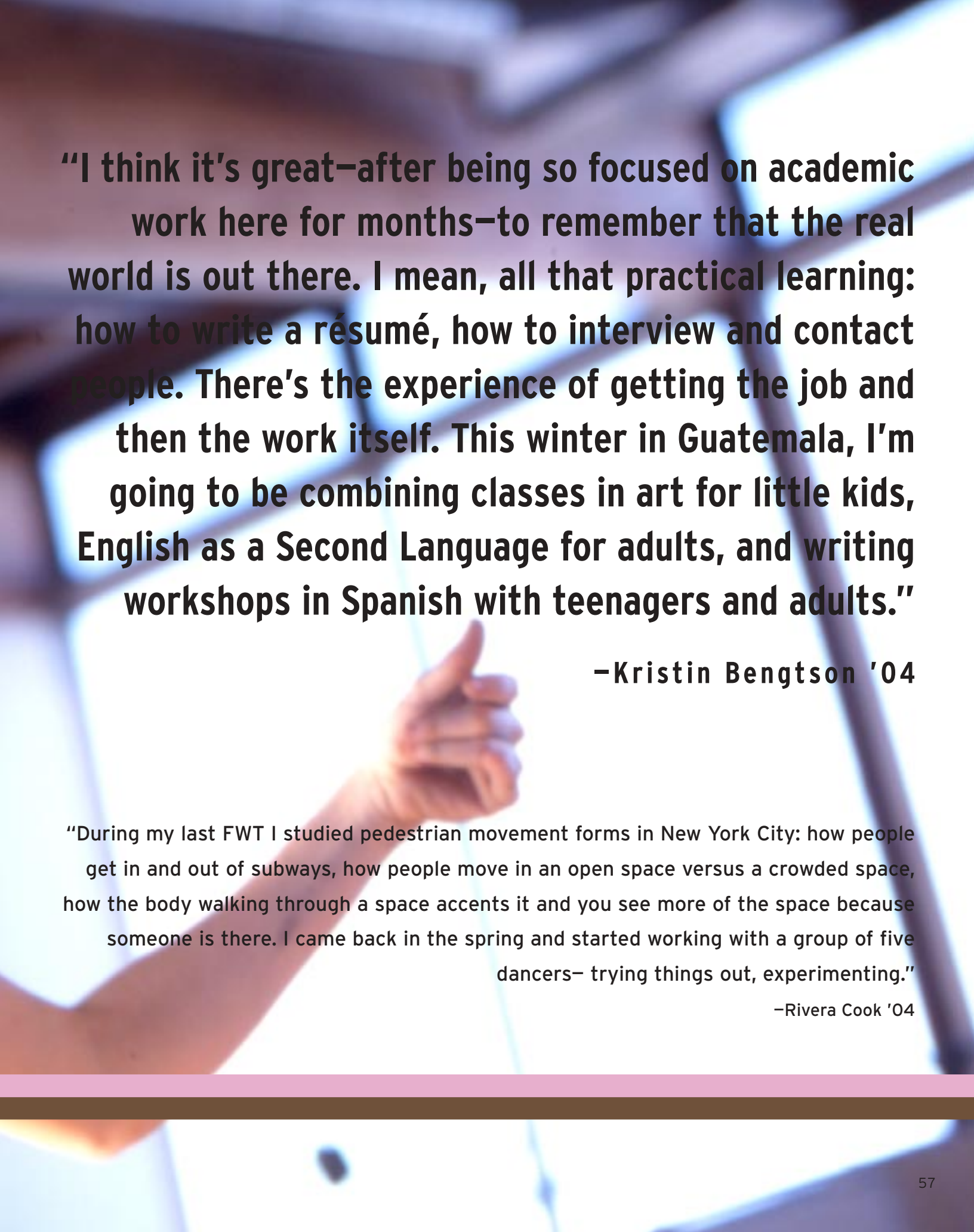
"I worked at Boston Children's Hospital. I spent a lot of time on the Neonatal Intensive Care Unit, working with families who were making decisions regarding their premature babies. At the end of FWT, I shadowed a nurse for a day on the ward. I thought it would be so hard, but I wanted to be there. Afterwards I thought, *I've never felt this way about anything.*"

—Michelle Hogle '04

Michelle Hogle '04  
Newton, MA



Rivera Cook '04  
Grand Isle, ME

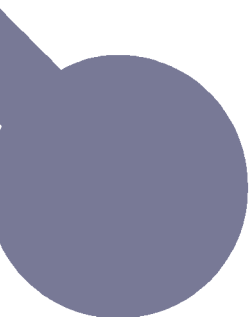
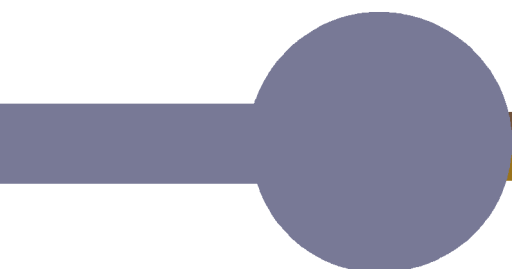
A person's arm is visible on the left side of the page, giving a thumbs up gesture. The background is a blurred image of a person's face and upper body, with a warm, golden light effect. The text is overlaid on this background.

**"I think it's great—after being so focused on academic work here for months—to remember that the real world is out there. I mean, all that practical learning: how to write a résumé, how to interview and contact people. There's the experience of getting the job and then the work itself. This winter in Guatemala, I'm going to be combining classes in art for little kids, English as a Second Language for adults, and writing workshops in Spanish with teenagers and adults."**

**—Kristin Bengtson '04**

**"During my last FWT I studied pedestrian movement forms in New York City: how people get in and out of subways, how people move in an open space versus a crowded space, how the body walking through a space accents it and you see more of the space because someone is there. I came back in the spring and started working with a group of five dancers— trying things out, experimenting."**

**—Rivera Cook '04**



# LIFE AFTER BENNINGTON

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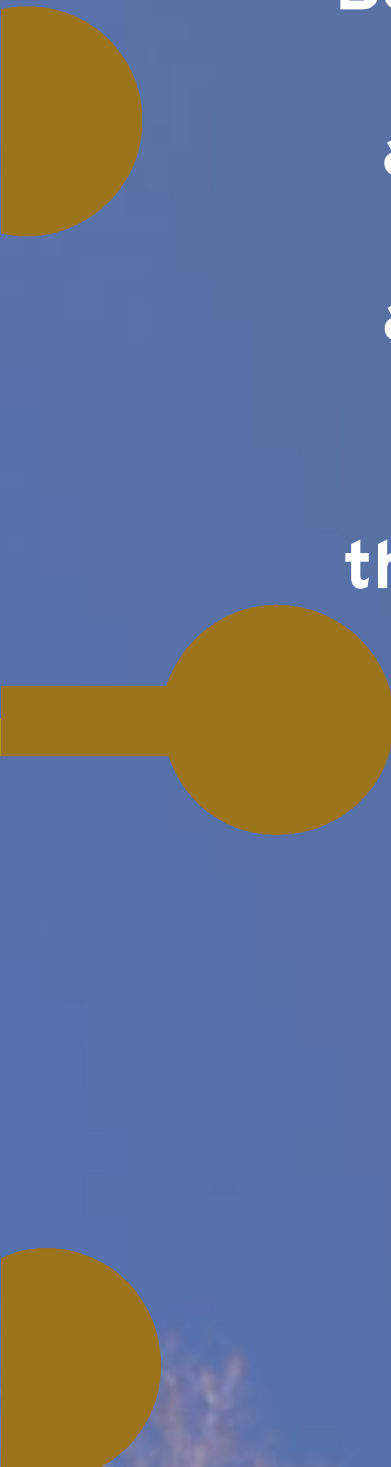
"A student came here a few years ago to study writing and music. But she became fascinated by biology and ecology. She's now a postdoctoral fellow studying ecology at Harvard. All the while, she never stopped writing."

—Kerry Woods, faculty member, biology

One of Bennington's hallmarks has always been that it produces graduates who know how to make connections, people who see and seize opportunities; people who lead, above all, interesting lives.

"Coming to Bennington as a student was coming home to myself—the self I'd known inwardly all my young life, but who at times was at odds with my surroundings. Now, I carry with me the internalized Bennington always, as a place to refer to, to revisit in order to refresh, to recenter. You see, I am really talking about pure gold, something that was given to me as a young person, and which I knew, even at the time, was of immeasurable value. When I taught a group of students last summer in the Czech Republic, I knew I was bringing something of the spirit of Bennington to them, something they needed very much as they struggled to move beyond the years of Communist rule. It was the mandate so palpable at Bennington: *Become all you can, all you dream. Work damn hard.*"

—Fran Bull '60, artist



**“For every class at  
Bennington there is a roster  
of people who’s talent,  
ambition, tenacity, dedica-  
tion, toughness, and  
absolute realism about the  
demands of serious  
Creativework have placed  
them in the in the forefront  
of American cultural life”**

**–Elizabeth Frank '67  
Pulitzer Prize-winning biographer**



## ARCHITECTURE

**Judith DiMaio '72:** MArch, Harvard; dean, School of Architecture and Design Architecture, New York Institute of Technology; Rome Prize in architecture

**John Diebboll '78:** MArch, Princeton; principal, Michael Graves Architect, NYC; piano case designs featured in *The New York Times*; book, *John Diebboll Pianos*

**Kevin Alter '85:** MArch, Harvard; professor and associate dean of architecture, University of Texas at Austin; associate director, The Center for American Architecture and Design

**Arjun Desai '88:** MArch, MIT; founder and partner of Desai/Chia Studio (rated among the top 100 design firms by *House Beautiful*)

**David Choi '96:** MArch, Harvard; winner, Coptic Church International Design Contest

## ARTS ADMINISTRATION

**Harvey Lichtenstein '53:** Brooklyn Academy of Music director for more than 30 years

**Deborah Borda '71:** president and chief executive officer, the Los Angeles Philharmonic; former executive director, New York Philharmonic

**Kathy Halbreich '71:** director, Walker Art Center, Minneapolis

**Sharon Ott '72:** artistic director, Seattle Repertory Theater; Tony and Obie awards

**Peter Barnet '73:** curator, Metropolitan Museum of Art, *Medieval Art and The Cloisters*

**James Levin '76:** founder and artistic director, Cleveland Public Theater

**George King '77:** director, Georgia O'Keeffe Museum, Santa Fe

**Dan Cameron '79:** senior curator, New Museum of Contemporary Art, NYC

**Matthew Marks '85:** founder and owner, Matthew Marks Gallery, NYC

## BUSINESS

**Judith Jones '45:** vice president and senior editor, Knopf

**Corinne Silverman Kyle '50:** research director, Gallup International Institute

**Priscilla Alexander '58:** founder and president, ProTravel International

**Pamela deWindt Burke '64:** first vice president, McDonald & Co. Securities

**Ruth Elias Rogers '70:** chef/owner, River Café, London; coauthor, *Italian Country Cookbook*

**Kathryn Talalay '71:** project editor, W.W. Norton & Co.

**Bruce Berman '74:** chairman, chief executive officer, Village Roadshow Pictures; executive producer, *The Matrix*, *Ocean's Eleven*, *Analyze This*, *Mystic River*

**Andrew Langerman '74:** senior managing director, Bear Stearns Co., Inc.

**Brad Jacobs '77:** former chairman and chief executive officer, United Rentals, Inc.

**John Sheldon '77:** managing director, Lazard, Freres and Co. LLC

**James Weinstock '78:** vice president of investments, Alex Brown & Sons, Inc.

**Andrea Fiuczynski '85:** head of West Coast business development and principal auctioneer, Christie's

**Ben Mack '94:** senior vice president of account planning, BBDO

## DANCE / CHOREOGRAPHY

**Aileen Passloff '53:** chair, dance department, Bard College

**Julie Arenal Primus '60:** choreographer for original and revival Broadway productions of *Hair*

**Carla Maxwell '67:** artistic director, José Limón Dance Co.

**Liz Lerman '69:** choreographer, founder/director, Liz Lerman Dance Exchange

**Penny Campbell '70:** director of dance, Middlebury College

**Dana Reitz MFA '94:** choreographer for Baryshnikov; Bennington faculty member, dance

**Sara Rudner MFA '99:** director of dance, Sarah Lawrence College; former principal dancer, Twyla Tharp Dance

## EDUCATIONAL ADMINISTRATION

**Sally Liberman Smith '50:** founder/director, Lab School, Washington, DC

**Joan Hutton Landis '51:** former chair of liberal arts, Curtis Institute of Music

**Helen Schenker Stritzler '54:** chair, communications and head of the faculty of the arts, Adelphi University

**Ellen McCulloch-Lovell '69:** president, Marlboro College; former deputy assistant to President Clinton; former director, White House Millennium Council

**Judith Butler '78:** author of *Gender Trouble*; professor and chair of comparative literature and rhetoric, University of California, Berkeley

## FILM / THEATER

**Carol Channing '42:** Broadway and film actress; *Gentlemen Prefer Blondes*, *Hello, Dolly!*; Golden Globe award, Academy Award nomination

**Alan Arkin '56:** actor, director, composer, author; film credits, *Catch-22*, *The Russians Are Coming*, *Glengarry Glen Ross*, *Grosse Pointe Blank*

**Suzanne Shepherd '56:** actress: film credits, *Working Girl*, *Goodfellas*; TV, *Law & Order*, *The Sopranos*

**Holland Taylor '64:** actress: film credits, *To Die For*, *The Truman Show*, *One Fine Day*; TV, *Bosom Buddies*, *The Practice*; Emmy Award

**Alley Mills '73:** actress: ABC's *The Wonder Years*; Emmy and Golden Globe awards

**Mitch Markowitz '75:** screenwriter, *Good Morning Vietnam*, *Crazy People*; TV credits, *M\*A\*S\*H*, *Too Close For Comfort*

**Tim Daly '79:** actor: film credits, *Diner*, *Made in Heaven*; TV, *Witness to the Execution*, *Wings*, *The Fugitive*; Theatre World and Dramalogue awards

**Liz Glotzer '83:** president of production, Castle Rock Pictures; executive producer, *The Shawshank Redemption*, *The Majestic*

**Melissa Rosenberg '86:** writer/producer (TV): credits, *The Agency*, *Boston Public*, *Party of Five*

**Chris Bowen '88:** member, The Blue Man Group; Obie and Drama Desk awards

Peter Dinklage '91: actor: film credits, *Living in Oblivion*, *The Station Agent*, *Elf*

**Justin Theroux '93:** actor: film credits, *Charlie's Angels: Full Throttle*, *Duplex*, *Mulholland Drive*, *American Psycho*; TV, *Alias*, *Sex and the City*, *Six Feet Under*

## GOVERNMENT AND PUBLIC SERVICE

**Elizabeth Raspolic '60:** US Ambassador to Guinea; former US Ambassador to Gabon and to São Tomé and Príncipe

**Elinor Bacon '63:** former deputy assistant secretary, US Department of Housing and Urban Development; chief executive officer, National Capital Revitalization Corp.

**Jerri Perloff '65:** program director, National Institutes of Health

**Gay Johnson McDougall '69:** executive director, International Human Rights Law Group, MacArthur "Genius Award" winner

# alumni: a brief list

**Princess Yasmin Aga Khan '73:** vice chairman, Alzheimer's and Related Disorders Association; president, Alzheimer's Disease International.

**Mark Barnes '81:** executive director, AIDS Action Council; former assistant health commissioner, NYC Department of Health

**Eric Ramirez '85:** University of Michigan Population Fellow, HealthScope Tanzania

**Aliza Akhtar '03:** assistant to the general counsel, The Association of the Bar of the City of New York

## JOURNALISM/ TELEVISION

**Pam Abel Hill '60:** broadcast journalist, two-time Emmy winner

**Gail Hirschorn Evans '63:** former executive vice president, CNN Newsgroup; author of *Play Like a Man*, *Win Like a Woman*

**Elizabeth Richter Zimmer '66:** dance editor, *The Village Voice*

**Wendy Perron '69:** editor-in-chief, *Dance Magazine*

**Francesca Lyman '72:** environmental writer for *The New York Times*, the *Los Angeles Times*, and *Sierra* magazine; "Your Environment" column for MSNBC

**Ted Mooney '73:** senior editor, *Art in America*

**Carl Navarre '74:** former publisher and editor-in-chief, Atlantic Monthly Press

**Alec Wilkinson '74:** staff writer, *The New Yorker*; six nonfiction books; Robert F. Kennedy Book Award

**Thomas Matthews '75:** senior editor, *Wine Spectator*

**Raphael Rubinstein '79:** senior editor, *Art in America*

**James Geary '85:** deputy editor of *TIME* magazine, Europe, Middle East and Africa

## MUSIC

**James Tenney '58:** experimental composer; Roy E. Disney Family Chair in Musical Composition, CalArts

**Joan Tower '61:** composer; Asher Edelman Professor of Music, Bard College

**Elizabeth Swados '73:** composer, writer, director; three-time Obie winner

**Michael Starobin '79:** orchestrator on Broadway for *Sunday in the Park with George*, *Assassins*, *Falsettos*, *Guys and Dolls*

**Ahrin Mishan '86:** composer, TV series, *Ed*, *The Whoopi Goldberg Show*

**Susannah Waters '86:** soprano, profiled in *Opera News*; NYC Opera debut 1997 in Handel's *Xerxes*

**Dan Shulman '88:** touring bass guitarist for the band Garbage

**Chris Barron '90:** lead singer, Spin Doctors; solo singer/songwriter

**Christopher P. Lombardi '90:** cofounder, Matador Records

**Anthony Wilson '90:** composer/arranger, guitarist; toured with Diana Krall

## SCIENCE / MEDICINE

**Barrie Rabinowitz Cassileth '59:** PhD, University of Pennsylvania; Laurance S. Rockefeller Chair in Integrative Medicine, Memorial Sloan-Kettering Cancer Center

**Judith Bond Bradley '61:** PhD, Rutgers; chair, biochemistry and molecular biology, Penn State University

**Patricia Cronin Adams '64:** MD, Harvard; former president, New England Pediatric Society

**Peter S. White '71:** PhD, Dartmouth; professor of ecology, UNC Chapel Hill; director, NC Botanical Garden

**Andrew Vershon '79:** PhD, MIT; professor, molecular biology and bio-

chemistry, Waksman Institute, Rutgers University

**Jennifer Mieres '82:** MD, Boston University School of Medicine; director, nuclear cardiology, North Shore University Hospital

**Michael Coady '89:** MD, George Washington University; assistant professor, department of surgery, Yale University School of Medicine

**Jeanne Poduska '90:** MS, Johns Hopkins; science director, Johns Hopkins University

**Kristina Stinson '92:** PhD, Princeton; postdoctoral fellow, ecology, Harvard University

## WRITING

**Carolyn Cassady '44:** *Off the Road: My Years with Cassady, Kerouac, and Ginsberg*

**Miriam Marx Allen '49:** *Love, Groucho: Letters from Groucho Marx to His Daughter Miriam*

**Anne Waldman '66:** director and cofounder, Jack Kerouac School, The Naropa Institute; *Iovis*, *Skin Meat Bones*, others; the Dylan Thomas Memorial Prize and NEA fellowships

**Gretel Ehrlich '67:** *Arctic Heart: A Poem Cycle and Islands, the Universe, Home*; Whiting Creative Writing award, Guggenheim fellowship

**Elizabeth Frank '67:** Pulitzer Prize for *Louise Bogan: A Portrait*; Joseph E. Harry Chair in Modern Languages and Literature, Bard College

**Andrea Dworkin '68:** feminist writer and lecturer; *Letters From a War Zone*, *Intercourse*, *Woman Hating*, and others; novels: *Mercy* and *Ice and Fire*

**Kathleen Norris '69:** author of *Dakota: A Spiritual Geography*, *The Cloister Walk*, and *Amazing Grace: A Vocabulary of Faith* (NY Times Notable Book); Guggenheim fellowship

**Lynn Emanuel '72:** *Hotel Fiesta*, *The*

*Dig, Then, Suddenly-*; National Poetry Series Award, Pushcart Prize, NEA

**Michael Pollan '76:** *The Botany of Desire* (New York Times bestseller), *Second Nature: A Gardener's Education*, and *A Place of My Own: The Education of an Amateur Builder*

**Bret Easton Ellis '86:** *Less Than Zero*, *The Rules of Attraction*, *American Psycho*

**Jonathan Lethem '86:** *The Fortress of Solitude*, *Motherless Brooklyn* (National Book Critics Circle Award)

**Donna Tartt '86:** *The Secret History*, *God of Illusions*, *The Little Friend*

**Kiran Desai '93:** *Hullabaloo in the Guava Orchard* (New York Times Notable Book)

## VISUAL ARTS

**Helen Frankenthaler '49:** pioneer in abstract expressionism; retrospectives at the Whitney Museum, Museum of Modern Art, Guggenheim Museum

**Susan Crile '65:** paintings in collections, Metropolitan Museum of Art, Hirshhorn Museum, Phillips Collection, Guggenheim Museum; faculty, Hunter College

**Maren Jenkins Hassinger '69:** director, the Rhinehart School of Graduate Sculpture at the Maryland Institute College of Art

**Sally Mann '73:** internationally acclaimed photographer; named one of "America's best photographers" by *TIME* magazine

**Ralph Alswang '87:** official Clinton White House photographer

**Tom Sachs '89:** renowned installation artist; work in *NYT Magazine*, *Elle Décor* magazine, *The New York Post*, *GQ* magazine

**Anna Gaskell '92:** award-winning photographer; named as one of three *Best and Brightest* art photographers in America by *Esquire* magazine

