

BENNINGTON

spring 2005



the alumni magazine



ON THE COVER:

Helen Priester '07 gives a southern stingray a lift. To learn more about Helen and her classmates' exploration of Grand Cayman's coral reefs, see pages 8-11. Photograph by Chris Brandson.

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**“Bennington graduates
do not get stuck in life.
They understand that
their Plan, their learning,
their life, is a process.”**

CONVOCAATION

On a hot, sunny day last September, first-year students, along with faculty, staff, returning students, and friends of the College, gathered in VAPA’s Usdan Gallery for a standing-room-only speech by Danny Michaelson, drama and mediation faculty member. To underscore the theme of his talk—encouraging students to find an individual voice at Bennington—Michaelson stepped to the podium in a tuxedo and during the course of his speech, transformed first into a pirate and then Superman.... Below are excerpts of his remarks.

My name is Danny and I was a pre-judger. I hope that each of you stays open to your adventure at Bennington. Don’t dismiss people, from your roommate on. Get to know people more. Stay receptive. This is not to say that you should never make judgments, and never think critically about people, but be careful not to make an immediate pre-judgment because of how a person looks or sounds, or what that person’s name or background is, or because that person might remind you of someone else you know....

In a similar manner, as you choose courses, do not dismiss certain disciplines because you are scared by them or have not necessarily had a good experience previously. Rivera, a student who just graduated last June, came to Bennington to study literature. In her first term, her advisor suggested a dance course. Rivera had never taken a single dance step before that. “Oh no, I can’t take dance.” She developed into a fantastic, original dancer. Or Martine from Jamaica, who also just graduated. Martine studied biology here. I was her advisor. One term, there was a scheduling conflict in two of her classes, and I suggested that she take a music class with Allen Shawn. She later said to me, “Who would have believed that I would love opera?” Martine developed a passion, in a completely new field. I’m sure you’ll hear similar stories of discovering passions here. I too discovered a new passion here—mediation. I think that’s what the job of this place is. To help you discover or uncover your passions, to help you maximize your potential, to help you learn how to learn, to help you discover your voice....

Michaelson gave a bit of his childhood history...

In the second grade I fought with my teacher, Miss Meyer, for control of the class. At six I knew everything. I was sure that as the smartest person in the room, I should be leading the class. There's a pre-judgment. Miss Meyer and I fought to the death, and she actually died at the end of the year. It is said that my name was one of the last words on her lips.

In the fourth grade I was the class clown. Mrs. Smock gave me an "N" on my report card for Needs Improvement in the category of "works and plays well with others." I then created, and was President of, the Hate Mrs. Smock Club.

It is obvious that I had major issues involving conflict with students and teachers. Now that I work with at-risk elementary, middle and high school students through the Quantum Leap program, I realize that I was a student at-risk.

In the fifth and sixth grades I had a fabulous teacher, a mentor, Mr. Schwartzberg, who let me be me, who was interested in my creative potential. He introduced me to puppetry. I made my own puppets, built a puppet stage, designed and built scenery and costumes and co-wrote scripts. I had a small puppet troupe. Our first production was "Carmen" as an opera. My puppet troupe performed for school assemblies, local colleges and on TV. I created a giant dragon mural for the school. I studied ballet and danced my own choreography to Stravinsky's "Firebird." However, I was still at-risk. Although I had my small group of creative peers, I was still being beaten up or rejected by others. I got back by excluding them. In the sixth grade, I initiated a production of Gilbert and Sullivan's "The Mikado" in order to exclude Robert, a boy in the class with the best voice, but with whom I was fighting.

The mediation teacher in Michaelson emerged as he asked members of the audience to do an exercise with their hands and arms called "chocolate kisses." Most participants interpreted his instructions as describing an arm-wrestling match. It was not.

The point of "chocolate kisses" is that we react to situations and people we meet often not based on what the situation really is, but what it appears to be, what it reminds us of. Some of you saw what seemed to be arm wrestling. You pre-judged. We make pre-judgments based on our patterns, our history, what we already know. We assume that's the way things are, without considering that a new solution is possible. You have a chance at Bennington, one offered daily: don't assume.

Later, he moved on to his years at Bennington...

I think that over the years I have developed my own ability to be a flexible, creative problem solver. For the past two summers, I was invited to participate at a conference in Germany. This summer, the theme was "Violence and Satisfaction."

Before I left, my role was unclear. When I arrived in Munich, I learned I was to be a directing and acting coach. Groups of professional and conservatory actors were given a violent situation, and had to create a scene that resolved the violence, that achieved *Genuehtuung*, or Satisfaction, but nonviolently. Okaaaaaay? I am not a director. I am not an actor. I'm a costume designer and I don't speak German.

A pure Bennington moment. But I was able to work with the actors, because all of my other skills kicked in. My conflict resolution experience in mediation helped me talk about options to resolve the violence. My theater experience helped me critique the scenes independent of the language. I could tell when the rhythm, or the emotion, or the blocking was off. Moreover, I spoke to the actors like I talk to Bennington students, not giving advice directly, but asking the right questions so that they came up with the right answers. That's of course a mediation technique as well. It all couldn't have gone better.

Let me see if I can pull all of this together in terms of your education, your adventure.

What I was able to do in Munich is an example of what I think Bennington students and graduates can do—that is, they know how to solve problems. They learn how to take the information, the structure, the process from one area, in one discipline, and apply it to another. Bennington students often see big patterns that are useful in solving problems creatively, across disciplines. They avoid pre-judgment.

Bennington graduates do not get stuck in life. They know how to keep moving forward. They understand that their Plan, their learning, their life, is a process. They have multiple careers. When my colleague Susan Sgorbati and I did a cross-country trip meeting with students and alums, we went around the room, and each person shared what they had done at Bennington and gave a brief account of their lives since graduation. In Los Angeles, there were 50-plus people in the room, and all of the alums had really fascinating lives. The final person to speak was a woman in her 80s. After describing various wondrous and exciting things she had done, she concluded with, "Now I'm designing and flying my own experimental aircraft."

Pulsating music came up as Michaelson took Sgorbati in his arms, and danced the tango down the aisle, through the audience, and out the door. His final words before the music began:

Don't spend all of your time cleaning your room.

Own something made of silk.

Learn the tango.

**Bienvenidos a la aventura que es Bennington.
Welcome to the adventure that is Bennington.**



SCULPTOR ANTHONY CARO: THE BENNINGTON CHAPTER

IAN BARKER

Slow Movement, 1965,
Arts Council Collection,
London.

IN THE EARLY '60s British sculptor Anthony Caro taught at Bennington. This was an exceptionally fertile creative period for Caro, a time he also experienced with painters Jules Olitski, Kenneth Noland, and Paul Feeley.

It was in Vermont that Caro broke boundaries for himself as an artist, and for the world—he is internationally acknowledged as one of the greatest modernist sculptors in history.

Once an assistant to Henry Moore, Caro came into prominence with abstract, brightly colored sculptures that stood directly on the ground. A radical departure from how sculpture had been previously seen, his work paved the way for the explosion in three-dimensional art.

In another tradition at Bennington—the inspiration exchanged among artists—current faculty member and sculptor Jon Isherwood was Caro's studio assistant during the 1980s, after finishing his undergraduate studies in England. "Working for Tony was an extraordinary experience for me as a young artist. He is a sculptor who insists on asking and proposing difficult questions about the way we see and relate to the world."

The artist's legacy is examined in a recent book, *Anthony Caro: Quest for the New Sculpture* (Lund Humphries), by British curator and author, Ian Barker. What follows are excerpts from the chapter entitled, "Bennington and the New Generation."

The Caros, together with their young sons Tim and Paul, arrived in Bennington, Vermont, on 15 October 1963. They rented Cold Spring Farm, a house in North Bennington. Due to the Whitechapel show Caro was late arriving for his first semester at Bennington College, but before they arrived David Smith had at Caro's request set up and equipped a welding facility at the college. Smith had also stood in for him and got things going by teaching the students how to weld. Bennington was a progressive liberal arts college for young women aged between eighteen and twenty-two.

When I first got there I was washed out after the Whitechapel show; I said, 'I'm not going to make art. I'm just here . . . to take in, not give out.' I learnt to ski . . . then I broke my leg. I was thirteen weeks on crutches. I hadn't made any sculpture till then; . . . I've seldom had a period of months where I've just not done any art at all; but those first few months at Bennington I didn't do any.

Ken [Noland] lived there but he didn't teach. Jules Olitski came at the same time as me. Every evening, Ken, Jules and I, and our families, would go to each other's houses and we'd have marvelous sessions of talking, argument, not just about art but also about what life was all about. Peter Stroud, from England, taught History of Art, and Paul Feeley, a very good painter.

—Noel Chanan, 'Anthony Caro: Interview for Granada Record,' unpublished transcript, September 1974

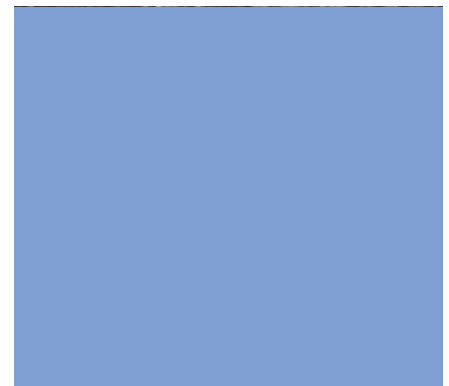
Kenneth Noland had only just moved to Bennington at the beginning of the year and had bought a farm in South Shaftsbury. Originally from Washington, Noland had lived briefly in New York before his move to Bennington, and it was Clement Greenberg who had suggested to him that the area around Bennington might be suitable for a studio. Noland was invited to join the teaching staff at Bennington but declined, recommending Jules Olitski for the position. Olitski began teaching at Bennington in the same semester as Caro.

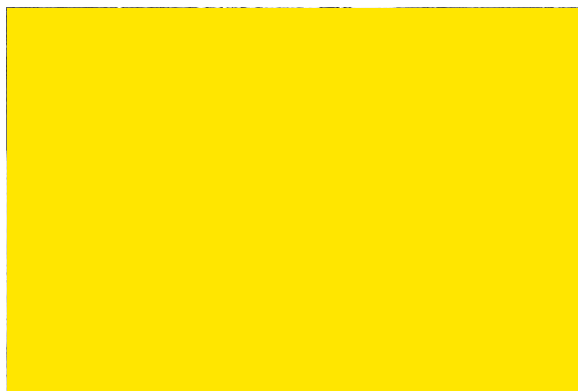
Greenberg was the common link between the three artists who were new to the Bennington ambit. Although he lived in New York, Greenberg visited Bennington every month or so. He had held long associations with the college over the previous decade through occasional lectures and exhibitions he organised there, including those of Jackson Pollock and Hans Hofmann.

Left to right:
Caro having his plaster cast decorated by Andy Olitski at Kenneth Noland's studio.

Clement and Jenny Greenberg, Sheila and Tony Caro (on crutches) and Kenneth Noland, outside of Noland's South Shaftsbury home.

Jules Olitski, Caro, and Kenneth Noland, c. 1964.





Left to right:
Rainfall, 1964, Hirshhorn
Museum and Sculpture
Garden, Smithsonian
Institution, Washington.

Art dealer André
Emmerich and Caro at
Bennington, 1964.

Jules Olitski and Caro at
Bennington, 1965.

It was David Smith who suggested his own method of working in series to Noland, who in turn passed on this method of working to Caro. Noland had rented a house at Bolton Landing, 150 kilometres north of Bennington, in the summer of 1962 when he got to know Smith well. Smith's circle series had been influenced by Noland's 'circle' paintings, and he even named a sculpture after him, *Noland's Blues*, 1961.

Caro and his family visited Smith's studio with Noland on several occasions and Caro recalled being impressed by Smith's direct and spontaneous method of working—without preplanning and without the use of either drawings or maquettes.

One day we'd all go up to David Smith's; the students would perhaps come with us . . . David would come and see the students and get a breath of life from his lonely place up in Bolton Landing . . . You drive up and on the left is a field of sculptures—a field, I mean there are forty big sculptures there; then the house and another forty sculptures on the other side. That's a man possessed by his need to make art. Every sculpture was exciting. Such variety there, that was extraordinary to see, how David was and how he was able to live through his work . . . He never skimmed himself on materials, everything to do with his art came first . . . That's a very American attitude—you're an artist and that's what you're there for, that's what comes first.

—Noel Chanan interview with Caro

The three-way dialogue between Caro, Noland and Olitski, nurtured by interjections from Greenberg, Michael Fried and other visitors, formed the standard to which each would try to aspire in his art.

The conversations with those guys were incredible, because it was a whole new way of thinking, a whole new way of tying your life and art together; a way of giving form to your feelings that was a different way from the way that we give form to our feelings when we make sculpture in England . . . they weren't afraid of trying, daring to go to the edge of possibility, which is what I was interested in and still am interested in. The way they drove themselves to the edge of possibility was different.

—Noel Chanan interview with Caro

Andrew Hudson, art critic of *The Washington Post* and another regular visitor to Bennington, even felt that the discussions between the three artists were equal to that of the other great creative dialogues of the twentieth century—Picasso and Braque, Matisse and Picasso.

Artistic dialogues, when they happen between major masters, have an inestimable effect on art. An obvious one . . . is that between Matisse and Picasso . . . Picasso seems to have needed other artists around him when making his major contributions to art—Braque for the development of Cubism; González for his foray into welded sculpture . . . I mention all this as I believe that there is an equally illustrious trio of artists in our own midst—Kenneth Noland, Jules Olitski, Anthony Caro—whose three-cornered ‘conversation’ will, I am certain, turn out to have been as crucial for the art of the second half of this century as the dialogue between Matisse and Picasso was for the first.

—Andrew Hudson, *Fifteen Sculptors in Steel Around Bennington*, 1978

When I started working I remember Ken kept saying to me, ‘Don’t do what you did before, in the last three years. Make a series, work in a series, because you get through more and you can develop ideas and you don’t need to put it all into one thing’. I resisted it for a long time because it wasn’t my way of working.

—Noel Chanan interview with Caro

The Bennington sculptures differed from those Caro had made in England in three important ways. First, they were professionally made (by necessity, due to Caro’s broken leg) with the help of a local welder, Shorty Griffin. The assistance Caro previously had at his London studio was from artist friends and others ‘lending a hand’ and the sculptures were mostly bolted together, making the joints deliberately visible. In contrast the joints of the Bennington sculptures are hardly visible—any joints that were not welded were made with the use of machine screws. The effect was the second major difference—the eye of the spectator could travel over the forms at speed without interruption of bolted joints. This made the sensation closer to that of viewing painting, especially those of Noland and the other hard-edge colour abstractionists, in which much effort was expended to paint a perfectly smooth, anonymous surface. The third significant difference was Caro’s use of the ground as the ‘fourth’ dimension. These works utilized the ground as a positive element: in this way the ground both completed the sculpture but also provided its space.

At Bennington, this time, instead of making five or six sculptures or whatever it was, I made more like twenty in an even shorter time, really trying to let the run keep going, keep itself going. I was doing three different series at that time . . . They were just leading from one to another.

It was a lot of shadow boxing, a lot of messing around, a lot of trying to find your way and losing it again, and going back and going forward. I’m mistrustful of giving an illustrated slide lecture and say ‘After this came this, and this is how it got there,’ because it isn’t quite how it got there. It got there by all sorts of experiments and all sorts of mistakes; very much by mistakes.

—Noel Chanan interview with Caro

Anthony Caro: Quest for the New Sculpture, Lund Humphries, Aldershot, UK, 2004 (distributed in the United States by Ashgate).

Clement Greenberg and Caro looking at *Flats*, 1964, on the parking area outside Caro’s studio in Bennington.

“ black-tipped
reef shark in the distance.

whoa!

—student dive log

Last July seven Bennington College students, self-selected from Elizabeth Sherman's spring 2004 *Biology of Marine Animals* class, set foot onto the island of Grand Cayman, primed for an adventure. One majored in literature, two in the social sciences, one in architecture, one in biology, one in childhood studies/biology, and one “undecided.” Accompanied by Sherman, they traveled to a remote northwest point on the island, away from the tourists, with one purpose: to study coral reefs. Or as Sherman calls it, “to be embedded in the ecosystem.”

BY JOAN TAYLOR

That ecosystem became a classroom—“doing” science, as Sherman calls it, instead of just taking science classes. Starting scuba diving lessons here in the States before the trip, the group earned their diving certificates 48 hours after arriving on the island. With expert dive masters at the start of the line and the end of the line and with a protective teacher in the middle “between the students and the sea,” the seven students and their scuba tanks submerged deep into the Caribbean.

Splashdown. An intensive, scientific study was underway. Among the questions addressed during this weeklong, for-credit course in coral reef biology: What environmental factors affect the health of coral reefs? Why are reef fish so colorful? How is fish diversity quantified? What are the costs and benefits of “cleaning symbiosis,” a complex relationship between predators and their prey, in which the would-be prey become helpmates?

Making two dives daily, the group was swept along with the rhythm of the eagle ray and meandered between schools of creole wrasses. “Once you go down there, you are changed forever,” Sherman says. “With the flip of a fin you can be almost anywhere in an instant. It shakes up your perceptions of time and space.” What the students experienced each day underwater, they discussed



and analyzed at night on dry land. With individual students taking on the role of facilitators, they came to their conclusions based on what they saw, as well as the scientific reading and note taking that they were required to do simultaneously.

Sherman chose Grand Cayman because the dive operations make preservation of the coral reefs a top priority. “The first thing the instructors teach students is how to achieve and maintain ‘buoyancy’ while diving,” Sherman explains. “Otherwise, a flailing fin or arm can ‘ding’ the coral, causing damage.” And divers don’t even *think* about breaking off a tiny piece of coral as a souvenir. “The government’s rules are very clear,” Sherman laughs. “Take home nothing but memories—leave nothing but bubbles.”

A week later, backpacks bulging with dive logs scrawled with sightings of black-tipped reef sharks and snapshots of an improvised, late-night snorkeling dive complete with rented lights, students and teacher boarded a plane for home. Taking with them their new, expanded view of the underwater universe—being sure to leave their bubbles behind.



“all my **seven little chicks** in the H_2O at once on the wall! I kept counting them—I’m not sure I actually saw any marine life...toward the end of the dive I swam around reading everyone’s air gauge...”

—dive log of Betsy Sherman, teacher

“There’s a reason Liz Coleman likens science to a ‘performing art’ at Bennington,” Sherman says. “This trip was a dramatic example of what we do. We need a context for what goes on in the classroom, otherwise there’s no understanding of history, of how scientific fact emerges in the first place.” The science faculty is planning more of these intensive, field-immersion classes, and already this past winter, another one took place: Biology faculty member Kerry Woods took six students to the Sonoran Desert in Arizona for his class, *Desert Ecology*.

As for the one student who went on the Grand Cayman trip and was undecided about her focus? The decision’s been made. She’s committed to becoming a marine biologist, and her 2005 Field Work Term was spent at a shark lab in Bimini.

Divers (left to right) are Vered Schreiber '07, Helen Priester '07, Megan McLaughlin '05, Kathryn Furby '07, Rachel Mickola '07, and Tristram Savage-Pinte '07, with Timothy Harrison '07 and Betsy Sherman floating behind.





T H E L A N D S C A P E O F T H E F A C E

“A photographer who is also an artist is able to summon from her subject the viewer, not only the viewed. Margo Davis is such an artist.”

—Toni Morrison, Nobel Prize-winning novelist

Margo Baumgarten Davis '65 studied with such seminal California photographers as Minor White and Ruth Bernhard. Her new book, *Under One Sky*, is a collection of portraits taken during the last 40 years, during which time Davis traveled to every inhabited continent and photographed subjects from all walks of life. “Illuminating the emotion of an encounter with a subject is what inspires me, both in the field and in the darkroom later,” Davis says. “For me, the act of photographing abbreviates cultural distance, seeks the elusive essence, and reminds me that we all live under one sky.” She has taught photography at Stanford University, the University of California, Berkeley, and the University of California, Santa Cruz. Davis is the co-author of three other photographic books: *Antigua Black: Portrait of an Island People* (1973), *Women Writers of the West Coast* (1983), and *The Stanford Album: A Photographic History, 1885–1945* (1989).

Under One Sky, copyright ©2004 by Margo Davis. Reprinted by permission of Stanford University Press.







LEGENDS *of the* FALL

*Alumni and Family
Weekend 2004
Remembered*

When I think of my days

as a student at Bennington in autumn, I recall afternoon siestas with the mountains ablaze outside my Welling House window, the crunch of leaves beneath my feet along the path to Jennings, and the sight of Betsy Sherman by the pond collecting samples for her biology lab with April Bernard's young son.

You, no doubt, have a list all your own. So let's meander, you and I, through last October's Alumni and Family Weekend.

The weekend celebrated Bennington's continued evolution by highlighting many alumni who have active careers in the film industry, along with a host of lectures, gatherings, performances, and cocktail parties. All of this, and, of course, the conversations and collaborations among faculty, staff, trustees, Pioneers, alumni, students, and families.

BY JENNA WHITE '00



THURSDAY, OCTOBER 7

Twenty alumni, who span the generations, gather in the Deane Carriage Barn to talk about the future shape of alumni relations. Spearheaded by **Katharine Evarts Merck '46** and **Mary Eddison Welch '40**, this intensive exchange sets the tone for the weekend.

Judy Dennis '78, the alumni voice behind this year's film festival, affirmed, "What a natural for Bennington to celebrate the work of alumni and draw them back to campus. Even better, it can encourage future collaboration between current students and those of us 'out in the world.'" And she is right. There is electricity in the air when people come together through their work.

On the eve of the official opening, **Jules Roskam '01**, **Chris Zubryd '01**, and **Susan Myers Sgorbati '72** present documentary films to a packed Tishman Lecture Hall, and the evening concludes with a poignant question-and-answer session that lasts late into the night.

In preparation for the weekend, we spent months wading through Bennington's steady saturation of the film world in New York, Los Angeles, and beyond. We learned quickly that this weekend's focus on film could never be definitive; the breadth of work is too great. So with the guidance of Steven Bach, literature/film faculty member, we aimed to highlight a sampling of alumni filmmakers that would benefit and engage both the artist and the audience.

FRIDAY, OCTOBER 8

With the sun shining, the campus welcomes hundreds of alumni and parents who visit classes, take art walks through student houses, rediscover favorite spots, and reconnect with old friends and teachers. Despite weather that feels heaven-sent, many stay indoors and watch films in Kinoteca, the new 48-seat screening room in VAPA.

In the evening, we meet for the Alumni Gala Dinner in Usdan Gallery, preceded by cocktails in the Galleria overlooking the ceramics and sculpture studios. **Rebecca Stickney '43**, always the belle of the ball, sparks conversations with her many friends, including members of the Class of 1954, rounded and roused by their fearless 50th Reunion committee chairs **Charlene Solow Schwartz '54**, **Ruth (Cookie) Liebling Goldstone '54**, and **Judith Rosenberg Hoffberger '54** (in absentia). Attendees are **Mitchell Lichtenstein '78**, **Rob Fruchtman '73**, whose Sundance award-winning documentary is screened later that night, and **Joshua Maurice '00** and his newly pregnant bride.

Later, President **Elizabeth Coleman** presents Bennington College Trustee **Carolyn (Crossie) Crossett Rowland '37** with the **Hudas Schwartz Liff '47** Award, which honors an outstanding alumni volunteer. Rowland speaks with grace and enthusiasm, humbly chronicling her lifetime relationship with the College.

Following dinner, some attend screenings, while others attend the Student Works Performance in Martha Hill, a vibrant collage of original student compositions, writings, and dances where there is little room to squeeze in late arrivals. Late night included further performances by alumni in the Downstairs Café. When Koto y Soto (**Jason Eksuzian '00** and **Kelley Bryant '01**) takes the stage, they are inexorable, and the Lipstick Lovelies, a burlesque cabaret group with **Nina Tucciarelli '98**, delight.

SATURDAY, OCTOBER 9

Current faculty host special sessions for alumni and current families—everything from an underwater journey in the Caymans with **Betsy Sherman**, biology, to an exploration of parenting entitled "Letting Go" with **David Anderegg**, psychology, from a dance workshop with **Dana Reitz**, dance,

the REEL BENNINGTON film festival

ON THE PROGRAM

ALLEGORY

Film by **James Bolenbaugh '05**
and **Hans Buetow '04**

BENNINGTON ON FILM

Compiled by **Tanner Barklow '06**

DAMSELS IN THE DECADENT DOLLHOUSE

Film by **Nina Tucciarelli '98**

DAYDREAM BELIEVER

Film by **Debra Eisenstadt '92**
Starring **Heather Beckett '01**, **Jason Eksuzian '00**,
Sibyl Kempson '95, **Wendy Lawrence '96**, and
Gladden Schrock, drama faculty member

FINAL CUT: THE MAKING AND UNMAKING OF 'HEAVEN'S GATE'

Film based on film/literature faculty member
Steven Bach's book

HARWOOD

Film by **Morgan Roberts '92**
Produced by **Benjamin Boyington '90**
Starring **Madeline Maher '94**
and **Nejem Raheem '94**
Score by **Mohammed Ali '95**
Concept by **Brian Katz '92**

MULHOLLAND DRIVE

Starring **Justin Theroux '93**

9 TO 5 TAI CHI WORK-OUT AND OTHER SHORTS

Films by **Doug Ryan '96**

OVER WALLS

Film by **Matt Pillischer '00**
Starring **Tobias Jelinek '01** and **Sara Teten '01**
Score by **Paul Kikuchi '00** and **Alex Vittum '01**

PATRIOTIC

Film by **Judy Dennis '78**

THE PITCH, POKER, AND THE PUBLIC

Film by **Chris Zubryd '01**
Concept by **Ben Mack '94**

RELATIVE EVIL

Screenplay by **Matt Swan '95**

THE RESIDENTS

Produced by **Amy Brooks '93**

RESURRECTION

Film by **Mitchell Lichtenstein '78**

SISTER HELEN

Film by **Rob Fruchtmann '73**

SPIT, COUCHLIPS, AND RAILROAD

Films by **Maria Rosenblum '91**

TRANSPARENT

Film by **Jules Rosskam '01**

TRIAD

Film by **Alexei Kaleina '01**

UNEARTHED FOOTAGE OF MARTHA GRAHAM ON COMMONS LAWN, 1938

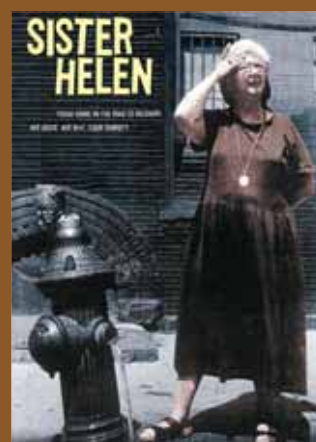
Presented by **Susan Sgorbati '72**, dance and
mediation faculty member

THE WEDDING BANQUET

Starring **Mitchell Lichtenstein '78**
Cast by **Judy Dennis '78**

Student curator: **Nathan Garton '05**

Logo design: **Charlotte Sullivan '07**



Still's from films (top to bottom): *First Light*, *Spit, Couchlips, and Railroad*, *Relative Evil*, *Sister Helen*, *Patriotic*, and *Resurrection*.



to readings of recently published works by literature colleagues **April Bernard** and **Rebecca Godwin**, from a drawing class with Jon Isherwood, sculpture, to an “Acting for the Camera” master class with **Kirk Jackson**, drama, and **Justin Theroux '93**.

In the afternoon, **Matthew Swan '95** shows his film *Relative Evil*, which overcame an eclipsed debut on September 11, 2001, to be nominated for a number of “DVD-Exclusive Awards” in 2005 and to find rental success. The audience was riveted, and Swan speaks poignantly afterward, grateful to see this work given an audience again.

Evening options include a cocktail hour with faculty, the Harvest Dinner, Acoustic Night in the Downstairs Café, or, for alumnae from the Class of 1954, a dinner in the beautiful home of Cookie Goldstone, the highlight of the celebration for many.

Next: An “Inside the Actor’s Studio”-fashioned interview with alumnus Justin Theroux, recently in *Six Feet Under*, *Charlie’s Angels Full Throttle*, and *Mulholland Drive*. **Steven Bach** hosted—his questions ranging from Hollywood intrigue to Bennington anecdotes. Justin is gracious, irreverent, ironic, and reflective, speaking with passion about his life’s work.

Later, the New Orleans Panorama Jazz Band, headed by **Ben (John) Schenck '86**, performs zydeco tunes for the dancing crowd. Commons lawn decked with festive lighting, and Cajun tunes spill out toward the End of the World.

SUNDAY, OCTOBER 10

The morning begins with rainy day brunches, final screenings, pumpkin carvings, walking tours of Old Bennington, and bicy-

cle rides with the Outing Club. A panel of filmmakers discuss their lives in the movie business. **Amy Brooks '93** encourages all to “write badly,” to silence the inner critic, and to get out of the way enough to allow your art to live. Coupled with other reflections caught in the breeze, the melancholy weather seems perfect for goodbyes and see-you-soons.

I see this weekend not as a nostalgic ode, but as an opportunity to gather people of many minds around a common experience, to engage not just with the trees-that-are-taller or the buildings-that-are-different or the way-things-were-*then*, but with the force behind our creative lives. The force that once compelled us to argue through the night just for kicks is the same force that drives our lives now.

Many questions remain: What will inspire people to return in 2005? What reunion programming is decidedly Bennington? And, of course, what would inspire *your* return?

I eagerly await your responses to these questions, and look forward to hearing whatever else might be on your mind. In the meantime, here’s to a relaxing summer and Godspeed to next autumn when we meet again.



Jenna White '00

Manager of Alumnae/i Relations

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PRIDE OF FAMILY

A N E X C E R P T

Born in 1937 into an upper-middle-class, African-American family in Washington, DC, **Carole Ione Lewis '59** was shuffled from house to home and from city to country throughout her childhood. She spent much of her adult life making sense of the influence that her mother, Leighla, a journalist, her great aunt Sistonie, one of Washington's first black female physicians, and her grandmother Be-Be, a former showgirl, came to have on her.

"I knew very little about the three women I grew up with," says Ione, "and less about the women who came before them. In our family, the men's lives were well documented, but the women's were shrouded in mystery." Out of this realization came her seminal memoir, *Pride of Family: Four Generations of American Women of Color*, published in 1991, and reissued in 2004 (Harlem Moon Classics/Broadway Books). Chosen as a *New York Times* Notable Book in 1991, it was also on the New York Public Library's list of "25 Books to Remember."

IN THE KITCHEN WITH BE-BE

"The less said about me, the better. Just leave me out of it," Be-Be would say when I first began to ask her questions about her life. We were sitting on the green rockers on the front porch in Saratoga, looking out through the screen windows, past the hedges toward Case Street—Be-Be's favorite view and mine. It was early summer. Be-Be had filled the window boxes, and there was a big peach-colored begonia beside the screen door.

"Oh, Be-Be, please!" I pleaded. The pet name I invented for her as a child had stuck. Virginia was her real name—or so I thought at the time. In fact, her given name was Eva, which she now used as a middle name. I wasn't sure how old she was; she had set her age back so many times by then that everyone had a different figure. Records of her birth certificate were missing so there was no formal proof.

My exasperation with Be-Be was familiar from the days when I was growing up in Saratoga and she would tell me: "Don't run so fast. You'll trip over something and fall down and hurt your knee," or "Watch out you don't slip at the top of the stairs on an old shoe and fall down and stub your big toe." It was almost comical how specific she could get about the details of those imagined accidents. Even though, as a child, I had my share of scrapes and bruises, it was really Be-Be who would have already fallen down those stairs, or tripped and hurt her knee, because of her natural impatience to get on with things. She was the one who caught cold every winter because she would rush out into the deep Saratoga snow without her coat, chasing after the trash man or the paper boy. And she was the one who once almost poked her eye with a cooking fork in her haste to rip open a package.

"You work too hard," she was always telling me when I grew up. "If you go too fast, you can't last." Yet she was the one who never stopped working; who, in her eighties, could be found tarring the latest leak up on the roof. (The coal man, arriving out front with a truckload for the old furnace, had advised her once, "Virginia, I can see everything you've got," and she liked to laugh about that.) Whenever I came to visit, Be-Be would exclaim, "What's all this you're carrying?" and I'd have to fight her to keep her from carrying my heavy bags.

Be-Be didn't seem to care about herself that much, knowing, I suppose, that she could usually effect miraculous self-healing with the help of a green jar of pungent Mentholatum. "I swear by it," she'd say emphatically. "It can heal just about anything. I'd almost put it in my eye." Mentholatum, combined with a strong hot toddy at night or a glass of sherry, could pull her through almost any disability. She didn't put much stock in other kinds of medicine. With these same tools and sheer willpower, she could heal us too—my mother, me, and later my three boys.

It was Be-Be, wearing some simple skirt and blouse and a pair of old sneakers, who taught me how to ride a bike during my childhood days in Saratoga. She and my grandfather were as far from the standard image of grandparents as they could be. Be-Be was fair-skinned and curly-headed, short and stylish in pumps and angled hats when she took me to the racetrack. My actor grandfather, on the other hand, had deeply dark skin and was dramatically tall and lean. He dressed elegantly in dark colors and wore wide-brimmed hats and thin, droopy bow ties. I described him to a few of my friends as a black John Carra-dine. You had to make an appointment if you wanted to see him. I used to like to tell people that.

My grandmother had never, to my knowledge, lived with my grandfather—I could hardly imagine them together—and she had always kept any conversation about him to a bare minimum. Both she and my mother would visibly stiffen whenever he was mentioned, and I saw him only occasionally. But once in a while, when I was living with my mother in New York, I would come home from school to find him sitting in the living room talking with my mother or my grandmother, his deep voice and actor's presence taking up all the space in the room.

He was often talking about jewelry, discussing various stones and settings and a jeweler in Harlem named Jack, whom he trusted. As far as I was concerned, that seemed to be his principal connection to us. He arranged for me to go see Jack once to get a special ring with imitation stones. These, my grandfather said, would be replaced with diamonds once I was older, but I lost the ring before that could happen. However, at twelve I had my ears pierced in order to be eligible for his gift of diamond chips. I liked the earrings a lot, but the piercing was painful, and under the guise of an examination,

lone as a child, with Virginia "Be-Be" Wheeler in Saratoga Springs, NY, 1946.

(opposite) Be-Be in flower costume, c. 1920s.

the doctor had fondled my fledgling breasts. I went home feeling ashamed and abused—not exalted and grown up, as I’d expected—and stored this event in my file of information never to be told. I concentrated instead on the things I was supposed to be proud of. I was proud of my odd, glamorous grandparents and their quirky ways. But I suspect now that their very glamour kept me from the people they truly were.

Although her life had certainly *been* glamorous, Be-Be didn’t exactly fit that description as she sat there on the porch beside me in 1973. She was wearing a floral-print cotton dress that was a little too tight and was ripped on the side because she had impatiently struggled to get into it. Over that was a white chef’s apron, which was, like most of the things Be-Be wore during the daytime, somewhat the worse for wear. When she stood up to go inside, I noticed that her slip was showing. Her sneakers were worn down at the back. But this was her “working around the house and garden” self. There was always something for her to fix, something for her to plant—petunias, ferns, primroses, impatiens—and some kitchen duty waiting, and she wouldn’t put on her good clothes for that. This didn’t prevent her from scrutinizing my clothing carefully through the years, making me bristle with indignation or wince with hurt. “You’re wearing that old thing again?” she’d ask. “Don’t have anything better?”

Waiting in her closet was a blond mink jacket and hat, which she would always try to get me to wear for special occasions. “You always want to look nice, you know. Let people know you have something.” She also had a couple of special suits and some dresses my mother had brought up from Mexico. Her perfumes, Chanel No. 22 and *Toujours Moi*, awaited special daytime activities: a trip to the track, an occasional lunch out in the country, a wedding, or a friend’s funeral. For nights at the Spuyten Duyvil—the restaurant she created in Saratoga—she’d “pull it all up” by donning one of the Mexican dresses, running the Coty powder puff across her face, and adding a dash of deep-red lipstick.

I followed my grandmother into the cool of the house, carrying the potatoes I’d been helping to peel. She carried a bowl of string beans and her favorite long-stemmed glass, still half filled with Amontillado sherry. We moved through the living room, crowded with assorted fifties furniture much too big for it, through the small middle room, where her oak bed was set up, through the room that served as pantry in summer and family dining room during the rest of the year. From this room an open door gave onto the empty restaurant-bar. We could see the barstools, the stocked bar with gladiolas on it, and part of the big round table at the back. From the pantry we passed into the kitchen, the heart of the house.

I sat down at the old enameled table, which, like everything else, took up too much space. You always had to maneuver around it to get to the sink or the stove. I had a big red notebook then, a three-ring binder, for my talks with my grandmother, my mother, and my grandfather. There was, as well, a section for my ongoing journal. I opened the book to Be-Be’s section, while my grandmother busied herself at one of the two stoves along the back wall—one a professional stove for the restaurant, the other a combination gas and coal-burning stove for family cooking. She was preparing macaroni and cheese, ham, string beans, and potatoes for dinner much later in the day.

It was embarrassing to be asking Be-Be questions when she clearly put more importance on the day’s dinner than on my research. She’d often call me early in the morning at my New York loft, and I would talk to her about whatever was important to me at the time: a poetry reading that was coming up, perhaps, or a new writing assignment. “But what are you fixing for dinner?” she’d ask.

I tried to coax my grandmother into talking by evoking the details of her life that I knew. I knew that as a child in West Virginia, she had always wanted to know what was on the other side of their mountain. The image had stuck with me since I was a child. When I sang “The bear went over the mountain to see what he could see,” it was always Be-Be I saw in my mind’s eye—a curly-haired little girl, barefoot, with a broad-brimmed hat and loose-fitting dress. I saw her deciding to go over the mountain, just as she’d told me she’d done, then standing at the top looking out over a vast mountain range, finding that there were yet more mountains to climb. “I’d try another day, another mountain,” she said when I asked her how that had felt.

lone, pregnant with her first child, Alessandro, in Mill Valley, CA, 1969.

And because her cooking was so important in my life, I knew that Be-Be had started making her delicious biscuits when she was just a little girl. I knew that in West Virginia they always had fresh buttermilk, and barrels and barrels of butter. “I hate people who are stingy with butter,” Be-Be would say. She always slathered her pancakes with butter while they were still cooking on the grill, drenched the stack with melted butter afterward. “Give that child some butter on those pancakes!” she’d cry, or “Butter those biscuits while they’re hot!”

The older she got, the more butter Be-Be used, as though it would ease children’s quarreling, my mother’s discontent, my discontent. “I don’t see why you can’t stay here,” Be-Be would say to my mother or to me. “Settle down in Saratoga. I don’t see why you have to be running around to the other side of the world.”

I would remind my grandmother that I had tried living in Saratoga. And my mother would tell her, “I have no friends here. It’s different for you. There’s Miss Margaret and Biddie. You can play cards. There’s nothing for me to do here in the winter.”

“Mmph,” Be-Be would say. But she never gave up thinking that we would change our minds.

My mother and Be-Be had other running tiffs, like whether we should have potatoes or rice for dinner. Be-Be was partial to potatoes, part of her West Virginia heritage. My mother loved rice, a staple of the Creole cooking she’d eaten while growing up with Sistonie. She tended to like dishes like okra and rice, Spanish omelets, assorted shellfish, and hot, exotic spices. Be-Be didn’t care much for fish of any kind and rarely used garlic. What was food for the soul for one was bland or distasteful to the other. Be-Be started making both rice and potatoes whenever my mother was present. When we were alone, she’d just make potatoes and comment, “I like potatoes better with chicken, don’t you agree?” And my mother would murmur when Be-Be was out of earshot, “I don’t see how anyone can eat anything but *rice* with lamb, don’t you agree?” This was too serious an issue for me to take sides.

Excerpted from Pride of Family, copyright ©1991 by Carole Ione, published by Harlem Moon/Broadway Books, a division of Random House, Inc. Reprinted with permission. Ione’s forthcoming project is a memoir entitled Be-Be’s Bones: Daughter of Pride.

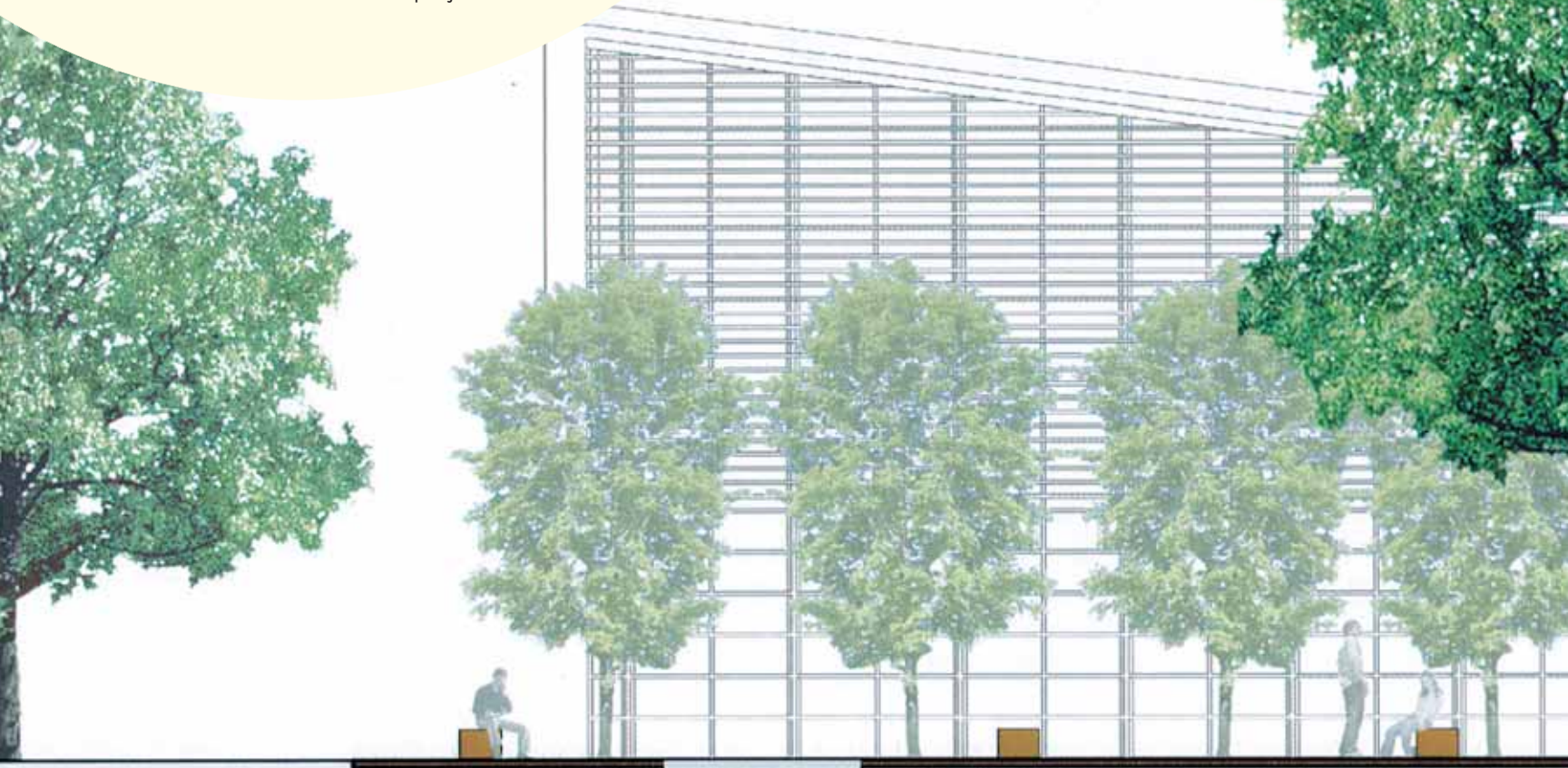
Hot Chocolates chorus line in 1929; Be-Be is third from the right.

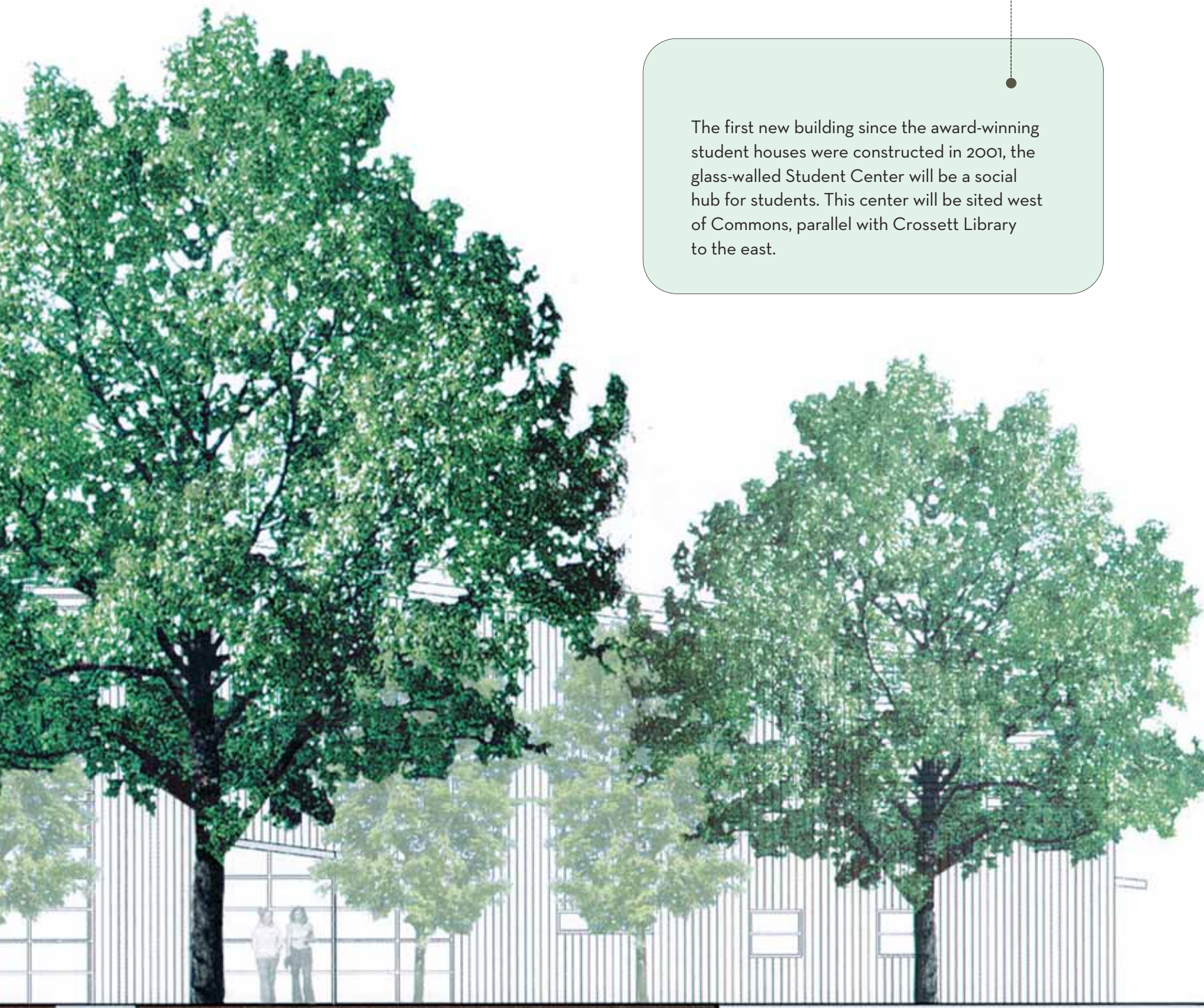
RECLAIMING, REVIVING, AND PRESERVING

During the past decade, as Bennington has reclaimed its position as a leader in American higher education, the College has also been hard at work reviving its physical campus. The renewal of the campus has been made possible through the College's commitment of more than \$15 million, including an unprecedented level of private support for these projects. From the ambitious construction of vibrant new buildings to the restoration of original student houses, the character of Bennington's campus has been carefully and lovingly preserved.

"The beauty of Bennington is one of the things that draw students and faculty here," says Joan Goodrich, vice president for planning and special programs. "We have a responsibility to preserve that beauty." Goodrich credits **Penny Wilson '45** for helping campus planners see that the way to protect Bennington's beauty is to "view the campus as a dynamic system of ideas instead of a patchwork of additions and repairs. In planning and implementing each project, we'll maintain Bennington's great traditions, while answering the College's current and future needs."

While there is still much to do, the following pages highlight the past 10 years of campus renewal projects.





The first new building since the award-winning student houses were constructed in 2001, the glass-walled Student Center will be a social hub for students. This center will be sited west of Commons, parallel with Crossett Library to the east.

ILLUSTRATION OF EAST ELEVATION OF NEW STUDENT CENTER BY REED HILDERBRAND ASSOCIATES.

1998

2000

1999

CYNTHIA LOCKLIN



RESTORATION OF STUDENT HOUSES and RENOVATION OF COMMONS LOUNGE

RENOVATED: 1998–present

DONORS: The Norman and Rosita Winston Foundation (through the support of **Nancy Harrow Krukowski '52**) and **Dotha Seaverns Welbourn '41**

The restoration and interior renovation of the original 12 student houses began through the vision of Nancy Harrow Krukowski '52, who sought to return the house living rooms to their former elegance. The improvements were made with a concerted effort to respect the culture and aesthetics of Bennington student living and to honor the organic appointment of the living rooms as the perfect place in which to read, study, rehearse, relax, and gather fireside for Sunday evening coffee hours.

Commons Lounge was next on the list, transforming it into an inviting center for all members of Bennington's community. Once these projects were completed, the entirety of restoring the houses began in earnest, including refinishing floors and renovating kitchenettes and bathrooms.

MEYER RECREATION BARN

DEDICATED: 2000

DONORS: **Melissa Saltman Meyer '65**
and E. Bradley Meyer

A former maintenance barn was transformed into a fitness space in 2000 by Tim Smith and Associates of North Bennington. Offering aerobic and yoga studios, free weights, workout and weight machines, treadmills and other cardiovascular machines, and a climbing wall, it quickly became and remains a much-needed and well-used destination for students, faculty, and staff.

CYNTHIA LOCKLIN



2001

NEW STUDENT HOUSES:**PERKINS, MERCK, PARIS-BORDEN****DEDICATED:** 2001, in honor of **Penelope Perkins Wilson '45, Katharine Evarts Merck '46, Susan Paris Borden '69, and Helen Frankenthaler '49**

These bold contemporary structures, completed in 2001, were designed by Kyu Sung Woo Architects of Cambridge, MA, and were the featured cover story of the February 2002 issue of *Architectural Record*. The magazine praised the new houses, which are sheathed in vertical red cedar clapboards: "These three tapering rectangles, with their rolled roofs and radial lines, are unequivocally modern, yet also expressive of Bennington's famously collaborative culture." As with the original student houses, each of these houses has a common living room with kitchen and fireplace, and additional common areas. The Perkins House common area was named in honor of Helen Frankenthaler '49.

**VISUAL AND PERFORMING ARTS CENTER (VAPA)****RENOVATED:** 2001–present

Designed by distinguished architect Robertson Ward in the 1970s, VAPA underwent extensive interior redesign in 2001, while maintaining a commitment to preserve the integrity of the original structure. The goal for all renovations was to meet changing academic demands and to upgrade technological support. Improvements include a new 48-seat video screening room called Kinoteca, video editing suites, a color photography suite, a remodeled woodshop, video pods, a sculpture installation room, and increased space for the College's archives. The 100- x 100-foot sprung floor in the Martha Hill dance performance studio was replaced, and new space was designed for experimental combinations of art and theater.

CYNTHIA LOCKLIN



2002

2003

2004



R. RODRIGUEZ

DEANE CARRIAGE BARN**RENOVATED:** 2003–04**DONOR:** Barbara Ushkow Deane '51

A much sought-after concert and event space with superb acoustics, a dramatic balcony that encircles the interior, and warmth and charm, the Deane Carriage Barn was refurbished in 2003–04. Foundation and structural preservation, new cherry wood floors, an upgraded ventilation system, bathroom remodeling, and a new piano storage area are among the recent improvements—with more work to come.

VIRGINIA TODAHL DAVIS '40 ALUMNI HOUSE**RENOVATED:** 2004

For many years, Bennington longed for a place for returning alumni to stay when visiting campus. Nearly 20 years ago, that wish came to fruition with funds donated in memory of Virginia Todahl Davis '40. After two decades of use, this former farmhouse has undergone a complete refurbishment including remodeling of the kitchen and both bathrooms, new furnishings for the living room, dining room, and all of the bedrooms, and a fresh coat of paint for the entire house.

CRICKET HILL**RENOVATED:** 2002**DONORS:** Datha Seaverns Welbourn '41 and The Class of 1951 50th Reunion Gift

With the past decade's surge in admissions, there became an overwhelming need for appropriate space to house the admissions office. Once a Vermont farmhouse and for decades faculty housing, Cricket Hill became the new home for the Office of Admissions in 2002. Extensive renovations reclaimed the building's original New England charm—with a remodeling of the interior, removal of the vinyl siding, and restoration of the exterior wooden clapboards. Landscape design tamed the surrounding gardens and reclaimed the sweeping vistas of the Green Mountains to the east. A final touch: Several rocking chairs were added to invite visitors to linger on the porch.

CYNTHIA LOCKLIN

CYNTHIA LOCKLIN



2005



MITCH EISEN

THE CAMPUS GROUNDS

PLANNING: 2004

IMPLEMENTATION: 2005–ongoing

DONOR: Penelope Perkins Wilson '45

Landscape architects Reed Hilderbrand Associates of Watertown, MA, are re-evaluating the entire 550 campus acres, implementing changes based on historical studies and analysis. New planting and clearing will begin this spring and the legendary campus views will no longer be occluded by overgrowth. The pond, around which VAPA and the Dickinson Science Building sit, will be more visible. Roadways and walkways will be resurfaced and new signage installed—all of which will preserve and respect the unique character and history of the campus.

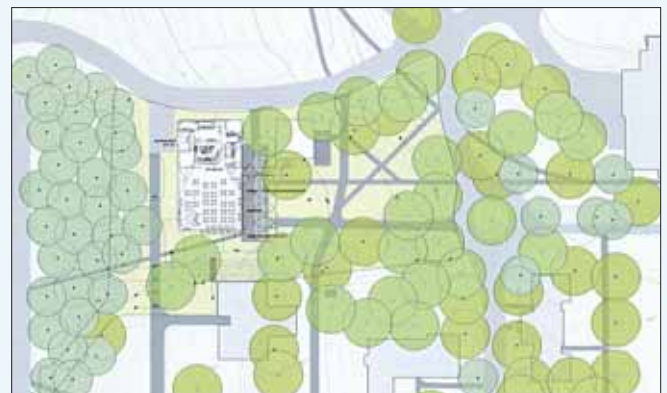
NEW STUDENT CENTER

GROUNDBREAKING: 2005

DONORS: Dotha Seaverns Welbourn '41; Rosalind Moger Bernheimer '62; Jane Vance McCauley '62; Altschul Foundation (through the support of Valerie Reichman Aspinwall '59); and Jerome A. and Estelle Newman Assistance Fund (through the support of Victoria Woolner Samuels '71)

A spring 2005 groundbreaking signals the start of construction for a 7,500-square-foot, flexible, multi-purpose student center. This center will provide much-needed social space for events ranging from performances and poetry readings to parties, dances, and open-mic nights. It will also have a snack bar, grill, and mini-convenience store for after-hours purchases without requiring students to travel off campus.

The architectural firm Taylor & Burns of Boston has designed the contemporary, one-story structure, which will have a cedar exterior, an interior with a 30-foot ceiling at its highest point, and a capacity of 400 people. Plans include a sweeping, south-facing terrace, an ample stage and dressing area, and roll-up overhead doors constructed of glass, to allow for outdoor seating and dining in good weather. While significant funding has been committed by several generous alumni, fundraising continues on this important new project.



Mark Wunderlich joined Bennington's literature faculty in 2004. The following is an excerpt from his new book, *Voluntary Servitude*, copyright ©2004 by Mark Wunderlich. Reprinted with permission of Graywolf Press, Saint Paul, Minnesota.

Voluntary Servitude

P O E M S

Wunderlich is the author of The Anchorage, which won the 1999 Lambda Literary Award. He is the recipient of the Wallace Stegner Fellowship from Stanford University. His work has appeared in the Denver Quarterly, The Yale Review, and many others. These poems originally appeared in The Paris Review, Slate, and Electronic Poetry Review. Wunderlich currently serves as Poetry Editor of The Nebraska Review.

Amaryllis after Rilke

You've seen a cat consume a hummingbird,
scoop its beating body from the pyracantha bush
and break its wings with tufted paws
before marshaling it, whole, into its bone-tough throat;
seen a boy, heart racing with cocaine, climb
from a car window to tumble on the ground,
his search for pleasure ending in skinned palms;
heard a woman's shouts as she is pushed into the police cruiser,
large hand pressing her head into the door,
red lights spinning their tornado in the street.

But all of that will fade; on the table is the amaryllis
pushing its monstrous body in the air,
requiring no soil to do so, having wound
two seasons' rot into a white and papered bulb,
exacting nutrition from the winter light,
culling from complex chemistry the tints
and fragments that tissue and pause and build
again the pigment and filament.
The flower crescendos toward the light,
though better to say despite it,
gores through gorse and pebble
to form a throat—so breakable—open
with its tender pistils, damp with rosin,
simple in its simple sex, to burn and siphon
itself in air. Tongue of fire, tongue
of earth, the amaryllis is a rudiment
forming its meretricious petals
to trumpet and exclaim.

How you admire it. It vibrates
in the draft, a complex wheel
bitten with cogs, swelling and sexual
though nothing will touch it. You forced it
to spread itself, to cleave and grasp,
remorseless, open to your assignments—
this is availability, this is tenderness,
this red plane is given to the world.
Sometimes the heart breaks. Sometimes
it is not held hostage. The red world
where cells prepare for the unexpected
splays open at the window's ledge.
Be not human you inhuman thing.
No anxious, no foible, no hesitating hand.
Pry with fiber your course through sand.
Point your whole body toward the unknown
away from the dead.
Be water and light and land—
no contrivance, no gasp, no dream
where there is no head.

Tack

Bridle and martingale,
the crupper's strap and buckle,

hobble and tassel binds
the mare to matter. Crack

of the crop's split flap on a flank.

Push begged the animal,

Push begged the man
and the two sprang out,

half-moon of mud flung
from a hoof. Finger flick,

check bit, metal on the tongue
leather in the hand,

knee turn to saddle girdle,
girth gives a little, looser.

Speed is the animal
wish is the man—

curve the neck, roll the eye
the jump is high

but will is all. Pull
strap, fit thigh,

skin covers muscle,
matter is the mind.

White

Among the birches
ears scooped the rustle.

Ruby, his eyes
increased the rounded world.

No pigment save the sepia stain
the gland between his antlers left.

On sugar legs, he'd melt in winter,
leaving prints, aboriginal,

all animal.
Two lights appeared.

Machinery fit itself
to his blue-toned form.

This paper sheet
mimics him,

snow troubling the picture
as any whiteness will.

Dream of Archeology

On the desert hardpan, we set our brushes twitching
to uncover the chips scattered across what had once been a temple.

Nine gates opened in the wind, nine gates no longer visible.
Soon, I found the broken tibia, the net of bones

I recognized as human and my own brush dusted away
the crumbled attar of the grave.

Dust rose up. A shape announced itself to me. Inside
the cracked bowl of a pelvis my mind sketched in a face.

A thing was carried there that met the world with its wet and blood-tender
head. The sun sent down its burning sentence, even and ill-willed

as we disturbed the sleeping mother I begged would forgive
this intrusion. Though my question would be answered with decay.

Breakable

Water and sand and everything shining. Dogs bursting in and out of the scene.
Even the dull mats of seaweed glitter, cold morning. I appreciate all of this from my
window with its superior view.

You're still sleeping in a city three thousand miles away. Arms, wrists, bare feet lax,
bedclothes twisted about you. I know those beginnings with their fog and distant
sirens, worktable and food to prepare, walking softly to let you lie.

In Bavaria there was a madwoman who thought she'd swallowed a glass piano, its
ungodly crystal pinging away as she moved. Servants carried her on her cushioned
palanquin and she cried out from the slightest touch. Burdened by her treasure,
rare, her nerves scared up like a devil, she grew thin, but the instrument held its
shape within her.

It is winter here in this unreal town. A painter is putting graphite to prepared canvas,
illustrating a fairy-tale breast pricked by a thorn. A rose grows there, larks drink and
bleed vines of blood, a woman rides her diminutive horse, false mother's severed
head weeping in her lap. The woman wears a mask of a dog, tongue lolling. There
is so much in the world that is breaking, so many acts of revenge.

Bed of feathers, sand tracked in, I sweep and sweep. If there's an other with you
now, don't tell me. I want my bright morning untouched by an other's tongue.

An article by **David Anderegg** entitled “Paging Dr. Freud: Teaching Psychoanalytic Theory to Undergraduates” appeared in the spring 2004 issue of *Psychoanalytic Psychology*. Anderegg’s novel *Aux Pioneers* was published in serial form in *Berkshire HomeStyle* magazine. His a cappella group, “Quintessential,” sang the national anthem for the Boston Red Sox at Fenway Park in August.

Final Cut: The Making of “Heaven’s Gate” and the Unmaking of a Studio, a documentary based on the landmark book by **Steven Bach**, screened in February at the Berlinale, an international film festival in Berlin, Germany.

“Electronic Music and Life” by **Joel Chadabe** was recently published in *Organised Sound*, a British journal put out by Cambridge University Press.

Roberto de Luca is preparing a translation and commentary of Carlo Emilio Gadda’s *Quer pasticciaccio brutto de via Merulana*. Last summer he worked for a Manhattan production company, placing subtitles in Italian films for DVD release.

In November, **Mansour Farhang** discussed Iran with Amy Goodman on “Democracy Now,” a Pacifica Radio program.

Michael Giannitti designed lighting for several recent productions, including *The Cripple of Inishmaan* and *The Russian National Postal Service* at the Studio Theatre in Washington, DC, and Everett Dance Theatre’s *Home Movies* at the Bates Dance Festival and the Dance Theatre Workshop in NYC. He spent six weeks this past fall at the National University of Art, Theatre and Cinema in Bucharest, Romania, on a Fulbright Senior Specialist Grant.

“Elopement,” an essay by **Rebecca Godwin**, appeared in the October issue of *The Sun* magazine.

The New York Times (11/9/04) featured an article on **Milford Graves**—“Finding Healing Music in the Heart”—in which he was described as a “20th-century shaman” by composer and saxophonist John Zorn.

In October, a solo exhibition of work by **Jon Isherwood** was at the John Davis Gallery in NYC. An interview with Isherwood appeared in the September 2004 issue of *Sculpture* magazine.

Dina Janis is working as actor and director on several projects for The Accidental Theatre Company in NYC.

Last fall, **Carol Meyer** conducted two workshops for K-12 teachers on the integration of painting and poetry in the language classroom. She also gave two presentations at a national conference on teaching languages that addressed teacher development: “Examining Teachers’ Questions about Their Own Teaching” and “What Do We Mean by Leadership?”

Jessica Murray Projects in NYC hosted a solo exhibition of paintings by **Ann Pibal** entitled “FLEX,” which featured intimately scaled abstractions on thin aluminum panels.

Mirka Prazak co-chaired a session on the cost of education in Africa at the African Studies Association meetings in New Orleans. Her paper was entitled “The Costs of Free Education in Rural Kenya.” Prazak’s chapter on Kenyan families was included in *African Families at the Turn of the 21st Century*, a collection edited by Yaw Oheneba-Sakyi and Baffour K. Takyi (Praeger Publishers).

Sue Rees designed sets for *Aphrodisiac* by Rob Handel. The play, which showed at P.S.122 in NYC, was directed by Ken Russel Schmoll with lighting design by **Garin Marschall ’00**. Rees and Marschall also worked on *Jabu*, written and directed by **Elizabeth Swados ’73**, at the Flea Theatre in NYC. In February, she was in Tamil Nadu, India, to document a traditional theater festival.

Isabel Roche presented a paper entitled “Maternity and Sublimation in Hugo’s Quatrevingt-treize” at the 30th Annual 19th-Century French Studies Colloquium held in October at Washington University in St. Louis.

Susan Sgorbati is the first recipient of the new David G. Rahr Vermont Community Service Award. Presented by the Vermont

Community Foundation, the award recognizes “a Vermonter who works behind the scenes, is guided by a sense of purpose and adds value and vision to community-building.”

In September, **Allen Shawn** was featured on *Performance Place*, a program of WAMC, the public radio station in Albany.

Two new paintings by **Andy Spence** were included in a group exhibition at the Edward Thorp Gallery in NYC last fall. His painting *Flow* was part of a group exhibition at the Hirshhorn Museum and Sculpture Garden in Washington, DC. *Vanity*, a new print, was included in Pace Edition's exhibition at the IFPDA Print Fair in NYC in November.

Sonia Pérez Villanueva attended the 8th biannual conference of the Asociación de Escritoras de España y las Américas (1300–1800) in Houston, where she presented a paper entitled “Vida i sucesos de la Monja Alférez: Spanish Dictatorship, Basque Identity, and the Tug-of-War over a Political Heroine.”

Over Field Work Term, **Kerry Woods** offered a three-week field course, *Desert Ecology*. Woods and a group of students were based at several natural areas in the Sonoran desert of southern Arizona. In 2004 he was appointed Director of Research for the Huron Mountain Wildlife Foundation, an organization that promotes and sponsors research in this region of Michigan. In this capacity, Woods participated in a conference in October at the University of Michigan Biological Station, part of the organizational phase of the new “National Ecological Observatory Network” (NEON). NEON is a program mandated by Congress that promises to substantially increase federal support for ecological monitoring and research.

Jason Zimba was invited to speak on two occasions at Williams College in Williamstown, MA, on mathematics, “Probability, Rationality, and Entropy,” and physics, “Go Pistons! Ideal Gases and Ultrafast Transformations.”

OTHER NOTES

Innova Recordings, the label of the American Composers Forum, has issued a CD series honoring former faculty member **Henry Brant**. The first two volumes of the Henry Brant Collection are available from www.innovarecordings.com.

Gertrude Carter, MSW, director of Psychological Services attended the Third Working Conference of the Erikson Institute and Bennington College. Also in attendance from Bennington were **Jeffrey Winseman**, MD, and **Bob Brooks**, staff psychiatrists, and therapists **Leslie Glazer** and **Natalie Jacobson**.

“Connecting Thought and Action” by **Elizabeth Coleman** appeared in *Connection: New England's Journal of Higher Education* (10/1/04). “A liberal arts curriculum must make these two aspects inseparable—the depth, flexibility, and openness of our thinking and the importance of what we are thinking about,” she wrote. Coleman described The Democracy Project as Bennington's new approach to the “urgencies and values of civic life.”

Martha Hadley '73 has returned to Bennington as a psychotherapist. She earned a PhD in Clinical Psychology from City University of New York, and completed the Postdoctoral Program in Psychotherapy and Psychoanalysis at NYU.



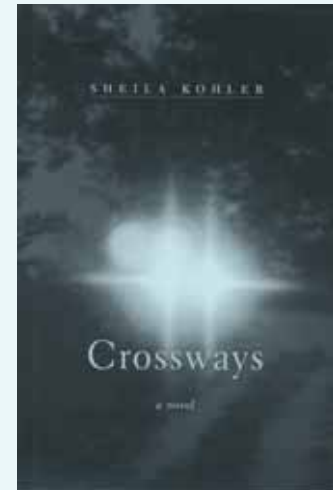
faculty bookshelf

W*inter Music* (Wesleyan University Press), written by **John Luther Adams**, former faculty member, is a collection of inspirational essays and journal writings, delving into the profound relationship between music and the environment. Adams, who lives in the boreal forest in Alaska, explores a range of natural phenomena, from the lyrical songs of the cardinal to the nature of noise and chaos. Musician Paul Winter sees the book as exploring ways “that music can celebrate and serve the greater community of life on Earth.”

In her new novel, *Crossways* (Ontario Review Press), MFA faculty member **Sheila Kohler** invokes her native South Africa in the tale of a woman’s grief over her sister’s death. As the main character begins to reflect on the circumstances of the tragic event, she confronts her sister’s husband—moving through childhood memories, betrayal, and revelation. J.M. Coetzee says, “...over Sheila Kohler’s lushly erotic South Africa falls the shadow of a sadist and psychopath, handsome, heartless, and disturbingly real.”

When A Woman Loves A Man (Scribner) is poet and former faculty member **David Lehman**’s newest collection of work, including prose poems, sestinas, and sonnets. He covers a wide range of subjects, from the Brooklyn Bridge to contemporary love, from the right questions to ask during a *Paris Review* interview, to Buddhism. Lehman is the editor of *The Best American Poetry* series.

Weathers Permitting (Louisiana State University Press), a new book of poems by **Stephen Sandy**, former faculty member, reveals both the smooth lines and jagged edges of human relationships. Whether recollecting a spirited holiday or mourning a dying friend, his meditative narrative threads through a work that Pulitzer Prize-winning poet Henry Taylor says “hovers tautly between calm and something close to violence, between speaking and keeping silent, peacefully holding at bay the likely explosion.”



30s Last summer, **Louise (Friedberg) Strouse '36** left her family compound in Wisconsin for a vacation in France and Italy.

Margie (Robinson) Angell '37 celebrated her 91st birthday in August on a visit with her first great-grandchild in Santa Cruz, CA. Margie travels less since losing her leg in 2002, but frequent visits from her three daughters and six grandchildren make her feel “much beloved.”

“I miss pals in other places and feel frustratingly housebound,” writes **Patricia (Farley) Hawkins '39**. “Otherwise, I’m one of the luckiest: I’m alive and kicking and I went to Bennington!”

The Connecticut Commission on Tourism and the Arts awarded **Barbara (Ramsay) Livingston '39** a grant to support her lecture series on 17th-century Dutch history and painting. Her research on the Moravian cloth doll was included in *Benefit Dolls*, published last year by the Doll Collectors of America.

Watercolor is the medium of choice these days for **Elizabeth (Mason) Walbridge '39**. She exhibits her work annually at the Sculpin Gallery in Edgartown, MA.

40s **Pamela Richards Brooks '41** writes: “My husband, an Alzheimer’s victim, has gone to live at an assisted living facility with a dementia unit. He has adjusted well and doesn’t complain about the move. I feel less stressed and thankful that it’s all worked out so well.

I mention this because other classmates might have similar problems.”

“I gave my annual exhibition as artist-in-residence at the Heike Pickett Gallery in Lexington, KY,” writes **Fay Mowery Moore Donoghue '41**. “I also participated in the formation of a new trustee council for the American Academy of Equine Art, for which I serve as chairman of the board.”

Anne (Michie) Sherman '43 tells us: “I love my little house here in Madison, CT, where the living is very pleasant.”

“I have just edited an anthology for children of stories of the classical ballets for the Moscow Ballet Company,” writes **Vivian Lescher Werner '43** of Lenox, MA. She contributes a regular column to the op-ed pages of *The Berkshire Eagle*.

“I’ve joined a group called the Wessex Sculptors, which meets in a barn on the grounds of the Krishnamurti School near Winchester, England,” writes **Josephine (Parker) Burge '45**. “I find it a great spur to produce. I’m 82 now, which is also something of a spur.”

Rita Fredricks Salzman '45 was executive producer and played a small role in *What Alice Found*. In 2003, the film earned a Special Jury Award at Sundance, Grand Prize at the Deauville Film Festival, and Best Feature at Cinema Paradise in Hawaii. Salzman serves on the board of trustees of the American University of Paris, the Interschool Orchestras of New York and the Gateway School for Special Education. “I have three great (wonderful) grandchil-

dren: Zana, 14, recently visited from Singapore. Nick, 14, is at Dalton and Ben, 11, is at the Gateway School.”

Charlotte (Cullingham) Acer '46 writes: “After my husband died in 2001, I refocused my work for inner city minorities by conducting a four-month program that combined literature, music, drama, dance, and visual arts into an hour-long performance. As I reach the glorious age of 80, I am consumed with pulling together 50 years of material into three books and a cross-referenced computer resource unit for teachers. Wish me luck.”

Last summer, the Blue Hill Public Library Gallery (ME) showed watercolors, oils, and pastels by **Dorothy Barbour Hayes '46**.

Proud **Katharine (Sawtell) Plimpton '46** sent word that her granddaughter, Sophie Plimpton, is studying at Parsons School of Design in Paris.

Ann Slaymaker O'Reilly '47 of Southport, CT, sends love to Bennington friends. She encourages them to call her at 203-259-5652 if they are in the Fairfield/Westport area.

Congratulations to **Dorothy Morris '48**, who was married last March to Leonard E. Mudd.

Nancy (Gregg) Sippel '48 keeps herself busy with drawing (in charcoal, pencil, ink) and painting. The University of Michigan’s Nichols Arboretum produced a series of postcards from her “woody drawings.”

“Hello and best wishes to friends,” writes **Mary Rickard Paul ’49**. “I still enjoy volunteering at the Animal Welfare Society and I paint when the spirit moves me.”

“My Oakencroft Winery in Charlottesville, VA, is in its 21st year with medal-winning wines,” writes **Felicia (Warburg) Rogan ’49**. “Come and enjoy our wine tastings!” To learn more, visit www.oakencroft.com.

50s All is well for **Martha (Tyler) Fox ’50** and family. “Jim and I share 18 grandchildren, ranging in age from 26 down to 2. I’m still active with photography, music, writing, golf, and boating. Life is good!”

“One has to give up ‘culture’ to live outside the city of Atlanta,” reports **Barbara Paige Fahrnbauer ’51**. “But in this wooded place I can hear the sounds of natural things. I volunteer at the local historical society and dance at the senior center. Painting has given way to my own history writing for my children and 11 grandchildren to read someday.”

In October, **Joan Hutton Landis ’51** gave a poetry reading with her colleague, Jeanne McGoinn, at the Curtis Institute of Music’s Field Concert Hall in Philadelphia, PA.

Ruth (Miller) Curwen ’53 writes: “I enjoy playing the violin as a principal second in the Concord (MA) Orchestra and participating in several chamber music workshops. I have six grandchildren. Two are on the East Coast, three

are in southern California and one is in Washington State. I enjoy having such a strong pull to go west and visit.”

“I still teach at Bard and I still find it exciting,” writes **Aileen Passloff ’53**. “I travel often to Spain. Last summer, I taught a course in performance at the Conservatory of Dance in Madrid. It was amazing to work with such wonderful dancers. Tai Chi is a new force in my dance life and I love it.”

In March, **Emily (Mason) Kahn ’54** had an exhibition of her paintings at David Findlay Fine Arts in NYC.

Carol (Friedman) Kardon ’56 is a painter currently associated with the Summa Gallery in NYC, the Rosetta Stone Gallery in Juno Beach, FL, and the Sally French Gallery in Lambertville, NJ. She is listed in *Who’s Who in American Art* and is a member of the Pastel Society of America and the Salmagundi Club in NYC.

“Between rehabbing houses, writing, traveling to Mexico, and working on the 2004 political campaign, I’ve been having a wonderful time,” writes **Mary Lou Peters Schram ’56**.

“Enjoying single life,” writes **Elizabeth (Partridge) Durant ’59**. She spends time painting, sailing, kayaking, and skiing.

“I’m still working a 60-hour week,” writes **Ava (Heyman) Siegler ’59**. She directs the Institute for Child, Adolescent and Family Studies, runs a private practice, works as a forensic consultant to the New York Supreme Court, and

writes. “Most important, I’m enjoying being a grandma to Jake, 5, in Los Angeles, and Gemma, 4, in NYC. And I’m married to the same guy (Art Siegler) for 45 years!”

60s Last spring, **Ruth Ann Fredenthal ’60** had an exhibition of paintings at Aganahuei Arte Contemporanea in Alba, Italy. Her work was also in a group exhibition entitled “Lucidamente” (Light) on the island of Palmaria.

Liz Mamorsky ’60 and her husband, Mel Knox, appeared on HGTV’s *Before and After*. Aired nationally in November, the program chronicled the three-year rebuilding of their home, which was destroyed by fire in 2000. Last year, Liz painstakingly restored paintings that were damaged in the fire; in August, these paintings, and new work, were on view at Design Within Reach in Santa Monica, CA.

“My piano quartet played a 25th anniversary concert for Palo Alto Performances,” writes **Martha (Terrell) McCall ’60**. “I have five grandchildren now; the oldest, 12, plays a pretty hot sax.”

“I am Professor and Chair of the Department of Biochemistry and Molecular Biology at Pennsylvania State University College of Medicine in Hershey, PA,” writes **Judith (Schneider) Bond ’61**. She recently became president of the American Society for Biochemistry and Molecular Biology (ASBMB), an organization of more than 12,000 members.

As head of school at the Storm King School in Cornwall on Hudson, NY, **Helen (Croll) Chinitz '62** lives near her family after 20 years of heading schools in Oregon, Pennsylvania, and South Carolina. "A brief two-year stint in Senegal, sponsored by United Nations Environment Program (UNEP), was a major experience."

The College of Saint Rose in Albany, NY, hosted an exhibition of work by **Patricia Johanson '62** last fall. "Patricia Johanson: Art for the Living World" featured 36 drawings, models, site plans, photographs, and documentation of her large-scale, outdoor projects for parks and public lands. Her work spans 35 years and combines art, architecture, ecology, and landscaping; projects include locations in Dallas, San Francisco, South Korea, Kenya, and the Amazon rainforest.

Vivian (Bachrach) Glick '64 and her husband, Bob, split their time between Tenafly, NJ, and NYC. "Still practicing massage therapy after 21 years and loving it," she writes. "Daughter Jennifer has two sons, Jake, 6, and Alex, 2, in Maine. Son Adam has two daughters, Zoe, 7, and Maddy, 4, in Los Angeles. Daughter Melissa lives with husband Stephen and dog Shelby in Goshen, MA."

Brannon Heath '64 is a law professor at Touro Law Center in Huntington, NY. Her daughter, Tyler, was recently married in Colorado and placed sixth in her age group in her first Ironman competition. Heath's son, Ben, works in advertising in NYC.

Barbara Glasser '65 writes: "It is with great pleasure that I report that my daughter, **Eva Holiday DeAngelis-Glasser '07**, is in her second year at Bennington. I am especially thrilled that she seems to really get what the school is all about. Another note: at almost 60, I have gotten my real estate license and have taken to it like a duck to water. Anyone buying or selling in New York State: call me!"

The November 2004 issue of *Organic Style* featured an article about **Constance Kheel '67**, who, when not creating abstract paintings, rescues and refurbishes derelict farms and barns throughout Rensselaer County, NY. She began this endeavor 34 years ago by purchasing a farm in the small town of Hoosick, NY; she has since acquired three more adjacent farms in order to preserve their buildings, as well as the character of the countryside. She has also embarked on a mission to save their histories as well, documenting the stories of more than 200 barns in Rensselaer County.

"After more than 30 years I guess it's time to write in about what I've been doing." **Cecilia (Guiu) Searle '68** has been "raising two wonderful kids, and designing outdoor spaces (gardens, parks, campuses, bikeways, cemeteries). For the last five years, I've been teaching part time at the Rhode Island School of Design, where my husband also teaches. Our office practice just won an award for a proposed redesign of part of downtown Providence, RI."

Virginia Creighton '69 had an exhibition of oil monotypes at the Art Show

in Amherst, MA, last fall. Paintings that were earlier exhibited at the Tatischeff Gallery in NYC appeared in the fall issue of *The Gettysburg Review*.

Along with one-person exhibitions at Loyola College in Baltimore and David Allen Gallery in Brooklyn, **Maren (Jenkins) Hassinger '69** received a Gottlieb Foundation grant last year.

Adrian Oktenberg '69 was awarded a poetry fellowship at the prestigious MacDowell Colony in Peterborough, NH; she was in residence there last fall.

70s From the Park Slope neighborhood in Brooklyn, **Emily Israel Greenfield '70** sends word. She is on the graduate faculty at the Occupational Therapy Program at Columbia. "My middle son and I are both getting graduate degrees at Teacher's College."

Felice (Forrest) Cott '71 is Director of Principal Gifts for the Combined Jewish Philanthropies of Greater Boston. Last May, she remarried Leland Cott, a professor at Harvard Design School and principal of Bruner/Cott, an architectural firm in Cambridge.

For the past 11 years, **Charlotte Elizabeth Albright '72** has been a reporter and producer for Maine Public Radio, as well as a frequent contributor to NPR's *All Things Considered* and *Morning Edition*. She also hosts and produces a weekly public affairs program on Maine Public Television.



John Cuetara with (l-r) Louise Hamagami and Susan Braus.

How He Spent His Summer Vacation

There are endless ways to meet up with old college classmates. Grabbing a latte together at a coffee shop in Cambridge. Chewing on old times at Alumni and Family Weekend. Or the way **John Cuetara '76** ran into **Susan Braus '76** and **Louise Hamagami '79** last August. On a day when “the sun was shining and seagulls were swooping,” Cuetara writes, “I foolishly decided to paddle my small plastic canoe from Woods Hole, MA, to Martha’s Vineyard.” About three miles out, while snacking on a bucket of fried chicken wings from KFC, the seas grew rough. Without warning, a six-foot wave crashed into the port side, swamping the canoe. The boat sank within minutes.

Treading water, Cuetara scanned the horizon for help. “Instead of a Coast Guard cutter,” he continues, “I saw something a little less reassuring. A large fin was zigzagging toward me, and I remembered reading about the enormous great white shark spotted in a cove off nearby Naushon Island.” Just when he found himself in the reality version of *Jaws*, a fog horn blew loudly in the distance, scaring the shark away.

But that was the good news. Just up ahead, a gigantic white ferry boat was bearing down on him. “As I looked helplessly up at the ship’s bow, I recognized two familiar figures waving at me.” It was Braus and Hamagami. “What were the odds of being run over by a ferry boat with two friends from Bennington on board?” The captain was notified. The boat was stopped. The crew pulled Cuetara on board, wet, seasick, and unharmed. “So that is how I had a nice reunion with Susan and Louise,” he reports calmly. At their next meet up, grabbing that latte at a coffee shop in Cambridge is highly recommended.

Cuetara adds one final thought: “I would love to hear from Bennington classmates and can be reached by e-mail at drjohncue@aol.com. Hopefully, future reunions will be less dramatic.”

Chris Bishop '72 lives in Wilton, CT, with his wife of 30 years and their 12-year-old son, Cole. He works as an e-business strategist at IBM and still plays in a few local bands for fun. He’d love to hear from old friends and can be reached at bishopc@optonline.net.

“I still make time to choreograph and dance and probably will until I just can’t move at all,” writes **Star (Peyson) Bradbury '72**. “Currently, I am Director of Marketing at Oak Hammock, a continuing care retirement community at the University of Florida that focuses on lifelong learning, wellness, and health.”

Bonnie Costello '72, a Professor of English at Boston University’s College of Arts and Sciences, was honored with the 2005 United Methodist Scholar/Teacher of the Year Award. She teaches graduate and undergraduate level courses in modern poetry, concentrating on American poetry and visual elements in verse. She lives in Roslindale with her husband and two children.

“Greetings to all my college friends!” writes **Caren (Pert) Pearson '72**. “I’m in my 10th year of teaching art—still painting after all these years. I’m also playing bagpipes with a really good band. My husband and I celebrated our 30th anniversary with a trip to Rome.”

“My article on rural school consolidation appeared in the fall issue of the quarterly journal of the Minnesota Historical Society,” writes **Karen Sorg Schlenker '72**. “My three grandkids are

a hoot, and I continue to plug away at township government, history research, and woodland preservation. My e-mail is jkschlen@ecenet.com."

Susan Sheckler Leff '73 writes: "I'm busy making costumes for a traveling children's theater called Very Merry Theatre and as the new Executive Director of University of Vermont Hillel. My children are growing up to have many interests; I'm enjoying being a mother to four young adults!"

Janis Traven '73 of Seattle, WA, was a national delegate for Howard Dean at the Democratic National Convention last summer. She represented the 7th Congressional District.

"Happy working for QVC," is the report from **Bel Broadley '74**. "I bird-watch with husband Mike in my spare time; you'll always find us outdoors."

Carol (Berman) Reese '74 is a coordinator for the Gifted and Talented Program at West Ridge Middle School in Austin, TX.

The Peabody Sisters: Three Women Who Ignited American Romanticism (Houghton Mifflin) by **Megan Marshall '75** is finally in bookstores. She writes: "I hope if Bennington classmates should pick up the book, they will enjoy learning something about these women with whom I've spent the last 20 years." Publication of the biography was long delayed; among other reasons, the author sifted through thousands of letters that were "cross-written" to save postage. Megan was included in an article in *The Sunday*

New York Times Book Review (9/26/04) that took its title from her experience: "20 Years and 5 Editors Later..."

In November, **Bellanne "Belle" Meltzer Toren '75** chaired a two-day conference on boundary disputes and unification in Kuala Lumpur, Malaysia. Belle, an international petroleum consultant, lives in Coppell, TX, and Calgary, Alberta. Her eldest son is a freshman at the University of Toronto and her youngest son attends the National Sports School in Calgary.

Margery Perlmutter '76 writes: "In true Bennington fashion, I'm proving that everything is related to everything else. I'm an architect and lawyer, practicing land use law in NYC with Bryan Cave LLP and traveling as much as I can."

Carlene "Linda" Raper '76 and **Julian Gerstin '75** sent a postcard from Paris last summer: "We're on our honeymoon, after 30 years of friendship that began when we were introduced by **Jano Cohen '74** and Milford Graves. For now we live in El Cerrito, CA, but we plan to move to Carlene's house in Putney, VT, in a couple of years. Julian's been teaching and writing about the traditional music of Martinique, and he co-edited two CDs in the Alan Lomax *Caribbean Voyage* series. Carlene's fiber art can be seen on her website, www.colorquilts.com. You can reach both of us at carlene@colorquilts.com."

In November, **Stephen Michael Smith '76** was guest conductor of Wroclaw Philharmonic in Poland. He was recent-

ly appointed music director of the Danbury (CT) Community Orchestra.

Jill Wisoff '77 was the script consultant for producer/distributor Greg Hatana-ka's *Until the Night*. The film premiered at the Las Vegas Film Festival and screened at the Hamptons Film Festival. As a screenwriter, she has several works in development for various producers.

"I retired from the field of psychology after 15 years of practice," writes **Jed Donovan '78**. "My wife, Sue, and I own and operate the Falls Diner Restaurant in Hoosick Falls, NY. We offer homemade soups, desserts, and a great salad bar; keeps us cooking!"

Margaret "Mokie" Pratt Porter '78 is the co-editor of *Inside the Pentagon Papers*, published last year by the University Press of Kansas. To learn more, visit www.vva.org/whatsnew/pentagon_papers.htm.

Dion Scott Birney III '79 received a Master's in Social Work from NYU in 2001; he's currently in an analytic training program at the Institute for Contemporary Psychotherapy in NYC. He runs a private practice and lives in the West Village with his partner of 10 years, Todd Olson.

Catherine Marker '79 has earned certification as a "colleague" of the American Guild of Organists. Along with her musical pursuits, she manages a law firm for Diana Bolander, her partner of 21 years. They share a home in Wolfeboro, NH, with their three children.

Michael Starobin '79 won the 2004 Tony award for Best Orchestrations for his work on Stephen Sondheim and John Weidman's *Assassins*.

80s Teoman Imamoglu '81 owns an advertising agency in Istanbul and can be reached at teo@sim.net.tr.

Susan Fenichell '82 directed a production of *Burn This* by Lanford Wilson at Boston University in November.

Last fall, **Aimee Chappell Hertog '84** contributed six sculptures and one painting to the American Group Show at Gallery 49 in NYC.

Cynthia Murphy '84 shares the news of her recent appointment as Director of the International Student program at Vermont Academy in Saxtons River, VT.

"I'm living in Brooklyn with my wife, Elizabeth, and our 2-year-old daughter, Sara," writes **Scott C. Parker '84**. "I'm a professor of technical theater at Pace University, as well as the lighting designer and technical director. I'm working as a consultant with the NYC Department of Education's Office of Arts & Special Projects, helping to develop a new citywide theater curriculum. I also serve on the board of The Theater Garden, a not-for-profit group. I hope to hear from friends and neighbors; www.hstech.org, scp@hstech.org."

Kevin Alter '85 writes: "I'm thrilled to announce the birth of my first child, Rebecca Annabel, on September 26."

Edie Hill '85, a freelance composer of vocal and instrumental music, lives in Minneapolis with her husband, Jon Wolf. She teaches composition and theory out of her home studio and has run Hummingbird Press (publications of her music) since 2000. She recently composed a 70-minute work for the St. Paul, MN-based chamber group, Zeitgeist, entitled *Spark!* She has been awarded two McKnight Foundation Fellowships for Excellence, a Bush Artist Fellowship, a Fellowship from the Minnesota State Arts Board, and three major grants from the Jerome Foundation.

Dawn Learsy '85 and **Tim Cahill '82** welcomed son Otto Jones Cahill on April 17, 2003. Dawn recently began a fellowship in Developmental and Behavioral Research at Yale University Medical School. Tim does editing work for 89 Editorial in NYC and paints in his studio in Stamford, CT. In December, the Baldwin Gallery in Aspen, CO, had an exhibition of his small works.

An exhibition of work by **Rhea Nowak '85** was at NYC's Studio Gallery 88 in January.

"I've been in Kyoto since 1988," writes **David Burgess '87**. "I would love to hear from old friends." His address is 26-14 Yamada-cho, Kitashirakawa, Sakyo-ku Kyoto 606, Japan.

Linda Uram '87 writes: "At Bennington I had a dream about a symbol, which was very powerful for me. I incorporated it into my artwork and tried to understand it from that perspective. More than 20 years later, I stepped into

a Kadampa Buddhist Temple and saw that it was the center of the Dharma Wheel. This past summer I became ordained as a Buddhist Nun in the New Kadampa Tradition and am now called Kelsang Chenma. Lots of love to all those old friends I have lost touch with; you can reach me at uram@swcp.com."

In August, **Tony Widoff '87** performed with former Bennington faculty member Bill Dixon, Dominic Duval, and Warren Smith at the Baha'i Center in NYC.

Mary Seibert '88 sends news from Santa Monica, CA, where she is a web designer at Launch (Yahoo! music) and has a 9-year-old daughter.

Last summer, **DD Dorvillier '89** performed a duet with Jennifer Monson at P.S. 122 in NYC for HOWL! Festival of East Village Arts.

Valerie Marcus '89 and her husband, Steve Ramshur, are pleased to announce the birth of their first child, Zachary Marcus Ramshur, on October 25.

Stacy (Yeoman) Sinclair '89 writes: "As of this fall I have completed my doctorate in Educational Technology. My husband and I did the first study on student achievement and school libraries in California as the topic of our dissertation."

90s Clark Perks '90 is currently Assistant Managing Editor at the *Courier-Post* in Cherry Hill, NJ, a Gannett Co. newspaper. He lives with his wife and three children in New Jersey.

alumni bookshelf

The novel *KLIK* by **Mary Lou Peters Schram '56** (iUniverse) is the story of a frenetic San Francisco radio station in the 1970s, when women were first discovering their independence in the workplace. Office politics, messy divorces, and clawing ambition run the show at KLIK, but despite what goes on behind the scenes—the shows must go on. Schram's previous published work of fiction was *Stranger in the Dark*.

The research of human psychology and dance is presented in *Connections and Parallels Between Humanistic Psychology and Modern Dance at Jacob's Pillow* (The Edwin Mellen Press) by **Hadassah H. Hoffman '57**. The author focuses on the work of psychologists such as Abraham Maslow and Rollo May, as well as dancers Ted Shawn (founder of Jacob's Pillow), Ruth St. Denis, and Martha Graham.

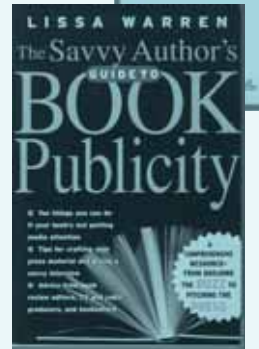
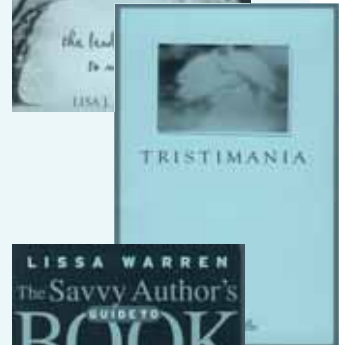
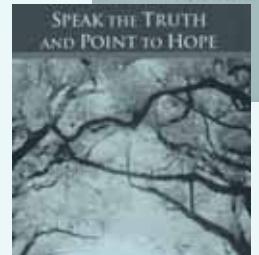
Shards by **Ann Sommer Holmes '57** (Turn of River Press) is a poetry-memoir describing Holmes' "perceptions and misconceptions as a 50-year-old American woman" living in the remote pottery town of Mashiko. It also includes poetry in the voice of village artists. Holmes writes from her home in Westport, CT, "The potters' words are the clay that shape these poems." Her poetry has appeared in such publications as *Asian Pacific American Journal* and *Japanophile*.

Speak the Truth and Point to Hope: The Leader's Journey to Maturity (Kendall/Hunt) by **Lisa J. Marshall '67**, grew out of Marshall's 20 years as a nationally recognized coach training executives and teams at Fortune 500 companies. "When smart people view themselves as protagonists in a living story," she says, "they begin to recognize the deeper implications behind their professional journeys."

"I began to write poems as soon as I could read them," says **Mary Ruefle '74**, who has just published her eighth book of poetry, *Tristimania* (Carnegie Mellon University Press). A recipient of a National Endowment for the Arts Fellowship, a Whiting Writer's Award, and an Award in Literature from the American Academy of Arts and Letters, Ruefle's poems are included in *Best American Poetry*, the 1997 and 2001 editions.

Reflections on the future of everything from religion to the visual arts is the subject of *Lengthened Shadows: America and Its Institutions in the Twenty-first Century* (Encounter Books), edited by **Roger Kimball '75** and Hilton Kramer. Distinguished thinkers discuss our culture in a post-9/11 world. Kimball is managing editor of *The New Criterion*.

Lissa Warren MFA '99 brings the skills she learned publicizing such authors as poet Mary Oliver, economist John Kenneth Galbraith, and pediatrician Dr. T. Berry Brazelton to *The Savvy Author's Guide to Book Publicity* (Carroll and Graf). Warren frequently speaks at forums on author publicity.



GUATEMALA DREAMING



“**T**hey like to talk to me extra fast and then wait to see what I do,” says **Kristin Bengtson ’04**, living in San Mateo Ixtatan, in northwestern Guatemala on a 2004–05 Fulbright grant. She is referring to the elderly women in this Mayan community who playfully test her fluency in the only language they know—Chuj. Bengtson describes Chuj as a fascinating but sometimes frustrating language “with eight different verbs that mean ‘to eat,’ depending on “what’s being eaten, how chewy it is, and whether it’s sweet or not.” Having traded the Green Mountains of Vermont for the high mountains of Sierra de los Cuchumatanes—Bengtson juggles Chuj, Spanish, and English as part of her work in the international exchange program. The goal is to open up the lines of communication with citizens of foreign countries, and Bengtson is translating Chuj folklore, examining the role these myths and legends play in the lives of Guatemalans. She hopes to make Chuj folklore accessible in English and to produce a critical text placing these tales in the context of contemporary San Mateo Ixtatan.

More than 70 indigenous Maya Chuj communities, with a population of more than 25,000, live in and around San Mateo Ixtatan, and the Chuj are among the poorest and most isolated groups in the country. Of the 12,000 inhabitants in the town Bengtson lives in, 3,000 of them are young, undocumented

workers in the United States. “Nearly every family has a son or husband in ‘el Norte,’ who sends money home to build a better house and put the younger kids through elementary

and middle school,” Bengtson says. As a supplemental project, she has been interviewing young men who have returned to San Mateo Ixtatan from the States. It has, she admits, made the statistics about immigrants and the extreme poverty that forces them to leave their homes, far more than an abstract idea.

A native of Woodbridge, CT, Bengtson is one of 1,000 grantees to be awarded a Fulbright honor this year. Her focus at Bennington was literature and Spanish. She first visited San Mateo Ixtatan in the summer of 2003, and then spent her 2004 FWT as a volunteer teacher for the Ixtatan Foundation, which is involved in education and sustainable development. The director of the Foundation is the mother of **Patrick Evans ’04**. Other Bennington students, **Aarti Rana ’06** and **Toby Levin ’06**, did their 2005 FWTs in San Mateo Ixtatan.

Bengtson has integrated herself into the community, learning to make tortillas, dance marimba, and fire a traditional sweat bath. She reports that the local people have become “patient teachers and warm friends.” The news via e-mail is that she has finished the first draft of her folktale translations—and that she’s still happily “plugging away” at Chuj.

Peter Dinklage '91 took on the title role of *Richard III* in a production at the Public Theater in October. "His Richard is a figure of unusual directness, a maverick propelled by a fierce willpower that translates into extraordinary charisma," wrote a reviewer in *The New York Times*.

After 10 years in Philadelphia, **Margot Hoerrner '91** has moved to Boston, where she is enrolled in the mid-career Master's in Public Administration at Harvard University's Kennedy School of Government, studying international NGO management. She plans to work in second- and third-world community development, with a focus on education. Feel free to contact her at 617-417-4134, or hoerrner@hotmail.com.

"I was recently married in Grafton, VT, to Drake Stimson," writes **April Zeig '91**. "I have two stepchildren, Grace, 6, and Drake, 8, and my first child is due August 20, 2004. I live in Cincinnati and work for an Internet company called Bridge Worldwide, heading up their Account Management Department."

Alice Eckles '92 lives with her partner, Marc Awodey, in Burlington, VT, and North Hero, VT. She teaches art at three elementary schools. "My travels span Sudbury and Whiting, VT, where I teach art, as well as Northampton, MA, where my daughters Ana, 18, and Thea, 16, live with their father, **Philip Price '85**." Her fortune cookie business, Alice's Arts, has been featured in *Vermont Life* and *Vermont Sunday Magazine*. She is author of *My Life as a Flower* and *Family Road Trip from Vermont to New*

Orleans. She can be reached at aekles@pshift.com.

Eric Reymond '92 is an adjunct assistant professor at St. John's University (NY) and Long Island University in Brooklyn. He is the author of *Innovations in Hebrew Poetry: Parallelism and Poems of Sirach*, published by The Society of Biblical Literature.

"I've started a new architecture job at Smith Group in Washington, DC," writes **Eric Sturm '92**. "But even bigger news: I married Melissa Marcello on October 2. We live in a 1905 row house on Capitol Hill that we are restoring. I can be reached at eric.sturm@smith-group.com and would love to hear from friends long out of touch."

Ann (Kalill) Wood '92, an award-winning staff writer at *The Provincetown Banner* (MA), wrote a story on faculty member Mark Wunderlich that can be viewed at www.provincetownbanner.com.

Poker Without Cards by **Ben Mack '94** appeared in print in April. To contact the author, or to download a free e-book, visit www.pokerwithoutcards.com.

In December, **Robyn Okrant '94** performed her critically lauded solo-show, *Buddhism for Beginners*, at Chicago's Breadline Theatre. She was recently named co-artistic director of The Free Associates, a venerable Chicago theater company founded in 1991. The company opened its 15th season in March with a show that Robyn wrote and directed entitled *Whose West Wing is it Anyway?!*

A piece by **Mohammed Naseehu Ali '95**, "My Name Is Not Cool Any-more," appeared in *The New York Times* (11/24/04). His short story collection, *The Prophet of Zongo Street*, will be published next year.

"I wanted to reconnect and say hello," writes **Joanne Lembo '95**. "I live in Exeter, NH, with my partner, Lee Williams, and our daughter Madeline, born on May 6, 2003. I am the Director of Student Activities at Phillips Exeter Academy, and spend most of my free time enjoying being a mother."

Those wishing to get in touch with **Matthew Westcott '95** in Chile can e-mail him at matias@zoofilm.cl.

Jessica Peck '96 and husband Aaron Parker celebrated the arrival of son Brayden Peck-Parker, born on March 28, 2004. Jessica and Aaron's other adventure includes running a coffee shop, which they opened in July. Jessica can be reached at jdorettepeck@yahoo.com.

Justin Stone '96 and **Shazia Bakar '99** have a wedding planned for December 30, 2005, in Karachi, Pakistan. Last summer, Shazia completed an accelerated one-year MBA program at Simmons School of Management. She now works as a financial analyst at TNT Vacations in Boston. Justin is cofounder of Design & Co., a small web and graphic design firm specializing in corporate identities and collateral material.

From Moving Off Center, a sound installation by **Michelle Dorvillier-Nagai '97**,

was at the Tang Teaching Museum, Skidmore College, Saratoga Springs, NY, late last year.

Mary Early '97 was among the artists featured in the inaugural exhibition at the Hemphill Fine Arts Center's re-opening at its new location on Fourteenth Street in Washington, DC. The exhibition showcased the work of individuals who had been integral to building the gallery's reputation as well as individuals who represent the new direction of the Hemphill.

Ben Sunderlin '97 is pleased to announce his engagement to Michelle

M. Border of Minneapolis, MN. "We are happy and excited. She is not only a special education teacher for Minneapolis public schools, but a friendly bright star." The wedding will take place after Ben finishes his chemical engineering degree in the spring.

Since graduation, **Stacey Leab '98, MAT '99** has taught second grade at a private school. She married Travis Bennett on November 8, 2003, in Half Moon Bay, CA. In September 2004, the couple were moving to Toulouse, France, where Travis had plans to work in the satellite communications field and Stacey was hoping to paint gorgeous French landscapes.

Gokcen "Gekko" Ergene '99 is pursuing a MFA in art media and teaching video at Syracuse University.

OOs "I just had a phenomenal year," wrote **Morgan Deevy '00, MAT '01** in August. During her second year of teaching at P.S. 83 in the Bronx, her class donated clothes to the Bowery Mission, adopted an orca, and—after "stalking" Jerry Spinelli—had a phone conference with the famous author. "The best project was the Association of Miniature Poets. Every day we turned our life experiences into poetry. We had a huge celebration that includ-



Shira Sternberg '05 has been engaged in social and political causes since the time she could walk. "My mother dragged me along to everything," Sternberg says, referring to her late mother, **Patricia Barr '71**, who, as director of the National Breast Cancer Coalition, and co-chairperson of Americans for Peace Now, was deeply involved in a wide range of important issues. During this past academic year, Sternberg was the civic engagement coordinator for COLTs (Community Outreach Leadership Team), a student-driven campus organization. Two other students, **Alana Rios '06** and **Alexa Carter '05**, also lead the group, facilitating volunteer and community service, and literacy and youth mentoring, respectively. As the student focused on civic engagement, Sternberg works locally, including creating committees on issues such as recycling and bio-diesel fuel usage, and organizing a "Get Out the Vote" campaign during the 2004 elections.

Deborah Markowitz, Vermont Secretary of State, recently recognized Sternberg with an award, which is given to Vermonters who have demonstrated an outstanding commitment to promoting the tenets of democracy.

This spring, Sternberg's outreach extended to the Middle East, where she currently works on a kibbutz. "I used to cry every time I went to Israel," she says, "but now I've opened myself up to what's going on there, and I want to help." A native of Vermont, Sternberg hopes that upon her return to the U.S. she will assist with a political campaign for a state senate race, or maybe even run for office herself. Where does she see herself eventually? "In Washington."



ed parents, teachers, students, and principals...even the mayor of NYC was in the vicinity!" You can contact Morgan at mdeevy@optonline.net.

Nissa (Wilson) Howard '00 and **Stephen Howard '99** welcomed their baby daughter, Meera Lotus Howard, into the world on June 29, 2004. "Meera is a beautiful, calm baby." The happy trio lives in the Bay Area of northern California. They can be reached at vaidehi3@yahoo.com.

As Greenhouse Horticulturalist for The Buffalo and Erie County Botanical Gardens, **Terri Lewin '00** maintains and propagates the gardens' extensive tropical and temperate collections. The greenhouses, established in the late 1800s, are based upon the famous Crystal Palace and Kew Gardens Palm House in England. To learn more, visit www.buffalogardens.com.

Summer Lei Shidler '01 writes: "I attained a MS in journalism from the University of Wisconsin-Madison in May 2003 and began work as a proposal writer for Epic Systems Corporation, a software company providing electronic medical records and care systems. I also graduated from the Dale Carnegie course in March 2004."

Nicole Donnelly '02 writes with an update: "I lived in Mexico City and worked as an assistant designer for Matthai Arquitectos, an architecture firm. I was charged with the graphic design for a line of woven textiles intended for interior design. This was a bit of a challenge, but the textiles look beautiful. Last May, a painting of mine

was sold at the largest annual art auction in Philadelphia, held by Metropolitan AIDS Neighborhood Nutrition Alliance (MANNA) to raise funds. For now, I'm in Philadelphia. If anyone wants to get in touch, you can reach me at merinbass1@yahoo.com."

From Brooklyn, **Kathryn Swanson '02** writes: "I spent the past year working with Bill Irwin for his season-in-residence at Signature Theatre Co. I'm currently assisting a theatrical agent and seeing lots of shows."

Cassandra Hotaling '03 is a photographer at Beltrami Studios in Rutland, VT, doing studio and outdoor portraiture and wedding photography. "I have learned so much, and am happy to be doing photography every day."

Allegory, a short film by **Hans Buetow '04** and **James Bolenbaugh '05** screened at the New York International Independent Film and Video Festival in November.

MASTERS

Odili Donald Odita MFA '90 and **Emanuelle Kihm '93** welcomed their first child, a beautiful girl named Ifeanyi Aliya Odita, in April 2004. Odili, an Associate Professor in Painting at Florida State University and a Visiting Critic in Painting at Yale University, writes: "In March I had a one-person exhibition at Galerie Judin Belot in Zurich, which then traveled to Galerie Schuster in Frankfurt. I was invited by curator Ivo Mesquita to represent North America in The Dakar Biennale of Contemporary African Art

(DAK'ART). Last summer, we spent three amazing months in Amsterdam, where I was a resident artist at The Thami Mnyele Foundation Residency for African Artists and put together work for a one-person exhibition at the Florence Lynch Gallery in NYC. We wish everyone all the best!"

Charisse Coleman MFA '01 contributed the opening chapter, entitled "Matters of Life and Death," to the anthology *Wounds That Do Not Bind: Victim-based Perspectives on the Death Penalty* (Carolina Academic Press). The book is due out this fall.

we want to hear from you!

As always, we also love to receive your news—about work, travels, family—for Class Notes, the magazine's most-read section. Send a note in the enclosed envelope, or e-mail us by the January 1 (for spring issue) and July 1 (for fall issue) deadlines at alumlett@bennington.edu.

Please offer your thoughts on the enclosed envelope and tell us what you want to hear about from us. Faculty news? Alumni updates? Student profiles? We need your input!

Nancy Reynolds Cooke Booth '37

On January 31, 2005, Nancy Reynolds Cooke Booth '37 died peacefully in her sleep at her California home; she was 89 years old.

At Bennington, Booth studied art and architecture, developing skills she later used to design and build her Armonk, NY, and Stowe, VT. An expert skier, Booth spent her first few years after Bennington as a self-proclaimed “ski-bum.” Her time on the slopes proved fruitful — Booth made the 1940 Olympic Ski Team, won both the 1940 National Slalom Championship and the 1941 National Downhill and Combined, and was inducted into the U.S. National Ski Hall of Fame in 1972. Through her skiing, she also met her first husband, J.N. Cooke, who died in 1978. In 1985, Booth married her second husband, Gordon Booth, and moved to California.

An indefatigable and effective volunteer for Bennington College, Booth was elected President of the Alumnae Association in 1968 and joined the Bennington College Board of Trustees in 1980. Booth's husband, sons, Peter and Chris Cooke, and their families survive her.

Thomas H. Foster

Friend of Bennington and spouse of former faculty member Catherine “Kit” Osgood Foster, Thomas H. Foster died December 28, 2004, at the age of 97.

A poultry farmer in West Bennington until 1950, Foster had a lifelong commitment to conservation and ornithology; he belonged to both The Nature Conservancy and Wilson's Ornithological Society, and he founded the Mount Anthony Preservation Society. From 1970 until 1976, Foster also served in the Vermont House of Representatives, advocating for environmental conservation.

Yet Foster's concerns were not confined to the natural environment; for more than 40 years, his book reviews appeared in *The Saturday Review*, *The Nation*, *The New York Herald-Tribune*, and *The New York Times Sunday Book Review*. In 1946, these literary endeavors led to a successful career as a book scout for Farrar, Straus, and Company, for whom he discovered, among others, *The Lottery* author, Shirley Jackson.

Oscar M. Ruebhausen

Oscar M. Ruebhausen, a former Bennington College Trustee and unofficial adviser to Governor Nelson A. Rockefeller, died December 12, 2004.

Born in Manhattan in 1912, Ruebhausen graduated from Yale Law School in 1937 and joined the law firm of Debevoise, Stevenson, Plimpton & Page (now Debevoise & Plimpton) that same year. Aside from a stint during World War II with the Lend-Lease Administration and the Office of Scientific Research, Ruebhausen remained at Debevoise & Plimpton until his retirement, acting as its presiding partner from 1972 to 1981. He also served as president of the Association of the Bar of the City of New York (ABNY).

Ruebhausen was a member of the Bennington College Board of Trustees from 1954 until 1969 and served as Board Chairman from 1962 until 1969. **Kay Crawford Murray '56**, who became acquainted with Ruebhausen through his work with the College's Board and the ABNY writes: “There is no lawyer, except my late husband, Arch, for whom I had greater respect.” Murray also noted that, despite failing health, Ruebhausen's engaging smile and twinkling eyes remained when she saw him this past summer.

Dotha Seaverns Welbourn '41

Known for her honest, spirited nature as well as for her unflinching candor, Dotha Seaverns Welbourn '41 died January 10, 2005, after a courageous battle with Parkinson's disease.

Born in Boston in 1919 and educated at New England schools, Welbourn headed for the West Coast after graduating from Bennington, settling first in Oregon and then in the Los Angeles area. Though she never owned her own boat, she spent nearly her entire career as the owner and manager of the California Yacht Anchorage; the marina was the second largest in Los Angeles.

Though family and business kept her fixed to southern California, Welbourn and her husband, John, summered in Camden, ME, sailing and relishing time with their East Coast family and friends.

Welbourn was also a profoundly dedicated philanthropist throughout her 85 years, generously supporting a variety of causes, including the American Cancer Association (for which she served on the executive committee), wildlife conservation, and her beloved alma mater.

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

Jane Woodhouse McLaughlin '36

Rebecca Crane Tompkins '36

Joan May '37

Julie Rice Speakman '37

Hope Hilton Andruss '38

Lucy Greenbaum Freeman '38

Constance Wigglesworth Holden '38

Elise Fay Hawtin '40

Jane Acheson Brown '41

Dr. Laura Rice '41

Katrina Van Tassel Wuerth '42

Mary Achilles Coggeshall '43

Eleanor Durkee Hope '43

Nancy Hay Knapp '43

Elaine LeFevre Mahoney '43

Eleanore Anne Oldden '43

Idolene Hegemann Darrow '46

Mary Sutherland Gussow '46

Ruth Thomson Shapiro '46

Frances Davis Thurston '48

Gertrude Yang Renaud '49

Judith Seaver Shea '50

Jane Welch Williams '50

Kristin Curtis Lothrop '51

Wanda Peck Spreen '54

Jelka Makovicka Leahy '62

Patricia Burns '65

Howard D. Goldenberg '77

Daniel Eaton Pentlarge '80

Dr. Thomas Schwerk '88

Adam J. Mills, '05

Elissa Sullivan '05

Kelly Muzzi '06

Elizabeth Early '07

Marcia Barber, former staff

Donna Bourassa, former staff

Hazel K. Johnson, former faculty

John McCullough, former trustee





SAVE THE DATE

Bennington College
Alumni and Family Weekend
October 7-9, 2005

Unwind, play, reconnect, get inspired...return to Bennington
and experience the vitality of campus today.

If you'd like to help out with reunion weekend planning,
or if you have any questions about the weekend,
please contact us at 800-598-2979
or alumnirelations@bennington.edu.

(opposite) Climbing wall at Meyer
Recreation Barn (see article on page 24
about this and other campus projects).
Photograph by Cynthia Locklin.



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