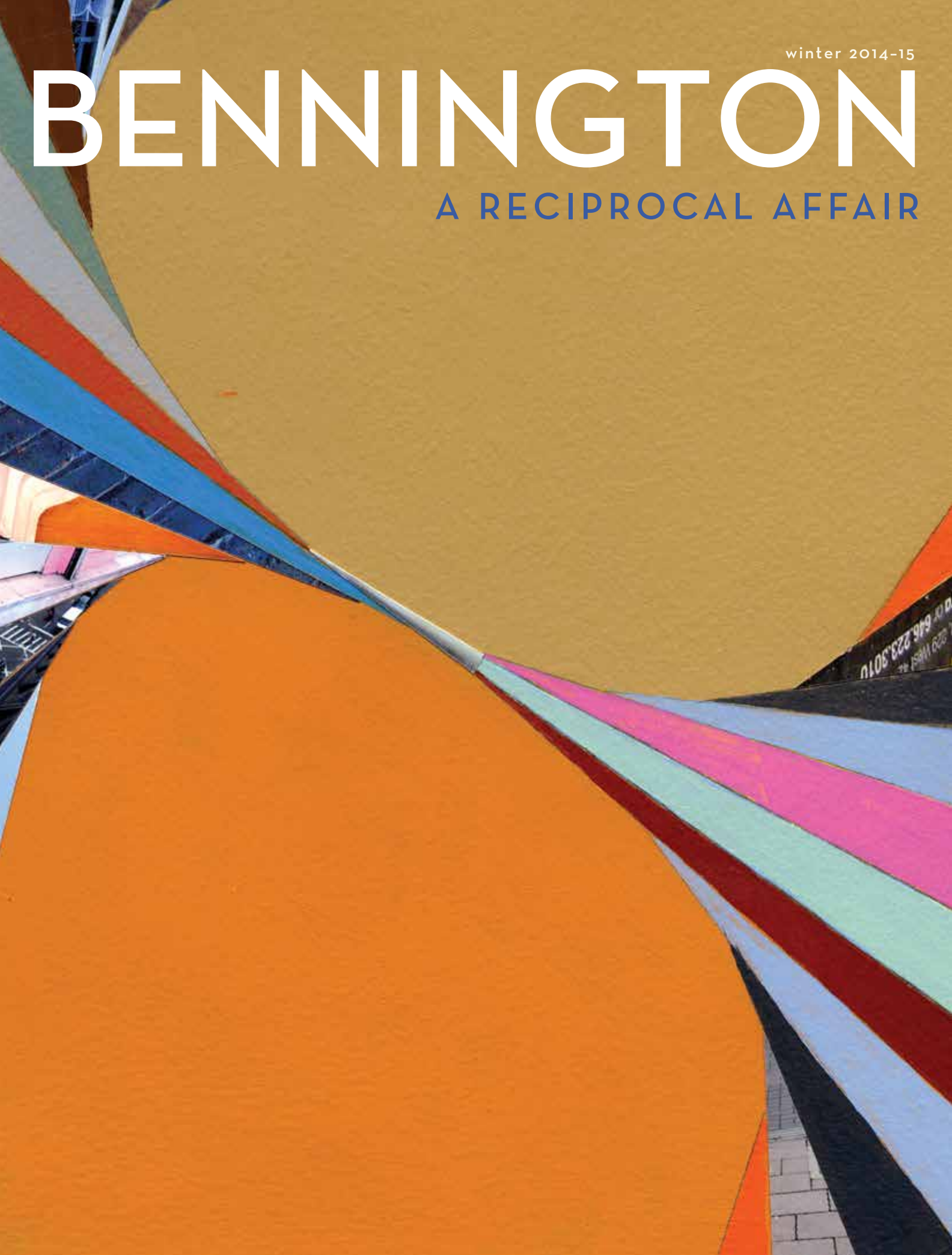


winter 2014-15

BENNINGTON

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ON THE COVER

Faculty member **Mary Lum**'s painting *Incident 1074* was recently featured in *Elle Decor*. Lum shares her influences and motivations that led to the featured series of collages with the magazine, remarking that in wandering through cities she gathers elements for her works by turning her camera not on grand moments but on what she calls the "unpredictable everyday."

© Mary Lum, Courtesy of the Artist and Yancey Richardson Gallery

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*Looking back on the timeless
questions that shaped Bennington
yesterday and today*

THE TEN STANDARDS

1. Is the emphasis focused on the individual student rather than on the administrator, the teacher or the curriculum?
2. Is instruction based on the student's natural interests?
3. Are the lessons learned by living, or by learning?
4. Is the aim to develop independent reasoning, or to memorize the views and thoughts of other men?
5. Is the system static or dynamic?
6. Is the training designed for the whole body, or merely for the brain alone?
7. Is provision made of the development of character?
8. Is the student given a sound training in the skills, knowledge and abilities which are of lifelong value?
9. Is emphasis placed properly on the home and community?
10. And finally, is allowance made for the constructive and intelligent use of leisure time?

—Excerpted from The Bennington Prospectus, written in 1928.

WINTER

2014

Ferric Attraction is a piece made by artist, technologist, and conceptual biologist **Max Nanis '12** for the San Diego Airport's *Converg(Ing)enuities* exhibition. The collection examines essential proteins with custom software and algorithms and reveals their complex structure.



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(Looking back on the year)



My earliest conversations with the Bennington community—with students, faculty, and staff here on campus, with alumni and parents across the country—revealed that we are, as e.e. cummings once told Ezra Pound, a group encompassing “all costumes and dimensions.” They also revealed how our paths overlap, intersect, and inform each other. These conversations echoed shared values, desires, and hopes for Bennington College’s future and its place in the world.

With all this in mind, last fall we laid out in broad strokes our institutional aspirations for the next decade. In this issue of the magazine, you can see countless examples of these three priorities taking shape, of our paths intersecting. Here are a few:

We are fulfilling the promise of progressive education: In his 1929 “Education Plan for Bennington College,” inaugural president Robert Devore Leigh described a progressive education in terms of “individuality, direct experience, serious interest, initiative, creative and independent work, and self-dependence.” Each page of this magazine holds a glimpse of these characteristics coming to life in our community: They continue to drive teaching (see an interview with faculty member Allen Shawn on page 30); they propel individual and collaborative pursuits after Bennington (see Class Notes for just a few examples, pp. 44–49); and they continue to shape the learning experience—inside and out of the classroom (see pages 6, 24, and 28 for a few examples of how even our galleries are an extension of the class).

We are building the Bennington network: The launch of the Alumni Cooperative (pp. 37–39) marks our deepening commitment to involving alumni in the life of the College. This alumni-led movement thrives on the collaborative spirit that has always been so vital to Bennington; it aims to channel the passions and talents of the people who know it best.

We are ensuring Bennington’s financial stability: This year’s Donor Report (pp. 50–77) celebrates our donors and their generous support that has kept Bennington extraordinary.

These priorities build off of a foundation created by you, and they will act as guideposts as we charge forward together. I am especially excited to see how this focus allows for innovation and collaboration around issues of great importance: diversity and environmental sustainability, affordability, and the expansion of our role as a leader both globally and in our local community.

As you read the pages that follow, a snapshot of Bennington today, I encourage you to think of your own path: the impression Bennington first made on you, the ambition it stirred in you, the ways it has transformed and sustained you, and the ways you would like to transform and sustain it.

With warm regards,

Mariko Silver
President

Bennington, like the College itself, is in a state of evolution. That may have been most obvious in the last two and a half years, when each issue of the magazine unfolded a new dimension: a new look, a new feel, a new angle to how we tell our story.

In putting together this issue, we paid particular attention to the voices that make up Bennington's complex and interwoven narrative. You will find below, for example, our first published letter to the editor. It stands as an open invitation for you to engage and respond.

Among our featured stories you'll find one authored by Claudia Rowe '88, a Pulitzer Prize-nominated journalist who writes for *The Seattle Times*, among other publications. With her piece on alternative college applications, we launch a new national section, which calls upon top journalists to put what is happening at Bennington within the context of a broader public dialogue: Right where it belongs.

We've also added a section to Class Notes for current students, who continue to astound me, and I hope now you, with their accomplishments. Last, and perhaps best, you will find on page 33 an "Assignment." For as long as I have worked at Bennington, and I am sure long before, students and alumni have talked about assignments that changed the way they see something or that opened up entirely new possibilities and dimensions of their work. This cornerstone of the Bennington education no longer resides in the classroom alone: in each issue of *Bennington* we will publish an assignment from a course, current or past, and invite you to share the results of your work with us online.

And as always, we have put together a magazine we hope is as vivid, as vibrant, as wildly intellectual, and boldly creative as the Bennington community.

Sincerely,



Brie Della Rocca
Editor

The Bernard Malamud that I Knew

I just finished reading Jonathan Lethem's story about Bernard Malamud in the summer 2014 issue of *Bennington*. I didn't recognize the portrait of Bernard Malamud that Lethem painted. Maybe things were different in the 1980s. But the aloof semi-invisible man described was not the one that I knew.

Let me tell you about my Bernard Malamud. In 1970, I was an aspiring writer, full of ideas and equally full of pretensions. I was accepted into Malamud's writing class, a small group of immensely talented students. I felt intimidated not only by the students but also by the august presence of this famous writer. I needn't have been. Malamud could not have been more accessible, down-to-earth, and engaged. He was always very generous with his time and with his advice about writing. From him, I learned how to write and, more importantly, I learned how **not** to write.

Despite his own fame and prodigious talent, Malamud was modest and unassuming. He read his own work-in-

progress to our class (at the time he was working on "Pictures of Fidelman"), and asked us to critique his writing. Bernard Malamud actually wanted our opinions! Can you imagine?

In 1971, I took a private one-on-one writing tutorial with Malamud. Over the years that I knew him at Bennington, Malamud was not only my teacher, but also a close friend. On Sundays, we often took walks together and talked about a wide variety of topics: literature, politics, the environment, our lives. I always felt comfortable telling him my real opinions because he was never judgmental. It amazed me that this famous man made time for his students (and I was not the only one) and that he would listen with genuine interest to my trivial problems. He also freely shared personal things about his own life. How refreshing it was for me to discover that famous people have all the same insecurities and problems that we peons did.

Bernard Malamud and I stayed in touch for years. When I went to law school, he wrote an over-the-top endorsement recommendation for me. (That's

probably why I got in, as I completely flubbed the math section of the LSAT.) When I lived in NYC, he invited his former students and myself to his home for parties and to celebrate Chanukah at his apartment on West End Avenue. His wife, Ann, was always gracious to me, as well.

When my daughter was born in 1982, Malamud wrote me a beautiful letter about the twin joy and worry of parenthood.

One of the students in Malamud's writing class was Danny Myerson. Malamud was extremely supportive of Danny's writing career, as he felt that Danny was an outsized talent. Danny and Malamud remained friends for years. Danny and I were both appalled at the mean-spirited expose written about Malamud by Philip Davis and we refused to be interviewed by the writer who was mucking around for dirt.

I learned of Malamud's death on the radio one night while driving home from work. I had to pull over to the side of the road, where I wept like Niobe. The world lost a master writer and I lost a teacher and friend.

Randie Denker '72

(UN)GOVERNED SPACES

(Un)governed Spaces was assembled by faculty member anthropologist Noah Coburn and artist Gregory Thielker and exhibited in Bennington's Usdan Gallery this fall. A collaborative presentation, *(Un)governed Spaces* focuses on the Afghan region surrounding the U.S. military base at Bagram. The region—which has been occupied by Alexander the Great, the Soviet Union, the Taliban, and most recently, the United States—offers a crossroads of past and present. Over the course of the past three years, Thielker and Coburn lived, researched, and toured the region, sharing intimate conversations with locals, interviewing U.S. soldiers, sketching the bazaar and local houses, and conducting historical and ethnographic research both in Afghanistan and the United States.

"Having lived and conducted research in Afghanistan for more than a decade," said Coburn, "I still struggle to describe the complex ways in which the military has reshaped the communities, and the tensions that exist between the communities and the base. Working with Greg has enabled me to express these ambiguities by exploring new ways of understanding and portraying this complex space. *(Un)governed Spaces* is a powerful contrast to the predictable narratives of Afghanistan because it combines anthropology and art to create a layered and open-ended presentation of life amid conflict." The momentum behind this project carried it far beyond the walls of Usdan—by creating and installing their own work alongside the exhibition in VAPA, recording the process online, and teaching a two-day class to local middle school students, Bennington students in Coburn's "Displaying Cultures" course invited the world in. You can read more about their work at ungovernedspaces.com/blog.

PARTICIPATING STUDENTS:

Hannah Brookman '16 • Doug Campos '16 • Sierra Rivers Hollister '15 • Taya Jae '16 • Farah Mohammad '16
Brianna Morel '15 • Natalie Osborne '15 • Anna Reggio '16 • Karen Trop '15 • Fatima Zaidi '16

B (*A fall 2014 exhibition
October 28–December 2, 2014*)





189

LITTLE BOOK CLUBS

He is known as **The Librarian Who Reads**

Everything on Tumblr and Twitter, but before

cultivating an online following of more than

10,000 readers, Technology Services and

Outreach Librarian Jared Della Rocca was

known as the librarian who reads everywhere—

he could be seen, nose to spine, head down

crossing streets, online, in the gym, at his desk,

uphill both ways. In 2013, he upped the ante

and decided to read and review every single

book first-year students recommended in their

applications to Bennington. Last year that was

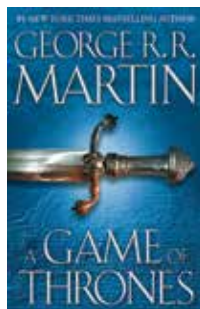
141 books, this year 189. Speed-read along by

visiting or following **librarianreadseverything.**

tumblr.com.

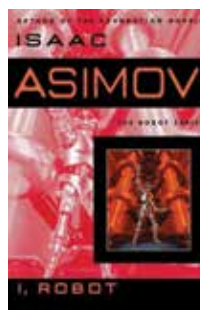
Every book recommended by a first-year student is added to Crossett's collection.

GAME OF THRONES ● BOOK 3 OF 189



How do you properly review a series that so far spans five books (with two more to come) and over 4,000 pages (probably another 1,800 to go)? You don't. The books are in-depth character explosions, the Tudors set in print and multiplied by four or five ruling families. Think of the dragons as the advent of gunpowder and Martin's works easily translate into historical fiction. If you need something to do in between seasons of *Game of Thrones*, pick up the novels and then when the show returns, you can tell everyone, "Well THAT wasn't in the book," and "I mean, you can't really understand the relationship between The Hound and Arya until you've read the book" and other things that will guarantee you will be watching (and reading) alone.

I, ROBOT ● BOOK 40 OF 189



The genre of science fiction begins and ends with one name: Isaac Asimov. (Okay, maybe it doesn't end with his name, since there are a ton of other great authors, but he certainly stands above all as king.) I'm not embarrassed to say I spent most of my teenage years tucked away in the pages of Asimov's Robot and Foundation books. Actually, looking back at it, I probably should be a little more embarrassed to say that. In any case, Asimov was decades ahead of his time, positing the future of robotics and related fields. *I, Robot* is an absolute classic of the genre, and the first novel anyone interested in science fiction should start reading.

JANE EYRE ● BOOK 47 OF 189



Dear Ms. Fabricatore (my junior year English teacher),

I have completed reading *Jane Eyre* and am ready to discuss the various characteristics portrayed by Jane in respect to her relationships with Mr. Rochester and St. John. Though I am 19 years late, can you please remove the INCOMPLETE from my assignment?

Sincerely,
Jared

P.S. I'm sorry I didn't read it sooner, but c'mon—look at the cover! It doesn't exactly scream "EXCITING READ!" And the first 100 pages does it no favors either. But the book picks up significantly towards the end of Jane's relationship with Mr. Rochester, and her dialogue with St. John is phenomenal. I was enraptured over the last 100 pages to see if Brontë would extricate Jane and return her to Rochester. The back-and-forth with St. John over his trip to India was masterful writing, and I was truly surprised how captured I was...at least as much as Jane! Much of the early part of the book is what you'd expect from that era, but if you can get to the halfway mark, you'll be rewarded for your efforts.

MEMORIES, DREAMS, REFLECTIONS

● BOOK 49 OF 141



I'm going to keep my review short and sweet (take a HINT, Jung!)—ya know when someone at work starts a conversation with, "Let me tell you about a dream I had..." Jung took that prompt and wrote 359 pages. The man is an absolute master of his field, no doubt about it. Unfortunately that field is not storytelling.

PLEASE DON'T KILL THE FRESHMAN

● BOOK 57 OF 141



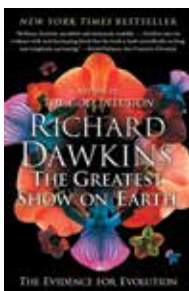
I think I've officially arrived at the "I'm too old for..." party. Yeah, I don't understand most rap music, I forget the difference between *Twilight* and *Teen Wolf* (which one had Team Jacob?), and *The Voice*, *American Idol*, *America's Got Talent*—it all sounds like crap to me. Boy bands today (One Direction, ummm that's the only one I can think of) are basically the sons of boy bands of my generation (Backstreet Boys, again can't think of any others). And this book unfortunately falls into my "I'm too old for..." category. Some of it most definitely rings true, as I'm not too old to completely have forgotten what high school was like. But much of the book just doesn't strike me because I have mostly forgotten the emotion of high school. Yes, I can remember being shunned (not really, I wasn't even noticeable enough to be shunned) but the actual feeling of being shunned? Not so much. So now, I'm going to put some medicine on my foot wart, grab me a bowl of bran flakes, and slide my way into old-person-ville.

THE PLUCKER BY BROHM ● BOOK 58 OF 141



Toy Story, directed by Tim Burton. If that sounds as good to you as it does to me, then you will love this book.

GREATEST SHOW ON EARTH ● BOOK 88 OF 141



An interesting, well-written book that clearly defines the evidence for evolution. "Why is evolution called a theory?" Answered. "Where are the missing links?" Answered. "Why are monkeys still around if we descended from them?" FRIGGIN' ANSWERED! Every stupid thing you've heard from your creationist uncle is clearly and concisely answered in this book, and brought to a level that doesn't require a

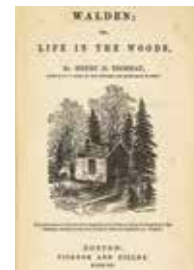
degree in biology to understand it. I'm going to have to go back and take notes next time so I always have a quick response to the stupidity of YEC-ers on my Facebook wall.

UNBROKEN ● BOOK 109 OF 141



I'd like to begin by dedicating my review to my parents, siblings, and the 9 bazillion other people who have started conversations with, "Oh you like to read? Have you read *Unbroken*?" and then proceeded to tell me about it for the next hour. I can now stop them and say, "Yeah, I've read it, let's move on."

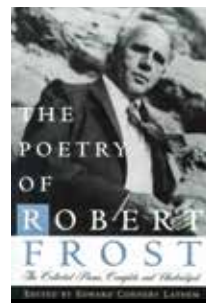
WALDEN ● BOOK 120 OF 141



Keep Calm and Live Simple. *BOOM* I just rewrote *Walden* in five words. I think Thoreau has a great message to impart, and my wife absolutely loves this book as well as its message, but I just never got past feeling like Thoreau was kind of a jerk. The entire book just comes across preachy to me, right down to how much he spent on this seed, that tool, he exchanged work for this food, yadda yadda yadda. It just read like, "Look at me and how much solitude I'm enjoying and how good I am at it, and you should all do it just like me. And I'm so frugal about it and if you're not doing it like me, you're doing it wrong."

THE POETRY OF ROBERT FROST

● BOOK 60 OF 141

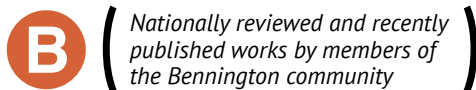


I preface this by saying—I'm not that into poetry. So Frost takes a knock purely because of his chosen style. BUT as far as poetry goes, Frost is pretty damn good at what he does. You don't need a shovel to dig into the meaning of the poems (I'm looking at you, Rimbaud), but he also doesn't just leave it at the surface, so you sometimes have to bring some mental power to it. The poems are easy-to-read and pleasant, and Frost just seems like someone who keeps it real. Oh, and I drive past his old house on my way to work every day.

SIDDHARTHA ● BOOK 67 OF 189



A beautifully written philosophical book, reading it is like participating in an intense meditation/therapy session. As you follow Siddhartha's journey, you can feel the peace that he finds washing over you. The entire book can be encapsulated in one sound, "Om." **B**



FICTION



Mitchell Kriegman '74
Being Audrey Hepburn
(St. Martin's Griffin, September 2014)

"...witty writing, passion and fashion, and oodles of Audrey."

—Booklist



Jonathan Lethem '86
Fridays at Enrico's
by Don Carpenter,
finished posthumously by Lethem
(Counterpoint, April 2014)

"Not since F. Scott Fitzgerald's 'The Crack-Up' has a posthumous work acted as the death knell for a generation with such assuredness."

—The New York Times



Katy Simpson Smith MFA '14
The Story of Land and Sea
(Harper, August 2014)

"It's not only among the most assured debut novels in recent memory, it heralds the birth of a new major talent."

—Vogue



Grady Hendrix '95
Horrorstör
(Quirk Books,
September 2014)

"Horrorstör delivers a crisp terror-tale... Hendrix strikes a nice balance between comedy and horror."

—The Washington Post

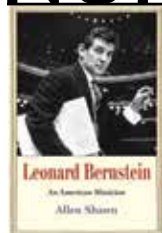


Blake Butler MFA '06
300,000,000
(Harper Perennial,
October 2014)

"...more than an unconventional horror novel: It is a vision of dark power and extraordinary empathy."

—The Los Angeles Times

NONFICTION



Allen Shawn, Faculty
Leonard Bernstein: An American Musician
(Yale University Press, September 2014)

"...a fascinating glimpse into the true nature of the man..."

—Playbill



Lynne Sharon Schwartz, MFA Faculty
This Is Where We Came In
(Counterpoint, March 2014)

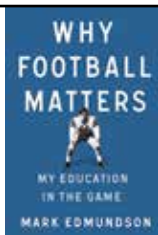
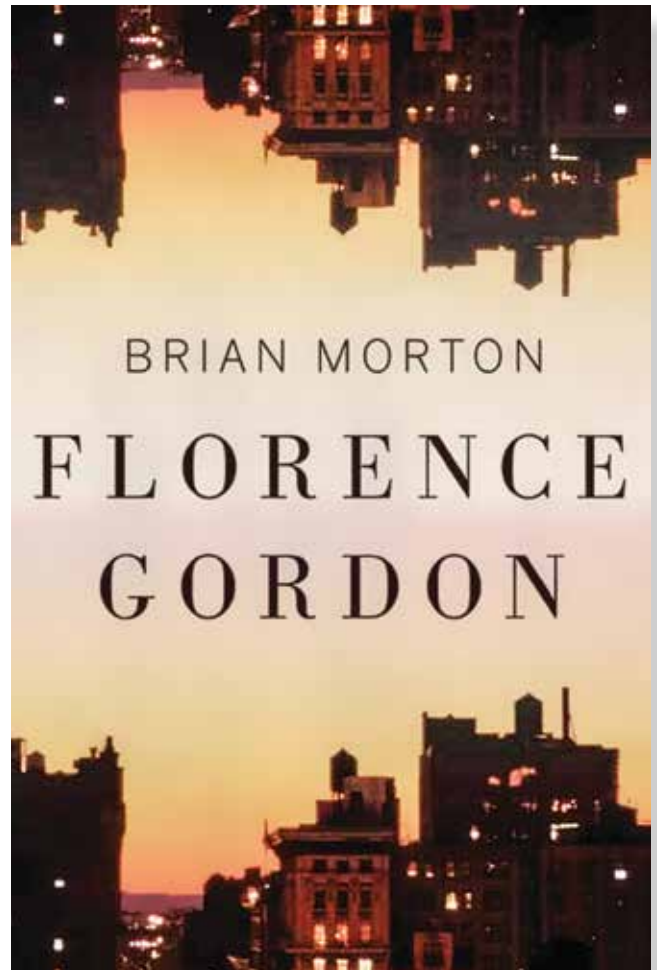
"[Schwartz's] signature curiosity, introspection, and insight [make] readers feel as if they and the author are sharing...very personal memories."

—Booklist

Brian Morton, MFA Faculty
Florence Gordon
(Houghton Mifflin Harcourt, September 2014)

“Florence Gordon is one of those extraordinary novels that clarifies its readers’ sense of things, rather than cozying up to our conventional pieties.”

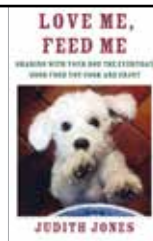
—NPR



Mark Edmundson '74
Why Football Matters
(Penguin Press HC,
September 2014)

“Enriches one’s sense of a game that enthralls millions of Americans with its violence and its grace.”

—The Huffington Post




Judith Jones '45
Love Me, Feed Me
(Knopf, October 2014)

“Even those without canine companions are sure to find Ms. Jones’s simple recipes highly motivating.”

—The Wall Street Journal

The Bennington Bookshelf includes work that has been published within the calendar year and that has been reviewed by national publications. To submit a book to Bookshelf, email magazine@bennington.edu with your name, class year or affiliation to the College, title of your book, and publisher and publishing date information. Or mail books directly to the attention of *Bennington* magazine:

Bennington College
Office of Communications
One College Drive
Bennington, Vermont 05201 

THE
STORY
OF
LAND
AND
SEA



A NOVEL



An interview with *The Story of Land and Sea* author **Katy Simpson Smith MFA '13** by **Jeva Lange '15**

VOGUE RECENTLY CALLED *The Story of Land and Sea* by **Katy Simpson Smith MFA '13** “luminous...set to be the debut of the year,” and they’re not the only ones buzzing about it. Since her novel’s publication in August, Smith has been interviewed by NPR and reviewed in the *The New York Times Book Review*, *Chicago Tribune*, and *The Huffington Post*. Smith had never considered herself a fiction writer; she received a history PhD at the University of North Carolina at Chapel Hill, and then enrolled in the Bennington MFA in Writing program where she began *The Story of Land and Sea*. “**It was such a revolutionary point in my life, when I had to face up to this long dream I had to be a writer,**” Smith said. “**I wouldn’t have had the courage to do that if it hadn’t been for Bennington.**” *The Story of Land and Sea* is set in a small North Carolina town during the years following the American Revolution. John, an ex-pirate, struggles to raise his daughter in the wake of his wife’s death. Smith navigates into their past, illuminating the intertwining lives of John’s wife, Helen, and her girlhood companion, a slave named Moll. Falling somewhere between a lyric fairytale and historical fiction, *The Story of Land and Sea* is a tale as incandescent as the inside of an oyster shell. We caught up with Smith over the phone.

How long had you wanted to tell this story?

The idea for the novel came while I was in the PhD program at UNC Chapel Hill when I went to the town of Beaufort, North Carolina, on a random road trip and found this incredible graveyard that had a gravestone that said “Little Girl Buried in Rum Keg.” So I thought, “Oh my gosh, that is a story someone has to write.” But at the time I wasn’t really considering myself a writer so I filed it away in the back of my head. Then when I started at Bennington, I started out writing contemporary short stories and they were all pretty bad. I was kind of avoiding the topic of history altogether. But my second year, that story started to present itself again and I thought, “Okay, I have to give this the time that it deserves.”

In an interview with NPR, you said that you believe women in all time periods have found ways to control their own lives. Although *The Story of Land and Sea* is structured around John, it is the women in his life who captivate us—both Moll and Helen can accomplish things their male counterparts would be unable to do. How do you write historically accurate yet empowering female characters?

For me, what was important was writing women whom modern readers could identify with but who still retained their truthfulness to the time period. But I think it is important to view history not just as a lens to see our own lives but as a time when people had completely different ideas about relationships and the world and religion. Women had very

different ideas about their own roles in society and it’s important to honor that while still showing that, even in this time period, there was so much room for their own sense of empowerment.

In many ways, *The Story of Land and Sea* is, curiously enough, a meditation on what it means to be a father. Did you set out to explore that intentionally?

It was definitely not intentional. It started out with particular characters and I followed them down the various paths they led me. Once they became more fully fleshed out I thought, okay, the fathers in this book are really taking over, which was wonderful and surprising to me because it’s not a relationship I know a lot about. I’m not a man and I’ve never been a father. So getting into the heads of people who are engaged in that relationship was like exploring a completely different world. I know there are some writers who write about different countries or eras and I think a similar thrill can be had from writing about people who are very different from ourselves.

Do you identify as being a Southern writer? What does that mean for you?

It’s a tricky question. I’m definitely from the South, and I identify a lot with Southern writers that I love. Eudora Welty and William Faulkner, Richard Wright, Flannery O’Connor. I feel like I’m a part of a legacy that’s come before me. But I’m also very careful about what being from the South means, in terms of the responsibility that you have to write about it. To me, being a Southern writer means you have

the responsibility to write about race, to write about the past in a very truthful way. And I think sometimes that can feel like a burden but still feel very empowering, to be able to share these stories that are often very misrepresented or misunderstood, and to share them in the form of literature.

Bennington’s MFA program has the motto “Read. Write. Be Read.” What books did you read while working on *The Story of Land and Sea*?

That’s my favorite part of Bennington, the emphasis on reading. I almost consider myself more of a reader than a writer. I just love reading so much, I do it all the time—I think I definitely read more than a hundred books while I was at Bennington, but mostly that was just procrastination. While I was there, I was introduced to Michael Ondaatje. I read one book and thought, “Oh my gosh.” That one semester I read them all. I also read a lot of short stories. Getting access to different forms was inspiring to me; I read a lot of poetry as well. I’m very grateful to the professors that pushed me in that direction, because I wouldn’t have considered it ordinary. But poems have such perfect form in terms of vibrant language that I think it was inspiring to me as I was trying to write the book.

What is your next project?

I just finished a first draft of my second novel. It is also historical fiction, set in the same time period in the late 18th century, but it is set in south Alabama. It follows the lives of three very different men who become bandits. **B**



An excerpt of *The Story of Land and Sea* by **Katy Simpson Smith MFA '13**

FOR HER TENTH BIRTHDAY,

she is given a girl named Moll, who stands in the corner with blue ribbons in her hair. After her father leaves them, Helen stares at the child and wishes she has been given the ribbons instead. Helen had asked her father for a silver brush with boar bristles and a hand mirror. She has no sense of what to do with a negro girl other than to make her fetch things. She advances slowly, and when the girl doesn't flinch, Helen reaches out and unties the satin loops.

"Those mine," Moll says.

Helen winds them between her fingers. "I'll tell my daddy."

Moll throws out an arm, grabbing at Helen, who twists around to protect her plunder. Moll scrambles onto the other girl's back, and within moments of the bedroom door closing, the two are scuffling on the ground, pulling at each other's ears. Their struggle is silent, governed by the prideful solidarity of childhood. Moll, taller by an inch, prevails, and the girls lie on the floor breathing heavily while the slave twines the satin ribbons around the short puffs of her hair.

"You try again, I'll kill you," she says.

At dinner, Helen makes a point of being sullen. Her father hands her the knife to cut the cinnamon cake Mrs. Randolph baked, saying, "You're the lady of the house now," and Helen folds her arms across her chest. Moll stands again in the corner, in the shadowy space between the falling light from two windows, her ribbons glinting. After Asa has served Helen a slice of cake with a sigh, she glares at the slave, stuffing her mouth in revenge.

The girls sleep in the same room that night, one on a mattress stuffed with goose feathers, the other on the floor. When Helen wakes in tears, Moll climbs into the bed and lets the smaller girl curl up against her shoulder. Even in September, the floor gets cold without sun.

In the morning, Helen drags Moll to the neighboring plantation owned by Mr. Cogdell, to the cabin that has been set aside for meetings and church. A handful of older slaves gather on the first few benches, their hands in their laps. Helen stands before them.

"This is Moll, and she was given me for my birthday yesterday, which makes me ten. She's a teacher too. Any questions, you may ask her."

"Who's her people?"

Helen looks at the gray-haired woman on the front row and turns to Moll, who shakes her head. "She hasn't any but me," Helen says. "It may be she comes from Virginia." She leads the group first in the alphabet, and then in catechism. Moll stumbles along with her, mimicking her authority. No one asks her any questions.

After her lesson is done, Helen takes Moll back to her father's land and down to the river that elbows in from the sound and still carries a salt taste. Helen is a poor swimmer, but she is hot and feels a certain responsibility as a host to show Moll the charms of Long Ridge. The girls strip down to their shifts and float.

"Next time, you may lead them in ABCs," Helen says. Above her are only a few thin streaks of clouds.

"I should, I'm older."

Helen lifts her head from the water. "How much?"

"Eleven. You wasn't even born when I was."

"And you know your catechism?"

"I know more than that."

Helen tries to tread water, keeping an eye on Moll to make sure she doesn't do any tricks. She once had a friend who did somersaults in the water and always splashed her. "Most folks are slow," she says, "so that's about all we can teach them before their heads are full. First business is God, since that's who'll watch over them."

"He watches over black folks?"

"Black and white both," Helen says. "And heathen Indians. Everyone who believes in him goes to heaven."

"And them who don't believe?"

"They will. That's our duty, Moll. We are handmaids of the Lord."

"That like slaves?"

Helen lets her feet drift down to feel in the weedy muck, and stands. She lowers her head so only her nose breaks the surface of the water, her loose hair hanging in strands around her face. She looks at the dark reflection of her own eyes. "I suppose," she says, and with her hands pushes a ripple of waves toward Moll.

"Don't you get it in my ear." Moll paddles away from Helen, keeping her head above water like a muskrat.

"Watch out for the big hole over there," Helen says. "Snapping turtles live in it, so don't put your feet down."

Moll paddles quickly back. "You're lying."

"This creek is mine, and you don't know anything about it."

"That's enough of that, then," Moll says, heading for the bank.

"Wait!"

The girls watch each other. Moll makes a noise of exasperation and dives beneath the surface. She comes up a few seconds later with a shell in her hand. “Didn’t see any snappers,” she says. She scoops water with the shell and pours it on her other hand. This is to show that she is not afraid.

Helen smiles and dips down so the creek brushes her chin. “It’s almost like you being baptized. Here, what’s your name?”

“Don’t be foolish.”

Helen claps her hands on top of the water, sending up a plume of spray. “What’s your *name*?”

“Moll!”

“And who gave you this name?”

“Some white man.”

“No, you say, ‘My godfathers and godmothers in my baptism.’”

“Don’t have godfathers.” Moll drags herself onto the river bank, her pale shift turning brown from the silt. Her hair is wilting.

door that faces the sea. Narrow steps behind the house lead from the servants pantry to what Asa calls the acres, where the smaller pines and scrub trees have been cleared to create pathways among the towering longleaf. This is where boys would have played, if he had sons.

Asa was born on this land, when the house stood on four posts and was just rough boards pegged together and covered bit by bit, when his father had time, in cypress shingles. His family logged and built ships and began the project of acquisition that Asa would inherit. Turpentine was the business of the future. It required only a few bound slaves of his own and the rest hired, so it allowed Asa to join the ranks of coastal planters without their fear of black hands slashing white throats in sleep. His wife had been a neighbor, and he was more pleased when he stretched his log fence around her lands than when he first felt her warmth in their marriage bed. He never loved her as he should’ve till she was gone. But both acres and woman contributed to a singular image that Asa continues to pursue.

“The girls sleep in the same room that night, one on a mattress stuffed with goose feathers, the other on the floor. When Helen wakes in tears, Moll climbs into the bed and lets the smaller girl curl up against her shoulder. Even in September, the floor gets cold without sun.”

“Well, it’s what you say. If you want to teach it to others, you need to learn. Here, I’ll be your godmother, and I’ll name you Moll.”

The girl on the bank throws her shell at the girl in the water. Helen recites the next few questions, then races herself to a half-sunken log, where a sprig of oak leaves is still growing green.

It is 1771, and Long Ridge sits on the edge of the sound, siphoning the water for its mill, and pushes back through marsh and bottomland into flatwoods, where pines are tapped for turpentine. The house was built to be temporary, but in the years since its hasty construction by his forebears, Asa has added two wings, a classical façade, and a brood of outbuildings. A staircase sweeps ten feet above the root cellar to a shaded porch and a wide white

Weekdays he sends his daughter to pretty Miss Kingston, who teaches her letters and ciphering. Helen brings these skills back to Long Ridge to practice on the slaves. She is also learning the harpsichord, which shows off the length of her neck. Her education will be a stamp of status, and Asa sees enough of the old world in the new to recognize that the appearance of wealth can be as valuable as wealth itself. In her exuberance and opinion Helen is nothing like her mother, who was exactly the sort to be married well and loved calmly. Perhaps she would have taught her some of this passivity. But Helen’s only mothers have been substitutes: the teacher, the cook, the slave. If she can’t have a woman to hold her and love her, she should have a woman to order around. Moll, at least, will give her the pride and responsibility of stewardship. His daughter must be tamed enough to bring a husband and heir to the land, but otherwise her whims are of little concern to him. **B**



Exploring alternatives to incarceration by Alex Dery Snider



HOUSE VS ARREST

The United States leads the world in prisoners. The incarceration rate has grown by 500 percent over the last 40 years, driven by the war on drugs, mandatory minimums, and other policies. The drain on budgets has grown along with the prison population.

“Everybody recognizes the current incarceration system doesn’t work, and it is far too expensive,” said Bennington College faculty member **Annabel Davis-Goff**, who has worked on the overlapping issues of homelessness and incarceration for more than 30 years and who is leading the development of related courses at the College. “This is a bipartisan understanding.”

students the experiences and skills they need to address this complex system on multiple levels.

“You have to address every aspect of the problem,” said Davis-Goff, who is chair of the board of Housing+Solutions, a nonprofit that provides community-based transitional and permanent housing with supportive services for formerly homeless women. “It’s no good just giving a woman housing if she’s mentally ill or if she has an addiction or if she’s unemployed. You have to look at the whole problem and provide the services that allow people to get out of the system, be it either homelessness or incarceration.”

“Everybody recognizes that the current incarceration system doesn’t work.”

In response to the growing problem, Bennington College launched an initiative on justice in spring 2014 at the Center for the Advancement of Public Action (CAPA). The kickoff event was a lecture by Glenn Martin of JustLeadershipUSA, followed by a conference in October with leading advocates, providers, academics, and institutes. In the spirit of CAPA, this initiative invites students to incorporate incarceration—one of the country’s most pressing problems—into their work at Bennington and beyond. New courses, on-campus events, Field Work Term placements, and summer internships aim to give

Davis-Goff brought this work to Bennington because she knows first-hand the power of such a multifaceted approach. In 2008, in partnership with the Brooklyn District Attorney’s office—which was concerned about the spiking number of incarcerated women and the associated damage to their children and communities—Housing+Solutions opened the Drew House: the nation’s first family alternative to incarceration program.

This new model keeps families together. Targeting mothers offers a way to break the cycles of incarceration, including generational. Women in prison are more likely to

be homeless, to suffer from substance abuse, mental illness, and victimization than their male peers in prison or their female peers in the community. Their children are more likely to suffer from mental health issues, to struggle in school, and to later be involved in the criminal justice system.

The Drew House program allows women charged with felony offences often related to substance abuse, mental illness, or unsafe domestic situations to fulfill the court's mandates while living with their children. Women pay a portion of their rent and receive support, including substance abuse treatment, family counseling, and job training. And there's more. To prevent the barriers to work, housing, healthcare, and other services in the future, the women's felony charges are expunged after they complete the program.

The Department of Justice's National Resource Center on Justice-Involved Women cited the Drew House as an "Innovator." A recent independent study found that not only did their children's school performance improve, there was no recidivism following completion of the pro-

and alcohol offenders out of prison. When the legislature proposed an expansion of the program, Human Impact Partners, a public health nonprofit, conducted a health impact assessment (HIA) to predict the outcome of the policy change.

The findings shocked even the researchers.

"We were surprised to find that so many public health and safety outcomes were improved by making it possible for more people to stay out of prison," said lead author Kim Gilhuly, who spoke on an Incarceration and Public Health panel at Bennington's Incarceration in America conference.

The HIA found that expanding alternatives to incarceration would reduce crime, lower recidivism, and strengthen families by keeping up to 1,600 parents a year out of prison each year. The state would also save up to \$2 for every dollar spent on alternative treatment programs.

After hearing the results, the legislature quadrupled funding for the program.

While Wisconsin was a success, not all programs are created equal. As incarceration rates are beginning to inch

"When you inject a profit motive into the criminal-justice system, you're opening it up to corruption and abuse."

gram. The primary recommendation of the independent evaluation was to "scale up and replicate." Add to that, this is not only an effective program in helping mothers and their children rebuild their lives, it's also dramatically cheaper than incarceration. The Drew House costs approximately \$34,000 a year per woman, which is paid for through grants, rent, and private donations. To incarcerate a woman and put two children in foster care costs the state more than \$127,000 a year, not including future costs associated with damage done by incarceration.

In spite of substantial barriers, there is overwhelming public support for reducing the rate of incarceration, including shifting non-violent offenders from prison to more effective, less expensive alternatives, according to a 2012 poll by Public Opinion Strategies and the Mellman Group.

"Over the last 40 years, we've made a decision as a society that we're going to deal with a range of health issues [like addiction and mental illness] through the criminal justice system for particular populations," said Gabriel Sayegh of the Drug Policy Alliance at the Incarceration in America conference at Bennington in October.

But, little by little, that is changing.

Wisconsin had a pilot program that used problem-solving courts and other programs to keep low-risk drug

down, the private prison industry has shifted its focus to alternatives, such as probation. In a model termed "offender-funded justice," people on probation are increasingly required to pay for government services, court administrative expenses, and fees to the for-profit company that oversees the payments.

"When you inject a profit motive into the criminal-justice system, you're opening it up to corruption and abuse," said Alabama state judge Tommy Nail, as quoted in *The New Yorker* article "Get Out of Jail, Inc." by Sarah Stillman.

"The for-profit prison industry is now gouging the poor by charging fees, fines, interest for being on probation," said Davis-Goff. "It's essentially an extortion scheme."

While these and other barriers remain, when it comes to addressing the issue of mass incarceration, momentum is building. Housing+Solutions, along with other creative pilot measures, is pointing to more meaningful and effective alternatives—pathways that Davis-Goff will continue to explore with students this spring in class and by hosting another conference: well-timed investigations for several students who will return from Field Work terms in research, fundraising, investigative reporting, and legal aid addressing the crisis. 

ABOUT THE WORK

B

*Faculty member **Jon Isherwood** on
the renowned sculptor and former
faculty member **Sir Anthony Caro***

ISHERWOOD ON CARO

The first **Anthony Caro** sculpture I ever encountered was called *Red Splash* (1966), and I was furious. I was fifteen years old and had just completed a high school metal shop project. The pride of my achievements was a four-part tubular candlestick holder with diagonal bracing—and someone had stolen my idea! How could this be and how could this have happened and what was to be done?!

It was another five years before I met this artist in person and ultimately received the best possible education in how to reconcile influence, inspiration and artistic contribution.

Throughout my third year at Canterbury College of Art, I would travel up to London on the weekends and work in Tony's studio. Instructions chalked directly on the sculptures would be the guide for the weekend's work. The solitude of this creative environment was both a gift and a lesson. Refabricating and welding the inevitable corrections and adjustments was like being inside the artist's head. I got to share the eye of the creator as the work was pushed towards refinement. The second lesson was even greater: don't get attached to your work! Tony's process meant that a sculpture would be worked, changed and reworked, many times. I remember the disappointments when what I thought was a finished piece that I had carefully welded and cleaned and prepared as if ready to leave for the gallery would be cut in half, turned upside down and completely reconfigured the following weekend.

Tony said he was always glad to get the work out into the clean space of the gallery to finally see the sculpture. In his words, "At last it stands on its own, not in the shelter of your environment. You can make decisions about it and about where it leads. In the studio you are close to what you make." But for me, the studio was the place where I saw the work the clearest. It was raw and alive. And every day revealed something new.

Open books were very much a part of the studio landscape. Art history was as much a material as were the steel, clay, wood, wax, etc. that we worked with. Looking at paintings and sculpture was like going to the scrap pile and selecting provocative and challenging shapes to work with. Rembrandt and Rubens were partners, Picasso and Matisse break-time guests. The work of these artists would be the high bar that each and every sculpture and concept would be tested against.

It was not only great works of art that set forth a challenge but in essence the simple proposal that sculpture can develop out of anything. There were many occasions on which this idea was tested; I remember one in particular. Tony had been awarded an honorary degree from Yale and after the ceremony he wanted to buy a gift for his recently born grandchild. In the shop at the Yale Center for British Art we discovered a set of wooden building blocks, archi-



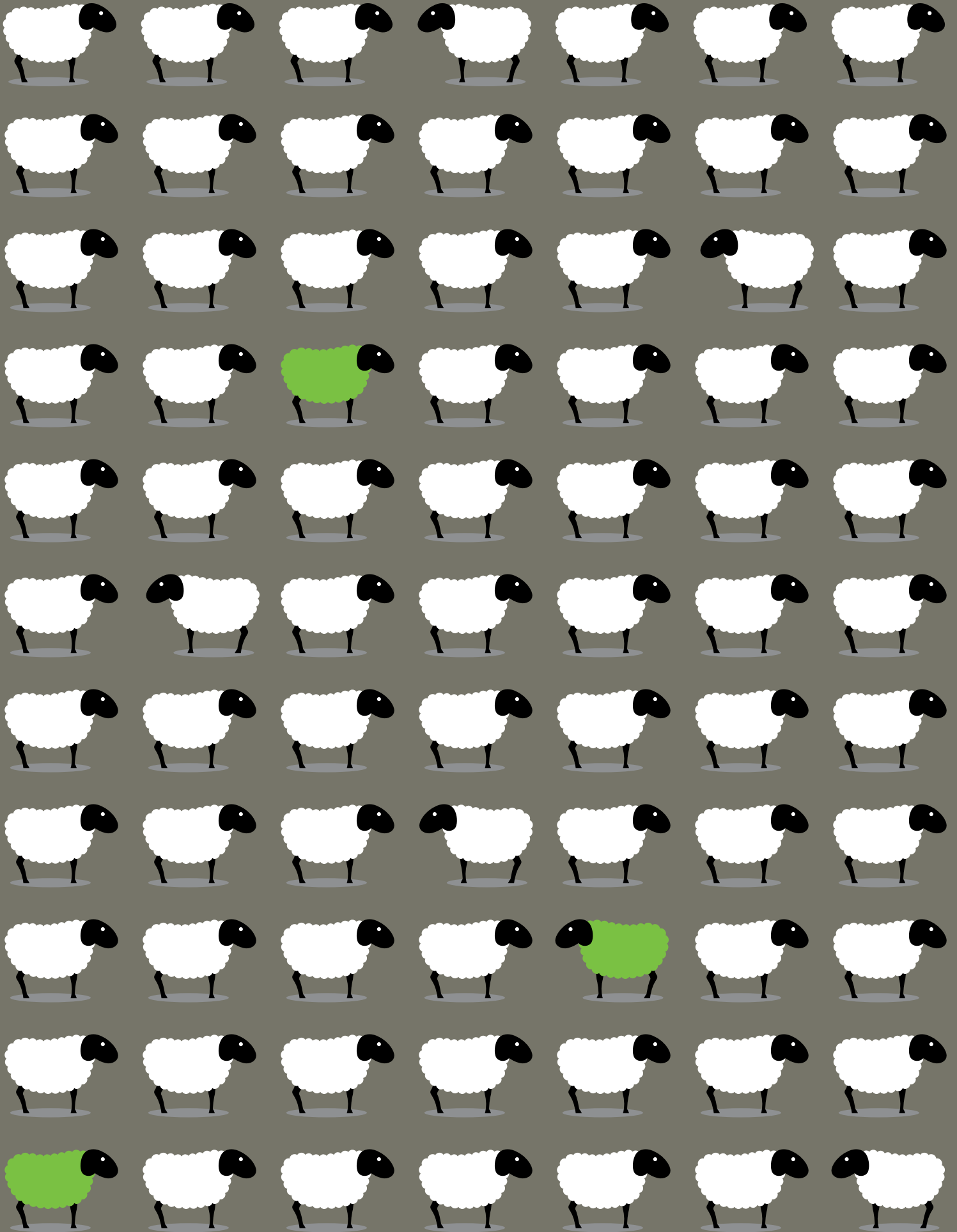
Red Splash, Steel painted red, 45.5 x 69 x 41 inches

tectural in style with columns and arches...the perfect gift! The drive back up to the Barford North studio was full of conversation about puzzles, play, presentation and packaging. Could miniature-scale and life-scale objects work together? Could one evoke grand scale through intimate scale? What were de Chirico and Magritte getting at in the depiction of those surreal interiors? This could have been the time we came up with the word "sculptitecture." Back at the studio, we moulded all of the building blocks in wax including the fine wooden box the set was in. Then we cast the Styrofoam packing from the new TV for the apartment, the oxyacetylene gauges, the toilet plunger, the shapely case of wine that came from the Emmerich gallery, etc., etc. All became forms to investigate. I would estimate that at least sixty sculptures came from that simple 30 x 30 cm (12 x 12 in) box of building blocks—including a truly great piece called *Forum* (1992-1994).

By the mid-nineties I had stopped working for Tony and our relationship changed. I had been the apprentice, but we became peers. Our conversations moved to what were still uncharted questions for sculpture. My last conversation with Tony was in February 2013. I asked him about the idea of "navigation" in the relationship to the artwork. We talked about getting lost and finding our way. We talked about swimming, snorkeling, and sensing one's body in the water: a displaced sense of gravity. What materials and forms would describe the sensation of being in water up to one's waist or chest, recognizing you have deeper water in front of oneself and that land is behind, descending through a transparent medium, with an ever-changing perspective on one's horizon? Could a sculpture capture the feeling of those sensations?

At the end of our session together I finally plucked up the courage to ask him whether my high school candlestick holder had inspired *Red Splash*. He replied that sadly, no, it had been Jackson Pollock. **B**

This has been a reprinted reflection on Sir Anthony Caro written by Bennington faculty member Jon Isherwood. It was included in the recently published book CARO (Phaidon, 2014). Isherwood was one of a select group of contemporary artists who contributed to a series of essays celebrating the artist and his work.





Leading the way for a more nuanced application by **Claudia Rowe '88**

A DIMENSIONAL APPLICATION

Pity the college admissions officer, reader of thousands of high school transcripts. Gatekeeper to all those futures.

Much has been written about today's higher-education rat race, the primacy of competition over learning, the students who upload their scores and credentials to the Common Application site and apply to dozens of colleges with the click of a mouse. Bennington College **President Mariko Silver** likens it to hamsters running on a wheel.

In his surprise hit *Excellent Sheep*, about this intellectually bankrupt process, Ivy League refugee William Deresiewicz describes bleary-eyed admissions officers

So warped has the system become that renowned Harvard professor and literary critic Helen Vendler suggested, with some alarm, that alumnus T.S. Eliot—who was nearly kicked out for lousy grades—likely would never win admittance there today.

"The whole system is relatively broken," says Terry Kung, Director of College Counseling at Brooklyn Friends School, in New York, who guides dozens of students through this gauntlet each year.

The Common App has its upside: in particular, the efficiency. Students create a single application and submit it widely. But you could also call it the machine-gun approach

“Nothing in recent memory has been so immediately galvanizing,” said Carlton ‘Corky’ Surbeck, director of admissions at the Maryland school.”

keeping their energy up through marathon screening sessions by gorging on junk food as they plow through applications, evaluating each student's “PQs” (personal qualities) with a thumbs up for “good rig” (solid academic rigor) and a thumbs down for those who appear too “pointy” as opposed to well-rounded.

to choosing a college—fast, scattershot, inexact.

Alumni able to recall their college-application experiences from the early 1990s, and before, will shake their heads in confusion.

By the mid-'90s, most of the College applicants were using the Common Application, even though would-be

Bennington students would also have to include supplemental essays and materials.

“Over the last 10 to 15 years, the whole nature of applying to colleges has gone through a flattening,” said **Hung Bui**, Bennington’s vice president and dean of admissions and financial aid.

That is until 2013, when over the course of a year the College conceived and created its Dimensional Application, joining Bard and Goucher in providing students a distinct alternative: the opportunity to curate their submissions and engage in the admissions process as a learning experience. Much like Bard is, Bennington’s team was interested in designing an application that would better reflect the rigors of being a student at the school.

As sensible as the new approach is for finding the type of directed, thoughtful kid traditionally attracted to Bennington, there are other, more political reasons behind the pushback.

At Goucher College, where President José Antonio Bowen calls the standard admissions process “insane,” faculty have long been concerned that the Common App may squash exactly the kinds of students who flourish there. These are kids who perhaps stumbled through their early years in high school before becoming late-blooming leaders.

An average GPA, as presented on their high school transcripts, won’t show that sharp upturn. As well, first-generation-to-college students are frequently intimidated by the online form. But Goucher’s new application requires

“So warped has the system become that renowned Harvard professor and literary critic Helen Vendler suggested alumnus T.S. Eliot—who was nearly kicked out for lousy grades—likely would never win admittance there today.”

“We invite you to share with us a collection of your work that speaks to these capacities and creates a portrait of what you bring to the Bennington community,” reads the College’s new prompt to applicants. “We invite you to be deeply thoughtful. We invite you to be bold. We invite you to bring your own dimension to the college application.”

“I’ve seen it when kids light up and go ‘Whoa, that is intense. That is awesome. I’m so excited,’” said Kung of the three schools’ new, non-traditional approach. “As an institution, that is the kid you want, because they get it.”

Bennington, like Bard and Goucher, still accepts Common Applications. But the alternative route is quickly gaining steam. In its first three months of existence, the Dimensional Application had attracted nearly a third of early-decision students—that is, applicants more interested in Bennington than any other school.

“It puts our philosophy at the forefront in ways that get students excited,” said President Silver. “True Bennington students really want to get into the work.”

nothing other than a two-minute video—something that most any 18 year old can make with their phone—and two graded assignments from a high school teacher.

Nothing in recent memory has been so immediately galvanizing, said Carlton “Corky” Surbeck, director of admissions at the Maryland school. As of mid-November, there were 52 video applications in process, and seven had been submitted.

“As a person who’s read tens of thousands of college application essays, I found each of these video presentations to be more persuasive, more articulate, colorful and convincing than the majority of the essays I’ve read,” Surbeck said. “The faculty here—who are known for being tentative, at times—have jumped on this as an opportunity to find the type of students that really want to learn.”

At Bard College, which introduced its four-essay Entrance Exam last year (get an average grade of B+ and you’re in—no tests, transcripts, or interviews required), President Leon Botstein sees it as nothing less than an effort to reclaim American education.

"Teachers, scientists, and scholars must once again take charge," he said when unveiling the Entrance Exam. "The entire apparatus of high school and college entrance examinations [is] bankrupt."

Skeptics suggest that these transcript-free alternatives are merely gimmicks, ways for applicant-hungry schools to lower the barrier to entrance. But Bard's overall application numbers have been moving steadily upward for years, and one glance at the college's essay questions will quiet even the snarkiest critic. Students have four months to pen 2,500-word responses to four of 21 intensely challenging inquiries designed to illuminate the quality of their critical thinking in three areas: social science, history, and philosophy; arts and literature; and science and mathematics.

Hardly the usual "tell us about yourself" pabulum.

Two years ago, when Botstein floated his idea to a group of high school guidance counselors in Los Angeles, he chuckled that the college admissions staff were laying bets on how few students would rise to the challenge—maybe five, they guessed. But Botstein considered the Entrance Exam an experiment. He wanted to see what would happen.

Forty students took part in the first go-round, 17 were admitted and 11 are now attending. As of November 2014, the numbers were up almost 50 percent to 58, with more streaming in.

"A lot of students have told us how much fun it was," said Mary Backlund, Bard's director of admissions. "Sometimes we forget that admissions exists—and, actually, colleges exist—for the students. I know that may sound like a crazy idea."

Questions remain for all three schools. No one knows how removing transcript requirements might affect the quality of the overall student body, nor how many of those kids who enter test-free will persist to graduation. Still, Bennington, Bard, and Goucher are not flying entirely blind. All three have made the SAT/ACT tests optional for years.

And while overhauling college admissions could be hugely beneficial to each institution, refining the process may be an even bigger boon to students. In addition to giving prospective Bennington students a taste of the college's approach to education, Dimensional applicants get feedback on their submissions in music, or literature, or science from alumni in those fields—including the president of the Los Angeles Philharmonic, a National Book Award-winning novelist, and a distinguished stem cell researcher at Harvard.

"For a young individual to get that kind of response to their work, we all know how powerful that can be," said **Amar Sahay**, who graduated Bennington in 1997 and now

"I've seen it when kids light up and go 'Whoa, that is intense.'"

runs the Sahay research lab at Massachusetts General Hospital. "For every individual who's put in the time to generate this application, I'm happy to give this—whether or not they ultimately choose to attend—in much the same way that other people imparted their training to me."

Sahay himself applied to Bennington via the Common Application during the mid-1990s. He also took ceramics during his first year in Vermont, before moving on to collect accolades for psychiatric research from the National Institute of Sciences, Johns Hopkins, and Rockefeller University.

Students of similar openness, curiosity, and drive will find the Dimensional Application natural, he predicts.

"It's a way of selecting students who have already demonstrated a willingness to think about a problem in a deep way, and I think that's very important," Sahay said. "In science, just because you have an idea, it doesn't mean anything. It's the willingness to take risks, to think big and execute that idea with critical thinking that really has an impact."

Taking risks, thinking big. Both are cornerstone qualities for a Bennington student and central to the ideal of a college education: the chance to have, as Deresiewicz puts it, "an adventure with yourself."

Back in her office at Brooklyn Friends, Kung said these experiments might well signal a much broader movement.

"At other colleges, they'll tell you privately that they don't think the SAT is such a great test, that they wish they could hear more students' stories and be more creative about this process. I appreciate Bennington thinking outside the box—because they can," she said. "My prediction is that they'll find better matches. They'll definitely get more interesting students." **B**

Claudia Rowe '88 is an award-winning social issues journalist. She currently covers education at The Seattle Times.

SLIPPED GEARS

A multimedia exhibition that featured the work of nine artists—Nick Hornby, Joon Oluchi Lee, Kristin Lucas, Rosa Menkman, Jaakko Pallasvuori, Katie Torn, Matias Viegner, and the collaborative duo of Birch Cooper and Brenna Murphy. Curated by Roddy Schrock, director of residencies and programs at Eyebeam, and organized by faculty member **Robert Ransick**, *Slipped Gears* offered challenging responses to tectonic cultural transitions. “The exhibition represented the leading edge of current artistic practice,” Ransick explained. “It continued Bennington’s history of providing fertile ground for creatives to present innovative and challenging new work.” The exhibition was also tied to Ransick’s fall term courses, which included Future Studio, Web as Artistic Platform, and Social Practices in Art.

B (An inside look at the making of *Low Down* by Jeva Lange '15)

THE SMALL WORLD OF *low down*

After writing and co-producing the 2014 biopic on the life of musician Joe Albany, *Low Down*, **Topper Lilien '80** is no longer surprised by coincidences.

Directed by Jeff Preiss, *Low Down* serendipitously stars three former Bennington students: **Peter Dinklage '91**, **Tim Daly '79** and **Juliet Tondowski '09**. Topper's former writing partner, **Carroll Cartwright '80**, went to Columbia Film School in the same class as Albert Berger, who produced the film. And the Bennington coincidences don't end there: Topper's daughter, current student **Willa Lilien '16**, just so happened to be assigned the exact same room in Franklin that Topper was given when he started college back in 1977.

When Topper told *Bennington* in a telephone interview that, "It seems

like *Low Down* was meant to happen," it comes across as an enormous understatement. *Low Down* certainly *did* have to happen; even early reviews of the film picked up on its urgency when it premiered at Sundance last January. *Los Angeles Times* film critic Kenneth Turan wrote that "*Low Down* has the feeling of a film that was meant to be." Similarly, the *New Republic* called *Low Down* "a knockout" that is "lifted up by its cast." The film won an award for cinematography at Sundance, and leading lady Elle Fanning received a prize for best actress at the prestigious Karlovy Vary film festival in the Czech Republic.

Although he now considers himself a screenwriter, for many years Topper had never thought of himself as a writer of anything but music: for a decade he worked as a musician, and

was even offered a staff songwriting job down in Nashville. Topper and his wife were seriously considering making the move to Tennessee when, "just for fun," Topper returned to Bennington for a summer writing workshop.

"I studied with Mary Robison, who was unbelievable, a great teacher. It was a great experience," Topper said. "I wrote a story with Robison called 'Mr. Fixit' and she just fell in love with it."

Jeanne McCulloch, an editor from the *Paris Review*, was also at Bennington for the workshop. Someone—maybe Robison—passed on Topper's "Mr. Fixit" to McCulloch who, unbeknownst to him, entered it in a *Paris Review* contest. The story didn't win—but it did get published. And not too much later, people were asking for the screenplay.

Working with Cartwright (who has since become the screenwriter of the acclaimed film, *What Maisie Knew*), Topper finished the "Mr. Fixit" script and turned down the music job in Nashville, locating instead to L.A. With that, he was officially in the movie business.

In a different corner of Los Angeles, the wheel of fate was turning. Jeff Preiss, a successful commercial director, introduced himself to a woman named Amy Albany, who was working craft services on his set.

"Amy is very striking looking, she does not look like she's from this era, she looked like she was from the



'40s, L.A. noir—I mean she's very attractive, wonderful. Anyway, Jeff shot this movie called *Let's Get Lost*, a documentary that Bruce Weber did about Chet Baker. So he's like, enthralled."

Priess walked up to Amy and, out of curiosity, asked who she was.

"And Amy, if you see the movie, had a very tough childhood," Topper explained. "So she's stand-offish. She doesn't really trust people easily. So finally she goes, 'I am Amy Albany.'"

Priess then asked, "Why are you playing Chet Baker?" to which Amy replied, "Well, you know, my dad."

"Who's your dad?"

"You won't know him."

"Try me," Priess said.

"Joe Albany."

Priess's jaw dropped. "Oh my God—Joe Albany, I love him!"

It was the beginning of a long-lasting friendship: from then on, whenever Priess was directing a commercial, he would seek Amy out to hear more stories about the influential bebop pianist Joe Albany and his friends, Chet Baker, Terry Southern, and "all the crazy junkie stuff that was going on in Hollywood in the '70s." One day, Priess asked if Amy would write it all down.

says, 'Oh, can I look at the letters, I'm in publishing.' It was Jeanne McCulloch. So what happened was, Jeff gave Jeanne the letters and she called Amy and said, 'These are amazing,' and put them all on the floor of her office and they fashioned them into a book."

Since the writing seminar at Bennington, McCulloch had left the *Paris Review* to work at *Tin House*, a literary magazine based in Portland, Oregon, and Brooklyn. At the time, *Tin House* had just launched a book imprint, and Amy Albany's *Low Down* was their first publication.

"And Jeanne McCulloch was the very woman who got me started writing," Topper said.

Around this time, Topper paid a visit to his friend and producer, Albert Berger. Berger had been friends with Topper's former Bennington writing partner, Carroll Cartwright, at the Columbia Film School.

"The weirdness of it is, then I end up in Berger's office, and I see this book on his shelf," Topper said. "It's *Low Down*. And I'm sitting there talking to Albert about something else and I grab the book and I just start flipping through it. And I go, 'Albert, this is amazing, what is this?' and he goes, 'Oh, we have the option for it but we

the director. This is not usually what a screenwriter does, but I said, 'listen, can I just email everyone I know, call people, whatever, just let me see if I can find the money to get this movie going?' And they said yes."

Topper sent out between fifty and sixty emails and only got two replies. One of those was from **Tim Daly '79**. Daly and Topper had worked on a script together in the '90s, and kept in touch over the years.

"Tim said, 'I don't have that kind of money, are you crazy?'" Topper said. "And I said, 'No, I know you don't,' but Tim does all this work in politics, I thought he might know someone. But he said, 'No, I don't know anyone.' Then the next day he called me and he said, 'I think I do know someone.'"

And just like that, the movie was back on.

In October 2014, the film premiered in New York City. In their review, *The New York Times* admired *Low Down*'s appreciation for the "in-between moments of closeness that aren't always seen or heard."

"[When *Low Down* begins], it's like you parachuted in behind enemy lines, you're just in this world," Topper said. "The movie starts, and you're in



IT SEEMS LIKE LOW DOWN WAS MEANT TO HAPPEN.



Amy was resistant; did anyone really care about her father? Priess, frustrated, finally said, "So don't write them down, I don't care."

That was all the challenge she needed. Amy began leaving Priess notes in his trailer—notes detailing the stories she had kept pent up for so long. Soon enough, Priess was in the possession of hundreds.

"Later," Topper said, "Jeff [Priess] was talking to some people about Amy at a barbeque and this one woman

can't figure out how to make it into a movie.' And I said, 'I want to do it.'"

The producers were able to wrangle up the money for the film, even casting Mark Ruffalo as Joe Albany, but a grant from the State of California expired and suddenly Topper, Berger, and Priess were strapped and Ruffalo was out.

"They were going to lose it and I thought, 'Oh no, this is pathetic, I can't believe it, after all these years,' Topper said. "I called up Albert and

it. There's no hand-holding. It's just, here you are, take it or leave it."

That's exactly what happens: in the theater, the lights go down. Elle Fanning says, "I often thought my father was born of music, some wayward melody that took the form of a man..." And then the story begins.

Jeva Lange '15 studies literature. She has written for *Vice*, *The New York Daily News*, and *The Atlantic* among other publications. **B**



ABSTRACT MODERNISM

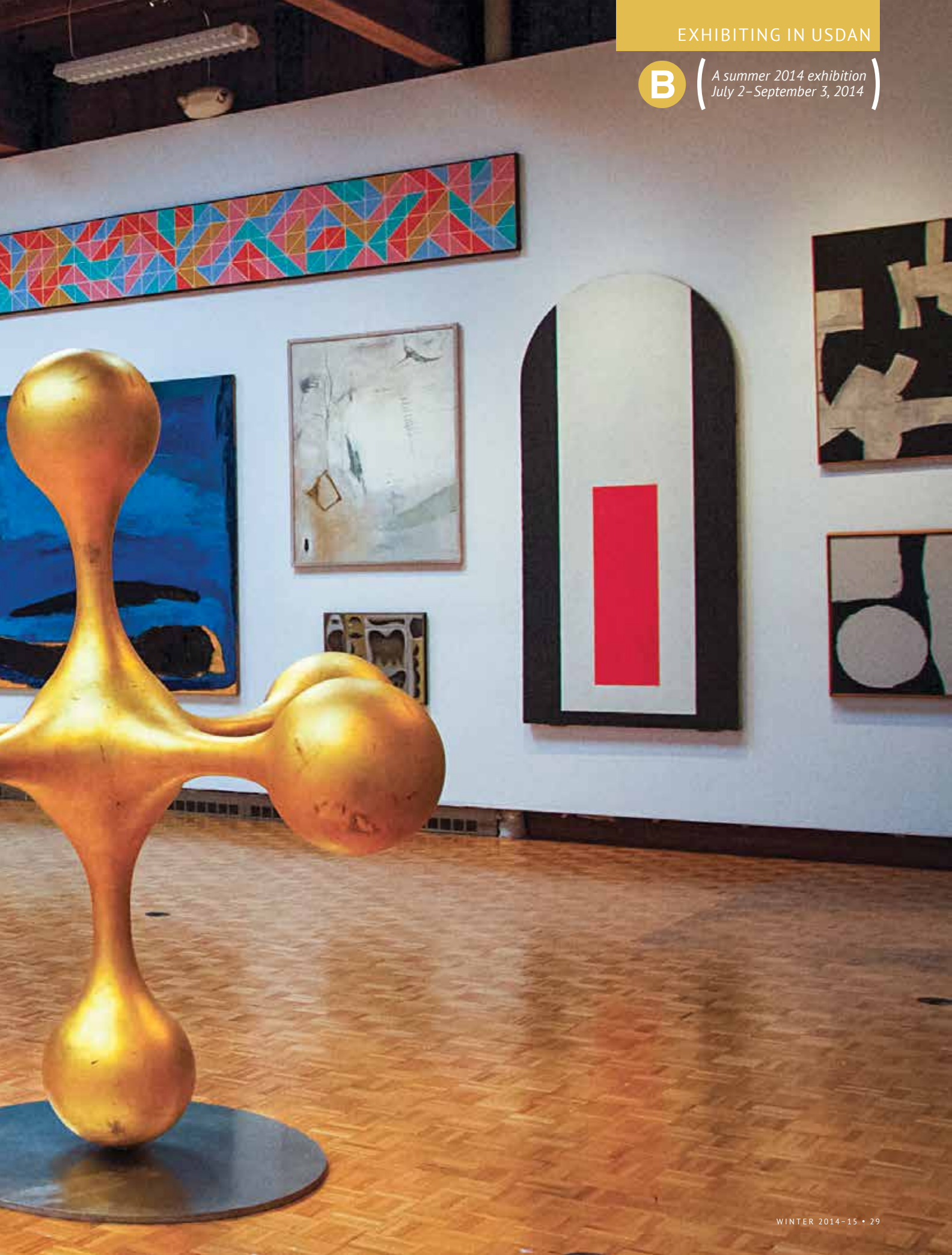
For the first time in the College's history, Bennington exhibited iconic abstract works from its collection not as single pieces but in a salon style. The show, curated by faculty member **Andrew Spence**, was on display throughout the summer in Usdan Gallery and organized in conjunction with the modernist exhibition at The Clark Art Institute and the modernist gallery at the Bennington Museum.

"The originality of the arrangement reflected the originality of the individual works themselves," Spence explained. "While the large scaled works look surprisingly small, and the smaller ones seem larger, the whole wall of artworks reads from left to right as a sentence. One of the first things I notice is how the gravity of downward drips in many of the paintings contrasts with the paintings as entities that float one over another."

The majority of the works in the exhibition were created by artists with direct ties to Bennington College: as students (**Cora Cohen '64** and **Helen Frankenthaler '49**); faculty (**Paul Feeley**, **Ralph Humphrey**, **Pat Adams**, **Vincent Longo**, **Jules Olitski**, **Larry Poons**, **Sir Anthony Caro** and **Peter Stroud**); or artists exhibiting at the College in the Deane Carriage Barn (**Josef Albers**, **Adolph Gottlieb**, **Hans Hofmann**, **Robert Motherwell**, **David Smith**, and **Anne Truitt**).

B

(A summer 2014 exhibition
July 2–September 3, 2014)





IT IS A SEISMOGRAPH

allen shawn on music, composition, and teaching

Composer, author, pianist, and teacher **Allen Shawn** published his fourth book and second biography—*Leonard Bernstein: An American Musician*. He has previously published *Arnold Schoenberg's Journey, Twin: A Memoir*, and *Wish I Could Be There: Notes from a Phobic Life*. Whether on assignment or propelled by an internal need to share his story, Shawn describes the act of writing as his own “attempt to mediate between something difficult and an audience.” But, despite having written two very different and difficult memoirs about his own life, he says if you want to really know him, listen to his music.

Julia Bartha did just that. A German pianist who had only met Shawn once, Bartha connected with him across oceans by recording 19 of his works. The album, *Allen Shawn: Piano Works*, was released in October by Coviello. We spoke with Shawn about his work, his teaching, and the latest album of his compositions.

You are a composer and an author, and people have connected with you on both accounts—listening to your music and reading your books, two of which were memoirs. But you've said that if a person really wants to know you they'd have to listen to your music. Can you explain why that is?

Well, I have an urgent need to reach people with my music. It's what I deeply care about and need to share. It is one's autobiography in some very deep sense. It's not one's autobiography in the sense of what you want people to know about your life. It's better than a biography. It is a seismograph.

When you're writing music you are a raw human being—a complete person. You're in the service of art form and whatever comes out is what you're going to work on. There's no censoring. When you listen to your material you will hear it telling you what it needs to do. If you follow that through it will reveal you. It's not that you have any intention of what it will say or what will be revealed. In fact, very often it reveals something you did not see in yourself, the way a photograph can.

What happens when you compose something and other people play it? When Julia Bartha recorded your work, did she reveal something you didn't see when you wrote the pieces?

It's interesting because I play the piano and I perform my music, but when Julia plays those pieces she does them better than I do. She's better. She restores them to what they really are. When I perform them I take them for granted a little bit, where she is amazed by them and she reveals what they are. When we play our own music there's a danger that it'll be a narcissistic exercise in self-regard. As a result we “present” the music, perhaps a bit impersonally, as if to say, *Here's what it is. Hope you like it.* Whereas somebody else can really go to bat for it, and get behind it in a different way.

What is it about music that you feel drives a connection that writing can not capture?

Music is non-verbal. It's abstract. Of course, people receive it as deeply emotional, but what those emotions are and what you're actually expressing can not be put into words. Music is physics being harnessed to make art. It does things



Bathed in light, drenched in compositions, two pieces stand out in Allen Shawn's Jennings office: A CD of his compositions, performed by Julia Bartha, and his recently published Leonard Bernstein biography.

neurologically that we don't even understand. That's part of the fun—that you don't know what it is. I teach about it to some extent, but we don't really know what it is. In fact, when you read analyses of music, when you get to the end they have not explained the music because we don't actually have language for it.

How do you teach something that we don't have a real language for—that we can't understand entirely?

Well, I think of teaching in terms of shocking the students. I really believe that our culture is so barren that it's quite likely that until they have gotten to college, students have never been shocked at how great art can be. When I put my teaching hat on, I'm there to try to somehow or other give them the experience of seeing what went into the great works and that they're not going to necessarily easily find them in our society, because there's no conscience guiding society. Society is like capitalism; it's guided by what works at that particular instant. There's no overriding conscience behind it that says, "All kids deserve to hear Beethoven."

I feel obliged to try to compensate for this. That's my responsibility. I'm there to help the students realize that

it's possible to do something of real value, not just transient value. I'm there to reveal the amount of thought and dedication that went into wonderful pieces of music, and the selflessness that went into them.

That's my true philosophy behind teaching. I don't mean "shock" in a horrifying way, but I want people to be awakened to what's possible and also to realize how hard it is to grasp it, or achieve it. This is the opposite of what students might think Bennington is. On the one hand you could say, *hey, you have this inside you or all you need to do is work hard and you'll get there*, but in a way I'm not saying that. I have no idea who's going to do what in their later lives. I don't know which of the students is capable of this or that, but I do believe that everybody should encounter great work. I feel that knowing what has been done by others inspires and empowers us to do whatever it is we have in us to do. **B**

Listen to a fuller conversation with Allen Shawn by visiting <https://soundcloud.com/benningtoncollege/conversation-w-allen-shawn>.

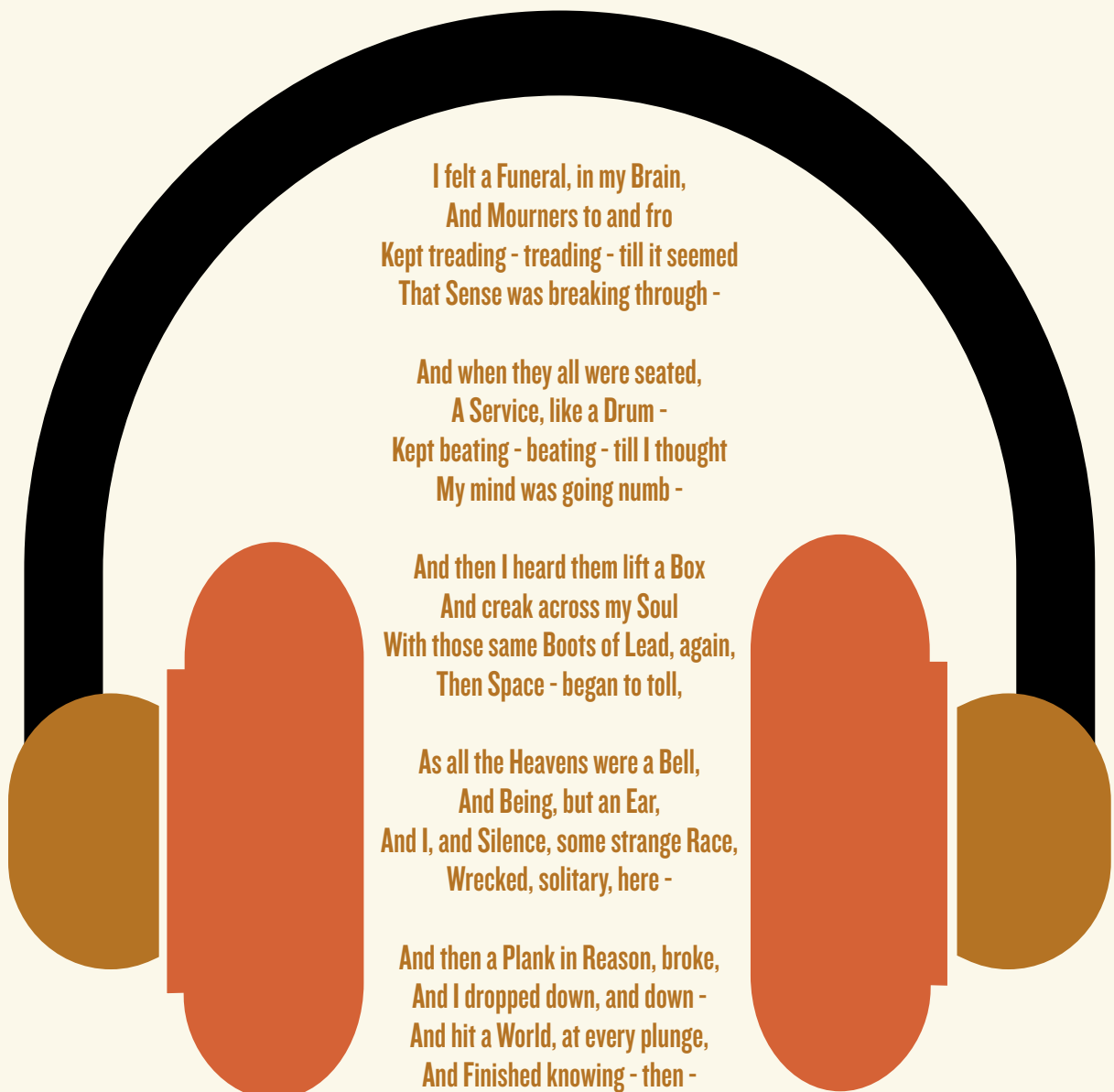
And for other insights on studying music, as experienced by alumni throughout the decades, visit bennington.edu/beck-making-music to check out an article by alumnus **Peter Beck '79**.



Music faculty member
Allen Shawn on getting out
of music writing ruts

It was during a song writing class that **Allen Shawn** noticed something. All of his students were writing songs to their own lyrics, and they were always about love. Shawn was looking for a way to get the students out of their song writing ruts—whatever they were. So he composed an assignment that had his students write a song to Emily Dickinson's poem, *I felt a Funeral, in my Brain*. "It was one of the best assignments," he remembers. "The students took it in all different directions." Some wrote it with humor, some wrote heart-wrenching pieces, some found a completely different style for their work. Shawn was surprised. "I didn't know what to expect but what resulted was amazing. It helped the students to break through."

Sometimes a new frame for the same impulses can lead to breakthrough creative work. We invite all readers to compose a song using Allen Shawn's prompt. Complete the assignment by uploading it to Bennington's SoundCloud group page <https://soundcloud.com/groups/before-they-were-big>. We look forward to hearing your work.



B (An academic investigation of the Keystone XL Pipeline by faculty member **David Bond**)

the promising predicament of the KEYSTONE XL PIPELINE

"Politics makes visible that which had no reason to be seen."

—Jacques Rancière

Course Description Fall 2014

KEYSTONE XL PIPELINE (APA2130.01)

Whether ultimately approved or not, the Keystone XL Pipeline offers a telling window into the contemporary politics of hydrocarbons in North America. Although oil pipelines have been around for nearly a century, they have long been neglected in scholarship and public debate. Today, that is beginning to change. Whether as a vehicle of development or as a harbinger of climate change, oil pipelines are increasingly understood not as inert things but as consequential authors in our troubled present. Using the technical planning for and spirited protests around the Keystone XL as primary source material, we will reflect more generally on the question of what kind of politics is possible around energy networks. A few themes will guide our inquiries: the aspirations and anxieties that gather around such projects; the inner workings of the regulatory process; the status of public voices; the relations between disclosed data and buried material; how energy networks build certain material and ethical linkages and sever others; and how fossil fuels interact with (or elude) traditional forms of criticism and change. At a number of points we will link the Keystone XL Pipeline to much bigger debates in social research today, including questions about the social dimensions of infrastructure as well as questions about the technical limits of democratic practice. Comparisons will be made with the Trans-Alaska Pipeline, BTC Pipeline, and the Chad Cameroon Pipeline.

This fall I taught a seminar at Bennington College that used the promises and protests surrounding the Keystone XL as a prompt to reflect more broadly on questions of energy infrastructure and social change today. In preparation for the seminar, I rented a car this past summer and drove the presumed path of the Keystone XL. Owned and operated by the Trans-Canada Corporation, the Keystone Pipeline System consists of four phases, the first three of which are already built and pumping crude. Phase One of this project connected the Alberta oil fields to Winnipeg before heading due south to a pipeline junction

in Steele City, Nebraska. Phase Two and Three connected the refineries of Houston, Texas to the Steele City junction. The controversial Keystone XL seeks to link the Steele City junction directly to the Albertan oil fields, forming a sort of hypotenuse on the existing Keystone pipeline system. As designed, the Keystone XL is really just a shortcut.

It is worth noting, the Keystone XL is far from the first or even the only conduit bringing tar sands oil into the U.S. Not only have trains carrying crude from the tar sands become commonplace in many parts of the U.S., but a handful of pipelines now carry Canadian bitumen diluted

with chemical solvents, or dilbit, to U.S. refineries. In many cases, pipeline companies retrofitted or simply reversed the flow of existing pipelines to avoid the public scrutiny of a new project. The Keystone XL is unique in that, as a new border-crossing pipeline, it requires the State Department to review its impact and attest to the pipeline being in the national interest.

The thousand-mile route of the Keystone XL cuts across some of the more desolate portions of the northern Great Plains. Although Keystone XL steers clear of major cities, it does pass by about fifteen small towns. In contrast to what is so often reported from afar, in towns like McCool Junc-

tion, Nebraska (pop. 413) or Midland, South Dakota (pop. 127) or Circle, Montana (pop. 617) I met folks who are neither adamantly for nor against the pipeline. When asked directly, many people around the oil fields of Montana voiced their support for the project and many people in the Sand Hills of Nebraska voiced their discontent for the project. But overall most people I spoke with along the route were ambivalent about Keystone XL. They were keen to have some decent local jobs but also wary of the gloss of big corporations, especially foreign ones.

Walking down neighborhoods strewn with rusty equipment and empty lots, it was not hard to imagine where this hesitancy might come from. Many of these towns first sprung up alongside the movements of people and goods, trying to capital-

If the Keystone XL is approved, a near astronomic amount of wealth is about to flow by these towns. And yet to an almost unrivalled degree, the wealth flowing through the 36-inch diameter steel pipe will accrue in concentration elsewhere (the risks, of course, will be widely distributed). About two thousand property owners will receive a check for a permanent right of way from the Keystone XL. Most will do so under the express threat of an eminent domain seizure. Municipalities might see an uptick in tax revenues to fund school improvements and property tax breaks for residents. At least that's the case if you don't live in Kansas, which in a legislative arms race to see who could appear more pro-pipeline—a one-upmanship that appears to have taken even TransCanada by surprise—exempted new oil pipelines

to Mitchell, has played a key role in shaping the limits of democratic practice today. Through imperial interventions, unmanned infrastructure, and oceanic distribution, crude oil networks have become quite adept at dodging and disabling robust forms of democratic governance. For Mitchell, oil pipelines are the premier example of this occlusion of public concerns. Driving through the small towns along the route of the Keystone XL this summer, I could not help but reflect on how unremarkable this foreclosure of political possibility has become.

Two months later, I attended the People's Climate March in New York City. On the streets of that spirited and immense gathering, the Keystone XL had not foreclosed political possibilities but caused them to proliferate. Not only was an anti-

“Crude oil networks have become quite adept at dodging and disabling robust forms of democratic governance.”

ize on whatever happened to be passing by. These towns have stitched their history together with the debris of military pacification campaigns, immigrant settler trails, transcontinental railways, and most recently the interstate. They've seen boom and bust before, both in the feverish future such adjacent traffic promises and in the ruins so often left behind. Today, huge granaries fall into disuse along railways now crowded with coal trains not making any local stops. What commerce remains has drifted from the boarded-up main street to a single gas station out by the highway. These towns are not so much out-of-the-way—indeed, what success they have had is owed to being very much in the way—as they are ever more meticulously passed by.

from taxes at about the same time the state budget slipped into financial turmoil. While local communities might see a flurry of workers desiring housing and food and lord knows what else during the construction boom, once built, the pipeline will be operated out of an office in Calgary. Keystone XL will require, at most, a handful of permanent workers in the U.S. It is not until after the pipeline is buried and unseen that the real wealth will start to flow, to the tune of about 800,000 barrels of crude oil a day. And of that most lucrative flow, local communities will see very little if anything at all.

The Keystone XL, then, is an apt example of what political theorist Timothy Mitchell calls “Carbon Democracy.” Crude oil, according

Keystone XL message proclaimed in posters and rallying calls but other pipelines like the Alberta Clipper and the Exxon Pegasus were in notable and scorned attendance. One group of marchers wore baseball jerseys identifying themselves as “Pipeline Fighters.” Another group dressed as a black hydrocarbon octopus whose sprawling tentacles became pipelines that chased wildlife down Sixth Avenue. While the People's Climate March lined up all variety of suspects for castigation, I was still taken aback by how ubiquitous pipelines have become in climate activism.

Could climate activism be cultivating a new kind of public action? And might the growing presence of pipelines tell us something about this shift? So much of the environmen-

“It is not until after the pipeline is buried and unseen that the real wealth will start to flow, to the tune of about 800,000 barrels of crude oil a day.”

tal movement in the United States gained moral and regulatory force in the outraged response to industrial disasters, from oil spills to toxic releases. Climate change, in contrast, demands public action not in reaction to an acute disaster but in anticipation of the diffuse disaster to come: a slow unraveling of the planet’s climate. Although residents of the Maldives, Philippines and coastal New Jersey might disagree, for many of us climate change does not yet have the density of a deeply felt event. As novelist Zadie Smith points out in her essay, “Elegy for a Country’s Seasons,” climate change is a disaster that we have a “scientific and ideological language for” but “hardly any intimate words.” How do you mobilize around the turgid prose of the United Nations’ Intergovernmental Panel on Climate Change Fifth Assessment Report? How do you protest the predicted event? Where do you even begin?

A few years ago, a modest starting point in the fight against climate change emerged: fossil fuel infrastructure. Although neatly sidestepping the more consequential question of domestic consumption, petro-infrastructure nonetheless offered a starting point for those incensed by the lack of action on climate change despite mounting evidence of its reality. In 2011, this frustration rather potentially aligned with the Keystone XL permitting process. It was NASA Scientist James Hansen who first pointed out this convergence in a

letter posted online. Noting that the window for public comment on the Keystone XL was about to close, Hansen encouraged all concerned citizens to log their discontent. “If this project gains approval, it will become exceedingly difficult to control the tar sands monster,” he wrote. Extracting and burning the tar sands, Hansen argued, would push global warming well past the point of no return. If the Keystone XL was built, Hansen concluded, “it is essentially game over.”

Many climate activists took note and got to work. Bill McKibben and his 350.org creatively publicized the otherwise mundane process of permitting a new pipeline. Progressive online news sites like ProPublica and Inside Climate News turned their investigative reporting towards the Keystone XL, uncovering embarrassing details in regulatory documents and corporate filings that never anticipated such scrutiny. Through their work and many others, pipelines are now part of our political conversations. My local NPR station now regularly covers the Addison Natural Gas Project in Vermont, whose proposed pipeline has inspired a new kind of civil disobedience: the knit-in.

Marching down Sixth Avenue during the People’s Climate March, the Keystone XL was widely jeered and vilified. And yet in so much of that spirited antipathy, the physical pipeline and the small rural communities it touches seemed to matter less than the planetary crisis the Keystone XL

has been asked to stand in for. Climate change trumps local context in orienting so much of the discontent around oil pipelines. For many of the activists I spoke with on that September afternoon, the Keystone XL was not so much a shortcut on an existing pipeline system as it was the opening skirmish in the looming struggle to rein in global warming. Several I spoke with could not even identify the states the pipeline would pass through.

It is notable that the express goal in this rising climate activism around pipelines is not to hijack key energy chokepoints but to trip up the tidy image of hydrocarbon infrastructure as “safe, silent, and unseen,” to borrow a popular industry description of pipelines. In the People’s Climate March, protesters creatively entangled Keystone and other pipelines in narrow conduits of profit, broad patterns of destruction, and the specter of a curtailed future. The emerging mantra might be: Don’t seize control, seize the implications. In this, oil pipelines are being confronted more as ecologies of harm than as buried metal tubes. While the relations of consequence being pinned on the pipelines exceed the communities immediately adjacent to them—as evidenced in both the ambivalence of many towns along the Keystone XL route and the absence of those very communities in climate activism—such relations have nonetheless given these pipelines a new scale of transparency. Oil pipelines have become, well, visible. And in that rising visibility, petro-networks are being opened up to new forms of accountability and refusal. **B**

David Bond is a cultural anthropologist specializing in the study of crude oil, the environment, and science. He is a faculty member and senior associate at Bennington’s Center for the Advancement of Public Action, where he continues to work at the intersection of hydrocarbon disasters and governable forms of life.



(The launch of Bennington's coast-to-coast call for alumni-led, alumni-designed associations)

BENNINGTON ALUMNI COOPERATIVE

What would it mean and what would it take for alumni—wherever they are, whenever they graduated—to be able to connect with like-minded, Bennington-minded people on the things they care about most? Some might say—some have said—it would look a lot like it does when students come together around an idea, a project, a moment, a way of being in this world. It might look like:

THE 24 HOUR PLAYS

A one night-only benefit, created and produced by a talented cast and crew of Bennington alumni. Six writers, six directors, and 24 actors creating, producing, and performing six short plays in just 24 hours, in tribute to Nicky Martin and to benefit Bennington College's scholarship program.

AN ARCHITECTURAL CRITIQUE

An event bringing 10 alumni architects together to review 16 students' final projects, followed by a reception with 20 alumni and friends.

A TRIBUTE CONCERT

Bringing 200 alumni and guests for a tribute performance at Roulette in Brooklyn, honoring retired faculty member Milford Graves. Featuring 20 alumni performances and impromptu, real time jazz collaborations.

OR SOMETHING ELSE

This is the invitation that the Alumni Cooperative extends to all Bennington alumni. We have created a framework and are ready to help get it off the ground. We need you to give it life.

COLLABORATE WITH US.

The spirit of collaboration informed our Bennington experiences when we were students, and that principle will continue to guide us as alumni. We are thrilled to invite all of you to join us in shaping and building the new **Bennington Alumni Cooperative**. It is our collective aim that this revitalized alumni structure will deepen the ways that alumni be substantially involved in the life of the College.

Since **President Mariko Silver**'s arrival, she and the alumni relations team have been in conversation with us and with many of you as well, throughout the decades and across the country. It has been her priority, and ours, to explore how to expand the alumni network and increase the impact we have, as a group, on the College, on the world, and with each other.

With this goal in mind and with President Silver's full support, we have reinvigorated the Bennington Alumni Cooperative. We have a name and we have outlined broad goals; we would now like to ask you to join us as we work to identify the best ways to channel the talents and passions of Bennington alumni to support Bennington's myriad communities.

In order to establish a sustainable and inclusive program, the Alumni Cooperative will grow in three phases over the coming three years.

14 15

PHASE ONE

We will build volunteer committees in four cities where we have the largest concentrations of alumni: **New York City, Boston, Los Angeles, and San Francisco/Bay Area**. Although we are starting out in these cities, we will also look to create and support alumni activities, programs, and collaborations in other regions together with the College staff.

15 16

PHASE TWO

Build bigger. We will find and recruit Steering Committee members in **Washington D.C., Philadelphia, Chicago, Portland, and Seattle**. Working together we'll articulate key priorities and task forces to involve alumni in Admissions, Field Work Term, the Dean's Office, and Communications.

16 17

PHASE THREE

It all comes together. We will develop reunion plans and programs; continue to launch plans in progress; and identify Bennington alumni across the country and the world who are ready to begin their own regional cooperatives.

MORE DETAILS

Find the Bennington Alumni Cooperative plan, guiding principles, and Steering Committee roles and responsibilities on the website www.bennington.edu/alumni or call the Alumni Relations Office, 802-440-4893 to request materials be mailed.

JOIN US.

www.bennington.edu/alumni



NEW YORK STEERING COMMITTEE CO-CHAIRS

"There is an instant kinship when you meet someone from Bennington—a kind of short-hand that you have when referencing people or experiences. That connectivity to the College, to other alums, to the faculty, is like nothing else I have experienced."

—Amy (Schweitzer) Hikida '85



"There is not a Bennington-type, but there is something invisible in our DNA that links us from 1932 to the present."

—Kent Hikida '85



BOSTON STEERING COMMITTEE CO-CHAIRS

"I moved to Boston a few years ago without knowing very many people and the one thing I wanted was to be able to find 'my community' and that has meant Bennington at different times of my life."

—Mimi (Gaber) Kantor '92



"The friendships that I made at Bennington are a vital part of my life. Spending time with so many alums during reunions a few years ago was wonderful. I look forward to more."

—Brendan Frank '94



LOS ANGELES STEERING COMMITTEE CO-CHAIRS

"Bennington people remain some of the most interesting people that I've known."

—Matty (Sterenchock) Wilder '00



"I don't have a ton of free time but I feel compelled to connect again with a place that was so significant in making me who I am today."

—Nicole Barnette '93



BAY AREA STEERING COMMITTEE CO-CHAIRS

"I want to live and feel as I did during my days at Bennington. I want to recreate that environment around me."

—Adnan Iftikhar '97



"I am excited to see how my peers and I work together to critically examine what it means to be a part of something larger."

—Emily Tareila '10

NYBLASF

COMING TOGETHER

The Alumni Cooperative launch meetings will bring alumni together to build the foundation for this new structure.

NEW YORK CITY Tuesday, February 24, 2015

BOSTON Sunday, March 15, 2015

LOS ANGELES Saturday, March 21, 2015

SAN FRANCISCO Sunday, March 22, 2015

We will keep in touch by email, so look there for follow-up including locations and times.

GUIDING PRINCIPLES

- Facilitate alumni involvement in the life of the College in ways that celebrate the unique qualities of alumni worldwide
- Support new and creative efforts to connect alumni to one another, students, faculty, and staff
- Advance Bennington's mission
- Provide meaningful programming that simulates the intellectual vitality of the campus experience
- Ensure the long-term financial sustainability of the College

"Around every interesting corner is a Bennington alum with an ability to take up anything; now it is time to get together again, to forge new partnerships and collaborations, to connect across decades and borders."

—President Mariko Silver

GET INVOLVED. BUILD WITH US.



(Faculty working on
campus and well beyond)

Benjamin Anastas published an essay, "The Breakup List," in *The New York Times Magazine* this summer.

Doug Bauer's novels (*Dexterity*; *The Very Air*; and *The Book of Famous Iowans*) were reissued with graphically complementary covers by University of Iowa Press in November.

Noah Coburn hosted an exhibit, *(Un)governed Spaces*, in the Usdan Gallery. The project was based on research and site visits that Coburn and the artist Gregory Thielker have been doing at one of the largest military bases in Afghanistan, the U.S. military base at Bagram, over the course of the last three years. The centerpiece was an arced panorama that was over 35 feet long, which viewers could walk into. Students from Coburn's "Displaying Cultures" class were instrumental in the set-up and design of the exhibit as a social space. Coburn and Thielker also hosted a series of lectures based on when they lived, researched and toured the Bagram region, conducting historical and ethnographic research.

Annabel Davis-Goff organized a two-day Incarceration in America conference in October. The conference brought together thought leaders, activists, and members of the criminal justice system to discuss issues related to juvenile detention; incarceration, race, and class; collateral consequences; incarceration and public health; as well as incarceration alternatives. The conference was part of an ongoing initiative on incarceration, which includes public lectures, developing curriculum, collaborations with other institutions, and opportunities for students and participants to become informed and to generate solutions.

Elena Demyanenko performed as the past premier of *Blue Room* at New York Live Arts in February 2014, in collaboration with Dai Jian and **Nick Brooke**. She

was also premier of *OnSense* at La MaMa in May 2014. Later this year she will be the premier of *Road Kill* at Danspace Project in November of 2014.

Photographer and faculty member **Liz Deschenes** adds the prestigious Rapaport Prize to her list of accolades. The interim executive director of the deCordova Sculpture Park and Museum, Katy Kline, said in a statement that "[Deschenes's] deft and inventive interventions into photographic materials and processes are concerned with perception rather than description, and her beautiful and mysterious works align closely with deCordova's emphasis on photography and sculpture." Another Bennington faculty member, **Ann Pibal**, received the award in 2013. Additionally, Deschenes's solo exhibition, "Gallery 7," opened at the Walker Art Center in Minneapolis on November 22 and will be on display for one year—the longest she has shown work in one space.

Marguerite Feitlowitz has published two new translations of stories by the renowned Argentine novelist Luisa Valenzuela, at BrooklynRail and InTranslation. Additionally, Feitlowitz's original prose fiction, *In the House of Stories*, is forthcoming from *91st Meridian*, published by the University of Iowa International Writing Program.

Faculty member **Jon Isherwood** will be featured in an international exhibition of contemporary sculpture using robots to carve Tuscan marble. The show opened at The Museum of Sculpture and Architecture (MUSA) in Pietrasanta, Italy, on July 5, 2014. Isherwood's work was also included in Songzhuang International Art Exposition: *Critical Connections: Exhibition of International Contemporary Art*, which opened this fall in MoCA Beijing.

What does a musical pilgrimage look like? In partnership with Roberto Rodri-

quez, composer **Susie Ibarra** has created a virtual soundscape for the public in 12 locations across Lower Manhattan. City of Asylum granted Ibarra and her partner the ability to begin a similar project in Pittsburgh.

Valerie Imbruce traveled to Ecuador this summer to evaluate a project funded by the International Fund for Agricultural Development and carried out by Bioversity International and their country partners. Imbruce worked to advance the understanding of the plantings of maize, beans, and bananas in order to increase resistance to pests and diseases as well as increase yield and decrease pesticide usage.

The Brooklyn Museum exhibit *Crossing Brooklyn: Art from Bushwick, Bed-Stuy, and Beyond* included work by **Yoko Inoue**. It will be on display until January 4, 2015.

Kirk Jackson assisted Belgian director Ivo van Hove on his critically acclaimed adaptation of Ingmar Bergman's *Scenes from a Marriage* at New York Theater Workshop (*The New York Times* called it an "inspired reimagining!"). This marked Kirk's fifth time working with Mr. van Hove. In August, Jackson directed his first opera, Puccini's comic one-act *Gianni Schicchi*, for Hubbard Hall Opera Theater, Cambridge, NY. He also directed and designed the set for *Tartuffe* at Franklin Stage Co., which has been bringing free theater to the western Catskills for 18 years. This coming January he will appear in *Annapurna* for Actors Theatre, in Phoenix, AZ, before returning to Bennington after a year sabbatical of travel (Italy, Greece, Israel, and Santa Fe), work, and some relaxation.

Jonathan Kline had photography included in two exhibits: "Chem 101/The Science of Photography" at the Benton Museum of Art, University of Connecticut Storrs (running October 23-December

14, 2014) and "Poetics of Light/Pinhole Photography" at the New Mexico History Museum, Palace of the Governors, in Santa Fe (running April 2014-May 2015). A book by that title has also been published and is now in the collection at Crossett Library.

Sherry Kramer's new play, *How Water Behaves*, is receiving its premiere at Capital Repertory Theatre in January 2015. Broadway Play Publishing is putting out a collection, *One Acts by Sherry Kramer*, early this year.

Mary Lum's work was profiled in the November issue of *Elle Decor*. She also had a one-person show in New York at the Yancey Richardson Gallery this fall.

Amie McClellan was invited to give a research talk at this past summer's Protein Folding in the Cell meeting, sponsored by The Federation of American Societies for Experimental Biology (FASEB). She spoke about her ongoing efforts to characterize the yeast protein Emc2, with an emphasis on evaluating its potential role as a novel co-chaperone of the Hsp90 molecular chaperone.

Tambudzai Kudze '10 had an early role in the project, and current students **Chernoh Jalloh '15** and **Carlos Mendez '15** are currently involved in related research as part of their senior advanced work in biology.

Andrew McIntyre published "Tau function and Chern-Simons invariant" jointly with Professor Jinsung Park of the Korea Institute for Advanced Study in the journal *Advances in Mathematics* in 2014.

In July, anthropologist **Mirka Prazak** was invited to participate in a New England Colloquy at the Cohen Center for Holocaust and Genocide Studies of Keene State addressing "Coming to Terms with After..." and contributing perspectives of children orphaned by the AIDS pan-

demic. She spent the summer on Piver's Island in North Carolina along with a dozen other anthropologists refreshing her quantitative skills at a National Science Foundation course on statistics in ethnographic research. She comments, "How unique to be on an island inhabited almost exclusively by anthropologists!"

Robert Ransick was a reader for Lorraine O'Grady's *Olympia's Maid: Reclaiming Black Female Subjectivity* at Hole Gallery in September as part of the *Future Feminism* exhibition. He also organized *Slipped Gears*, an Usdan Gallery exhibition that "offers challenging responses to a moment of tectonic cultural transition, when technology increasingly resides in and around us."

In their review of SpeakEasy Stage Company's *Far From Heaven*, *The Boston Globe* writes that "In **Charles Schoonmaker's** period-perfect costumes, Troilo and Ellis look smashing together."

Although they live on opposite sides of the Atlantic and speak different languages, German pianist Julia Bartha performed and recorded a CD of **Allen Shawn's** compositions, now available for purchase in North America and Europe. Additionally, Allen Shawn's biography of Leonard Bernstein was published by Yale University Press in September 2014 and is featured in this magazine's *Bookshelf*.

Donald Sherefkin is working on a small house set in the woods in southern Vermont, and an expansion of a preschool program in Brattleboro, Vermont.

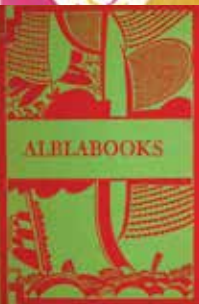
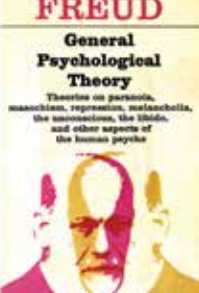
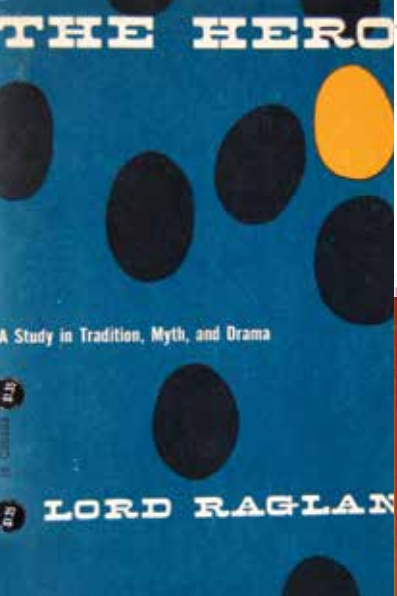
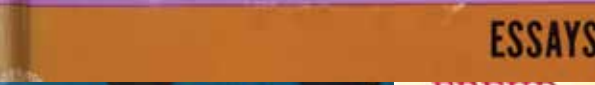
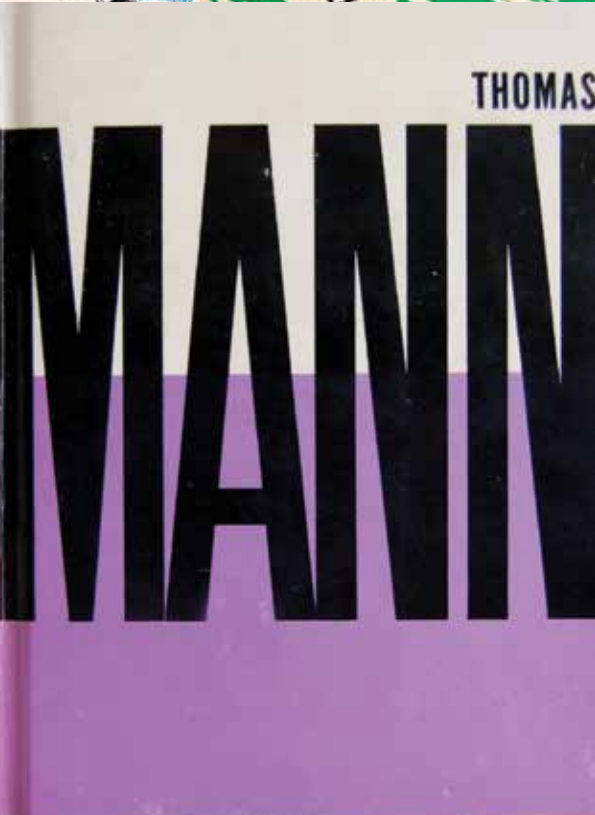
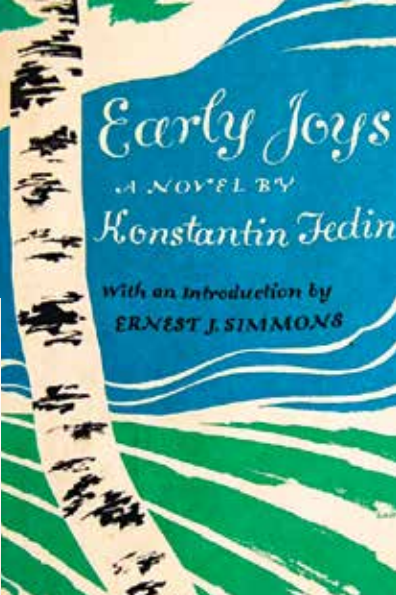
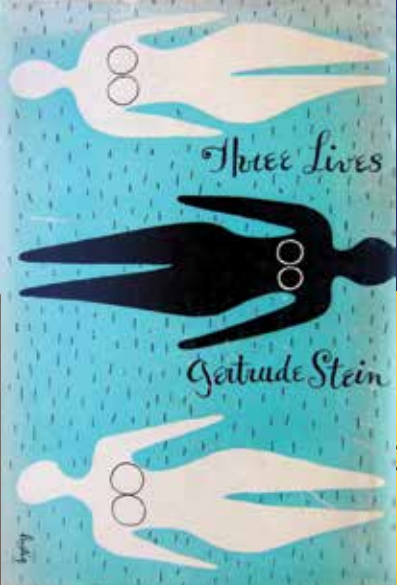
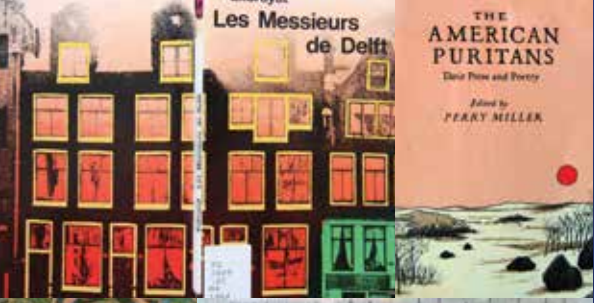
Master printer Jennifer Melby opened her etching studio in 1978 on the Bowery in New York. **Andrew Spence** will be included in the exhibition *Jennifer Melby Editions: 18 Years of Intaglio Prints*, which concentrates on the collaboration between artist and printer. It ran Novem-

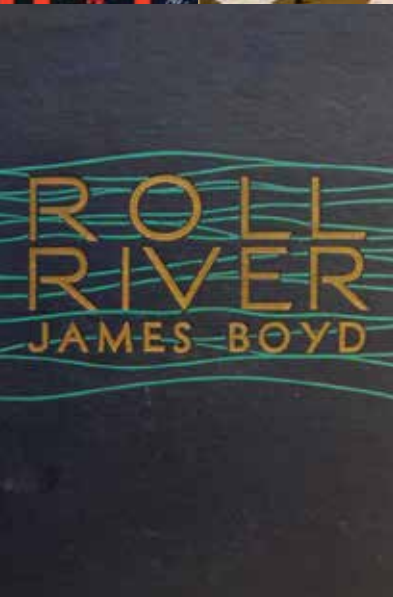
ber 7 through December 14 at Schema Projects.

Paul Voice published "Consuming the World: Hannah Arendt on Politics and the Environment" in *Journal of International Political Theory*, Vol. 9, 2., as well as the chapter "Labour, Work and Action" in *Hannah Arendt: Key Concepts*, from Routledge, 2014.

Michael Wimberly is leading an ongoing class that performs weekly for patients in the Centers for Living and Rehabilitation at Southwestern Vermont Medical Center. We often lose sight of the fact that it's not just medicine that keeps you well," SVMC director of planning James Trimarch told the *Bennington Banner*. "It's this. It's music, love, activities with your friends."

Kerry Woods was one of the 91 scientists who signed a letter submitted to the Environmental Protection Agency, encouraging the organization to consider tighter regulations for curbing carbon emissions from biomass-fueled power plants. He has also published "Quantifying canopy complexity and effects on productivity and resilience in late successional hemlock-hardwood forests" in *Ecological Applications* (co-authored with Robert Fahey, Morton Arboretum, and Alex Fotis, The Ohio State University) and "Multi-decade biomass dynamics in an old-growth hemlock-northern hardwood forest, Michigan, USA" in *PeerJ*. Woods spent a month in Slovenia on a Fulbright "Senior Specialist" project, collaborating with Slovenian scientists (at the Faculty of Forestry, University of Ljubljana) to build a network of forest researchers in eastern/central Europe to coordinate synthetic research making use of long-term data-sets from European old-growth forests. The project culminated in an international conference/workshop in October that Woods organized and hosted with Dr. Thomas Nagel at Ljubljana. 





Topping more than two MILLION views, Crossett Library's "Judge a Book by the Cover" Flickr set, curated by director of library and information services **Oceana Wilson**, is wildly attractive to book lovers, artists, and designers. The collection, which has developed over the years, showcases seminal book cover designs included in Crossett's stacks, as well as covers and interiors Wilson serendipitously encounters. To listen to a discussion about the collection and her vision for the library tune-in to <https://soundcloud.com/benningtoncollege/judge-a-book-by-its-cover>. To view them all, visit <http://tiny.cc/bookcovers>.





FORTIE

40s

Almost 70 years later, graduate **Ella Russell Torrey '47** is still involved in international issues as well as the Global Philadelphia Association and President of Chamounix International Youth Hostel. In Spring 2014, Torrey addressed an international conference at the UN on teaching human rights. She writes, "In 1948 on December 10th at 3 am in Paris, France, I watched as the UN General Assembly approved the Declaration of Human Rights and gave Mrs. Eleanor Roosevelt a standing ovation. The following September, in 1949, I joined the US Mission to the UN and was assigned to work for Mrs. Roosevelt as a public information officer. She worked harder than any person I have ever known, reached out to everybody, and prepared for every debate she encountered."

50s

The past few months saw the premiere performance of a new solo clarinet piece by **Elizabeth Larsen Lauer '53**, including a program for the Yucca Branch of the NLAPW and a performance in June in Steinway Hall. The Santa Fe Opera presented a double bill this season of Mozart and Stravinsky; Lauer gave the program for the High Desert Association and also held a benefit performance

in Berkeley, CA, in August which consisted of Debussy and Satie, as well as some other works.

Anne Johnson Sharpe '54 moved to Mystic, CT from Norwich, CT in 2007, after her retirement and the death of her husband. She now works as a hospital volunteer and at a rehab center with friends.

Recent work by **Grace Bakst Wapner '55** showed at the Muroff Kotler Visual Arts Gallery at SUNY Ulster this past fall.

Barbara Cholfin Johnson's '56 new book, *Accused? Guilty* (CreateSpace Independent Publishing Platform, March 2014) is now available on Amazon.

"I'm back in touch with roommate **Rebecca Stout Bradbury '59**!" writes **Elizabeth Partridge Durant '59**. "I visited her in La Jolla, CA, this winter." Durant is taking a Master Gardener Course, "like old times."

60s

Class of 1965!

With almost 50 years since your graduation, we look forward to creating a 50th reunion memory book of photos, memories, and reflections with your help. You will hear from us in the spring with more information. In the meantime please make sure we have your updated contact information by emailing us at alumnirelations@bennington.edu or calling us at 802-440-4893.

Roa Roskin Lynn '60 is working on her third novel, *Dangers to Navigation*. Her writing is inspired by Brazil, and she says that her imagination "continues to reside there."

Ruth Doan MacDougall '61 updated her father's *50 More Hikes in New Hampshire* (Countryman Press) for its sixth edition. This hiking guidebook is the sequel to Daniel Doan's *50 Hikes in the White Mountains* (Countryman Press), which Ruth updated for its seventh edition in 2013.

Spectacle Brass played "Copperwave" by **Joan Tower '61** in a live performance at John Hall Auditorium during the 2014 Bay View Music Festival in Petoskey, MI. The performance is available to watch on YouTube. [<http://tinyurl.com/nbah4g9>]

Linda Appleman Shapiro '63 published her memoir, *She's Not Herself: A Psychotherapist's Journey into and Beyond her Mother's Mental Illness* (Dream of Things Press, September 2014). It was recently listed the #1 memoir among women on Amazon. It is available on Amazon, B&N.com, and other online booksellers.

Priscilla Mader Wiggins '63 had her second show in Marfa, TX, at the Paisano Hotel last spring. She camps and paints her surroundings in Aspen Grove in southwest Colorado.

Betsy Feist '64 is president of the East Side Democratic Club, a local Democratic Club serving the Upper East Side and Yorkville in New York City. This April, she took pleasure in presenting an award to another Bennington alumna, Manhattan Borough President **Gale Brewer '73**, at the club's annual luncheon. She writes: "Given the

FIFTIES SIXTIES SEVENTIES

size of Bennington College (around 500 students when I attended) and the population of New York City (about 8.4 million), I found the coincidence of our sharing a platform remarkable and gratifying.”

Bay Hallowell '65 retired in 2007 after 32 years as an education coordinator/curator at the Philadelphia Museum of Art and the Carnegie Museum of Art in Pittsburgh, PA. After moving to Santa Barbara, CA, she became a printmaker. She recently had her third solo show, *Marginalia: Recent Prints* (July 2014).

“Writing is a bit like inflating a vast oxygen tent contained by a thin filmy membrane. Each time I write I have to breathe life into this, slowly blowing it larger and larger, making it more and more substantial, giving it shape.” **Roxana Barry Robinson '68** explains her solitary writing practices in her *VQR* essay “Away.” [<http://tinyurl.com/mubvvhc>]

70s

The associate director of the Museum of Modern Art in New York, **Kathy Halbreich '71**, organized the museum’s first comprehensive retrospective of the influential German artist Sigmar Polke (*Alibis: Sigmar Polke 1963–2010*). “By putting together drawings, collages, prints,

photographs, sculpture, film—as well as painting—you begin to see what [Polke] probably didn’t really want you to see: that despite his being known as a contrarian with not one recognizable style, the idea of contamination was a governing principle,” Halbreich told *Artnews*.

Chris Stahl '71 is headed toward retirement from her career as an adolescent medicine specialist at the University of Illinois at Chicago. She plans to hike the Appalachian Trail starting in March; old friends are welcome companions! Chris is still married to Dick David, whom she met at the Bennington snack bar. She has three sons: one actor (check out “inyoureyes” on vimeo), one MTA bus driver and organizer in NYC, and one engineer in San Francisco.

Christopher Bishop '72 left IBM last summer after 15 years working in a variety of roles. Currently, he is at an executive development firm called Future Workplace. He continues to speak at universities on the topic of “improving careers.” Chris is also on the board of TEDx Times Square and helps design and produce their twice-a-year events.

Life has led **Jan Pardee Fisher '72** to the Nicoya Peninsula, Costa Rica where she joins her daughters and grandson. She asks that you please look her up if you are coming to Nosara.


Portrait of a Woman in White (She Writes Press, September 2014) is out now from **Susan Swire Winkler '72**. She writes that she would love to hear from her Bennington friends.

The Last Will & Testament of Zelda McFigg (Black Lawrence Press, September 2013) by **Betsy Robinson '73** won the BLP’s 2013 Big Moose Prize.

Rachel Michaud '74 won first prize for her poem, “February,” and honorable mention for her short story, “Prohibition,” in the 2014 Westmoreland Arts & Heritage Festival writing competitions. She lives in Washington, DC and Cambridge, NY.

Margery Perlmutter '76 was selected by New York City mayor Bill de Blasio to be commissioner of the Board of Standards and Appeals.

More than four decades ago, **Rebecca Skovgaard '76** threw a trunk into the back of a stranger’s car, said goodbye to her family in Montana, and drove off to Bennington so she could be a writer. This year, she published *Tynie’s Place* (Whimsical Publications, LLC, April 2014), a romance about a midwife and a hot city cop.

 **Vermont and Bali might be worlds apart, but they share beautiful natural landscapes that need protection. Inspired by her work with the Vermont Land Trust in Bennington, Phyllis Kaplan '77 has begun a nonprofit to protect land and traditional farming practices in Bali. Kaplan’s group, Sawah Bali, was profiled on NPR, and is now aided by the help of Ariel Ashwell '77. More information about Sawah Bali can be found at sawahbali.org.**

Army Flunkies and Colorado Junkies now has a sequel—*College Flunky, Rehab and Recovery*

B

EIGHTIESNINE

(Tate Publishing, October 2014), a memoir by **Jed Donovan '78**.

Amy Kessler Pastan '78 curated the Smithsonian First Ladies collection published in April.

80s



The musical comedy *The Chocolate Show! (A Tasty New Musical)* by **Laura Goldfader '80** had its world premiere

Off Broadway at

the 47th Street Theater in NYC where it played February-March, 2014. Goldfader reports that Bennington inspired many elements in the audience-interactive theatrical experience. She and her husband, Alan, who co-wrote the musical, are looking forward to many more productions of their joyous, theatrical "baby." They live in Park Slope, Brooklyn, where Laura also teaches vinyasa yoga in her spare time. Email fades@aol.com for more information.

Ken Maher '81 married Louis Yepes-Maldonado in Buenos Aires after 12 years "together." Yepes-Maldonado will return to Baltimore to live with Maher.

Based in Edinburgh, Scotland, **Michele Marcoux '82** works as a visual artist. Her exhibition, *Hag-Ridden*, showed at Summerhall, Lower Church Gallery. She writes that *Hag-Ridden* is based on a nightmare she had in 1979, the summer after her first year at Bennington, when she was staying on Block Island in an old Life Saving Station.

All aboard to Azerbaijan: **Cynthia Murphy '84** is taking a two-year leave of absence from the Vermont Academy and will be teaching at the European Azerbaijan School in Baku.

Mark Aitchison '85 spent 20 years living and working in Amazonia. He's now returned to his home in Cape Cod where he continues to write fiction and teaches English as a second language at a local high school.

90s

Two 2014 Bulfinch Awards went to the new design firm of **Rafe Churchill '91** for the interior design of their "Sherborn Shingle Style" and "The New Farmhouse" projects.

Erik Banks '93 recently published a new book titled *The Realistic Empiricism of Mach, James, and Russell: Neutral Monism Reconceived* (Cambridge University Press, October 2014).

Wendy Lawrence Bordwell '96 was recently appointed coordinator for the Georgi on the Battenkill in Shushan, NY. The rural, secluded venue is tucked up along the Battenkill, and Bordwell writes, "it is not only a beautiful place to work, but is a museum, park, gallery, wedding venue, public fishing site and outdoor stage...I would love to think that fellow Bennington alumni would consider bringing their varied talents to the Georgi in the future. Contact me by calling (518) 854-3773 or emailing info@thegeorgi.com."

After her father had a fatal heart attack, **Lissa Warren '99** adopted his cat, Ting. Less than a year later, Warren learned that Ting, too, had a potentially fatal heart condition. In her feline-friendly memoir, *The Good Luck Cat* (Globe Pequot Press, October 2014), Warren discovers "how a cat saved a family, and a family saved a cat."

00s

On the tail of her Off-Broadway debut last year, **Brandi**



Wilson '00 appeared on NBC's new show *Taxi Brook-*

lyn over the summer and will be in the upcoming Sony Pictures movie *North of Hell*, playing Jim Belushi's wife opposite Katherine Heigl. You can also catch her in *Bert & Arnie's Guide to Friendship*, streaming on iTunes.

Jess Kutch '03 was named a 2014 Echoing Green Global Fellow. Kutch's bold idea is to "create a 21st century labor movement that uses technology to win improvements in the workplace."

"Aunt Theodora's invitation arrived all the way from Paris on a piece of French stationery..." Franny and her older sister Valentine travel from San Francisco to New York in **Charlotte Silver's '03** young adult novel, *Summer Invitation*, published in March 2014 by Roaring Brook Press. Silver will publish another novel, *Bennington Girls Are Easy*, next year.

Larry Bodden '04 and **Sarah Genheimer Bodden '03** are happy to announce the birth of their daughter, Sonja, born this past December. Larry graduated this May from the University of Vermont College of Medicine and will be completing a neurosurgery residency at the University of Wisconsin-Madison. Sarah continues to work as a physician assistant in orthopedics and emergency medicine.

In Tucson, AZ, **Shazieh Gorji '04** is studying for an associate degree in Culinary Arts and Baking and Pastry. She met her partner, Stephen Judy, in the desert valley. "We married under our giant Mesquite tree in our backyard on May 3, 2014 and were led to

TIESTHOUSANDS TENSMFAS

the ceremony by my dear Bennington friend **Beth Daunis '03** on violin."

Jaamil Kosoko '05 has been working as the Assistant Curator in Humanities and Engagement at New York Live Arts. In 2014, his company, anonymous bodies || art collective, presented *The Beautiful Noise*, a Sun Ra tribute, in partnership with FringeArts in Philadelphia.

Valerie Wetlaufer's '05 debut poetry collection, *Mysterious Acts by My People*, which includes some poems begun at Bennington, was released in March 2014. It has been reviewed by faculty member **Mark Wunderlich**, who says "*Mysterious Acts* marks the arrival of a poet who possesses great gifts of imagination, spirit, music, and heart." The collection was honored by being included on the American Library Association's "Over the Rainbow" list of recommended LGBT reading.

The National Gallery of Jamaica's permanent collection now includes work by **Cosmo Whyte '05**.

Ninth grade English teacher **Adrian Agredo '06 MAT '07** still directs the BHSEC's middle school outreach program, the Bard Early College Academy. He writes, "it's quite a bit of work, but the curriculum that I've built for 9th grade has been a great project and the middle school outreach and enrichment is something I'm very proud of. I find myself employing pedagogy and best practices from the Bennington MAT program every day."

Ryan Johnson '06 is now Dr. Ryan after completing his dissertation titled "Theoretical Studies of Transition Metal Catalysis" at the University of New Mexico.

Brian Pietras '07 is now a doctoral candidate in English Literature at Rutgers, where he is a 2014–15 University and Louis Bevier Fellow. With the support of a Daniel Francis Howard Travel Grant, he spent a month this past summer looking at weird old manuscripts in the British Library; in April, he will present at the annual meeting of the Shakespeare Association of America in Vancouver.

Katie Jackson '08 says, "I've spent my time since Bennington teaching woodworking to girls, studying cabinetmaking, and building custom furniture. Currently, I'm writing a book for Timber Press on how to build outdoor furniture with simple tools. It should be in bookstores and home improvement stores by the holiday season of 2016."

10s

40 Weeks, a new documentary film, is the latest project of **Brianna McGraw '12**. She is working as the assistant director and says, "You can visit the website at 40weeksthemovie.com. I dropped out of my documentary class at Bennington so the entire thing is a process and I'm learning so much and loving it."

Catherine Weingarten '13 is now enrolled in Ohio University's MFA in Playwriting program and is excited to develop the skills she learned at Bennington. She hopes to continue to make weird theater with fellow Bennington alumni. She was also accepted to Last Frontier Theater's Play-Lab program in Valdez, AK for her one act play *Donkin Donut Themed Life Choices*. The conference was held in June of 2014, where Bennington playwriting professor **Sherry Kramer** was a featured artist.

Claire Elam '14 writes, "Before graduating, I was inspired and encouraged by peers and mentors to dive into my interest in feminism and related subjects. After spending the first bit of my post-grad life realizing how few opportunities there are for young and developing authors, artists, and other creative types, I decided to combine my interest in both areas with a website based on articles written by peers focused on issues relating to gender equality, sexuality, and feminism." That website is thenotsodirtyfword.com and the first article, by **Anaïs Duplan '14**, is now online.

The senior video installation of **Alex Hovet '14** was accepted by four exhibitions since her graduation last spring: *Curious Matter: Obsolence*, Jersey City, NJ; AnySquared Residency Exhibition: *Because Art*, Chicago, IL; Another

Experiment by Women Film Festival, New York, NY; and STIGMART 10 Videofocus Biennial Edition, with a featured interview in their online publication.

MFA

The Tug (Finishing Line Press, 2014) is a new chapbook from **Gail Hosking MFA '97** and part of the New Women's Voices series. Additionally, Hosking's essay "The ABC's of Parting" was named as one of the "Most Notables" in *Best American Essays of 2014*.

"With time, recovering women face challenges from complacency to burnout, menopause to weight gain." Sound familiar? *Out of the Woods: A Woman's Guide to Long-Term Recovery* (Central Recovery Press, Feb 2014) by **Diane Cameron MFA '99** teaches readers "how to handle the unexpected trials of double-digit recovery."

Indefensible (Atria, June 2014), by **Lee Goodman MFA '00** was praised by Bookreporter. "As legal thrillers go, this one is right up there with the best of them. That's not because of its nonstop action, but because of its slow-burn pacing, unpredictable characters, and lots and lots of plot switchbacks.... And the big bonus is that author Lee Goodman's writing style makes me want to come back for more. And more. And more."

There's a new MFA in Writing & Publishing program at VCFA in Montpelier, VT and **Trinie Dalton MFA '04** is working as the director. The residential program starts on campus Fall 2015; Trinie says, "It has cross-genre and cross-disciplinary components, has an incredible faculty, and offers opportunities for publication and work in the literary field. I can explain more in person, so please don't hesitate to contact me at Trinie.Dalton@vcfa.edu. Here's the program's website: <http://vcfa.edu/writing-publishing>."

Laurie Zimmerman's MFA '04 first full-length collection of poetry, *Bright Exit* (Quercus Review Press), was published in July. It's a collection begun at Bennington and covers the author's

B

HEADLINES & HONORS



Emmy nominations were given to alumni **Peter Dinklage '91** (Best Supporting Actor in a Drama—*Game of Thrones*), **Julie Tucker '89** (Best Casting for a Comedy—*Nurse Jackie*), **Rick Sander '92** (News and Documentary—*The Ultimate Guide to the Presidents*) and *Orange is the New Black*, featuring **Joel Garland '97** (Best Comedy Series).



Sylvan Esso, featuring **Amelia Meath '10**, made their network television debut last month when they performed on *The Tonight Show*. Meath previously appeared on the *Late Show with David Letterman* with the Bennington trio Mountain Man, providing backup vocals for Feist.



This summer **Jonathan Mann '04** set Justice Ginsburg's Hobby Lobby dissent into song, drawing attention from *Time*, *The Atlantic*, *Salon*, *UPI* and dozens of other media outlets.

Backstage highlighted theater at Bennington, saying: "Bennington remains a favorite among aspiring theater-makers who prefer rigorous dramatic training in a rural environment."

The groundbreaking work of **Dr. Jason Fridley '97** was featured in *The New York Times* in a piece titled, "Turning to Darwin to Solve the Mystery of Invasive Species."

The last year has been exceptionally good to Bennington writers, including MFA writer-in-residence **Bob Shacochis**, who was awarded the Dayton Literary Peace Prize for his latest novel, *The Woman Who Lost Her Soul*.



The National Endowment for the Arts has named **Wendy Call MFA '07** the recipient of a \$12,500 Literature Translation Fellowship for 2015.

For the second year in a row, a Bennington faculty member has been named winner of the prestigious Rappaport Prize. The deCordova Sculpture Park and Museum announced **Liz Deschenes** as recipient of the \$25,000 award, after selecting faculty member **Ann Pibal** last year.

Jess Kutch '03 was named a 2014 Echoing Green Global Fellow. Kutch's bold idea is to "Create a 21st century labor movement that uses technology to win improvements in the workplace."

Karina Lundahl '05 began work on her Fulbright in Nepal this August. Lundahl writes, "I will be researching participatory agricultural practices and farmer knowledge of indigenous crop biodiversity as a part of my M.S. in International Agricultural Development at UC Davis."

Brian Tierney MFA '13 was recently awarded a Stegner Fellowship from Stanford.

Former faculty member **Samuel Hunter** is officially a genius—a 2014 MacArthur Genius, anyway. Hunter put on his Olive Garden-based play, *When You're Here*, with ten Bennington students in 2012.

The National Institute of Mental Health has awarded neurobiologist **Amar Sahay '97** a \$2.75 million grant to study and develop new therapeutic strategies for people experiencing generalized anxiety disorder or posttraumatic stress disorder.



MFASTUDENT NOTES

journey through divorce, cancer, heartbreak, and eventual healing. Ed Ochester calls *Bright Exit* "heart-breaking, celebratory, and true. The tone is always modest, but poem after surprising poem is the work of a wise and humane new writer."



The National Endowment for the Arts has named **Wendy Call** MFA '07

the recipient of a \$12,500 Literature Translation Fellowship for 2015.

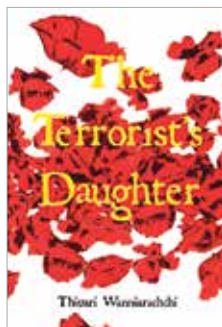
STUDENT NOTES

Next time you're in town, stop by Bennington's Fiddlehead gallery, owned by two Bennington alumni, where **Nina Berinstein '15** is selling her ceramic work.

Carlos Mendez '15 co-authored an article in the *Journal of Biological Chemistry* last year, *A Biochemical Analysis Linking APOBEC3A to Disparate HIV-1 Restriction and Skin Cancer*. The paper describes work examining the pH-dependence and regulation of human deoxycytidine deaminase (Apo3A) and, as described in the abstract, provides insight into "an alternative molecular basis for the initiation events in skin cancer." Currently, Mendez has two more articles under review that he will co-author in additional science academic journals.

Sasha Wiseman '15 reviewed Jenny Offill's new novel, *Dept. of Speculation*, in the *Los Angeles Review of Books*. [<http://tinyurl.com/lq4ulum>]

Hard Proof of Love, a poetry manuscript by **Molly Kirschner '16**, was accepted for publica-



Thisuri Wanniarachchi '17
The Terrorist's Daughter
(Vijitha Yapa Books, August 2014)

"A book written by a sensitive human being who is in love with Sri Lanka"

—*The Nation Sri Lanka*

tion by Red Mountain Press. The book will be out next fall.

Mai Tran '16 published her first piece in the *Kirkus Review*, where she interned over the summer. [<http://tinyurl.com/ozsxqax>]

Rebecca Warzer '16 presented research she designed and conducted over Field Work Term at two conferences this past June in Paris: The Third Annual Conscious Body Meeting and

the First International Conference on Movement and Computing. An extended abstract of the research was published by the Association for Computing Machinery.


Onur Fidangul '17 was elected to the Steering Committee of Global Young Greens (GYG). The GYG is a worldwide nonprofit network of young green activists and organizations committed to the GYG objectives and the GYG statement of principles.

keep us posted

WE LOVE TO HEAR FROM YOU. SEND US YOUR NEWS AND UPDATES.

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

1. by email to classnotes@bennington.edu
2. online at bennington.edu (click on "For Alumni," "Connect" then "Class Notes")
3. by mail to the Office of External Relations, Bennington College, One College Drive, Bennington, VT 05201-6003

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

While every effort has been made to include class notes submitted on time for this issue, we apologize for any omissions. Please inform the Office of External Relations (800-598-2979) if we have omitted your class note in error. Thank you.

JULY 1, 2013 JUNE 30, 2014

DONOR

“Bennington made me into a serious person. There, suddenly, I was surrounded by peers delving into a variety of fields that sparked intensity and passion. We ate dinner and talked about our work and challenged one another to articulate our passions and become deeper thinkers.”

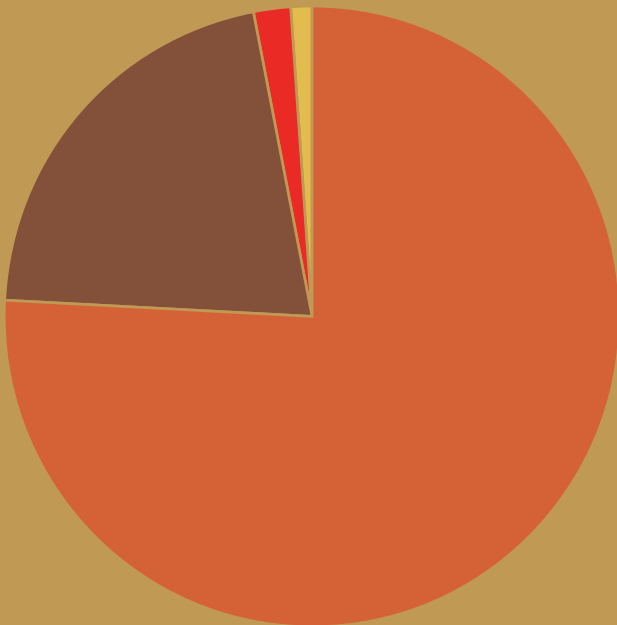
—Nick Stephens '77

REPORT

IF YOU BELIEVE IN IT, INVEST IN IT.

Fiscal Year 2014 (July 1, 2013 to June 30, 2014)

Where the money comes from



76% tuition, room, board & other fees

21% private support

2% other income

1% endowment earnings

Where the money goes



27% scholarships & financial aid

25% faculty, academic support & information technology

20% campus maintenance & capital spending

15% institutional support

10% student & auxiliary services

3% debt service

Dear Bennington supporters,

What does it mean to be part of the Bennington community when you are no longer on campus—when you are 50, or 250, or 2,500 miles away? Thousands of alumni, parents, and friends answered that question in all kinds of ways this past year:

- You returned to campus to celebrate President Mariko Silver's inauguration, to offer your wisdom and expertise to soon-to-be graduates during Senior Retreat, and to re-connect with old friends during last September's All-Class Reunion.
- You opened your homes and hired students in your workplaces for Field Work Term, and you hosted alumni, parents, friends, and prospective students for receptions and other events to enhance the reach of the College.
- You pooled resources as friends and classmates to create something greater, as the Class of 1962 did to restore the tree canopy along Commons lawn; as the Class of 1963 did to establish the Class of '63 Scholarship; as the Classes of 1992, 1993, and 1994 did to place a bench outside of VAPA to commemorate their 20th reunion, and as our most recent alumni—the graduates of the Class of 2014—did to enrich Crossett Library, FWT grants, and scholarship support for incoming students.
- And you gave generously in gifts large and small to the Bennington Fund—\$1,427,222 to be exact—philanthropy that enriches every aspect of the College, supporting priorities ranging from providing scholarship assistance to every student with demonstrated need to the recruitment of nine new faculty members. Thank you.

Your engagement with Bennington tells a story of strength in numbers, of the galvanizing spirit of a few inspiring the many. We see this idea taking root on campus in so many ways, through the record-breaking dollars raised by students for the Senior Class Gift to the generosity of faculty and staff, who invest in the College beyond their commitment of talent and time.

The College's most dynamic present—and its brightest future—will be achieved by harnessing the creative energy and consolidating the support of Bennington's wide network of alumni, parents, students, faculty, and staff. The power of this community to create, inspire, and transform is unparalleled, and we look forward to extending the opportunities for ongoing engagement and involvement with Bennington.

I want to express my sincere gratitude to you for your support of this extraordinary community. All told, alumni, parents, and friends donated a total of \$9,651,045 to the College last year, and we could not be more grateful. Thank you for your philanthropy and for your ideas, your passion, and your energy—for your commitment to Bennington College. It is what keeps this remarkable community close across miles and will fuel it through the years.



SUSAN P. HUGGINS

Warmly,

A handwritten signature in dark ink that reads "Paige Bartels".

Paige Bartels
Vice President for External Relations

At Bennington, every gift of every size counts and is gratefully counted. We are able to do extraordinary work because of your support.

July 1, 2013–June 30, 2014 (Fiscal Year 2014)

Bennington College is deeply grateful to the following individuals and organizations that supported the College in the last fiscal year. This list recognizes all philanthropy to the College, including gifts and new pledges to The Bennington Fund, scholarship funds, endowment funds, capital projects, and special programs.

leadership donors

ELIZABETH J. FRANKLIN ASSOCIATES SOCIETY

Bennington College recognizes with gratitude the philanthropy of our loyal leadership donors. The Associates Society includes all donors who make annual contributions of \$1,000 or more for any purpose.

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John Wilcox P '08, '14 ●

Steady Support

We are honored to recognize these steadfast supporters who have loyally contributed to Bennington year after year, signaling their firm belief in the mission and the leadership of this institution. We are deeply grateful for your commitment, which has made exceptional educations possible for thousands of Bennington students.

● 5–9 years of giving

● 10–24 years of giving

● 25+ years of giving

A Key To Our Donor List

T: FY14 Trustee F: Current Faculty
S: Current Staff P: Parent
G: Grandparent MA: Master of Arts
MAT: Master of Arts in Teaching
MALS: Master of Arts in Liberal Studies
MFA: Master of Fine Arts
PB: Postbaccalaureate
Deceased

generosity that inspires and transforms

We extend our deepest gratitude to the following extraordinary donors who have—over the course of their lifetime—given \$1 million or more to Bennington College.

Anonymous

John and Penny Barr P '01

Susan Paris Borden '69^T; G '01,
MAT '02; G '12 and
Robert Borden G '01, MAT '02; G '12

Karen Johnson Boyd '46^T and
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Suzanne Kennedy Brown '53

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a commitment to education and mentorship continues

Deborah Wadsworth, former chair of the Bennington College Board of Trustees, was a remarkable advocate for education, health, good governance, and public discourse. Always strategic about her efforts, Deborah deeply understood that the best way to invest in the future is by encouraging and mentoring young people. Deborah believed that young people should craft both their own destiny and the world in which they want to live, and that it is the duty of the rest of us to give them sufficient support and encouragement to do so.

In memory of Deborah, who died on December 24, 2013, the College created the Deborah Wadsworth Memorial Scholarship, which established an endowed annual scholarship to provide tuition support for talented and deserving students.

We extend our deepest gratitude to the following individuals for their generous support of the Deborah Wadsworth Memorial Scholarship.

Anonymous (2)

Priscilla Alexander '58^T

Paige L. Bartels^S

Josh, Lisa, and Adam Belsky

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Zeke Bernstein^S

Suzanne C. Brundage '08^{TF}

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271 donors
joined the
Associates
Society in
2013–2014,
contributing
\$9.4 million, or
97.6% of total
dollars raised.

Arjun Desai '88 and
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THE BENNINGTON FUND 2013–2014

\$1,427,222 given to The Bennington Fund



75.3% the College's highest priorities

Donors overwhelmingly gave to the College's greatest needs, impacting every aspect of the Bennington experience. Because of The Bennington Fund: 854 reference questions were answered by librarians in Crossett; two new fieldwork courses were developed in CAPA allowing students to work with faculty on research in Arizona and Grand Cayman; and a student dance festival was hosted with students taking workshops in improvisation and showing their own works-in-progress.

18.3% scholarships

The average financial aid award in 2013-14 was \$27,571. Support for The Bennington Fund enables our students to graduate with \$3,343 less debt than the national private college average.

3.7% faculty & curricular support

Your support allows Bennington to invest in our faculty, the core of the Bennington experience. In short, your gifts enable us to recruit and retain the most creative thinkers in every field; provide our faculty with the journal subscriptions that enhance their research and teaching; shorten the sabbatical clock; provide grants for research and work outside the classroom; offer the Bennington Studies Leave, a one-term leave designed to facilitate greater engagement with the academic life of the College by allowing faculty members to participate in two Bennington College courses.

1.6% campus renewal

In fiscal year 2014, we made serious inroads towards the goal of becoming carbon neutral. The purchase of eight electric trucks, the composting of 50 tons of trash, and the use of geothermal energy in CAPA all help us to minimize our environmental footprint.

1.1% 2014 senior class gift

With a record high of 51% participation, contributions to the 2014 senior class gift were earmarked in support of the following efforts:

1. Crossett Library
2. FWT grants
3. Two scholarships for incoming students from the class of 2018
4. The placement of a bench in memory of a classmate, **Emily Kassier '14**

ASSOCIATE MEMBERS

\$1,000 to \$2,499 (continued)

- Arthur Goldwyn ●
- Jill L. Goodman '70 and
Melvin Bukiet ●
- Joan Goodrich^S and
Neil Moss P '92, '94 ●
- David and Laura Goone P '16
- Katharine Holabird Haggiag '69 ●
- Frances D. Hallinan '53 ●
- Merrell Hopkins Hambleton '43;
P '60, '75 ●
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MFA '99 ●
- Jeffrey and Nancy Hoffman P '08 ●
- Erik B. Holmberg '86 ●
- Miriam Manning
Holst-Grubbe '43 ●
- Alexandra O. Hughes '73 ●
- William Ingraham '82 ●
- Mary Lou Chapman
Ingwersen '47 ●
- Daniel and Lynne Jones P '16
- Emily Mason Kahn '54 ●
- Ellen Kanner '83 ●
- Anne L. Kaplan P '85 ●
- Jane Neal Keller '52 ●
- Margot Starr Kernan '48 ●
- Frederick and
Maureen Killion P '15
- Bobbie M. Knable^T ●
- Laura Krause^S
- Joan Hutton Landis '51 ●
- Jean M. Lasser '76 ●
- Michael Lipton P '14
- Beatrice O'Connell
Lushington '47 ●
- William MacHose P '02
- Caryn Levy Magid '65, P PB '95 and
James Magid P PB '95/
Marble Fund ●
- J. Ann Mallinckrodt '76/
Grinstead Park Management ●
- Liz Mamorsky '60 ●
- Louis and Christy Marlin P '13
- Kristin Martinez '76 ●
- Barbara Meili '80 ●
- Jennifer Woodworth Michaels '70 ●
- Jennifer A. Miller MFA '14
- Marvin and Madelyn Miller P '86 ●
- Andrew C. Miner '04 ●
- Ahrin Mishan '86 ●
- Noah Musler '96
- Andrew I. Namm/
The Namm Foundation
- Diane Nassif P '00 ●
- Cynthia Leapley Nicely '66 ●
- Eugenia Nicholas '63 ●
- Elizabeth Ramsay Nigro '67 ●
- Ed Ochester^F ●
- Ruth Rigler Olincy '51 ●
- Gene Olson MFA '13
- Emily Knight Oppenheimer '45 ●
- Sally Holt Parsly '54 ●
- Edward W. Pauly and
Barbara Turvett P '17
- Barbara Nelson Pavan '54 ●
- Brian W. Peat/C.L. White ●
- Irina Petrova '99/Party Judaica ●
- Eric Ramirez-Ferrero '85 ●
- Reed Hilderbrand
- David G. Rees^S ●
- Susan Repko MFA '12
- Brian D. Rothstein PB '05 ●
- Ellen Beskind Safir '66 ●
- Rita Friedman Salzman '45 ●
- Rachel Schatz '89 ●
- Eileen P. Scully^F ●
- Kaye Grossman Shackford '64, P '84
and Joseph Shackford P '84 ●
- Richard and
Pamela Shames P '17
- John Silvestrini '82 and
Trudi H. Vetterlein '84 ●
- Laura Kesselman Skoler '57 ●
- Jean Ganz Sloss '48 and
Louis Sloss ●
- Estate of Estelle Smucker ●
- Carole Press Stavenhagen '54 ●
- Kevin and Jane Stokes P '14 ●
- Cynthia Sweeney MFA '13
- Ben^S and Kelly Szalewicz
- Tama Alcott Taub '59, P PB '96 and
Robert J. Taub P PB '96 ●
- Molly Thomas MFA '06^S ●
- Kit Tobin '61, P '91 ●
- Josef Vascovitz '75 ●
- Loet and Edith Velmans ●
- William W. Wakefield ●
- Susan Whitacre Ward '62 ●
- Harriet Moger Watson '68 ●
- Drue Romano Weild '53, P '81 and
David Weild P '81 ●
- Tracy Wheeler^S and
Paul Rauschelbach
- Ian H. Williams MFA '09
- Edith J. Wurtzel^S ●
- Lynn Sakowitz Wyatt '57/
Tasajillo Charitable Trust ●
- George Yourke
- Holly Schiffer Zucker '75 ●
- Michele Rogers Zwirn '56 ●

T: FY14 Trustee; F: Current Faculty; S: Current Staff; P: Parent; G: Grandparent; MA: Master of Arts; MAT: Master of Arts in Teaching; MALS: Master of Arts in Liberal Studies; MFA: Master of Fine Arts; PB: Postbaccalaureate; *Deceased*; ● 5–9 years of giving; ● 10–24 years of giving; ● 25+ years of giving

ALUMNI DONORS BY DECADES

1930s

of Donors: 6

Participation: 33.33%

Amount Contributed:
\$1,291,971.95

Louise Friedberg Strouse '36 ●
Ann Meyer Rothschild '37,
P '71 ●
Estate of
Carolyn Crossett
Rowland '37 ●
Florence Bateson Berry '38,
P '73 ●
Reba Marcus Gillman '38 ●
Jamie Porter Gagarin '39 ●

1940s

of Donors: 72

Participation: 30.25%

Amount Contributed:
\$4,876,994.59

Vera Hall Dodd '40 ●
Jessie Ann Nelson Engle '40 ●
Isabella Perrotta Erickson '40 ●
Barbara Willis Heinrich '40 ●
Anne Forbes '41 ●
Carol Haines McBride '41 ●
Dorothy Coffin Harvi '42,
P '71 ●
Estate of
Susan Hedge Hossfeld '42 ●
Deborah Froelicher Howe '42 ●
Caroline Wanvig Mackey '42 ●
Rebecca Lucas Ueland '42 ●
Merrell Hopkins
Hambleton '43; P '60, '75 ●
Miriam Manning
Holst-Grubbe '43 ●
Alicia Ruhl MacArthur '43 ●
Barbara Bacon Rosenberg '43 ●

Estate of
Anne Michie Sherman '43 ●
Pearl Friedman Staller '43,
P '71 and
Erwin P. Staller P '71 ●
Olive Pitkin Tamm '43 ●
Barbara Ridder Irwin '44 ●
Estate of
Eleanor Trumbull
Lowell '44 ●
Elizabeth Uptegrove
Mathews '44 ●
Allyn Johnson Shepard '44 ●
Elizabeth Stockstrom
Van Dyke '44 ●
Emily Knight
Oppenheimer '45 ●
Olga V.H. Owens '45 ●
Jane Crowell Rieffel '45 ●
Rita Friedman Salzman '45 ●
Holly Appel Silverthorne '45 ●
Penelope Perkins Wilson '45^T ●
Estate of Aurelia Brown '46 ●
Patricia Chapin Condon '46 ●
Dorothy Barbour Hayes '46;
P '70, '72 ●
Judith Lindau McConnell '46 ●
Nancy Kluge Rumery '46 ●
Margaret Shackelford
Toms '46 ●
Ann Breese White '46, P '82 ●
Joan Brauer Alpert '47 ●
Sonia Grodka Blumenthal '47 ●
Helen Hoffmann Ericson '47 ●
Mary Hewitt Harshman '47
and Richard Harshman ●
Mary Lou Chapman
Ingwersen '47 ●
Jane Hopper Josephs '47 ●
Eileen Josten Lowe '47 ●
Beatrice O'Connell
Lushington '47 ●

Sally Winston Robinson '47,
P '78 ●
Ella Russell Torrey '47 ●
Marydes Chapin Britton '48 ●
Cynthia Whitney Drayton '48 ●
Baba Foster Freeman '48 ●
Mine Simons Grassetti '48 ●
Louise Sinkler Hoffman '48 ●
Margot Starr Kernan '48 ●
Estate of
Elinor Gottlieb
Mannucci '48 ●
Dorothy Morris Mudd '48 ●
Nancy Smith Pellicia
Lovejoy '48 ●
Lucy Blatchford Pinkerton '48 ●
Evelyn Price Scott '48, P '77
and Sidney Scott P '77 ●
Jean Ganz Sloss '48 and
Louis Sloss ●
Elizabeth Ahn Toupin '48,
P '75 ●
Laura-Lee Whittier Woods '48/
LLWW Foundation/
L. K. Whittier
Foundation ●
Florence Gallup Atkins '49 ●
Jeannette Winans
Bertles '49 ●; P '77, '81 ●
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Carolyn Vreeland
LeBoutillier '49 ●
Nancy Lindau Lewis '49 ●
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Byrd Symington Platt '49 ●
Alice French Primrose '49 ●
Felicia Warburg Rogan '49 ●
Nancy Hauck Russell '49 and
David Russell ●
Martha Perry Snyder '49 ●

1950s

of Donors: 233

Participation: 37.95%

Amount Contributed:
\$787,686.17

Anonymous (2)
Jane Roberts Anderson '50 ●
Barbara Bowles Coolidge '50 ●
Kay Brown Cunningham '50 ●
Mary Gibson Geer '50 ●
Corinne Silverman Kyle '50 ●
Mary Kingsbury Lamont '50 ●
Martha Klein MacDonald '50 ●
Linda Borden McKean '50/
Shrewsbury Foundation ●
Joan Rounds McVickar '50 ●
Phyllis Jones Menefee '50 ●
Cynthia Cooke Nyary '50 ●
Kathryn Ballantyne
Polansky '50 ●
Susan Van Clute Quinby '50 ●
Betty Secunda Rich '50 and
Paul Rich ●
Marianne Byk Schnell '50 ●
Marcia Eastman Snider '50 ●
Nancy Hellweg Warren '50 ●
Petrie Manning Wilson '50 ●
Jerene Jones Winocour '50 ●
Phyllis Meili Chernin '51 ●
Fanny Parsons Culleton '51 ●
Barbara Ushkow Deane '51^T
and Maurice Deane/
Ushkow Foundation ●
Mary Allen Carpe
DeSantis '51 ●
Barbara Paige Fahnrbauer '51 ●
Carol Diamond Feuer '51 ●
Olivia Pattison Garfield '51 ●
Joan E. Glover Gorman '51 ●
Joan Dubrow Gross '51 ●

Joan Hutton Landis '51 ●
Frances Wells Magee '51 ●
Carol Spence Muntz '51 ●
Ruth Rigler Olincy '51 ●
Olga Landeck Rothschild '51 ●
Ann Chatfield Slocum '51 ●
Patricia Williams Sunstein '51 ●
Estate of
Elizabeth C. Wagner '51 ●
Carolyn Pennybacker
Accola '52 ●
Augusta Welfer Bartlett '52 ●
Jill Warburg Cartter '52 ●
Gloria Goldfarb Gil '52, P '77 ●
Louise Dickson Hardie '52 ●
Nancy Harrow '52 and
Jan Krukowski/
Winston Foundation ●
Cynthia Morton
Hollingsworth '52 ●
Jane Neal Keller '52 ●
Priscilla Norton Kennedy '52 ●
Joan Pauley Lamb '52 ●
Virginia Wilson LaPlante '52 ●
Mary Lou Schlichting
Levers '52 ●
Rona Davis Pollack '52 ●
Anne Cohen Robinowitz '52
and Stuart Robinowitz ●
Marilyn Bernstein Seide '52 ●
Martia Reed Smith '52 ●
Sydney Brucker Sowles '52 ●
Mary Dempsey Vos '52 ●
Elisabeth Newman Ward '52 ●
Sophie Ruderman
Weber '52; P '81, G '16 ●
Anne Topping Weed '52 ●
Esther Abraham Abrams '53 ●
Caroline Wolferth Amidon '53 ●
Renee De Yoe Ayers '53 ●

SAM LEIGH '14



Your generosity
sustains the
environment: this
summer the College
installed a steam
pipe in front of
Commons, purchased
eight electric trucks,
and saved 33 million
kWh of electricity.

Susan Sgorbati's "Solving the Impossible" class, in partnership with the Environmental Protection Agency, tackled climate change locally by installing LED street-lighting in North Bennington.

- Lorraine Lubart Becker '53 ●
 Jennifer Mertens Brock '53 ●
 Solveig Peterson Cox '53, P '77 and Wendell Cox P '77 ●
 Martha Dow Fehsenfeld '53 ●
 Lucretia McPherson Durrett '53 ●
 Estate of Elaine Allen Flug '53 ●
 Frances D. Hallinan '53 ●
 Sonya Batlin Herwood '53 ●
 Carolyn Lissner Heveran '53, P '76 ●
 Lorraine Nichols Higbie '53, P '85 ●
 Elizabeth Larsen Lauer '53 ●
 Frederica Leser '53 ●
 Sheila Stires Lloyd '53, P '76 ●
 Ann Gutmacher Loeb '53 ●
 Aileen Passloff '53 ●
 Barbara Nahin Rubinstein '53 ●
 Esther Meader Scanlan '53 ●
 Barbara Schwanda Weedon '53, G '11 ●
 Drue Romano Weild '53, P '81 and David Weild P '81 ●
 Anne S. Adams '54 ●
 Joan Oates Bledsoe '54 ●
 Beverly Kamenetsky Brosterman '54
 Ruth Liebling Goldstone '54, MA '57 ●
 Estate of Judith Rosenberg Hoffberger '54 ●
 Emily Mason Kahn '54 ●
 Joan M. Kearns '54 ●
 Ann Frey Kleinhans '54 ●
 Frances Springer-Miller Kraus '54, P '84 ●
 Stephanie Taubman Low '54 ●
 Ann Bradley Martin '54 ●
 Abigail Oleson Newburger '54, P '81 ●
 Anne Crosby Nichols '54 ●
 Sally Holt Parsly '54 ●
 Barbara Nelson Pavan '54 ●
 Nancy Lawrence Riegel '54 ●
 Ruth Levitan Salloway '54 ●
 Joel Wells Schreck '54, G '06 ●
 Charlene Solow Schwartz '54^T/Howard & Charlene Schwartz Foundation ●
 Jane Watt Shapard '54 ●
 Anne Johnson Sharpe '54 ●
 Carole Press Stavenhagen '54 ●
 Helen Schenker Stritzler '54 ●
 Ann Burley Williamson '54 ●
 Martha Haskell Baird '55 ●
 Gertrude Scheff Brown '55 ●
 Nancy Silbowitz Garfield-Woodbridge '55 ●
 Judith Backer Grunberg '55/T. Backer Fund ●
 Helen Burgin Hazen '55 ●
 Lenore Janis '55, P '82 ●
 Vija Peterson Johnson '55 ●
 Elizabeth Lester '55 ●
- Joan Morris Manning '55 ●
 Catherine Morrison Golden '55, P '80/Golden Family Foundation ●
 Aldona Kanauka Naudzius '55 ●
 Helene Rattner Pesin '55 ●
 Linda Schandler Porter '55 ●
 Carol Rubenstein '55 ●
 Faith Bancroft Schrader '55 ●
 Nancy Lee Smith '55 ●
 Ellen C. Weber '55 ●
 Joan Simons Constantikes '56 ●
 Alma Sachs Daniel '56 ●
 Sheila Solomon Dobbin '56 ●
 Arline Israel Gardner '56 ●
 Evanne Schreiber Geltzeiler '56 ●
 Joan Levick Gold '56, P '80 ●
 Margrader Lesch Hicks '56 ●
 Carrie McLeod Howson '56 ●
 Margery Baer Irish '56 ●
 Joan Heilig Kahn '56 ●
 Carol Friedman Kardon '56 ●
 Kay Crawford Murray '56 ●
 Audrey Olberg '56 ●
 Riva Magaril Poor '56, P '79 ●
 Mary Lou Peters Schram '56 ●
 Bunny Willa Katz Shulman '56 ●
 Ruth Bleyberg Smith '56 ●
 Dale Lester Sokolow '56 ●
 Josephine Hamlin Stead '56 ●
 Michele Rogers Zwirn '56 ●
 Myrna Janoff Baldinger and Daniel Baldinger '57, P '79, '89 ●
 Helen Isaacs Barer '57 ●
 Evelyn Stein Benjamin '57/George D. Benjamin Foundation ●
 Darcy Lay Doyle '57 ●
 Edith Keen Farley '57 ●
 Cristol Schwarz Fleming '57, G '10 ●
 Adrienne W. Schlang Garnett '57/Schlang Foundation ●
 Eleanor Kronish Goldstein '57 and Alvin Goldstein ●
 Constance Golub Gorfinkle '57, P '85 ●
 Priscilla Loening Hanford '57 ●
 Arthur S. Hoffman P '87 and Hadassah Houtz Hoffman '57, P '87/Leir Charitable Foundations ●
 Deborah Miller Lakoff '57 ●
 Elaine Silverman Lewis '57 ●
 Mary Earthrowl Lewis '57 ●
 Roberta Selwyn Miller '57 ●
 Elaine Liberstein Pitt '57 ●
 Louisa Perkins Porter '57 ●
 Marcia Morgan Qasim '57 ●
 Stephanie Brown Reiningner '57 ●
 Carol Bennet Schoenberg '57 ●
- Elly Berman Sidel '57 ●
 Laura Kesselman Skoler '57 ●
 Judith Hyman Smith '57, P '85 and Charles P. Smith P '85 ●
 Suzi Cremer Smith '57 ●
 Madalene Olander Woodbury '57 ●
 Lynn Sakowitz Wyatt '57/Tasajillo Charitable Trust ●
 Priscilla Alexander '58^T ●
 Suzanne Wolf Applefeld '58 ●
 Jane Eisner Bram '58 ●
 Anne Harriss Bugbee '58, P '84 ●
 Frieda Rowell Carnell '58 ●
 Darla Stimpson Chafin '58 ●
 Susan Ullman Chapro '58 ●
 Elinor Stockheim Davidson '58 ●
 Barbara Davison '58 ●
 Marjorie Rubin Freeman '58 ●
 Wilma L. Greenfield '58 ●
 Ruth Berman Greer '58 ●
 Annette Hiday '58 ●
 Judith Outerbridge Hughes '58 ●
 Sheila Hirschfeld Jacobs '58 ●
 Muriel Altman Ladenburg '58 ●
 Anne Fulton Magai '58, P '85, '91 ●
 Judith Jacobson Magee '58 ●
 Cornelia Ward Makepeace '58, P '82, '83 ●
 Patricia Sullivan Meyers '58 ●
 Marianne Petrie Miller '58 ●
 Jill Seward Montgomery '58 ●
 Barbara Israel Nowak '58, P '85 ●
 Diane Wiener Seessel '58 ●
 Treva Silverman '58 ●
 Donna Schacter Sinanian '58 ●
 Noel Bausher Szundy '58 ●
 Rhoda Chaprack Treitler '58, P '86 and Byron Treitler P '86 ●
 Katharine Kirkham Turner '58 ●
 Jane Berry Vosburgh '58 ●
 Terry Connelly Whiting '58 ●
 Harriet Turteltaub Abroms '59 ●
 Jessica Falikman Attiyeh '59 ●
 Rona King Bank '59 ●
 Elisabeth Posselt Barker '59 ●
 Patricia M. Beatty '59 ●
 Paulus Berensohn '59 ●
 Barrie Rabinowitz Cassileth '59 and Richard Cooper ●
 Helen Coonley Colcord '59 ●
 Jane Vanderploeg Deckoff '59, P '88 ●
 Abby DuBow-Casden '59, P '88 ●
 Vijaya Gulhati Duggal '59 ●
 Elizabeth Partridge Durant '59 ●
 Sally L. Foster '59 ●
- Joan Trooboff Geetter '59 and David Geetter ●
 Helen Trubek Glenn '59 ●
 Mary Lynn Hanley '59 ●
 Jane Leoncavallo Hough '59 ●
 Sandra Siegel Kaplan '59 ●
 Gig Hewitt Kerr '59 ●
 Reverend Carole Ione Lewis '59 ●
 Marianne Dach Maxwell '59 ●
 Sonia Berlin Michelson '59 ●
 Alice Marie Nelson '59 ●
 Jenny Polson Ono Suttaby '59 ●
 Emily Carota Orne '59 ●
 Sidra Levine Rausch '59 ●
 Harlean J. Richardson '59 ●
 Anita Andres Rogerson '59 ●
 Ann Little Rubenstein '59 ●
 Magi LaPides Schwartz '59 ●
 Ava Heyman Siegler '59, P '84 ●
 Tama Alcott Taub '59, P PB '96 and Robert J. Taub P PB '96 ●
 Irene C. Weisberg '59 ●
 Janet Marcus Zuckerman '59 ●
- Virginia Alcott Sadock '60 ●
 Iris Basche Seydel '60 ●
 Tryntje Ostrander Shapli '60, P '87 ●
 Harriet Fitts Szanto '60 ●
 Patricia Dinsdale Turner '60 ●
 Beverly May Vail '60 ●
 Sandra Johnson Van Hoven '60 ●
 Anna Bartow '61 ●
 Judith Schneider Bond '61 ●
 Susan F. Burack '61 ●
 H. Paul and Edna Burak '61 ●
 Shannon Theobald Devoe '61 ●
 Dorothy Tulenko Feher '61 and Ladislav Feher ●
 Julie Eiseman Ginsburg '61 ●
 Sara Snow Glenn '61 ●
 Meryl E. Whitman Green '61 ●
 Lis Shabecoff Harris '61 ●
 Carla Ostergren Helfferich '61 ●
 Katharine Margeson Ingram '61, P '88 and Lionel R. Ingram P '88 ●
 Julie Cavanagh Kaneta '61 ●
 Jane Lapiner '61, P '93 and David W. Simpson P '93 ●
 Deborah Culver Lawlor '61 ●
 Robyn L. Posin '61
 Dimitra Sundeen Reber '61, P '96 ●
 Gail Rodier Schonbeck '61, P '95, G '13 ●
 Harriet Zarling Schuman '61 ●
 Mary Fleming Sheh '61 ●
 Sandra Kesselman Slotnik '61 ●
 Lynn Goldberg Small '61 ●
 Monica Wulff Steinert '61 ●
 Barbara Bartelmes Surovell '61 ●
 Brenda Schlossberg Tepper '61 ●
 Kit Tobin '61, P '91 ●
 Margot Adler Welch '61 ●
 Carolyn Green Wilbur '61 ●
 Carol Kellogg Wyndham '61 ●
 Saida Heyman Baxt '62 ●
 Rosalind Moger Bernheimer '62 and Walter Bernheimer II ●
 Thelma Bullock '62 ●
 Jane Burkhardt '62 ●
 Helen Croll Chinitz '62 ●
 Jennifer Cushing Curtis '62 ●
 Kathleen Earthrowl '62 ●
 Paula Epstein Eisner '62 and Mark Eisner ●
 Joan Borkum Epstein '62 ●
 Frances Hamilton Glover '62 ●
 Andrea Kanner Halbfinger '62, P '85 ●
 Susan Weiss Katz '62 ●
 Barbara Furth Kline '62 ●
 Dorothy Goldman Mann '62 ●
 Jane Vance McCauley '62 and Richard McCauley ●
 Susan Milburn Meffert '62 ●

1960s

of Donors: 281

Participation: 32.34%

Amount Contributed: \$496,933.16

Anonymous (3)

Stanley M. Berke '60 ●

Linda Mazer Berkowitz '60 and Leonard Berkowitz/Helen & William Mazer Foundation ●

Frances Finesilver Blumenthal '60 ●

Fran Bull '60, G '18 ●

Wilma Kantrowich Chandler '60, P '89 ●

Judith Albert Croner '60 and Mel Croner ●

Mary Humes Crowe '60 ●

Manuel R. Duque '60 ●

Barbara Black Frank '60 ●

Beverly Mountain Galban '60 ●

Lynne Miller Guss '60 ●

Micky Schwartz Hillman '60 ●

Berte Schindelheim Hirschfeld '60/Norman Hirschfeld Foundation ●

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Jane Lipman '60 ●

Liz Mamorsky '60 ●

Martha Terrell McCall '60 ●

Matilda McEwen Mendez '60 ●

Ruth Mordecai '60 ●

Rochelle Ann Sholder Papernik '60 ●

Phyllis Baron Plattner '60 ●

Elizabeth Raspolic '60 ●

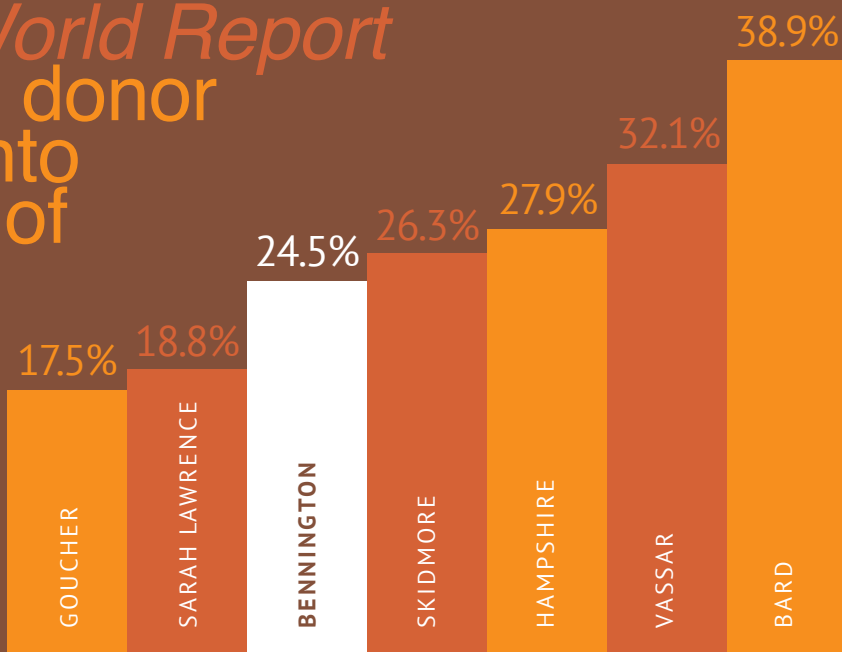
Patsy Rogers '60, MA '62 ●

1960s (continued)

- Susan Plosky Miller '62 ●
 Suzanne Brecht Mowry '62
 Dorothy Willett Oliver '62, P '88 ●
 Harriet Joseph Ottenheimer '62 ●
 Sheila White Samton '62 ●
 Nancy Feinstein Schwartz '62 ●
 Marylyn Motherbear Scott '62
 Jane Marcus Sobel '62 ●
 Miriamne L. Spector '62 ●
 Ellen Jacobowitz Stein '62 ●
 Nancy Guy Syme '62, P '84 ●
 Barbara Buchtel Tacy '62 ●
 Minda Tessler '62 and Shoko Katayama ●
 Nancy Janover Victor '62 ●
 Susan Whitacre Ward '62 ●
 Nancy Comstock Andrews '63/
 Ridgefield School of Dance ●
 Elinor Bacon '63 ●
 Janine Beichman '63 ●
 Joann Bromberg '63 ●
 Deborah Comay '63 ●
 Judith Selis Davidson '63 ●
 Marcia Dunbar-Soule Dobson-Riker '63 ●
 Susan Pickering DuMond '63 ●
 Betsey Dingman Eidinoff '63 ●
 Gail Hirschorn Evans '63 ●
 Jeane Pavelle Garment '63 ●
 Jane Witty Gould '63 ●
 Sandra Perlmutter Greer '63 ●
 Arlene N. Heyman '63 ●
 Sally Wolter Kirouac '63 ●
 Marianne Stafne Meyer '63 ●
 Eugenia Nicholas '63 ●
 Josephine Liss Ohayon '63
 Denis Lesavoy Osborne '63 ●
 Mary F. Poole '63 ●
 Barbara Reinhold Rauch '63 ●
 Louise Reichlin '63
 Barbara Goldberg Rohdie '63 and Robert Rohdie ●
 Brenda Samara '63 ●
 Abbey H. Smith '63 ●
 Janet Lynn Taksa '63 ●
 Jane Austin Vaughn '63 ●
 Priscilla Wiggins '63 ●
 Tama Rib Zorn '63 ●
 Pat Cronin Adams '64 ●
 Sarah Scattergood Ashe '64 ●
 Gale Feuer Barish '64 ●
 Alexandra Broches '64 ●
 Nancy Farnam Charles '64 ●
 Carol Abbt Ciscel '64 ●
 Elena Carter Delbanco '64 and Nicholas Delbanco ●
 Vivian Bachrach Glick '64 ●
 Janet C. Gohres '64 ●
 Elizabeth Walker Hasegawa '64
 Brannon Heath '64 ●
 Jaqueth Hutchinson '64 ●
 Judy Isacoff '64 ●
 Lucy James '64 ●
 Ruth Chute Knapp '64 ●
 Suzi Brandt Lipes '64 ●
 Ann Harvey Mendershausen '64 ●
 Gael Rockwell Minton '64 ●
 Jean Morgan Reed '64 ●
 Carole Hedlund Seigel '64 ●
 Kaye Grossman Shackford '64, P '84 and Joseph Shackford P '84 ●
 Jacqueline Klein Starkey '64
 Erica Stoller '64
 Diane Sherer Tucker '64 ●
 Barbara Alrich Wichura '64 ●
 Barbara Jacobson Zimmerman '64 ●
 Helen Eggleston Bellas '65 ●
 Jill Underwood Bertrand '65 ●
 Linda Bratton '65 ●
 Mary Okie Brown '65 ●
 June Caudle Davenport '65 ●
 Liuda Dovydenas '65 ●
 Lynne Coleman Gevirtz '65 ●
 Barbara Glasser '65, P '07 ●
 Bay Hollowell '65 ●
 Lynne Tishman Handler '65 ●
 Lorna Katz-Lawson '65 ●
 Mary Kelley '65 ●
 Wendy Slote Kleinbaum '65 ●
 Barbara Kent Lawrence '65 ●
 Caryn Levy Magid '65, P PB '95 and James Magid P PB '95/
 Marble Fund ●
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 Roberta Ross Moore '65 ●
 Barbara Nachmias-Kedesdy '65 ●
 Nancy E. Newton '65 ●
 Katrina Edwards Pelkey '65 ●
 Marjorie Perloff '65 ●
 Deborah Rankin '65 and Lawrence Heald ●
 Lucy Kostelanetz Schrader '65 ●
 Pril Smiley '65 ●
 Susan St. John '65 ●
 Suzanne Stanton '65
 Maria Taranto '65 ●
 Simone Juda Yehuda '65 ●
 Louise A. Baum '66 ●
 Sara Spadea Black '66 ●
 Patricia Tate Boutilier '66 ●
 Sally Bowie '66 ●
 Lisa Taylor Clark '66 ●
 Debra Kram Fisher '66 ●
 Danielle Forestier '66 ●
 Barbara Matthews Spar Furstenberg '66 ●
 Trudy Goodman '66 ●
 Katharine Gregg '66 ●
 Sally Brenner Hammerman '66 ●
 Jean McMahon Humez '66 ●
 Nancy Miller Katzoff '66 ●
 Sheridan King '66 ●
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US News & World Report
 factors alumni donor
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 their rankings of
 schools and
 colleges?

Three year averages (2010–2013) for
 alumni giving rates as reported to
US News & World Report



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Elizabeth B. Reveley '68 ●	Anu-Liisa Lukk '70 ●	Candace H. Chorjel '72/ Chorjel and Associates ●	Alison H. Bowen '74 ●	Alison Booth '76 ●
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Susan Paris Borden '69†; G '01, MAT '02; G '12 and Robert Borden G '01, MAT '02; G '12 ●	Vera Neumann Ryersbach '70	Andrea Hoffman Kachuck '72 ●	Alan Kornberg '74† ●	J. Brant Houston '76 ●
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Deborah Choate '69 and David Urion ●	Deborah Thomas '70, P '95 ●	Alexandra Reed LaJoux '72 ●	Andrew Langerman '74 ●	Kimberly Kako Kanevsky '76 ●
Victoria Davis '69	Janet E. Tice '70 ●	Francesca Lyman '72 ●	Laura Rivkin Ledford '74 ●	Michael Koortbojian '76
Eleanor Druckman '69	Elizabeth Vick '70 ●	Tamsen Merrill '72 ●	Sharon Machida Okada '74 ●	Amy Sawelson Landes '76 ●
Evelyn Schroeder '69 ●	Joan Katz von Ohlen '70 ●	Joan D. Merriman '72 ●	Myrna Packer '74 ●	Jean M. Lasser '76 ●
Kathryn L. Girard '69 ●	Zae Zatoon '70 ●	Robin Miller '72 ●	Leslie Parke '74, MA '76 ●	Daniel Lilienstein '76 and Cheryl Niederman Lilienstein '72 ●
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Kathleen Norris '69 ●	Lee Jamison '71, P '03 ●	Sigrid Burton '73 ●	Rona C. Wilensky '74 ●	Stuart Waldman '76 and Marianne Wolfe Waldman '74 ●
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Wendy Perron '69 ●	Martha Meyer-Von Blon '71 ●	Cathy de Moll '73, P '04 ●	Ross Zucker '74 ●	Steven Jay Brettler '77 ●
Diana Elzey Pinover '69 ●	Susan Miller '71, P '07 ●	Kay Dickersin '73 ●	Christine Contreras Burgess '70 and William H. Burgess III ●	Jan Cherubin '77, MFA '08 ●
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	Anne Abrons '72 ●	Deborah Morse Bruskin '73 ●	Susanna C. Reich '75 ●	
	David Victor Appel '72 ●	Diana Murphy '73 ●	Robert Weeks Sawyer '75 ●	
	Elizabeth Ayer '72 ●	Nita Little Nelson '73		
	Joan Balter '72 ●	Thomas Patten '73 ●		
		Carol H. Rice '73 ●		
		Jane Ferris Richardson '73		

1970s

of Donors: 298

Participation: 18.64%

Amount Contributed:
\$454,495.34

Anonymous (4)

Katherine M. Aldrich '70 ●

Mary Bresnan '70 ●

Patricia Prandini Buckler '70 ●

Sally Edwards Canzoneri '70 ●

T: FY14 Trustee; F: Current Faculty; S: Current Staff; P: Parent; G: Grandparent; MA: Master of Arts; MAT: Master of Arts in Teaching; MALS: Master of Arts in Liberal Studies; MFA: Master of Fine Arts; PB: Postbaccalaureate; Deceased; ● 5–9 years of giving; ● 10–24 years of giving; ● 25+ years of giving

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 Beate Klein Becker '78 ●
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 Mary Meriam '78
 Wynn Miller '78 ●
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 Lisa N. Scheer '78 ●
 Rondi Bergendoff Sewelson '78
 Duncan K. Smith '78 ●
 David Stewart '78 and Corinna Fodaski Stewart '79 ●
 Heidi Stonier '78 ●
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 Estate of Valerie C. Vaz '78
 Cici Brown Vesce '78 ●
 Mary Anne Sgarlat Baumgartner '79 ●
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 Lexey Russell Covell '79 ●
 Elizabeth Shacknove de Sosa '79 ●
 Lauren deMoll '79 ●
 Beatrice Dohrn '79 ●
 Jennifer Gray '79 ●
 John Barton Greenbaum '79 ●
 Marian Caroline Johnson '79 ●
 Victoria Russo Lamb '79 ●
 Robert A. Lieberman '79 ●
 Julie Ostwald Lowy '79 ●
 Anou Michele Mirkine '79 ●
 Laurie R. Moss '79 ●
 Peter Pastan '79 and Amy Kessler Pastan '78 ●
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1980s

of Donors: 182

Participation: 11.83%

Amount Contributed: \$80,744.27

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 Makiko Buma '82 ●

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 Jill Eisenstadt '85 ●
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 Justine Disick Leger '85/
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 Ahrin Mishan '86 ●
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 Deeth Krotzer Ellis '87 ●
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 Jason Licht '87 ●
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 Erica Wurtz '87 ●
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 Gioia Connell Chilton '89 ●
 Tobey Diller '89 ●
 Juan C. Escobar '89
 LiLi Liang Evans '89 ●
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 Elanor A. Lynn '89 ●
 Miri L. Malmquist '89
 Carla Klein Moriarty '89
 Stephanie Olken Pullman '89 ●
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 Michael Robinson '89 ●
 Sharon Rosen '89
 Rachel Schatz '89 ●
 Laura L. Watt '89

1990s

of Donors: 95

Participation: 7.98%

Amount Contributed: \$152,889.40

Anonymous (5)
 Lori Cohen '90 ●
 Andrew Kromelow '90 and Eileen Travell '88 ●
 Noah Loesberg '90
 Patrick F. O'Connor '90 ●
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 Ourania Panos '91 ●
 Katherine M. Ross '91
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 Alexander Dodge '93
 Emily Steele Kirven '93 ●
 Siiri Lane '93
 Janna Levenstein '93
 Melissa Marr '93 ●
 Sally Jules Packard '93
 Alison '94^F and Christopher Dennis ●
 Rachel E. Goldberg '94
 Nejem Raheem '94 and Carol Oldham '93
 Katherine B. Wright '94 ●
 Aryn M. Chapman '95/ Triple A Studios
 Heidi Hojnicky '95 ●
 M.M.C. Kennedy-Stirling '95 ●
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 Jenava Taylor Sexton '99
 Iskra Uzunova '99

2000s

of Donors: 96

Participation: 7.08%

Amount Contributed: \$17,600.31

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 Beth Raas-Berquist '00
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Participation: 8.42%

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 Anna Rogovoy '13
 Ranleigh Starling '13
 Jeremy Winograd '13

Seniors

of Donors: 68

Participation: 51.00%

Amount Contributed: \$1,476.28

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 Bahar Baharloo '14
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Jennifer B. Sonenberg '14
Catherine Stokes '14
Carlos Torres '14
Emma Villavecchia '14
Killian M. Walsh '14
Julia K. Wilcox '14
Rebecca Zarski '14
Olivia B. Zubrowski '14

Current Students

of Donors: 86

Participation: 18.78%

Amount Contributed:
\$634.02

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Tenara L. Calem '15
Seamus A. Carey '15
Ethan J. Clark-Moschella '15
Rory C. Cullen '15
Julia C. Cushing '15
Benjamin Q. Davidson '15
Christopher J. DeFilipp '15
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Wesley A. Evans '15
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Mariyama Z. Scott '15
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of Donors: 167

Participation: 15.48%

Amount Contributed:
\$99,536.27

Master of Arts in Teaching a Second Language
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Participation: 24.19%

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Timothy B. Williams P '17

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of Donors: 289

Participation: 7.88%

Amount Contributed: \$296,962.76

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Merrell Hopkins Hambleton '43; P '60, '75 ●
Estate of Novella Hegeman P '69 ●
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Joseph Kendrick '14
Charlotte Uden '14

Sandra Kesselman Slotnik '61 Scholarship
Alexandria Hovet '14

Suzanne Snowden '53 Scholarship
Hoa Nguyen '16

Solon E. Summerfield Foundation Scholarship
Michael Thomson '15

Peter Thompson Scholarship
Lieb Mathieson '15

Gregory Tucker Scholarship
Seamus Carey '15

E. Ginoris Vizcarra '54 Scholarship
Jiray Avedisian '14

Joan Maggin Weiner '52 Scholarship
Elizabeth Corley '15

Libby Zion '87 Memorial Scholarship
Kelly Nichols-Hoppe '14

ONE-YEAR SCHOLARSHIPS

Agnes M. Lindsay Trust Scholarship
Grace Pease '15
Annie Labins '15
Olivia Zubrowski '14

Rosalind Moger Bernheimer '62 Scholarship
Crow Dusk '15

Barbara Ushkow Deane '51 Scholarship
Heather Rodgers '15
Dominic Romano '15
Cody Walker '16
Molly Walls '16

Amy Dolgin Jaffe '67 and David Jaffe Scholarship
Amanda Glover '15
Joseph Kendrick '14
Lena Korsah '14
Christian Mailloux '14
Sean-Patrick O'Brien '14
Autumn Rizzio '14

Emily Kassier '14 FWT Scholarship
Anna Brown '16
Victor de la Cerdá '15

John Kenney Scholarship
Elizabeth Corley '15

Alan Kornberg '74 Scholarship
Philip Kamilar-Britt '14
Kione Kochi '15
Farah Mohammad '16
Cristina Valdiviedso '16

Frances Wells Magee '51 Scholarship
Finn Murphy '14

Jerome A. and Estelle R. Newman Assistance Fund Scholarship
Kaya Lovestrand '14

Cynthia Kelley O'Neill '51 Scholarship
Fann Xu '16

Thayer A. Peck Memorial Scholarship
Jessie King '14
Hoa Nguyen '16
Michelle Nguyen '15

Ida and William Rosenthal Scholarship
Joel Fagerberg '15

TELOS Public Action Field Work Term Scholarship
Roma Aryal '14
Sharon Batamuriza '16
Young Eun (Alison) Cho '14
Caitlyn Davis '14
Onur Fidangul '17
Jeremy Geragotelis '16
Chernoh Jalloh '15
Alma Carmina Marquez '16
Brendan McPherson '16
Carlos Mendez '15
Natalie Osborne '15
Hannah Rojo '14
Isadora Rosenbloom '16
Emma Sherefkin '16
Jamie Weaver '15
Audre Wirtanen '16

Loet and Edith Velmans Scholarship
Friederike Windel '15

Class of 2013 Scholarship
William Larsen '17
Garland McCutcheon '17

FOUR-YEAR SCHOLARSHIPS

Frankenthaler-Stickney Scholarship
Vera Andrade-Turner '16
Erick Daniszewski '14
Clemente Gilbert-Espada '14
Samuel Swann '16

Joseph S. Iseman Scholarship
Liam Dailey '14
Grace Pease '14

Katharine Evarts Merck '46 Scholarship
Ousseynou Diome '14

Jules Olitski Scholarship
Mariam Shah '14

Dale and Deborah Smith P '05 Scholarship
Anushka Giri '14
Elsa Costa '14

KEEGAN EAD

Students hosted 11 concerts, 33 shows, and one square dance.



Students staged and performed in 11 plays for the Belarusian Dream Theatre Project, in collaboration with director and faculty member **Jean Randich** and screenwriter **Christian Panaite '05**.

the silo society

Established in 1996 by the Board of Trustees and named for the former silo in the Pioneers' Quadrangle outside the Barn, The Silo Society gratefully recognizes the generosity and thoughtfulness of those who include Bennington College in their estate plans. Silo Society members are donors who have informed the College of their bequest intentions; made gifts of real estate, retirement plan benefits, or life insurance policies; or established charitable gift annuities, unitrusts, or lead trusts.

Thank you to the 301 members—including the 11 new alumni and parents who joined the Silo Society this past year—for expressing your belief in and commitment to Bennington College by making a legacy gift to benefit the College's future.

NEW MEMBERS

Anonymous
Barbara Schwanda Weedon '53,
G '11
Carol Friedman Kardon '56
Riva Magaril Poor '56, P '79
Susan Whitacre Ward '62
Suzi Brandt Lipps '64
Tracy K. Harris '67
Elizabeth Vick '70
Irene Borger '71
Alan Kornberg '74^T
Novella H. Hegeman P '69

LIVING MEMBERS

1930s

Emma Swan Hall '37
Ann Meyer Rothschild '37,
P '71
Marcia Ward Behr '38, P '73

1940s

Anonymous
Mary Eddison Welch '40, P '71
Carol Channing '42
Tina Safranski Fredericks '43,
P '73
Merrell Hopkins Hambleton '43,
P '60, '75
Pearl Friedman Staller '43, P '71
Barbara Ridder Irwin '44
Anne Lyon Klopman '44, P '80
Karen Johnson Boyd '46^T
Katharine Evarts Merck '46
Louise Wachman Spiegel '46
Hudas Schwartz Liff '47, P '77
Eileen Josten Lowe '47
Beatrice O'Connell
Lushington '47
Sonia Grodka Blumenthal '47
Ella Russell Torrey '47
Mary Rickard Paul '49
Felicia Warburg Rogan '49

1950s

Anonymous
Wilhelmina Eaton '50
Solange Batsell Herter '50
Suzanne Lochhead Mink '50
Barbara Ushkow Deane '51^T

Joan Hutton Landis '51
Frances Wells Magee '51
Renee Bennett O'Sullivan '51,
P '84
Louise Truesdale Loening '52
Martia Reed Smith '52
Lucretia McPherson Durrett '53
Barbara Schwanda Weedon '53,
G '11
Sally Holt Parsly '54
Charlene Solow Schwartz '54^T
Carole Press Stavenhagen '54
Judith Backer Grunberg '55
Margot Hartman-Tenney '55,
P '81
Mancia Schwartz Propp '55
Alma Sachs Daniel '56
Ruth Ring Harvie '56
Carrie McLeod Howson '56
Carol Friedman Kardon '56
Kay Crawford Murray '56
Riva Magaril Poor '56, P '79
Michele Rogers Zwirn '56
Helen Isaacs Barer '57
Evelyn Stein Benjamin '57
Darcy Lay Doyle '57
Hadassah Houtz Hoffman '57,
P '87
Judith Levine '57
Sheila Hirschfeld Jacobs '58
Ellen Count '59
Joan Trooboff Geetter '59
Jane Leoncavallo Hough '59
Sidra Levine Rausch '59

1960s

Anonymous
Joy Goldsmith '60
Micky Schwartz Hillman '60
Roa Lynn '60
Patsy Rogers '60, MA '62
Deborah Culver Lawlor '61
Kit Tobin '61, P '91
Rosalind Moger Bernheimer '62
and Walter Bernheimer II
Patricia Johanson '62, P '07
Jane Vance McCauley '62
Susan Whitacre Ward '62
Susan Pickering DuMond '63
Marianne Stafne Meyer '63

Barbara Goldberg Rohdie '63
Suzi Brandt Lipps '64
Holland Taylor '64
Jill Underwood Bertrand '65
Nancy Marshall '65
Nancy E. Newton '65
Danielle Forestier '66
Susan C. Frary '66
Heidi Jost von Bergen '66
Carolyn Heimburger
Gannon '67
Lonny Joseph Gordon '67
Tracy K. Harris '67
Elizabeth Ramsay Nigro '67
Beverly Rantoul Turman '67
Patricia Woodbridge Dunn '68
Re'u Ben-James J.C.
Edinger '68
Judith Gerson '68
Marie McKenney Tavernini '68
Lindley Greenough
Thomasset '68
Susan Paris Borden '69^T;
G '01, MAT '02; G '12
Evelyn Schroeder '69
Kathleen Norris '69

1970s

Mary Bresnan '70
Rebecca Mitchell '70
Andréa Katz Vaucher '70
Elizabeth Vick '70
Joan Katz von Ohlen '70
Irene Borger '71
Martha Meyer-Von Blon '71
Anne Bergstrom '72
Deborah Breiter '72
Mary Ann Chiasson '72
Jeannie H. Cross '72
Randall Denker '72
Rashid Dilworth Silvera '72
Andrea Weisbrod Wilder '72
Sigrid Burton '73
Alice Wimer Erickson '73
Richard Fishman '73
Elise Weinrich Geary '73
Alex Brown '74
Alan Kornberg '74^T
Polly Runyon-Wittrock '74
Elizabeth Schulz '74

Judith Wilson-Pates '74
Laura Tahir '75
Kristin Martinez '76
Stephen M. Smith '76
Jane A. Gil '77
Mary Anne Sgarlat
Baumgartner '79
Signa Lynch Read '79
Susie E. Reiss '79^S
Carol Shea '79

1980s
Torrey Bettis '80
Kimberly Kafka '80
Cynthia Stix '81
Peter N. Zinam '81
Sherri Renee Rosenberg '82
Joanne M. Weiss '82
Ellen Kanner '83
Susan Dimm Williams '84
Marie Labbe Gertje '85
Eric Ramirez-Ferrero '85
Marri Davis '86
Danielle Etzler '86
David Michael Anthony
Burgess '87
Haley Alpiar Murphy '88

1990s

Anonymous
Peter Davis '90
James A. Habacker '94
Carole Merritt MFA '96
Sheila T. Wall MFA '96
James Simon '97^T
Todd Knudson '98

2000s

Marsha Dubrow MFA '00
Jenna Elizabeth White '00
Thomas Schabarum MFA '02
Clara L. Fajardo '04
Courtney A. Hill Wulsin '04
Lawson R. Wulsin, Jr. '05

Parents and Friends

Bernard and Salli Harris P '85
Bertha Martin P '85
Jerome Axelrod P '86
Mary Fanelli P '86

Gregory and
Kathryn Knudson P '98
Ginny Olmer P '98
Joan Goodrich^S
Norman and Lyn Lear
Loet and Edith Velmans

DECEASED MEMBERS

Anonymous (3)
Mary Rice Boyer '36, P '66
Asho Ingersoll Craine '36
Rosamond Taylor Edmondson '36
Yvette Hardman Edmondson '36
Mary (Fletcher) Wardwell
Gaylord '36, P '59
Lydia Lund Kennard '36
Grace Sullivan McDermott '36
Jane Woodhouse McLaughlin '36
Edith Noyes Muma '36, P '70
Frances Trott Robinson '36
Margaret Suter Rood '36, P '67
Margaret Tuttle Spencer '36
Bessie Schonberg Varley '36
Helen Watkins '36
Alene Potter Widmayer '36
Nancy Reynolds Booth '37
Elizabeth Brown '37
Ruth Dewing Ewing '37, P '74
Jane Hutchins '37
Joan May '37
Elizabeth Evans Munger '37, P '73
Carolyn Crossett Rowland '37
Helen Webster Feeley
Wheelwright '37
June Parker Wilson '37
Ruth Carter '38
Elisabeth Zimmermann James '38
Nancy Elliott Kelly '38
Emily Jamieson Knapp '38, P '80
Suzanne Stockard Underwood '38;
P '65, G '02
Rowena Wyant '38
Dorothy McWilliams Cousins '39
Charlotte Goodwin Craig '39
William and
Harriet Brigham Dickson '39
Nancy Forgan Farnam '39;
P '63, '64
Caroline Welch Huntington '39,
P '77

Natalie Kimball McMillan '39	Margaret Brush Vandermade '42	Aurelia Brown '46	Peggy Lampl '52	Sylvia Rappaport P '59
Emily Flesheim Schaffner '39	Elizabeth Hubbard Banker '43	Patricia George Peterson '46	Suzanne Kennedy Brown '53	Talbot Rantoul P '67
Carolyn Gerber Diffenbaugh '40	Jane Meyerhoff de Rochemont '43	Mary Hammond Storer '46	Elaine Allen Flug '53	James Reveley P '68
Phyllis R. Epstein '40	Elizabeth Harrington Dickinson '43	Marianna van Rossen-Hoogendyk '46	Susannah Means '53	Novella H. Hegeman P '69
Marne Lloyd-Smith Hornblower '40	Joan Hyatt '43	Eleanor White Wright '46	Suzanne Snowden '53	Mary Penman Kydd P '69
Carola Manning McEachren '40	Edith Stevens Sheldon '43	Diane Milam Dennis '47	Judith Rosenberg Hoffberger '54	Dorothy T. Peck Flynn G '77
Kathleen Harriman Mortimer '40	Anne Michie Sherman '43	Kathleen Oliver Parker '47	Miriam Hermanos Knapp '55	Fred B. Grill P '84
MaryAverett Seelye '40	Rebecca B. Stickney '43	Constance Payson Pike '47	Janet Burke Mann '55	Charlotte Bowman
Jane Holmes Wood '40	Rosamund Reed Bodman '44	Rosalyn Long Udow '47	Lois Schulman Chazen '56	Robert Davis
Sara Carter Balogh '41	Janet Frey Harte '44	Katharine Bunker Getsinger '48	Anna Carbone Lautore '56	Terry Ehrich
Jane Acheson Brown '41	Charlotte Eckhardt Kitchell '44	Elinor Gottlieb Mannucci '48	Valerie Reichman Aspinwall '59	Catharine Osgood Foster
Helen Keeler Burke '41	A. Margaret Larson '44	Grace Russell Wheeler '48	Barbara Ireland Fajardo '64, P '04	Thomas H. Foster
Elaine Pear Cohen '41	Phyllis Preston Lee '44	Cynthia Moller '49	Cynthia Chevins '76	Andrew Heiskell
Laura Rice '41	Patricia Newman Nanon '44	Penelope Hartshorne Batcheler '50	Valerie C. Vaz '78	Irene M. Hunter
Margaret Dudley Thurber '41	Betty Horner Walberg '44	Judith Van Orden Peacock '50	Don Cornelius Belton '81	Joseph S. Iseman
Mary Berna Till '41, P '71	Julia Barnwell Houskeeper '45	Judith Seaver Shea '50	Janice R. O'Connor '86	Oscar and Zelia Ruebhausen
Dotha Seaverns Welbourn '41	Aurelia Dixon McIntyre Klayf '45	Joanne Brandenburger Surasky '50	J. Humphrey Wilkinson P '45	Ethel McCullough Scott
Ann Whiteley Childs '42	Edith Dinlocker Kuhn '45	Nancy Ray Smith '51	Leo Gottlieb P '48	Marion C. Smith
Susan Hedge Hossfeld '42	Barbara Burton Boyle '46	Elizabeth C. Wagner '51	Harry Burley P '54	Estelle Smucker
Margaret Twichell Jones '42	Elizabeth Brierley '46	Elizabeth Ivory Greene '52	E.C. Bancroft P '55	

Members of The Silo Society play a special role in nurturing and sustaining the College's unique character for future generations of Bennington students.

- **WITNESS** firsthand the impact of philanthropy on Bennington students
- **ENGAGE** in the life of the College through exclusive programs and events
- **JOIN** fellow stakeholders in gatherings with Bennington's senior leadership
- **MOTIVATE** others through the power of your philanthropic example

WAYS TO MAKE A LEGACY GIFT

- Remember Bennington in your will.
- Name the College as a beneficiary of your retirement plans, IRAs, bank or brokerage accounts, or life insurance policies.
- Create a gift that gives you income for life. In setting up a charitable gift annuity, you agree to make a donation of cash or stocks to Bennington College; in return, the College agrees to pay you (and someone else if you choose) a fixed amount each year throughout your life.

If you are or know of someone that may be interested in learning about ways you can provide for Bennington College's future, please contact Ellen Janis, Director of Development, at 800-598-2979 or ejanis@bennington.edu.

the next pioneers

The Bennington College Next Pioneers are alumni from the classes of the 1980s, 1990s, 2000s, and 2010s dedicated to helping preserve the educational excellence and integrity of the College. They have claimed a stake in the College's future by making Bennington a priority in their charitable giving. During the 2013–14 year, this group included alumni who collectively donated \$260,898.92 to Bennington. The College is grateful to the following alumni, who have either provided for Bennington in their estate plans or made annual leadership gifts at the following levels last year:

- \$1,000 or more for graduates from 1980–2003
- \$120 or more for graduates from 2010–12
- \$600 or more for graduates from 2004–06
- \$60 or more for current students and the Class of 2013
- \$300 or more for graduates from 2007–09

Anonymous (2)
Fiona Cooper Fenwick '80 ●
Barbara Meili '80 ●
Jeremy Sager '80 and
Paula Clements Sager '80
Ann Paffrath Gallo '82 ●
William Ingraham '82 ●
John Silvestrini '82 and
Trudi H. Vetterlein '84
Ellen Kanner '83
David D. Zicarelli '83 ●
Robin Hackley Decker '84
Annie Coggan-Crawford '85 ●
Kent Hikida '85 and
Amy Schweitzer Hikida '85 ●
Matthew Marks '85 and
Jack Bankowsky '81 ●
Eric Ramirez-Ferrero '85 ●
Elizabeth A. Chaisson '86 ●
Cynthia R. Donoghue '86 ●
Bret Easton Ellis '86 ●
Erik B. Holmberg '86 ●
Jacqueline Little '86 ●
Ahrin Mishan '86 ●
Melissa Rosenberg '86 ●
Elizabeth O. Silver '86 ●
Kathryn Aichele-Samardick '88 ●
Arjun Desai '88 and Katherine Chia ●
Bradford L. Schlei '88
Rachel Schatz '89 ●
Lori Cohen '90 ●
Sekka B. Scher '90 ●
Jonathan M. Sherman '90
Tracy Katsky Boomer '91 ●
Rafe K. Churchill '91
Johan Hedborg '91 ●
Mary Bucksbaum Scanlan '91
Elizabeth Iarrapino Bellin '92 ●
Amanda Spooner Frank '92 ●
Justin Dixon '93
Aryn M. Chapman '95
Joanne Lembo '95 ●
David Anthony '96 ●
Eben N. Moore '96 ●
Noah Musler '96
James Simon '97^T ●
Todd Knudson '98

Irina Petrova '99 ●
Matty Wilder '00 ●
Nathan Jew '04 ●
Andrew C. Miner '04 ●
Shira Ariel Sternberg '05 ●
Sean Adams '08 ●
Suzanne C. Brundage '08^{TF} ●
Julie L. Moore '08 ●
Molly E. Tarlov '08
Edward H. Ubell '09
Brian G. Morrice '10
Cauley F. Powell '11
Dana C. Wolfson '11
Dmitri Glickman '12
Michael S. Lowell '12
Brianna McGraw '12
Eissa Saeed '12
Lydia R. Viallon '12
Claire Barber '13
Evan Braun '13
Robert J. DeLanghe '13
Sara Green '13
Rainer Hunt '13
Michaela Levin '13
Ezra Lowrey '13
Jason L. Moon '13^T
Eric Mosher '13
Anna Rogovoy '13
Ranleigh Starling '13
Jiray G. Avedisian '14
Daniel Braun '14
Caseysimone K. Cooper '14
Liam B. Dailey '14
Kate C. Davis '14
Ousseyanou Diome '14
Delaney N. Dittman '14
Margaret Donoghue '14
Ai Kato '14
Sean-Patrick W. O'Brien '14
Kenneth P. Olguin '14
Carlos Torres '14
Julia K. Wilcox '14

Graduate Next Pioneer Members

David Beitzel MFA '83 ●
Carole Merritt MFA '96 ●

Elizabeth Driscoll Hlavka MFA '99 ●
Albert F. Freihofer MAT '03 ●
Brian D. Rothstein PB '05 ●
Molly Thomas MFA '06^S ●
Ian H. Williams MFA '09
Karen F. Uhlmann MFA '10
Ruth W. Crocker MFA '11
Sharon Hazzard MFA '11
Julia M. Lichtblau MFA '11
Sima Wolf MFA '11
Kenneth R. Harvey MFA '12
Michael M. Meguid MFA '12
Danielle Newton MFA '12
Susan Repko MFA '12
Margaret Rich MFA '12
Robynn Gerstberger Colwell MFA '13
Sarah R. Fuss MFA '13
Nancy Jainchill MFA '13
Mara C. Naselli MFA '13
Gene Olson MFA '13
Amanda J. Skofstad MFA '13
Katy S. Smith MFA '13
Cynthia Sweeney MFA '13
Tanya G. Van Velsor MFA '13
Lily White MFA '13
Lee F. Hancock MFA '14
Edward A. Irons MFA '14
Tara A. Kelly MFA '14
Lisa C. Krueger MFA '14
Charlie C. Lewis MFA '14
Denton L. Loving MFA '14
Teresa C. Macdonald MFA '14
Jennifer A. Miller MFA '14
Joanne M. Proulx MFA '14
Cassie M. Pruyn MFA '14
Walter M. Robinson MFA '14
Cathy Salibian MFA '14
Maura L. Snell MFA '14
Melinda A. Toltz MFA '14

Silo Society Members

Anonymous
Torrey Bettis '80
Kimberly Kafka '80
Cynthia Stix '81
Peter N. Zinam '81

Sherri Renee Rosenberg '82
Joanne M. Weiss '82
Ellen Kanner '83
Susan Dimm Williams '84
Marie Labbe Gertje '85
Eric Ramirez-Ferrero '85
Marri Davis '86
Danielle Etzler '86
David Michael Anthony Burgess '87
Haley Alpiar Murphy '88
Peter Davis '90
James A. Habacker MFA '94
Carole Merritt MFA '96
Sheila T. Wall MFA '96
James Simon '97^T
Todd Knudson '98
Marsha Dubrow MFA '00
Jenna Elizabeth White '00
Thomas Schabrum MFA '02
Clara L. Fajardo '04
Lawson R. Wulsin, Jr. '05 and
Courtney A. Hill Wulsin '04

2013–2014 Steering Committee

Amanda Spooner Frank '92, Chair
Marri Davis '86, Founding Chair
David Anthony '96
Tracy Katsky Boomer '91
Annie Coggan-Crawford '85
Arjun Desai '88
Dmitri E.H. Glickman '12
Daniel B. Grossman, Jr. '04
V. Hansmann MFA '11
Rainer Hunt '13
Julia M. Lichtblau MFA '11
Henry W. Lyon '11
Eben N. Moore '96
Lincoln Schatz '86
Rachel Schatz '89
Shira Ariel Sternberg '05
Lydia R. Viallon '12

volunteers

Over the past year, there have been many dedicated volunteers who worked to advance Bennington College, volunteering their time and energy in a variety of ways. Their efforts have ranged from fundraising to organizing and hosting events, from helping in admissions to securing Field Work Term placements and housing. We would like to thank the following alumni, parents, students, faculty, and friends for their generous and enthusiastic support.

2013-2014 Board of Trustees

Priscilla Alexander '58
Susan Paris Borden '69
Karen Johnson Boyd '46
Suzanne C. Brundage '08
Matthew Clarke
Barbara Ushkow Deane '51
William Q. Derrough
Michael Hecht
John J. Kenney
Bobbie M. Knable
Alan Kornberg '74, Chair
Insiyah Mohammad '12
Jason L. Moon '13
Aarti Rana '06
Daniel B. Rowland
Charlene Solow Schwartz '54
James Simon '97
Sara Steines
Catharine Stimpson
Mary Hammond Storer '46
Deborah Wadsworth
Penelope Perkins Wilson '45

Philanthropy Task Force

Barbara Ushkow Deane '51^T,
Chair
Priscilla Alexander '58^T
Rosalind Moger Bernheimer '62
Susan Paris Borden '69^T
Amanda Spooner Frank '92
Carolyn Heimbürger
Gannon '67
Judith Backer Grunberg '55
Michael Hecht ^T
Alan Kornberg '74^T
Victoria Woolner Samuels '71
Deborah Wadsworth ^T
Penelope Perkins Wilson '45^T

Next Pioneers Steering Committee

Amanda Spooner Frank '92,
Chair
Marri Davis '86, Founding
Chair
David Anthony '96
Tracy Katsky Boomer '91
Annie Coggan-Crawford '85

Arjun Desai '88
Dmitri E.H. Glickman '12
Daniel B. Grossman, Jr. '04
V. Hansmann MFA '11
Rainer Hunt '13
Julia M. Lichtblau MFA '11
Henry W. Lyon '11
Eben N. Moore '96
Lincoln Schatz '86
Rachel Schatz '89
Shira Ariel Sternberg '05
Lydia R. Viallon '12

Bennington Fund Alumni Volunteers

Caitlin R. Bryan '11
Ruth L. Griggs '76
Heidi Hojnicky '95
Carrie McLeod Howson '56
Tambudzai Kudze '10
Joanne Lembo '95
Melissa Marr '93
Julie L. Moore '08
Aarti Rana '06^T

Chrissy K. Souder '04
Talesin T. Thomas '98
Lucas Westcott '03
Valerie S. Wetlaufer '05,
MAT '06

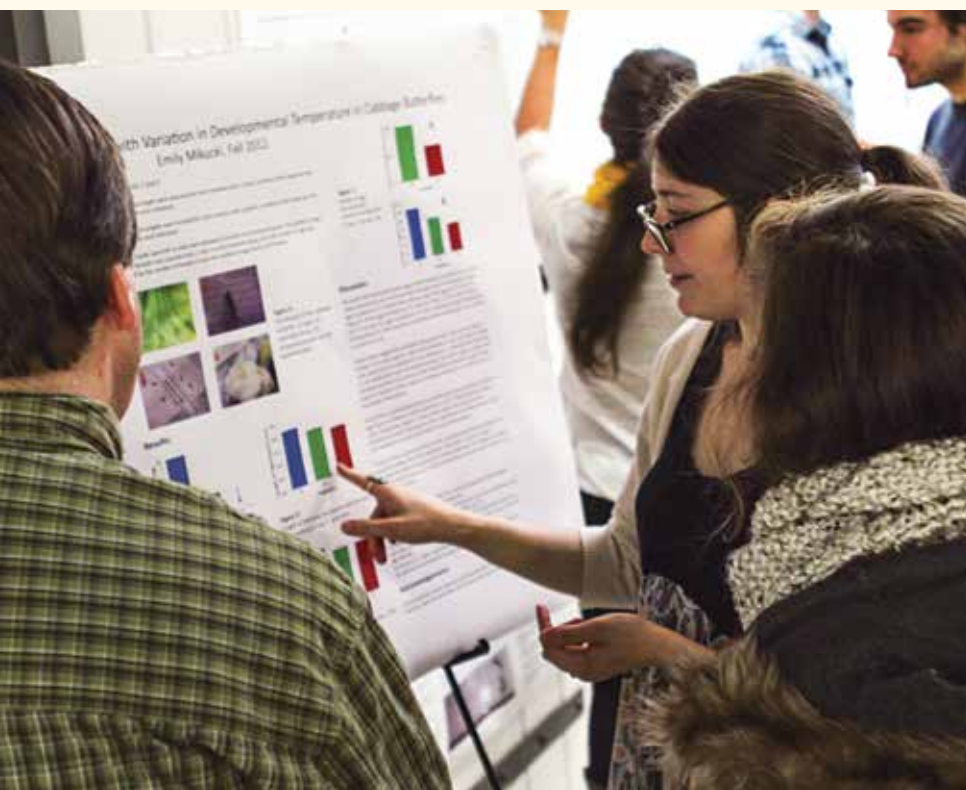
2014 Senior Class Gift Steering Committee

Roma Aryal '14
Liam B. Dailey '14
Elissa J. Daniels '14
Kate C. Davis '14
Sean-Patrick O'Brien '14
Kenneth P. Olguin '14
Carlos Torres '14

Inaugural Host Committee and Event Hosts

Kate Aichele-Samardick '88
Jessica Alatorre '08
Priscilla Alexander '58^T
Brooke Anderson '84
Andrew Austin '82
Asad Ayaz '00
Elinor Bacon '63

Jack Bankowsky '81
Nicole Barnette '93
Andrew Bartle '76
Mary Anne Sgarlat
Baumgartner '79
Elizabeth Iarrapino Bellin '92
Rosalind Moger Bernheimer '62
and Walter Bernheimer II
Putter Bert '85
Joan Oates Bledsoe '54
James Bolenbaugh '05
Tracy Katsky Boomer '91
Susan Paris Borden '62^T
Chris Boscia '87
Kate Brandt '90
Lydia Brassard '08
Dorothy Brownback-Curth P '16
Suzanne Brundage '08
Barrie Cassileth '59
Mayree Clark P '16
Michael Connolly '76
George Curth P '16
Annabel Davis-Goff^F
Barbara Ushkow Deane '51^T
and Maurice Deane



KEEGAN EAD

Bennington students took more than 500 courses this fall and spring, from “A Play that Takes Place in the Audience” to “Women in Science: Ancient Greece to the Enlightenment.”

Robert Delanghe '13
 Alison Dennis '94^F
 Arjun Desai '88
 Kathleen Dimmick^F
 Justin Dixon '93
 Zoe Donnellycolt '12
 Mary Early '97
 Bret Easton Ellis '86
 Amy Silin Freas '82
 Marguerite Feitlowitz^F
 Susie Felber '93
 Danielle Forestier '66
 Uliana Fischbein Gabara '61
 Ann Paffrath Gallo '82
 Carolyn Heimbürger
 Gannon '67 and
 Terry Gannon
 Kathryn Girard '69
 Elizabeth Ann Glotzer '83
 Constance Golub Gorfinkle '57,
 P '85
 Katharine Holabird Haggiag '69
 Amira Hankin '13
 Ruth Ring Harvie '56
 Ariel Herwitz '06
 Kent Hikida '85
 Amy Schweitzer Hikida '85
 Margot Hoerrner '91
 Hadassah Houtz Hoffman '57
 Erik Holmberg '86
 Polly Smith Hopkins '78
 Rainer Hunt '13
 Adnan Iftexhar '97
 Matthew Jacobsen '83
 Nicholas Janikian '13
 Mimi Gaber Kantor '92
 Allen Kennedy '73
 Margot Starr Kernan '48
 India Kieser '12

Frederick Killion P '15
 Maureen Killion P '15
 Alan Kornberg '74^T and
 Harold Koda
 Jessica Kutch '03
 Amy Leigh '90
 Joanne Lembo '95
 Margaret Rood Lenzner '67
 and Terry Lenzner
 Hudas Schwartz Liff '47
 Roa Lynn '60
 Henry Lyon '11
 Rebecca Cross MacKenzie '78
 Max MacKenzie '76
 Liz Mamorsky '60 and
 Mel Knox
 Matthew Marks '85
 Alison Milliman P '14
 Glen Milliman P '14
 Rebecca Mitchell '70
 Insiya Mohammad '12
 Jason Moon '13
 Eben Moore '96
 Brian Morrice '10
 Laurie Moss '79
 Kay Crawford Murray '56
 Gregory Noveck '91
 Carol Oldham '93
 Margery Perlmutter '76
 Jessica Phillips '99
 Diana Elzey Pinover '69
 Nejeh Raheem '94
 Aarti Rana '06^T
 Barbara Goldberg Rohdie '63
 Melissa Rosenberg '86 and
 Lev L. Spiro
 Sherri Renee Rosenberg '82
 Toni Ross P '15
 Ann Rothschild '37

Jo Ann Rothschild '71
 Ellen Beskind Safir '66
 Lincoln Schatz '86
 Rachel Schatz '89
 Sara Scripps '01
 Jonathan Marc Sherman '90
 Audrey Shulman '09
 James Simon '97^T
 Steven Skulnik P '11
 Ryan Smith '08
 Joel Wells Schreck '54, G '06
 Charlene Solow Schwartz '54^T
 Chrissy Souder '04
 Alexander St. John '09
 Nicholas Stephens '77
 Shira Sternberg '05
 Liza Stillhard '00
 Louise Strouse '36
 Emily Tareila '10
 Tama Alcott Taub '59
 Sarah Tenney '71
 Taliesin Thomas '98
 Beebo Rantoul Turman '67
 Ralph Wagner P '82
 Audrey Wagner P '82
 Maisie Todd Wallick '93
 David Walter P '16
 Harriet Moger Watson '68
 Margot Adler Welch '61
 Jenna White '00
 Matty Wilder '00
 Jeffrey Williams '91
 Jeffrey Williams P '16
 Penelope Perkins Wilson '45
 Victoria Woolner Samuels '71
 Holly Zucker '75

2014 Senior Retreat

Elinor Bacon '63
 Holly Block '80
 James Bolenbaugh '05
 Anthony Cafritz '85
 Liz Calvez
 Krista Meany '06
 Jade Roth '84
 Mike Rugnetta '06
 Sekka Scher '90
 Bill Scully '94
 Charlotte Silver '03
 Sara Steines^T

Reunion Panelists

Viktorija Abolina '65
 Hanny Ahern '06
 Chris Bishop '74
 Tracy Katsky Boomer '91
 Chris Boscia '87
 Iona Bruckner '04
 Fran Bull '60, G '18
 Carroll Cartwright '80
 Rafe Churchill '91
 Annie Coggan-Crawford '85
 Cemre Durusoy '97
 Ray Foote '82, P '17
 Garrick Jones '94
 Jonathan Mann '04
 Devin O'Neill '95
 Myrna Packer '74
 Shawn Paper '90
 Nejeh Raheem '94
 Alethea Root '02
 Rachel Schatz '89
 Roxanne Steinberg '82, P '15
 Becky Strahan-Stomeier '04

Nina Pelikan Straus '64
 Mathieu Victor '96
 Lawson Reed Wulsin '05

Regional Event Volunteers

Carolyn Heimbürger
 Gannon '67
 Janet Roosevelt Katten '51
 Roxanne Steinberg '82, P '15
 and Naoyuki Oguri P '15
 Taliesin Thomas '98

Inauguration

Sebastian Alexander '17
 John Andrew '14
 Lily Arnell '17
 Bahar Baharloo '14
 Brian Barry '17
 Fae M. Blackmer '15
 Benjamin Boas '14
 Hannah Brookman '16
 Duncan Bullen '16
 Douglas M. Campo '16
 Young Eun "Allison" Cho '14
 Katherine Colbert '15
 Alana Cooper '15
 Alexander M. Curth '16
 Liam Dailey '14
 Elissa Daniels '14
 Adrien J. de Mones '14
 Alex Diaz '13
 Brian Dugan '16
 Anais Duplan '14
 Sonja Einem '16
 Benjamin Ehlers '17
 Joel Fagerberg '15
 Evan Gall '16
 Olivia Gerber '15

This year your
 gifts helped 550
 students embark
 on Field Work
 Term. \$48,010 in
 grants sent them
 to six continents
 and 35 countries.

Alana Cooper '15 doing morning yoga on
 Stone Mountain in Atlanta, GA.



PHOTO COURTESY OF ALANA COOPER '15

Alec W.C. Gear '15
 Elizabeth F. Gombert '15
 Kyle Gordon '17
 Sean Gordon '17
 Judith Backer Grunberg '55
 Mitra Haque '17
 Edward Haweeli '17
 James Houghton P '17
 Monique Jenkinson '92
 Maren A. Johnson '15
 Kevser A. Kesici '16
 Ali Faateh Khwaja '14
 Jake Landau '16
 Will Larsen '17
 Sarah Lavin-Burgher '17
 Sophia Leroy '15
 Erika Lygren '16
 Abby Mahler '16
 Kagan Marks '16
 Samuel Mayer '14
 Alejandro Mendez '14
 Emiline Mesmer '15
 Lily N. Moore '16
 Singer Morra '16
 Kevin P. Mulvey '16
 Benjamin Neuburger '17
 Hans Olsen '17
 Julian Parr '16
 Dominic Romano '15
 William Scully '94
 Susan Sgorbati '72, MFA '86^F
 Laurette Siler '14
 Ben Simpson '16
 Odelya Sohnis '17
 Guy Snover '06
 Harlan M. Steed '16
 Shira Sternberg '05
 Paul Suberu '17
 Emily Vaias '17
 John Umphlett MFA '99^F
 Cooper Wall '17
 Sara Wilson '15
 Dane Whitman '16
 Santa Wolanczyck '14
 Sima Wolf MFA '11
 Emily Zars '17

Field Work Term Volunteers

Jake Adams '01
 Lindsey Anderson '12
 Peter Barnard '09
 Madeline Best '08
 Hans Buetow '04
 Anna Burnham '09
 Donald Bussolini and
 Cindy Harden P '15
 Autumn Campbell '97
 Sam Clement '08
 Cora Cohen '64
 Cheryl Cornwell '04

Anita Dickhuth '58
 Nicole Donnelly '02
 Carson Efid '05
 Alyssa Ettinger '87
 Adam Gierasch '91
 Jonathan Grusauskas '09
 Ben Hall '04
 James Harney '87
 Jessica Hirschhorn '73
 Lindsay Howard '08
 Jaye Horowitz '81
 Rob Hollman '90
 Jo-Anne Hyun '12
 Brian Philip Katz '92
 Connie Kheel '67
 Rachael Kosch '83
 Heidi Levitt P '17
 William Lipscomb '87
 Christina Martinelli '08
 Ron Mann '80
 Brianna McGraw '12
 Carla Klein Moriarty '89
 Jason Myers '02
 Josh Nagle '07
 Erica Noyes '99
 Shana Onigman '00
 Helen Rose Patterson '11
 Erin Parish '88
 Jessica Phillips '99
 Ben Broderick Phillips '13
 Genevieve Plunkett '11
 Dan Reid '96
 Sarah Reynolds '01
 Stephen G. Reinstein '08
 Sarah Robotham '12
 Chivas Sandage '87
 Amar Sahay '97
 Selome Samuel '09
 Julian Sieser '08
 Mary Lou Peters Schram '56
 Krissy Smith '02
 Will Stoddard '07
 Todd Tarantino '97
 Gregg Thompson '13
 Heather Thayer '85
 Rachael Torchia '02
 Gwen Welliver '09
 Jenna White '00
 Jacob Wolf '07

Additional Volunteers

Fia Alvarez '07
 Aryn M. Chapman '95
 Annie Coggan-Crawford '85
 Thorsten Dennerline^F
 Mary J. Early '97
 Kate E. Fox '05
 Joel Marsh Garland '97
 Anna Gaskell '92
 Jennifer Gray '79

Judy Grunberg '55
 Margot Hoerrner '91
 James Houghton P '17
 Alexandra Hughes '73
 Maddy Johnson '15
 Miriam Gaber Kantor '92
 Jay Kineke '15
 Jeff Kitchen '15
 Jonathan Lethem '86
 Janna Levenstein '93
 John Malino '81
 Lieb Mathieson '15
 David Moldenhauer
 Lindsay Nealon '02
 Jacob S. Perkins '07
 Carole Woodworth Perry '85
 Matthew Pillischer '00
 Amar Sahay '97
 Rachel E. Shirk '04
 Peter Warzer and
 Tracy Arnold Warzer
 P '16
 Lily White MFA '13
 Brandi Wilson '00
 David Zicarelli '83
 Richard D. Zigun '75

Master of Fine Arts in Writing Seminar Recruitment Volunteers

Jennifer Acker '11
 Lisa Alexander '11
 Jesper Andreasson '12
 Liz Arnold '11
 Jia Oak Baker '14
 Carl Bogner '11
 Gina Lujan Boubion '11
 Sabine Brigitte '13
 Eli Burrell '12
 Robynn Colwell '13
 Alex Dawson '11
 Lisa Fetchko '11
 Sarah Fuss '13
 Kathleen Gibbons '12
 Erin Glass '13
 V. Hansmann '11
 Ken Harvey '12
 Sharon Hazzard '11
 Jen Hinst-White '02
 Karen Houppert '85
 Nancy Jainchill '13
 Julie Kagan '12
 Alice Kim '13
 Leslie Kirk Campbell '13
 Sharon Knapp '11
 Suzanne Koven '12
 Debbie Lee '12
 Charlie Lewis '14
 Julia Lichtblau '11
 Teresa McDonald '14

Michael Meguid '12
 Deborah Michel '11
 Melissa Mills-Dick '13
 YahNe Ndgo '13
 Joanne Nelson '14
 Gene Olson '13
 Michelle Oppenheimer '13
 Ruth Polleys '12
 Mary Ellen Redmond '11
 Margaret Rich '12
 Walter Robinson '14
 Andy Rosenzweig '12
 Rebecca Salem '13
 Elizabeth Schwyzer '13
 Katy Simpson Smith '13
 Cynthia Sweeney '13
 Tony Tallon '13
 Brian Tierney '13
 Mel Toltz '14
 Alison Turner '14
 Nicola Waldron '13
 Lily White '13
 Heather Young '11

Master of Fine Arts in Writing Residency Volunteers

Beka Chace '08
 Reyna Clancy '11
 Allison Devers '08
 Nikki Dunas '08
 Val Haynes '13
 Judith Hertog '10
 Carole Merritt '96
 YahNe Ndgo '13
 Catherine Parnell '00
 Greg Phelan '12
 Erica Plouffe Lazure '08
 Lily White '13

Master of Fine Arts in Writing 20th Anniversary Volunteers

Eli Burrell '12
 Alvin Chisik
 Jaime Clarke '97
 Ciaran Cooper '87, MFA '04
 Whit Coppedge '03
 John Duvernoy '09
 Erik Evenson '10
 Elaine Fletcher Chapman '99
 Muriel Gibson '13
 Lee Hancock '14
 V. Hansmann '11
 Val Haynes '13
 Jen Hinst-White '02
 Charlie Lewis '14
 Woody Lewis '07
 Julia Lichtblau '11
 Susan Merrell '09
 Carole Merritt '96

Tracey Montoya '10
 YahNe Ndgo '13
 Danielle Newton '12
 Catherine Parnell '00
 Thomas Schabarum '02
 Jenn Scheck-Kahn '08
 Bob Shea '00
 Tony Tallon '13
 Anita Darcel Taylor '03
 Lily White '13
 Nancy Williams '09

Class Agents

Victoria Clausi '96
 Don Freas '96
 Rachael Tecza '96
 Jill Hill '97
 Nikki Macdonald '97
 Carol Greenhouse '98
 Sloane Miller '98
 Elaine Fletcher Chapman '99
 Cat Parnell '00
 Terry Blythe '01
 Brenda Chandler '01
 Debbie Chapel '01
 Allyson Salazar '02
 Tom Schabarum '02
 Barbara Brooks '03
 Meg Kelly '03
 Elizabeth Gatti '04
 Jeannie Kim '04
 Katherine Turner '04
 Keith Pedzich '05
 Dan Zigmund '05
 Turner Houston '06
 Mariela Perez-Simons '06
 Molly Thomas Hicks '06
 Robert Schwock '07
 Sharon Swanson '07
 Allison Devers '08
 Anna Evans '08
 Dayna Lorentz '09
 McLaina Ramos '09
 Judith Hertog '10
 Matthew Landrum '10
 Ellen Collett '11
 V. Hansmann '11
 Jimmie Cumbie '12
 Sue Repko '12
 Elizabeth Schwyzer '13
 Tony Tallon '13
 Denton Loving '14
 Jia Oak Baker '14

Every effort has been made to capture all volunteers. Please be sure to let us know should you not be recognized for your contributions.



CHRISTOPHER G. "CHRIS" CONROY

Christopher G. "Chris" Conroy '12 died May 10, 2014, in Kingston, NY. Born in Vermont, Conroy graduated from Dutchess Community College in 2010 and transferred to Bennington in the fall, drawn to the campus, the philosophy of learning, to Bennington's dynamic community, and to an educational experience where ideas were "felt, wrestled, and courted." An insightful writer and rapacious reader, he was particularly passionate about twentieth-century and contemporary American literature, criticism and language.

Chris immersed naturally and quickly into the Bennington community, becoming a student leader by his second year. He was the House Chair of Perkins and served as literary editor of *The Silo*. He brought enthusiasm and insight to these roles—and was a friend and student mentor to many on campus. After graduating from Bennington in the spring of 2012, Chris worked as a freelance writer while pursuing a Master of Fine Arts at SUNY New Paltz, where he was also a graduate teaching assistant and where he began to prepare for doctoral work in rhetoric and cognitive science. He is survived by his loving family, including his parents Kevin and Linda Conroy, by Ana, and by grandparents, aunts, uncles, and cousins, and by many members of the Bennington community who were deeply impacted by his presence. Funded by generous family and friends in Chris's memory, this fall the Chris Conroy '12 Field Work Term Scholarship for Writing will be made available to underserved students studying literature/film—a scholarship those closest to him say is a reflection of his passion and compassion.

ALUMNI

The Bennington community extends its deepest sympathy to the families and friends of the following alumni who passed away recently.

Betty Lindeman Leonard '38
April 3, 2014

Dorothy Coffin Harvi '42
September 10, 2014

Janet Briggs Glover '43
November 27, 2014

Marjorie Hill Noon '43
October 29, 2014

Beatrice Newman Brenner '44
June 15, 2014

Mary Eyanson Reid Robinson '44
June 7, 2014

Helen Lewis Smith '45
June 16, 2014

Barbara Connally Pijoan '50
July 26, 2014

Nancy Hellweg Warren '50
September 24, 2014

Elizabeth Olsen Kyburg '51
August 14, 2014

Carol Diamond Feuer '51, former trustee
September 22, 2014

Patricia Crowley McCully '52
October 13, 2014

Winston Case Wright '57
October 29, 2014

Joan Shapiro Johnson '58
May 27, 2014

Cindi Taylor Nash '61
October 11, 2014

Monica Wulff Steinert '61
November 25, 2014

Jane Owen '64
June 10, 2014

Barbara Alrich Wichura '64
November 9, 2014

Deborah Rankin '65
April 10, 2014

Debra Kram Fisher '66
November 24, 2014

Rose Basile Oktenberg '69
May 18, 2014

Jane Blumgarten '72
March 20, 2014

Jane Queller '77
October 12, 2014

Deirdre D.K. Weiss '78
November 5, 2014

Lynn Silverstein Cromer '80
June 19, 2014



FACULTY, STAFF, AND TRUSTEES

We remember the following faculty, staff, and trustees who were vital members of the Bennington Community.

Holly Marshall,
director of student placement,
1982-1985
June 7, 2014

Thomas Meehan,
plumber/security patroller,
1982-1996
June 17, 2014

Gertrude Syverstad,
registrar,
1947-1994
June 23, 2014

PARENTS AND FRIENDS

The College is sad to learn of the following deaths of parents and friends of the Bennington Community.

Eva Schulz P '74
July 5, 2014

Marian Seldes P '78
October 6, 2014

Joan Shelton P '81
April 25, 2014

Timothy Corcoran, friend
November 6, 2014

Jane Hanks, friend
July 27, 2014

JUST RECEIVED

We acknowledge the deaths of the following members of the Bennington Community of which we only recently received notice.

Nina Taylor Marden '39
March 10, 2012

Josephine Swift Boyer '44
December 26, 2012

Nancy Jacoby Edwards '54
April 23, 2004

Herma Schiffer Shore '54
August 30, 2013

Margaret Nichols O'Neill '63
unknown

Marti Kheel '71
November 19, 2011

Dorothy Fay Robinson P '93
December 2, 2008

Irma Russo P '02
June 25, 2013

We honor the memory of those who have passed on, but regret that space restrictions do not allow the publication of full obituaries in memoriam. This in memoriam list contains members of the Bennington community who passed away as of December 11, 2014. If you would like more information, please contact us at alumnirelations@bennington.edu.



*Celebrating the life of one of
Bennington's most generous
supporters by Kate Godin*

ALBERT W. MERCK: 1920–2014

Bennington College is notoriously difficult to sum up or pin down. The people and the place slip through known categories and easy definitions. Bennington is more an idea lived by its students, alumni, faculty, and staff—those who dive in, one way or another, and swim.

Yet every so often, there is someone who so deeply understands Bennington that it is as if they studied, taught, or worked here. They know these waters. Al Merck was one such person. His diplomas read Harvard, Columbia, and Rutgers, but he had a special affinity for Bennington, the alma mater of his wife **Katharine Evarts Merck '46**. He deeply valued this institution and the unique educational experience it offered. And the extraordinary philanthropy that he and Kate invested in the College made clear his belief in its worth. The Mercks have said, “We give to Bennington because it has demonstrated that innovation can lead to excellence in undergraduate education.”


Al's own undergraduate education at Harvard was interrupted by World War II, in which he served as a first lieutenant in the field artillery in the Pacific. He returned to Harvard to graduate with the class of 1943 and later earned degrees from Columbia Teachers College and Rutgers University. Al began his career at Merck & Co., the pharmaceutical company established in New York by his grandfather. In the mid-1960s, he turned his attention to education and public service. He spent several years teaching political science at Rutgers and Drew Universities and was a trustee of the Bonnie Brae School for Boys, Newark State College (now Kean University), Westminster Choir College, Drew University, and St. George's School. In the early 1970s, Al was elected to the New Jersey state legislature as a representative for Morris County, and served as chair of the New Jersey State Board for Higher Education.

As extensive as his service and philanthropy were, it was Al's intellectual engagement, imagination, and foresight that set him apart. “He played a stunning and decisive role in transforming possibilities for the College,” says Elizabeth Coleman, former Bennington president and inaugural director of the Center for the Advancement of Public Action. The Mercks' support came at pivotal moments in the College's history. In 2002, their gift of \$5 million was the single largest gift that Bennington had ever received. That seminal gift, combined with an additional \$10 million in 2004 to establish the Kate and Al Merck Fund for Excellence and Innovation, enabled Bennington to reinvigorate the faculty and academic resources. In 2009, they began supporting the new initiative that would evolve into the Center for the Advancement of Public Action. “I was always moved,” says Liz, “by the magnitude of Al's confidence in Bennington.”

The Mercks' generosity extended further when Kate established the Katharine Evarts Merck '46 Scholarship, which underwrites the full four-year undergraduate education of a Bennington student.

“Al's extraordinary philanthropy and real engagement helped to shape some of Bennington's signature programs—CAPA chief among them,” says President Mariko Silver. “His involvement also brought with it a great deal of humor, grace, and wise counsel. I feel privileged to have known Al even for a short part of his long and remarkable life.”

For his own part, Al—ever gracious—wrote this at the cusp of CAPA: “That Kate and I have been enablers is a privilege and a pleasure. We have to thank you for the chance to be a part of what will have such an important effect on Bennington and on American higher education.”

When Al passed away on July 22, he left behind Kate, his wife of 68 years; four children, eight grandchildren, and four great-grandchildren; countless relations and friends; and a healthy, thriving Bennington College that both grieves and celebrates an exceptional human being—one whom we know to be a bona fide Bennington person. 



Al and Kate Merck with the recipient of the Katharine Evarts Merck '46 Scholarship, Ousseynou Diome '14

PAIGE BARTELS

~A TRIBUTE TO ALBERT W. MERCK~



CYNTHIA LOCKLIN



BENNINGTON COLLEGE
One College Drive
Bennington, Vermont 05201-6003

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EDUCATION HERE IS A RECIPROCAL AFFAIR.

We who are charged with the instruction and educational policy have received as well as given; we have learned from these students as well as taught and counseled them. The conferring of the degree is thus an acknowledgment of the contribution to ourselves personally, and to the College, which these students have made.

—Excerpted from Bennington's Commencement Statement