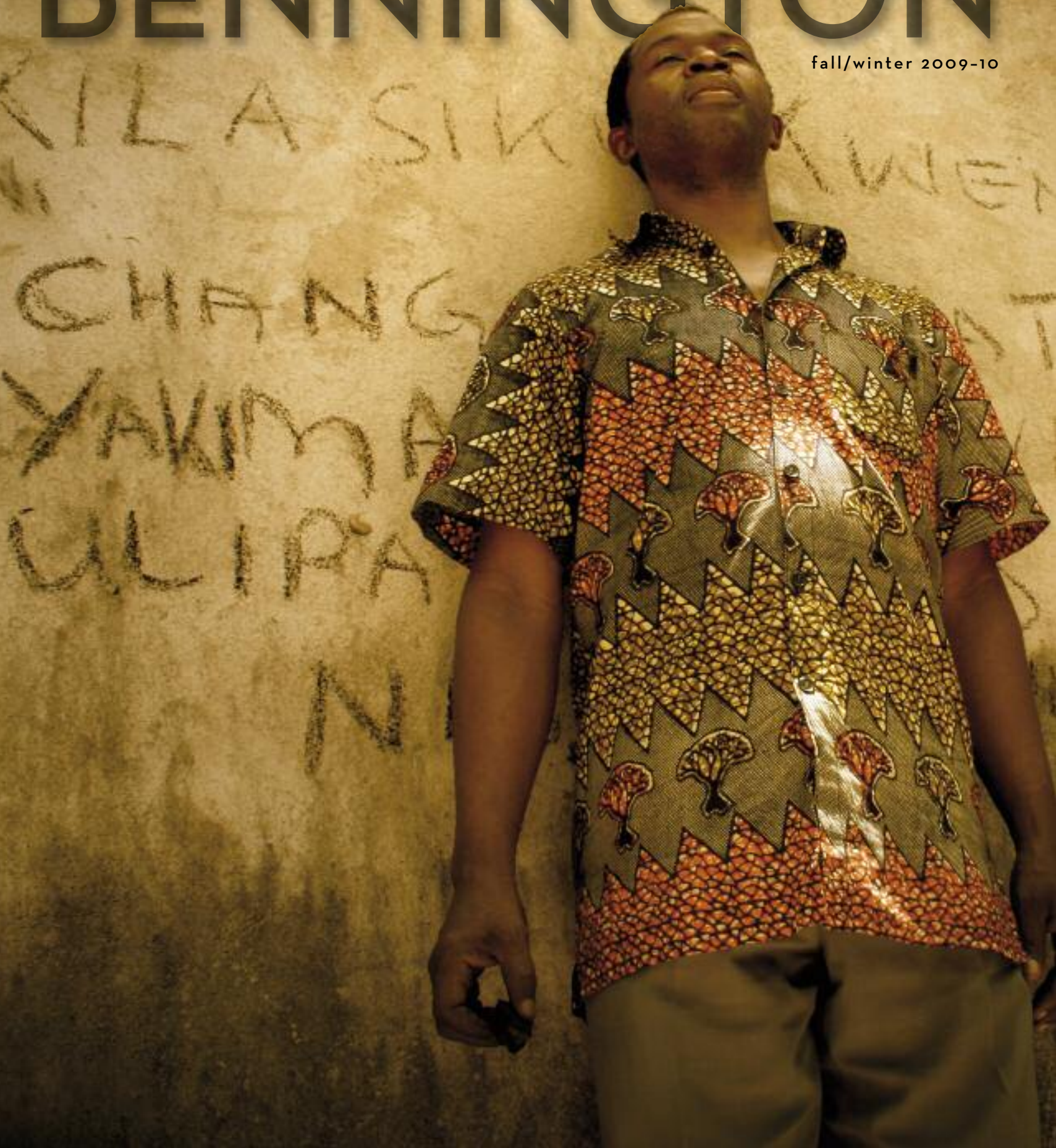


BENNINGTON

fall/winter 2009-10





fall/winter 2009-10

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BENNINGTON

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commencement 2009

ENDINGS & BEGINNINGS

On June 5, the Class of 2009 gathered on Commons Lawn for a celebratory dinner and commencement addresses by *The New Yorker* columnist Hendrik Hertzberg and class speaker **Dorothy Allen '09**.

Below are a few excerpts.

“Looking back over the past century, it turns out that periods of crisis are the most exhilarating times to be young and active and involved.”

Three decades in particular stand out. One is the 1930s. Another is the 1960s. And the third—which is revving up as we speak—is going to be the 2010s.

Here at home, the economic crisis that began in 1929 plunged tens of millions of people into abject poverty. ... And the convulsions were far greater abroad. But that wasn't the whole story: The crises that produced all that suffering also gave birth to a tremendous surge of solidarity and hope. Working men and women organized themselves into unions and fought for their rights and their dignity—not just for themselves but for everybody.

My mom and dad called themselves socialists but they never fell for the Stalinist temptation. They may have had illusions but that wasn't one of them. What they did have—what millions of others had, too—was a sense of commitment, a sense of engagement. A sense of being on the cutting edge. A sense of enormous possibility. I daresay that sense was shared by the people who broke ground for this beautiful campus in 1932 and the young women who flocked here in the deepest, darkest years of the Great Depression. And that, as I say, was exhilarating.

Thirty years later, there were similar depths and similar exhilarations. The psychic space we call the 1960s actually hung on longer than a decade, beginning with the election of an eloquent young president and ending with the final American withdrawal from Vietnam.... At home, it was in '68 that Bennington girls crossed the New Hampshire border to ring doorbells for Eugene McCarthy's peace campaign.

JONATHAN BARBER

And just as the 1930s were my parents' decade and the '60s were mine, the 2010s—the “teens,” I expect we'll be calling them—are yours. The challenges and dangers will be different but at least as great—maybe greater. The texture and substance of your responses will have their own unique character. It's going to be a bumpy ride—and a thrilling one.

You know, a lot of people who were your age in the 1950s, and then later in the '70s and '80s, had a vague feeling that they were born either too early or too late. They were annoyed by what they saw as the self-absorption and narcissism of the '60s generation. They thought: You were at Woodstock, and you never let us forget it. We got Ronald Reagan and Kenny G.

Class of 2009, it's going to be different for you. I predict that while you may have to put up with some tough times, you'll never have to suffer from a generational inferiority complex.

If you are fully engaged, then you can take full advantage of the privilege of living in a time of tumult and crisis. That engagement can take many forms besides political or civic activity or in addition to it. It can take the form of simply doing what you love to do and doing it with as much energy and commitment as you can muster.

Hendrik Hertzberg is a senior editor and staff writer at The New Yorker. He was formerly chief speech writer for President Jimmy Carter and served two stints as editor of The New Republic. Most recently, he won a 2006 National Magazine Award for Columns and Commentary for his political essays in The New Yorker's "Talk of the Town" section.

For full speeches, visit www.bennington.edu.



Since coming to Bennington, I have picked up a mild academic obsession: looking up, in dictionaries, words that I already know. Usually, a definition will either confirm or deny my present understanding of a word, but on certain serendipitous occasions, the phrasing of a definition will unlock in me a whole new understanding of the ideas hidden in language. In a recent word hunt, I looked up *research*. Suddenly, all of the meaning contained in my four years at Bennington, everything I've learned about myself, my work, my community, and my world—all was present in this listing.

As defined by the Funk & Wagnalls Practical Standard Dictionary of 1943, research is, simply, 'diligent protracted investigation.'

When I take these three words—diligent, protracted, and investigation—and look at them separately, I find a collective definition of the Bennington experience.

Diligent: A thing done diligently is 'steady and earnest in application.' When we arrived here as 17- and 18-year-olds, we looked around us and saw upperclassmen laboring in their studios, in the library, on the stage, practicing diligently whatever it was that they loved. We saw our professors teaching and practicing those subjects about which they are most passionate. This is like no other place I know. Working and living are inextricably bound because of the diligence with which we labor.

Protracted: From this word, we learn that research is a process 'drawn out in time.' There is so much action implied here. Like a piece of elastic, a protracted thing is not elongated by its own agency, but drawn out by the power of our own hands. Thus, the work we have done at Bennington is also the work we will continue to do in the hundreds of different places we are aiming for. Many of us began our pursuit of research long before we arrived here and will, with the tools we have acquired, pursue these questions and many others long after our departure.

Investigation: This word finds its roots in the Latin word *vestigare*, meaning 'to track.' Again, this is no passive undertaking: to investigate is 'to examine; to search; to inquire into systematically.' It is certainly here at Bennington where I learned what it means to hunt knowledge. I have learned to stalk ideas, to come at them from all sides, to make my environment full of traps in which to catch all kinds of thoughts and bring them together.

And that brings me to this, a final dismantling: when we take apart the word *research* itself, we are left with two components. *Search*, which roughly matches the definition for investigate, and *re-*, which implies something 'done again, and done again in a different way.' This is the part that I find exciting for us now, for whom this moment may feel like an ending. Because if research is what we have learned to do in the past four years, however we each define that act, then this is no ending. We will take what we have done here, and do it again, and do it again in a different way.

Originally from Rougemont, North Carolina, **Dorothy Allen '09** recently won the 2008 Academy of American Poets College Award. She has studied broadly across the curriculum, using her courses as a foundation to gather material and to test her ideas.

"When I take these three words—diligent, protracted, and investigation—and look at them separately, I find a collective definition of the Bennington experience."



SUSAN P. HUGGINS



SUSAN P. HUGGINS



SUSAN P. HUGGINS

the year in HEADLINES

Bennington students, alumni, and faculty members make headlines year-round. Those headlines make their way to the front page of our website, www.bennington.edu, all year long. For those of you who missed them, enjoy this sample of headlines from this past year.*

*September 2008–September 2009



The New York Times calls **Holland Taylor '64** “Grande Dame” of TV

The Times lauds Taylor’s ability to portray “strong, accomplished, sometimes intimidating characters,” such as Evelyn Harper—the overbearing matriarch she currently plays on the CBS comedy Two and a Half Men—for which she has earned three Emmy nominations.

10.7.08

WANT TO SHARE YOUR NEWS?

Please inform us of your accomplishments and doings by sending us an email at communications@bennington.edu or by calling 802-440-4743.

11.12.08

SUSAN P. HUGGINS



Curator **Dan Cameron '79** Brings Citywide Art Exhibition to New Orleans

Cameron, founding director and chief curator of Prospect 1, said the show was conceived as a way to “help expand on New Orleans’ already-rich cultural profile and galvanize art world participation in the city’s post-Katrina rebound.”

11.4.08

Ethel Winter '45 Wins Lifetime Achievement Award for Contribution to Dance

Ethel Winter '45, former director of The Julliard School’s dance department and disciple of Martha Graham, was named the 2008 recipient of the Martha Hill Lifetime Achievement Award. While at Bennington, Winter studied under Hill, who was hired as the College’s first dance department chair in 1932.



THE JULLIARD SCHOOL ARCHIVES

11.24.08

Twilight Films Keep Melissa Rosenberg '86 in the Spotlight

Fans of the best-selling Twilight book series are sinking their teeth into Melissa Rosenberg '86’s highly anticipated film adaptation. “Not since Harry Potter has a book-to-film journey inspired so much enthusiasm,” said Entertainment Weekly, which featured the movie’s stars on three collectible covers.



2.15.09

President Coleman Speaks at TED2009 Conference

Bennington College President Elizabeth Coleman joined Al Gore, Bill Gates, Herbie Hancock, and other leading innovators at the 25th annual Technology, Entertainment, Design (TED) Conference, a highly acclaimed annual four-day event that challenges some of the world's forward-most thinkers to deliver "the talk of their lives in 18 minutes." Past speakers include President Bill Clinton, **Michael Pollan '76**, musician Paul Simon, cellist Yo Yo Ma, and many others.



4.21.09

NPR Interviews Faculty Member Mansour Farhang about American Journalist Imprisoned in Iran



GREGORY CHERIN

Faculty member Mansour Farhang was on NPR's *The World to Discuss* the political implications of journalist Roxana Saberi's imprisonment in Iran. An Iranian-American, Saberi was convicted of spying for the United States and sentenced to eight years in an Iranian prison. Farhang, a former Iranian ambassador to the United Nations, holds Bennington's Catharine Osgood Foster Chair for Distinguished Teaching.

4.3.09



Ann Pibal, *TRPHY #6, 2008*
Acrylic on aluminum, 12.5" x 17.5"

Faculty Member Ann Pibal Receives Mitchell Grant for Painters

Faculty member Ann Pibal was one of 25 painters and sculptors to receive a \$25,000 grant from the Joan Mitchell Foundation. The annual grant is awarded to a select group of nominated artists to assist in furthering their careers.

MFA Faculty Member Amy Hempel Earns 2009 PEN/Malamud Award



MFA faculty member Amy Hempel received the 22nd Annual PEN/Malamud Award for excellence in the art of short fiction. Given in honor of the late Bernard Malamud, who taught at Bennington from 1961 to 1984, the award includes participation in the 2009-10 PEN/Faulkner reading series at the Folger Shakespeare Library and a prize of \$2,500.

4.28.09



CYNTHIA LOCKLIN

6.11.09 Michael Pollan '76 Wins 2009 Beard Award for Best Food Writing

Author and columnist **Michael Pollan '76** has won his second James Beard Award for Best Food Writing with his latest book, *In Defense of Food: An Eater's Manifesto*. Deemed "the Oscars of the food world," by Time magazine, the James Beard Awards are considered the most prestigious in the food industry.

6.17.09



DAVID WENTWORTH

Kay Crawford Murray '56 Receives Barnard Medal of Distinction with Secretary of State Hillary Clinton

"Kay Crawford Murray has been an inspiration and mentor to many women, particularly young African American women, because she took on the tough issues that were important to women, minorities, and families at a time when few women of color even considered a career in the law," said Committee on Women in the Law Chair Taa Grays. (See page 53 for more.)



bennington takes on the **ENVIRONMENT**

LAST FALL, Bennington's conversion to a biomass heating system marked a tangible greening of the College's campus. THIS FALL, it's the curriculum that's **going green.**

With a substantial grant from the Andrew W. Mellon Foundation, the College is launching a new environmental studies program—part of an evolving curricular initiative to address urgent public needs.

“There’s a focus on students grappling with serious issues in the world—whether local, national, or global,” said Provost and Dean Elissa Tenny. “Environmental issues have been identified as one of the major issues from the outset of those discussions.”

Building on existing curricular offerings in the sciences and humanities, the program will confront “questions that deal with how humans interact with the environment,” said ecology faculty member Kerry Woods. “How does society deal with environmental constraints and limitations? How do we deal with limited resources? How do we live in an ecosystem that’s sustainable?”

While Woods is quick to point out that Bennington’s curriculum already approaches these issues, “We haven’t had a central focus around which environmental studies revolve,” he explained.

Under the guidance of Director Valerie Imbruce, the environmental studies program will support student research and related internships, facilitate campus-based sustainability initiatives, and expand relationships with local environmental consortia and other institutions. Imbruce will also serve as a resource for students who are integrating environmental studies into their plans.

“Students want to take responsibility for the environment they live in, and while issues like climate change, food security,

poverty alleviation, and urbanization can seem enormous and untouchable, these problems all play out differently around the world,” explained Imbruce. Part of her work will be to help students tackle the big issues by looking at their impact on a “micro-scale.”

The bolstered program will further draw upon Bennington’s wide-ranging faculty to provide an interdisciplinary look at how environmental issues impact the natural and social worlds.

“We’ve intentionally brought in the humanities and visual arts as key components of the program,” said Tenny. “We want students to be exploring these issues from many viewpoints. Of course from a scientific perspective, but also, ‘What’s the socio-economic context? What are the ethical and historical issues? What are the aesthetics and artistic perspectives when you’re considering nature or the environment?’”

Environmental studies at Bennington will be inextricably linked to—and likely housed in—the new Center for the Advancement of Public Action, which will embody the College’s ongoing pursuit to make civic engagement central to its curriculum.

“I don’t know if there are any major world issues that you can address successfully without taking environmental aspects into account,” says Woods. “Environmental programs tend to grow out of the sciences, but the environmental questions at the core of these programs aren’t necessarily scientific. They are social and policy-driven, and should be integrated across the entire College.” ●

"Environmental programs tend to grow out of the sciences, but the environmental questions at the core of these programs aren't necessarily scientific. They are social and policy-driven, and should be integrated across the entire College."

COURSES

offered as part of the Fall 2009 environmental studies curriculum:

Environmental Geology

Tim Schroeder
Earth's life-supporting environmental systems are controlled by a complex interplay between geologic and biological processes acting both on the surface and deep within the planetary interior. This course will explore how earth materials and physical processes contribute to a healthy environment, and how humans impact geologic processes. Topics covered will include earth resources, natural hazards, water resources and pollution, soil formation and depletion, coastal processes, energy resources, and climate change.

The Agrarian Myth

Valerie Imbruce
Agrarianism holds a strong and longstanding place in American culture despite the fact that it has never been a widespread reality. Many historians have coined this contradiction "the agrarian myth." Agrarianism is now even coupled with environmentalism; the small, family farmer is argued to be a better land steward, and the family farm unit has become a pivotal point of opposition to large, industrial farms. We will examine the agrarian ideals of Americans, past and present, as well as explore whether a connection exists between agrarianism and environmentalism and what constitutes good land stewardship.

Forests: An Introduction to Ecology & Evolution and Forests Lab

Kerry Woods
Over millions of years, communities of plants and animals in the earth's forests have evolved complex systems that enable the forest to recover from environmental change. In New England, native populations of people certainly used the forest and practiced agriculture, but the forest underwent profound changes as a result of extensive clearing of land for farming by European settlers. Today, however, New England is one of the most heavily forested regions of the United States. This course in ecology and evolution addresses organisms in habitat and function of natural systems. We will use the forest ecosystems that dominate Bennington's landscape to develop tools applicable in the study of any ecosystem.

Global Change

Kerry Woods
More than at any other time in the history of human civilization, we can't project where we are heading by looking at where we have been. Why is our time unique? What are

the likely (or worst-case) consequences for human welfare and futures? Is anticipated climate change a threat to security (national or global, social or economic)? Can democratic institutions respond effectively to long-term threats to the sustainability of human societies? To the uncertainty of our understanding? We will explore the necessary conceptual background, in a variety of fields, to understand issues of global environmental change.

Climate and Energy Solution Analysis

Tim Schroeder
Global climate change and shortages of conventional energy supplies are two of the most pressing problems that our society will need to confront in this century. Fortunately, these problems have parallel and overlapping solutions. This course will critically analyze solutions in terms of cost effectiveness, practicality, and environmental impact. The students in this class will each be responsible for performing a detailed analysis and/or construction of a climate/energy solution project that can be enacted at the level of a campus such as Bennington's or an individual home.

Post-Dymaxion House

Blake Goble
What are the profound issues of designing places for living in the 21st century? What is the nature of dwelling as seen through the lens of threatened ecosystems, global warming, and shifting economic balance? Architects and designers are rethinking old models and exploring radical new ones. In the midst of a major shift in the contexts in which residential design is engaged, the dwelling's form, environmental performance, and received notions of occupancy may be reinterpreted under a new set of parameters. In the spirit of innovation and progress of Buckminster Fuller's 1929 house for the future, we will design a dwelling that critically responds to a 21st-century context.

Environmental Microbiology

Amie McClellan
This upper-level course is geared toward students with a solid understanding of basic prokaryotic and eukaryotic cell biology. Environmental microbiology introduces the diverse microbial populations that inhabit our air, soil, and water and explores how the activities of these tiny microorganisms impact the health and well-being of humankind. We will also delve into current topics including waterborne pathogens, risk assessment, and bioremediation.

“...this college, where we are now sitting, what lies beneath its gallant red brick and the wild unkempt grasses of the garden? What force is behind that plain china off which we dine...?”

—Virginia Woolf, *A Room of One's Own*

plain china

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a national undergraduate literary magazine launched at bennington

Since its founding in 1932, Bennington College has provided fertile ground for writers.

Faculty members have always been practicing writers as well as teachers; the Bennington MFA program is rated among the top nationally; and Bennington alumni have made a significant mark on the world of American letters. With *plain china*, students and literature faculty members have aimed to produce an online literary magazine featuring top writing from undergraduate literary journals across the country—a similar idea to *The Best American* annual anthologies of stories, essays, and poems.

During spring 2009, a class taught by Rebecca Godwin worked toward creating the anthology in two ways. First, as part of their exploratory process, students designed, edited, commissioned artwork for, and produced a new online literary magazine for Bennington: *plain china*, published three times during the spring term. Second, students contacted some 200 literary magazines that feature primarily undergraduate work across the country. As of mid-May, they had more than 50 pledged or in hand (from Brown, Columbia College Chicago, Harvard, Oberlin, Princeton, Reed, Stanford, Tulane, and the University of Minnesota, and to name a few). Using those publications as a source, students in the class will spend fall term 2009 reading, choosing, and editing work, with the goal of launching during spring term 2010 an online anthology showcasing the best writing by the next generation of American men and women of letters: *plain china: Best Undergraduate Writing 2009*.



ELIZABETH BENNETT '10

knowledge: an overview

by Mo Hickey '12

Knowledge has a sporadic pattern of inheritance. It is generally acquired over long periods of time, although it can also be passed down or found in books. Individuals without knowledge are emotionally unimpaired, and can lead normal and healthy lives, without any complications related to their methods of interpretation. **There is a 5-10% prevalence of existential crisis in individuals with knowledge, most commonly resulting in interpretational abandonment and, eventually, breakdown. Overall, the incidence of sadness is 92%. Knowledge also complicates emotional operations. Because love is primal, alignment problems arise when placing passion next to logic.** When a person with knowledge seeks love, his/her emotions must overcome his/her innate logical reasoning. However, primal impulses in a person with knowledge are often unrecognized, necessitating additional steps so that the hearts can join properly. Knowledge affects all major sensations within the heart and brain. It is located to the left of reason, and to the right of emotion and intuition. Generally, sensations are simply transmitted through the emotional plane. In a person with knowledge, however, this process often becomes confused, resulting in overactive rationality. When information is transposed to the right side of the brain, it is known as *knowledge with logic*, or *analysis*. If the information remains in the normal left side of the brain, a much rarer condition (1 in 22,000 of the general population), it is known as *knowledge with feeling*, or *poetry*.



MADE IN JAPAN BY CARLY WHITAKER '09

ghosts of little girls

by Andrew Mellen '10

When my sister stands in the backyard and looks at the yellow sky of the morning with her head dropped back as far as it will go, her freckled thighs touch because she is fat. And when the patches of grass die in ovals from dog piss, her ugly yellow toes blend right in like you wouldn't notice even if somebody pointed them out and told you they was there.

Momma said ain't no point in tellin' her she's fat no more cause she already knows and it's the business of fools to be telling somebody something they already know. I remember when Carla—that's my sister, named after Gram which I ain't jealous 'bout 'cause Gram's fat too—would run 'round the clearing of dirt where the dog lives and shout 'bout the dog not being able to catch her on the count of its leash and I told her she's a fool 'cause I already know that and the dog can't even hear. It just runs 'round in circles and makes this squeaky moan like the teeters at the playground 'cause he can't hear what he sounds like and don't know he sounds dumb. And when Momma'd come back from wherever she'd been off to, she'd be like, Marguerite why you letting that sister a yours get all dirty like she gone clean herself up, you stupid? And then I look at Carla who's laughing like a sprinkler and yell back to Momma, maybe you should run 'round that dirt then maybe you wouldn't be so damn mad all the time like you never had no fun before.

And then I get one of those real good glares from Momma, mixed somewhere between angry and plain sad. I never know just what to say to that look so I stick out my tongue sort of playful and go back to pulling at my hangnails. I think 'bout that face I seen her make lots of times when it's real early in the morning and she's having cigarettes on the back porch after her boyfriends leave, which they all seem to do real early or real late. **Momma just sits there under the awning that hangs dead over the porch, giving her shade from the moonlight, and she smokes, smokes, smokes till she shakes her head and huffs like she's made a decision 'bout something. Then she walks inside and I pull my shade closed tight and wonder what she been thinking. I wonder 'bout the men that come over. I wonder 'bout how boys turn into men, 'bout how girls turn into women.** And then I put a hand on top each of my breasts and breathe real heavy and slow.



REBECCA GODWIN,
literature faculty member,
answers our questions about
the newest publication on
campus: online literary
journal *plain china*.

How was *plain china* born?

It started in a conversation during a literature faculty meeting. We talked about wanting to have a national literary magazine, as Bennington once had. And then someone said, "I think it'd be great to have a national *undergraduate* magazine." I'm interested in editing and have some publishing background, so I said I'd take it on.

How did it become an anthology instead of a simple journal?

Logistically, given our resources, it's too complicated to have submissions coming in from all over the country. So I developed the idea of an anthology, along the lines of "The Best American" series, using writing published in undergraduate magazines. As far as we know, this is the first time such an anthology will be published.

How are you involved?

I researched and developed the concept last fall. The students in this class were phenomenal designers and editors: dedicated, talented—and lots of fun, too. During spring, students and I practiced by creating and publishing an online journal featuring the work of Bennington writers and artists. Our next step, which we're working on now, is selecting the work from more than 60 undergraduate publications. We plan to launch *plain china: Best Undergraduate Writing 2009* next spring.

How did you come to pick the name *plain china*?

As most things in the class came about, the name emerged collaboratively. Everybody contributed ideas and we made a huge list, which we narrowed down and began discussing. When **Andrew Mellen '10** read us the Woolf quote, we were just sold. All of a sudden, we could visualize the magazine. We decided to keep the name for the national magazine.

Were you successful in your search for pieces to feature in the anthology? Did colleges and universities involved support this idea?

We put together and queried some 200 literary publications and more than 60 actually sent us magazines, which is pretty amazing. Most of the letters we received said, "We think this is a fabulous idea; we're so glad you're doing this!"

How has this affected Bennington's literary journal, *SILO*?

That question came up among class members; in fact, [*SILO* editor] **Marisa Prefer '10**, was a member of the practicum. *SILO* hopes to take a cue from *plain china* for the future, aiming to launch online as of fall 2010. Beyond that, the two will be separate entities: *plain china* will become the online anthology of top undergraduate writing across the country; *SILO* will remain the College's literary and arts journal.



IMAGE BY IAN DALTON-THORNTON '11

purpose and embroidery

by **Safiya Sinclair '10**

With a calculated hand, sun-stained with jaundice,
my mother makes cross-stitches in Isabel's corpse;

hooking her great needle in the body of my grandmother—
that long perished fish we are slowly trying to bury.

But in the almond shade time does not pass, and we know
it is the carcass of the Caribbean we are really laying to rest.

When my mother was young, a dark Alvernian nun
predicted her womb as dry as a Poinciana

rattle shaken clean, putting her tongue out like a cigarette
in the wounded silence of a young girl's heart.

But I was the ghost that forced her steel bones loose,
nibbling, coiled in the steam of her eye,

rattling, long before she craved to suckle
at the nipple of a lime tree,

to chase this nauseous mischief out.
The earth would sway under the criminal laughter

of Miss Esther and the blind mass of willfulness
tightening like a tomato inside her flesh.

At a mirror's halt the world turns on itself,
the soil dances atop the almond branches,

beneath the copper of my mother's feet.
She danced along the city's thick scalp,

her face opening at the seams with joy,
a sparrow twittering in the sky's slow white peel.

But I have always lived with ghosts—
this day, as every day, Isabel will wash ashore;

the seams have come loose; the land does not let go.
By the shoreline, white house of my childhood,

the wind clothes a sparrow with sleeves of salt,
offering it up to the famished seams of the sky.

Keening there, there on the lips of ascension,
the unending song of the seamstress's will.

read more at plainchina.bennington.edu

alumni & faculty bookcase

POETRY

April Bernard, faculty member
Romanticism: Poems
(W.W. Norton, June 2009)

Ann M. Fine, MFA '02
A Nest This Size
(Shearsman Books, September 2009)

Kelsea Habecker, MFA '03
Hollow Out
(New Rivers Press, October 2008)

Mary Elizabeth Lang, MFA '07
Under Red Cedars
(Little Red Tree Publishing, December 2008)

Tim Mayo, MFA '04
The Kingdom of Possibilities
(Mayapple Press, April 2009)

Rebecca Spears, MFA '02
The Bright Obvious
(Finishing Line Press, May 2009)

Jeremy Voigt, MFA '06
Neither Rising Nor Falling
(Finishing Line Press, July 2009)

FICTION

Blake Butler, MFA '06
Ever
(Calamari Press, January 2009)

Tess Callahan, MFA '96
April & Oliver
(Grand Central Publishing, June 2009)

Hector S. Casanova '96,
Harold Sipe
Screamland
(Image Comics, November 2008)

Daniel Grandbois, MFA '10
*The Hermaphrodite:
An Hallucinated Memoir*
(Green Integer, August 2009)

Betsy Johnson-Miller, MFA '02
The Bracelet
(North Star Press of St. Cloud, May 2009)

Eugenia Kim, MFA '01
The Calligrapher's Daughter
(Henry Holt and Co., August 2009)

Ann (Lembeck) Leary '84
Outtakes from a Marriage
(Shaye Areheart, June 2008)

Vanina Marsot, MFA '04
*Foreign Tongue: A Novel of Life
and Love in Paris*
(Harper Collins, April 2009)

Alice Mattison, faculty member
*Nothing Is Quite Forgotten in
Brooklyn*
(Harper Perennial, September 2008)

Christopher Miller, faculty member
*The Cardboard Universe: A Guide
to the World of Phoebus K. Dank*
(Harper Perennial, April 2009)

Mara Purl '73
Cause and Conscience
(Haven Books, September 2008)

NONFICTION

Asha Bandele, MFA '99
*Something Like Beautiful:
One Single Mother's Story*
(HarperCollins, January 2009)

Kurt Caswell, MFA '04
An Inside Passage
(University of Nebraska Press, May 2009)

Susan Cheever, faculty member
*Desire: Where Sex Meets
Addiction*
(Simon & Schuster, October 2008)

Meg Federico, MFA '00
*Welcome to the Departure
Lounge: Adventures in Mothering
Mother*
(Random House, February 2009)

Ellen Graf, MFA '07
*The Natural Laws of Good Luck:
A Memoir of an Unlikely Marriage*
(Shambhala Publications, August 2009)

Christopher Johnstone '71
*The Painted Garden in New
Zealand Art*
(Godwit, November 2008)

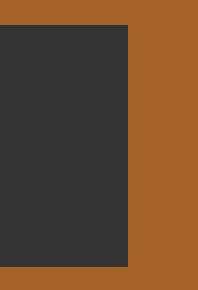
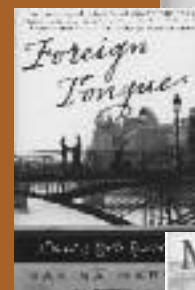
Victoria Tupper Kirby '62,
Jere True
*Allen Tupper True:
An American Artist*
(The Museum of the Rockies, January 2009)

Carl Linich, MFA '04
*Georgian Folk Song: The First
Sound Recordings, 1901-1914*
(U.S. Ambassador's Fund for
Cultural Preservation/Georgian
Ministry of Culture, 2008)

Lynne Sharon Schwartz, faculty member
Not Now, Voyager
(Counterpoint Press, May 2009)

Amy Stewart, etchings by
Briony Morrow-Cribbs '04
*Wicked Plants: The Weed That
Killed Lincoln's Mother & Other
Botanical Atrocities*
(Algonquin Books, May 2009)

Alec Wilkinson '74
*The Protest Singer: An Intimate
Portrait of Pete Seeger*
(Knopf, April 2009)



GETTING PUBLISHED?

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

David Anderegg was a featured speaker at the inaugural San Diego Science Festival in March. He joined a panel of local science and math educators to discuss the effects of social stereotypes on children.

In May, **Kitty Brazelton** collaborated with three other composers in the group “Hildegurles” to release *Electric Ordo Virtutum*, an electronic arrangement of Hildegard von Bingen’s *Ordo Virtutum*.

In June, **Liz Deschenes**’s show *Tilt/Swing* was at the Miguel Abreu Gallery in Manhattan’s Lower East Side. Other significant works of hers were exhibited at The Art Institute of Chicago between June and September.

In March, **Mansour Farhang** delivered a keynote address on “Iran’s Nuclear Ambition” at a colloquium on alternative energy at Wayne State University. In April, he was invited on NPR’s *The World* to discuss the political implications of journalist Roxana Saberi’s imprisonment in Iran. He also contributed an article entitled “The Limits and Significance of Factional Politics in the Islamic Republic of Iran,” to an anthology on The Arabian Gulf Between Conservatism and Change, published in Abu Dhabi, United Arab Emirates, by The Emirates Center for Strategic Studies and Research. The article was translated into Arabic and published in an anthology of the same title in Arabic.

Rebecca Godwin’s short story, “The Long Weekend,” appeared in *Oxford American* “Best of the South 2009” issue, published in May.

In November, **Frederic Hand** was awarded the 2008 Samuel Sanders Collaborative Artist Award from the Classical Recording Foundation for his arrangements and performance on flutist Paula Robison’s new album, *Places of the Spirit: The Holy Land*.

MFA faculty member **Amy Hempel** won the PEN/Malamud Award in April for her most recent short story collection, *The Collected Stories of Amy Hempel*, which was also one of the *New York Times*’ 10 Best Books of the Year. She was also named this year’s winner of the Rea Award for the Short Story for her “significant contribution to the discipline of the short story form.”

In May, **Jon Isherwood** exhibited two new sculptures and six new drawings in the annual sculpture show at C. Grimaldis Gallery in Baltimore. He also had 15 new drawings on display

on Governor’s Island in New York City from May through October, and was one of four American stone sculptors chosen to participate in a contemporary art exhibition in China entitled *Digital Stone Exhibition* in August.

This year, **Dina Janis** served as director and dramaturge for the Theresa Rebeck/Lark Writer’s Retreat in Dorset, VT. She also worked as both an actor and a director during the Labyrinth Theater Company Intensive at Bard College in July, which she has been part of for the past four years.

In April, The Poetry Society of America named **Susan Kinsolving** winner of the 2009 Lyric Poetry Award for her poem “Parliament Passes *The Enclosing Lands Act*, 1809.” She read her poem later that month at the award ceremony at the National Arts Club in New York.

This fall, **Jonathan Kline** completed a three-year photographic history project with the Photographic Conservation Department at The Metropolitan Museum of Art. The project, funded by the Andrew W. Mellon Foundation, involved re-creating five different variants on the paper negative process, a method used by French and British photographers in the 1840s and ’50s.

On Broadway this year, **Scott Lehrer** was the sound designer for *Chicago*, which opened in June at the Ambassador Theatre, and for *Joe Turner’s Come and Gone*, which opened in April at the Belasco Theatre. For the latter production, Lehrer was nominated for his second Tony Award for Best Sound Design of a Play.

In April, **Mary Lum** received extremely high praise for her solo exhibition, *Edge Conditions*, which was on display at Frederieke Taylor gallery in New York earlier in the year. *Art in America* called the exhibition “gorgeous,” and *ARTFORUM* said the combination of paintings, drawings, and collages, and a large wall drawing that wrapped around the gallery was “breathtaking.”

Aysa Peltz had a solo exhibition, *Recent Work*, at the Huntington Museum of Art in Huntington, WV, and participated in their Walter Gropius Master Artist Series in September.

Ann Pibal was one of 25 painters and sculptors to receive a \$25,000 grant from the Joan Mitchell Foundation in March. The annual grant is awarded to a select group of nominated

artists to assist in furthering their careers. Also, in November, a painting of hers (*Drifter*) was selected for the *Perverted by Theatre* art exhibition at Apexart in lower Manhattan.

In March, to honor the 200th anniversary of Charles Darwin's birth, **Elizabeth Sherman** lectured on "Why Darwin Matters" at the Northshire Bookstore in Manchester, VT.

Kirk Jackson teamed up with graduating senior **Max Wolkowitz '09** to mount a production of *A Life in the Theatre* by David Mamet for the Bennington College community in March. Over the summer Jackson was a member of the professional company at nearby Dorset Theatre Festival for two productions, Kaufman and Connelly's *Merton of the Movies* and Agatha Christie's *The Hollow*. He plans to return to Phoenix, AZ, in early 2010 to act with Actorstheatre. The productions he directed during his 2008 sabbatical have continued to receive award nominations or best of year recognitions in their respective markets.

In June, **Sue Rees** worked on *Telethon*, a play by Kristin Newbom, directed by Ken Rus Schmoll for Clubbed Thumb at The Ohio Theatre in New York City, and projected an interactive video for Jazz Lab at the Discover Jazz Festival in Burlington for Arthur Brooks Ensemble. She collaborated with **Dina Janis** to finish the first draft of a documentary on marble workers and the production of marble in Vermont for *The Vermont Movie*, an ambitious collaborative film project that explores and attempts to understand "Vermont's maverick spirit: where it comes from, how it shapes our present, and how it lays the groundwork for the future." Rees also produced front cover images for plays by **Sherry Kramer**, to be published by Broadway Publishing, and currently, she is working on an animated story by Len Jenkin.

In March, **Isabel Roche** presented a paper entitled "Mobility and Immobility in *Les Misérables*" at the Society of Dix-Neuviémistes 7th Annual Conference, held at the University of Bristol in England. She was also invited to deliver a public lecture ("Descents and Ascents in Hugo's *Les Misérables*") at Williams College in April.

Bruce Williamson can be heard performing with jazz artist Diana Krall on the soundtrack for the new movie *Public Enemies* (with Johnny Depp), and a new PBS documen-

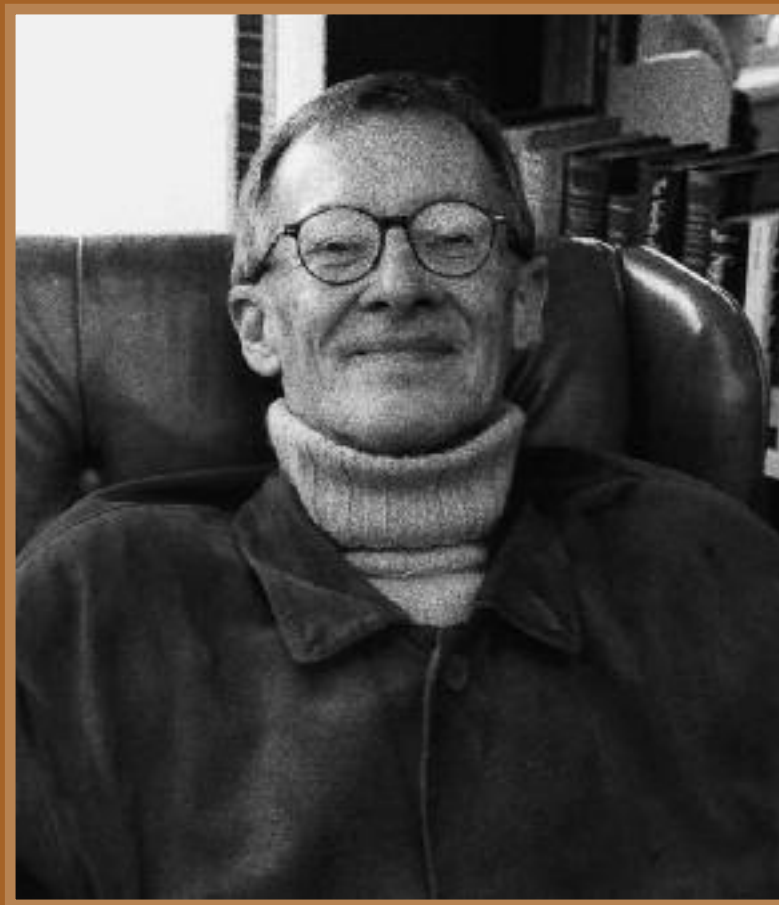


SCOTT BARROW

Literature Faculty Member Mark Wunderlich leads a class discussion.

tary *Antonia Pantoja ¡Presente!* about the Puerto Rican feminist educator/activist. He was also awarded a 2009 grant from the Armour Foundation for Jazz Composition.

Mark Wunderlich published several recent poems in *Poetry* magazine's July/August issue. He also assisted in the re-publication of the notable underground classic *Letters to a Stranger* by Thomas James, and is mentioned in the introduction. He has an essay in the anthology *My Diva: 65 Gay Men on the Women Who Inspire Them*, forthcoming from the University of Wisconsin Press. He was interviewed for an online series about first books of poetry, and in July, in addition to a number of other events this summer, read at "Writing the Hudson River: 400 Years of Poetic Discovery," a celebration of the 400th anniversary of Henry Hudson's voyage to New York Harbor.



DANIELLA BOHILL '01

Remembering Steven Bach

Remembering Marlene Dietrich

In 1992, beloved literature and film faculty member Steven Bach, who died following a serious illness on March 25, 2009, published *Marlene Dietrich: Life and Legend*, a biography on “the most famous German woman of the century.” The book received great critical acclaim: “The finest picture-star biography I have read,” reported Peter Bogdanovich of the *Los Angeles Times*. Based on six years of meticulous research and rich in detail—including interviews with Dietrich herself—Bach’s biography is poised to remain “the ultimate authority on the singular star.”

In honor of the remarkable director, author, and outstanding teacher that Steven Bach was, following is an excerpt from “Falling in Love Again,” one of Bach’s early essays on Marlene Dietrich, which appeared in the collection *Dietrich Icon* and paved the way for his acclaimed portrait years later.

Bach’s works have greatly contributed to shaping the current landscapes of American letters and film, and will be remembered for years to come.

Falling in Love Again

“Somebody moved the microphone,” she said. She said it in that voice Hemingway wrote “could break your heart,” but that was not its aim at the moment. There was an insistence in it now that sounded not from emphasis, but from reserve—a hush almost overridden by the scrape of adjusting chairs and the snap of instrument cases clicking open and shut somewhere on the stage behind her. There was the faintest break in this rustle of busy background as another voice, this one male, said “Sorry?”

“Somebody moved the microphone,” she repeated, as calmly as before, as quietly.

“Fellas, *please*,” said the man. Scraps of sound on the stage scudded into silence. “I didn’t get it. Marlene,” he said.

“Somebody moved the microphone while we were at lunch.” She colored the words with the faintest hue of authority—not with volume, but with shading, modulation, a veil. “Moving the microphone is nightclubs. This is not nightclubs. This is *theater*. This is *concerts*.”

Her final word resonated in silence.

Then, “Right, Marlene,” the man said, and dutifully turned to the others, his voice flat; “No touching the mike, okay, fellas?” just as if they had not been there to hear it for themselves.

“Thank you, Burt,” said the break-your-heart voice at the precise instant a squeal ran through the sound system, as if some gremlin in the circuitry were confirming her point.

Silence. Then the slash of a downbeat.

A song began to play.

“I can’t give you anything....”

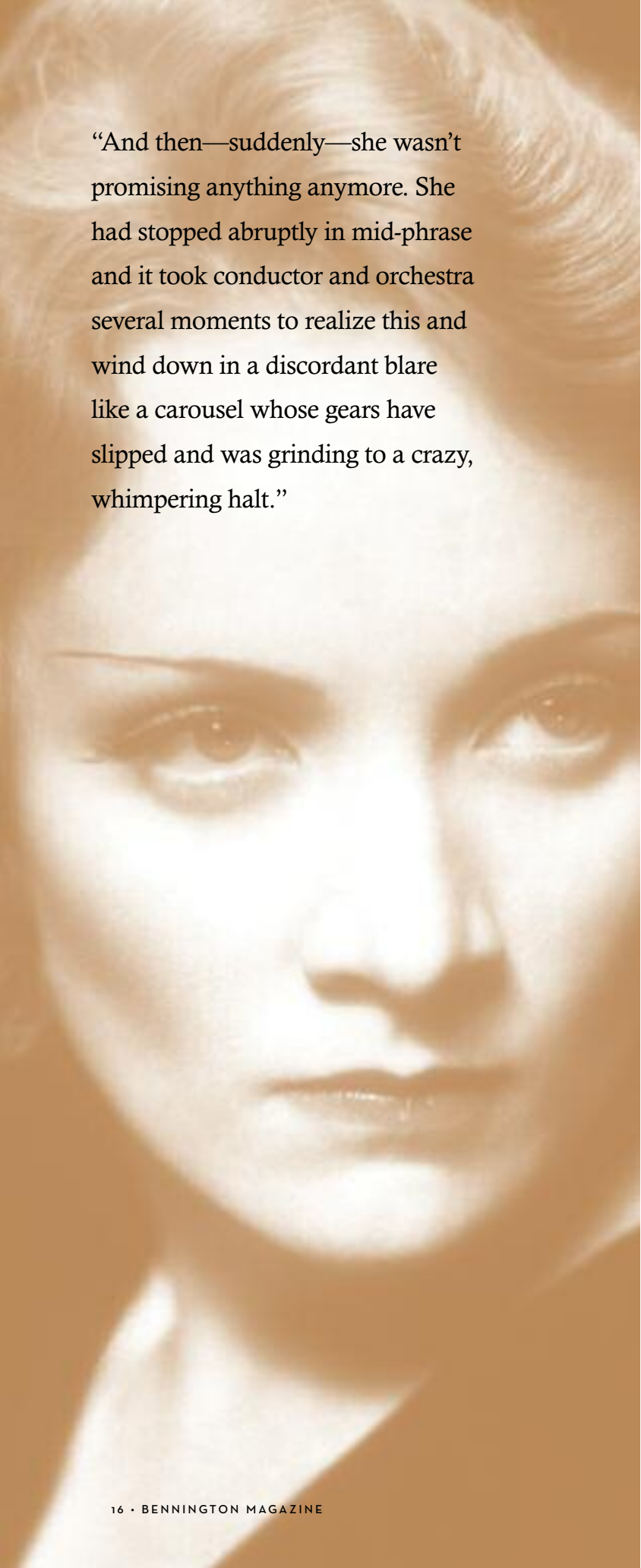
Seismic events of moment to theater people are often of minor geologic magnitude, like the moving of a microphone. It was to track such occurrences that the speaker system from the stage to the converted bar [that housed the theater’s offices] had been

switched on, allowing theater staffs to eavesdrop on the rehearsal below in windowless, clandestine privacy.

It was, in fact, the first time in anyone’s memory that this speaker system had ever been turned on. While most theater people are notoriously curious and excitable, they are also blasé to the bone and, in this case, had work to do. Activation of the sound system was less a tribute to anything on stage—at the beginning, anyway—due to the persistence of the staff’s most recent arrival, the newly hired assistant to the creative director. This newcomer worked at a script-laden table next to the drone of the duplicating machine, which happened to be located directly beneath the speakers and the switches that controlled them. The switches that controlled *him* were mostly out of sight.

There were a dozen or so staff members, preparing productions, rejecting scripts, conducting auditions, planning publicity, signing up subscribers. They ran the theatrical gamut: experience-toughened pros from New York who had Seen It All, to frighteningly dedicated (and ambitious) newcomers right out of drama school. Some were twenty-five-going-on-fifty; some were fifty going on nerves and little else. But they shared a common and ageless affliction: their veins, whether hardened with disillusion or flexibly free to experience Everything, were chock full of greasepaint. They were (or wanted to be) Theater People, and every ear dimmed by time or still wet-behind with innocence, was being firmly bent by a sixty-six-year-old woman who was assuring them in a cognac voice that





“And then—suddenly—she wasn’t promising anything anymore. She had stopped abruptly in mid-phrase and it took conductor and orchestra several moments to realize this and wind down in a discordant blare like a carousel whose gears have slipped and was grinding to a crazy, whimpering halt.”

there was nothing she could give them “but love, Baby,” and was making greasepaint bubble and flow, quickening half-remembered dreams of the pros and half-formed fantasies of the tyros.

Everybody knew the words and tune of the old chestnut purring now through the speakers from the stage, but to their slowly growing surprise twenty-six musicians and a German grandmother were making it sound freshly minted. She was slurring it and nudging it in its durable ribs and grinning through the words. There was smoke in that voice, taint echoes of decades: Berlin in the twenties, Hollywood in the thirties, locales exotic and tragic—not just the Riviera and Morocco and Shanghai, but El Alamem, too, and battlefields in a dozen countries in the forties. But these echoes were muted now, hidden behind humor, and she was making them forget all that, so the Now could pierce—or displace—the Then; promising “diamond bracelets Woolworth doesn’t sell,” every facet flawless, glinting in swing.

And then—suddenly—she wasn’t promising anything anymore. She had stopped abruptly in mid-phrase and it took conductor and orchestra several moments to realize this and wind down in a discordant blare like a carousel whose gears have slipped and was grinding to a crazy, whimpering halt.

Faces around the office speaker exchanged glances as silence loomed and broadened.

“Don’t tell me she’s going to do ‘the microphone bit,’ again” said the publicity lady, Peg, an off- and on-Broadway wizened soul, rolling cynical eyes that knew every nook of every cranny on, off, or near 42nd Street. Still, even she cocked an ear to the speaker’s crackle.

“What is it, Marlene?” asked the man—Burt Bacharach, to be sure—her arranger, conductor, and accompanist from 1955 to 1964, who had agreed to return for just this one concert in 1968, four years after a decade that had ended in Edinburgh.

“The electric guitars,” she replied.

“What about them?” Bacharach didn’t sound alarmed or even very interested.

“One of them is too loud,” she said, with the quiet confidence of a radar technician.

“They’re not too loud, Marlene. Let’s keep going.”

“One of them is too loud,” she repeated, the decibels diminishing as if in deference, but calibrated with hairline exactness to control.

There was a pause before Bacharach yielded. “Okay, fellas. *Readings*.” Then another pause. “Fred?”

“She’s right. Burt,” said Fred, faint but clear. “Must’ve accidentally kicked it up.”

“Well, kick it down,” ordered Bacharach tightly. Then a beat. “Okay, Marlene?”

“Thank you, Burt,” she said, and within a rhythmic blink was again promising—and delivering—“the only thing I’ve plenty of, Baby”...

"She must have ears like a *bat*," said publicity Peg to the group clustered around the speakers. "I don't know if that old broad can even sing, but *something* sure as hell is going on down there!"



The day of predicted disaster began in calm and quiet, as there was no stage rehearsal on which to eavesdrop. There was another calm, lingering from Dietrich's final words to her orchestra. No earthquake, no tantrum; just a glacial flow, a quiet avalanche of reproach.

Tasks neglected since Monday were resumed or completed. There were no leftover press passes, as it turned out, nor unsold tickets at the box office, so none of the staff would be attending

began on the speaker system, he sipped and listened. The orchestra blared a few bars of "Falling in Love Again" as if it were an anthem, and applause drowned out the musk before that blonde velvet began to croon. "I can't give you anything but love, Baby..."

He had heard it a hundred times that week and suddenly knew he had not heard it at all. There was a melting warmth to the voice, an intimate ingratiating shrug that said, "See how easy this is?" and the orchestra was a seamless, gliding thing that followed the voice as if on a leash.

He put down his cup, drawn out of the office and down the corridor by the voice, into the narrow standing space just inside the



"There was only Now, diamond-dusted and glowing like a moon. Ageless and fleeting and forever, in that place that time can't reach."



the premiere performance. At day's end the pros and the tyros extended weekend wishes to each other and joined the crush on the crowded freeways home.

The Taper's new creative assistant did so in a subdued silence, unbroken by the usual chatter of his car radio. When he arrived at his tiny apartment, he showered, shaved, brushed, and donned his one suit and best tie, got back into his third-hand car to drive to the corner market, where he bought a bottle of California champagne, and then guided himself back to the freeway, back to the Music Center.

He parked in the underground cavern, took the escalator to the plaza as he did each day, and with work keys let himself into the offices, now deserted.

He set the champagne on the table next to the duplicating machine, retrieved a coffee cup from an overhead shelf, and stepped into the windowed third floor to watch the traffic patterns around the complex, just as the fountains of the Department of Water and Power began to play, and lights came on across the dusky, endless sprawl. City of the Angels.

The off-ramps of the freeways were clogging now, and limousines crawled around the block, pausing to permit gowns and black ties to exit and stroll across the plaza to the theater. Who were they? he wondered. What were they coming to see? He returned to the office.

He switched on the speakers to the stage and listened to the babble of that elite: voyeurs with no investment in this opening but the price of a ticket. He wondered at his own investment and, oddly, could not calculate it. Or reason why he had one.

He pushed the plastic cork from the bottle of champagne and filled his coffee cup. As the audience grew silent and the music

balcony. It was all working now, he saw. Theater in progress. Far below, the candle flame was glowing, making magic. She was wearing what looked like liquid stars poured over a perfect body, and her hair swayed and swirled like a golden curtain when she flung her head in delight or lowered it in the deep bow with which she received homage the audience hadn't known it was going to give.

It wasn't a legend down there, some waxworks figure of nostalgia, but a Presence, an actress leading her audience through a range of moods and personality they hadn't guessed were there. She was giving them the legend, of course, but playing with it and on it, ringing changes, letting them know she had gone beyond it, had been, perhaps, always more than that streamlined icon of erotic sophistication they had come to remember. It was a display of majesty and variety, custom so elegant it could not stale, and the seeming ease conveyed to those thousands of eyes in whose glow she basked, that all of it was inevitable and, maybe, indestructible.

The assistant had heard each word, each note, each prediction of movement and lighting and audience response. He knew nothing had been left to chance or accident, but still fell caught up in the web of some sorcery, some enchantment, and he realized at last what made it work. It wasn't "Lola Lola" he watched, or "Frenchy," or any of the other images he knew: this was Dietrich's Dietrich, the *Ding an sich*, the essence of whatever she was or wanted them to believe she was, or maybe what *she* wanted to believe she was. With that she overwhelmed and obliterated the past. There was only Now, diamond-dusted and glowing like a moon. Ageless and fleeting and forever, in that place that time can't reach.





Woodbridge poses with the remains of one of the many cars that were blown up for *I Am Legend*.



on directing art

Patricia Woodbridge '68
offers a glimpse into her career as an art director

On one recent project, **Patricia Woodbridge '68** destroyed New York City. Perhaps more accurately, she created a destroyed version of New York City. This is her job as an art director.

I Am Legend, released in 2007, is a sci-fi thriller starring Will Smith as the last man on earth, barricaded in his townhouse, hunted by dark seekers who come out at night. The abandoned, post-apocalyptic New York City depicted in the film was created by seamlessly blending Woodbridge's built sets with real locations using digital and green-screen technology to add, remove, or alter people, objects, and backgrounds. The result is an astonishingly real depiction of a vastly altered city.

This is just one of the many noteworthy projects Woodbridge has worked on over the course of a career that includes credits in theater, film, and television (see sidebar, page 21). She even, quite literally, wrote the book on scenic design, authoring a textbook called *Designer Drafting for the Entertainment World*, considered the definitive text for students of the subject.

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“AS A SET DESIGNER, I controlled everything on the stage. And I loved that control. My primary vision was what you saw. Film, on the other hand, is highly technical.... You’re telling a story but the tools are different.”

When asked to explain the role of an art director, Woodbridge uses her experience on *I Am Legend* as illustration: “Naomi Shohan, the production designer, spent the previous year working on conceptual illustrations. I was responsible for bringing her vision to fruition: hiring the art department staff, setting up and running the art department, supervising the set designs, budgeting for the scenery and ensuring it came in on budget, overseeing the construction, painting, and installation of sets on location, coordinating the location preparation and restoration, and working with the location and directing departments.”

This particular project came with lots of challenges. “The logistics of creating an empty urban environment were immense,” explains Woodbridge. The crew shot at locations throughout the city, many of them prepped at midnight, shot after dawn, and cleaned up by 7 a.m., when heavy traffic begins. “We created Times Square in the Kingsbridge Armory in Brooklyn, which is said to have the largest drill hall in the world, an uninterrupted space the size of four football fields.”

In one scene, Will Smith wades through tall grasses stalking a digital lion. The grasses were imported from Florida and ‘planted’ by the greens department. “To create the potholed street,” Woodbridge continues, “we coordinated trucks pouring real asphalt. We had about 20 minutes where the viscous liquid turned to workable pudding in which crews could create potholes and culverts that would be filled with grass. We built fallen billboards, added light posts and placed abandoned aged vehicles in the center of the studio. Around the entire perimeter we hung a forty-foot-high fabric green screen. The graphic department digitally altered real photographs of the Times Square buildings, and they were added in post-production, completing just one of approximately 60 sets we created for the film.”

It was at Bennington some 40 years earlier where Woodbridge discovered her taste, and talent, for making worlds. “My roommate, **Valarie Van Winkle ’68**, was studying theater and one day she asked me to volunteer on the crew. They were producing the Wakefield Mystery Cycle and when I walked into the costume shop and asked how I could help. They said they needed some costumes for shepherds. I asked how I would do that and a harassed seamstress pointed to a tall shelf with boxes marked ‘leather’ and ‘fur.’ So I crawled up and grabbed them, someone rolled over a mannequin for me, and I started draping and cutting and hand stitching what I thought a medieval shepherd might wear, and at that moment thought, ‘Wow! This is just wonderful!’”

Woodbridge was hooked. She switched from psychology and literature to theater, becoming a member of the Bennington Ensemble, acting, designing scenery, and writing. In her senior year, she even shot and edited a short film with a handheld 16 mm camera. Paul Grey was the head of the theater program during her time at Bennington and, in Woodbridge’s junior year, he brought in a “wonderful set design teacher” named Judy Davis Raffael. “She had worked with Herbert Blau in the San Francisco Mime Troupe,” Woodbridge remembers. “She was a charismatic teacher who opened my thoughts to all that could be done in theater design.” She and I went on a memorable trip to New York City together, shopping for fabric in Orchard Street, staying in the YWCA, attending a performance directed by Herbert Blau at Lincoln Center where he was the artistic director.



Following Bennington, Woodbridge went where any burgeoning theater artist would go: New York City. She received a fellowship in the newly formed theater design graduate program at New York University's School of the Arts and landed a job as an assistant to one of her teachers, set designer Ming Cho Lee. She spent five years under Lee's tutelage learning the technical skills of scenic design, scenic drafting, and model construction. When she broke out on her own, she found herself in interesting theaters, doing interesting work: Second Stage, where she designed *How I Got That Story*, a significant piece about the confusion of the Vietnam War; the Public Theatre, where she designed Michael Weller's play *Fishing*; and on Broadway with *The Runner Stumbles* by Milan Stitt. One of her favorite directors in regional theater was Amy Saltz, with whom she designed many plays, including *Isn't It Romantic* for the Arena Stage, for which she received a Helen Hayes Award.

For fourteen years, she designed sets for countless plays across the country and, at the same time, taught scenic drafting in the design program at New York University's Tisch School of the Arts. Unable to find a good scenic textbook to use in her classes, she wrote her own. She's now at work on a second edition of *Designer Drafting for the Entertainment World*.

"Then I got tired of life on the road, tired of working all the time and having to worry about the rent," she says. "Some of my friends were working in film and I talked with them about wanting try working on movie set design. They talked me up and I got a call one Saturday and left Monday morning for a job in Wilmington, North Carolina, where the production designer, Wolf Kroeger, was building Chinatown NYC on a sandy back lot for *Year of the Dragon*." Later, Wolf remembered her and asked her to work with him on *The Last of the Mohicans*.

When Woodbridge switched into film, she worked as an assistant art director in the art department of large feature films. The shift from theater to film was not an easy one: "As a set designer, I controlled *everything* on the stage. And I loved that control. My primary vision was what you saw. Film, on the other hand, is highly technical because of the camera, the lighting, and the editing, so it's a completely different process. You're telling a story but the tools are different. And the more that I'm in it, the more I realize that the tools of cinematography and lighting are very, very selective; the eye of the camera can go everywhere."

She's put these tools to work on a number of box office hits, including *A Perfect Murder*, *Mona Lisa Smile*, *Maid in Manhattan*, and *Hitch*. Her most recent projects include the upcoming releases *Shutter Island*, starring Leonardo DiCaprio, and *The Bounty*, featuring Jennifer Aniston.

If you ask Woodbridge to what she credits her success—beyond her talent, of course—she would explain that she has worked hard. "It's very technical and it's taken me years of being in this profession to develop particular skills. Also, you get to know people in the community. Every time you do a job, new people are put together, but what happens is that you'll be seeing these people again. What also happens is that you'll be working with people whom you know want to be working with you. It's all a matter of connections. I've had many, many years to develop that."

And what has kept her inspired all this time? "The joy in seeing your imaginary world built before your eyes, the pleasure of working with others in a collaborative art form, and the magic of the fully realized production, when all the parts mystically come together and you watch it and are moved."

Some might call it the stuff legends are made of.

Patricia Woodbridge '68 recently returned to teaching full-time, accepting a position in the Production Design Department at Savannah College of Art and Design.

PATRICIA WOODBRIDGE HIGHLIGHTS

FILM

The Bounty

2010 • art director

Shutter Island

2010 • assistant art director

I Am Legend

2007 • art director

Music and Lyrics

2007 • art director

My Super Ex-Girlfriend

2006 • art director

Freedomland

2006 • art director

Hitch

2005 • art director

Mona Lisa Smile

2003 • art director

Maid in Manhattan

2002 • art director

A Perfect Murder

1998 • art director

The Object of My Affection

1998 • art director

Meet Joe Black

1998 • assistant art director

The Last of the Mohicans

1992 • assistant art director

TELEVISION

Saturday Night Live

1984-1985 season • art director

THEATER

How I Got That Story

by Amlin Gray
Off-Broadway, The Kennedy Center
1981 • set design

The Runner Stumbles

by Milan Stitt
Broadway
1979 • set design

Fishing

by Michael Weller
The Public Theatre
1975 • set design

BREAKING GROUND, AGAIN

The Center for the Advancement of Public Action advances founders' mission

Bennington? Of course Bennington.

Two years ago, when Bennington announced that it would take on the challenge of developing a curriculum that makes it possible for students to put the world's most pressing problems at the center of their education—not just to study the issues but to do something about them—some wondered aloud, “Bennington?” And then, like a light turning on, “Of course Bennington.”

The College's new Center for the Advancement of Public Action (CAPA) is both a radical idea and a natural extension of what Bennington has been doing since it opened its doors in 1932.

First, it's a big idea.

“From the beginning, [Bennington] has shocked a lot of good sound people—especially educators,” wrote Pulitzer Prize-winning reporter Ernie Pyle in 1939. “The primary theory is to abandon the old idea that there is just so much regimented knowledge, all blocked out in squares, to be pushed into a student's head in four years.”

To use current global issues—the environment, health, education, economics and equity, governance, the use of force—much in the same way that colleges and universities incorporate traditional disciplines—biology, anthropology, literature, and so on—to organize and generate curriculum is indeed a new idea in higher education. But it's not the first time new areas of study have been introduced in academia. In 1932, Bennington was the first to include the visual and performing arts as *equal* partners in a liberal arts education, and today colleges and universities throughout the country offer programs in the arts alongside the sciences and humanities.

But this idea is a natural for Bennington not just because it breaks new ground in higher education. It is a natural because it is steeped in the greatest of Bennington's traditions. Those of us who know Bennington well have in our heads a chorus of voices that speak to what Bennington is about, including one that belongs to all of us and none of us, the one that has opened every Commencement ceremony since the College's first:



SCOTT BARROW

“Here we are once again, extending Bennington’s reach, challenging conventions about what higher education should look like, pressing the boundaries of what is possible, and setting an example for connecting thinking and acting in ways that aim to reverberate, incite, inspire, and change.”



SCOTT BARROW



SCOTT BARROW



SCOTT BARROW



CYNTHIA LOCKLIN

Bennington regards education as a sensual and ethical, no less than an intellectual, process. It seeks to liberate and nurture the individuality, the creative intelligence, and the ethical and aesthetic sensibility of its students, to the end that their richly varied natural endowments will be directed toward self-fulfillment and toward constructive social purposes. We believe that these educational goals are best served by demanding of our students active participation in the planning of their own programs, and in the regulation of their own lives on campus. Student freedom is not the absence of restraint, however; it is rather the fullest possible substitution of habits of self-restraint for restraint imposed by others. The exercise of student freedom is the very condition of a meaningful education, and an essential aspect of the nurture of free citizens, dedicated to civilized values and capable of creative and constructive membership in modern society.

Think of it. In 1936, just four years after the College opened its doors, its first class of graduates adopted these words to punctuate their time at Bennington. Into those 148 words is rolled the rationale for everything they had experienced—and its principles continue to underlie every major feature of a Bennington education.

The new Center, and the work it will house, will seek to address three fundamental human questions: *What kind of a world are we making? What kind should we be making? What kind can we be making?* In encountering the ceaseless dialogue between the pulls of public responsibilities and those of private ambitions and aspirations, Bennington students will be challenged to discover in their own fashion, what it means—and what it takes—to live a good as well as a successful life. It’s the unfinished business of what Bennington’s founders laid out more than 75 years ago.

“Here we are once again,” said President Coleman at a groundbreaking ceremony for CAPA earlier this summer, “extending Bennington’s reach, challenging conventions about what higher education should look like, pressing the boundaries of what is possible, and setting an example for connecting thinking and acting in ways that aim to reverberate, incite, inspire, and change.”

Tod Williams and Billie Tsien are internationally renowned architects who have designed major cultural and educational centers across the world including the acclaimed American Folk Art Museum in New York City; The Neurosciences Institute in La Jolla, California; the Cranbrook Academy of Art Natatorium in Michigan; the master plan for a 25-acre campus in Mumbai, India; an East Asian Library at the University of California at Berkeley; Asia Society Hong Kong; Skirkanich Hall at the University of Pennsylvania; and the new home for the Barnes Foundation in Philadelphia.

They have taught architecture at Cooper Union, Parsons School of Design, Yale University, Harvard Graduate School of Design, the University of Texas at Austin, the University of Michigan, the University of Virginia, and the University of Pennsylvania. Their work has received numerous grants and awards including five National American Institute of Architects Honor Awards. The American Folk Art Museum, which was the first new museum to be built in New York in more than 30 years, received the Arup World Architecture award for “Best Building in the World.”

“Not only is their design for Bennington’s Center for the Advancement of Public Action breathtakingly beautiful, it is remarkable in its ambition to enable widely different moods and temperaments: from contemplative and quiet, to energetic and active. I can think of no other architects whose work is more expressive of the richest mix of the sensual, ethical, and intellectual—the same values that have marked this College from its beginning.”

—Bennington College President Elizabeth Coleman

“The works of Tod Williams and Billie Tsien beg to be touched. Walk up to their Neurosciences Institute in La Jolla, California, and you find yourself running a hand over the low-slung building’s long concrete walls.... Or go inside their addition to the Phoenix Art Museum and compare the smoothness of a grand limestone stair with that of its cast-in-place concrete mate. ...Theirs is a tactile architecture.”

—Architectural Record



KONRAD FIEDLER



THE CENTER FOR THE ADVANCEMENT OF PUBLIC ACTION

what’s inside ➡

Made possible by a \$20 million gift in support of this new curricular initiative, the Center for the Advancement of Public Action will be the first new academic facility built on the Bennington campus since the Visual and Performing Arts (VAPA) was constructed more than 30 years ago. It features green design by Tod Williams and Billie Tsien and, like VAPA and Bennington’s other academic spaces, reflects and fosters the College’s most cherished educational principles. It will open during the 2010-11 academic year.



SUSAN P. HUGGINS

TEACHER-PRACTITIONERS

CAPA's fellows program supports a constant flow of people actively working on these issues in the world; they come to Bennington to engage students and each other in their ongoing work.



SCOTT BARROW

FACULTY LOUNGE

This gathering place provides faculty with a space for reading, relaxation, conversation, and small group discussions.



SCOTT BARROW

DOING-BY-LEARNING

Open 24-7, CAPA is designed for collaborative work. Think of this as a studio for change making. Big work tables, rolls of paper for back-of-the-napkin thinking, maps, comfy seating, wireless, an endless supply of coffee.



SCOTT BARROW

FIELD WORK

A hallmark of a Bennington education since its founding in 1932, Field Work Term, or Non-Resident Term, is an annual 7-week winter internship period in which students take their work to the world. For students working on the world's problems, FWT offers an opportunity to integrate classroom work with the network of efforts moving issues and solutions forward across the globe.

GREGORY CHERIN



NEW WINE: NEW BOTTLES

When the subject is real-world problems, where experts lack answers, and solutions are imperfect and always changing, traditional formats won't do. Some new ideas include:

Design labs—where students and faculty come together to grapple with particular real-world problems, pooling their intellectual curiosity, passion, and commitment to explore the world as it is, and consider the world as it could be.

Modules—intensely focused mini-courses aimed at developing capacities and concepts that transcend particular disciplines and transform one's ability to address issues effectively regardless of their particular subject matter.

ACTION AND REFLECTION

State-of-the-art teleconferencing equipment amplifies CAPA's work at home and abroad. Its tiered conference facility provides a setting for up to 80 people to have a seat at the table. There is also a stand-alone space for small group discussions and meetings, workshops, and mediation.

To public health activist Eric Ramirez-Ferrero '85, Tanzania is a battleground in the fight against AIDS. To Ayesha Mawji '95, it's home. The unlikely story of how these two met is almost as amazing as the collaboration that followed—the CHAMPION Project—a five-year public health initiative that challenges the centuries-old gender roles of a society starved for change.

CHANGE



Reverend
Paulo Misigalo



Mohamed Mkanangwamba

“it’s kind of a sleepy, dusty African city,” **Eric Ramirez-Ferrero '85** says of Dar es Salaam, Tanzania, his home for the past six years. “But it’s right on the coast, so anytime you feel down, all you do is get on the road that drives along the ocean and you’re happy with the world again.”

Immersed in a country where education and quality health care are luxuries that few men (and fewer women) know, where domestic violence is considered normal and monogamy is not, where AIDS is a leading cause of death and maternal mortality is common, that pristine view off the eastern coast of Africa is something Ramirez-Ferrero holds dear.

But it’s the other view—the view from outside looking in—that brought him there.

“In a place like Tanzania, there are many opportunities for positive change,” says Ramirez-Ferrero, who’s been fighting the spread of HIV and AIDS in the country since 2003. “There are just so many issues, like health, infrastructure, and education, which are essential for the development of the country. Without a critical mass of skilled professionals who are capable of doing the technical work that needs to be done, there’s still a huge need for people from the outside—people who are educated.”

And Ramirez-Ferrero is certainly that.

After studying anthropology and biology at Bennington—“It was my medical anthropology course with Joanna Kirkpatrick that got me thinking about international health,” he says—he earned a PhD in anthropology from Stanford, and went on to get his master’s degree in public health from Johns Hopkins years later. In 2003, he was granted a Population Fellowship from the University of Michigan to assist the U.S. Agency for International Development (USAID) with reproductive health issues in Tanzania. He’s been there ever since.

“I think my sense of home is starting to migrate,” he laughs. “Right now, it’s probably hovering somewhere over the Atlantic.”

A few years ago, relaying his journey to a friend in Tanzania, Ramirez-Ferrero didn’t get far before the friend, a native Tanzanian named Nassir, interrupted him.

“Did you just say Bennington?” Nassir asked, astonished. “My sister went to Bennington.”

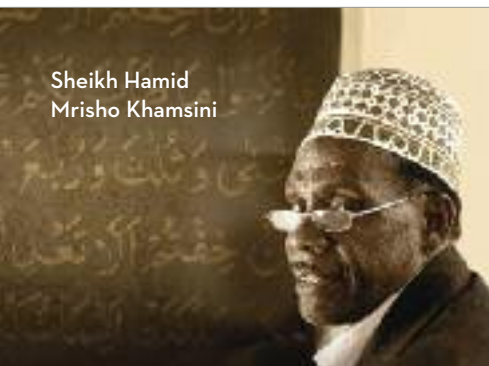
He even knew where it was on a map.

Ramirez-Ferrero and Mawji sought out male role models in Tanzania, interviewing and photographing them. Their pictures and stories have since been turned into a calendar and distributed nationally to promote gender equality and reproductive health.



“My purpose at Bennington was established—and four years later deeply fulfilled.”

Sheikh Hamid
Mrisho Khamsini



Thomas Mponda



Emanuel Gaiza



A third generation Indian-Tanzanian, **Ayesha Mawji '95**, Nassir's sister, “grew up against an enchanting African backdrop as part of the cosmopolitan Indian Diaspora,” she says.

Her father's success as a businessman in Dar es Salaam afforded her and her five siblings (one of them her twin) the opportunity to attend foreign boarding schools in France, the United Kingdom, India, and in Ayesha's case, at the Westover School in Connecticut.

Inspired by her late brother Kassim, an established fashion designer in Milan, it was at Westover where Mawji first discovered her passion for photography.

And it was to Bennington that she brought it.

“Bennington was the main college that I looked at in my search,” Mawji recalls. “When I got in, I took an intermediate photo class as a freshman. Even though it took me the whole term to find my footing, once I did, I didn't look back. My purpose at Bennington was established—and four years later deeply fulfilled.”

Mawji continued to find fulfillment in photography after Bennington, fashioning a successful freelance career in the advertising world in Tanzania. But, she says, “Just as I had developed to the point where I was able to carve out my own identity and style, marriage came and (two) children came and analog photography turned to digital.”

For seven years, Mawji left the camera untouched.

During that time, in 2005, Ayesha's brother Nassir called. He had a friend she had to meet. A Bennington guy.

“I was dying to meet her,” Ramirez-Ferrero says.

Nassir arranged a dinner. Ayesha brought one of her best friends from home—but the conversation remained focused on Bennington.

“Not only did we both go to Bennington, but we both had the same advisor—Joanna Kirkpatrick,” Ramirez-Ferrero says. “What are the chances?”

Ramirez-Ferrero and Mawji quickly became close. Together they co-founded a support group for the “externally displaced,” as well as a book club “where we read **Kiran Desai '93's** *Inheritance of Loss*—the only book we all liked,” Ramirez-Ferrero says.

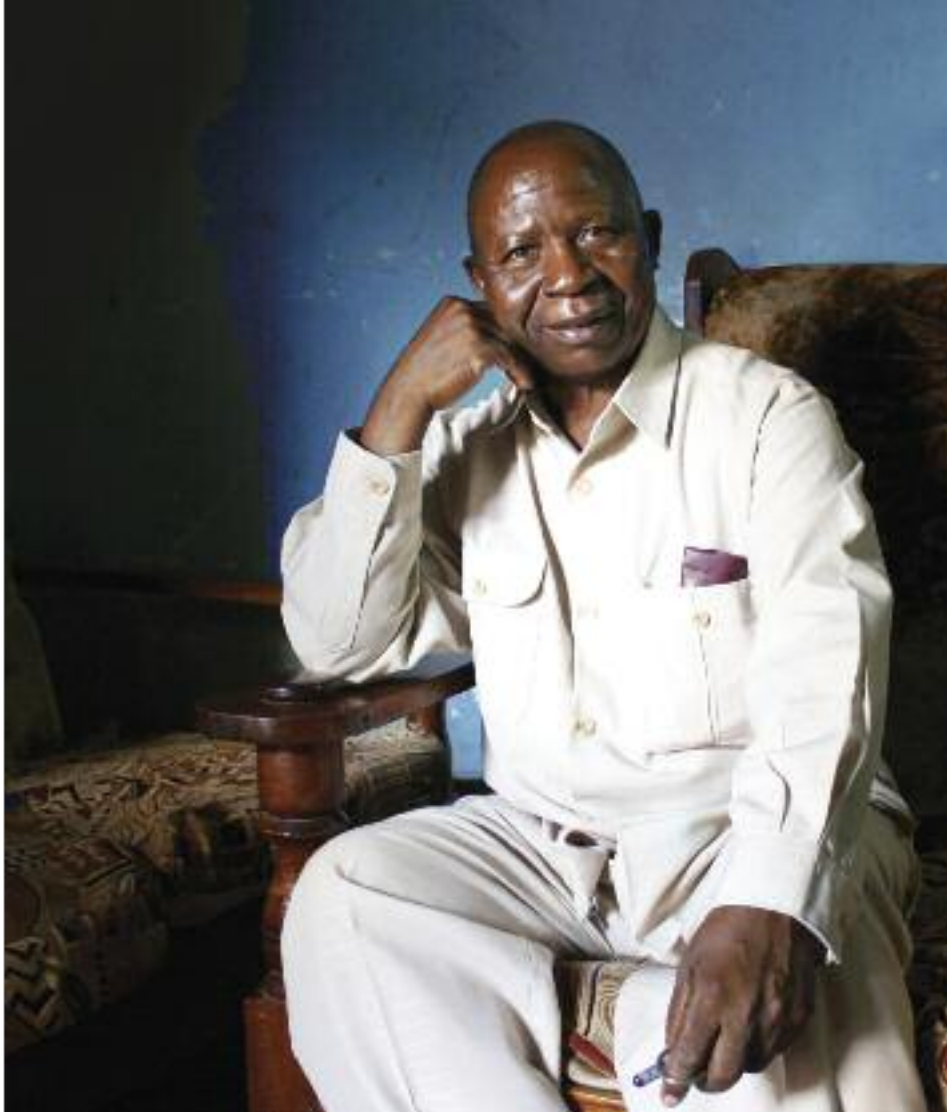
In her own life, Mawji returned to photography—making the difficult transition from film to digital—and opened her own design company called Moyo (Swahili for “heart”), where she sells contemporary home décor, clothing, and art, supporting the work of local Tanzanian artisans.

Meanwhile, Ramirez-Ferrero was selected by EngenderHealth-Tanzania, a nonprofit funded by USAID, to direct their new CHAMPION Project (Channeling Men's Positive Involvement in the National HIV/AIDS Response). The five-year initiative aims to promote gender equality and to increase men's involvement in family health, and, in doing so, hopes to lower the rates of HIV and AIDS, maternal mortality, gender-based violence, and unintended pregnancy. Backed by a \$16 million grant, the CHAMPION Project is the largest and most comprehensive male involvement initiative in the world. EngenderHealth celebrated the program's official launch last February.

“When it comes to the public or political sphere in Tanzania, men have always been the decision makers,” Ramirez-Ferrero says. “But when it comes to the health of the family, men have been surprisingly absent. CHAMPION aims to move men from being obstacles to family health to being facilitators by promoting a national dialogue about men's roles, promoting shared decision-making in couples, and reducing high-risk sexual behavior.”

Prior to the launch, Ramirez-Ferrero hosted focus groups in different communities around the country, finding that “men who take a positive role in the health of their families and communities were thought not to exist,” he says.

It was in these same communities that Ramirez-Ferrero set out to prove that notion wrong.



“A seminar on gender awareness made me reflect on the enormous responsibilities [of] a wife,” said Silvester Ndima, pictured here. “I decided to change my attitude and behavior towards women.”

“We conducted district assessments and spoke with community leaders. We asked them: ‘Which man in your community stands out because of his efforts to promote the health of his family or community?’ And in doing so, a pattern emerged. In each place, the names of two or three individuals were cited over and over again.”

Ramirez-Fererro found men like Thomas Mponda, who is working to stop domestic violence and restoring peace to troubled households in his community. And Msenda Hamisi, one of the few men in his village who has chosen to have only one wife.

“The benefits of my choice have been many,” Hamisi says. “I have protected my own health and the health of my wife—and I have witnessed all of my daughters get married.”

To show that men like Mponda and Hamisi *do* exist in Tanzania, Ramirez-Fererro conceived the idea of a photo exhibition featuring 12 model men and their

stories, to then be turned into a calendar and introduced to a national audience.

“We thought it was very important to visually demonstrate that these men do in fact exist, in order to promote healthy ideals of manhood,” he said.

That’s where Ayesha came in.

“I had been a fan of Ayesha’s work for a while, so when the idea for the CHAMPION photo exhibition emerged, I knew that Ayesha was the only one I wanted to work with.”

Mawji traveled to meet the men in their communities, documenting their stories through photographs and interviews. She then created and designed the exhibition, which was unveiled before nearly 200 guests at the Mövenpick Hotel in Dar es Salaam at the CHAMPION Project’s launch.

Each invitation to Mawji’s exhibition included a puzzle piece, which attendees brought with them to reveal a picture of one of the “champions” she had pho-



Hakim Mkadani

tographed. Also included was a message.

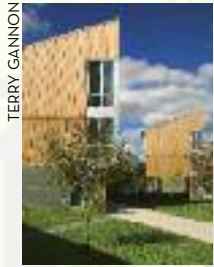
Be part of the solution.

“This work was very important to me, especially as a woman,” she says. “I feel privileged to be able to promote the ideals of equality between men and women—particularly in the context of African culture.”

EXTREME MAKEOVER

campus edition

new houses



TERRY GANNON

MERCK

Built in 2000

Named in honor of **Katharine Evarts Merck '46**

Like Paris-Borden and Perkins, Merck was designed by award-winning architect Kyu Sung Woo.

Fact: The house has a well-used and well-loved kitchen, in addition to a bird's nest on the third floor.

PARIS-BORDEN

Built in 2000

Named in honor of Robert and **Susan Paris Borden '69**

Fact: Paris-Borden gets the best sunlight of all the new houses, with great views of the sunset from the balconies.



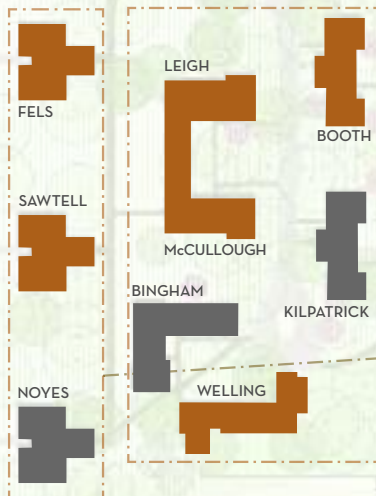
SCOTT BARROW

PERKINS

Built in 2000

Named in honor of **Penelope Perkins Wilson '45**

Fact: The students in this house laugh a lot during Coffee Hour, while still getting things done. Residents say: "We're socially diverse, but we maintain a tight-knit community."



FELS

BOOTH

LEIGH

McCULLOUGH

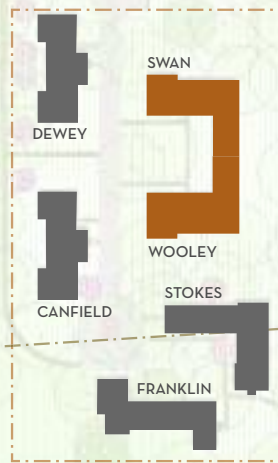
SAWTELL

BINGHAM

KILPATRICK

NOYES

WELLING



DEWEY

SWAN

CANFIELD

WOOLLEY

STOKES

FRANKLIN



GREGORY CHERIN



CHARLES CAHOON AND RON JAMES

first street

CANFIELD

Built in 1933

Designed by J.W. Ames and E.S. Dodge from Boston, who designed all the residential colonials.

Fact: Current residents say their Coffee Hours are the best attended on campus.

DEWEY

Built in 1933

Mirrors Booth, directly across the green. Similar to Canfield in design.

Fact: Named after John Dewey, one of the fathers of the progressive education ideals that Bennington is based on.

FRANKLIN

Built in 1936

Mirrors Welling, across the green.

Fact: This house has a much-loved chaise lounge and, in some years, a student-tended garden in the back.

STOKES

Built in 1935

Mirrors Bingham, across the green.

Fact: Stokes residents are proud of their piano, which they consider to be the best on campus.



CYNTHIA LOCKLIN

SWAN

Built in 1933

Renovated in 2006

Connected to Woolley, forming a U-plan structure.

Fact: Current residents call Swan "a very musical house, with many instruments and musicians."

WOOLLEY

Built in 1933

Renovated in 2006

Connected to Swan, forming a U-plan structure.

Fact: Legend has it that Bob Dylan once hung out in one of the rooms in the house after he performed in Commons.

Featured below is an excerpt of a campus map, which highlights recent work that has been done to the residential portion of the Bennington campus (in orange), and work that remains to be done (in black). For more information about the Campus Master Plan, visit www.bennington.edu, click on "About Bennington" and "Campus Master Plan."

second street

BOOTH

Built in 1932

Renovated in 2009; renovations funded by **Kathleen Oliver Parker '47** (see pages 32-33)

Mirrors Dewey, across the green.

Fact: One of the house's claims to fame is that Bret Easton Ellis wrote *The Rules of Attraction* in room 20.

BINGHAM

Built in 1934

Similar to Stokes, across the green.

Fact: Often hosts parties on its beautiful and scenic back porch. Residents especially love the porch swing. The house also features an art gallery.

KILPATRICK

Built in 1932

Mirrors Canfield, across the green.

Fact: The house is known for hosting several of the largest annual parties on campus.

LEIGH

Built in 1932

Renovated in 2005

Connected to McCullough, forming a U-plan structure.

Fact: *The Bennington Free Press* says of Coffee Hours at Leigh that "no one knows exactly what goes on here, but everyone wants to be a part of it."

MCCULLOUGH

Built in 1932

Renovated in 2005

Connected to Leigh, forming a U-plan structure.

Fact: According to house chairs, McCullough has a very strong house community with an emphasis on food and spontaneity. House members provide a great deal of support for one another.

WELLING

Built in 1934

Renovated in 2006

Similar to Franklin, across the green.

Fact: Welling residents say of their house that "Welling means family. It's a great place to come home to."



third street

FELS

Built in 1968

Renovated in 2008

Like Noyes and Sawtell, was designed by modernist Edward Larrabee Barnes.

Fact: Has its own washer and dryer and one of the newest kitchens on campus.

NOYES

Built in 1968

The clearly geometric forms of Noyes, Fels, and Sawtell are typical of Barnes's work.

Fact: Like all of the Barnes houses, it's close to the soccer field, basketball court, and tennis courts. Residents enjoy a courtyard with a hammock, a swing, and a great view.

SAWTELL

Built in 1968

Renovated in 2009

Barnes used modules and prefabricated materials to simplify, order, and unify his designs and spaces.

Fact: The house likes to cook dinner together. In addition, the house always has magazines in the common room, and has been known to hold regular dramatic readings of *Cosmopolitan*.



WAYNE NT FUJII



BRIE DELLA ROCCA



WAYNE NT FUJII



ESTHER MAPHEE '10



CYNTHIA LOCKLIN



CYNTHIA LOCKLIN

Want to make a gift to benefit campus renewal?

you can do that.

Visit www.bennington.edu and click on "Make a Gift."

SPOTLIGHT: Booth House

Booth House is the latest student house to undergo a stem-to-stern renovation, thanks to the generosity of **Kathleen Oliver Parker '47**. The house was outfitted with five new bathrooms, a new kitchen, a refurbished common room, and refinished floors throughout. All renovations were carefully managed to preserve the historic character of the house, as described in the following entry from the state historic registry.

Booth House is a Colonial Revival style, two-story, roughly rectangular plan student residential house comprised of a long gambrel roof block intersected by three gable roof sections. It was designed by J.W. Ames and E.S. Dodge from Boston. The structure has a raised concrete foundation, aluminum siding (added in the 1970s over the original clapboards), and slate shingle roofing. Like the other student houses, numerous Colonial Revival details were utilized in the design, including pilasters, quoining, and transoms on the portico. Semi-circular and circular vents with keystone details are alternately found under the gable peaks. This building mirrors Dewey House that is directly across the green. A large brick chimney pierces the ridge of the center gable roof.

—“Booth House, 1932,” *Vermont State Register of Historic Places*



BRIAN DAVIDSON



ALL PHOTOGRAPHS EXCEPT TOP BY SUSAN P. HUGGINS

KATHLEEN OLIVER PARKER '47's MISSION: Renovating Booth House

As a Bennington student in the mid-1940s, Kathleen “Kayo” Oliver Parker '47 discovered a deep love for architecture and design. After a visit to campus in 2008, Parker appreciated the many improvements and house renovations that had been recently undertaken. She also agreed with the College that Booth house, her home for four years, would benefit greatly from similar refurbishment. Thus, the former designer of such intimate domestic spaces as kitchens in post-World War II homes graciously stepped forward to fund the renovations, returning Booth to the efficient and comforting residence it had been for her.

In the fall of 1943, when Parker arrived at Bennington from boarding school, she was introduced to a new world. Of the two environments, she says, “It was like night and day. [At boarding school] you were given certain books to read, certain subjects to take; it was not a do-it-yourself, play-it-by-ear sort of thing. And when I got to Bennington, it was totally different. **You had to make up your assignments—you had to take charge of exactly what you were going to do. It took me a while to get used to that.**”

Although she had hoped to focus on music, Parker's first two years pointed her in an unexpected direction. While she had been exposed to architectural drawing in previous art courses, it wasn't until she attended a lecture by faculty member **Richard Neutra**, considered to be one of modernism's most famous architects, that she found herself drawn to building design. In her third year, she began taking courses with architecture faculty member **Michael Czaja**. Rather than limiting course material to the purely technical language of architecture, “[he] taught us the kind of *feeling* you get when you design something,” Parker remembered.

Field Work Term, then a three-month period known as Non-Resident Term, complemented her classroom studies with the technical experience Parker needed to be prepared for professional life. Before the end of World War II, when she had not yet settled on a focused course of study, she worked in hospitals. In the winter of her third year, she wrote specs and drafted plans for an architect in Pittsburgh; in her fourth year, she chose to delve deeper into the field and to work with an interior designer.

“When I graduated from Bennington, I was able to come back to New York and find a job within a week,” Parker recalls. “I owe that to the Non-Resident Term. I had some drawings to show [architecture firms], as well as my senior project—which was, incidentally, a hospital I designed.” This combination of creative problem solving and practical on-the-job experience gave Parker the confidence to share ideas with her

employer. Working with interior designers to restructure kitchens, she was able to identify design problems and to find solutions. “In the 1940s and '50s, men were not considered cooks,” she notes. “Now a lot of men love to cook, but they didn't in those days, and they didn't know how to design kitchens. I'd look at one of the designs my boss was doing—with 10-inch shelves for 12-inch plates—and say, ‘Come on!’”

In 1958, she went into business as a freelance designer, first redesigning her own kitchen, then taking clients in other buildings. “It was fascinating how these young couples were moving into pre-war places that were built for a cook, and a maid, and a butler, and on and on. So you'd have the sink here, the stove over here, no dishwasher, and you'd have to get it all pushed together in what was sometimes a very large space. So what you made was a very compact kitchen with an eat-in area so that Mommy could put the kids over there with their coloring books, and she could do the cooking.” From reconfiguring expansive spaces to artfully squeezing the necessities into kitchens that had been cut in

half—what she calls “shoehorn kitchens”—Parker's balance of creativity and practicality kept her busy throughout her career.

Just as kitchen-design elements have changed over time, the College itself is different now from Parker's undergraduate days: the student body is co-educational; academic and residential spaces are more abundant; the Plan process has evolved; the winter term is shorter. Despite these structural modifications, the *feeling* of being a Bennington student—still accompanied by all the academic passion, tough decision-making, and unexpected change of plans she experienced—is immediately recognizable. In keeping with Parker's approach to interior design, the renovations to Booth house preserve its historical integrity while enabling it to meet the aesthetic and functional standards of a new generation of students.



SUSAN P. HUGGINS



Your Gift At Work

I plan to study biomedical engineering in graduate school—so maybe I'll get my PhD, go back to Africa, manage a business, and become active in politics. Who knows!

—Tambudzai Kudze '10

CYNTHIA LOCKLIN

Meet the extraordinary Bennington students
you support by making a gift to The Bennington Fund.

Tambudzai Kudze '10 on how being a Bennington student means getting a graduate-style education at the undergraduate level.

You say you want to be “the person that people go to.”

What do you mean by that?

When I was a lab intern at Princeton University for my second Field Work Term, I remember going in there on the first day and thinking, ‘Oh my God, I’m the only undergraduate here! And I don’t know much—and they all know everything!’ But the idea that someday I can be like them. The idea that I can be the expert, the one that people go to, felt good. And I realized, ‘Yeah, this is what I want to do.’

What did you do as a lab intern?

I was recording how Trimethoprim, an antibiotic used in cancer treatments, affects the growth of E.coli. I would introduce the drug into flasks with E.coli and different supplements and record the growth rate using a spectrophotometer. For five weeks I did this, and in my last week, we got the results back and it answered some of the questions we had. It was really fulfilling. I think that’s one of the things that draws me to research: the satisfaction that comes at the end.

What was it like coming back to Bennington after your FWT experience at Princeton?

After that Field Work Term, I felt very lucky because I realized that most of my science classes here are actually graduate school style. You have your class but you also get to work on projects outside of class. You get to work with your professors and do scientific research papers.

What kind of research have you done?

In my spring 2008 chemistry class, I studied the “green” reduction of acetophenone, a precursor in the manufacture of fragrances. I used *Phaseolus Aureus*, commonly known as mung beans, as a biocatalyst for the reduction of acetophenone (a ketone) to give phenylethanol (an alcohol). Biocatalysis is an alternative method of catalyzing reactions, one that does not produce a toxic byproduct like some traditional methods do. I also worked during the summer of 2008 with Amie J. McClellan, the cell biology teacher here at Bennington, on her project. We were studying yeast protein folding.

Sounds like you aren’t too far from being “a person that people go to” already!

[Laughs] I know. I’ve really started feeling comfortable with cell biology. Sometimes I feel like I could give my own lecture!

And now you’ve added politics to your Plan?

Yes. At first my Plan was just to study biology and math. But knowing that I had the opportunity to branch out here and take classes in every field, I thought I’d study politics. So now I take a politics class every term. Right now I am taking Democratization of Africa with [social science faculty member] Rotimi Suberu. I can see myself being involved on the scientific knowledge and public health part of politics in my country. I plan to study biomedical engineering in graduate school—so maybe I’ll get my PhD, go back to Africa, manage a business, and become active in politics. Who knows!

THE BENNINGTON
FUND

To read other student stories, visit www.bennington.edu.



BRIEE DELLA ROCCA

DONOR REPORT

2008-2009

Dear alumnae/i, parents, and friends,

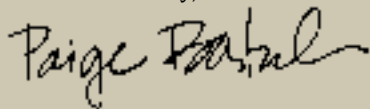
The past year was a challenging one for many individuals and institutions, including students and the colleges and universities that serve them. Families' need for scholarship assistance, significant in any year, escalated dramatically due to the economic strains felt around the country. But thanks to the generosity of our steadfast supporters, **every student who sought additional scholarship assistance in the face of untenable financial circumstances was able to continue at Bennington. Your philanthropy made this remarkable accomplishment possible; thank you.**

Because of your extraordinary giving, Bennington College exceeded its fundraising goal for the fiscal year that closed June 30, 2009, having received **\$9,974,687 from 1,904 donors.**

These incredible gifts made it possible for us to sustain and expand our scholarship program while not neglecting other crucial and ongoing priorities: enriching technology across campus for teaching and research; supporting faculty; caring for our historic buildings; and embarking on the construction of CAPA, the Center for the Advancement of Public Action.

In the following pages, we gratefully acknowledge our loyal donors and volunteers this past year. Each of you made a difference in the lives of our students and strengthened Bennington as the unique center of discovery and creation that it is. Thank you.

Yours sincerely,



Paige Bartels

Vice President for External Relations



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 William Kaufman P '69
 Lori G. Keene MFA '99
 Brian and Robin Keller
 Ken and Nellie Keller P '11
 Marianne Kennedy
 Stanley and Suzanne Kent
 Gig Hewitt Kerr '59
 Lester and Patricia Kiefer P '08
 John and Margo Kieser P '12
 Charlie King '08
 Sheridan King '66*
 Carol Kinne MA '67*
 Kenneth Kirby P '10
 Lydia Allen Kitfield '68, P '91
 Ann Frey Kleinhaus '54*
 Frances Kluter
 Peter Knapp '86
 Bryan Knights '92
 Nina Koch '61
 Susanne Owens Koenig '73
 Cynthia Bertha Kolaski '83*
 Heidi Jean Koring '71
 Susan Kotarba P '12
 Steve Kowaleski and
 Renee Blanchard P '09
 Phyllis Lipton Krasnow '56*
 Andrew Kromelow '90 and
 Eileen Travell '88*
 Marc and
 Rita Kromelow P '90, '92*
 Robert and Amy Krug P '11
 Caroline Jordon Kuperstock '92
 Irving Kushner and Enid Kushner
 Elizabeth Olsen Kyburg '51
 Brenda Kydd '69*
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 Jason Lagapa '91
 Joan Pauley Lamb '52*
 Claude Landauer and
 Catherine Leahy P '13
 Paul H. Lander '80
 Amy Sawelson Landes '76*
 Judith C. Lane '86
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 Kay LaRoche^S
 Georgia S. Lassner '09
 Suzanne Stapleton Latimer '81
 Christine Lawton '71
 Marie Leahy^S and
 John Broderick
 Mary Heed Leckie '42
 Eunshin Lee '04
 Amy J. Leighty MFA '09
 Jonathan Leiss '06, MAT '07
 Arthur Lemieux^S
 Martha Bertelsen Leonard '61
 Mary Lou Schlichting Levers '52*
 Barbara Levine P '78*
 Judith Levine '57
 Stanley and
 Frances Levine P '87, '88*
 Gerald and Karen Levitis P '99*
 Marcus Levitt and
 Alice Taylor P '07
 Elaine Silverman Lewis '57*

UNDER \$99 (continued)

Judith Barsky Lieberman '60*
 Robert A. Lieberman '79*
 Ellen Lieli P '11
 Jon F. Lightfoot '64
 Jillayn Lindahl P '96
 Jonah A. Lipsky '12
 Lisa Joy Lis P '09
 Judith Lisante P '11
 Selina F. Little '55
 Sheila Stires Lloyd '53, P '76
 Caitlin V. Loehr '06
 Thomas Longstaff and
 Andrea Kaufman P '12
 Nicholas Tiffany Love P '08
 Nancy Smith Lovejoy '48*
 Julie Ostwald Lowy '79*
 Gerald C. Lukeman '61
 Margaret Hirsch Lukes '90
 Mary Lum^F
 Jessica Lutz '86*
 Laurie Lyman^S
 Benjamin Mack '94
 Jan Cook Mack '70
 Caroline Wanvig Mackey '42*
 Megan A. Madland '03
 Kunda Magenau '76
 Pauline Thayer Maguire '53*
 Kathleen M. Mahoney '08
 Richard and
 Martha Mahoney P '08
 Griffith A. Maloney '08
 Martha Manno '75*
 Mady Marantz '70
 Nina Taylor Marden '39*
 Robert and Linda Markow P '11
 Terrance and Ann Marr P '93*
 Megan Marshall '75
 Catherine M. Petraiulo '90*
 Christopher Matthews P '10
 Harriet Epstein Matthews '61*
 Jamie Maxfield '92*
 Joseph P. Mazzarelli '04
 Gloria Kent McAdams '54
 Edward and
 Helen McCamy P '85*
 Lynn Donovan McCann '58
 Sharon Johanson
 McCullough '67
 Beverly McGrath P '11
 Emily Bailen McKeage '75 and
 Jonathan McKeage*
 Joseph and
 Dolores McKenna P '84
 Erin McKenny^S
 Leonard McKenzie and Helen
 Robinson P '12
 Patricia McKinnon '71
 Eileen McMahon '79
 Kaley C. McMahon '08
 Patrick and
 Sherry McMahon P '08, '11*
 Claire F. McMillan MFA '06
 Joan Rounds McVickar '50*
 Richard Mead P '92*
 Krista Meany '06
 Carole Medeiros Casterline P '09
 Donna Melanson P '94
 Ann Harvey Mendershausen '64*
 Matilda McEwen Mendez '60*

Merchants Bank
 Susan Merrell MFA '09
 Donald and Sally Messinger
 Steven and Judy Metzger P '04
 Carol Meyer^F
 Danny Michaelson^F
 Vaclav and Jennifer Miglus P '10
 Carol Miller P '90*
 Cindy K. Miller P '09
 Deborah R. Miller '57
 Marcia Miller '67
 Roberta Selwyn Miller '57
 Wynn Miller '78
 Ann Minahan P '96
 Georgabell Henley Moffat '50
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 Matthew Monaghan '85
 Anne Force Montgomery '68*
 Monument Electric Company*
 Alison Hennig Moore '49*
 Julie L. Moore '08
 Ruth Mordecai '60
 Taylor K. Morrison '12
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 James and
 Mary-Lou Moulton P '10
 Joseph and Kirsten Mudd P '09
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 Patricia Baptiste P '12
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 P '81*
 Janet Gay Newman '53*
 Margaret E. Newman '74
 Charles and Ellen Newton P '99*
 Elizabeth Johnson
 Niederman '69
 Florence Lovell Nielsen '40, P '72
 Joanne Niver P '84
 Vichet Nol '93 and
 Amy Smokler Nol '95
 Madeleine Nordella P '08
 Susan Marvel Norris '61
 Peter and Valerie Nucci P '12
 John P. O'Callahan P '09
 Maria G. O'Callahan P '09
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 Andrea Odezynsky '84
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 Lucretia Odinak P '12
 Anne and Nicholas Ogan
 Sophia A. Ohara '03
 Sharon Machida Okada '74*
 Thomas A. Ollendorff '71*
 Kristen L. Olson MFA '09
 Miriam O'Neal MFA '99
 Philip Onigman P '00
 Suzanne Ottomanelli
 Barbara S. Owen '86

Olga V.H. Owens '45
 Myrna Packer '74
 Mary Page P '10
 Emilie Worthen Paine '45*
 James and
 Kathleen Panneton P '08
 Sarah E. Panzarella MAT '02
 Jessica Eisenman Parks '00
 Catherine Parnell MFA '00
 Cybele Paschke '98
 Richard and Evelyn Patrick P '10
 Nina S. Pattison '50
 Deborah Toan Patton '69
 Leslie Newell Peacock '74
 Charles Pearce P '11
 Marcy Pearce P '11
 Nancy Pearlman^S
 Jessica D. Peck '96
 Patrick Penney P '11
 David Peterson and
 Gabrielle Firth P '11
 Phyllis Bausher Petrak '47
 Ann Pibal^F and Colin Brant
 Pamela Hage Picciotti '61
 Carlo Piech and
 Mary Ann Meeker P '11
 Richard Pierce and
 Ellen Mahoney P '11
 Albert and Elice Pieropan P '75
 Brian J. Pietras '07^S
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 Geoffrey Allen Pigman^F
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 Leslie Johnson Piotrowski '79*
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 Ellen Pollak '70
 Susan Hubbard Pollitt '77
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 William and Prema Popkin P '98
 Michael and Peggy Porder P '78*
 Anne Bretzfelder Post '38*
 Christine Elle Pozerycki '75
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 Caelynn Prylo
 John Puglisi and
 Susan Morgan P '12
 Jessamyn Purvis '03
 Marcia Morgan Qasim '57
 Erin '79 and Richard Quinn
 R. K. Miles
 Jeanne Michaels Radow '42, P '74
 Katherine E. Raeburn '06
 Emily Rand '06
 Carey Overton Randall '60*
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 Lynn Phillips Rashbaum '46,
 P '80*
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 Dimitra Sundeen Reber '61, P '96
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 Ian Reid and
 Wendy Wheeler P '12

Carla Reinlie P '11
 Susie E. Reiss '79^S and
 Richard Jurewicz
 Paul and Anne Marie Renzi
 Leslie Restifo P '11
 Betty-Anne Gillett Restrict '50*
 Constance Richardson '71*
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 Rebecca W. Rideout '04
 Richard W. Rideout P '04
 Nancy Lawrence Riegel '54*
 Rachel Rissmiller P '11
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 Charlotte Robertson P '00*
 Michael Rodman and
 Rosanne Phillips P '12
 Sarah Jane Rodman '74
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 Michael E. Rogers '83*
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 Scott and Allison Rogge
 Barnabas Rose '89
 Alexandra H. Rosenberg '07
 Barbara Bacon Rosenberg '43*
 Rhoda Turteltaub Rosenthal '52
 Edward W.S. Ross '78*
 Holly Ross P '11
 Jessica Rostow '70
 Gail S. Rothman '70
 Ann Little Rubenstein '59*
 Carol Rubenstein '55*
 Barbara Nahin Rubinstein '53
 Glynn Rudich '66*
 Keith Rupp and
 Rebecca Borders P '12
 Julia Russell '57
 Nancy Hauck Russell '49 and
 David Russell*
 Sherry and Gary Russell P '09
 Lawrence and June Sachs*
 Jonathan Sajda '99
 Michael and Carol Salkind
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 Adam Scheinkman '02
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 David Schunter P '11
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 Magi LaPides Schwartz '59
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 Marlene Schweitzer P '85
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 David Scoggin and Hilary Soller
 Cecilia Guiu Searle '68*

Robert Seavey and
 Sarah Parker P '12
 Missy Levine Seaward '87*
 MaryAverett Seelye '40
 Stephanie Segal P '11
 Marilyn Bernstein Seide '52*
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 Dorothy Franks Sellers '57*
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 Ashley^S and Ryan Shadrin
 Melvin and Maude Shafron
 Jane Watt Shapard '54*
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 Judith Shaver '56*
 Stephen Shaw '79*
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 Rachel E. Shirk '04
 Teresa Sholes^S
 Audrey G. Shulman '09
 Bunny Willa Katz Shulman '56*
 Emily Siege '73
 Gail Siegel MFA '04
 Martha Siegel '72
 Garth I. Silberstein '01*
 Stephen Silberstein P '01*
 Treva Silverman '58*
 Holly Appel Silverthorne '45
 Brigita A. Simanis '98
 Shelton and
 Becky Simmons P '10
 Ellen Simpson '87
 William B. Singer and
 Caroline H. Yeager P '04
 Adele Smith-Penniman '68*
 Susan B. Smyth P '09
 Marcia Eastman Snider '50
 David and Joyce Snow
 David Sobel P '09
 Manny Solon P '89*
 Karen Elisabeth Solstad '78
 Edward Sornstein P '88, '90
 Chrissy K. Souder '04
 Ferrilyn Sourdiff '84^S and
 David Norman^S P '08*
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 Virginia Behrens P '10
 Rebecca Grafton Sparks '44
 Spice-N-Nice
 Amy L. Spound '79
 Robert P. Sprafkin
 Paul Squire and
 Marta Schley P '12
 James and Regina St. Lifer P '10
 Horace and Joan Stacy*
 Margaret Stafford MFA '99*
 Mercedes Kerr Stainken '79/
 Peter Stainken-Contracting
 Standing Stone National Bank
 Jennifer M. Stanley '09
 Genevieve Wheeler Starbuck '54
 Deborah Starnes P '09
 Rhanda Steele P '96
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 Christine Steiner P '79*
 Mariel Stephenson '61*
 Kate Stern '95*
 Derwin H. Stevens MA '65
 David Stewart '78 and
 Corinna Fodaski Stewart '79

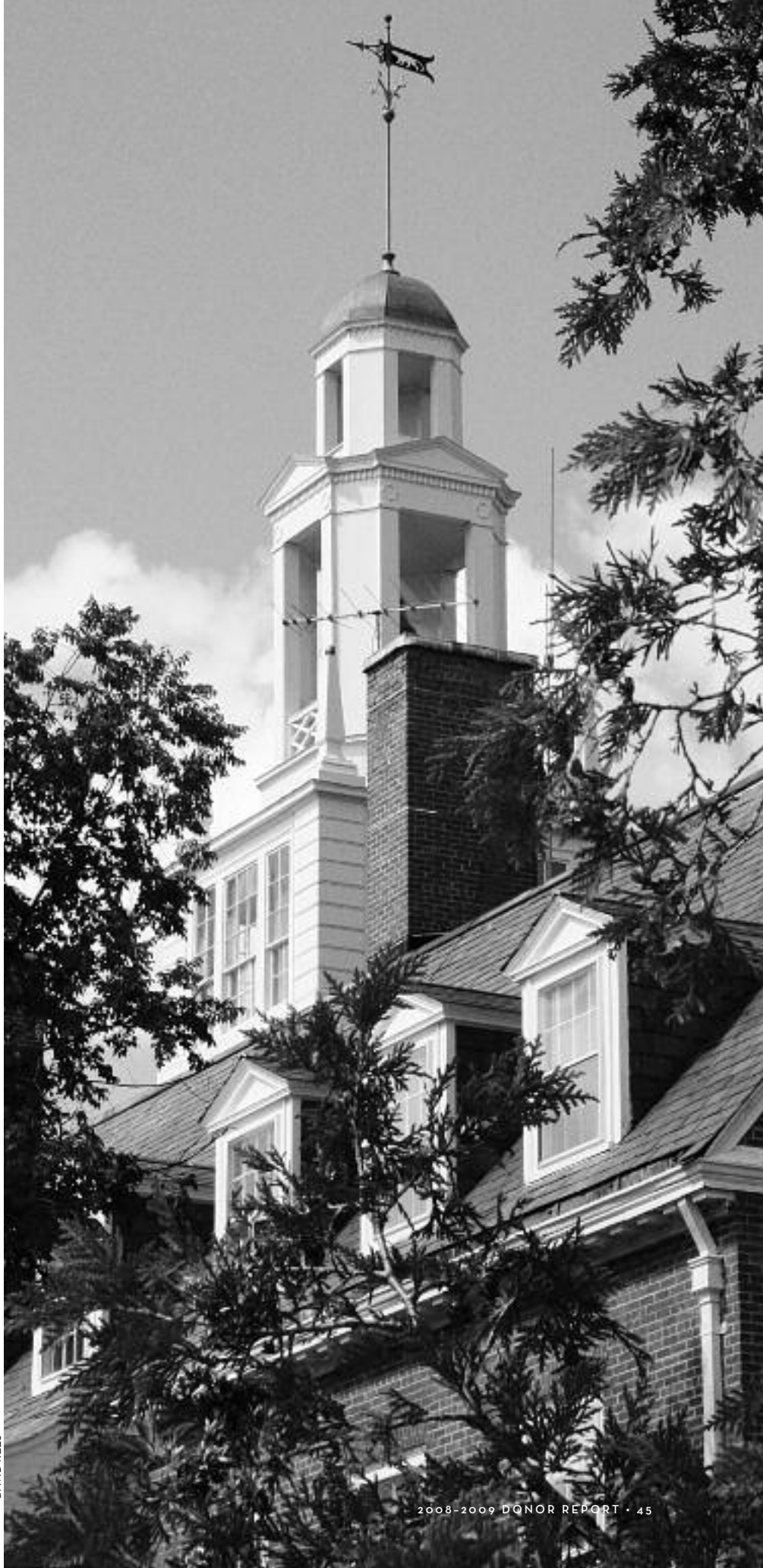
^T FY08 trustee; [†] cumulative lifetime donor of \$1 million or more; * five-year consecutive donor; ^F current faculty; ^S current staff; *deceased*

P Parent; MA Master of Arts; MAT Master of Arts in Teaching; MALS Master of Arts in Liberal Studies; MFA Master of Fine Arts; PB Postbaccalaureate

UNDER \$99 (continued)

Robert Stewart
 Cynthia Sheldon Stibolt '56*
 Heidi Stonier '78
 Susan Kay Stouffer '80
 Susan Stowens '66*
 Zornitsa S. Stoyanova '06
 Laura Strock Strasberg '72
 William Strickland P '11
 Helen Schenker Stritzler '54
 Becky Strohmer '03
 Peter and Allison Stromgren
 Eric Sturm '92*
 Amanda A. Sullivan '09
 Robert Sullivan and
 Lisa Stankus P '12
 Patricia Williams Sunstein '51
 Barbara Bartelmes Surovell '61*
 Peter Susser '81*
 Kj Swanson '02
 Joanna Clark Swayze '70
 Edith Stebbins Sweeney '64
 Nancy Guy Syme '62, P '84
 Harriet Fitts Szanto '60*
 Jeffrey Tareila P '10
 Patricia Tate '66
 Tatro's Concrete Impressions
 Suzanne Temple '76
 Brenda Schlossberg Tepper '61*
 Eilleen M. Thomas P '11
 Paul and Patricia Thomas P '11
 Alden D. Thomas-Poehner P '11
 John and
 Bridget Thompson P '07
 Natasha Thomsen-Simonnot '81
 Mary-Jane English Tichenor '44
 Roberta Jossy Tichenor '66
 Luther and Lasenda Tittle P '05
 Ryan C. Tittle '05
 Virlana Tkacz '74
 Minh Tong P '09
 Jon Torkelson P '09
 Eileen MacVeagh Toumanoff '46*
 Susan Toumanoff '68
 Suzanne Rubin Trumbull '54*
 Bo San Tsao PB '95*
 Howard and Sara Tucker
 Julia B. Turner '64
 Deborah J. Twombly P '09
 Patricia Tyson '78*
 Alisa A. Ulferts MFA '06
 Paul S. Underwood '77
 Diego Uribe De Urbina MAT '06
 Sherry Urie
 Clover Vail '61
 Susan Pierce Vasiliadis '49*
 Jane Austin Vaughn '63*
 J. Blair Vaughn-Gruler P '05
 Sydney and Sarah Vinnedge P '09
 Betty R. Vohr P '95*
 Eric von Berg and
 Phylis Greenspan P '11
 Heidi Jost von Bergen '66*
 Michael Von Korff and Linda
 LeResche P '08
 Joan Katz von Ohlen '70*
 Lisa M. Wagner '82

Leigh MAT '01 and
 Robert Waldman*
 Stuart Waldman '76 and
 Marianne Wolfe Waldman '74
 Sue Rayner Warburg '52
 Bryan Warren*
 Steven and Barbara Washer P '12
 Andrea Kanner Wasserman '62,
 P '85
 Mel Watkin '77
 JoAnn Watson^S
 James Webber and
 Jean Bartlett P '08
 Helen A. Weinberg
 Paula Zweifach Weinberger '63
 Alexander Weinstein '92*
 Amy E. Weintraub MFA '00*
 Jackson Weir P '12
 Vivian Lescher Werner '43
 Lucas Westcott '03*
 Alexander Westphal '98 and
 Rebekah Pym '99
 Mark and Susan Wetendorf P '94
 Lyman and Patricia Whelan P '09
 Judith Gold White '05
 Julie L. White '79*
 Sara^S and Gabriel White
 Frances Paine Whitehead '52
 Walter and Beth Whitehead P '05
 Emma Wick-Bethke '73
 Sheldon and
 Nancy Wiederhorn P '98*
 Carolyn Green Wilbur '61*
 Ellen D. Wilbur '66
 Margaret McCain Wille '69
 Mame Willey MFA '99*
 Amy C. Williams '90
 Ann Burley Williamson '54*
 Judith Wilson P '09
 Frances Wolanczyk P '11
 Robert and Pamela Wolfe P '09
 Jeffrey and Ellyn Wolfson P '09
 Felice Wolfzahn MFA '96
 Max H. Wolkowitz '09
 Amy Wood^{S*}
 Sally Sandberg Wood '77*
 Cheryl Woods P '10
 Jennifer Chapin Woods '92
 Meg^S and Robert Woolmington
 Peggy Worthington*
 Nicholas J. Wroblewski '96
 Lawson R. Wulsin, Jr. '05^S and
 Courtney A. Hill '04
 Lawson and
 Victoria Wulsin P '05
 Carole Gewirtz Yudain '54
 Charles and
 Joanne Zafonte P '99*
 Louis Zander P '12
 Charles and Marcia Zappa P '93
 James Zatolokin, Jr. '03
 Zae Zatoon '70
 Dominique Zeltzman '90
 Philip Zimmermann P '10
 Cary B. Ziter MFA '06
 Joseph and Colette Zito P '06



SCHOLARSHIPS AND ASSISTANTSHIPS

Over the years, generous donors have established endowed scholarships and assistantships in addition to the named scholarships with specific durations and designations. Each of these awards provides critically needed funds for Bennington College students. We are pleased to acknowledge the following outstanding students as recipients of these awards in the 2008–2009 academic year.

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Valerie Reichman Aspinwall '53 Scholarship Wyatt Kirby '10 Sara Lewis '10		Hall Park McCullough & Edith van Benthuyzen Scholarship Megan Tong '09	Diana Elzey Pinover '69 Scholarship Keenan Walsh '11	Dale and Deborah Smith P '05 Scholarship Brittany A. Sandman-Pitonyak '11
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Rosalie Gittings Drexel '47 Scholarship Safiya Sinclair '10	Joseph S. Iseman Scholarship Ella K. Darham '12 Sara Kladky '12	New York City Field Work Term Scholarship Mary Dwan '10		Solon E. Summerfield Foundation Scholarship Eliza Slater '10
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Catharine Osgood Foster Scholarship Jessica Eldridge '10	Elizabeth Reed Keller '38 Scholarship Jason Murphy '09	Muriel Cummings Palmer '43 Fund for Music Emily Call '11 Amanda Vorce '10	James Gordon Schnell Memorial Scholarship Ingria Jones '10	Gregory Tucker Scholarship Daniel Brylow '10
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Gannon Scholarship Hannah Colbert '12	Moses Maimonides Scholarship Hannah Pappenheim '10	Thayer A. Peck Memorial Scholarship Christopher Broadfoot '09 Scott Clausen MAT '10 Charles Dillon '08, MAT '09 Colin Glanovsky '08, MAT '09 Pala Mostoller '77, MAT '09 Rachel Piacenta '10 Alida Salins '09	Kamal Shaikh '02 Memorial Scholarship Tambudzai Kudze '10	Joan Maggin Weiner '52 Scholarship Kiley Malloch '10
Leo and Tekla Gottlieb Scholarship Arielle Middleman '10	Elinor Gottlieb Mannucci '48 Scholarship Simon Jolly '10		Edith Stevens Sheldon '43 Assistantship in the Sciences Claire Davis '09 Mary Hall '11 Lauren Harris '09 Tambudzai Kudze '10 Sharon Ostfeld-Johns PB '09 Stacy Wolfson '09	Libby Zion '87 Memorial Scholarship Jarin Schexnider '11
Leonora Harris Dance Scholarship Owen Henry '10				

The need for scholarship support was particularly acute this past year as the economic downturn affected countless Bennington families. Many of our most loyal supporters came forward to provide scholarship support, and, as a result, no student who requested additional financial assistance was forced to leave Bennington. Below we recognize and thank those donors who made gifts of \$1,000 or more in support of our scholarship program this past fiscal year.

Anne Abrons '72 Agnes M. Lindsay Trust David Anthony '96 Katherine Buechner Arthaud '83 Evelyn Stein Benjamin '57 Rosalind Moger Bernheimer '62 and Walter Bernheimer II Susan Paris Borden '69 ^T and Robert Borden Eugenie Rowe Bradford '39, P '67 Robert Brawer and Catherine Coleman Brawer Pamela Richards Brooks '41 Fran Bull '60 Marri Davis '86 and David Moffly Barbara Ushkow Deane '51 ^T and Maurice Deane	Elizabeth Harrington Dickinson '43 Rachel B. Embraza '00 Ruth Dewing Ewing '37, P '74 Brendan Frank '94 and Amanda Spooner Frank '92 Carolyn Heimburger Gannon '67 ^T and Terry Gannon Jane Witty Gould '63 Merrell Hopkins Hambleton '43; P '60, '75 Suzanne Eckfeldt Harding '47 Suzanne Heller Harris '41 Michael ^T and Sandy Hecht Judith Rosenberg Hoffberger '54 William Ingraham '82 Ellen Harriet Kanner '83	Burton and Anne Kaplan P '85 Barbara Kapp '61 John ^T and Charlotte Kenney Miriam Hermanos Knapp '55 Jeremy B. Koch '74 and Katherine Humpstone '77 Alan Kornberg '74 ^T Christian and Heidi Lange P '91 Margaret Rood Lenzner '67 Mitchell Lichtenstein '78 Jacqueline Little '86 Matthew Marks '85 and Jack Bankowsky '81 Kristin Martinez '76 Lois Landau Mazer-Zelman '57 and Martin Zelman	Jane Vance McCauley '62 and Richard McCauley Helene Fox Metzenberg '54 and Robert Metzenberg Jennifer Woodworth Michaels '70 Ahrin Mishan '86 Jerome A. and Estelle R. Newman Assistance Fund Nancy E. Newton '65 Emily Knight Oppenheimer '45 Nuala O'Donnell Pell '46 Linda Schandler Porter '55 Barbara Goldberg Rohdie '63 Melissa Rosenberg '86 and Lev L. Spiro Ann Meyer Rothschild '37	Ellen Beskind Safir '66 Marianne Byk Schnell '50 Joel Wells Schreck '54 Allyn Johnson Shepard '44 Henry Dale Smith, Jr., and Deborah Klang Smith P '05 Esme Usdan '77 Francois and Melissa Viallon P '12 Ralph and Audrey Wagner P '82 Winston Foundation Michele Rogers Zwirn '56
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^T FY08 trustee; [†] cumulative lifetime donor of \$1 million or more; * five-year consecutive donor; ^F current faculty; ^S current staff; *deceased*

P Parent; MA Master of Arts; MAT Master of Arts in Teaching; MALS Master of Arts in Liberal Studies; MFA Master of Fine Arts; PB Postbaccalaureate

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 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. These partnerships provide invaluable support for the College; we are grateful to the following members of the Silo Society for their enduring commitment to Bennington.

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Lois Schulman Chazen '56
Jane Vance McCauley '62
Lonny Joseph Gordon '67
Patricia Woodbridge Dunn '68
Deborah Breiter '72
Jane A. Gil '77
Ellen Harriet Kanner '83
Carole Merritt MFA '96
Gregory and
Kathryn Knudson P '98
Todd Knudson '98

1930S

Asho Ingersoll Craine '36
Edith Noyes Muma '36, P '70
Ruth Dewing Ewing '37, P '74
Emma Swan Hall '37
Ann Meyer Rothschild '37, P '71
Carolyn Crossett Rowland '37T
Helen Webster Wheelwright '37
Marcia Ward Behr '38, P '73
Elisabeth Zimmermann
James '38
Harriet Brigham Dickson '39
Emily Flesheim Schaffner '39

1940S

Anonymous (3)
Carolyn Gerber Diffenbaugh '40
Kathleen Harriman Mortimer '40
MaryAverett Seelye '40
Mary Eddison Welch '40, P '71
Sara Carter Balogh '41
Carol Channing '42
Elisabeth Hubbard Banker '43
Elisabeth Harrington
Dickinson '43
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
A. Margaret Larson '44
Penelope Perkins Wilson '45T
Karen Johnson Boyd '46T
Dorothy Barbour Hayes '46;
P '70, '72
Katharine Evarts Merck '46
Mary Rickard Paul '49
Patricia George Peterson '46
Louise Wachman Spiegel '46
Mary Hammond Storer '46T
Sonia Grodka Blumenthal '47

Hudas Schwartz Liff '47, P '77
Eileen Josten Lowe '47
Beatrice O'Connell
Lushington '47
Kathleen Oliver Parker '47
Ella Russell Torrey '47
Elinor Gottlieb Mannucci '48
Cynthia Moller '49
Felicia Warburg Rogan '49

1950S

Anonymous
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Solange Batsell Herter '50
Suzanne Lochhead Mink '50
Barbara Ushkow Deane '51T
Frances Wells Magee '51
Renee Bennett O'Sullivan '51,
P '84
Louise Truesdale Loening '52
Lucretia McPherson Durrett '53
Sarah Holt Parsly '54
Charlene Solow Schwartz '54
Carole Press Stavenhagen '54
Margot Hartman-Tenney '55,
P '81
Miriam Hermanos Knapp '55
Mancia Schwartz Propp '55
Alma Sachs Daniel '56
Ruth Ring Harvie '56
Carrie McLeod Howson '56
Kay Crawford Murray '56
Helen Isaacs Barer '57
Evelyn Stein Benjamin '57
Darcy Lay Doyle '57
Hadassah Houtz Hoffman '57,
P '87
Judith Levine '57
Ellen Count '59
Joan Trooboff Geetter '59
Jane Leoncavallo Hough '59
Sidra Levine Rausch '59

1960S

Anonymous
Micky Schwartz Hillman '60
Roa Lynn '60
Patsy Rogers '60, MA '62
Deborah Culver Lawlor '61
Rosalind Moger Bernheimer '62
Patricia Johanson '62, P '07
Susan Pickering DuMond '63
Marianne Stafne Meyer '63
Barbara Goldberg Rohdie '63
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 '67T
Elizabeth Ramsey Nigro '67
Marie McKenney Tavernini '68
Lindley Greenough Thomasset '68
Evelyn Schroeder '69
Kathleen Norris '69

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Randall Denker '72
Rashid Dilworth Silvera '72
Andrea Weisbrod Wilder '72
Sigrid Burton '73
Alice Wimer Erickson '73
Richard Fishman '73
Alex Brown '74
Polly Runyon-Wittrock '74
Laura Tahir '75
Kristin Martinez '76
Stephen M. Smith '76
Mary Anne Sgarlat
Baumgartner '79
Signa Lynch Read '79
Susie E. Reiss '79S
Carol Shea '79

1980S

Kimberly Kafka '80
Diane Torrey Watson '80
Cynthia Stix '81
Peter N. Zinam '81
Joanne M. Weiss '82
Susan Dimm Williams '84
Marie Labbe Gertje '85
Eric Ramirez-Ferrero '85
Danielle Etzler '86
Haley Alpiar Murphy '88

1990S

James A. Habacker MFA '94
Sheila T. Wall MFA '96
James Stephen Simon '97T

2000S

Marsha Dubrow MFA '00
Lawson R. Wulsin, Jr. '05S

FRIENDS

Jerome Axelrod P '86
Bernard and Salli Harris P '85
Norman Lear
Bertha Martin P '85

DECEASED

Anonymous (2)
Valerie Reichman Aspinwall '59
E. C. Bancroft P '55
Penelope Hartshorne Batcheler '50
Rosamund Reed Bodman '44
Nancy Reynolds Booth '37
Charlotte Bowman
Mary Rice Boyer '36, P '66
Barbara Burton Boyle '46
Elizabeth Brierley '46
Elizabeth Brown '37
Jane Acheson Brown '41
Suzanne Kennedy Brown '53
Helen Keeler Burke '41
Harry Burley P '54
Ruth Carter '38
Cynthia Chevins '76
Ann Whiteley Childs '42
Elaine Pear Cohen '41
Dorothy McWilliams Cousins '39
Charlotte Goodwin Craig '39
Robert Davis
Jane Meyerhoff de Rochemont '43
Yvette Hardman Edmondson '36
Rosamond Taylor Edmondson '36
Terry Ehrlich
Phyllis R. Epstein '40
Barbara Ireland Fajardo '64, P '04
Nancy Forgan Farnam '39;
P '63, '64
Dorothy T. Peck Flynn
Catharine Osgood Foster
Thomas H. Foster
Mary (Fletcher) Wardwell
Gaylord '36, P '59
Leo Gottlieb P '48
Elizabeth Ivory Greene '52
Fred B. Grill P '84
Janet Frey Harte '44
Andrew Heiskell
Marne Lloyd-Smith Hornblower '40
Susan Hedge Hossfeld '42
Julia Barnwell Houskeeper '45;
P '71, P '75
Irene Hunter
Caroline Welch Huntington '39,
P '77
Jane Hutchins '37
Joan Hyatt '43

Joseph S. Iseman P '81
Margaret Twichell Jones '42
Nancy Elliott Kelly '38
Lydia Lund Kennard '36
Charlotte Eckhardt Kitchell '44
Aurelia Dixon McIntyre Klayf '45
Emily Jamieson Knapp '38, P '80
Peggy Lamp '52
Anna Carbone Lautore '56
Phyllis Preston Lee '44
Janet Burke Mann '55
Joan May '37
Grace Sullivan McDermott '36
Carola Manning McEachren '40
Jane Woodhouse McLaughlin '36
Natalie Kimball McMillan '39
Susannah Means '53
Elizabeth Evans Munger '37, P '73
Patricia Newman Nanon '44, P '71
Judith Van Orden Peacock '50
Talbot Rantoul P '67
Sylvia Rappaport P '59
James Revely P '68
Laura Rice '41
Margaret Suter Rood '36, P '67
Oscar and Zelia Ruebhausen
Ethel McCullough Scott
Judith Seaver Shea '50
Edith Stevens Sheldon '43, P '77
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Suzanne Snowden '53
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Margaret Dudley Thurber '41
Mary Berna Till '41, P '71
Rosalyn Long Udow '47
Suzanne Stockard Underwood '38,
P '65
Marianna van Rossen Hoogendyk '46
Bessie Schonberg Varley '36
Elizabeth C. Wagner '51
Betty Horner Walberg '44
Helen Watkins '36
Dotha Seaverns Welbourn '41
Grace Russell Wheeler '48
Alene Potter Widmayer '36
June Parker Wilson '37
Jane Holmes Wood '40
Eleanor White Wright '46
Rowena Wyant '38

COMMEMORATIVE GIFTS

Each year, Bennington receives many gifts that are given in honor or in memory of members of the Bennington community. The following list recognizes both the person or group who was honored and the donor.

Bold name indicates whom or what the gift honors.

GIFTS IN HONOR

Class of 1939

Kathleen Fisk Ames '69
Kathleen Harriman Mortimer '40
Mary W. Harriman Foundation

Class of 1957

Deborah R. Miller '57

2009 MFA Senior Class Gift

Andrea Leeb Balelo MFA '09
Nancy E. Doherty MFA '09
Sally Eckhoff MFA '09
Ellen Fentress MFA '08
Celeste Fremon MFA '09
Ralph E. Hamilton MFA '09
Benjamin F. Hartlage '95,
MFA '08
Sheena M. Cook Kopman
MFA '09
L. William Lampkin
Amy J. Leighty MFA '09
Rebecca G. Manery MFA '09
Sarah Mattson-Fishman MFA '09
Susan Merrell MFA '09
Carole Merritt MFA '96 and
Alvin Chisik
Kristen L. Olson MFA '09
Aimee N. Penna MFA '09
Sarah A. Sousa MFA '09

2009 Senior Class Gift

Anonymous
Barry and Nancy Allen P '09
Laura E. Allen '09
Robert and
Cathryne Anderson P '09
Randy^S and Amy Anselmo
Deise Barbaresco P '09
Jerry and Marilyn Barnard P '09
Paige L. Bartels^S
John Belis P '09
Laura Bennett P '09
Richard Bernstein '09
Thomas and Judith Bielecki P '09
Courtney P. Blomquist '09
Maura Blomquist P '09
Thomas Bogdan^F
Joshua A. Boucher '12
Beverly Bow P '09
Sarah A. Brenner '09
Constance Brooks^S and
Christopher Callahan
Betsy Browning^S
Gloria Campos P '09
Kristi M. Carroll '11
Patricia Conlon Rickart and
George Kominos P '09
Maurice and Jamie Emmer P '09
James and
Cynthia Geoghegan P '09

Francis and Lisa Gildea P '09
Michael Gilligan and
Deanna Lackaff P '09
Henry and Hazel Ginoza P '09
Dmitri E. Glickman '12
Denise^S and Carl Goodwin
Eugene and Sharon Goshe P '09
Anthony Gratta and
Joanne Hollands P '09
Mary E. Gregg '09
Kim Hinson P '09
Cynthia Hogan P '09
Roger Hogan P '09
Jillian E. Japka '12
Christopher Jasheway P '09
Deva L. Jasheway '09
Richard Johnson and
Connie Wightman P '09
Peter and Michelle Kassan P '09
Kay LaRoche^S
Georgia S. Lassner '09
Stewart and
Rhonda Lassner P '09
Derek and
Sara Lemke-von Ammon P '09
Liberal Do-Gooder Foundation
Jonah A. Lipsky '12
Lisa Joy Lis P '09
David Lusterman and
Kathryn Norris P '09
Laurie Lyman^S
Carole Medeiros Casterline P '09
Krista E. Meili-O'Dell P '09
Cindy K. Miller P '09
Taylor K. Morrison '12
Suzanne Ottomaneli^S
Robert Ransick^F
Thomas Rickart P '09
Azeb Samuel-Britton P '09
Daniel and Susan Schiller P '09
Patty Schroeder P '09
John and Debra Sculley P '09
Audrey G. Shulman '09
William and
Katherine Smith P '09
Susan B. Smyth P '09
Ferrilyn Sourdiffé '84^S and
David Norman^S P '08
Jennifer M. Stanley '09
Deborah Starnes P MAT '09
Amanda A. Sullivan '09
Minh Tong P '09
Jon Torkelson P '09
Deborah J. Twombly P '09
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Marsha Tosk P '09
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Lyman and
Patricia Whelan P '09
Robert and Pamela Wolfe P '09

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Max H. Wolkowitz '09
Michael Wolkowitz and
Hope Holiner P '09

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Rita Kromelow P '90, '92

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Eileen Travell '88

Marc and
Rita Kromelow P '90, '92

Max Wolkowitz '09

Michael Wolkowitz and
Hope Holiner P '09

GIFTS IN MEMORY

Steven Bach^F

Lydia Stokes Katzenbach '45
Nancy Pearlman^S
Geoffrey Allen Pigman^F
Audrey Shulman '09
Elissa Tenny^S

Betsy Bope de Windt '43

E. Mandell de Windt P '64

Mary A. Harriman Fisk '39

Kathleen Fisk Ames '69
Kathleen Harriman Mortimer '40
Mary W. Harriman Foundation

Edward Flaccus

Melissa P. Marshall '73

Catharine Osgood Foster

Cynthia Sheldon Stibolt '56

Carol Baumgarten Goldwyn '50

Arthur Goldwyn

Lucy Grealy

Nancy E. Doherty MFA '09

Celeste Fremon MFA '09
Jodi Garber-Simon MFA '03
Gail Gilberg MFA '97
Douglas J. Green MFA '03
Oona Patrick MFA '01
Christina Russo MFA '00
Robert Shea MFA '00
Timothy Wooten MFA '96

Mary "Polly" Hopkins

Horace and Joan Stacy

Joanne Goldstein Katz '58

Joel D. Katz

Jane Kenyon

Aimee N. Penna MFA '09
Judy Rowley MFA '02
Timothy Wooten MFA '96

Henry J. and Erna D. Leir
Arthur S. Hoffman and
Hadassah Houtz Hoffman '57,
P '87/The Leir Charitable
Foundations

Christopher Charles Mann '78

Eric Dufour

Beryl Martin '85

Bertha Martin P '85

Vera Marcella Man Michaelson

Dance faculty and staff
Drama faculty and staff

Robert Gary Miller '86

Marvin and Madelyn Miller P '86
Lawrence and June Sachs

Barbara Metz

Gail Gardner Newman '51

Kay Crawford Murray '56

Michele Rogers Zwirn '56

Kelly Muzzi '06

Patricia Acocella and Sandy
Stollerman P '08
Paige L. Bartels^S
Elizabeth^S and Aaron Coleman
Joan Goodrich^S and
Neil Moss P '92, '94
Caitlin V. Loehr '06
Steven and Judy Metzger P '04
William Morgan^S
Annie T. Schwartz '08
Linda Wicks P '08

Gail Gardner Newman '51

2530 Superior Avenue LLC

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Albert and Helen Borowitz
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Mary S. Douthit
Christopher and Beth Dunworth
Hamilton and Lillian Emmons
Richard and Judy Felber
Irwin and Barbara Feldman
Norman and Diane Halpern
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Richard Horvitz and
Erica Hartman-Horvitz
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Enid Kushner
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Jerome A. and Estelle R. Newman
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Delmar D. Hendricks
Andrew Hudson
Sally Levy
Charles W. Millard III
Sherry Urie

Cynthia Kelley O'Neill '51

Margaret H. & James E. Kelley
Foundation, Inc.
James C. O'Neill

Thayer A. Peck

Estate of Dorothy T. Peck Flynn

Lee Avery Poor '45

J. Sheppard Poor

Neil Rappaport

M.M.C. Kennedy-Stirling '95

^T FY08 trustee; [†] cumulative lifetime donor of \$1 million or more; * five-year consecutive donor; ^F current faculty; ^S current staff; *deceased*

P Parent; MA Master of Arts; MAT Master of Arts in Teaching; MALS Master of Arts in Liberal Studies; MFA Master of Fine Arts; PB Postbaccalaureate

GIFTS IN MEMORY (continued)

Liam Rector

Royal Alvis MFA '05
Misha Angrist MFA '01
Andrea Leeb Balelo MFA '09
Donald Berk MFA '02
Sven Birkerts^F
Renee Bowles MFA '96
Jacqueline Carrillo MFA '98
Rebecca Chace MFA '08
Henri Cole
Sheena M. Cook Kopman
MFA '09
Alan Elyshevitz MFA '99
Ann E. Fitzsimmons MFA '09
David Gates^F
Richard Gotti MFA '07
Marguerite R. Greenfield
MFA '09

Benjamin F. Hartlage '95,
MFA '08
Sheridan Hay MFA '02
Michael Homolka MFA '08
Kathryn Hughes MFA '08
Lee C. Johnson '07
L. William Lampkin
Erica Lazure MFA '08
Amy J. Leighty MFA '09
Judith Mandt MFA '96
Sarah Mattson-Fishman MFA '09
Susan McCallum-Smith MFA '08
Catherine McMullen MFA '97
Susan Merrell MFA '09
Carole Merritt MFA '96 and
Alvin Chisik
Laura Nathan MFA '08
Kristen L. Olson MFA '09
Catherine Parnell MFA '00

Oona Patrick MFA '01
Thomas Schabarum MFA '02
Robert Shea MFA '00
Gail Siegel MFA '04
Sarah A. Sousa MFA '09
Diana Sperrazza MFA '02
Rosina R. Talamantes MFA '06
Rachael Tecza MFA '96
Molly Thomas-Hicks MFA '06
and David Hicks
Alisa A. Ulferts MFA '06
Annette G. Weisman MFA '99
Helen Wickes MFA '02
Timothy Wooten MFA '96
Cary B. Ziter MFA '06

Marie Maquire Ryckman '37
David Scoggin and Hilary Soller
Standing Stone National Bank

Margaret S. Sawtell
Katharine Sawtell Plimpton '46,
P '73

James Gordon Schnell
Marianne Byk Schnell '50

Heidi L. Schulz '84
Frederick Alista Burwell '83

Kamal Shaikh '02
Garth I. Silberstein '01
Katharine Wilson

Janet Wells Sherwin '57
William and Sally Taylor

Barbara Marcus Sprafkin '62
Julie Eiseman Ginsburg '61
Robert P. Sprafkin

Frances D. Thurston '48
David Thurston

E. Ginoris Vizcarra '54
Jeronimo and Mary Esteve

Joan Maggin Weiner '52
The Lander Family

Eleanor White Wright '46
Clifford R. Wright Jr.

This past August marked the one year anniversary of the passing of trustee and alumna extraordinaire **Rebecca B. Stickney '43**. Many alumni, friends, staff, and faculty—acknowledged below—gave gifts in her memory throughout the year. Those gifts, in keeping with what Becca most would have appreciated, were designated for the landscaping and ongoing maintenance of Bennington's bucolic campus. In late 2008, a young sugar maple (pictured below) was planted in the Pioneer's Quadrangle and dedicated in loving memory of Becca.

Joan Greenebaum Adler '40
Elizabeth Hubbard Banker '43
Paige L. Bartels^S
Michael Beasley '05 and
Jenna White-Beasley '00^S
Thomas Bogdan^F
Karen Johnson Boyd '46^T and
William Boyd
Constance Brooks^S and
Christopher Callahan
Suzanne Caraman^S
Heather Clifford^S
Elizabeth^S and Aaron Coleman
Susan^S and Tom Corcoran
John and Nan Darham
P '11, '12, '12
Gretchen Dwyer^S
Catherine Eucker^S
Jeannine Evans^S
Robert and Heather Faley^S
Mansour Farhang^F
Marguerite Feitlowitz^F
Rachel L. Ferry '06
Rebecca T. Godwin^F and
Deane Bogardus
Joan Goodrich^S and
Neil Moss P '92, '94
Denise^S and Carl Goodwin
Catherine Gee Graney^S
Ann W. Grasing^S and
Albert Naclerio
Alyson Grzyb^S
Merrell Hopkins Hambleton '43;
P '60, '75
Lisa Harrington^S
Dorothy Coffin Harvi '42, P '71
Micky Schwartz Hillman '60
Ken^S and Caroline Himmelman
Wendy Hirsch^S
Kirk Jackson^F
Dina Janis^F and
Peter MacFarlane
Jane Neal Keller '52
Martha Kimbrough^S

Laurie Kobik^S
Amy F. Kuzmicki^S
Arthur Lemieux^S
Martha Bertelsen Leonard '61
Cindy^S and Ed Luce
Mary Lum^F
Janet Marsden^S
Sean^S and Kristine McGrath
Erin McKenny^S
Margaret Allen McLellan '40
Katharine Evarts Merck '46
Julie L. Moore '08
William Morgan^S
Carol Morrison^S
Dorothy Morris Mudd '48
Rosemary^S and Richard Odell
Suzanne Ottomanelli^S
Nina S. Pattison '50
Ann Pibal^F and Colin Brant
Brian J. Pietras '07^S
Todd and Kathy Posey^S
Terri Lee Reagan^S
Susie E. Reiss '79^S and
Richard Jurewicz
Carol H. Rice '73
Jane Crowell Rieffel '45
Sally Winston Robinson '47
Ann Meyer Rothschild '37
Carolyn Crossett Rowland '37^T
Magi LaPides Schwartz '59
Ashley^S and Ryan Shadrin
Teresa Sholes^S
Andrew Spence^F
Louise Wachman Spiegel '46
Susan St. John '65
Mary Hammond Storer '46^T
Rotimi Suberu^F
Janet Lynn Taksa '63
Elissa Tenny^S
William^S and Amy Tronsen P '11
Beverly Rantoul Turman '67
Deborah^T and Frank Wadsworth
Janet Walker '41
JoAnn Watson^S

Sara^S and Gabriel White
Oceana Wilson^S
Penelope Perkins Wilson '45^T

Amy Wood^S
Meg^S and Robert Woolmington

Lawson R. Wulsin Jr. '05^S and
Courtney A. Hill '04



SUSAN P. HUGGINS

IN KIND DONATIONS

Betty K. Aberlin '63
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Steve and Julie Anisman
Jonathan Barber '74^F and
Margaret E. Howes '73
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Elisa A. Bonesteel '11
Eric and Lydia Broderon
Tess Callahan MFA '96
Kurt Caswell MFA '04
John R. Coats MFA '06
Ronald L. Cohen^F
Elizabeth^S and Aaron Coleman
Rita Zimmerman Collier '59
Joan Lewisohn Crowell '43 and
David Crowell P '71
John and Nan Darham
P '11, '12, '12
August de los Reyes '95
Cristina Del Sesto MFA '96
Philip Dewey
Trey and Amy Dobson
Ian J. Dolton-Thornton '11
Gretchen Dwyer^S
Mary Beth Ellis MFA '02
Mansour Farhang^F
Martha Dow Fehsenfeld '53
Marguerite Feitlowitz^F
Barbara J. Flores MFA '10
Gail Gilberg MFA '97

Joan Goodrich^S and
Neil Moss P '92, '94
Milford Graves^F
Tami Haaland MFA '00
Gail Vida Hamburg MFA '04
Vanessa Haverkoch^S
Russell Housman
Anne Hunter
Eleanor and
Pascal James Imperato
Amalia Iriarte
Christopher Johnstone '71
Richard Jones
Laurie Kobik^S
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Victor Koshkin-Youritzin
Kim Krall and Matt Nofziger
Joan Hutton Landis '51
Mary Elizabeth Lang MFA '07
Elizabeth Larsen Lauer '53
Rebecca Livingston MFA '01
Estate of Janet Burke Mann '55
Marjorie L. Manwaring MFA '03
Estate of Elizabeth Olson
Marshall '47, P '80
Timothy Mayo MFA '04
Susan McCallum-Smith MFA '08
Jake Meginsky MFA '09^F
Carol Meyer^S
Rebecca Mitchell '70
William Morgan^S
Jonathan Newmark

Stephen Page MFA '08
Catherine Parnell MFA '00
Joseph Pfeifer
Ann Pibal^F and Colin Brant
Jonathan Pitcher^F
Trina Plummer '04, MAT '05
Linda Schandler Porter '55
Susie E. Reiss '79^S and
Richard Jurewicz
Nancy Reynolds and
Nancy Lassalle
Hanju W. Roe '10
Jennifer Rosenthal
Carolyn Crossett Rowland '37^T
Paul Scott and Joan Fish
Catherine A. Sherman MFA '06
Richard Shyduroff and
Nancy Gardner P '12
Patricia Dunn Silver '48
Don Silver MFA '99
Marjorie St. John-Kleine '46
Sterling & Francine Clark Art
Institute
James and Una Sullivan P '05
Rachael Tecza MFA '96
Jenn Thuermer
Sophie Wadsworth MFA '08
Harriet Moger Watson '68
Ian Williams MFA '09
Jane Elkington Wohl '68
Lili, Kristin, and Dixie Zens

CORPORATE AND FOUNDATION MATCHING GIFTS

Abbott Fund
Aetna Foundation*
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American International Group
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General Electric Foundation
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Planning
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Foundation
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Sony Corporation of America
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Prudential Foundation
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Walt Disney Company
Foundation
Wells Fargo*
Xerox Foundation

MATCHING GIFT INFORMATION

Your gift can be doubled or even tripled if you or your spouse works for a company that matches charitable donations. To find out if your company has a matching gift policy, please visit www.matchinggifts.com/bennington or contact your organization's Human Resources representative.

SUSAN P. HUGGINS



^T FY08 trustee; [†] cumulative lifetime donor of \$1 million or more; * five-year consecutive donor; ^F current faculty; ^S current staff; *deceased*
P Parent; MA Master of Arts; MAT Master of Arts in Teaching; MALS Master of Arts in Liberal Studies; MFA Master of Fine Arts; PB Postbaccalaureate

VOLUNTEERS

The entire Bennington community is thankful for the many dedicated volunteers who contributed countless hours to the College this past year; volunteers make important and needed contributions to every area of the College. If we have inadvertently missed you, please let us know. Thank you for your generous and enthusiastic support!

2008-2009 BOARD OF TRUSTEES

Priscilla Alexander '58
Susan Paris Borden '69
John H. Boyd '03
Karen Johnson Boyd '46
Suzanne C. Brundage '08
Barbara Ushkow Deane '51
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Albert F. Freihofer MAT '03
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Michael Hecht
John J. Kenney
Bobbie M. Knable
Alan Kornberg '74
Seth Masters
Jacob S. Perkins '07
Aarti Rana '06
Carolyn Crossett Rowland '37
Elizabeth Schulz '74
James Stephen Simon '97
Rebecca B. Stickney '43^^
Mary Hammond Storer '46
Deborah Wadsworth, Chairman
John Wilcox P '08
Penelope Perkins Wilson '45

ALUMNI COOPERATIVE

Aryn M. Chapman '95
Mary J. Early '97
Danielle Forestier '66
Kate E. Fox '05
Kathryn L. Girard '69
Jennifer Gray '79
Ruth Ring Harvie '56
Margot Hoerrner '91
Heidi Hojnicky '95
Jessica Phillips Johnson '99
Miriam Gaber Kantor '92
Joanne Lembo '95
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Adrienne Marcus '91
Lindsay Nealon '02
Jacob S. Perkins '07
Carole Woodworth Perry '85
Barbara Goldberg Rohdie '63
Rachel E. Shirk '04
James Stephen Simon '97T
Chrissy K. Souder '04
Taliesin T. Thomas '98
Harriet Moger Watson '68
Valerie S. Wetlaufer '05, MAT '06
Jenna E. White-Beasley '00S
Brandi Wilson '99

PHILANTHROPY TASK FORCE

Priscilla Alexander '58T
Rosalind Moger Bernheimer '62
Susan Paris Borden '69T
Marri Davis '86
Barbara Ushkow Deane '51T
Albert F. Freihofer MAT '03T
Carolyn Heimburger Gannon '67T
Judith Backer Grunberg '55
Michael Hecht T
Alan Kornberg '74T
Victoria Woolner Samuels '71

Deborah Wadsworth T
Penelope Perkins Wilson '45T

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David Anthony '96
Michael R. Beasley '05
Tracy Katsky Boomer '91
Marri Davis '86, Chairman
Rachel B. Embraza '00
Amanda Spooner Frank '92
Brendan Frank '94
Lincoln Schatz '86

2009 SENIOR CLASS GIFT STEERING COMMITTEE

Peter Barnard '09
Tara Elliot '09
Jessica Gildea '09
Reid Ginoza '09
Ian Kowaleski '09
Nathan Luce '09
Jonathan Medeiros '09
Hector Najera '09
Jessica O'Dell '09
Sabina Shrestha '09
Audrey Shulman '09
Amanda Sullivan '09

OTHERS

This list recognizes those who have helped the College in a variety of capacities—from hosting events, fundraising, helping admissions, to participating in Senior Conference

Mohammed N. Ali '95
Jonathon Barber '74F
Andrew Bartle '76
Christopher Bishop '72
Fran Bull '60
Jaime Chatfield '08
Michael Connolly '76
Marilyn Heinrich P '09
Shazieh F. Gorji '04
Suzanne Heller Harris '41

Michelle M. Hogle '05
Emily Woods Hogue '10
Margaret Owen Johnson '85S
Richard Little P '01
Matthew Marks '85 and
Jack Bankowsky '81
Andy Oh PB '08
Kristina Olitski
Kathleen Oliver Parker '47
Carole Pelton P '86
Margery H. Perlmutter '76
Lauren Poster
Mary Lou Peters Schram '56
William Scully '94S
April B. Stein '84
Michael Wolkowitz and
Hope Holiner P '09

PLEASE NOTE

With this report, Bennington College gratefully acknowledges gifts and pledges received during our 2009 fiscal year, which began July 1, 2008 and ended June 30, 2009.

While every effort has been made to ensure the accuracy of this list, we apologize for any misspellings or omissions. Please inform the Office of External Relations (800-598-2979) of any errors so that we may correct our records.



BRIAN DAVIDSON

30s Emalea (Warner) Trentman '36 reports that she is “94 years young” and living at Stonegates Retirement Community in Greenville, DE, where she works on cross-word puzzles, reads, and supports her favorite charities. Bennington, she notes, was the recipient of one such generous gift in 2007.

Marcia (Ward) Behr '38 recently directed a staged reading of *August: Osage County* by Tracy Letts. “It was my way of getting to know this successful Broadway play and for our nonprofit Life Care Community to be aware of this work of art,” she writes. She and her husband visited their son, **Eddy Behr '73**, in Peacham, VT, for Christmas. Last June they went to NYC to see a production of *South Pacific*.

The son of **Polly (Mary) Childs Hill '39** sends word that his mother's latest movies on child-care, *Start of a Lifetime* and *Declaration of Independence*, will soon be re-issued on DVD due to their enduring popularity. Hill's first series of movies, *The Ages and Stages*, had 9 million showings in some 20 countries, and was the most asked-for series from the National Film Board in Canada (a record that still stands). Earlier in her career, Hill received the Order of Canada—the country's highest honor—for her work with children. Last year she managed to stay up most of the night to celebrate her 90th birthday; all of the family gathered to give “inspired toasts and great speeches.” She is currently at work on her memoir.

40s Mary Averett Seelye '40 received the Pola Nirenska Dance Award from the Wash-

ington Performing Arts Society on September 8 in the Kennedy Center's Terrace Theater. After directing for nine years, she quit to work on an exploration started at the Society—taking poetry off the printed page, memorizing and choreographing it, then performing it by speaking and moving simultaneously. Sculptural forms, costumes, and lighting became significant elements in what she entitled “Kinesis.” Poems in Arabic, Turkish, and Greek became part of her repertoire. A recent showing of a six-minute disk of her performing brought a letter that read, in part, “Your extraordinary voice, with its wonderful delivery, and your extraordinary body, with such fluid movement, gave an entirely new meaning to speech and movement. There is no doubt you were a phenomenon—perhaps passing through from another sphere.” Disks of her work are available from Vin Grabill, 421 Brookmede Court, Ellicott City, MD 21042.

Janet Walker '41 writes that she “loved every Bennington moment” during her time at the College from 1938 to 1939. Until she got sick several years ago, she was an art history major at Rollins University, where she was made a member of the Honor Society—at 82! She urges current students to “hang in there. Some of us are late bloomers!”

“I was at Bennington for only one year but it made a great difference in my life,” writes **Barbara (Pierpoint) Craig '42**. “My exciting news this year is that my granddaughter, **Molly Laing '12**, entered as a freshman! She is from Salem,

OR, close to where I have lived for 15 years, and I have known her well.”

Madi (Blach) Lanier '43 sends word that in May and June 2009 she had four large monoprints on display in *Awakening Spring: A Fine Arts Exhibit*, presented by The West Side Arts Coalition in New York City.

“I am healthy and active,” reports **Olga V.H. Owens '45** from her continuing care retirement community, where she spends most of her time on community activities and artistic pursuits such as drawing, watercolor painting, and pastels. She also plays Scrabble.

Ethel Winter '45 was the recipient of this year's Martha Hill Award, presented annually for excellence in the field of dance.

Lynn (Phillips) Rashbaum '46 reports that although she has been writing short memoirs for about 30 years now, recently she has been working on these pieces more often. Music continues to be a preoccupation, and “playing flute with others remains a pleasure, even if they are not lifelong musicians, as I am.” She prefers Mozart, Haydn, etc.—“even when they're difficult!” Her son writes for the *New York Times* and has no children, but she has one grandchild, thanks to her daughter.

Nancy (Gregg) Sippel '48 has moved to a new retirement complex, where she does a lot of painting and drawing. She is “a bit creaky, but otherwise great.”

Mary (Rickard) Paul '49 is “happily settled in a lovely condo in Sarasota,” where she is an active church member in the Society of Friends (the Quakers). She continues to paint when she has the time, and shows her work in group shows now and again. “Life is good,” she concludes.

In October 2008, **Patricia Dunn Silver '48** published, in Russian, *Eleanor Lord Pray: Letters from Vladivostok 1894–1930* celebrating her grandmother's life abroad. Of the book, Silver writes, “It is the story of a remarkable American woman who, with her husband, left their home in Berwick, ME, and went to Vladivostok, Siberia, in 1894 to join a brother-in-law who had started an import/export business. She stayed there for 36 years and survived the Russo-Japanese War, World War I, the Russian Revolution, and the Soviet takeover.” During this time, Eleanor wrote nearly 9,000 detailed letters to her family back in Maine, describing historical events and her experiences “with enthusiasm, humor, and patriotism” in the very moment they were happening. Eleanor

The Yard celebrates founder and Bennington alumna **Patricia Nanon '44** (1923–2008)

It was not just dedication to dance that brought **Patricia Nanon '44** to Bennington, but a commitment to creativity. That same commitment later brought Nanon to establish The Yard, the well-known dance center on Martha's Vineyard that recently celebrated its founder and her Bennington roots.

The summer season opened with the dynamic work of the center's current resident choreographers and a panel discussion on the creative process featuring Bennington faculty members Terry Creach and **Susan Sgorbati '72**, moderated by Nanon's daughter **Vicki Woolner Samuels '71**.

“Patricia Nanon's progressive design for The Yard is very much in line with the Bennington model,” says Creach. “The center's approach to the creative process—to explore, test, and to stretch boundaries of art and art-making—furnishes a supportive atmosphere for emerging artists. It's great to see.”

was also grandmother to **Margaret Dunn Siebens '44**, and great-grandmother to **Sophie Wadsworth MFA '08**.

50s **Phyllis (Jones) Menefee '50** reports that she recently went on a trip to the East Coast to see relatives and **Susan (Pierce) Vasiladis '49**. In October, she went to the Sea Ranch Resort on California's north coast for a week-end with her family on her 80th birthday.

"We spent the summer in Granville, VT, among moose and our six grandsons," writes **Joan (Hutton) Landis '51**. "The latest is my namesake, Jonah Hutton Landis. Pen Stroke Press has published my first book of poems, *That Blue Repair*, and I gave readings in Rochester, VT, and this fall at Swarthmore University. The November election has sweetened life dramatically; may it continue to do so."

"Because these could be the last good years of my life," writes **Anne S. Adams '53**, "I've been traveling and spending." She has been to British Columbia, Seattle, Quebec, Florida, Key West, Cozumel, and Jamaica, and has spent the last three summers in Cape Ann. She has been working in watercolor and acrylic, and reports that she was very sad to hear about Becca, who "helped

me find my dressmaking studio on the third floor of Old Main and also room in the Chicken Coop for my art classes for faculty children—a la Lowenfeld!" She adds, "I would love to hear from anyone who would love to hear from me."

"I keep making pottery about cats," writes **Solveig (Peterson) Cox '53**. "I can't stop!"

Elizabeth Larsen Lauer '53 sends word that her composition, *Two Rags à la Française*, won first prize in the NLAPW National Competition and has been published by Arsis Press. She also sent a copy of a recent CD that features her compositions, *In Concert: Composers in Collaboration*, to the College's music library.

"I am teaching an interdisciplinary workshop in NYC for artists in different fields," writes **Aileen Passloff '53**. "The work has been very exciting for all of us. I hope to do more of these courses. I am still teaching at Bard: choreography, repertory, and flamenco. It is amazing," she reflects, "that the work is still so interesting and so challenging."

Nancy (Lawrence) Riegel '54 retired in 2007 from a school librarian position of 27 years. She is now taking courses year-round at Fur-

man University. She tutors adults for the Literary Association and drives patients for the Senior Center.

Carol (Friedman) Kardon '56 exhibited her work at the Wayne Art Center in Wayne, PA. She received the Bryn Mawr Trust Bank Award. She teaches at two art centers and has given numerous workshops. She is currently with Summa Gallery in NYC and Carspecken Scott Gallery in Wilmington, DE.

Mary Lou Peters Schram '56 writes, "So far, a good response to my latest novel, *Pursuing Happiness*. Last fall, we lost my oldest grandchild, the lovely Ingrid Carlson, to a bipolar disorder. Hard for us to recover from this."

"I'm delighted to report that two of my novels, *Timed Exposures* and *On My Eyes*, are both available on Amazon.com," reports **Bunny Willa Katz Shulman '56**. She has more on the way: Her third book, *Turning Point*, is currently in the hands of an agent, and she is forging ahead with a fourth, which has the working title *Marla*.

In the spring of 2009, **Nina Ann Gelles Koepcke '57** displayed work inspired by African Mashiki masks as part of *Divergent Views*, a two-person

KAY CRAWFORD MURRAY '56

Receives Barnard Medal of Distinction

Barnard College honored Bennington alumna and former trustee **Kay Crawford Murray '56**, a pioneer for the advancement of women attorneys, with a 2009 Medal of Distinction at its 117th commencement in May.

Considered the College's highest honor, other recipients this year included Secretary of State Hillary Clinton, PepsiCo's Chief Executive Indra K. Nooyi, and Irene J. Winter, Harvard University's William Dorr Boardman Professor of Fine Arts.

Former chair of the Committee on Women in the Law of the New York State Bar Association, Murray is recognized as a trailblazing attorney of color who has highlighted and helped assuage gender bias issues in the legal profession.

"Kay Crawford Murray has been an inspiration and mentor to many women, particularly young African American women, because she took on the tough issues that were important to women, minorities, and families at a time when few women of color even considered a career in the law," said

Committee on Women in the Law Chair Taa Grays.

Murray, who has served on several committees of the American and New York State Bar Associations, has been the recipient of many distinguished awards, including the Lawrence A. Wien Prize for Social Responsibility; the Howard A. Levine Award for Excellence in Juvenile Justice and Child Welfare; the Edith I. Spivack Award; and the Lifetime Achievement Award from the New York City Department of Juvenile Justice. In 2008, she was the inaugural recipient of an annual award named in her honor, the New York State Bar Association's Kay Crawford Murray Award.

Murray served as general counsel to the New York City Department of Juvenile Justice from 1979—when the agency was established—until her retirement in 2002.



DAVID WENTWORTH



OCTOBER 1-3, 2010 SAVE THE DATE for REUNION 2010!

Inviting *all* alumni, from 2009 graduates to the Pioneers, to celebrate Reunion in October 2010. Since we have a big bash every three years, the following classes will be celebrating special milestones:

5th 2004; 2005; 2006	10th 1999; 2000; 2001	15th 1994; 1995; 1996
20th 1989; 1990; 1991	25th 1984; 1985; 1986	30th 1979; 1980; 1981
35th 1974; 1975; 1976	40th 1969; 1970; 1971	45th 1964; 1965; 1966
50th 1960	55th 1954; 1955; 1956	60th 1950

The weekend will be packed with performances, dinners, classes with faculty, and more. And we need your help! Please contact the Alumni Relations Office if you have suggestions for the weekend or want to get involved: alumnirelations@bennington.edu or 800-598-2979.

exhibition at The Main Gallery in Redwood City, CA; her work was also included in a group ceramics show at the same gallery. In addition, her work was recently featured as part of two group sculpture shows at the Santa Clara City Hall and at a Silicon Valley corporate installation.

Judith Levine '57 visited **Madalene Olander Woodbury '57**—her former “roomie” from Canfield—in Kansas City this past year. “I loved being with her and her husband ‘Sweetie’ Tom Woodbury,” she writes. “If I closed my eyes I could pretend we were still 18. We hadn’t seen one another in more than 50 years and we’ll never look that young again, but it was wonderful!”

Sidra (Levine) Rausch '59’s latest play, *Long Beach '44*, was part of the Capital Fringe Festival in July 2008 in Washington, DC. She will be an artist-in-residence at Georgia State and Georgia University working on the play. She also notes, “I was one of ‘Becca’s girls’ and will miss her!”

60s Barbara (Black) Frank '60 is president of the Berkshire Hills Hadassah Chapter, vice chairperson of The Conservation Commission, and still traveling. “Last spring my husband and I drove 9,000 miles cross-country, doing a southerly route out to California and the Grand Canyon.” They visited six national parks on the way home.

Marcia (Prince) Freedman '60 is one of the editors of *Persimmon Tree*, an online literary journal by women writers and artists over 60 for readers of all ages (persimmontree.org). She invites all alumni to visit the site, and alumnae over 60 to submit new work.

This year has been a busy one for **Liz Mamorsky '60**. Since January 2009, she has exhibited her work in a number of shows, including *Everything but the Kitschen Sync* at La Luz de Jesus Gallery in LA, and *Old Friends, New Work* at the Elizabeth S. and Alvin I. Fine Museum of Congregation Emanu-El. Her *Lazy Daisy Seder Plate* was featured in *New Works/Old Story: 80 Artists at the Passover Table*, a major show at the Contemporary Jewish Museum. The innovative work was crafted from materials found in “a massive trove of Mare Island Naval Shipyard wooden foundry patterns originally used in the casting of components for World War II ships.”

Gloria (Dibble) Pond '60 writes, “The first Scott Lawrence Pond Women in Science Seminar gathered 12 scholars and professionals with students of all ages at Naugatuck Valley Community College. We hope to widen participation in science and math by women and minorities, with scholarships, recruiting, role models, counseling, and placement. Larry and I joined the NVCC faculty in 1968. I still serve on the NVCC Foundation Board. This year we received the Connecticut Board of Trustees Merit Award.”

Margot (Adler) Welch '61’s book, *Promising Futures: The Unexpected Rewards of Engaged Philanthropy*, was released upon the 25th anniversary of the “I Have a Dream”® Foundation in 2006. Dr. Welch was inspired to write the book after hearing “I Have a Dream”® founder Eugene M. Lang speak at a conference on mentoring that she ran at Harvard.

Allen Tupper True: An American Artist, written by **Victoria (Nes) Kirby '62** and her mother Jere True, was published in March 2009 by

Canyon Leap in association with the Museum of the Rockies. It is the first definitive biography of Colorado’s renowned muralist Allen True, Kirby’s grandfather. Kirby will attend the openings of three exhibitions of her grandfather’s work (at the Denver Art Museum, Colorado Historical Society, and the Main Public Library) in October 2009 in Denver, CO, as well as the premiere of a PBS documentary—all titled *Allen True’s West*. She has also had two exhibitions of her own original prints this year, one at a San Francisco gallery and one at the Marin Headlands Visitors Center, north of the city.

In November 2008, Nancy Comstock Baldwin married Alan Andrews in Waccabuc, NY, and is now **Nancy Comstock Andrews '63**. After a performance career in New York City, Andrews served as director of the dance programs at Skidmore College, Montclair State University, Keuka College, and Eastern Connecticut State University. She is currently the director of The Ridgefield School of Dance in Ridgefield, CT, which she founded in 1997. Active in the Ridgefield community, she has been chair of the Ridgefield Arts Council since 1999.

Linda (Appleman) Guidall-Shapiro '63 is thrilled to announce the publication of her memoir, *Four Rooms, Upstairs: A Psychotherapist’s Journey Into and Beyond Her Mother’s Mental Illness*, by Cold Tree Press. The book was named a Finalist in the 2008 Next Generation Indie Book Awards, has brought numerous radio interviews and speaking engagements, and will soon be released as an audio book by Recorded Books, Inc. Screenwriters have also expressed interest in adapting the memoir into a screenplay. After 15 years of composing her literary “labor of love,” Guidall-Shapiro will be teaching an eight-week class on the art of memoir writing not only for those who might wish to publish their work, but also for anyone who may wish to process his or her life experience through writing.

Abbey H. Smith '63 sends word that “in March of this year my aikido practice of over a dozen years was recognized when I passed my shodan (black belt) test. We are never too old to learn or to change.”

Gael (Rockwell) Minton '64 is living in northern New Mexico, where she runs a small organic farm under the principles of Community Supported Agriculture (CSA). Her daughter Bronwyn has her MFA from the San Francisco Art Institute and is an adult education coordinator at the National Museum of Wildlife Art in Jackson, WY. Her son Teal is finishing his MFA at the Iowa Writers’ Workshop.

Diane (Sherer) Tucker '64 has had her third children’s story published. It is called *Sam*,

the Turtle, A Christmas Story, and features 32 large color illustrations by Tucker. She has been sharing it with many groups of children through visits with public schools. "Our local Arts Council," she notes, "wants a script of *Darby Rumbles Dolls*, which has songs and dances, and they want to produce it here for children. I am working to finish this now." She also is selling her new DVD, *Rejoice*, which has three solo dances honoring Sybil Shearer and three series of pastel drawings. Of her family, she writes, "Matthew teaches math at a Jewish school in Indianapolis; his son Sam had the lead in the Christmas play, and his daughter Grace looks like a future Bennington dancer already—very spontaneous and unique. Joey is a student in Asian studies at Harvard and hopes to go to China to work against AIDS and syphilis, and Bonnie is teaching English to Spanish-speaking people in Raleigh. Tom is working on another book, and teaches full time at our local community college. I remember Bennington with great love."

"I'm enjoying life in Santa Barbara, CA—hiking and sketching outdoors, printmaking, and teaching yoga at the YMCA," writes **Elizabeth Hallowell '65**.

Nancy J. Lloyd '66 is selling her Jaffrey, NH house. She has run it as The Currier's House Bed & Breakfast for 11 years, but it will return to being a home when you purchase it! She invites all interested alumni to visit the house online at thecurriershouse.com, and to email her at curriershouse1@myfairpoint.net.

Elizabeth Richter Zimmer '66 regularly takes a wonderful dance exercise class at the Chinatown Y, in Manhattan. A fellow student is **Linda Tolbert Tarnay '64**, who teaches in the dance department at NYU's Tisch School of the Arts. Anyone looking for a good, safe workout can contact Zimmer at ezimmer@rcn.com for full details.

"I'm enjoying my four grandchildren and have two more on the way next spring," writes **Lydia (Allen) Kitfield '68**. "I am president of the board of directors of the Morris Farm Trust, a farm education center in Wiscasset, ME.

Elenita Muniz '68 is director of publications at Falmouth Academy on Cape Cod. She is a life member of the Women's International League for Peace and Freedom, and addressed the 60th anniversary celebration of the Universal Declaration of Human Rights, on the subject of the human rights of women. She is married to Judith Fenner and they have two daughters.

"My newest book *Acedia & Me: A Marriage, Monks, and a Writer's Life* was published in September 2008," writes **Kathleen Norris '69**. "I

toured to publicize it in 25 cities in the U.S. and Canada." In March, Norris came to campus as the 2009 Candace DeVries Olesen '50 Fellow.

Sandra Popik '69 was recently elected vice president of the board of directors of Ballet Chicago.

70s Mady Marantz '70 still lives in Manhattan and is a doctoral-level psychologist. She has one grown son who is 25, and she sings in "a marvelous gospel choir at Middle Collegiate Church."

Christopher Johnstone '71 has completed his fourth book, which was published by Random House New Zealand in November 2008. Called *The Painted Garden in New Zealand Art*, it intertwines New Zealand's artistic narrative with stories of the country's gardens and gardeners, adding a previously unexplored dimension to New Zealand's cultural history. The book, which has been very well received, follows his very successful *Landscape Paintings of New Zealand: A Journey from North to South*. In October, Johnstone returned to full-time employment as fundraising manager for the Auckland Philharmonia Orchestra, a major change after four years as a freelance curator, consultant, and writer. "Too late to reach the amazing achievement of classmate **Deborah Borda '71** at the Los Angeles Philharmonic Orchestra, who is an inspiration!"

Nancy Walker '71 has published her first book, described as "a first-of-its-kind exposé of the insufferable forbidden history of the world's newest religion. *Baha'i - A Field Guide to the Faith by Mr. Donut* is the ultimate cure for theocratic political correctness." You can read more, including a preview, at sites.google.com/site/bahaiafieldguidetothefaith.

Susan Wolbarst '71's poem "Diagnosis" won first prize at The Sacramento Poetry Center's annual contest in July 2008, while her poem "Black Widow" was an Honorable Mention. Wolbarst currently lives in Davis, CA, with her husband David Shpak and her son Zachary Shpak. She works as a freelance writer and editor.

For five years, **Judith DiMaio '72** has been the dean at the New York Institute of Technology's School of Architecture and Design. She is also teaching this year and finds it a pleasure to be back in the teaching studio again. DiMaio continues to practice her own architecture, but she has been very discriminating in what jobs she takes, given the time constraints of being a dean. Her most interesting project is in the town of Castellammare di Stabia, Italy, where she is working on a building that forms a link between the current town and the ancient city that once lay on that site. DiMaio has lectured at Oxford in recent years and spent

AN ALUMNI EVENT ROUNDUP

WEST COAST

On a rainy but otherwise inspiring February day in San Francisco, **Danielle Forestier '66** organized an annual gathering of alumni and students in the Bay Area during FWT at the home of **Suzie Heller Harris '41**.

Portland, OR, alumnae **Harriet Moger Watson '68**, **Jessica Phillips Johnson '99**, and **Lindsay MacHose Nealon '02** hosted a dynamic event with 50 alums spanning the decades at Harriet's home in May.

EAST COAST

Alumni events around the country in 2009 kicked off in New York City at a private contemporary Chinese art space in Chelsea. **Taliesin Thomas '98**, director of AW Asia, welcomed 100 alumni from the '80s, '90s, and '00s and current students in the city for Field Work Term (FWT) in mid-January.

Later that month **Mary Early '97**, director of Hemphill Gallery in Washington, DC, hosted dozens of alumni and students at the gallery, joined by Elissa Tenny, Provost and Dean of the College, who discussed new curricular initiatives. Then in June, it was brunch at **Margot Hoerrner's '91** DC home. The group is eager to meet regularly to support the work of fellow alumni.

Throughout the country alumni are organizing picnics, performance outings, and other ways to reconnect. Please let us know if you know of a great space or if you would like to host or help plan an alumni event in your area. Contact us at alumnirelations@bennington.edu or 800-598-2979. **And send us your photos!**

New Year's with **Priscilla (Hayes) Taylor '72** and her family at the home of **Dorothy B. Hayes '46**.

Betsy Robinson '73 is starting research for a feature article she'll be writing for *Spirituality & Health* magazine, where she is managing editor. She writes, "If you (or friends) have been a member of any kind of spiritual community (it can be religious, spiritual, educational, an ashram—what's important is your involvement and your sense of spirituality) and you would be willing to fill out a questionnaire about your experiences, I'd appreciate it. The questionnaire is at www.spiritualityhealth.com/spirit/content/share-your-experiences-spiritual-communities."

Richard Rotman '73 has become professor of Media Relations at the University of Guelph-Humber and Humber College, Toronto, and is also teaching public relations in the distance learning program at the University of Victoria, British Columbia. He can be found on Twitter at "rotmanprwriter." Any Bennington alums passing through Toronto are always welcome to call.

Virlana Tkacz '74 was a Fulbright Senior Fellow in Kyrgyzstan this past spring. She conducted a seminar on American Experimental Theatre at the Theatre Institute and created an original theater piece based on a Kyrgyz epic, performed at LaMaMa Theatre in March 2009.

Patricia Dann '75's latest book, *The Goldfish Went on Vacation: A Memoir of Loss (and Learning to Tell the Truth about It)*, was published in 2007.

Edith "Ish" Bicknell '76 recently moved to Illinois to accept the position of supervising editor for music and art at Pearson, which is a large publisher of elementary, secondary, higher education, professional, and technical textbooks, as well as the parent company of Penguin Publishing and *Financial Times* magazine, among others worldwide. "I was so sorry to hear of the death of **Becca Stickney '43**," Bicknell writes. "She was a great mentor of mine when I was a student and subsequently a faculty wife."

Judith Belzer '78 on Nature as Active Force in the Human Experience

Critically acclaimed painter and Bennington alumna **Judith Belzer '78** loves trees: "Maybe it's just me, but the idea of crawling along the bark of a tree and then somehow penetrating to the tree's interior is enticing, even thrilling." For Belzer, a close relationship with nature is crucial to fully engaging in everyday life. The false disconnect we have created with nature has perhaps steered toward unfortunate mistreatment of the world from which we were born. "I don't think that nature's something you save for weekends, something you save for a national park," she says. "For me, this work is about moving closer to nature."

But what is exactly the nature of Belzer's work? "I really try to focus on the experience of being outside; I don't try to represent it in any literal way. Images fold out of the process, really, and paintings often take me quite a long time to finish." And so Belzer focuses on what we can extract from this internal pattern instead of being hung up on "capturing" nature, that is taking photographs or painting in the park, or re-creating familiar images.

Her many walks—in Tilden Park near her home and through the neighborhood—do indeed bring her back to the canvas. But instead of attempting to reproduce concrete images from memory, she acknowledges nature's ubiquity—indoors as well as out—and lets her imagination take over. The result: detailed, semiabstract renderings of, for instance, a tree's interior texture.

"I find all kinds of patterns or forms I've observed elsewhere in the natural world. I am reminded of things like stone out-

croppings, sand dunes, shells, water, human body parts, and feathers. ... I'm not sure why there are all these repetitions, but it's interesting to locate them and consider the reasons why evolutionary forces seem to produce common patterns across the spectrum of nature."

To recognize these patterns is, perhaps, to begin to reconcile our unfortunate tattered bond with the natural world—to come to terms with our inescapably complex interconnectedness with the earth and the fact that we do not exist independent of its sphere. "During these times of mounting worries about the degradation of our local landscapes, an intimate engagement with nature, a recognition of the active part it plays in our daily experience, seems particularly urgent. Don't we need to come to an understanding about how to live in a truly reciprocal relationship with other species," she asks, "if only for the self-interested reason of our own survival?"

Interestingly, while on campus, though she may have been in touch with nature, Belzer was not so concerned with the canvas. "I studied literature. I got there thinking I'd

study art, but when I got to Bennington, I realized, you know, I really didn't know how to write," she says. "I realized what a fantastic skill that is for just about anything you choose to do. It taught me how to think critically; I think that's a fantastic thing for a painter, just as it is for somebody working with words. And I've always been a huge reader; going into the studio is like going into a book. It's like going into a totally different world."



The Baltimore Sun gave a glowing review to Goucher College's recent East Coast premiere of *The Hymn of the Universe*, a composition by **Tina Davidson '76** based on the writings of Pierre Teilhard de Chardin, a Jesuit priest and scientist. "When it comes to beautifully crafted works that speak freshly through fundamentally familiar idioms," the reviewer noted, "Davidson is as persuasive as they come ... [she] subtly sets all the material to music that flows with a lyric gracefulness." And in April, the Central Pennsylvania Youth Opera—in collaboration with Capitol Opera Harrisburg—presented the world premiere of Davidson's family opera *Summer of the Swans*, which is based on the award-winning children's book of the same name by Betsy Byars.

Deborah Gladstein '77, experimental movement artist and teacher of the Alexander Technique and T'ai Chi Ch'uan, has launched a new website. Visit deborahgladstein.com to read more about her recent performances and teaching practice in New York City.

Derrik (Hoitsma) Jordan '77 writes, "I've been focused for the past two years on composing world fusion/classical music, which I think of as taking world music influences—African, Asian, Brazilian, and Middle Eastern—and blending them with my own American ideas and notating them for classical musicians. My first piece was a commission (*Four Unknowns* for string orchestra and percussion) for the Sage City Symphony in Bennington under Michael Finckel, who was my cello teacher when I went to Bennington in the '70s. It was great to work with him again. It was performed last February at VAPA." Since then he has continued writing these pieces. Jordan completed two world fusion string quartets: *Sky Mirror* for shakuhachi, string quartet, and electric guitar (awarded the Shakuhachi Chamber Music International Prize 2008) and *Welcome Santo* for kalimba, string quartet, and shekere. Two movements of his piece *Five Gamelans for Brass Quintet* premiered in April 2009 in Brattleboro. Jordan is also working on a commission for the Vermont Symphony Orchestra that will be performed in September 2009 at 10 venues around the state. He reports that he is "greatly enjoying the process" of the new line of work. He worked until recently as a singer-songwriter, multi-instrumentalist, and producer. He adds, "My daughter **Sheyna Hoitsma '13** is enrolled to start Bennington in the fall. What goes around comes around, or so it would seem. I'm very excited for her."

Nina Coil '78 was among the dancers who participated in **Caitlin Corbett '79's** performance *Tom's Wealth: A Dance for the Masses*, a piece structured around the simple treasures owned by Mark Twain's famous character Tom Sawyer. *The Boston Globe* praised the work as "unfussy and organic, a lovely, mostly light-

hearted way to spend 50 minutes that sets us up to look at and listen to, afresh, what we may encounter every day."

Richard Fisk Dailey '78 reports that he is living in Paris with his wife and 16-year-old daughter. He is currently in pre-production for his ninth film and "would be glad to see anyone (Daniel? Trina? Abby? Ron? You know who you are) who might be in town. Anyone interested can take a look at my art criticism at afterartnews.com, where I'm editor-in-chief."

Raphael Rubinstein '79 was appointed professor of critical studies at the University of Houston School of Art in 2008. He teaches in Houston one semester a year and remains based in New York with his wife Elena and daughters Rosa, 10, and Silvia, 4. He recently published a collection of poems, *The Afterglow of Minor Pop Masterpieces* (Make Now Press, Los Angeles). His translation of Marcel Cohen's memoir, *In Search of a Lost Ladino*, was published by Ibis Editions in Jerusalem.

80s Susanna Dent '81 sends greetings to all her classmates, and writes that she "would love to hear from all of you."

Jane Elizabeth Zweibel '81 reports, "My son Nicolas just turned 9. I am still a practicing artist. I am also currently in my second year of graduate school, working for my second master's degree—this one in creative arts therapy. My art will be on the upcoming cover of the journal of the American Art Therapy Association. I have a gallery in Luxembourg, and will be having my second solo show in December 2009. My husband just finished his 25th year as a teacher. We will all be traveling to southeast Asia in the summer of 2009. My website is janezweibel.com."

Artwork by **Jeffrey Curto '83** was featured in the 2009 spring exhibition at the Preston Contemporary Art Center in Mesilla, NM.

Traci Sobocinski '83 is working at Pearson as a project manager.

Amy Hart '84 recently traveled to Juba, Sudan, to direct a film for UNICEF on water issues there. After the violence of the civil war in southern Sudan quieted, the devastating effects of wells contaminated by the dead bodies started to set in. Now the challenge is to supply clean water and sanitation to prevent death from cholera and other water-borne diseases. Hart was selected by UNICEF to do the project because of the recognition she gained from her film *Water First: Reaching the Millennium Development Goals*, which she shot in Malawi. The film won a jury prize at the World Water Forum in Mexico City and has since been shown at many water conferences and film festivals—including the World Expo in Zaragoza, Spain.

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For more, visit www.WaterFirstFilm.org. In addition to her independent film projects, Hart is the filmmaker-in-residence at the New York Academy of Medicine, where she directs videos and TV ads on public health issues. She recently directed a multilingual campaign for NYC about the health effects of 9/11 that was aired throughout the tri-state region and seen in NYC subways. For more, visit www.nyam.org. Hart would like to hear from any Bennington filmmakers, screenwriters, editors, composers, and producers—especially in the NYC area.

A recent *New York Times* review praised **Aimee Chappell Hertog '84's** photograph, "Hamptons Fun v. Iowa Flood," as "wickedly funny." Her work was displayed as part of the annual Metro show at City Without Walls.

"My photo of three guys playing ukuleles was published in the November issue of *Library Journal*," writes **Faith Kaufmann '84**. "You can see it at www.libraryjournal.com/article/CA6610963.html. At the Forbes Library profiled in the article, we are having fun lending out music-making equipment and plan to branch out into drums, dulcimers, and maybe concertinas."

Cynthia Murphy '84 sends greetings to everyone, and notes that she is starting her 22nd year at Vermont Academy, where she is the director of the International Student Program.

This past spring, **Lindsey Brown '85** exhibited a show called *Works on Paper* at the Rose Burlingham Living Room Gallery.

Edie Hill '85 is a recent recipient of a Minnesota State Arts Board Artists Initiative grant, in support of three new chamber works for the New York-based ensembles Arc Duo and Two Sides Sounding, and a new electronic work for clarinetist Andy Lamy. Hill was also recently awarded a commission by Minnesota Voices, sponsored by the American Composers Forum in celebration of Minnesota's Sesquicentennial.

Hill's music is also featured on two new recordings, Cantus' *While You Are Alive* and Linda Chatterton's *Diverse Voices*. The new nine-part a cappella work *A Sound Like This*, written for Cantus, has been featured on the group's touring program. The piece in its entirety will receive a featured performance at Chamber Music America's national conference this year in New York City.

Along with friends Carey Goldberg and Pamela Ferdinand, **Beth Greenberg Jones '85** has written a book about their experiences with a sperm donation, with a working title of *Inconceivable Happiness*. The book is scheduled to be released next May, and earned the friends a mid-six-figure advance from publisher Little, Brown.

An exhibition of drawings by **Rhea Nowak '85**, *Pieces of Continuous*, was on display in the Grosvenor Gallery at SUNY Cobleskill in spring 2009.

Karen Robin Clyman '86 writes, "After spending two years in New York, my daughter and I have returned to the beautiful Green Mountains. I am an RN case manager at Fletcher Allen Health Care in Burlington and my 13-year-old daughter is a talented actress and

singer. I still dabble in painting and wheel throwing, but work, single parenting, and taking care of our two dogs, cat, bunny, and hamster take up most of my time. Would love to hear from any old friends."

"I am riding my recumbent tricycle, Myrtle the Turtle, around the world," writes **Sylvia Halpern '87**. To learn more, visit crazyguyonabike.com/doc/myrtle.

Drummer-percussionist **Ehran Elisha '88** was recently the recipient of an Art Omi Fellowship award, and participated in a residency at the Music Omi International Arts Center in Hudson, NY (as did **Paul Austerlitz '79**—two Bennington alumni on a list of 14 Fellowship recipients from around the world!). A performance of Elisha's composition *Spiral Suite: Octet* by his longtime Kinetic Music ensemble at the Makor/Steinhardt Center of the 92nd Street Y in New York was highly recommended in the *New York Times* for its "experimental ethos." Elisha recorded his fifth album this fall, a duet with jazz trumpet great Roy Campbell, and will soon complete *Korot*, a companion release to *Shoresh*, his first acclaimed recording that was the result of a Meet the Composer/Rockefeller Foundation/National Endowment for the

Arts Jazz Commission and Residency award. Following a decade of work as a music therapist at the Manhattan Psychiatric Center, Elisha is now in his 10th year teaching music at the Ramaz Upper School in Manhattan. He has lectured on music, education, and youth culture at conferences at the University of East London, UK, in 2007, and at two Cultural Studies and Education conferences at Teachers College, Columbia University, where he completed his second master's degree (an Ed.M in Music Education, Philosophy and Aesthetics). He has also taught music and cultural studies courses at the College of New Rochelle's School of New Resources in Brooklyn. He recalls warmly that the seed of his teaching work involved his studies with Sally Sugarman at Bennington, along with his music and literature work with mentors such as Milford Graves, Bill Dixon, Phebe Chao, and the three late masters Arturo Vivante, Louis Calabro, and Vivian Fine. He sends all the best to his Bennington friends and acquaintances from the classes of '85 to '91, and can be reached at EYEtone@aol.com.

Joseph McLaughlin '89 is proud to announce the launch of his website "The Song Titles Pavilion: Song Titles in Chinese and Eng-

Odili Donald Odita MFA '90: Why Ultimately Art Is about Freedom

Odili Donald Odita has been all over: Born in Enugu, Nigeria, he grew up in Columbus, Ohio, and received his MFA here in Vermont. He's traveled extensively throughout America, Europe, and Africa; was, for a time, based in Florida; and currently resides between Philadelphia and New York. He is always on the move, it seems, and that comes through in his art. "I want to convey the significance for me of my travels in Europe, America, and Africa... bringing my experiences of traveling and moving through different spaces into the paintings," he says.

"It is perhaps this awareness of place, both cultural and geographic, which underpins his work," claims Stamatina Gregory of the Institute of Contemporary Art at the University of Pennsylvania. Hyperaware of the tradition and cultural history upon which he builds (in part because his father was an African art historian), Odita transcends, in tandem, the borders of both space and time. Interested in "the conceptualization of the world as a united space," he insists that "ultimately, [art] is about freedom"; that we, like color, should be "allowed to exist unrestrained."

Indeed his colors exist unrestrained, at least by traditional representation or narrative structures. Odita called his work

Equalizer at the Jack Shainman Gallery in New York, for instance, a "conceptual journey" in which he allowed the interplay of color and shape to impart subtle metaphors of place. It is for this reason that we must engage with his work with all our senses to "activate the space" and to experience their atmosphere genuinely. We must not try too hard to deconstruct and dissect their structures to find coherent, logical meaning.

At the moment, Odita has settled in Philadelphia, as an associate professor at Temple's Tyler School of Art, where he is "continuously challenged to think more about why I make certain decisions...my colors are slowly becoming more intellectualized and less local. They are more about the mind, what I see and how I transform this."

Among Odita's many credits, he recently exhibited at the 52nd Venice Biennale (2007) and lectured at the Metropolitan Museum of Art.



lish,” where you can learn Chinese by song title. Visit zeroing-in.com.

Nicole J. Rademan '89 is currently working for a superior court judge in Easton, PA, and loving it, although she's not keen on the long daily commute. She would be glad to have lunch with any alumni in the Allentown/ Bethlehem/Nazareth/Easton area.

Barnabas Rose '89 is living simply in Center City Philly, where he watches movies. He says he would love to act in more films, but notes that he is not a salesperson. You can check out what he's been up to by emailing him, joining Facebook, or viewing his website, barnabas-rose.com.

"I'm living in Chicago with my three gorgeous daughters and just loving life!" writes **Rachel Schatz-Limanowski '89**.

90s Kim (Pitt-Foster) Bjorge '90 sends word that she keeps in contact with **Gabby Leff '90** (who lives nearby), as well as **Cathy Petraiulo '90**, **Kathryn Kitt '91**, **Jeff Segal '89**, and **Ben Boyington '90**. The devastating news of **Elisa Torre '85's** death put her back in touch with **Mahnaz Butto-Saigol '90** and **Faiza Sumar Ahmed '89**. "We were all distraught at the news of her passing," she writes. In happier news, Bjorge and her family recently visited Vermont for 10 days "looking to romp with moose and pick apples and pumpkins."

"Sadly, the store I ran and owned for three years closed in May," writes **Caitlin (Lally) Hotaling '90**. "The economy wasn't friendly to 'extra' nonessential items. I've reconnected with some old friends and am doing the full-time mom thing for now."

Michael Kaericher '90 returned from a Peace Corps tour in Nepal 15 years ago. He was married 13 years ago, and has a 5-year-old daughter and a 3-year-old son. He writes, "Somehow I have firmly ensconced myself within the world of corporate website security (coding security frameworks, single sign-on, stuff like that) where it seems that I am both prized and overlooked for my inability to work in a straight line. Feel free to look me up on Facebook."

"My son Zane and I recently moved from New York City to Kansas City," writes **Amelia Nitzsche Thompson '90**. "If anyone happens to be in the area, please look me up—still adjusting and making friends!" Her email address is amyrattle@hotmail.com.

Orlando Alvarez '92 recently moved to Cleveland and assumed a new position as senior vice president of the Sisters of Charity Health System. Along with his partner Ned, Alvarez has been enjoying the city's excellent orchestra and

theater district, friendly people, and his new apartment's beautiful views of Lake Erie.

Miriam "Mimi" (Gaber) Kantor '92 writes, "Hi everyone. Can't remember the last time I wrote one of these, if ever, but since I made three giant changes in my life this past year I thought I would announce it. I moved from New York to Boston in March 2008, got married in August to Reuben Kantor, and changed my name from Mimi Gaber to Mimi Kantor. Reuben and I re-met after 20 years while planning the reunion for a pre-college gap year program in Israel we both attended. In attendance at our wedding were fellow Bennington alumni **Chris Korintus '91**, **Paul Rizza '91**, **Erica Herman '91**, **Margot Hoerrner '91**, and **Louise Cavanagh '57**. I now work as an interactive producer (currently looking for a new position) and am looking to be in touch with any Boston-area people. Email me at mimi.kantor@gmail.com."

Eric Sturm '92 reports that the episode of HGTV's *Renovation Nation* that featured his renovated home on Capitol Hill in Washington, DC, was finally aired on November 3, 2008 at 8:30 a.m.—three years after the filming! He and his wife have already moved on to living in their "next big renovation."

"I'm in Paris," writes **Rachel Smith '93**. "Some friends and I have created a company called Brown Sugar, and it's amazing; we've been touring for more than 10 years with that concept (www.brownsugarshow.com). I've also had the privilege to sing and write the lyrics for a company of acrobats, which you MUST see. We've traveled as far as China, Thailand, and Saudi Arabia and have been on every TV channel in France. Please take the time to discover their beautiful work at myspace.com/farfadais.

"And it seems like all my dreams are about to come true, because now I'm working on my album with a bunch of gifted people. I feel blessed to be surrounded by so much enthusiasm and talent. It's still a work in progress, but you can discover my world at www.myspace.com/rachelgardnersmith."

Robyn Okrant '94 sends word that Center Street will release her new book, *Living Oprah*, on January 4, 2010.

In fall 2008, **Aryn Chapman '95** had a show of her paintings at the Agora Gallery in New York. *ARTisSpectrum* magazine observed, "Through her work, Chapman invites the viewer into an experience of shared histories and secrets, an experience seeded in memory and sentiment."

Mildred Kennedy-Stirling '95 and her husband Eric welcomed a daughter fall 2008. Avis Clare Kennedy-Stirling was born on September 15, a full moon night. She weighed 4 pounds and 11 ounces—smaller than most of the trout caught

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at West Branch Pond Camps! Avis has doubled in size and loves her menagerie of birds, especially the owls. Her mother expects she will make bird calls before she talks.

Joel Garland '97 has been appearing on the television drama *Kings*, which airs on Sunday nights on NBC. He plays a palace guard named Klotz. Along with his partner Boyden, Klotz supplies "a bit of comedy, and a counterpoint to the larger drama spearheaded by Ian McShane as King Silas." You can also watch the show online through NBC, iTunes, and Hulu, and read more about Garland's band at atomicgrindshow.com. He recently landed a role in *Bounty Hunter* opposite Gerard Butler and Jennifer Aniston.

The New York ballet company Dances Patrelle recently commissioned **Patrick Soluri '97** to compose a new orchestral ballet score. *Murder at the Masque: From the Casebook of Edgar Allen Poe* premiered in April, 2009 to celebrate the company's 20th anniversary season. Matthew Dibble, formerly of the Royal Ballet in London, danced the main character of Lord Usher. The story for the ballet was written by author Justin Allen based on the writings of Edgar Allen Poe. Soluri also has been commissioned by the American Lyric Theater to write a one-act opera, also based on the writings of Poe. It will be part of a trilogy of one-act operas to be performed throughout 2009 and 2010. Soluri also orchestrated several episodes for the third season of the Emmy winning children's TV show, *Wonder Pets*. The episodes he worked on were recorded by a live chamber orchestra and aired on Nick Jr. in 2009. The show won the 2008 Daytime Emmy for Best Music. And, after a 10-year hiatus from playing drums, Soluri is playing again in an alternative rock band around NYC. The band plans to release their first album this year and to start touring. Learn more at patricksoluri.com.

T'aiya Shiner '98 is now a Virginia Court certified mediator. "Wow, I'm really doing it! Thank you Bennington!" she writes. "My



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#2 PARTICIPATION IS ACTIVE

#3 SUPPORT OF YOUR COMMUNITY MATTERS

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sweetie Heath and I have a little adopted/rescued family—two dogs and four cats.”

Nina Tucciarelli '98 recently relocated from New York to Bozeman, MT, and has been keeping busy with writing new songs for *Damsel in the Dollhouse*, her electronic musical persona, and for *The Visceral Show*, a gothic cabaret show that she is currently producing and hopes to be staging in late 2009/early 2010. Visit her at www.myspace.com/damse linthe dollhouse and www.myspace.com/thevisceralshow.

OOs **Amy Basford '01** reports that she just got her master's in social work “and just got engaged!”

Summer C. Brennan '01 writes, “I received my master's degree in Near Eastern studies with a focus on Islamic revivalism from New York University in 2006, and this past fall began work at the United Nations with the Special Political and Decolonization Committee. This is a recurring, partial-year contract, and in the off time I'm renewing my painting practice and working as a freelance writer, researcher, and consultant. Life is good in Park Slope, Brooklyn, and I'm happy to see that the multi-interest life I envisioned for myself at Bennington is becoming a reality.”

Lise Johnson '01's five-person play, *The Bauble that Bought Manhattan*, was directed by **Lucy Skeen '05** at Manhattan Repertory Theatre in October 2008. Johnson continues to blog about comedy at humornumina.com and would love

to post humor by fellow alumni. Berkeley, CA, is her new home. She was married to Adam Lawrence Miller on June 20, 2009.

Bill Peever '01 and his wife Kate had a baby girl, Abby Kelley Peever, on February 29, 2007—“A LEAP Baby!” he proudly notes.

“I moved to Portland, OR, from Atlanta, GA, in April 2008,” writes **Liana Conyers '03**. “Over the last year, I worked for two nonprofits managing youth development programs. I was recently accepted into the University of Oregon's MFA Dance Program with a graduate teaching fellowship. I'm excited to continue dancing and working on seamless improvisation.”

Amalia Fite '03 graduated in March 2008 from UCSD with an MFA in acting, and recently moved to Los Angeles. She invites friends to email her at amaliafite@gmail.com.

Jessica Nadeau '03 tells us, “It feels like an eternity since Bennington, and I'm happy to report that I am finally an art teacher. I took a long and winding path to get here, but I am elated to have arrived. I'm living in Maine in the woods with my nice boyfriend, Jon Miller, and a fluffy cat named Moose. Hooray!”

“I moved to Denmark in November 2008,” writes **Rebecca Strohmer '03**. “So far living here has proved to be one of the best learning experiences of my life.” She moved to the country to take a position as a supply chain manager for a private label gum company, and now lives in

Denmark's third largest city, Odense. She travels frequently; since her move, Strohmer has been able to experience a total of eight different countries and hopes to keep the number growing. She adds, “If anyone is interested in visiting Denmark and would like a place to stay, feel free to contact me at bstrohmer@yahoo.com.”

Shazieh F. Gorji '04 writes, “I am currently in Virginia spending time with my mentor from Field Work Term 2003, Trew Bennett, at the Buck Creek Pottery. Her studio is a little slice of heaven and I am gearing up to attend a wood fire workshop with Jack Troy in Oregon, while making new works. In November I was invited as a visiting artist to Arkansas State University's Ceramic Department, where I created works in stoneware that were salt-fired. These were shown at a gallery in Virginia in April.”

“After teaching kindergarten in Bennington for two years, I traveled to New Zealand to research a future in teaching there,” writes **Trina M. Plummer '04, MAT '05**. “In December of this year my husband and I will be returning to the South Island of New Zealand where I will teach elementary school. I feel confident that my MAT program at Bennington has prepared me to work among the world-renowned Kiwi educators. Perhaps the alumni site needs a page called Where in the World Are our Grads?”

James Bolenbaugh '05 has been freelancing in the film industry in Scotland and New York. His love of films such as *Ghostbusters (I and II)* have inspired him to pursue a career in production design. He has recently worked as lead carpenter/puppet rigger for Bjork's *Wanderlust* music video, and art-directed the independent film *Rosencrantz and Guildenstern Are Undead* (starring Jake Hoffman, Devon Aoki, and Ralph Macchio, among others.) Bolenbaugh will be starting his master's in the Department of Design for Stage and Film at NYU Tisch, where he is on a full graduate assistantship. He has also been reunited with his once-cohabitant **Guy Snover '06**. They now share a humble home in Brooklyn.

Mary Higgins '05 currently resides in her home city of Houston, where she has become a permanent figure at underground electronic music events. She currently promotes for SDC Houston and Space City Alien Natives, and has worked with such crews as The SiLO Tribe, rEVOLVe, and KAOS. Inspired by Trance, Psytrance, and Breakbeats, she has been working under the watchful eyes of Kidd Klover (Houston), Mad Turtle (Houston), Supa Dave (Houston), Permutations (Vancouver), and DJ Samadhi (Charleston) and hopes to make her DJ debut sometime in 2009.

Ryan C. Tittle '05 wrote *The Way She Lost Her Smile* for the University of Alabama at Birmingham's *24 Hour Plays*; the play had its world

BENNINGTON DUO'S DETROIT DELI DEFIES ECONOMY

Jason Murphy '09 and **Ben Hall '04** were teenagers when they first washed dishes at the Russell Street Deli in Detroit

In 2007, they bought the place.

And when the economy plummeted the following year, Murphy credits their Bennington education for their ability to revive, and even grow, the business. Even with the recession, they have steadily increased sales. A CNNMoney.com article said that with the restaurant's recent success, Murphy and Hall "have pulled off a nearly impossible trick."

"The tools we acquired at Bennington helped us to be innovative, flexible thinkers and encouraged us to take risks—to not be afraid of failure," Murphy explains. "We simply applied the principles we learned at Bennington to running a restaurant."

"Ben and I both come from Detroit, from Midwestern, blue-collar families," Murphy says. "Up until our generation, the people we knew just graduated from high school and went to work—usually in an automotive factory or a family business. I didn't really know we were supposed to go to college." The dishwashing job at the deli was the start of their friendship.

But Hall, a serious drummer, wanted to focus on his art and music. At age 26, he began to look at colleges, and chose Bennington for its strength in those areas.

"Ben always told me that coming to Bennington was one of the best decisions he's ever made," continues Murphy. "He talked about how much he was learning about himself and what he liked, and how he was applying all of that to the work he was doing. I always knew that this was something I wanted for myself."

So a few years later, Murphy applied to Bennington and was accepted. As a student, his work in painting included a study abroad at the Studio Arts Center International in Florence. Hall graduated and returned to Detroit, focusing on his music and starting a record-exchange business.

While pursuing their art and music at Bennington, both Hall and Murphy maintained their ties to the Russell Street



Deli. Working there on summer and winter breaks, Murphy says, "We learned the operation inside and out." One August morning, the pair walked into the deli for a bite to eat, and the longtime owner asked if they'd be interested in purchasing it. "Essentially, we went in for breakfast and came out with a restaurant," Murphy says.

Murphy took the academic year off to focus on the restaurant, and the pair began a series of strategic business decisions:

- Re-branding the deli as eco-friendly and community oriented by buying local and organic ingredients. They saved on electricity by unplugging appliances at the end of each day, and they offered employee incentives for riding bikes to work.
- Selling off a pizzeria space to reinvest in the deli.
- Expanding the menu and hours. They began to include more vegan and vegetarian options, and opened for breakfast on weekdays.

In their first year—despite an economic downturn that has forced many Detroit business owners to shut their doors—Murphy and Hall increased their sales by 20 percent. "Come to Detroit's Eastern Market on a Saturday morning," writes CNNMoney.com, "and you'll often see people lined up outside the door to eat at Russell Street Deli."

As Murphy finished his senior year at Bennington, Hall ran the Deli in Detroit. Now that Murphy has graduated, he'll take over at Russell Street while Hall works on his art portfolio for graduate school. "And that," Murphy says, "is the beauty of having two owners. It allows us to get back to the things we love, like art and music—those things that brought us to Bennington in the first place."

In the meantime, business is thriving. "It's nice to know we have something that might sustain us for the rest of our lives."

premiere on June 28, 2008. He was also a finalist for a prize awarded by the University of Arkansas.

James Bentley '06 appeared as Ray Graves in *Amazing Sports Stories: The Steagles* on Fox Sports Net. The television show aired in May 2008. He also illustrated a comic book that was published through The Fort Greene Park Conservancy and made possible by a grant from J.P. Morgan Chase. The book, *Prisoner: The Recollections of Thomas Dring*, was written by **Daly Clement '06**.

Here[begin] Dance Company, founded and directed by **Zornitsa Stoyanova '06**, premiered work featuring **Jami Marshall-Lively '08** this past spring at *Fresh Juice*, the Mascher Space Co-op's biannual artist-in-residence show. In late April, former faculty member **Paul Matteson MFA '07** and Jennifer Nugent each taught a class through the Company, and they both performed in *Current*, a periodic showing of new work sponsored by the Company. The show also included a performance of a new solo piece by **Eric Conroe '08**. Stoyanova is also organizing a series of screenings around Philadelphia called "Dance Cinema Projects," which highlight films of performances by emerging dancers.

Charlotte Sullivan '07's artwork was recently printed in the first issue of *UPPERCASE* magazine, a magazine for the creative and curious (www.uppercasegallery.ca).

After leaving Bennington in 2005, **Amanda DeMarco '08** attended the National Theater Institute and worked as a counselor and drama teacher in AmeriCorps. She has directed a number of plays in several venues, including *For Whom the Bell Tolls* at The Liverpool Institute of Performing Arts (LIPA), a performing arts institution that was created by Paul McCartney; the world premiere of *Spring Tides* by Melissa Gawlowski with The Cardboard Box Collaborative in Philadelphia; and *Urlicht* by Albert Innaurato, who she worked with at the University of the Arts. In addition, she assistant-directed—and performed in—*Home Opener*, an original commedia dell'arte-inspired comedy at The Arezzo International Theatre Festival in Arezzo, Italy. She also reads and evaluates scripts for Philadelphia Young Playwrights and their annual playwriting competition.

MA MFA MALs

Victor Bumbalo MA '67's play, *Niagara Falls*, was published by Broadway Play Publishing and was a finalist for the Lambda Literary Award.

Susan O'Neil MALS '96 announced that the search engine marketing company she founded, @Website Publicity, www.websitepublicity.com,

is celebrating its 10th anniversary. O'Neil recently spoke on the topic of Internet marketing at the American Association of State Colleges and Universities' annual conference in Washington, DC.

Uzbekistan: Images from the Land of Ghosts, a series of photographs taken by **Kevin Bubriski MFA '97**, were recently featured online at SocialDocumentary.net, a website that "uses the power of photography to promote global awareness."

"Hello to all!" writes **Ann Fine MFA '02**. "My first book of poems, *A Nest This Size*, came out from Shearsman Books (www.shearsman.com) in September 2009. I am currently living in Prescott, AZ."

William Macholdt MFA '02 is the recipient of a New Jersey State Council on the Arts 2009 Individual Artist Fellowship award. These competitive awards are based on independent peer panel review of work samples submitted and the anonymous process is focused solely on artistic quality. The grants help professional artists to produce new work and to advance their careers and impact on the community.

"I'm thrilled about the award and hope that I can continue to make work deserving of this honor," he writes.

In 2001, **Carl Linich MFA '04** was awarded a grant from the United States Ambassadors' Fund for Cultural Preservation, issued by the U.S. Embassy in Tbilisi, Georgia. The grant helped fund the research and publication of a 136-page hardcover book with four compact disks, comprising the complete recordings of Georgian folk music made by the London Gramophone Company from 1901–1914. Delayed by the Rose Revolution

and other troubles in Georgia, the project was finally completed early in 2008, thanks to the additional support of the Georgian Ministry of Culture. Linich will soon deliver one of the 1,000 copies of the anthology to the Bennington music library, so community members will be able to hear recordings of Georgian choirs made in the pre-Soviet period. The book also includes extensive information on the history of the London Gramophone Company in the Caucasus, biographical information on the performers, texts and translations of individual songs, and much more. Linich continues to perform with his vocal trio Kavkasia, most recently in October 2008 (*The Marco Polo Project*, with The Toronto Consort). He also leads workshops in Georgian folk singing, including a monthly workshop in NYC. Anyone interested can contact Linich at kavkasia@gmail.com.

Niloufar Talebi MFA '05 edited and translated a collection called *BELONGING: New Poetry by Iranians Around the World*, which was published in July 2008 by North Atlantic Books. She also created, translated, and performed in *ICARUS/RISE*, a multimedia theatrical piece based on the poetry in *BELONGING*, connecting the myth of Icarus to the migration of Iranians. *ICARUS/RISE* premiered on November 15, 2007 at Theater Artaud in San Francisco, and is poised for touring. She was also interviewed in the July/August 2008 *Poets & Writers Magazine*. You can learn more online at www.thetranslationproject.org.

A book review of Laura McCullough's *What Men Want* by **Stephen Page MFA '08** has been published in *keyhole* magazine; you can read the review at www.keyholemagazine.com/articles/what-men-want-by-laura-mccullough.

keep us posted!

Bennington loves to hear about what alumni are doing. No news is off topic for Class Notes—the most popular section of the magazine—whether career, family, or travel related. Send us your updates by **January 1** to be included in the spring issue and by **July 1** for the fall issue.

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

STEVEN BACH (faculty member)

On March 25, 2009, producer, author, and beloved Bennington film and literature faculty member Steven Bach passed away. He was 70. Bach was born in 1938 in Pocatello, Idaho. He obtained his BA in French and English from Northwestern University in 1961 and a doctorate in film from USC. Over the course of his career, Bach taught American literature in high school and was also a faculty member at Columbia University. As former senior vice president and head of worldwide productions at United Artists, Bach was centrally involved in the making of such films as *Raging Bull*, *Apocalypse Now*, and Woody Allen's *Manhattan*, among dozens of others, in addition to writing the story of United Artists' undoing, *Final Cut*. A critically acclaimed author, his biographies of Marlene Dietrich (*Marlene Dietrich: Life and Legend*, 1992), Moss Hart (*Dazzler: The Life and Times of Moss Hart*, 2002), and Leni Riefenstahl (*Leni: The Life and Work of Leni Riefenstahl*, 2007) were all listed as notable books by *The New York Times*. He taught at Bennington for more than a decade and was adored by his students. He is survived by his companion Werner Röhr.

ELIZABETH "BETTY" MILLS BROWN '39

Elizabeth "Betty" Mills Brown '39 died peacefully on December 27, 2008. She studied literature at Bennington, and later earned an MFA in art history from Yale University, with a special interest in architecture. Mrs. Brown served as president of the Alumni Association (1954–1958) and was on the board of trustees for 14 years (1954–1958, 1962–1972), also serving as chairman of the Building Committee. In 1976, the Connecticut Society of Architects chapter of the American Institute of Architects presented Mrs. Brown with its Lay Person Award. She authored several books on architecture, including *The United Church on the Green: An Architectural History*; *New Haven: A Guide to Architecture and Urban Design*; and *Connecticut: A Guide to Its Architecture and Towns*. In 2009, the State Historic Preservation Board of Connecticut passed a resolution honoring "her extraordinary service to the State of Connecticut, its cultural resources, heritage preservation partners, and citizens."

KEVIN DOLAN (former trustee)

Kevin Dolan, a member of the board of trustees from 1988 to 2004, died on February 13, 2009. In addition to his dedication to the College, Dolan was president and chief executive of book publisher Little, Brown & Company from 1985–1991, and was active in a number of communities. He served as a

trustee of the Huntington Theatre Company in Boston, the National MS Society-Central New England Chapter, and was a longtime member of The Union Club of Boston, The Groucho Club in London, and The Publishers Lunch Club in New York City. Janet Dolan described her husband as an intelligent man with a "wicked sense of humor," who adored traveling and counted London, Tokyo, and Hong Kong among his favorite cities. She said that he loved books, read "voluminously," and treasured his job at Little, Brown.

MAXINE COOPER GOMBERG '46

Maxine Cooper Gomberg '46, who discovered her passion for theater at Bennington and went on to graduate from the Pasadena Playhouse, died of natural causes in her home on April 4, 2009. After college, she traveled to Europe to perform for the troops stationed there following World War II. Mrs. Gomberg made her silver screen debut in 1955 as "the affectionate and trusty secretary" in the significant film noir *Kiss Me Deadly*; she appeared throughout the decade on the TV shows *Dragnet*, *Perry Mason*, and *The Twilight Zone*. In the 1960s, Mrs. Gomberg rallied actors, writers, and executives to march in the civil rights movement and to protest the Vietnam War. Later in life, she pursued an interest in freelance photography, illustrating Howard Fast's *The Art of Zen Meditation* with her images.

PEGGY LAMPL '52

Peggy Lampl '52, who served as Deputy Assistant Secretary of State in the Carter administration, died in Washington, DC on July 24, 2009. A tenacious advocate for civil rights, Ms. Lampl served as Executive Director for two of the country's leading non-profit organizations, the League of Women Voters and the Children's Defense Fund. She also played central roles in the launch of Project Vote Smart, which informs voters of candidates' positions, and in producing Crimes of War, a much-acclaimed guide to the laws of war. As the Executive Director of the League of Women Voters, Ms. Lampl helped put televised debates on the political map as an institution in American Presidential races. Born on December 12, 1930 in New York City, Peggy graduated from New Rochelle High School in 1948 and Bennington College in 1952. In addition to her interest in public policy, she loved sports (particularly football and horse racing), playing cards and gambling. She leaves her sister, Joan Freeman and brother, Robert Lampl as well as several nephews, nieces, grandnephews and grandnieces.

in memoriam

GAIL GARDNER NEWMAN '51

On December 21, 2008, Gail Gardner Newman '51 died. Mrs. Newman studied literature at Bennington, later completing her Master's of Arts in Teaching at Columbia University. She served as alumnae class secretary in 1954-55 and worked the following few years for the Los Angeles regional alumnae group. With an early career as a professional writer and publicist in the TV production and publishing worlds, Mrs. Newman was later able to pursue her passion for sculpture and painting. She was represented by the Headfooters Gallery of Cleveland, Ohio, and had solo and two-person exhibitions in various Ohio, Washington, DC, and New York State galleries and institutions. She also had pieces in numerous private collections. In recent years, Mrs. Newman shared written memories of her college years in the alumni magazine, the *Bennington Free Press*, and *The New Yorker*, describing scenes of mischief and academic adventure with language as vivid as her paintings.

CONSTANCE PAYSON PIKE '47

Constance Payson Pike '47 died on September 5, 2009, in Boston. Throughout her life, she was committed to her family, to her friends, to education and the love of learning, to com-

munity and the responsibilities of citizenship, to social justice, and to the preservation of open space and the environment. In Old Lyme, Connecticut, the community she called her home, she found expression of these values through her work and leadership of the School Volunteer Program, the Phoebe Griffin Noyes Library, the Old Lyme Children's Learning Center and the Old Lyme Conservation Trust. Born on March 10, 1926, in New York City, Mrs. Pike graduated from the Westover School before attending Bennington College. An active member of the Bennington alumni community, Mrs. Pike most recently served on the committee for her 50th reunion in 1997.

MARTHA "MARTY" STOKES PRICE '46

Martha "Marty" Stokes Price '46 died on March 21, 2009. She studied literature and art while at Bennington, and went on to receive her BA in the natural sciences from Bryn Mawr College in 1960. Ms. Price later served as Bryn Mawr's Director of Resources and on its board of trustees. In 2005, she was awarded the Friend of Haverford College Award for her dedicated leadership and service to that institution. A lifelong philanthropist, Ms. Price devoted much time and energy to further the achievements of higher education.

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

Joan Williams Seely '36
Anne Goodale Brooks '37
Elizabeth Duveneck Dana '38
Barbara Coffin Norris '38
Virginia L. Irvin '39
Cecilia Drinker Saltonstall '39, former trustee
Faith Fisher Forbes '40
Adele Bookman Burnett '41
Sylvia Thayer Ferry '42, P '79
Nancy Keith Holland '42, P '71
Susan Hedge Hossfeld '42
Margaret Twichell Jones '42
Polly Wood Victor '42, P '84
Janet Pierce Hunsicker '43
Louise Hutcheson Ainsworth '44
Rachel M. Barker '45
Elizabeth K. Harvey '45
Helena Palmer Pappenheimer '45
Winifred Charles Troy '46
Jane Leavitt Bartholomew '47
Muriel Seelye Heineman '47

Elizabeth Olson Marshall '47, P '80
Agnes Vance Morgan '47
Katherine Sigourney Shaver '47
Sumiko Fujii Biderman '48
Mary Sinclair Krakora '48, P '77
Marcia Ireland Brookbank '49
Carole Grossman Honigsfeld '49
Patricia Ryan Mosbacher '49
Lois Barnett Vail '49
Phyllis Johnson Couse '50
Margaret Griggs Dangler '50
Mary Gualtieri Alberti '52
Marcia MacNeil Chapman '53
Regina Klein Charvat '53
Janet Burke Mann '55
Barbara Goldman Schulman '55
Ruth Watkins Leopold '56
Ellen Hirsch Ephron '59
Wilda Darby Hulse '59
Lucinda Ruby Gray '61
Julie Jeppson Park '63

Peta Raabe '73
Ihsan Ahmed Bracy Abdul-Rahiim '74
Mary Hambleton '75
Pieter Jacobus Platten '77
Lawrence E. David '85
Christian G. Flint '96
Susan C. Mettauer MFA '05
Susan Case MFA '07
Harry A. Trautmann IV '08
Retha Schlabach Elmhurst MFA '09
Helen Codere, former faculty
David Crowell P '71, former faculty
Merce Cunningham, former faculty
George Garrett, former faculty
Edward Hall, former faculty
Ion Laskaris, former faculty
Kent Lawson, former faculty
Nuala O'Faolain, former faculty
Senator Claiborne Pell, friend
Thomas Wilcox, former faculty
Sidney Zion P '87

*Notifications received by September 30, 2009

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ON THE COVER:

John Solanya, one of the first men in his Tanzanian community to disclose his HIV-positive status, shared his story "as an example to other men to change their behavior," he says. "Men [in Tanzania] are the principal decision makers in relationships and sex, so their engagement in the fight against HIV is vital." Photo courtesy of Ayesha Mawji '95 and the CHAMPION Project. See related story, page 26.

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"My experience at Bennington has become a deeply ingrained part of who I am. The lessons that I learned and the knowledge that crystallized many years later are the basis for a potent and continuous force in my life."

—Brendan Frank '94, Next Pioneers Steering Committee 2009

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*A NEXT PIONEER: is a graduate from the '80s, '90s, and '00s AND makes a gift of \$1,000 or more per year OR includes Bennington in his or her estate plans.