

BENNINGTON

winter
2017

THE BEST
WAY TO
PREDICT THE
FUTURE
IS TO CREATE IT



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FRONT & BACK COVER QUOTES:
Former faculty member **Peter Drucker**

THE EGG

Designed to be transitory, transportable, and transforming, this experimental space was developed by the Field Research of Closed Cells class to be a structure that feels completely new and unknown.

Designed by sculpture technician **John Umphlett MFA '99**, former faculty member **Guy Snover '06**, and former students **Fae M. Blackmer '15**, **Douglas M. Campos '16**, **Adrien J. de Mones '14**, **Alec W.C. Gear '15**, **Elizabeth**

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Visit bennington.edu/magazine for a feature on the making of *The Egg*.

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November 8th, 2016

Lincoln Schatz '86 has documented the changing landscape of Lake Michigan in photographs since September 2015. This photograph, along with a selected array of his November 2016 photographs (shown on page 3), can be found in full on his website lincolnschatz.com/lake-series. Schatz's work is held in numerous collections including the United States Department of State; Art Institute of Chicago; Smithsonian's National Portrait Gallery; and San Jose Museum of Art among many others.

BENNINGTON MAGAZINE

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WHAT DIDN'T EXIST BEFORE YOU MADE IT?



Keep an eye out. Bennington students are fanning out all over the country and the world to work at organizations ranging from cultural institutions to social justice and development organizations to publishers to design studios to governmental bodies to NGOs to businesses to hospitals and research organizations. Thank you for welcoming them into your organizations, your businesses, your communities, and your homes.

Field Work Term is much more than an internship program—it is an integral part of Bennington’s educational design. It is here that students can test and deepen the knowledge they’ve gained in their studios, classes, and laboratories in the wild, so to speak. It is a chance for them to confront new ideas, new technologies, new communities, and new ways of tackling the questions that drive their work. And when they come back to campus, they are able to analyze and reflect on their experience so they can integrate what they have learned into the classroom.

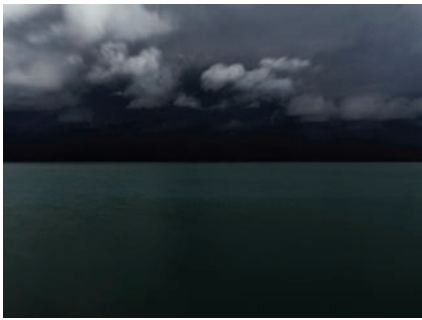
This is one of the reasons that so many of our students go on to forge new paths and map out new fields. If there is one thread that connects so many of the articles you’ll read in this issue of *Bennington*, it’s that every one of these groundbreakers, culture shapers, and change makers started their journey by diving deep into the realities of today in order to imagine what could be, whether their work involved imagining life on Mars (p. 20), creating new platforms for producing, circulating, and engaging with the news (p. 16), turning songwriting into a daily practice that delights audiences wowed by your sheer stamina (p. 38), or forging more gender-inclusive ways to participate in the gaming community (p. 41).

As we face the new year thinking about how to create a more just, gentler, and more equitable world, we can take to heart the words that appear on the cover of this magazine—“The best way to predict the future is to create it”—and find inspiration in the many Bennington innovators whose stories appear in its pages.

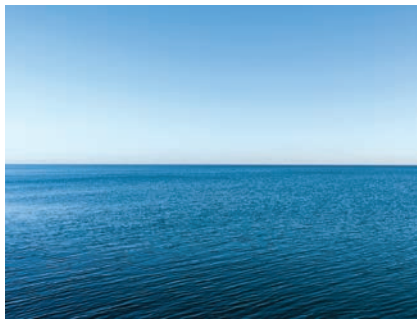
With warm regards,

Mariko Silver
President

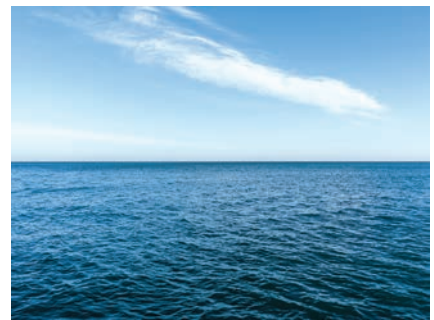
NOVEMBER 2016: A SELECTION OF IMAGES FROM THE "LAKE SERIES" BY LINCOLN SCHATZ '86



November 30th, 2016 (2)



November 30th, 2016 (1)



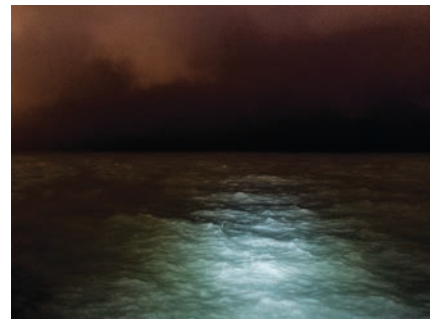
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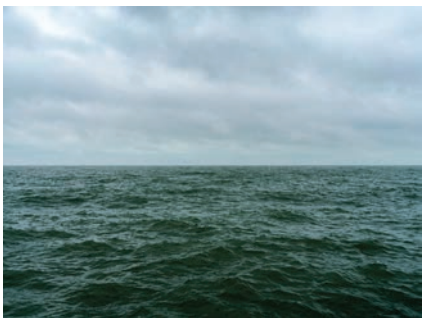
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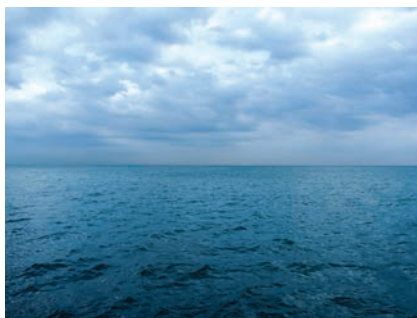
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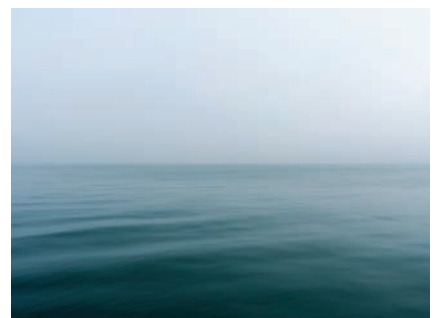
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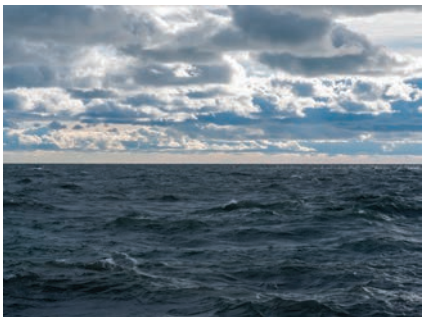
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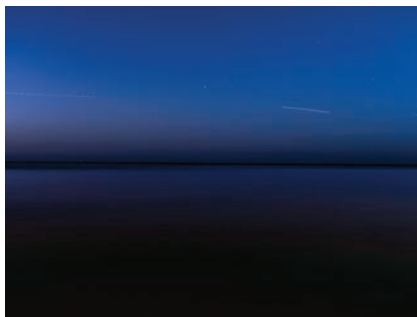
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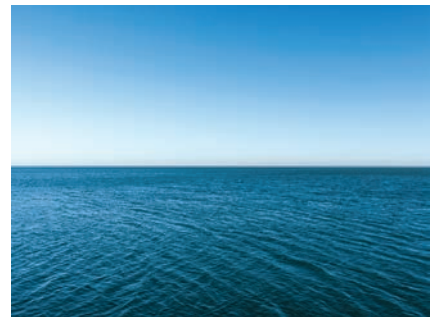
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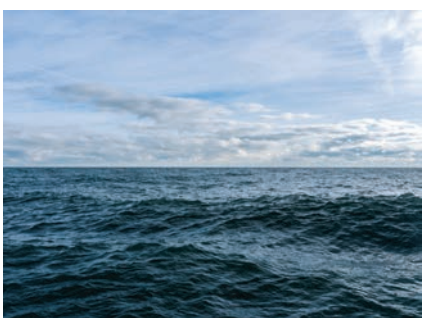
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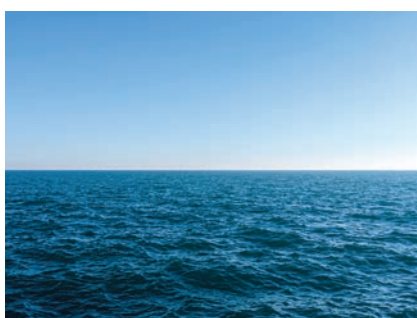
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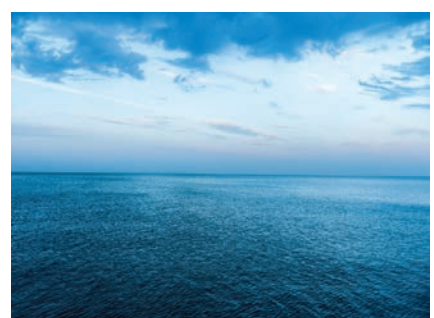
November 10th, 2016 (1)



November 9th, 2016



November 7th, 2016



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HUMOR ME

No one loves Bennington more than I do. The College saved my life: or at least made it possible for me to attempt to have a life, and for that I will be forever grateful. In fact, so much do I love Bennington College that my only begotten daughter, Eva Holiday DeAngelis-Glasser, went to Bennington in 2007.

It's always so exciting when *Bennington* arrives. It's always so impressive. All those wonderful people doing such impressive things. But I must insist that the magazine does not truly represent the Bennington College that I know so well and love so much. It simply seems to take itself too seriously.

When I was a student, Laurie Hyman pushed a cream pie into the face of Catherine Osgood Foster. She was teaching a class on The Spirit and Techniques of Comedy. She said that it was a highlight of her teaching career.

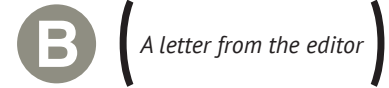
What I am proposing in brief: a comic essay in each issue. Written by students, alumni, teachers, trustees, or simply well-meaning folks who have something to say and can present their ideas in an amusing way.

Please let me know what you think of my humble suggestion. With utmost respect, I remain.

Most sincerely yours,
Barbara Glasser '65

We missed it, you caught it. It's a great suggestion and one that we took. You can now find the humor online at www.bennington.edu/magazine under the "LOL" heading. Enjoy the laugh, and thank you for reminding us to do the same.

Brie Della Rocca,
Editor



postscript

Former faculty member **Peter Drucker** was occasionally called an economist. If he heard this he might point out that “an economist is interested in the behavior of economies,” whereas he was interested in the behavior of people. More often than not he is called “The Father of Modern Management.” That’s right, capital T, because before Drucker’s first book *The Practice of Management* came out in 1954, management as we know it today did not exist.

In the hindsight of history it may appear as though this was a career he set out to design during his formal education, but of course it was not something he saw immediately. Nor would many people see what his career would become before it actually emerged.

Drucker was what we would consider today a student of the liberal arts—he studied avidly across disciplines. Later he was a law student, earning a J.D. in international and public law, while working full-time, something he believed was the best model of education.

He was an apprentice at a cotton trading company at one point. Then he was a journalist. Then he was a chief economist for a private bank. He even wrote works that were burned and banned by the Nazis in Germany. Drucker was also an immigrant. He came to the United States early in his career and became a citizen, living and working in America until the time of his death in 2005.

Who could have guessed he would lay the foundations for a whole new field? Certainly not Drucker. So how did this improbable career come to pass? By identifying and meeting a need, Drucker once explained.

“There were plenty of books out there at the time on individual aspects of running a business—finance, for example, or human resources. Each of them reminded me of a book on human anatomy that would discuss one joint in the body—the elbow, for instance—without even mentioning the arm, let alone the skeleton and musculature.”

What need was Drucker meeting? Books on management? No. He was connecting what had previously been disconnected, and in turn, unseen. He taught us that meaning had value not only for the individual, but for the corporation and society—something, I’m sure he could only understand at the intersections.

Drucker has been called many things: guru, consultant, teacher, author, writer, philosopher, economist, historian. Ironically, he was rarely called a lawyer, though he held his highest academic credential in that field. So what did he call himself? A “social ecologist.”

I confess, I had to look up the precise definition of this term. And I love what I found. A social ecologist is someone who “envision[s] a moral economy that moves beyond scarcity and hierarchy, toward a world that reharmonizes human communities with the natural world, while celebrating diversity, creativity and freedom.”

There is a map of Drucker’s life’s work in his own writing. What I am so profoundly struck by (aside from how closely his approach and life’s work mirrors that of Bennington alums) is

the evolution of his observations and the eerie accuracy of his predictions—from forecasting the rise of the “knowledge worker” (a term, of course, he coined) and “outsourcing,” to the fall of the “Blue Collar” worker, to the greater importance of culture over strategy.

The fulcrum of his work is not in the earliest of his 39 books, but in his later writing, particularly *The End of Economic Man*, published in 1995. His biographer Jack Betty wrote, “From that book forward Drucker stressed the need for a strong non-economic society to make ‘inequality appear far less intolerable’ and to shore people up against the bottom-line nihilism of the market.”

In one of Drucker’s last interviews in 2004, he saw a “very difficult transition” coming for Americans. He warned how trying it would be for Americans to adjust to the reality that their country would no longer be “the big boss” of world economies, no longer the most creative or plural of societies. I believe he was drawing on what he learned in his youth in Germany, living, as one writer put it, in a time and place where “unreason ruled,” and as Drucker put it, where he witnessed “wildly cheering rallies... displaying the abracadabra of fascism.”

I am particularly attuned to Drucker’s late thinking and especially concerned with his ultimate insights. I am recalling these now, in this space that I typically use to draw your attention to individual pieces and stories, because it feels more relevant than ever before. Because magazines take time to produce, and because most of the content in this issue was developed before November 8, 2016. Before November 8, the cover was designed. Before November 8, the stories were written. Before November 8, I mentally penned this note, which now reads more like a letter, and it was very straightforward in my mind: this issue is about work.

But I see now, the thing that I could not see in the middle of making, that this issue is about the future. It’s about the limits of what the present moment can tell you, and how you must move ahead anyway—and how history is that movement. It’s about how the best education happens in relationships and connections, not in the shadow of walls, the limits of silos. It’s about intersection (of disciplines and people) rather than exclusion.

Drucker said many things worthy of quoting. Like, “The most important part of communication is hearing what is not said.” Or, “The critical question is not ‘How can I achieve?’ but ‘What can I contribute?’” Or even in the advice he gave to one of his mentees: Your mission is to transform latent energy into active energy. To build islands of health and strength.

In this issue about work and the future of work, I hope you see the ways in which your work is building—relationships, and islands of health and strength—and mostly how it is already transforming the worlds around you.

Brie Della Rocca
Editor

WINTER
2017

HUFF
POST **RYOT**

COINT

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TENT




*Highlights from our
social media channels*

LAST YEAR *FORBES* PUBLISHED

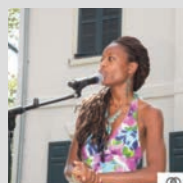
"Startup Schools: America's Most Entrepreneurial Colleges 2015" and ranked Bennington fourth after Cooper Union, Middlebury, and Colorado College.

To figure out what schools were graduating the most entrepreneurs *Forbes* took the total number of alumni and students who have identified themselves as founders and business owners on LinkedIn and divided it by the school's total student body.

But *Forbes* just scratched the surface of what LinkedIn is sharing about universities. Visitors to Bennington's LinkedIn University page will find aggregate data on the top 100 places our alumni work and what they do (turn the page for a glance at the top 20), among other measures. Dig a bit further and you'll find more than just the top-line metrics, you'll see what so many already know about Bennington—it is a college graduating interesting people doing interesting things. These are some of them. 

JOIN US.

**Add Bennington to the
education section of your
LinkedIn profile.**

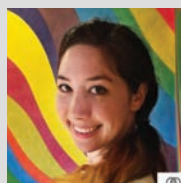


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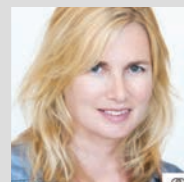


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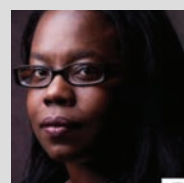


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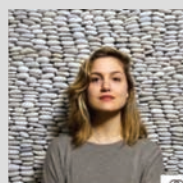


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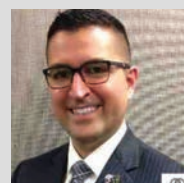


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'10

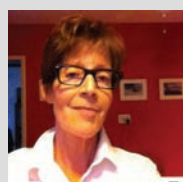


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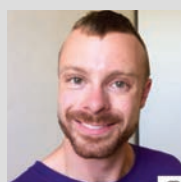


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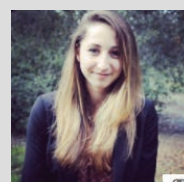


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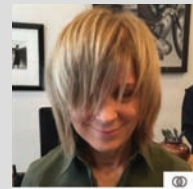
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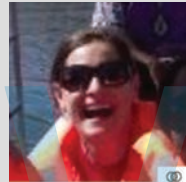
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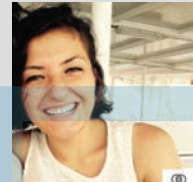
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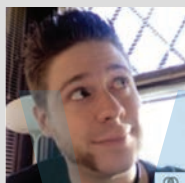
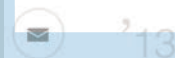
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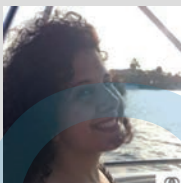
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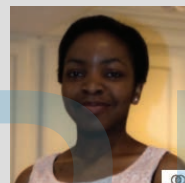
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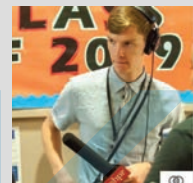
Vice President at Warner Communications
Greater Boston Area

**Insiyah Mohammad**

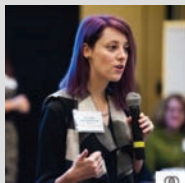
Editor at CoLab Radio at MIT
Greater Boston Area

**Tambudzai Kudze**

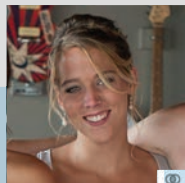
Medical Student at Yale School of Medicine, Medical Research Fellow
Greater New York City A...

**Jason Moon**

Reporter at New Hampshire Public Radio
Greater Boston Area

**Crystal Barrick**

Assistant Director, Communications at The College Board
Greater New York City A...

**Terrell Orr**

Director of Content & Community at Meed Inc
San Francisco Bay Area

**Ousseynou Diome**

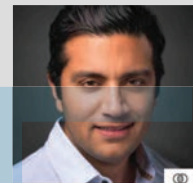
Stanford SEED
Ghana

**Max Nanis**

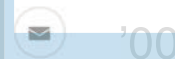
Conceptual Biologist
Greater San Diego Area

**Devin Gaffney**

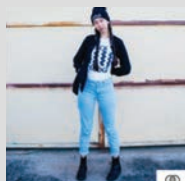
PhD Candidate at Northeastern University
Greater Boston Area

**Asad Ayaz**

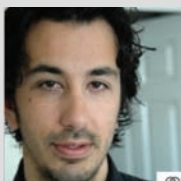
Executive Vice President, Marketing at The Walt Disney Studios
Greater Los Angeles Area

**Kevin Green**

Recruiter for Managed by Q in NYC
Greater New York City A...

**India K**

Producer at VaynerMedia
Greater New York City A...

**Blaine Graboyes**

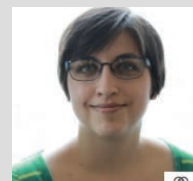
CEO at GameCo, Inc.
Greater New York City A...

**Shira Kol**

Entrepreneur
Greater Boston Area

**Christopher Bishop**

chief reinvention officer, improvising careers
Greater New York City A...

**Alexandra Polubiec**

Front End Engineer at Facebook
San Francisco Bay Area



TOP 20

More than 4,800 alumni on LinkedIn have included Bennington in the education section of their professional profile. Using the information from their profiles, LinkedIn has tallied the top 20 places Bennington alumni work and what they do. All LinkedIn University rankings are dynamic—changing based on additions to the College's network. As of November, these employers and industries topped the list. For the most up-to-date information on where Bennington alumni are working and what they are doing, visit <https://www.linkedin.com/edu/bennington-college-19618>.



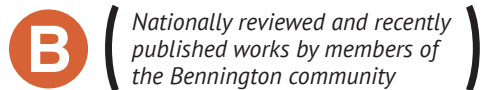
*A quick view of where our alumni
work, what they do, and what they're
good at based on data from LinkedIn*

EMPLOYERS

1. Harvard University
2. New York University
3. Dell
4. Apple
5. Microsoft
6. Self-employed
7. School of Visual Arts
8. Hunter College
9. IBM
10. Bard College
11. University of Washington
12. Columbia University
13. Massachusetts General Hospital
14. The University of Texas at Austin
15. Tufts University
16. Emerson College
17. Sotheby's International Realty
18. The New School
19. University of Illinois
20. Boston Children's Hospital

INDUSTRIES

1. Education
2. Art & Design
3. Media & Communication
4. Entrepreneurship
5. Business Development
6. Operations
7. Community & Social Services
8. Information Technology
9. Healthcare Services
10. Research
11. Administrative
12. Marketing
13. Engineering
14. Sales
15. Consulting
16. Human Resources
17. Program & Project Management
18. Legal
19. Finance
20. Support



FICTION



Lee Clay Johnson '07
Nitro Mountain
(Knopf, May 2016)

“Tense, disturbing, impressive....”

—*The Wall Street Journal*



Mary-Beth Hughes,
former MFA in Writing
faculty member
The Loved Ones
(Atlantic Monthly Press,
June 2015)

“Hughes’s prose is elusive, allusive, artful, intriguing and infuriating.”

—*The New York Times Book Review*



Cynthia d'Aprix Sweeney MFA '13
The Nest
(HarperLuxe, March 2016)

“...an addictive, poignant read”

—*The Los Angeles Times*



Irina Reyn MFA '06
The Imperial Wife
(Thomas Dunne Books, July 2016)

“...a master of creating realistic and nuanced female characters.”

—*The Washington Post*



Heather Young MFA '11
The Lost Girls
(William Morrow, July 2016)

“For all the beauty of Young’s writing, her novel is a dark one, full of pain and loss.”

—*The New York Times Book Review*



Alexander Chee, former MFA in Writing faculty member
The Queen of the Night
Houghton Mifflin Harcourt
(February 2016)

“...the rare historical novel in which the setting may be old, but the writing makes everything feel brand new”

—*Esquire*

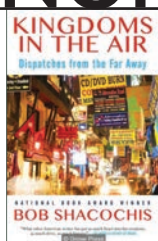
NONFICTION



Arlene Heyman '63
Scary Old Sex
(Bloomsbury, March 2016)

“Frank tales... fierce candor”

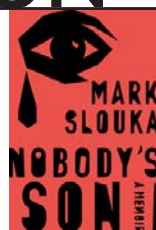
—*The New Yorker*



Bob Shacochis, MFA in Writing faculty member
Kingdoms in the Air
(Grove Press, June 2016)

“...career-defining collection of magazine writing from 1989 to today.”

—*The Los Angeles Times*



Mark Slouka, visiting faculty member in the MFA in Writing program
Nobody's Son
W. W. Norton & Company;
(October, 2016)

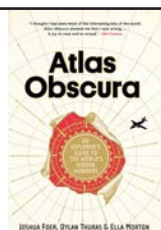
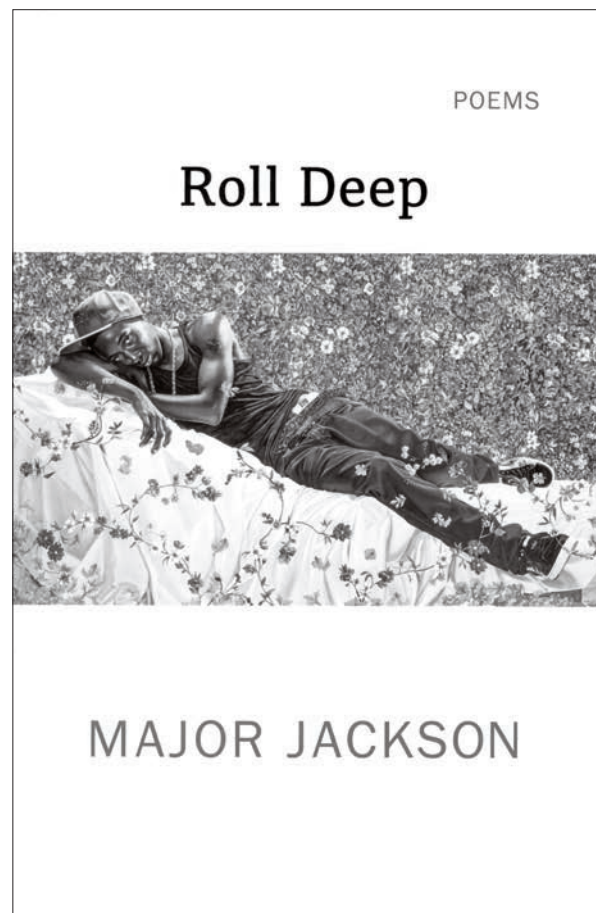
“With sensitivity and grace, Slouka descends deep into the chaos of his parents’ lives”

—*The New York Times*

Major Jackson, MFA in Writing faculty member
Roll Deep
 (W.W. Norton & Company, 2015)

“The black body is never safe, even when it journeys far from home. The way it survives and thrives is to move, and when moving to be sure it ‘rolls deep.’ The speaker in Jackson’s poems does just that—he moves, always on a reverse voyage but also voyaging forward and onward, toward his Penelope, toward love, toward his family and home, toward the art of poetry.”

—*The New York Times Book Review*



Dylan Thuras '04, Ella Morton & Joshua Foer
Atlas Obscura
 (Workman Publishing Company, September, 2016)

a “magical world of wonders [on] the printed page”

—*The Associated Press*



Alice Mattison, MFA in Writing faculty member
The Kite and the String: How to Write with Spontaneity and Control—And Live to Tell the Tale
 (Viking, August 2016)

“A book-length master class that draws on years of teaching”

—*The Atlantic*

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

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

For additional alumni book releases see page 48. For additional faculty releases see page 35.



(Faculty member Michael Dumanis revives Bennington's literary journal after 30 years of dormancy by Madeline Cole '16)

THE THIRD INAUGURAL ISSUE of *Bennington Review*, released in April 2016, looks more like a novel than a glossy magazine. Featuring work by writers such as Rae Armantrout, Tracy K. Smith, and Jericho Brown, and tightly focused on four genres of work, the *Review* presents a thoughtful new perspective in the larger literary conversation.

The original inaugural issue, printed in 1965, is an odd little collection between two sheets of raw blue paper. It was half-dedicated to the inauguration of the College's new president, Dr. Edward J. Bloustein, and half-dedicated to the contents of a typical alumni magazine, complete with class notes.

On the final page, there is an editor's note written by **Laurence J. Hyman '64**, son of Shirley Jackson and **Stanley Edgar Hyman**. The note reads:

"This...essentially is what the magazine will look like. And what will it be?... It seems possible...that eventually this review will simply publish—with its own particular emphasis & taste—whatever is being written that is best, both by people here and by people who have no connection with the College whatsoever except a common concern for what is creative, fresh, free, new, honest, and actual. Time will tell."

What *Bennington Review* was, is, and will be, continues to evolve as its editors change. In this way, the review has had four distinct iterations. The first inaugural issue could not be further removed from the review today, and the same could be said for those in between.

It took *Bennington Review* time to find its voice. Take, for example, the second issue of the first volume. It features black and white photographs of the campus juxtaposed against the text from an interview in which students spoke about Bennington.

Once established, however, the publication's voice was not an immutable

one—Robert Boyers, who was the editor from 1977 to 1983, oversaw a relaunched review that for the first time had a role in the national arts conversation. Featuring writers such as Joyce Carol Oates, Frank Kermode, and John Updike—many of whom Boyers made while working with Skidmore's journal, *Salmagundi*—the new *Review* mirrored its new editor.

"The content in many ways reflects the sensibility, the taste, the instinct of an editor," Boyers explained. "[I think] that [editorial choice] has to do with the question, 'What do you think matters at a particular moment in time?'"

For Nicholas Delbanco—who had previously worked with Boyers on the first relaunch of the *Review* and later became the third editor—what mattered was that the publication "introduce a new and elegant artistic physical contribution to the larger conversation." He points to an interview David Remnick did with John Ashbery as one example. Delbanco ran the *Review* until 1985, when it stopped publication.

The transformation of *Bennington Review*, reestablished last year after a 30-year hiatus by faculty member and poet **Michael Dumanis**, is striking—looking at the first and most recent issues side by side, there is no indication they have anything in common besides the name on the cover.


Between the covers, however, readers will still find cutting-edge work, now by authors such as Porochista Khakpour, Shane McCrae, and Dorothea Lasky.

Dumanis has dispensed with internal artwork in order to focus on one signature art piece, which is featured on the cover. The result is a publication thematically guided by its cover image, but dedicated to poetry, fiction, creative non-fiction, and film writing.

In another sense, however, *Bennington Review* has followed an important through-line, a direction articulated by Dumanis. He sees *Bennington Review* as a "curated space of a collection of strange, surprising, urgent new texts, each a different adventure, a discrete emotional and intellectual encounter with a voice."

Dumanis writes, in the editor's note of the inaugural issue, that when choosing work for the new issue he based his editorial decisions on "which poems and stories and essays most feel, through the charge of their language and subject and thought, as though they're on the verge of taking flight."

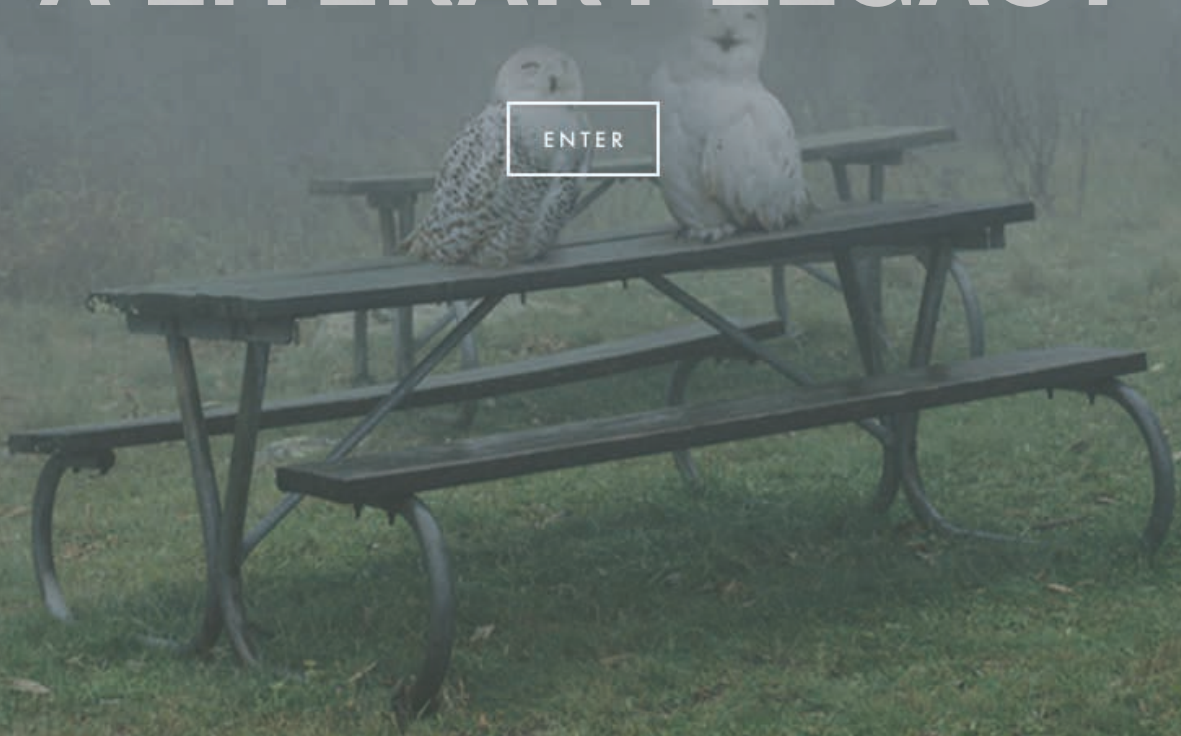
Dumanis's relaunch is already hitting the radar of contemporaries, including *The Rumpus*. Earlier this year they praised the journal for its inclusivity (30% of writers are people of color and 60% are women) and called it "an exciting new literary outlet to watch."

The second issue of *Bennington Review*, featuring work by **Sean Adams '08**, **Safiya Sinclair '10**, **James Allen Hall MFA '00**, **Irina Reyn MFA '06**, **April Bernard MFA faculty member**, and former editor Nicholas Delbanco, is now available in bookstores or by visiting www.benningtonreview.org. 

BENNINGTON REVIEW

THE RELAUNCHING OF A LITERARY LEGACY

ENTER



B (Bryn Mooser '01 is leading the world's largest 360-degree virtual reality news network without compromising the humanitarian mission that started it all. A story by Kara Bloomgarden-Smoke '07)

THE FUTURE OF NEWS

(and viewer response)

A virtual reality media company that became part of Huffington Post in a multimillion dollar AOL/Verizon acquisition last year, making it the world's largest 360-degree VR news network.

For Bryn Mooser '01, virtual reality is more than just headsets, immersive videos, and technological innovation. It's more than the next big thing that is hitting news platforms. It's more than the ground floor of a media empire. It is a global gamechanger.

Mooser is the co-founder and CEO of RYOT—a virtual reality media company that became part of *Huffington Post* in a multimillion dollar AOL/Verizon acquisition last year, making it the world's largest 360 degree VR news network. As far as he sees it, VR will not only change the way stories are told, but change the way we respond to them.

Because virtual reality allows people to step inside the story and guide their gaze anywhere in space, the medium has a tendency to lean into emotional response. In fact, during a talk he gave at Bennington in September, he shared that some MRI studies suggest that our brain may actually register VR episodes in the memory cortex.

"Now you can interact with the story, move around the story, and fully immerse in a story," Mooser explains. "That means we can stop *telling* people stories, now we can invite people to tell their own stories and experience other people's stories. We can put people in entirely different worlds." And now with this surging investment in his company, he plans to put people in many different worlds. Presently the company is making three VR stories a week, but soon, he told CNBC reports, "we expect to be making three VR stories a day."

RYOT's tagline is appropriately "become the story." Before last year, RYOT did not have a tagline, it had a mission: "link every news story to an action." It's a mission he traces back to his formative years.

When Mooser was 16 he accompanied his mother to Zimbabwe, where she had been awarded a Fulbright to teach and study. After that experience he enrolled at Bennington, where he focused on anthropology and filmmaking, and then returned to Africa as a Peace Corps volunteer. That capstone experience had a lasting effect. "When I came home, I felt a mission to try to make the world a better place."



RYOT's tagline is appropriately "become the story." Before last year, RYOT did not have a tagline, it had a mission: "link every news story to an action."

puts citizen journalism in focus and is strategic in its pursuit to give voice to as many people as possible.

In November, RYOT will premiere a 10-part Virtual Reality news show—the first of its kind. Each episode will explore topics of international importance.

"It's the first time people will be able to step inside the news," he says. "I want viewers to feel like they are standing on the streets of Southern Haiti in the aftermath of Hurricane Matthew. I want them to bear witness to the destruction and scale of the devastation."

But the doc won't just jerk tears, it will amplify the many ways viewers can take action and get involved.

In the frenzy of press coverage heralding RYOT as the next frontier in media making, they may have perhaps missed the deeper story in all of this: Mooser has managed to combine the spirit of the Peace Corps with the most cutting-edge developments in filmmaking.

"The overarching message of the Peace Corps is to send young Americans overseas and bring them back storytellers," Mooser explains. "When President John F. Kennedy conceived of the program in 1961, he saw one of its three central tenets as a way for volunteers to bring the stories they learn during their time abroad back with them." And, he says, "We're just getting started." **B**

Following the devastating 2010 earthquake in Haiti, he moved to Port au Prince and lived there for three years while working with an organization led by filmmaker Paul Haggis called Artists for Peace and Justice. His work was to rebuild schools and communities, which earned him and a colleague a Humanitarian of the Year recognition from *Esquire* magazine in 2012. It was in Haiti that Mooser started to make documentary films using basic digital cameras. Those documentary films, which helped raise awareness for the relief mission and get attention on the festival circuit, inspired Mooser and David Darg to launch RYOT.

In just four years, RYOT has worked with a range of media companies, most notably the *New York Times* and Associated Press, to produce an impressive body of virtual reality and augmented reality films.

Earlier this year, they received

their first Academy Award Nomination for one of RYOT's linear films, *Body Team 12*, a short documentary about the Red Cross workers in Liberia during the Ebola crisis. Produced by Mooser and directed by Darg, it tells an intimate story about a community dealing with a large-scale health crisis with global implications.

"As anyone who's ever experienced VR on a headset or 360 video on your phone knows, the possibilities are powerful. And RYOT brings all the tech know-how that makes these experiences possible," *Huffington Post* founder and editor-in-chief Arianna Huffington wrote in an April announcement. "But the real reason we're joining forces is that RYOT isn't just about the latest cool, shiny tech toys—they're committed to using cutting-edge technology for a larger purpose."

Mooser is enthusiastic about being part of a news platform that

B (*The making of WNYC's TalkBox*
by Janet Lape Marsden)



ASSIGNMENT:

Create a physical object that provides residents with a way to speak out on issues that are important to them and their community. It has to be portable. It has to be replicable. And it has to repurpose a piece of city infrastructure.

This was the design challenge that New York's flagship public radio station posed to SHoP Architects in late 2014, when the Knight Foundation awarded them a grant to prototype a new way to engage underrepresented audiences in their programming. And it was the challenge that **Nare Filiposyan '17** took up during her Field Work Term internship with SHoP last winter.

"The proposal came together just after the Eric Garner strangling," said Bennington College trustee **Matthew Clarke**, the architect who shepherded the project for SHoP and Filiposyan's FWT supervisor. "A lot of voices and concerns weren't being picked up by mainstream media."

WNYC wanted to open a dialogue in neighborhoods across the city—not just by creating thought-provoking content, but by establishing a physical link between the communities and the airwaves.

The public radio affiliate enlisted SHoP and its famed in-house fabrication team—the Fab Lab—to conceive and construct that link.

First and foremost, said Clarke, the design had to appeal to and engage audiences that weren't necessarily listening to public radio. Among the team's other design considerations: It had to be portable. It had to be replicable. And it had to repurpose a piece of city infrastructure: the public pay phone.

Out of these constraints, the idea for TalkBox was born.

As envisioned by the team, TalkBox would prompt people to record their thoughts on urgent issues of the day. The first question would be "What does Eric Garner mean to you?"—posed on the anniversary of Garner's death at the hands of policemen, in the Staten Island neighborhood where he was killed.

"These are very socially, politically, economically charged questions," Filiposyan says. "The biggest and most fascinating [design question] for me was how do you create an environment on a sidewalk or in a public space intimate enough that people feel they can pick up the phone and share what they're thinking?"

Filiposyan studies architecture and philosophy at Bennington, and is particularly interested in how the physical environment defines the kinds of activities performed in a space, who has access to those activities, and who does not.

In addition to researching the cultural history of public phones and the ways in which they are being put to new uses

(as wifi hotspots, as lending libraries, as public art), Filiposyan became the team's expert on city regulations.

"What's considered permanent, what's not? How far from the sidewalk does a structure need to be? How long does it take to get a project approved?" All of these details informed the design.

To entice passersby, the team modeled TalkBox after a recording booth, complete with what is made to look like a soundproof baffling slipped into the shell of a kiosk-style pay phone and an "On Air" sign that lights up when the receiver is picked up.

SHoP's FabLab constructed the final prototype from a pay phone bought online, and worked with WNYC's engineers to replace the internal circuitry with wireless technology that would link the caller directly to WNYC. Filiposyan mapped and designed a seamless and intuitive user experience. "We didn't want there to be any challenges between the action of picking up the phone and communicating with WNYC," said Clarke.

"Nare had to invent her own way of thinking about this," Clarke added. "None of us had done a project like this before."

Its first day on location, TalkBox drew more than 30 responses. It's since gone to Newark, NJ, to ask residents about their public schools and to Brooklyn to take up the question of gentrification. It's been set up outside The Public Theater prompting

WNYC wanted to open a dialogue in neighborhoods across the city—not just by creating thought-provoking content, but by establishing a physical link between the communities and the airwaves.

theatergoers to consider Shakespeare's relevance, and at Adelphi University asking, "What is making you anxious this election season?" You can hear selected answers and track where TalkBox will be next on Twitter @WNYCTalkBox.

And Nare Filiposyan, what question would she have TalkBox ask next?

"Where should I be?"

When you place TalkBox at The Public Theater, she explained, you know who's going to be there, you may even be able to predict some of their answers. But if you ask people where TalkBox should go next, you open yourself to the unexpected.

And that's what TalkBox is designed to do: "I'm going to be here and listen to what people are telling me." **B**

HE REMEMBERED
HIS ARRIVAL ON MARS.
LIKE A THOUSAND OTHERS,
HE HAD GAZED OUT UPON A
STILL MORNING AND THOUGHT,
HOW DO I FIT HERE?
WHAT WILL I DO?
IS THERE A JOB FOR ME?

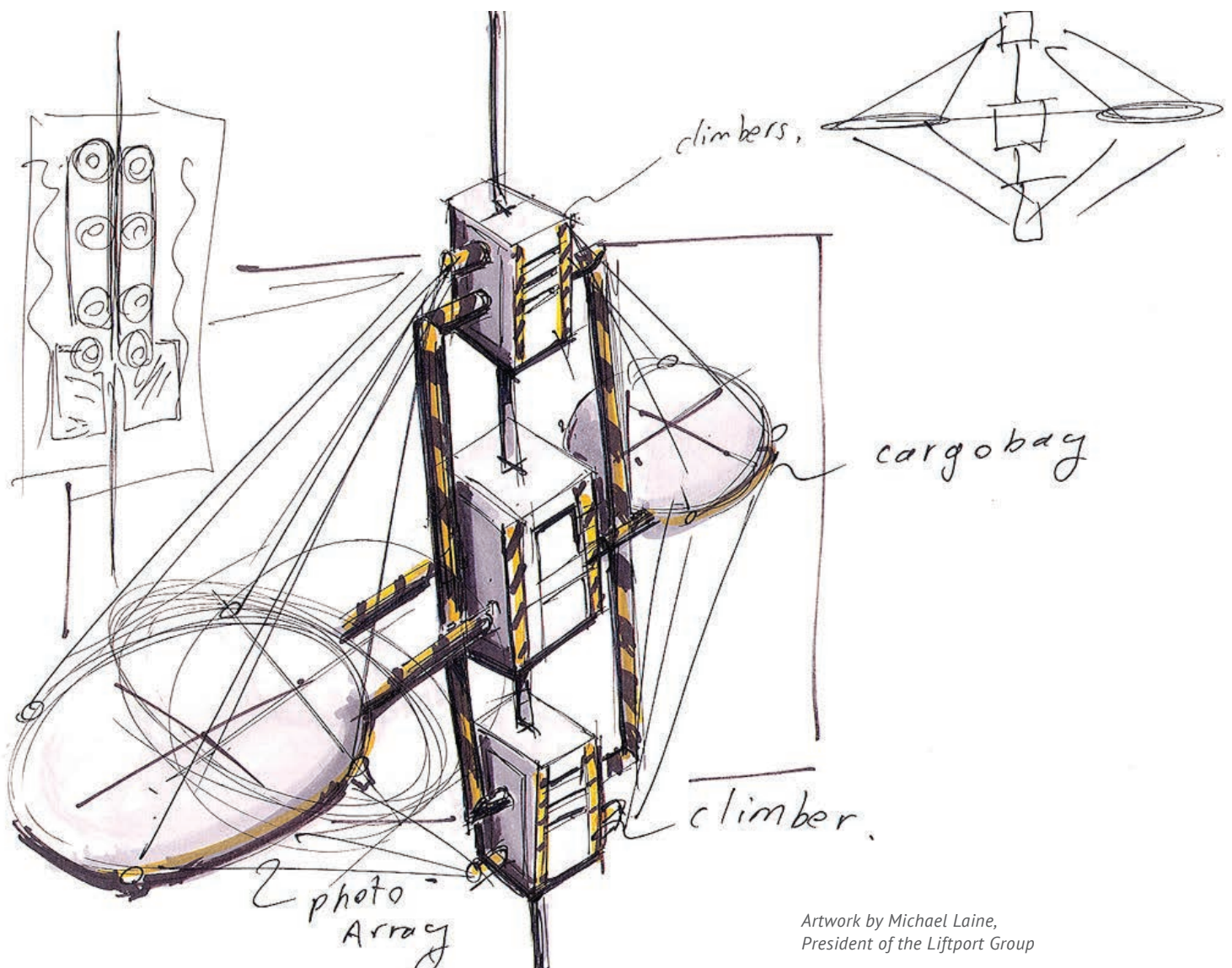


THE MARTIAN CHRONICLES

You have to travel 33.9 million miles if you want to go to Mars. We haven't quite figured out the *how* part of this yet, but let's not start there. Mars — as a planet, as a concept, as an object of intense fascination — has never really been about the *how*. Mars is about the *why*.

Humans first looked at Mars and registered it as an extraterrestrial body in the second millennium before the Common Era. It was logged by the Zhou Dynasty, noted by the Egyptians, observed by the Babylonians, described by the Greeks, and measured by Southern Asians. Galileo Galilei laid his eyes on the fourth planet in our solar system through a telescope for the first time in 1610. Giovanni Schiaparelli mistook an optical illusion for canals on the planet in 1877. In 1950, Ray Bradbury imagined what it would be like to wake up millions of miles away from our own planet: “He remembered his arrival on Mars. Like a thousand others, he had gazed out upon a still morning and thought, ‘How do I fit here? What will I do? Is there a job for me?’”

David King '11 is dreaming of answering those questions for himself. King was among just 705 candidates who made it to the third stage of the Mars One Red Planet Colony Project, a pool of aspiring astronauts winnowed down from an initial 1,058 applications. King even went as far as to have laser eye surgery in order to prepare for the program's medical exam. “How many opportunities does someone get within their own lifetime to be a part of something like that?” King asked. “Even if it is a long shot.”



Artwork by Michael Laine,
President of the Liftport Group

Mars One is among several major high-profile attempts to get humans to the red planet in the coming decades. Tesla and SpaceX CEO Elon Musk recently detailed his own aspirations to reach the planet at the International Astronautical Congress in Guadalajara, Mexico, going as far as to say the only reason he makes money is in the hopes of one day colonizing Mars. President Barack Obama likewise vowed to send “humans to Mars by the 2030s and [return] them safely to Earth, with the ultimate ambition to one day remain there for an extended time.” Mars One, an organization based out of the Netherlands, describes its mission as sending humans “not to simply visit, but to live, explore, and create a second home for humanity. The first men and women to go to Mars are going there to stay.”

Mars One isn’t just seeking physicists and astronomers, though. Colonizing a planet takes more than math and science; it requires constructing something from

nothing. King aims to be a sort of MacGyver at the Mars colony: “I’m the kind of person, I could go to a place like Mars where there is no infrastructure, there is no history of tool-making or we have no idea how to smelt steel on Mars, or any resources. I feel like that is a really incredible challenge,” King said.

King knows a thing or two about building something from nothing. In his Mars One application video, the camera zooms out to show a full Brooklyn studio and loft, with King proudly (and impressively) declaring, “I built everything here.” Now based in Detroit, King works for a company that restores old buildings while respecting their historical integrity.

But as King acknowledges himself, Mars One isn’t an inexpensive project. The organization has said it will cost \$6 billion to transport its first group of humans those long 33.9 million miles, and many critics of the project say even that is a low-end estimate.

But as various Mars projects chug on, burning through the wallets of billionaires and governments, a whole other group of people is working to make travel to the cosmos as cheap as possible.

Sandy Curth '16 works near San Francisco as the publicity director for the International Space Elevator Consortium (ISEC), a team that hopes to construct a literal stairway to heaven in the coming years. "In the current world of space technology and space exploration, the biggest problem is that it's really expensive to send anything into space," Curth said. "You have to use a rocket. And there's basically a fundamental equation that governs exactly how much fuel you need to get anything into space. It says that 85 percent of anything that goes into space has to just be fuel. So right now it's at least \$10,000 a kilogram to launch anything. It's stupid. It doesn't make any real sense to put anything into space unless it's absolutely essential."

Enter the Space Elevator. The concept would work something like this: tether a super strong cable from somewhere on the equator to a massive counterweight, like an asteroid, about halfway between the earth and the moon. The plain

"There's no *one* person who has ever built a spaceship. There are like fifty thousand people all working together," Curth said. "And that to me is exciting, to figure out how to collaborate, finding a huge group of people who are interested enough and invested enough to be kind of anonymous in this big project."

Hundreds of miles away from Curth, King mused on the same thing. "Ray Bradbury has a bunch of really great books about Mars," he explained. "The thing about his books particularly is, he always emphasizes the role of the work. The working man. You know, *building a planet*."

In the end, King didn't make the cut for the even smaller pool of candidates being considered for Mars One. But he is not taking the news as defeat; King has heard Mars One will be looking for more applications in the future, and he intends to apply again. "The people who I've surrounded myself with in my life are people who are more interested in *trying* than *not trying*," King said. "How many times in your life can you say you've done something no one has ever done before? What have I personally done to advance the bounds of human achievement?"

It's as selfless and grand a question as the sign-offs at

ENTER THE SPACE ELEVATOR.

The concept would work something like this: tether a super strong cable from somewhere on the equator to a massive counterweight, like an asteroid, about halfway between the earth and the moon.

old centrifugal force from the earth spinning will keep the line taut, allowing people to use it "just like a normal elevator," Curth said. "Potentially that would reduce the cost of sending things into space to about \$500 a kilogram."

While it sounds like science fiction, Curth and his international teammates have a wealth of research bolstering the space elevator, including models, conferences, Master's theses, and peer-reviewed papers. Curth presented his own undergraduate thesis at the Space Elevator Conference in Seattle this year; his research involved trying to understand how an earthquake would affect the cable if it jittered waves up its length into space. (Curth's conclusion: it wouldn't break).

the end of Curth's newsletters to the ISEC community — "come and join us and help make the future happen!" The future, though, is mercilessly forgetful; for every Galileo, there is the first person to ever wonder about Mars, their name long lost to the passage of time.

But of this we can be certain: King and Curth are yet another link in a chain that began when the first person looked at Mars and wondered if there was more to it than a shiny red twinkle in the night sky. *How do I fit here? What will I do? Is there a job for me?*

One day, if King steps onto Mars or Curth into space and they are confronted by Bradbury's question, neither will hesitate to answer. **B**

WHAT MILLENNIALS WANT FROM WORK

Analysis based on the results of several national surveys, as well as Bennington student responses following their annual Field Work Terms

MENTORSHIP

Millennials want to be in a developmental relationship with their supervisors. It's not enough to acknowledge work well done. They want to feel that the supervisor's engaged in their professional development.

MOVING QUICKLY AND ADVANCING

It's not so much about ambition for ambition's sake. It's really about wanting to learn something quickly and move onto the next level of mastery.

ORGANIZATIONS WITH A SOCIAL CONSCIENCE SENSIBILITY

This generation is reluctant to work for companies that do not have a social conscience, even if the job pays well. They're simply less motivated by money. They make choices based on the overall picture of the position and the organization. Value alignment is essential and they want to work in places that not only demonstrate shared values but live those values.

FLEXIBILITY

It's not that people in their 40s and 50s don't value flexibility of schedule. Certainly most people would be very happy to have a more flexible schedule. It's just that it is not a priority in the same way that salary tends to be for people in their 40s, 50s, and 60s. Often millennials would rather take the more flexible job than one that pays better.

BEING IN IT WITH YOU

Millennials will soon be a majority voice and they will be one of the largest workforce segments. They're saying to employers in as many ways as they can, not only do these things matter to us but we're willing to be in it with you and help you figure it out. But it can't be off your radar anymore.

Holly McCormack handles strategic planning, partnership building, and fundraising for the expansion of Bennington's Field Work Term and work-engaged learning initiatives. Her efforts focus on the academic integration of FWT and the resulting opportunity for employer recruitment. Holly also oversees the Kilpatrick Fellowship program, and provides career advising for seniors and alumni.

B (An adapted excerpt from "Workforce," a new podcast featuring employment expert and Dean of Field Work Term and Career Development Holly McCormack)

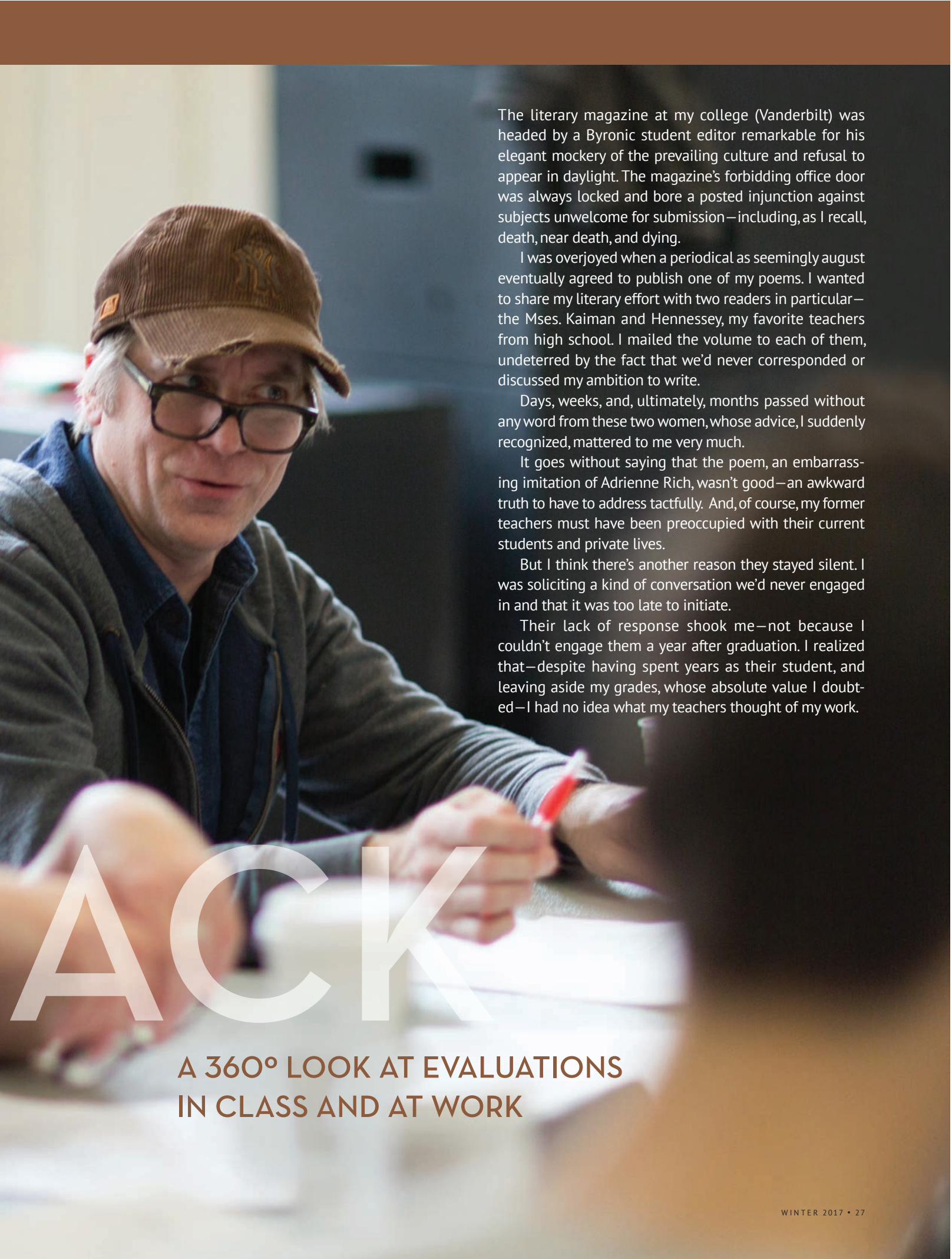


Tune in to the first episode of Bennington's Workforce podcast, visit <https://soundcloud.com/benningtoncollege/holly-mccormack>

B (*Getting evaluation right, at the right stages by Heather DiLeo*)



THE FEEDBACK LOOP



The literary magazine at my college (Vanderbilt) was headed by a Byronic student editor remarkable for his elegant mockery of the prevailing culture and refusal to appear in daylight. The magazine's forbidding office door was always locked and bore a posted injunction against subjects unwelcome for submission—including, as I recall, death, near death, and dying.

I was overjoyed when a periodical as seemingly august eventually agreed to publish one of my poems. I wanted to share my literary effort with two readers in particular—the Mses. Kaiman and Hennessey, my favorite teachers from high school. I mailed the volume to each of them, undeterred by the fact that we'd never corresponded or discussed my ambition to write.

Days, weeks, and, ultimately, months passed without any word from these two women, whose advice, I suddenly recognized, mattered to me very much.

It goes without saying that the poem, an embarrassing imitation of Adrienne Rich, wasn't good—an awkward truth to have to address tactfully. And, of course, my former teachers must have been preoccupied with their current students and private lives.

But I think there's another reason they stayed silent. I was soliciting a kind of conversation we'd never engaged in and that it was too late to initiate.

Their lack of response shook me—not because I couldn't engage them a year after graduation. I realized that—despite having spent years as their student, and leaving aside my grades, whose absolute value I doubted—I had no idea what my teachers thought of my work.

ACK

A 360° LOOK AT EVALUATIONS
IN CLASS AND AT WORK

After college, I considered a graduate program and gathered letters of recommendation from the professors I admired. They arrived as requested—sealed, in ordinary envelopes, signed across the seal.

I saved them even though my plans changed, putting them away unopened. A couple of years ago, with the dream of that particular graduate program dead and buried, I violated the compact of their confidentiality, and tore open and read them.

They contained a kind of assessment I never received in college—of strengths and weaknesses, of specific successes and failures, and of potential avenues for exploration. These letters allowed me to imagine projects, programs, jobs, and, more than that, how I could thrive within these contexts.

Unfortunately, because this potentially course-altering feedback wasn't intended for me, it stayed hidden in the back of a desk drawer year after

year. It was only by virtue of transgression that I learned what my “mentors” understood about my capacity.

It seems clear to me now that in college, as in high school, I missed the opportunity to learn all that my teachers had to teach me—an experience that, unfortunately, most undergraduates share.

Much is made of the current generation's attitudes regarding the value of education and the meaning of work. Millennials expect education to provide, among other things, individual engagement and mentorship and they seek out work that has personal meaning and societal impact. Some higher ed institutions are evolving to reflect these demands—for instance, by providing experiential and co-learning opportunities.


However, when it comes to evaluating performance—perhaps the best opportunity to provide students with individualized guidance—the over-

whelming majority of colleges and universities fail to meet students' needs by offering them nothing more than a letter grade.

“Standardized grades,” explains **Isabel Roche** Dean of the College and Provost, “amount to a ‘norming’ within a class where you're implicitly comparing students.”

Grades measure a student's performance relative to others' and the satisfactory completion of assignments. They don't address a student's individual capacities or help to direct her specific progress.

Bennington faculty member **Karen Gover** points to the ways in which grades can demotivate students. On the one hand, fear of “failure,” defined in terms of a lower grade, dissuades students from the exploration that leads to self-discovery and the experimentation that fuels innovation. On the other hand, a high grade tends to signal achievement—an end in itself—when, in fact,



“WHAT EMPLOYERS WILL LIKELY NEED TO DO TO RETAIN MILLENNIALS IS MUCH MORE OF A NARRATIVE, EVALUATIVE, DEVELOPMENTAL FEEDBACK LOOP.”

the mentorship most beneficial to a student entails a conversation about how she can make progress and continue to improve.

“In both cases, it’s not anymore about learning the content or the material of the course, it’s just about this external thing that they’re going to get at the end. What you want is for students to get absorbed in the material and to be motivated for their own sake.”

The idea of internal motivation is where education’s aim and millennial students’ ambitions meet.

Bennington is among the few colleges that provide students not just with letter grades but with comprehensive, individualized feedback in the form of a narrative evaluation in each course. Though they are written for different audiences, narrative evaluations are similar, in some ways, to the letters of recommendation from which I gained so much insight—by virtue of being qualitative, forward looking, and focused on the person.

“I encourage my advisees to immerse themselves, during the first year, in the exploration and feedback model narrative evaluations provide, and experience it without that [grade] measure they’re used to having imposed. It really frees them up to think about the work they’re doing and not a letter that’s being assigned to the work,” says Roche.

Narrative evaluations aren’t just better for students but help faculty and advisors in their role as mentors.

Nick Brooke serves in both capacities. “I can tell from past evaluations how an advisee is doing. When you hear what, say, twelve different faculty members have said, you get a strong sense of what might be going on with that student. Anywhere along the way I have access to those evaluations so any conversation with a student can be with that material in mind. It’s much more textured material than ‘B-’.”

DESPITE HAVING SPENT YEARS AS THEIR STUDENT—I HAD NO IDEA WHAT MY TEACHERS THOUGHT OF MY WORK.

Bennington graduates are able to judge the longterm impact individual engagement and narrative evaluation have on their life’s work. **Crystal Barrick ’11**, Assistant Director of Communications at the College Board, received a consequential evaluation at the end of her first term in an education reform class.

“It was totally new territory for me. The topic was big, the two faculty members teaching it were giants, and though I connected with them a few times throughout the term for some light advising (and got a lot of feedback on written work), I wasn’t quite sure how to make sense of the experience—or my place in it.”

The feedback Barrick received did more than record her successful completion of course requirements. “It contained volumes. It gave me a clearer sense of what I accomplished, how I had contributed to the class community, how my particular proclivities and interests had served (and might continue to serve) this kind of work. I suddenly knew my place in it, and I had a sense of my potential in it. That was the kick I needed to keep going. And now that work is my life!”

There’s evidence to support the idea that individual engagement between faculty and student, such as the narrative evaluation provides, significantly impacts graduates’ lives. The Gallup-Purdue Index, “Great Jobs, Great Lives,” surveyed 30,000 graduates to determine the relationship between one’s college experience and consequent sense of well-being and career satisfaction. The research

demonstrates that certain formative experiences in college help prepare graduates for fulfilling jobs and lives and influence how they perceive the value of their education—though relatively few graduates report having had these experiences.

The report shows that “relationships most affect graduates’ perception” that their education supports the outcomes under discussion. It finds that students are nearly twice as likely to perceive their education as worth the cost when professors “cared about me as a person” or when “I had a mentor who encouraged me to pursue my goals and dreams.”

If individualized engagement and assessment are, not just intuitively but demonstrably, better for student outcomes, why don’t more schools pursue them?

The brutal truth is that narrative evaluations, and mentorship generally, require extraordinary engagement on the part of faculty, something few schools are currently willing to support. It’s not merely a matter of faculty making an extra effort during grading. Faculty can’t write meaningful evaluations of students without getting to know them individually—for instance, in smaller classes and in conversations outside of the classroom made possible by manageable teaching loads.

The Purdue Index acknowledges that individual engagement “may mean finding innovative ways to make professors more accessible” and “shifting the institution’s culture to give faculty members more incentive to hone their teaching practices or to make a talent for engaging students

and supporting learning outcomes a more important part of hiring criteria.” Simply put, engaging with students individually is expensive.

“The dark answer to this is in economics. It’s much easier to deal economically with large classes with grades. There’s even an economy behind having graduate students who will grade those classes,” says Brooke.

On the bright side, employers across the country are pursuing answers to some of the questions educational innovators have already answered—about how to motivate, develop the full potential of, and retain those they employ. These questions relate to the workforce as a whole but have been made urgent by Millennials, who are bringing their regard for meaningful work and personal fulfillment to the marketplace. Employers can learn from educators and could drive educational paradigms that are better for students.

Dean of Field Work Term Holly McCormack is a bridge between the conversations happening on the education and employer sides: “It’s some-

Annual reviews, which typically assign a relative, numeric score to one’s performance can demotivate employees in much the same way as academic grades can students. They have been characterized by some experts as potentially “devastating to organizations”—linked with high levels of attrition, low productivity, and significant problems with collaboration.

In leadership development roles at Nickelodeon, HBO, and Fox, among others, **Tracy Katsky-Boomer ’91** has been responsible for providing feedback that moves creative work forward.

“In a lot of the creative professions, so much of it is revision. It’s not what you start with, it’s how it changes and how you find what you’re doing within what you’re doing. The first draft is one tiny piece of the bigger process. Once you start to hone what you’re doing, that’s when you need to hear something from the outside world and assess what you’re doing from a critical standpoint.”

Coaxing the best from writers, Katsky-Boomer says, involves an

may be crucial to the creative enterprise but how valuable is it to other kinds of work?

Sara Steines, Executive Director at Children’s Hospital of Wisconsin—a mission driven organization of 5,000, is focused on building a culture of excellence within her team. Steines balances the tangible, measurable elements of job performance that are necessary to measuring organizational progress with “more of a personal or individualized approach to identifying why someone is here and what makes them tick.”

In addition to helping her team members develop skills, Steines supports their self-discovery through regular discussions.

“It’s not a one-time-a-year engagement,” says Steines who, in addition to having an open-door policy, meets monthly with team members and uses the annual review as a chance to review the aggregate. “It’s a dialogue that we create. One of the most important things I’ve found is that I’m not here primarily to sit in judgment of my team. I hire capable, passionate,

smart, very dedicated people who want to do the work that they’ve been hired to do. My job is to coach them and to help them do that even more effectively.”

A workplace evaluation that isn’t merely focused on extrinsic measures, Steines says, yields more authentic and meaningful results.

“When I’ve worked for organizations where there’s a ramp up to essentially being graded, there’s an unnecessary amount of pressure being put on that moment that really can’t accurately reflect the nuances of progress or change over a long period of time. Nor is it particularly helpful in terms of facilitating the growth of an individual.”

Steines’ approach reflects the paradigm shift in employers’ attitudes regarding performance assessment—

“IT’S NOT WHAT YOU START WITH, IT’S HOW IT CHANGES AND HOW YOU FIND WHAT YOU’RE DOING WITHIN WHAT YOU’RE DOING.”

what challenging for employers. We’re seeing dynamics where it’s not necessarily salary or promotion that keeps employees invested. They’re much more invested when the organization shows opportunities for mentorship, development and ongoing feedback.”

There is a growing conviction among hiring organizations that “grading” employees by means of annual reviews doesn’t serve either the enterprise or the individual well.

ongoing dialogue rather than a final grade. It involves “talking to the person about what’s really working, what’s working less well, and what’s not working at all and doing it in such a way that they don’t feel like it’s useless to go on but are inspired to go on. You’re not pushing them to change the nature of what they want to do but you are pushing them to do their best work.”

Ongoing, individual conversation



IT SHOULDN'T BE UPON
LEAVING AN INSTITUTION
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RECOMMENDATION.

from employee grading to individual assessment. Millennials may be largely responsible for this shift in perspective, since, as McCormack puts it:

"What they are asking for, and what employers will likely need to do to retain millennials, is much more of a narrative, evaluative, developmental kind of feedback loop—not 'I'm going to tell you how it is and how to do it differently' but 'I'll have a collaborative conversation with you.'"

The fact that companies such as Microsoft and Accenture have recently abandoned annual performance reviews in favor of regular and ongoing conversations confirms that the movement toward individualized evaluation is about recruitment and retention and, ultimately, the bottom line.

Microsoft's director of global performance programs recently told the *Wall Street Journal* that not rating employees "mitigates threat, distraction, and internal competi-

tion." GE's vice president of executive development and learning, Jack Ryan, said his company's changes along these lines have led to "much richer discussions, where you're really focused on outcomes and not focused on labels."

Accenture CEO Pierre Nanterme gives a sense of scale.

"Imagine, for a company of 330,000 people, changing the performance management process—it's huge," Nanterme said. "We're going to get rid of probably 90 percent of what we did in the past."

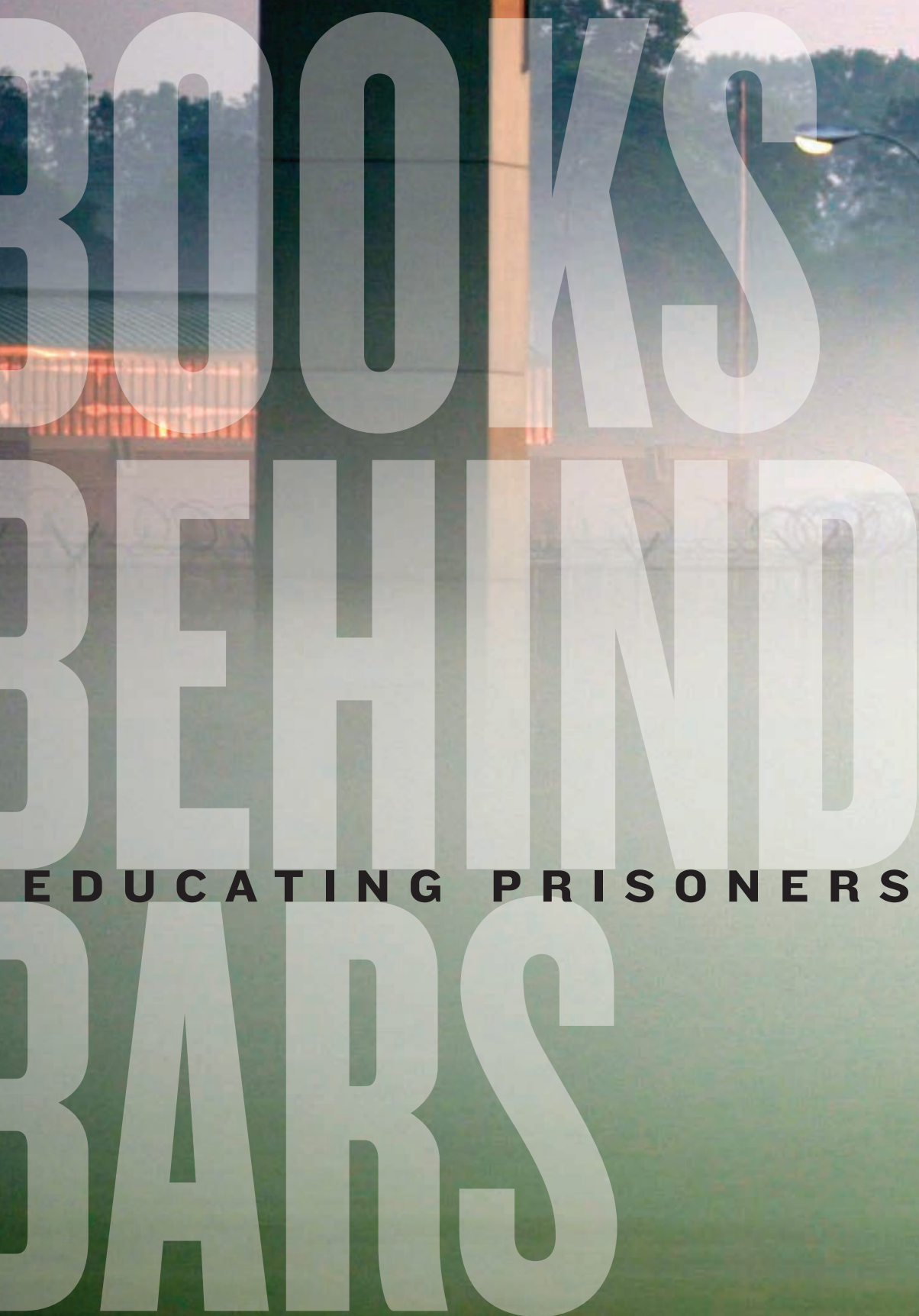
Working millennials expect to learn from their managers as they do from their professors, if they're fortunate enough to have had narrative evaluation that is about their individual capacity and potential impact. An annual performance assessment or grade is no substitute for ongoing mentorship in the academic setting or the workplace. It shouldn't be upon

leaving an institution that one gains the most insight in the form of an external recommendation.

Schools such as Bennington have in place the kind of evaluative feedback loop between faculty and student that graduates say is twice as valuable as the alternative and that employers are beginning to implement with employees.

"Bennington tries to ask what does it mean—not just to supply employees, but to provide the highest level of progressive education and have that inform the workplace at large," McCormack explains.

"So when I get the call from employers asking me: 'How do we get more students like this?'—that's the moment I look forward to because not only can I send them talented people but we can begin to talk about how to continue to nurture and develop their talents in service to the organization and the individual." **B**



BOOKS BEHIND BARS

EDUCATING PRISONERS

B

Bennington is one of 67 institutions chosen to participate in Second Chance Pell Grants for prisoners by Jeanne Bonner MFA '16

For certain classes faculty member **Annabel Davis-Goff** teaches, she drives 50 miles from campus, arrives an hour early, goes through a metal detector, submits her belongings for inspection, and is escorted to her classroom. These are the classes she teaches at Great Meadow Correctional Facility, a maximum-security prison in upstate New York, and the home of Bennington's nascent prison education initiative launched in 2015.

"It's like teaching every other course," she says. Except for in the ways that it is not. "The difference is when you have spent two hours talking about Joseph Conrad among courteous, thoughtful, mature students ...the conversations are of a very high, interesting level, then the class ends and you are aware your students are going to be escorted by a guard and locked up in their cells."

The courses are part of a new wave of prison education initiatives. Bennington was one of 67 colleges chosen by the U.S. Department of Education last year to participate in a new pilot rollout of Pell grants for prisoners, Second Chance Pell Grants, which drew well over 200 applications from colleges and universities throughout

the country. The grants were discontinued under the 1994 federal crime bill and are now being tested again thanks to mounting evidence that proves education makes a difference.

The evidence comes from years of research by think tanks such as The Rand Corporation. In their 30-year study of prison's education relationship to recidivism rates, researchers found that inmates who participated in *any* educational program while behind bars were much less likely to reoffend. Successful reintegration was even greater for prisoners taking college courses.

And that is just one reason Max Kenner, director of Bard's Prison Education Initiative, is confounded as to why programs like this remain rare. "As exotic as the work we do seems to be, it is actually extraordinarily simple. We provide a Bard education that is the same as any other Bard education, except that it's provided within the walls of a maximum security prison."

Bennington has closely aligned its fledgling program to Bard's long-established initiative, which Davis-Goff and others consider "the gold standard" of prison education. In October, Bard invited Bennington to be a consor-

tium of partner schools joining Notre Dame, Holy Cross College, and Grinnell College. The invitation was more than a marker of early success, it was an honor.

“At the center of what we do as a College is the simple and powerful truth that learning changes us,” Provost and Dean **Isabel Roche** said. “Bennington’s Prison Education Program, under the remarkable leadership of Annabel Davis-Goff, helps to bring that truth—and the responsibility we have to it—into the world.”

Bringing it into the world is not uncomplicated or easy, but that is the business of education, Davis-Goff insists: “to bring education where it is not.”

Bard and Bennington notwithstanding, prison initiatives have primarily been the province of community colleges. There are some good reasons for this. Community colleges are cheaper and often more centrally located. And it’s not easy for four-year colleges to provide the same education—security concerns, for example, make it difficult to teach science courses, particularly those with labs. Indeed, for many of these reasons colleges selected for the Second Chance Pell grants are community colleges—Cornell, in some ways, is one of them.

In Cornell’s case, its faculty members teach in the program but students receive a degree from Cayuga Community College instead. Rob Scott, the director of the Cornell Prison Education Initiative, says, nonetheless, nothing is off the table. “We offer the whole curriculum. And the students are outperforming at every turn.”

While the entirety of the Bennington curriculum is not available to the students (the first classes offering credits were taught this spring) Davis-Goff is working with faculty member **David Bond** and Dean Roche to develop a core curriculum compatible with Bard’s program. Qualified students will be eligible to apply to BPI to continue earning either an Associate’s or Bachelor’s degree.

But before she plunges into the fine print of credit transfers, degree requirements, and even the overall savings taxpayers are rewarded with when investing in prisoner education, she wants to make it clear that that’s not what motivates her in the end, and it’s certainly not all that motivates her students. They’re in it for the education, not as a means to an end but as the end in and of itself in some cases.

“Education alters the culture of the prison. It offers intellectual and even spiritual resources to students who are hungry for it,” she says. Her students come to class

having discussed among themselves the books and ideas about which they are reading in deep in conversation from the previous class. And that, Davis-Goff says, is why educators like her are drawn—perhaps even called—to the work.

As political leaders argue the cost-saving benefits, think tanks reinforce the value to a non-violent society, educators on the ground with this work will by and large reinforce it as an educator’s moral imperative.

“In a supposedly Christian nation, we are more punitive and unforgiving for fellow citizens’ transgressions than we have ever been,” says Kenner with the Bard program.

Scott, with the Cornell program, adds that we have

an obligation to offer more than what the state gives to citizens leaving New York corrections facilities. “Prisoners are released with \$40 and bus fare back to the county where the crime was committed—no more, no less.”

But now, with the support of major foundations, New York State, the Federal government, and a small but growing network of committed colleges, like Bennington, Bard, Cornell, and community colleges, are looking to shift the balance and help incarcerated citizens leave with more than bus fare back to their former lives. **B**

Bringing it into the world is not uncomplicated or easy, but that is the business of education, Davis-Goff insists: “to bring education where it is not.”



faculty notes

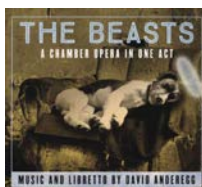
T **Brooke Allen's** biography of Benazir Bhutto, *Favored Daughter* (New Harvest, 2016) was released in January. It has been hailed by *Kirkus* as "a compelling look at Bhutto's tumultuous life and Pakistan's roiling history." Allen also served as editor for *Yours in Haste and Adoration: Selected Letters of Terry Southern* (Antibookclub, 2015), which was reviewed by *The New York Times*.

Barbara Alfano is the curator of a colloquy devoted to Elena Ferrante on the website, *Arcade*, launched in October. It includes the English translations of Alfano's interview with **Ann Goldstein '71** and of an essay on Ferrante, which appeared in the Italian magazine *Storie*. Last spring Alfano organized two conference panels: "The Brilliancy of Elena Ferrante," held in Baton-Rouge, Louisiana, last April by the American Association for Italian Studies and "Elena Ferrante," headed by the American Association of Teachers of Italian and held in Naples, Italy, last June.

BOOKFORUM **Benjamin Anastas's** review of Javier Marías' *Thus Bad Begins* (Knopf, 2016), "a novel of espionage and betrayal in post-Franco Spain," was published in *Bookforum* in September. Anastas writes, "the author is a listener in the aisles of a vast global library, and he can hear

the great books whispering." He also published a review of *The Complete Stories* by Clarice Lispector, and a review of Elisha Cooper's memoir in the *New York Times* in June. Anastas' acclaimed memoir, *Too Good to Be True* (New Harvest, 2012), was released in paperback in October.

David Anderegg released a CD of his chamber opera, *The Beasts*, a one-hour opera with music and libretto. The CD was supported in part by a grant from the Culture and Animals Foundation.



The National Science Foundation awarded an \$18,000 EAGER Research Grant to **David Bond**, Associate Director of CAPA, in July. Bond's project, "The Ends of Oil," takes an ethnographic look at how the economic finitude and environmental instabilities of fossil fuels are impacting communities across northern Alaska. Bond spent the month of August visiting remote communities along the Arctic Coast of Alaska to learn more about how they are navigating the converging endpoints of oil with creativity and determination. Bond was joined on the research project by Lucas Bessire, an assistant professor of anthropology at the University of Oklahoma.

npr **Maya Cantu** spoke with WNPR in June about the persistence of the Cinderella fable, and why it's relevant.

Vapor, the startup that **Andrew Cencini** co-founded with Cole Crawford and Steve White, was recently funded by Goldman Sachs and Austin Ventures. Cencini's first hire was **Erick Daniszewski '14**, Vapor's inaugural software engineer.

T **Noah Coburn** spent much of last spring and summer continuing his fieldwork in Afghanistan, Nepal, and India. He has been focusing on the continued repercussions of the war in Afghanistan, particularly on independent civilian contractors. In June, he published an opinion piece in the *Globe and Mail* arguing that if Canada and the U.S. are going to continue to rely heavily on security and other contractors, they must examine the human and political cost. He also released a policy report with the Centre for the Study of Labour and Mobility in Kathmandu, arguing both Nepal and the governments of donor countries have failed to provide any protection for migrant workers. In August, his work in anthropology was featured in a *New York Times* article, "War and Pillaging Couldn't Break an Afghan Village, but a Tumbling Economy May," about the danger that a damaged economy can present to small villages in Afghanistan.

ARTFORUM **Liz Deschenes** spoke with *Artforum* in July about her mid-career survey that was on view at the Institute of Contemporary Art, Boston. Her work was also featured in *Dream States*, an exhibition of photography at New York's Metropolitan Museum of Art. In the fall she had two shows, one at Miguel Abreu and the other at Paula Cooper, in which her work was presented in conversation with the late Sol LeWitt. Her work was also on view from October through December 2016 at Campoli Presti in Paris.



In March, **Marguerite Feitlowitz** did an interview with KPFA in Berkeley to commemorate the fortieth anniversary of the “Dirty War” coup. In

June, Feitlowitz published an essay in *Words Without Borders* about teaching in translation. In October, Feitlowitz was interviewed by Andrew Graham-Yooll for *Página12* on the subject her work with translation, her expertise on the subject of the language of dictatorship, and how she came to focus her work on Argentina’s history. She spoke at an international Human Rights and Education conference in December.



Michael Giannitti recently designed

lighting for *A Song at Twilight* at the Shakespeare Theatre of New Jersey, *Outside Mullingar* at Capital Rep, the world premiere of Theresa Rebeck’s adaptation of *The Way of the World*, as well as *Lady Day at Emerson’s Bar and Grill* directed by Dina Janis at the Dorset Theatre Festival. He received a Berkshire Theatre Award nomination in the Outstanding Lighting Design category for his work on *Lady Day*.



In August, **Karen Gover’s** review of Kristine Stiles’s collection of essays *Concerning Consequences: Studies in Art, Destruction, and Trauma* (University of Chicago Press, 2016), was published in *Times Higher Education*. Gover praised Stiles’ essays as “lively” and “insightful” but argued that “Surviving trauma isn’t a prerequisite for making great artworks.”

Sarah Harris was invited to Barcelona by the International Association of Trial Lawyers, a group that includes top scholars from more than 30 countries, to present “Stories and Spaces of Madrid and Barcelona.” The address considered the cultural identities of Madrid and Barcelona.



Susie Ibarra was featured on *Vermont Public Radio* in August. She discussed her role in Refettorio Gastronomica, a project by Brazilian chef David Hertz that repurposed twelve tons of food waste generated during the Olympic Games and turned it into nutritious meals for the neediest of Rio. In support of the project, Ibarra performed music alongside renowned French chef Alain Ducasse and Hertz as they cooked.



Yoko Inoue was interviewed for an article, “Trick or Trade: Questioning Consumption with Yoko Inoue,” in the *Kyoto Journal*. The

article also included **Robert Ransick** and **Kione Kochi** ’15.



Jon Isherwood’s *Sotol Duet* was recognized by Americans for the Arts Public Art Network (PAN) Year in Review. Isherwood was also featured in *Artist Boss: Anthony Caro’s Studio Assistants and Issues of Legacy in British Sculpture* (Wunderkammer Press, 2016). Isherwood’s recent exhibitions include *The Secret Garden* at Beijing MOCA in Beijing, China; *Hard Copy* at Pietrasanta, Italy; new sculptures at Space 50 in Shanghai, China; wood blocks and prints at John Davis Gallery in Hudson, New York; and *Mesh*, an exhibition of 3D printed sculpture, at the University of Manchester, UK.

Kirk Jackson and **Dina Janis** were awarded grants from the Vermont Arts Endowment Fund: Jackson for a new one-man play with Oliver Wadsworth, and Janis for a new play by the Dorset Theatre Festival.



Sherry Kramer was interviewed on WNPR’s *The Colin*

McEnroe Show in July about the alternative history class she teaches. The interview explored the possibility of learning more about our present from a fictional past than from a history book.

This summer **Amie McClellan** attended the Federation of American Societies for Experimental Biology (FASEB) research conference on Protein Folding in the Cell. McClellan presented a “lightning talk” on her Hsp90 research in the form of a Suessian rhyme. She won first place in the poster presentation competition and was honored with the young investigator award.

Andrew McIntyre gave a talk on recent joint work with Jinsung Park, at a workshop titled “Moduli spaces, integrable systems, and topological recursions,” held at the Centre de Recherches Mathématiques in Montréal, Canada, last January.



Aysha Peltz recently taught

a workshop on Making Expressive Pots at the Haystack School of Arts and Crafts in Deer Isle, Maine. She helped to curate the *Worcester Pottery Invitational* at the Worcester Center for Crafts in Massachusetts. Peltz’s work has been included in several shows this year including *UNF International Ceramics Exhibition* at the University of North Florida Gallery of Art in Jacksonville, Florida; *Cake*, The Dinnerware Museum in Ann Arbor, Michigan; *The 21st San Angelo National Ceramic Competition* at San Angelo Museum of Fine Arts in San Angelo, Texas; *Beyond the Brickyard* at Archie Bray in Helena, Montana; and *Shippensburg University Ceramics Invitational* at Michael-Campbell-Kauffman Gallery in Shippensburg, Pennsylvania.



This year, **Ann Pibal** had a solo exhibition of paintings at Lucien Terras in New York

City, and participated in the exhibition *Background Image* at the Museum of Fine Arts Boston with Sonia Almeida, Peter Halley, Thomas Scheibitz, and Charline von Heyl. Other recent exhibitions include *An Artist's Gift: Acquisitions from the Alex Katz Foundation* at the Colby College Museum of Art, *Intimacy in Discourse: Unreasonably Sized Paintings*, organized by Phong Bui for Mana Contemporary, *Structure: Ann Pibal and Todd Chilton* at Philip Stein, and "Loom: Ann Pibal, Gianna Commiato, Adam Genry, Ryan Mrozowski" at Lucien Terras.



Mirka Prazak's book *Making the Mark: Gender, Identity and Genital Cutting* was released by Ohio University Press in early fall. A book launch event was hosted at CAPA in November and

at the African Studies Association meetings in Washington, D.C. in early December. She will be travelling to Kenya during Field Work Term to bring the book back to members of the communities she studies, and to finalize her research for the forthcoming manuscript on Kuria womanhood in colonial and post-colonial eras.

Jean Randich directed *An Octoroon*, a play by Branden Jacobs-Jenkins, at PACE School of the Performing Arts in the fall.



Sue Rees was a featured guest at the second Annual Vermont Animation Festival,

sponsored by Lyndon State College, Catamount Arts, and the Center for Cartoon Studies. Her work also appears as part of *The Secret Garden* exhibition on display at MoCA Beijing. Supported by Fulbright-Nehru Academic and Professional Excellence Award, Rees will travel to the Kattaikkuttu Sangam and Gurukulam in Tamil Nadu, India, during Field Work Term to undertake the first part

of documentation and research into the region's theatre practice.



the Vermont AIA Design Awards Program.



Mariko Silver was profiled in *Forbes* in August. The article named Bennington as one of "Tomorrow's Hot Colleges" under President Silver's leadership. This year, Silver also published an essay in June in *Inside Higher Ed* examining the intersection of sex, gender, power, and policy in the workplace. It was adapted from her chapter in *Women in the Academy: Learning from Our Diverse Career Pathways* (Lexington Books, 2016). She was also a featured speaker at The Liberal Arts Imperative in the Digital Age: A Higher Education Summit in October, which brought together "leading thinkers on higher education" to discuss why liberal arts matter more now than ever.



Allen Shawn published a short piece about the late Robert Craft in the *New York Review of Books* in January 2016.

Paul Voice published a paper called "Privacy and Democracy" in the *South African Journal of Philosophy*, 2016, vol. 35, no. 3.

Mark Wunderlich has been named the Writer in Residence at the James Merrill House in Stonington, Connecticut, for Spring 2017. Wunderlich's new poem, "The Son I'll Never Have," was selected by the Academy of American Poets "Poem-a-Day" project. In September he was a guest at the Civitella Ranieri Foundation in Umbertide, Italy.

MASTER OF FINE ARTS IN WRITING



"Strange Days," by director **Sven Birkerts**, was included in *The Best American Essays 2015*.



"The Siege at Whale Cay," by associate director **Megan Mayhew Bergman MFA '10**, was included in *The Best American Short Stories 2015*. NPR's *Selected Shorts* aired a reading of her story "Hell Diving Women" in July from her collection *Almost Famous Women*.



Alice Mattison's new book, *The Kite and the String: How to Write with Spontaneity and Control—and Live to Tell the Tale*, was published in August. It is featured in the Bookshelf on page 13. Garnering several reviews, it has been described as a "generous, empathetic writer's companion," with *Poets and Writers* including it as "Suggested Reading" in September/October. *The Kite and the String* is about figuring out how to end a story and living through the effort to publish it. It discusses revision, criticism, living the writer's life, and confronting the blank page.

This year, **Deirdre McNamer** won a Montana Arts Council Artist's Innovation Award for exceptional originality, innovation, and dedication to fiction writing over the course of her career.



THE NEW YORKER

Writer-in-Residence **Donald Hall** wrote a nonfiction piece, "Double Solitude," that was published in the *New Yorker* in October. **B**

A person wearing a purple t-shirt is seated at a desk, their arm resting on the surface. In the background, two framed certificates are visible on the wall. The certificate on the right is more prominent, featuring a circular seal at the top and several lines of text below. The scene is dimly lit, with a yellow object partially visible in the upper right corner.

2,500 SONGS AND COUNTING

“Jonathan Mann has posted a new song to YouTube every single day for several years. That means conception, creation, production, and actualization, on weekends and holidays, through proverbial hell and high water. He’s done it when he’s felt great. He’s done it when he’s felt terrible. He’s done it when he hasn’t had enough time in the day to do it. Barring Armageddon, Mann will write a song every day, and there’s nothing that’s out there to stop him.” — *The Daily Dot*

What began as a side project became a career for **Jonathan Mann '04**. The famous Song-a-Day Man has composed for CNN, *New York Magazine*, Anderson Cooper, tons and tons of conferences and corporate events—and, of course, for his YouTube channel, which now boasts 37,008 subscribers and 20,521,002 views. In October, he invited the magazine into his home to talk about making a song a day for the last several years.

B

(A digital short featuring the prolific work
of **Jonathan Mann '04**—*The Internet's*
Favorite Composer by Keegan Ead)



Tune in at <https://vimeo.com/benningtoncollege/song-a-day>

B (What it takes to stoke enthusiasm for blockbuster opening weekends by Kara Bloomgarden-Smoke '07)

rogueone

A MARKETING STORY



When the second trailer for *Rogue One: A Star Wars Story* dropped in October, it was a viral sensation. Within four days, the two-minute 37-second clip drew 41 million online views, tens of hundreds of thousands of comments, and the kind of media attention that would make even Donald Trump jealous.

It may seem like an inevitable outcome for a movie franchise with such a huge fanbase, but any-

one inside the industry knows that it was actually the result of a carefully calibrated, strategic marketing campaign. The man behind the plan: **Asad Ayaz '00**, executive vice president of marketing at Walt Disney Studios and master movie marketer of the *Captain America* sequel, *The Jungle Book*, which had one of the top spring opening weekends in industry history, *The Avengers* film franchise, and the Angelina Jolie-starring *Sleeping Beauty* remix, *Maleficent*, among countless others.

But these promotions more than meet the assumption of what movie marketing is. TV commercials and trailers at movie theaters no longer guarantee an audience. Reaching viewers in the new media landscape requires more ingenuity and creativity than ever before. "There's so much happening in the world and on all the different screens. To get attention you have to find a way to stand out," Ayaz explains.

"You have to eventize a movie."

Take for example the promotion of *Rogue One*. The movie takes place in the Star Wars universe but is a standalone film with different characters. One of the marketing challenges, he says, was to make the connections to Star Wars clear while at the same time creating a new narrative.

For *Captain America: Civil War* Ayaz and his team encouraged Twitter users to hashtag a preference, *Captain America* or *Iron Man*. As a reward for sharing, fans received a personalized video greet-

ing from one of the 1,000 greetings recorded by some of the most popular actors in the country. The event engaged movie fans in an innovative way, but also attracted attention and buzz.

"Movie marketing is basically selling a story," Ayaz explains. "We introduced some more elements in the trailer, but we are very restrained in how much we are showing. We never want to give too much away."

A tightly produced trailer that tells just enough of the story to leave viewers wanting more is vital. But crafting a story to tell is only part of it. As important is figuring out how to tell the story to as many people as possible. To do that Ayaz creates compatible roll-out strategies engineered to stoke anticipation with well-timed teasers and a series of trailers that build to the movie's release.

"So much detail goes into how we roll it out and how we build momentum," he says, sharing the recipe, which is part art and part timing. "You want people to be red-hot excited by the time the movie comes out."

In particular his team looks to a crucial moment and what matters most to studios backing the blockbusters: opening weekend.

When *Advertising Age* interviewed him last winter for their 40 Under 40 issue, he explained: "When we work on a film campaign, there are a lot of voices in the process—filmmakers, executives, agents, talent. And I think it's really keeping your eye on the prize—your opening weekend. You have to have a smart, sustained plan for the success of the movie and not necessarily on making specific personalities happy."

Ayaz, a self-described "comic book kid," started at Disney in the home entertainment division in 2004, the height of the DVD business. Since then he has gone from director of brand marketing to vice president for global marketing strategy and communications to senior vice president of marketing to executive vice president of marketing. Following Disney's 2009 acquisition of Marvel Entertainment and the 2012 edition of the Star Wars franchise that resulted from the company's purchase of Lucasfilm, Ayaz was selected to head marketing for all live-action, non-animated films released by the studio—his dream job.

So what's next? Promoting one of the most anticipated films in history—*Star Wars: Episode VIII*.

Stay tuned. **B**

B (Breaking barriers at work and in the world by Crystal Barrick '11)

gamingheroine

AT BEST, THE GAMING COMMUNITY IS AMBIVALENT ABOUT WOMEN. AT WORST, IT'S VITRIOLIC.

Jess Joho '14 has always loved video games, but she's pushing them—and the people who play, make, and talk about them—to be more inclusive.

At best, the gaming community is ambivalent about women. At worst, it's vitriolic. Joho told me a story about an industry magazine that recently did an "open call" for female writers; they were shocked when not one applied. "But if you look at their website," she said, "It literally says 'for men, about men, doing men things.' Let's start there."

Joho never considered video games as more than a hobby until she took "Women and Girls," a design lab taught by former Bennington president **Liz Coleman** and faculty member **Susie Ibarra**. In that class Joho saw the opportunity games offered and how the medium she loved might be able to give male gamers a way to empathize with, not sexualize or brutalize, women.

"Video games let you embody someone else. You say 'I' when playing as someone with different characteristics," she explains. "I thought, imagine if instead of keeping the experience of women and girls at a distance in games, you could tell women's stories to [gamers], who are mostly boys and men."

Now, as an associate editor for a major gaming magazine, *Kill Screen*, she found a unique space for gamer-critics and activists who have substantial and intelligent criticisms, as well as a passion for the very industry they're critiquing.

"Being a critic is like being an evangelist that's perpetually dissatisfied," she explained. "An evangelist that expects more."

Unlike the company she earlier cited, *Kill Screen* doesn't put the onus on women to come to an unwelcoming space. They have a path to make sure women are included in the conversation. They're not waiting around for talented women to take risks in a male world."

How do they do it? A robust internship program that actively recruits diverse, underrepresented voices, one Joho herself benefited from as an intern in 2014, during her final Field Work Term. Since then she has worked her way up to staff writer, editor, and manager of the internship program—a role she invests in by providing deep attention and coaching to interns, by helping them to develop their writing, to hone their voice and use it confidently. She is not just paying her experience forward, she's continuing to pave a path for other women and underrepre-



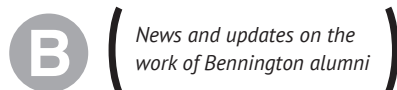
sented voices in the industry.

It is this kind of training pipeline that has also helped the company grow "from me and four other dudes to 60-plus writers," many of them women, who are increasingly non-white, and non-American. "It's the most diverse virtual workspace I've ever seen in games."

Kill Screen states that their mission is to show the world why games matter. "In order to do that," Joho reasoned, "you can't say games only matter to some subset of the population."

The safe and galvanizing community she has helped build—both off-screen and behind the scenes—doesn't shield her from hate, she reminds me. There's still the Internet. There's still misogynistic, violent Twitter and Reddit threads. The difference now is she knows they do not speak for everyone.

"Men might say they don't want to hear women's voices in games, but my readership says otherwise." **B**



SI

40s

Barbara Willis Heinrich '40 reported in May: "In less than a month I'll be 100 and still up and walking about and out gardening, although with a cane so I won't tip over! Wish everyone is as lucky as I've been."

Vivian Werner '43 has published more than a dozen children's books and translated the movie *Emmanuelle* from French to English. She has also written three novels, the first of which, *The Breaking Ways*, was nominated for the Prix Formentor.

Nancy K. Rumery '46 celebrated her 39th wedding anniversary to John R. Rumery in July.

50s

Corinne Silverman Kyle '50 lives in the very active community of Livingston, NJ. She helps to manage a community assessment survey and is singing in an AARP group at local nursing homes.

Martha "Marty" Fehsenfeld '53 has long been at the forefront of the intensive study of Samuel Beckett's work. In 1985 she was authorized by Samuel Beckett to edit his correspondence. She is also the author of *Beckett in the Theatre*, published by Dougald McMillan in 1988.

Frances Springer-Miller Kraus '54 is still skiing at 84 years old. She remains in touch with **Anne Adams '54**.

After more than 40 years in Valley Forge, PA, **Barbara Nelson Pavan '54** has moved with her husband Robert to a cottage on the Duke campus in Durham, NC. She was granted emeritus professor status when she retired from the Educational Leadership Department of Temple University. During her tenure she mentored many women, including four Pennsylvania superintendents. A lecture series to

NANCY HARROW '52

Beginning in the 1960s, jazz singer **Nancy Harrow (Krukowski)** recorded music with the genre's greats, including Kenny Burrell, John Lewis, Phil Woods, and Roland Hanna. The recent reissue in Barcelona of her first album, *Wild Women Don't Have the Blues*, was noted by *Jazz Weekly*. The reviewer praised Harrow's music, calling her "saucy, sensitive, stylish and swinging." She started writing her own songs at age sixty, and now has a discography of 18 albums, six of them her originals. She finished up her latest, *The Song Is All*, in March 2016. The new album is "at once a retrospective and the newest episode" in her career, and features a collection of original songs based on literature by novelists such as Willa Cather, Nathaniel Hawthorne, and F. Scott Fitzgerald.



promote women as leaders was begun in her honor.

Nancy Riegel '54 is the proud grandmother of a law school-bound granddaughter. She continues to teach adult literacy and volunteers with the symphony guild and church.

Anne Sharpe '54 lives in Mystic River, CT, where she is a hospice and rehab volunteer. She also enjoys bird watching.

Rosamonde Pinchot '57 has begun to work on a new line of jewelry.

Wilma Greenfield '58 turned 80 in May. She is a professor emerita at Florida Atlantic University School of Social Work.

Jane Hough '59 writes, "I no longer practice architecture... I am focusing on travel, finishing up the family history, and exploring this new world. Being in a new community also means more activities and new friends."

Ilsa Wolfe '59 is thrilled to be sharing her Bennington memories with her grandson **Cy Wolfe**, a member of the Class of 2020.

60s

As reported in the last issue, **Ruth Ann Fredenthal '60** had five paintings on display at the Palazzo Della Penna in Perugia, Italy. She traveled for the show opening, and was featured in a public discussion of the Panza Collection with the art editor and curator Giorgio Bonomi.

"My husband, Robert Vail and I have six grandchildren ranging in age from 7 to 18. We spend our winters in New York and enjoy traveling," **Beverly May Vail '60** writes. Her most recent trips were to Myanmar and Japan. "I would love to hear from alumni in New York."

For the past 25 years, **Deborah Culver Lawlor '61** has been a Co-Artistic Director of The Fountain Theatre in Los Angeles together with her artistic partner, Stephen Sache, with whom she founded the theatre in 1990. She writes, "I'm very proud of the quality of writing, directing, and acting that we have nurtured and presented at the Fountain and

FORTIES FIFTIES X TIES SEVENTIES

our status as one of the premier theaters in Los Angeles."

Patricia Hempstead '63 retired from her third career as a financial advisor with Ameriprise Financial Services, Inc. last January. She enjoys a busy retirement in Maryland. Reflecting on her education she writes, "I continue to thank Bennington for fitting me so excellently for all three of my careers (molecular genetics scientist; executive director of an association representing municipal governments in Canada; and the most recent financial advisor opportunity). The flexibility to make major changes and the breadth and depth of educational exposure enabled me to be successful in meeting widely different challenges."



Linda Appleman Shapiro '63 is celebrating the second anniversary of the publication of her memoir, *She's Not Herself: A Psychotherapist's Journey Into and Beyond Her Mother's Mental Illness*.

Holland Taylor '64 starred in an Off-Broadway play, *Ripcord*, which is a new stage comedy by Pulitzer Prize-winning playwright David Lindsay-Abaire. Taylor played one of two dueling roommates in an assisted living facility.

Mary Kelley '65 is the editor of *The Weeping Angel: Letters and Poems from World War I France 1917-1917*, written by her father Hubert W. Kelley, whom she met only once at the age of 15. Kelley received a box of his letters six years ago and embarked on transcription and research of the Twelfth Engineers, the first American troops to arrive in Europe.

Danielle Forestier '66 writes, "I'm loving retirement. I love designing my day each morning following my whims, goals, the sunshine or dew drops. My weeks are packed with satisfying and productive pursuits. It's the good life! And thanks to Bennington for its contribution in life being so good."

Susan West Hirsh '66 enjoyed the 50th Reunion!

Patricia Woodbridge Dunn '68 art directed *Ricki and the Flash* starring Meryl Streep and directed by Jonathan Demme. She is retiring and has begun painting, sculpting, and volunteering her design services to help families in poverty make their homes more comfortable and attractive.



Roxana Barry Robinson '68 is the current president of the Author's Guild and a professor in the MFA Program at Hunter College. Last winter she was awarded the first Rosati Visiting Fellowship by the Rubenstein Library at Duke. Her

most recent novel, *Sparta*, was shortlisted for the Dublin Impac Award for Fiction. Her biography, *Georgia O'Keeffe: A Life*, led the BBC to feature her in a documentary, *Georgia O'Keeffe: By Myself*. In October 2016, her introduction to the great modernist novel, *Loving*, by Henry Green, was published by NYRB Classics.

Ellen McCulloch-Lovell '69 reports, "I stepped down as president of Marlboro College after 11 years last July. [My husband] Chris and I have moved back to Montpelier, where we renovated a home. This is quite a transition, full of observation and discoveries."

70s

Victoria Ellington '70 continues to publish the monthly journal on biotechnology, *MedNous*.

Allan Holzman '70 is an Emmy and Peabody award-winning filmmaker who finished a book he's been working on for 35 years: *Celluloid Wars: Welcome to the Roger Corman School of Filmmaking*, which is a companion to his film, *C-C-Cut: Autobiography of a Stuttering Filmmaker*.

In September 2015, **Andrea Woodner '70** and **Sophia Healy MFA '65** collaborated for the first time on an exhibition at Vassar College's James W. Palmer Gallery.

Ruth Arnold '71 reports, "After 40 years in the public mental health sector, I am now working as the CEO of Colorado Recovery, a small private program for adults with serious mental illness."

Lynne White-Robbins '71 recently retired from 42 years on the front lines as an educator. She has opened a "vintage" at the Mall at Echo Bridge in Newton Upper Falls, MA.

Peter White '71 completed his Ph.D. at Dartmouth, and became a professor of Biology at University of North Carolina Chapel Hill. He served for 28 years as Director of the North Carolina Botanical Garden and is the recipient of many awards.

Choreographer **David Appel '72** premiered a new solo work, *sparks off the tips of our fingers*, in November 2015 at Dixon Place, New York City. His work has been recognized by a number of grants and awards, including three NEA Choreographer's Fellowships.

Starlina Peyson Bradbury '72 writes, "I am still so grateful for my year at Bennington. It fostered within me a spirit of creative problem-solving and a love for creative spirit that is still part of my life today."

Randie Denker '72 runs a law office and manages Waters Without Borders, an organization dedicated to international and regional issues of trans-boundary water allocation and education. Randie writes, "My first grandchild was born this summer (BIG YAY!) and I am continuing to learn Mandarin Chinese. Still



(News and updates on the work of Bennington alumni)



living in Tallahassee, Florida. If anyone from Bennington is coming this way, please get in touch."

Lynn Emanuel '72 was awarded the 2016 Lenore Marshall Prize from the Academy of American Poets for her new book of poetry, *The Nerve of It: New and Selected Poems*. The prize honors the best book of poems published during the preceding year.

Martha Siegel '72 has taught and plays cello at the United Nations International School—Queens since 1973, as well as at the Brooklyn Conservatory of Music. She is the principal cellist of her community orchestra—The Brooklyn Conservatory Community Orchestra (BCCO)—and has her own chamber ensemble, Brooklyn Brandenburgers.



Rashid Dilworth Silvera '72 has gone from fashion runways in Paris and Milan, to the cover of *GQ*,

and international stardom as the first black man to be featured in a Polo Ralph Lauren campaign. Now he's taking his work into the classroom as a social studies teacher in Westchester, NY.

Marsha Winsryg '72 is currently running the African Artists' Community Development Project, a nonprofit that raises money for disabled children at the Mama Bakhita Cheshire Home in Livingstone, Zambia. She is still painting and had a show at her local library last October.

Dlovid Dingle '73 is consulting with the Miami/Dade Office of Regional Security to enhance port safety while concurrently patrolling his beautiful golden beach to ensure compliance with turtle-nesting ordi-

nances. He continues to accumulate local awards for accurate grammatical usage and civility.

Betsy Robinson '73 published a revised Kindle edition of her 2001 prize-winning novel (featuring Bennington in 1970), *Plan Z*.

Ross Zucker '74, a professor of political science at Touro College and University System, published an article entitled "What Type of Political System Is the US?" in the *Journal of Political Power* in March.

Polita Cohen Glynn '75 marked ten years as director of the Pew Fellows Program in Marine Conservation, which is part of the Pew Charitable Trusts. She continues independent script writing and participated in the Sundance Screenwriter Intensive in Miami.

Nancy Melvin '76 has left teaching at the Waldorf School and now tutors knitting and dyeing in Chicago. She designs with Union Handmade—a consortium of 12 women designers manufacturing in Chicago. Her husband **Tom Melvin '75** designs and paints large scale murals around the country.

Charlie Morgan '76 is "miraculously surviving life with three strong-willed teenage daughters, squeezing in some time for jazz flute, scribbling novel beginnings." Charlie lives in Brookline, MA, and would be happy to hear from classmates.

David Lazar '77 was a 2015–2016 Guggenheim Fellow in Nonfiction. After leaving Bennington, he earned Master's degrees at Stanford and Syracuse University, where he worked with Ray Carver and Hayden Caruth. He earned his Ph.D. at the University of Houston, where he was awarded the first doctorate in nonfiction writing in the country. David taught for sixteen years at Ohio University, where he created the undergraduate and Ph.D. programs in nonfiction writing. He is currently a professor of creative writing at Columbia College in Chicago, where he founded the undergraduate and MFA programs in nonfiction writing. He is the founding editor of the literary magazine *Hotel Amerika* and the author of many books.

80s

Andrea Geddes Poole '80 is the Executive Director of the Bhutan Canada Foundation and was recently appointed to Ontario's Consent and Capacity Board. She leads two tours of Bhutan valleys every year. Her next trip will take place in late March. Andrea encourages interested alumni to email her at andrea@bhutancanada.org.

Inside Out, a collection by **Shymala Dason '82**, was shortlisted for the 2015 Flannery O'Connor Award for Short Fiction.

Oliver Trager '82 has been dedicated to reviving, exploring, and celebrating the legacy of Lord Buckley. The author of *Dig Infinity! The Life & Art of Lord Buckley*, he also wrote a screenplay based on his research. After staged readings in 2012 and 2013, and an award-winning run at the 2014 Planet Connections Theatre Festival, *Dig Infinity!* was staged at the 2015 Fringe NYC Festival.

Teresa Booth Brown '85 taught two summer workshops at the Anderson Ranch Arts Center in Snowmass Village, CO. Presenting on the same evening as faculty member **Barry Bartlett**, she enjoyed catching up on Bennington and VAPA.

Lisa Conrad '85 received an MFA in Visual Arts from the University of Illinois at Chicago School of Art and Design and MLIS (Master's in Library and Information Science) from San Jose State University. She lives in Oakland, CA, and recently started a new position as Digital Scholarship Librarian at California College of the Arts.

In July Miles Bellamy '86 announced the publication of *Serious Bidness*, a selection of twenty-two letters written by his father, renowned modern

EIGHTIES NINETIES THOUSANDS

art dealer Richard Bellamy (1927–1998). The New York Public Library held an event to celebrate the release of two books about the iconic art dealer, Bellamy's *Serious Bidness* and *The Eye of the Sixties* by Judith Stein. In September, Bellamy and James Geary '85 held a reading of poems by former Bennington faculty member Alvin Feinman at Spoonbill & Sugartown Booksellers in Williamsburg. The event celebrated the publication of *Corrupted Songs: The Complete Poems of Alvin Feinman* (Princeton University Press, 2016).



Ben Schenck '86 and his band Panorama Jazz were featured on

the cover of *Offbeat Magazine*. They have launched a new subscription service, a "variation on crowdsourcing where subscribers automatically receive a new track every month directly from bands."

After a recent return to LA following mountain living, **Stephanie Bianca '87** just completed showrunning and directing *Prana Warriors*. She has also recently finished two screenplays. "I'd love to connect with other entertainment alumni. Email me: Kalikayai@gmail.com."

In March 2016, **DD Dorvillier '89** premiered her Creative Capital Project, *Extra Shapes*, at The Kitchen in New York City.

90s

Caitlin Lally Hotaling '90 has landed the job of her dreams working as the Children's Program Coordinator at Bushnell-Sage Library.



Rosie Schaap '94 published a piece in *The New York Times Magazine* in June about her part in a photo shoot with Muhammad Ali as a child.

Hedda Krausz Sjögren '94 had her adaptation of Svetlana Aleksijevitj's groundbreaking documentary novel, *War's Unwomanly Face*, performed by the Royal Dramatic Theatre in November 2015.

Gesture, an almost 3,000-part installation of paintings by **Manju Shandler '95**, was included in the exhibition *Rendering the Unthinkable: Artists Respond to 9/11* at the National 9/11 Memorial and Museum.

Catherine Wenglowski '95 has completed narrating her first audiobook, *The Masterpieces*, written by Olivia Wildenstein.



Rob Faucette '96 writes, "My wife and I are currently fostering a sweet 10-month-old girl and hope to adopt her one day. I recently self-released an album of original songs called *Damn Old Heart* which can be found on iTunes and BandCamp and am currently playing shows in the L.A. area."

After graduating from Bennington, **Lyra Silverstein '99** followed her interest in graphic design and earned an A.A.S. Degree at Gibbs College in Visual Communications. Lyra now works for Barney's New York.

00s

Bobby Keniston '01 is the author of more than 30 plays for young actors, one of which, *The Re-Programming of Jeremy*, was made into an independent film. He writes, "I am so proud to call myself a Bennington alum. One of my greatest joys is that one of my former students, **Paul Birtwistle**, is a current student."

Timothy Laden Crum '01 married Stephen John Koebel on December 28, 2015, at St. James Episcopal Cathedral in Chicago. **Rachel Jans '00** was a reader at the service. **Jenava Sexton '99**, trustee **James Simon '97**, and former faculty member **Danny Michaelson** also attended.

Garth Silberstein '01 was ordained as a rabbi by Yeshivat Chovevei Torah, a Modern Orthodox rabbinical school in Riverdale, NY. Garth will be serving as the rabbi of Keneset Israel Torah Center in Sacramento, CA. Northern California alums interested in Shabbat dinner should reach out.

In 2015, **Nicole Donnelly '02** became the president of the International Association of Hand Papermakers and Paper Artists (IAPMA). She serves on the board of The Soapbox: Community Print Shop & Zine Library in Philadelphia, PA, which was founded by **Mary Tasillo '02**.

Kim Hamlin '02 opened a retail shop called Fiber & Vine in Historic Downtown Norway, ME, in 2003. She stocks yarn and fiber and also hosts regular wine tastings and craft classes. Her pattern designs can be found on Ravelry and *Making Magazine*.

Cassandra Hotaling-Hahn '03 will graduate from the Master of Physician Assistant Studies Program at Franklin Pierce University this



(News and updates on the work of Bennington alumni)



RECENT RELEASES

Nancy Garfield-Woodbridge '55 published two new children's books in 2015, *The Arctic Butterfly* and *The Islanders*.

Bunny Katz Shulman '56 is happy to announce the publication of her sixth novel, *Keira's Story*.

Rima Gitlin Faber '65 co-authored a new book with Sandra Minton, *Thinking with the Dancing Brain*. It was released in September by Rowman & Littlefield publishers.

In June, **Victoria Houston '67** published the sixteenth book in her Loon Lake Mystery Series, *Dead Loudmouth*. *Library Journal* published this praise: "this sixteenth installment...delivers an intriguing plot and a solidly drawn setting."

Johnny Allina '86 published his novel, *The Dryden Arms (House of Despair, a Comedy)*.

George Michelsen Foy MFA '98 released his most recent nonfiction work, *Finding North: How Navigation Makes Us Human* in May. A month later, he also published a French-language novel, *Enquête sur Kamanzi*.

Jessica Mileto '02, also known by her pen name J. Carson Rose, has published her debut novel, *The Grey Woods: In the Footsteps of Kings*.

We Who Saw Everything, by poet **Whit Griffin '04**, was published last November. The Rumpus noted the collection for its "understated clarity."

Dirt Roads and Diner Pie by **Shonna Milliken Humphrey MFA '04** was published by Central Recovery Press in August.

Valerie Wetlaufer '05 MAT '06 published her second poetry collection, *Call Me by My Other Name* in March.

Vessels: A Love Story by **Daniel Raeburn MFA '06** was published in March by W.W. Norton & Company.

Katie Jackson '08 has written a book, *Hand-Built Outdoor Furniture: 20 Step-by-Step Projects Anyone Can Build*, that was released in May by Timber Press.

A double CD of the solo piano music of **Lionel Nowak**, who taught piano and composition at Bennington from 1948 to 1993, was released. It was inspired by extraordinary performances both new and old. *CD I: The New Recordings* is by the acclaimed pianist Marc Peloquin, who has performed Nowak's works since 2001, including at Bennington; *CD II: The Historic Recordings* is from live performances at Bennington by **Claude Frank**, **Allen Shawn**, and by Nowak himself, which have been expertly remastered.

Former faculty member **Robert Sugarman** published a novel with Puck Press this spring titled *Antibes 1950*.

SAFIYA SINCLAIR '10

Safiya Sinclair '10 published her highly anticipated poetry collection *Cannibal* this September. *Cannibal* won the **Prairie Schooner Book Prize in Poetry for 2015**. Sinclair is a recipient of an Academy of American Poets Prize, a 2015 Ruth Lilly and Dorothy Sargent Rosenberg Poetry Fellowship, and won the *Boston Review's* 18th-annual poetry contest. She is also a winner of the **2016 Whiting Award**. She read work on campus in the fall as part of the Poetry at Bennington series.



HONORS & AWARDS

Grammy-winning composer **Joan Tower '61** was nominated for a second Grammy this year.

Lynn Emanuel '72 was awarded the 2016 Lenore Marshall Prize from the Academy of American Poets for her new book of poetry, *The Nerve of It: New and Selected Poems*. The prize honors the best book of poems published during the preceding year.

Jonathan Marc Sherman '90 received the **Hudas Schwartz Liff '47** volunteer award for his support of Bennington. In her presentation, President Silver praised Sherman for the way he "sustains Bennington by making Bennington part of what he does."

Peter Dinklage '91 was nominated for a Screen Actors' Guild Award (Outstanding Performance by a Male Actor in a Drama Series), as was **Joel Marsh Garland '97** (Outstanding Performance by an Ensemble in a Comedy Series).

Tara Elliott '09 is production coordinator for the web series *Shugs & Fats*, which won a Gotham Award for Best Breakthrough Series (Short Form).

Lydia Martin MFA '16 won *Ploughshare's* 2016 Emerging Writer's Fiction contest for her story "The Adjustment Act." Fiction judge Anthony Marra called it "a flat-out triumph: richly characterized, gorgeously rendered, deeply humane."

Thisuri Wanniarachchi '17 is the author of two books, the first of which, *Colombo Streets*, won Sri Lanka's State Literary Award in 2010, making her the youngest recipient ever. Her second book, *The Terrorist's Daughter*, which she worked on during Field Work Term, was one of three books nominated for that same award in 2015.

Summer Brennan '01 won New York University's second annual Matthew Power Literary Reporting Award.

OFFICE OF ALUMNI RELATIONS



THE ALUMNI APP

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Tap into the professional Bennington network by location or industry using the LinkedIn integration on the app.
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When traveling or moving to a new city use the map feature to see who's in the area.

You're invited:

Alumni 24 Hour Plays®

Monday, February 20, 2017, 8:00 pm
Pershing Square Signature Center, New York City

Please join us for a one-night-only benefit produced by a cast and crew of Bennington alumni. Six writers, six directors, and 24 actors will create, rehearse, and perform six short plays in just 24 hours.

This year's plays will benefit the **Spencer Cox '90 Memorial Scholarship** for a Bennington junior or senior who has demonstrated a commitment to social activism through their Field Work Term or co-curricular activity.

A small selection of confirmed participants* as of press time includes:

Betty Aberlin '63

Fia Alvarez '07

Chris Boscia '87

Amy Brooks '93

Joel Marsh Garland '97

Modesto Flako Jimenez '06

William Lipscomb '87

Lorca Peress '79

Jonathan Marc Sherman '90

Marc Spitz '92

Julie Tucker '89

Catherine Weingarten '13

Visit www.bennington.edu/24-hour-plays to purchase tickets, donate to the scholarship, and view the complete list of participants along with more details; or email alumni24hourplays@bennington.edu.

** subject to change*

ELIZABETH COLEMAN VISIONARY LEADERSHIP AWARD

Cofounder and executive director of The Chocolate Factory in Queens, New York, **Sheila Lewandowski '97** is recognized as a civic leader who sees the arts as an integral aspect of community development. Since its founding in 2004, The Chocolate Factory Theater—an award-winning incubator for experimental performance—has supported more than 900 artists and as many as 40,000 visitors. As part of her work there, she created the annual Taste of Long Island City as an economic and community development project, the proceeds of which further the work of The Chocolate Factory's artists each year. Taste of Long Island is now one of the premier "Taste" events in the country. From 2004 to 2006, Lewandowski served as the first managing director of Queens Council on the Arts (QCA). During this time, she was instrumental in helping to secure new funding for QCA, increasing the budget by more than 20 percent, expanding services to the 2.2 million residents of Queens, its visitors, and businesses.





(News and updates on the
work of Bennington alumni)

winter. She plans to practice as a Physician's Assistant and focus on urgent care, emergency medicine, as well as rheumatology.

Audra Olazabal '03 is working on her dissertation, which examines the evolution of play behavior across a lifespan. Upon completion she will receive a Ph.D. from Fordham University in Applied Developmental Psychology. She also got married this year and will be welcoming twin boys soon.

Becky Strohmer '03 is working on a second Bachelor's degree in electronics engineering. She gave a talk at TEDxEAL in Odense on gender identity.



Effy Redman '04 published a piece in *The New York Times* in September 2015 about growing up with Moebius Syndrome, a face paralysis condition that means she is unable to smile or make most other facial expressions.

Rebecca Rideout '04 and **W. Ryan Nestor '04** welcomed their son Oliver William Whitney Nestor last May. Becca is owner and operator of the video production company, Told Video. Nestor is the Lead Interactive Designer/Developer at Monadnock Media, Inc.

Catharine Maloney '05 completed a U.S. tour with her band, Teen Men, where they opened up for Clap Your Hands, Say Yeah last summer. She also had a small book of photographs published by Skinnerboox Press, Italy.

Sarah Crow Biracree '07 is a weekly contributor to GQ.com and a digital producer at Galvanized Media. She resides in New York's Hudson Valley with her husband, **Ryan Biracree '07**, and their daughter, Tabitha.

Hannah Dibner '07 is working on an MS in Forensic Science at Chaminade University of Honolulu, conducting research on postmortem ecology.

Kirk Kenney '07 currently resides in Beijing, China, and works as a professional musician. Kirk just received a State Department culture grant to perform and give workshops about American old time music throughout China.

Madeline Best '08 and husband Jon Harper welcomed their second child Orson Blake Harper to their family in September. Madeline continues her work at The Chocolate Factory Theater and as a freelance lighting designer in New York while chasing one-and-a-half-year old Davey and nursing Orson.

Margaret Rizzio '09 bought her first house in Camden, Maine. She is represented by two galleries and works in the arts education department at the Farnsworth Art Museum.

Will Stratton '09 published a piece in *Brooklyn Magazine* about "Mouthwings," a song by Bennington trio Mountain Man (Amelia Meath '10, Molly Sarle '12, and Alex Sauser-Monnig '09). It was included as the Vermont installment of the magazine's "Musical Map of the USA" series.

10s

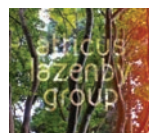
Annabelle LeMieux '11 starred in *Friend Art*, written by **Sofia Alvarez '07**. It was an Off-Broadway production at 2ndstage Theater.

Simone Adler '12 is the Organizing Director with the Community Alliance for Global Justice in Seattle. Her work facilitates movement-building dialogues regarding race, class, and gender and how they intersect with environmentalism and human rights. Simone has coordinated a food sovereignty and land rights program with Other Worlds and is working with International Rivers and the Borneo Project campaigns that advocate for indigenous peoples' rights and against large dams.

Ava Sullivan '12 and **Silas van der Swaagh '12** wed on June 25, 2016, in Cape Cod, MA. Ava works at a Manhattan-based public health research non-profit fighting diseases with pandemic potential.

Josette Bockelie '13 earned a Master's in International Development degree from Sciences Po Paris (Paris, France) with specializations in project management and African Studies. She is currently working at F3E, a French non-profit focused on improving the quality and impact of international solidarity and decentralized cooperation projects.

Nicholas Janikian '13 is working at an art school and writes, "I sorely miss the warmth of VAPA and the incredible faculty and peers who occupy that space."



Atticus Lazenby '13 has debuted a self-titled album by the Atticus Lazenby Group, engineered by **Greg Obis '12**. He plays bass in this six-piece jazz/fusion ensemble. Four of the songs on the album were written and performed first at his senior concert. Lazenby received an Individual Artist Project grant from the City of Chicago's Department of Cultural Affairs and Special Events.

Jason Moon '13 covered the presidential primary in New Hampshire last December for NPR. He reports for New Hampshire Public Radio.

Catherine Weingarten '13 is currently a third year MFA playwright at Ohio University. Her thesis play, *This Is How You Got Me Naked*, is inspired by her time at Bennington.

Hannah Rojo '14 is completing her AmeriCorps service year with City Year in Washington, D.C.

TENSMFAMAT NOTES

Aviva in October, a play by **Tenara Calem '15**, was chosen as one of the top ten finalists in the Jewish Play Project's 2016 National Playwriting Competition.

"After spending the last year in Minneapolis fostering beautiful brindle dogs and working as a cheesemonger, I have decided I am ready for retirement," **Emma Hurst '15** writes. "I am about to embark on a 'round-the-country road-trip gatecrashing American Kennel Club shows, looking directly into the sun, and visiting all of my Bennington friends. There is nobody like them!"

Last winter, *The Japan Times* featured work from faculty member Yoko Inoue's project with FWT intern **Kione Kochi '15**.

In July 2015, **Bruna Dantas Lobato '15** published an essay on a new translation of Ferreira Gullar's 80-page poem on exile, *Dirty Poem*, in *Asymptote*. She also wrote a piece for *The Millions* about Juan Goytisolo's novel in verse *Count Julian* later that year.



After graduating, **Jaymee Weaver '15** moved to Ecuador to finalize her

Fulbright project, a community theatre piece, *The Song Behind the Machete*. The piece was developed to empower women and preserve ancient cultures and natural environments in Ecuador.

MFA/MAT NOTES

Carleen Zimbalatti MFA '98 curated an exhibition, *The Significance of Detail*.

Robbie Cook MFA '04 works as an Assistant Professor of Dance at Hofstra University. Cook also recently returned from a trip to Europe, where he started a long-term collaboration with a dance and film artist in the Netherlands. This fall he collaborated with **Keith Thompson MFA '03**.

After moving back to Pakistan in 2009, **Yousef Kerai MAT '05**, began the ensemble, Tarz

Group. They have performed several times in Karachi and Lahore. Their first release is titled *The Essence of South Asia*.

Jeffrey Haas MFA '07 optioned the movie rights to his book, *The Assassination of Fred Hampton: How the FBI and the Chicago Police Murdered a Black Panther* (Chicago Review Press, 2009) to Hollywood director Antoine Fuqua.

The Cumulus Effect, by **J. Mae Barizo MFA '13**, was published by Four Way Books in October 2015.

The *New England Review* published an essay by **Lorraine Comanor MFA '13** about figure skating to independence. In 2015, it was nominated for a Pushcart Prize.

Daniel Roberts MFA '14 was hired as assistant professor in dance at Ohio State University. He continues to produce his own choreography and is a teacher and stager for the Merce Cunningham Trust.

Morgan Jerkins MFA '16 wrote an article called "What Colin Kaepernick's National Anthem Protest Tells Us About America" that was published in *Rolling Stone* in August

2016. The feature piece ignited a national dialogue about the public response to Kaepernick's national anthem protest. She discussed her article on *CNN* and the *Brian Lehrer Show*.

Mary Havens (née Donahue) BA '02, MAT '03, Monica Hubbard '02, and Shannon West '02 continue to live the good life behind the Redwood Curtain in far Northern California. Mary recently earned her administrative credential from Humboldt State University. She is Principal of Campus House, a learning center that is part of the Mattole Valley Charter School. Mary also runs her own earring business called Dulce Designs. **Monica** celebrated the ten year anniversary of Rain All Day Books, her used book store. She is also, once again, an intern. After completing her Master's in Counseling Psychology from Pacifica Graduate Institute in 2016, she is interning to become a licensed marriage and family therapist. **Shannon** sings with an a cappella chamber choir, A Company of Voices. A working Master Gardener for more than a decade, she remains happily married with two kids. "We are celebrating 18 years of friendship and are about to host our 11th almost-annual Lasagna Cook-off," they write. "We'll take on all comers."

keep us posted

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

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

1. by email to classnotes@bennington.edu or magazine@bennington.edu
2. online at bennington.edu (click on "Alumni & Families," "Connect," then "Share Your News")
3. by mail to the Office of Institutional Advancement, Bennington College, One College Drive, Bennington, VT 05201-6003

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

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

GULF MEMO

by Stephen Sandy

Tell me the way to the wedding
Tell me the way to the war,
Tell me the needle you're threading
I won't raise my voice anymore.

And tell me what axe you are grinding
Where the boy on the bivouac believes,
What reel you are unwinding
For the girl in her bed who grieves.

While behind a derrick's girder
He watches the sinking sun,
He asks what he'll do for murder
And what he will do for fun.

Will you read him the ways of war
His Miranda rights in sin,
Will you tell him what to ignore
When he studies your discipline?

He dozes off—but he shakes
In a dream that he is the one
Death finds abed and wakes
Just as the night is done.

Tell me what boats go ashore
Riding the oil-dimmed tide,
Red streamers and black in store
For the boy with a pain in his side.

And tell me where they are heading
Tonight; now tell me the score.
Tell me the way to their wedding
I won't raise my own voice anymore.



ANN MEYER ROTHSCHILD '37, P '71

Ann Meyer Rothschild '37 died on November 6, 2015. Mrs. Rothschild studied social science at Bennington then went on to work for the Illinois Division of Unemployment Compensation in the 1940s. She later received her MSW degree at the University of Chicago's School of Social Service Administration and continued in the field, operating a private clinical social work and psychotherapy practice for 20 years. With an interest in free speech and child welfare, Mrs. Rothschild was involved with several organizations, including the ACLU, the Juvenile Protective Agency, and Jewish Family and Community Services. Mrs. Rothschild was a Silo Society Member, a President's Circle Donor, and a committed volunteer. She is survived by her daughter, Jo Ann Rothschild '71, and her son, Michael Rothschild.

KAREN JOHNSON BOYD '46

Life Trustee and philanthropist Karen Johnson Boyd '46 died in her home on January 29, 2016, at age 91. Mrs. Boyd graduated from Bennington with a concentration in art. She worked throughout her life in support of artists and art education—work that is recognized internationally. She opened the Perimeter Gallery, one of the most respected contemporary galleries in Chicago. She is well known for establishing the basis for what is now the largest contemporary craft collection in the United States, the Racine Art Museum. Mrs. Boyd's work was celebrated with several awards and honors throughout her lifetime including the Wisconsin Governor's Award in Support of the Arts, and Wisconsin Visual Art Lifetime Achievement Award, Award of Distinction from the American Craft Council, and the Lifetime Achievement Award from the Museum of Arts and Design, New York City. She is survived by her husband of nearly 34 years, Dr. William B. Boyd, and three children: Katherine Nikolina Keland (John Krewal), Karen Henrietta Keland, and Harold William Keland (Roxana); her granddaughter, Onnolee Keland; her sister-in-law, Imogene Johnson; and extended family and friends.

SUZANNE ECKFELDT HARDING '47

Suzanne Eckfeldt Harding '47 died on December 6, 2015. She attended Bennington for two years and finished her education at Boston University, earning a Masters in Counseling. Along with a small group of other women, Ms. Harding founded the Freeport Community Services, a social service agency that has offered critical assistance to those in need for the past 40 years. Her advocacy work also led to her involvement with the League of Women Voters, Red Cross, Dedham Choral Society, Ruggles Street Nursery School, Saint Paul's Episcopal Church, Campfire Girls, among other causes and organizations. A committed alumna, she gave a significant amount of her time to Bennington as a volunteer and fundraiser. She is survived by her children Laurie Harding (Peter Mason), Susan Preston (Nick Preston), Chip Harding (Madeleine St. Amant Harding), Linda Harding (Hugh Martinez), Michael Harding (Gretchen Bear), as well as 11 grandchildren, six great grandchildren, many nieces and nephews and the numerous foreign visitors, students, and borders to whom she opened her home.

ARTHUR HOFFMAN P '87

Arthur Hoffman, spouse of Hadassah "Dassie" Houtz Hoffman '57, died on August 9, 2016. Mr. Hoffman was president and trustee of The Leir Charitable Foundations, which gave generously to many programs at Bennington, including the Center for the Advancement of Public Action. Mr. Hoffman was tirelessly dedicated to advancing humanitarian causes and international understanding. A respected tax accountant, he was a member of the National Conference of Lawyers and CPAs, the Council of the American Institute of Certified Public Accounts, and the IRS Commissioner's Advisory Group. Mr. Hoffman is survived by his beloved wife Dassie, his children Douglas Hoffman '87 and Rachel Hoffman, and grandchildren Johanna, Joda and Juliet.



ALUMNI

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

Marcia Ward Behr '38, P'73
March 9, 2016

Jamie Porter Gagarin '39
March 27, 2016

Phyllis Torrey Bosee '40
December 5, 2015

Denise Underwood Martin '40
December 24, 2015

Florence Booker Rawleigh '42
May 22, 2016

Rebecca Lucas Ueland '42
January 23, 2016

Phyllis Hartman Youngquist '42
June 16, 2016

Merrell Hopkins Hambleton '43; P'60,
'75, former trustee
October 8, 2016

Anne Franke Ulinski '43
July 18, 2016

Phebe Ineson Bell '44
July 21, 2016

Mary Fisher Burnis '44
November 13, 2015

Allyn Johnson Shepard '44
October 29, 2016

Emily Knight Oppenheimer '45
June 14, 2016

Louise Robinson Gray '46
August 24, 2016

Jean Noyes Takal '46
October 31, 2016

Mary Hewitt Harshman '47
October 24, 2015

Gwenyth Bingham Warton '47
October 13, 2016

Nancy Gregg Sippel '48
January 31, 2016

Paula Cornell Amy '49
October 20, 2015

Bernard "Ben" Tone '49
April 13, 2016

Joan Elliott Ellis '51
October 25, 2015

Carolyn Pennybacker Accola '52
April 6, 2016

Mary Kathryn Carson '52
November 12, 2015

Diane Boyden-Pesso '52, P'76, '88
March 4, 2016

Joan Stahl Miloradovitch '53
December 16, 2015

June Wineburgh Mattingly '53, P'78
February 1, 2016

Greta Stuckens Brennan '54
October 16, 2016

Joan Mary Kearns '54
April 2, 2016

Joan Geiger Doyle '55
May 31, 2016

Donna Bear Scott '55
November 10, 2015

Paula Klonsky Berk '56
December 21, 2015

Audrey Olberg '56
February 28, 2016

Ilene Greenwald Reiff '56
May 25, 2016

Madalene Olander Woodbury '57
October 22, 2016

Emily Carota Orne '59
August 1, 2016

Louise W. King '60
October 9, 2016

Matilda McEwen Mendez '60
October 20, 2015

Mariel Stephenson '61
February 29, 2016

Barbara Buchtel Tacy '62
April 25, 2016

Betsey Dingman Eidinoff '63
December 23, 2015

Elizabeth Tigay Cutler '66
May 25, 2016

Carol Kinne MA '67
March 18, 2016

Emily Sheean Van Ness '69
June 14, 2016

Janet Withington Todd '70
November 21, 2015

Constance Richardson '71
April 26, 2016

Eric Dash '73
December 11, 2015

Laurel Yap Loo-King '72
September 21, 2016

Kaaren Tekla Fladager '77
October 19, 2015

Victoria DeMar '79
October 23, 2015

Jenny Semans Koortbojian '79
July 20, 2016

David Trout '80
November 3, 2016

Ernest F. Mannetti '84
September 1, 2016

Katherine M. Ross '91
February 2, 2016

Paul H. Ahrens '94
March 1, 2016

Darshana Bolt '07
July 13, 2016

Constance M. Fulenwider MFA '09
June 24, 2016

Marlena R. Carcone '14
January 30, 2016

Maureen "Mo" Hickey '15
July 7, 2016

Charles C. Herbert MFA '16
September 14, 2016

Mimi Chiang MFA '17
March 1, 2016

FACULTY, STAFF, AND TRUSTEES

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

Catherine Fay, former staff
May 4, 2016

Walter Lehrman, former faculty
May 26, 2016

Margaret Loretan, former staff
August 16, 2016

Patrick McCreary, former faculty
May 12, 2016

Richard Rousseau, former staff
April 5, 2016

PARENTS AND FRIENDS

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

Nathaniel Usdan P'77
October 20, 2015

Joanne Niver P'84
May 29, 2016

Bernard D. Herman P'91
December 6, 2015

Robert B. Kennedy P'91
April 24, 2016

Anthony Lane P'93
January 1, 2016

Barbara Twomey P'94
June 30, 2016

James "Jim" Houghton P'17
August 2, 2016

Barbara Snelling, friend
November 2, 2015

Horace Stacy, friend
November 21, 2015

Arthur Thornhill, former trustee
December 17, 2015

Joan Titus, friend
March 5, 2016

We acknowledge the deaths of the following members of the Bennington Community of which we only received notice since the last printing of *Bennington*.

Barbara Ramsay Livingston '39
June 21, 2014

Susan Winter Stedman '41
January 25, 2011

Mehitabel Millar '42
October 25, 2012

Daphne Eaches Jones '44
February 18, 2012

Eva Maria Hegemann Ladd '44
July 5, 2011

Mary Studebaker Nesbitt '44
January 5, 2010

Frances Eberstadt Payne '44
March 17, 2015

Emilie Worthen Paine '45
August 14, 2015

Helena Johnson Kern '46
August 5, 2013

Cornelia Spruyt Learnard '47
June 17, 2015

Barbara Deely '48
July 26, 2011

Nancy Whitney Lutz '48, P'75
October 27, 2006

Nancy Craig Carter '50
June 6, 2015

Margaret Kuhn Rockefeller '50
March 5, 2009

Katherine White Boni '51
October 11, 2013

Judith Cunningham Leavitt '51
July 31, 2007

Marilyn Lee Rutz Peterson '51
July 6, 2014

Martha Sherwin Stewart '54, P'78, '82
October 22, 2007

Lois Kaufman Grandberg '55, P'84
October 26, 2013

Jean Campbell Abell '56

February 3, 2012

Thea Friedberg Kliros '56, P'79
December 19, 2013

Virginia Buckley Tatoul '57
June 12, 2010

Judith Silverman Herschman '59
June 2013

Elizabeth A. Poppen '60
March 3, 2015

Paul Day '64
July 15, 2015

Elizabeth Walker Hasegawa '64
June 2015

Ruth Felsher Schreiber '66, P'96, '07
September 2012

Judith Schwartz Yeargin '66
March 2, 2009

Joel Harvey '70
August 24, 2014

Cynthia Frazier '75
June 27, 2012

Tessa Dinkeloo Dimin '76
January 17, 2012

Margaret K. Levin '78
June 26, 2007

Slade Hicks Plantinga '80
December 17, 2012

Andrew Frieder '84
March 11, 2014

Christian H. Eschenberg PB '97
April 12, 2006

D. Herbert Beskind P'66, '71
February 9, 2015

Franklin Lindsay P'76, former trustee
October 13, 2011

Mary Ince P'86
August 7, 2015

CORRECTION

We regret that we misspelled the name of beloved alumna, author, and former *New Yorker* staff member, Lindsley Cameron Miyoshi '70, MFA '05 in a previous issue of *Bennington*.

We honor the memory of those who have passed on, but regret that space restrictions do not allow the publication of full obituaries. This in memoriam list contains members of the Bennington community who passed away as of November 2016. If you would like more information, please contact us at alumnirelations@bennington.edu.



ELIZABETH SWADOS '73
(1951–2016)

Elizabeth Swados '73 died at age 64 on January 5, 2016, in Manhattan from complications of surgery. She grew up in Buffalo, NY, surrounded by a family with mental illnesses that would be the foundation of her artistic work, including an autobiography published in 1991, following her mother's suicide and her brother's early death, titled *The Four of Us: A Family Memoir*.

Swados studied music and creative writing at Bennington. As a student, she provided music for an adaptation of *Medea* at an avant-garde theater in downtown Manhattan. She continued her career as a composer, writer, performer, and director after graduating in 1973, using her art to comment on racism, mental illness, and poverty.

Swados's Tony-nominated, Obie-award-winning Broadway musical revue, *Runaways*, was drawn from her work with children in New York City. *Runaways* told their stories of struggle through scenes, songs, monologues, poems, and dances.

Over the course of her career, Ms. Swados published many critically-acclaimed pieces of writing, one of them, *My Depression: A Picture Book*. The book was later adapted into a short film distributed by HBO in 2014, which was praised by critics throughout the country.

Ms. Swados's final novel, *Walking the Dog*, tells a story of self-discovery. Feminist Press published it in June 2016, the afterword written by Gloria Steinem.

In addition to her three novels, three nonfiction books, and nine children's books, Swados won five Tony nominations, three Obie Awards, a Guggenheim fellowship, a Ford grant, the Helen Hayes Award, a Lila Acheson Wallace grant, a PEN Citation, and other honors.

She is survived by her wife, Roz Lichter.

STEPHEN SANDY
(1934–2016)

Stephen Sandy, a longtime faculty member beloved by colleagues and students, died at his Bennington home on November 7. He was 83.

Born and raised in Minneapolis, Minnesota, Mr. Sandy earned his BA from Yale University and his MA and PhD from Harvard University, where he studied poetry with Robert Lowell and Archibald MacLeish.

He authored 11 books of poetry and received an Academy Award in Literature from the American Academy of Arts and Letters in 2006. Mr. Sandy traveled to Japan on a Fulbright Visiting Lectureship and was honored with fellowships from the National Endowment for the Arts, the Vermont Council on the Arts, and the Ingram Merrill Foundation.

In 1969, Sandy moved to Vermont and began his teaching career at Bennington, of which he said: "The days of learning as a pupil became days of learning as a teacher. It was my privilege to be part of that clan: colleague and thus—at Bennington—friend of many." He retired in 2004.

That mutuality of teacher as student and colleague as friend was deeply reflected in the remembrances that flowed in following the news of his death.

Students and fellow faculty members recalled his kindness, dry sense of humor, his love of Japanese poetry, art, and culture, as well as his love of the natural world—much of which was reflected in his own poetry, and infused his teachings in the classroom and as an advisor.

Many students and colleagues also recalled their ongoing connection to Mr. Sandy after they had left Bennington. Mr. Sandy honored, and openly welcomed, the lifelong ebb and flow of student and teacher, of colleague and friend, of writing and the life one lives.

"In a long perspective, the situation does not matter, the telos only does, and that is the enduring trade," reflected Sandy on his own website. "Think of a man in his study, surrounded by books, looking at them—like a cat with unfocused stare crouched under a peony bush—wondering whatever had they meant to him, things he once read, loved ones, loved things and days, and what he had been about. At the bottom of the garden of years, what is time? What matters but a few facts and loved ones held; or a mind, on the long frayed track of memory, running in the dark?"



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IMMEDIATELY DEGENERATE INTO HARD WORK.**



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