



summer 2013

BENNINGTON

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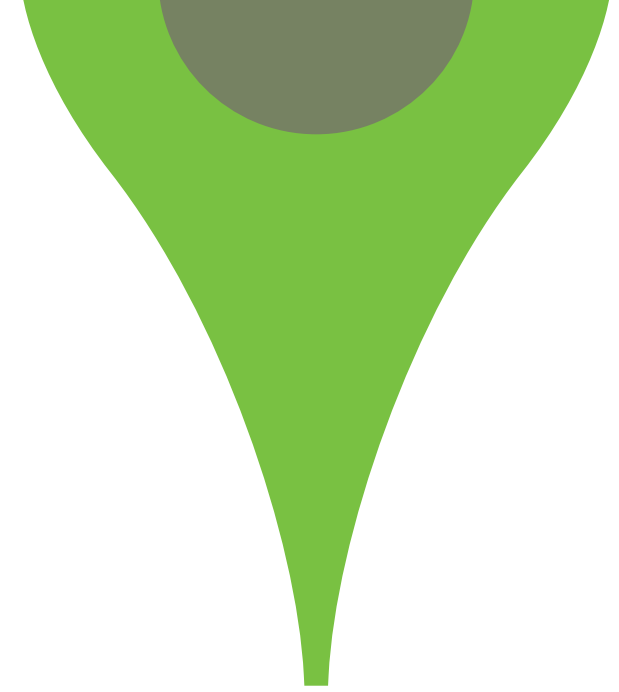
## ON THE COVER

View from The End  
of the World.

Illustration by  
Carol June Jessop







EVERY  
ONE  
YOU NEED  
IS  
HERE

—Peter Dinklage '91





( Everyone you need is here )

## leaving and coming back

A lot is made of Bennington's small size. For some of us "small" is precisely what attracted us, misty-eyed, to Bennington in the first place; but for others it was shorthand for "there must be something missing. Bennington can't possibly have it all." Only in being here can you know—without romanticism or skepticism—how little is missing, how astonishingly complete this college actually is. It is the sentiment our graduating seniors recount every year at Commencement, and it an experience that holds true beyond these 400 acres, where the reverberation of a Bennington education is powerfully strong among our alumni. Peter Dinklage '91 expressed it best when he said to last year's graduates: "Everyone you need is here, under this tent. These are the shiny more important people."

Every spring at Bennington is punctuated with comings and goings. This year it is especially so. As we honor the legacy of Bennington's longest-serving president, we prepare, with equal earnestness, to welcome her successor. As we celebrate the graduation of another class, we prepare to invite them—and every graduate before them—back for an all-class reunion on campus this fall. So in this issue of *Bennington*, we share with you stories of leave-taking and circling back, stories that reveal how it can possibly be that—on a campus with fewer than 1000 students—everyone you need is here.

Enjoy,

Janet Lape Marsden

Vice President for

Admissions and Communications

# 2016

COME BACK.



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“B ennington is a place where what happens to students is the beginning and the end. It is a place where you are asked to exceed your dreams rather than to out-grow them, where maturity is not seen as recognizing the limits of your horizons, but rather as how to keep asking “is this really all that is possible?”

It is a place where disciplining one’s passions is not confused with neutralizing them. It is a place where the impact of a superb teaching faculty, great as it is on students, is matched and even surpassed by the impact of students on students. It is a place whose magic and music is composed of the sum total of what you have made it be. It is so now and it has always been so...

Many will tell you that it means you have been living in a fantasy, that a rude awakening awaits you as you encounter the real world. But this world is real, as real as anything you will ever encounter and, if anything, it is more resilient. ”

—Elizabeth Coleman

*President and commencement speaker*













“T his is a place that defies articulation. It is heartbreaking, frankly, to have experienced this incredible story, and then—as a storyteller—be unable to convey it. I feel like what I imagine Socrates must have felt when asked to give an account of the Good in Plato’s *Republic*. ‘I fear I’ll not be up to it, and in my eagerness I’ll cut a graceless figure and have to pay the penalty by suffering ridicule.’...

Maybe we can’t tell the story in words, or pictures, or in dance, or even radio. But we can tell it by what we make of this, what we do with our lives from here, the projects we complete, the projects we fail, the lives we change, who we become. After all, we are Bennington.”

”

—Jason Moon '13, senior class speaker





B

A gift from Carolyn "Crossie"  
Crossett Rowland '37 keeps  
giving by Kate Godin







# An Insider's Library

the 1946 edition of *Alice's Adventures in Wonderland* and *Through the Looking Glass* and *What Alice Found There* that recently became part of the Crossett Library's collection features elements even stranger than a blue, hookah-smoking caterpillar or a dance called the Lobster Quadrille. In the illustrations of this book, small photo-heads of **Carolyn "Crossie" Crossett Rowland '37** have been pasted over the face of Alice. And that's not all: Photographs of other people have been glued to the pages, specific lines underlined, and beautiful red ribbons placed to mark the alterations—all clearly inside jokes.



This “intimate, private, amazing thing,” to use the words of Oceana Wilson, the College’s director of library and information services, came to Bennington from the estate of Crossie Rowland as part of a bequest that included 22 Ansel Adams photographs, 107 hand-carved birds, sundry silver and jewelry, and generous financial support—in addition to scores of books from her library.

The altered edition of *Alice in Wonderland* speaks volumes about both Crossie—member of Bennington’s second graduating class, “mother of photography” at the College according to a recent graduate, and possessor of a sly sense of humor—and the library that she ardently supported and that was named for her father.

The Edward Clark Crossett Library houses a collection that is as interesting and idiosyncratic as the people who have always used it. It is, at once, a deeply personal and a deeply practical

were going to be used. Crossett’s staff adheres to the same philosophy today, and 50-60 percent of the library’s purchases come at the request of students and faculty.

Crossett’s significant outreach to its users and attunement to their needs has built a unique and substantial collection. “I’ve been to bigger libraries,” said playwright **Jonathan Marc Sherman ’90**, “but none that I can say have been better libraries.” And yet it is more than just the titles on the shelves. There is a warmth, a spirit, to the collection that comes from the lives that have intersected with it.

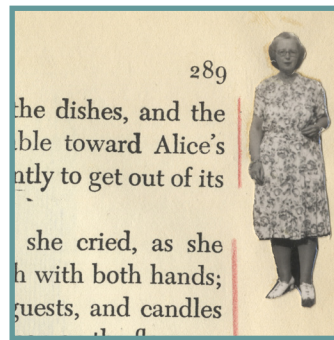
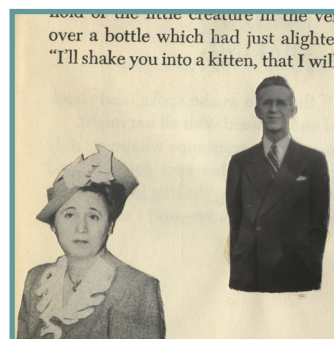
Take, for instance, the personal message from **Sally Brownell Montanari ’38** that is plated into eight books each year as part of an annual gift from her children; it begins with, “On looking back over the decades, I can’t imagine what my life would have been if Bennington hadn’t been founded...” Or the tradition within the Writing Seminars

...books were acquired not only because they were good books but because they were going to be used. Crossett’s staff adheres to the same philosophy today, and 50-60 percent of the library’s purchases come at the request of students and faculty.

collection of books, one that has been shaped by Bennington’s students, faculty, staff, and friends as much as it has helped to shape them.

From the beginning, as per Bennington’s first librarian Gladys Young Leslie, who served the College’s bibliophilic needs from 1931–1957, books were acquired not only because they were good books but because they

MFA program in which, for several years running, each member of the graduating class chose a book the library didn’t own to be specially plated and donated to the collection. These are just two points in a long thread of wisdom and memory running through the library in the form of artful, special-made bookplates. And this year, applicants to Bennington were asked to recommend a book—all of the





incoming students' recommendations were added to the collection if they were not already there.

Others, less intimate with the College, have felt an affinity with the library that has moved them to contribute to it. A classics professor from Smith College passed through Bennington in the 1970s, visited the library, found its classics section to be scant, and last year began the process of donating his personal classics collection to Crossett. The trustees from the estate of actress and long time acting teacher Geraldine Baron, herself unaffiliated with the College, chose to donate her library to Bennington so that each book could be plated with an acknowledgment of her donation, thus allowing her former students worldwide to identify and use her collection; the trustees

had been turned down by larger libraries that were unwilling to honor the labeling request.

## The library staff finds and collects "book manna," which includes all manner of items left behind in the pages.

Whether they find their way into Crossett through a deep, direct con-

nection to Bennington or something more serendipitous, the books themselves give back treasure beyond their rich published content. The library staff finds and collects "book manna," which includes all manner of items left behind in the pages: a thank-you note written on a piece of wood veneer found in *Stalking the Wild Asparagus* by Euell Gibbons; a hand-drawn and colored rendering of the "Yellow Cloud Vegan Ice Cream Truck" tucked into *The House of the Dead* by Fyodor Dostoyevsky; and an ATM receipt found in *Walden*; or, *Life in the Woods* by Henry David Thoreau. These mementos are gathered and celebrated in the library's Flickr photo stream. **B**

Interested in more "book manna"? Check out Crossett Library on Pinterest and Flickr. And if you really want to plunge down the "book manna" rabbit hole, follow **Michael Popek '99** on Twitter @forgottenBkmarks, where he shares the odd items he finds in used books he buys and sells.



# GOOD ADVICE

If you are looking for good advice, read on.  
The Bennington College Facebook page  
posed this question to its fans:

**WHAT WAS THE BEST ADVICE  
YOU RECEIVED FROM A TEACHER?**

And you gave it to us.

MARCO NIOI P '16

“DO NOT BELIEVE WHAT I  
SAY, but put it into practice;  
if it works, make it yours, if it  
does not, you know what to  
do...”

CHANELLE BOUCHER MFA '14

“NEVER STUDY THAT  
WHICH YOU ARE TOLD is  
monetarily advantageous  
unless it is where your  
passions live. Always study  
your passions no matter what  
anyone else tells you.”

Add your bio to our followers list on Twitter (@atbennington, @benningtonalum); join the conversation on Facebook (Bennington College and Bennington Alumni); check-out daily views from campus, answers to prospective student questions, and a feed of library personalities and issues on Tumblr (Bennington College, Bennington Students, Crossett Library dot Tumblr dot com). And if you are everywhere, like we are, you can take it a step farther and join our LinkedIn alumni group, subscribe to our YouTube channel, follow us on Pinterest, and check in from campus on FourSquare.

**A (REALLY) BRIEF TOUR OF SOME  
OF OUR FAVORITE BENNINGTON  
TWITTER BIOGRAPHIES:**

**KAYTIE COUGHLIN '15**

@OddPress

Your high school t-shirts from the freebox  
are my fashionable belly shirts.

**TREVOR STANNUS '15**

@TrevorTStannus

I do things with varying levels of  
intelligence.

**AUTUMN JORDAN RIZZO '14**

@awtumn\_

on the sea we'd be forgiven.

**VIVIAN ROBBINS '14**

@vrobbinz

Dance and Education Policy student at  
Bennington College, recording my frequent  
hiccups.

**DEVAN MARQUES '13**

@TheSparhawke

Sometimes I half-accidentally do  
something worthwhile.

**VICTORIA HARTY '13**

@victoria\_harty

College kid, studying public history @  
Bennington College, believes everything's  
better in Ireland; wants to be Indiana  
Jones, a writer & a Starship Ranger.

**SARAH ALBANESE '12**

@sarahgalbanese

Sarah Albanese: Freud apologist and  
college graduate.

**JOSH BOUCHER '12**

@tumblingwall

I have nothing to complain about.

**JIMMY DAVID NEWBORG MFA '12**

@jimmynew: Fiction writer. Fiction writer?  
Fiction writer.

**STEVEN LAFOND MFA '11**

@Steven LaFond: I write. I call roller derby.  
I breathe a lot. MFA from Bennington, hair  
by Murray's Pomade. Co-host of the Rooms  
Down the Hallway Reading Series.

**CHELSEA HARLAN '11**

@czelseaharlan

crypt cryptographer

**JARED GOZA '10**

@JaredGoza

You could call me a relaxed nervous wreck.

**SARAH CROW '07**

@Sarahgcrow: Writer on the internet,  
napper on your couch.

**INDIA KIESER '12**

"BOW DOWN TO YOUR MUSE when you  
have to; may she scream in your ear when  
you need her." And, "There is a surrealism  
that is inherent in photography; it's a dead  
moment. Do not ignore that." AND, "The point  
of this class is not to change you. You only  
truly change when you're in love."

**HENRY DECKER CARNES '76**

"A MUSICIAN NEEDS TO KNOW THREE  
THINGS...know where you are, know where  
you've been, know where you're going."

**CARLA GOLEMBE '72**

"FOLLOW YOUR MUSE"; "be evocative  
rather than descriptive, an inaccurate line  
with flow and grace is more eloquent than an  
accurate line that expresses nothing."

**MICA RUTH EVANS '15**

"DON'T STOP SINGING."

**MARIAM SHAH '14**

"MAKE, MAKE, MAKE! Don't think, just make!  
Make 50 of these, THEN think. Don't think of  
it as a ceramics class; if you want to use cloth,  
do it! Now go!"

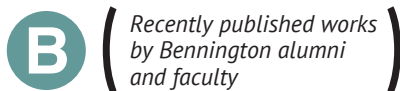
**ERIC GULLEY '79**

"BE CLEAR!"

**EMILY MUNRO-LUDDERS '15**

"PUT A QUESTION MARK AT THE END OF  
YOUR QUESTIONS."





# POETRY

**Joan (Lewisohn) Crowell '43**  
*Poems of Possibilities*  
 (Sheep Meadow Press, April 2010)

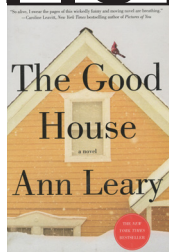
**Tami Haaland '00**  
*When We Wake in the Night*  
 (Word Tech Editions, June 2012)

**Tim Z. Hernandez '11**  
*Natural Takeover of Small Things*  
 (University of Arizona Press, February 2013)

**Wendy Kochenthal '63**  
*Between Sleep and Awake*  
 (Balboa Press, February 2012)

**Chivas Sandage '87**  
*Hidden Drive*  
 (Antrim House, August 2012)

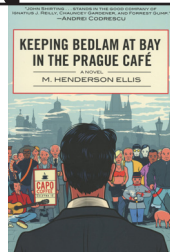
# FICTION



**Ann Leary '84**  
*The Good House:*  
 A Novel  
 (St. Martin's Press, January 2013)

“Fresh, sharp and masterfully told, Hildy’s tale is as intoxicating as it is sobering.”

—People Magazine



**Matt Ellis '92**  
*Keeping Bedlam at Bay in the Prague Café*  
 (New Europe Books, February 2013)

“An ode to expatriate living, culture clashes, and the heady days of early 1990s Europe, this novel is a manic, wild ride...and thoroughly enjoyable.”

—Booklist



**Jamie Quatro '09**  
*Want to Show You More*  
 (Grove Press, March 2013)

“There’s so much in these stories that’s shocking. Yet there’s so much solace.”

—The New York Times Book Review

# NONFICTION

**Diane Cameron MFA '99**  
*Looking for Signs: Essays and Columns*  
 (The Troy Book Makers, January 2013)

**Julie Greene '82**  
*This Hunger Is Secret*  
 (Chipmunka Publishing, September 2012)

**Patricia Woodbridge '68** and Hal Tiné  
*Designer Drafting and Visualizing for the Entertainment World*  
 (Focal Press, April 2013)

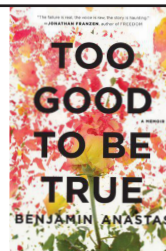
**Alec Julien '88**  
*FontFace: The Complete Guide to Creating, Marketing & Selling Digital Fonts*  
 (Focal Press, October 2012)

**Ellen Kanner '83**  
*Feeding the Hungry Ghost: Life, Faith, and What to Eat for Dinner—A Satisfying Diet for Unsatisfying Times*  
 (New World Library, February 2013)

**Lincoln Schatz '86**  
*The Network*  
 (Smithsonian Books, December 2012)

**Stacy Yeoman Sinclair '89**  
*Designing Healthy Communities*  
 (Jossey-Bass/Wiley, November 2011)

**June (Wineburgh) Mattingly '53**  
*The State of the Art: Contemporary Artists in Texas*  
 (BookBaby, May 2012)



**Benjamin Anastas** Undergraduate and MFA faculty member  
*Too Good to Be True: A Memoir*  
 (New Harvest/Houghton Mifflin Harcourt, October 2012)

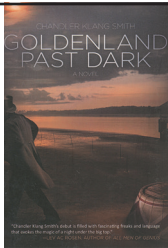
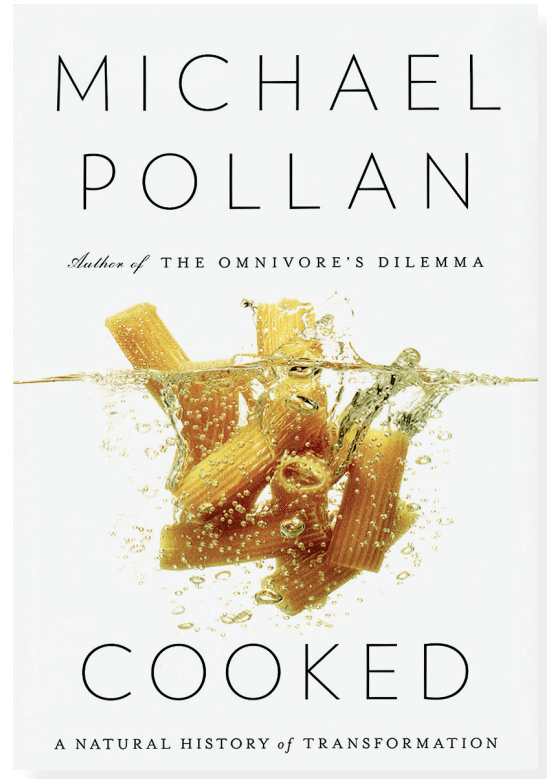
“Smart and honest and searching... so plaintive and raw that most writers (and many readers) will finish it with heart palpitations.”

—The New York Times

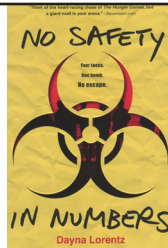
Michael Pollan '76  
*Cooked: A Natural History of Transformation*  
 (The Penguin Press, April 2013)

"I never would have thought a book with recipes could also brilliantly and coterminously fire one's sense of moral comprehension and political imagination. Toss in a shot of spiritual zeal, and you have that rare, ranging breed of narrative that manages to do all of this, and then some."

—The Boston Globe



Chandler Klang  
 Smith '05  
*Goldenland Past  
 Dark*  
 ChiZine  
 Publications  
 (April, 2013)



Dayna Lorentz MFA '09  
*No Safety in Numbers*  
 (Dial, May 2012)

"Smith's first novel captures the uncertainty and surreal qualities of circus life in gorgeous prose."

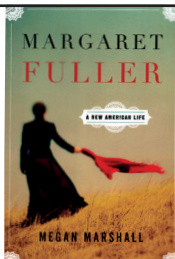
—Library Journal

"[Lorentz's] detailed depiction of the escalating chaos over the course of seven long days is deeply unsettling... [a] riveting disaster novel."

—The New York Times Book Review

JoeAnn Hart MFA '00  
*Float*  
 (Ashland Creek Press, February 2013)

Barbara Kent Lawrence '65  
*Islands of Time*  
 (Just Write Books, May 2013)



Megan Marshall '75  
*Margaret Fuller: A New American Life*  
 (Houghton Mifflin Harcourt,  
 March 2013)

"Margaret Fuller is as seductive as it is impressive. It has the grain and emotional amplitude of a serious novel... [and] pushes Ms. Marshall into the front rank of American biographers."

—The New York Times




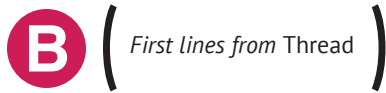
Rosie Schaap '94  
*Drinking with  
 Men: a memoir*  
 (Riverhead  
 Hardcover,  
 January 2013)

"In these books, alcohol, instead of leading the writer to the bottom, opens the door to enlightenment."

—Slate

#### GETTING PUBLISHED?

Contact the Communications Office by phone at 802-440-4743, by email at [communications@bennington.edu](mailto:communications@bennington.edu), or send a copy of your book to the Communications Office, Bennington College, One College Drive, Bennington, VT 05201. 



## true bennington stories

Thread—an event that was founded, coordinated, and hosted by The Bennington Radio Project three years ago—is Bennington’s version of public radio’s popular “Moth Radio Hour,” where true stories are told live without notes. And in the last few years it has become one of the most popular campus events—one that engages the entire Bennington community from students to faculty to staff. Since it began, The Bennington Radio Project has invited the Bennington community to tell stories in response to themes from “This isn’t what I expected,” to “Why me,” to the recent theme, “Everyone you need is here at Bennington. Stories of your bright and shiny people.” It was this theme that drew a crowd of more than 200 people to the DownCaf on a very cold Wednesday night in March. The stories began this way:

“ So the first thing anyone ever said to me in a Bennington classroom was ‘You can touch it, it smells like pepper...’ ”

—Ally Reith '13

“On the eve of Gender Bender last fall, I was in Woolley appropriately attired for the evening in Bryan Markhardt’s boxer shorts and a Bennington Sustainable Food Project T-shirt...”

—Anna Rogavoy '13

“...Somehow I have a feeling I’ve been missing the more interesting things that go on at Bennington. You know, I’ve been here a while now... No one has ever streaked near my office, even when it was 75 degrees. So I was thinking, maybe it’s time to come back here the way you guys have come here.”

—Liz Coleman, President

“My parents had a habit of nicknaming their fetuses. Their first son they nicknamed ‘Nugget,’ because he was their golden nugget. Their next: ‘Sue Bob,’ because they didn’t know if it was a boy or girl. Next was ‘Boots’ because it kicked a lot. And then in November 1990, they conceived for the fourth time and they nicknamed it ‘Oops’”

—Hilary Whitney '14

[benningtonradioproject.bandcamp.com/releases](http://benningtonradioproject.bandcamp.com/releases)





*listen online!*

All stories are recorded and hosted on The Bennington Radio Project's website. Visit [benningtonradioproject.bandcamp.com/releases](http://benningtonradioproject.bandcamp.com/releases) to listen to these and other stories in their entirety.

**B** (*Makerbots, 3D printing,  
and digital art  
by Kate Godin*)

# Faculty Students, Alumni Teachers

## TRADING PLACES TO LEARN NEW TECHNOLOGY

Once the first fork came out of the printer, there was no turning back. That was last September, when 10 Bennington faculty members and technicians came together with their teacher—a Bennington alumnus who had formerly been the student of three of these faculty—to learn how to design and produce 3-D objects with the help of a MakerBot, a desktop machine that “prints” in three dimensions. One of the class’s earliest assignments was to design and print a fork.

“I had no control whatsoever,” laughed **Guy Snover ’06** of the 14-week course he taught to an eclectic group that included Barry Bartlett, ceramics; Andrew Cencini, computing; Tim Clark, digital arts technician; Michael Giannitti, drama/dance; Jon

Isherwood, sculpture; Robert Ransick, digital arts; Sue Rees, media arts/design; Tim Schroeder, geology; Donald Sherefkin, architecture; and Jon Umphlett, interdisciplinary technician. Out of that fertile chaos sprang a rich collaborative environment in which faculty and staff shared ideas and experimented freely.

The class, focusing on 3-D modeling software Rhinoceros—Rhino for short—and algorithm editor Grasshopper, was organized by Isherwood and Ransick, who invited Snover, himself a sculptor and an engineer, to teach it during the Fall 2012 term. From the start, the idea was to materialize digital designs.

Some of the most surprising work was the hardest to picture. For instance, Schroeder used sonar-generated topography data of a large massif beneath the Atlantic Ocean to create a model in Rhino. With the MakerBot, Schroeder was able to create a physical model of this difficult-to-visualize, subsurface, geologic structure—and to look at it for the first time—something that literally cannot be observed directly since it is below the zone that light penetrates through seawater.

This class is the first phase of the Open Art and Technology Initiative, supported by a three-year \$300,000 grant from the Sherman Fairchild Foundation. The initiative aims to create opportunities for Bennington’s faculty to collaboratively develop curriculum that uses new technology.

From the start,  
the idea was  
to materialize  
digital designs.





A 3-D model of faculty member Tim Schroeder's sonar-generated typography data of large massif beneath the Atlantic Ocean





with the support of visiting artist-technologists who will teach and train faculty—sometimes together with students—in an open environment of artistic and intellectual exchange. It has created a kind of play space for faculty to explore new technologies, get comfortable with them, and integrate them into their own work and teaching without ever leaving campus.

"For me, it was especially interesting to sit down with the arts faculty every week and see how they approach problems, which is very different from how scientists think," said Schroeder. "While we were moving along, I was interested in learning the nuts and bolts of how the software worked, and the artists were interested in what sort of forms they could make. When I

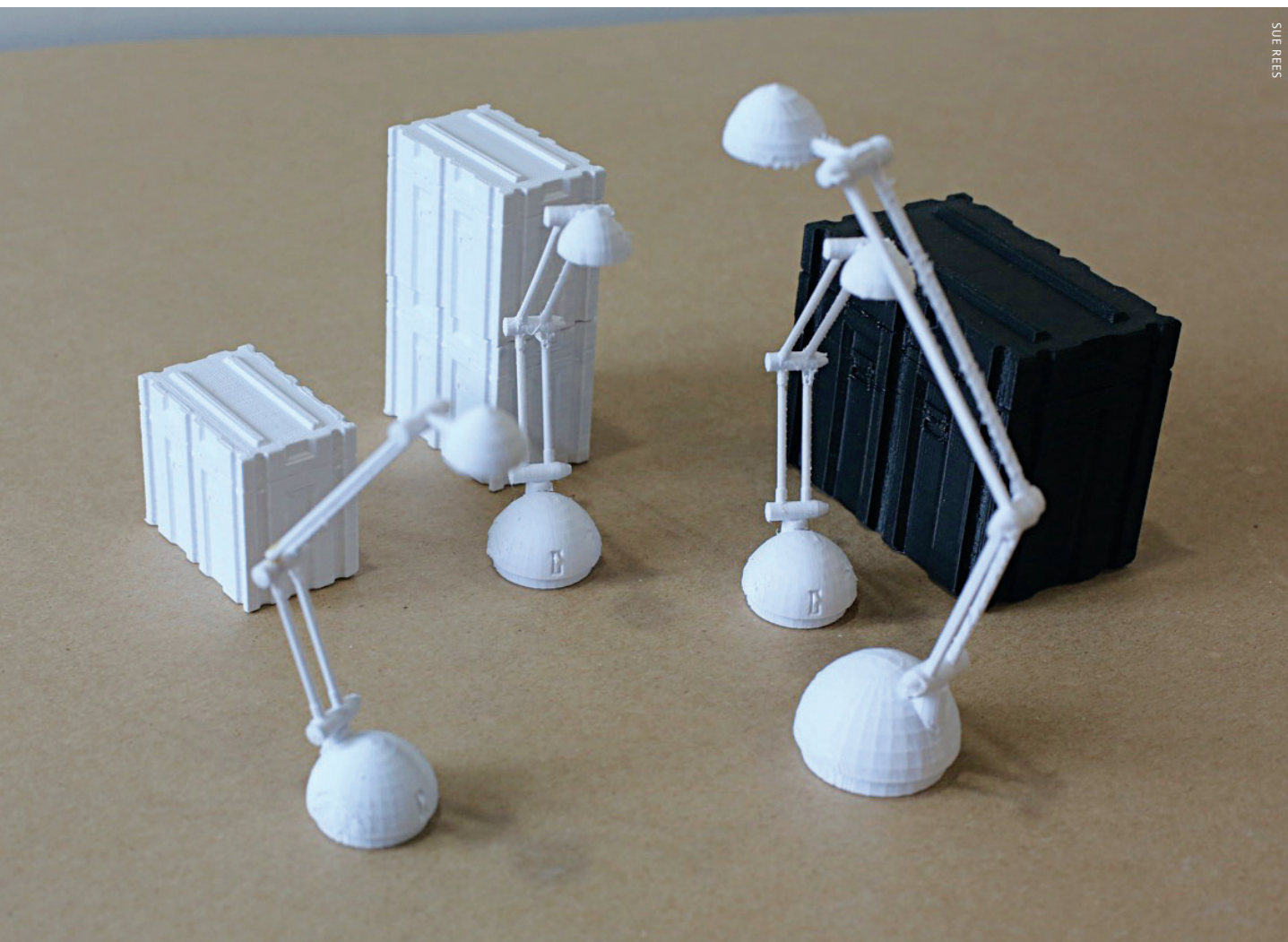
looked around the room, I might have been farther along with the lesson, but the artists had much more interesting and attractive things on their screens."

And yet Schroeder's work sparked equal interest from the artists. "I was really intrigued by his work modeling the ocean floor area he had been studying," said Giannitti. "It showed the flexibility and adaptability of Rhino at a completely different order of magnitude and in a completely different kind of application."

Isherwood and Ransick are now developing their own class around what they learned titled Object Oriented: Creating and Making with Technology, which they will offer to Bennington students this fall. And four

additional pairs of faculty members will engage in a similar sequence of a learning term, followed by a development term, and ending in a teaching term.

Nick Brooke, who teaches sound and music, and Kate Dollenmayer, who teaches video launched their learning term this past spring. In it, visiting artist-technologist Adam Rokhsar taught a mix of faculty, students, and staff to use Max, a popular visual programming language that allows artists to use cameras, microphones, iPhones, and other sensors to create interactive, responsive art. The Max programming language just happens to be the creation of **David Zicarelli '83** who dropped in on the class in April to offer insider insights. **B**



SUE REES

3-D designs created by faculty member Sue Rees

# COURSES INSPIRED BY THE FACULTY'S “LEARNING TERM”

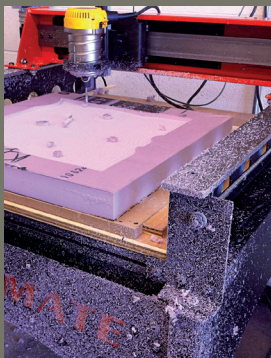


Spring 2013

## Digital Synaesthesia

*Adam Rokhsar*

This class is an interdisciplinary dive into the world of programming and physical computing in order to create novel forms of art. We will learn how the graphical programming language Max can create new possibilities for the composition and performance of dance, music, video, art, and sculpture. We will learn how to use Max to harness the power of cameras, microphones, iPhones, the Kinect, and other sensors to create interactive, responsive art that crosses traditional lines between disciplines. Dancers can kinetically control music; sculptors can create installations that interact with visitors; and musicians can create visual art that responds to musical texture. Artists working in any medium are encouraged to participate and will be required to explore several disciplines. A basic familiarity with programming languages or prototyping platforms, such as the Arduino, is required.



Fall 2013

## Object Oriented: Creating and Making with Technology

*Jon Isherwood, Robert Ransick*

This class examines sophisticated technologies including 3-D printing, laser cutting, and CNC milling as tools for realizing creative ideas. We engage this new landscape of object making in relation to the fine arts and design. We will examine and respond to varying methodologies that have provoked a recalibration of conceptual, aesthetic, and design values. Readings investigate current scholarship with respect to an ecology of things, emphasizing broader social, cultural, and environmental concerns. We will develop and initiate strategies to move from idea to prototype to final project. Students are encouraged to have some experience with a 3-D program, Adobe Illustrator, and/or physical computing.

**B** (How a gift from Merrell Hambleton '43 changed everything for Lili Evans '89 by Lise Miller '01)



# from China to Bennington

A college education can seem like a long shot to many, but nowhere near the long shot it was to Lili (pronounced "LeeLee") Evans '89, who came of age in China at the height of Mao Zedong's Cultural Revolution. Rather than entering universities and being encouraged to engage their minds, post-adolescents at that time were joining the Red Guards—armed revolutionary youth groups tasked with persuading citizens (by various means) to adopt Mao's Communist orthodoxy. "School just STOPPED," says Evans, the daughter of a prominent (think Broadway) director and actress at the Beijing People's Art Theatre. They had sent their daughter to a boarding school that, after it stopped offering lessons, became a haven for students to ride out the worst of what was happening in Beijing: government criticism, public humiliation, job loss, property seizure, and executions.

But the upheaval didn't end. Mao soon decided that everyone who had been educated needed to be "re-educated," by those who had never gone to school: peasants, factory workers, and soldiers. As part of Mao's Down to the Countryside Movement, the government sent young Evans to Inner Mongolia to herd sheep. "It was a pre-history setting," she says. "For

4½ years, I was a shepherdess among the Mongolian people—riding horses, following herds, living in yurts. A group of about 10 of us from the city became part of their brigades." Evans's aptitude earned her a position as the community's veterinarian and, later on, as its accountant.

Her big break came in 1980 after she had returned to Beijing at age 33.

As part of Mao's Down to the Countryside Movement, the government sent young Evans to Inner Mongolia to herd sheep. "It was a pre-history setting. For 4½ years, I was a shepherdess among the Mongolian people—riding horses, following herds, living in yurts."



The Cultural Revolution had ended a few years earlier with Mao's death, and the English-speaking newspaper *China Daily* was advertising for a proofreader. Evans, who had studied English in boarding school, got the job. From proofreader, she became assistant editor and then took over the "What's On" section, interviewing performers and artists and reporting on theater, movies, and exhibitions. Wanting to improve her English and become a more successful journalist, she looked to America for a higher education.

She had heard that nontraditional students found a place at Bennington. She applied, was accepted, and was offered a \$9,000 scholarship, leaving a \$6,000 balance. But on her salary of \$25 per month, she just couldn't swing it. In a rare and generous move, Bennington held her scholarship support indefinitely.

"I was asking everybody," she says. "I was trying to figure out how to get to Bennington. I wasn't asking them for money; I was asking them for advice. Then one night I was interviewing an American director-in-residence from the Eugene O'Neill Theater Center. I told him my story and he said, 'I know who can help you!'"

The director took Evans to the then-brand-new Great Wall Hotel, where he introduced her to a Mr. and Mrs. Hambleton. It was the introduction that would change her life. Evans could not have met a better person. **Merrell Hambleton '43** was an active member of the Bennington community, serving the Board of Trustees from 1956 until 1984. She was involved in volunteer programs and was a member of several Board committees; as a trustee chief among her fundraising passions was securing support for scholarships.

Evans's voice warms as she recalls. "I told Merrell my story. And she said, 'Let me see what I can do.' After a few months, she wrote me a letter saying she'd found two years of scholarship support. So I made all the arrangements and came to Bennington in 1985." The story could have ended there, but it didn't. Hambleton shared Evans's story with friends and colleagues from inside and outside of her Bennington network, a pursuit that helped her secure funding for the second half of Evans's education.

Garnering funding was only the beginning of Hambleton's affectionate influence on Evans's new life. "That first winter," Evans recounts, "when I

"I told Merrell my story. And she said, 'Let me see what I can do.' After a few months, she wrote me a letter saying she'd found two years of scholarship support."

would have stayed on campus, Merrell said, 'Why don't you come to our house for Christmas?'" That boisterous holiday with the Hambleton family was Evans's "first American Christmas." While a Bennington student, Evans ended up spending every Christmas—and a great deal more after that—at Hambleton's house in Baltimore.

Evans now also lives in Baltimore, where she moved after graduating from Bennington in 1989. She still keeps in touch with Hambleton, visiting with her twice a week. "For all these years we've been connected," Evans muses. "I still ask Merrell for advice." Hambleton recalls meeting Evans for the first time and Evans's youthful desire to attend Bennington. Hambleton says with a smile, "I thought it was a wonderful idea." **B**



# COME BACK ALL-CLASS REUNION

S E P T E M B E R

272829

2013 REUNION COMMITTEE *(as of June 6, 2013)*

Penelope Perkins Wilson '45  
Barbara Ushkow Deane '51  
Ruth Ring Harvie '56  
Priscilla Alexander '58  
Terry Connelly Whiting '58

#### 50TH REUNION

Judith Schneider Bond '61  
Uliana Fischbein Gabara '61  
Rosalind Moger  
Bernheimer '62  
Jane Vance McCauley '62  
Nancy Comstock  
Andrews '63  
Judith Selis Davidson '63  
Arlene Heyman '63  
Nina Pelikan Straus '64

Susan Paris Borden '69  
Janis Pryor '71  
Alan Kornberg '74  
Myrna Packer '74

Vanessa Guerrini-Maraldi  
Wilcox '78  
Annie Coggan-Crawford '85  
Marri Davis '86  
Bret Easton Ellis '86  
Lincoln Schatz '86

#### 25TH REUNION

Chris Boscia '87  
Arjun Desai '88  
Erin Parish '88  
Rachel Schatz '89

Tracy Katsky Boomer '91  
Margot Hoerrner '91

#### 20TH REUNION

Elizabeth Iarrapino Bellin '92  
Amanda Spooner Frank '92  
Jenny Chapin Woods '92  
Cinnamon Booth '93  
Susie Felber '93

Aaron Sylvan '93  
Maisie Todd Wallick '93  
Brendan Frank '94

Aryn Chapman '95  
Joanne Lembo '95  
David Anthony '96  
Eben Moore '96

#### 15TH REUNION

James Simon '97  
Taliesin Thomas '98  
Jessica Phillips '99

Jenna White '00  
Matty Sterenchock  
Wilder '00

#### 10TH REUNION

John Boyd '03  
Daniel Grossman '04  
Courtney Hill Wulsin '04

Rachel Shirk '04  
Chrissy Souder '04

Catharine Maloney '05  
Shira Sternberg '05  
Lawson Wulsin '05  
Ariel Herwitz '06  
David Anthony Perez '06

#### 5TH REUNION

Sarah McAbee '07  
Brian Pietras '07  
Suzanne Brundage '08  
Julie Moore '08  
Samantha Damon '09

Tambudzai Kudze '10  
Lea Hershkowitz '11  
Henry Lyon '11  
Dmitri Glickman '12  
Insiyah Mohammad '12  
Lydia Viallon '12

#### CELEBRATE YOUR MILESTONE REUNION:

PIONEERS: 1936–1946

60TH: 1952, 1953, 1954

55TH: 1957, 1958, 1959

50TH: 1961, 1962, 1963, 1964

45TH: 1967, 1968, 1969

40TH: 1972, 1973, 1974

35TH: 1977, 1978, 1979

30TH: 1982, 1983, 1984

25TH: 1987, 1988, 1989

20TH: 1992, 1993, 1994

15TH: 1997, 1998, 1999

10TH: 2002, 2003, 2004

5TH: 2007, 2008, 2009

**Get involved. Contact us:**  
**[reunion@bennington.edu](mailto:reunion@bennington.edu)**  
**or 800-598-2979.**

Visit [bennington.edu/reunion](http://bennington.edu/reunion) for the most up-to-date weekend details including programming, accommodations, and registration information. The deadline to register is September 9, 2013. A formal invitation will follow.

[bennington.edu/reunion](http://bennington.edu/reunion)





September  
27-29, 2013

Our paths,  
although they  
were certainly  
individual,  
were never  
solitary.

—Brian Pietras '07









*The worlds of business, technology,  
and politics consult with Bennington*  
by Lise (Johnson) Miller '01

# when the world comes to bennington

It is well known that every winter Bennington students find themselves in the world, working in jobs and internships related to their field during the College's annual Field Work Term. But what is less heralded is how often the world comes to Bennington. In the past year and half, Bennington has been tapped by a diverse group of outside organizations—from multinational corporations to tech start-ups to leading government agencies, among others. They come to collaborate, to solve big problems, to develop new technologies, to employ new conflict mediation tools, and to re-shape the cultural space in which multinational business is conducted.

While its distinction in the visual and performing arts and writing has long been acknowledged, Bennington's lively and growing role in the worlds of entrepreneurship has received less attention. That is changing. Increasingly Bennington graduates are being recognized for their capacity to move readily in very diverse worlds, their ease with the unknown, and their array of habits and resources essential for innovation in a progressively complex and rapidly changing world.

## PATENT-PENDING TECHNOLOGY

Often connections to the world begin with students connecting to the world during Field Work Term. It was that fact and The Plan Process that attracted computing faculty member Andrew Cencini to teach at Bennington. Liberal arts educated, Cencini is a kind of mirror for Bennington's special fusion of the principled and practical.

Cencini's combination of technical prowess and affability has helped him move with ease in the informal startup community. Since working for Microsoft, he has been on the development team for Bing, co-founded Technology for Public Good, which provides technology assistance to nonprofit organizations, and is now consulting with and developing software for the cloud computing company Nebula, whose founders include the former chief technology officer of NASA.

"A genuinely broad-gauged education that invites experimentation and risk can bring so much to the technology industry," he enthuses. "The students come out with more than one skill. They read widely. They understand music and art and social science. They just have a broader conception of the world." Cencini sees this as the ace in the hole for Bennington students when it comes to developing computing technology. "We communicate more effectively and offer bigger and broader solutions to problems."

As if to test this theory, Cencini convinced his friends at the startup Nebula in Mountain View, California to offer two paid internships this past FWT. While the company is based in California, the FWT took place on campus in a room filled with \$80–100,000 worth of computing equipment from Nebula. They dubbed it the "Nerd Dome." Over FWT, **Ben Broderick Phillips '13** and **Pratham Joshi '13**

developed parts of the management system for private clouds. The management system monitors the private cloud and, in place of a human IT professional, collects diagnostics. "They were in the guts of the system," explains Cencini. "They were writing code that will run on devices that they've probably never seen before. It was a really, really juicy problem." At the end of their work, Cencini and the students were added as authors to one of the patents related to the hardware they had developed. One was asked to work at Nebula when he graduates, and both have that patent to show to employers. "A pretty big deal for them," says Cencini. "I didn't have a patent at 22!"

Previously, Nebula had engaged interns only from Stanford and Waterloo—A-list tech schools. "At the beginning of FWT they were like, 'Whoa, this is an intern project?' Now they're asking me, 'Who can you get us for the summer?'" says Cencini. Future internships at Nebula will be based in Mountain View. That's not all. Cencini has plans to arrange other internships in the hardware industry in Seattle. He says, "I have contacts. And because the students worked so well with Nebula, I can see broadening this experience next year. It's a win-win for everybody involved."

## INFLUENCING AND BEING INFLUENCED BY BUSINESS

In the spring of 2011, Claudy Jongstra, whose studio was commissioned to design tapestries for the Center for the Advancement of Public Action (CAPA), described the idea and principles behind Bennington's curricular

initiative to Feike Sijbesma, CEO of the \$13-billion multinational company, Royal DSM. Sijbesma was so struck by the similarity between his own philosophy—to use private resources for public good—that he sent President Coleman an email inviting a conversation and collaboration.

Headquartered in the Netherlands, DSM employs 23,000 people globally. A partner of the United Nations' World Food Programme, DSM is committed to using private profits and gains to respond to the world's most pressing needs. On a World Economic Forum panel in January, Sijbesma, with notable directness and simplicity, states that because private business holds much of the world's money, it holds the key to solving many of the world's problems. "It should be a primary goal of the company to make the world a better place. Profit is not a goal; it's a means."

At Bennington, President Coleman was applying similar principles by bringing the world's most pressing problems directly into the classroom. Now there was a new dimension to consider—the potential for a dynamic interplay between the College and the private sector. "Most stories about college are about jobs. How colleges should prepare students for jobs, train them to have certain skills, to become more employable," Coleman says. "But no one ever asks industry 'what

are *you* offering to our most talented graduates to make your world sufficiently attuned to their values?' The point is, it is time this conversation went in both directions. DSM is a stellar example of a company that has the complex mix of values and a commitment to the long view that our graduates are seeking. They invite rather than avoid the conversation about values."


A proposal to use FWT to build a living bridge between the College and DSM has been adopted by both the College and DSM. This year the first four students from Bennington spent their FWT at DSM.

**Hilary Whitney '14** was one of them. Over Field Work Term she worked for the Strategic Business Intelligence unit within DSM's pharmaceuticals branch. The branch currently makes ingredients for companies that manufacture drugs, and they asked Whitney to take on the independent project of researching the industry of authorized generics. An authorized generic is a drug whose patent and master files have been sold to another company that can then manufacture and sell it themselves under its original brand name. In other words, buy a drug's recipe, patent, and brand name, and you can then control production, sales, profit, and partnerships.

But as Whitney soon discovered, the generic drug industry is also fraught with ethical quandaries. How can drugs be kept affordable for those in developing nations while keeping their recipes intact and maintaining the intellectual property rights? After a great deal of research, Whitney made a recommendation. "I recommended that if DSM were to move into the authorized generics industry, they should apply their social consciousness to their business strategy as they have with other products and divisions." In nutrition, DSM openly partners with the World Food Programme, sells supplement ingredients at marginal costs to the world's largest vitamin producer, and gives away vitamin packets globally. "It's not just charity," says Whitney. "It's a platform, their vision of restructuring business to follow a triple bottom line of people, plan-

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Nebula, which had previously engaged interns only from Stanford and Waterloo, were impressed by the Bennington interns. “At the beginning of FWT they were like, ‘Whoa, this is an intern project?’ Now they’re asking me, ‘Who can you get us for the summer?’”

**B**





“Profit is  
not a goal;  
it is a means.”





et, and profit. I think their pharma could have a similarly transparent ethical commitment as they advance their business strategy."

On their last day, Whitney and her fellow Bennington interns gave a presentation to a group that included Hugh Welsh, the president of the company. "The guy at the top of the pyramid heard my idea! We ended up having a little brainstorming session," Whitney exclaims. "And that is what made this Field Work Term experience so remarkable. Everyone at the company was so receptive and so excited to have us there. They truly valued our thoughts and our perspective and took seriously the role of teaching. They were willing to both teach us and learn from us."

## DEVELOPING A NEW LANGUAGE TO MEDIATE CENTURIES-OLD CONFLICTS

Last spring, Bennington faculty members Tom Bogdan and Susan Sgorbati traveled to a kibbutz in southern Israel to give workshops at The Arava Institute for Environmental Studies, a growing organization of environmental activists and engineers seeking solutions to the Middle East's need for ready water, sustainable energy, and agriculture that grows in high-salinity low-water conditions. For the purposes of peace-building and training future environmental leaders for the region, The Arava Institute deliberately admits students from different backgrounds; in addition to international students, it selects, in equal proportion, Israeli Jews and Arabs, the Palestinian territories, and Jordan. Rabbi Michael Cohen, who teaches conflict resolution at Bennington alongside Sgorbati, recommended his colleague for the institute's workshop series supported by a grant from the U.S. State Department for "Developing Cultural Awareness, Peace-Building and Democracy for Environmental Leadership in the Middle East."

After the first class, a student took Sgorbati aside. He said, "I don't want to be rude, but this isn't working. You see, some of the words we are speaking about—'collaboration, mediation, freedom'—their meanings are compromised for me as a Palestinian. For example, 'collaboration,' can be defined as 'collaborating with the enemy.'" He wasn't the only student who could not trust that Sgorbati's training would help them resolve the chronic conflicts they dealt with. So Sgorbati began to discuss her emergent improvisation work with the entire class.

Emergent improvisation—a system of dance composition and group communication that fosters collective decision-making. Sgorbati uses the science of emergent systems in teaching and observing improvisation ensembles in the dance studio.

And in describing her other work, something unexpected happened. "They were really interested in the principles of organic structuring. We discussed self-organization and pattern recognition. They were interested in adapting these principles to resolve conflicts." Developing ideas with the group, Sgorbati invited them to propose a conflict to work on, applying these principles. They proposed a conflict both local and essential to the region: sharing water in the Lower Jordan River Valley.

The group made up of Palestinian, Israeli, Jordanian, European, South American, Canadian, and American students developed a 10-step resolution model. "It was a phenomenal success," Sgorbati says. "Together they conceived of agreements that allowed different communities along the Jordan River to access water and agencies that would facilitate their communication and representation. Their interest in the environment and complex systems allowed them to challenge their long-standing assumptions of the Israel/Palestine conflict. It was a puzzle, and they solved it together."

Most stories about college are about jobs. How colleges should prepare students for jobs, train them to have certain skills, to become more employable. But no one ever asks industry what are you offering to our most talented graduates? It is time this conversation went in both directions.

## ENTER GOVERNMENT AGENCIES

This was not Sgorbati's first encounter with water issues. The previous fall, on the heels of the devastating tropical storm Irene, Sgorbati hosted the Water Dialogues at CAPA. **Shira Sternberg '05** helped to organize a White House Round Table at the College with the Regional Administrator of the EPA, Curt Spalding. What happened next has become the telltale of a Bennington success. Spalding found the dialogues so fruitful his office called Sgorbati afterward to suggest a CAPA-EPA collaboration.

The Environmental Protection Agency has 10 regional offices with headquarters in DC. Every two years one region becomes the liaison between each of the regions and the DC headquarters. Boston's turn as liaison was coming up, and the office was interested in gathering more information about how the other regional offices were organized to help communication throughout the country. Ready to apply Bennington's collective intellect to the problem, Sgorbati designed a course in which students examined current structures of the 10 regions of the EPA, collecting data on how each region was organized, their different roles and programs. The final product was a new national organization chart. The class then invited EPA staff to come to Bennington, where they shared the information and asked them questions about how they work. They were impressed by the students' work and elected to share the new organization chart. The new organizational chart with the national public affairs directors. It is now also used by some senior staff offices in DC, including the chief-of-staff and White House liaison. **B**

**B** ( A senior reflection essay  
by Timothy Desrosiers '13 )

# transfiguring harmony through the transfiguration of possibility

I've spent a lot of time over the last two weeks talking to peers about what they were going to write about in their senior reflection essays. Topics ranged and many students felt as though the *first sentence* either made or ruined the entire essay. When describing what I would write about, the common response was something akin to "that's it?" Strangely, these responses affirmed my initial urge to maintain a sense of concision and honesty in this final Bennington essay. And so it begins...

My Bennington experience was unlike the average, mostly because I transferred at the nontraditional age of 29. Before transferring I had already notched into my belt an eclectic collection of ups and downs: I had won an achievement award at the age of 14 for being the best competitive accordionist in Massachusetts; had endured the pain and trauma of multiple family suicides and deaths, leaving me homeless and without a family at the age of 20; had been arrested a total of 11 times for driving infringements of the various sorts by the age of 24; had opened up and started my own organic mattress department in a local furniture store by the age of 26; had produced and engineered an album which allowed me to travel the country and survive on music alone at the age

of 27; and at the age of 28, I had moved to a Buddhist commune to resume my education at a progressive community college in order to pursue my lifelong passion for environmental sustainability and philosophy.

Up to this point, higher education seemed like an impossibility for me. I felt as though I could never afford an education past the level of community

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flaws.

college, and, considering my age, I was also convinced that I had missed my chance. Because of my chaotic background and

lack of funding, higher education was an unattainable dream to be romanticized. But I felt a consistent recurring passion for academic growth while at community college, and eventually forced myself to apply to private colleges that seemed to hold prestige for creativity and the learning process itself. My hard work in community college (together with my lifestyle) would be attractive to the schools that I dreamt of attending, and upon acceptance letters and great financial aid packages, I decided to finish my undergraduate education at Bennington.

Bennington fits perfectly into this collection of events that characterizes my entirety. Bennington took the concept of *possibility* relevant to my past (which was an impoverished conception of possibility based on chance encounters in the present moment) and conceptually filled it to include my future as well (as possibility in the former sense intertwined with the implications of choosing). Instead of feeling as though life was outside my control, or as something that just *happened* to me, I began to see life as something that I could control through both the ways in which I reacted to the happenstances that possibility inevitably offers *and*, more importantly, through the ability to choose what it was that I wanted my future to become. Before Bennington, I wasn't able to *choose* what it was that I wanted to be, so Bennington's educational philosophy is paramount to my conceptual transition described above—it was *the* way for me to take substantial control over the direction and future possibilities of my life according to my wishes and passions.

The question that every Bennington student initially asks is: "what is my passion and how do I go about pursuing it?" At the time, I answered: *Harmony*. Considering the nature of my history (consisting of positive and negative experiences in the most extreme sense), my astrological sign (Libra), and my love of Eastern philosophy and the construction of beautiful melodic and harmonic content, studying harmony



through philosophy and music was undeniably what I was passionate about and had to pursue.

I had a couple of goals, goals I have either been met or are in the process of being met. I wanted to do advanced work in philosophy that explored the intersections between Western and Eastern philosophy. Thanks to the senior philosophy program, I was able to write a sizable piece called "Deep Ecology and the Conceptual Resources of Neo-Confucianism." I explored some of the alleged problems and ambiguities found in the Western environmental philosophy of the deep ecologists and attempted to overcome these criticisms, or at least strengthen the arguments in favor of deep ecology, through an in depth look at some of the primary tenets of Neo-Confucianism. I concluded that much of the ambiguities found in deep ecology are ambiguous solely for the reason that its critics have not undergone the practical shift in perspective that is necessary for realizing, or intimately understanding, the claims set forth from ecological philosophy. Because Neo-Confucianism (and most Eastern philosophies in general) is just as much practical as it is theoretical, the movement toward the understanding of an individual's awareness of an ecological self in the deep ecological perspective became, in my opinion, more realizable. Neo-Confucianism provided a practical model of ecological self expansion in relation to the tenets of deep ecology.

I also wanted to write and engineer an EP driven by my conceptual exploration of harmony. I studied music focusing on theory. It wasn't until my third term that I began to take recording/engineering classes with Julie Last and Scott Lehrer, study I have continued with the both of them into this final term. I have enough material for an EP, but I am still working on one or two more songs that I would like to add as part of this final work. It is tentatively entitled "The Either/Or Dilemma," an artistic representation of my work at Bennington, and reflects much of what I learned philosophically

and musically. Its lyrics explore the idea of loss in relation to the power of subjective choice (which is greatly influenced by Kierkegaard), and implements much of the environmentally relevant conceptual resources found in my advanced work.

Apart from academic growth and achievement, Bennington has enabled me to better understand and outgrow many of my flaws. Upon arrival I was insecure, skeptical, afraid, broken, and anxious. I was quite anti-social and

Bennington was the first experience in my life where I actually felt connected to everybody.

reluctant to collaborate. I couldn't clearly see these traits as actual personal problems. Further, I couldn't realize their consequences, and I tried to get along fine without accepting and coming face to face with them. Being in an environment that is so intimate brings you face to face with what it is about yourself that inhibits your capacity for authentic sociability. Within no time, I became introspective, even more so than before, and I began working through these issues. I've become much more secure with my work, both philosophically and musically, and I've become passionate about working with others. I've opened up socially and have made more connections and friends at Bennington than anywhere else throughout my 31 years of life. Bennington was the first experience in my life where I actually felt connected to everybody most of the time. We are all pursuing our individual possibilities alongside each other.

Upon entering Bennington, I thought about harmony as a way of understanding and interpreting absolutely everything that happens and exists in life in relation to balance. Upon leaving Bennington, it is the same thing, but larger; my perspective of harmony has been transfigured in terms of my new understanding of

possibility. Initially, harmony was the only tool I had on my belt for explaining and justifying the positive and negative extremes of my history; I could take it out when the going got rough and hammer into my future the hope that positive *happenings* were necessarily on their way. I would also do this in the contrary fashion. In other words, harmony gave me faith in existence itself, a faith that allowed me to ponder my life as a ride of extremes. This

perspective is impoverished. It posits within the individual the idea that future occurrences are completely out of personal control. After undergoing the Bennington education, harmony has taken on a much more personal character. I realize now harmony is not merely passive, it is also necessarily *active*. True harmony cannot exist for an individual. The Neo-Confucian perspective holds that everything is a mix of the passive and the active, of yin and yang. Although much of life that happens is out of one's control, there is an entire aspect of life that becomes possible only after you posit control over yourself, or, in Kierkegaard's words, "choose to choose."

Because of Bennington, I move on with newfound confidence in my capacity for dealing with future possibilities because this education forced me to interact with possibility in a way that enabled me to see its personal dimension in relation to myself and to my growth. Harmony is something that I actively strive for through the sincere realization that my future is not only constituted by the infinite possibilities that lie outside myself, but also by the possibility for *choosing* personal change and growth which is *only* found within. **B**

**B** (A recent Bennington alumnus sees the country staying only with Bennington alumni by Brie Della Rocca)

# a bennington road trip

On an August day someone with a Bennington College bumper sticker parked at a rest area in Asheville, North Carolina near Smoky Mountain National Park. When they returned they would have found a note on their windshield, “Bennington rules! –Brian”. It was a note **Brian Morrice ’10** waited 40 minutes to write. “Creepy, right?” he laughs. “I really wanted to meet them or just see who came out, but after 40 minutes I thought, ‘This has gone too far’, and that’s when I left the note.”

Brian is not exactly the type you would peg as school spirited, although he is. He is not the type you would peg as overtly patriotic, although he is. So when this former Kilpatrick House Chair—who worked twice on the Obama for America campaign, then at The White House—finished his work for the administration, he was already thinking about what he calls his “fantasy trip.” The fantasy: to see the country and its national parks staying exclusively with Bennington alumni—some of whom he knew really well, some of whom were Facebook friends, and some he hadn’t seen in almost five years.

It was almost perfect that the trip started under the commencement tent, with Brian returning as a graduate to

hear his friend **Bryan Conover’s ’12** senior speech and the commencement address from **Peter Dinklage ’91**—which lauded Bennington connections and had Dinklage imploring graduates to seize the moment, or as he put it (better): “Don’t search for defining moments. The moments that have defined you have already hap-

walk—at most—three minutes to see my best friends,” he says. “And my mother passed away in the fall. She had always encouraged me to go out and see the country. It was something she wanted to do and didn’t have the chance to.” So when his short-term work contract in Boston was completed, he packed his bags and headed

## TWEETS FROM THE ROAD

- If you had told me when I first met Bryan Conover @AtBennington that we would one day swim in a pool in Murdo, South Dakota...
- Why are so many people taking family photos at the mall?
- Goodbye Texas! I’ll miss you!
- Is there any city in the south where you can’t smoke inside?
- I hope when I die in a bus on my #intothewild portion of this road trip, my friends write an awesome book that immortalizes me.
- Today I got to visit The White House for a going away party for my old boss, and ALL my old White House bosses were there. Special people.
- You know it’s been a fun summer when you check a pair of suit pants and the ticket to commencement dinner and realize you haven’t worn them since June.



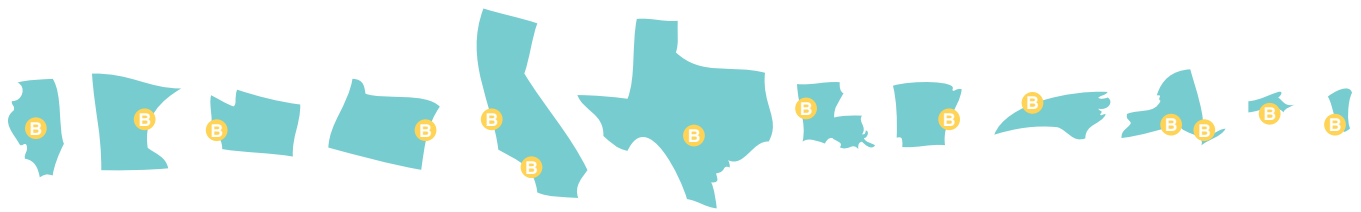
pened, and they will keep happening.”

It was advice that must have felt confirming because, as Brian explains, the trip was inspired by a few of his own defining moments. He was a year and a half out of college. “I already missed being able to

out to see the country and a “vast Bennington network.”

Brian visited 16 national parks, covered more than 11,000 miles, and got to spend a lot of time—quality time—with more than 40 Bennington students and alumni. And while Ben-



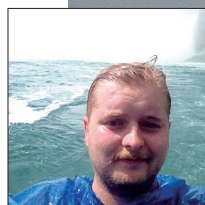
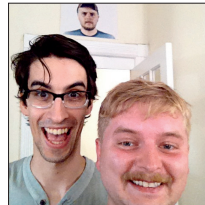


nington is small, Brian points out that doesn't always mean that you've spent a lot of one-on-one time with your friends. There was a part of him that wondered: "Are some of these stops going to be awkward?" a concern he put to bed as soon as he visited **Maren Patrick '10** in Seattle. "We were friends in college but we never hung out one-on-one. We ended up having a blast together. We talked, played out ridiculous mall montage scenes, got goofy on top of the space needle. It was a lot of fun. After that, I knew I'd be totally comfortable throughout the trip." He visited old House Chairs he hadn't seen in five years. He spent the longest leg of the trip with Conover, and he got to see the country from a local's point of view. "That is a different experience," he says. "People take you around and show you what they're proud of, what they love about where they are, and it is a way of seeing cities in a whole new light—or at least in a different way than you would if you were going to the tourist stops." And he spread his mother's ashes in the Badlands, where she had always wanted to visit. "It was one of the most beautiful places I've ever seen."

Brian is now settled in Chicago, for the moment, rooming with **Greg Obis '12**, **Alex Doyle '11**, and **Peter Reale '12**. Even after visiting some of the best of what this country has to offer, he misses the Northeast. "I'm sure that I'll end up surrounded by mountains and changing seasons again someday."

**B**

*Miriam Marx '49 took her famous Bennington road trip the day before commencement when she drove her car from one end of Commons Lawn to the other. Have you gone farther? Bring your Bennington road trip stories and photos to our Facebook wall or share them on Twitter, #Bennington.*



## BRIAN VISITED

**CHICAGO:** Greg Obis '12 and Joanna Gregson '11 ● **MINNEAPOLIS:** Ellen Bogen '12 and Claire Taubenhaus '11 ● **SEATTLE:** Maren Patrick '10 and Tobias Murphy '14 ● **PORTLAND:** Emily Tice '07, Tim Kretchmer '10, Olivia Murphy '11, and Alex Simon '09 ● **SAN FRANCISCO:** Emily Tareila '10 and India Kieser '12 ● **LOS ANGELES:** Sarah St. Lifer '10 and Michael Nordine '10 ● **AUSTIN:** Sarah McAbee '07, Emily Krug '11, and Elisa Bonesteel '11 ● **NEW ORLEANS:** Alice McGillicuddy '11, Jane Burns '11, David Williams '12, Kristen Gremillion '11, and Taylor Peterson '11 ● **LITTLE ROCK:** Ava Sullivan '12 and Stacy Wolfson '09 ● **CHARLOTTESVILLE:** Geoff Otis '07 and Emma Givens '07 ● **WASHINGTON, D.C.:** Selome Samuel '09 ● **NEW YORK CITY:** Michael Zimmer '10, Liz Meier '11, Henry Lyon '11, Lea Hershkowitz '11, Isabella Hreljanovic '11 ● **WESTCHESTER COUNTY:** Anna Walden '12, Gioia Pirrello '12, Eric Mosher '13, Stephen Piccarella '13, and Josephine Lumuniere '12 ● **BOSTON:** Katie Crowe '09 and Jennie Welch '10 ● **BENNINGTON:** Pretty much the entire summer staff of admissions, but I specifically stayed with Evan Braun '13 and Liam Dailey '11



BRYAN CONOVER '12



**DAVID ANDEREGG's** new chamber opera, *The Beasts*, for which he wrote the libretto and the music, had its world premiere in a concert in Stockbridge, MA, in March.

Dancer, choreographer, and current MFA teaching fellow **SOULEYMANE BADOLO** won a prestigious Juried Bessie award, which is given to an artist who the jury believes is investigating some of the more interesting and exciting ideas happening in dance in

**DOUG BAUER** read from his most recent collection of essays, *What Happens Next?* (to be published in the fall of 2013 by the University of Iowa Press).

This past winter, visiting dance faculty member **IONE BEAUCHAMP** collaborated as choreographer with director Leigh Strimbeck on *The Trojan Women* for The Theatre Institute at Sage College. This past winter/spring, the show did a three-leg tour: opening

recording the music of Harry Alford, one of America's most prolific, yet largely forgotten arrangers of music for theater orchestras in the 1920s.

**KITTY BRAZELTON** performed *The Art of Memory*, a concert of her music and words this past February at the Avant Music Festival at The Wild Project in New York. Also in February, she was awarded the 12th annual Carl von Ossietzky Composition Prize by the University of Oldenburg, Germany for her setting of Psalm 104 for mixed choir, percussion, and organ. Brazelton commented, "After Sandy's damage to my New York City neighborhood, I translated Psalm 104 and set it to music last fall, fascinated by its millennia-ancient, possibly even Egyptian, prayer for human safety from the fury of nature. The violent beauty of our precarious existence on this earth connects us to our cousins in the 14th century BC, across time, culture, war, everything."

Dancer, choreographer, and current MFA teaching fellow **Souleymane Badolo** won a prestigious juried Bessie award, which is given to an artist who the jury believes is investigating some of the most interesting and exciting ideas happening in dance in New York City today.

New York City today. The honored dance maker will bring his work to regional theaters partnering with the Juried Bessie award in the coming year. Known for his contemporary interpretations of traditional African dance, Badolo's work draws on West African dance and makes use of improvisation and experiment.

**BARRY BARTLETT** was in a group exhibition at the American Museum of Ceramic Art in Pomona, CA that ran from October to January. *Present-Day Translations* is a simultaneous presentation of modern interpretations in various ceramic techniques that compare or contrast contemporary ceramic work with the German decorative arts tradition. Bartlett participated in three shows during 2012 and into January 2013 and has a show this August at John Davis Gallery in Hudson, NY. The American Museum of Ceramic Art acquired a piece of his for their permanent collection this past January.

at Sage College in Troy, NY, followed by a weekend at The Phoenix Theatre Ensemble's First Stories Festival at The Wild Project in New York City, and finishing up at The Berkshire Festival of Women Writers at Bard College at Simon's Rock. This new adaptation of Euripides's antiwar play was written by Strimbeck and set in modern Troy, NY and was the second Euripides play Beauchamp and Strimbeck worked on together.

Always fascinated with old music and historic musical instruments, **NATHAN BOTTS** performed in the modern premiere performances and recording of Felicien David's "Lalla Rouke" with Opera Lafayette, as well as "Black Manhattan II," a recording with the Paragon Ragtime Orchestra featuring the neglected works of African American composers working in NYC at the beginning of the 20th century. In May, he was back in the studio with the Paragon Ragtime Orchestra

Last summer **Andrew Cencini** attended the Open Compute Project's conference and participated in their Hardware Hackathon contest. Cencini and his team developed a wireless monitoring system for servers during the contest, which won first place. The project will now be funded by the OpenCompute Foundation and has become one of their mainline projects.



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On behalf of the The Arava Institute for Environmental Studies and the Alliance for Middle East Peace, **MICHAEL COHEN** testified in front of the House Appropriations Subcommittee on State, Foreign Operations, and Related Programs.

**RON COHEN** presented a paper, "Wall Street: Toward a Social Psychology of Occupations" at the 14th Biennial International Social Justice Conference, and "Social Justice in a Complex Reality" at The College of Management Academic Studies in Tel Aviv this past fall. He also gave a presentation, Silence, Violence and Shame, the Vermont Reporative Probation Board Experience, at the 25th Annual Fall CME Conference of the Oregon Psychiatric Association in Ashland, OR, and has a chapter published in *Handbook of Social Resource Theory, Theoretical Extensions, Empirical Insights, and Social Applications*. (New York: Springer, 2012)

**LIZ DESCHENES** had a solo exhibition at the Secession Gallery in Vienna, Austria that was exhibited from December 7, 2012 to February 10, 2013.

**KATHLEEN DIMMICK** directed the premiere of Quincy Long's *The Huntsmen* at Portland Playhouse in

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Portland, OR in January. **MICHAEL CHINWORTH '08** composed music for the production.

A short video **KATE DOLLENMAYER** made as a special commission for the POP Montreal 2012 Auroratone Project had its premiere screening at the Spectacle Theater in Brooklyn in March. The video animates historic 19th and early-20th-century photomicrographs of snow crystals made by Vermont native Wilson Alwyn "Snowflake" Bentley. It also screened in the 51st Ann Arbor Film Festival in Ann Arbor, MI in March.

**CHRIS EDWARDS** directed a production of *Innaviews* at Pregones Theater in New York City in February, and a touring production of *Othello* with the Hudson Valley Shakespeare Festival that ran mid-March to the first week of May. This summer he will be directing *The Three Musketeers* at the Hudson Valley Shakespeare Festival and in August he will be traveling to the Oregon Shakespeare Festival to workshop a new play, *How to Break*, that he co-created with playwright Aaron Jafferis. *How to Break* will go into production in New Haven, CT with Collective Consciousness Theater.

Last fall, **MICHAEL GIANNITTI** designed lighting for *Sounding Beckett*,

Julie Last has engineered an album that was nominated for a Grammy this year. *Live Ananda* is the first-time release of live recordings of classic Krishna Das favorites drawn from his early studio recordings, tracks that capture the depth and spirit of the group of chanters on a three-day retreat in the foothills of the Catskill Mountains.

which was presented at the CSC space in New York, and *Man of La Mancha* at the Shakespeare Theatre of New Jersey. This year's design projects include *The Motherf\*\*er With the Hat* at the Studio Theatre in Washington, *Playboy of the Western World* at the Shakespeare Theatre of New Jersey, and two Susan Rethorst pieces: *Behold Bold Sam Dog* and *208 East Broadway Part 5*, at Bryn Mawr College, produced by Lisa Kraus. In addition, this is Giannitti's fourth season as the producing director

and resident lighting designer at the Dorset Theatre Festival in Vermont.

**CAMILLE GUTHRIE's** new book, *Articulated Lair* is a series of poems about the art of Louise Bourgeois (Subpress, 2013). It was chosen as the book-of-the-month for The Rumpus Poetry Book Club in January. In April, during National Poetry Month, Guthrie blogged for The Poetry Foundation.

Last fall, **DAN HOFSTADTER** had two *Wall Street Journal* articles, "His Father, the Believer" about Edmund Gosse's "Father and Son: A Study of Two Temperaments" and "Object of Their Affections," about a point Marina Belozerskaya decisively proves in "Medusa's Gaze: The Extraordinary Journey of the Tazza Farnese," which purports to be about an 8-inch-wide agate bowl carved with mysterious figures but is mostly about the rage for acquiring things.

**JON ISHERWOOD** has set up a workshop for students from Bennington

and four other colleges. The students will spend one month in Garfagnana, Italy at a digital stone-carving facility, where robots carve marble blocks. After milling at Bennington, students will travel to Italy to learn to carve by hand. After completing their sculptures, their work will be featured in an exhibition. Isherwood will join them for the workshop and produce a piece of his own.

The International Writing Program (IWP) at the University of Iowa has commissioned six short plays on the central theme of *Contact* from young, distinguished Russian and American playwrights, including *The Dream House* by **SHERRY KRAMER**. These plays were staged in Iowa City and Moscow simultaneously in March with 10 time zones and more than 5,000 miles between the performance sites. Using high-definition videoconferencing technologies, the stages were digitally connected, and viewers around the globe watched the performance via a live stream and commented and

asked questions of the performers and artistic teams in real time via an embedded Twitter feed. The plays were each 8–10 minutes in length and very entertaining—a great example of how new media technology can be leveraged to increase literary and cultural exchange and increase collaboration between theatre arts professionals.

**JULIE LAST** has engineered an album that was nominated for a Grammy this year. *Live Ananda* is the first-time release of live recordings of classic Krishna Das favorites drawn from his early studio recordings, tracks that capture the depth and spirit of the group of chanters on a three-day retreat in the foothills of the Catskill Mountains.

**SCOTT LEHRER** was one of 11 people featured in Alexandra Horowitz's new book *On Looking* (in Lehrer's case, it was "on listening"). Each chapter of the book is devoted to a walk in NYC with a person who has a particular expertise in seeing/hearing the world. Lehrer worked on sound for Nora Ephron's last play *Lucky Guy*, directed by George Wolfe and starring Tom Hanks, which opened on Broadway in April. In November, Lehrer did sound for Richard Nelson's play *Sorry* at the Public Theatre and for a workshop of the new musical *Diner* (book by Barry Levinson and songs by Sheryl Crow), and last summer was in Sydney, Australia doing sound for the Bart Sher production of *South Pacific* at the Sydney Opera House.

In the spring, **ANN PIBAL** was announced as one of seven Bennington Guggenheim Fellows. The announcement came at the heels of her solo show, *Los Dos*, at Steven Zevitas Gallery in Boston, MA. In 2012, she participated in several group shows:

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New. New York (The Essl Museum, Vienna, Austria); *Collectors of Skies* (Andrew Edlin Gallery, New York, NY); *Interval Measures* (143 Reade Gallery, New York, NY); and a 2013 long-term, group installation, *Unfolding Tales: Selections from the Contemporary Collection* (The Brooklyn Museum, Brooklyn, NY).

**MIRKA PRAZAK** participated in the American Anthropological Association meetings in San Francisco in November 2012, presenting a paper titled "Redrawing the Line: Gerrymandering and Ethnic Politicking in Rural Kenya." She also took part in a session on student service/learning trips to Africa, co-authoring a paper on voluntourism with Jennifer Coffman of James Madison University. Titled "Voluntourism: Short-term Stakeholders Promoting the Right (to) Sustainable Development?" the paper interrogates the flourishing practice of short service visits by groups of students to communities in the third world.

**MICHAEL ROLLEIGH's** production and release of a new app for iOS called EconGrapher. It is currently the number two app in economics on the iTunes store.

In January, **CHARLES SCHOONMAKER** designed costumes for the play *33 Variations* by Moisés Kaufman and directed by Spiro Veloudos at Lyric Stage Company in Boston and *Other Desert Cities* by Jon Robin Baitz and directed by Scott Edmiston at SpeakEasy Stage Company, The Wimberly Theatre in Boston. In March, Schoonmaker designed costumes for the world premiere of *Operation Epsilon* by Alan Brody and directed by Andy Sandberg for The Nora Theatre Company at The Central Square Theatre, Cambridge, MA.

## GUGGENHEIMS

This past winter, **EILEEN SCULLY** embarked on a low-residency masters program in conflict management through the Woodbury Institute at Champlain College, in Burlington, VT.

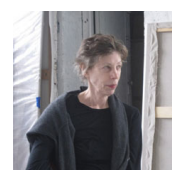
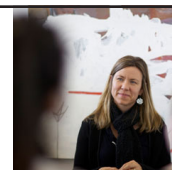
**BETSY SHERMAN** published a paper, "Pond pH, acid tolerance and water preference in newts of Vermont" in the science journal *Northeastern Naturalist*. It was co-authored by **KATIE VAN MUNSTER '08**. Last summer, *Northern Woodlands* interviewed Sherman about her work.

Over the course of last summer, **GUY SNOVER '06** finished a large sculpture (almost 65 feet long) as a Franconia Open Studio Fellowship Artist for Franconia Sculpture Park located outside Minneapolis. He fabricated a portion of the sculpture in the sculpture studio at Bennington.

**ANDREW SPENCE** participated in a group exhibition at Edward Thorp

### FROM BENNINGTON AWARDED 2013 GUGGENHEIM FELLOWSHIPS

Visual arts faculty member Ann Pibal, alumnae **Kiran Desai '93**, **Anne Waldman '66**, and **Cora Cohen '64**, and MFA faculty members Major Jackson (poetry), J.C. Hallman (nonfiction), and Brenda Shaughnessy (poet in residence) were among the 175 artists, scholars, and scientists to receive 2013 Guggenheim Fellowships.



Gallery in New York titled *Painting Advanced*, which addresses the ever-expanding range of complexity in recent abstract painting. All the works selected question the materials and tools of painting as they push its identity further. Spence explores abstraction in relation to utilitarian objects, distilling his imagery from contemporary cultural life, as in architecture, industrial design, or common objects. **B**



## B

## REUNION 2013

- 60th Reunion • Classes of 1952, 1953, 1954
- 55th Reunion • Classes 1957, 1958, 1959
- 50th Reunion • Classes of 1961, 1962, 1963, 1964
- 45th Reunion • Classes of 1967, 1968, 1969

## 30s

**Reba (Marcus) Gillman '38** recalls, "In my days at Bennington we were sometimes described as feisty—74 years later, I am still feisty."

## 40s

**VERA (HALL) DODD '40** shares, "We no longer raise sheep and I lurch around with a cane. But I still enjoy playing piano with my oboist friend. In May, I received the Unsung Unitarian Universalist award from the Metro District of the U.U.A for 'significant and continuing contributions to Uuism without regard for recognition.'"

**SALLY (WINSTON) ROBINSON '47** says, "I live in Osprey, FL. I am an artist and a research botanist with Selby Gardens in Sarasota, FL. I love opera, symphony, tennis, and bridge."

**FLORENCE (GALLUP) ATKINS '49** reports, "I have been at Southgate at Shrewsbury, MA for almost three years and enjoy it thoroughly. I am near my oldest daughter, Corey and husband Chris. They have the largest family. All three children are married and working. They have my first great-grandchild and another one expected in June. Here at Southgate we celebrate everything—just put on a 23rd birthday show based on *Colgate Comedy Hour* (old radio show) with Abbott and Costello. I sang in the chorus—fun."

## 50s

**JOAN HUTTON LANDIS '51** wrote a poem in honor of Ann Forsythe Irwin Bourgois '51, which was published in *Poetry* magazine and reprinted with permission.

## The Plan

*For Ann Forsythe Irwin Bourgois '51*

Remembering Ann  
Whose beauty began  
At the crown of her head  
And ran to the deep underneath  
Of her feet—  
Never aware of her own elan.  
Now, half mad with pain,  
She crawls through her rooms,  
Calling for doctors,  
Falling,  
Forgetting,  
Consumed,  
Trepanned.

Ever since the world began—  
Star fall  
Nightfall  
Bomb fall  
Downfall...  
Read the scan:  
Every woman and every man,  
Once a flowered Palestine,  
Falls blindly toward the Nakba—  
Bald catastrophe,  
Prescription—  
According to the  
Plan.

## ● JUNE (WINEBURGH) MATTINGLY '53

**WRITES:** "Throughout my five-decade career in the field of contemporary art, my foremost abilities are an 'eye' to recognize undiscovered talents and to nurture their careers. I write museum and gallery reviews for my website [TexasContemporaryArt.com](http://TexasContemporaryArt.com) and monthly art and architecture reviews for *Arts & Culture*. My e-book titled *The State of the Art: Contemporary Artists in Texas* contains more than 225 spectacular color photographs and shortened reviews of the art of 94 history-in-the-making artists. In 2013, *Texas Contemporary Artists: Second Edition* has 34 artists new to this edition plus updates on 29 artists in the original edition. The e-books offers insights into the artistic process. I have spent four semesters of packed evening classes at SMU, eight years talking to gallery clients and visitors, and five years of mounting educational exhibitions at Frito-Lay's headquarters. My home and art collection were featured in *PATRON* magazine in 2012."

**SARA (GURSKY) PETITT '55** is still coordinator/chair of Fabric Styling at FIT SUNY, a full-time tenured position. She is also a first time grandmother at 77 and expecting to repeat this pleasure with another little girl this coming May. Pettitt is a member of Carter Burden Gallery in Chelsea, NYC.

**CAROL RUBENSTEIN '55** reports that she had poetry residencies at the Virginia Center for the Creative Arts and at Millay Colony in 2010, and at Vermont Studio Center in 2011. In 2012, she received a Mangione Fellowship that provided five weeks at the VCCA and also received another half-fellowship for the VSC. On returning to Ithaca, she received a Community Arts Partnership grant in poetry. She continues to advance her work in poetry.

**EVANNE (SCHREIBER) GELTZELER '56** writes: "Days were neither routine nor predictable at the American Standards Testing Bureau, the technical consulting firm where for 40 years I managed the Forensic Sciences Division. I also served as Chief Questioned Documents Examiner. Writing papers at Bennington honed the inquiring and probative skills so necessary in forensics. At age 78, I ended my daily commute from my home in Mountainside, NJ, to my office in lower Manhattan. At the behest of my daughter Amy and my son-in-law David, I moved to Suffield,

# COME BACK SEPT 27 28 29

CT. I am so proud of my family for whom my love is without limits. My son Benjamin and my daughters Amy and Bonnie have given me six marvelous grandchildren. Divorced in 1982 after 27 years of marriage, I enjoyed the gift of freedom. The quest for self-discovery is ongoing and I love it. The legacy of Bennington prevails as I am perpetually curious and inspired to study, write, and exceed expectations. Studying and writing transmit to me their combined strength, and thus my dreams and challenges continue. There is so much I want to do and I tell myself I have just begun."

**AUDREY OLBERG '56** is still publishing fiction, poetry, and haiku in approximately a dozen journals and magazines on a regular basis.

In August 2012, **MARY LOU (PETERS) SCHRAM '56** published her fourth novel, *Molly's Leap*, the story of a young San Francisco housewife and secretary who jumps into the recent real estate madness hoping to cure her life. Schram expects to publish another book next year. This past September, she toured England with fellow classmate **KAY CRAWFORD MURRAY '56**. She writes, "After the death of my second husband, I spent two decades buying, rehabbing and managing rental real estate. With retirement in sight, I began writing nearly full-time. I now have four novels: *KLIK*, *Taddy and Her Husbands*, *Pursuing Happiness...One More Time*, and *Molly's Leap*. You can reach me at 3168 Tice Creek Drive, #7, Walnut Creek, CA 94595 or marylouschram@att.net."

● **ROBERTA "COOKIE" (SELWYN) MILLER '57** is still living in sunny Florida, semi-retired and teaching mediation. She says she is "feeling old—three out of five grandchildren are in college."

● **JULIA SCOFIELD RUSSELL '57** lives in Los Angeles where she started an environmental nonprofit venture in the '80s called the Eco-Home Network (E-HN) to promote sustainability. She was the founder and executive director of the E-HN from its formation until her retirement in 2010. Eco-Home Network is no longer active, but the website, [www.ecohome.org](http://www.ecohome.org) is still accessible. E-HN published a compendium entitled *Sustainable Cities: Concepts and Strategies for Eco-City Development*, a sourcebook that presents a

compelling case for creating a successful partnership between urban development and environmental protection through ecologically integrated urban design. In May 2001, Russell was awarded an honorary doctorate in humane letters from Whittier College. "Since retiring, I've been putting in my garden, relishing life day to day, enjoying my four grandchildren, working with neighbors to install some walk-to pocket parks in our community, as well as engaging in some activism with Move to Amend to reclaim our democratic republic from corporate control.

## 60s

● *One Minus One*, a novel by **RUTH (DOAN) MACDOUGALL '61**, was first published in 1971 and now has been reprinted by Amazon Publishing as a trade paperback, an e-book, and an audio book. It is part of Book Lust Rediscoveries, a series devoted to reprinting novels published from 1960 to 2000. Each book is chosen by NPR commentator and Book Lust author Nancy Pearl. *One Minus One* is MacDougall's third novel; her 14th, *A Born Maniac*, came out in 2011.

*Islands of Time* was published this past spring by **BARBARA (KENT) LAWRENCE '65** who reports: "Bennington helped me love to learn, and I've spent most of my life in education. I taught for many years, most recently at Northeastern and Lesley Universities, and have done research in education and written about small schools. Now I'm writing more and teaching less, but serve on our local school committee. I am very fortunate to live with my partner Bob in the same town as my daughter and three of our grandchildren. Please visit my website: [www.barbaralawrence.com](http://www.barbaralawrence.com) or [Facebook.com/barbarakentlawrence](https://www.facebook.com/barbarakentlawrence).

**SALLY BOWIE '66** writes: "I continue to work as a psychotherapist specializing in couples. My husband is a psychologist and a mediator. We have two grown sons. One great joy is continuing friendships with classmates **ELIN LEONARD '66**, **LOREN SIEGEL '66**, and **JEAN HUMEZ '66**.

## HEADLINES

### JESSE COTTRELL '07 EXAMINES NYPD'S STOP AND FRISK POLICY IN *THE ATLANTIC*

A piece by **JESSE COTTRELL '07** in *The Atlantic* examines New York City's contentious Stop and Frisk program, added to the debate about the policy that has been praised by some as an effective crime-lowering tactic, while being criticized by others as unconstitutional and racist.

### *THE NEW YORKER* LAUDS NEW SPINTO BAND ALBUM

*The New Yorker's* Ben Greenman



showed love for the latest Spinto Band album (feat. **THOMAS '06** and **SAM HUGHES '08**), saying: "Some

songs are melancholy, some ebullient, some stately, some hyperactive, and others are all at once." See them at Reunion.

### HOLLAND TAYLOR '64 EARNS TONY NOMINATION FOR BEST ACTRESS



Emmy-winning actress **HOLLAND TAYLOR '64** was nominated for a 2013

Tony Award for

her portrayal of legendary Texas Governor Ann Richards in her one-woman Broadway hit, *ANN*. Taylor, who wrote and performs the play entirely by herself, "has worked this lovably ornery woman deep into her bones," said a *New York Times* theater critic. "If you can spy even a crack of daylight between actor and character in this performance, you've got better eyes than I do."





## REUNION 2013

● 45th Reunion • Classes of 1967, 1968, 1969  
 ● 40th Reunion • Classes of 1972, 1973, 1974  
 ● 35th Reunion • Classes of 1977, 1978, 1979  
 ● 30th Reunion • Classes of 1982, 1983, 1984

● 25th Reunion • Classes of 1987, 1988, 1989  
 ● 20th Reunion • Classes of 1992, 1993, 1994  
 ● 15th Reunion • Classes of 1997, 1998, 1999

● **Susan Reiss '79** recently celebrated 20 years as head of the Music Library at Bennington and says, "I am proud to let everyone know that we completed phase one of the Archival Preservation Project. All of the analog (reel to reel) materials have been transferred to CD format. A listing is available on the Jennings webpage."

● **DEBORAH (LANGMAN) LESSER '67** shares: "In March, I became a grandma when my daughter Rebecca gave birth to a daughter, Lilah June Kayman. Our family celebrated daughter Sarah's wedding to Yochai Shavit in Israel on October 30, 2012."

● **ELENITA MUÑIZ '68** is coordinator for the Barnstable County Human Rights Commission. In addition to administrative and outreach responsibilities, Muniz is coordinating the 6th annual Human Rights Academy for high-school students. This two-day event brings together some 200 students from across Cape Cod, first in the fall, to learn about the Universal Declaration of Human Rights, and then in the spring, to share with each other the human rights projects they have designed and carried out at their own high schools. "This is the most inspiring and heartening day of the year for weary activists on the Cape!" she reports.

● **VIRGINIA CREIGHTON '69** says, "I continue painting. Also am curator of a traveling art exhibition, *The Countryside in Art and Southern Literature*."

● **SHERRY (STODOLA) RAPPORT '69** has moved to a co-housing community in Bend, OR and loves it.

# 70s

**VICTORIA (ENGLISH) ELLINGTON '70** is managing a micro-publishing business with her husband in London. The first publication

is a business journal about biomedical research and development.

● **CAREN (PERT) PEARSON '72** shares, "Last summer I painted in Monet's garden in Giverny, France! I am still teaching painting at an arts magnet school in Florida."

● **LAURA COOK '73** says, "I am still singing, teaching a few voice lessons, and living in CT with my husband Dennis Himes. We had another granddaughter in January—this makes two. Children grown and well."

● **JODY LAYTON '74** writes: "Take Good Care Kids, which provides holistic classroom workshops for resilience, kindness, and school community safety, has now reached more than 3,500 kids and the grown-ups who impact their worlds! Last year I had the prestige of consulting to New Jersey's Department of Education to strengthen statewide capacity and to write *Understanding Trauma and Resilience* for New Jersey's foster and adoptive families."

**MEGAN MARSHALL '75** reports, "My new book, *Margaret Fuller: A New American Life*, published by Houghton Mifflin Harcourt, came out in March."

● **SALLY ECKHOFF '77, MFA '09** graduated from the Bennington Writing Seminars in 2009, while simultaneously earning an MFA in painting from the University of the Arts in Philadelphia, and says, "I now live and teach in Philly—I'm on the Foundations faculty at the Tyler School of Art, where I teach drawing and design, and I will be teaching a seminar course to graduate students at UArts this summer. I also teach drawing and painting

to young (pre-college) students at the Moore College of Art. My memoir, which began as my thesis at Bennington was published in March 2013 by a small startup in California, Water Street Press, is a memoir of painting in the East Village in the go-go 1980s—a crazy, expressive, wasteful, and wasted moment in New York culture."

● Tam (**DAVID C. STEWART '78**) and Corinna (**FODASKI '79**) Stewart continue to live on the mountain in Goshen, VT. Their son is now married and living on the Big Island Hawaii. Their daughter lives with her significant other in Vermont.

# 80s

**SUSAN (SCHER) CHASE '80** went to Paris, France for Spring Break and comments: "My love of French and dance have not been broken in my 55 years! Bennington helped me so much with these two passions of mine. I am still doing both with the same joy."

**PETER M. SUSSER '81** has been busy composing and teaching. His "Five Ballads for Cello" are being performed around the country by New York Philharmonic cellist (and native Vermonter) Eric Bartlett, who also commissioned a cello quartet that was premiered at Cello Fest at CCNY last September. Susser has just returned from China where he taught master classes in musicianship, solfege, and theory at Xi'an Conservatory of Music and Beijing Dance Academy. He is the director of undergraduate musicianship at Columbia University and adds, "Greetings to my classmates, friends, and teachers."

● **CAREN GLATT '82** writes: "Bennington seems like it is forever ago. For me, I have been working at the Purchase Free Library for the past 17 years and created many paintings and drawings through the years. Hello to all!"

**MARY MARGRILL '86** shares this update: "I founded M<sup>2</sup> (pronounced M-squared) more than 10 years ago out of a desire to create pieces of jewelry that combine beauty and spiritual meaning of the highest quality and integrity. My designs embrace a vision of

# COME BACK SEPT 27 28 29

universal harmony and understanding and at the same time entice us with the sparkle of diamonds and the luster of gold. My unique vision of elegance and style, coupled with a proven track record of designing and producing exceptional jewelry, has made M2 a sought-after commodity in the world of jewelry. For more information, go to [marymargrill.com](http://marymargrill.com)."

● **CHRIS BOSCIA '87** writes in about his experience organizing a "Las Vegas Study Group" with **DINA EMERSON '88** that included more than 70 alumni from the classes of 1983 to 1991: "I envisioned a place where we would all be free to hug, cry, learn and giggle. A place where we could still fine tune our creative minds. I'm now collaborating on a book with an old classmate. I just never dreamed it would happen thousands of miles away from VT, on a neon lit street, with the dings of slot machines as our soundtrack."

● **Nadia Todres '88** has been photographing in Haiti since the earthquake in 2010, focusing on adolescent girls. She recently created an organization called The Center for the Arts, Port-au-Prince, which works to empower young people in Haiti through the arts. More can be seen at [facebook.com/centerfortheartspap](http://facebook.com/centerfortheartspap).

● **TOBY DILLER '89** writes: "I have a one-year-old daughter. Live in Greenwich Village. I am in my 24<sup>th</sup> year as a junk bond research analyst. Can be reached at [tdiller68@gmail.com](mailto:tdiller68@gmail.com)."

## 90s

In November 2012, **MARGOT HOERRNER '91**, traveled to Kinshasa, Democratic Republic of Congo to finalize the adoption of her two-year-old daughter, Noelle Merit Basunga Hoerrner. They are happily settled in Washington DC, and Noelle is learning how to wear socks, survive cold weather, and trying to understand why her mom is strapping her into a chair in the backseat of the car.

**SANDRA MENDES '95** spent five years in Washington DC during the late 90s working as an arts administrator, dance teacher, project-based performer, and independent choreographer. Between 2002 and 2007 she lived in Ohio, attending graduate school and teaching. Then she became a crazy gypsy for a few years, because academia no longer suited her voracious hunger for new experiences. It was a bad move financially, but LIFE happened with Benningtonian intensity. This wandering period culminated with a year working in China, where she reconnected with dance again. This year, she will be in Costa Rica between February and August doing an informal guest artist residency at Rio Shanti in Monteverde. Her other creative projects for the year include writing speculative and science fiction in her spare time and designing an online business revolving around meditation.

● **Amar Sahay '97** joined the faculty of Harvard Medical School in 2011 and is an assistant professor at the Center for Regenerative Medicine at Massachusetts General Hospital and Harvard Stem Cell Institute. He and his wife Allison Sahay had a baby girl, Aasha Grace Sahay, in April 2012 and are very happy parents. He thanks Dr. Michael Mishkind, a former professor of biology at Bennington, and Dr. Andrew Vershon '79 for being fantastic mentors "who were instrumental in shaping his career."

**RAMAA MOSELY '95** writes in that she "is married to artist Cameron Gray and lives in Venice, CA with daughter Isobel, 10, and son Brody, 8. In addition to directing commercials, I just finished my first feature film *The Brass Teapot*, starring Juno Temple and distributed by Magnolia Pictures. I came back to campus to screen the movie in Tishman with students and faculty. I also directed the Afghan segment of *Girl Rising*, a documentary about girls education."

**SARAH (VIZER) THORRICK '95** and her husband are delighted to announce that they welcomed a beautiful baby boy named Isidor Jacob Thorrick on May 25, 2012.

● **TALIESIN THOMAS '98** is pleased to report that she earned her MA in East Asian studies from Columbia University in May 2012. Next up: PhD!

● **MARGARET EISENBERG '99** writes: "Since Bennington I have been involved in several pursuits, including home-school teaching, certified ophthalmic assisting, and living in Cameroon, Africa for a year (where I started a rural eye clinic). For the past five and a half years I've worked as a massage therapist and bodyworker, mostly in San Francisco. I meditate often and occasionally go out to dance my socks off. Peace and happiness to all you Bennington peoples!"



## REUNION 2013

- 10th Reunion • Classes of 2002, 2003, 2004
- 5th Reunion • Classes of 2007, 2008, 2009

## HEADLINES

DEVIN GAFFNEY '10 ANALYZING ROMNEY, OBAMA TWITTER ACTIVITY IN *THE ATLANTIC*



When Republican presidential candidate

Mitt Romney gained more than 100,000 Twitter followers over a single weekend, many in the social media world did a double take. **DEVIN GAFFNEY '10**, a master's candidate at the Oxford Internet Institute and founder of 140kit.com, did a full-blown statistical analysis. The surprising results of his study were published in a co-authored article in *The Atlantic*.



**MIKE RUGNETTA '05**, host of *PBS Idea Channel*, won two Webby Awards for best editing and

best host. The Webby Award is a leading international award honoring excellence on the internet. Rugnetta was celebrated for his sharp editing, breakneck delivery, audience engagement, and for his innovative approach to the tech show genre. *Idea Channel* examines how technology influences our culture and its potential future impact. Tune-in: [youtube.com/user/pbsideachannel](http://youtube.com/user/pbsideachannel).

**BENNINGTON MAKES 'BEST CLASSROOM EXPERIENCE' LIST, AMONG OTHERS**

*The Huffington Post* published the Princeton Review's "Best Classroom Experience" list, where Bennington joined the likes of Swarthmore, Wellesley, and the United States Military Academy in the top 10. Bennington was also ranked in the categories of:

- #3 "Class Discussions Encouraged"
- #5 "Best College Dorms"
- #5 "Best College Theater"
- #5 "Students Study the Most"

**Bryn Mooser '01** was recently named one of *Esquire* magazine's "Americans of the Year 2012." Mooser is a filmmaker and aid worker whose last documentary *Baseball in the Time of Cholera*, produced by Olivia Wilde and Elon Musk, chronicles the scandal surrounding the introduction of a cholera epidemic to Haiti by the UN as seen through the eyes of Haiti's first Little League team. The film has played festivals all over the world, won a Special Jury Mention at TriBeCa, and was selected by Michael Moore to play at his Traverse City Film Fest. Mooser also helped build the Academy for Peace and Justice in Port au Prince Haiti—the only free high school of its kind in Haiti—now with more than 1,500 students. He has just launched RYOT.org with his friend David Darg, a full-service news website geared toward generating action. Mooser currently lives between Haiti and Los Angeles.

## OO's

**MATTY (STERENCHOCK) WILDER '00**

married Andrew Wilder on August 19 at the Wilder family property in Big Bear, CA. She writes, "It was a beautiful traditional Jewish ceremony and weekend celebration in the mountains. **JESSICA CATERINA '00** sang a memorable rendition of "I Love Paris" during the reception, and **MIMI BRADLEY '00**, **PIPER MAVIS '00**, **JOHN ROBERTSON '00**, **LAURA WILSON '01**, and **JENNIFER ZEYNEL '97** were all in the wedding party, with many other Bennington friends in attendance."

● **ALISON POIROT '03** shares: "I have been teaching for five years (out of a total of nine) at an excellent and dynamic charter high school in Dorchester, MA. Besides teaching, I've been running an improv comedy troupe, studying West African drumming, and keeping up on the theatre and music scenes here in

Boston. I recently accepted a two-year commitment to teach in a young, unique boarding school near Amman, Jordan. E-mail me at [a@zyfer.net](mailto:a@zyfer.net) to keep in touch!

**JONATHAN LEISS (BA '06/MAT '07)** and Megan Cornett married each other on October 6, 2012. Both Leiss and Cornett grew up near Hillsborough, NC, where they now live. Cornett went to Warren Wilson College in the mountains of North Carolina, where she worked on the college farm, and together they hope to establish a homestead and farm in central North Carolina.

**CAITLIN LOEHR '06** reports, "I am the Visual Manager at Macy's in Burlington, VT and glad to be back in Bennington's home state of Vermont!"

**SEBASTIAN NASKARIS '06** wrote in: "I'm writing to update y'all. After helping serve in the inaugural class of FoodCorps service members. I have been awarded one of the

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## Off-Campus Reunions



200 alumni and guests gathered at Roulette in Brooklyn to honor Milford Graves. The evening, catered by **Mary Cleaver '76**, was filled with warm speeches from students, colleagues, and friends who reflected on their life-changing relationships with Professor Graves. Around twenty alumni got on stage to perform and honor their mentor, some of which resulted in incredibly profound impromptu collaborations happening in real time.

**FWT NYC Gathering 2013:** The annual FWT gathering in NYC was held on January 24th and was attended by approximately 60 recent alumni and current students who were in New York City for their FWTs.

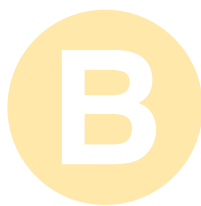
A group of nearly 30 alumni, current students, and prospective students gathered in Washington DC to celebrate **Lincoln Schatz's '86** work, *The Network* at the National Portrait Gallery.



200 alumni and guests came out for the third annual '80s, '90s, '00s NYC Alumni Winter Warmup. **Chandler Klang Smith '05** read, **Susie Felber '93** shared a comic performance, **Anastasia Clarke '10**, **Claiborne Dingledine '10**, **Eliza McKelway '11**, **Katherine Perkins '11**, **Beth Price '05**, **Rachel Sherk '11**, **Jesse Bartlett Webber '08**, **Ethan Woods '12**, and **Trevor Wilson '09** brought musical performances.

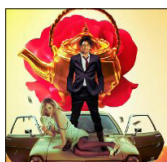


**Chris Boscia '87** and **Dina Emerson '88** brought Bennington to Las Vegas—and each was represented. More than 70 alumni—traveling from as far away as Paris and Mexico—came to Vegas to reconnect with their “Bennington Study Group.” And it was worth the trip. There was Midnight Breakfast, multicourse barbeques, a backstage tour of Cirque du Soleil’s *Mystere*, poolside lounging, and moving memorials remembering beloved faculty and classmates. Alumni who attended are still glowing. “We ‘see’ each other as bright stars and kindred spirits in an atomizing world,” **Monique DiDonna '88** said, “I have not laughed or enjoyed myself that much in years.” **Andrew Cohen '88** agreed. “Everyone was genuinely happy to celebrate each other’s success and good fortune. My heart is overflowing.” **Limore Gruber Ricciardi '90** summed it up this way: “It was magical. A fantastic group and a weekend that will live on in our enthusiasm.” While this was the inaugural study group, the weekend had such an impact that alumni are preparing several spinoffs throughout the country. Stay tuned.



## Coming Back. Alumni at Bennington.

**David Anthony '96**, **Elizabeth Rosen Mayer '78**, **Kara Bloomgarden-Smoke '07**, **Lawson Wulsin '05**, **Courtney Hill Wulsin '04**, **Adrian Agredo '06**, **Liana Lewis '07**, **Aaron Sylvan '93**, **Jason Irla '08**, **Amanda Sullivan '09**, **Adam Freed '08**, and **Alec Julien '88** all returned to campus to bring alumni and industry insight to this year’s Senior Conference in February.



Screening her directorial debut, *The Brass Teapot*, in advance of its April release **Ramaa Mosley '95** returned to campus in early March speaking with students from Jenny Rohn’s American Theater Now class. Ramaa’s advice: take charge of your time at Bennington and do what you love.

**David Beitzel MFA '83** led a conversation with visual arts students about the current status of the art industry while students shared their current projects and future plans last October.

**Alison Dennis '94** discussed sustainability and business policies using an environmentally conscious perspective last fall. She visited Eileen Scully’s CAPA Workshop called Cities, where she and her husband discussed the importance of planning and allocating resources for sustained living.



Alumni Relations hosted a “Life After Bennington” panel featuring **Suzanne Brundage '08**, **Tambu Kudze '10**, and **Josef Mundt '05** during Family Weekend last fall. Alumni answered an array of questions about their times at Bennington and how the experience still informs their work.





## REUNION 2013

● 5th Reunion • Classes of 2007, 2008, 2009

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first FoodCorps fellowships. FoodCorps is a new national nonprofit that seeks to combat childhood obesity while cultivating a new generation of farmers and public health leaders.

● **SEAN RING '09 AND SARA JUDY '11** were married on June 24, 2012 in Concord, NH. Their married surname is Clarke, Ring's mother's maiden name.

## 10s

**ALEX GRIMLEY '10** reports that in the spring of 2011 he had his first solo exhibition of 25 paintings in upstate New York. Later that year, he was awarded a fellowship to the University of Texas at Austin's graduate art history program. In the spring of 2012, he had his second solo exhibition of 25 new paintings at the Fine Arts Building gallery at the University of Texas. This year, he is organizing the UT art history department's annual Greenhill Symposium. Grimley is currently working on his master's thesis on Morton Feldman and mid-century American modernism.

**KEVIN LLOYD '10** says, "I'm writing to update you on my upcoming performance art piece entitled *Dead in a Ditch*. I'd like the world of Bennington College to know that, without hyperbolizing, I will be transforming the otherwise innocuous furrows, gutters, and gulleys of Los Angeles into the most whimsical and fantastical performance art space of our lifetime. Although I don't have any official dates lined up, I would appreciate you letting people know to just 'keep your eyes peeled' when you're around Los Angeles, and if you

miss it, I'll be taking it on the road to either Cannes or SXSW next year. But not in any official or sponsored capacity."

## mfas

*Float*, the most recent book by **JOEANN HART MFA '00**, is a wry tale of financial desperation, conceptual art, insanity, infertility, seagulls, marital crisis, jellyfish, organized crime, and the plight of a plastic-filled ocean.

### MARY ELIZABETH LANG MFA '07

reports, "In 2011, I moved to Bozrah, CT and the same month had breast cancer surgery, followed by radiation. I am recovering nicely and I know I got through it with much more hope and humor because of a couple of writer friends who are survivors. I retired in spring 2012 from Southern Connecticut State University and continue to write poetry. However, I'm also writing and submitting memoir. My current project is editing a book of my father's World War II letters. These letters brought up all kinds of memories, leading to a series of essays on family life in the late 1940s and 1950s."

## keep us posted

Bennington loves to hear about what alumni are doing. Send us your updates and photos by January 1 to be included in the spring/summer issue and by July 1 for the fall/winter issue.

You can submit your Class Note in one of three easy ways:  
online at [bennington.edu](http://bennington.edu) (click on "For Alumni," then "Class Notes");  
by email to [classnotes@bennington.edu](mailto:classnotes@bennington.edu); or  
by mail to the Office of External Relations, Bennington College,  
One College Drive, Bennington, VT 05201-6003.

Please visit [bennington.edu](http://bennington.edu) for more recent updates on classmates and friends.

Please note: Due to space constraints, Bennington reserves the right to edit and condense Class Note submissions. We may not be able to include all photos submitted. **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 External Relations (800-598-2979) if we have omitted your class note in error. Thank you.*

## KATHLEEN "KAYO" OLIVER PARKER '47

**Kathleen "Kayo" Oliver Parker '47** died on April 7, 2013. She was 87. Mrs. Parker's early education occurred at The Ellis School in Pittsburgh, Pennsylvania, and Miss Hall's School in Pittsfield, Massachusetts. She came to Bennington with the intention of studying opera. In the course of her studies she said that she learned she "was not cut out for a career in opera." A lecture by Richard Neutra set her on the path to a degree in art and a 50-year career in architecture and interior design. Mrs. Parker was an enthusiastic supporter of women's and girls' education and encouraged and nourished it at all of her former schools.

At Bennington, Kayo supported the renovation of several of the campus spaces at the College, including the restoration of Booth House and the significant renovations in VAPA; the Kathleen Oliver Parker Architecture Studio in VAPA was named in her honor. She also established the Kathleen Oliver Parker '47 Scholarship for an outstanding student studying architecture or music.

She served as a volunteer for Bennington in numerous capacities, including as a member of the 75th Anniversary Celebration committee; the Class of 1947 50th Reunion committee; and the New York City Associates committee. She also hosted numerous events for the Silo Society and the New York City Associates. In 2010 Kayo was awarded the Hudas Schwartz Liff '47 Award, which is presented to an alumna or alumnus in recognition of outstanding volunteer service to the College.

Kayo's energy, passion, and curiosity were compelling to all who knew her. Vanessa Guerrini-Maraldi Wilcox '78, who served on several Bennington committees with her over the years, described Kayo as "an inclusive and kind hearted person. For Kayo there was no generation gap and she had lots of young friends. She was perky, soft spoken, but feisty." Among her wide-ranging interests were Brick Presbyterian Church, the Children's Aid Society, and the New York Philharmonic. Mrs. Parker was also a former trustee and president of the Morris-Jumel Mansion Museum. She will be greatly missed. She was predeceased by her husband of 40 years, Paul E. Parker, Jr.

SUSAN P. HUGGINS



The Bennington community extends its deepest sympathy to the families and friends of the following alumni, former faculty members, and friends of the College who have recently died as of May 20, 2013.

Antoinette Dangler Newman '39  
 MaryAverett Seelye '40  
 Mary Bertles Stewart '40  
 Grace Goodfriend Shaw '41  
 Anne Michie Sherman '43  
 Ruth McCormick Tankersley '43  
 Jane Martin Handy '44  
 Anne Benjamin Barry '45  
 Patricia Coombe Shiverick '45  
 Sally Davidson Braman '46

Barbara C. "Bobbie" Uhl '47  
 Edith Mac Veagh Huey '48  
 Wendelyn Keate Voelzow '50  
 Sarah Chancellor Lynch '52  
 Nancy Chew Smith '52  
 Ruth Miller Curwen '53  
 Marjorie Davis Forood '53  
 Susan Powers Lagunoff '54  
 Nancy M. Connable '55

Joan Littman Selig '57  
 Marcia J. Miller '67  
 Bronwen Miller '70  
 Birgitte H. Bendixen '72  
 Robert W. Aronson '77  
 Gail Mally-Mack MFA '95  
 Lawrence Borger P '71  
 Henry Bruton, *former faculty*  
 Claude Fredericks, *former faculty*  
 Edward Swindlehurst, *former faculty*





### A. MARGARET "MIGS" LARSON '44

A. Margaret "Migs" Larson '44, former trustee, died on December 27, 2012. She was 89. Ms. Larson studied literature at Bennington College and international affairs at Johns Hopkins University from which she received her MA in 1947. She moved to New York City and took a position as an editor at World Trade Intelligence. In 1955, she went into public relations at Bell and Stanton as vice president and account supervisor. Ms. Larson remained at the firm until 1971 when she left to start her own public relations firm, Margaret Larson Associates. She counted the cities of Atlanta and Louisville among her clients. She performed in live commercials for *The Today Show* in the 1950s. Ms. Larson served as president of the Alumni Association, and in 1952 helped to promote a tour by three Bennington students to spread the word about Field Work Term to universities and business associations. She sat on the advisory board of the New York City Birthday Committee.


### VIRGINIA TISHMAN MEYERSON '46

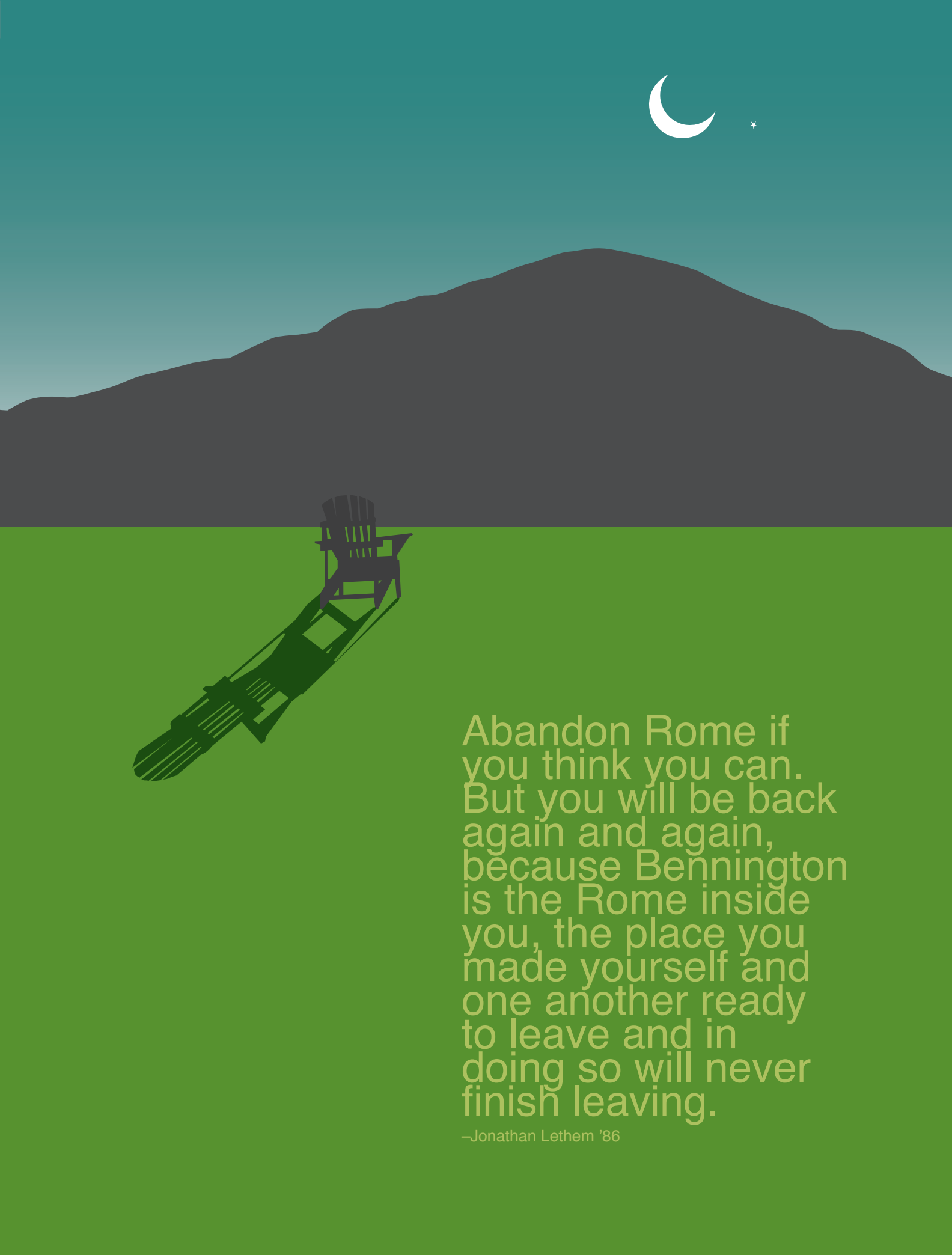
Virginia Tishman Meyerson '46, former trustee, died on January 26, 2012, at the age of 89. She studied architecture, city planning, literature, and art. After graduation, Mrs. Meyerson returned to the architecture firm, Harrison, Abramovitz, and Wiggins, where she spent her senior Non-Resident Term, now called Field Work Term. The firm invited her back to start a new department. She conducted research for future projects and publications and assisted with the plans for the *Life* offices in the New York City Time-Life building. A four-year stint as the Alumni Association's representative on the board of trustees extended to an 11-year trusteeship. Mrs. Meyerson acted as Bennington College's ambassador at presidential inaugurations at New York University and Florida Atlantic University. She supported a number of charitable organizations such as the Red Cross, the Boca Raton Community Hospital, and the Boca Raton Museum of Art, where she created and led the docent program. She also chaired the board for the Crohn's & Colitis Foundation of America—Florida Gold Coast Chapter. She was interested in environmentally sustainable land use and was a steward for Shelburne Farms in Shelburne, Vermont. Mrs. Meyerson's late father, David Tishman, was also a trustee of Bennington College after whom Tishman Lecture Hall was named. In 1983, the College dedicated the Virginia Tishman Meyerson '46 Studio in VAPA. Mrs. Meyerson is survived by: two daughters, Alison Rand, Deane Stepansky (and her husband Paul), stepsons Richard Meyerson and Bruce Meyerson, stepdaughter Lynn Funk, two grandsons, and four step-grandchildren. Mrs. Meyerson was predeceased by her son David Rand Jr. and her husband George Meyerson.

### PATRICK "SPENCER" COX '90

Spencer Cox '90 died on December 18, 2012, at the age of 44. Mr. Cox studied drama and literature and hoped to make a career as an actor and playwright. He arrived in New York City and his life was irrevocably changed by a positive HIV diagnosis. At 20, he joined the AIDS Coalition to Unleash Power (Act Up), which pushed government and private industry to focus resources on AIDS. Three years later he co-founded the Treatment Action Group to accelerate treatment research. Mr. Cox, with no medical background, educated himself on the science of AIDS and the procedures for drug trials and FDA approval. Then he set to work. He designed a human drug trial that sped up the testing and approval time for a protease inhibitor that had shown such promise in treating AIDS patients. After six months, the drug was approved and has since saved millions of lives. He was 26 when this first battle was won. Mr. Cox later devoted his energies to finding ways for AIDS survivors to cope with the mental and emotional trauma of surviving the AIDS epidemic. Throughout his activist career, he sought the knowledge, expertise, funding, and advocates necessary to win the fight against AIDS and associated issues. He pushed government, industry, individuals, and the scientific community to achieve a miracle. He came close. St. Luke's and Roosevelt's Hospitals' Center for Comprehensive Care in New York will become the Spencer Cox Center for Health. Mr. Cox is survived by his mother Beverly and his brother, Nick Cox.

### MARY PRATT BARRINGER P '72

Mary "Molly" Pratt Barringer P '72 died on December 5, 2012. She was 92. Mrs. Barringer was born in Brooklyn, New York and resided there and in Manhattan. After graduating from Vassar College, she married Charles Minor Barringer. They moved to Chadds Ford, Pennsylvania in 1950, and she spent the next 50 years raising her family and participating in volunteer organizations. Mrs. Barringer and her husband have been generous to Bennington College in response to their daughter Mary's years here. Her husband of 70 years survives her, as do her children and their spouses: Therese E. Barringer of Haddonfield, New Jersey, Mary Barringer and J. Doster of Shelburne Falls, Massachusetts, and Elizabeth Barringer '72 and John Clark of Cambridge, Massachusetts, six grandchildren, and six great-grandchildren. Mrs. Barringer was predeceased by her son Charles Minor Jr. and daughter Lucy. 



Abandon Rome if  
you think you can.  
But you will be back  
again and again,  
because Bennington  
is the Rome inside  
you, the place you  
made yourself and  
one another ready  
to leave and in  
doing so will never  
finish leaving.

—Jonathan Lethem '86





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