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BENNINGTON

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## reflections



The defining characteristic of Bennington College has always been a drive to produce new things—things that challenge our previous understanding of the world, that bring unlikely ideas together, or evoke impassioned responses of empathy, inspiration, or discovery.

Bestselling author Kathleen

Norris '69 is featured in this issue for her most recent book, which focuses on the concept of *acedia*, an ancient term that describes the feeling of profound indifference and inability to care about things. It is a fitting nod to the work that Bennington alumni do every day, rededicating themselves to making this world more sustainable, just, and beautiful. If there is an antidote to *acedia*, I suspect it can be found on the campus of Bennington College.

In this issue, we celebrate the restless, generative Bennington spirit and all that you put into the world. From award-winning books, albums, and podcasts, to an architectural design firm that works with underserved communities and a backcountry recreation site devoted to historic preservation, Bennington alumni are doing extraordinary things.

I have been profoundly changed by this spirit of generative, collaborative creation that Bennington embodies. It will be with me on my next adventure and, more important, it will continue to thrive on the Bennington campus in the world with our alumni. This is what makes Bennington College such a special place.

Thank you for sharing this Bennington ethos with me, for letting me join you on part of this journey. I will miss this community immensely, but I am heartened to know that Bennington people will continue working to create more beauty, to ask the most important questions, to change the way we think, and to enlighten the human spirit. The world is better because of what you do. Keep creating.

With love and gratitude,

A handwritten signature in cursive script that reads "Mariko Silver".

**Mariko Silver**  
*Former President*

## intentions



Just as this magazine issue is all about the birth of ideas and novel creations, Bennington College is on the brink of new things as well. We are about to reopen the historic Commons building after a three-year renovation—the most ambitious architectural undertaking in the College's history. This academic year also marks the start of a series of

programmatic additions, including a grant from the Andrew W. Mellon Foundation to address the systemic causes of food insecurity, and a partnership with Middlebury College to host their Language Schools on campus. And, as of July, I will serve as Interim President of Bennington College while a search committee works to identify the next president.

Bennington has always been a uniquely nimble place, adaptable and adept at recognizing transitions as opportunities for growth. Whether it's pop-up classes on urgent issues or initiatives to address challenges in our Vermont community, Bennington thrives in change. Our dynamism is our strength.

So it is with excitement that I welcome this opportunity to lead Bennington through this period of transition. I am new to the role, but not to the institution, and, in my nearly two decades here, I have had the privilege of contributing to many of the institutional and academic changes Bennington has undergone. With each change, I have seen us emerge stronger.

At this moment in particular, we have so much to look forward to. Bennington's endowment is larger today than it has ever been, and our community of alumni and supporters is exceptionally engaged. Our campus is host to world-renowned visiting poets, musicians, and visual artists throughout the year, and we continue to attract accomplished teacher-practitioners in every field. Students have more access than ever to Field Work Term and fellowship opportunities with the institutions that are shaping sciences, arts, and humanities around the globe. It's a great time to be a part of the Bennington family.

In that spirit of creation, of new ideas and possibilities still undiscovered, I am excited about the future of Bennington College. We have a busy year ahead of us and much to accomplish together. Thank you for all that you do to make this community so vibrant.

Looking forward,

A handwritten signature in cursive script that reads "Isabel Roche".

**Isabel Roche**  
*Interim President*



### WHAT DIDN'T EXIST BEFORE YOU MADE IT?

You have made radio telescopes and moonshots. You have made schools and sanctuaries, publishing houses and cottage industries. You have made businesses out of missions. You have made nine course meals on your back porch and walls that sing. You have made your sorrows into songs. You have made dream homes and lending libraries. You have made poems and essays and more books than we could possibly publish. And you have made this magazine.

This issue is made by you and for you, a magazine composed almost entirely of work you submitted. It is a selection of the hundreds of contributions sent in response to the question: *What didn't exist before you made it?* These responses are included in full and edited forms in a completely redesigned and expanded issue of *Bennington*. Everything from the way we organize the magazine to the way we present and collect your work has been reimagined. We have moved the magazine from being framed by themes to being framed by questions, from a publication that tells you stories to one that shares your stories. And even with an added 16 pages, there was still more to share than we had pages.

In this new approach, I have retired all magazine departments except two—National Reviews, where you'll find excerpts of reviews that have run in major, national media outlets and a new Notes section. Where you once found two sections of notes—faculty notes and class notes— you will now find a more robust and reorganized series of notes pages. There are Art Notes, Book Notes, Performance Notes, Public Action Notes, Music Notes, Film & TV Notes, Personal Notes, EDU Notes and Local Notes. These sections, like this magazine, were built and shaped by your submissions; they are collections of what you send. If you do not see a section, make one. Send an update, a submission, a national review. While I hope you are excited by this new organization, you may still want to find your friends and former teachers quickly and easily. I have created an alumni and faculty index on pages 72 and 73 for just this reason.

This magazine redesign is unlike most alumni magazine redesigns because aside from the National Reviews and Notes sections that will bookend upcoming issues, everything else is improvised, curated, and edited in response to what you submit. For this issue I have organized selected submissions into five features, three feature collections, as well as notes. Responses to the question that were complete, composed, and could be run almost entirely as they were submitted appear in the feature section. Other submissions that were editorially connected are presented in featured collections as captioned work or brief reflections. And other submissions best suited for the redesigned Notes or National Review section have been edited and included in those sections.

In *Bennington* style, this redesign began with a simple idea: To ask readers a question and to develop a magazine from those responses. That idea will continue and evolve. For the next issue, I invite you to answer the question: *What did you once think impossible that you now believe is possible?* I encourage you to review the submission guidelines, standards, and deadlines at [bennington.edu/submissions](http://bennington.edu/submissions) before submitting your response.

I hope you enjoy this issue as much as I have enjoyed putting it together. Please share your opinion with us when we send a link to an online survey in the next few weeks. We want this magazine to be worth your time and attention. Let us know if it is. I look forward to hearing from you.

Sincerely,

A handwritten signature in black ink, appearing to read "Brie".

**Brie Della Rocca**  
Editor and Art Director

## BENNINGTON MAGAZINE

Briece Della Rocca  
*Editor and Art Director*

Carol June Jessop  
*Graphic Designer*

Marisa Crumb  
Yulia Freemon '18  
*Proofreaders*

Natalie Redmond  
*Writer, In Memoriam*

Leanne Brown  
Marie Leahy  
Sara White  
*Production*

### SUBMISSION FAQ

#### WHO SHOULD SUBMIT?

Alumni who have not already had their submission included should consider submitting a response to this issue. We hope to hear from scientists, writers, scholars, authors, artists, inventors, entrepreneurs, technologists, lawyers, activists, leaders, philosophers, and especially those of you working in hybrid worlds.

#### WHAT SHOULD I SUBMIT?

Captioned work samples, essays, interviews, op-eds, thought pieces, as well as other narrative structures will fit for a magazine format that answer the question: What did you once think impossible that you now believe is possible?

#### WILL ALL SUBMISSIONS BE ACCEPTED?

All complete submissions will be considered; however, due to limited space in the magazine, we may not be able to publish all submissions. For submissions to be considered complete, text must be attached as a document or linked to a Google document; accompanying photos and artwork must be attached, labeled with your first and last name.

#### HOW DO I SUBMIT A NOTE?

Alumni and faculty who wish to submit news, updates, or callouts to keep in touch, unrelated to the prompt should email a note to [magazine@bennington.edu](mailto:magazine@bennington.edu).

#### SUBMISSION GUIDELINES

**Captioned work samples:** Art/Photography (at least 300 dpi) and a caption describing the work (300 words or less)

**Personal essays:** A first-person essay; 1,000 words or less; a short three-sentence bio at the end of the piece

**Briefs:** A very short summary or quote; 300 words or less

**Op-Eds:** Personal or professional essays with a point of view related or responding to the question; 1,000 words or less; a short professional bio

**Interviews:** Q&A interview formats should be 1,200 words or less.

**Reprints:** We will consider reprinted press about you or your work that directly responds to the question. Alumni should only submit press we may obtain reprint permissions to use.

Direct correspondence to:  
Bennington Magazine  
Office of Communications  
One College Drive  
Bennington, VT 05201-6003

*Bennington* is published twice a year, in the winter and summer.

*Bennington* magazine is the recipient of a University College Designer's Association (UCDA) Excellence Award and a Council for Advancement and Support of Education (CASE) District I Publication Honorable Mention.

## NEXT QUESTION:

# WHAT DID YOU ONCE THINK IMPOSSIBLE THAT YOU NOW BELIEVE IS POSSIBLE?

## ANSWER:

[magazine@bennington.edu](mailto:magazine@bennington.edu)

[bennington.edu/magazine/submissions](http://bennington.edu/magazine/submissions)

SUMMER

# 2019

## THE BARN

On Tuesday, April 30, a fire broke out in a central and historic building on campus. No faculty, staff, or students were hurt and the building was mostly saved due to the extraordinary work of firefighters from Bennington, North Bennington, Shaftsbury, Arlington, and Pownal, Vermont, as well as many from Greenwich, Cambridge, White Creek, Hoosick Falls, and Shushan, New York. On behalf of the College, I want to extend an enormous and heartfelt thank you to the firefighters who dropped everything to rush to the aid of our campus community. You went beyond simply keeping us safe; you moved swiftly to preserve as much of the building as possible, minimizing the losses to this critically important campus space. Your professionalism and expertise were a comfort in an otherwise frightening event. Local firefighters, first responders, and law enforcement officials are our neighbors and friends (faculty member Andrew Cencini and staff member Joe Vadakin were among the first responders) and they walk toward danger to protect us each and every day.

With gratitude, appreciation, and admiration,

*Isabel Roche*

Isabel Roche  
*Interim President*

An excerpted letter to the *Bennington Banner*.

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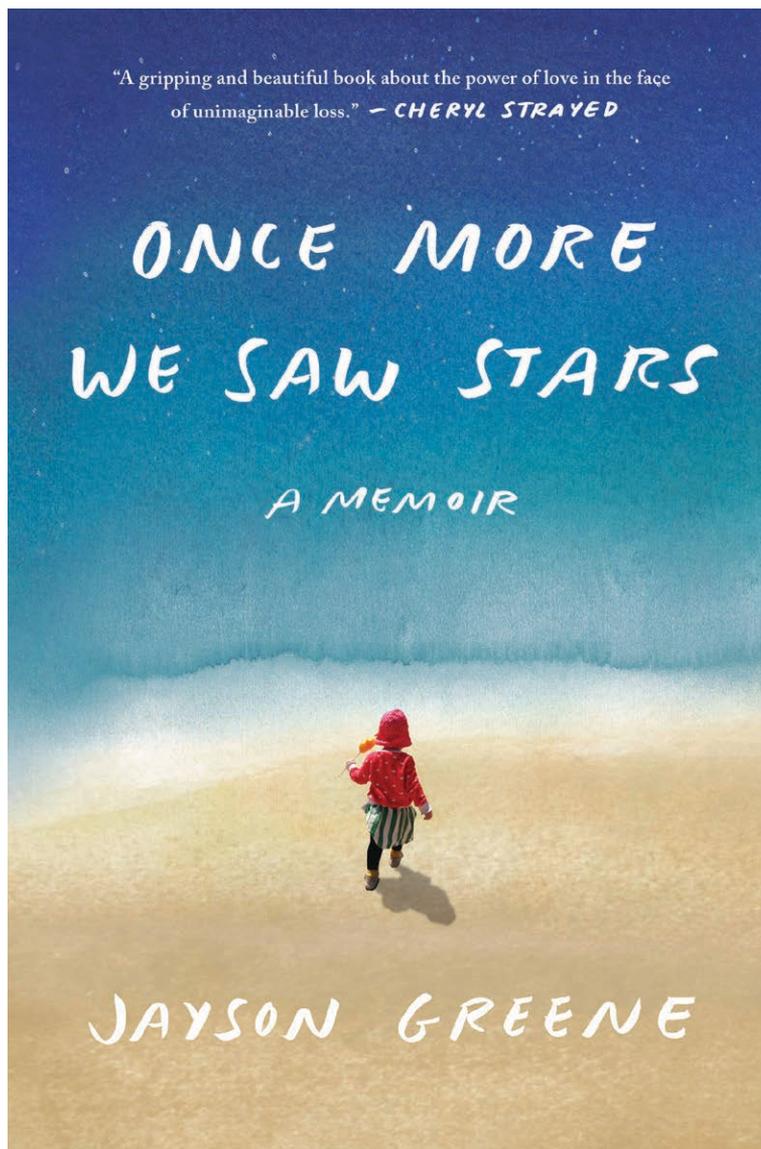
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### ALUMNI INDEX

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we feature books that have been reviewed by major national publications. Find new releases and other publication news in Books Notes on page 52.

# books



## JAYSON GREENE MFA '21

*Once More We Saw Stars*  
Knopf (May 14, 2019)

Jayson Greene, the author of *Once More We Saw Stars*, lost his 2-year-old daughter, Greta, on an ordinary day, while she sat on a city bench with her grandmother. It goes against every instinct that a brick, falling from the eighth story of a crumbling Manhattan building, could end the incandescent life of a child. But that's the gutting fact of it. It happened, against all sense.... Greene's memoir grapples with this lesson: the ruinous insight that the world can wound loved ones at random and for no reason. The book charts how, in the 15 months between Greta's death and the birth of their second child, he and his wife survived overwhelming grief to find a path toward a new normal: a happiness brave enough to accept life's constant dangers and complex enough to coexist with sorrow.

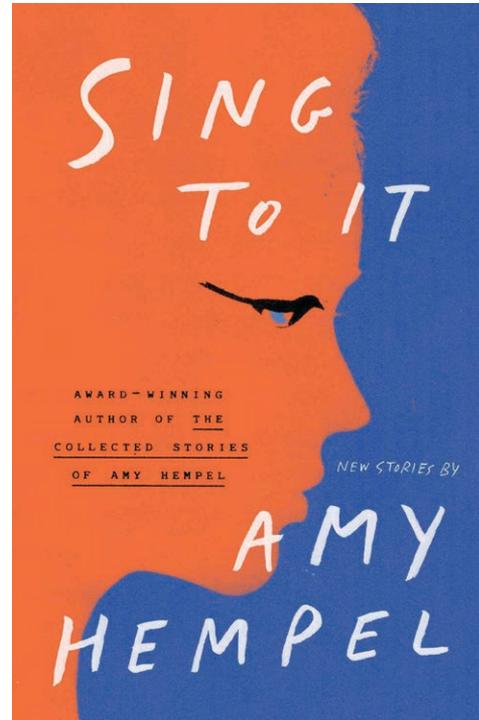
—THE ATLANTIC

**AMY HEMPEL**

Bennington Writing Seminars faculty member  
*Sing to It*  
Scribner (March 26, 2019)

Each purified sentence [in *Sing to It*] is itself a story, a kind of suspended enigma. . . . Hempel, like some practical genius of the forest, can make living structures out of what look like mere bric-a-brac, leavings, residue. It's astonishing how little she needs to get something up and going on the page. A pun, a malapropism, or a ghost rhyme is spark enough.

—THE NEW YORKER

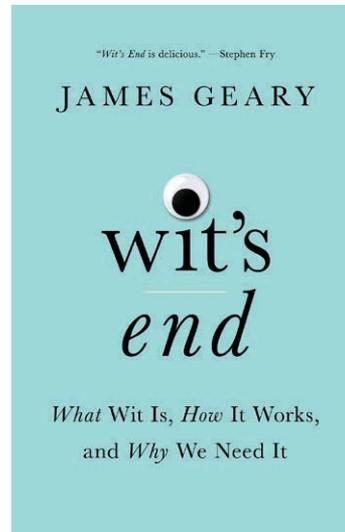


**BRET EASTON ELLIS '86**

*White*  
Knopf; 1st Edition (April 16, 2019)

If Joan Didion is the California ice queen who picked apart the increasingly threadbare fabric of 70's American society, then, with *White*, Bret Easton Ellis is her heir apparent . . . shifting his focus to nonfiction for the first time [and turning his] withering eye to the social-media age.

—VANITY FAIR

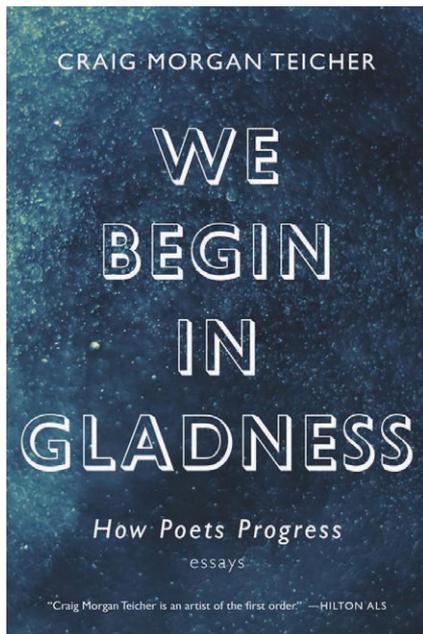


**JAMES GEARY '85**

*Wit's End: What Wit Is, How It Works, and Why We Need It*  
W. W. Norton & Company (November 13, 2018)

*Wit's End* juggles scholarship, humorous anecdote and critical insight with a diabolical, almost sinister dexterity. No shrinking violet, Geary fully intends to strut his stuff, to glitter and beguile, and he does so with remarkable ingenuity andchutzpah . . . As the playwright Sacha Guitry so shrewdly observed, "you can pretend to be serious, but you can't pretend to be witty." Happily, Geary manages to be both.

—THE WASHINGTON POST

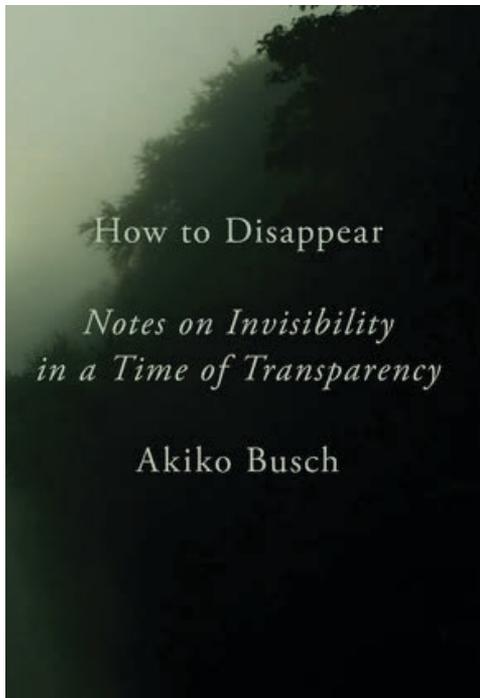


**CRAIG MORGAN TEICHER**

Bennington Writing Seminars faculty member  
*We Begin In Gladness: How Poets Progress*  
 Graywolf press (November 6, 2018)

Teicher proposes a well-reasoned alternative: to read poets not so much by their experiences but by the evolution of their words. . . . Teicher perceptively identifies the philosophical undercurrents in much of 20th- and 21st-century poetry and highlights important patterns of poetic influence.

— **THE NEW YORK TIMES BOOK REVIEW**

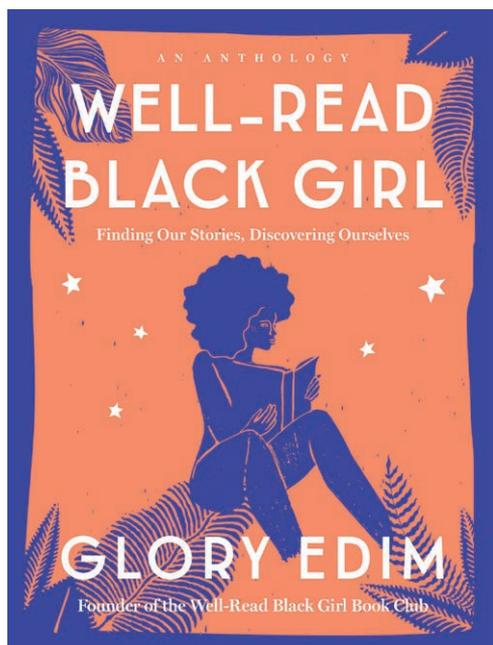


**AKIKO BUSCH '75**

Visiting faculty member  
*How to Disappear: Notes on Invisibility in a Time of Transparency*  
 Penguin Press (February 12, 2019)

Coming upon *How to Disappear* was like finding the Advil bottle in the medicine cabinet after stumbling about with a headache for a long time... For [Busch], invisibility is not simply a negative, the inverse of visibility. Going unseen, undetected, overlooked: These are experiences with their own inherent “meaning and power”; what we need is a “field guide” for recognizing them. ...Inconspicuousness can be powerful—this may be Busch’s most radical point, especially at a moment when we’re conditioned to think power means yelling louder than everyone else in your Twitter feed, or showing the world in Instagram how you’re living your best life. . . . Silence and invisibility, [Busch insists], are part of our everyday lives—the place our mind wanders when we’re in the shower or out jogging, the feeling we get looking out the window of an airplane, the pleasure of becoming a stranger on a bustling city street.

— **THE NEW YORK TIMES BOOK REVIEW** (COVER REVIEW)

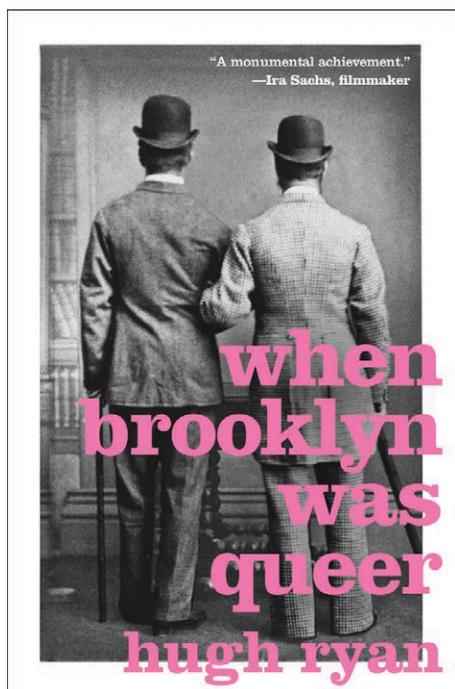


**MORGAN JERKINS MFA '16**

Contributing writer  
*Well-Read Black Girl: Finding Our Stories, Discovering Ourselves*  
 Ballantine Books; reprint edition (October 30, 2018)

These essays build the altars for black women to recognize and support each other's work, not as collectibles rendered visible or easily consumed by non-black audiences, but as an acknowledgment of black women as architects of their own futures and universes. . . . Each essay can be read as a dispatch from the vast and wonderfully complex location that is black girlhood and womanhood. . . . They present literary encounters that may at times seem private and ordinary—hours spent in the children's section of a public library or in a college classroom—but are no less monumental in their impact.

—THE WASHINGTON POST

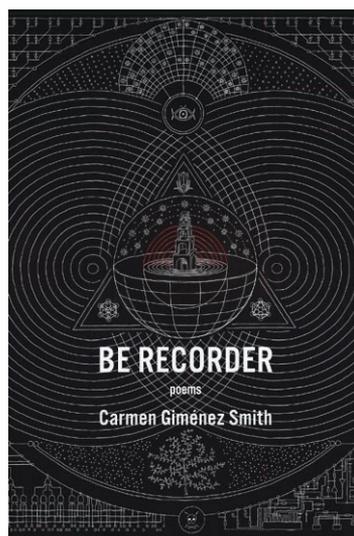


**HUGH RYAN MFA '09**

*When Brooklyn Was Queer*  
 St. Martin's Press (March 5, 2019)

A hungry archivist, Hugh Ryan unearths vivid material to populate this story. Taking the Brooklyn Heights publication of Walt Whitman's *Leaves of Grass* as a starting point—he depicts early queer lives around the city's waterfront, from the neighborhoods of Red Hook to the Navy Yard.

—THE NEW REPUBLIC

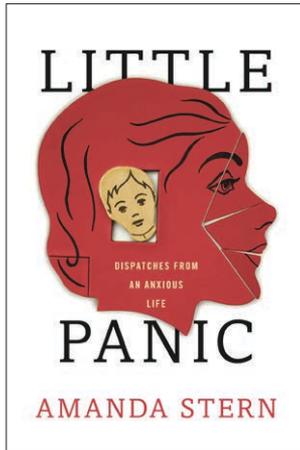


**CARMEN GIMÉNEZ SMITH**

Bennington Writing Seminars faculty member  
*Be Recorder*  
 Graywolf Press (August 6, 2019)

With a powerful allegiance to the freedom of free verse, Giménez Smith tells a sort of fragmentary superhero origin story about a girl who faces the disdain of her country to become a woman, poet, and mother. . . . For Giménez Smith, there is no distance between the personal and the political, such that they don't even need separate words.

—NPR



**AMANDA STERN '93**

*Little Panic*

Grand Central Publishing; reprint edition (June 19, 2018)

Stern's frank, funny memoir about living with anxiety—eased and compounded by a peripatetic childhood amid the gritty glamour of late-'70s Greenwich Village—will have chronic worrywarts laugh-crying with recognition, especially those who think clocks exist only to remind them that time's running out.

—O, THE OPRAH MAGAZINE

**ROLF POTTS MFA '11**

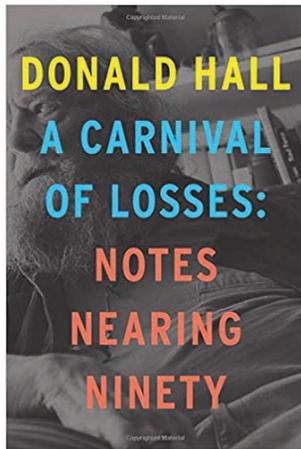
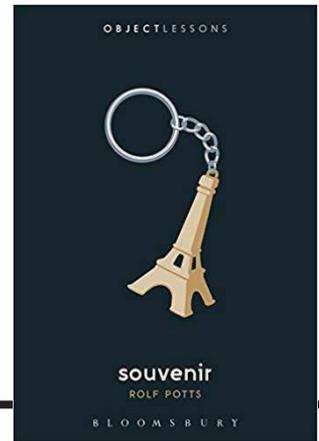
*Souvenir*

Bloomsbury Academic (March 8, 2018)

Few of us would call ourselves collectors, but most travelers have, at some point or other, bought a keychain, pocketed a seashell, or saved a ticket stub from a vacation. Turns out, as

Mr. Potts notes in a new little book called *Souvenir*, there's more to this seemingly simple (perhaps frivolous to some) practice than meets the eye . . . *Souvenir* offers ideas about what may be in play when we seek mementos . . . In the end, *Souvenir* suggests that the meaning of a keepsake is not fixed (its importance to the owner can change over time) and that its significance is bound up in the traveler's identity.

—THE NEW YORK TIMES



**DONALD HALL**

Former Writer-in-Residence, Bennington Writing Seminars

*A Carnival of Losses: Notes Nearing Ninety*

Houghton Mifflin Harcourt (July 10, 2018)

It's a beauty, brimming with stories, confessions and faded snapshots in time in which he muses about life, settles a few scores and brags a little about his accomplishments . . . It's odd that a book whose subject is loss could be so uplifting. And yet it is. Hall may be telling us what it's like to fall apart, but he does it so calmly, and with such wit and exactitude, that you can't help but shake your head in wonder.

—ASSOCIATED PRESS

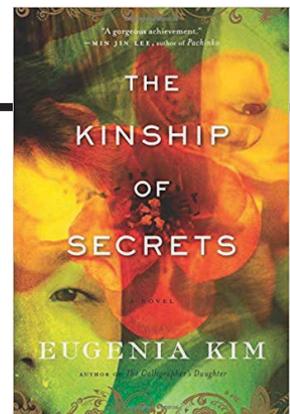
**EUGENIA KIM MFA '01**

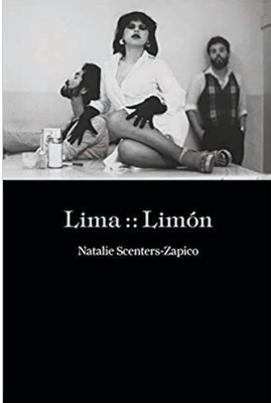
*The Kinship of Secrets*

Houghton Mifflin Harcourt (November 6, 2018)

Beautifully illuminate[s] Korea's past in ways that inform our present . . . Kim infuses a coming-of-age story about being an outsider with the realities of the war, which forced many family separations, some of which still persist today.

—THE WASHINGTON POST



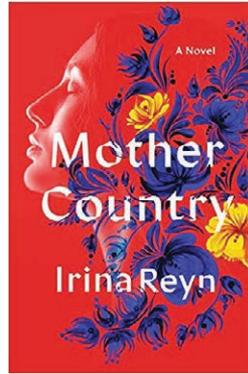


**NATALIE SCENTERS-ZAPICO**

Faculty member  
*Lima :: Limón*  
Copper Canyon Press (May 14, 2019)

These poems, with electric brilliance, speak fiercely as they straddle various borders, especially the one between El Paso, TX and Ciudad Juarez, Mexico.

– **NPR**

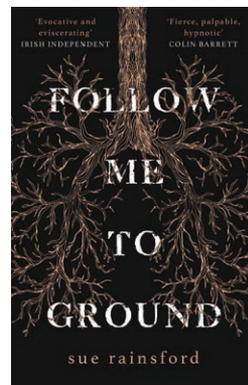


**IRINA REYN MFA '06**

*Mother Country*  
Thomas Dunne Books (February 26, 2019)

A modern portrait of America through the lens of the women it fails the most.

– **MARIE CLAIRE**



**SUE RAINSFORD MFA '17**

*Follow Me to Ground*  
New Island Books (August 8, 2019)

This lyrical book is truly creepy and perfect for this time of year, when the darkness grows.

– **THE IRISH TIMES**

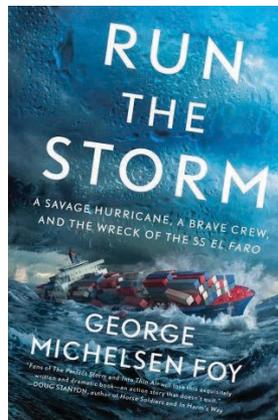


**SUMMER BRENNAN '01**

*High Heel*  
Bloomsbury Academic (March 21, 2019)

[A] thought-provoking meditation on what it means to move through the world as a woman .... Powerful enough to completely change your worldview.

– **REFINERY29**



**GEORGE MICHELSEN FOY MFA '98**

*Run the Storm: A Savage Hurricane, a Brave Crew, and the Wreck of the SS El Faro*  
Scribner (May 1, 2018)

*Run the Storm*... gracefully covers everything you'd want to know about El Faro's sinking and the 33 lives that went with it.

– **OUTSIDE**

## book clubbing

*Literary Disco*, a podcast hosted by **Tod Goldberg MFA '09**, **Julia Pistell MFA '09**, and **Rider Strong MFA '09**, was named one of the best literary podcasts by *The Washington Post* in 2018.

we feature members of the Bennington community whose work in film and TV has been highlighted by national publications. Find other performance notes on page 58.

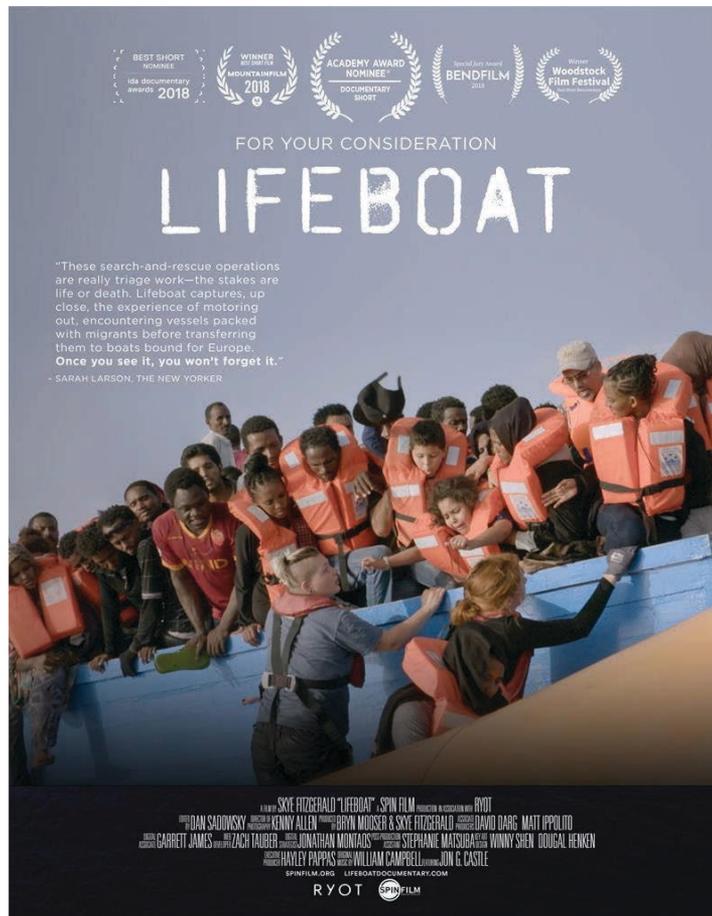
# film+tv

## BRYN MOOSER '01

Executive Producer  
*Lifeboat*

Our first sight of a migrant boat is astonishing. It's a pontoon-style vessel, packed with young men with close-cropped hair, lined up in tightly packed rows, their legs dangling into the water. On that trip, the crew encounters three migrant boats—one wood, two inflatable, all packed. You wonder how they can stay afloat.

—THE NEW YORKER



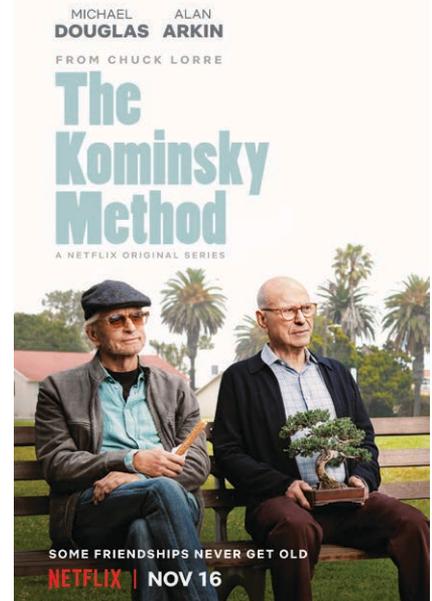
*Lifeboat*, the critically acclaimed short documentary, was nominated for an Academy Award this year. It follows the harrowing journey Libyan refugees make in a small rubber boat. It was produced by **Bryn Mooser '01**.

## ALAN ARKIN '55

Co-star  
*The Kominsky Method*

That balance between sentiment and scatology, grief and goofiness, is a tricky one to pull off. But the show's two Oscar-winning stars are in the excellent hands of sitcom giant Chuck Lorre.

—ROLLING STONE



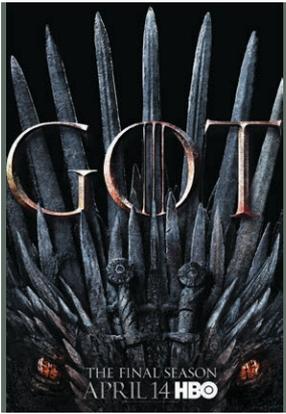
**Alan Arkin '55** co-stars with Michael Douglas in *The Kominsky Method*, a Netflix original series about an aging actor making a living as an acting coach. For his performance in this role, Arkin was nominated for a Screen Actors Guild Award for Outstanding Performance by a Male Actor in a Comedy Series. Launched in 2018, the first eight episodes are available on Netflix with a new release expected soon.

## PETER DINKLAGE '91

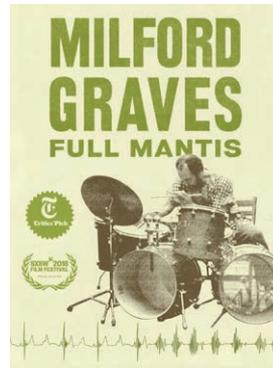
Actor  
*Game of Thrones*

But Bean was never the star of *Game of Thrones*. Peter Dinklage was, and he carried the series from beginning to end..but then Dinklage has done most of the show's heavy lifting from the very beginning.

—*THE LOS ANGELES TIMES*



*The Los Angeles Times* was among one of hundreds of publications that raved in their review of the final performance given by lead actor Peter Dinklage '91 who stars as Tyrion Lanister in HBO's hit drama *Game of Thrones*. The last episode aired in May.



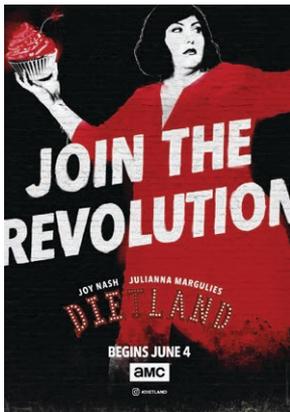
## JAKE MEGINSKY MFA '09

Writer/director

**MILFORD GRAVES**, Faculty emeritus  
Writer  
*Full Mantis*

The musician Milford Graves is a rare example of a truly holistic artist. This stunning documentary (written and directed by Jake Meginsky) does not offer anything like a conventional biography or career trajectory of the percussionist, who was and continues to be a unique force in jazz.

—*THE NEW YORK TIMES* (CRITIC'S PICK)



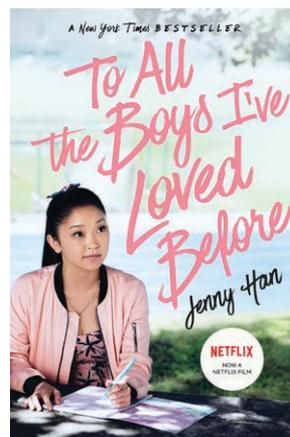
Based on the novel by  
**SARAI WALKER MFA '03**  
*Dietland*

On *Dietland*, Plum, too, is driven to violent retribution, but the show effectively connects the dots between the pressures placed on women to be thin and pervasive issues of gender inequality and misogyny.

—*ROLLING STONE*

## SOFIA ALVAREZ '07

Screenwriter  
*To All the Boys I've Loved Before*



If John Hughes were alive today, he might very well make a movie like *To All the Boys I've Loved Before*, which doesn't talk down to its audience about subjects such as sex and dating, but instead treats them as young adults, demonstrating how anyone's initial attempts at romance are like learning to walk: We're all a little bit wobbly at first.

—*VARIETY*

*Variety* recently named screenwriter **Sofia Alvarez '07** "one of 10 Screenwriters to Watch." Alvarez, who wrote the screenplay *To All the Boys I've Loved Before*, was invited to speak at the Whistler Film Festival about her work.

we feature musicians and radio in the news. Find more music news in Music Notes on page 56.

# music + radio

## DEBORAH BORDA '71

If you genuinely want neighbors who have never been to your house to drop by, you have to make a point of inviting them. This simple act of courtesy is the mission of Phil the Hall, the New York Philharmonic's new initiative to reach out to a wide array of dedicated New Yorkers, including emergency medical workers, public service professionals and volunteers, and welcome them to special programs offering five dollar tickets and general-admission seating.

The Philharmonic contacted some 30 organizations, including Coalition for the Homeless, El Centro del Inmigrante, the Bowery Mission, New Women New Yorkers, God's Love We Deliver, and Queens Public Library. So David Geffen Hall was packed for the first concert. The New York City Fire Department alone requested more than 1,000 tickets for the combined four performances. In her opening remarks, Deborah Borda, the Philharmonic's president, welcomed everyone "to our house." Yet, "from now on," she said, hopefully, "you feel that this is your house, too."

—An excerpt of *THE NEW YORK TIMES* review of the opening season of the New York Philharmonic, led by **Deborah Borda '71**



## JASON MOON '13

The Best Podcast of 2018  
*Bear Brook*

The true-crime genre is crowded with podcasts, but *Bear Brook*, from New Hampshire Public Radio, stands out for its ambition, complexity, and thoughtful tone.... With remarkable sensitivity and a knack for scene-setting, Moon guides us through a thicket of grisly story lines spanning several decades, characters, aliases, and states, in a narrative that culminates in an investigator's discovery of a revolutionary, controversial DNA technique, which both solved the case of the Golden State Killer and brings *Bear Brook* ever closer to a resolution.

—*THE NEW YORKER* reviewing **Jason Moon's '13** new podcast miniseries, *Bear Brook*, which was recently counted among *The New Yorker's* best podcasts of 2018.

## JOAN TOWER '61

When the composer Joan Tower went to Bennington College to study music, her teachers told her she needed to compose something. "So I wrote a piece," she recalled recently, laughing, "and it was a disaster from beginning to end. I said, 'I know I can do better than that.' So I did that for the next 40 years, trying to create a piece that wasn't a disaster."

—*THE NEW YORK TIMES* spoke to renowned composer **Joan Tower '61** as she celebrated her 80th birthday about this milestone and her lifelong career in music.





## ALEXANDRA SAUSER-MONNIG '09

The music of Mountain Man revolves around three gorgeous voices that combine and harmonize in wonderful ways. But singers **Amelia Meath '10**, **Molly Sarlé '12** and **Alexandra Sauser-Monnig '09** have individual artistic identities worth exploring, as well: Sarlé just released a dynamite solo single, Meath is playing to packed festival crowds with Sylvan Esso, and Sauser-Monnig is re-branding herself as Daughter of Swords en route to the release of her debut album, *Dawnbreaker*, on June 28. The first single from *Dawnbreaker*, the appropriately titled *Gem*, came out earlier this year, and it's already one of the year's most dreamily approachable mood-lifters. Now, Daughter of Swords is releasing *Dawnbreaker's* sweet acoustic title track, a soft swoon of a song that goes down like a cup of hot cocoa laced with CBD oil.

—NPR



## MOLLY SARLÉ '12

The songs on *Karaoke Angel* buzz with naturalistic sounds, and have a ghostly quality that reflects where they were recorded. But the otherworldliness is interwoven with direct moments that come from her own observations.

—VANITY FAIR ran a profile feature of singer **Molly Sarlé '12**. They discussed the making of her debut album, *Karaoke Angel*.



## JACKSON EMMER '09

Americana songwriters are a dime a dozen these days, but few are writing songs like Jackson Emmer. The Colorado-based artist expanded his following with his 2015 album *Last Known Photograph of Jackson Emmer*, which showed him to be a talented wordsmith with a way around a traditional country arrangement. Those talents are only amplified on his recent release *Jukebox*, which marries the conversational delivery of Hayes Carll and John Prine with the arrangements of Eddy Arnold and Joshua Hedley.

—ROLLING STONE reviewing Denver singer-songwriter **Jackson Emmer '09**; after the release of his second album, *Jukebox*. They included him on the list of one of the "10 new country artists you need to know."

## MOUNTAIN MAN

(Amelia Meath '10, Molly Sarlé '12 and Alexandra Sauser-Monnig '09)

Where does a sense of quiet fit within indie folk these days? During the last decade, some of the genre's new staples—Iron & Wine, Hiss Golden Messenger, Amanda Shires—have turned up the amplifiers as they've turned toward more elaborate production. But for Mountain Man—the hushed, harmony-drenched trio of Amelia Meath, Molly Erin Sarlé, and Alexandra Sauser-Monnig, rarely accompanied by more than six strings and a tapped foot—it's less about finding a quiet place than forging one. They started carving out their space on their lovingly ramshackle debut, 2010's *Made the Harbor*, but an unintentional eight-year hiatus halted the headway. They've now reemerged with *Magic Ship*, a capricious turn through Appalachian, American, and British folk. Quiet? Perhaps. Subdued? Never.



—PITCHFORK

we feature members of the Bennington community in theatre and dance, reviewed or highlighted by national publications. Find other performance news on page 58.

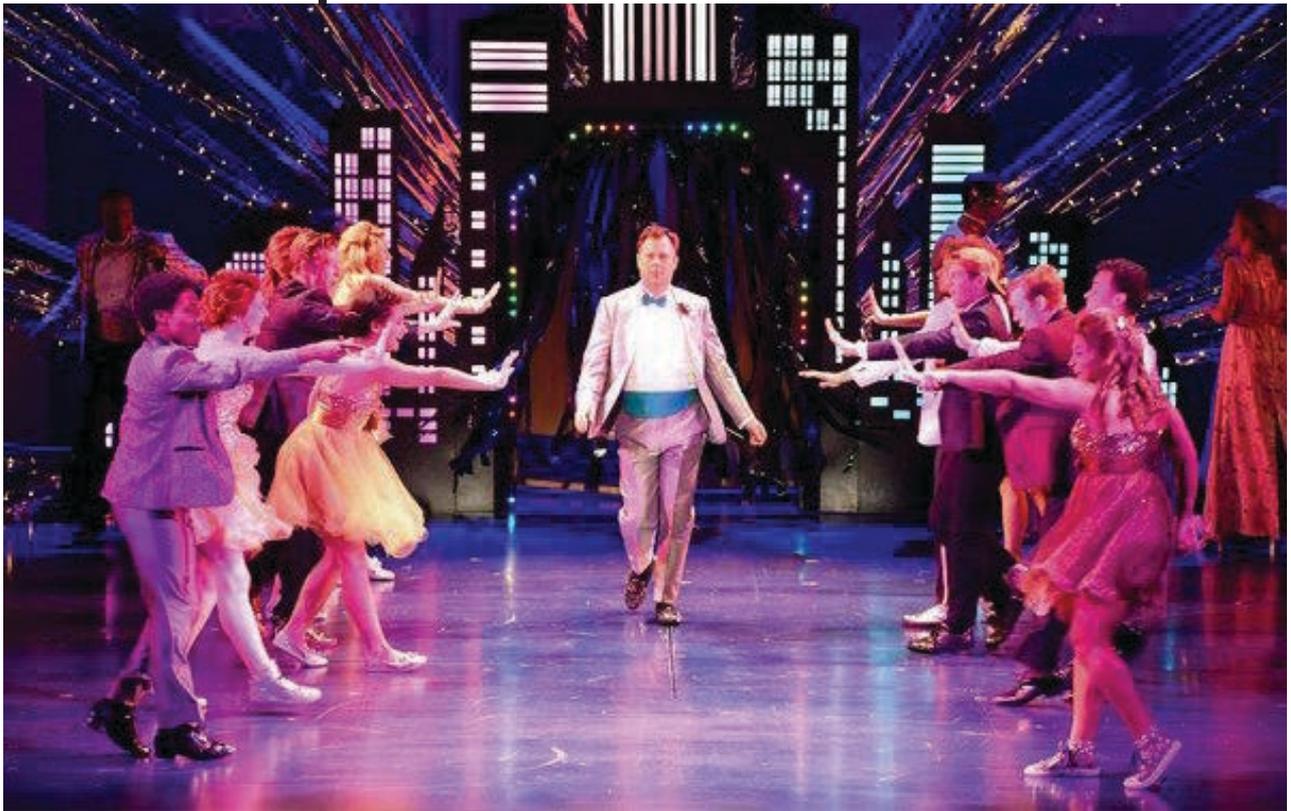
# theatre + dance

## BROOKS ASHMANSKAS '91

Leading actor  
*The Prom*

“... it makes you believe in musical comedy again.”

—THE NEW YORK TIMES



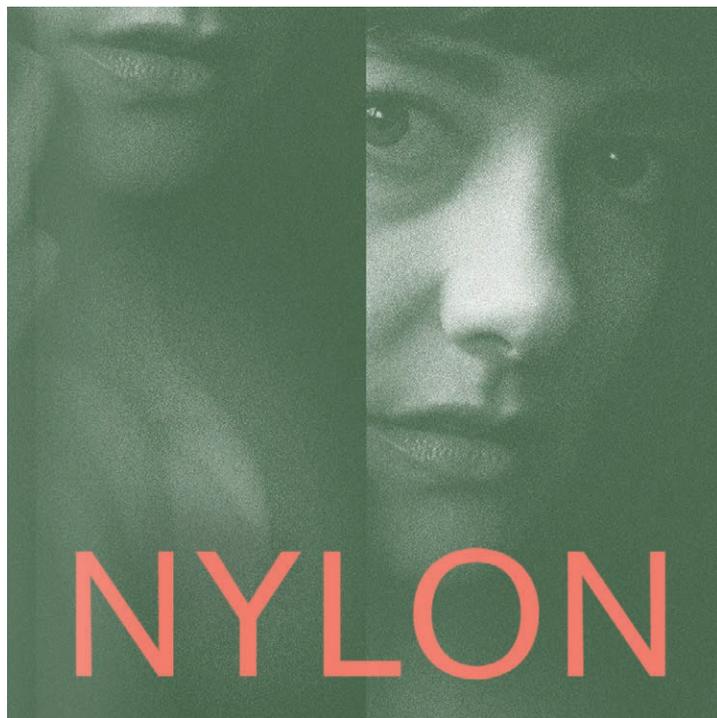
*The Prom*, a new musical comedy starring **Brooks Ashmanskas '91**, opened on Broadway at Longacre Theatre. Ashmanskas was nominated for a Tony in the lead actor category for his performance. This *New York Times* Critic's Pick follows Broadway stars on a mission to change the world, a girl who wants to change her small town, and a love that brings them together.

## SOFIA ALVAREZ '07

Playwright/director  
*Nylon*

**“Sofia Alvarez’s *Nylon* ... is so simmeringly alive in its opening scene that we invest in these characters immediately.”**

—THE NEW YORK TIMES



*Nylon*, a new play by *To All the Boys I've Loved Before* screenwriter **Sofia Alvarez '07**, had its world premiere in March. The play was supported by Blockchain Theater Project (BTP)—an artist-driven theatre company co-founded by Alvarez and Nicola Korzenko. BTP is funded, in part, by cryptocurrency donations and operates on a peer-to-peer production model whereby participating playwrights whose work is currently in production nominate the next play/playwright to be produced.



*Latitude*, by **Dana Reitz**, was performed with **Elena Demyanenko** and **Yanan Yu MFA '18** in February 2018 at New York Live Arts.

*The New York Times* included the performance as a critic's pick, lauding the choreography, performance, lighting (also designed by Reitz), and costumes (developed by **Charles Schoonmaker**). *The Times*' glowing review concluded, "The sustained peacefulness is

remarkable: *Latitude* is as satisfying as listening to wind chimes or watching birds on a lawn."



## AILEEN PASSLOFF '53,

noted choreographer, dancer, director, actor, and teacher, spoke about her time at Bennington in *The New York Times*. In January, Passloff presented the dance series, *Stepping Forward: One Foot (in front of the other)*.

## TIM DALY '79

Co-star  
*Downstairs*

**“Downstairs’ is a well-constructed play of whipsaw moods..”**

—THE NEW YORK TIMES



*Downstairs* begins as a family drama and becomes a sleeper thriller starring brother and sister actors themselves, **Tim Daly '79** and **Tyne Daly**. The well-reviewed drama was onstage at Cherry Lane Theater this winter.

# featured work

Featured work pieces are highlighted submissions from alumni contributors working in many fields, from art to entrepreneurship. Featured alumni include Maren Massinger '69, Garrick Jones '94, Kathleen Norris '69, Alli Poirot '02, MAT '03, Ben Underwood '13, and Sari Rubinstein '85 (on page 48).





COURTESY: THE ARTIST AND SUSAN INGLETT GALLERY, NYC. PHOTO CREDIT: ADAM REICH, NYC.



## Maren Hassinger '69

A site-specific sculpture, *Monument 6 (Square)* is one of eight such installations by New York-based artist and alumna Maren Hassinger that comprise the exhibition *Maren Hassinger: Monuments*.

The work was installed for one year, beginning in June 2018 and ending this June, in Marcus Garvey Park in Harlem, New York. The artist and a group of volunteers from The Studio Museum in Harlem tightly layered and wove tree branches together to create *Monument 6 (Square)*, molding its shape to respond to the park's landscape. The exhibition was presented by The Studio Museum in partnership with the Marcus Garvey Park Alliance and NYC Parks. *Maren Hassinger: Monuments* will travel to the deCordova Sculpture Park in Lincoln, Massachusetts, in August. Maren Hassinger is represented by Susan Inglett Gallery, NYC. **B**

Maren Hassinger will conduct an interactive workshop at Reunion this year. Visit [bennington.edu/reunion](http://bennington.edu/reunion) for more information.

Garrick Jones '94

# and the making of ten to one studio

In April, writer Mackenzie Goldberg went behind the scenes with Ten to One studio founder **GARRICK JONES '94**. They discussed how he's building his business with his values front and center. This piece was originally published, unedited, on *Archinect*. It has been excerpted and reprinted with permission.



## **BEDFORD STUYVESANT COMMUNITY INNOVATION CAMPUS BED STUY BROOKLYN**

Commissioned by local community and nonprofit school leaders, the Bedford Stuyvesant Community Innovation Campus (CIC) multiplies x 2 the development potential of the full block site with a hybrid park and full build-out development; a holistic mixed-use complex traversable as a park. Pieces of the hybrid landscape are unearthed, sheared open to provide light and view, and sloped up and down to provide access from street to roof and throughout the campus. The myriad of programs—including pre-K–12 schools, teacher and student housing, community centers, recreation spaces, retail, and office—are staged along continuous promenades, breakout ramps, parks, atriums, and commons. The roof “park,” recreation and event spaces and community programming on top of and below the complex are accessible by stepped promenades from the street. Commercial and office spaces line promenades and commons. School programming is accessible by ramps winding around interior atriums. CIC, inspired by the socio-economic successes of university and college campuses as well as such projects as the Teachers Village in Newark, NJ, encapsulates a holistic community vitalization strategy that will achieve three important aims: 1) draw in much-needed resources such as jobs, affordable housing, innovative schools, and all the proposed CIC programs; 2) support the ongoing residence and increase vitality of the historic resident communities; and 3) maximize and catalyze existing assets such as cultural capital, thought leadership, and underutilized real estate. CIC includes three community schools grades K to 12; community and cultural centers; affordable mixed-income, teacher and student housing; retail and makers-market space; co-working and nonprofit space; multilevel indoor and outdoor recreation spaces; rooftop urban farms and solar energy canopies. The project has a total gross site area of 100,000 square feet; total gross floor area is 900,000 square feet; total school area 160,000 square feet; total residential area 360,000 square feet; total dormitory area 135,000 square feet; total retail area 50,000 square feet; total community center area 160,000 square feet; total co-work area 40,000 square feet; total parking area 60,000 square feet; and 90,000 square feet of open recreational space and urban farming.





**TEAM**

Garrick Jones (Center) | Garrick Houston | Graciela Hodgson | Sharvari Mhatre (and Sylvia Choi not pictured)

**AWARDS**

2018 AIN Best of Design Awards Unbuilt Cultural Category Winner and Unbuilt Educational Category Honorable Mention

2018 Architizer A+ Unbuilt Institutional Category Awards Finalist

2018 London International Creative Competition Honorable Mention in Architecture

In only six years, Ten to One Architectural Design Studio has built up an impressively high volume of projects, many of which are offered up as pro bono services. Working across a diverse range of budgets, scales, and types, the New York-based firm is motivated by a commitment to public architecture and bringing design equity to underserved communities—an aim that was further codified after the 2016 election, the firm’s founder Garrick Jones says. While providing free architectural services can be tough, especially for a small firm, the benefits are worthwhile. We talk with Jones about how he and his team of four manage to make it work.

**In just six years since starting the firm, Ten to One has worked on 91 projects. Can you talk about how you have built up such a large portfolio over such a short amount of time?**

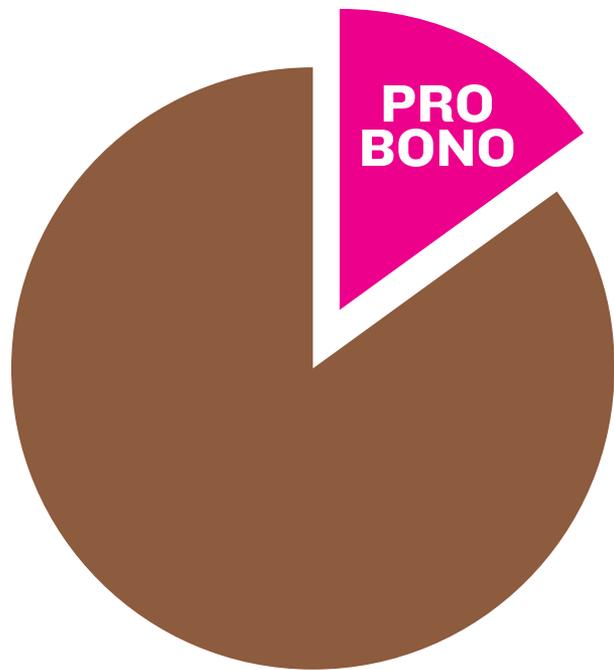
First, one of our primary goals is to widen the audience of architecture, particularly bringing design equity to underserved communities. Second, Ten to One is a business with mouths to feed and no silver spoons. We meld these two drivers into a business model that necessitates a high volume of projects across a diverse range of project budgets, scales, and types.

Design equity for us is a force for positive change that encourages better design and is good for business. Design equity opens the studio to a wider audience, stakeholders, team members, influences, greater empathy, and new theoretical and formal frameworks. More than just a large portfolio, we also benefit from a diverse portfolio, rapid cross-fertilization, and gestation of ideas across projects, which allows employees to quickly sharpen their teeth.

The greater Brooklyn community, where we work and live, has provided us with a relatively broad clientele and spectrum of work. Our projects thus far range from small private apartments to big grass roots urban designs, with the farthest ends of the spectrum attending mostly to our business model. We manage the office and relationships with clients, contractors and consultants such that fees and services are scalable depending on project budget and scope. We therefore take on small and large low-fee or pro bono projects as positive drivers in our business model.

**Why is pro bono work important to the firm and how do you incorporate that into your business model?**

Pro bono is a necessary means by which we can deliver on our goal of design equity, and to expand our work beyond that which is most easily prescribed. We have a studio policy to invest a minimum of 10 percent—we



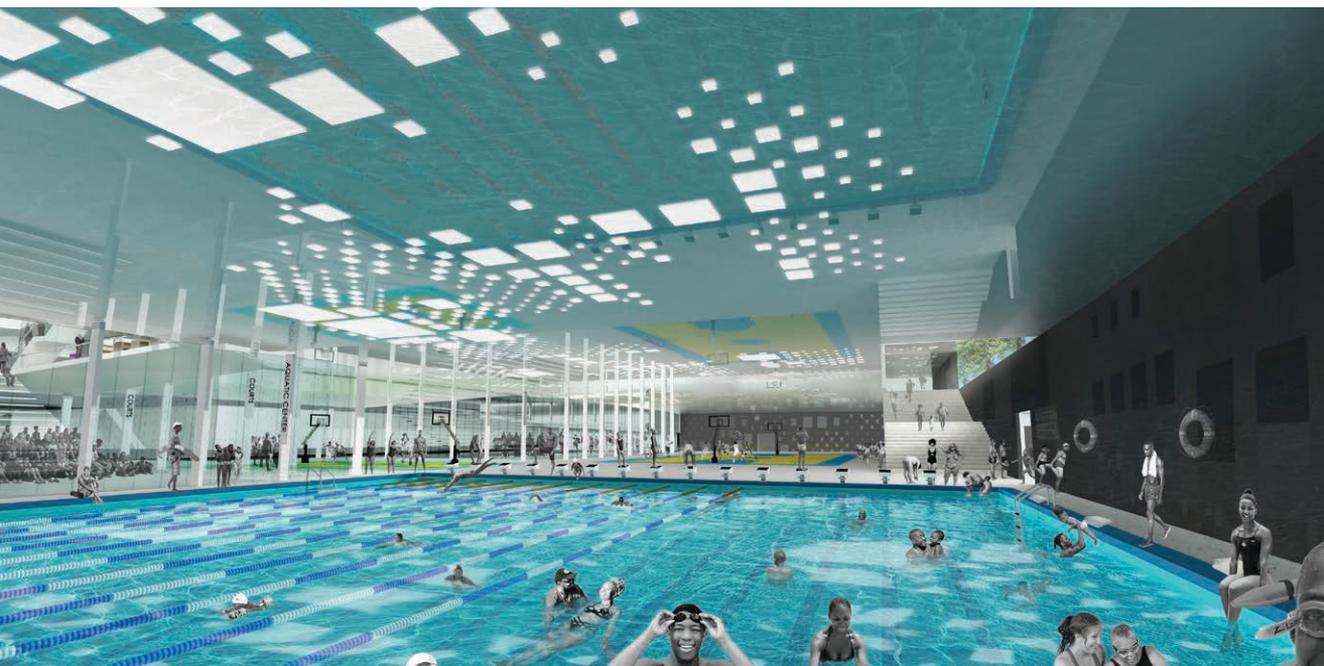
are currently at 15 percent, on average—of our resources to equitable civic engagement, sustainability, and pro bono projects. Our studio has always worked pro bono, although I codified the policy and others in the studio’s mission after the 2016 election.

I manage the business like Robin Hood; 100 percent of our assets come from one set of our clients, while we only spend 85 percent of our time on their projects. We invest the other 15 percent on pro bono projects. I hope our clients don’t read this. Just kidding. Counter-intuitively, this is a good business model that our clients appreciate and benefit from. Clients are rewarded as co-contributors in social investment, as well as being brought value to their projects from the research and development made through this wider range of work. Our studio also benefits from the R&D and garners a more diverse portfolio of projects we desire to work on.

**As mentioned, you work across an array of project types, in terms of both scale and discipline. What does “building” mean for you right now?**

Building means everything, nothing, and another thing. We have 46 built projects, 11 currently in construction, 12 in progress, and 22 designs completed. We desire to have all projects built, but it is also important for us to work on projects that might not be built—even though it should be built. Building can also be thought of as a long-term endeavor, like the building of a better city or social network, like a longer-term conversation of what gets built.

We work on speculative projects. We do not typically work on competitions unless they are in line with our



studio's goals and fit within our business model. Some of our speculative projects are future phases of private residential projects, to be built over a protracted expanse of time and financing. Others are developed with clients, often nonprofits and other community organizations, first as conceptual visualization to help project development, community support, and capital investment. So far we have had a library/workshop in Philadelphia and soon should have the first phase of a public school interior in East Flatbush Brooklyn built in part with fundraising and approvals aided by our design visualization. Our Community Innovation Campus in Bed Stuy Brooklyn slowly inches toward realization with



each stakeholder and financier meeting. Another of our speculative projects is a bath house/event space sited under an elevated rail line that is heated and cooled by latent geothermal energy from the sewer system with electric power from a solar canopy above the rail line. This project will not get built, but perhaps someday some such project will.

**How do you help foster an inclusive work environment both in terms of how you recruit new employees, but also in regard to making sure everyone is supported once they are part of the team?**

We have a hiring policy to have a majority of employees be women, minority, or LGBTQ—we have always been

at 100 percent (excluding me). This is another positive driver to our business model as our employees come with a superior overall skill set for our studio's goals.

I tell employees when they start that they can have as much as they prove they can take on, from design to management. Licensure is supported financially. If employees wish for an equity stake in Ten to One, they can have it if set goals are met.

While we have happily had key employees stay through much of our six years, it is also a re-invigorating testament to our studio's spirit of empowerment that many have gone on to start their own studios, namely JengChoi, HDS, Sizl Studio, and Braasch Architecture.

**You are a Certified B Corporation, which recognizes businesses for building a more inclusive and sustainable economy. Why was this certification important for you to obtain?**

The 2016 election was an impetus for me to make the studio a more vocal and visible force for social progress. Initially I saw B Corp certification as a marketing tool. The B Corp certification process is wide ranging and extremely rigorous, and through this process, I realized it could also be a tool for better business management and visioning. Through the process I was made to enact all sorts of standards such as financial transparency, employee review, and growth, minimizing the carbon footprint of our studio and our projects—and there is plenty more to improve upon.

**Where do you see the firm in five years?**

We will continue to work on the timeless puzzle of urban domesticity, at a variety of scales.

We steadfastly push toward bringing our civic work to fruition, so we hope to be building equitable institutional projects and having this be a revenue-generating mainstay of the studio. We will then develop our next wave of pro bono strategic development projects, finding design opportunities on new civic and sustainability fronts. Our "future" projects are urban natures, habitable domestic and civic infrastructures that are actors in the urban environment. Our Bathysphere and Mulletowning projects best represent this next frontier. They posit wild social frameworks: Bath houses, adventure way stations, off-roading, street parties, and micro-ownership stakes. They occupy previously unoccupied sites over streets and waterways and under elevated trains, stitch urban voids, and create renewable energy networks from sewage systems and the elements. **E**

To view a full gallery of Ten to One projects, visit [tenonearch.com](http://tenonearch.com).

# a·ce·di·a

spiritual or mental sloth; apathy

by Kathleen Norris '69

I didn't bring acedia into the world, but in my book *Acedia & Me: A Marriage, Monks, and a Writer's Life* (Riverhead Books), I brought it into the contemporary era. The word "acedia" is an ancient term signifying profound indifference and inability to care about things that matter, even to the extent that you no longer care that you can't care. I liken it to spiritual morphine: You know the pain is there but can't rouse yourself to give a damn.

When I told a Benedictine monk that I wanted to write a book about acedia, he said, "You've got an open field; not much has been done with it for centuries." It turned out he was right. I discovered the word in the sayings of the Christian monastic men and women of the fourth century who, in rebelling against a newly legal, wealthy, and politically powerful church, fled to the deserts of the Middle East. Today we would call their opting for a simple life "going off the grid." These people quickly discovered that while they had left material possessions behind, they hadn't shed their inner demons. Eventually they developed a sophisticated psychology of the "eight bad thoughts" that commonly troubled them, the most spiritually devastating of which were acedia, anger, and pride.

In the sixth century, as the church developed its doctrine of the "seven deadly sins," acedia was tucked into the sin of sloth, and the word disappeared from common usage. The profound understanding of acedia as a spiritual malaise disappeared from human consciousness as a new emphasis on the lesser evil of physical laziness prevailed.

I wrote my book because I realized that while the word "acedia" is unfamiliar to many people, its effects are widely known. I suspect that many plagues of contemporary society—a toxic, nearly unbearable mix of boredom and restlessness, frantic escapism (including workaholism), commitment phobia, contempt for others,

and enervating despair—are the ancient demon of acedia in modern dress.

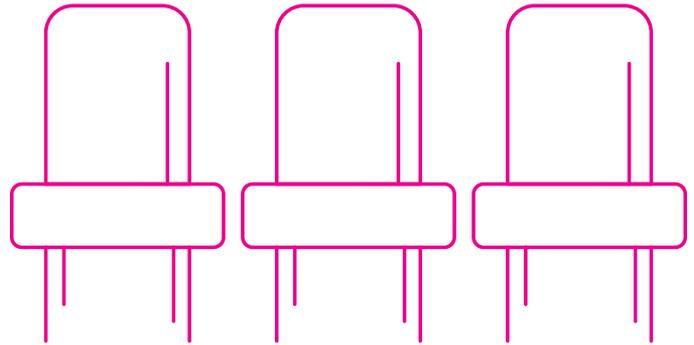
Acedia can manifest as either extreme lethargy or hyperactivity, but it is not merely a personal problem. It affects communities as well, allowing us to settle for being less than we can be, both as individuals and a society. Acedia offers a false sense of security and complacency. If we regard rampant homelessness as just "the way things are," it relieves us from having to do anything about it. Acedia feeds on "compassion fatigue," and assures us that the world's problems are so big that we need not trouble ourselves about them. It's useless to try to change things.

There is no certain remedy for acedia, any more than for anger or pride. They are part of the human condition. But we can learn to recognize these "bad thoughts" and resist them when they strike. A method recommended by a Christian monk in the fourth century and employed in cognitive behavioral therapy today is to "think about your thoughts." When anger, greed, pride or acedia rise in us we can examine the thought dispassionately and try to figure out where it is leading us, and what it is tempting us to do. There is no blame attached to having a "bad thought," because they come to everyone. But we do have some choice in how we respond to them. The early monastics knew that in rejecting anger, we embrace compassion. In rejecting pride we come to a realistic understanding of our humble place in the universe. In rejecting acedia, we choose to care. We choose to love. **B**



**Kathleen Norris '69** is the award-winning, bestselling author of *Amazing Grace: A Vocabulary of Faith*; *The Cloister Walk*; and *Dakota: A Spiritual Geography*. Her poems have appeared in *The New Yorker*, in various anthologies, and in her own three volumes of poetry. She divides her time between South Dakota and Hawaii.

# three chairs



**ALLI POIROT '02 MAT'03**, a history teacher at Asociación Escuelas Lincoln in Buenos Aires, Argentina, created a discussion protocol dubbed “three chairs” to help students hear multiple views on an issue, and to collect ideas, evidence, and reasons to support other perspectives. The protocol can be used at the beginning of a unit to stoke interest in a major theme, part way through a unit to assess understanding of a key idea, or at the end of a unit to open up discussion and allow students to synthesize their knowledge. Want to try it in your classroom? Follow this process.

## PROCESS

1. Arrange three chairs at the front of the classroom, facing the class.
2. Tell students to turn to a new blank page in their notebook and to turn the notebook sideways (landscape orientation).
3. Have students draw two lines to make a simple three-column chart.
4. Post the question for the discussion on the board and have your students write it at the top of their chart. The question needs to be binary, yet both ‘sides’ should be arguable. Sample prompts:
  - a. Does nature or nurture contribute more to who we are?
  - b. Who was more important in the American Revolution, “great men” or everyday people?
  - c. Was the Civil Rights Movement successful?
5. Label the columns on the board, underneath the question (one for each chair), and have students label these in their chart. Columns can be Yes/No, or other binaries (Great Men/Everyday People; Nature/Nurture;

etc.). The middle column (and chair) should be labeled “Questions.”

6. Students begin by taking three to five minutes to populate their chart with initial ideas/reasons/examples/evidence for each column. Suggestion: encourage your students to include at least one or two ideas in **each** column before they begin discussion. It’s also helpful to clarify that these ideas/evidence/reasons can be what **anyone** may think, not just the student’s own opinions.
7. Explain the rules of three chairs.
8. While the discussion is running, students add to their charts when hearing others’ ideas. Keep track of who has contributed so if there is a lag, you can prod students to go up.

## THE RULES

- One person at a time.
- One idea at a time. To present an idea, sit in the appropriate response chair for the evidence you want to

give and offer **one** reason/evidence/example for why someone might choose that response to the prompt.

- If you hear an idea you think is good/helpful, add it to your own chart.
- Everyone must go up at least once before anyone can go up again.
- If you have a question, sit in the question chair to ask. You choose classmates you want to respond until you are satisfied with the answers.

## REFLECTION & DEBRIEFING

1. Have students circle the best two to three ideas they heard, in any column.
2. Have students reply to the prompt in their own words, with their own opinion, at the bottom of the chart (or on the next page).
3. Debrief with the class- what was it like hearing other viewpoints and reasoning? How was your own thinking affected by the discussion?

**B**

# three questions for

## Ben Underwood '13



### Co-founder of Resonant Energy

Since 2016, Resonant Energy, co-founded by **Ben Underwood '13**, has been on a mission: to make solar energy accessible to traditionally underserved communities and public institutions. In that time, they have brought solar energy to 45 nonprofit institutions and 27 middle-to-low-income households. They hope in the next five years to have reached 5,000 rooftops. Marking the second year since they relocated their office to Dorchester, MA in April, *The Boston Globe* reported on their work in and around the community, where they have become known as the group to go to if you're a nonprofit looking for solar.

### Why did you start Resonant Energy?

I started Resonant Energy in response to feeling overwhelmed by imminent, catastrophic climate change, as so many of us do. And like lots of millennials these days, I feel very ambiguous about capitalism and the effects it has on people and the planet. It's amorphous, sure, but it's everywhere, so it's hard not to want to confront it directly. For the full run of American history, and probably much longer than that, we have given ourselves over to the project of hammering other people and the planet into shapes optimized for the most efficient investment and return of capital. Our

country's embrace of slavery is the worst consequence of this mentality, and our ongoing involvement with the extraction and combustion of fossil fuels is not far down the list. So I thought now was the right time to ask: Given the legacy of damage done by forcing people and the planet to work for capital, what can we do to make capital work for people and the planet?

### How does Resonant Energy make capital work for people and the planet?

For all its shortcomings, capital makes it possible to do big things quickly. And when it comes to social and

environmental justice in the United States, we have already waited way too long to start moving slowly, now that we are in the position of needing to make planetary changes in less than a decade. We need to invest at least \$10 trillion in solar power and other low carbon technology over the next 10 years or we are going to lose the fight against catastrophic, runaway climate change. We will need to use capital to reform our energy infrastructure over the next decade on a scale that rivals what we have done for cars over the past century. And we need to do that in a way that serves everyone. Resonant Energy exists to help move the tides of the vast ocean of capital that we will have to channel into renewable energy over the next decade into communities that capitalists have systematically overlooked. One thing this requires is making solar projects and solar project financing more flexible. With the solar industry in its infancy, projects' overhead costs are high, and consequently providers have focused on building relatively simple, highly replicable solar projects—our equivalent of black Model Ts. Currently, a solar array can be built on any roof, so long as it's a residence owned by someone with a high credit score or commercial real estate with an enormous footprint. Most people don't have high credit scores or own commercial real estate. My company is for them. We meet people where they live, in part, by repurposing capitalism's own tools. For example, others have neglected to serve historically underinvested communities because underwriting without FICO scores and flush balance sheets is too complex. But we have shown that investment returns from portfolios that include solar projects hosted by people with no or low credit scores and nonprofits are just as good, if not better than those from more homogenous portfolios. It may sound obvious, but we're starting to prove that the best way to diversify risk is with actual diversity.

**Why do you think it's important to focus on nonprofits, middle, and low-income populations?**

We need to make a massive investment in clean energy over the next 10 years because it's a question of having clean air, enough food, and clean water for everyone. So to me, the real question becomes: Do we allow this necessary investment to compound the injustice that has been part of our country since it was founded, or, in the words of Rev. Mariama White-Hammond—whose

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and the planet?

church was one of the first to go solar with us—"Do we make America what it always should have been?" It is my pursuit of an answer to this question that has led me to want to serve nonprofits and historically underinvested communities. It will take unprecedented discipline and compassion to prove over the next 10 years that capitalism works best when it serves people, and not the other way around. But thanks to the leadership of Rev. White-Hammond and other leaders of communities that capitalism has repeatedly marginalized, I am starting to see that it's possible. I can't think of a fight that I would rather call my own. I hope you'll join us. **B**



# making space

In this issue we see how well versed and prepared Bennington alumni are when it comes to making space—for home, for preservation, for performance, for community. In this section we celebrate the submissions that do just that.



## Kevin Alter '85

The Cuernavaca Residence is a 6,864 square foot residence in Austin, TX. It is the latest installment in an evolving constructed landscape on a two-acre family compound. Inside, dramatic vistas are omnipresent. The raw texture of concrete is juxtaposed with finely detailed walnut millwork and custom-glazed window walls. A meandering white oak ceiling defines more intimate spaces within an open plan. Rich walnut cabinetry, statuary countertops, and delicate timber screens provide points of stasis against the dynamism of place. The residence features a restrained vocabulary of rift-sawn oak, mill-finished steel, galvanized metal panels, and variously textured concrete that creates an environment rich in texture and animated by sun and shade during the course of a day. The house slips between an existing pool house and a magnificent live oak; long views are established to discrete landscapes in different directions. Accordingly, the house welcomes engagement with the circumstances of this particular landscape as one moves through the house, providing a sense of the entire property in incidental moments.



**AWARDS:** AIA Austin Design Award 2016  
IIDA Design Excellence Award 2016  
American Architecture Prize 2017

# making space for backcountry recreation

## Jeff Crane '89

In the summer of 2016, I was on a hike with some friends up Mosquito Pass, near Alma, CO. We came upon an old mining site in a spectacular high-alpine valley. After a few phone calls inquiring about the place, the town supervisor connected me to the person in the process of acquiring the site, along with 3,000 acres of mining claims. After some conversation, I shared my vision with him: an alternative, backcountry ski area with no lifts. That vision became a reality in 2017 when my partner, Kate McCoy, and I founded North London Mill Preservation, Inc. (NoLo)—a Colorado 501(c)(3) nonprofit whose mission is to plan, finance, preserve, and rehabilitate the historic buildings at the North London Mill site for backcountry recreation and education. **Wynn Miller '78** is chairman of our board. We are working together with artists and artisans in the highest town in North America to provide opportunities for communities of people to study and practice the arts and sciences unique to such alpine geologies and geographies.

Since its inception, NoLo has raised more than \$300,000 from History Colorado and the Gates Family Foundation, among other supporters. We are working with the Department of Natural Resources Colorado Division of Reclamation, Mining and Safety to accomplish stabilization of the mill, for which DRMS has secured federal funding, as well as with the USFS South Park Ranger District to develop a long-term vision for the entire North Mosquito Creek section of Mosquito Gulch. As part of the forest service's initiative to reintroduce native greenback cutthroat trout, we are developing plans for a creek crossing at the site with a specially designed culvert. We lead ski tours to the site and conduct history and archaeology workshops. Soon the rehabilitated mill will be a meeting place for interpretive and recreational activities at the site. Visit [nolocolorado.org](http://nolocolorado.org).





# making space for community performance



## Anna Cybele Paschke '98

In 2004, I discovered this abandoned hanok—a traditional Korean house—in Chungju, South Korea. It was crumbling, situated between rice paddies and a hillside dotted with apple trees. In 2012, I bought the property on which the house sits. The house, never registered, was free. I had the house restored to become what is now the Ureuk World Music House. Where once there was an open-air porch, now there is a stage that brings musicians from all over the world to bless it with song.



## Willa Carroll '97, MFA '11

"Project Hazmat", a collaboration between Willa Carroll BA '97, MFA '11 and filmmaker Andreas von Scheele, investigates toxic exposures and environmental threats through video, text, performance, and installation. The project emerged out of Carroll's first book of poems, *Nerve Chorus* (The Word Works, 2018). Dancer and choreographer **Susannah Keebler '98** contributed to the project.

## John Eagle '09

Before I made it, *Sound House*, a performance installation piece conceived and developed with Janie Geiser and Cassia Streb, had no sound and no house. The sound space is created and controlled by the physical space it inhabits. It is a completely modular system, built and programmed (with the aid of creative technologist Eric Heep) to respond to the acoustics of the given space it is in and the performers' movement. It consists of eight mobile and modular half-size walls, each equipped with a microcomputer, sensors, and speakers. Throughout the performance, the walls shape and reshape the performance space. This project was later developed in residencies and performances with UCLA's Center for the Art of Performance, Automata Arts, and Los Angeles Performance Practice. The wall system itself was used as an original instrument for a concert of new works by LA composers on the Dog Star Orchestra 14 Festival.



# making space for dinner

## Andrew Barton '09

**Andrew Barton '09** and his childhood friend Lucas began their project “Secret Restaurant Portland” on a whim in 2009. The project brings together friends as guests and collaborators, many of whom are Bennington alums. The dinner events take place all over town—Barton’s home, friends’ homes, a favorite bookstore, even neighborhood parks. Peter Schweitzer’s photos are provided and captioned. Barton published recipes with photos by Schweitzer, some derived from the supper club, in *The Myrtlewood Cookbook: Pacific Northwest Home Cooking*. To read and see more from every exhaustively documented Secret Restaurant dinner, visit [secretrestaurantportland.com](http://secretrestaurantportland.com).

### “SPRING IS LIKE PERHAPS A HAND”



A back room connected to my apartment kitchen. Note the piece of bamboo coming out of the wall, with hangers for drying pasta.



We turned a solid wood door into a portable long table. **Sofie Sherman-Burton '13** sets out snacks before guests arrive.



Fresh green almond included in the salad and arranged in patterns on the table. Something to eat, something to look at.



Finished dishes are plated before being sent through the kitchen and an odd foyer to the long living room.



**Holly Myers '12**, and **Josseline Black-Barnett '10** eat nettle dumpling soup together.



Lucas and I bumping elbows while trying to pick sage flowers and pop tarts out of their tin.



We want to offer a very different experience from a real restaurant. We are doing it in part so we can enjoy the food ourselves.



Everyone is eating together in the low light, the wine dances with the food, and someone puts on just the right record.



**Lauren Harris '09** and **Bryan Taylor Markhart '13** hear the introduction to the next course.



# making a radio telescope

**Sallieu Jallou '15**

One of my favorite things at Bennington was the kind of classes I got to take, and what I was able to do and able to make in those classes. During my final term on campus, I took a project-based class with eight other students—How to Build a Radio Telescope. It was led by faculty members Hugh Crowl and Andrew Cencini, with technical assistance from David Norman. We built a Small Radio Telescope (SRT) from scratch, along with all the software components that go with it. The SRT is an educational tool used primarily for teaching Astronomy and Radio Information and Technology. Our project/class was a reproduction with improvements on the one previously built by the MIT Haystack Observatory. We developed a new version of the SRT code; built the feed and amplifier, assembled the dish, and mounted it on the roof of Dickinson. I hope it continues to be used by faculty, students, and the wider college community for many years to come.



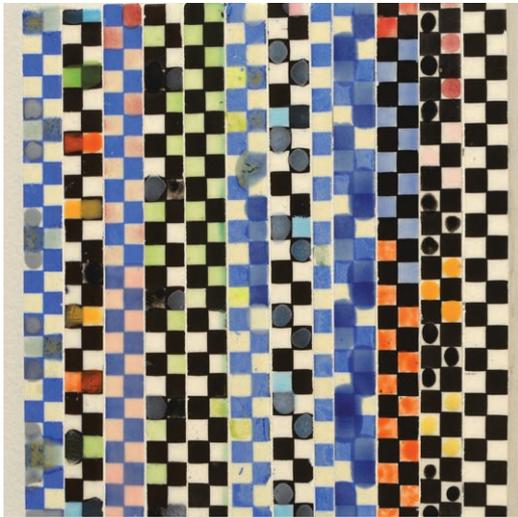
*Outrageous, 2018, this mountain pass has been adorned with a particularly large number of prayer flags.*

# the art collection

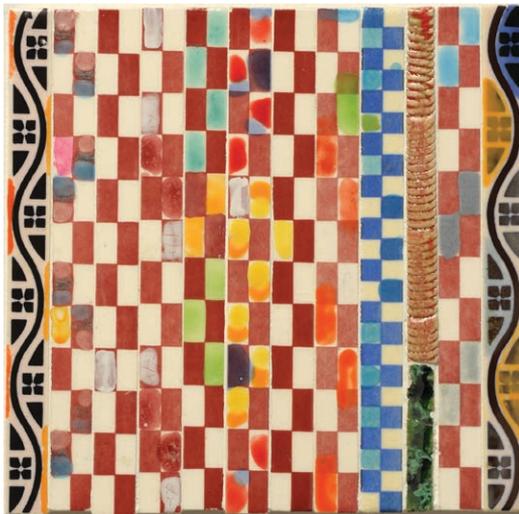
It came in every form and format. Art in every direction, on every surface, and in all imaginable mediums. Art inspired by pilgrimages, by creative blocks; art made in nature, on receipts, sewn and painted, art fired and broken and resculpted again. This is a collection of some of the artwork submitted in response to this issue's question.

## Katherine King '01

What didn't exist before I made it? Photographs, including this one, which I took on a trip to an ethnically Tibetan region of rural China in 2018. What else didn't exist? The infrastructure to bring running water to a small village, which is being built with the funds raised through my work with the Tibetan Village Project before my trip. We will be returning in 2019 to provide health education to Tibetan women in the region.



*Blue Checker*, 6" x 6", Collection of Karen Wilkin & Don Clinton, photo by David Lubarsky



*Pink Checker*, 6" x 6.5", Collection of Renee Marton, photo by David Lubarsky, antique tile borders combined with handmade earthenware tile bands

## Susan Tunick '67, MFA '69

I found that when I began making ceramics many years ago at Bennington, I often felt a slight disappointment in the final moments of removing the pieces from the glaze kiln. In those moments, the work always faced the final judgement of success or failure. Now I use the kiln as an integral part of the working process. Each firing includes many elements that are really the starting point for the new work. The color builds up over a series of firings and, of course, great flexibility results from experimenting with the placement of clay bands and antique tiles (Image 1). I combine handmade clay bands with antique dust-pressed ceramic tile borders that I often re-glaze (Image 2). The industrial precision of these slender commercial strips adds a nice contrast to the looser textures in the pieces I produce.

## Roshan Houshmand '82

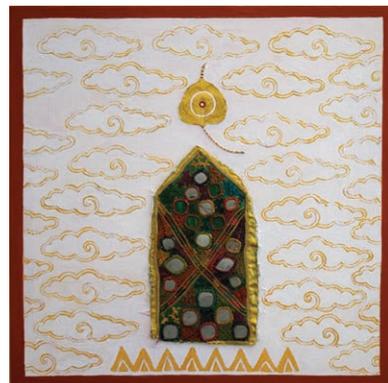
These pieces were inspired by traditional Tibetan Buddhist thangka paintings and my travels to Nepal and India, where I studied at a monastic art school and set off on a pilgrimage to important Buddhist sites. The works reveal melodic fusions of the eastern and western traditions and techniques of art, as an expression of my multicultural identity. Although there are many eastern aspects to these works, they are western and contemporary in execution. Each piece from this series has a leaf from the bodhi tree at the Mahabohi Temple where Gautama Buddha attained enlightenment.



*Under the Bodhi Tree, Blazing Stupa*, 2018, mixed media on wood panel, 12" x 12" x 1.5"



*Under the Bodhi Tree, Red and Gold Caravanserai*, 2016, mixed media on wood panel, 15" x 15" x 1"



*Under the Bodhi Tree, More White Clouds*, 2019, mixed media on wood panel, 16" x 16" x 1.5"

## Catherine Satterlee '71

After being introduced to ceramics by Stanley Rosen at Bennington College in the late 60s, I worked in the contemporary art and design worlds as a graphic designer, a painter for twenty years, and as a member of the exhibitions team at the Hirshhorn Museum. I returned to ceramics for a short time in the 90s. But after retiring in 2014, it occurred to me that now was my chance to jump into ceramics. I joined a group studio in Arlington, VA, where I now spend most of my time. I feel incredibly lucky to have found my medium at this stage of life.



*Pink Dome* (17.27), 2017, stoneware, 18" x 16" x 8.75"  
*Labyrinth* (17.32), stoneware bottle, 10.5" x 5.25" x 1.75"  
*Mondrian*, (18.52), plate, stoneware, 2" x 123" x 14.25"  
*Pink Lady* 917.22), 2017, stoneware vessel, 12.25" x 7.5" x 5"



*Amends*, 2018, intaglio with stitching and perforations, 30.5" x 22.5"

## Rhea Nowak '85

In my current body of work, I am exploring how we/I "read". Creating symbols and characters from marks, natural textures, and objects, I play with their relationships and possible meanings or references.

## Miriam Zyndorf '75



*heron*, 2014, acrylic pencil, charcoal on canvas. 72" x 72"



*fast food paradox*, 2018, pencil on paper, 4" x 5"



*it's clear*, 2018, oil on vinyl yardage and wrapping, 48" x 48"



## Alden Jones MFA '01

I have traveled to Cuba since 2001 and have witnessed the extraordinary role that water plays in everyday life on the island. I have been particularly struck by the ways water can't be controlled and how the people in Cuba adapt to this. In cities and homes, plumbing often goes awry: water disappears in the middle of a shower; toilets won't flush and then suddenly explode. Everywhere on the island, people are at the mercy of the rain and the weather in a way that offers little escape. In these photographs from a series taken on Kodak film, I documented the role water or the lack of it affects the habits of life in Cuba. In Miramar, Havana, a man sweeps an empty pool, while swimmers enjoy the sea beyond him. In Nuevitas, two girls are stranded in a rainstorm, chatting casually as the street becomes a river and halts all travel.

## Alicia Herrmann '98

A continuous body of paintings influenced by blood cells, movement, color, and the shifting nature of cell structures in spaces.



*Cleanse and Purge*, 2018, 30" x 30", acrylic and ink on canvas



*Float*, 2018, 30" x 30", acrylic on canvas



*Moon Garden*, 2019, 30" x 30", acrylic and ink on canvas



## Jan Cook Mack '70

I hiked into Ancient Lakes near Wenatchee, WA and I painted this crevasse through which I could see a waterfall on-site in shrub steppe.



## Jaqueth Hutchinson '64

When Jaqueth encounters a creative block, she goes to the trash and makes sculpture out of everyday found materials. This is one of her "Trashers."

## Barbara Furstenberg '66



*Blue Moon*, mixed media collage

## Corinne Robbins '82



*Strange Autumn*, 2019, oil on canvas, 42" x 38"



*Transgender Lady with Young Hippy Lover at the Bus Stop*, oil on canvas, 14" x 12"  
by Robert Honig.



## Rick Darnell MFA '87

I started the volunteer-run Tenderloin Art Lending Library (TALL) in 2010. TALL loans original framed artwork, made by a diverse group of talented Tenderloin artists at all skill levels, many of whom are homeless or formerly homeless. The art lending library is completely free to use. Patrons may check out one piece monthly and return the piece to borrow another piece for another month. The collection currently includes 100 pieces by 68 artists from four countries. In addition to lending art to private residents in an attempt to provide a low-threshold access to art, TALL also lends art to nonprofit organizations, hotels, and exhibits select pieces from the collection at San Francisco public libraries, alternative art galleries, and community venues that help to raise awareness of the cultural asset.

## Steven Albahari '82

Twenty-one years ago, Steven Albahari '82 started 21st Editions, a fine press *The Wall Street Journal* described as walking "in Stieglitz's Footsteps." 21st Editions married the word, photographic image, and artisan binding. The full and complete 21st Collection is comprised of 63 titles and was completed in 2018 at the same time it was purchased by the National Gallery of Art and the University of Minnesota.



# offshoots

In this section we feature work that came to fruition as an offshoot of primary work or intended work. An actor who turns to legal performance coaching, an installation artist turned furniture maker, a publisher putting out trading cards are among the examples of work that was made in the act of improvisation and curiosity.

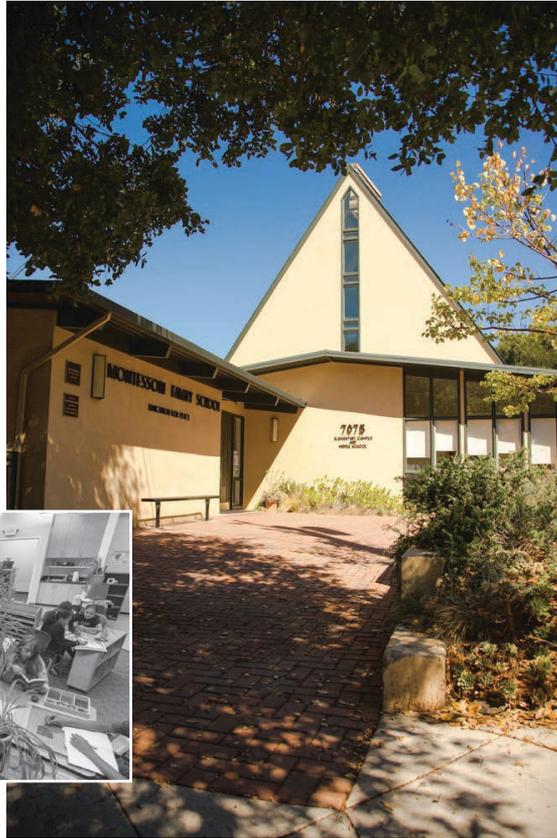


## Barbara Ross Greenberg '69

When I lived in New York I made things that were intended to disintegrate; my focus was on the process, and the pieces had a natural life, and ending, of their own. When I moved to the Netherlands in 1991, I was permitted to earn money only by selling what I made. I met this challenge by returning to work that I had done earlier, making bronze furniture and hardware to suit specific clients and situations: a table with two squirrels for a banker, a lamp with four monkeys for a family with four children, a set of magnolia seedpods as cabinet pulls for someone who collects magnolia trees, and so on. I take great pleasure in knowing that the work I make becomes part of my clients' daily lives.



*The Wedding Project*—June 1986, I constructed a plywood wedding cake in City Hall Park. Just-married couples leaving City Hall could have their photos taken on the cake by our photographer. Each couple was given a photo, and another was kept for the project archive at the Lower Manhattan Cultural Council, which sponsored the project.



## Jane Wechsler '66

I never thought I'd be a teacher, nor did I think I would ever open a school, but that's exactly what I did when I founded the Montessori Family School, Berkeley, CA in 1981. The influence of my own teachers from grade school to Bennington was apparent when I hired Montessori teachers. Our art teacher was a working artist. Our music teacher played in a band. The children could see their teacher's work around the school and in shows throughout the community. Nothing was dogmatic. Everything was alive. The essence of learning and teaching. My children attended the school and now my three granddaughters attend as well. The grace of this life has been to spend it in service to what I love the most.





## Sandy Sorlien '76

Before I set off into the brambles to do it, no one had photographed the entirety of the abandoned 108-mile Schuylkill Navigation slackwater-canal system. I did hear from a guy whose license plate reads "CANLNUT" that he had photographed all the sites, but he wouldn't show me. Pictures or it didn't happen!

The Schuylkill Navigation, chartered in 1815 and opened in 1825, carried anthracite coal from the mountains of Schuylkill County to downstream markets, and to tidewater below the Fairmount Dam in Philadelphia. This coal, along with waterpower from the canals, literally powered the Industrial Revolution in southeastern Pennsylvania and beyond. But compared to the Erie Canal that opened a few months later, the navigation is not well known even in our region. Five of the sites are listed on the Historic Register, but most of the locks, aqueducts, and canals are hidden on private property. Twenty-eight of the 32 dams were dismantled, and many locks were buried by a massive river-dredging project in the 1950s. Yet plenty of the stone infrastructure can be studied, if you're willing to trespass and bushwhack, or get in a boat.

My book *Inland: The Abandoned Canals of the Schuylkill Navigation* is currently in the design phase. The research phase was supported by the Fairmount Water Works, where I've been employed as an educator, researcher, and photographer since 2013.



## Margaret Rizzio '09

I create one-of-a-kind, multilayered collages sourced from magazines and ephemera. I am inspired by the euphoric colors and ubiquitous imagery of the "perfect woman" used in print in the 1940's, 50's and 60's. I made these limited-edition towels to expand my audience, and create democratic multiples, an idea discovered and embraced in the Bennington print shop.



## Gillian Drake Angle Moorhead '76

After graduate school in theatre directing, I moved to Washington, DC and began my long career in theatre. While working at Arena Stage, I had to supplement my income by giving voice lessons to actors and singers. But I got the idea to expand my theater expertise to lawyers and then to their witnesses. In the basement of the Old Vat Room at Arena Stage, I started a class called "Acting for Lawyers." The class got a lot of publicity and eventually became my prime source of income. At the time, few people were doing this and I ended up contributing to the creation of a new branch of theatre work called "Applied Theater Skills." These days, it's a hot space. For my part, I developed a new role on legal teams: witness preparer. This began a kind of cottage industry of other theatre artists around the country who would start to learn to coach lawyers and a few others to prepare witnesses.



## Mary Meriam '78

I created Headmistress Press in 2013 to publish poetry books by lesbians. We hold an annual Charlotte Mew Chapbook Contest and produce Lesbian Poet Trading Cards, which were featured on AfterEllen and on Harriet, the Poetry Foundation's blog. Head over to [headmistresspress.blogspot.com](http://headmistresspress.blogspot.com) to learn more about us.



## Rone Shavers '93

*In Place of Now*, an exhibition co-curated by Rone Shavers '93, professor of English at the College of Saint Rose in Albany, NY was shown at the college's Opalka Gallery this spring. The show, which was devoted to Afrofuturism, drew on Shaver's expertise in history, literature, and culture and featured the work of eight African-American artists.

## Riva Poor '56

In 1968, I had a husband, children, a full-time job, and was in graduate school at MIT. Fortunately, my bosses allowed me to flexible hours to accommodate my schedule. In 1970, I read about how Kyanize Paint Co. had changed its schedule from the standard five eight-hour days a week to four nine-hour days, thereby increasing its profits while giving its employees three-day weekends. Wow! I thought such scheduling innovations called for a book. That summer, I organized several experts to write about the innovation. I profiled three dozen companies on various new schedules, wrote several chapters, edited my co-author's chapters, and four months later published the book, *4 days, 40 hours: Reporting a Revolution in Work and Leisure*. The media gave the book a lot of attention, and a tidal wave of companies adopted new schedules designed specifically for their work and workforce. Today more than 50 million Americans have what we now call flexible work weeks. In 1971, on graduating MIT, many companies would not hire women with MBAs. Billing myself as a "Professional Problem-Solver," over the next 25 years I solved problems for more than 200 companies and 2500 individuals. I have recently finished writing a book, *Raising an Innovator*, foreword by Nobel Laureate Paul A. Samuelson, illustrating how my parents reared me and how I created a number of problem-solving techniques, including one for eliminating self-defeat.

PICTURED: SINGER MIRA COOK PERFORMING AT RUBULAD. PROJECTIONS BY THE SPERM WHALE. PHOTO: BRIEE DELLA ROCCA





## **Sari Rubinstein '85**

In 1993, after some years performing with my very brave band of Bennington gals, we attended a giant event in a Williamsburg building that would later become Elizabeth Streb's studio. There were installations by a hundred artists, many of them friends. It was thrilling; it felt groundbreaking. I sensed something was happening in Williamsburg and I wanted to be a part of it. I went space-hunting and settled on a 5,000-square-foot basement with three rooms with a 2,000-square-foot rooftop for \$1,100 a month. Between the five bands that chipped in to rent the space, we each paid roughly \$100 a person. The keys were ours. Soon we built walls on wheels and made artists' studios and began hosting thematic public events. They were wildly popular, free-spirited, joyful shows. Twenty-five years later that community art space in Brooklyn is still running. And we're growing. Now we are in our third space, located in Bushwick. Thousands of artists have performed and made work at our community art spaces during the years. And we still host our regular, tri-weekly show.

# artnotes

## THE EVERYDAY ARTIST

**ELISE ENGLER MFA '86** wakes up, brushes her teeth, turns on the radio, and draws the first radio headline she hears as part of her *Diary of a Radio Junkie: 1297 Days of Waking Up to the News*. The series began in 2015 and consists of (anywhere from 5" x 5" to 7" x 9") mixed-media works on paper either depicting or responding to the news headlines. To develop the illustrations: She listens, researches, and as reference material, she snaps screenshots from online videos. Each one of her drawings is embedded with headlines written in pencil. The project was recently exhibited at Frosch and Portmann Gallery in NYC and Esther Massry Gallery at The College of Saint Rose in Albany, NY. Engler began her long-term drawing projects in 1997 when she drew every single one of the 13,297 objects she owned. Later she drew the contents of women's handbags. In 2003, she began a five year drawing series, *Tax-Onomies 2003–2008*, in which she illustrated U.S. tax expenditures—everything from weaponry used in Iraq, to the 30,000 civilian and military casualties there, to the contents of a fire engine, and a NYC virology lab. In 2015, Engler finished a 6' x 109' accordion-folded drawing entitled *A Year on Broadway*, which was featured in *The New Yorker* and on CBS Sunday Morning. Engler completed a residency in the Antarctic in 2009–2010 funding through the National Science Foundation's Antarctica Artist and Writer's Program. The photo below was taken at MacDowell Colony.





*Let it Snow*, a pastel by **Carol Friedman Kardon '56** won first prize as part of the Philadelphia Watercolor Society show. In June her pastel *Flo Blue* was included in the International Association of Pastel Societies show in Albuquerque, NM.

*In Flanders Fields: a meditation on War* an art installation by **Fran Bull '60** was on display at the Henry Sheldon Museum in Middlebury, VT.

Work by **Ruth Ann Fredenthal '60** was included in a group exhibition, *Two or Three Infinite Dimensions* shown at the Michela Rizzo Gallery in Venice, Italy this past fall.

*The Small Works Exhibition* at the Art Works Downtown in San Rafael, CA featured work by **Liz Mamorsky '60**.

**Susan Goldberg '72** has been working on a series of broadsides and codex books. After retiring from her art teaching job in Hartford, CT, she has returned to school taking printmaking and book arts classes at the University of Hartford.

Eighteen paintings and works on paper by **Philemona Williamson '73** were on display through May at the New Jersey governor's estate.

SUNY Oneonta presented *Continuous Flow*, paintings and photographs by **Leslie Parke '74** in their Martin-Mullen Art Gallery.

*All I want is to be the river though I return again and again to the clouds*, an exhibition by **Nancy Diessner '80**, was shown at Anna Maria College in Paxton, MA.

**Michele Marcoux '82** exhibited her work in the ESBAT artists group show at EDS Gallery in Edinburgh, UK last year.

**Nigel Poor '86**, a volunteer professor at San Quentin State Prison, had her three-part project, which included her students' photography annotation exhibited at Milwaukee Art Museum last year in the show entitled *The San Quentin Project: Nigel Poor and the Men of San Quentin State Prison*.

In March, **Monica D. Church '87** had her photography shown as part of the Cunneen-Hackett Arts Center *Neighbors* exhibition in Poughkeepsie, NY.

A group exhibition curated by **Erin Parish '88**, entitled *The New Normal* was shown at Miami, Florida's Laundromat Art Space this past winter.

*The Spinner's Dream: Three Collections in Dialogue*, an exhibition by **DD Dorvillier '89**, was at Museum Fabre in Montpellier, France in November.

In February, **Rone Shavers '93** co-curated the exhibition *In Place of Now* at the Sage Colleges in Troy, NY.

In December, *Sculpture Magazine* featured an interview with **Mary Early '97**. Early discussed her more recent large- and small-scale installations that use wax.

REFRESH, a collaborative pursuing sustainable artistic and curatorial practices led by **Heather Dewey-Hagborg '03**, opened their inaugural exhibition this year entitled, *Refiguring the Future*. REFRESH brings special attention to artist populations that have been historically marginalized.

**Cristian Petru Panaite '05** was the coordinating curator of the acclaimed exhibition *Harry Potter: A History of Magic*, a British Library exhibition. This year, he also curated *Summer of Magic: Treasures from the David Copperfield Collection* and co-curated the 50th anniversary exhibition *Rebel Spirits: Robert F. Kennedy and Martin Luther King Jr.*

**Michael Ash '18** will attend Maryland Institute College of Art's Rinehart School of Sculpture in the fall to pursue his MFA.

In December, *Surf Type* an exhibition at Team (gallery, inc.) in New York, NY presented a solo show of faculty member **Ann Pibal's** work as the second entry in its project room series Gallery B.

As part of Usdan Gallery's participation in the For Freedoms/50 States initiative, *Art New England* highlighted the related work that Director and Curator of Usdan Gallery **Anne Thompson**, Torkwase Dyson, and Bennington students are pursuing.

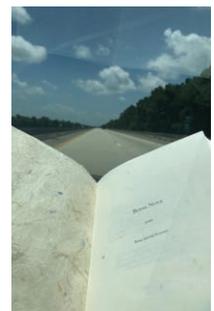
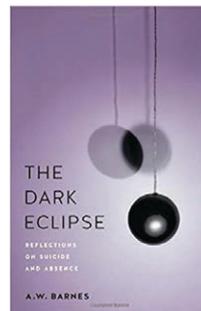
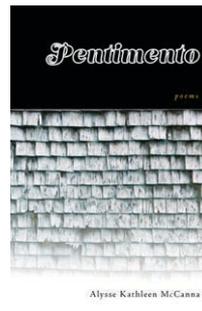
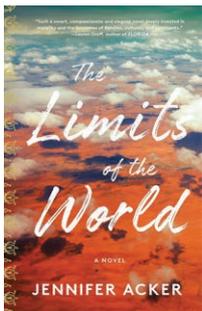
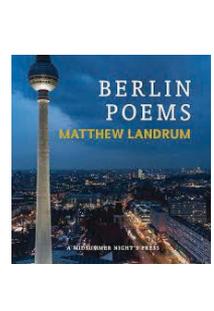
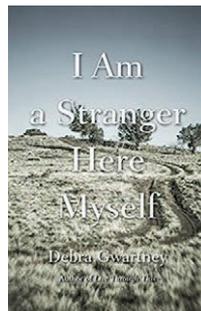
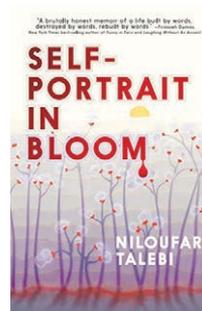
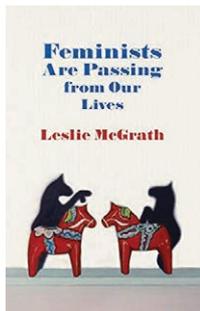
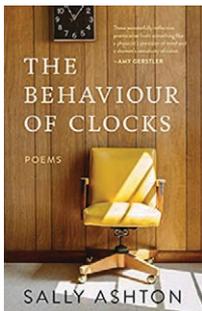
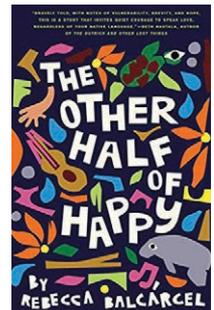
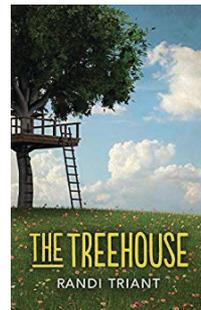
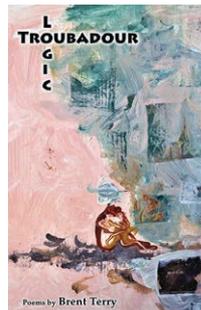
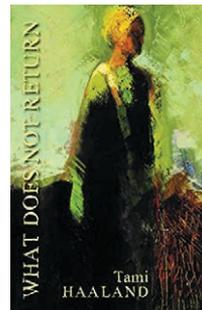
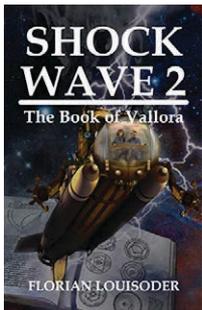
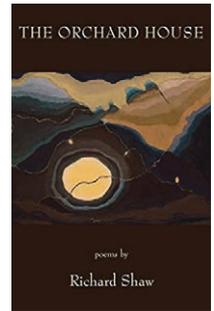
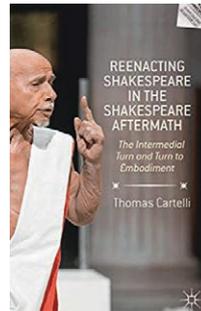
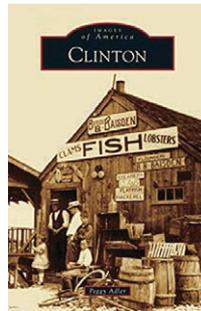
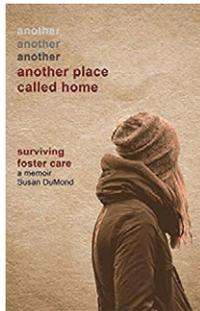
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# booknotes

NOW AVAILABLE.



*Images of America, CLINTON* (Arcadia Publishing) by **Peggy Adler '63** • *Another Place Called Home: Surviving Foster Care* (BookBaby), a memoir by **Susan DuMond, PhD '63** • *Dinner with Trixie: the South settles an old score with the North* (Black Pawn Press) by **Janis Pryor '71** • *Reenacting Shakespeare in the Shakespeare Aftermath: The Intermedial Turn and Turn to Embodiment* (Palgrave Macmillan) by **Tom Cartelli '73** • *The Orchard House* (Antrim House Books), poems by **Richard Shaw '81** • *Shock Wave 2: The Book of Vallora* (Starry Night Publishing) by **Florian Louisoder '82** • *rivers of the driftless region* (Four Way Books) by **Mark Conway MFA '98** • *What Does Not Return* (Lost Horse Press) by **Tami Haaland MFA '00** • *Troubadour Logic* (Main Street Rag Press), poems by **Brent Terry MFA '01** • *The Treehouse* (Sapphire Books Publishing) by **Randi Triant MFA '01** • *The Other Half of Happy* (Chronicle Books) by **Rebecca Balcarcel MFA '02** • *The Behaviour of Clocks* (WordFarm Press), prose poems by **Sally Ashton MFA '03** • *Feminists Are Passing from Our Lives* (The Word Works) by **Leslie McGrath MFA '05** • *Self-Portrait in Bloom* (l'Aleph) by **Niloufar Talebi MFA '05** • *I Am a Stranger Here Myself* (University of New Mexico Press), a memoir by **Debra Gwartney MFA '06** • *Yell* (C&R Press), a chapbook by **Sarah Sousa MFA '09** • *Berlin Poems* (A Midsummer Night's Press) by **Matthew Landrum MFA '10** • *The Limits of the World* (Delphinium) by **Jennifer Acker MFA '11** • *Each Wild Thing's Consent* (Poetry Wolf Press) by **Lauren Davis MFA '14** • *Pentimento* (Gold Line Press), a chapbook by **Alyse Kathleen McCanna MFA '15** • *Gutter* (YesYes Books) by **Lauren Brazeal MFA '16** • *The Dark Eclipse: Reflections on Suicide and Absence* (Bucknell University Press) by **AW Barnes MFA '17** • *Bossa Nova poems* (River Glass Press) by **Brian Jerrold Koester MFA '17**

## AWARDS

*Requiem with an Amulet in Its Beak*, the second collection of **Elizabeth Knapp MFA '00** won the 2019 Jean Feldman Poetry Prize. The collection will be published by Washington Writers' Publishing House in October of this year.

**Hayden Saunier MFA '05** was nominated for a Pushcart Prize for her poem "Cold Morning With New Catastrophes" published by Radar Poetry.

**Jules Nyquist MFA '07** won the 2018 New Mexico/Arizona Book Awards in Poetry for her latest poetic memoir, *Homesick, then*. The book was also a finalist in nonfiction and memoir categories.

*Small Fry* by **Lisa Brennan-Jobs MFA '09** was nominated for the 2019 Audie Award.

**Tim Hernandez MFA '11** received University of California Santa Barbara's 15th annual Luis Leal Award for Distinction in Chicano/Latino Literature.

The story collection, *Orders of Protection* by **Jenn Hollmeyer MFA '12** won the 2019 Katherine Anne Porter Prize in Short Fiction. It will be published in November by University of North Texas Press.

**Catherine Pikula '13**, the author of the prose chapbook *I'm Fine. How Are You?* (Newfound, 2018) won the 2018 Newfound Prose Prize and Chapbook Contest.

*Feed*, a chapbook by **Emily Mohn-Slate MFA '14** was the winner of the 2018 Keystone Chapbook Prize.

The narrative nonfiction book, *The Trials of Barbara Briggs: Poverty, Insanity, and Justice in America*, by **Susan Vinocour MFA '15**, was shortlisted for The Columbia Graduate School of Journalism and the Nieman Foundation for Journalism at Harvard University's J. Anthony Lukas Award for a Work-in-Progress.

*Memento Park* by **Mark Sarvas MFA '19** was a finalist for the 2019 Sami Rohr Prize for Jewish Literature.

*Follow Me to Ground* by **Sue Rainsford MFA '17** won the Kate O'Brien Award, an award that celebrates new Irish writing by a female author.

"Anchipol Miet Apay," an essay about the slaughter of a goat in South Sudan by **Angelique Stevens MFA '17**, received Gold in the Traveler's Tales Solas Awards, in the Travel and Food category.

"The Battles of Lexington and Concord," a story by **Britt Peterson MFA '18** received an honorable mention in the 2018 Zoetrope: All-Story Short Fiction Competition.

Three Bennington students, including **Matthew Tuckner '19**, Fellow-in-Residence **Matthew Groner MFA '20**, and **Maya Ribault MFA '18**, were awarded tuition scholarships to the New York State Summer Writers Institute.

Faculty member **Michael Dumanis** was the finalist for the Lyric Poetry Award for his poem "The Empire of Light." Dumanis was also a finalist for the PSA's Lucille Medwick Memorial Award.

Faculty member **Anna Maria Hong's** *Age of Glass* is the winner of the Poetry Society of America's Norma Farber First Book Award. Hong's poem "Maiden" received an honorable mention for the PSA's Lyric Poetry Award.

Bennington Writing Seminars faculty member **Lynne Sharon Schwartz's** translation from Italian of Silvana Gandolfi's young adult novel, *Run for Your Life*, was one of the American Library Association's honorees for the Batchelder Award for translations of children's literature.

## ESSAYS & REPORTS

**Chivas Sandage '87** published her essay "What Happens When You Give a Girl a Pen" in *Ms.* magazine.

**Wendy Button MFA '96**, former speechwriter for John Edwards, penned an op-ed arguing against money in politics for *USA Today*.

**Tara Ison MFA '99** wrote about her newfound perspective in the margins of *The Total Woman* for *O The Oprah Magazine*.

**Oona Patrick MFA '01** co-edited *Behind the Stars, More Stars*. The anthology features experimental and boundary-breaking prose from women, people of color, and LGBTQ writers, and imagines a more diverse and inclusive Lusio-American and Portuguese-American literary scene, which has traditionally been dominated by male voices.

An essay by **Jen Hinst-White '02, MFA '12** on her love affair with a madwoman's ballad: "To Find Mad Maudlin" appeared in *Cordella Magazine*.

In his article for *Bon Appétit*, **Ben Hall '04** took readers on a culinary survey of the best of Detroit's restaurants.

A personal essay about her husband's diagnosis with cancer by **Susan Barr-Toman MFA '05** appeared in *The Washington Post*.

An essay by **Remica L. Bingham-Risher MFA '05** was published in the new anthology, *Of Color: Poets Ways of Making—An Anthology of Essays on Transformative Poetics* (The Operating System, 2019).

**Liesel Schwabe MFA '05** wrote about reading Jumpa Lahiri and moving her family to Kolkata for *Off assignment*. In February her essay, "Everything I Know About Feminism I Learned from Nuns," appeared in *The New York Times*.

**Amanda Auchter MFA '08** shared her experience with the government shutdown for *The Huffington Post*.

**A.N. Devers MFA '08** interviewed Irish author Sally Rooney and published "Sally Rooney Makes Sense of It All" in *ELLE* in March.

**Jenn Scheck-Kahn's MFA '08** article "Telling a Different Story: How to Cultivate Inclusivity at Literary Magazines" appeared in the November/December issue of *Poets & Writers*.

**John Hill MFA '09** wrote about meeting Little Richard in an elevator. His essay, "Lucille," appeared in the December issue of *34th Parallel*.

**Judith Hertog MFA '10** wrote an essay, "If We Don't Speak Up, We Are Cowards and Accomplices," for *Longreads* and "Against Romance: An Un-Valentine" for *The New York Times*.

**Charles Bock MFA '11** wrote the essay "The Sporting House" for *The Believer*.

**Ada Tseng MFA '11** wrote about the epic Luckey play structures for *The Los Angeles Times*.

**Elijah Burrell MFA '12** wrote about unreleased Townes Van Zandt tunes from 1973 for *Southwest Review* in an essay titled "The Last Light of the Levee Camp: Frank Stanford Revisited."

**Shawna Kay Rodenberg MFA '12** adapted an article for *The Village Voice* for *Courier & Press* about drag queens and story hours.

**Katy Simpson Smith MFA '13** wrote about reckoning with a fraught literary history for *Literary Hub*.

"The Knife in the Couch: On Writing and Privacy," an essay by **Emily Mohn-Slate MFA '14** appeared in *The Puritan*.

Associate Director of the Bennington Writing Seminars **Megan Culhane Galbraith MFA '15** published her graphic narrative "Little Red Gets Her Period and Saves Planned Parenthood" in *Redivider Journal*. The fairy tale is an extension of her art project, *The Dollhouse*, on Instagram @the\_d0llh0use.

In March, **Mark Guarino MFA '15** wrote the story "Chicago turns cynical in the wake of Jussie Smollett's dropped criminal charges" for *The Washington Post*.

**Jamie Zvirzdin MFA '15** wrote in *The Atlantic* about when Thad Roberts, the scientist who notoriously stole moon rocks, took her flying.

"Dredging Up Wanderlust" an essay by **April Darcy MFA '16** was published in *North American Review*, the oldest literary magazine in the United States.

**Danuta Hinc MFA '16** published a personal essay about World War II Nazis, alt-right in today's America, and the many layers of shame entitled: "Nazis and the Layers of Shame," in *Popula*.

"Remember the Earth," an essay by **Angelique Stevens MFA '17** was shortlisted for the Booth Nonfiction Prize and was published in the new print issue of *Booth*.

**Hannah Howard MFA '18** contributed an essay "My Eating Disorder Wants Me to Hide, But I Write Anyway," to the anthology *I Wrote It Anyway*.

"Sisterhood Is Powerful," a new piece by **Teresa Fazio MFA '18** was published in *Foreign Policy*.

**Britt Peterson MFA '18** wrote about the improbable journey of 42-year-old champion boxer Tori Nelson for *The Washington Post*.

**Jessica Silvester MFA '18** and writing partner Chrystal Martin return to "Its All Relative" to explore the different ways of being a family in the year 2019 at *The Cut*. They also wrote about race and their holidays for *O, The Oprah Magazine*.

**John West MFA '18** wrote about the late poet Seamus Heaney's last text message—"Noli timere"—and what it means for our digital present for *Fast Company*.

"Toni Morrison's Big Bang," an essay by Bennington Writing Seminars faculty member **Clifford Thompson**, appeared in the *LA Review of Books*. His essay, "The Moon, The World, The Dream," was selected for the *2018 Best American Essays*, edited by Hilton Als. The essay originally appeared in *The Threepenny Review*.

"The shape of water: How agtech is making irrigation more efficient," a *Fast Company* report by **Mark Wallace MFA '20** was published in March.

"The Writing Daughter," a personal essay by Bennington Writing Seminars faculty member **Alice Mattison**, in the current issue of *Speak*.

Bennington Writing Seminars faculty member **Claire Vaye Watkins's** seminal essay, "On Pandering," is featured in the new anthology *The Future Is Feminist*.

## POETRY

**Betty Aberlin '63** has five poems and nine paintings in *The Fowl Feathered Review* and seven poems and an interview as a featured poet in the Spring 2019 issue of *Soul-Lit*, a journal of spiritual poetry.

**Anne Waldman '66**, experimental American poet and co-founder of the Jack Kerouac School of Disembodied Poetics at Naropa University, was invited to read a poem at the swearing-in ceremony and historic inauguration of Colorado Governor Jared Polis. Waldman wrote the poem, *The Beautiful Negative Ions of Governance*, specifically for the occasion.

"Dictionary of Owl," a poem by **Mary Meriam '78**, was featured in the February issue of *Poetry Magazine*.

"Sudan," a poem by **Carolyn Welch Scarbrough MFA '98** appeared in *Writers Resist*.

"Poof," a poem by **Amy Gerstler MFA '01**, was selected by Maggie Smith for today's Poem-a-Day for poets.org (Academy of American Poets).

"Blue," a poem by **Betsy Johnson-Miller MFA '02**, is the Web Weekly feature at *Verse Daily*. The poem was originally published in *DMQ Review*.

"Night Visitor," a poem by **Nancer Ballard MFA '07**, is an homage to Elizabeth Bishop's "Casablanca" —in the current issue of *The American Journal of Poetry*.

**Albert Abonado MFA '10** published a new poem, "Luxury," in *Colorado Review*.

"What to Look for in a Horse," a poem by **Brett Elizabeth Jenkins MFA '10**, was featured in *The Sun Magazine*.

**Sue Repko MFA '12** contributed a poem to *Lunation: A Good Fat Anthology of 114 Women Poets*.

"As the Sky Holds Up the Earth," "Everyone Wants to Know: How Did You Get Tuberculosis,?" and "I Thought Being a Dreamer Meant You Could Sleep a Lot"—three new poems by **Barrett Warner MFA '13** appeared in *Heroin Chic Magazine*. He also published "Feast" and "Psalm" in the January issue of *Rabbit Catastrophe Review*.

"Lot's Wife Leaves Suburbia," a new poem by **Tanya Grae MFA '13**, is in the winter issue of *Ploughshares*.

"Lion," a new poem by **Brian Tierney MFA '13**, appeared in *Southern Indiana Review*.

"Listen," a poem by **Didi Jackson MFA '14**, was featured on *The Slowdown* podcast hosted by U.S. Poet Laureate Tracy K. Smith.

The poem, "A Practice of Gestures" by **Alysse McCanna MFA '15**, has been published in *TriQuarterly*.

"Dancing Makes Me Desperate," a poem by **Shauna Barbosa MFA '17**, was published in the March issue of *Southeast Review*.

Earlier this year, **Susan M. Petrie MFA '18** had her poem "to 5W" featured on Terrain.org in their "Letter to America" series.

"About the Screenplay," a poem by **Mirande Bissell MFA '19**, was a finalist for the 2019 Mississippi Review Prize. The poem will appear in their summer issue.

**Jonathan Everitt MFA '20** has had a prose poem, "Piano Lesson," published in the January edition of *Small Orange* literary journal.

Bennington Writing Seminars faculty member **April Bernard** was interviewed for *Post Road Magazine*. One of her new poems appeared in *Scoundrel Time*.

**Mark Wunderlich**, Director of Bennington Writing Seminars, has been named Chair of the National Book Award poetry panel of judges.

## SHORT STORIES

A short story, "Reef of Plagues," by **JoeAnn Hart MFA '00** was published in *The Hopper*, the environmental literary magazine from Green Writers Press.

"Damien Ricardo III and Goneril Elektra," a story by **Stephen Page MFA '08** was published on Mad Swirl.

**Denton Loving MFA '14** had his story, "The Things We Fear Most," published in *Iron Horse Literary Review*.

**Jennifer Porter MFA '14** published the short story, "Flyer," about a young woman who learns she can soar, in the inaugural issue of *Nightingale & Sparrow*.

The story "The Birds Don't Care" by **Melissa McInerney MFA '15** is in the 2019 *Good Works Review* (Future Cycle Press).

"To Know," a new flash fiction piece from **Ashley Nicole Nieblas MFA '17**, was in *Fiction Southeast*.

**Grace Singh Smith MFA '17** wrote a short reflection on her past as a journalist for *East Wind*.

**Tony Taddei MFA '18** published his story "The Winter Bar" in *Blue Mountain Review*.

**Carrie Cooperider MFA '18** published their story, "For Spacious Skies," in *Egress* magazine.

In September, faculty member **Michael Dumanis** spoke with *The Minnesota Review* about the process of publishing *The Bennington Review*.

## TRANSLATIONS

Faculty member **Marguerite Feitlowitz** published translations of poems by the Chilean poet Ennio Molledo and French writer Liliane Atlan in *Asymptote Journal*, *World Literature Today*, and *Exchanges: Journal of Literary Translation*.

**Jeanne Bonner MFA '16** wrote about the intersection of the #Italiannovel she is translating and #MeToo in the personal essay, "The Lives of Women," for *Ploughshares*.

Bennington Writing Seminars faculty member **Lynne Sharon Schwartz's** translation from Italian of Silvana Gandolfi's young adult novel, *Run for Your Life*, was one of the American Library Association's honorees for the Batchelder Award for translations of children's literature.

**Bruna Dantas Lobato '15** was awarded the 2019 PEN/Heim Translation Fund Grant from PEN America to complete her English

translation of *Moldy Strawberries*, an experimental story collection by canonical Brazilian writer Caio Fernando Abreu. Selections from the manuscript are forthcoming in *The Kenyon Review*, *The Massachusetts Review*, *The Los Angeles Review of Books*, and *PEN America*.

## IN THE NEWS

**A.N. Devers MFA '08** and her bookshop, Second Shelf Books—which focuses on selling rare, first edition books, manuscripts and other work by and about women—was profiled in *Time*, *Vanity Fair*, *The Guardian*, and *Vulture*.

**Morgan Jerkins MFA '16** is a frequent contributor to *The New York Times*, *The Guardian*, *The Washington Post*, and *Teen Vogue* where she reports and writes on racism, representation, politics, and inclusion.

In November, *The New York Times Style Magazine* feature report, "Black Male Writers of Our Time," celebrating the work of faculty member **Phillip B. Williams**.

## AUDIO

**Daniel W. Warren '02** has narrated the audiobook *See you at the Summit: My Blind Journey from the Depths of Loss to the Heights of Achievement*, an autobiography by Randy Pierce.

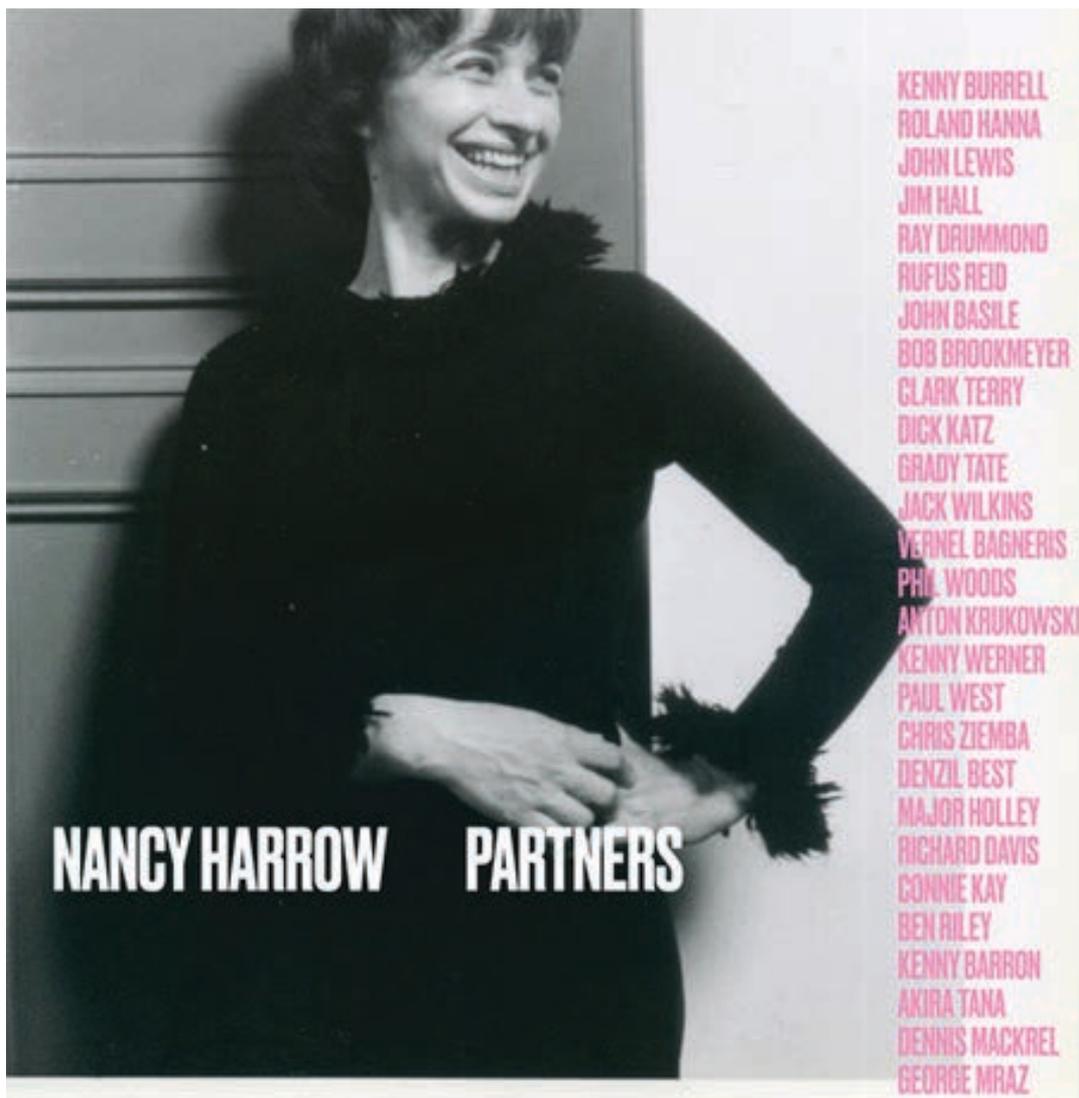
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# musicnotes

**NANCY HARROW '52** had her latest CD, *Partners*, released last June. The album includes previously released tracks, as well as six newly released songs from two demos: one with Kenny Burrell in 1964 and the other with Anton Krukowski in 1991.



**Elizabeth Lauer '53** performed several of her piano compositions at San Jose State University last spring. The works spanned from the 1980s to more recent compositions.

**Al Chungliang Huang MFA '63** performed with The Jupiter String Quartet. The quartet was in residence at the University of Illinois, performing R. Murray Schafer's String Quartet No. 6, "Parting the Wild Horse's Mane," which builds upon the series of 108 movements of the Chinese martial art Tai Ji. Huang also joined the quartet for Igor Stravinsky's "Three Pieces for String Quartet."

**Edward J. Hines '81, MFA '83** had his composition "Yeni Makam 4" performed at the University of California, Davis. In January, selections from his "Yeni Makam 1" were performed at the Meg Quigley Vivaldi Competition and Bassoon Symposium in Los Angeles. In February, the Post-Haste Reed Duo released *Donut-Robot*, a new CD of contemporary works that included Hines's work HOMMAGE Bartok et Saygun en Turquie 1936: Chanson de Hatice Deklioglu; the work was then part of a CD release concert in Portland, OR that same evening. In March, HOMMAGE Bartok et Saygun en Turquie 1936: Chanson de Hatice Deklioglu was performed again, this time at Montclair State University, Montclair, NJ.

The Jewelbox Theatre at The Rendezvous in Seattle, WA presented the operetta *Bon Appétit!* featuring **Julia Child Prud'homme '87**.

**Thomas T. Chin '87** recently designed a DVD for KASP Records featuring Australian pianist Bruce Hungerford. This is the only known live performance video that documented him performing the Beethoven "Piano Concerto No. 4 in G Major, Op.58" on January 12, 1964 as part of the Das Meisterwerk series at the Grosser Sendesaal of the Berliner Rundfunk.

*Oyster*, a modern multimedia opera about iconic folklorist Alan Lomax, featured **Christina Campanella '89** and **Michael Chinworth '08** and was performed at Skidmore College in February.

**Rob Faucette '96** released his album, *Every Love Story Is a Ghost Story* this year. The album was made after he and his wife had to say goodbye to their fostered-to-adopt toddler who they raised since infancy when she was reunified with her birth mother.

**Emilee Lord '04** and **Emerald Catron '04** produced and performed Erik Satie's "Vexations." The piano score was composed in the late 1800s and long considered an absurd joke and exercise in melancholy. The score is a 19-hour performance cycle, which will also include an ensemble of dancers performing an original piece set to "Vexations" and altered over time through the use of a graphic score.

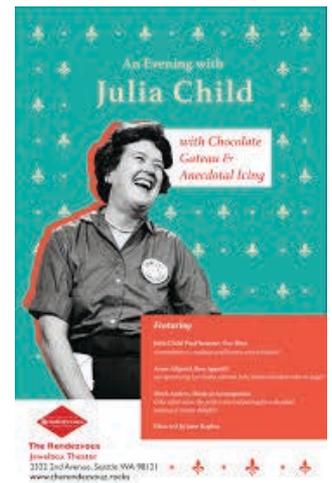
*Abraham in Flames*, an opera by **Niloufar Talebi MFA '05** created with composer Aleksandra Vrebalov and director Roy Rallo, had its world premiere in San Francisco, CA. It was inspired by the work and life of iconic Iranian poet Ahmad Shamlou.

In March, faculty member **Nick Brooke** and **Webb Crawford '18** led instrument-building fun at the Bennington Museum, inspired by the work of former faculty member **Gunnar Schonbeck**.

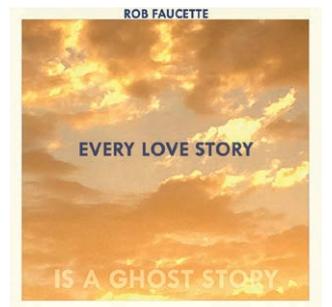
Surplus Daughters, a folk trio comprised of **Amayi Anders '21**, **Carling Berkhout '19**, and **Magdalen Wulf '20** opened for Honeysuckle at Vermont Art Exchange's Basement Music Series.

Faculty member **Allen Shawn's** double CD, released in September, was reviewed in the March issue of *The Absolute Sound* and *American Record Guide*. *Absolute Sound* wrote, "Like all his compositions, these sonatas

and cycles reveal the composer's sophisticated craftsmanship ...as well as his individuality and expressive range, which extends beyond 'classical' music to include dance and theatrical music and jazz.... The result is music that is consistently well made, imaginative, engaging, and expressive, and immediately identifiable as the work of a thoughtful, distinctive, and deeply 'American' artist." Shawn's two CDs contain his five piano sonatas, as well as two recent works, five piano pieces, and *Etudes* (book 1).



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Surplus Daughters

# performance **notes**

## FILM & TV NOTES

Ames Hill Film & Video Productions, run by **Andy Reichsman '76** and faculty member **Kate Purdie**, have released *Jules Olitski, Modern Master*, which features interviews with the abstract artist and former faculty member.

Last year, *Secret Ingredients*, a feature-length documentary directed by **Amy Hart '84** and Jeffrey Smith, played at festivals around the country. The film won the Impact Award at the Illuminate Film Festival and the Green Planet Award at the Rhode Island Film Festival. *Secret Ingredients* explains the health risks of eating foods that contain genetically modified organisms (GMOs) and toxic herbicides. It is now available on iTunes, Amazon, and other outlets.

Bennington students and alumni headed to Sundance Film Festival. *A Jester's Tale*, a pioneering Augmented Reality project helmed by **Asad J. Malik '19**, and *Two Black Lights and One Red* featuring **Modesto Flako Jimenez '06** are included in the New Frontiers lineup. *Imaginary Order*, a film by **Debra Eisenstadt '91**, will make its premiere in the U.S. Dramatic Competition.

*South Mountain*, a film produced and edited by **Maria Rosenblum '91**, premiered at the SXSWSW film festival this past March.

**Anna Gaskell '92** screened her film *Judith Loves Martha* at the 2018 Sundance Film Festival, which is now available on Amazon Prime.

Filmmaker **Cameo Wood '08** spoke to *Authority Magazine* about promoting diverse voices in the entertainment industry.

**Allison Schermerhorn '97** co-executive produced *Shine On with Reese*, a project for Reese Witherspoon's production company, Hello Sunshine, and Magical Elves. She says, "it was an amazing feeling to work on a documentary series which discussed issues so dear to my heart, while reminding me again of how very lucky I was to attend a school like Bennington, which allowed me to focus on the subjects that mattered most to me."

**David McDonald MFA '01** has completed the first stage of production on his film *Ella: The Ungovernable*. He is seeking production partners for the project and can be reached at [luminescentmedia@gmail.com](mailto:luminescentmedia@gmail.com)

*Anthem of a Teenage Prophet*, the film adapted from the book (*Anthem of a Reluctant Prophet*) by **Joanne Proulx MFA '14**, premiered in January.

**Jessica Green '09** won a MidSouth Regional Emmy Award for Best Video Essay on UNC-TV about her homesteading lifestyle.

## THEATRE & DANCE

In March, **Lonny Gordon '67** was a guest of Texas A&M University and taught master classes in GORDONDANCE technique and choreographic invention. Gordon also premiered new choreography created for the Dance Ensemble of University of Texas Rio Grande Valley in

May. The third part of his trilogy *Benches* will be staged around the world in 2020.

Faculty member **Jenny Rohn** won the Boston Theater Critics Association's Elliot Norton Award for Outstanding Actress, Small or Fringe Theater, for her performance in *Dark Room*. The New Group's 25th anniversary season will feature **Peter Dinklage '91** in *Cyrano* and the world premiere of the new musical *Bob & Carol & Ted & Alice*, with book by **Jonathan Marc Sherman '90**.

**Diana Theodores '73** is an international performance coach and Director of Theatre 4 Business in London. She's currently working with Women's Leadership programs worldwide, cultivating their voices and visibility. Her forthcoming book, *Performing as YOU*, will be released this summer and she will be a keynote speaker at the Simmons International Leadership Conference in Dublin. Diana would love to connect with colleagues in London!

**Lorca Peress '79** had a great time directing in The 24 Hour Plays® with Bennington College at the Lucille Lortel Theatre in January. Her theatre company, MultiStages, is a 2019 Creative Engagement Grant (LMCC/DCA) recipient for the world premiere of *Ominous Men*, which she will direct at 14th Street Y in the fall.

*The Last Hipster in Brooklyn*, directed by **Modesto Flako Jimenez '06**, was onstage at The Bushwick Starr in November.

**Max Wolkowitz '09** appeared in Paula Vogel's Tony Award-winning play *Indecent*, which ran at Arena Stage this past winter.

*Intercession*, a play by **Maia Villa '15**, was presented at the 2019 LA Fest annual reading series featuring plays written by playwrights from diverse backgrounds.

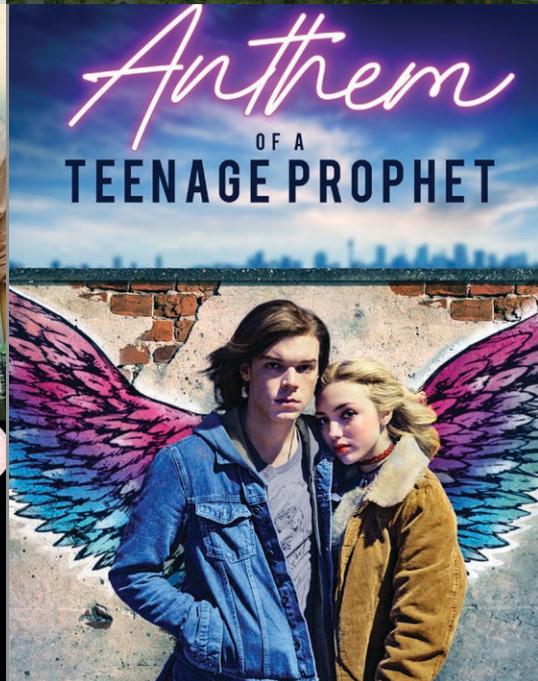
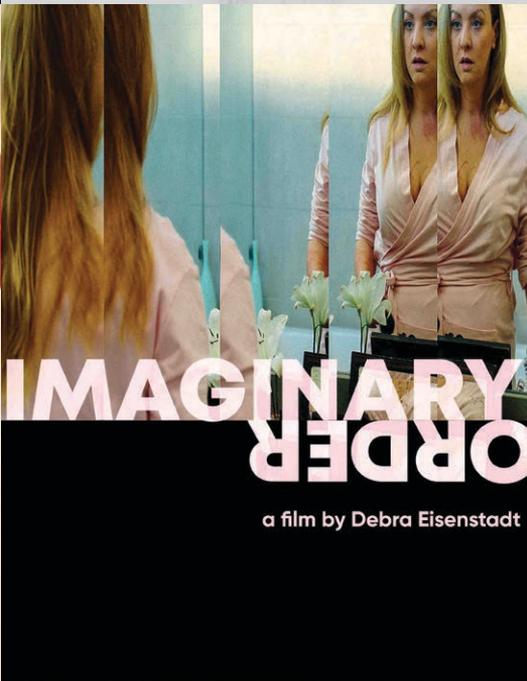
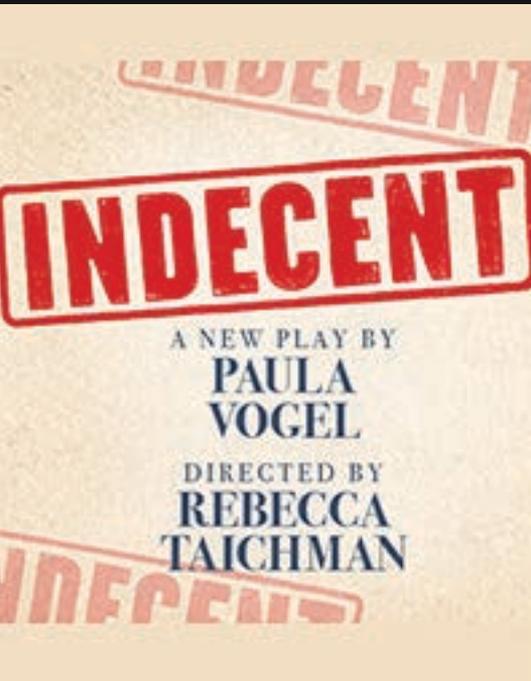
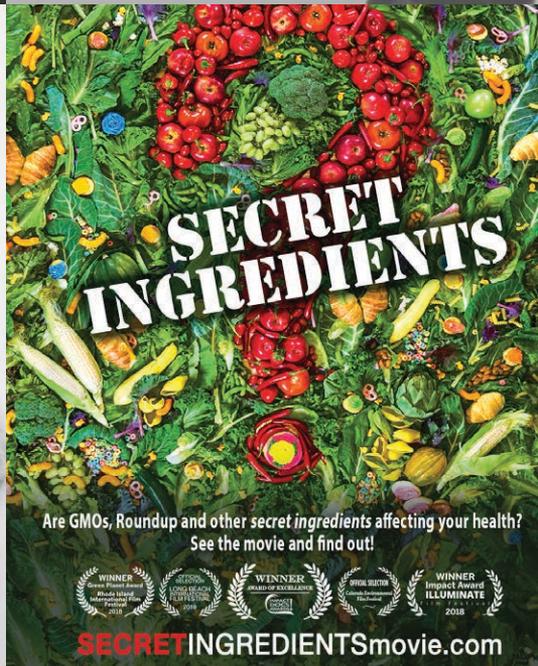
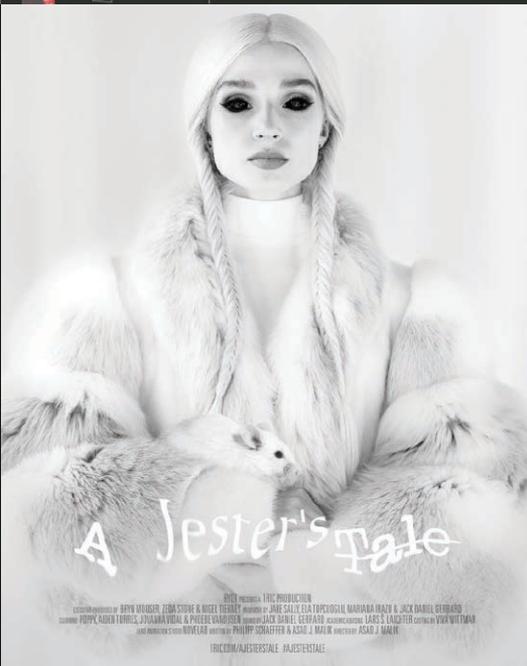
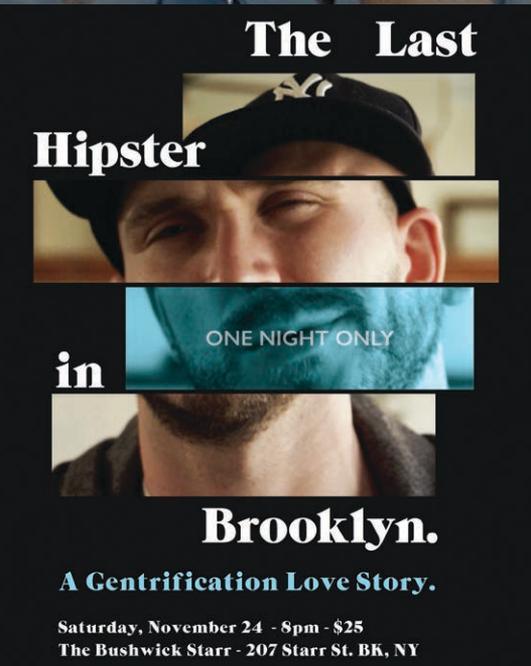
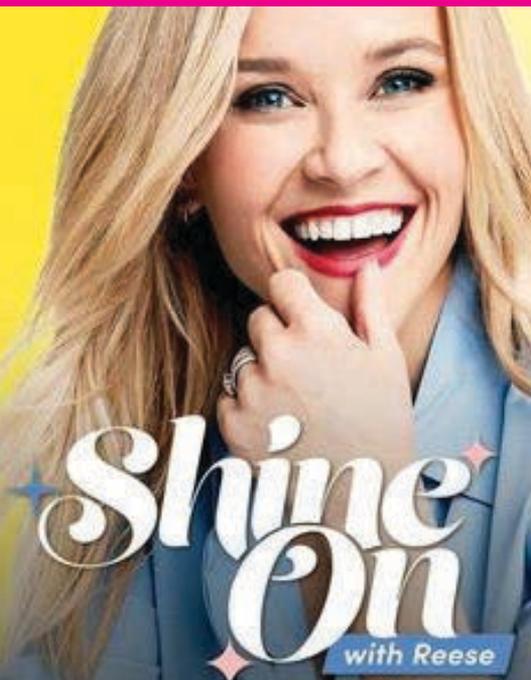
Faculty member **Jean Randich**, along with Robert Murphy, co-founded a new theatre company, Collider Theater. They joined with HB Studio to present Julie McKee's *The Secret Life of Seaweed*. It ran through February. The play was directed by Randich; **Michaela Brown '19** was the assistant director, with set and projection design by faculty member **Sue Rees**.

In January, faculty member **Maya Cantu** spoke on playwright Elizabeth Baker at the Mint Theater Company's Enrich Mint Series. The talk was in connection with the Mint's production of *The Price of Thomas Scott*, that launched the "Meet Miss Baker" project. Cantu's essay, "Beyond the Rue Pigalle: Recovering Ada 'Bricktop' Smith as 'Muse,' Mentor, and Maker of Transatlantic Musical Theatre," was published in the Palgrave Macmillan collection, *Reframing the Musical: Race, Culture and Identity*.

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# on another note

## LOCALS



**Lisa Hartman Blake '62** is living in West Dummerston, five miles outside of Brattleboro, VT, in the Baha'i Center. She gives her large space to youth who dance in what used to be a grange for the farming community,

**Carleen Zimbalatti '98** is an art teacher at Stowe High School in Brattleboro, VT. This past winter, her work was featured in Brattleboro Museum & Art Center's exhibition, *Open Call NXNE 2019: Paint*.

**Britten Traugher '06** performed in the Vermont Burlesque Festival, winning first place in the New England contest. Traugher is the oral historian for the Burlesque Hall of Fame in Las Vegas.

**Mariam Shah '14**, who runs garam garam, hosted another successful pop-up restaurant in Bennington.

This past autumn, artists **Sarah Fetterman '14** and **Nicole Czapinski '06** returned to campus for a residency supported by the Woodbury Foundation.

**Joseph Grantham '16**, the author of the poetry collection *Tom Sawyer*, and **Catherine Pikula '13**, the author of the prose chapbook *I'm Fine. How Are You?*, returned to campus to read.

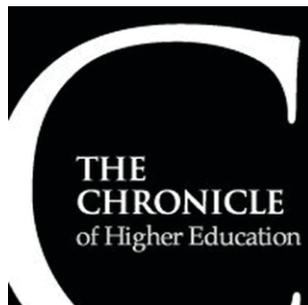
In March, faculty member **Nick Brooke** and **Webb Crawford '18** led an instrument-building workshop at the Bennington Museum, inspired by the work of former faculty member **Gunnar Schonbeck**.

Surplus Daughters, a folk trio comprised of **Amayi Anders '21**, **Carling Berkhout '19**, and **Magdalen Wulf '20**, opened for Honeysuckle at Vermont Art Exchange's Basement Music Series.

In an interview with the *Bennington Banner*, faculty member **Debbie Warnock** and **Kelsey Broadfield '20** discussed a new first-gen college mentoring program with Mount Anthony Union High School.

WCVB's *Chronicle*, a Boston-based magazine show, filmed an episode on the town of Bennington focused on food, arts, and culture, including the **Robert Frost Stone House Museum**, **Blue Benn Diner**, **Bennington Potters**, and other local attractions.

The Bennington Museum exhibited *Works on Paper: A Decade of Collecting* this past winter. The exhibition included many Bennington College connections.



## EDU

**Susana Clark Abell '81** and her husband continue to reach at-risk and other children by bringing their puppet play *The Gardener* to schools and festivals all over the East Coast. She writes, "The play helps us teach mindfulness and conflict resolution through music and creative play."

**Eowyn Ahlstrom '93** started a new position as a mindfulness teacher and assistant director of community and online programs at the Mindfulness Center at Brown University.

**Katherine King '01** is now an assistant professor in William James College's doctoral program in clinical psychology. She recently published a peer-reviewed article titled, "Bringing Creative Writing Instruction into Reminiscence Group Treatment" in the *Clinical Gerontologist*.

**Katrina Monta '03** is nearly finished with her first year of medical school at Cooper Medical School of Rowan University.

**Audra Olazabal '03** just completed a PhD in Applied Developmental Psychology at Fordham University. For her

dissertation, she created a parental-report questionnaire to assess children's "possibility thinking," a framework which identifies and measures the underlying factors that comprise creativity. She examined how possibility thinking is influenced by parenting style, child age and child screen time. Her next endeavor will be to start a creativity-focused developmental consulting practice and to begin designing open-ended play toys.

**Amanda Sullivan '09** co-developed the *Scratch/R Coding Cards* (No Starch Press) for children 5–7 last year. Her upcoming book *Breaking the STEM Stereotype: Reaching Girls in Early Childhood* (Rowman & Littlefield) is scheduled for release this fall.

**Elsa Costa '14** received a Fulbright-Hays grant to finish her dissertation, *The Bourbon Ideology: the Eudaemonistic Ideal in Late Habsburg and Bourbon Spain and its Atlantic Empire*. The dissertation is an intellectual history of Spanish reformism in the Renaissance and Enlightenment, and is being submitted for the completion of Costa's PhD in history at Duke.

Faculty member **Noah Coburn** reported on his experience teaching pop-up courses at Bennington. The Twitter thread was picked up by *The Chronicle of Higher Education* and included in one of their newsletters.

Faculty member **Aysha Peltz** gave a demonstration in March at Claytopia, the National Council on Education in Ceramic Art's 53rd annual conference. The event was organized by NCECA Executive Director **Josh Green '81**.

## UPDATES

The fifth edition of *Data for Journalists: A Practical Guide for Computer-Assisted Reporting* by **Brant Houston '76** has been published by Routledge.

**Adnan Ashraf '92**, author of *Journey Beyond the Great Tree*, is in the process of reviving his LLC print-on-demand publishing company. The company was founded to reach an undermet audience: American Muslim children. Adnan writes, "I intend to seek help with transcription and editing, book and cover design, illustration, platform and marketing, translation, and business development. I envision a multicultural publishing company that embraces literary Muslim authors and contributors of all colors. Get in touch if you want to help a@adnanashraf.com"

**Kevin Brown '97** is the owner of Geographicus Rare Antique Maps, a specialist dealer in original historic maps from the 15th through the 20th centuries. Along with partner Yuan Ji, he is also the co-founder of Erstwhile Mezcal, an artisanal curatorial mezcal label based in Brooklyn and Oaxaca, Mexico. He published his first book *A Journey Back in Time Through Maps* in 2017, which has been translated into five languages and is in

its fourth edition, including an expanded Brazilian edition and an Italian special edition. His second book, an overview of historic city plans, will be released in the fall of 2019.

**Camille Renshaw '99**, CEO and co-founder of B+E, the first tech-driven brokerage and trading platform for net lease real estate, spoke about big data at the Real Estate Investment Council in January.

## ON A PERSONAL NOTE

**Carol Friedman Kardon '56** (see page 51) continues to teach painting to adults at two art centers near her in Wynnewood PA—and in a senior residential retirement community. She is a member of the Salmagundi Club in New York City and was recently inducted into LandArt, a plein air painting group. She painted in Ireland in May. Her daughter lives in Salt Lake City with her two grandchildren and her son in Philadelphia.

**Rhoda Chaprack Treidler '58, P'86** was honored with the Albert Nelson Marquis Lifetime Achievement Award in 2017.

**Lynne Robbins '71** retired from 38 years as an educator and has turned to a new project—a Vintique. She says, "It's my her-story, small but mighty." She sells local raw honey, organic coffee, teas, chocolates, and

## WHAT DIDN'T EXIST BEFORE YOU MADE IT?



*Elizabeth Sophie Burtis, 2018, Human Baby on Blanket*  
23" x 16", made by **Jessie Miglus '10** and **James Burtis '08**

old and/or retro or interesting things. She says that she would love donations of books by Bennington writers!

**Diana Theodores '73** is an international performance coach and Director of Theatre 4 Business in London. She's currently working with Women's Leadership programs worldwide, cultivating their voices and visibility. Her forthcoming book, *Performing as YOU*, will be released this summer and she will be a keynote speaker at the Simmons International Leadership Conference in Dublin. Diana would love to connect with colleagues in London!

**Lorca Peress '79** loved seeing **Tim Daly '79** and his sister Tyne in a brilliant performance at Cherry Lane! She also shares that she is mourning the loss of her father and her former Bennington drama teacher.

**Eowyn Ahlstrom '93** hopes everyone from the 1989–1993 years are thriving "as life shifts and changes."

**Lyn Fraser MFA '97** shared an essay about her journey finding the perfect gift to welcome her new grandson, Jasper. It is now

[bennington.edu/bennington-magazine/jasper-finds-his-chi](http://bennington.edu/bennington-magazine/jasper-finds-his-chi). She recently visited London to spend time with her daughter Eleanor, her partner Andrew, and her grandson, Jasper.

**Katrina Monta '03** shares: "I got married to the love of my life, Anna, in Helsinki this past December!"

**Audra Olazabal '03** got married in 2016 and now has twin toddler sons who are every bit as precocious and headstrong as she is.

**Amanda Sullivan '09** and **Adam Freed '08** (see pages 60 and 62) welcomed their son Sidney Amir Sullivan-Freed in 2017.

**Carlos Mendez-Dorantes '15**, currently a PhD student at City of Hope, shared his DACA story with *Scientific American*.

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# public action notes

**JESS KUTCH '03**, co-founder of Coworker.org, was selected as a 2019 TED Fellow. Kutch is the co-founder of Coworker.org, a platform for people to advance solutions in the workplace. Since its founding in 2013, Coworker.org has catalyzed the growth of global, independent employee networks advancing wins such as paid parental leave benefits at Netflix, scheduling reform at Starbucks, and wage increases for workers at a southern restaurant chain. In 2015, Coworker.org hosted the first-ever digital town hall at the White House on the future of worker voice with President Obama.



**Randie Denker '72** is still a practicing environmental lawyer in Florida. She was admitted into the Fulbright Visiting Scholar program to teach environmental law to students abroad and now serves on a variety of boards including Waters without Borders, Sierra Club Legal Committee, and Floridians Against Fracking, to name only a few. In her spare time, she is an ESL tutor for new immigrants and works with Indivisible and Sunrise. She says, "My guy and I live in a LEEDS house, grow an organic garden that provides about 30 percent of our food and we are both working hard to get our carbon footprints as low as possible by walking and bicycling everywhere, recycling and reusing, composting, not buying or using plastic, and eating low on the food chain (no meat, no dairy). This past year, we had visits from Bennington alums **Barbara Golter '74** and **Sarah Rodman '74**. What I have noticed is that Bennington grads always seem to live interesting and purposeful lives, so it is always a joy to link up again."

**Andrea Geddes Poole '80** was recently appointed by Justin

Trudeau to sit on the Appeals Division of Canada's Immigration and Refugee Board. She also serves on the Board of Toronto's public library. Both jobs are equally satisfying work. Her one daughter, Caroline, has returned from her gap year in Laos and attends Bowdoin.

New York Governor Andrew Cuomo appointed **Barbara Rice '96** to the position of assistant secretary for economic development. Prior to this appointment Rice served in local government and as the first female Chair of the Franklin County Legislature and previously worked on land use planning and development in her role as a commissioner on the Adirondack Park Agency.

**Nicole Donnelly '02** combines artistry with environmental activism in her Fairmount Park Conservancy public art commission for south Philadelphia's FDR Park.

**Adam Freed '08** works as a clinical psychologist and continues to serve in the United States Army. He recently completed training

in aeromedical psychology. He was selected to present at the American Psychological Association's annual conference later this year.

In her "Climate Changed" column for *The Guardian*, **Megan Mayhew Bergman MFA '10** traveled back to the American south, where she grew up, to speak candidly with people about how their lives and homes have already been transformed. The series spotlights the role economic disparity, race, and politics play in the crisis and the human impact. Her new column, "What would Jesus do?" follows the American south and climate change. Mayhew Bergman talks with evangelical Christians for the column. She has also written an essay for *Orion* magazine about tracking beauty in a wounded world, entitled "Beautiful, Damned."

**Corinne Frankenfield '12** received a master's from New York University Steinhardt, concentrating in the relationship between cultural nonprofits and underserved communities. She currently works for The Legal Aid Society, assisting in the

creation of a new Major Giving and Stewardship program for the organization.

**Lika Torikashvili '21** was selected as Georgia's United Nations Youth Delegate.

Faculty member **Andrew Cencini** presented a poster on the work that he, and Associate Director of CAPA **David Bond**, and Bard College's Jed Tucker are pursuing through their National Science Foundation (NSF) grant at the 2019 NSF AISL Principal Investigator Meeting. The conference brought together NSF AISL principal investigators and government experts, STEM educators, and agents from the National and American Academies for Arts & Sciences.

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PUBLIC ACTION NOTE**

# LEGACY GIVING

A gift that lasts forever



## **MARY FANELLI, ALUMNI PARENT**

Mary Fanelli, mother of Elizabeth "Beth" Chaisson '86, recently established a Charitable Gift Annuity (CGA) with Bennington College. A CGA is a simple contract between you and Bennington in which you make a gift of cash, securities or possibly other assets. You are able to take a partial tax deduction for the donation and receive a guaranteed fixed stream of income from Bennington for the rest of your and possibly another person's lifetimes. We spoke with Mary about her selection of a CGA, and what motivated her to make this gift to Bennington.

### **People have a variety of reasons for establishing a CGA. What motivated you?**

After graduating from Mount Holyoke in 1995, I worked in the major gifts area of their development office and learned quite a bit about charitable gifts and their benefits to both the donor and the college. When I inherited money after retirement, an annuity seemed like a sound investment. It also provided a way for me to give back to Mount Holyoke for supporting me through my undergraduate work and to Bennington College for the impact it made on Beth's life.

### **Were you an older student at Mount Holyoke?**

In 1957, I matriculated for one year at the University of Massachusetts, and then went to Katharine Gibbs in Boston to complete their one-year program. I married my high school sweetheart, had four children, and became a homemaker for many years. My youngest daughter was at Mount Holyoke and told me about a program they have for women who would like to finish their education—Frances Perkins Scholars. I decided to go back to college at 52, and she and I graduated together in 1995. I fell in love with learning. It was an awesome experience and gave me a true appreciation of a liberal arts education.

### **What about your daughter Beth's experience at Bennington inspired you to give to the College?**

I was impressed at the flexibility that Bennington allowed students in choosing a course of study. Beth chose Bennington in 1982 intending to become an architect. Bennington gave her an opportunity to express herself in a way she would not have been able to at a conventional type of college. Getting full evaluations, rather than grades for each course, was also very impressive. While interning in the summer with the New York City Department of City Planning, Beth discovered her love of land use planning. She returned to Bennington in 1988, made city planning the focus of her Field Work Term and graduated with a concentration in philosophy and architecture. I am proud to say that she was a stay-at-home mom for many years and raised two terrific children. In between, she also worked part time teaching English as a Second Language to adults and helped found a nonprofit organization, GreenWheaton. Like many Bennington graduates, she is multifaceted.

### **In addition to establishing the CGA, you continue to give annual gifts to the Bennington Fund. What makes Bennington a philanthropic priority for you?**

For one thing, the financial aid given to Beth when she was at Bennington was significant. As a recent divorcee, I was most grateful at the time for the college's support. More important, education is at the top of my list for charitable giving. There is nothing as valuable as a liberal arts education to cultivate and satisfy a curious mind. It prepares you for just about any field of work. And at Bennington, students must be independent and have a goal in mind in order to complete their undergraduate studies in this environment. I can see why graduates are so successful in their endeavors.

### **What impact do you hope your philanthropy at Bennington has?**

My gifts to both Mount Holyoke and to Bennington were funded by inherited money that gave me the opportunity to fund a gift that I would normally not have been able to afford. Today, even though my income is moderate in retirement, I make sure that some of my charitable donations go to the colleges that gave me and my family a liberal arts education.

### **What would you say to invite someone else to establish a CGA at Bennington or Bennington in their estate plans?**

I certainly would advise any parent or student to choose a charitable gift annuity as a way of giving back to Bennington and supporting the education of other students. Bennington is unique in its approach to learning, and those students, who are motivated and can learn independently, receive an education that they could not find elsewhere.

If you have any questions contact, Lauraine K. Goldberg, Senior Director of Planned Giving  
802-440-4367 • [lgoldberg@bennington.edu](mailto:lgoldberg@bennington.edu)

Visit our planned giving website at [plannedgiving.bennington.edu](http://plannedgiving.bennington.edu).



The World Needs  
More Bennington

*Image: Cupola view in the newly renovated Commons.*

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SEPT. 27-29, 2019



# THE WORLD NEEDS MORE BENNINGTON



## CAMPAIGN LAUNCH CELEBRATIONS

This past spring hundreds of alumni, parents, and friends of the College joined together to celebrate the historic launch of the Bennington capital campaign, *The World Needs More Bennington*, that aims to raise \$150 million for financial aid; Field Work Term; public action; campus renewal; and the Bennington Writing Seminars. As of the printing of this magazine, more than \$90 million has been raised toward the goal. Thank you to all who attended and participated in the celebrations and hosted the gatherings.

Los Angeles—hosted by **Tracy Katsky Boomer '91** and **Linwood Boomer** featuring **Ian Bell '91**; **Ramaa Mosley '95**; **Melissa Rosenberg '86**; and **Maia Villa '15**; program coordination by **Debra Eisenstadt '91** and **Nicole Barnette '93**.

New York City—hosted by **Matthew Marks '85** and **Jack Bankowsky '81** featuring work by **Dan Siegler '84** with **Christina Campanella '89** and **Anna Peretz Rogovoy '13**; and faculty members **Susie Ibarra** and **Michael Wimberly**; produced by **Aryn Chapman '95**; catering by **Mary Cleaver '76**.



- **ATLANTA** hosted by **Violet Lynch '12**
- **BOSTON** hosted by **Liz Sculley '09** and **John Godfrey**
- **PORTLAND** hosted by **Rachel Hunter '08**; **Jessica Phillips '99**; **Abigail Pierce '99**; **Liza Stillhard '00**; and **Harriet Watson '68**
- **SAN FRANCISCO** hosted by **Danielle Forestier '66** and **Warren Vail**



# Passing Mary Oliver at Dawn

by Summer Brennan '01

I don't know what to say about Mary Oliver's death except that she was a great and beloved poet, and also my teacher and academic advisor, and that she was kind to me. She was absurdly generous. I first met her as if inside one of her poems: in a field of tall September grass, under a big bowl of stars just before dawn. It was my first week of college, and I hadn't been able to sleep with excitement. I had thrown a Fair Isle sweater on over my flannel pajamas, slipped some hiking boots over fleece socks, and run out into the sleeping world. I was entering the field, by the reeds of the nearby pond, when I heard her coming along the path, a small, unknown figure walking with two dogs. Unassuming yet unmistakable. Perhaps I should not say that we "met" there, since we didn't speak. We merely nodded as if it were normal to be up at that hour, passing in the dark. When I later introduced myself properly, I'd like to think that she remembered me as the girl from the field.

Perhaps she did. As she wrote in her essay "Wordsworth's Mountain":

But dawn—dawn is a gift. Much is revealed about a person by his or her passion, or indifference, to this opening of the door of day. No one who loves dawn, and is abroad to see it, could be a stranger to me.

As a teacher, Mary had almost no ego at all. In an act of generosity that I only now, as a "published writer," can fully appreciate, she would bring into class her own failed poems—efforts at expressing some experience or sense or truth that would remain private and not be sent out into the world. She would talk about why they did not work. She was matter of fact about her failure. I remember one such poem she brought in, which she had called "The Pony Express." Something about riders adrift in the landscape. She explained how she had tried but failed to express a vastness, and a loneliness, that were not coming through. Later, it would seem, she did rework this poem and publish it in her book *Swan: Poems and Prose Poems* (2010), under the title "The Riders." It ends:

This detail from our country's past  
has no particular significance—it is only  
a footnote. There were plenty  
of orphans and the point of course  
was to get the mail through, so the theory  
was sound. And besides  
think of those rough, lean boys—  
how light and hard they would ride  
fleeing the great loneliness.

I find it encouraging to know that even this small poem lived in draft form for at least 12 years, changing bit by bit, before it was published. I wish I had kept the earlier, “failed” version. Perhaps it is somewhere in my possessions, tucked inside an old black notebook filled with my own long-forgotten poetic efforts. The secret to all of it, she said, was not just the ideas or the images, of course, but the music—the rhythm and flavor of the words, their alliteration and the rat-tat, rat-a-tat-tat of them. This was the secret code you could knock onto the door of the heart to gain entry.

Mary was, I think, a fundamentally American poet. There was a view in her poems and in her person of an America that was both beautiful and profoundly lonely. She was not blind to the country’s unthinkably cruel and violent past; nor did she imagine the natural world that she loved so much as an empty Eden. She saw it, very clearly, as a treasure stolen from someone else.

She tried to nudge me toward the bigness of the world while also never showing disrespect to the relatively small things that troubled me. As she well knew, the big and the small weigh the same. When I got my heart broken my sophomore year, she let me cry in her warm office that smelled of wood and old radiators as the rain fell outside, before gently suggesting that the best thing to do was to just get back to work. She felt the thinness of this world pressing itself through the reeds her whole life. Death like an owl. Death like a bridegroom. Death like a dark cabin, a curiosity, a thief, a hungry bear, a silence. Death like a stranger passing you with her dogs in a field of tall grass, just before dawn, who will one day turn to you and say, perhaps kindly, hello.

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*Mary Oliver, former faculty member and prize-winning poet, died on January 17, 2019 at her home in Hobe Sound, FL. She was 83. Mary was a faculty member at Bennington College from 1996 to 2001. She was a gifted poet who was awarded the Pulitzer Prize in 1983 for American Primitive and a National Book Award in 1992 for New and Selected Poems. Her numerous other honors include an American Academy of Arts & Letters Award, a Lannan Literary Award, and the Poetry Society of America’s Shelley Memorial Prize. The poetic landscape is forever changed by Mary’s unmatched sense of wonder and reverence for the natural world. As a faculty member at Bennington College, she was known to walk the campus grounds at all hours with her dogs, observing rural Vermont in all its splendor. She was a natural fit for Vermont’s wild hills. Mary is predeceased by Molly Malone Cook, her partner of more than five decades.*

“Passing Mary Oliver at Dawn” by Summer Brennan ’01 was first published in *The Paris Review Daily*. It is reprinted with the author’s permission. Summer Brennan is a journalist and author living in New York and New Mexico. She studied poetry and prose with Mary Oliver at Bennington from 1997 to 2001.

## CAROL CHANNING '42

Carol Channing '42, trailblazing actress and singer known best for her Tony Award-winning performance in *Hello, Dolly!*, died on January 15, 2019. She was 97.

Carol arrived at Bennington College in 1938. She saw in Bennington an opportunity to grow her intrinsic gifts into something extraordinary.

“Carol Channing didn’t become a force of nature in her college years—that spark had always been inside of her—but it was at Bennington that she refined her craft and charted a professional course that would make her a star,” said Interim President Isabel Roche.

So eager was she to begin stage acting that she managed to get an audition with the president of the William Morris Agency during her sophomore Field Work Term—then called Winter Term. Through that audition, she landed her first Broadway appearance, which garnered the praise of *The New Yorker* and eventually led to the stage and screen productions that would make her an icon.

Propelled to fame on the strength of her dazzling smile and great comedic timing, Channing enjoyed success after success both on and off Broadway. Her first major role on the Broadway stage came with *Gentlemen Prefer Blondes*, in which she played Lorelei Lee and sang “Diamonds Are a Girl’s Best Friend.” She would reprise the role on Broadway in 1974’s *Lorelei*, a reimagining of *Gentlemen Prefer Blondes*.

Channing rose to national prominence in 1964 after winning the Tony Award for best actress in a musical for her performance in *Hello, Dolly!*, the same year Barbara Streisand, Bea Lillie, and Inga Swenson were nominated in the same category. The show brought her to the attention of prominent admirers including Thornton Wilder, Lady Bird Johnson, and Jacqueline Kennedy, who reportedly brought her children to see *Hello, Dolly!* in their first public outing after President John F. Kennedy’s death.

Later onstage roles for Channing included *Sugar Babies*, *Jerry’s Girls*, and several *Hello, Dolly!* revivals and tours. Her Broadway stardom led to movie roles as well, most notably 1967’s *Thoroughly Modern Millie*, for which she won a Golden Globe and was nominated for an Academy Award. Channing’s bubbly entrance into the film became one of her signature moments—flying in a biplane, her hair tousled in the wind, she lifted a glass of champagne and effused, “Raspberries!”

Other silver screen roles included *The First Traveling Saleslady* and *Skidoo*. On television, Channing appeared many times on *What’s My Line?* and took guest-starring roles on a wide variety of shows, such as *The Muppet Show*, *The Nanny*, and *Magnum, P.I.*

Among Channing’s honors were a lifetime achievement Tony Award, an Oscar Hammerstein Award for lifetime achievement in musical theatre, and membership in the American Theatre Hall of Fame. She was the first celebrity to perform at a Super Bowl halftime show, in 1970, and in 2002, the city of San Francisco named February 25 “Carol Channing Day.” Channing herself claimed that her most cherished honor was being included on President Richard Nixon’s famed “enemies list.” Asked in 2013 by *The Wall Street Journal* if there was anything she hadn’t gotten around to doing yet, Channing replied, “No, I did everything that I ever thought was marvelous.”

Channing was married four times and is survived by her only son, cartoonist Channing Carson.

## **ELSIE WOOD PARIS, P '69, MFA '07, GP '00, '11**

Elsie Wood Paris died on April 25, 2019, at her home in North Bennington, surrounded by her family and her dear friend, Susan Sgorbati, Director of the Elizabeth Coleman Center for the Advancement of Public Action. She was 95.

An avid traveler, compassionate teacher, and always-curious learner, Elsie's notable life took her from a childhood in Massachusetts to Washington, DC as a War Department translator during World War II to a UNESCO research and translation assignment in Paris, where she met her husband, Paul.

After five years working in postwar Europe, Elsie and Paul returned to Kansas City and then to Boston, where Elsie pursued her Master of Education degree at Harvard University and began working as a reading specialist with emotionally troubled children and later, in New York, as a teacher at the Brooklyn Friends School.

The couple moved to North Bennington in 1978, and Elsie continued her world-building work, teaching at North Bennington's Prospect School, helping to found Bennington's chapter of Beyond War, and becoming a certified mediator. She was awarded Volunteer Mediator of the Year by the Center for Restorative Justice in 2011.

Elsie shared her higher education enthusiasm for her alma mater (Smith College '45) with her adopted Bennington College. She was a frequent, lively presence in Bennington classes, as well as at College lectures, talks, and events. Her Bennington progeny included her daughter, Susan Paris Borden '69; her son, Jay Paris MFA '07; her granddaughter, Kate Musso (Bennington College Summer Workshops '78); two great-grandchildren, Sara Scripps '01 and Lydia Viallon '12; and her niece, Jean Hey MFA '16.

Elsie was predeceased by her husband in 2002. She is survived by her five children, Susan Paris Borden, Jay Paris, Richard Paris, Hildy Paris, and Chanel Graefe; her sister, Sally Woods; her grandchildren Sophie Paris, Owen Paris, Anna Graefe, Will Graefe, Lizy Mathews, and Kate Musso; and her great-grandchildren, Luka Paris, Sara Scripps, Dr. Tessa Scripps, Emma Scripps, Lydia Viallon, and Olivia Viallon.

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## **BETSY SCHULZ '74, FORMER TRUSTEE**

Elizabeth "Betsy" Schulz '74, former trustee of Bennington College, died on April 27, 2019, at her home in Riverdale after a courageous struggle with cancer. She was 67.

Betsy's 28-year career in business included roles as the vice president at Prudential Insurance Co. and as a portfolio manager at TIAA-CREF. She was known also as a talented craftsperson, making beautiful quilts and other unique creations of her own design. An enthusiastic equestrian, she loved spending her days with her horses.

In addition to Bennington College, Betsy was an alumna of Buck's Rock Work Camp, The Fieldston School, and New York University, where she earned her MBA.

She was an active supporter of causes she valued, serving on the boards Riverdale Neighborhood House and RSS-Riverdale Senior Services.

Betsy is survived by her spouse Terry Roche, sister Kate Benison and her wife Diane, brother Andy Schulz and his wife Mauri Small, and her beloved nephew Will Schulz.

## DAVID BEITZEL MFA '83

David Beitzel MFA '83, an esteemed gallerist, champion of LGBTQ+ causes, and loyal supporter of Bennington College, died on January 20, 2019. He was 60.

After receiving his MFA in painting in 1983, David remained actively engaged with the College. He served as trustee of Bennington from 1995 to 1999, a volunteer for a range of other efforts, and hosted many alumni events in his SoHo gallery during the years.

In 1992, David established the Adams-Tillim Lecture at Bennington College in honor of former visual arts faculty members Pat Adams and the late Sidney Tillim, both of whom David studied with while at Bennington. The annual lecture brings leading visual artists, curators, critics, and art historians to campus.

David made his career as a well-known gallerist and private art dealer in New York specializing in international contemporary art, with a focus on new emerging talent. In 2001, he opened Beitzel Fine Arts, working with private collectors, institutions, and corporations.

Throughout his life, David was deeply passionate about art and LGBTQ+ causes. He also served on the boards of the Hetrick-Martin Institute; *In the Life*, a pioneering public television series on LGBTQ+ issues; The Fleming Museum of Art at the University of Vermont; and the Skowhegan School of Art and Painting. David is survived by his partner of 26 years, Darren Walker, his mother Mary Lou, sister Tish Vredenburgh and her husband Bob, brother Skip Beitzel and his wife Michaela, and five nephews and a niece.

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## MIRA HAMBARDZUMYAN '19

Mira Hambardzumyan '19 died on April 14, 2019. She was 21.

Before coming to Bennington, Mira was a Davis United World College Scholar of Southeast Asia in Singapore, fascinated by issues of identity, justice, and progress. As she studied at UWC with fellow students from around the globe, Mira learned and spoke in Armenian, English, Russian, French, and Chinese.

As a student at Bennington, Mira lived in Stokes and studied the effects of neoliberal reforms in her home country, Armenia, with a Plan in Society, Culture & Thought (SCT) and Visual Arts. She wrote about how a life lived on three different continents shaped and complicated her sense of self. In a Plan essay, she described how her time at Bennington led to the discovery that the “common thread” running through each phase of her life was “the urge to be immersed in the world of knowledge.”

Mira also trained as a singer at a young age and loved the performing arts. She spent a Museum Term at the Whitney Museum of American Art as a fellow, and another Field Work Term at the Modern Art Museum of Yerevan. She studied contemporary art, Chinese poetry, and photography.

Mira loved fashion and had a keen sense of style. She appreciated art in every medium, and this, she wrote in a reflection, was the reason she came to Bennington, to “be surrounded by artists, to be surrounded by creative people, surrounded by colors and art.”

Mira is survived by her mother, Ruzan Smbatyan, and her father, Mickael Ambartsumyan. **B**

*We extend our deepest sympathies to the friends and family of the following members of the Bennington community who have passed away since December 2018.*

#### ALUMNI

Marion Matheson Johnson Dubosque '43  
*January 7, 2019*

Benita "Benny" Baker Crane '44  
*March 28, 2019*

Ann Breese White '46  
*March 4, 2019*

Margaret Shackelford Toms '46  
*April 17, 2019*

Penelope Hall Porter '49  
*January 7, 2019*

Alison Hennig Moore '49  
*April 3, 2019*

Ruth Jean Livingston Wynn '49  
*March 20, 2019*

Nina Sakier Pattison '50  
*March 2, 2019*

Louise Wynne Corbett '50, P '79  
*January 26, 2019*

Rona Davis Pollack '52  
*December 28, 2019*

Elizabeth (Betty) Green Appleton '55  
*February 8, 2019*

Pamela Cook Sobel '57, P '95  
*March 27, 2019*

Jill Mattuck Tarule '64  
*February 3, 2019*

John Kenneth Hoffman '68  
*December 23, 2018*

Mariellen "Mai" Staples Puccio '80  
*April 20, 2019*

#### FACULTY, STAFF, TRUSTEES, PARENTS, AND FRIENDS

Joan Brockway Esch, friend  
*February 23, 2019*

Gar Ferguson P '02  
*2018*

Nathan Glazer, former faculty  
*January 19, 2019*

Marc R. Kromelow P '88, P '90, P '92  
*December 22, 2018*

Keith LaBudde, friend  
*March 16, 2019*

Warren MacKenzie, former faculty, P '76  
*December 31, 2018*

Stephen Siegel, former faculty  
*February 14, 2019*

Erwin Staller P '71, spouse of alumna '43  
*February 11, 2019*

Virginia Watkin P '77  
*April 4, 2019*

#### JUST RECEIVED

*We acknowledge the passing of the following members of the Bennington College community, of which we were only recently notified.*

#### ALUMNI

Dorothy Ordway Mills '38  
*June 28, 2014*

Helen Rotch Rose '40  
*May 17, 2011*

Martha "Sue" Annette Taylor '40  
*March 7, 2010*

Elizabeth (Betty) Herriott Davis '44  
*October 18, 2018*

Patricia Powers Jones '46  
*September 15, 2011*

Barbara "Baba" Freeman '48  
*January 26, 2018*

Kay Brown Cunningham '50  
*July 6, 2018*

Edmar von Henke Hoppe '50, P '86  
*October 24, 2011*

Eileen Jaskowski '51  
*2017*

Elizabeth R. Brown '53  
*April 16, 2011*

Betsy Field Bergen '53  
*October 20, 2018*

Renee DeYoe Ayers '53  
*March 27, 2018*

Faith Bancroft Schrader '55  
*November 11, 2018*

Denise Rzewski Bredt '56, P '77  
*April 11, 2018*

Sonja van Hall Speets '57  
*September 11, 2017*

Helen Waterman Squibb '58  
*June 29, 2014*

Eleanor "Ellie" Rooks '59  
*September 17, 2017*

Joan P. Kirschner '63  
*January 10, 2016*

Sally Shaw '63  
*August 11, 2017*

Jon F. Lightfoot '64  
*April 28, 2018*

DeEtte Wilkinson Palvolgyi-Tomka '65  
*January 28, 2018*

Anu-Liisa Lukk '70  
*June 29, 2016*

Nicholas B. Pearson '75  
*June 7, 2016*

Fran Ralske Sussman '75  
*September 16, 2017*

Pamela Sanborn Tucker '75  
*2018*

Judith Levin Jamieson '78  
*February 14, 2013*

Philip Stephen Dailey '79  
*July 30, 2017*

Peter Mark Kaplan '81  
*August 1, 2018*

Catherine Stratton '81  
*February 12, 2016*

Mark Bojanowski '83  
*November 28, 2018*

Valerie Cousins MFA '15  
*March 26, 2016*

Asa E. Sapse '17  
*August 12, 2018*

#### PARENTS, STAFF, FACULTY, AND FRIENDS

Mary Dennehy P '07  
*June 18, 2018*

Harley Green Higbie, Jr. P '85  
*March 1, 2018*

Thomas Hall P '15  
*April 8, 2018*

Lester Migdal, friend  
*May 31, 2016*

Joseph Morton P '88  
*April 7, 2016*

Stephen Thomas P '81  
*August 6, 2015*

Edward D. White P '82  
*April 29, 2017*

We regret that space restrictions prevent the publication of full obituaries. This list contains the names of deceased Bennington College alumni and community members for whom the College was notified as of April 24, 2019. For more information, please contact us at [alumnirelations@bennington.edu](mailto:alumnirelations@bennington.edu).

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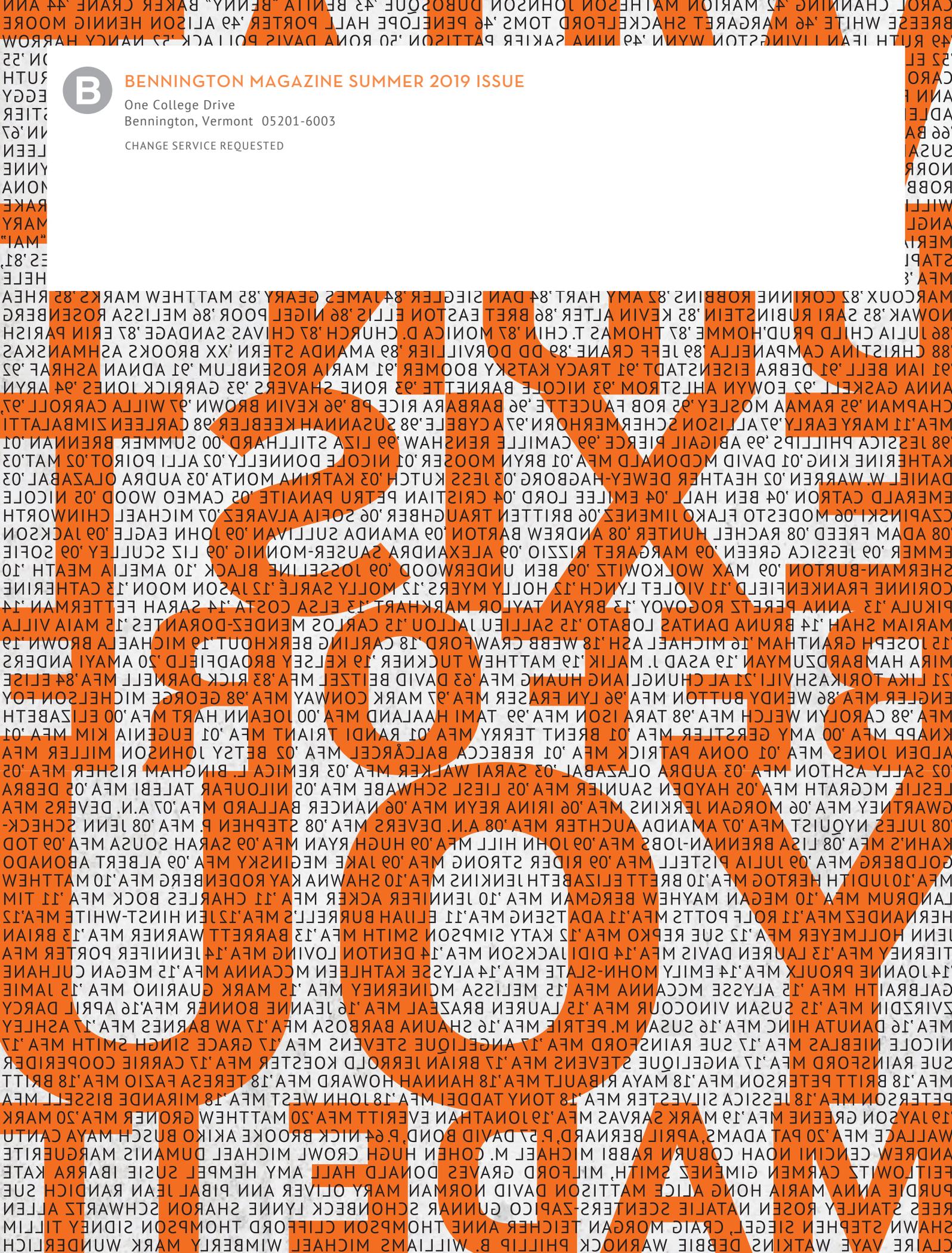




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