

Class of 1960
50TH REUNION



BENNINGTON COLLEGE



Class of 1960

Laurie Vance Adams	Julie Gordon Cohen	Lynne Miller Guss
Faye DiMartino Alewynse *	Judith Albert Croner	Anne Hambleton *
Mary Strauss Allen	Mary Humes Crowe	Norma Harper
Jeraldine Amstel Altman	Carol Kriebel Cupic *	Pamela Abel Hill
Dorothy Landsberg Aschkenasy	Lucienne Davidson	Micky Schwartz Hillman
Elaine Morrow Bailey	Joan Rylander Davis	Berte Schindelheim Hirschfield
Kay Jibben Bane *	Ellen Deegan	Marcia Bogart Hochman
Mildred Barnes	Donna E. DeHaan	Francesca Anne DeHart Holland *
Ruthlee Peskowitz Becker	Margaret Bennett Donahue	Damaris Smith Horan
Carol Roos Bell	Hava Kane Dunn *	Carol Stout Howard
Stanley Berke	Manuel R. Duque	Louise Fenn Howard
Linda Mazer Berkowitz	Sabra Steele Flood	Lynn B. Johnson
Barbara Sailer Berofsky	Barbara Black Frank	Melinda Swango Johnson
Janet Bloom	Ruth Ann Fredenthal	Franka Culberg Jones
Frances Finesilver Blumenthal	Marcia Prince Freedman	Cynthia Kanelos *
Myrna Greenstein Blyth	Esther Hidary Friedberg *	Ann Maslow Kaplan
Susan Sims Bodenstein *	Patricia Sayer Fusco	Shirlienne Dame Kazanoff
Fran Grossman Bull	Beverley Mountain Galban	Louise W. King
Richard Bull *	Rosamond Wile Gifford	Elizabeth Stahlbaum Kramer
June King Camerer	Leslie Korn Glucksman	Michael Krown
Stephanie Hughes Camilleri *	Joy Goldsmith	Julie Lapitino
Wilma Kantrowich Chandler	Cora Gordon	Tabitha Allen Leatherbee
Nancy Cooperstein Charney	Karen Greenberg	Amy Miller Levine
Cecile Cohn Chassman *	Elizabeth Trilling Grotch	

** Denotes Deceased*

continued on page 2

Judith Barsky Lieberman	Phyllis Baron Plattner	Patricia Allaben Sherman
Patricia Kahn Light	Judy Collins Pollard	Jack Sirulnikoff
Jane Lipman	Gloria Dibble Pond	Theodora Klein Sklover *
Roa Roskin Lynn	Elizabeth A. Poppen	Virginia Weed Smith
Sandra McClellan MacGregor	Barry Primus	Elaine Staber Steward
Elizabeth (Liz) Mamorsky	Julie Arenal Primus	Nancy Machler Swift
Linda Cracovaner Marsh	Carey Overton Randall	Harriet Fitts Szanto
Faye A. Massey	Elizabeth (Liz) Raspolic	Jane Terpening *
Martha Terrell McCall	Mary Leslie Manning Rea *	Patricia Dinsdale Turner
Matilda McEwen Mendez	Mari-Jo Flanders Robinson	Carol Carlisle Tyler*
Alice Miller	Patsy Rogers	Beverly May Vail
Stephanie Hartshorn Miller	Lois H. Rooks	Sandra Johnson Van Hoven
Ruth Mordecai	Joanna (Joey) Roos	Eleanor Kester Wakin
Patricia Flagg Morris	Marcia Rogers Ross	Marjorie Girsh Walker
Karen Nielsen-Heyman *	Susan Berns Rothchild	Sandra Cohen Weinstein
Susan Rosenbaum Nobel	Virginia Alcott Sadock	Claire Hirschhorn West
Harriet Bougen Oliver	Emily Leshan Samton	Susan Salzberg Whitlock *
Mary Griffith Pace	Mary Lou Scafidi	Michael Martha Jacobs Wickman *
Louis Panos *	Shelley Carleton Seccombe	Robin Wilson
Rochelle Ann Sholder Papernik	Julia Hutson Secor	Patricia Seelinger Windsor
Alice K. Peckham	Ann Doskow Seligsohn	Elizabeth Lewy Winn
Margot Pennell	Iris Basche Seydel	Marian Zazeela
Elizabeth Bigelow Perkins *	Tryntje Ostrander Shapli	

* Denotes Deceased

Ruthlee Peskowitz Becker

5443 West 135 Street
Hawthorne, CA 90250
(310) 643-7290
usctrojans4ever@sbcglobal.net

After leaving Bennington at the end of my second year, I went to the Tobe-Coburn School for Fashion Careers in New York City, and began what would be an 11 year career as a buyer of children’s clothing, infants’ wear and furniture for the Associated Merchandising Corporation in New York and then, after relocating to Southern California in 1960, was a buyer for Bullock’s.

My Bennington experience expanded my knowledge of literature and dance and theater. At Bennington, critical thinking and new experiences opened my ears and eyes.

Marriage and children kept me at home for 13 years, living on the Palos Verdes Peninsula, raising Jeff (born in 1969) and Carrie (born in 1971), breeding thoroughbred horses and following the dog show circuit, showing



Pulis, the unusual Hungarian sheepdogs, whose heavy black cords reach the ground. And yes, the film *Best in Show* depicted real dog show people —we were those kinds of folks!

My children both attended the University of Southern California. Jeff earned a BS in business and lives in San Diego with his wife and two of my four grandchildren. Jake is ten and a half and Jaclyn is eight. Jeff started a commercial building maintenance company in San Diego which has expanded to Phoenix and

continued on next page

Northern California. Carrie earned a BS in public administration in 1993 and then an MBA in 2000. She and her husband are the parents of my other two grandchildren: Camden is ten and Riley is seven and a half. As a result of our ties to USC, we are all strong supporters of the University and we all spend fall weekends at football games.

After my divorce, I started a new career in 1986 as a combination legal secretary/paralegal/office manager for my divorce lawyer. I have met several Bennington alumni along the way and enjoy sharing tales of friends and faculty who crossed our paths.

Stanley Berke

484 West 43 Street, Apt 20-S
New York, NY 10036
(646) 484-5590
Sb07sabu@yahoo.com

I came to Bennington to explore the full dimensions of dance. I am currently Professor of Dance at Nassau Community College. I am the Artistic Director and Choreographer for the Dance Ensemble at NCC.

My Bennington experience created a larger landscape of possibilities. The quality of life is measured by integrity and intensity of artistic exploration. Individual purpose, meaning and emotional fulfillment defined my life as a continuous journey fully engaged.



A life fully engaged is accepting the ups and downs which come with every new territory emerging on the horizon.

I have three sons: Aaron, Jake and Sam, each very different and yet very caring about one another. Potential writer, engineer and bon vivant.

I remain a strong advocate for the arts and progressive ideals. Realization that change comes in incremental steps but one must persist in a vision that embraces all people of our planet.

Margaret Bennett Donahue

8 Carver Street
Brandon, VT 05733
(802) 247-5953

I was interested in painting and art related projects. I realized that painting with fibers was a wonderful, transportable art form.

I realized after one year at Bennington I was not cut out for college—I think I have ADHD to a degree, or just artistic restlessness. My siblings graduated from excellent schools and really did very little. I consider myself the most successful of the three of us—it was a hard fight and a long time to get there, but where there is a will there is a way. My goal for myself and wish for my girls was to be happy and healthy. Most of the time, I'm there.

I married early—did not finish school. I should have. Eventually, after three daughters, I opened a needlepoint shop, which I had for 38 years. It was very successful.

My husband of 25 years died at 49 of lung cancer. I have not remarried—I moved back to Vermont 25 years ago and have *never* regretted it. I have enjoyed redoing four old houses in Vermont and setting up my shop.



Barbara Black Frank

1151 East Road
Richmond, MA 01254

Bennington was a natural extension of my progressive educational experience. It was a collaborative effort between student and teacher. Most students do not experience this relationship, which fosters a spirit of inquiry and lifelong love of learning. The setting in the Berkshires also contributed to a wonderful two years. I left Bennington after two years because I became engaged to the man who was my boss for my second-year non-resident term (my husband of 50+ years). I continued my education and earned an EdD in learning disabilities from Teachers College, Columbia University. I spent the last 12 years of a career in pre-service and in-service education as the campus director of a program for college students with learning disabilities. This enabled me to pay forward the collaborative, supportive spirit of education.

My husband and I moved to the Berkshires on his retirement 12 years ago. We enjoyed the beauty, peace and cultural environment. I lost my husband eight months ago, but have the love and support of my two daughters and three grandchildren.



Ruth Ann Fredenthal

438 West 37th Street, 5B
New York, NY 10018-9559
(212) 244-2271
raf@onemain.com
www.ruthannfredenthal.com

I chose Bennington College at the age of nine when my mother took me to a dance performance at the Commons Theater. As I had decided to be a painter since early childhood and loved all the arts, especially music and dance, I turned to my mother and said, "This is where I will go to college." I applied to no other college but Bennington and told Becca Stickney during my interview that if Bennington didn't accept me and with a good scholarship, I wouldn't go to college at all!

"Wonderful!" Becca said. "Well, I guess that's what we'll have to do because you're perfect for Bennington!" And so it was! Swan was my house for all four fabulous years. I loved the size of the school, the freedom, the emphasis on the arts, the natural surroundings of Bennington (having grown up mostly in Vermont) and its character, which was perfect for me. I just loved it. I took dance, theater and music along with my art and academic studies. At Bennington, I was just pretty much myself and this was enhanced by some very great teachers, some of whom were friends as well, like Paul Feeley (whose entire body of sculpture I painted for him the year before he died), Tony Smith (whose family I am still close to, as I am to the Feeleys), George Finckel (who gave me free cello lessons during three of my years at Bennington; made me perform in music departments workshops at least once a month; took me to Carnegie Hall to hear the great cellist, Rostropovich, play the Dvorak cello concerto when he first left Russia; and helped me choose and buy a master Italian cello from the son, Lapo, of its maker, Serafino Casini in Florence, Italy, when I was there after graduation on a Fulbright and he was there on a sabbatical from Bennington), Wallace Fowle (with whom I had fights over Catholicism but nevertheless got a perfect score one year), Stanley Edgar Hyman (who told me once "Ruthie, everyone knows you can't write, but Feeley says you paint like an angel," and "Ruthie, you're a fine spirited girl, and humility is not part of your character," when I was trying to be demure), Lionel Nowak (while not a teacher, he was a great friend at Bennington and

continued on next page



are my three rooms of paintings in the Villa Panza Museum of Varese, Italy, two of which were Mark Rothko's rooms in the first Panza Collection, now at MOCA, LA, plus a third chapel room.

I have never married nor had children by choice as I needed complete freedom to live as an artist. Life is full and good, and my "joie de vivre" keeps me cheerful! I'm deeply committed to good health, fitness, the environment, nature and all the arts, in particular classical music and Russian ballet, and New York City is perfect for this!

Bennington was a great, tiny, brilliant college when I attended—all female (which I liked, better to study and do your work), pre-boys, pre-drugs and pre-multimedia which made for deep personal studies. I am glad I didn't have to deal with the extreme media presence in my student life that is surely there today. I sometimes don't recognize Bennington today as the school I went to, but I am sure it is still a unique entity in the world of college education today as it was then!



until he died) and a score of other superb teachers like Bill Bales, Gene Baro, Ben Belitt, Henry Brant, Kenneth Burke, Michael Casey, Lou Calabro, Francis Golfing, Gene Goossen, Lucien Hanks, Vincent Longo, Howard Nemerov, etc. The Bennington experience fit neatly and completely into my life which was and is a path of living life as a painter.

Right after Bennington, I spent a year in Florence, Italy on a Fulbright Fellowship (I was the first to receive it from Bennington) and when that was finished, I came directly to New York City where I have lived and worked ever since. It is ironic that the greatest reception for my work is in Italy, where I am a prominent painter collected (41 paintings) in the third collection of the great Panza di Biumo and have paintings in many museums. Especially important

Marcia Prince Freedman

1504 Carleton Street
Berkeley, CA 94703
(510) 848-8796
marciafree@earthlink.net

I was a literature major, but only because the faculty was so strong and the philosophy department was a department of one without much distinction. Over time my interest at Bennington developed deeply into political and economic philosophy and I was well educated not only by the literature faculty, but the social science faculty as well, and I went on, circuitously, to make my way toward a doctorate in philosophy.

That progress was interrupted when I decided to take advantage of an offer to spend a year in Israel teaching at Haifa University. That was in 1967. I remained in Israel until 1982.



I was a primary mover of the second-wave women's movement in Israel, founding a movement and then a number of specific feminist organizations and projects that are still active and effective.

During that time, I was elected to the Israeli Knesset (parliament). An account of that experience can be found in my memoir, *Exile in the Promised Land*, published in 1991.

I returned to Israel in 1997 and experienced the Second Intifada in Jerusalem while active in the Israeli women's peace movement. In 2002, I returned to the U.S. to lead the establishment of a national grassroots American Jewish peace movement, J Street, which has subsequently flourished (www.jstreet.org).

continued on next page

I am now, at age 72, very interested in issues of aging well and consciously, and have recently become interested and active in the "village movement." I am a contributing editor to a cutting edge online magazine of the arts by women over 60, *Persimmon Tree* (www.persimmontree.org). I have become something of a gym rat in order to be strong enough to withstand as best I can the rigors of aging. I am working on a second memoir.

Bennington elaborated on, refined, gave greater depth to the lessons I brought from home as a pink diaper baby of the lower middle class in Newark, New Jersey. My father was a fellow-traveling labor leader during the 1930s and 40s, a self-taught immigrant. From him I learned not only values and political acumen, but also the value of questioning received wisdom and critical thinking. He did this by example, and I grew up in that milieu.

I was privileged to be at Bennington by virtue of very generous economic assistance and a solid reference from R.W.B. Lewis, who, for whatever reason, was teaching at Newark Rutgers, where I took his class. I learned to think for myself, to read only primary sources, to read more, to think deeply, to always challenge myself, to compete with myself. These were very productive lessons in terms of output in the world, but questionable lessons in terms of also learning how to take care of myself. I've been through chronic burnouts—Bennington set the pattern for that as well.

Lynne Miller Guss

978 Chimney Ridge Drive
Springfield, NJ 07081
(908) 273-6145
Lynneguss@aol.com

My primary interest at Bennington was psychotherapy, enriched by the outstanding cultural offerings. I left Bennington to get married. I married the boy next door (we did live next door to each other in Jersey City, New Jersey), Howard Guss. He had graduated from RPI and was working for an engineering company. We lived in many places and I transferred colleges along the way. I did receive my BA in psychotherapy (on time) in 1960 but from the University of Maine in Orono. He was working on a missile base at Dow Air Force Base in Bangor. I later earned an MA in Special Ed (1970) and then in 1980 an MSW from the Wurzweiler School of Social Work of Yeshiva University. I am a New Jersey licensed clinical social worker as well as manager and family counselor. I am in private practice and continue to find work rewarding. We continue to enjoy the theater, concerts, and travel. Bennington provided me with so many wonderful memories and an extraordinary education; I continue to value it. Howard and I have two wonderful, grown, married, caring children who reside in California and Connecticut. We have five delightful grandchildren who range in age from 12 years to 19 years. Needless to say, life has had its ups and downs. We are blessed with close extended family and friends from childhood through the present. I still remain close to Magi LaPides Schwartz '59 who I met at Bennington. That's what life is all about.



Berte Schindelheim Hirschfield

P.O. Box 580
Wilson, WY 83104
(307) 733-8886
bertehi@wyom.net

From appearances, I was an odd duck at Bennington in the late fifties. Bermuda shorts and a matching cardigan sweater set was my wardrobe. Most dressed in black: black skirts, black shirts, black sweaters. Hair was long and braided or pulled up with exotic barrettes; I wore a short bob. Topics discussed openly in Commons I could barely whisper to myself: masturbation, orgasm. In class students were self-assured and outspoken. I was silent—but I took it all in. And in so doing I developed a profound belief in the power of independent thinking, of expecting to accomplish any goal, no matter the hurdles, of going to the source, not accepting secondary opinions as fact.

And so I emerged, after marrying and having three children, as an entrepreneur. I have retired from a career in new product development and start up companies and am active in the Jackson Hole community where I have lived with Alan (former CEO of Columbia Pictures and Twentieth Century Fox) for 22 years. We opened the Snake River Grill 20 years ago. The restaurant has become a Jackson mainstay, featured this past year by Giada De Laurentiis on the Food Network and also on *The View*.

It is a blessing to have two of our three children living in Jackson, and five of our six grandchildren. Marc and his wife own and run the Betty Rock Cafe, a local favorite. Scott founded the Jackson Hole Community School, a highly regarded college prep high school. His wife is an artist. Laura is a writer and poet and lives in Seattle with her daughter.

I have served on local and state boards including the Teton Literacy Center and the Wyoming Arts Council. But the undertaking that was my greatest challenge and that called upon all my counseling skills (MS from Bank Street College) and business experience, was founding Keep Yellowstone Nuclear Free. KYNF contested and prevailed against the DOE's \$1.2 billion project to develop a plutonium incinerator 90 miles upwind of Jackson in Idaho. Based on the world-wide media coverage we generated and the success of our campaign to seek safer alternatives for toxic waste, the organization has the ear of the DOE as we continue to monitor and comment on its methods at the nuclear plant in Idaho.



continued on next page

Because two of my grandchildren were born with severe hearing loss, I have become an advocate for the cutting edge technology available in large cities that afford children who are hearing impaired the opportunity for a fully mainstream life. I have recently founded the Pediatric Audiology Project to bring these same opportunities to the children of the Rocky Mountain region.

I served on Bennington’s Board of Trustees during difficult years when the College was struggling to regain its bearings. I am deeply grateful to Liz Coleman for her vision and leadership in returning Bennington to the forefront of educational innovation and excellence. I am also grateful for my cherished friendship with classmate Virginia Sadock ’60.

Louise Fenn Howard

1011 Country Club Drive
Purcelville, VA 20132
(540) 338-0929
LouiseFHoward@gmail.com

My primary interests while attending Bennington and today are music, literature, art, science, and the musical development of children.

I was already a creative force at age five. Bennington didn’t recommend me to Julliard (but I *never* asked!). They would have. I have made up for it in spades.

John, my husband and violinist, and my cellist colleague, Elizabeth Kellogg, and I (flute) have played as a gorgeous classical trio together for 25 years. We’re still at it!

continued on next page



I hope our doctor son, Brandon, continues to compose wonderful music for our trio. I will *not* be attending the reunion, big things like that scare me. Also, I am performing at the unique and wonderful Waterford Fair in Waterford, Virginia, on October 2, 3, 4, and I have been for 20 years. I'm sorry not to come and make music but another time perhaps. I wish all my classmates a grand time, and kiss everybody for me.



Louise W. King

P.O. Box 1156
Washington, CT 06793-0156

I liked Bennington while I was there. After I was expelled, I went to the New School in New York City and graduated in 1961.



Judith Barsky Lieberman

12001 Talus Place
Beverly Hills, CA 90210
jblhenry@gmail.com

My original passion for art and design is unwavering. However, cooking, baking, and the consumption and production of food on this fragile planet are an extension of this same obsession. The simple act of the preparation of food can make a statement not only about the combination of flavors or just getting some food on the table. The aesthetic act of transforming a palette of various flavors, colors, and simple pantry staples becomes an addictive pleasurable experience for my friends and me. Needless to say, I am a fan of all the local markets here in Los Angeles and do my best to work with planet friendly materials. But, I must admit, it really comes down to what Julia Child expressed: "I love to eat." Moreover, I love to eat well and share it with others. There are many ways to create and experience beauty, and food preparation is my way. PS: My figure's pretty good!

Bennington's educational philosophy of "learning by doing" motivated me to work harder than I believed I ever could. I felt that learning became a very personal experience and that I was doing it for myself, not just an abstract goal or for another person. Tony Smith and Paul Feeley were particularly meaningful and helped to propel me into further study at Yale School of Art.

I found myself living a suburban life in Chappaqua several years later and began to work with a partner in interior design and space planning for about 15 years. Thereafter, I joined a local real estate firm for another 15 years as a broker.

My husband and I followed our daughter out to Los Angeles for retirement. It was not easy to leave the East Coast, but there are absolutely no regrets. We are involved with new friends, marvelous farmer's markets and of course our daughter, our twin granddaughters, and son-in-law. And nary has a snowflake fallen, but I'm using my old window ice scraper in the kitchen now as what else...a scraper in the kitchen for stubborn messes. There are just some relics that you cannot part with!



Roa Roskin Lynn

1530 North Key Boulevard, #706
Arlington, VA 22209
(703) 525-2054
RoaLynn@aol.com

I chose Bennington over Sarah Lawrence because of the appeal of the Non-Resident Term. I took full advantage of NRT working in Washington, DC, for Senators Hubert H. Humphrey and Jacob Javits, Congressman James Fulton of Pittsburgh, Pennsylvania, and the Legislative Department of the International Union of Electrical, Radio, and Machine Workers. These jobs were the foundation of my future career as a journalist (for *Time*, *Newsweek*, and the NBC television affiliate in Salt Lake City) and a government administrator (Deputy Director of the Utah State Department of Administrative Services).

I lived for a time in Rio de Janeiro and in Buenos Aires. I have written about Brazilian history, economics, and culture for the Brazilian Embassy in Washington, DC. In recognition of these writings, I was decorated in 1997 by the Brazilian government with the Order of Rio Branco.

Today I am writing fiction. My novel, *O Assassino e a Musa* (*The Assassin and The Muse*) was published in Brazil in Portuguese translation. In October 2010, I will have another novel published, *Farewell Rio*. The novel describes the adventures and the love affair of an American poet in Rio de Janeiro in the late 1960s, a period when riots against the military dictatorship filled the streets of the city. My novel will be available on Amazon.com.



I have a wonderful husband, Bernard Robert Kripkee, a Harvard PhD who, in his retirement, earned a second PhD from Georgetown University. We have had an interesting life together writing and traveling the world, experiencing its pleasures and its disappointments, its moments of bafflement and its moments of illuminated truths.



Liz Mamorsky

739 Clementina Street
San Francisco, CA 94103
(415) 863-1047
liz@lizland.com
www.lizland.com

I came to Bennington as a drama major since I had been a “professional child actress” back in New York. While I liked Bennington, I didn’t much care for the drama department, led by Michael Casey, so at the suggestion of my Kilpat dorm mate, Jenny Rains ’59, I started driving down to Williams College, which was all men at the time, to do the female leads in their productions at the Williamstown Theatre, under the direction of Giles Playfair, which is where I met my first husband, Paul Lazarus, in “Under Milkwood.”



Meanwhile, back at Bennington, Paul Feeley returned from sabbatical in the spring, so I switched into the art department where I studied painting with him, sculpture with Simon Moselsio, and art history with Gene Goossen. Between the acting and the art I was in college heaven. And nothing’s really changed in that regard. I’m still an actor—now mainly a voice talent doing voices for games: *Silent Hill*, *The Sims*, and *Vampyre Story*, among others. And I’m a full-time artist making and showing robotic sculptures, oil paintings and drawings—all of which can be viewed on my website.

In 1970, I left New York and moved to San Francisco where I’ve been happily married to Mel Knox for the past 25 years. Mel

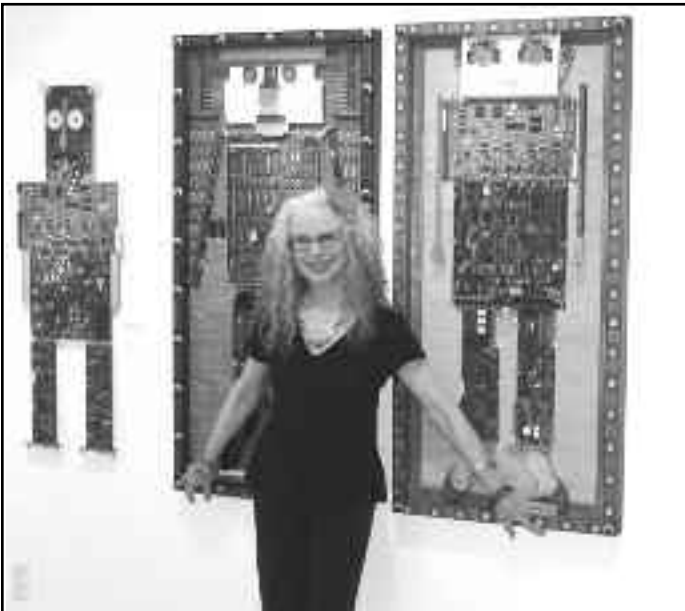
continued on next page

imports French oak barrels for the U.S., Canadian and Mexican wine industries and also makes wines: Ici la Bas (pinot and chardonnay) and Uvaggio (Italian varietals). We have four marvelous grandchildren, thanks to my sons, Robert and David Lazarus, and their wives. David and his family live in Los Angeles where he writes a business column for the *LA Times* and is a radio and TV personality. Rob and his family live nearby in Mill Valley and he is Senior Producer at FAME Visuals in San Francisco.

I keep in touch with Northern California Bennington alums of all ages through our local alumni group, BCAANC (Bennington College Alumni Association of Northern California), headed by Danielle Forestier ’66. It’s wonderful to hear from the young ones what’s going on at the College now and from the Pioneers what it was like back in the day. I treasure these friendships, as I do my two Bennington buddies in Los Angeles, Jessica (Jenny) Rains ’59 and my former roommate, Ruthlee (Peskowitz) Becker ’60. We get together at least once a year when I exhibit in Los Angeles. Lizland, my San Francisco studio/gallery,



has hosted numerous Bennington events over the years including the 75th Anniversary celebration starring our fearless leader, Liz Coleman.



Stephanie Hartshorn Miller

66 High Street
Portland, CT 06480
(860) 342-2726

My experience at Bennington changed my life. Each course got you to think, emphasizing ideas, not just information. You could get the facts later. The courses gave you a thirst for knowledge. They opened up the world to me. The weekly counseling sessions on a one-to-one basis made you think of many options for individual projects.

My first year, I was an apprentice at the Met, taking notes of Rudolf Bing during the rehearsals on stage. I got tickets to benefit concerts during one of Opera's golden ages. I got to see Tebaldi, Callas, Nillson, Sutherland, and Bjoerling in performances. I was hooked! To this day, I go to the HD *Live at the Met* simulcasts.



Right after graduating from Bennington, I got married. After my husband received his masters in English from Yale, he got a teaching job at an exclusive private school in Hawaii headed by a Yale alumnus. I decided to try my hand in teaching in a church school and loved it. We got a number of chances to sing opera and lieder concerts at important places, being big fish in a small pond. I enjoy singing choral and solo concerts to this day because of all of the vocal music and languages that I learned at Bennington.

My vocation has been teaching, starting with elementary classroom grades, getting an MS in education along the way. This morphed into teaching traditional piano, then Suzuki piano, a very creative and more complex method, which I do to this day. I love working with kids and their parents!

Ruth Mordecai

4 Terrace Lane
Gloucester, MA 01930
home: (978) 283-9171, cell: (617) 462-9171
RGlouc@comcast.net
www.ruthmordecai.com

I have been a studio artist, wife, and mother for the last 40 years and, for the last five, a proud grandma. At Bennington I was introduced to the arts, dance, writing, sculpture and ceramics, but I was not mature enough to take full advantage of what was offered. Becca Stickney had taken a chance on me and I am grateful for that start. After two years and being accepted in the upper division in art I left to go to work feeling very much at loose ends. I didn't know any women artists I could relate to at the time and couldn't make sense out of becoming an artist. I thought I should be a teacher, a nurse, or a social worker!

Well, I have more than made up for that past. I could never have predicted from my lack of direction in the early '60s that I could have such a rich and fulfilling life. My studio work is on my website, so I won't go into that. It does not speak about teaching, but that has also been an important part of my life.

I live in Gloucester, Massachusetts, with my second husband, Ed Powers, a psychotherapist and first-time mystery writer. My two sons,

continued on next page



PHOTO BY JUDITH MONTEFFERANTE/KATHY CHAPMAN STUDIOS

of whom I am very proud, are grown and married to wonderful women and I have four grandbabies. Jon and Lexi have Celia and Hazel, and James and Kaye have Max and Hank! Life has been very good to me and I am truly grateful. I would be even more grateful if there were more love and peace in the world (I guess that goes without saying, but I am saying it).

In October, I gave a slide talk (really PowerPoint, but I still think of it as slides) of 40 years of my work at the Cape Ann Museum in Gloucester, Massachusetts, as part of their Contemporary Artists Series.

On November 5, 2010, my show *Dreams and Symbols, Works on Paper, 2010* opened at Soprafina Gallery in Boston's South End for the month of November.

In preparing for the talk at the museum, I came upon the enclosed photo taken at Bar'am in Northern Galilee, Israel. It was a site that was very important to me for many reasons, so I decided to enclose it.

I am sorry not to have attended the reunion but I do extend love and good wishes to all of you.



Julie Arenal Primus

2735 Creston Drive
Los Angeles, CA 90068
borbos@aol.com

Julie Arenal is an artist whose work as a dancer, choreographer and director has encompassed internationally acclaimed productions in stage, television and film.

Her innovative choreography in the original Broadway production of the iconic *Hair*, for the first time using natural dance on a Broadway stage, lead to its success as one of the most important musicals of our time.

Born in New York City, she is the daughter of Mexican painter and sculptor Luis Arenal and writer Rose Beagle Arenal. Growing up, her home was frequented by some of the most important names in Mexican art history including her uncle David Alfaro Siqueiros and, on her mother's side, acclaimed painters Raphael, Moses and Isaac Soyer. Although her childhood was surrounded by monumental painters, Julie Arenal discovered her passion for movement and dancing at a young age. Driven and determined, she studied and worked with world famous choreographers such as Anna Sokolow, whom she assisted at Julliard School, Sophie Maslow, Jack Cole, José Limon and John Butler.

Her breakout success on the originally titled *Hair: The American Tribal Love-Rock Musical*, with its dramatic effect on the counter-culture of the '60s, lead to numerous accomplishments in staged theater. On Broadway, she choreographed Arthur Kopit's *Indians*, where she worked with actor Raul Julia, and the musical *Boccaccio*. For London's West End, she directed *Isabel's a Jezebel*. In Tokyo, Japan, she directed and choreographed *Funny Girl*, and in Sweden, *Jesus Christ Superstar* and *Hair*, which won her awards for Best Director and Choreographer by the Swedish Government. Her theater work includes the Oregon Shakespeare Festival, Shakespeare Festival/LA, Mark Taper Forum, Tyrone Guthrie Theater in Minneapolis and the Arena Theater in Washington, DC. She has received acclaim for her work with major ballet companies including the San Francisco Ballet, the National Ballet of Cuba, New York Dance Ensemble, Ballet Hispanico and Taller Coregrafico from Mexico. Under the direction of Tazewell Thompson in 2000, she choreographed the opera *Porgy and Bess* for the San Francisco, Los Angeles and New York City Operas.

In 2005, she won the Connecticut Critics Award for Outstanding Director of a Musical and Best Ensemble for her regional staging of *Hair* which she directed and choreographed. Arenal's work has also been featured in

continued on next page



major Hollywood films and independent cinema. She choreographed scenes for Dino de Laurentiis' *King of the Gypsies*, Sergio Leone's *Once Upon a Time in America*, Arthur Penn's *Four Friends*, Barry Primus' *Mistress*, Alfonso Cuarón's *Great Expectations*, Robert De Niro's *The Good Shepherd*, among many others. For television, she has worked on the Emmy nominated series *American Family* created by Gregory Nava for PBS. She choreographed many commercials and music videos including Laura Branigan's *Self Control*. Dividing her time between New York City and Los Angeles, with her husband noted actor, writer and director Barry Primus '60 and daughter Raphaela Rose Primus '09, Julie Arenal is dedicated to service in both local communities. She has taught for twenty-five years at the Herbert Berghof Studio and seventeen years for the Puerto Rican Traveling Theater. She was one of the founders of the East L.A. Classic Theater in 1992 along with Tony Plana, directing and choreographing several of their productions. In the world of hip-hop, her cutting edge work with New York street kids, mixing ballet training techniques with break dancing, lead to her creation of the New York Express Dance Company. In 1984, under the auspices of the SpoletoArts Festival, she created two fifty-minute hip-hop ballets, *The City* and *On the Move*. Like with her groundbreaking work with naturalistic dance in *Hair*, Julie Arenal was the first choreographer to bring hip-hop from the street to the concert theater stage. The company has toured all over the world, giving unparalleled educational opportunities to young street artists. Its performances have been archived by the New York Public Library at Lincoln Center. "I have spent my life with all kinds of dancers and all shades of talent in the dance field—some trained and some not. My goal is to create form that expresses who people are, what they are about, their pleasure and pain, bringing a sense of communion between actors on the stage and the audience. I'm not interested in just showing tricks. I'm interested in revealing who the dancers are as people."

Elizabeth (Liz) Raspolic

707 East Palace Avenue, #32
 Santa Fe, NM 87501
 (505) 982-9033
 lizraspolic@comcast.net



I distinctly recall a day in Phoenix in the mid '50s when Daisy Sharples '59 and Annetta Knox '58, both alumni of my high school and then students at Bennington, came to visit and in the process convinced me that I should apply to Bennington. I read the brochures but I never visited the campus. A generous scholarship convinced me that Bennington was in my future and I still remember the day I arrived in town by bus, incredibly naïve but very enthusiastic. Booth House was a joy and my roommate, Jo-Jo Flanders '60, who had never been away from Hawaii nor seen snow before, was one of my wonderful classmates. I came with academic preparation but never had I been around so many talented, creative, and artistically inclined colleagues. One of Bennington's many joys is that you learn from each other, whether in the classroom or in a late night discussion in the suite. Your world expands even when you hadn't realized that something was missing. I've always enjoyed exposure to music and art but Bennington taught me that I could take the initiative and to trust my own judgment concerning what I liked, what I wanted to pursue, and how I might go about it.

Non-Resident Terms provided me a wealth of experience and exposure that further refined my ideas about what I might do with my life. I came to understand that I could choose both work experience and geographic locations where the need existed. I worked in New York (twice), Washington, and San Francisco. Political science and history were my majors but I still wasn't sure what to do with them upon graduation. Pam Abel Hill '60 and I had some hilarious adventures in Mexico where we enrolled at Universidad Nacional Autónoma de México to study Spanish and Mexican history. I then went to Arizona State University for graduate school, thinking I would perhaps teach high school history. At the end of the academic year, Pat Sullivan Meyers '58 called to tell me I should apply for a job on the Peace Corps staff, where she was working. In particular, they had an opening in West Pakistan (this was a while ago). I interviewed with Sergeant Shriver, got the job, and soon thereafter went off on my adventure of a lifetime. I worked for the Peace Corps for almost seven years in Pakistan, Washington, Thailand, and Tunisia. I then decided I should return to the United States as too much was happening politically at home and I felt I needed to be there. After a couple of years at the old Department of Health, Education and Welfare, promoting Model Cities programs across the country, I decided my heart was in overseas assignments. I took the Foreign Service exam and soon began another longer, grand adventure.

continued on next page

Over the years, I have served in France, Korea, Ethiopia, Washington, Taiwan, the People’s Republic of China, Burkina Faso, and Gabon, where I was named Ambassador. Since I retired in 2001, the Department of State has invited me back to serve as *charge d’affaires, ad interim*, at Guinea, Ghana, Malawi, Mozambique, and, again, in Guinea.

Where does Bennington fit into all this? The entire experience, both academic and NRTs combined, provided me with the self-confidence to accept new challenges throughout my life. Running community government meetings in school were no more or no less daunting than running country team meetings at embassies years later. I’m now living in Santa Fe where I can indulge my lifelong interest in opera, Native American art, folk art, and volunteer work in several areas. Travel and friends continue to keep me occupied while national and international politics make my world go round. Bennington taught me that education is a process, that the initial four years were only a drop in the bucket, and that the process will continue as long as life itself.

Joanna (Joey) Roos

45 Christopher Street, #12F
New York, NY 10014
Relay 711, ext. (212) 675-5253 (both numbers must be used)
Dene126@gmail.com

I was so taken by Bennington, which is well known for dance as well as art. I was planning on majoring in both. I enjoyed meeting new people, getting more involved in my own life, and working towards my future. I also looked forward to and loved being in Vermont, having spent summers there prior to Bennington. Unfortunately, halfway through my second year I had to leave due to a lot of personal problems which interfered with my life at Bennington.



Bennington gave me the freedom and permission to take my being an artist seriously. Bennington encouraged me to get the art training I have received and am now receiving. I continued on after my return to my hometown of New York City. I took many art courses plus some modern dance with Mary. I *never* left my chosen field in art and never will! I have found my dedication more as an artist, and less as a dancer as years passed; I am into yoga and meditation now.

Many—too many—ups and downs; I wouldn’t know where to begin! While at Bennington I made good friends and I miss most of them today. I found the liberal arts work very difficult but enjoyed the arts and dance. After I left Bennington, I took many classes including training in traditional tapestry weaving in France in 1990-94. I have been a continuing education student at the New York Botanical Garden (Bronx, New York). I graduated with my first certificate in botanical art and illustration and am soon finishing the required courses for my second certificate in natural science illustration. I had a fabulous visit in 2009 to India! I have been initiated as a member of the National Association of Women Artists.

It’s my goal and hope to become well known and successful as the fine artist I have been all my life. I hope to settle into new space, do a bit more travel, be at peace, and have happiness in the future for the rest of my life. Plus, I would love to connect with old friends again.

Susan Rothchild

5 Island Avenue, Apt 11D
Miami Beach, FL 33139-1327

Bennington was my first real step away from life on Park Avenue: blue jeans, no girdles, no make up, endless conversations with all sorts of people, professors who gave me a lot to think about, hours spent reading, and no boys! So great. I was happy to be there. I knew my real life was just beginning.

After Bennington I went to Europe, came back and lucked into a job with Leacock-Pennebaker who had just signed with ABC for a cinema verite series. I became a film editor, joined the union, and worked on several TV series and films. In my late 20's, when everyone I knew was married except me, I panicked and married a charming ne'er-do-well.



We hung out with Tim Leary at Millbrook and Bernie Cornfeld on Paradise Island. My husband died, but not before we had two children, Chauncey and Berns.

In the summer of 1972, I met my next husband John, a writer, and we travelled around the country for a year living in communes. We wrote a book together—my one chapter to his ten—*Children of the Counter Culture*. We continued our adventure by moving to Everglades City, Florida, a town of 400 (fundamentalist) Church of God stone crabbers soon to be dope smugglers. We built a hand made house and stayed six years, long enough to ruin our children's education. We had another child, our daughter Sascha. I was a substitute teacher and reading tutor for the town.

We left Everglades City in 1980 and moved to Miami where we have been ever since, splitting our time between Aspen, Colorado, and Edenton, North Carolina. For 20 years, I sold real estate, a punishment for past sins. Once redeemed, I co-owned a gay gym, Ironworks, on South Beach. Now I do

continued on next page



nothing but read, knit, kayak and visit friends and family, including my adorable grandson Smith, via Chauncey. The girls, if I can still call them that, don't want any children.

My parents wanted me to go to Sweet Briar College. Can you imagine????



Virginia Alcott Sadock

930 Park Avenue
New York, NY 10028
vsadock@msn.com

I profited in every possible way from my time at Bennington. Two of my dearest friends come from my Bennington years and my friendship with them has spanned both time and distance. Neither lives in New York. A third friend, Carol Grossman Gollob '59, has passed away, but I hold her in my memory and keep in touch with her daughter. I also met my husband of 47 years at Bennington when he was a medical intern in Albany. I scan the class notes in the Bennington magazine and put a face to nearly all the names mentioned, at least those that were in or near my year.

It was Richard Blake (then on the faculty), who taught me my first psychology course (and I have been a psychiatrist for 38 years), and Wallace Fowlie who inspired an abiding appreciation for the French language and French literature. I enjoyed every history course I took with Wallace Scott and even took a ceramics class although I was that Bennington rarity—a non-artist. My life since Bennington has been fortunate (I knock wood as I write this—a hell of a gesture

continued on next page



from a psychiatrist). I have a rewarding career and am Professor of Psychiatry at NYU School of Medicine and Director of the Program in Human Sexuality there. I co-edit and co-author textbooks on psychiatry with my husband; some in their 10th edition and with translations into 13 languages. Ben does the lion's share of the work on the books. I also host a show on Dr. Radio, SiriusXM, and have an active private practice in Manhattan. However, the best thing in my life is my family: Ben; our two children, James and Victoria; and our twin granddaughters, Celia and Emily (for Celia, see picture). I wish the girls lived around the corner from us, but we fly to their Texas home nearly monthly.

I look forward to hearing about everyone else.



Shelley Carleton Seccombe

55 Bethune Street, #317C
New York, NY 10014
(212) 989-4451
shelleyseccombe@earthlink.net
www.shelleyseccombe.com

I majored in music at Bennington, then taught music for 16 years in public and private schools in New York and New Jersey. I still love music, but have no time to practice, so I'm a listener only. I've been married to an artist since 1963; we have one daughter and four granddaughters.

Photography has become my profession and my passion. After switching careers in the 1970s, I taught photography at the Nightingale-Bamford School in New York for 22 years, retiring in 2000. For many years, I've documented the New York waterfront as it evolves from an active center of commercial shipping into parkland and residential neighborhoods. My book, *Lost Waterfront*, was published by Fordham University Press and Friends of Hudson River Park in 2008. I'm continuing to show my old and new work, most recently in the Jefferson Market Library in Greenwich Village.

I love birding and watching wildlife of all kinds—especially enjoyed New Zealand where I photographed dolphins and seals. Life is busier than ever and I'm grateful to have good health. I hope to see many classmates in the spring. We've lived in the same New York apartment for 40 years, but our daughter has moved a lot around the southwest United States. We make frequent cross-country road trips, especially to Tucson, Arizona, where she has settled, stopping frequently for photo opportunities.



Iris Basche Seydel

4900 N. Ocean Drive, #1008
Lauderdale-by-the-Sea, Florida 33308
home: (954) 946-6435, cell: (954) 579-3772
philandchris@comcast.net

After Bennington, I thought I would become a TV personality. Obviously it didn't pan out! I have not had as "exciting" a life as some I have read, but I feel that Bennington expanded my thought process to question, consider, and make (I hope) fair and thoughtful (conclusions) decisions.

My husband died in 1976. I had a subsequent remarriage in 1988. I'm still married very happily, 22 years later and enjoying the "golden years." I have three beautiful grandchildren and a lovely stepdaughter, stepson and beautiful step-granddaughter! Life is T-G beautiful!



"Let the good times roll," but I hope we can leave our progeny with a brighter and more meaningful future—right now there is *so much* chaos, etc. Let's be optimistic for their future.

Harriet Fitts Szanto

100 Mill Road
Lincoln, VT 05443
(802) 453-4691
pizant@localnet.com

It was a lovely fall day when my parents drove me to Bennington College where little white residential houses perched above a large green. As soon as I saw the buildings, I fell in love with Bennington where I had transferred in my sophomore year from Oberlin College. The landscape was rolling and lush green, just the opposite of flat Ohio.

The subjects that I was interested in studying at Bennington were philosophy, literature, psychology, the visual arts, drama, and dance. One of the reasons for coming to Bennington was so I could take courses that I wanted to learn about and not just ones that were required for majoring in a specific subject. Taking modern dance and drama classes definitely appealed to me. I had never taken a dance class before, but it was one of my favorite classes while at Bennington. During one of my Non-Resident Terms, I had the chance to study dance in New York City.

I had no idea what I wanted to do after college and wanted to experience a variety of courses, so that I could come up with a plan for my future. My experiences during my Non-Resident Terms and some of the courses I took in philosophy, psychology and working at the Bennington College nursery school certainly influenced my life after college. While at college, I had experience teaching in schools in Vermont and Cambridge and worked with children in a New York City public library and a Harlem day care center.

I don't think I would have become a teacher if I hadn't gone to Bennington where I was exposed to a hands-on type of learning. In fact, teaching was one of the occupations that didn't appeal to me before my college experience. I just knew that I wanted a career and wanted to be able to support myself. I developed a love for teaching and taught students from nursery school to ninth grade for almost forty years, and after retirement, I even taught adults. Since retiring, I have spent a great deal of time volunteering at the local library, helping children and adults choose books, running the interlibrary loan department, and filling in for the librarian when needed.

I have two children, two stepchildren, and four grandchildren and am married to Alan Pistorius, a non-fiction writer and a naturalist, specializing in birds. Alan and I spend many hours watching birds and other critters as we walk the hills of Vermont. I feel very fortunate to live in this beautiful state. When I first came to Bennington, the beauty of the campus amazed me, and I am still amazed by the lovely mountains and the New Haven River in Lincoln, Vermont, where I now live.



Beverly Burnside May Vail

2445 Brentwood NW
Canton, OH 44708
(330) 447-7826
bm@neoirr.com

While at Bennington, I was primarily interested in the arts, literature, dance, painting and design. Those remain my primary interests, although philanthropy is gaining on them.

I learned at Bennington to address new experiences with curiosity, to try to be open-minded, to be willing to try new adventures, and to avoid rigidity.

Following a rather painful childhood, I married a wonderful man and had three great children who are now middle-aged. Recently my oldest daughter's husband died unexpectedly, launching us into the role of partners in helping her to cope with loss and her daughters, aged seven and ten.

Following this crisis, we seem to be doing well and I am proud of the caring and kindness that my entire family has shone to possess. Life presents us with Promethean situations. We must persist. Rewards do come along with disappointment. One must look hard in order to see.



Sandra Johnson Van Hoven

2 Ariel Court
Mystic, CT 06355
(860) 245-0188
Jvanhoven9@comcast.net

I came to Bennington after graduation from Northfield Mt. Hermon eager to explore my interests in history/political science, literature, and painting, which I did! Along the way was the unexpected pleasure of philosophy and logic. All my teachers were unique; special memories are of Ben Belitt, Catherine Osgood Foster, Paul Feeley, and Rush Welter. Between NMH and my two years at Bennington, I know my brain was well furnished and prepared for all to come. Unexpected was to meet the love of my life John Van Hoven, Williams '58.



My Bennington experience equipped me to forge forward, believing all goals are possible. I enjoyed a rewarding career in fundraising with the American Red Cross, starting at a small local chapter as the community education/PR staff person. Over 27 years, my growing fundraising initiative evolved into absorbing the other four neighboring chapters into one serving a northern New Jersey county of almost one million population. As Director of Financial Development, I recruited and worked with the volunteer committees for capital campaigns and the various special events: Jazz Festival, Grand Ball, Golf Classic, and auctions, plus staple efforts as direct mail campaigns, major donors, and corporate donor and foundation/grants. Red Cross NHQ named me a development officer to solicit in-kind product donations in national emergencies including floods, hurricanes and an African famine assignment. When I retired I was touched to read in the tribute, "Known for her wit, wisdom and unfailing customer service."

Ups and downs? I loved the above. Bergen County was and is home to many New York City sports figures. I greatly enjoyed the many who gave their volunteer time and presence to Red Cross activities. I particularly appreciate Phil Simms, a Giants quarterback, and the wonderful Yogi Berra. After John and I retired here (Mystic) to have many ambitious voyages in our sailboat, Tenacity, he died after three years of a debilitating illness.

We are blessed with three children—Pamela, Tracy and Jay—plus four grand girls. As young parents, we took them everywhere with us. We hiked, camped, skied and sailed together. Sometimes they didn't want to go (!) but as adults they are full of fun stories about our adventures. John and I enjoyed belonging to the National Ski Patrol and the Nyack Boat Club (racing) and the Corinthians.

continued on next page



My classmates have so many creative accomplishments that I am awed. I'm grateful for the education that equipped me to live a contributing life. In this age of constant change I treasure the memory of many of us out on the Commons lawn looking at Sputnik arcing overhead.

Marian Zazeela

Canal Street Station
P.O. Box 190
New York, NY 10013
(212) 925-8270

Marian Zazeela is one of the first contemporary artists to use light as a medium of expression and perhaps the first to compose recurring motivic and thematic statements and permutations with light over time as in music. Over more than five decades, Zazeela has exhibited a unique iconographic vision in media, encompassing painting, calligraphic drawing, graphics, film, light performance, sculpture and environment. Expanding the traditional concepts of painting and sculpture while incorporating elements of both disciplines, she created an original visual language in the medium of light by combining colored light mixtures with sculptural forms to generate seemingly three-dimensional colored shadows in radiant vibrational fields. Light and scale are manipulated in such a way that the colored shadows, in their apparent corporeality, become indistinguishable from the sculptural forms, enveloping the viewer in the continual interplay of reality and illusion. “While the shadows on the wall change shape, the fixed geometry that produces them yields a

uniform intensity of colour. This luminous shadow is, paradoxically, more present, constant and solid in appearance than the object that produces it.... This phenomenal reversal demonstrates that the relationship between the physical and the perceptual is far more subtle and malleable than is commonly

continued on next page

La Monte Young and Marian Zazeela, *Dream House*, “Map of 49’s Dream The Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery,” The Theatre of Eternal Music: La Monte Young, voice and frequency generators; Marian Zazeela, voice and light design. Church Street Studio rehearsal, New York; 1970. Copyright La Monte Young & Marian Zazeela, 1970.



PHOTO BY ROBERT ADLER

understood.” (Ted Krueger, “Interior Atmospheres,” *Architectural Design*; Wiley, Profile No. 193, Vol. 78, No. 3, pp. 12-15; May-June 2008).

Zazeela’s work has taken the directions of performance in *Ornamental Lightyears Tracery*, sculpture in the series *Still Light*, neon in *Dream House Variations I-IV*, environment in *Dusk/Dawn Adaptation*, *Magenta Day/Magenta Night*, and her major work *Light*, and video projection in *Quadrilateral Phase Angle Traversals*.

As artistic director of The Theatre of Eternal Music, she creates the works that form the innovative visual components of *Dream House*, a sound and light work in which she collaborates with composer La Monte Young. Zazeela has presented *Dream Houses*, light installations, performances and calligraphic drawing exhibitions throughout the United States and Europe. Major installations include the 2009 Guggenheim Museum exhibition, *The Third Mind*, American Artists Contemplate Asia, 1860-1989; the 2005 Lyon Biennale; Tate Liverpool; Pompidou Center, Paris; Ruine der Künste, Berlin; 44th Venice Biennale; Galerie Hans Mayer, Düsseldorf; MEFA Foundation’s “La Monte Young 30-Year Retrospective,” New York City; and Köln Kunstverein. She has received grants from the NEA, EAT, CAPS, Lannan and Cassandra Foundations. In 2009, she was the recipient with Young of the first Yoko Ono COURAGE Award in the arts to honor their having “never strayed from giving their uniquely creative efforts in art to the world.”

Under a commission from the Dia Art Foundation (1979-85), Zazeela and Young collaborated in a 6-year continuous *Dream House* presentation set in the 6-story Harrison Street building in New York City, featuring multiple interrelated sound and light environments, exhibitions, performances, research and listening facilities, and archives. *Arts Magazine* described the centerpiece of this installation: “There is a retreat to reverie as if one were staring up into the summer night sky. *The Magenta Lights* is experienced as a meteorological or astronomical event, a changing color display above one’s head, like an art equivalent of the Northern Lights.” And *Artforum* wrote: “Zazeela transforms material into pure and intense color sensations, and makes a perceptual encounter a spiritual experience. *The Magenta Lights* is an environmental piece in every sense of the word. What Zazeela has represented is the subtle relationship between precision and spirituality.”

Zazeela’s work has been significantly influential. Her abstract calligraphy was the primary influence on the calligraphy of the

continued on next page

Marian Zazeela in her NYC studio, 1999
Copyright Jung Hee Choi 2000.



DIGITAL VIDEO STILL PHOTO: JUNG HEE CHOI

great poet and founding drummer of The Theatre of Eternal Music and the Velvet Underground, Angus MacLise. The visionary tradition of her curvilinear graphite on black and dot-style calligraphic drawings has also been carried on and taken to a highly imaginative level in the pencil and needlepoint drawings of her senior visual arts and raga disciple, Jung Hee Choi. Zazeela's *Ornamental Lightyears Tracery* has been credited by Glenn Branca in *Forced Exposure #16*, 1990, and by David Sprague in *Your Flesh #28*, 1993, to have been the direct influence on Warhol's *Exploding Plastic Inevitable*.

From 1961 to 1962, Zazeela worked extensively with legendary filmmaker Jack Smith. She was the featured model in *The Beautiful Book* (Dead Language Press, 1962) and appeared in Smith's revolutionary *Flaming Creatures*, which was written for her and for which she also created the calligraphy for the film titles and credits. In 1964, Zazeela was filmed for Andy Warhol's *Screen Tests* (*Andy Warhol Screen Tests*, Harry N. Abrams, 2006) and selected to be one of the models included in his *Thirteen Most Beautiful Women* series.

Zazeela began singing with Young in 1962 as a founding member of The Theatre of Eternal Music, and performed as vocalist in almost every concert of the ensemble to date. In 1970, she became one of the first Western disciples of renowned master vocalist Pandit Pran Nath and has since performed and taught the Kirana style of Indian classical music. She accompanied Pandit Pran Nath in hundreds of concerts throughout the world and continues to perform in The Just Alap Raga Ensemble, which she founded with Young and Choi in 2002.

Zazeela's one-year sound and light environment collaboration with Young, *The Romantic Symmetry (over a 60 cycle base) in Prime Time from 112 to 144 with 119 / Time Light Symmetry* (Dia Art Foundation, 22nd Street, NYC 1989-90) was acclaimed by *Village Voice* critic Kyle Gann as "some of the strangest and most forward-looking art New York has to offer." Her 1990 Donguy Gallery, Paris, exhibition of light works, purchased by the French Cultural Ministry National Foundation of Contemporary Art (FNAC) for their permanent collection, was exhibited in 1999 on the entire top floor of the Lyon Museum of Contemporary Art, and in 2004-2005 at the Pompidou Centre in the exhibition *Sons et Lumières*. Zazeela's current long-term installation, *Imagic Light*, forms a part of the *Dream House* Sound and Light Environment, which has been presented at MELA Foundation, New York, since 1993. *Sound and Light: La Monte Young/Marian Zazeela*, published by Bucknell University Press in 1996, provides an in-depth collection of primary source materials on her work.

At the invitation of the French government for La Beauté exhibition celebrating the Year 2000, Young and Zazeela created a four-month *Dream House* in St. Joseph Chapel in Avignon. The installation featured the continuous DVD projection of the 1987 six-hour 24-minute performance of their collaborative masterwork, *The Well-Tuned Piano in The Magenta Lights*, in a site-specific light environment created by Zazeela. The art center, Kunst im Regenbogenstadl, Polling, Bavaria, presented a comprehensive solo exhibition of Zazeela's drawings from May through October 2000, accompanied by a fully illustrated catalog including essays, photographs, documentation and reproductions of 71 works. From May through October 2001, Kunst im Regenbogenstadl initiated a long-term light installation designed by Zazeela, featuring *The Well-Tuned Piano in The Magenta Lights* DVD

projection, two new sculptures from her *Still Light* series, an installation of *Magenta Day/Magenta Night* and her neon work, *Dream House Variation III*. The installation has continued through the present with the inclusion of a new video projection work, *Symmetry V.1* from *Quadrilateral Phase Angle Traversals*, based on her *Word Portraits* series, as well as the video installation of the March 21, 2009, concert from the Guggenheim *Dream House* of The Just Alap Raga Ensemble performing Young's *Raga Sundara* in Zazeela's *Imagic Light II*. The 2010 Regenbogenstadl season opened with the addition of a new gallery space featuring a sound and light environment of *The Magenta Lights* in *The Opening Chord* from *The Well-Tuned Piano*.

Without Update



Laurie Vance Adams



Mary Strauss Allen



Jeraldine Amstel Altman



Dorothy Landsberg Aschkenasy



Elaine Morrow Bailey



Mildred Barnes



Carol Roos Bell



Linda Mazer Berkowitz



Barbara Sailer Berofsky

Without Update



Janet Bloom



Frances Finesilver Blumenthal



Myrna Greenstein Blyth



Fran Grossman Bull



June King Camerer



Wilma Kantrowich Chandler



Nancy Cooperstein Charney



Julie Gordon Cohen



Judith Albert Croner

Without Update



Mary Humes Crowe



Lucienne Davidson



Joan Rylander Davis



Ellen Deegan



Donna E. DeHaan



Manuel R. Duque



Sabra Steele Flood



Patricia Sayer Fusco



Beverley Mountain Galban

Without Update



Rosamond Wile Gifford



Leslie Korn Glucksman



Joy Goldsmith



Cora Gordon



Karen Greenberg



Elizabeth Trilling Grotch



Norma Harper



Pamela Abel Hill



Micky Schwartz Hillman

Without Update



Marcia Bogart Hochman



Damaris Smith Horan



Carol Stout Howard



Lynn B. Johnson



Melinda Swango Johnson



Franka Culberg Jones



Ann Maslow Kaplan



Elizabeth Stahlbaum Kramer



Michael Krown

Without Update



Julie Lapitino



Tabitha Allen Leatherbee



Amy Miller Levine



Patricia Kahn Light



Jane Lipman



Sandra McClellan MacGregor



Linda Cracovaner Marsh



Faye A. Massey



Martha Terrell McCall

Without Update



Matilda McEwen Mendez



Alice Miller



Susan Rosenbaum Nobel



Harriet Bougen Oliver



Mary Griffith Pace



Rochelle Ann Sholder Papernik



Alice K. Peckham



Phyllis Baron Plattner



Judy Collins Pollard

Without Update



Gloria Dibble Pond



Elizabeth A. Poppen



Barry Primus



Carey Overton Randall



Mari-Jo Flanders Robinson



Patsy Rogers



Lois H. Rooks



Marcia Rogers Ross



Emily Leshan Samton

Without Update



Mary Lou Scafidi



Julia Hutson Secor



Ann Daskow Seligsohn



Tryntje Ostrander Shapli



Jack Sirulnikoff



Virginia Weed Smith



Elaine Staber Steward



Nancy Machler Swift



Patricia Dinsdale Turner

Without Update



Eleanor Kester Wakin



Claire Hirschhorn West



Elizabeth Lewy Winn



Marjorie Girsh Walker



Robin Wilson



Sandra Cohen Weinstein



Patricia Seelinger Windsor

Without Update - No Photo

Shirlienne Dame Kazanoff
Patricia Flagg Morris
Margot Pennell
Patricia Allaben Sherman

Deceased



Faye DiMartino Alewynse



Kay Jibben Bane



Susan Sims Bodenstein



Stephanie Hughes Camilleri



Cecile Cohn Chassman



Carol Kriebel Cupic



Hava Kane Dunn



Esther Hidary Friedberg



Anne Hambleton

Deceased



Francesca Anne DeHart Holland



Cynthia Kanelos



Karen Nielsen-Heyman



Mary Leslie Manning Rea



Theodora Klein Sklover



Jane Terpening



Carol Carlisle Tyler



Susan Salzberg Whitlock



Michael Martha Jacobs
Wickman

Deceased - No Photo

Richard Bull
Louis Panos
Elizabeth Bigelow Perkins





BENNINGTON COLLEGE

Office of External Relations • One College Drive • Bennington, Vermont 05201

800-598-2979 • alumnirelations@bennington.edu • www.bennington.edu