The seventh and eighth floors of Marymount Manhattan’s Main Building housed a swimming pool until it was removed at the end of the 2002-2003 academic year. The reconstruction of both floors provided the College with the opportunity to enhance the learning environment for MMC students. Science classrooms and faculty offices are now located on the seventh floor, and in 2009 the Offices of Academic Affairs and Student Affairs were built on the eighth floor.
COVER FEATURE

In 2008, photographer Ellie Ga ’00 returned from her post as an artist-in-residence aboard The Tara, a research vessel lodged in the ice of the Arctic Ocean. Ga continues to synthesize her experience through recent projects like The Fortunetellers and Three Arctic Booklets.
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...because it offers communications arts major Olga Alagiozidou ’11 the opportunity to apply classroom knowledge to her internship with COCO-MAT, an international company originating in Greece that produces mattresses from raw materials. The College’s Annual Appeal supports an educational environment that promotes experiential learning opportunities to prepare students like Olga for a bright future.

Please make a gift to the Annual Appeal at www.mmm.edu. For more information about other ways to make a difference in the lives of students, send an e-mail to annualappeal@mmm.edu.
Marymount Manhattan Continues to Flourish

It is a pleasure to introduce our redesigned College magazine *Marymount Manhattan Magazine*. While the new name identifies the publication more explicitly with the College, the magazine will continue to feature news and achievements of our illustrious MMC alumni, faculty, staff and students, as well as developments at the College.

Among the most significant developments at the College has been the success of *This is the Day*, the Campaign for Marymount Manhattan. The remarkable support and generosity of our many friends have exceeded our $25 million goal and generated more than $31.7 million for need-based financial aid, additional faculty and faculty support, and facilities improvements.

If you have not yet seen, you have probably heard of the new Lowere Family Terrace and The Commons, two notable facilities enhancements, but you may not know yet that *This is the Day* has also enabled us to acquire a townhouse just down the block at 255 East 71st Street. We are currently designing a total renovation and expansion that will provide roughly 7,200 square feet of office space for our faculty, which has increased from 83 full-time members to 100 over the last nine years.

The College continues to implement its 2008-2013 Strategic Plan, *Extending Our Reach*, with an emphasis on providing a high quality–liberal arts education that is international, interdisciplinary and experiential in scope. You will read about some examples in this issue, including an article about student internships (p. 7), and a first-person moving essay by Olivia Warren ’11 about her summer teaching English (and everything else) to school children in Cambodia (p. 9).

You will also learn about the success of our alumni, including an article about designer Lisa Perry ’98 (p. 13) and the cover story about artist Ellie Ga ’00, whose striking photographs illustrate her trip to the Arctic (p. 16).

I hope you find the contents and design of our new magazine informative and as engaging and even inspiring as the vital MMC community it reflects. I hope, too, that as we approach the extended holiday season at a time when so many are facing economic hardship, you will find much for which to be thankful and an abundance of joy to celebrate and share with family and friends.

The new *Marymount Manhattan Magazine* will be published twice a year (once in the fall, once in the spring), and will continue to offer content about MMC and its community that is both compelling and informative.

We invite you to share your thoughts and reactions to the redesign with the editor at editor@mmm.edu.
The Division of Sciences at Marymount Manhattan College (MMC) recently received a grant that will enable the Division to enhance learning opportunities for its students in the physical sciences.

MMC was included in the Consolidated Appropriations Act of 2010 as the recipient of a Congressionally directed grant of $400,000. The purpose of this award is to invest in academic programs at the College’s Geraldine Ferraro Center for Education Excellence in Science, Technology and Mathematics.

“There is a need nationwide for highly skilled students in the sciences,” said Benedetta Sampoli Benitez, Ph.D., chair of the Division of Sciences, “and we feel that this center will provide MMC students exposure to cutting edge technology that will make them more competitive in their future endeavors.”

“This grant allows the College to enrich its already excellent science program,” said David Podell, Ph.D., vice president for Academic Affairs and dean of faculty. “It will also allow us to address an urgent national need to prepare students for science careers; in particular, it will help us recruit women and underserved populations into science education and professions.”

The center was established in honor of Geraldine A. Ferraro ’56, one of MMC’s distinguished alumni. The Ferraro Center will expand student exposure to a broad range of laboratory and clinical experiences by increasing the number of Marymount Manhattan students engaged in faculty-mentored research activities on campus.

The Division of Sciences comprises three departments: natural sciences (biology, chemistry, physics and math); psychology; and communications sciences and disorders. Throughout the Division, the curriculum emphasizes integrative learning practices with an emphasis on early introduction to laboratory-, clinical- and research-based instruction.

“Our current and future students will be studying in cutting edge facilities that will better prepare them to acquire the skills needed to be competitive in the workforce in science and health-related fields,” Sampoli Benitez said. “In the long run, we hope that through this center we will recruit not only more students into the sciences, but also into math.”

Podell said enhancements to the center will offer opportunities for more students to explore the sciences at Marymount Manhattan.

“The innovative equipment we will add to our laboratories and our first-rate faculty in biology, chemistry, physics and mathematics will attract increasing numbers of students interested in science careers,” Podell said. “Marymount Manhattan is a college of the liberal arts. People sometimes forget that the sciences are liberal arts disciplines, and the Geraldine Ferraro Center will bring greater prominence to MMC in science.”
In honor of J. William “Bill” Bordeau, professor emeritus of theatre arts, who passed away last summer, the Theatre Arts Department presents A Bill for Bill, a series of readings, dialogues and performances on select dates from September through November, to honor Professor Bordeau’s legacy as mentor and theatre artist. The Theatre Arts Department selected plays that reflected Professor Bordeau’s teaching philosophy and artistic vision and were often utilized in his course work and performances at the College. Students in the theatre arts program will present short plays from November 17 to 21, exploring two of Professor Bordeau’s favorite playwrights: Eugene Ionesco’s The Bald Soprano, directed by Mary Fleischer; and Sam Shepard’s Geography of a Horse Dreamer, directed by David Mold.

The Bill for Bill series also publicly launches the initiative to raise $250,000 to improve the J. William Bordeau Box Theatre. On October 4, 2009, when the College paid tribute to Professor Bordeau, President Judson R. Shaver, Ph.D., announced that the College would name the Black Box Theatre in Professor Bordeau’s honor to keep his memory alive. After meeting with President Shaver, MMC alumni Gina DeMayo ’01, Barbara Hayward ’72, Chris Stafford ’99, April Sweeney ’95 and Edward Van Saders ’95 each made gift commitments to the College, in order to name the Black Box Theatre for Professor Bordeau. They then dedicated themselves to organizing an effort to renovate the space where Professor Bordeau spent countless hours working closely and personally with his students, coaching them, and giving rehearsal notes.

“We clearly knew how blessed we were to have known Bill and to have been mentored by him,” DeMayo said. “As we began to plan his memorial, all of us realized that he must be remembered at MMC in a more concrete way, since he was responsible for helping the College become what it is today.”

Professor Bordeau was instrumental in establishing the B.F.A. programs in acting and dance during the 1970s, and he served as the design consultant for the Theresa Lang Theatre, which was originally dedicated in 1975 as the Marymount Manhattan Theatre.

Under his leadership, the theatre department was also able to renovate storage space on the lower level, allowing an additional performance area to support student directing projects—an integral part of the theatre program that gives students the opportunity to direct and perform short contemporary plays in the Black Box Theatre. Through Professor Bordeau’s inspiration, the Black Box Theatre became known as a place for teaching, exploration and experimentation.

“I can remember so vividly having to sit on my hands during the opening of my directing project, The Madman and the Nun by Witkiewicz, because I was both so excited and afraid to see what I had made,” Sweeney said about her experience directing in the Black Box Theatre. “I thought I might literally jump out of my seat. That little dungeon of a space helped create something for a moment that was beautiful and pivotal in my understanding of what it meant to be an artist—what it really meant to make something.”

“‘Go for broke,’ Bill used to say right as a student was on the verge of a breakthrough but was held back by fear,” Stafford added. “Those three little words were one small example of his incredible insight into the human condition and his great sense of humor. Life is so full of these little moments when we become paralyzed by fear that we can lose everything by pulling ourselves out of the comfort zone. He pointed out the absurdity of this fear and gave you permission to let go of it.”

Supported by this group’s vision and dedication, the College is engaged in an effort to raise funds to renovate the Bordeau Box Theatre. We invite students, alumni, parents, colleagues and friends of Professor Bordeau and the College to join in the initiative.

“When I was a student at MMC, there was no professional theatre, no experimental Black Box performance space,” said Hayward, who was one of Professor Bordeau’s first freshmen students. “Bill was responsible for overseeing the building of The Theresa Lang Theatre and for creating the Black Box space. Upgrades and renovations have been made in the theatre, and now the Black Box needs to be upgraded.”

“I hope the students of the MMC theatre program leave hopeful, hardworking and grateful for their experiences at Marymount Manhattan,” DeMayo said. “If we can help to restore the Black Box and give them more opportunities to enjoy that experience, I would be thrilled.”

To get involved, please contact the Office of College Relations and Advancement at (212) 517-0416.
(L-R) Jason Cocovinis, director of marketing and promotions of Musical Theatre International (MTI), reviews marketing materials with Tyler Paul ’11. Cocovinis said he found Paul to be a vital member of MTI’s team.
Internships Offer MMC Students Glimpse into the Workforce

By Manny Romero

O
n May 20, 2010, the National Association of Colleges andEmployment (NACE) released a 2010 Student Survey that shows42.3 percent of graduating seniors who had internship experienceand applied for a job received at least one job offer. Conversely, only 30.7percent of seniors without internship experience who applied for a jobreceived an offer.

As this trend continues in the marketplace, Marymount ManhattanCollege students are taking full advantage of the experiential learningopportunities offered through internships to remain competitive with otherjob seekers.

Adrienne Jacobs ’12, an international studies and political science major,applied her knowledge from the classroom to her internship with theInternational Rescue Committee (IRC), a nonprofit organization thatresponds to the world’s worst humanitarian crises and helps people tosurvive and rebuild their lives and communities. During her internship,Jacobs was responsible for revamping the digital history wall displayed in themain lobby, which documents the various international communities whereIRC has provided services.

“Going through years and years of annual reports really opened myeyes,” said Jacobs, who worked with other IRC staff members to compileimages and to write captions for the project. “It’s amazing to know thatI can be a part of an organization that has made such a difference in theworld. One of the biggest events that I added to the digital wall was theHaiti earthquake. The images are strong and offer insight into thedevastation that occurred.”

Jacobs found her internship through fellow MMC student AlisonHerbert ’11, an administrative assistant with the President’s Office at theIRC. Jacobs was introduced to Ellen O’Connell, IRC’s vice president ofadministration and board relations, who hired her for the summer position.

“It’s a two-way street,” said O’Connell about hiring interns. “Studentsare very computer savvy. It’s almost like breathing for them. Sometimeswhen you ask them to put something together, they can manipulate it in away that is more creative. Students use the technology and apply researchskills that they’ve learned in the classroom, and it has really been a benefitto our office.”

Interns at the IRC put together databases, teach English when theyare out in the field, work in procurement, write marketing materials and
MTI is very hip and keyed in with what kids are doing now, using MTI Showspace, a social media platform,” said Paul, who will be helping MTI with Camp Rock the Musical this fall. “The social media thing is very tricky. I had never used Twitter, Flicker, Tumblr and this thing called Delicious. It’s very challenging keeping track of things that need to be updated.”

“First and foremost, MTI is a business,” Cocovinis stresses. “When interns come here, they see that it is a small office, and they see that there are many people who are passionate about their work. It’s a fun work environment that can help them build good relationships with people in the industry. It’s great to see when our interns take advantage of the experience we offer them.”

“Knowing musical theatre as an industry, and I know this experience will be a great representative with our customers,” Cocovinis said. “It’s great to get a fresh perspective. Since we work with a lot of schools, we have to be able to communicate effectively with younger audiences. We can think about what college students and high school students want, but our interns can help us execute the message better. We don’t have to presume what our younger demographic is up to.”

Paul, a theatre arts major with emphasis in theatre management, learned about the business side of musical theatre during his time with MTI, a leading dramatic licensing agency offering services to schools and community theatre organizations.

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“MTI is an amazing place,” said Paul, who served as a resident faculty member with the Performing Arts Center of Connecticut. “It made me go outside of my comfort zone. While I was a resident faculty member in Connecticut, I was briefly educated on the importance of marketing strategies, but I had no idea how involved it would be until I came to MTI.”

As one of four MTI summer interns, Paul was responsible for helping with the organization’s social media accounts and digital presence for younger age groups, including its blog, MTI Marquee.

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Humanities major David Moldover ’11 did just that. As an intern with Storyville Films, a collaborative partner of the ABC Documentary Group, Moldover was part of the team that created the film, “Harlem Talking,” a piece highlighting NAACP’s celebration of the 100th anniversary of Crisis Magazine.

“I got a credit at the end of the film, which is really neat,” said Moldover, who assisted with research and post-production for the project.

“The experience was amazing. There is so much more to putting together a documentary than I imagined. Budgeting, working with editors, deadlines and multitasking; it’s very cutthroat.”

Moldover, who worked with Director and Producer Oren Jacoby, said it’s important to take advantage of every opportunity that is presented.

“I love movies,” he said. “Right out of college, it is very difficult to get a good paying job in an industry that is very competitive. Internships can get your foot in the door, and you learn about the industry and network with people who can help you in your career. But you have to remember, everybody needs to start somewhere.”

“Everything I’ve experienced with MTI has been valuable to me. It’s given me a better understanding of the musical theatre industry, and I know this experience will prepare me for my career,” said Paul, who hopes to become a middle school drama teacher. “It’s about learning the value of hard work.”

For Jacobs, her hard work has paid off. She has accepted a position as a full-time IRC consultant. She begins in the spring 2011 semester after she returns from her study abroad at Humboldt University in Berlin, Germany.

“I am very happy that I’ve gained a strong foundation for my career at the IRC,” said Jacobs, who will be working as a consultant helping refugees. “Being at the IRC has pointed me in the right direction on where I want to go in my career. I’m always up for an adventure.”

While reviewing the mock up of the revamped digital wall with Ed Bligh, vice president of administration and external relations, Jacobs points out the emotional images that illustrate the impact the IRC has had in people’s lives.
Teaching in Cambodia

By Olivia Warren ’11

I am not a teacher. I have never been a teacher. I have never even wanted to be a teacher. Somehow, I ignored this fact and signed on to teach 67 children in rural Cambodia for three months. In my mind, I would arrive on a three-mast ship in a yellow ball gown, and they would all have their hair neatly knotted on the tops of their heads. This would lead to a delightfully adorable song and dance about getting to know one another, and then at some point I would fall in love with an aging monarch who would eventually die, but we would all learn a lot from the experience anyway. It would be culturally rich. Perhaps someone would even make a Broadway show about it.

Shockingly, this was not the reality of my summer experience.

I arrived in Cambodia the way most Americans do: on a plane. This put a gaping hole in my imagined vision of living the King and I, so it should be no surprise that none of the rest of the above proved to be reality, either.

Reality in Cambodia was solving the puzzle of teaching students, ranging from ages 3 to 50, English, music, dance, and whatever else I chose. There was no set curriculum; I had no supplies, and no support. Sometimes I had to teach up to nine classes a day, tutor individual students at night, entertain the rest of the children, and deal with the difficulties of being the only foreigner in a remote part of the developing world. Waking up in the morning and thinking about my day...
was often so overwhelming and daunting that I couldn’t start my day until after I biked 20K or so at a vigorous pace through rice paddies, usually while listening to the Dixie Chicks and attempting to savor the only down time I could get.

After clearing my head in the Cambodian countryside, I would douse myself in water, call it a shower, and begin teaching. The younger children, ages 3 to 14, were divided into classes based on English proficiency, and we studied everything from the alphabet to basic vocabulary to the beginnings of grammar. The older children, however, had almost conversational English, in some of the best cases, and were hungry for more. Grammar drills were crushing them, I could see, so after a few weeks of getting my bearings, I set out on a special project for them.

I would teach them the history of the universe. In seven weeks.

I decided to undertake this impossible task after showing them a map for the first time. After trying to explain what it was, I realized that they had no understanding of the world around them, and I felt an obligation to leave them with something more than a language they may never use; I wanted to leave them with ideas. In my last seven weeks, I taught my oldest class the Big Bang, the theory of relativity, Einstein, Darwin, evolution of life, basic genetics, massive world map in the sand so that we could stage early human migration. I demonstrated the difference between capitalism and communism using index cards and a Jenga set. It was a whirlwind of necessary ingenuity.

This is the part where I turn the table neatly and predictably and say that even though I was the teacher, it was I who learned the most. This cliché is true, but nothing is really wrapped up neatly in a bow anymore.

This summer gave me a crash course in context, and a violent awakening to how much of my worldview and my own identity is merely reflections of ideologies in power around me. I learned that the only things universal are fear, human suffering, and children’s fear of the dark. While it seems that one of these problems could be easily solved by turning on an actual light, I now know that in countries with no infrastructure, this is not a viable solution. Thus, all three of these problems are vast and infinitely complex.

With these realizations, this would be a good time to feel helpless. It would be a good time to give up. But I have chosen to define success as being challenged.

Thus, I wake up each morning excited. Well, let’s face it; I wake up each morning exhausted. After all, I am still a college student. But I am excited because my experience this summer exponentially expanded the list of things I can do. I can kill a cobra. I can make apple crisp over an open fire. I can ride sidesaddle on a moto with no hands, coax blood out of my laundry in a bucket, and lead children through ruins in a jungle while suffering from a case of food poisoning so severe I hallucinate. It turns out that I can do a great many things, especially that most important of human abilities: I can think.

We all can.

Thinking may not be enough, but I feel it’s a far better solution to problems than praying and wishing and hoping.

I think about the children every day, when the sun is high in the sky here and they are falling into darkness on the other side of the world. I think about no one being there to assuage their fear, to sing them to sleep. I think about whether or not I did any good, or if I just continued the cycle of abandonment and disappointment that has defined their lives. I will never know this, as I will never know most of anything else. I’m going to keep asking questions, with a new urgency and vigor that was ignited in a country far away from my own beloved home.

And in the meantime, as I adapt to life back here, I will continue to wonder at cell phones and vacuums and indoor plumbing, air conditioning and refrigeration and mattresses, even Diet Coke and staplers and dryer sheets, all of those things I forget about that make my life here as wonderful and magical as any Broadway show I could conceive.

As a Jeanette K. Watson Fellow, Warren spent her third summer experience teaching students in Cambodia. She spent her first and second summers at Gotham Gazette and the Office of Congressman José E. Serrano, respectively.
The Art of the Dinner Party

Lauren Gerrie ’05 Reinvents the Get Together

bigLITTLE Get Together, a personal chef and intimate catering service specializing in unique dinner parties, was founded by Lauren Gerrie ’05 and Flannery Klette-Kolton. The Ladies, as they are affectionately known, met at their neighborhood coffee shop in Alphabet City, and shortly thereafter began to share their love for food over three-course dinners created for one another. bigLITTLE Get Together was soon born on the evening of their first event, a Great Gatsby-themed birthday party on a rooftop in Gramercy Park. “After a night of delicious food and bottles of wine, the name came to us, and we jumped right in,” Gerrie said. “Four and a half years later, we are still putting together creative and unique get togethers and having the time of our lives cooking, learning and sharing our culinary passion.”

bigLITTLE Get Together’s roving supper club enables Gerrie and Klette-Kolton to be creative and experiment with new ingredients, techniques and plating for their guests. First, the location is determined, which is often crucial in conceptualizing the theme. Once the theme is established, they begin to create menus that feature the best seasonal and local ingredients vendors have to offer. Having formerly worked in the wine and spirit industry, Klette-Kolton creates a pairing menu while Gerrie designs an invitation to be sent out to their mailing list and social network via Facebook. Not a detail is forgotten as they then collaborate on the overall ambiance with tablescape and music.

Past dinner parties have been inspired by film, television and literature. “Dinner at Dorsia,” the American Psycho-themed dinner, was set in a 1980s modern apartment where the New York Times Style Section and power tools lined the table. As guests arrived in the era’s couture fashion, the music of Genesis and Whitney Houston filled the space. Drawing from the reference of “bone-colored business cards” and decapitated body parts, the dinner featured a “Bone Plate” course of white bean puree, white asparagus, poached pheasant egg and almond dust.

The bigLITTLE kitchen is located in Manhattan’s East Village.
where they prep all ingredients for their events. All à-la-minute cooking occurs on site to ensure the highest quality and flavor. Gerrie and Klette-Kolton are true hostesses, working both the front and back of the house with ease and charm. When asked what type of clientele bigLITTLE attracts, Gerrie said they all have one thing in common: “They love food!” Dinner said in trying to pinpoint a dinner party that has been her favorite. “The ultimate goal is to always get better at what we do. We are extremely critical of ourselves and are very open to admitting our mistakes and successes. That being said, one of our best dinners was probably an evening that we put together for a group of food writers, personal chefs, caterers and high-

“The artist is an ongoing process, an evolution. Marymount Manhattan was a stepping stone on my path of discovery.”
—Lauren Gerrie ’05

parties range from gatherings of twenty somethings in Brooklyn who request a Southern-style backyard barbecue with spiked sweet tea and local beer to a corporate six-course dinner with wine pairings in an Upper East Side dining room. “Every single time we have a get together, we learn something new,” Gerrie end foodies in an amazing apartment in the West Village. Our client gave us free range on ingredients and cost, so we went to town and gave them a night they would never forget.”

bigLITTLE caught the eye of Gwyneth Paltrow, who featured the company in a holiday cocktail party blog on GOOP. Interview Magazine described the duo as entertainers “with thoughtful care [who] cook with a combination of analytic precision and emotional sentiment.” This fall, bigLITTLE will break into the world of television with a segment on The Cooking Channel’s show “My Life In Food.”

As a studio art and graphic design major, Gerrie has applied her interdisciplinary Marymount Manhattan education to be a true entrepreneur. In addition to creating the invitations, Gerrie designed the company’s Web site and logo. She also manages the blog and photographs much of the food for the entries.

“Being an artist is an ongoing process, an evolution,” Lauren said. “Marymount Manhattan was a stepping stone on my path of discovery, one which I am very grateful. Professors Jim Holl, Jim Martin and especially Hallie Cohen impacted my life in various ways and provided me with the tools to execute my vision.”

**Ingredients**
- 2 summer squash
- 2 zucchini
- 1 lb. of fresh ricotta
- 1/2 cup of heavy cream (or Greek yogurt or sour cream)
- Salt, pepper and lemon juice to taste
- Fresh basil (or mint, dill or mixture of herbs)
- Freshly ground nutmeg and lemon zest optional

**Directions**
First, thinly slice two summer squash and two zucchini. Place the slices between layers of paper towels to absorb some of the water that is released. Mix one pound of fresh ricotta with 1/2 cup of heavy cream. (As a substitute, you can also use Greek yogurt or sour cream). Add salt, pepper and lemon juice to taste. You can also add freshly ground nutmeg and lemon zest for that extra bite.

Line a 9” spring form pan (cheesecake pan) with plastic wrap, making sure you have enough excess to fold over the top of the tin. Begin layering with squash, and cover the entire bottom of the pan. Follow this with a layer of ricotta. On top of the ricotta, place a layer of your favorite herbs: basil, mint, dill or a mixture of all three. Repeat this process with the zucchini, and repeat all layers, finishing with a layer of squash or zucchini on top. Cover the tin with the excess plastic wrap, and place a plate or a heavy pan on top to press the tin down. Refrigerate overnight or for at least 3 hours. Unwrap, unmold, and slice into generous portions.

Serve with roasted chicken, grilled fish, seared steak, or enjoy by itself for a delicious, fresh and healthy dish!
When I walked into Lisa Perry’s shop located at 976 Madison Avenue, I was immediately immersed in a colorful world of 1960s mod fashion and pop culture.

A black and white image of fashion icon Twiggy was hanging on the left wall as I walked inside. A giant black and white photograph of Paul McCartney and John Lennon was on the right, and the Beach Boys’ “Help Me Rhonda” was playing in the background.
As I continued scanning the shop filled with brightly colored dresses, jackets, pillows and home accessories, I was greeted by Lisa, who was wearing one of her creations—a black signature knit sleeveless dress with the word “Love” aligned at the hem.

“I love color,” she said as we exchanged introductions. “There’s a lot to see here, and I think our customers really like having many colors to choose from.”

Quickly, I realized that Lisa’s clothing line and home products are a direct reflection of her bright, outgoing personality and clean sense of style.

Lisa has been a passionate collector of 1960s vintage couture fashion and art for the last 15 years and a fan of all things mod since childhood. Lisa grew up in the suburbs of Chicago around her family’s textile business, which led her to New York City’s Fashion Institute of Technology where she earned a degree in textile technology.

“I’m a lover of fashion,” said Lisa, who first started collecting vintage clothing for herself as an FIT student. “It was a natural fit for me having grown up around my family’s business and being surrounded by the ’60s style. Eventually, people began asking where I would get my outfits, because they liked the shape and style of

Lisa Perry’s double knit wool jersey Pop Dress, $1,295.

Perry brings bright colors and imagination to her children’s line and home accessories.

“Making clothes has been a wonderful way for me to create something that will make people happy.”

—Lisa Perry ’98
Lisa quickly walks away and tends to a customer who was speaking with one of her sales staff. She makes her way back with a smile and says, “I love being in the store, and I love the interaction with the customers.”

“Designing clothes has been a wonderful way for me to create something that will make people happy,” she adds. “Colors, clothing and great customer service revolve around making people feel good about themselves; and this involves psychology.”

Lisa’s insightful approach to helping women was further enhanced when she enrolled at Marymount Manhattan College in 1994. Her twins, Samantha and David were 8 years old, and it was during this point in her life that Lisa decided to head back to school.

“I picked Marymount Manhattan because I was impressed with the level of professionalism of the faculty, and the facility was accessible to me, since I lived close by,” said Lisa, who completed her B.A. psychology degree in 1998. “It’s a hidden jewel, and they helped me carry my creativity to a different level.”

Associate Professor of Psychology Roy Tietze, Ph.D., was one among many professors who made an impact on Lisa’s creative growth. “I enjoyed my classes with Professor Tietze,” she said. “He was great. I got a lot out of his and many of the classes I took at Marymount Manhattan.”

As we make our way to the back of her store, there is a children’s section with vibrantly colored outfits and home accessories that include plates, hamburger stools and giant crayons. Lisa said creating items for children has been a great way to extend her creativity and to reach clientele, who she hopes will consider adding some of her adult pieces to their closets when they are older.

“It’s about fun, and it’s a way for children to start expressing themselves,” she said. “I support creativity, and I think it’s important to have fun with it.”

Lisa’s fun approach to fashion includes a limited line of dresses that feature the Carl Fischer photograph of Andy Warhol drowning in a giant Campbell Soup can and Nat Finkelstein’s photographs of Andy Warhol and Edie Sedgwick.

“These were fun to make,” she said. “The images are iconic and I wanted to feature them in my work. Art and fashion merged during the ’60s. I love making my dresses into wearable art.”

“I don’t like it when people say I’m retro,” she said, clarifying her sense of style as we sat in her office decorated with brightly colored fabric swatches and cut-outs of images and words. “For me it’s more about designing clothes that are timeless and stylish. I like pairing my dresses with a modern shoe and giving the entire look a twist that can be carried by a woman in her 60s or a woman in her 20s.”

Lisa is an advocate for women’s rights and is involved with women’s organizations, including Planned Parenthood, Pro Choice New York and other community organizations, such as New York Presbyterian Hospital, where she serves as a trustee. As she continues to establish her place in the competitive fashion world, Lisa finds more women identifying themselves through her creations.

“Women have said to me that they really enjoy wearing my clothes,” Lisa said. “I would be happy to dress Michelle Obama, or Natalie Portman. These women are smart and talented, as well as great social activists. They are the type of woman I want to continue representing.”

In addition to her flagship store, which opened on Madison Avenue in November 2009, Lisa also has a seasonal shop in Sag Harbor, N.Y. To learn more about Lisa Perry’s clothing line and home accessories, visit her Web site at www.lisaperrystyle.com.
Ellie Ga ’00 Retraces
The Tara’s North Pole
Expedition through
Memory and Fortunetelling

By Megan Youngblood
In route from Svalbard, Norway, to the middle of the Arctic Ocean, Ellie Ga, M.F.A. ’00 gazed down from her window seat at the blankets of ice for hours. It was late September, and she was looking for the Tara, a specially designed polar schooner that was embedded in the ice, carrying nine other crew members and purposefully drifting near the North Pole to gather evidence of global warming. Taken away by the view, all of a sudden she saw people waving aboard a tiny sailboat, emerging from the expanse of ice, and found her entrance to the journey at 86°N, 12°W. She grabbed her camera and shut the digital display off, saving the battery life in the sub-freezing weather.

“Because I had shut that off, I was taking all of these pictures, and they were coming out blurry,” said Ga, a photographer and MMC studio art graduate. “My first photograph ended up being a garbage bag on the ice. It kind of summed up in a way that things happen so fast, and sometimes you’re not prepared for them.”

In 2007, a year after the expedition began, Ga was selected as Tara’s artist-in-residence. She had lobbied for the post after finding out about the expedition through her colleagues at The Explorer’s Club, a New York-based professional society to advance field research and exploration. She interviewed with Grant Redvers, the chief of the expedition, and Ga said that he immediately heard in her voice how much she wanted to experience the Arctic.

“I wanted to experience a concept of the unknown,” Ga said. “Most everything is known geographically these days. The unknown is still the state of mind.”

Ga, an Arctic explorer fanatic, had spent her previous year and a half researching polar expeditions at the Explorer’s Club in New York City. As the club’s first resident artist, Ga was given a key to the research collection’s archives, which include books, journals and images pertaining to exploration. Using images and objects from this collection, she created The Catalogue of the Lost (and Other Revelations), a live performance comprising 282 projected images and depicting the missing pieces and failures of early exploration. Her project confronted the undocumented portraits attempted by early photographers who used daguerreotype apparatuses that required very long exposures. The exploring photographers would try to develop the images on site, but the chemical fluids would freeze and the plates would break. She identified the expeditions that used these early photographic processes onboard and read their journals.

“It would be so interesting to read all the descriptions, so much like conceptual art in a way because they’re describing all the photos that they took but didn’t come out,” Ga said. “I got really interested in the idea of trying to document what had never been documented before.”

When Ga arrived on The Tara, the crew included a captain, journalist, physician, mechanic and scientists. As the artist, her personal and initial objectives were to capture photographs, record sound and process the content once she returned home. Then the Thursday Night Lecture Series happened and changed her artistic trajectory.

“We would have a lecture or power point presentation about someone’s vacation in Monaco or a scientific something done onboard,” said Ga, explaining how the lecture series operated. “And I realized I had to make work for that lecture series in order to be accepted. They
didn’t know what I was about or how I thought and saw things. So, I realized, ‘I have to make the work right now.’”

Working 12-hour days in negative 20 and negative 40 degree Celsius weather, Ga was part of the team, either cutting ice for drinking water, cleaning, cooking or carrying out other assigned chores. When the day’s work was accomplished, she used the remaining time to be the artist. She started thinking about the Arctic’s landscape of ice fissures, the unpredictability of when they would be released from the moving slab of ice, and ways to use aspects of their lives on the boat to convey an idea of fortunetelling in her Thursday Night Lectures.

“I knew the only way to make this Arctic experience not one based on nostalgia, and one that could continue, would be to follow the ideas, symbols, myths that captured my imagination during the expedition back into the world.”

—Ellie Ga ’00

Ga captured the Arctic’s landscape of ice fissures and the unpredictability of when they would be released from the moving slab of ice. One of the most important concepts of Ga’s work is the use of light and darkness.

When the day’s work was accomplished, she used the remaining time to be the artist. She started thinking about the Arctic’s landscape of ice fissures, the unpredictability of when they would be released from the moving slab of ice, and ways to use aspects of their lives on the boat to convey an idea of fortunetelling in her Thursday Night Lectures.

“I had mapped out this giant maquette of all these lectures I wanted to make for the Thursday Night Lecture Series, relating to different aspects of fortunetelling and our experience up there,” Ga said. “Then, we were gone. The ice released us. I lost my audience of nine people. There’s no more Thursday Night Lecture Series.”

When she returned from the Arctic in February 2008, Ga’s artwork took on the life of her Thursday Night performance lectures. In The Fortunetellers, Ga superimposes live storytelling and videos with layered projected images and sounds. Like the drift of Tara through the ice pack, The Fortunetellers is a meandering path of research and recollections, etymologies and metaphors that chart an unpredictable journey about fortunetelling and weather predictions. The second incarnation of The Fortunetellers is Ga’s 2010 performance lecture, The Fortunetellers: Arctic Circles (10:10). According to independent curator Beatrice Gross, who featured Ga in her Edifying Series, the second part to this project focuses on the various forms of time-keeping when the sun remains below the horizon for months on end, while evoking Proteus’ visions of the future, the shifting states of matter, and an unsettling discovery of temporal alignment.

“It’s sort of like DJing through these different mediums in a way,” said Ga, demonstrating by placing seven small images on the overhead screen. “I got the idea of laying out images simultaneously on the overhead projector from the fortunetellers laying out the cards to read. […] I love this idea of having a massive archive of that I can pull out, make it come alive for an hour through the performance and then put it back in my suitcase again. I can always reconfigure it. It changes as my memory of the experience changes. The performances change over time, too. When I first started them, I would refer to my crewmates by their names because how could I not; they’re real people. Now, after a year and a half, I refer to them by their roles onboard: the captain, the doctor, the mechanic. Slowly, over time, [the archive] belongs to a realm of fiction. The performance and storytelling aspect allow for that change.”

From October 2010 to January 2011, Ga is exhibiting and performing The Fortunetellers: Arctic Circles at Agnes B’s Librairie/Galerie (Hong Kong), The Institute for Cultural Inquiry (Berlin) and Betonsalon (Paris). She will be featured in a solo exhibition at New York City’s Bureau in 2011. Her work has been exhibited at Galerie du Jour (Paris); Subject Index at the Konstmuseum (Malmo, Sweden); and Storyteller at Projekt 0047 (Oslo, Norway). She has performed The Fortunetellers at Museo D’ Arte Contemporanea (Palermo, Italy), MOMA/PS1 Contemporary Art (New York City) and Ecole Superieure des Arts (Bruxelles, Belgium).

As a way to trace these metaphors, etymologies and myths of life on the Tara, Ga has explored additional research opportunities linking fortunetelling in the Arctic to Sicily, Egypt and Japan. In Sicily,
she was interested in ancient Mediterranean concepts of the north and drew upon the natural observation of the phases of matter that pre-Socratic philosopher, Empedocles, made.

“The elements, when we were in the Arctic, were constantly in transformation,” Ga said. “We were on the sea, but it was frozen. Sometimes it would dissipate, and then it would form together. There was an ice formation which looked like a little volcano that would form at the exhaust coming out of The Tara, and everyone would draw it on the maps I asked them to create for me. Empedocles threw himself into Mount Etna to prove his summed fear of the elements.”

In the last part of the journey, one of the most important concepts was light and darkness. Tara’s return to daylight, Ga said, was not daylight but two lighthouses from civilization. Because Ga was learning French at the time, she connected the French word for lighthouse, la phare, to the Italian and Spanish versions, il faro and el faro, respectively. She also looked into the ancient mythical Greek fortuneteller, Proteus, who lived near Pharos Island, where the Lighthouse of Alexandria once stood. One of the ancient marvels of the world, the Lighthouse of Alexandria crumbled during an earthquake in the 12th century A.D.

“[Pharos Island] named the language of lighthouse, in Greek and Latin, too,” Ga said. “It turns out in the 1990s, they found the base of the lighthouse off the coast of Alexandria, Egypt, along with Cleopatra’s Palace. I was like, I have to go there. I have to learn how to dive.”

So, she did. Ga spent last summer learning how to dive in the hopes that she will one day go to Alexandria to film the base of the lighthouse. In Japan, she visited the Earth Simulator, one of the world’s largest computers, which simulates weather and helps predict climate change. She’s still processing this research, but she’s certain these experiences will lead to new incarnations of the Arctic expedition.

“I knew the only way to make this Arctic experience not one based on nostalgia, and one that could continue, would be to follow the ideas, symbols, myths that captured my imagination during the expedition back into the world,” Ga said. “For a long time, I thought, ‘How am I ever going to make work that’s as incredible as the experience?’ Maybe in the end, you can’t. But as the memory of the actual expedition fades, all I can do is make art about it.”

In The Fortunetellers, Ga superimposes live storytelling and videos with layered projected images and sounds. Her work is a meandering path of research and recollections, etymologies and metaphors that chart an unpredictable journey about fortunetelling and weather predictions.
Artistic Alumni

Four More Years, a biennial exhibition of Marymount Manhattan alumni artists, featured works in photography, printmaking, and acrylic, oil and watercolor painting. These artworks, representing ten alumni artists, were featured in the show. The exhibition was on display from May 28 to September 19 in The Hewitt Gallery of Art.

1. Yvonne Lamar-Rogers '06
   “Let Us Break Together, on Our Knees”
   mixed media artist books

2. William King '06
   “Shout”
   Archival pigment prints

3. Jeb Knight '06
   “Collage 04”
   mixed media

4. Kristen Haskell '05
   “Shark 30”
   acrylic and pumice on canvas

5. Kate Sanderson '06
   “Hive III”
   Silkscreen, etching, hand coloring on watercolor paper

6. George Williams '75
   “Amongst the Stars”
   oil on canvas

7. Tara Gayle '06
   “Self Portrait”
   oil/charcoal on canvas

8. Enid Cobeo '96
   “Illumination of the Spirits”
   watercolor on paper

9. Eleonora Lecei '00
   “Dream Rescue”
   fired terracotta with clay plaster, wax and mixed media
During fall 2010, The Hewitt Gallery of Art showcased the artwork of recently retired Assistant Professor of Art James Martin, M.F.A. The *James Martin, A Retrospective* exhibition included selections of Martin’s paintings, lithographs, and digital prints from 1979 to the present. The 30-year period of work in the exhibit was roughly concurrent with the artist’s years of teaching studio art courses at Marymount Manhattan. With the assistance of Hewitt Gallery Director, Millie Burns, Martin scoured through more than 200 canvases to select a body of work that he felt represented the range of his artistic output and would work well in the space. He began sorting them by basic themes, such as reflection imagery, construction sites, urban refuse and crumpled paper. Recurring color combinations, forms and compositional strategies were key elements to selecting pieces that complemented one another. The subject matter of his paintings has evolved over time. Martin’s earlier paintings with reflective imagery conveyed more of a particular time and place. In contrast, his recent “paper” landscape paintings have no specific narrative content or scale, and they can be read as monumental or minuscule.

“It was interesting to take a look at everything and start to see connections between the work,” Martin said. “Basically, forever, I’ve been showing recent work, and all of the older work just gets shoved to the back of the pile and almost forgotten about.”

Now that Martin is retired, he is working in his studio full time. In April 2006, he was involved in a bicycle accident on his path from Red Hook Brooklyn to MMC that severely injured his left, painting arm.

“I feel like I have this deficit in my (output of) work because of this arm injury, and I kept having these follow up surgeries,” Martin said. “For the last four years, it’s really affected my productivity. Now, I’m feeling good, and I want to get some work done.”

In his most recent series of digital prints, Martin uses elements from his accident and the recuperation process as a point of departure. Anatomical references scanned from old anatomy texts are interleaved with photographs of bandages, bark, and paper to create “biological” landscapes. This layering also occurs in the oldest painting that was displayed in the exhibit in the depiction of reflections in a shop window.

“Bystanding I” (left), an acrylic painting from 1979, represents one of Martin’s earlier works involving reflections and “Inside/Out” (right) is a recent oil painting from 2009.
Are You **In** or Are You **Out**?

Stereotyping as a Tool of Communication

About ten years ago, Anastacia Kurylo, Ph.D., was a bridesmaid for a friend’s wedding. Upon their first meeting, one of her fellow bridesmaids said, “This is going to be so much fun. We can talk about boys. Go shopping. Gossip!”

“I was astonished by her topics of conversation,” said Kurylo, assistant professor of communication arts. “I told the woman that we would get along a lot better if she didn’t use stereotypes in every sentence. After all, she was wrong in assuming that simply because we were both women we would share these interests.” But Kurylo admits she was wrong for attacking the woman when all she was trying to do was make friends and share her enthusiasms.

According to Kurylo, this simple but troublesome conversation was the original motivation for her research on stereotypes. “She was using a stereotype to accomplish something positive,” Kurylo explained. “I was the one who acted poorly in the situation. I could have chosen a better way to respond. To her credit, the bridesmaid stared at me blankly, apologized, and continued speaking – without any further stereotyping.”

Stereotyping is defined by *The American Heritage New Dictionary of Cultural Literacy* as a generalization, usually exaggerated, oversimplified and often offensive, that is used to describe or distinguish a group. Kurylo says stereotypes are communicated in mundane and innocuous ways more often than people realize in their everyday conversations.

Kurylo argues that stereotypes
communicated in everyday conversations are often overlooked, while the media regularly report cases of stereotyping that involve high-profile people, such as comedian Michael Richards, who spat a racial epithet to his audience during a comedy show, or radio show host Don Imus, who made racist remarks on air about the Rutgers women’s basketball team. Kurylo’s ongoing research, however, uncovers the stereotyping that often goes unnoticed in its daily occurrence.

“In addition to the more obvious and more frequently discussed ethnic and racial stereotypes addressed in the media, stereotypes exist for innumerable other groups from men to women, football players to lawyers, and college students to professors,” said Kurylo, who examines the use of stereotypes and their consequences in interpersonal, intercultural and organizational contexts.

A recent example of stereotyping unveiled in public debate involves baseless preconceptions about sexuality. On August 5, 2010, when U.S. District Judge Vaughn Walker overturned California’s Proposition 8 law, which prohibits gay couples to marry, he agreed that homosexuals have a fundamental right to marry under the 14th Amendment of the U.S. Constitution. His ruling fought the archaic supposition that gay couples shouldn’t be given the right to marry because they would make unsuitable parents. In Judge Walker’s 133-page ruling, he referred to the U.S. Supreme Court precedent of Loving v. Virginia (1967), which overturned a Virginia law that made interracial marriages illegal. Kurylo argues that the communication of stereotypes about sexuality discussed throughout the public debate treats these stereotypes as if they are evidence and clouds the truth.

Having earned a master’s degree in speech and interpersonal communication from New York University and a Ph.D. in communication from Rutgers University, Kurylo has been fascinated by the art of communication and the way in which individuals choose to express themselves. Studying stereotypes has been of great interest to Kurylo for the past five years.

Kurylo has examined how stereotyping is a tool for people to communicate, and in some cases, acclimate in unfamiliar situations or with unfamiliar people. She said that people may be motivated to stereotype particularly when in need of a way to distinguish between the groups to which they belong, or their in-groups, and those groups to which they do not belong, or their out-groups. “Distinguishing between groups and creating out-groups is a fundamental psychological process through which people distinguish themselves as different from and better than others,” Kurylo said. “People communicate stereotypes to identify and single out group members.”

According to Kurylo, the classroom, the office and the shopping mall are just a few settings where people communicate stereotypes, sometimes with little fanfare, attention, or obvious offense. Consider how many times you have been involved in a conversation and someone says, “Well, you know how they are.” These often overlooked stereotypes, even if used with good intentions, send the message that the stereotypes are true. However, psychology researchers have not found evidence that any stereotypes are true. Instead these can lead to poor decision making, prejudice and discrimination.

So what can people do to avoid using stereotypes in their daily communication? Kurylo offers three tips:

Remember all people are individuals no matter what they look like, where they are from, what they do professionally, or how their families are structured. Communicating a stereotype can create or exaggerate differences between group members when no substantial differences exist and, thus, make it difficult if not make it impossible to recognize commonalities, such as shared interests and concerns.

Use information specific to the individual when trying to make friends (e.g., Where did you get such a great haircut?) because communicating stereotypes can backfire.

Be aware when making jokes, expressing frustration, or engaging in conflict that you may be communicating stereotypes. Remember that you never know who you might offend or how it might affect your relationship with others. Examine stereotypes you may hold, consider why or how you hold these beliefs, try to catch yourself before you communicate stereotypes, and think of an alternate way of conveying your message.

Kurylo has found that taking this approach is helpful to prevent misconceptions in everyday conversation. “Oftentimes people use stereotypes because they can’t think of a better way to say what it is they want to say. Taking an extra few seconds, to find a better way to get a message across can prevent a lot of miscommunication,” Kurylo said. “Sure, people resort to stereotypes when trying to be mean, hurtful or controlling but also when trying to make friends or trying to share their thoughts. Through my research, I have learned to look beyond the stereotype to the message beneath before I respond.”
Farrell Enlists MMC Students and Alumni for *The Red Anthology*

Gordon Farrell, M.F.A., adjunct assistant professor of theatre arts, worked with Marymount Manhattan students and alumni to create a remarkable piece of theatre on the Lower East Side for 21 weeks in 2009 and 2010. Professor Farrell’s play, *The Red Anthology: Every Woman Dances Her Story*, features eight true stories from real women told in monologues, scenes and choral poetry. On opening night February 12, Matthew Mackey ’10 served as associate producer, Adam Kerbel as stage manager, with Cori Ryan ’12, Kasey Ryan ’10 and Paula Turanec ’12 in the cast. MMC students Alex Urisko, Anna Orshansky, Erik De La Torre, Madison Obery, Molly Trainor and Siobhan Gordon, all in the Class of 2013, served as house staff and assisted in maintaining a smooth-running production. After rewrites and rehearsals, the show re-opened May 19 with Arielle Parkas ’11 serving as dramaturge, and Jordana De La Cruz ’12 in the cast along with alumni Jason Dibelius ’07, Keke Regele ’10 and Diana Avellino ’07. After more development work, sold-out houses and rave notices on the internet and in print, the play concluded its run in the Upstairs Cabaret at People Lounge on May 24, 2010.

Connell Adapts Shakespeare’s *Richard II*


Martin Denton wrote on NYTheatre.com: “Connell’s adaptation, which adds text from a variety of sources to an abbreviation of *Richard II*, streamlines the story and themes of Shakespeare’s original, honing in sharply on one main idea—the notion that absolute monarchy corrupts absolutely. […] Not only has [Connell] succeeded in zeroing in, with real clarity and acuity, on a very specific take on a classic story, but he’s also done a bang-up job of good old-fashioned storytelling.”

*The Holy Terror* was produced by MMC’s theatre arts department in The Theresa Lang Theatre in November 2005.
Paradis Goes Inside the Criminal Mind

The Measure of Madness: Inside the Disturbed and Disturbing Criminal Mind

Cheryl Paradis, Psy.D., associate professor of psychology and a forensic psychologist, revisits 21 of the most intriguing, puzzling, and challenging cases she has handled in her multifaceted, 25-year career, including that of a battered woman, a psychotic arsonist, an accused cannibal and a wide range of liars. Paradis takes readers into the courtroom, up on the witness stand, and behind the closed doors where she interviews suspects accused of frightening, violent crimes and illustrates the crucial and often surprising role forensic psychology plays in the pursuit of justice.

In her book, Paradis explores the moral dilemmas she faces on a daily basis: If a man obeys the voice of God instructing him to attack his mother, is he really guilty and responsible for committing this crime? Should juveniles be treated differently in the criminal justice system?

“One of the most difficult questions for me to answer is whether or not a defendant is faking, as most of the defendants I examine are not totally honest with me,” Paradis said. “Many exaggerate or fake symptoms of depression or psychosis. As a forensic psychologist, my responsibilities are different than those of other psychologists. I must put away my treatment hat to think more like a detective. Questions of responsibility and blame are not easy to answer when a defendant is mentally ill or suffers from brain damage.”

Schwartz Explores Self-Reliant Communities in Radical Pragmatical

Morgan Schwartz, M.F.A., associate professor of digital media, exhibited two works of art, Living on Earth on Mars on Earth (2010) and The Hope Project (2001), in the group exhibition “Hopey Changey Things” at the Bemis Center for Contemporary Arts in Omaha, Neb., from June 11 to September 4. Living on Earth on Mars on Earth is part of Radical Pragmatical, a documentary project that explores themes of utopia, homesteading, experimental communities and radical self-reliance. A wide range of cultural activities and cultural producers were documented, including Burning Man, a group simulating life on Mars, intentional communities in Hawaii, science fiction authors writing about near-future scenarios, and homesteaders who live in extreme environments.

In making Radical Pragmatical, Schwartz spent more than a year living with and documenting groups of people who are trying to “live in the world they want to live in.” This is an approach to life that rejects settling for current conditions, but also moves beyond social critique into tangible efforts to remake the world one inhabits. These “speculative practices” have both visionary and pragmatic qualities and often occupy a generative (and sometimes contrived) space between reality and fantasy.

Above is a still from the video Living on Earth on Mars on Earth from 2010. The video is part of Radical Pragmatical, a documentary project.
O’Connor Organizes Ethnography Group of Scholars

Erin O’Connor, Ph.D., assistant professor of sociology, has developed a regional ethnography writing group, called Ethnography Workshop, which is sponsored by and housed at New York University’s Institute of Public Knowledge. The workshop is composed of scholars from New York City and Philadelphia, who are currently writing books across a range of research topics, including militiamen, pigeon handlers, glassblowing, rap careers, amateur wrestlers and Jewish ritual practice.

“Many ethnographies traditionally have an urban focus, and while some ethnographers in our group, including myself, have done our research in cities, as a whole we look toward broader themes, like culture,” said O’Connor, who invited ethnographers who conduct research in urban as well as non-urban settings. “We modeled our meetings on a group run by Dr. Craig Calhoun and Dr. Richard Sennett of New York University called NYLON.”

NYLON, which stands for New York/London, is a workshop in which scholars from universities in these two cities meet to discuss their writing. At each meeting, the group workshops writing from two scholars. The Ethnography Workshop follows the same format.

O’Connor formed the Ethnography Workshop because she was inspired to create solidarity among ethnographers, who she said can sometimes be marginalized in the field of sociology, and to create a dialogue about ethnography across New York City institutions.

Zeile Costume Designs Death of a Salesman

Kirche Zeile, M.F.A., assistant professor of theatre arts, costume designed Weston Playhouse’s Death of a Salesman, starring Christopher Lloyd, from late August to mid-October. Lloyd’s role in the play was recently featured in the arts section of The New York Times.

Entering her fifth season with the Vermont-based regional theatre, Zeile was invited to select which play in their season she wanted to design.

“I didn’t know Christopher Lloyd was going to be starring in it,” Zeile said. “Death of a Salesman is one of my favorite plays of all time, and I really wanted this opportunity to finally do it.”

Zeile requires students to read Death of a Salesman every year in the intensive, two-semester Theatre History course. Even though she has read the play closely for the past five years as part of the course, she re-read it several times to gain the appropriate emotional research for composing the designs. After doing preliminary period research of the 1930s and 1940s, Zeile met with the director, design team and actors to decide which costumes were to be built from scratch.

“I really wanted it to feel like clothes, not costumes,” Zeile said. “The second you build something, it becomes a costume. That meant that I had to shop and buy every single piece of clothing in the show.”

Zeile found most of the play’s 30 costumes in New York vintage clothing stores and flea markets and fitted them accordingly.

“I tend to be a fairly organic designer, which means I spend a lot of time meeting with the actors to discuss character research,” Zeile said. “Chris and I talked on the phone quite a bit, and then I went to Vermont early specifically to meet with him. By the time we did the costume fitting, he basically walked into the suit, and he said it was exactly what he had imagined. Every once in a while, once every three years or so, you land on a piece where everything just clicks […] In this play, the actors were incredible. The designers and I have all worked together before, so we had an instant camaraderie. [It] was truly a collaborative piece, which is what you go for and what you’re trained for.”
On December 4, 1980, The New York Times carried a worrisome headline. Four American women had gone missing in El Salvador: Maryknoll Missionary Sisters Ita Ford ’61 and Maura Clarke, Ursuline Sister Dorothy Kazel and Jean Donovan, a lay volunteer working with the sisters. The next day, the paper announced all four women’s bodies had been found. They had been shot at close range and buried in a shallow grave in a field about ten miles from where they were last seen.

Sr. Ita inherited idealism and the passion for mission work from her family. Her relatives Patrick Ford, who founded the Irish World, a periodical for his fellow émigrés, and Austin Ford, who owned and edited the New York Freeman’s Journal and Catholic Register, both involved themselves in the Irish struggle against Great Britain. Austin’s son, Francis Xavier, was a Maryknoll Missionary to China from 1918 until his death at the hands of the Chinese Communist Party in 1952.

Born in 1940, Sr. Ita expressed interest in joining Maryknoll when she was fifteen, and entered the community upon graduating from Marymount Manhattan College in 1961. Her first mission was in Bolivia in 1972, but she was reassigned to Chile in 1973. Shortly after her arrival, Chilean President Salvador Allende died in a coup organized by his own military and aided by the U.S. Central Intelligence Agency. Both groups suspected
that Allende’s left-wing politics would arouse the public against the status quo and would push Chile closer to the Soviets in the Cold War. Sr. Ita saw firsthand how the Chilean military stabilized the country by stifling dissent, and how it put Chile’s international economic opportunities ahead of its people’s well-being. In 1980, she came to El Salvador, where she saw another government so opposed to communism that it oppressed its own people. Her work among those people attracted the attention of El Salvador’s right-wing death squads.

Sr. Ita’s brother, Bill, and mother, Mildred, joined with others in efforts to bring the murderers to justice. Mildred brought Sr. Colette Mahoney, RSHM and Marymount Manhattan into the collaboration. Sr. Colette reached out to Congressman William Green, who represented MMC’s district, and Congresswoman Geraldine Ferraro ’56. In 1984, the Salvadoran government convicted four members of the country’s National Guard of the crimes. Those men later revealed the murders had actually been officially ordered executions. The officers who issued the orders had retired to Florida in 1989, putting them under U.S. jurisdiction. Two events changed the case in 1992. First, the Soviet Union collapsed. When the reason for the Cold War disappeared, the reason for the oppressive anti-communist government disappeared, too, bringing the violence in El Salvador to an end. That same year, Congress passed the Torture Victims Protective Act, which allowed U.S. citizens who had suffered at the hands of other governments to bring their cases to U.S. court. The case of Sr. Ita, et al. v. Gancia (one of the military officials) went to a Florida court in 1999. In 2000, the jury exonerated the officers on the grounds that they could not have been expected to control their subordinates’ every action. While that decision withstood appeal, a 2002 jury found in favor of three Salvadoran refugees who charged the same officers had also ordered them to be kidnapped and tortured.

Twenty-nine years ago, MMC held a memorial Mass for Sr. Ita in The Theresa Lang Theatre on December 17. Father John Cortoran, M.M., the rector of Maryknoll Seminary, came to the College for the occasion. Sr. Colette, who was serving as president of the College, praised Sr. Ita as one who had “sealed the commitment of life with death.” As an MMC English major, Sr. Ita wrote for Conviae, the student newspaper, and edited Avelan, the yearbook, and Professor Joseph P. Clancy of the English department read a poem he had composed for the occasion, describing how “Casually listening to the late-night newscast” he heard a name he hadn’t thought about in years and realized the connection between the student he knew and the martyr Sr. Ita had become. In 1981, Sr. Ita’s classmates honored her with the plaque that still hangs in the Thomas J. Shanahan Library. Sr. Ita was also the recipient of the Raymunde McKay Award at the 2006 class reunion.

This year marks the 30th anniversary of the deaths of these four women. The Maura Clarke-Ita Ford Center is commissioning a new play to commemorate the anniversary. Two previous plays, “Missionaries” and “Ten Years of Hope,” were written by Elizabeth Swados in their honor. To learn more, visit www.mauraclearke-itafordcenter.org.

Brown is a professor and archivist of the Thomas J. Shanahan Library at Marymount Manhattan College.
Mary C. Ward Kraemer, B.S. ’57, an MMC chemistry graduate, misses her days at Marymount Manhattan and her dear friends Jane Sullivan ’57, Sister Edmond, and Elita Bucher Kresse ’57. She and her husband, Gerard, have six children, seven grandchildren and two great-grandchildren. They hope to go to Ireland again during the fall. She still remembers Chickie Gallagher singing “Come back Paddy Riley to Bally James Duff” and pulls it up on YouTube every now and then. She also remembers “Sing” and “Sports Night” as if that all happened yesterday. She sends her love to Sheila Barry Tacon ’56.

Robert Chapey, Ed.D. ’64, an MMC communication arts graduate, and Jean Fastook, M.D. ’64, are heading to Paris, and then vacationing in Provence and Spain. They are taking a barge trip down the Rhone River, stopping in Lyon, Trevux, Vienne, Tournon, Chateauneuf Du Pape, Avignon, Arles and Carcassonne. Their trip ends in Barcelona.

Mary Louise Tallent Chudd, M.S. ’65, an MMC psychology graduate, attended her 45th MMC reunion on June 12, 2010. On July 1, she retired from the Department of Education of the City of New York after more than 40 years of service. Her greatest joy, however, is watching her two grandchildren grow. Her daughter Suzanne’s little girl, Kate, is now 21 months. They were recently blessed with her son William’s little boy, Henry Owen, who was born on June 8, 2010. Mary’s husband, Richard, is still working for Stantec but plans to retire soon.

Dotty Lynch Downey, M.A. ’66, an MMC sociology graduate, has been appointed director of the new M.A. program in Political Communication at American University in Washington, D.C., where she has been teaching since 2006. She continues as a political consultant for CBS News.

Irene Fischer, B.A. ’66, an MMC English graduate, has been retired from teaching since 2003. She and her husband, Lawrence, moved from Valhalla, N.Y., to a little hamlet in Beekman, N.Y. (Dutchess County). They have recently bought a house in Venice, Fla., after owning a condo there for several years. She would love to hear from any of her classmates: (914) 714-9064.

Mary F. Cordato, Ph.D. ’71 visited her roots in Montemurro.

Pat Coiner, M.P.S., M.Ed. ’73, an MMC urban studies graduate, is proud to announce the graduation of her daughter, Anna Giacoponello, from Fordham University (Lincoln Center). Giacoponello received her B.A. in English, and after working at the Philadelphia Eagles training camp this summer, will be going on to graduate school.

Linda Colley-Balicki, M.S. ’75, an MMC psychology graduate, was awarded “Teacher of the Year” from P.S. 69 in Staten Island in June 2010. She is one of 40 teachers recognized as “Teacher of the Year.” The ceremony was held at The College of Staten Island.

Mary F. Cordato, Ph.D. ’71, an MMC history graduate, visited the village of her Italian roots, Montemurro. After months of planning and genealogical research, during the summer Cordato traveled to the village located in Basilicata. She said that the experience was one of the best of her life, and the highlight was meeting so many of her family members she never knew existed. She can’t wait to return next year.

Mary Condon Manning, B.F.A. ’72, an MMC studio art graduate, studied art history under Sister Judith Savard while at MMC, and coincidentally, has painted alongside Sr. Judith’s niece, Missy, in several painting workshops in Fairfield County. Manning’s art studio is located in South Norwalk, Conn., close to Darien where she has lived for 28 years. She has a daughter and a son, who is also an artist and lives and works in Brooklyn and Amagansett, N.Y. Her work can be viewed at the gallery at The Lodge at Woodloch in Hawley, Pa.

Eileen C. Martin, B.A. ’75, an MMC psychology graduate, is currently living in Dallas with her husband, Harry, but they maintain a residence in Manhattan, across the street from the MMC campus. She has one married son, Christopher.

Patty Dapontes Maraldo, B.F.A. ’85 is the director of Pilates for EVERY Body in Island Park, N.Y.

Pamela Malone, Ph.D. ’81, an MMC psychology graduate, has completed her Ph.D. in social work at The University of Texas at Austin. She maintains a clinical practice, works with adolescent girls groups, and is adjunct faculty at The University of Texas at Austin and St. Edward’s University.
Patty Dapontes Maraldo, B.F.A. ’85, an MMC dance graduate, is the director of Pilates for EVERY Body in Island Park, N.Y. She holds Pilates and yoga certifications with PowerHouse, IMX, Stott, Yogafit Level I, Level II, Kids, Prenatal, Seniors, IFTA Mat-Flex, New York City Ballet Workout and Marymount Manhattan College Fitness Specialist Certification Program. She is a fitness, dance and theatre presenter for TSI Summit, NYSTEA and DEA, and a contributing writer for The New York Times, Strong Magazine, New Living and Long Island Woman Magazines. She is an ambassador for Lululemon Athletica and a continuing education instructor for Queensboro Community College.

Patty Mazzei, B.A. ’81, an MMC theatre arts and English graduate, is still flying the friendly skies for Continental Airlines and is very proud to announce the college graduation of her oldest daughter, Daniella, who is now attending Seton Hall Law School.

Jo Oppenheimer, B.A. ’82, an MMC psychology graduate, was invited to present at the international 12th Annual Comparative Literature Conference held at the University of South Carolina in Columbia, S.C., in February 2010. Her presentation, “The Body Remembers What the Mind Refuses to Acknowledge,” focused on the ability of those who have been abused to dissociate from painful events, the memories buried or repressed, seemingly forgotten, but stored in the brain and experienced in the body. In August, Oppenheimer presented this topic in Israel to her colleagues at The Counseling Center for Women.

Diana Kwiatkowski Rubin, M.A. ’88, an MMC English graduate, published Renewal, a book of new and previously published poems, in 2010. These award-winning poems include “Maple,” which received a prize in the Cader Publishing Ltd. poetry competition, and “The Waves At Wildwood Crest” and “Swamp Vision,” which were winners in the Wordsmirth Competition. Kwiatkowski Rubin is the author of five books of poetry, two collections of short stories and a cookbook.

Joan Regen-Ramirez, M.S. ’82, an MMC business graduate, will graduate with her third master’s in special education in January 2011. She is currently accepting private students for ESL lessons. Her first suspense novel is being reviewed by agents.

Pa’s Hat Works through Alumna’s War-Torn Past

This summer, Pillsbury House Theatre in Minneapolis, Minn., premiered Pa’s Hat: Liberian Legacy, a play written by Cori Thomas ’85 and inspired by a trip she took to Liberia with her father, David M. Thomas, Sr., ten years ago. In the midst of Liberia’s Second Civil War, Cori accompanied her father to the war-torn country, so that he could retrace his past, find the remains of his brother’s body, and see his home country for the last time. When they arrived, they were detained and imprisoned by a 14-year-old child soldier of the Armed Forces of Liberia.

“I wrote it for myself, not imagining that anyone else would see it, to settle my own feelings about the experience,” Cori said. “[My father] was a member of the group that was overthrown from the government, two months before I graduated from high school. I was trying to honestly examine that history while talking about intimate issues and exposing private family history.”

On April 12, 1980, a group of junior officers from the Armed Forces of Liberia staged a coup in Liberia’s presidential mansion. They executed many people, including President William R. Tolbert, 13 members of his cabinet, and Cori’s uncle. Her father, who was in the United States at the time as an ambassador prior to the First Liberian Civil War, was ordered to return to stand trial. He refused to return and instead applied for political asylum in the United States. When Cori’s family immigrated to the United States, they had to start their lives completely over. Cori enrolled at Marymount Manhattan, choosing to major in theatre arts. Although she wasn’t able to afford a full course load in her first year, she got a job to put herself through college.

It took two years for Cori to start writing Pa’s Hat. While she was writing an unfinished lackluster play about her grandparents, her thoughts continued to be interrupted by the gun-toting child soldier she encountered in Liberia. She was hesitant to show her father the script before he died because it exposed their personal lives, but Cori said he was very proud of her and loved it.

“The play is the character me working it out,” Cori said. “It felt like we were all imprisoned by this past and needed to break through.”

1990s

Anne Marie Foran, B.A. ’90, an MMC studio art graduate, exhibited her artwork in “Eclectica,” a September show featuring her paintings and sculpture at Cyrenius H. Booth Library in Newtown, Conn.

George H. Sirois, B.A. ’98, an MMC theatre arts major, recently finished his book Excelsior, published by Infinity Publishing. Sirois began creating his own characters in 1985 and has since written various short stories, screenplays and one-act plays. He co-wrote the book, Halloween at Belvedere: A Monster Musical Adventure, which is performed on Halloween in New York City’s Central Park. His first novel, From Parts Unknown, was published by iUniverse in 2002.

2000s

Chris Bashinelli, B.A. ’07, an MMC theatre arts graduate, has founded the nonprofit, Bridge the Gap TV, shaken hands with presidents, and initiated a plan in hopes of empowering a generation to take action in alleviating global poverty. This year, Bashinelli emceed a United Nations Peace Forum in Brazil, interviewed Dikembe Mutombo, and formed partnerships with international organizations, such as the Jane Goodall Institute. In August, Bashinelli moderated the UN Launch of the International Year of Youth. To get involved, e-mail Bashinelli directly at Chris@BridgetheGapTV.com.
Elisha Blond, D.V.M. ’05, an MMC biology and dance graduate, received her Doctorate of Veterinary Medicine from Cornell University in May 2010. During her veterinary college years, she fed her urge to dance, performing in two college galas and choreographing two performances. She currently practices in Penn Yan, N.Y., treating large and small animals, and still tries to dance once a week.

Natasha E. Bowden, B.A. ’06, an MMC dance graduate, started Urban Plie, Inc., a dance program for children between the ages of 3 and 18. She currently offers ballet, modern dance technique, creative movement (children ages 3-5 only), West African, jazz and yoga. Check out Bowden’s blog to see what she’s up to: www.urbanplie.com.

Jessica DiMauro, B.F.A. ’01, an MMC dance graduate, and her company, DiMauro Dance, have performed works throughout the tri-state area funded by the Westchester Arts Council Arts Alive Grant 2007. During June and July, DiMauro Dance was in residence at The Steffi Nossen School in White Plains. She is an adjunct faculty member at Montclair State University and Duchess Community College.

Lauren Thompson Hall, B.F.A. ’04, an MMC dance graduate, married Hiland Hall in March 2010. Lauren was recently featured on Jamie Oliver’s ABC show “Food Revolution,” where she choreographed a flash mob combining cooking and dancing. Currently living in southern California, Lauren teaches in the dance division at Chapman University and California State University, Long Beach.

Christina Ilisije, B.F.A. ’07, an MMC dance graduate, continues to reside on the Upper East Side of Manhattan and has performed with Buglisi Dance Theatre and Take Dance. She is happily one of the newest additions of Parsons Dance. Her own choreographic work has been presented at St. Mark’s Church and The Hatch. She writes about her passions on her blog, Living Dance, livingdance.com.

Crystal Malarsky, B.A. ’02, an MMC psychology graduate, and John Laffan, B.A. ’02, an MMC speech-language pathology and audiology graduate, were married on October 1, 2009, in Newport, R.I.

Elisabeth R. Pacileo, M.S.Ed. ’04, an MMC psychology graduate, completed her Master of Science in Special Education with a concentration in behavior disorders from CUNY Hunter in 2008. This year will be her third year working as a special education teacher for the New York City Department of Education.

Pamela Price, B.A. ’08, an MMC theatre arts graduate, is the lifestyle and food editor of LA Teen Festival: THE MAGAZINE, the new online publication and prelude to the music, film, television and fashion festival launching in Los Angeles in June 2011. You can read her work at www.lateenfestival.com.

Julia Sandra Rand, B.A. ’06, an MMC theatre arts graduate, performed her new play Sunrise, Sunset or Breakfast with Julia, produced by the 2010 Planet Connections Theatre Festivity at the Gene Frankel Theatre this June. This fall, Rand will complete her thesis on the American playwright Wendy Wasserstein, and will graduate from Monmouth University with a M.A. in English in January 2011.

Lianne Turner, B.A. ’08, an MMC communication arts graduate, created HireLianne.com. She is working as a social networking contractor and consultant in the field of online marketing.

Sally Gearhart-Schnabel ’75 passed away on July 14, 2010 after a long illness. Sally will be remembered by all who had the privilege of knowing her for her larger-than-life acts of kindness and her generosity. Sally was born in Clearfield, Pa., and graduated from the Clearfield Hospital School of Nursing and Marymount Manhattan College. She was an administrator and operator of Crest, Crown and Oak Nursing and Rehabilitation Centers. Her husband George Schnabel predeceased her.

Barbara L. Wilding Whitfield, B.S. ’54, an MMC biology graduate, passed away on March 10, 2010. She suffered a heart attack.

Daniel P. Bohan, husband of Trustee Gloria Spinelli Bohan ’63, passed away August 5, 2010. Dan established Omega Real Estate and Omega Organization, Builders and Developers, while his wife started Omega World Travel. Dan joined his wife and served as the Chief Operating Officer of Omega World Travel shortly after the business was launched in 1972. Dan struggled for six years to overcome a brain injury sustained after heart surgery in 2004.
At the heart of Marymount Manhattan College is its extraordinary faculty, scholars and artists who advance our students’ knowledge, skills and habits of mind. Increasing the number of full-time faculty has been a major goal of the College, as described in our most recent Strategic Plan, and we are gaining ground. There were 83 when President Judson R. Shaver, Ph.D., arrived in 2001. Today, there are 100 full-time faculty members, and we plan to continue to grow.

This year, 15 new faculty members joined our community. Nine replaced colleagues who departed and six were appointed to lines that were newly created this year.

In fall 2010, MMC’s Division of Humanities re-organized the English Department and the Spanish and French programs into the Department of Literature and Language. This administrative restructuring follows last year’s revision of the English major into the English & World Literatures major. The renamed department welcomes three visiting professors of writing: Leah Anderst, Ph.D., Jennifer Cho, Ph.D., and Eberly Mareci Ph.D. The Division of Humanities also welcomes Elizabeth Barre, Ph.D., assistant professor of religious studies.

The College’s Division of Accounting and Business Management continues to flourish and strengthen its academic programs through an experiential curriculum that brings the world of business into the classroom. The Division welcomes Jill Beier, M.B.A., J.D., LL.M., assistant professor of accounting, and Joseph Gulli, M.B.A., assistant professor of business management.

The Division of Social Sciences provides programs that are interdisciplinary and international in scope and challenge our students to view concerns on a global level. Joining the faculty in Social Sciences are Andreas Hernandez, Ph.D., assistant professor of international studies, and Alan Cohen, Ph.D., visiting assistant professor of education, and

The Division of the Sciences offers MMC students an opportunity to discover concepts that affect our physical and psychological worlds. The Division welcomes Dawn Archey, Ph.D. visiting assistant professor of mathematics; Dietra Hunter, Ph.D., visiting assistant professor of psychology; Nava Silton, Ph.D., visiting professor of psychology, and Sarah Weinberger-Litman, Ph.D., assistant professor of psychology.

MMC’s Division of Fine and Performing Arts encourages students to express their creativity through theatre, art and dance. Christine Riley, M.M., artist-in-residence in musical theatre, Nicholas Schneider, M.F.A., visiting assistant professor of art, and Tami Stronach, M.F.A., assistant professor of dance, join the Division bringing new expertise to our creative disciplines.

Their scholarly and creative pursuits are sure to enhance the diverse and enriching learning experience for MMC students. We look forward to their contributions and the continued intellectual and artistic excellence of their colleagues.
Experience Marymount Manhattan College’s Fall Repertoire

Performance dates and times: Thursday, December 9 at 8 p.m.; Friday, December 10 at 8 p.m.; and Saturday, December 11 at 2 p.m. and 8 p.m. For tickets, call (212) 517-0610. Reservations can be made on or after November 1.

December 9-11, 2010
The seventh and eighth floors of Marymount Manhattan’s Main Building housed a swimming pool until it was removed at the end of the 2002-2003 academic year. The reconstruction of both floors provided the College with the opportunity to enhance the learning environment for MMC students. Science classrooms and faculty offices are now located on the seventh floor, and in 2009 the Offices of Academic Affairs and Student Affairs were built on the eighth floor.