

BENNINGTON

THE ALUMNI MAGAZINE

The Greening of
BENNINGTON:
past meets present



INTERIM EDITOR/WRITER:

REBECCA T. GODWIN

PUBLICATIONS MANAGER:

LYNDA R. FOX

DESIGN:

CAROL J. JESSOP

BLACK TROUT DESIGN

EDITORIAL STAFF:

JESSICA COOK '99

ALLISON RYAN '98

VICE PRESIDENT FOR

EXTERNAL RELATIONS:

DEBRA K. TOWNSEND

PUBLICATIONS DIRECTOR:

JOY MCINTOSH

ALUMNI PUBLICATIONS

COMMITTEE:

KATE LYNN LEVY '67, CHAIR

MAX MACKENZIE '76

JUDITH HIDLER SILVIA '62

KEVEN VANCE '79

Bennington is published
for alumni and friends
of Bennington College.

Mailed from Bennington, Vermont.

POSTMASTER:

Please send address changes to
Bennington College
Bennington, Vermont 05201

PRINTED BY:

Springfield Printing
Springfield, Vermont

COVER PHOTO:

from the Bennington College
archives, circa 1942.
Computer colored by
Larry Largay

Elizabeth Coleman, President

BOARD OF TRUSTEES

John W. Barr, Chairman
Bronxville, New York

Joan Greenebaum Adler '40
Highland Park, Illinois

David Beitzel '83
New York, New York

Susan Paris Borden '69
Alberta, Canada

Karen Johnson Boyd '46
Racine, Wisconsin

Barbara Ushkow Deane '51
Great Neck, New York

Jane Vanderploeg Deckoff '59
New York, New York

Fairleigh S. Dickinson, Jr.
Ridgewood, New Jersey

Orlando DiMambro '92
Newton, Massachusetts

Kevin L. Dolan
Boston, Massachusetts

Wendy Liff Flynn '77
New York, New York

Michael Hecht
New York, New York

Berte Schindelheim Hirschfeld '60
Wilson, Wyoming

Heidi Hojnicky '95
Minneapolis, Minnesota

Ronald R. Hoy
Ithaca, New York

Hudas Schwartz Liff '47
New York, New York

Adrienne Marcus '91
Nobleboro, Maine

Melissa Saltman Meyer '65
Lincoln, Massachusetts

Virginia Tishman Meyerson '46
Boca Raton, Florida

Marianne Petrie Miller '58
Greenwich, Connecticut

Catherine Orloff Morrison '55
New York, New York

Eric Ninneman '94
Bloomfield Hills, Michigan

William Rawn III
Boston, Massachusetts

Carolyn Crossett Rowland '37
Boston, Massachusetts

Suzanne Ilene Schiller '83
Philadelphia, Pennsylvania

Rebecca B. Stickney '43
Bennington, Vermont

Mary Hammond Storer '46
Rancho Mirage, California

Penelope Perkins Wilson '45
Malvern, Pennsylvania

Adam Yarmolinsky
Washington, D.C.

BENNINGTON

THE ALUMNI MAGAZINE

DEPARTMENTS

- 2 LETTERS
- 4 BULLETINS
- 9 AROUND CAMPUS
- 10 STUDENT NOTES
- 14 FACULTY NOTES
- 52 PARTING SHOT

SPRING 1996
VOLUME 28 No. 2

ALUMNI NEWS

- 34 ASSOCIATION NEWS
- 35 CLASS NOTES
- 48 OBITUARIES



FEATURES

19 THE GREENING OF BENNINGTON

ESSAYS BY KERRY WOODS, ELIZABETH COLEMAN, AND PATRICIA JOHANSON '62;

AN INTERVIEW WITH THE COLLEGE FARMER; ALUMNAE REMEMBRANCES OF THE 1940s CAMPUS FARM.

The following two letters were sent to Vice President for External Relations Debra Townsend; both have been edited.

Each [recent communication from the College]—the *U.S. News* piece, various issues of *Quadrille*—evoked the same response from me when I received it, so each landed on the pile of “get to it someday.”

This is someday.

It is possible that Bennington College has changed its character completely since my years there in the late 1940s, but I find that hard to believe. Yet if I constructed my picture of the values of the College only from the communications I receive from it, I would believe that the College values the performing arts (which I am sure it does) to the virtual exclusion of all other disciplines (which I am sure it does not).

Granted, dancers, artists, musicians are much more photogenic. It's hard to depict the stretching of the mind of a social scientist, the excitement that can be achieved by solving a physics problem. But challenges have never daunted Bennington folk before. Surely you can figure out some way to communicate to the outside world that Bennington is not solely an arts college....

Bennington College changed my life—the wonderful faculty and students that were there then helped me grow into an understanding of my own abilities and potential, and launched me on a

career and a personal life of great satisfaction to me and one in which contribution to others has been important.

I was a government major at Bennington and went on to graduate school at Harvard in American political behavior. My professional career has been in survey research. (I am now Director of Research for George Gallup's International Institute.) My publications are practical, not poetic—almost all in the field of public administration and used by many universities for teaching young people planning to embark on a career of public service. I myself have taught research methods in several colleges. My non-professional life has been in community service. I am sure that I share this “advocation” with many Bennington graduates....

It seems to me that in this time of transition, as Bennington thinks about what role it wants to play in higher education, it is important to project that role clearly in its communications. For me, Bennington was an educational institution that attracted a faculty and student body devoted to learning new ways of teaching, learning, and thinking, whether in the arts, sciences, literature, the social sciences, or the practical world of work—and a place that transmitted the value of community service. What is it now?

With all best wishes for the College.

Corinne Silverman Kyle '50
Princeton, NJ

I received your letter detailing the “magic” of the new Bennington College, and while I am certain that many alumni will have a strong reaction to your words, I am unsure of how much of a response you will receive. The administration of the college that I attended for four years did its best to teach me the futility of vocal opposition...

I found your letter extremely disturbing for several reasons. Having only been at Bennington for six months, it is possible that you do not fully understand the implications of your words, or what it really is that is “new” about the “New

Bennington.” None of the curricular or academic events that you describe would have been impossible when I graduated from Bennington in 1994... Nor is your much-flaunted concept of “teacher-practitioners” an original one. I studied drama with actors, music with composers, education with teachers, and literature with literary scholars.... The Symposium Report did not invent the concepts of interdisciplinary education, student-based inquiry, or community-wide participation in the academic, social, and political life of the College campus. One could argue the point that in many ways it quashed these concepts, but the point I'm trying to make is that none of this is new news.

The only aspect of the “new” Bennington that is truly novel, although it saddens me to say it, is the near-total defeat of academic freedom, and indeed, of free speech itself on a college campus.... I was not tantalized when I returned to Bennington this summer to see the last of my friends graduate. I was not stimulated by a sense of innovation or collaboration. “Magic” is not the word I would use to describe the atmosphere.... Yet perhaps “magic” is not such an inappropriate word for the changes Bennington is trying to effect. Despite your best efforts, a magic wand is what it would take to obliterate the past. None of my teachers are ever mentioned in *Quadrille*. The occasional letter of dissent is only published buried amidst effusive praise. Nothing lasting, however, can be constructed upon a foundation of ashes.... The world is watching Bennington; I am only asking you to consider what it is really watching for.

Jennifer L. Zeuli '94
Venice, CA

To the Editor:

It was delightful to read Beatrice O'Connell Lushington's letter about Auden and Roethke (*Bennington*, Winter 1996). We are grateful for her memories of Auden and her husband. I should point out, however, that the Auden material in the article was about



LETTERS POLICY

LETTERS TO THE EDITOR ARE WELCOMED AND WILL BE PRINTED AS SPACE PERMITS; THEY MUST BE FREE OF POTENTIALLY LIBELOUS MATERIAL. WE RESERVE THE RIGHT TO EDIT AND CONDENSE ALL CORRESPONDENCE. SEND LETTERS TO BENNINGTON, C/O EXTERNAL RELATIONS, BENNINGTON COLLEGE, BENNINGTON, VT 05201. OR SEND E-MAIL: ALUMLETT@BENNINGTON.EDU.

1939, excerpted from my "Writing as a Career: An Early W.H. Auden Lecture in the States," published in *The W.H. Auden Society Newsletter*, whose editor was the first to alert me to Auden's 1939 visit. This piece reconstructs Auden's first visit to Bennington, seven years before teaching here. Ms. Lushington conflates her 1946 memories with the 1939 Auden visit, at which I trust she was not present. As for other respondents who were at Bennington in 1946, it is unfair to suggest that 1939 impressions were all they could remember about Auden in 1946.

Kit Foster's acute memory of Auden going to bed joined other equally pointed but understandably slight memories of the 1939 occasion, when Auden was at Bennington for only a day; occasion scarcely arose for his vivid personality to be imprinted on the community. Data on Auden in 1946, when he spent five months at Bennington, are now rich and various—and await only the opportunity to be made into an essay.

Researching Auden naturally extended to Roethke, Kunitz, and others. I am grateful for Ms. Lushington's additions to our store of Auden lore and would be happy to hear other memories from her, or anyone else. "All those snapshots," by the way, are not snapshots but contact prints of studio portraits taken at Bennington in 1946 by a professional photographer. These important images came to light only recently, are the only portrait photographs of Auden at this period, and were first published in the issue of the alumni magazine to which Ms. Lushington refers.

Stephen Sandy
North Bennington, VT

To the Editor:

Bennington College's successful appeal in the Logan case was not, really, a victory for the greater Bennington community. The sidebar comments regarding this case in the Winter 1996 issue of *Bennington* were indiscreet. The

ALUMNI SCHOLARS FUND NEEDS YOU

You will make all kinds of mistakes; but as long as you are generous and true, and also fierce, you cannot hurt the world or even seriously distress her. She was made to be wooed and won by youth.

—Winston Churchill

Attracting the best and brightest to Bennington College will determine the strength of its future, just as past students determined its history. The Alumni Scholars Fund connects multiple generations of Bennington College students—"generous and true, and also fierce"—who continue a tradition of educational risk-taking and excellence.

Not only are contributions to the Scholars Fund tax-deductible, they are a personal and powerful way to make a difference with a gift. The students who benefit from your generosity are those who continue to make this place unique—students with the drive, talent, and originality to put their ideas to work, whether they are creating their own plan of study or designing a building, a poem, a dance, or a lab experiment.

Bennington's personalized, hands-on education is expensive. Nearly 80 percent of our students receive College-provided financial aid. This year alone, Bennington's financial aid budget will exceed \$3 million. We are asking alumni to contribute half of that amount. It seems the very best purpose for your generosity.

What better way to make a real difference?
Please, remember the students:
Send your gift to the Alumni Scholars Fund today.

official magazine for and about the alumni of Bennington College does not serve itself well to celebrate the loss of a faculty member under any circumstance...*Bennington* demonstrated a singular lack of editorial objectivity by embracing one side of this yet unresolved issue...I, for one, would rather have read news of a 20-plus year member of the faculty receiving emeritus status. Unfortunately, such individuals are few and far between; the College seems to be pursuing other possibilities with more zeal....

Thank you for your attention.

Mark Price '92
Shrewsbury, MA

To the Editor:

I found the issue just received to be elegant in design and well-written, with good variety even though focused on one theme. I'm glad you changed its name; *Quadrille* was a nice title, but its significance was rather obscure. There is a nice assortment of typefaces, too. One tiny complaint: The gold—or is it very pale tan?—lettering for paragraph headings is rather pale against the white pages. The light touch it gives to pages is nice, but it's not the easiest print for older eyes to read. I had to tilt the paper often to make it out.

Elsa Voorhees Hauschka '36
Damariscotta, ME

Judy Hoffberger Gives Music a Million

Former trustee **Judith Rosenberg Hoffberger '54**, together with The Henry and Ruth Blaustein Rosenberg Foundation, recently made a one million dollar pledge to support expansion of the College's music program. In recognition of her generosity, the Sound Studio in Jennings Music Building has been named for Judith Hoffberger.

Hoffberger's commitment to the social and cultural importance of music began before she came to Bennington and has continued ever since. She studied violin as a child, and attended the Peabody Conservatory of Music in Baltimore. At Bennington she branched out, studying social sciences and science. But music remained her first love: "I've always been connected to music," Hoffberger admits, "though primarily as an audience, now." She has taken jazz piano lessons; she served on the board of the Houston Symphony for 12 years, on its executive committee for six, and as its vice president of development for two; she has also worked for the Aspen Jazz Festival.

The Judith Rosenberg Hoffberger Sound Studio plays a vitally important role in the College's musical life. Primarily a music recording facility, the Studio has multi-track recording and computer-assisted editing capabilities. "Recently we've used the Studio for recording student compositions, musical ensembles, and radio drama, and in sound design for drama and dance productions," notes Tom Farrell, who directs the Studio's activities. "We've also begun recording concerts, from which we can produce CD masters to be used for archival purposes or portfolios."

Judith Rosenberg
Hoffberger '54



The Studio is a bridge between vocal, instrumental, and electronic music and the New Media Center facilities, according to Farrell, as well as serving theater, dance, and video programs.

Several facets of the College's expanding music program appeal to Hoffberger. "Its broader reach interests me, first of all," she says. "I know jazz is important, and Black music, as are the classics. Young audiences have to be exposed to every kind of music. I also think music should be integrated with other courses—history and literature, for example—to give it greater context." Another reason she cites for her gift to the College is an abiding interest in education and in young people. Finally, she acknowledges the help of her family: "They have been very supportive and are part of the whole project; without them I couldn't have done this."

Admissions Turnaround

Applications for the 1996-97 academic year are up substantially. As of early April, the College had received 570 applications, compared to 350 at the same time last year and a total of 374 for all of 1995. Transfer applications are expected to boost the overall figure to more than 600, a record-setting pace. Since 1977, Bennington's applications have only exceeded 600 once.

According to Elena Bachrach, Dean of Admissions & the Freshman Year, if the percentages of recent years hold with respect to yield, the number of enrolled students will be at least 120, a 50 percent increase over last year's enrollment. The quality of the applicant pool is also on the rise. "The unique recruitment campaign developed by the College has succeeded in drawing greater numbers of applicants who demonstrate the capacities for the rigor required at Bennington," said Bachrach.

A Meeting with Jerzy Grotowski: Art as Vehicle

Influential theater director Jerzy Grotowski, a seminal figure in 20th-century culture, spent three days at Bennington in March. During "A Meeting with Jerzy Grotowski," a full house braved a late winter blizzard to come to Martha Hill Dance Workshop for a viewing of Grotowski's current work, *Art as Vehicle*, and later participated in an open discussion of the work, led by the director.

Grotowski's *Art as Vehicle*—which has been shown at venues in Paris, New York, Los Angeles, Avignon, and Rome (always in the presence of its director, a condition of viewing

the work)—results from his examination in practice of the connection between performing and ritual. Thomas Richards has been Grotowski's collaborator for the past eight years in this work. Richards' book, *At Work with Grotowski on Physical Actions* (Routledge, 1995) details the first three years of *Art as Vehicle*.

Grotowski's productions from his Laboratory Theatre in Poland—including *Akropolis*, *Faustus*, *The Constant Prince*, and *Apocalypsis cum Figuris*, followed by *Special Projects* and *Theatre of Sources*—changed the nature of theatrical experimentation and possibility. He pioneered a reevaluation of classical texts in theater and of established notions of acting, and is the author of *Towards a Poor Theatre* (1968), *Le Jour Saint et les autres textes* (1974), *Tecnica Originaria dell'Attore* (1983), and *Teksty and Performer* (1990). As eminent director Peter Brook noted recently: "Through personal contact with [Grotowski's] work I have gained an intimate knowledge of its value; a work initiated in Poland by an exceptional man in collaboration with a very small number of persons, which...has passed very rapidly into the books, the reviews, the interviews and the work of small groups all over the world." Grotowski's honors include the Drama Desk Award, a MacArthur Fellowship, France's grade of commandeur dans l'Ordre des Arts et Lettres, and honorary membership in the American Academy of Arts and Sciences.

Grotowski's visit was co-sponsored by Bill Reichblum's internationally renowned Kadmus Theatre Studio. Reichblum, the artistic director and founder of Kadmus, joined Bennington's faculty in fall 1995. Kadmus's current production, *Cinders of Thebes*, has been seen in Denmark, Poland, Sweden, Ukraine, and in summer 1995, at the Los Angeles festival "Common Ground."

In introducing Grotowski, Reichblum praised the director's continuous search "for something alive, living, a pure and honest expression." He urged the audience to "go further" as well: "Here at Bennington we have scientists, philosophers, poets and painters, dancers, anthropologists, historians, mathematicians and musicians collected not for solitary contemplations but for mutual investigations. Grotowski's work, his determination to seek, to hold, and to activate definitions of performance, has touched on all these disciplines. It is in this way that the throughline of his work, from theater of performance, to paratheater, to theater of sources, to art as vehicle, is finding the connections—intellectual, material and spiritual—in our humanity."



Faculty member Bill Reichblum (left) with director Jerzy Grotowski

CYNTHIA LOCKLIN

Staff News

Don Snyder has joined the College as director of the July Program. He comes to Bennington from the position of chair of the film and photography department at Ryerson Polytechnic Institute in Toronto. He has previously worked as a freelance photographer and as an assistant to the Marlboro Music Festival, and has taught at Phillips Academy and SUNY Buffalo. He also served as curator for the Addison Gallery of American Art in Andover, MA, as well as for the Ryerson Gallery. Snyder received his B.A. from Yale, studied photography at M.I.T., and has a Master's degree from Goddard College.

Directing the Early Childhood Center (ECC) at the College is **Judy Cohen**. Her long history with Bennington began in 1972, when she organized the adult education program at the Winter School. She has worked in a variety of other positions for the College, including acting director of the FWT Office, Admissions Office reviewer, guest teacher for courses in childhood education, and teacher and administrative assistant at ECC. Judy Cohen has also taught at the University of Michigan, where she received a B.A. and worked toward a doctorate.

Don Snyder



VALLERIE MALKIN

Judy Cohen
of the Early
Childhood Center



CYNTHIA LOCKLIN

Associate Dean of the College **Lydia English** was a presenter in February at a symposium panel centering on the role of education in developing leaders for the 21st century. The event was part of the four-day celebration of the inauguration of Walter E. Massey as the president of Morehouse College... Later in the month, English and Director of Student Life **Donna Bourassa** made a presentation at the National Association of Women in Education's annual conference in Chicago on the subject of "Collaborative Models Between Student Affairs and Academic Affairs: the Bennington College Case Study."... Assistant Director of Alumni & Special Events **David Cranmer** was recently named Volunteer of the Year at the Cable Access Television's awards ceremony in Bennington.

Remembering "Bern"

On the tenth anniversary of his death, Bernard Malamud was honored at Bennington College by family, friends, colleagues, and former students. Remembering "Bern" Malamud at Bennington, a panel presentation in honor of the renowned writer, was held March 18 in the Deane Carriage Barn. Malamud, who taught at Bennington from 1961 to 1986 and whose works include *The Fixer*, *The Natural* and *The Assistant*, is widely recognized as one of the most important American authors of his generation. A Pulitzer Prize winner, he also received two National Book Awards.

Co-sponsored by Bennington College, Carlin Romano, and Columbia University Press, the standing-room-only event featured a panel discussion on Malamud's influence and enduring legacy. Serving on the panel were the author's son, writer Paul Malamud; writer

Nicholas Delbanco, a former Bennington faculty colleague of Malamud's who now directs the MFA program in writing at the University of Michigan; novelist and short story writer **Laura Furman '68**, a former student of Malamud's who went on to found the literary quarterly *American Short Fiction*; and writer Alan Cheuse, another former faculty colleague, who now reviews books for NPR's *All Things Considered* and teaches at George Mason University. The panel was conceived and moderated by Bennington College faculty member Carlin Romano, president of the National Book Critics Circle.

Paul Malamud talked about his father's writing and teaching experiences while at the College. Delbanco read excerpts from a commencement speech Malamud gave at Bennington, one of the many previously unpublished works that appear in *Talking Horse: Bernard Malamud on Life and Work* (Columbia University Press, May 1996), co-edited by Cheuse and Delbanco. Furman remembered Malamud's "enormous dignity," and said he taught "by his example, by his experience, by his seriousness, and by the gift of his presence." Cheuse recalled that Malamud told him, upon their first meeting, "I think we can be friends if you never show me anything you write." Cheuse also read from a recent *Atlantic Monthly* article he co-authored with Delbanco. Faculty member Ted Hoagland and **Arlene Heyman '63** spoke extemporaneously in memory of Malamud. Hoagland hailed him as "a totally committed humanist," while Heyman remembered, "He always made me want to be more than I was."

Martha Hill and Lionel Nowak Honored

Dance pioneer Martha Hill and renowned composer Lionel Nowak were honored March 17 in the Martha Hill Dance Workshop, with musical and dance performances, remembrances, and remarks by alumni and faculty.

Martha Hill developed and directed the dance program at Bennington for 20 years (1931-51), establishing the College as the first to offer a Bachelor of Arts degree in dance. Hill, who later organized the dance division at Juilliard, brought international recognition to Bennington's dance program. As **Bessie Schönberg '36** noted: "Martha did the impossible. She persuaded the leading dancers of the time—Graham, Humphrey, Holm and Weidman—who had no notion of ever collaborating on anything, to go up to Vermont and begin to celebrate the new age of American Dance." Martha Hill died November 19, 1995.

Lionel Nowak was on the Bennington faculty from 1948 to 1993. Nowak made his debut

From left: Alan Cheuse, Laura Furman '68, Paul Malamud, Carlin Romano, Nicholas Delbanco.



CYNTHIA LOCKLIN

as a pianist at four years old, and at the age of 12, became the youngest pianist to solo with the Cleveland Symphony Orchestra. In addition to teaching at Bennington, he was director of development and dean of faculty for the College. Nowak was a trustee of the Vermont Academy of Arts and Sciences and was made a fellow of the Academy in 1981. He died December 4, 1995.

Bennington alumnae **Carla Maxwell '67**, composer **Joan Tower '61**, and pianist **Amy Williams '90** performed in honor of Hill and Nowak. Maxwell is artistic director of the José Limón Dance Company. Tower, on the music faculty at Bard College, performed with Michael Finckel. Williams teaches music at SUNY Buffalo.

Giving remarks were Nowak's son, **Lionel A. Nowak '55**; President Elizabeth Coleman; Frederick Burkhardt, past president of the College; Ronald Cohen, director of the College's public and community service program; and faculty member Allen Shawn, who said of Nowak: "He was truly heroic, not in the sense of one who vaults over fear to do a great deed, but in an arduous, daily sense. Despite his own pain and rebellions of his own physical being, he continued to give wholly of himself to the world around him and to the world at large, and to contribute so much beauty, pleasure and wonder to all of our lives." **Bessie Schönberg '36**, **Jane Vanderploeg Deckoff '59**, **Muriel Cummings Palmer '43** (reading a message from **Elizabeth Larson Lauer '53**), and **Marianne Wilson Finckel '44** (reading a message from **Peter Golub '74**) presented remembrances of these two who contributed so much to Bennington College.

Roberto Zucco Kicks Off Spring Season

The faculty production of Bernard-Marie Koltés' play, *Roberto Zucco*, postponed from its original December performance date due to the broken leg of one of its stars, debuted at Bennington in early March. Directed by faculty member Jean Randich, *Roberto Zucco* is a mythic encounter of criminal and playwright. Randich, who joined the College last year, has professionally directed productions in the U.S., Germany, and Norway, ranging from European classics to American avant-garde, Greek comedy to domestic tragedy, Shakespeare to pop operas, and *Die Fledermaus*. Other faculty members involved in the production included Michael Giannitti, lighting design; Robert Odorisio, scene design; and Alan DelVecchio, technical direction. For student participants, see page 11.



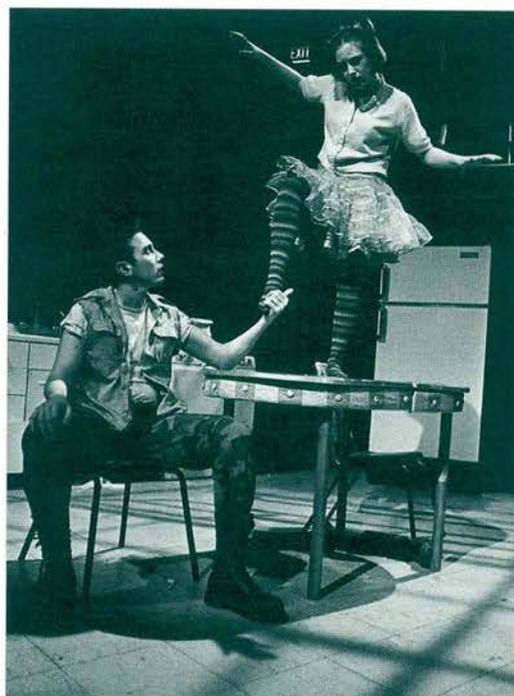
CYNTHIA LOCKLIN

Left: A tribute to Martha Hill was performed by Carla Maxwell '67.

Below: Joan Tower '61 and Michael Finckel performed in honor of Lionel Nowak.



CYNTHIA LOCKLIN



CYNTHIA LOCKLIN

Fancy footwork: Eban Moore '96 and Noe Venable '98 in a scene from *Roberto Zucco*.

CYNTHIA LOCKLIN



It Was Myself that Sang in Me

The 1996 Stanley Edgar Hyman Lecture was given by literary critic **Phoebe Pettingell '68**, winner of the 1993 Ingram Merrill Award for Distinguished Literary Criticism. In her lecture, "It Was Myself That Sang in Me: Lyric Poetry and Women's Voices," Pettingell discussed and read from works of Sara Teasdale, Elinor Wylie, and Edna St. Vincent Millay. Pettingell, the widow of Stanley Edgar Hyman, who taught at Bennington from 1945 until his death in 1970, has published criticism in *The New Yorker*, *The Yale Review*, *The Sewanee Review*, and elsewhere.

Painting in an Expanding Field, an exhibit organized by Saul Ostrow, included works by 37 artists. At the March 29 opening in Usdan Gallery, artists Lisa Hoke, Curtis Mitchell, Rochelle Feinstein, Fabian Marcaccio, and Saul Ostrow held a panel discussion, "Abstract Painting: Painting Beyond Its Means."



CYNTHIA LOCKLIN

CROSSETT WISH LIST

THE FOLLOWING EDITIONS WOULD BE WELCOME ADDITIONS TO THE CROSSETT LIBRARY:

THE DICTIONARY OF ART, 36 VOLUMES (GROVE'S DICTIONARIES, 1996), \$7800.

ENCYCLOPEDIA OF INTERIOR DESIGN (FITZROY DEARBORN, 1996), \$125.

THE BURIED MIRROR: REFLECTIONS ON SPAIN AND THE NEW WORLD,
BY CARLOS FUENTES (SMITHSONIAN, 5-VIDEO SET), \$150.

CONTEMPORARY FASHION, BY RICHARD MARTIN (ST. JAMES PRESS, 1995), \$135.

THE MUSLIM ALMANAC (GALE, 1996), \$75.

AROUND CAMPUS

A Lovely Vortex

BY LIAM RECTOR,
DIRECTOR, THE BENNINGTON
WRITING SEMINARS



We crafted the new graduate Bennington Writing Seminars, echoing Ezra Pound's vision, as a vortex—a radiant node or cluster through which things can, might, and will pass. We set up its context as a low-residency program, a format created by Vermont poet Ellen Bryant Voigt when she was at Goddard College. We aimed to capture the continuum between freedom and responsibility, with historical gatherings of artists such as the experiment at Black Mountain College nipping at our heels.

The Seminars structure is simple, and it works. Students and faculty meet for residencies twice a year, ten days each, and we conduct workshops, attend lectures and readings by visiting writers, set up a course of reading and writing, and then head off for a steady stream of correspondences that puts mentor to apprentice, one-to-one Bennington tutorial style, in a literal life in letters. Not every art would lend itself to this form of study and action, but it is perfect for writers and readers, who are the sound of one hand clapping. The low-residency format allows people to maintain continuity with their communities, their families, their jobs, and their money. The residencies are Down Periscope, utterly immersive Mobius strips of concentrated learning. Formats such as these will, I'm convinced,



CYNTHIA LOCKLIN

increasingly be part of graduate and post-graduate studies in our postmodern lives. And the correspondences, with their solitude and their life-spent-in-the-mail, realistically mirror, deepen, and widen the actual life of a writer.

Ezra Pound also suggested that we beware and avoid accepting opinions from those “who haven't themselves produced notable work.” We kicked off the Seminars with the old and a new tradition of practitioners at Bennington, our notion of which includes not only novelists and poets but also belle lettristic writers, mining a vein of nonfiction that is among the strongest work being written in our time. Older Bennington writers such as Bernard Malamud and Theodore Roethke were central to the idea of what our program should be and what lineage in teachers we might look to engage, but equally important was the fabulous auto-didact tradition embodied in Kenneth Burke. With nonfiction writers Sven Birkerts, Bob Shacochis, and Susan Cheever, we have one of the finest staffs in nonfiction nationally, and we are one of the few graduate programs in writing to confer a degree in nonfiction. We are highly attuned to the role of public writers, artists, and intellectuals in our culture.

As a previous director of the national service organization Associated Writing Programs, I was keenly aware of a truism about writing programs: “Everyone writes; no one reads.” We moved to correct that with the Bennington Writing Seminars; our Master of Fine Arts



CYNTHIA LOCKLIN

Top: Faculty member Susan Cheever flanked by Barbara Dolan (left) and Emilie Harding.

Above: Faculty member and assistant director Sven Birkerts.

degree is not only a degree in writing but a degree in writing and literature. We brought in an associate faculty of writers not to teach writing but to discuss literature, and their sources in literature, as writers. (Critics do not form the canon; other writers do.) Along with the initial core faculty members—Susan Dodd, Maria Flook, David Lehman, Jill McCorkle, and myself—associate faculty members Donald Hall, Jane Kenyon, Margot Livesey, and Sven Birkerts joined us for our first residency. Jane Kenyon, who took up the idea of doing three lecture/discussions with a good bit of terror in her heart, spoke on Anna Akhmatova, Elizabeth Bishop, and John

(continued on page 51)

Student Practitioners at Work

Soprano **Cybele Paschke '98** was one of six talented musicians performing in *The Other Side of the Window*, an exhibition and concert inspired by the poetry of Canadian author Margaret Atwood at La MaMa in New York in March. Last November Paschke was a soprano soloist for a period-instrument performance of Cavalli's *Vespers* with the Clarion Music Society, conducted by Newell Jenkins at Kaye Playhouse. She also performed her original folk songs, accompanying herself on the dulcimer, at the Boston World Trade Center last fall. Paschke has recently been commissioned by poet and translator Shahram Shiva to create and perform musical settings for selected translations of the ancient collection of the mystical poetry of Jelaluddin Rumi for the New York Open Center in Manhattan.

The work of **Jessica Reeves-Cohen MFA '96** was on display during January and February at the 1996 New England Master of Fine Arts Programs Exhibition in Boston. The exhibition, at the Boston University Art Gallery, is held in conjunction with the annual conference of the College Art Association. Reeves-Cohen's installation piece, *5's For Clyde*, was chosen by a panel of judges to represent a cross-section of the region's most compelling work. Reeves-Cohen's piece was one of three installations chosen for the exhibition, and was designed specifically for the event.

Tuition Freeze Continues

A decision by the Bennington College Board of Trustees to hold the line on tuition and fees for the third year in a row has reaffirmed the College's commitment to revitalize the curriculum without putting its education out of reach for talented students. At \$25,800, Bennington is the only college in the country to post a zero percent increase over the previous year for two consecutive years. Nationally, the median increase was six percent, according to the *College Cost Book, 1996*.

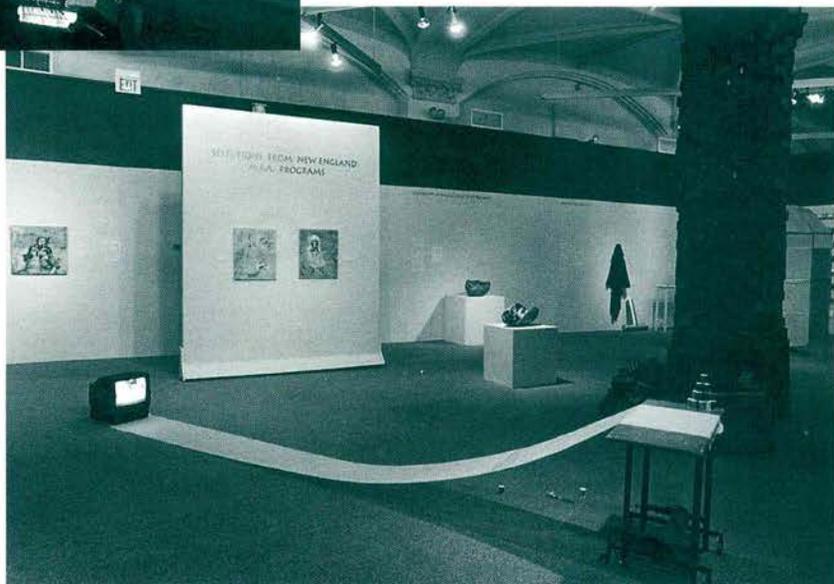
Bennington now ranks 50th in the nation in terms of costs, according to *Money Magazine's 1996 Money Guide* edition, "Your Best College Buys Now." The article also notes that Bennington is seventh in the nation for awarding financial aid based on need and was found to be one of the lowest-cost colleges among the high-aid group.



CYNTHIA LOCKLIN

Above: Cybele Paschke '98 with music teachers Willie Finckel and Ed Lawrence.

At right: *5's for Clyde*, an installation by Jessica Reeves-Cohen MFA '96.



BOSTON UNIVERSITY PHOTO

1995-96 Designated Scholarship Recipients

GEORGE I. ALDEN TRUST SCHOLARSHIP

Jennifer Laskey '96

GEORGE ADAMS ELLIS SCHOLARSHIP

Sara Eno '98
Michael Buhl '96
Stephanie Mestyan '96

CATHARINE OSGOOD FOSTER SCHOLARSHIP

Heather Muller '96

WALLACE FOWLIE SCHOLARSHIP

Vanessa Merina '97

GOTTLIEB SCHOLARSHIP

John Minahan '96

LEONORA HARRIS SCHOLARSHIP

Willa Carroll '97

HOFFBERGER-ROSENBERG SCHOLARSHIP

Douglas Ryan '96
Nicholas Wroblewski '96

ISLAND FUND SCHOLARSHIP

Sheila Lewandowski '97

ELIZABETH REED KELLER SCHOLARSHIP

Jennifer Singer '96

AGNES LINDSAY SCHOLARSHIP

Jenik Munafo '96
Jessica Peck '96
Stuart Zanes '97
Lee Moreau '97

MANNUCCI SCHOLARSHIP

Petra Hofirkova '96

HALL PARK & EDITH MCCULLOUGH SCHOLARSHIP

Taliesin Thomas '98

MIRIAM LAMPKE PETRIE SCHOLARSHIP

Genevieve Ellick '97

PRESSER SCHOLARSHIP

David Anthony '96

SANDRA KESSELMAN SLOTNIK SCHOLARSHIP

Kirsten Bromberger '96

OLON E. SUMMERFIELD SCHOLARSHIP

James Simon '97

PETER THOMPSON SCHOLARSHIP

David Choi '96

GREGORY TUCKER SCHOLARSHIP

Michelle Dorvillier '97

LIBBY ZION SCHOLARSHIP

Joel Garland '97



CYNTHIA LOCKLIN

Stellar students.

The early March production of *Roberto Zucco* included a student cast of Joel Garland '97, Ian Greenfield '99, Eben Moore '96, Elizabeth Corlett '98, Noe Venable '98, Jennifer Nyman '96, Deacon Worrell '98, Maggie Halstead '97, Nathan Parker '96, Sascha Akhtar '99, Joshua Morency '96, and Melanie Plaza '98. Stage management was by Courtney Haynes '97, with assistants Mike Carlip '98 and Boris Deliradeff '97. For faculty participants, see page 7.

IN THE PROCESS OF REDECORATION?

DON'T KNOW WHAT TO DO WITH YOUR OLD FURNITURE? IF IT'S IN GOOD SHAPE, THE COLLEGE MAY BE ABLE TO USE IT IN ONE OF THE STUDENT HOUSES.

SOME USEFUL ITEMS WOULD BE:

POOL TABLE, PIANO, COUCHES, CHAIRS, COFFEE TABLES, END TABLES, MIRRORS, LAMPS, RUGS, DRAPERIES

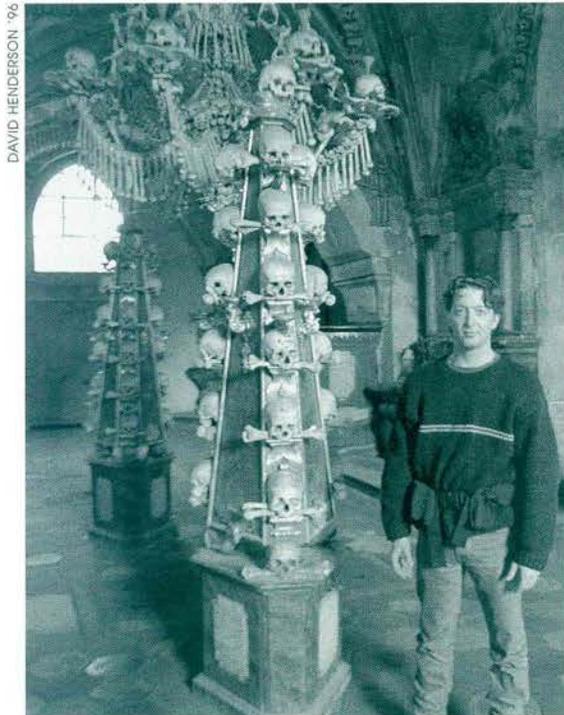
IF YOU'RE WILLING TO DELIVER, YOU MAY BE ABLE TO HELP US OUT AND CLAIM A CHARITABLE DEDUCTION FOR A GIFT-IN-KIND. CALL THE DEVELOPMENT OFFICE AT 802-442-5401, EXT. 107

Bennington Students at Work

Jessica Cook '99 was one of six Bennington students who spent their FWTs as interns to Three Winters Production Company in Woodstock, VT. Pictured are (front from left): **Nate Larson**, **Jessica Cook**, **Deacon Worrell '98**; (back from left): **Joel Garland '97**, **Ian Greenfield '99**, **Brig Larson**, and **Jessie Weber '96**.



David Henderson '96 spent his FWT in the Czech Republic (pictured below, at the ossuary at Sedlec) as did **Nathan Parker '96**, **Dan Reed '96**, **Maggie Halstead '97**, and **Kirsten Bromberger '96**. During his independent study Henderson took photographs of Prague and the surrounding area; he is seeking funding to return and assemble a CD-ROM from photographs and interviews.



DAVID HENDERSON '96

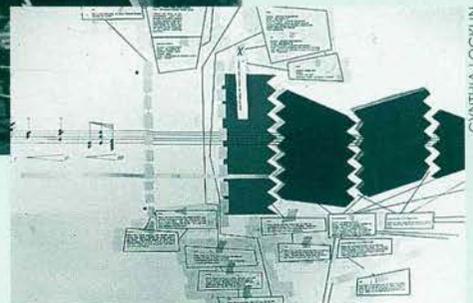
FWT 1996 Sampler

- Sara Jacobsen '99**: Art Directors Club, New York, NY
- Jessica Phillips '99**: *The Bennington Banner*, Bennington, VT
- Rachel Bauer '96**: Bemis Center for Contemporary Arts, Omaha, NE
- Alicia Herrmann '98**: Williams College Museum of Art, Williamstown, MA
- Julia Chmaj '98**: Robert Rinehart Publishing International, Dublin, Ireland
- Victoria Sammartino '99**: Neighborhood Youth and Family Services, Bronx, NY
- Seth DeCroce '98**: Oregon State Governor's Office, Portland, OR
- Jody Marchowsky '98**: NewsCenter 6, Lowell, MA
- Vanessa Marina '97**: International Center for Research on Women, Washington, DC
- Lauren Seidman '98**: New York Public Library—Science, Industry and Business Library
- James Simon '97**: Goodyear Tire & Rubber Company, Akron, OH
- Irina Petrova '99**: Dance Theatre Workshop, New York, NY
- Burcu Yasemin Cavus '99**: Radio-Television Corporation of Turkey, Istanbul
- Nick Wroblewski '96**: Sotheby's, New York, NY
- Allison Ryan '98**: *The Harvard Review*, Cambridge, MA
- Genevieve Ellick '97**: HeadStart, Bennington, VT
- emily hey '98**: The Center for Book Arts, New York, NY
- Brian Sangudi '98**: Lotus Development Corporation, Cambridge, MA
- Victoria Perry '99**: Corporation for Public Broadcasting, Washington, DC

SCORE AND THE IDEAL: The idea for the multidisciplinary, collaborative work came out of a class on symbolism and composition studies, according to **Michelle Dorvillier '97**, along with a desire to "move out into the world." Dorvillier presented her work, *Score and the Ideal*, first visually, on the walls of the President's Gallery, and then in practice, at a combined dance/music workshop in Martha Hill Dance Workshop, in late March. Student participants (the "Ideal")—who sang, moved, danced, recited, and improvised—were **April Patrick '96**, **Sheila Lewandowski '96**, **David Brown '99**, **Meagan Masingill '98**, **Rebekah Pym '98**, **Luz Fleming '96**, **Nathaniel Reichman '97**, **Diana Dittmore '96**, **emily hey '98**, **Joel Garland '97**, **Kim Hottenstein '97**, **Irina Petrova '99**, and **Diane Wong '97**.



CYNTHIA LOCKLIN



CYNTHIA LOCKLIN

Student Profile: Erica Stuckwisch '96

The following reflections by Erica Stuckwisch, a double major in costume design and physics, are from the Stories publication, which is the Admissions viewbook, in which 42 students are featured.

"It's always been costume design for me; I picked up the physics when I took Norman Derby's class for non-majors in special theory of relativity, something I've always been intrigued by, partly because I read a lot of science fiction. I took into physics my sophomore year; I've taken classical mechanics; I'm in quantum dynamics right now.

"As I take more advanced mathematics courses and the math gets more three-dimensional, I find more and more connections between that and say, putting together clothing. There's a mathematical structure called a saddle point, for example, that works out to be pretty close to the crotch of a pair of pants; this is something I happened to notice in the course of a class. It's really easy, if you've ever made pants, to accidentally sew them into a tube with two weird points on either side, because it's basically two parabolas that touch each other in different planes. I'm sure that's why they named it that. There's one called a monkey's saddle, too. Mathematicians sometimes get bored; they don't get out a lot.

"There are also connections in general between science and the theater. Both of them make a model of a real situation and experiment within that model. In science, you have empirical evidence, but then generally at some point that gets translated into mathematical formulas, then to graphs; you extrapolate from it. A lot of it is done from models in the lab, especially in physics: you're talking about planets moving, but you're shooting little metal balls across the lab. In the theater, your playwright is looking at life, maybe has something to say about it, but you don't go out and deal with real life; it becomes a script that is put on upon the stage. It's not real life; it's an approximation, it's experimental. Nobody really lives in a house with three walls where

people say everything facing the missing one. You make your model and that's an approximation; mathematically we deal with approximations, too. In both, you work within a model, creating a situation and seeing how it plays out: with the right set of givens, it always resolves itself to some conclusion.

"Before I came here I'd applied to two other schools and was accepted to both programs as a costume design major. But I would have been taking all three design disciplines the first year and then after that largely costumes; I would only be taking one class outside of theater each year. It's very rigid and very much a training. I wanted to continue my education before being trained. That's why I came here.

"I've taken intro set design, I've taken acting; I've stage managed, I'm taking directing this term. I've been approaching it still with the idea that I'm a costume designer but also with

Erica Stuckwisch '96 of Pendleton, New York, also works in lighting design, and was a master electrician for the faculty production *Roberto Zucco*.



CYNTHIA LOCKLIN

the idea that it's really important to know what everybody else is doing, to understand their process, how they come up with things, what these things mean to them. In the conservatories I applied to you were either an actor or a designer, you couldn't switch between them; after the first year you couldn't even switch from your specific design discipline.

"I think I would be really frustrated if I had only done costumes, because I like to use both halves of my brain." ■

FACULTY NOTES

B
e
n
n
i
n
g
t
o
n

14

A
l
u
m
n
i
M
a
g
a
z
i
n
e

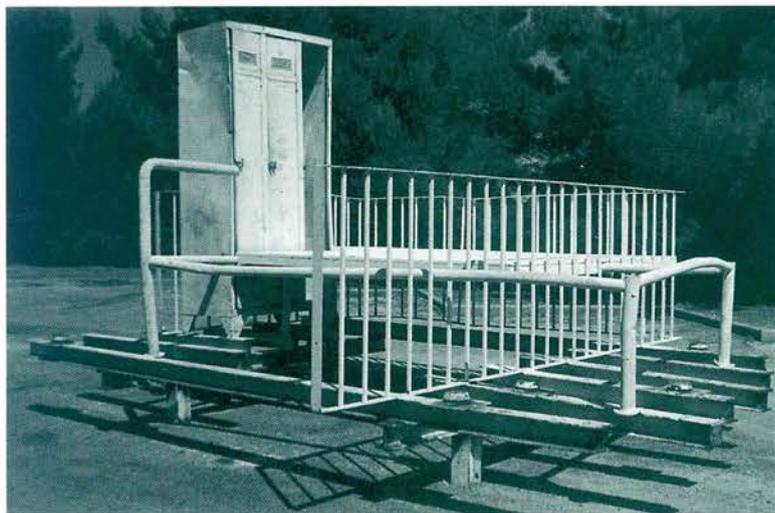
Funded by a Vermont Arts Council Artist's Development Grant, **Shaun Cassidy** installed five large-scale sculptures at the Museum of Contemporary Art in Marseille, France, in November.

Joel Chadabe's book, *Electric Sound: The Past and Promise of Electronic Music*, is forthcoming from Prentice Hall, Inc., in fall 1996.

New poems by **Steven Cramer** are forthcoming in *The Atlantic*, *Agni*, *Ploughshares*, and *Tri-Quarterly*. His essay on Fulke Greville is included in the current Bread Loaf anthology, *Touchstones: American Poets on a Favorite Poem* (University Presses of New England, 1995), and an essay on Seamus Heaney appeared in the spring issue of *Harvard Review*, a *festschrift* for the current Nobel laureate.

Norman Derby taught at the U.S. Air Force Academy in Colorado Springs during his spring sabbatical, where he collaborated with Dr. Robert Fuller in the development of an introductory level physics course using a CD-ROM database instead of a traditional textbook. The CD-ROM, *Physics InfoMall*, which uses the metaphor of a shopping mall with various stores from which to buy information (Articles Attic, Book Basement, Textbook Trove, etc.), was developed by Dr. Fuller with funding from the National Science Foundation. It contains the full text and graphics of 19 physics textbooks and dozens of auxiliary books, catalogs, problem sets, and demonstration handbooks as well as more than 3,000 articles drawn from physics teaching journals. Originally intended as a reference tool for physics instructors, *InfoMall* is being tested at the Air Force Academy as a resource for students. The introductory course is being evaluated by a team of educational experts from outside the Academy to determine the reactions of and benefits to the 48 student volunteers using the new multimedia technology.

Shaun Cassidy's *Withheld*,
110"h x 168" x 133".



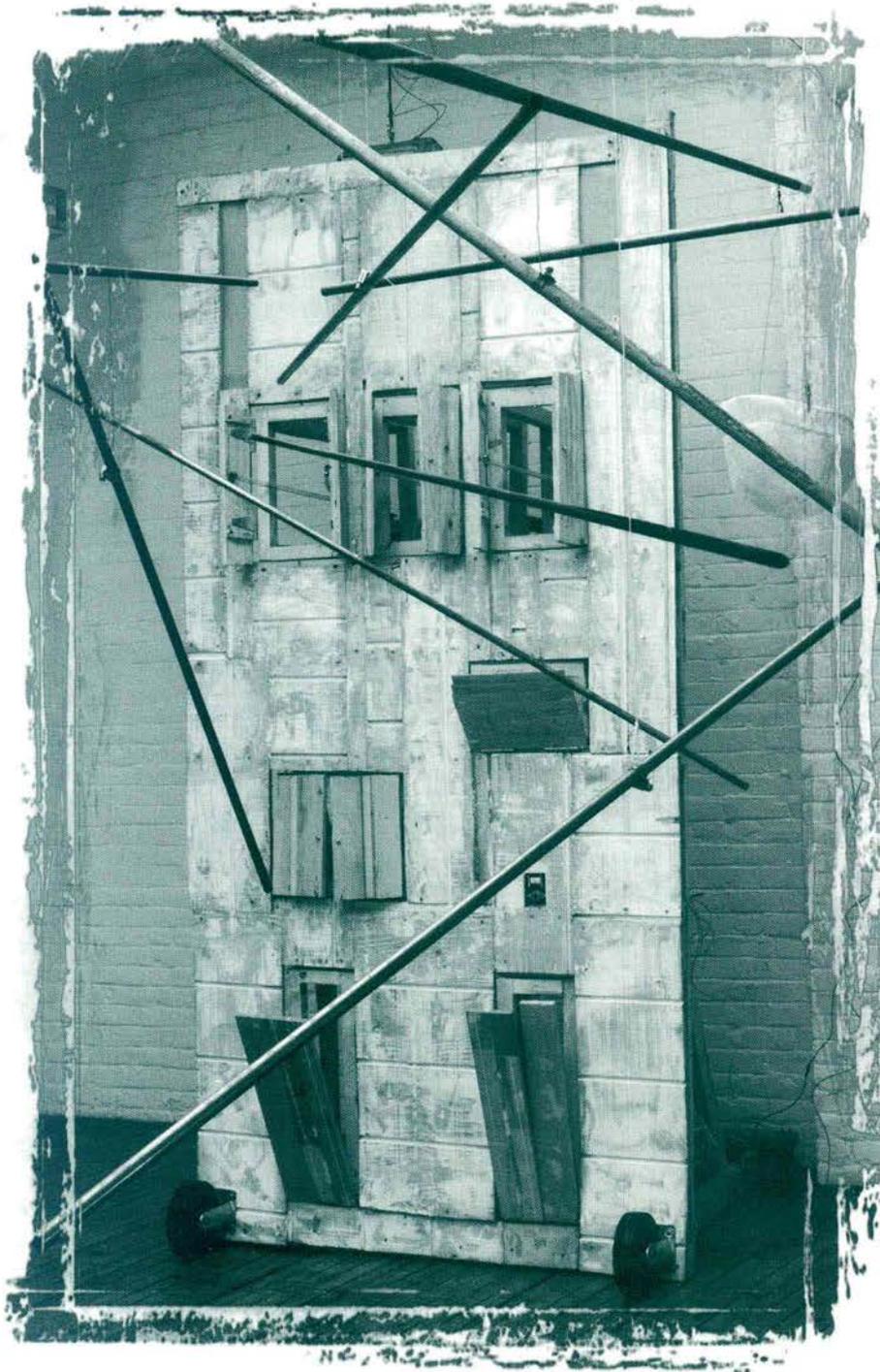
L'Ensemble, the Albany, NY-based chamber ensemble of which **Ida Faiella** is executive artistic director, commissioned **Allen Shawn** to compose a work for voice, violin, and piano inspired by the poetry of Robert Frost. The work was performed last December in Bennington's Old First Church, where Frost is buried, and included readings by Robert J. Lurtsema, host of NPR's *Morning Pro Musica*. Faiella also performed with L'Ensemble in Albany, Saratoga, and at Bennington College in February and April, as did cellist **Semyon Fridman**, another L'Ensemble member.

In February **Tom Farrell** composed a score for an animated film by David Ehrlich that will be shown in major film festivals around the world, including Sarajevo and Hiroshima. The film, *Robot Rerun*, is the sixth project on which Farrell has collaborated with filmmaker Ehrlich. Farrell also taught at Brown University, where the dance ensemble commissioned him to compose a work for them; it is the fourth piece commissioned by Julie Strandberg, director of dance at Brown. The new work (along with some of Farrell's older pieces) was included in an April concert at Brown, in which Farrell performed.

Michael Giannitti's 1996 lighting design projects include *Two Trains Running*, for The Studio Theatre in Washington, D.C., in January; a portion of a new work by **Cathy Weis '70**, at Dance Theatre Workshop, in March; *Blues in the Night*, in Atlanta, in April; a musical version of *Two Gentlemen of Verona* at the New Jersey Shakespeare Festival in May; and Shakespeare & Company's *Merry Wives of Windsor*, in Lenox, MA, in August.

Edward Hoagland lectured at the California Academy of Sciences Conference in San Francisco in March, along with paleontologist Stephen Jay Gould, environmentalist David Brower, biologist E.O. Wilson, and others. He also spoke at the University of Memphis in April. Hoagland's articles and reviews have recently appeared in *The Nation*, *Civilization*, *The New York Times Magazine*, and *The Boston Sunday Globe*. His essay "Strange Perfume" was included in the *Best American Essays* of 1995.

Ken Kensinger's *How Real People Ought to Live*, (now in its second printing) was reviewed in the March issue of *American Anthropologist*. Citing Kensinger's work as legendary among Amazonia specialists, reviewer Donald Pollock said Kensinger's writing "is marked by an enviable depth of ethnographic detail," and called the book "a delight to read [that] should be as successful with a specialist audience as it will be with students."



Sue Rees'
*Coordinates
for an Alignment
of a Jigsaw*

Verlyn Klinkenborg's essay, "Amigo Cantisano's Organic Dream," appeared in *The New York Times Magazine* in March.

Sculptor **Sue Rees** presented her installations at Gallery One-Ten in New York in October and at the Urbach Gallery in the Albany Center Galleries, Albany, NY, in November and December. Her installation *Coordinates for an Alignment of a Jigsaw* was exhibited in February at Mobius in Boston. The pieces in the installation were all mechanized, with motors controlled by contact switches, motion detectors, and timers. The installation included a musical performance and choreographed site-specific events by **Terry Creach**,

Eva Lawrence '96, and musicians Robert Een and Hearn Gadbois. Rees also delivered a slide talk and critiqued MFA students at the University of Birmingham in January.

Bill Reichblum was in Los Angeles in March to participate in the Audrey-Skirball Kenis Theatre's Spring Series. With Los Angeles-based director Roberta Levitow, Reichblum led a conference workshop, examining how the playwright/director collaboration affects the mounting of a new play. Noted theater artists from across the country, along with an audience of the general public, participated in the discussion. Theatre Communications Group (TCG), one of the leading pub-

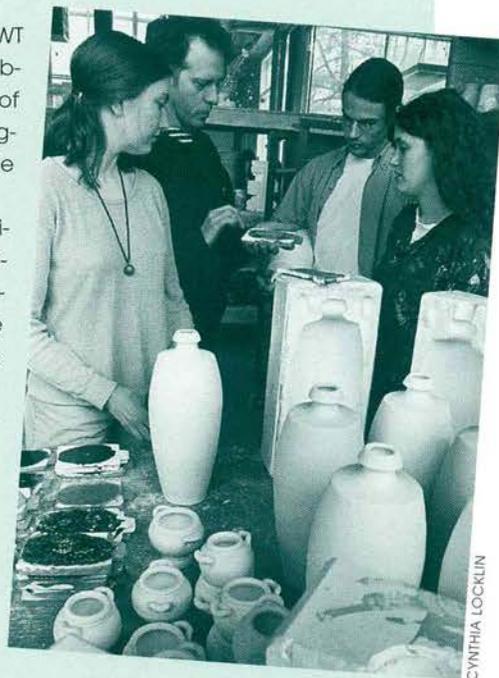
THEORY AND PRACTICE: A COLLABORATIVE FWT

Under the direction of **Barry Bartlett**, the ceramics program cosponsored an FWT project with Greenwich House Pottery in New York City during January and February. The FWT project involved the creation and production of a limited edition of Greenwich House Pottery's art pottery from the early part of this century by Bennington's ceramic students. Students involved in the project were Brian Heiss '96, Stephanie Mestyan '96, and Liz Byrne '96.

During the first phase students did historical research into the Arts and Crafts period, using the archives of the Pottery and the Newark Museum. Research also included study of the development and social implications of the Arts and Crafts movement in this country. During the second phase students began developing the technical skills needed to produce the line, from the making of prototype forms, to mold making, to casting and glazing.

"Collaborative projects of this kind create long-term relationships with outside organizations that have the potential of offering benefits to both our students and the organizations. I hope we can continue working with the Pottery next year," said Bartlett.

Elizabeth Zawada, director of the Pottery, who coordinated the project with Bartlett, hopes to provide summer residency opportunities for Bennington students at Greenwich House Pottery, during which they can continue historical research, participate in day-to-day Pottery operations, and pursue their own work. "The most interesting aspect of this project," notes Zawada, "is that it provides a hands-on educational experience that connects history with the practice and function of a skill or craft, and produces a tangible record of that inquiry. The project reaches beyond the conventional boundaries of a classroom situation, connecting Bennington College and Greenwich House Pottery with a much larger art community."



CYNTHIA LOCKLIN

lishers of theater books, has signed Reichblum for a new book on the director/playwright collaboration. Coauthored with Roberta Levitow, the book will provide an overview of the way plays are developed in America and offer a new model of creating new work for the American stage.

Dana Reitz toured with Baryshnikov in April.

NANCY CAMPBELL



Dancer/choreographer **Dana Reitz** toured the country with Mikhail Baryshnikov in April and early May. Their performance schedule took them to Victoria, Canada; Boise, ID; Seattle, WA; Escondido, CA; Boulder, CO; Berkeley, CA; Minneapolis, MN; Burlington, VT; and Washington, DC. The event at Burlington's Flynn Theatre in late April, *Solos—With Music and Without*, featured Baryshnikov and Reitz performing works by Mark Morris, Kevin O'Day, and Reitz, as well as two works danced in silence, *Unspoken Territory* and *Private Collection*.

Stephen Sandy's *Vale of Academe: A Prose Poem for Bernard Malamud* has appeared from

Holocene (Holocene Press, Box 101, Wofford College, Spartanburg, SC 29393, \$5 postpaid.) Sandy gave a paper on translating Seneca at Poets House in New York City in March. This summer Sandy will join Nancy Willard, Stephen Dunn, and Greg Kuzma, teaching in the Poetry Works at the Chautauqua Institution in Chautauqua, NY.

At the Popular Culture Conference in Las Vegas last March, **Sally Sugarman** delivered a paper, "The Politics of Childhood: Media Images of Power and Authority for the Young," her eighth for the Popular Culture Association around the theme of children's culture. In addition to examining examples of television and film images, Sugarman interviewed children at the College's Early Childhood Center and in Bennington public schools for this paper.

David Waldstreicher received the 1995 Jamestown Foundation Prize for his book, *The Making of American Nationalism: Celebrations and Political Culture, 1776-1820*. Part of the prize—which is sponsored by the Institute of Early American History and Culture, the University of North Carolina Press, and the Jamestown Yorktown Foundation—includes publication (UNC Press, forthcoming 1997).

MFA Program Faculty

David Lehman lectured on the poems of Frank O'Hara recently at Vanderbilt University, as part of an event that also featured a suite of lithographs by artist Jim Dine. **Askold Melnyczuk**, **Doug Bauer**, **Sven Birkerts**, and **Sue Miller** appeared recently on the WGBH-Boston television show, "The Group," discussing Mary Karr's memoir, *The Liar's Club*. **Maria Flook's** collection of short stories, *They Have the Wrong Man* (Pantheon) was published in March. **Jason Shinder's** anthology, *Lights, Camera, Poetry! American Movie Poems, the First Hundred Years* (Harcourt Brace), includes poems by Hart Crane, **Ben Belitt**, Kenneth Fearing, Sharon Olds, Ellen Bryant Voigt, and **David Lehman**, among others. **Tree Swenson's** cover design for Jane Kenyon's *Otherwise* was featured recently in *Publisher's Weekly*.

Former Faculty

Artist **Pat Adams** was one of 30 individuals selected to participate in the American Academy of Arts and Letters' Invitational Exhibition of Painting and Sculpture in New York in March.

The premiere of *A Concord Symphony*, **Henry Brant's** orchestral transcription of Charles Ives'

Concord Sonata, was performed by the American Composers Orchestra at Carnegie Hall in February. According to *The New York Times*, Brant labored for more than 30 years on this epic orchestration, "by way of showing gratitude to Ives." Also performed were Brant's *Plowshares and Swords* and Session's *Fifth Symphony*.

Jamaica Kincaid won the New England Booksellers Association fiction award for *The Autobiography of My Mother*. The awards are given annually to "New England authors and publishers who have produced a body of work that stands as a significant contribution to New England's culture." The awards ceremony was held in April at the Boston Public Library.

Stanley Kunitz's *Passing Through: The Later Poems, New and Selected* was the winner of the 1995 National Book Award for Poetry.

Works of **Jules Olitski** were exhibited in *Caro and Olitski: Masters of Abstraction Draw the Figure* at the New York Studio School of Drawing, Painting and Sculpture in January and February. His works were also exhibited last winter in *Jules Olitski: New Monotypes* at Long Fine Arts, and in *Jules Olitski: Three New Paintings* at Andre Emmerich Gallery, both in New York.

On Spring

This Ted Hoagland essay first appeared in the *New York Times* in 1995 and was reprinted in the *International Herald Tribune*. Essayist and novelist Hoagland, who has taught at Bennington since 1987, is author of 15 books, most recently *Balancing Acts*. In January he was awarded the 1996 Franklin Fairbanks Award by the Fairbanks Museum and Planetarium in St. Johnsbury, VT. The award honors an individual for "...lifelong creative and dedicated service to the residents of Vermont and/or New England through contributions to the sciences, arts, and humanities, thereby improving the quality of life in Vermont and/or New England." Specifically the award noted that "Hoagland's passion for nature—especially northern Vermont—has helped shape the ecological awareness of thousands of readers."

If you have a holey old cast-iron wood stove, you know what a constant preoccupation fussily feeding it can become. The phoebes, cardinals and grosbeaks sing: a deer, well-camouflaged, drifts down a line of trees; and you stuff the maple and birchwood in.

Meanwhile, the dog jumps into an easy chair he's allowed to sit in. He has found an owl roost-tree and has been eating owl pellets—the indigestible hair and other stuff that owls upchuck an hour or two after a meal. But unfortunately he's been coughing these up too. The owl last night was hooting at its young, which aren't learning to fly very well, just desperately launching themselves from tree to tree down our little valley. How will they ever flap back?

The upland corner of my field is a wild turkey gobbler's parade ground every morning for three or four weeks in the spring, then later a coyote family's rendezvous point in the evenings for about as long every fall.

In other words, for the turkeys those few mown, old-field acres are a brief stage set for courtship bluff and pomp. For the coyotes (who are giving birth to their pups in a ledgy, precipitous hideaway



Ted Hoagland

a mile away at about the same time), that patch of rough high-up grassland is also a theater for training April's pups in October adolescence—in hierarchy and howling, teamwork, play and discipline—but with a precautionary view of possible dangers below.

I can hear ravens, woodcock and wood frogs simultaneously from my house. Frogs are disappearing all over the world, according to many accounts. But by digging two modest pollywog ponds down alongside my stretch of stream, where snowmelt and springwater collect, I've increased my land's quota of frogs tenfold: five or six species (the stream itself may have eight). And lone ducks or a pair will land occasionally and stand up in the water flapping their wings as if to draw in more birds, once they've explored.

The old farmer whose father had cleared this place (and who when I knew him a quarter-century ago was 80 years old) used to grow teary sometimes, seeing how his former pastures were thickening with alder brush or fir and poplar trees, after having been laboriously cleared.

But not in more than a century has the stream had so many frogs on it (green frogs, leopard frogs, pickerel frogs, bullfrogs, mink frogs, wood frogs, spring peepers, gray tree frogs) and moose and bear tracks. Also red squirrels, flying squirrels, snowshoe rabbits; six of the latter held a conclave in my empty barn late last fall. Therefore the bobcats on the mountain are surviving all of the fin de millennium changes as well.

Turkey buzzards, previously a southern bird, wheel over, sailing on toward Canada. A fern expert tells me few areas in the country are richer in his specialty than this one: and the various vivid mosses thrive so extravagantly—despite the snow and all—that, green as a jungle macaw, they can cap whole boulders ten feet long.

Up on the ridge is a waterfall that freezes golden every January, or at least when the sun is out and refracts the sand embedded in the water just right. Another waterfall, not far off and near the coyotes' den, looks as blue as an iceberg's innards when lit up. But in the spring all of this falling water glitters silver, pewter, amber, or obsidian-black in the changing light.

My favorite song now is the peepers' chorus, more basic than bird-song, which it may have invented. In the later spring, when the peepers have finished mating and are silent, I like best listening to the toads—which are tardy breeders—more, even, than to the indigo buntings and the bubbly bobolinks or lovely meadowlarks. Theirs is a very old song, quite Gregorian in sound, though amphibious and at a different pitch than the monks', yet to me as ecstatic. The year is so short for these cool-veined creatures, they must catch it as they can.

When the grass first greens, and again after rutting season in the fall, the deer who live hereabouts will gather in a multitude, gamboling a bit, nuzzling or angling next to each other as if reacquainting themselves with the nucleus of the herd. I've seen as many as 14 together on these ritual occasions. A friend staying at my house counted 23 does, yearlings and fawns strung out and descending from the orchard to the field.

My own rather parallel impulse as the seasons change is to climb the ridge facing me. It is adorned, as you hike up, with several compact, oval beaver ponds, where the brooks run down. These are full of interest, and I may hear hermit thrushes, winter wrens, ovenbirds, and black-throated green, or black and white warblers. But I scramble above, to a pool of perhaps only my own length, where a small stream heads.

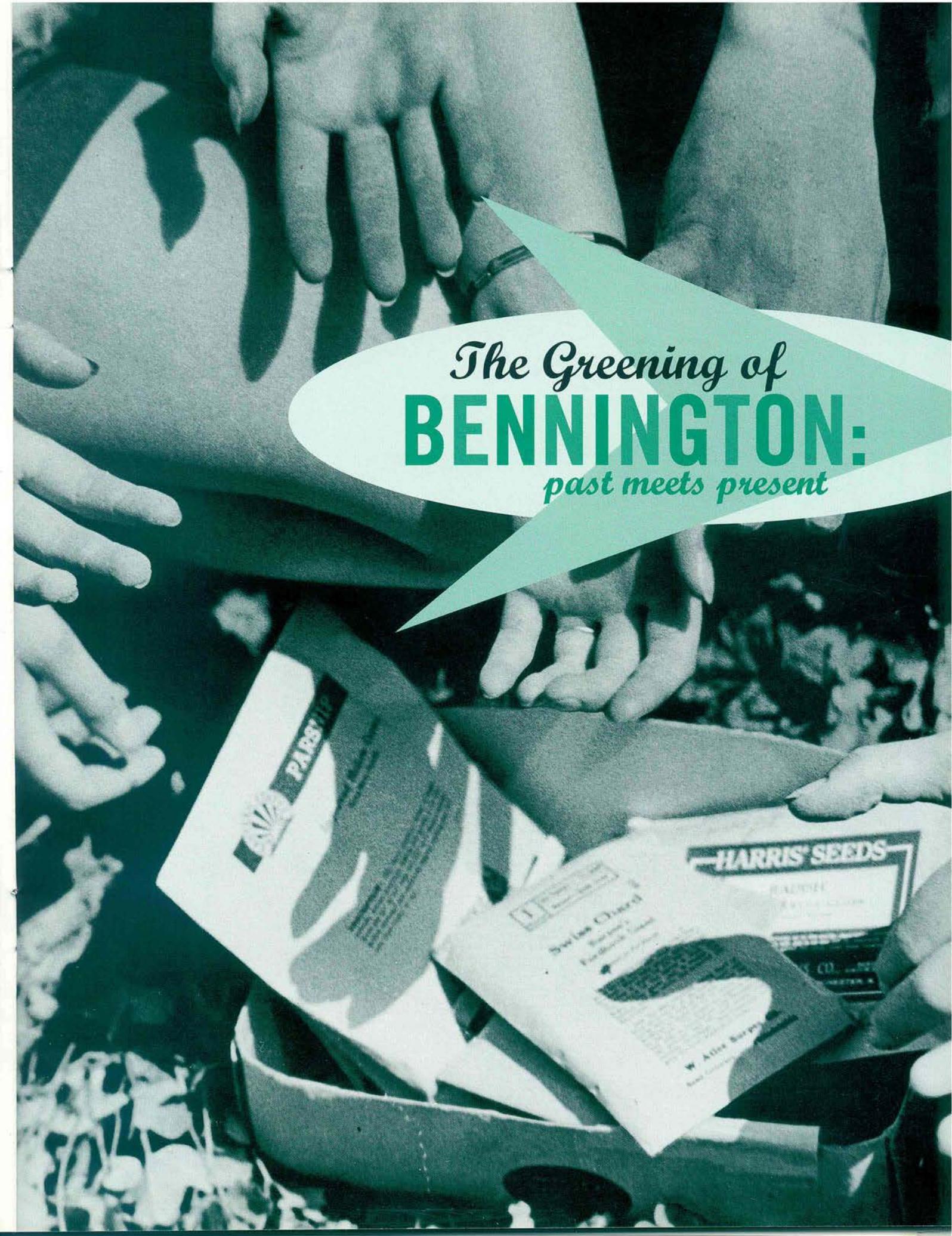
I know a number of these spots, lined with cinnamon or sulphur or yellowish leaves that blacken as they get waterlogged. But just where the underground spring that keeps the pool full all year comes in, you'll notice a penny-sized, copper-colored dancing pavilion of leaping grains of sand. They dance perpetually, a trampoline fling, somersaulting and falling, then high-kicking again, like an inexhaustible hour glass upward-bound.

On a warm day, I watch happily till I'm rested from the climb, while my dog, Wally, stalks red-backed mice and other forest delights, or chases a thunderstorm, racing right at the "crack" with all the headlong recklessness with which Smoky, the dog I had before, went for porcupines, a much more damaging enthusiasm.

On the other hand, we had intimate moments, Smoky and I, when he got quilled, because the best method for taking a dog's quills out is—face to face, mouth to mouth—to grip each quill with your teeth.

The old lore of the woods is being lost, but I offer that.





The Greening of
BENNINGTON:
past meets present

60th ANNIVERSARY PARTY

HARRIS SEEDS

Swiss Chard

W. Allen Supply

THE COLLEGE FARM:

An Interview with Emily Hunter

In the 1940's, in response to World War II shortages, Bennington faculty and students worked a huge victory garden and stock farm. Now in 1996, with our new Community Supported Agriculture program, past meets present. In January 1996 Emily Hunter joined Bennington to direct the new farm program at the College. Called the Community Farm at Bennington College to reflect the dual commitment of the program to supply produce to the College Food Service and to members of the surrounding communities through a Community Supported Agriculture (CSA) program, the farm began operations in April.

20



BENN: Why a farm at Bennington? Why now?

EH: Partly because of the College's interest in going forth on a new adventure, to use its land to explore sustainable, community-based agriculture. Also, since the farmer who has been working the land retired, it was time to think about what to do next.

Right now seems to be a really good time for potential funding for sustainable agriculture, too. More and more sources are available for creative agricultural programs, especially ways of addressing the social and land use issues in food production, like distribution questions and the use of chemicals; and other issues, such as how we view work, how we view what we pay for our food.

BENN: What is a CSA program?

EH: The idea is that subscribers pay a one-time fee every year for produce through the season. The farm operation benefits because subscribers share the financial burden and risk of crop failures; subscribers benefit by getting good produce. It usually includes a commitment to raising food organically, so subscribers know their produce will be chemical-free.

BENN: Are CSAs part of a general move towards exploring sustainable community?

EH: In a way. People's tolerance towards how their food is treated is changing, and it may be that, very soon, people won't tolerate any chemical use. The CSA is one really good answer to that. It's not a complete solution, because for one thing, in the Northeast we can't grow year round without a lot of energy input. But it is part of the bioregional movement, which says that we should only consume things that come from

our region, whether it's energy or other resources, and certainly, food.

BENN: How will the Bennington CSA program work?

EH: People will buy shares, which for us will represent enough produce for a four-person family. We'll offer a half-share option as well. That share loosely guarantees to the subscriber a certain weight and variety of produce. We'll have a one-day per week distribution time. Also, we have the possibility of working memberships.

We're shooting for 15 full subscriptions for the first season, and I don't think we'll have any problem. The community seems supportive; Mary Ann Carlson and Lou Leamon in particular are very energetic. We plan to have an opening potluck for subscribers in April here on campus.

BENN: How many acres will you farm, and where?

EH: This year I'll have about two acres in produce and on another three acres we'll plant cover crops or green manures that will improve the soils for next year. We'll start in the field near the [Rebecca B. Stickney] Observatory, which has a good southern exposure and easy parking for CSA members. And I think it'll be nice visually, too.

BENN: What crops do you plan for this opening season?

EH: Since the College Food Service has a salad bar, we'll plant different kinds of lettuce and cabbage, radishes, broccoli, and cauliflower. For the Food Service I have to think realistically about what will be most profitable, and to consider processing time; with beets and potatoes, for example, it'd be hard to compete. I'll grow some of those crops for the CSA group: potatoes, beans, winter squash, and beets. We'd like to

use our orchard if we can rejuvenate it; there are some interesting old varieties there. We'll also grow melons, tomatoes, peppers, and squash from transplants, at least for our beginning crops. We'll plant corn later, when the soil is warmer.

We don't know how fast things will expand. The hope is the CSA component will grow quite a bit. We'll have to see what kind of market there is for that, and any other markets we can imagine, like restaurants.

BENN: Do you foresee student involvement?

EH: We're hoping to offer work-study positions, and also possibly summer internships. One student [Jason Fridley '97] who is planning a research project has already expressed an interest in working on the farm. I'm excited about the idea of working with students on their research.

BENN: What's a woman like you doing in a field like this? Do you come from a farm family?

EH: No, but it's always been part of my background. I went to a boarding high school that was a working farm and really immersed myself; for me, taking leadership in the farm was a good solution to the uncertainties of adolescence. I also worked at the Farm Wilderness Camps in Plymouth [Vermont], both as a child and as an adult. That's a special place and I was rewarded by working with urban kids on the farm. That was very worthwhile.

I went to Earlham College in Indiana, which has a student-run farm where students live and work. I was a biology major but mostly I did field work in ecology and worked with plants; I also worked in ornithology. I knew I wanted to work in agriculture in some way; I wanted nuts and bolts

and a firmer background. So after Earlham I went to Iowa State, a land grant university with a big ag program, for a masters degree in crop production and physiology. I received good training and some practical background there; I also got a big dose of a very conservative approach to science and agriculture. After my experience with a liberal arts school, in an environment that was nurturing towards thinking and towards viewing yourself as a world citizen, going to a land grant school was a big change.

So I feel very comfortable and happy to be at Bennington; there will be challenges, but I feel equipped to handle them because I've been on both sides of that spectrum.

I've been thinking about natural connections on this campus—students making sculpture and other artwork for the garden, for instance. That's one of the great things about being here, that I can think in those terms.

BENN: How would you characterize your outlook on the future of farming?

EH: We're at a place and time when we're really examining food production issues, certainly in terms of how we subsidize them; but also on a more philosophical level, we're discussing how land is used and how people fit into that land use from a social ecology viewpoint. More and more there will be issues and tensions between the different sectors of the population—the diminishing agrarian sector and the expanding urban sector—and I'd like to be a mediator in that interface. We have devastating environmental issues before us; I think my generation can either say, I guess this is just what's going to happen, or we can choose to wrestle with the issues. I want to be part of that dialogue, to be an educator in that discussion. ■

Lydia Phelps Stokes Katzenbach '45 (pictured at left, below), working here with Janet Frey Harte '44, sent an old photograph album with many wonderful pictures of her time at Bennington, including several of the farm project, along with three of her most vivid memories of those days.

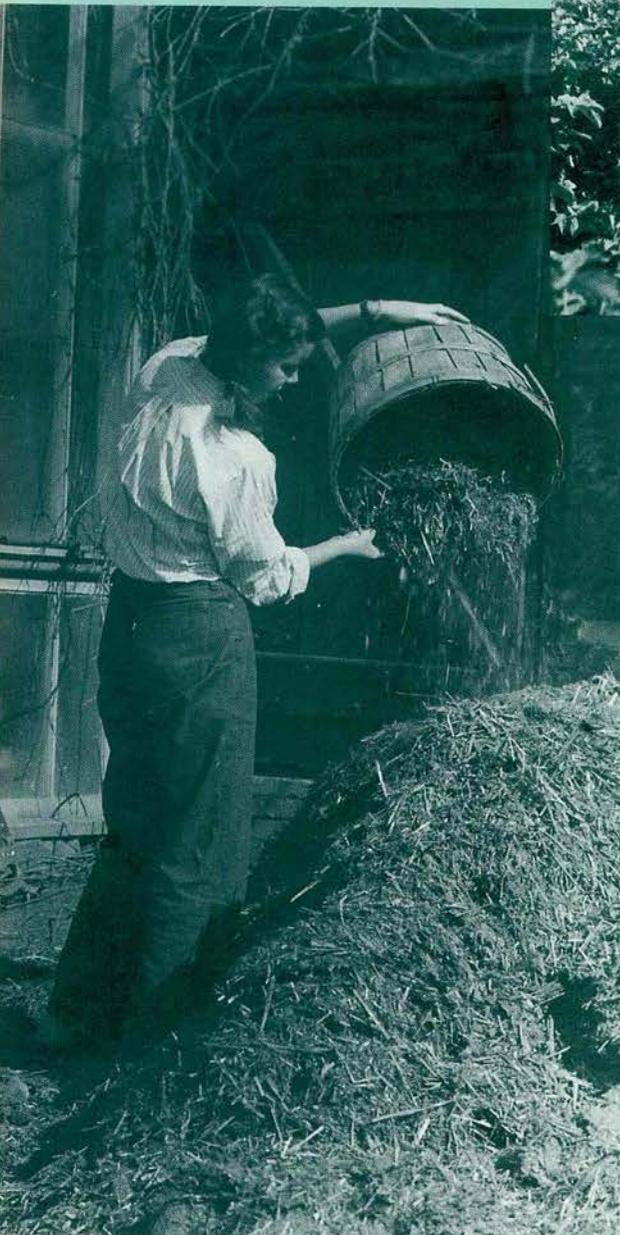
Knocking down the barn was one of the most fun things I've ever done, and that's what we did [on 'Demolition Squad Squad Farm Day,' Spring 1942]. Another farming experience was learning how to kill chickens...I'm not sure I ever mastered this technique, taught to us by Professor Woodworth. He also helped us pluck turkeys and chickens. It was easier when they were still warm! But the most fun of all was volunteering for the early morning swill collecting run. If you agreed to get up before the crack of dawn and collect garbage in the surrounding neighborhood for the pigs, you were allowed to drive the farm truck! A high level of ecstasy."

The creation of a huge Victory Garden-cum-stock farm on Bennington's green and pleasant campus was in response, obviously, to the Second World War; we were filling our larder with vegetables, poultry, and pork to release food to the military. We provided our own labor to do this (and if ever there were unskilled labor, we were it!). But we soon learned; and what a sense of accomplishment we felt as we surveyed the well-stocked root cellar, or labored in the vegetable preparation room, or completed a row of weeding. When the cry went out in the night that the pigs had escaped, no one hesitated to join the chase. When the chickens had been garroted, we moved in bravely to pluck them....It was all 'for credit,' like a class. It had to be made up, if missed. Quite a departure for us individualists. But it filled a palpable need, and I think we all felt great pride in this undertaking."

When she sent in her contribution to the War Farm memories, Janet Frey Harte '44 (at right) commented, "I hope the great need for us all to be educated in the care of the land will create the same enthusiasm in today's Bennington community."



1940s Farm Reminiscences



RUTH KESER AUSTIN '44



ANN COBB THORNE '44

Eve Glass Shakespeare '43 studied sculpture with Simon Moselsio while at Bennington ("I once made a wooden sculpture of a buffalo carved from an old telephone pole!" she remembers), "waited on" in the dining room, and worked on the College farm. Of the photograph shown here, she remembers:

"This photograph is reminiscent of my being the Simon Legree of the farm project. That was back when Martha Graham was on campus, dancing with her group. Bill Bales was there, too, and Merce Cunningham. If we could get through early enough, we could sneak in and dance with them; they would let us in to do that. I wanted to get everybody up at five or six so we'd have time to go dance with Martha Graham."

Notes Toward an ENVIRONMENTAL COLLEGE

BY K.D. WOODS

The environmental perspective recognizes context. It is concerned with causality and consequence, beyond the immediate, in the relationship between society and the material world ("the environment"). It sees human communities as residing within and interacting with natural communities. "Environmentalism" involves, in part, a recognition that human well-being is dependent on how this relationship is understood and managed—that we participate in and depend upon the function of a global ecosystem. It recognizes, also, that many of the problems encountered in this management require novel combinations of perspective and expertise; solving problems of sustainability will often require synthetic studies that do not recognize conventional disciplinary boundaries.

24

— From the mission statement of the Community, Culture, and Environment program group

“**W**hen the Symposium Report of 1994 called for a “greening” of the institution among the central priorities for Bennington’s renewal I was gratified, for I’m convinced that issues of the environment (broadly understood), more than any others, define the historical uniqueness of our time. That was, in fact, what prompted my submitting a proposal during the Symposium to move towards an environmental college. Even so, I was a bit surprised: Environmental issues have not been among the themes that shaped Bennington’s fame and uniqueness. What’s more, virtually every other college in the country has established some sort of environmental studies program, with a marked proliferation in the last few years. Where does that leave us, as something of a newcomer? How do we make something new, of unique interest?

In fact, as far as the academic pursuit of environmental questions goes, I think we have an opportunity to break a very problematic mold. Most institutions have treated environmental questions like every other academic program: Call it a discipline, form a department, develop a list of required courses, and give degrees in it. The difficulty is that environmental problems spring, in large part, from the failure to recognize context and encompass indirect effects—exactly the places where disciplinary models fall short. Attempting to recognize this, some environmental programs are labeled “interdisciplinary,” or something similar. The problem is that such a label tends to get translated as “less serious” or “soft”—and all too often the reality succumbs to the perception.

The issue for academia is this: Environmental problems call for perspectives and expertise from a variety of traditional fields, but generally, no conventional discipline can address the question by itself. This is where Bennington stands at a distinct advantage. If, in the fashion of John Dewey and Bennington College, a student is invited to develop a course of study and creation *defined by problems or questions* rather than by choosing among well-worn departmental pathways, the problem of disciplinary constraints may evaporate. Certainly, we must insist upon sophistication and expertise of various sorts in addressing environmental questions, but we are allowed to recognize that the nature of the problem defines the necessities of the program.



CYNTHIA LOCKLIN

Kerry Woods teaches biology and ecology at Bennington.

Last fall, a faculty program group—Community, Culture, and Environment—assembled with the objective of developing curricular and other support for development of plans addressing environmental questions. That the time was ripe is suggested by the number of faculty members who have been interested and the diversity of existing courses that bear on our central themes. This year, classes and tutorials address the environment through community service, design and aesthetics, mediation, food and agriculture, landscape history and ecology, environmental planning, and the development of sustainable communities. During the coming year, we anticipate seeing courses dealing with policy and legal issues, technological applications, and literary and artistic visions. We also expect to bring visitors to campus for workshops and short courses addressing, for example, environmental law, international developmental issues, and landscape design.

But an environmental vision developed only in the classroom, no matter how practicum-oriented, falls short of demonstrating an institutional vision that will truly stand out. Bennington's real opportunity for exemplifying a new level of environmental sophistication—and its obligation, in order to realize the agenda set forth in the Symposium—is in transforming all levels of institutional function. This means bringing an environmental awareness into all institutional planning, decision-making, day-to-day activity—in effect, making the commitment to live sustainably a new synthesizing principle. This may be a much more difficult thing; it calls for deep reflection, reconsideration of entrenched ways of thinking, investing resources in some novel ways. On the other

“Working on the farm was wonderful fun. We would play bridge most nights, then get up at six the next morning, stagger out to the fields, return at eight for a hearty breakfast, and head back to work. In the afternoons we swam at the quarry. One of the joys of that work I remember is this: Working next to me a good deal of the time—as we hoed down the broccoli and hoed down the potatoes—was a six-foot tall lady named Eve Glass [Shakespeare '43; see page 27]. She was one of those people who can remember everything. So I hoed for a month with Eve reciting everything from Macaulay's ballads to Keats' odes to Shakespeare's sonnets. It was like having a radio in my pocket: Here was this marvelous lady, hoeing up a storm and reciting Hamlet.”

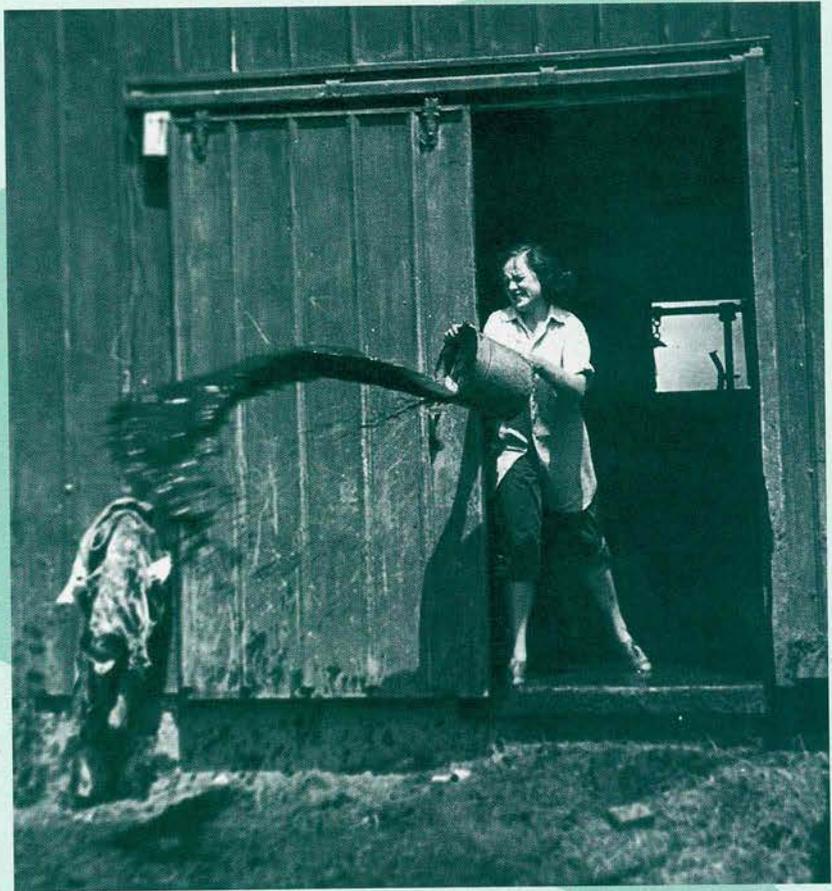
Sue Hedge Hossfeld '42 was the College's sole plant physiology major at the time; her senior thesis was on "Shortening the Pre-reproductive Stages of Tomatoes." She is pictured here with her botany tutorial leader and mentor Bob Woodworth. Since that time, she reports, she has gardened madly, designed plantings, and taught horticulture.



BENNINGTON COLLEGE ARCHIVES

“My clearest memory of the farm project is the smell of chicken feathers dipped in boiling water—one of my chores was to dip and pluck chickens. We were required to work five hours a week on the farm, even though we weren’t required to go to classes. We would have kicked like mad if we’d been ordered to come in at ten o’clock at night like other college girls—but we didn’t mind cleaning out a barn on demand.”

Jean Short Aldrich '43 studied art and architecture at Bennington. And while she is a gardener still, she has never been tempted, she says, to raise chickens.



ANN COBB THORNE '44

1940s Farm Reminiscences



CYNTHIA LOCKLIN

Jason Fridley '97 plans to use the College fields as the basis for a senior thesis on sustainable agriculture. He is shown here with Kerry Woods, at work on a research project on old-growth forest.

hand, it offers an exciting new way of seeing all facets of the College as a unity, pieces of the larger whole.

It is hard to know where to start in implementing such thorough-going change. The intimidation factor is great; when faced with the recognition that nearly all of our conventions will need re-evaluation, the temptation is strong to turn away. In such cases, we must rely on the power of positive feedback; start with whatever opportunity presents itself, and by exploiting it appropriately, impart momentum towards the next innovation. If we keep our eyes and minds open, as the pieces of the puzzle come together, we should begin to realize the appropriate dimensions of the overall structure.

One such opportunity presented itself when the dairy farmer who had used the College fields retired. After a long and amenable relationship that supported a local farm and served the College’s needs at the time, we were forced to reconsider how best to manage the several fields that had produced hay

and corn for the last several decades. Our choices appeared to be between contracting with a landscaper to maintain and mow those fields we wished to keep open, or arranging with another dairy farmer to renew the former arrangement. The first option was prohibitively expensive. The second, although appealing in some ways, seemed to have little to do with the purposes of the College and carried concerns about environmental impacts and, given the changing nature of farming in Vermont, the stability of the arrangement.

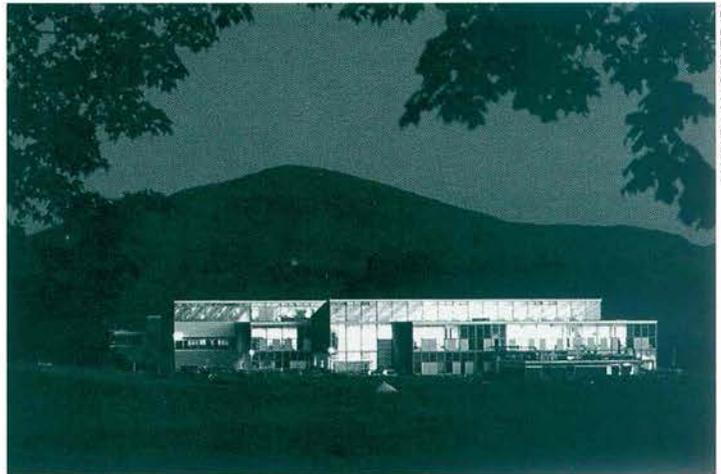
Concerns about sustainability in our rapidly transforming agricultural system, interest in locally and responsibly grown food, and our own history (the World War II-era College farm created by Robert Woodworth with students) led to another, more creative option. This year will see the inauguration of a new College project, The Community Farm at Bennington College. The particulars of this undertaking are addressed elsewhere in this issue, but I point to it here as an example of the kind of integrating initiative that begins to realize a transformation of the College. By providing (very) locally grown produce to the College dining halls and returning dining hall waste (in the form of compost) to the land, in linking Bennington College to the Bennington community through a community supported agriculture (CSA) program, in contributing to the experience of College students by generating opportunities for research, internships, tutorials, by the simple force of its apparent presence, and as a demonstration of sustainable agriculture, the farm will have far-reaching influence.

Initially, the farm will focus on vegetables for CSA shareholders and the dining halls. We don't know where it will go as ideas grow. Will there be organic grain fields supporting Vermont's growing organic dairy industry? Livestock? Orchards? We're already envisioning workshops, conferences...

Neither do we know what the next endeavor will be; it will depend on the opportunities that arise. However, there are some obvious targets. The new technologies of energy efficiency, advancing explosively, are central to any possibility of a sustainable society. They are also a great opportunity for Bennington. Most of our physical plant was built before such concerns were much considered; consequently, our consumption of fuel oil and electricity is much greater and more expensive than it could be. Moves towards greater efficiency in lighting, for example, are only a beginning towards renovation that could ultimately save the College a great deal of money over the long term. But the initial cost of such retrofitting is not small; we will have to be creative in phasing work, recognizing the greatest gains first.

One of the appealing aspects of such undertakings is the necessary coordination of all facets of the College community. There are few places where the lives of student, faculty, and staff are tangent, but we all live and work in the same place; environmental transformation can't happen without all of these constituencies making common cause. The new priorities must inform the decisions of the purchasing agent, the development of aspects of curriculum, the life of the student house, the work of office and shop, the day-to-day flow on campus. Colleges that find new ways to realize a unified and unifying environmental spirit will come to be recognized as some of the educational pioneers of this era. If we can draw all members of our community into the planning and implementation of this renewal, if we recognize and exploit our opportunities, we can do much to keep this College among the ranks of historic innovators, and add another dimension to Bennington's uniqueness. ■

Kerry D. Woods has taught biology and ecology at Bennington since 1986. He has received research grants from NASA, the Mellon Foundation, the U.S. Forest Service, and the National Science Foundation, for whom he is conducting a five-year project in old-growth forests in northern Michigan, along with Bennington student assistants. He is also completing a manuscript for a symposium volume, to be published by Springer-Verlag, on the ecology and management of invasive non-native plants.



MAXWELL MACKENZIE '76

By applying new technologies of energy efficiency, the College can significantly lower energy usage and costs.

SCIENCE

As a Performing Art



BY ELIZABETH COLEMAN

The following edited excerpts are from President Coleman's article in the May 1996 edition of the National Consortium for Specialized Secondary Schools of Mathematics, Science and Technology Journal.

Despite the continued efforts of armies of teachers to animate curriculum and bring something of the passion of actual discovery to the experience of the classroom, we are still more likely than not to be burdened with uninspired and uninspiring classroom experiences. Nowhere is this more evident than in the teaching of science. Paradoxically, nowhere has more effort been expended for educational reform.

...The fact that a centerpiece in our thinking about science education is a category of curriculum known in one form or another as "science for the non-scientist" is a measure of how problematic our underlying assumptions are. We have actually managed to create, and then to institutionalize, a framework where the students who enter it are defined by *not* being seriously committed to the subject at hand. We have become so accustomed to this practice that its absurdity escapes notice....

A related example of our modes of thinking about the teaching of science is the habit of celebrating science courses for including non-scientific materials and applauding them for dealing with non-scientific problems (like solving mur-

der mysteries)—as if better understanding the nature of things (like light, motion, the origin of life) were boring; as if avoiding a direct engagement with such questions were an accomplishment. What are we to make of a journalist's marveling in a profile of Roald Hoffmann that the famed chemistry teacher exposes *even his freshmen* to some of the latest work in the field? Why shouldn't Hoffmann bring such materials into a freshman course? Are students at the outset of their encounter with a discipline to be exempted from engaging that discipline where it is most alive? Are teachers to avoid teaching that which most deeply engages them?

Strikingly absent in these practices, and the assumptions underlying them, is any association between the teaching of science and the doing of science. It is as if these were not only two different activities, but two unrelated activities. Since science is quintessentially a performing art, one that is peculiarly bereft of intellectual energy outside the context of practice, such a dissociation is lethal....

Moreover, particularly at the college level, this transfigured version of science usually occurs in lecture halls with hundreds in atten-

dance. One would be hard pressed to design an experience further removed from anything resembling the actualities of doing science. It is only at the completion of a science education, even after its completion, the *post*-doctoral level, that the relationship between the process of doing science and that of teaching converge....

The classroom needs to approximate the apprentice experience much more than it does the amphitheater. The teacher, instead of being the expert defined by his or her distance from the student, needs to act a good deal more like a coach and a mentor, differing in critical ways from students, but working alongside them nonetheless. And it is the student's activity, rather than the teacher's, which is central. Such transformations are not likely to happen without changing the structures within which we operate, without altering, so to speak, the very air we breathe....

The truth of the matter is that when efforts at teaching science differently from prevailing models occur in contexts compatible with seeking convergences between the doing of science and the teaching of science, opportunities are more likely to emerge than difficulties. Current work in the discipline and the out-of-class research activities of the teacher are free to assume primary importance in the classroom. The laboratory, treated as a place where one tests out ideas that are not yet proven, becomes a vital centerpiece of a science education....Scientific questions that invite diverse perspectives and are of interest to a broad range of human purposes assume a privileged status, yet without avoiding subjects that require enormous discipline and effort to address responsibly. Small classes predominate, and lecture courses surveying the field, if offered at all, *follow rather than precede* a student's intensive engagement in scientific work. Apprentice and collaborative models replace the expert/non-expert relationship and student work increasingly moves to center stage. And if the experience at Bennington College is any measure, *more* students end up studying science than began, reversing a pattern that we have come to think is built into the very nature of things.

Ways in which such changes can occur necessarily differ from institution to institution. At Bennington the complex relationships between thought and action have been appreciated throughout its history, with thinkers such as Whitehead and Dewey playing a prominent role in its educational orientation. The model of the teacher-practitioner and the student as apprentice has had an unusually lively history at Bennington in contrast to the model of teacher as transmitter and translator of recondite knowledge, with the student as passive recipient. Bennington has also been disposed to appreciate the ways in which science is a performing art and knowledgeable about how that might translate into the classroom setting.

Recent changes at Bennington—most notably the abandonment of the departmental structure as the way of organizing curriculum, faculty, and students—further free faculty and students from unnecessary constraints in the study of science. There is no externally imposed limit on what the possible connections/juxtapositions/integrations might be. But that invitation to explore the interrelationship of things is not a function of jazzing up science to make it more palatable to the uncommitted; rather, it is a function of appreciating the danger of fixed categories in matters scientific no less than in any other area of inquiry. It is a recognition that breadth can emerge out of the most penetrating experiences of depth rather than being something to be encountered only in the preliminary stage of one's education. It is to reject institutionalizing the educational enterprise in ways that achieve order at the price of jeopardizing the possibilities of genuine inquiry....

Were science education to exploit what science itself offers in such abundance—an intrinsic open-endedness combined with powerful traditions of intellectual restraint and discipline, an appreciation for the role of hypotheses, a profound understanding of limits, a tolerance and understanding of the contingent nature of truth, a boundless curiosity—we would all, scientist and non-scientist, teacher and student, be immeasurably enriched. ■

ART AND ECOLOGY:

The Battle for Nairobi River

BY PATRICIA JOHANSON '62

30

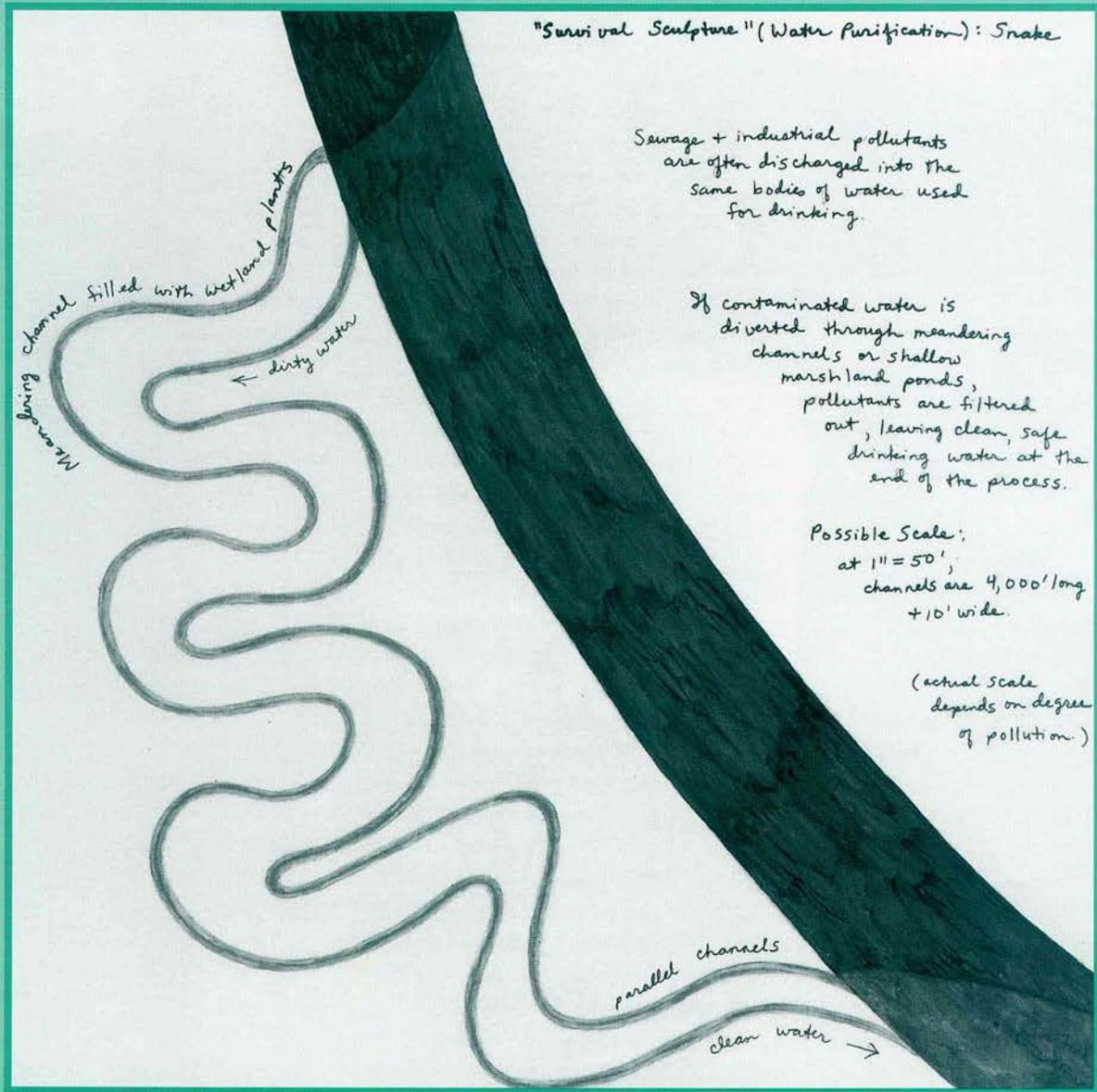
T

he issue of clean water has been part of my subject matter as an artist since the 1960s, and in 1990 I proposed a series of environmental sculptures whose primary goal was water purification. The drawings were generated by the fact that more than three billion people worldwide lack clean, safe drinking water, and nearly four million children die every year from related diseases. The images in the sculptures—snake, snail, bird, caterpillar, human hand—are universal symbols associated with regeneration and the living world, and the configurations are intended to be placed alongside existing bodies of polluted water. The forms themselves, constructed as long, narrow, meandering channels and shallow wetland ponds, range from two to three feet deep, and are to be thickly planted with aquatic vegetation such as bulrushes, cattails, reeds, and sedges. Water is diverted into these natural filtering systems (“functional sculptures”) whenever pollution becomes dangerous, and cleansed water returned to the river or stream after its “journey of purification.”

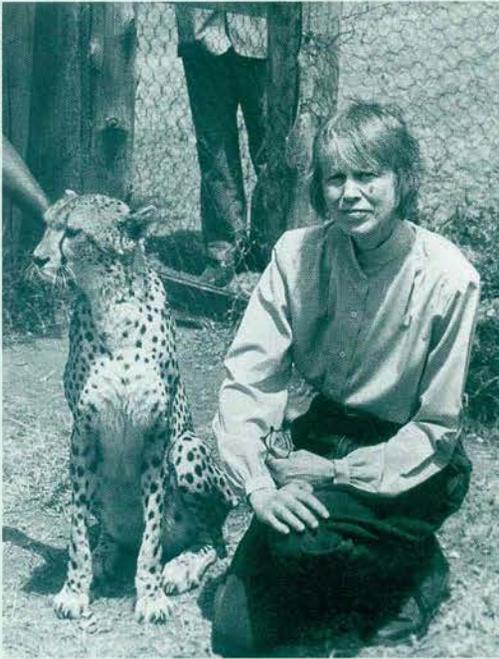
The designs for what I called “Survival Sculptures” were clearly focused and well-publicized, thus it was not a total surprise when I was invited to Kenya by an environmental group, to consider how art might ameliorate a devastated river. Part of my strategy as an artist/activist has always been to present generic ideas as drawings and text, to let people know what is possible, since specific projects require major commitments of money and time. But life is considerably more complex than art, and thinking about the actual design for “Nairobi River Park” is both exhilarating and terrifying.

Even given the best expert advice, dabbling with nature can be a formula for disaster, as the Japanese recently discovered at Lake Nakuru in the Rift Valley north of Nairobi. Formerly home to over two million flamingoes and thousands of other fish and birds, this world-famous lake has completely dried up as a result of the construction of new sewage treatment lagoons. It now appears that the biodegradation of sewage nutrients in Lake Nakuru actually facilitated the explosive growth of blue-green algae, which in turn supported the flamingoes, copepods, and tilapia, and by extension the fish-eating birds. The solution, it now seems, is to dismantle the newly-built plant and allow wastewater and sewage to once again reach the lake.

Such tales of flawed design theory give one pause. Should an artist rush in, in the wake of the Japan International Cooperation Agency’s catastrophe? Can “art” really make inroads in such daunting issues as poverty, health, and environmental degradation? There can be no doubt that the problems are enormous, but I believe it is always possible to at least move in a positive direction.



One of Patricia Johanson's designs for "Survival Sculptures."



Patricia Johanson during her 1996 visit to Kenya.

Artist's Statement

CREATIVE SOLUTIONS TO ENVIRONMENTAL PROBLEMS

As a Bennington student I studied painting, sculpture, architecture, and design. The dialogue revolved around aesthetics and culture—an ideal world far removed from everyday life. Over the years, as the physical size and ambition of my projects increased, I gradually incorporated many extraneous issues into my work, such as communities of flora and fauna, large natural ecosystems, engineering and infrastructure, and solutions to environmental and social problems such as garbage, sewage, and habitat loss.

I have developed this hybrid art slowly, laboriously, and independently over a period of 35 years, probably in the same way that Cezanne developed his approach to concrete objects such as an apple or Mont Sainte-Victoire. I study the subject from as many dif-

ferent angles as possible, incorporate everything I know about it, and arrive at a composite solution that aims to be both aesthetic and factual.

Many of my projects being constructed today were actually designed years ago and exhibited in art galleries, where they were discussed as “visionary fantasies.” But I have been dogged and persistent, and unwilling to be relegated to the world of art history. An artist’s traditional role is to change the way we “see,” but I have also wanted to change the way we “act.”

I believe that art can help us visualize and create concrete solutions to environmental problems. Each of my projects serves as a model for an inclusive, mutually-supportive, and self-sustaining world that combines art, man, and nature. By building such projects we reconnect people with natural processes and point the way toward art that deals with social responsibility and communal well-being.

MAJOR PROJECTS

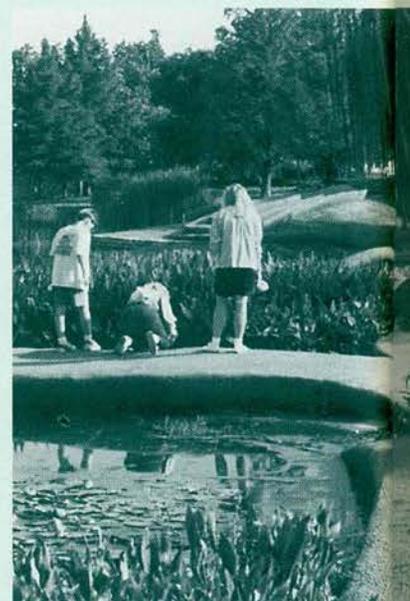
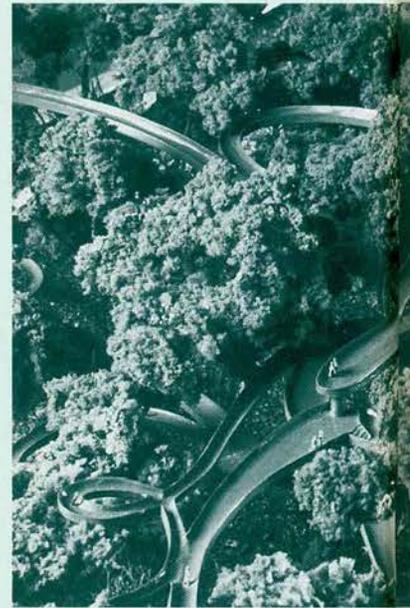
Fair Park Lagoon, Dallas, Texas, 1981-86: One of the earliest projects to combine functional art and ecology. Sculptural paths and bridges provide access to microhabitats and plantings that attract wildlife, prevent shoreline erosion, and enhance a flood-control basin.

Endangered Garden, San Francisco, 1987-96: Tidal sculpture, recreated habitat for endangered species, and a public-access baywalk are integrated into the design of a new \$30 million sewer facility along San Francisco Bay.

Park for a Rainforest, Amazonas, Brazil, 1992-present: Commissioned for the Earth Summit, the project brings people through every level of the rainforest, up to 150 feet above the forest floor, allowing scientific research and tourism, while preserving the forest intact.

Ecological Master Plan for Greater Boston Metropolitan Region, 1994-present: Using satellite photographs, bits and pieces of public and private open space are linked together, reconnecting natural waterways, and creating continuous river corridors, wildlife habitat, recreational trails, and improved water quality.

North Torrey Pines Bridges, San Diego, 1996: Redesign and replacement of seismically-inadequate Amtrak and highway bridges over one of the last remaining natural coastal lagoons.



Nairobi River is a small catchment area—part of the Athi River system, which flows into the Indian Ocean at Malindi. From the beginning it was treated as a sewer, and development has added industrial effluent (including caustic soda, lime, bleaching agents, and unknown by-products) to the human and animal wastes that pollute the system. People are forced to draw water from the river when they cannot afford to buy from water vendors, and a typical slum, such as Majengo, with a population density of 56,000 per square kilometer, has no water connections, no sewer or drainage systems, no roads, no garbage disposal, and no health care. Meanwhile, the population of Nairobi has tripled within the past decade, and with burgeoning unemployment security has become a major issue, making the banks of Nairobi River dangerous.

As a designer, my choice is either to ignore the facts and employ “fine art” as an escape from everyday life or allow harsh reality to form the basis for a dialogue between art and the real world. In my case, “problems” serve as both catalyst and inspiration; thus Nairobi River Park—a public place on public land—will be designed to serve the population that needs it most by reclaiming a public resource—a river—that really belongs to all of us.

Nairobi River can become a healthy, stimulating, and safe environment, and also help provide a sound economic base if it is approached as a series of niche ecosystems that support diverse communities with specific goals. The river should also serve as a model and an educational tool for the sustainable interaction between people and their environment. The first segment of the project, a trail from the National Museum of Kenya to the 80-acre Nairobi Arboretum, will incorporate water-filtering images filled with wetland plants and microorganisms such that suspended solids sink to the bottom and are decomposed by bacteria. (The Arboretum’s interest in the project stems from the fact that polluted river water is currently killing the trees in their nursery.) Cleaner river water will also create rich wildlife habitat for mollusks, fish, and birds, and make community agriculture (urban food plots) possible. But most important, the project will increase the supply of clean, safe drinking water—often a life or death matter for children.

Other components of the project are River Wardens to guide and protect both river and visitors, a museum-based educational program that includes water-quality monitoring, and sculptural public access to a living landscape within the heart of an overcrowded city. Because the water-purification images do not rely on sophisticated technology or mechanical systems that break down, they can easily be constructed and maintained by local workers; using traditional native artists and craftspeople to build the bridges, paths, and seating will add another level of both employment and cultural uniqueness.

Nairobi River Park is art with an agenda, designed to support social, economic, creative, and spiritual goals. Its major message—that the river is a living thing that can sustain us or kill us—is accompanied by a plan of action that I hope will be replicated by communities all along the river. ■

Patricia Johanson is a pioneer of ecological art. Her work has been exhibited on five continents, and she has been a two-time Guggenheim and NEA fellow. Last year she received the Townsend Harris Medal from City College of New York and an honorary doctorate from the Massachusetts College of Art.



Park for a Rainforest



Fair Park Lagoon

ELIZABETH DUVERT

Success Story: MINTEKKO '96

More than 240 people turned out for the San Francisco Alumni Association's second annual showcase for Bay Area students in March at the Fort Mason Conference Center. Called MINTEKKO (which translates to "minimum technology"), the event featured a gala day of performances and exhibits created by rising new talents from high schools throughout the Bay Area. By evoking the energy and environment of a college workshop, MINTEKKO provided a unique showcase for young painters, sculptors, writers, singers, musicians, dancers, and artists, along with the rare opportunity for feedback from respected professionals in their fields—an audience of creative, successful Bennington alumni.

The Selection Committee for MINTEKKO were **Virginia Irvin '39**, art editor for the *San Francisco Examiner* and KQED; **Liz Mamorsky '60**, who exhibits her paintings, drawings, and sculpture nationally and internationally; painter and sculptor **Harriet Grannis Moore '42**, whose work has been shown in solo and group exhibitions since 1952 and is in collections worldwide; **Elizabeth Larsen Lauer '53**, whose compositions for instruments and for dance, ballet and



NANCY ALDEN

Above: MINTEKKO attendees (from left) Mary Lou Peters Schram '56, Harriet Grannis Moore '42, Dorothy McWilliams Cousins '39, Danielle Forestier '66, and Peg Stein Frankel '41.

opera have won many awards; **Sharon Ott '72**, in her 12th year as artistic director of the Berkeley Repertory theater; **Dana Reitz MFA '93**, an internationally acclaimed choreographer and performer; **Mary Lou Peters Schram '56**, who writes extensively for Bay Area publications; **Henry Siegel '73**, principal of Siegel & Strain Architects; and **David Zicarelli '83**, composer and author of commercial music composition software, who teaches at Northwestern University. Honorary co-chairs for MINTEKKO were stage and screen actress **Carol Channing '42**, and writer Nicholas Delbanco, formerly on the Bennington faculty, who now directs the MFA writing program at the University of Michigan. The event was conceived and organized by **Danielle Forestier '66** and her committee.

Executive Committee in New York City

Ten members of the Executive Committee braved a winter storm to meet at the Williams Club in New York on January 13. The standing committees gave reports and a work session followed with a discussion on the self-evaluation of the Association.

An additional 12 Association members joined the group for lunch and participated in discussion groups. One group worked on the structure of the Association, a second on communications, and the third on fund raising. Information gathered from discussion of these areas will be covered in more detail at the Volunteer Workshops scheduled for mid-May.



DANIELLE FORESTIER '66

FWT Parties Coast to Coast.

The final reports are in, and everyone enjoyed the FWT parties hosted by alumni throughout the country. San Francisco's bash was hosted by **Harriet Grannis Moore '42**; Washington, D.C. by **Ellen Beskind Saffir '66**; New York City by **Jane Vanderploeg Deckoff '59**; Boston by **Orlando DiMambro '92**; and Bennington by **Sue Zocchi '91** during a party in the Commons. Pictured are Leslie-Anne Schildt '99 (center) and her mother Gayle, with **Phyllis Jones Menefee '50** at the San Francisco get-together.

BENNINGTON COLLEGE ALUMNI WILL HAVE A CHANCE TO APPLAUD ONE OF THEIR OWN ON JUNE 17, WHEN **ULYSSES DOVE '70** IS HONORED AT THE NEW YORK STATE THEATER AT LINCOLN CENTER. FOR THE LOVE OF DOVE, A BENEFIT FOR THE ACTORS' FUND OF AMERICA, WILL FEATURE FIVE MAJOR DOVE PIECES PERFORMED BY DANCERS FROM THE NEW YORK CITY BALLET, ALVIN AILEY AMERICAN DANCE THEATER, AND OTHERS. THIS FOLLOWS HEART & SOUL: AN EVENING OF DANCE, A MARCH BENEFIT AT WHICH DOVE WAS THE SPECIAL HONOREE. THE FALL BENNINGTON WILL HAVE MORE ON EVENTS HONORING ULYSSES DOVE.

Class of '36

class agents:

Alene (Lari) Potter Widmayer
53-1/2 Lyme Road
Hanover, NH 03755
603-643-2187

Elsa Voorhees Hauschka
RFD 1, Box 781 Fogler Road
Damariscotta, ME 04543-9743
207-529-5373

Mary Rice Boyer tells us that a few months ago, "as my 80th birthday loomed, I decided to try to get my poems published. So I did. *Poems to be Spoken* was published by Boxwood Press and dedicated to Genevieve Taggard. Most of the poems were written at Bennington, a few later, so it's a small paperback. Just wait till I'm 90!"...**Elsa Voorhees Hauschka** sends word that "an informal class committee is gathering ideas and making plans for our 60th reunion. **Asho Ingersoll Craine, Edith Noyes Muma, Margo Suter Rood, and Louise Friedberg Strouse** are conferring with **Ruth Dewing Ewing '37** and **Becca Stickney '43**. They welcome—indeed, earnestly solicit—your thoughts and suggestions. Do let them hear from you; the more ideas, the greater consensus, the more rewarding will be those rare days together again on our campus. We hope each of you will plan to come, to make it perfect for us all."

Class of '37

class agents:

Helen Webster Wheelwright
8545 Carmel Valley Road
Carmel, CA 93923
408-626-4764

Ann Meyer Rothschild
5825 South Dorchester Avenue
Chicago, IL 60637-1701
312-241-5630

Margo Booth Piper recently moved to an assisted living facility in Ft. Myers, FL, because she hasn't liked living alone since her husband, Tony, began living in a nursing pavilion five years ago. She writes, "Six years ago I found a great advanced portrait class, which has been my best therapy. The atmosphere of being in a class with many talented artists is always stimulating and I have had much success with getting commissions, as well as painting for the sheer joy of it. Pastels have turned out to be my best medium. I am presently conducting a sketch class here at Shell Point, which I hope will evolve into quick sketches from younger models as the class grows in experience. Last winter, I had my own show of 14 of my works, which was most rewarding. A portrait of Tony that I did in white pastel on gray paper will serve as the frontispiece to my latest book, *And Jill Came Tumbling After*. It is the story of his illness; how it affected him, me, and our family. It is a love story as well as a learning experience. I have shared my manuscript with the social service staff here and they have used it to help many people just starting on this road as a caregiver to feel less alone and more comfortable with their mixed feelings of compassion, impatience and grief. I will do a desktop limited printing myself, with the hope that someone will take on the job of publishing and marketing the book eventually. It is very interesting to read about the changes at Bennington and I certainly wish the College well with its new directions. Keep in touch, and perhaps I am a true product of my year at Bennington after all!"

Class of '38

class agents:

Emily Sweetser Alford
145 W. 86th St., Apt. 13D
New York, NY 10024-3406
212-362-3162

Marcia Ward Béhr
10450 Lottsford Rd., Apt. 2017
Mitchellville, MD 20721-2734
301-925-7265

Sally Brownell Montanari
7219 Beechwood Rd.
Alexandria, VA 22307-1812
703-765-7163

Class of '39

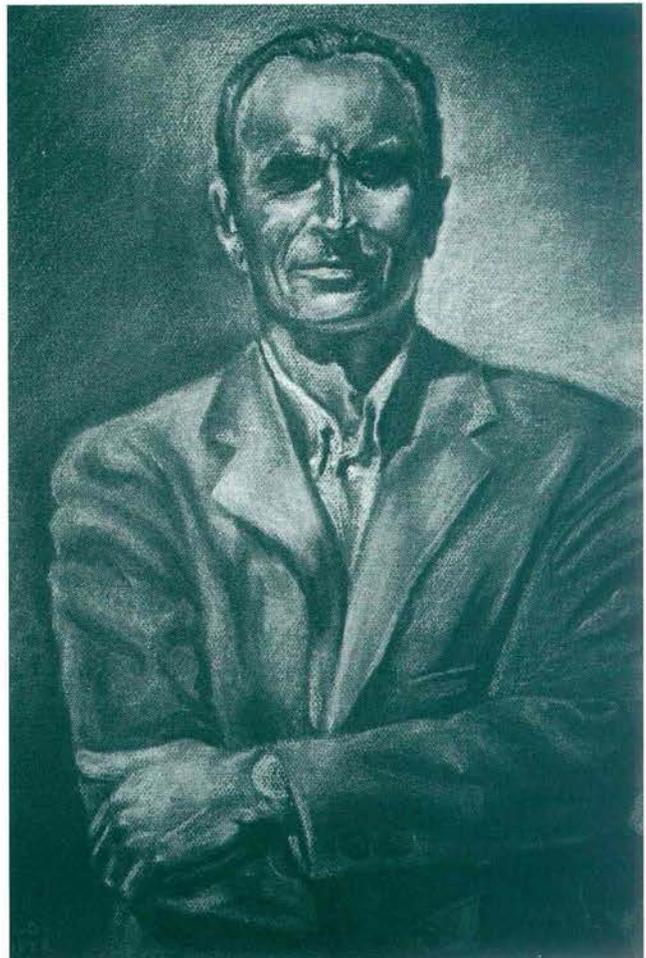
class agents:

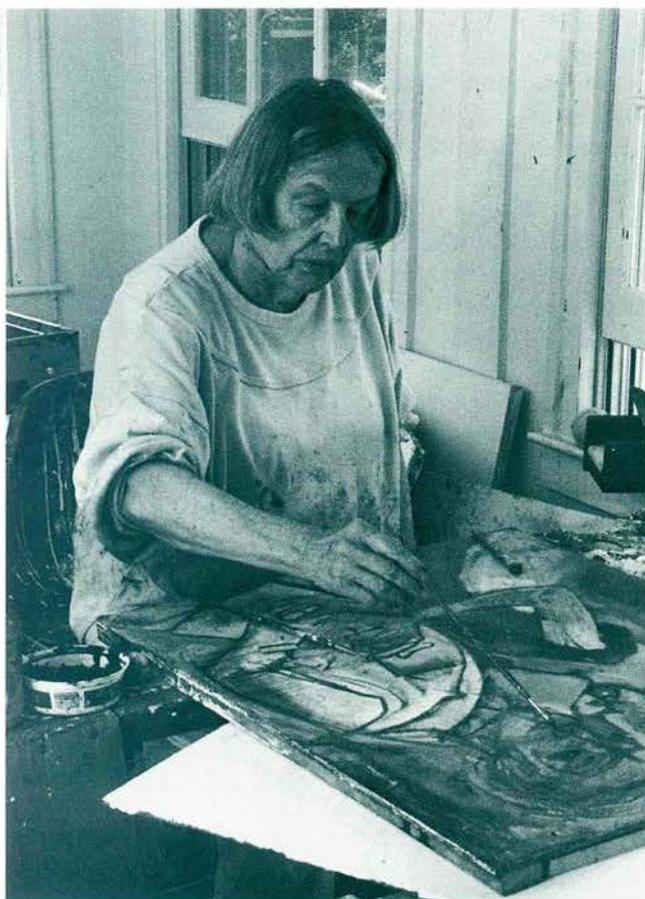
Dorothy McWilliams Cousins
139 Currey Ave.
Sausalito, CA 94965
415-332-1384

Gretchen Van Tassel Shaw
11 Adams Rd.
Brunswick, ME 04011
207-729-5622

CLASS NOTES

Thomas F. (Tony) Piper:
white pastel on gray paper,
by Margo Piper '37.





Anne Eaton Parker '41 at work.

Margery O. Erickson issued a short Christmas story, "The Red Wagon," dedicated to her first great grandchild, Kestrel. The 100-edition paperback includes eight black and white illustrations.

Class of '40

class agents:
Minnette Hunsiker Cummings
 94 Neal Street
 Portland, ME 04102
 207-774-5152

Mary Eddison Welch
 PO Box B
 Harvard, MA 01451
 508-456-8091

Lavina Gertrude Kelly Falconer wrote just as she was about to depart for Auckland from New Zealand where she did an elderhostel. She found New Zealand to be, "Beautiful, beautiful, beautiful! We had a week's homestay with a farmer family on the North Island. Found that

deer farms are gradually replacing some of the sheep farms. Several meetings with Maori leaders to learn more about their culture were interesting as were hikes and informal classes to know about conservation of lands, flora and fauna. Good, simple, ample food. Pleasant companions, from all over the U.S.; Cape Cod to California, Minnesota, Kansas, etc. A well organized trip; only wish it could be longer!"

Class of '41

class agent:
Sarah Knapp Auchincloss
 Upland Farm
 3935 Rippleton Rd.
 Cazenovia, NY 13035-0000
 315-655-3158

Anne Eaton Parker had a solo show at Princeton Day School's Anne Reid Gallery last fall, featuring paintings and sculpture from 1967-1995. A reviewer in the Princeton, NJ, *Town Topics* said of her paintings, "The compositions, all of which are informed by elements grounded in reality, are densely woven tapestries, resonating in allusive (and elusive) contexts. Pigment is scumbled under, over and around in a painterly style of multiple layers that sometimes resembles vibrant caustics."

Class of '42

class agents:
Sue Hedge Hossfeld
 400 Deer Valley Road Apt. 4P
 San Rafael, CA 94903
 415-507-1667

Helen Levine Koss
 3416 Highview Ct.
 Silver Spring, MD 20902
 301-942-9091

Carol Channing received a lifetime achievement tribute in March from the Los Angeles Drama Critics Cir-

cle. Last November, a *New York Times* article praised Channing's years on the stage and included some wonderfully Channingsque quotes. Asked if she had reached her peak, Channing replied, "Shirley Temple peaked at 7; I haven't gotten myself together yet." Is she thinking of retiring? "To do what?," she responded, adding: "Performing is the only excuse for my existence. What can be better than this?"...Artist **Harriet Grannis Moore** has offered a 10-foot bronze statue of St. Francis to the city of San Francisco. "I think [the city] needs a statue of St. Francis in a prominent place," said Moore, according to an article in the *San Francisco Independent*. "He stands for everything that San Francisco stands for—tolerance, political action, environmentalism." Moore's sculptures are displayed throughout the city and the world; last fall her works were exhibited at the Somar Gallery in San Francisco.

Class of '43

class agent:
Tukey Koffend
 Box 1362
 Aspen, CO 81612
 303-925-7908

Noting that "those little green and white folders from the Alumni Association produced some interesting communications," **Tukey Koffend** (who is herself "off to Poland to teach English with Global Volunteers for a month; potatoes, sausages and cold feet in a remote Northern province") sends news of classmates: "**Miriam Manning Landis** of Sharon, CT, says she is 76 and enjoying life, despite being widowed. She does volunteer work at her church and the Woman's Club and still has time for art,

needlework, and designing. Bravo, Miriam! **Ruth Miller Wilder** lives in NY. She's retired and still interested in painting and choreography, but her main interest is writing, mostly nonfiction. The oceans and marine matters have been longtime interests of **Ann Wickes Brewer**, who lives in Manchester, MA. She has been a trustee of the New England Aquarium in Boston for a long time and supports other conservation organizations. 'A professional volunteer' is how **Mary Achilles Coggshall** of Brookside, NY, describes herself. She's interested in travel, politics, and people, and still plays tennis and swims. A C-Span addict who volunteers with a job training program for the hard-to-employ, **Elizabeth Hubbard Banker**, who has retired to Sun City, AZ, writes that her interests include music and Spanish. **Olive Pitkin Tamm** of Westerly, RI, a former public health physician, is an aspiring novelist whose current interests are relationships and God. And, hurrah, she's intensely curious about her next 20 years...**Eleanor Durkee Hope** sent this letter to her local paper: 'Pray for paving. Who posted those signs in Loxahatchee Groves? Woe unto them. Loxahatchee Groves is not a paved road kind of place. It is a fragile precious refuge in a county being Dadeized by bloated Prince Progress and his dazed and dazzled groupies. May those signsters quickly go to their reward: Miami.'...The American Nurses Foundation recently announced the establishment of an endowment in honor of **Hildegard E. Peplau**, EdD, RN, FAAN, to be used to support research in psychiatric mental health nursing with an interpersonal relations focus. A pioneer

in developing the theory and practice of psychiatric and mental health nursing, Peplau's work remains the basis of that nursing specialty today...**Rebecca Stickney** and **Jean Short Aldrich** are members of the North Bennington Tree Committee, a group of citizens whose goal is to plant more trees on every street in North Bennington for safety and beautification. **Julia Randall '45** and **Jane Burkhardt '62** are also members.

Class of '44

class agent:

Janet Frey Harte
222 Ohio St.
Corpus Christi, TX 78404
512-883-7815

Patricia N. Nanon will be in residence from May 19 through July 1 at The Yard, Inc., her well-known and highly respected non-profit colony for performing artists on Martha's Vineyard.

Class of '45

class agent:

Holly Appel Silverthorne
7 Oaks South, Apt. 105
300 E. Marshall St.
West Chester, PA 19380
215-696-2366

Class of '46

class agent:

Jean Thompson Vogelbach
PO Box 50
Thompson Ridge, NY 10985
914-361-4386

Class of '47

class agent:

Suzanne Eckfeldt Harding
10 Cambridge Pl.
W. Lebanon, NH 03784-3005
603-643-4649

Hudas Schwartz Liff shares "just a fun announcement: my youngest, Janet, married **Walter 'Gator' Dunnington III '84**, last September. They

were introduced by **Nathan Thompson '86**. We truly are a Bennington family!"

Class of '48

class agent:

Class of '49

class agents:

Marcia Ireland Brookbank
547 Arkansas St.
San Francisco, CA 94107
415-285-7858

Wilhelmina Eaton

10 Maple St.

Camden, ME 04843

207-236-0605

A Pocket Full of Wry (Far-fetched Tales), by **Sally Lutyens Brown**, was published in March by Windswept House. The cover quote is from former faculty member R.W.B. Lewis.

Class of '50

class agents:

Patricia Hansen Franks
25 Old Farms Ln.
New Milford, CT 06776
860-354-1497

Ruth Lyford Sussler

37 Mott Avenue

New London, CT 06320

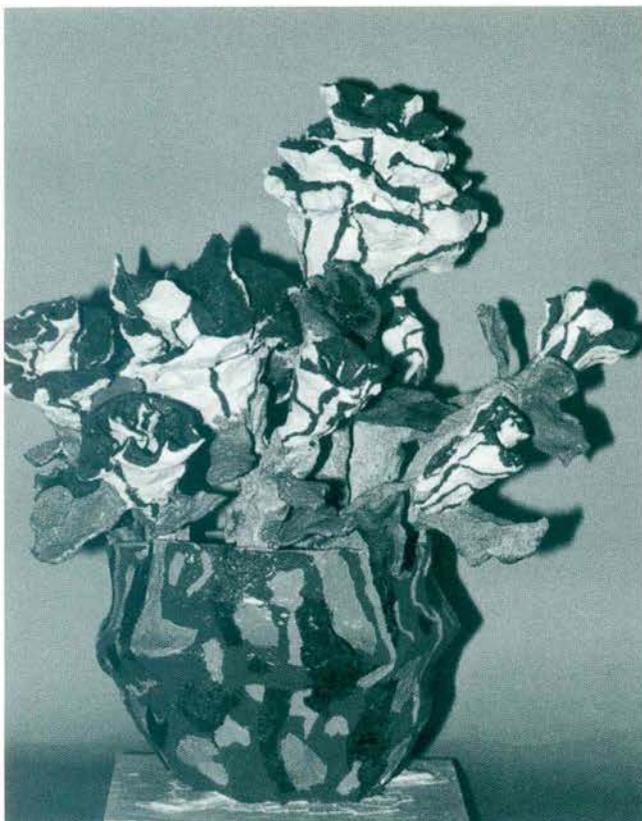
860-442-6018

Patricia Birsh Becker was choreographer for the New York City Opera production last September of *The Mikado*, according to a *New York Times* article, which cited "Patricia Birsh's nimble choreography."...**Ruth Lyford Sussler** sends word that the "Clearer Picture of You" alumni mailer "yields welcome snippets of doings and being in a steady trickle. How have we weathered those 'slings and arrows of outrageous fortune,' what are some reflections to be offered now that we are in the time frame of looking back while looking ahead? Items of



Hildegard E. Peplau '43

import—large, small, in-between—are happily received, evoking resonances, paralleling, and cheers from among us. **Corinne Silverman Kyle** writes she is 'deeply involved in local community activities—served on school board nine years, as president for two; now on planning board and executive committee of Princeton Community Democratic Organization.' Living in Princeton, Corky is director of research at Gallup International Institute.... **Joanne (Brandy) Surasky** writes from Sebastopol, CA: 'We moved from downtown Philadelphia to a country town which we discovered is full of writers and artists. I'm in a writing group—fiction mostly—all ages, professional and nonprofessional. We have a strong community art association and gallery. My husband and I show pieces quite often. I've helped children with special needs get funding for art enrichment. I'm on the board of a non-profit agency for problem teens.' Her other interests are computer graphics and gardening. **Bea Bowles Coolidge** writes that she is a retired library archivist, volunteering at the Boston Museum of Fine Arts Archives. Areas of interest are her grandchildren, music (singing in a fabulous chorus



A sculpture by Jessie Nebraska Gifford '61, "Fragrance Free Flowers."

performing in Symphony Hall in April '96), gardening, reading, American Studies, etc. From **Sally Liberman Smith** comes word of the Lab School in Washington, DC, of which she is founder and director. A new book is forthcoming on her teaching methods, which are the basis of the Lab School philosophy. The School enjoys wide influence and success in its mission, giving impetus to a group of parents and financiers for the creation of a replica in Chestertown, MD."

Class of '51

class agent:

"Libbel" Clement Weidlein
Hunland Farm Bed and Breakfast
RD 9 Box 21
Greensburg, PA 15601
412-834-8483

Ann Landis McLaughlin's new novel, *Sunset at Rosalie*, was published in March by John Daniel & Company, Santa Barbara, CA. Inspired by family history, McLaughlin has woven her mother's

tales into a plot charting the decline and fall of one plantation, according to the publisher. *Kirkus Reviews* called the work "luminous evocations...A clear-eyed, loving but never sentimental look at the Old South as it tries to adjust to a new order." McLaughlin, who teaches writing at American University, has also published the novels *Lightning in July* and *The Balancing Pole*.... **Nancy Harrow** performed at Judy's Supper Club in New York during April with Sir Roland Hanna, piano, and Paul West, bass.

Class of '52

class agents:

Elizabeth Ivory Greene
279 W. 12th St.
New York, NY 10014-1911
212-929-3928

Hester Haring-Cason
Riverhook Farm
626 N. Broadway
Upper Nyack, NY 10960
914-358-7165

Class of '53

class agents:

Carolyn Lissner Heveran
45 Christopher St., Apt. 15G
New York, NY 10014
212-243-3244

Barbara Pavell Loden
229 Parallel St.
Palatine, IL 60067
708-934-8863

Class of '54

class agent:

Jean Diamond Frank
1831 Delancey Place
Philadelphia, PA 19103
215-732-3684

Class of '55

class agent:

Class of '56

class agent:

Mary Lou Peters Schram
2612 Mathews St.
Berkeley, CA 94702
510-548-7080

An article in the January 28 edition of the *Chicago Tribune* reported that **Elaine Gordon Silets**, "artist, interior and landscape designer, computer database wiz, self-taught amateur plumber and electrician, and a savvy businesswoman...is the visionary, enterprising and energetic founder and owner of Huff & Puff Industries, Ltd., a firm that designs and installs model railroads." Silets' latest model railroad layout was purchased recently by Chicago's John Hancock Center and was on display there last January. According to the *Tribune* article, the train setups begin at \$3,000 (for a small layout) and go up from there; recently Silets donated a complete Christmas tree layout to Children's Memorial Hospital in Chicago. Silets, who studied fine arts at Bennington, also studied at the Ecole Superior Beaux Artes in Paris.

Class of '57

class agent:

Louise Carty Cavanaugh
70 Prospect Park W., Apt. 5C
Brooklyn, NY 11215
718-965-2177

From **Elinor Berman Sidel** comes word that she has recently returned to the East. "I have a new job at John Hawkins & Associates, an old, respected literary agency and I am developing my own list of writers. I would love to represent some Bennington alums. I can be reached at 212-807-7040." Elly Sidel, formerly a TV and film executive with Warner Brothers Television, CBS Entertain-

ment, and 20th Century Fox, is also a former senior editor and director of subsidiary rights at Bantam Books.

Class of '58

class agent:

Terry Connelly Whiting
7573 Crossbill Circle
Rapid City, SD 57702
605-348-8079

Class of '59

class agent:

Class of '60

class agent:

Hava Kane Dunn
14 Pioneer Drive
West Hartford, CT 06119
860-232-2052

Ruth Mordecai Slavet will have a retrospective of her work at the National Jewish Museum in Washington, DC, in June. The exhibition of sculpture and works on paper (1980-1996), which opens June 13 and continues through August 2, documents Slavet's early figurative work and large-scale sculpture commissions and installations. "Certain environments have greatly influenced my work over the last few years," writes Slavet. Following a 1994 trip to Jerusalem, she says, "The expanse of the desert and the transformation of the desert to lush green farmland, in combination with the powerful images of women in ancient art, have been part of the inspiration for the new work."

Class of '61

class agent:

Sandra Kesselman Slotnik
47 Chatham St.
Brookline, MA 02146
617-566-6837

Jessie Nebraska Gifford's sculpture, "Fragrance Free: A Study of Botanical Architecture," was exhibited



MITCHELL BISTANY

at A.I.R. Gallery in New York in January and February. The show's subtitle describes the 14 pieces; each is a highly imaginative flower constructed of wire mesh, plaster wrap, and brightly colored with oil.

Class of '62

class agent:

Mimi Smith Rice
4818 Alcazar Way South
St. Petersburg, FL 33712
813-866-8648

Barbara Furth Kline read the Class Notes section of *Bennington* "in awe of the accomplishments of Bennington alumni. In contrast, my life seems rather mundane. Married to a Reform rabbi, I enjoy ample opportunity to create programming for the various congregations he has served. Twice I have been able to combine a love of dance and Judaism by choreographing a Shabbat service, in Philadelphia back in the '70s, and last year, choreographing and performing a piece about the Jewish experience that culminated at the National Holocaust Museum in Washington, D.C. Each community in which we have lived afforded new opportunities for

acquiring skills that enabled me to remain close to the arts: In Philadelphia I danced with a small modern dance company, I was founder and artistic director of the Colorado Springs Dance Theatre. In Monroe, LA, my current residence, I work with a children's theater, Young Troupe, as its PR director, teacher of creative dramatics, movement for actors, and sometime choreographer. If you have an address/phone number for **Miriamne Spector**, I'd appreciate your sending it to me. I have lost touch with everyone except **Tabitha Leatherbee '60**. I'm curious about **Jane Harriman**, too. I will always feel grateful to Catharine Foster and Ben Belitt for sharing their love of great literature and inspiring me to delve into difficult texts; to Ann Schlabach for her never-ending patience as I fumbled with philosophy; Rush Welter for teaching me to use primary sources in research and accepting my often off-the-wall analysis of historical episodes; Lou Calabro for putting up with my schmaltzie compositions and attempting to teach me to play snare drum; and most of all, Bill Bales, Donald McKayle, Ruth Currier, and,

Above: *Altar*, a large-scale painted steel sculpture, (9'h x 22'w x 10'd), by Ruth Mordecai Slavet '60 which functions as a place for celebrations.

Martha Wittman who deepened my love of dance." ...Class Agent **Mimi Smith Rice** thanks her classmates for responding to her pleas for news and Annual Fund support. "I apologize for missing a *Bennington* issue, but your mail didn't catch up with me between performing in a five-month repertory season at Horse Cave Theatre in Kentucky and returning home to St. Pete for the holidays. The new year will find me reading new scripts for WordBRIDGE, a collegiate playwrights lab at Eckerd College; teaching Awareness Through Movement (Feldenkrais Method) for performers; seeking film and TV work in Florida; and auditioning for theater roles wherever they may be! Keep those checks and letters coming." She received word from **Victoria T. Kirby**, a publicist and painter living in San Francisco, who sent a photo of her monotype with pastel, "Still Life with Avocado." And from **Barbara Ellen Finkelstein Enzer**, currently on leave from New York City schools where she is a state certified school counselor: She lists healing, arts, body work, prayer, and education for a democratic society as her areas of interest. Barbara's e-mail address is barbe@well.com.

Class of '63

class agents:

Marcie Brouner Heymann
9 Ploughman's Bush
Riverdale, NY 10471-3541
718-796-9111

Marianne Stafne Meyer
3105 Shannon Dr.
Winston Salem, NC 27106-3648
910-768-9453

"Our movie *Mirage* [with Edward James Olmos and Sean Young] was sold to MCA/Universal and is now in video stores," writes **Barbara Goldberg Rohdie**. "We expect the next one, *Grizzly Adams and the Treasure of the Bear*, to be out in the next few months. Start preproduction on *Welcome to Paradise* in the fall. Son Adam was named Dean of Students at the Pingry School in NJ." According to class agent **Marianne Stafne Meyer**, "Barbara answers her own question of how did a college teacher of educational psychology and manager of senior women's tennis championships end up in movie productions by saying, 'I was a good problem solver and creative thinker, but Bennington gave validity to my many interests and gave me courage to pursue them.'" ...**Arlene Heyman** writes from her home in New York City that she has finished one novel which she hopes to publish and halfway through a second. In addition to writing she continues to work as a physician and psychoanalyst. She is married to Shepard Kantor, a psychiatrist...**Ann Popple** continues her work as a Slavic language cataloger at the University of Oregon. She loves what she does and says it is a rare job where one can use the Russian language. She and her husband visited their children in California and hoped to see **Nancy "Juno" Dawson**, who recently moved back to LA, but were unable to make connections.

Class of '64

class agent:

May L. Vaughan
1936 38th St., NW
Washington, DC 20007
202-333-1280

From *The Yard Bird*, the newsletter of The Yard, Inc., a non-profit colony for performing artists on Martha's Vineyard, comes news that **Linda Tarnay** has been named president of The Yard's Board of Trustees. "Linda Tarnay's longstanding commitment to The Yard parallels her devotion to the larger world of modern dance," the article stated. "Through Jack Moore, [her] teacher and mentor at Bennington, she became involved with the fledgling Dance Theatre Workshop in 1964, then an artists' cooperative...and through Jack, Tarnay came to Chilmark as a choreographer. A recipient of NYSCA and NEA grants, she has been on the faculties of Bennington College, Connecticut College, Princeton, and is assistant chair of dance at NYU Tisch School of the Arts. She is also on the board of DTW and directs the International Choreographers' residency program at American Dance Festival." ...**Alexandra Broches** attended the U.N. Fourth World Conference on Women, NGO Forum, as a member of the Women's Caucus for Art Delegation, representing Hera Gallery, Wakefield, RI. Her work, *China Diary: a photographic installation*, was exhibited at Hera Gallery in March.

Class of '65

class agents:

Francine Smerka Hall
37 Park Ridge Road
Rye, NH 03870-2022
603-430-1143

Marjorie (Jerri) Perloff
5412 Glenwood Rd.
Bethesda, MD 20817
301-652-3021

Class of '66

class agent:

Karen McAuley

910 West End Ave., Apt. 15E

New York, NY 10025

212-744-4646

Kathran Siegel sends word that she was one of a group of mid-career artists in residency during November and December at the Atlantic Center for the Arts. She had two solo exhibitions in January, "Inside-Out: The Recent Works of Kathran Siegel" at the Florida Craftsman Gallery in St. Petersburg, and "Authenticity: Truth or Fiction?" at Stetson University, Duncan Gallery, in Deland, FL. Her work "Afternoon Table" was purchased by the Florida Gulf Coast Art Center for its permanent collection...As a consultant to the baking industry **Danielle Forestier (Dinah Ruth Schley)** has traveled to Japan and Tel Aviv to work with bakers in those countries. Sponsored by the California Walnut Commission, the assignment was to give seminars to professional bakers to enhance their technical expertise. "One of the most interesting aspects of the assignment was to create formulae that appealed to the cultural tastes of both countries. For me that involved interesting research into the eating habits and preferences of two cultures very different from our own. Enthusiastically successful (each resulted in an 'encore' visit), it was a fascinating project to explore the cultures through the palate, and of course, involved an acquaintance with many more areas of these cultures in addition to the table. The first trip to Japan was followed by several weeks of independent

travel by rail into mountainous, rural areas. Lack of language skills provided adventures with memories to cherish, including a lunch of ice cream, as evidently that's what I pointed to on the menu. Bon appetit! I was married to Warren David Vail October 2, 1995, at Davies Symphony Hall in San Francisco. Warren is employed in the computer field and is a pilot for fun." Forestier taped a segment with Julia Child on the Classic French Baguette that aired last fall....**Anne Waldman**, who directs the Naropa Institute's writing and poetics program, is in residence in Bali this spring, teaching workshops in the Institute's Study Abroad program. She recently coedited *Disembodied Poetics: Annals of the Jack Kerouac School* (U of New Mexico Press, 1995). She has read and/or performed with Gary Snyder,

William Burroughs, Andrei Codrescu, and Allen Ginsburg, prompting Aram Saroyan to comment in the *New York Times Book Review*, "Of all the poets of my generation, none has done more than Anne Waldman to bring poetry before the public at large."

Class of '67

class agent:

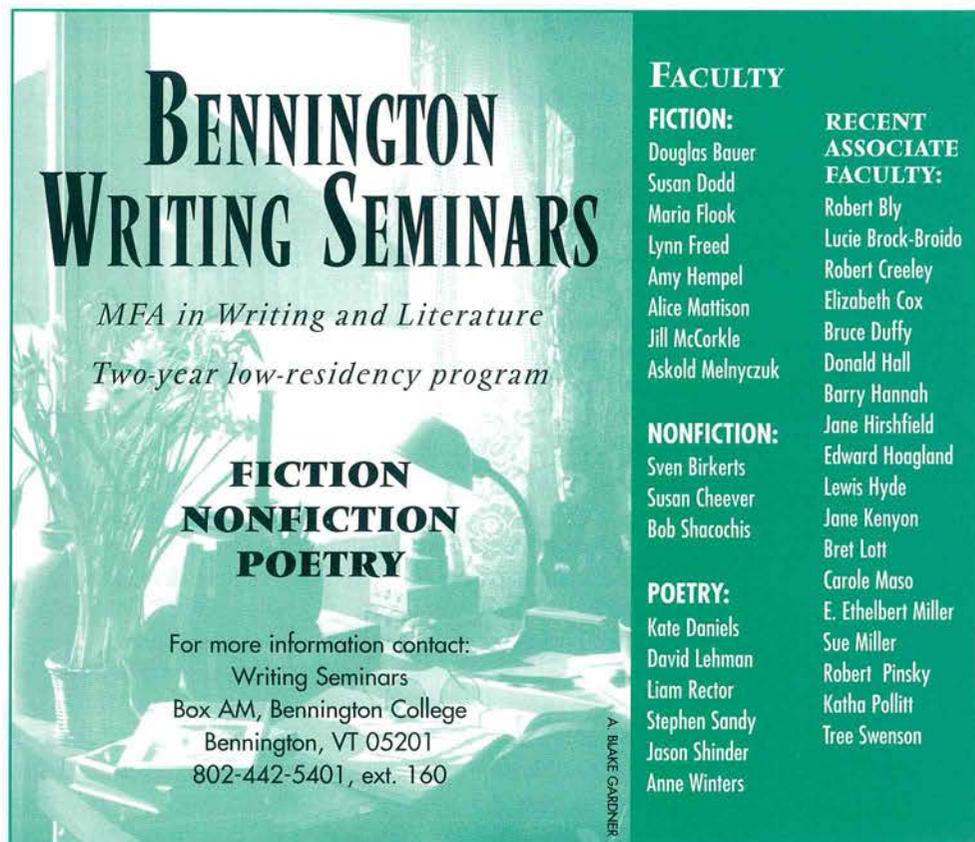
Kate Lynn Levy

5737 Bradley Blvd.

Bethesda, MD 20814

301-320-2662

Lisa Marshall's chapter entitled "Why Smart Organizations Don't Learn" is in *Learning Organizations: Creating Cultures for Tomorrow's Workplace* (Productivity Press, 1995). She co-authored *Smart Work: The Syntax Guide for Mutual Understanding* (Kendall-Hunt, 1995) with her business partner. "A busy year!"



**BENNINGTON
WRITING SEMINARS**

MFA in Writing and Literature
Two-year low-residency program

**FICTION
NONFICTION
POETRY**

For more information contact:
Writing Seminars
Box AM, Bennington College
Bennington, VT 05201
802-442-5401, ext. 160

FACULTY

FICTION:
Douglas Bauer
Susan Dodd
Maria Flook
Lynn Freed
Amy Hempel
Alice Mattison
Jill McCorkle
Askold Melnyczuk

NONFICTION:
Sven Birkerts
Susan Cheever
Bob Shacochis

POETRY:
Kate Daniels
David Lehman
Liam Rector
Stephen Sandy
Jason Shinder
Anne Winters

RECENT ASSOCIATE FACULTY:
Robert Bly
Lucie Brock-Broido
Robert Creeley
Elizabeth Cox
Bruce Duffy
Donald Hall
Barry Hannah
Jane Hirshfield
Edward Hoagland
Lewis Hyde
Jane Kenyon
Bret Lott
Carole Maso
E. Ethelbert Miller
Sue Miller
Robert Pinsky
Katha Pollitt
Tree Swenson

A. BLAKE GARDNER



"Two Women with Hole,"
1995, 22" x 19",
oil/shaped canvas by
Leslie Parke '74.

Class of '68

class agents:

Frances Wells Burck
41 Glen Byron Ave.
South Nyack, NY 10960
914-353-3423

Patricia Woodbridge
530 West End Ave.
New York, NY 10024
212-877-2080

Barbara Lazear Ascher had a travel article in the *New York Times Magazine* of March 3. Her most recent book is *Landscape Without Gravity: A Memoir of Grief* (Penguin).

Class of '69

class agent:

Margo Greene Grobel
221 W. 82nd St., Apt. 10F
New York, NY 10024-5412
212-580-5419

Kathleen Norris's new prose book, *The Cloister Walk*, was published in April 1996 by Riverhead/Putnam's. It concerns the two years she spent at a Benedictine monastery.

Class of '70

class agent:

Joan Katz von Ohlen
2441 Humboldt Ave. S.
Minneapolis, MN 55405-2540
612-377-5093

An article on improvisation performance in the January 1996 *Dance Magazine* quotes **Penny Campbell**, a leader in improv performance: "Pure dance is not always dance with sound, not always dance with a concept, not always dance with an image, but sometimes all of these. Sometimes it is nothing more than the present state of being of the dancer." Campbell has worked in Japan and Germany, and currently directs the dance program at Middlebury College.

Class of '71

class agent:

Constance Frontis works as a legal services attorney representing (mostly) women in domestic violence/child custody matters. She also does advocacy with the police department and prosecutors, and is very involved with state legislation on domestic violence. "I've never had a sense Bennington alums do a lot of public service," she writes. "Great idea to do an article [September 1995 magazine]."

Class of '72

class agent:

Joan FitzGerald Denny
226 Dudley St.
Brookline, MA 02146
617-232-2677

According to a *Boston Globe* article in February, **David Himmelstein** was fired from a Pennsylvania-based U.S. Healthcare, one of the nation's largest and most powerful HMOs, three days after appearing on Phil Donahue's talk show accusing HMOs of "putting profits before patients." Himmelstein's contract has since been reinstated. Himmelstein, who attended Columbia Medical School after graduating from

Bennington, is now affiliated with Harvard Medical School, as associate professor, and Cambridge Hospital, as chief of social and community medicine. He has co-published a sourcebook on the Canadian healthcare model and met with Hillary Rodham Clinton at the White House during the health care debate.

Class of '73

class agents:

Jane Dalzell-Milner
810 Blue Spring Rd.
Princeton, NJ 08540
609-921-7056

Richard Fishman

RR1, Box 202
Piermont, NH 03779
603-272-9262

Class of '74

class agent:

Leslie Parke had an exhibition of her work during January and February in the Bronson Gallery at Manhattanville College, Purchase, NY.

Class of '75

class agent:

Michele Valerie Cloonan
415 Glenhill Dr.
Riverside, CA 92507-3127
909-784-5503

Jill St. Clair Riley is teaching architecture at the Catholic University of America in Washington, DC, and designing and making furniture and light fixtures. She writes, "I loved Bennington and the education I received there. I'm hoping that this 'experiment' is going well!" ... **Richard Zigun's** Coney Island U.S.A., the nonprofit organization that has run a museum, a freak show, and weekly avant-garde concerts, is leaving its current location on the boardwalk and West

12th Street. "Someplace needs to be the center of Americana-bizarro," stated Zigun, a playwright and impresario who started the odd enterprise in 1980 in various temporary locations until securing the site on the boardwalk in 1985...**Bob Paulding**, a certified arborist living in Yarmouthport, MA, sent along a copy of a leaflet he wrote with the help of his sons, ages 8 and 6. "Fifty Cool Things About Trees," in celebration of Arbor Day, includes such observations as, "You can hear trees in the wind," and "It's cool when you lie on your back under a tree and look up to the sky through its branches."

Class of '76

class agent:

Lauriston Thrush Avery

85 Wilson Ave.

Rowayton, CT 06853

203-852-0648

"After 10 years on the West Coast and beyond (eight in California and two in Hawaii)," writes **Stephen Smith**, "I'm glad to be back in NYC as a part-time consultant to non-profits (including Lincoln Center, Dance Theatre Workshop, San Francisco Opera, Wolf Trap Institute) and part-time conductor."

Class of '77

class agent:

Allyn Bridgman Petit

349 Prospect St.

Ridgewood, NJ 07450-5137

201-444-6942

Jill Wisoff was composer for *Welcome to the Dollhouse*, winner of the 1996 best picture at the Sundance Film Festival, released through Sony Classics in the U.S. in March. She wrote a story about the composer's perspective of working on the

feature film for VVF/*Virtual Film Festival*, found on the Internet.

Class of '78

class agent:

Vanessa Guerrini-Maraldi Wilcox

580 West End Ave.

New York, NY 10024

212-877-3413

Class of '79

class agents:

Eileen R. McMahon

P.O. Box 979

Santa Monica, CA 90406-0979

310-450-3775

Mary Anne Sgarlat

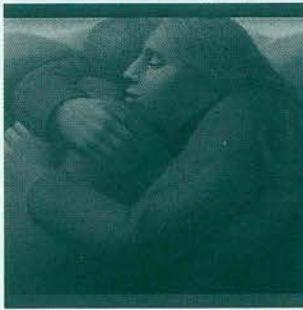
1214 Brook Rd.

Milton, MA 02186

617-698-7124

Leslie Johnson married German citizen Ulrich Piotrowski last August; they are living in Chicago. Johnson works as a senior writer for Lipman Hearne, a marketing firm that produces annual reports, viewbooks, and other materials for not-for-profit organizations. She is also pursuing a master's degree in Public Service Management from DePaul University in Chicago...**Caitlin Corbett** has been presenting her dance works in Boston for more than 10 years. Her work "combines the beauty and simplicity of everyday movement with an energetic athleticism, creating an innovative and highly individual style," according to *The Boston Herald*. Corbett presented new and recent works in January at Mobius in Boston. She received her MFA from the Massachusetts College of Art and is assistant professor of dance at Salem State College.

Asking for Love




ROXANA ROBINSON

ROXANA BARRY ROBINSON'S ('68) SECOND WORK OF SHORT FICTION, *ASKING FOR LOVE*, WAS PUBLISHED IN MARCH BY RANDOM HOUSE.

ONE OF THE STORIES IN THE VOLUME WAS CHOSEN AS ONE OF THE BEST AMERICAN SHORT STORIES OF 1994. ADVANCE PRAISE FOR THE COLLECTION INCLUDES QUOTES FROM ALICE MUNRO ("DELIGHTED ME NO END"); MARY GORDON ("MARKED BY ROXANA ROBINSON'S CHARACTERISTIC MIX OF ELEGANCE AND TENDERNESS"); SUSAN CHEEVER ("BRILLIANTLY ETCHED STORIES"); AND GEORGE PLIMPTON ("A REMARKABLE PERFORMANCE").

Class of '80

class agent:

Orren Beth Falk

2500 W. Market St.

Greensboro, NC 27403

919-272-5933

Gilbert Sprague is a freelance writer currently working on a novel about experiences while traveling in India with the Bennington College India Program of 1978. Gil is eager to speak with any who participated in that program and can be reached at 201-653-4055.

Class of '81

class agent:

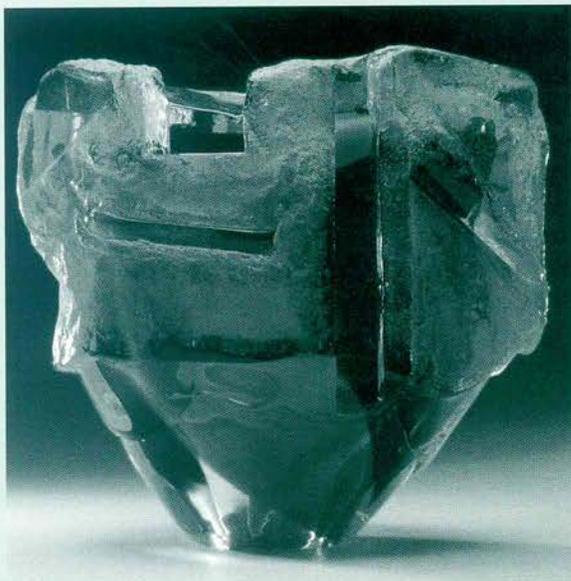
Laura "Shelly" Shelton

43 W. 61st St., Apt. 23Y

New York, NY 10023

212-541-7472

John Bertles, founder of Music for Homemade Instruments, and **Jody Kruskal '83**, among others, celebrated the group's "third decade of debris" by a series of March performances in New York City.



Blown glass sculpture by **Rodi Rovner '80**

“**N**ot everybody can be an artist, but everyone has the ability to be creative.” So says **Rodi Rovner '80**, who has turned her passion for glass into a business and educational resource for her community at large. While at Bennington Rovner “tried everything,” she says, in any area of the arts to find her passion. When she discovered glass blowing, she knew she had found it. “It’s a seductive medium. The movement I was trying to satisfy with dance I found in the art of glass—you really use your body in glass blowing; it’s a choreography of sorts, always in motion.”

Rovner landed in historic Corning, NY, a town with a glassmaking heritage dating to the 1860s, where she founded and directed the first not-for-profit public-access glass studio in the “crystal city.” Due to funding cutbacks the program was forced to close after developing a teaching facility where novices and professionals alike could explore creativity in glass. Spurred on both by necessity and a dream, Rovner reopened the studio, Hands-On Glass, as an independent small business, continuing to provide a creative environment where all members of the community, young and old, can try their hand at glassmaking.

“I consider being an artist a privilege and a responsibility,” says Rovner, who brings her strong sense of community into her work. “One thing I’ve learned is that anyone in business—art related or not—has to be creative. It’s a challenge, but when you see the excitement in another person’s eyes, it continues to kindle your own.”

Asked if she considers it a sacrifice, trading her own studio time to run a business and teach others, Rovner clarifies happily, “The teaching continues to enrich me and consequently my art; a part of the medium now is also the people.”

—by Allison Ryan '98

Class of '82

class agent:

Sue Fineman-Keitelman and her husband, Ed, announce the birth of their son, Paul David Keitelman, born November 25, 1995, “after a mere 40 minutes of labor! My husband almost missed the birth. He’d left the delivery room to admit me and they had to call him back. Paul joins brother Jordan, 5, and sister Becky, 2. Have heard from **Pam Docters-Schefers** that she is expecting number two in the spring. She heard from former classmate **Katarina Billman-Linden** that she is expecting number four in February—she is guessing it is #4 boy.”

Class of '83

class agents:

Mark Bojanowski
Candle Court
793 S. 2nd St.
Philadelphia, PA 19147

Michael Westberg
Alexander Boersstraat 29 I
1071 KV
Amsterdam, Netherlands

Caroline Day is an NCIDQ-certified interior designer with 7 years of New York City experience working on high-profile projects as senior designer for major architectural interiors firms. In 1995, she initiated a unique practice based in Washington, D.C. Her clients have included filmmakers, actors, clothing designers, investment counselors, law firms, restaurants and hotels. The underlying theme in all her work is “Move with Design,” a mission to bring creativity and vitality specific to a client’s personal expression. Day’s work includes the practice of Feng Shui, the ancient art of conscious placement, designed to achieve balance and har-

mony... **Rachel Stapleton Reavis** received a bachelor of science in secondary natural sciences from the University of Tennessee at Chattanooga last December.

Class of '84

class agents:

Matthew P. Chinian
P.O. Box 301
Cambridge, NY 17816
518-686-5455

Susan Dimm
PO Box 238
West Chatham, MA 02669-0238
508-945-4138

Scott C. Parker
119 Waverly Pl.
New York, NY 10011
212-533-3430

The Body Structure, a one-woman show by ceramicist **Megan Sweeney**, was on exhibition at the Sculpture Center in Cleveland as part of the “Window to Sculpture” series there last January. “My work is motivated by an overwhelming interest in human gesture, balance and proportion,” Sweeney says in her artist’s statement, according to a review in the *Cleveland Plain Dealer*. After receiving a degree in ceramics and printmaking from Bennington, she received an MFA in ceramics from the Cranbrook Academy of Art; she teaches at the Cuyahoga Community College’s Metro Campus.

Class of '85

class agent:

Dushyant Pathak
18 Arlington Avenue
Kensington, CA 94707
510-528-6897

The Santa Fe New Mexican featured **Spin Dunbar** in a recent issue, highlighting his creation of stained glass windows. Dunbar, who received an NEA grant for his work,

also plays bass, and leads the El Farol Blues All-Star Band. He and his wife are partners in Dunbar Stained Glass.... **April Stevens'** book *Angel*, *Angel* was a "Readers' Choice" selection in the Wilmington (OH) *News Journal*.... **Lawrence David's** novel *Need* will be out in mass market paperback from St. Martin's Press in July Master printmaker **Rhea M. Nowak** was one of "3 On Paper," an exhibition at the Washington Art Association, Washington Depot, CT, in March. Nowak lives and works in Ayer, MA ... Flutist and composer **Su Lian Tan**, who is on the faculty at Middlebury College, is collaborating this term with sculptor and Bennington faculty member Sue Rees on a course called Constructed Sculptural Instruments for Orchestration. Tan's music has been performed by The Core Ensemble, Mosaic, the San Francisco Symphony, the International Women's Brass Conference, and the Princeton University Orchestra, among others. Her awards include an ASCAP award, a Meet the Composer grant, an Irving Berlin Scholarship award, residency fellowships at Yaddo and McDowell Colonies, the Composer's Forum of the East, and a Naumburg Fellowship Award.

Class of '86

class agents:

Alexandra Bowe De Rosa
6325 County Road L
Delta, OH 43515
419-822-9213

Sarah M. Kliban
923 Filbert St.
San Francisco, CA 94133
415-775-7349

Regina Walker is currently employed as a senior social worker and addictions spe-

cialist in the outpatient psychiatric department of St. Vincent's Hospital and Medical Center in Manhattan. Her husband **Jack Forster '85** is a full-time student at the Pacific Institute of Oriental Medicine, studying acupuncture, herbology, and traditional Chinese medicine. They are expecting their first child on July 4, 1996; "We already know it's a boy!"

Class of '87

class agent:

Jason Licht
54 State St., Apt. 1L
Brooklyn, NY 11201
718-624-6906

The prologue from **Nina Galin's** *World of Opposites*, a dance/theater piece about the nature of prejudice, was performed in January at Luna Sea, through the Fellow Travelers Performance Group of Oakland, CA. The piece premiered in 1994, and a reworked version will be

presented in June at New Performance Gallery. Part of Galin's work on this project was to conduct interviews with people about their experiences with and definitions of prejudice.... Videographers **Cristo Zanartu** and **Rebecca Clark '89** directed and produced a film, *Textile Magicians: Japan*, showcasing the work of five contemporary Japanese artists: Masakazu Kobayashi, Naomi Kobayashi, Hiroyuki Shindo, Chiyoko Tanaka, and Jun Tomita. The video was part of a spring exhibition at the Passage de Retz in Paris and was shown in April as part of the Japan Society's Japanese Contemporary Studio Crafts series in New York.

Class of '88

class agent:

A letter from **Annemieke ten Bokum**: "After 6 years at the University in Wageningen, I graduated in 1994 with a



BENNINGTON JULY PROGRAM

JUNE 29 - JULY 27, 1996

*An intensive precollege experience
for students fifteen to eighteen*

**PAINTING ★ THEATER ★ MUSIC ★ VOICE ★ DANCE ★ FILM STUDIES
PHILOSOPHY ★ PSYCHOLOGY ★ POETRY ★ CERAMICS ★ JAPANESE
VIDEO ★ PHOTOGRAPHY ★ MATH ★ GENDER STUDIES ★ GENETICS
SCULPTURE ★ DRAWING ★ ARCHITECTURE ★ PLAYWRITING ★ PROSE
HISTORY ★ ENVIRONMENTAL STUDIES ★ AFRICAN-AMERICAN STUDIES
JOURNALISM ★ LITERATURE ★ FICTION ★ LAW ★ ACADEMIC CREDIT
AVAILABLE ★ ELECTIVES ★ TUTORIALS ★ WORKSHOPS ★ GUEST SPEAKERS
& GUEST ARTISTS ★ RECREATION ★ TRIPS TO NEW ENGLAND'S FOREMOST
ARTS FESTIVALS...AND SUMMER IN VERMONT!**

FOR MORE INFORMATION: Bennington July Program, Bennington College,
Box Q, Bennington, VT 05201 ★ Tel. 802-442-5401, ext. 367



Andes van Syckle '91 won second place in *Story* magazine's national short fiction competition. She graduated from the MFA program in writing at Columbia in spring 1996, concurrently with publication of her fiction in the spring issue of *Story*.

degree in molecular sciences, specializing in cell and molecular biology. Before I graduated, I managed to secure a Ph.D. research project in the department of immunology of the University of Rotterdam. My project is a cooperation with the department of Internal Medicine at the University Medical School. I am the first person in the department of immunology to work on a problem in certain chronic inflammatory diseases. Using an experimental model, I am investigating which cells of the immune system are influenced by neural hormones and what effect this has on the disease process. In a couple of years you'll be able to look me up in the *Science Citation Index!* Please let me know how you are doing. My address is: Annemieke ten Bokum & Kees Bres; Graaf Balderikstraat 69; 3032 HD Rotterdam; The Netherlands; phone/ fax + +31 10 4659382. I can also be reached by e-mail: bokum@immu.fgg.eurl. If you ever find yourself in Europe, you are welcome to visit; we have a spare bed. I look forward to hearing from you all!"...**Katrina Leestma Ulstma** writes that she's "had an incredible three years.

After living at a Buddhist Retreat Center near Santa Cruz, CA, I got pregnant! On July 19, in my house, my beautiful daughter, Sangyay Louise Ayala, was born. These days I am studying to be a midwife, doing a home business and being a mom. It's taken a while, but I finally got it right. Best wishes and all my love." Also, she asks for news of **Greta Edwards-Anthony '86**, **Lincoln Schatz '86**, **Fred Golestaneh '87**. "Are you out there? Write me: 1990 46th Ave., Apt. B, Capitola, CA 95010."

Class of '89

class agent:
Allison J. Tardell
106 Central Park S Apt. 11K
New York, NY 10019
212-245-4372

Barnabas Rose writes that he and **Cristin Chafe '93** have been in Salem, OR, "enjoying Oregon's natural places. We have now decided to move back east, maybe Burlington, VT, eventually. We'll be leaving in May this year. Wondering why my class notes section ('89 even though I left in '87!) is always empty. Curious about what everybody is doing now. If you'd like to write, that would be great: Barnabas Rose c/o Bryan Chafe, 29 Roosevelt Ave., Danvers, MA 01923.

Class of '90

class agent:
James G. Fritzges
418 Ridge Rd.
Wilmette, IL 60091-2471
708-251-4865

Conjunctions, published at Bard College and edited by John Guare, published *The New American Theater, a celebration of the art of writing for the stage*. The issue featured more than two dozen new plays, including one

written by **Jonathan Marc Sherman**. He's in good company; among other contributors are David Mamet, Christopher Durang, Tony Kushner, Joyce Carol Oates, and Wendy Wasserstein, Sherman was profiled in a January 12 article in *Back Stage*. His romantic comedy *Wonderful Time* opened January 11 at WPA Theatre in Chelsea...**Kevin Krakower's** new hip hop album came out in January on Mercury Records. The first single is called "Kitty Kat Max," and his group (just him) is called 1000 Clowns. He is currently shooting the video in Los Angeles...**Andrea Gorman** recently opened a café and bar at 128 W. Houston (corner of Sullivan) in NYC. "It would be great to have some old classmates swing by! I can be reached at 212-674-4480."...**Nadya Aziz**, who is starting graduate school in June, "would love to hear from Tracey, Beth, Martha, and everyone else. Get in touch with me at 718-676-3837, 34-33 91 St., Jackson Heights, NY, 11372-3604."

Class of '91

class agent:
Teri Donnelly Patrick
17050 NE 95th Street
Redmond, WA 98052-3747
206-883-8444

Class of '92

class agents:
Orlando DiMambro
P.O. Box 5845
Boston, MA 02114
617-964-4372

Mimi Gaber
167 E. 77th St., Apt. 9
New York, NY 10021
212-472-9111

Lisa Iarrapino
RD#2, Box 512
Red Hook, NY 12571
914-758-2344

Jennifer Chapin Hopper writes to say she has "decided to take a slight detour from my scientific career path, and will join my husband Brian at law school next fall. My Bennington comments must have impressed the applications committee because I received an academic scholarship. (I love telling this to people who like to criticize Bennington for its 'lack' of a formal grading system!) Brian and I are in touch with many of our friends from Bennington and have had visits from **Anna Gaskell, Lisa Iarrapino, Ellen Voll, Susan Bernstein, and Tom Fox '94**. Anybody passing through the Old Lyme, CT, should give us a buzz."

Class of '93

class agent:

Barbara Hand Collins
357 East 68th St. Apt. 5A
New York, NY 10021
212-988-5378

Class of '94

class agents:

Anne Mueller
420 E. 64th St., Apt. W1E
New York, NY 10021
212-486-9639

Erin Walker
365-1/2 Garcia St.
Santa Fe, NM 87501-2731
505-466-6803

Class of '95

class agents:

August de los Reyes
47 Homer Ave., Apt. 32
Cambridge, MA 02138
617-661-1575

Joanne Lembo
University of New Hampshire
13A Hitchcock Hall
Durham, NH 03824
603-862-2004

Literature & Writing

Spirit, Space & Survival: African American Women in (White) Academe (Routledge, 1993), coedited by Joy James and **Ruth Farmer MFA '95**, has been named an Outstanding Book by the Gustavus Myers Center for the Study of Human Rights in North America. The anthology examines the dilemmas and contributions of African American women working as faculty, administrators, and artists-in-residence in predominantly white educational institutions. Ruth Farmer is a poet, essayist, activist, and educator. Most recently, her poetry has appeared in *Stud Duck #6*; her book reviews have appeared in *Harvard Review, Numbers 8 and 9*. She teaches part time at the University of Vermont.

Visual Arts

Cynthia Katz MFA '87 was selected to exhibit in the Women in Visual Arts Show at the Erector Square Gallery in New Haven, CT, during March. She was one of 82 artists selected from among 2500 entries...**James Harrison MFA '95** writes, "After graduating in June, I moved to Portland, OR, to the artists' colony where I had lived before going to Bennington. I'm living with Peter Nylen, 2030 NW Flanders, Portland, OR 97209; home 503-241-8463, and work 503-228-7571. Peter was a year ahead of me when I was at University of FL and Cooper Union. Am working in an architect's firm, but want to work in any Bennington/Cooper Union firm immediately."



BENNINGTON SUMMER WRITING WORKSHOPS

June 30-July 13 &
July 14-July 27, 1996

2-week or 4-week Residencies
ACADEMIC CREDIT AVAILABLE

FICTION NONFICTION POETRY

For more information, contact:
Bennington Summer Writing Workshops
Bennington College, Box AM
Bennington, Vermont 05201
802-442-5401, ext. 160
Fax: 802-442-6164

FACULTY:
Elizabeth Cox
C. Michael Curtis
Thomas Disch
Lynn Emanuel
George Garrett
David Gates
Lucy Greal
Marcie Hershman
Jonathan Holden
Ann Hood
Rick Moody
Ed Ochester
Bruce Weigl
Meg Wolitzer

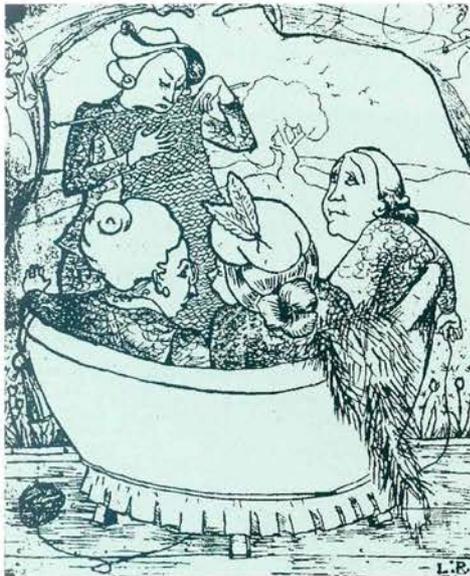
READERS:
Russell Banks
Richard Bausch
Frank Bidart
David Broza
Wyn Cooper
Rebecca Godwin
Matthew Graham
Donald Hall
Liam Rector
Chase Twichell

PLUS PUBLISHERS & LITERARY FOLK:

James Atlas
New York Times Magazine
David Fenza
Associated Writing Programs
Sarah Gorham
Sarabande Books
Don Lee
Ploughshares
Fiona McCrae
Graywolf Press
Jeanne McCulloch
Paris Review
Ed Morrow
Northshire Bookstore
Carol Houck Smith
W.W. Norton & Co
Geri Thoma
Elaine Markson (Literary) Agency
Pat Towers
Elle Magazine
William Wadsworth
Academy of American Poets
Bruce Wilcox
University of Massachusetts Press

Class of 1936

Artist **Louisa Richardson Dreier**, age 83, died December 22, 1995, at her home in Cambridge, MA. She moved to Washington and in 1942 married her husband, John, who later became the United States ambassador to the Organization of American States and a professor at the Johns Hopkins University School of International Studies. Mrs. Dreier resumed her studies after her children were grown and began painting seriously in the 1960s, developing a vivid colorist style. She exhibited in Washington and in Southwest Harbor. She had a retrospective show at Radcliffe's Hilles Library in 1990. In the late 1980s, Mrs. Dreier was diagnosed with Alzheimer's disease. Throughout the course of her illness, she surprised those around her with her cheerfulness, good humor, and strength of spirit. She is survived by two sons, John S. of Hopewell Junction, NY, and Alexander R. of Belchertown, MA; a daughter, Susan, of Cambridge; two sisters, Hope Richardson of Milton, MA, and **Faith Barnett '41** of Providence, RI; a brother, John Richardson Jr. of McLean, VA; and four grandchildren.



Faith Barnett '41 sent this illustration by Louisa ("Isa") Richardson Dreier along with these (edited) memories of her sister's life: A member of the first graduating class, Isa was filled with enthusiasm for Bennington's initiatives and opportunities. She studied painting, the social sciences, literature, and creative writing, all of which remained lifelong interests. Said one classmate recently, "She certainly was fun!" And another, "Isa was always saying and thinking the unexpected; she always

had an original angle." Furthermore, within her own family she inspired two sisters to enroll and graduate from the College after her.

Isa lived a full and happy life with her husband and children in Washington, DC. After their children grew up, Isa and John spent long summers in Southwest Harbor, ME. They sailed a lot, gardened and hiked, and Isa painted more and more. Her colorful, delightful paintings express the originality, warmth, and humor that were always part of Isa.

Class of 1937

Poet **Barbara Howes**, age 81, died February 24, at Southwestern Medical Center, Bennington, VT, after a long illness. Howes was one of five finalists last year for the National Book Award in poetry for a compilation of her works. Her eight books of poetry had won her wide recognition, and she had twice before been a finalist for the National Book Award. In the *New York Times*, Robert Richman wrote that her recent book, *Collected Poems 1945-1990* "not only exceeds expectations, but exceeds them in ways I would never have guessed...Ms. Howes, like Donne, thinks that in unlikely things likeness abides. They would also concur that the faculty engaged in finding likeness in the unlikely, the mind, is as deserving of praise as the rich and various world. And few celebrate mind better than Ms. Howes..." Besides her poetry, Barbara Howes was the author of *The Road Commissioner and Other Stories*, 1983. She edited two highly regarded anthologies: *From the Green Antilles: Writings of the Caribbean*, 1966, and *The Eye of the Heart: Short Stories from Latin America*, 1973. She valued her privacy, as the title of one of her books, *A Private Signal*, 1977, indicates. "All the dress-ups of worrying about reviews and getting to know the 'right' people are disaster for the serious poet," she wrote in 1974. "You just have to keep on dealing with your experience, whatever it is. As it turns out, I seem to write about things I see: my children, my friends, my house, my attachments, our animals, the view from my window, in no special order of arrangements. Place (physical, not social) which so affects one, comes into it. If you can be attached to people, to a place or places, to ideas, to trees, you will be less likely to fall into the trap of the snarling little ego, which so rants abroad. It is more interesting to be alive, to find what stimulates the imagination, to meet what is beyond one's powers; then a poem may be hatching." Among her writer friends were W.H. Auden, Robert Penn Warren, Eleanor Clark, Richard Wilbur, Katherine Anne Porter, and Isak Dinesen, according to an article in the *Bennington Banner*. Barbara Howes is survived by a sister, Priscilla Howes Grant, of Middlebury, VT; and two sons, **Gregory Smith '78**, a sculptor in Pownal, VT, and David Smith, of New York. Donations in her honor may be made to the Bennington County Humane Society.

Lila Franklin Nields died at her home on February 12. Married to the late John W. Nields, she dedicated a large part of her life to Goddard Riverside Community Center, where she served as pres-

ident and board member for many years, and to Bennington College, where she was a trustee from 1944-59 and 1962-81. She was a formidable tennis player, sailor, and practical joker par excellence. Mrs. Niels is survived by her children, Elizabeth, John, Laura, and Jennifer, and her grandchildren. Contributions in her honor may be sent to Goddard Riverside Community Center in New York or to Bennington College. *Note: The fall issue of Bennington will carry a "remembrance" of Lila Franklin Niels.*

Trevor Nightingale wrote to tell us that his mother, **Margaret Edge Nightingale**, died peacefully on January 31, after a brief illness.

Class of 1939

Mary Averell Harriman Fisk died in her home, of a heart attack, on January 6; she was 78. The elder daughter of W. Averell Harriman, Mrs. Fisk was a champion of early childhood education for 45 years in the New York City public schools. She worked through the New York City Volunteer Program, of which she was a founder, and the Public Education Association. Before her death, she was tutoring children at Public School 30 in Manhattan. For her volunteer efforts, the YWCA of New York City cited her as Woman of the Year in 1983 and gave her its Elizabeth Cutter Morrow Award. Mrs. Fisk was a former trustee of Bard College and the American University in Beirut. She was a member of the Palisades Interstate Park Commission, and took a particular interest in its summer camps for children from the inner city. She is survived by sons, Robert C., of Washington, and Averell H., of Palm Beach; a daughter, **Kathleen Fisk Ames '69** of Brookline, MA; a sister, **Kathleen Mortimer '40** of Manhattan, and seven grandchildren.

Eunice Herrick Trowbridge '39 sends this (edited) reminiscence of Mary Averell Harriman Fisk: "True blue," said Averell Harriman of his daughter Mary in his toast at her bridal dinner in 1940. Her unswerving loyalty, dependability, generosity, concern for others, honesty, openness to new experiences, and devotion to her family and friends and to her beloved black Labs stand out among her qualities. Few friendships like Mary's and mine remain as close in old age as ours did. A trustworthy, non-judgmental confidante, she lulled her friends into believing that she'd always be there.

She visited Tom and me in our new location three weeks before her death. "Do you think you'd better come, Mary?" I asked. "It's over

LOOKING UP AT LEAVES

NO ONE NEED FEEL ALONE LOOKING UP AT LEAVES.
THERE ARE SUCH DEPTHS TO THEM, WITHDRAWAL, WELCOME,
A FRAGILE TUMULT ON THE WAY TO SKY.
THIS GREAT TRUNK HOLDS APART TWO HEMISPHERES
WE LIE BETWEEN...LIKE WATERLILIES,
LEAVES FALL, RISE, WAVER, ECHOING
ON THEIR BLUE POOL, WHISPERING UNDER THE SUN:
WHILE IN THIS SHADE, UNDER OUR HANDS THE BROWN
TOUGH ROOTS SEEK DOWN, LILY ROOTS SEARCHING
DOWN THROUGH THEIR POOL OF EARTH TO AN EQUAL DEPTH.
CONSTANT AS WATERLILIES WE LIE STILL,
OUR BREATHING LIKE THE LAPPING OF POND WATER,
BALANCED BETWEEN REFLECTION AND REFLECTION.

BY BARBARA HOWE, USED BY PERMISSION OF GREGORY SMITH '78.

100 miles from New York. They're predicting a blizzard." Anyone else, anyone half her age, would have bowed out.

"Of course I'll come. I want to see your new digs. My Jeep has a four-wheel drive. I'll be there about one o'clock." She reached our door half an hour ahead of schedule.

The next day the first real blizzard of the season started at dawn. Mary set out a few hours later on the unfamiliar return trip, undaunted by slippery roads, dangerously low visibility, and the rapidly accumulating snow. She phoned a few hours later that she'd arrived uneventfully.

Just after New Year's I reported to her that Tom's health had taken a downward turn. The next Saturday, January 6th, she phoned to inquire about him, always the gracious, caring, loyal, steadfast friend. Her sister Kathleen called on Sunday morning. Mary was dead—just five hours after she'd phoned me.

Driving through blizzards to keep a date with an old friend was typical of Mary. For 45 years she drove faithfully from her East End Avenue apartment into the heart of Harlem, several times a week, to tutor schoolchildren. In 1983 the YWCA of New York City named her Woman of

the Year, conferring on her its Elizabeth Cutter Morrow Award "for women who have influenced the quality of life in New York."

Mary influenced the quality of life of everyone she knew. Her father had said it best: "true blue."

Class of 1940

Bennington received word from Mrs. E. Sohler Welch Jr. (**Mary Eddison '40**) of the death of **Alice Borchard Couch**. Mrs. Welch was notified of the death by Alice Couch's daughter, **Carol Couch Anderson '74**.

Class of 1947

Andrew Knox wrote to inform us that his wife, **Sally Johnson Knox**, died of cancer last July. Mrs. Knox had an outstanding career. She was former chair of the Delaware Commission for Women, on which she served from 1986 until 1993. She was director of Family Services of Delaware from 1979 to 1989 and of Wilmington Women in Business from 1976 to 1980. A member of the Delaware Coalition for Women and a founding member of the Delaware Fund for Women, Mrs. Knox also served on the Advisory Council of the Delaware Home & Hospital. Mrs. Knox and her husband, former Delaware State Senator Andrew G. Knox, received the Order of the First State Award in 1994 for their meritorious service on behalf of Delaware citizens. She was posthumously inducted into the Delaware Women's Hall of Fame in March 1996. Mrs. Knox is survived by her husband; her children Drew of Wilmington, DE, Karen Knox of Tabernacle, NJ, and Mark of Berkeley, CA; and her sister **Allyn Johnson Shepard '44**. In his letter to the College, Andrew Knox wrote that "Sally was very supportive of Bennington, and you have lost a distinguished alumna. You know that, I'm sure."

Remembering Julian DeGray: Elizabeth Lauer '53, devoted student and friend of the legendary composer, pianist, and linguist, sent this photo of the two of them, circa 1955. DeGray, who died in January 1995, taught at Bennington from its beginning until 1969.



Former Faculty

Edward Brent Jordan, Jr., died January 7 from leukemia. He is remembered as a scientist, teacher, artist, poet, son, brother, uncle, and friend. Upon completing an active career in physics, he returned to New Castle, CO, and devoted his life to painting and writing, culminating in a one-man art show in NYC when he was 80 years old, and the publication of six volumes of poetry. He wrote on a wide range of subjects, including color, nature, Indians, geology, psychology, and politics. He corresponded with scientists, artists, poets, and family. Dr. Jordan graduated from Colorado College with an A.B. in 1928, earned an M.S. from the University of Washington and a Ph.D. from the University of California at Berkeley. He was a teaching fellow in physics at the University of Washington and at the University of California at Berkeley, where he received a Whiting honorary scholarship for 1933-34. He received a National Research Fellowship at Harvard University and taught there and at the University of Illinois, Urbana. He taught at Bennington from 1943-48 (**Carol Channing '42** was one of his students and he related that she had the drive and confidence to become quite successful at a young age). Dr. Jordan's family and friends will come together in June for internment at the Rosebud Cemetery in Glenwood Springs and a celebration of his life and work in New Castle. For more information, or if you have a story to share, contact LaRue Wentz, P.O. Box 324, New Castle, CO 81647.

Bennington has been informed by **Pamela Doctors '82** of the death of former faculty/staff member **Norman Krompetz**, on January 10, from Lou Gehrig's Disease. "He died at home, surrounded by his wife Tina, his three children, his grandchildren, and his brother," Doctors wrote. "He will be missed by anyone who had the good fortune to know him."

Julia Boggess McCamy, age 85, faculty member of social sciences from 1935-1943, died in her sleep at her residence in Madison, WI, on November 3, 1995. She was followed by her husband **James L. McCamy**, age 89, faculty member of government from 1934-39 and 1941-42, on December 14, 1995, at University Hospital. Both were active in education and political and social causes. They are survived by two sons, Keith (Arden Scott) of Greenport, Long Island, and Colin of Madison; seven grandchildren, a great grandchild, and Julia's brother William Boggess, Jr.



Paul Standish Rockwell on the 1940s farm.

Paul Standish Rockwell, age 74, died January 3, in Ayer, MA, after several years of confinement due to a 1983 auto accident. He studied drama at Bennington in the early 1940s and later in Paris, and was a teaching fellow at Bennington from 1946-47. In the 1950s he was a member of the Brattle Theatre Co. in Cambridge, MA. He was treasurer of Rockwell Films, Inc., and also served as a consultant in public relations for several New England institutions, including the Harvard School of Public Health. He is survived by his wife, Elizabeth Brown Rockwell, of Florida; six children, including **Dominique R. Glod '71**, Dunstable, MA; Valerie Rockwell, Sacha Rockwell Daheny, and Annette Rockwell, Cambridge, MA; Charles Alexandre Rockwell, NYC; and Paul Terrence Rockwell, Florida; a sister, Dr. **Eleanor Rockwell Edelstein '47**; three nieces: **Gael Rockwell Minton '64**, **Lynn Rockwell '72**, and **Martha Rockwell '66**; nephew **Nathaniel Edelstein '84**, and sister-in-law **Barbara Webb Rockwell Henry '38**. ■

AROUND CAMPUS

(continued from page 9)

Keats. There was hardly a dry eye in the joint—so intelligent, so wise she was. Shortly after the residency Jane contracted leukemia, struggled with it for months, and died in the spring of 1995. We dedicated our first graduation ceremony to her last January. When Jane's husband Donald Hall gave the commencement speech, he spoke of work as a thing that lasts.

Since our first residency in January 1994, we've had lectures and discussions with Robert Bly, Elizabeth Cox, Robert Creeley, Barry Hannah, Edward Hoagland, Lewis Hyde, Ethelbert Miller, Sue Miller, Robert Pinsky, Katha Pollitt, and many others. The lectures of associate faculty summon the great voices of the past, carrying and extending many traditions. The synergy between regular and visiting faculty is nothing short of magic. The person of letters, in its many incarnations, continues to be the ethos of our program: Richard Howard, Jamaica Kincaid, Galway Kinnell, and many others have come by to give readings. Our regular faculty has gone now from five to seventeen, in two short years; we are now, as they say, at capacity.

We've also invited music into our midst, and performers such as David Broza, the Irish group Celtic Thunder, and songwriter/singer Diane Scanlon have brought home and re-enlivened a pre-Gutenberg sense of word and song. Tree Swenson has guided us through a series of publishing modules that are designed not to agent student work but to make sure our students are not overly stupid, romantic, or paranoid about the publishing industry, as it looks now to reinvent itself in effecting the communion between writer and reader.

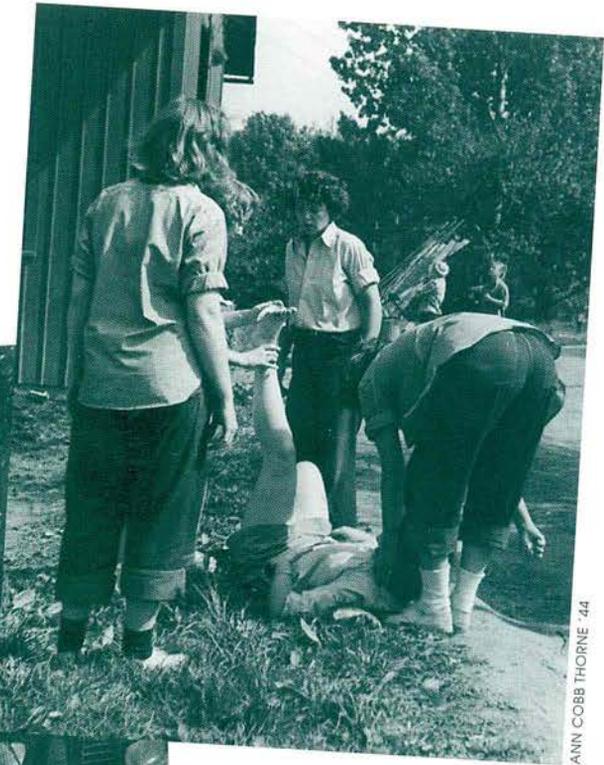
The marriage of the tradition for the arts at Bennington and the new Writing Seminars is akin to the relation between the car I coveted as a boy, the MG Midget, and the car I drive now, the Mazda Miata. The Miata brought back something classic and made it happen anew, putting a lovely vortex of motion upon wheels that work and an engine that hums even better. We're off. And we are the turn in the curve while the turn last

PARTING

SHOT



FRANCES BERNA KNIGHT '43



ANN COBB THORNE '44

Farm Aid

Tilling the soil on the 1940s campus farm was not without incident, as these photographs of on-the-job injuries attest. Proper footwear, among other safety considerations, was clearly not a priority.

Recognize anyone?



JAMES MEYERS

Bennington's Gala Celebration

REUNION 96

October 4-6, 1996

Registration Options

Plan 1

Pioneers' Reunion/Gala Weekend. **Classes of 1936 to 1946.** Celebrate the 60th Reunion of Bennington's first graduating class. Includes all meals and events, Friday through Sunday. Special Pioneer dinner on Friday.

\$155 per person

Plan 2

Reunion/Gala Weekend. **All alumni** are invited to join the celebration, Friday through Sunday. Includes registration, Friday reception and dinner, Saturday's Gala Celebration, Sunday brunch and all events. (Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)

\$105 per person

Plan 3

Gala Weekend. **All alumni** are invited to join the celebration. Includes Saturday and Sunday registration, Saturday's Gala Celebration, Sunday brunch and all events. (Saturday breakfast and lunch are on your own or may be purchased at Commons Dining Halls.)

\$70 per person

Plan 4

Saturday and Sunday Reunion events only. Meals are on your own or may be purchased at Commons Dining Halls.

\$25 per person

In the event that you must cancel your Reunion/Gala reservation, please notify the Alumni Relations Office **by September 23, 1996.** We will be happy to process a full refund if notified by that date.

Reunion 1996 Registration Form

NAME _____ CLASS YEAR _____

GUEST _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

PLAN 1: \$155 per person X _____ = \$ _____

PLAN 2: \$105 per person X _____ = \$ _____

PLAN 3: \$ 70 per person X _____ = \$ _____

PLAN 4: \$ 25 per person X _____ = \$ _____

TOTAL ENCLOSED \$ _____

I authorize you to use my MasterCard or VISA Card (circle one).

CARD NUMBER _____ NAME OF CARDHOLDER _____

EXPIRATION DATE _____ AMOUNT _____

SIGNATURE _____ DAYTIME PHONE _____

Please make all checks payable to Bennington College.
Please return by August 1, 1996 to:
Alumni Relations Office
Bennington College
Bennington, Vermont 05201

Accommodations

Plan Ahead. Rooms are scarce during the fall foliage season. The Alumni Relations Office has held blocks of rooms at two local motels. Please make your reservations directly with the motel.

Paradise Motel
Main St., Bennington
(802) 442-8351

New Englander/Best Western
Northside Drive, Bennington
(802) 442-6311
(800) 528-1234

For an expanded list of area motels, inns and b&b's, or answers to other questions, call the Alumni Relations/Special Events Office at **(802) 442-5401, ext. 368.**

U.S. Postage Paid
Non-Profit Organization
Bennington, VT 05201
Permit No. 4

Bennington's
Gala Celebration
REUNION 96

October 4-6, 1996

Friday, October 4

- Registration
- Attend classes with current students
- 50th & 60th Reunion tree plantings
- Reception in honor of Bennington's Pioneers
- Special Pioneer dinner
- Alumni buffet dinner to meet and greet old friends
- Evening concert

Saturday, October 5

- Registration
- Bennington Alumni Association meeting
- Class gatherings and photos
- House teas to bring together students and alumni
- Gala Celebration (reception, dinner, dancing). Special program includes Carol Channing '42 and Helen Frankenthaler '49.

Sunday, October 6

- Breakfast meeting with the Deans
- Panel discussions with faculty/staff
- Picnic lunch and farewell

This preliminary schedule is subject to change.

BENNINGTON

C O L L E G E

Bennington, Vermont 05201
802-442-5401

ADDRESS CORRECTION REQUESTED