Bennington College, a liberal arts school founded in 1932, began as and remains an invitation to learn. The principle of learning by practice underlies every major feature of a Bennington education: the close working relationship between student and teacher, the insistence on self-determination, the commitment to learning across the disciplines, and the Field Work Term, which gives students work experience and connects them to the greater community. Also key to Bennington's philosophy is the conviction that a college education should not merely provide preparation for graduate school or a career, but should be an experience valuable in itself and the model for lifelong learning.

At Bennington, students work closely with teachers who are themselves practitioners and learners actively pursuing that which, in the words of one, keeps them awake at night. In consultation with faculty advisors, students design their own curriculum, course work specific to their interests, questions, goals, and needs.
House Chairs: Peer assistants who provide leadership and support in student houses.

Bachelor of Arts/Master of Arts in Teaching (B.A./M.A.T.) Program: A combined program that includes intense pursuit of a discipline combined with weekly seminars and a year-long classroom apprenticeship with master teachers. Bennington offers certification in early childhood, elementary, and secondary education.

The Plan: With the help of faculty advisors, students design their own academic programs. This process begins during the first term, when students write a reflection essay, and continues throughout their years at Bennington, with additional written proposals that continue to shape their education. At regular intervals students meet with faculty committees to review the plan.

Public and Community Service Program: This program encompasses a range of courses and research, volunteer service in communities, and critical reflection on the relationships among them. Courses in this program integrate work in the classroom with voluntary service at off-campus sites.

Regional Center for Languages and Cultures (RCLC): The Center takes a regional approach to the teaching of foreign languages. Faculty expertise spans special training in language instruction, including technology; a range of cultural interests and expertise; and an interest in working with students from kindergarten through graduate school as well as training teachers of language. Languages offered include Chinese, French, German, Italian, Japanese, and Spanish.

SILO: The student-produced arts and literary magazine.

Student Educational Policies Committee (SEPC): Student committee that considers and communicates student recommendations about educational policy, FWT, and faculty appointments.

Student Endowment for the Arts (SEA): Student organization endowed by Student Council that provides funds for independent student projects, including plays, concerts, guest appearances, lectures, and exhibits.

Tutorials: Individual or group seminars proposed to instructors, usually available to third- and fourth-year students.

Visual and Performing Arts Center (VAPA): 120,000 square feet of flexible work, performance, and exhibition space that includes painting, sculpture, ceramics, and architecture studios and workrooms, photography darkrooms, an art gallery, dance studios, a black box dance theater, two fully equipped professional theaters for drama productions, studios for costume-making and scene construction, a sound studio, and a concert hall.

For detailed information about Bennington's curriculum, faculty, academic structure, and programs, please refer to the 1998-99 Admissions curriculum catalog.
I came to Bennington thinking I would be a writer and a filmmaker—a journalist. I'd liked biology in high school but my teacher was just so dry. Michael and Kerry and Betsy* are different. They ask questions, get you thinking. And their life experience—Kerry's research on old-growth forests, Betsy's study with salamanders, Michael's work with algae—makes it easy to listen, because you know they're talking from first-hand knowledge. That's how they expect us to learn, too: In Betsy's course, to study red-wing blackbirds, I went out there and observed first-hand how they behave. And then I could relate what I'd read to what I saw.

"During FWT last year I worked at MTV, which confirmed some things for me. It felt like we were reporting the facts, not helping to find them—and that's become really important to me. In biology, there's an excitement about being able to theorize and then test your theories and then tell the world: Look at this. If I were a journalist I could go to Africa and report on Ebola, but I wouldn't actually be there trying to stop it. Which isn't to say that journalists don't have an effective role, because someone has to pass the information on: It's just that I know now I want to have my hands in the information."

Casey Cochran '00 of Salem, Oregon, has continued her interest in video and writing while she pursues her passion for science. In her first year she was videographer for The Threepenny Opera. She sometimes writes press releases for her work-study job, and is also a house chair and SEPC science representative. Last summer, as part of Kerry Woods's research project on old-growth forests, she worked in Michigan with Elizabeth Ward '99 and Jason Smith '98. For her second FWT Casey worked at Oregon Health & Sciences University. Pictured is Casey on Dickinson Pond with one of the red-wing blackbird decoys she used in her study.

*Science faculty members Michael Mishkind, Kerry Woods, and Betsy Sherman.
Erica Carson '00 of Harrison, Maine, came to Bennington as part of the early admission program. She discovered her love of teaching during her first FWT, when she worked at a Los Angeles elementary school as a teacher's aide. As a result of that experience, she is considering the College's B.A.M.A. in Teaching program, with a concentration in dance and visual arts. During her first year Erica was one of nine students in Dance on Tour, which performed throughout New England. She spent her second FWT in San Diego working at Sushi Performance & Visual Arts, and plans to study abroad during her junior year. Erica is the SEPC representative for dance and Student Council representative from her house. In addition to Dance on Tour, she has performed in and choreographed for a number of dance concerts. Pictured in a VAPA dance studio in Erica with teacher Dana Reitz, whose career includes, most recently, choreographing for and performing with Mikhail Baryshnikov.

Erica Carson ’00

"There's something spectacular about having people who are in the midst of their careers and teaching at the same time. It's important to see they're still processing, still learning. But at the same time, here they are providing us with their experience, and taking our experiences into their lives as well. It's a rare opportunity.

This place is a haven—the studios, the spaces—these are things that you do not have once you leave those gates. That's a hard reality. When you leave here you'll pay a bazillion dollars to rent a teeny box to dance in for two hours. But your teachers make you aware of that; that you should take advantage of all this while you can.

The facilities here are point-blank amazing; the laboratories, the dance studios, the library, the music rooms—pianos everywhere—and the visual arts spaces. That was one thing that made me sure when I came here the first time—walking into those spaces. When my tour person said that all these buildings are open 24 hours a day for students, my jaw dropped. At home sometimes you might wake up, have these great ideas, but boom, what are you going to do with them? Here, you put on your coat, walk to VAPA, dance all night. I've done that.

One incident really stands out for me, from last year. I went to Kemmeo's* showing of Nine Lives. It was a three-part experience. One, that I was supporting my fellow student's work. Two, that there were these nine beautiful, amazing women from this campus on video—so I knew, This is for real. And then, just the experience of collective inspiration. Afterwards I went with one of my friends to the studio and danced for three hours. I hadn't been going anywhere with my work, but that night I got somewhere really big.

I've had my low points here—sometimes this is a hard place to be—but then something will happen—I'll see someone's work, or I'll have an amazing conversation with a teacher, or I'll walk home and see the stars and silhouettes of these beautiful mountains—and I remember why I'm here, I'm inspired, so I go to VAPA to dance, or I write in my journal, or I don't do anything. But I just recognize that I am in the midst of some wonderful, earth-shaking things, people, art. That's what it's about."

Erica Carson '00

*See story on Kemmeo Brown '98, page 14.

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The reason I am at Bennington is because Bennington is about a better idea. Bennington is about students learning and performing in accordance with deepening and ever-extending knowledge, purpose, and ability—and it is also about faculty learning and performing in accordance with deepening and ever-extending knowledge, purpose, and ability.

"At Bennington we are not practitioners turned teachers for a few hours each day; we are models of the real thing, the genuine article: scientists, social scientists, creative artists who are able—indeed, are pledged—to enter the classrooms with no abatement of interest, no narrowing of subject matter, no displacement of sensibility. We teach what we teach from that most precious well-spring, our own genuine interest and enthusiasm. We teach what we know, and we learn more as we teach. New classes are invented quite as much as old classes are repeated, probably more. I do not know, frankly, if this extraordinary style of teaching could be successful everywhere—the students at Bennington are exceptional: deeply serious, eager for performance, full of honesty, and often already sharp with wit. It is not difficult therefore to be honest with them, to be with them in a classroom not only as a technician, or a person learned in this or that specific field, but as a person also serious and questing. There are people all over the world who put their real lives on hold while they go off to their daily work; one of the great differences between Bennington and other schools, at least the ones I have been in, is this sense of wholeness in the faculty—their lack of pretense and pretension, their realization that working in such a classroom is not a compromise of their work but an opportunity to inform it. The issues raised in my classrooms are not a select few I have predetermined will be raised, but issues raised by any of us—the students, myself too—as we go along. The classroom here is not an apparatus in which to get ready for the real world; it is the real world."

—Excerpts from remarks by Pulitzer Prize-winning poet Mary Oliver
I come from India, but after taking Mansour's Human Rights class my first term here, I knew much more about my country than when I actually lived there. Mansour sparked my interest; he had questions about problems that I never knew India faced. If you read The Economist or Time magazines, India seems to be doing remarkably well, but there are things that we're shaky on. Mansour was instrumental in opening my mind to that.

"A lot of students here feel passionately, ideologically, about things. Mansour can relate to the ideology, but practically, he's also seen the reality of it—he was the revolutionary Iranian ambassador; he's worked with Amnesty International, with Human Rights Watch. I have so much respect for him. Besides his teaching skills and the fact that he's very well-read, Mansour has been there, he's seen it all.

"Last term I took his political history course; the key thing he told me before class was, Arik, this course will give you the basics, a foundation, but building on it is your responsibility. That stayed in my mind. I did my final research paper on the current Hindu fundamentalist movement and linked that with India's affirmative action program. I always knew I wanted to study international relations and economics, but without Mansour, I don't know if I would've focused on India."

In addition to courses in history, computer science, and writing, Arik De '00 of Calcutta, India, has studied economics through an exchange program with Williams College, is learning Japanese, and has discovered an affinity for acting. He spent his first FWT working on campus;* for his second he returned to India to work with a Calcutta-based nonprofit agency, Shrishti, investigating first-hand India's child labor situation. Arik's FWT culminated in a presentation he made as part of a televised debate between labor ministers and Shrishti representatives. Arik, who has been accepted for a year of study at the London School of Economics, helped form Bennington's international students' organization and has served on the orientation committee and as an SEPC class representative. Pictured are Arik and Mansour Farhang, who teaches history.

*International students are unable to work off-campus for pay during their first nine months of U.S. residency due to federal immigration laws; most opt either to work on campus or return home to work during their first FWT.

Joe Lacasse '00 of Mont Vernon, New Hampshire, spent his first FWT working at Harvard's Graduate School of Arts and Sciences and for the anthropology organization Cultural Survival, where he designed a Web page. He worked with biologist Betsy Sherman (pictured below with Joe in the lab) during his second year on a study of salamanders from two ponds in the Green and Taconic Mountains. For his second FWT he focused on science, returning to Harvard to work in plant ecology as a research assistant in the Bazzaz Lab of the Department of Organismic and Evolutionary Biology. Joe has been an SEPC representative every term; during his first term he was Bennington's representative at a Brandeis University conference on gay and lesbian leadership in the 1990s.
I'm in a tutorial with Roland this term, writing my thesis. It's fiction based on a true story: a prison break, a crime spree, and a shootout that happened in the Midwest during the 1930s. I did all the research last summer—the state police in Michigan and Missouri were very helpful—and started writing when I got here. It's not a huge story like a president being assassinated, but it's about real people and something that mattered at the time, to me it still matters. I don't think there's as much difference between history and the present as people tend to think.

In my studio sound recording class, I'm retelling the story in a different way, expressing things that I couldn't in writing. I'm using parts of what I've written—a letter one man wrote to his mother before he broke out, the sermon that was read at a policeman's funeral. I use those voices and also sound scenes: a knocking at the hotel door, gunshots, jail sounds. Right now I'm working like crazy; it's pressure central.

Working with Roland is amazing. He encourages perspective, in terms of the pressure. And his approach to literature stresses something I can really relate to, which is to understand that analysis of the writing—looking for symbolism, metaphor, structure—OK, that's important. But he also asks you to relate the stories in fiction to your life, to who you are.

When I first came here, a senior at orientation said that what she learned at Bennington wasn't like learning Math 101 or something, it was really learning about life: how to feel, how to think, how to experience things. When I heard her I thought, I hope that's true. And I have found that it is. It's not given to you—you have to work for it—but the opportunity is here.

Kate Barber '98 of Becket, Massachusetts, a charter member of Bennington's soccer team, has been a house chair and SEPC representative. She spent two FWTs in arts administration, one at Jacob's Pillow Dance Festival and another at the Berkshire Theatre Festival; for her third she interned in community service and education at Rutgers' Walt Whitman Center. She spent her final FWT in Dublin, Ireland, at Hot Press magazine. Pictured is Kate with her thesis advisor, essayist and novelist Roland Merullo.
Harlem's hot right now: The Clinton Administration just developed empowerment zone funds, and three hundred million dollars of that money will go there for redevelopment. So it's exciting that I'm putting closure to my documentary on the Harlem Renaissance this winter; it's something I've been working on since I got here. I have my main sources, and over FWT I'll be getting interviews and archives together, getting more voices, going to the Schomburg—every time I'm there I meet someone who knows someone.

I don't want this to be your average PBS documentary—you know: Here's an archival photograph from 1923 outside the Savoy. I want it to have archives, yes, but I want a relationship between the archives and the arts and what's happening in Harlem today. For instance, I'll have Dr. Long** talking about the Harlem Renaissance elitists of 1929, and then maybe a poem, 'Black Magdalenes,' by Countee Cullen. On top of that will be stills of Harlem women throughout history. I'm taking a camera and talking to everyday people in the streets here, too. I want to fuse those things. So you learn a bit about history, told by contemporary sources, and you also see what's happening to Harlem now.

Because I'm working independently, it's been really hard—balancing schoolwork and this project. But I've found that the best learning happens outside. Class is for fueling you, presenting you with questions so you can go out there and find the answers—and bring back what you've discovered to the classroom. It's more like a coming together and discussing how things apply to your life or work, drawing things out of the text that you're assigned.

Last year I paid $23 to go to a Harlem Renaissance symposium at the Berkshire Museum. As I sat there I realized I knew everything they were talking about; I could just as easily have been up there giving the lecture. That was amazing to me, thinking that after all these years of working and studying, suddenly—dare I say it?—I'm an expert.

I'm about to graduate. When I realized that I said, what am I going to do? I said, I should be starting college now. I've never taken anthropology. I wish I'd taken more foreign language classes. And then I slowed down and thought, wait a minute. The learning doesn't stop here. I guess that's why a commencement is a commencement. You're beginning.

The hour-long Harlem Renaissance documentary is only one of the independent projects Kemmeo Brown '98 of New York City has worked on during her senior year at Bennington. She also completed an original screenplay and attended the Million Woman March to photograph and interview participants. In collaboration with San Francisco-based filmmaker/videographer Jeanne Finnley and New York City-based sculptor Janet Zweig, Kemmeo worked as assistant videographer and interviewer for an innovative arts project in a New York City high school. During her sophomore year she produced a video, Nine Lives, featuring Bennington College women. Pictured is Kemmeo with samples of her recent photography.

*The Schomburg is a New York City public library specializing in African-American Studies.
**Dr. Richard A. Long is a named African-American Studies scholar.
Because putting up student work involved a pretty big process—writing a proposal, getting a budget from the faculty, finding crew members—we decided last year that we wanted a sort of low-key, just-throw-something-up kind of performance space that was purely for students. So, through the Drama Collective—which is basically student representatives from acting, design, and directing, kind of an extended SEPC—we came up with Second Stage.

"We're doing lots of readings now. Next term the idea is to have them once every two weeks, just cold readings. We want it to be easy enough so people can really throw ideas around. Before, people worried about putting stuff up that wasn't exactly polished, and already that's starting to change. We've taken over the Downstairs Café as our space, we've bought some lighting; we're now an official student organization, so we can apply for funding. Last week we had a New Works Festival, with staged scenes; this weekend, we're throwing a party.

"Playwrighting has become a major focus over the last year or so. Right now I'm in the midst of two substantial pieces. At the New Works Festival the first three scenes of one of my plays were put up, and I got some good feedback. That's really exciting."

In addition to leading the Drama Collective and Second Stage committees, Ian Greenfield '99 of Salem, Oregon, heads the judicial committee and serves on the Student Endowment for the Arts and Student Council. Along with three other students and two recent alumni, Ian is an actor with Kadmus Studio Theatre; he traveled with the group to Poland last fall as part of a presentation at an international theater festival. Ian also works in lighting and computer design. He is currently completing a computer adaptation of a children's book that he hopes to publish on-line; he plans to take the Internet programming language Java Script next term. Ian has spent his FWTs learning by practice: For his first he helped found Three Winters Theater, a program that brought theater to elementary, middle, and high schools in the northern Vermont region; for his second he worked in San Francisco as assistant facilities manager for the Film Arts Foundation; for his third he worked with Kadmus. Ian is pictured in front of the Orchard Barn, a proposed new space for Second Stage.

"My sophomore year I took a class in peer mediation with Susan Sgorbati, we saw a video on environmental planning and waste management, how to look at things as design problems. I liked the idea of combining all three—environmental studies, politics, and mediation. That spring I got a community gallery in my mailbox about the new culture and environmental studies program group being formed by Ron, Susan, and Mansoor—which was exciting, because it showed that teachers were exploring these issues, too.

"My FWTs have reflected my evolving interests in the environment and conflict resolution. My first was a public relations job at Earthwatch in Massachusetts. For my second FWT I interned with the mediation and conflict management program at Woodbury College. After that experience, I could see myself working with and for people who believe in the individual's power to make decisions and resolve disputes. For my third FWT, I interned with the Cornell program on environment conflict management. It was intense.

"Even though I'm focused on dispute resolution and communication, I still work as a lighting repair electrician sometimes. I love to be able to hold a wrench, to carry equipment or load a truck; I did strike on Peer Gynt this fall. The element that connects things for me is the in-between time. When I'm designing, the joy of it isn't really the look of a particular moment, but the time in between one look and the next, where you can actually feel the flow. In mediation it's the same thing; what's exciting is the flow, the part between what people think they should say and what they really mean or want. Those are the things that excite me."

T'aiya Shiner '98 of Cochranston, Pennsylvania, has put her mediation skills to good use. With three other students, she designed a proposal for a campus peer mediation group, training for which is now part of the curriculum. She has also done mediation work for the town of Bennington's small claims court (where she is pictured), in a first-of-its-kind project. T'aiya has stayed active in creative movement as well, and has been a house chair.

"Ron Cohen, who teaches social psychology and heads the program in public service; Susan Sgorbati, who teaches dance and is a licensed mediator; and Mansour Farhang, who teaches history."
One of the things that I'm excited about is the experiments I'm doing with Betsy and Michael.* It's a strange thing—behavioral studies in algae—since people don't usually think of algae as behaving. But Michael does research on this type of algae called Chlamademonia, which have flagellae that allow them to move around. It's been shown that things like paramecia will move to a preferential temperature along a heat gradient. We're trying to replicate that experiment with these algae. The idea that an alga—which most people think of as just a very small plant—can have behaviors and react to its environment, rather than just growing and dividing and growing and dividing, is a very new and, I think, kind of wonderful idea. So we're working on that—not in a class or tutorial, it's just a thing that we're doing.

I actually came here expecting to major in sculpture and theater; I didn't plan on studying biology at all. When I was 11 or 12 I'd decided I wanted to be a zoologist, which lasted until I took high school biology. It was mind-numbing, just fact regurgitation. I thought, if this is biology, then I'm not interested. When I first came to Bennington I read Kerry Wood's Ecology and Evolution course description, and it looked so interesting that I decided to take it. The term after that I took another course with Kerry and a biology reading seminar. The next term I took Cells, Genes, and Energy with Michael and a Darwin seminar. I finally started taking so many biology classes that it effectively became my second focus.

Most of the theater stuff I've done is technical: stage management, scenic design, set construction, production management. The things I've learned about how to keep a group of people moving on a project and how to get things done and how to scrape together resources—those skills are useful for science, too. Funding is lacking in biology a lot of the time, especially in ecology-related biology.

Both of my FWTs have been in theater; first in the scene shop of the Shakespeare Theater in D.C., and last year at Seacoast Repertory Theater in New Hampshire. I was a production intern, which basically meant I did everything: organized their scene shop, built scenery, ran the lightboard, stage-managed a children's show, played a bit part. I'm actually concentrating more on biology now than on theater partially because having worked there, I saw that so many technicians are overworked and underpaid, working 80-hour weeks and making $11,000 a year. I love doing theater, but it doesn't seem worth giving myself an ulcer at 27.

Right now I go to Mount Anthony Union High School in Bennington twice a week, to teach genetics to a biology class there. It's hard, in that many of these students don't see science as a process of thinking of questions and thinking of answers. Science for them is fact, instead of science as a way to find out interesting things, a system for exploring the world. But lately I feel like I've cracked the shell a little; last week I got a couple of them to ask questions that were off-topic. It's a start.

Since arriving at Bennington, Dan Levitis '99 of Potomac, Maryland, has worked on at least one theatrical production each term: in his second term, he stage-managed the faculty production New Anatomies and was master carpenter for Daybreak, written and directed by Nathan Parker '96. He also was master carpenter for The Threepenny Opera, an extravaganza of which he says modestly: "The waterfall was the hard part." Dan spent the second term of his junior year working on the science side of his academic work: Through the School for Field Studies, of which Bennington is an affiliate member, he worked with 32 other students from around the world in an Australian rain forest, studying interactions of plants and wildlife and applying biology to conservation. Dan is also active in the community, as SEPC science representative and Student Council representative from his house. He is pictured here with biology students from Mount Anthony Union High School.

*Biologists Betsy Sherman and Michael Mishkind, faculty members.
I heard about it through Reggie Workman, who was teaching a workshop at Bennington. Francis Kuipers—the legendary blues guitarist who's the music director for United Colors of Benetton—asked Reggie to recommend some students for Fabrica, a school near Venice founded on the principle that there's no real difference between commercial art and fine art. I applied, and got a grant for a 12-month contract that included a salary and a place to live. When I was there we had a writer on staff, a few photographers and graphic designers, five video artists, and two musicians. We were expected to collaborate, propose, and produce projects, and then use Benetton's leverage to get them out into the world.

At the beginning I worked with the writer there on a piece called Dissolution, which was an examination of cymbal sounds. Francis and I produced an album of a weird kind of free jazz; I produced a few of my own pieces and did the music for a short video that aired on Paris television. On the flip side were the commercial projects—sound design on some spots for MTV Europe, commercials for Bic pens. The whole year was about presenting work in different contexts.

I was lucky because I was with a bunch of visual artists—great photographers, video makers, designers. Their conceptual approach definitely changed my music. The experience also changed the way that I work. It was partly about the blue-collar work of being an artist: You do have to get up, you've got to get to work. It showed me every day, the Fabrica experience, all the things I needed to come back to Bennington for.

For Nathaniel Reichman '98 of Valdez, Alaska (shown above in the Hoffberger Sound Studio), that year in Italy was one of a long line of extraordinary experiences made possible through Bennington faculty connections. With Randall Neal's backing he attended an electronic music program at the Paris studio of Iannis Xenakis; he accompanied composer Tobias Picker to the Pacific Music Festival in Japan; and through a referral from Joel Chadabe, Nathaniel worked for composer Robert Ashley in New York City and on the sound design team for the Sony-Tristar film Habitat. Future plans include the possibility of returning to Fabrica to head the music department (a job he's been offered) or heading to New York City to work in advertising.
What I’m really interested in is personal filmmaking, in a non-narrative sense. My tutorial with Don Snyder* last year balanced a lot of things for me: writing, watching films, talking about them. I did all the organization, almost like programming a film series. That was just a great experience. We looked at filmmakers like Hollis Frampton and Stan Brakhage—a total of eight or nine programs with a bunch of different films in each one.

Last term David Phillips* showed a film by Trinh T. Min-ha that crossed a lot of boundaries. That’s something I’m interested in, the idea of crossing boundaries like history and photography and filmmaking and sculpture and literature. At the end of the term I was writing a paper for Roland* on James Joyce, a paper for Don on film, and a paper for Carlin* on philosophy and art. I had this stack of books in front of me—on art theory and film theory and film history and literary criticism—and every single paper pretty much referenced the same books. It was really exciting.

I look at this last year not as a culmination, but as a point to jump off from, so I’m trying to take classes that still break new ground—right now I’m taking Drawing from Life with Roland and Dean.* Minka’s* (Re)presenting Culture class, my thesis tutorial with Sue,* and studio sound recording, just for fun and for good, new knowledge. I’ve spent the last two years immersed in details and focusing down on things, but now I’m thinking about how to make my thesis work open back out into the larger picture.

It’s crazy, it’s hectic; it’s maddening and joyful. For me, it’s just about doing work and knowing that what I’m doing now will lead to the next thing.

Pablo DeOcampo ’98 of Phoenix, Arizona, came to Bennington set on learning to make films—even without a formal program. His first short film, Sewn, completed during his junior year, was recently selected to screen at the San Francisco International Film Festival. He expects to have two or three other short films completed by graduation, and is working on a longer project, for which he has applied for a grant. Pablo’s FWT work at the Film Arts Foundation in San Francisco, the Northwest Film Center in Portland, Oregon, and San Francisco Cinematheque gave him hands-on experience in film programming; he also directed the campus Film Society for three years. Last term he built, in his room on campus, what he calls “a contraption” from odds and ends of projectors and viewers, which does the work of a $10,000 optical printer. Pablo is a sculptor as well, and expects to exhibit in the senior show. He is also an actor with Bill Reichblum’s Kadmus Studio Theatre,* and recently traveled to Poland with faculty members and other student and alumni actors to perform at an international theater festival. Pablo has been house chair and serves on the judicial committee, Student Council, and as head of recreation. He is pictured in the sculpture studio in VAPA.

* Don Snyder directed the July Program; David Phillips teaches history; Roland Merullo teaches literature and writing; Carlin Romano teaches philosophy; Dean Snyder teaches sculpture; Minka Pražák teaches anthropology; Sue Rees teaches sculpture, set design, and drawing; Bill Reichblum, artistic director of Kadmus Studio Theatre, is Dean of the College and teaches drama and directing.
Falling is This

Weighing the occasion, I never thought a walk behind the orchard could yield what it did. The first clear night in weeks, and cold, I had been waking slowly, savoring an unfamiliar May dream made plain: a wide and grassy field where it was spring and summer and winter and fall and, satisfied, I would say, Here I am.

But earlier that night neither of us considered the shift of season as we stepped over tree roots and leaned against a slow-moving New England wind. North, you say, is where the cold freezes thought in the body. But our bodies have few memories in common, can’t explain how we move in time, measuring out remaining days with arms-lengths, piecing together what is left with what is left.

The first clear night in weeks and I was whispering to you wheatgrass and rosemoss and skies of rock, names that hang securely on the tongue. And around us, the blaze of promise everywhere.
During the spring term 1997, seniors organized a series of thesis readings, in which graduating students read and discussed their work before the College community. The theses were formally presented in a Crossett Library ceremony prior to Commencement.

- Wilko Carroll: The Body of the House (poems)
- Katharine Cone Cox: A Message to Charlotte Brontë (a study of Jane Eyre)
- Amy Di Pacio: 0 Fortune: A Novel in Progress
- Genievaie Elick: Hanging Your Hat Wherever It Can Be Hung: A Story of Homelessness, Domestic Violence, and One Family’s Struggle to Get By
- Reagan Frank: Are They Really Little Women? An Exploration of the Adaptation of Young Adult Literature into Film
- Jason Friday: Cultivating Plant Diversity: The Effects of Increasing Crop Diversity on Weed Diversity and Biomass
- Audrey Grathwohl: A Study of F. Scott Fitzgerald and Yukio Mishima
- Kelly Grodinman: The Second Battle of Bennington: The Political Fabrication of the Bennington Battle Monument, 1854-1891
- Elizabeth V. Harris: Horace’s Architecture: Structure and Imagery in the Odes: Book One; also, Lives of the Saints (poems)
- Kim Homanstein: Driving Home (essays)
- Adron Harkar: Alternate Pathways to Thermotolerance in Chlamydomonas Reinhardtii
- Michael Monair: Our Current Production: Six Stories and Two Plays
- Ann E. McNamara: Untitled: A Novel in Progress
- Vanessa Martinez: Gatherings (stories)
- Hotejo Hijioki: Interactive Network Environments and iChat
- Nancy L. Mills: Toward Being a Great Teacher
- Matthew N. Hitchell: Citizens of the Line: Siegfried Sassoon, Robert Graves, and Others Confront the Divisions of the Great War
- Richard B. Dass: Black Children, White Schools
- Malek N. Owen: Elite and Popular Discourses on the Holocaust: The Genesis of the “Goldhagen Debate”
- Christian Peet: A Very Special Lady (poems)
- Amer Schlegel: Expression of Homeobox Genes in Human Melanocytes and Melanoma
- Allison Schmerhorn: The Day the Space Shuttle Exploded (poems, fiction, essays)
- James S. Simon: The Cultural Products of Industry and Capitalism: Literary, Legal, and Social Interpretations of Gilded Age America, 1890-1914
- Madonna Smereck: O Fortuna: A Novel in Progress
- Rebecca Stubbs: The Freedom Act (a two-act play)
- Molina Subhani: The Sino-Pakistani Relations: An Inquiry into the Origin and Evolution of a Sustained Alliance
- Todd Tarantino: Searching for the Saints, or These Muddles of the Priests: Perceptions and Reality in the Medieval Pilgrimage to Santiago de Compostela
- Maria Vygodina: The Image of America Among Russian Youth: An Inquiry into Perceptions and Expectations of the Young in Pre- and Post-Communist Russia
- Ryan Watson: Chimerical Logic: The Influence of Culture on the Formation of Schizophrenic Delusions
- Ellen Whitman: The Origins of Opaque: A Small Collection of Poems; and Attacking the Front: A Play in One Act
- Jennifer H. Zeynel: Wu-Wei Erh Wu-Pu-Wei—To Do Nothing and Yet There is Nothing Left Undone
- Wenhuan Zhao: On the Reconstruction Conjecture

The appeal of Bennington for him, says Ben Skolnik ’00 of Portland, Maine, was its "theory of education as an exploration as opposed to education as a formula." In addition to courses in writing, literature, history, and politics, Ben has studied developmental and social psychology, and plans to focus on clinical psychology to pursue an interest "in studying the relationship between schizophrenia and the dilemmas of paradox." He has spent both of his FWTs working in the Mental Health Division of the Washington, D.C., Public Defender Service, based at St. Elizabeth's Hospital. Ben also studies guitar; works in the dining halls; serves on the food committee; and is a house chair.
I came here to do science. But I was never sure, and I wanted the freedom to explore. After my first two years I started taking Spanish. I also took visual arts classes and a literature course. I thought maybe I wanted to go into communications, but I did my first FWT in a radio station, and afterwards I knew I didn't want to make that commitment. The next year I worked at a news station—I was trying to figure out where to go. I took anthropology, video, printmaking. But writing was something I'd always done, and in the end I came full circle to that. My tentative plan was a combination of literature and science; my final plan combined literature and creative writing, with a bit of science.

"I think there's a time in the plan process where you say: Why isn't someone telling me what to do? That happens a lot. It's tough. But at some point when I was writing my plan, I remember thinking, I'm really glad that this is up to me. I mean, it's in the viewbook and everywhere, and it's true: It's really up to you to make the experience meaningful. And there's a feeling that it never ends. You can always do more work, you can always be writing something else; you can always be in the lab or in VAPA working on your sculpture. But once you realize that you've gone from point A to point B and there's been improvement, it seems worthwhile. You can look back and see, I've come all this way.

"When you talk with friends at other schools and they say they're such-and-such a rank in their class, you think, Oh, I'm glad I don't have to worry about that. But at the same time, if they're at the top of their class, they can stop at that. Here, you keep going.

"You certainly have to evaluate where you're heading. I don't feel like when I graduate from college I'll say, Ah, that's it, I have my degree, that's done. Instead I'll be thinking: How can I live so that I can keep on learning?"

For her senior thesis Jodi Marchowsky '98 of Nashua, New Hampshire, wrote a collection of original poetry and a critical paper comparing works by Virginia Woolf and Ernest Hemingway. She spent her third FWT working at a Boston-based ad agency, and would like to find work that combines her interests in writing and science. Jodi has been editor of SILO, has served on the judicial committee, and works in the College Admissions office.
I'm doing lighting design, lots of it. I just finished the fall faculty show; now I'm working on two pieces for the dance concert and also getting lighting together for the New Works Festival this weekend. It's nice because I get to do a lot, whereas at other schools I might not actually design a show until I'm a junior or something.

"For my first FWT I worked at the Fox Theater in Atlanta; I was the assistant production manager, and I got to help them put up four big Broadway shows. I also designed a show at my old performing arts high school; I got paid for that. This time I'm going to design another production at my school and either go back to the Fox or work at the Alliance, which is the largest regional theater in the Southeast.

"I think a liberal arts education is the way to approach things. My first term I took Metaphor and Philosophy with Carlin Romano and ever since then I've been taking philosophy courses. I took a political history course with Mansour Farhang, and I took the freshman seminar. I've sort of made it a rule for myself to take at least two humanities-type courses a term and then some other art or design class. In my class with Mansour I wrote my final paper on political theater; all my philosophy papers have been written on some aspect of theater; one term it was metaphor and theater, and last term I took Danto and the Philosophy of Art, and I approached theater from his philosophy. I tie it back in as much as I can.

"My friend Josh Maurice ['00] and I were doing a college trip two years ago and decided to stop by Bennington. I fell in love with the campus, fell in love with the program, fell in love with the academic structure—it's very self-motivated, which is something that was attractive to me. And the fact that I'd get to do a lot of work. I think the school and FWT are set up so that you can make really worthwhile experiences that will be useful when you get out of here—great contacts, great experience, all that stuff. It's another one of the aspects of Bennington's self-motivation. I made a lot of good contacts at the Fox, and people are seeing my design work—some people in the field have already talked to me about it. And that's good."

Garin Marschall '00 of Atlanta, Georgia, plans to focus on lighting design while also incorporating philosophy and dramatic theory and literature. In addition to his busy academic schedule and lighting work, he has a work-study job in the scene and lighting shops. Garin is active in the community as well: co-founder of Second Stage and the recently reinstated Drama Collective, he serves on the campus life and judicial committees and is a drama SEPC representative and house chair. At right is Garin in Martha Hill Dance Workshop, one of three theater spaces in VAPA.

A SAMPLER: RECENT FWT JOBS AND INTERNSHIPS

Academy of American Poets, NYC • Public Defenders Office, Washington, DC
William Rawn Associates, Architects, Boston • American Place Theater, NYC • Dsquared, multimedia firm, NYC
The West Branch School, Williamsport, PA • Essai Reha, Denver, CO • San Francisco Mime Troupe
Natural Resources Conservation Service, Bennington • Waterbury Observer, Waterbury, CT
Farrar, Straus & Giroux, Inc., publishers, NYC • Rooster Blues Records, Clarkdale, MS
Swallows and Amazons, tour service, Brazil • George Carroll Whipple Photography and TV News, NYC
The Atlantic Monthly, Boston • Waksman Institute (Rutgers), NJ
Kicking Horse Job Corps, Ronan, MT • Interbrand Schechter, marketing firm, NYC
The Nelson, NYC • National Refugees Office of Amnesty International, San Francisco
Oregon Health & Sciences University, Portland • MTV, NYC
Film Arts Foundation, San Francisco • Kodak Studio Theatre, Bennington, VT
Creative Learning Center, Costa Rica • Actors Theater, Ashland, OR
Berkshire Music Festival, Becket, MA • Wall Whitman Center, Rutgers University
Harvard University, Graduate School of Arts and Sciences, Boston • Shakespeare Theatre, Washington, DC
Earthwatch, Watertown, MA • Early Childhood Center, Bennington, VT
I watched a surgery today. Dr. Volat couldn't be there. My face was about 24 inches from our man's open raw skin, stomach, intestines. They put a sheet to block his face from the operators', but I was standing on a stool near his head, and saw both sides. Twice he started emerging from the completely anesthetized state. His body wanted to breathe on its own, and his organs began heaving gently outward. More medication added. I watched, amazed in a way, feeling okay, then suddenly my head got tingly and cold, and black started closing in around my eyes. I stepped down fast and told the anesthesiologist I was feeling light-headed. A woman grabbed me and rushed me into the lounge. My head between my knees. Fine. Alone. Pissed off and disappointed. Waited a bit. Couldn't stay in this empty room. I went back and it was wonderful.

Now the surface novelty becomes rather familiar, but what I saw is seeping in ... I learned something. I don't know exactly what. It was gorgeous.

These excerpts from the FWT journal of Margaret Eisenberg '99 of Caterie, California, describe part of her experiences during her sophomore year, when she worked in the medical practice of Dr. Sara Volat. During each week of her FWT, Margaret explored different facets of a physician's practice, spending time with the receptionist, a medical technician, the bookkeeper, a nurse practitioner, the office manager, and the doctor. By the end of her FWT she had witnessed, in addition to the operation described here, an aortal-femoral aneurysm surgery and a Caesarean section. Margaret's interests at Bennington are diverse: she worked in an architect's office for one FWT and spent a term studying acting at the College's London Program during her junior year. Her course work has included calculus, biology, acting, and dance.

"I'm a Quaker; I've been interested in going to another country; and I love the Spanish language. So I looked on the Internet and found the Creative Learning Center, a K-6 alternative school with many Quaker philosophies, located in the Tilaran Mountains of Costa Rica. Last summer I contacted the director and told him what I'd like to do, and now that's where I'm spending my FWT. The work will be similar to last year's FWT at the Westbridge School in Williamsport, Pennsylvania. I love to immerse myself in different communities. "One project I'm already working on is introducing these two schools to each other. Last year the kids at Westbridge studied the rain forest. So I've applied for a grant to buy a disposable camera for each child in each school. Then I'll ask them to take pictures of the twelve most important things in their lives—so the Williamsport kids will take pictures of snow, the Costa Rican kids will take pictures of monkeys and mangos, and then they'll switch; they'll write letters, maybe share songs and games—exchange cultures, you know!"

Ona Friedrichs '00 of Lexington, Virginia, came to Bennington because of her interest in dance, education, and ceramics; she has managed to pursue all three—and some new interests, too. Ona has taken dance intensive, technique classes, and experiential anatomy; during her first year she worked at the College's on-site Early Childhood Center, making African pottery with pre-K children there. In her first year of ceramics, she created a 700-pound bathtub with clay hands for the spout; this year, in a tutorial with Barry Bartlett and four other students, she helped build a wood-fired pottery kiln. Ona also takes mediation and conflict resolution training, plays the mandolin and sings, and serves on the Community Council. She is considering the College's new B.A./M.A.T. program.
I was something I read about in the FWT books—an alumna who had married a Brazilian woman, who gave guided tours down the Amazon. The job entailed photographing medicinal plants that would be used to compose a field guide, so they wanted someone with an background in biology and photography—two of my main interests—who spoke Portuguese, which happens to be the language I'm fluent in. I was very excited.

I lived with a family with nine kids in a house they built themselves off the Rio Negro, a branch of the Amazon River. There was no electricity, no running water, none of that. It took me a while to adjust. Every day in my journal I wrote something like: I don't think I'm going to make it here, I just don't think I'm going to make it. Then, after about two weeks, I wrote: I think I'm going to be OK. And it was wonderful—the people, and the place.

The rain forest, as an ecosystem for my work, was incredible. I did some drawings there; I wrote a journal and a paper. It's been a source of inspiration. I'm taking a poetry workshop with Steven Cramer now, and I always refer back to my journal notes.

This term I'm taking comparative animal physiology, calculus, intermediate painting, and a poetry workshop. It's really nice to be able to work in VAPA and then go to Dickinson,* and vice versa. It doesn't make sense for a person to be all in one field, because the mind has a way of wanting balance, I think. Biology really influences my paintings, in the sense that what I paint is very much what I'm intrigued with, especially in science. Right now I'm starting an experiment with red efts, terrestrial salamanders, where I try to figure out their most preferred pH. So I'm spending more time in Dickinson. In VAPA I have everything all over the place—mud, dirt, sculpture, paint—but when I come into the science building I like everything to be where it should be.

When I came to Bennington I had an interest in biology, but I also was interested in photography and writing, literature and painting. Since my FWT I'm more confident about what I want: biology as the center, and work in the field, especially internationally. I would like also to combine elements of photography, anthropology, and culture. And I know my writing will stay with me, I'll always keep that up."

Diana Simoes '00 of Elmsford, New York, interned during her second FWT with a field biologist in Colombia's Andes Mountains, conducting a bird monitoring project in the lower Montane Forest. At Bennington, she has been a science SEPC representative and works with the Vermont Arts Exchange. She is currently trying to set up a volunteer position with North Bennington's Humane Society.

*VAPA is the Visual and Performing Arts Center; Dickinson houses science facilities.
My dad has a degree in architecture, so we always had blueprints around the house. I thought about doing other things: civil engineer, doctor, lawyer. But I like looking at spaces and seeing how they work, redirecting people's paths and perceptions. So I went back to architecture, because when I'm doing that, it doesn't feel like work.

FWT is one of the reasons I came to Bennington. I wanted the chance to network and meet people in my field while I'm still in school, so that by the time I get out I will have already made some connections. My first year I worked for a freelance architect in New York City, who worked out of a loft. For him I did mostly clerical work—typing, organizing things—but I also got to learn the mini-CAD program and build a model. My second FWT was with an architectural firm in Boston that had about 25 architects. All I did there was one thing: build models. I got to work with a variety of materials and see different techniques. I built a model for one of their clients and was asked to sit in on that meeting. It was a really motivating experience. And I videotaped the work I did there, so it's part of my portfolio now.

From his first term at Bennington Dennis Mendoza '99 of Perth Amboy, New Jersey, concentrated on architecture, taking a studio and computer course, along with sculpture and a seminar on the state of the arts. He has since branched out, adding ceramics, physics, philosophy, Japanese, and percussion to his course work. Dennis, who has been an SEPC representative and served on the judicial committee, worked for his third FWT at the Art Directors' Club in New York City, during their annual international awards competition. Above is Dennis at work in the architecture studio.
Every year abroad was a renaissance education, in a big-time way. I knew that I wanted to continue with my art, and I knew I wanted to work with Spanish. Seville was the perfect place. And being away was a clarification—I came back loving this place ten times harder than I ever did.

"Isabelle* and I have come up with the idea that I'm going to write and illustrate my thesis in Spanish. It's going to be a collaboration of ideas: things I've worked with here, experiences I've had as a person in the world, the drawing and painting I'm doing in the studio, my time abroad, my fluency in Spanish. It has the possibility of being a fairy tale, a poem, a hero's journal, a coloring book, a photo album. I'm so fired up; I'm up late at night thinking about this.

I feel like the ultimate Bennington student, because I understand what it means to be here. It's about working your own magic. The work I'm doing right now has its own energy; it sings. I think back to my freshman year here and know that this education really is a process of understanding what you're supposed to do. Right now I have a level of confidence in my work—in Spanish, it's la confianza—and that's because of the process; it's about working, about really, really focusing."

Sharla Roberts '99 of Los Angeles, California, has found ways to combine her passion for languages with her interests in singing and teaching. Recent course work included a German literature class and a study of German composers and their texts, for which Sharla performed as her final project poems by Goethe and Claudius set to music by Beethoven and Schubert. She has also recently taken voice lessons, jazz piano, a poetry seminar with Mary Oliver, and a course in teaching foreign languages through the RCLC. In addition to her heavy academic schedule, Sharla is a house chair, works in several College offices, taught Portuguese last term to an independent student, and has sung with the College chorus. She hopes to study in Austria for a term during her senior year, and is considering Bennington's B.A./M.A. in Teaching program. For her third FWT, Sharla volunteered at a hospital and worked as a teacher of English in Curitiba, Brazil.

* Isabelle Kaplan, director of the Regional Center for Languages and Cultures.
When I play an instrument—either flute or piano—I strive for such an intimacy with the music that, when I have succeeded, when I have reached that point of fusion between self and action, I go into a state of pure feeling. No matter how hard I try, I cannot describe in words the feeling of rightness that comes over me at such moments. In a similar way, when I'm writing a story and manage to put together a string of words that feels like it's held by some unbreakable bond—like the words were just fundamentally meant to be arranged in that way—when that happens, the same feeling comes over me. I've also had powerful experiences studying a psychology text or article; I will occasionally come across a theory that sheds so much light on someone I know that a rush of understanding comes over me—a pure feeling, beyond words....

"I believe the most powerful effect that can be exerted in the process of achieving intimacy with your work is to pass on that effect to others. Since such an experience cannot be directly explained through words, it must be shown, demonstrated. I have been on the receiving end of this—I have listened and watched, for example, as my flute teacher reached incredible heights of musical emotion. I would like, ultimately, to reverse this scene—with enough training, with enough passion and energy and experience, I would like to become a similar inspiration, to guide others through the study of language and psychology, to bring them to that moment of pure human understanding, by way of my own."

As these excerpts from her personal statement for a Rhodes scholarship application suggest, Melissa Hughes '98 of Averill Park, New York, combined study of writing and literature, music, and psychology during her time at Bennington. She also worked for the Bennington Writing Seminars for three years. For her senior thesis in psychology Melissa considered the theme of family silences; she also performed a senior concert on piano and flute. She plans to continue exploring language and communication through study of social psychology at the graduate level.

"Right now I'm studying French horn, photography, German, and anthropology. Somehow I see them all working together perfectly. I know that I want to work with people, first and foremost. I can see myself in the future being a social worker and using my photography to document my work, my French horn as a bridge to get through to people, my anthropology to understand what's going on. I really like math, too.

"My first FWT I was a teacher's assistant on the Flathead Indian Reservation in Montana. I taught about eight classes a day of everything from basic addition and subtraction to pre-calculus. Our purpose was to help these students, who were all of Indian background, to acquire their GEDs. It was fabulous; in my first month the number of students graduating out of the math program doubled. I was very surprised and excited. I learned a great deal about myself, about not jumping into things with complete naïveté—saying, I'm here to help you and you need to be helped, it's more like, I'm here to help you if you would like to be helped. There's a big difference.

"I've been doing community service pretty much all my life. This term I'm working five hours a week in a nursing home with Alzheimer's patients and others with senile dementia. Once a month I put on a concert for them with my French horn. The responses I get are so diverse: Some of them sleep through everything and then there are those who are so glad I'm there. It's humbling in that sense."

Keelin Isenhower '00 of Winchester, Virginia, (pictured here rehearsing in VAPA), connects with the Bennington community in a number of other ways. As a musician, she is part of an ensemble directed by instrument teacher Dan Epstein; she is also the second hornist in the town of Bennington's community orchestra, the Sage City Symphony. A house chair and member of the judicial committee, Keelin spent her second FWT in Amsterdam, working in a youth hostel.
When I visited Bennington it was pretty clear that people were doing a lot of work—the faculty as well as students—and that everybody took each other seriously. That's the reason I came here: the work.

A: "I expected to study poetry. But I was always walking around people's studios, looking at things. Then I took a painting class with Louisa Chase, who allowed me to experiment and to do what I needed to—which was to play, mostly. Play and be comfortable with doing simple things. There's a power to that; it's a power that really connects with my sense of humor and the way that I look at the world.

A: "One of the things I love about painting—amazing accidents happen. They happen once and then they happen again, and then all of a sudden you realize that they're really tools, but with the energy of an accident. It's that element of play, of wonder and discovery, that I really love about painting. Another thing I love is that the canvas is the only thing I've found that reflects everything. Every pass that I've made, my whole relationship with it, is reflected in the final product. That's part of the process. If you were tentative when you painted, it looks tentative; when you paint with confidence, the painting looks confident. That's an amazing discovery.

A: "The painting and writing complement one another all the time. The painting complements the writing in that there's more joy now; it's simpler, there's less pretense. Painting has helped me unlearn a lot of things, to regress in very specific, good ways. One of the things that I do in painting is to put down a layer and turn the painting, then put down a layer and turn it again, and keep doing this over and over. If you think about that as a writer, it's kind of powerful—the idea of skewing things and turning things, while you keep looking at them.

A: "I take for granted that I work with amazing people here—that my friend George, who's a political scientist, comes into my studio and talks to me about my painting. It's a great opportunity to work with people who aren't in your field, who know how to ask powerful, good questions. I also take for granted that I'm going to bump into Andy* and talk to him casually about my work; that just kind of happens every week. It's part of what the place is about.

A: "It's important for me that I have a concrete idea of what it means to be a writer, to be an artist. Being a painter, what does that mean? What am I getting into? I don't have any illusions about how easy it's going to be, or about being discovered. I have a clear idea about the work ahead, and I think that's a very positive thing."

With his focus in both poetry and painting, Paul Olmer '98 of Tucson, Arizona, plans to exhibit work in the senior art show and to assemble a chapbook of poems. Paul, a transfer student, is also working during his final year with dance/mediation faculty member Susan Sgorbati on a tutorial that considers the artistic process from the collaborative point of view. It involves three other students—one in dance, one in music, and one in theater—as they work on major projects in their disciplines. Paul works in the community as well: He heads SEPC and has been a sexual harassment committee advisor. He is currently applying to graduate schools for painting.

*Andy Spence, who teaches painting.
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Lincoln Schatz '68: wrote & art exhibits, painter, Sculpture Park, Chicago
Tom Sachs '84: installations at Bennington, Gramercy Inn. Art Fair, Morris House, NYC

Writing / Fiction & Poetry
Julia Randall '45: MA, Johns Hopkins; awarded NEH & PBS grants, part of famous NEA grants, Peace Prize, Shirley Award
Ginette Mantzard '39, Spay Lawrence, zine: contemporary, prof. of French, spent many years reviewing, including 5 Bennington 5 NEAs
39 Hollis House '59, Pro, com, published Pete Dyer, awards, and 7 News. Guggenheim fellow, editing award, Missotti
Susan Trott '56: few novels, including When You Leave Leaves (renovated book)
Patricia Seagard Baker '80: co-directs, Montgomery Literary Consultants, books include: The Summer Before, awards include NVT reviving book
Myra Goldberg '54: professor, Sarah Lawrence, author of Whistling and Other Stones and Remember: A Family Memory nominated for National Book Award
Frances Wells Burck '68: NYFA grant; published The Path to Fairview; won 1991 prize international journalism, 1991
Lynn Emanuel '72: MFA, U of Iowa; prof., Writing, & contributor to The New Yorker, Jacket, Poetry, & the Yellow Press
Myra Goldberg '54: professor, Sarah Lawrence, author of Whistling and Other Stones and Remember: A Family Memory nominated for National Book Award
Carol Robinson '88: MA, John Hoyt. Neary, grant, national award; writing: transitional writing, The Brooklyn Home Town
Lynne Enszell '72: MA, J. of Israel, prof. of Hebrew, PIT copyright to NU. A GL is of Holocaust studies in the New Yorker & the Atlanta NEA

Michael Rosen '76: book of poems, 155 poems in Poetry Review, Poets' Quarterly
Liz Rosenberg '76: author of Children of Paradise, Narrow and Last, authors
Heidi Jan Schmidt '70: NEA, U of Iowa, wrote The Rain That Turns, stories in The Atlantic, Great Stone, Boston Review
Eva Salmian '83: MA, Columbia; poet, in Poetry Review, others, wrote The English Language
Michael Rosen '76: book of poems, 155 poems in Poetry Review, Poets' Quarterly
Robert Bly '87: wrote, In the Shadow of the American Dreams, & siguared with Amy MacDuffee, 1995
Dana Gioia Guest '78: MA, Brown, written by author of Diana's Dream, Neurosis, & Original Angel. Neurosis, NEA fellow
Don Belton '81: wrote, Speeches in American English, translated into English
James Lipton '81: 3rd grad, 3rd grade, author of Diana's Dream, Neurosis, & Original Angel. Neurosis, NEA fellow
Thomas Matthews '75: sr. editor, National Geographic, & the National Geographic Society

Bennett College is approximately 1 3/4 miles north of New York City via the Taconic State Parkway or train station may rent a car or arrange to be picked up in New York City directly. From Bennington you can return to Albany through Cleaners Laundry Services. All the way to the Bus Terminal in New York City. The nearest commercial airport is Albany. The nearest airport or train station may rent a car or arrange to be picked up in New York City directly to Bennington College. From Boston, three hours to Bennington. Amtrak trains via Bennington are the only convenient public transportation to Bennington. The bus is the same bus from Bennington to the College is approximately 85 minutes by bus.

Please Transportation: Airline passengers (Hayward and Vermont Transportation) will be met by a representative of the College at the Albany International Airport or train station. Buses to Bennington are the only convenient public transportation to Bennington. The bus is the same bus from Bennington to the College is approximately 85 minutes by bus.

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This image contains a page from a document that includes various sections such as Writing, Fiction & Poetry, and references to individuals associated with Bennington College. The text is focused on providing information about the college, its history, and notable figures connected to it. The page also contains a map of the college's campus and a list of local motels and guest houses, along with directions to the college from various locations. There are references to transportation to the college, including public transportation and airports. The text is written in a formal, educational style, typical of a college handbook or catalog.
Bennington regards education as a sensual and ethical, no less than an intellectual, process. It seeks to liberate and nurture the individuality, the creative intelligence, and the ethical and aesthetic sensibility of its students, to the end that their richly varied natural endowments will be directed toward self-fulfillment and toward constructive social purposes. We believe that these educational goals are best served by demanding of our students active participation in the planning of their own programs, and in the regulation of their own lives on campus. Student freedom is not the absence of restraint, however; it is rather the fullest possible substitution of habits of self-restraint for restraint imposed by others. The exercise of student freedom is the very condition of free citizens, dedicated to civilized values and capable of creative and constructive membership in modern society."

—Traditional Bennington College commencement statement, read at every graduation since 1936.