Bennington artists are among the most distinguished artists in America today. Consider just a few who taught and worked at the college... Kenneth Noland, Jules Olitski, Larry Poons, Anthony Caro, David Smith, Paul Feeley. Helen Frankenthaler is an alumna. This collection is primarily work of the Bennington Faculty, past and present. Most are represented by major New York dealers and are in the world's important museums and collections. A number of the paintings and sculpture are being shown for the first time, including Kenneth Noland's "Modest Georges Enesco," all three Isaac Witkin pieces and Pat Adams' "Nel Mezzo."

Clearly there is a vitality and intelligence that permeates the deceptively simple, bucolic Vermont setting and this appears to attract artists to the faculty who are passionately engaged in their own work and who recognize the need for an artistic dialogue. Pat Adams, a member of the faculty for 12 years, has said, "As we looked to our working reality as basis for our way of teaching... we had ourselves learned to attend to our own best sense, and that in listening to our lessons, our work moved... continued to advance. It has happened to all of us."

Sidney Tillim, painter and art historian, wrote at the dedication of the college's new Visual and Performing Arts building several years ago, "In the early years, the 30's and 40's, there were diverse but discriminating one man shows, including Joseph Albers, Juan Gris and Delacroix." During Paul Feeley's time as department chairman, many of the "New York School" of painters taught at the college, as well as noted critics and historians, Laurence Alloway, Eugene Goossen, Hilton Kramer and Clement Greenberg.

The present faculty does not belong to a single school of expression. Philip Wofford's painting style is unique as is that of Carol Haerer and Thelma Appel. Although Brower Hatcher studied at St. Martin's under Anthony Caro, as did Isaac Witkin earlier, each has an approach very much his own. Richard Haas' drawings and lithographs are so distinguished, he was awarded the gold medal of the American Institute of Architects this year. This breadth of experience and approach adds dimension to the artistic dialogue among colleagues and students.
1. **LINDA KROB**  
**CEREMONIAL**  
Metallic glazes, oil paint, gold leaf in numerous layers

2. **NEIL RAPPAPORT**  
**MUSHROOM I**  
Photograph in collection of Boston Museum of Fine Art  14 x 11 inches

3. **PAMELA MORGAN**  
**POSTCARDS FROM THE BORDER I.**  
Hand colored etching  1978  10/10  28½ x 22 inches

4. **SOPHIA HEALY**  
**UNTITLED**  
Acrylic on canvas  1977

5. **BARBARA ROTENBERG**  
**AUTUMN DESCENDING**  
Collage  1978  signed and dated, in pencil  14 x 11 inches

6. **RICHARD HAAS**  
**O.K. HARRIS**  
Etching signed, titled and dated 1971  Artist's Proof  3/10  22½ x 18 inches

7. **PAUL FEELEY**  
**UNTITLED DRAWING**  
Pastel and charcoal female nude  18½ x 15½ inches

8. **THELMA APPEL**  
**CARPENTER HILL**  
Acrylic on canvas  1978  26½ x 23½ inches

9. **PETER STROUD**  
**BROKEN INTERLOCK WITH LIGHT BLUE**  
Acrylic on canvas  1978  48 x 48 inches

10. **BROWER HATCHER**  
**THE QUIET DISCLOSURE**  
Aluminum  1978  28 x 60 x 30 inches

11. **ROBERT CRONIN**  
**ETHIOPIA**  
Brass plated sculpture  1978  8 x 8 x 5½ inches

12. **JOHN NEWMAN**  
**VICIOUS CYCLE**  
Drawing  1975  18 x 18 inches

13. **ANDREA WOODNER**  
**VALENTINE**  
Steel  8 x 8 x 10 inches

14. **CAROL HAERER**  
**HELIOS**  
Drawing powdered pigments, metallic pencils on fiberglass paper  1977  62 x 42 inches

15. **ISAAC WITKIN**  
**GIOTTO’S CLOUD**  
Stainless steel inscribed and dated 1978  24 x 30 inches

16. **VINCENT LONGO**  
**AKALA (A)**  
Silkscreen  1/18  signed and dated 1978  28½ x 23½ inches

17. **NANCY PRINCE**  
**BEAR MOUNTAIN, MAINE**  
Encaustic on canvas  1978  14 x 25 inches

18. **ANDREA WOODNER**  
**SNAIL FOOT**  
Steel  14 x 8 x 5 inches
28. KENNETH NOLAND
MODEST GEORGES ENESCO
Acrylic on canvas 20 x 30 inches signed, titled and dated on reverse
(donation of the artist)

29. SIDNEY TILLIM
THOSE WHO PASS
Oil on canvas 1967 39 x 44 inches

30. ANN HOLMES
AUTUMN RHYTHM
Handmade papers, colored, on canvas 60 x 50 inches

31. ANDREA WOODNER
RIBBON
Painted steel 36 x 84 x 24 inches

32. ELISABETH MERRISS
PORTRAIT
Pastel, to order

33. CANDACE ÖLESEN
TREE I.
Welded steel 1978 35 x 27 x 20 inches

34. LUCY FELLER
NECKLACE
Fresh water pearl lariat 1978 (donation of the artist)

35. PAMELA MORGAN
POSTCARDS FROM THE BORDER II.
Aquatint and monoprint 1978 1/7 26½ x 30½ inches

36. ANN HOLMES
UNTITLED
Welded steel 1978 12 x 10 x 3 inches

37. JOHN NEWMAN
VICIOUS CYCLE
Silk screen 1975 18 x 12 inches

38. RICHARD HAAS
VIEW OF CHICAGO
Color lithograph with graphite stencils edition of 150 14½ x 48½ inches before framing signed and dated 1978 (donation of Mr. and Mrs. Walter Bareiss)

39. JULES OLITSKI
SEATED NUDE FROM THE BACK
Pencil on white paper 1967 20½ x 16½ inches Shown at the Corcoran Gallery of Art, 1974 Exhibition: "Jules Olitski: Life Drawings"

40. JOHN NEWMAN
VICIOUS CYCLES
Wall relief, painted wood 1975 63 x 68 x 6 inches

41. PAUL FEELEY
UNTITLED DRAWING
Charcoal and pastel life drawing signed and dated 1950 18½ x 15½ inches

42. ANN HOLMES
GIRL ON BICYCLE
Welded steel 1975 44 x 30 x 16 inches

43. PAT ADAMS
NEL MEZZO
Methacrylate, mica, pen and eggshell on paper signed, titled and dated 1978 on reverse

44. RICHARD HAAS
ROOKERY COURTYARD
Etching titled and signed 45/50 23½ x 22¼ inches

45. JANE FORD
UNTITLED
Stoneware vase signed 1978
|   | **NANCY PRINCE**  
PASTURE PINE  
Encaustic on canvas 1978 20 x 20 inches |
|---|---|
|   | **BARBARA ROTHENBERG**  
PIECES OF A STILL LIFE  
Mixed media painting 1970 signed and dated in pencil 20½ x 24 inches |
|   | **ANDREA WOODNER**  
UNTITLED  
Figure study in unglazed stoneware 14 x 2 x 4 inches |
|   | **SARAH JACKSON**  
SCYThER  
Acrylic on canvas 1978 96 x 72 inches |
|   | **VINCENT LONGO**  
AKALA (c)  
Silkscreen 2/18 signed and dated 1978 28½ x 23½ inches |
|   | **STEFAN HIRSCH**  
THE LONELY DONKEY  
Lithograph edition of 50 1932 signed in pencil. In collection of Museum of Modern Art 16 x 21 inches |
|   | **MARGARET SWAN**  
NESTLING TIER  
Steel 1977 24 x 90 x 68 inches |
|   | **BROWER HATCHER**  
THE OBSERVATION OF IO  
Aluminum 1978 60 x 72 x 56 inches |
|   | **VINCENT LONGO**  
E-19  
Acrylic on canvas signed and dated 1973 96 x 96 inches |
55. ISAAC WITKIN
LUDLOW
Textured stainless steel  Inscribed and dated 1978  46 x 55 x 19 inches

56. THELMA APPEL
OCTOBER FIELD
Acrylic on canvas  1978  30½ x 65 inches

57. PHILIP WOFFORD
CONCH
Acrylic on canvas  58 x 32 inches

58. WILLARD BOEPPEL
TURKEYS CAN'T DANCE
Steel rusted and oiled  1976  45 x 64 x 92 inches

59. CAROL HAERER
UNTITLED
Powdered pigments, metallic pencils, acrylic on canvas  67 x 68 inches

60. BROWER HATCHER
UNTITLED
Stainless steel  1975  24 x 10 x 18 inches

61. ANTHONY CARO
UNTITLED
Steel

62. RICHARD HAAS
OLD CUSTOM HOUSE
Color lithograph signed, titled and dated 1975  Artist's Proof  8/10
30 x 24½ inches

63. BARBARA ROTHENBERG
RED RISING
Collage  signed and dated 1977  14 x 11 inches
64. Liz Caspari  
OPEN BOWL  
Stoneware with brown and blue glazes 1978 8 x 5 x 12 inches

65. Paul Feeley  
MUSIC APPRECIATION  
Drawing, charcoal and pastel signed and dated 1950 18¾ x 15½ inches

66. John Newman  
VICIOUS CYCLE  
Drawing 1975 26 x 26 inches

67. Frank Akers  
UNTITLED  
Drawing

68. Elisabeth Merriss  
JUNGLE BEAST  
Woodcut 1969 19 x 32 inches

69. Pamela Morgan  
POSTCARDS FROM THE BORDER III.  
Aquatint 2/10 1978 15 x 45 inches

70. Dorothea Booth  
UNTITLED  
Mixed media wall plaque 1978 28¾ x 23¼ inches

71. Vincent Longo  
AKALA (b)  
Silkscreen 4/18 signed and dated 1978 28¾ x 23¼ inches

72. Barbara Rothenberg  
FOR ANN RYAN  
Collage 1977 signed and dated in pencil 16 x 20 inches

73. Candace Olesen  
WINTER TREE  
Etching 1978 30 x 24 inches

74. Cora Cohen  
NAPIER’S LADDER  
Drawing, crayon 1978 30 x 40 inches

75. Nancy Prince  
MAINE, 6 A.M.  
Encaustic on canvas 1978 18 x 14 inches

76. Susan Crile  
FIELDS OF MARS  
Pastel and charcoal drawing 1978 38 x 50 inches

77. Lyman Kipp  
YELLOW HAMMER  
Painted steel 1973 12 x 12 x 26 inches

78. Peter Stroud  
YELLOW AND GREY OVERLAY  
Acrylic on canvas 1978 60 x 60 inches

79. Thelma Appel  
WOODFORD II  
Acrylic on canvas 1978 30 x 60 inches

80. Nicholas Pearson  
UNTITLED  
Aluminum 1978

81. Nancy Prince  
CONNECTICUT GARDEN  
Encaustic on canvas 1978 8 x 10 inches

82. Candace Olesen  
TREE II.  
Welded steel 1978 18 x 9 x 7 inches

83. Stanley Rosen  
STONeware vase 1978 11½ x 9 x 2 inches
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Year</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>84</td>
<td>Thomas Brockway</td>
<td>CALDER AND FISH</td>
<td>Mobile, stained wood</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Jan Cook</td>
<td>THREE SILO FOCUS</td>
<td>Acrylic on canvas</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>Liz Caspari</td>
<td>Covered stoneware dish in the style of Chinese bronzeware</td>
<td>1978</td>
<td>8 x 6 x 7 inches</td>
<td></td>
</tr>
<tr>
<td>87</td>
<td>Sidney Tillim</td>
<td>COMPASSION OF HOSEA</td>
<td>Lithograph Artist's Proof</td>
<td>1976</td>
<td>11 x 8½ inches</td>
</tr>
<tr>
<td>88</td>
<td>Margaret Swan</td>
<td>MÆLSTROM</td>
<td>Acrylic on canvas</td>
<td>1977</td>
<td>54 x 84 inches</td>
</tr>
<tr>
<td>89</td>
<td>Cam Newell</td>
<td>RUINS</td>
<td>Clay sculpture</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>Nicholas Pearson</td>
<td>UNTITLED</td>
<td>Aluminum</td>
<td>1978</td>
<td>30 x 76 x 61 inches</td>
</tr>
<tr>
<td>91</td>
<td>Simon Moelsio</td>
<td>UNTITLED</td>
<td>Clay head signed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>George Holt</td>
<td>UNTITLED</td>
<td>Silk screen</td>
<td>1978</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>Ferris Cook</td>
<td>CELLO</td>
<td>Acrylic on canvas</td>
<td>1978</td>
<td>24 x 40 inches</td>
</tr>
</tbody>
</table>
94. JANINA FINSTHWAIT
MILK WEED PODS
Acrylic on canvas 1978 40 x 40 inches

95. NEIL RAPPAPORT
MUSHROOM II.
Photograph in collection of Boston Museum of Fine Art 14 x 11 inches

96. ELIZABETH GALT
UNTITLED
Color photograph 1978

97. GEORGE HOLT
THE HARVEST
Linoleum block print signed, 1933

98. JAN COOK
UNTITLED
Handmade paper 1978

99. LIZ CASPARI
Covered jar 1978 6 x 5 x 4 inches

100. CAROLEE RUSSACK
NECKLACE
(donation of the artist)

101. LINDA KROB
GRACE
Enamel on wood 1962 5/4 x 8/4 inches

102. JANE FORD
RED IRIS
Stoneware vase signed 1978

103. NEIL RAPPAPORT
MUSHROOM III.
Photograph in collection of Boston Museum of Fine Art 14 x 11 inches
104. CYNTHIA SMITH  
NORWAY  
Watercolor and pen  1975  20 x 24 inches

105. LIZ CASPARI  
FOOTED BOWL  
Stoneware in the style of Chinese bronze  1978  15 x 13 x 8 inches

Silent Auction

Sealed bids are invited for the silent auction. Cards and envelopes will be available on the same table with the work. Please include name, address, phone number, lot number and your bid. Please use odd amounts to avoid a tie. For example, $1, $50.17. Use a separate card for each item. Each bid should be in excess of $25 to be considered.

S1 Carol Strick  
Lotus Flower Necklace  
Handmade faience necklace, an exact copy of ancient Egyptian design made for the Metropolitan Museum of Art.  
(Donation of the artist)

S2 Carol Strick  
Faience and Brushed Gold Rope Necklace  
Copied from ancient Egypt, duplicated for the Metropolitan Museum of Art.  
(Donation of the artist)

S3 Carol Strick  
Duck Necklace  
Handmade faience jewelry, an exact replica of ancient Egyptian design made for the Metropolitan Museum of Art.  
(Donation of the artist)

S4 Carol Strick  
Heart Necklace  
Handmade faience and brushed gold necklace, a duplicate of one in the British Museum made for the Metropolitan Museum of Art.  
(Donation of the artist)
Although most of his early objects, inspired by the approach of a birthday or Christmas, were utilitarian, the towel holder and a toothbrush rack he designed in arts and crafts, Reed College and Oxford were poorly equipped with workbenches or power tools and there were barren stretches through his early teaching career. However his grandchildren's birthdays recently returned him to his workbench. An exhibit of toys and four fish mobiles at the Park-McCullough Mansion in North Bennington, Vermont gave him local renown. America House in New York once sold one of the mobiles. With this encouragement, he commissions a new mobile every two or three years. Needless to say, no one in the environs of Bennington College could avoid some type of creation, however simple, and Mr. Brockway often mentions his debt to the college bandsaw. He joined the Bennington College faculty to teach sculpture in 1933 and returned to teach in 1933 and remained. For many years he was Dean of Studies and is now the official college historian.


THOMAS BROCKWAY, descendant of Wolston Brockway who settled in Lyme, Conn. in 1669, was born in Clinton, N.Y. in 1898. He grew up in Greeley, Colo. and Butte, Montana where he first showed an interest and modest skill in woodworking. Although most of his early objects, inspired by the approach of a birthday or Christmas, were utilitarian, the towel holder and a toothbrush rack he designed were much admired.

In arts and crafts, Reed College and Oxford were poorly equipped with work-


JANINA FINSTHWAIT (Stamford) Studied at Bennington College, Art Students League and Beaux Arts Institute of Design. Taught at Resources Unlimited, Darien. Currently in Fine Arts Doctorate Program at Yale University.


and taught art and worked as photographer in Japan 1967-73.

GEORGE HOLT B.Sc. in architecture, M.I.T. Taught at Boston Center for Adult Education, Harvard Summer School; assistant to Edward W. Forbes at Harvard University 1938-41; Byzantine Institute of America, Istanbul; and Bennington College, 1941-68. Co-founder with other artists of "The Atelier," Montreal, Co-founder and staff member of the Painters' Workshop, Boston.


RUSSELL M. KROB Ohio State University, B. Arch. and B. Arch. E. '23; Columbia University B.S. in Arch., M.S. of Sc. in Arch., McKim Fellowship. Taught at Columbus University, Pennsylvania State College and Bennington College, 1937-42. Watercolor exhibit at Brooklyn Museum, 1934. Worked as chief designer and architect, former partner in Sharon, Krob, Murray, Architects, New York.


ELISABETH MERRISS (Fairfield) Attended Bennington College. Studied at Chicago Bauhaus, Art Students League, Beaux Arts in the Dominican Republic and Silvermine Guild. Award: Gold Medal for professional graphics, national Arts Club Gallery, N.Y.C. Exhibited at Silvermine and in numerous New England shows, the Dominican Republic and Venezuela.


CANDACE OLESEN (Westport) B.A., Bennington College. Studied at Rochester Institute of Technology,Nazareth College, University of Bridgeport and Silver-


NANCY PRINCE (Danbury) B.A., Bennington College. M.F.A., Yale University. Studied and taught at Silvermine Guild. Director, with husband, sculptor Roger Prince, at Wooster Art School, Danbury, Conn.


CARRIE RUSSACK (Greenwich) Attended Bennington College. Designer and chief executive officer of Carrie Designs.


MARGARET SWAN B.F.A., painting, Syracuse University; M.A. painting, graduate fellowship, Bennington College. Drawing instructor at Bennington and Southern Vermont College. Studio assistant for Anthony Caro, Helen Frankenthaler and Larry Poons. Exhibitions: Silvermine Guild, Bennington and Middlebury College, Syracuse University, New York University, Steel Sculpture at Park-McCluggage House. Awards: 29th New England Exhibition of Painting & Sculpture, Fellowship in Studio Arts, Syracuse University; Rosewell G. Hill Prize, Syracuse.


ISAAC WITKIN Studied at St. Martin's School of Art, London 1957-60. Assistant to Henry Moore, 1961-64. Taught at Maidstone College of Art, Kent; St. Martin's School, 1963-65; Bennington College, 1965 to present. One-man shows: Rowan


ANDREA WOODNER (Westport) B.A., Bennington College. Studied at Brooklyn Museum Art School. Studied with Isaac Witkin, Jules Olitski, Larry Poons, Tim Schott and Anthony Caro in London. Taught at Norwich College of Arts, State, 1977; National Endowment for the Arts Fellowship 1974-75. Visiting All~ Whit~e~i~ n~ia~ I~so~h~ ch~sd~s~ic~s~d~ a~d~ Pr~t~t~m~n~c~s.~~

Published poet. Teaching at Bennington College from 1969 to present.

The property listed in this catalogue will be offered and sold at the Greenwich Country Club on behalf of the Fairfield County Alumni Association of Bennington College (the "Alumni Association") as owner of the property on the following terms and conditions.

1. All property is sold "as is" and the Alumni Association makes no warranties or representations of any kind or nature with respect to the property, and in no event shall it be responsible for the correctness of description, genuineness, authorship, attribution, provenance or condition of the property and no statement in the catalogue or made at the sale or elsewhere shall be deemed such a warranty or representation or an assumption of liability.

2. The Alumni Association reserves the right to withdraw any property at any time before actual sale.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are per "Lot" as numbered in the printed catalogue.

4. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have absolute discretion either to determine the successful bidder (in which event his determination shall be final) or to re-offer and resell the article in dispute if any dispute arises after the sale. The sale record shall be conclusive as to who was the purchaser, the amount of the highest bid made in all other respects.

5. If the auctioneer, in his sole and final discretion, decides that any original bid is not commensurate with value of the article offered, he may reject the same and withdraw the article from sale. Or, if the auctioneer, having acknowledged an original bid, decides that any advance thereafter is not of sufficient amount, he may reject the advance.

6. Title will pass to the highest bidder on the fall of the hammer, the risk and responsibility for the property thereafter to be the purchaser's. The name and address of the purchaser of each article or lot shall be given to the Alumni Association representative, as well as a signature, immediately following sale of said lot and payment of the whole purchase price or sufficient part thereof, shall be made immediately by the purchaser and the property removed from the Alumni Association premises at the purchaser's risk and expense. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to the Alumni Association by law, including without limitation the right to hold the purchaser liable for the payment of any deficiency plus all costs, including warehousing, and the expenses of both sales.

7. Payment shall be made in U.S. funds by cash or, at the discretion of the Alumni Association, by check, payable to Bennington College Alumni Association. In the case of major purchases by persons unknown to the Association arrangements should be made beforehand or purchase may be collected after the purchaser's check clears. No State sales tax is applicable.

8. Unless announced as a sale without reserves, each lot is offered subject to reserve, (the confidential minimum below which the article may not be sold). The Alumni Association reserves the right to bid personally or by agent to implement the reserve. In case of bids transmitted by radio or telephone, prior to the sale, a written confirmation of same is required by the auctioneer. The Alumni Association is not responsible for errors or omissions arising out of or resulting from mechanical difficulties or failure.

9. SEALED BID SALE. The date and the hour must appear on the slip so that the lot is given to the first of duplicate bids.

BOB ADAMS MOVING COMPANY, White Plains, New York, has been invaluable assistance to the Alumni Association in providing moving services for our auction. They will be available during the afternoon of the sale and Monday, November 6 to make arrangements for the removal of purchases, if desired.