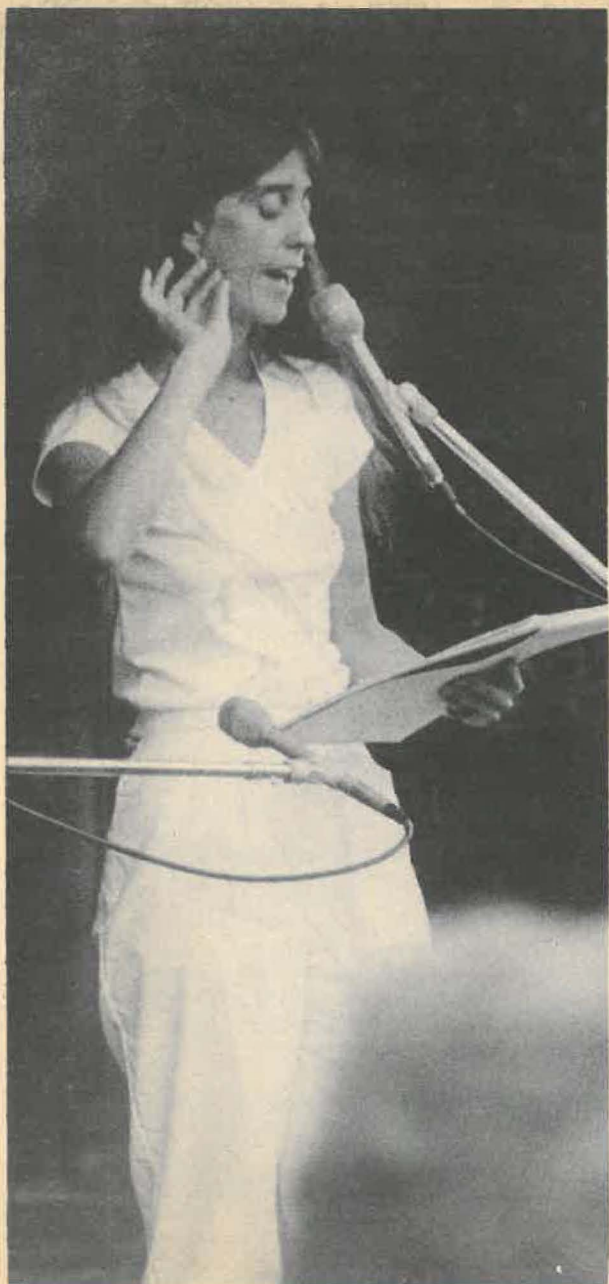


MRS ARCHIBALD R MURRAY
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Quadrille

For Alumni & Friends of Bennington College



Clockwise from top left: Commencement 1980 seen from the upstairs window. A TV crew from WGBH films the Trisha Brown Dance Company at Bennington for a half-hour PBS program that will be seen in the fall nationally. Regina Wickham's giant pots were a focus of the 1980 Senior Art Exhibit (see more on Page 3). Alice T. Miller shows her pitching style during an impromptu faculty-administration softball game. Elizabeth Swados '73 gives the commencement address (see more on the back page).



Charles Drago



Annual Fund far exceeds record goal of \$350,000

The 1979-80 Annual Fund, which had a goal of \$350,000, surpassed that by more than \$54,000 for a total of \$404,333.93. Thus a new high in annual giving for Bennington was established.

A year ago, the then-record goal of \$300,000 was achieved and topped by a small amount.

Setting the pace for this new record was the Parents' Fund under the leadership of Bob and Chris Shepler (parents of John '83), who are co-chairmen of the Parents' Association. This fund had a goal of \$45,000 yet it produced a grand total of \$55,679.60 for the overall Annual Fund.

In another category, the alumni shattered their goal of \$200,000 by contributing \$233,385.48. Chairman for the alumni aspect of the fund this year was Cornelia "Tippy" Makepeace '58.

Although the totals are in for the fiscal year which ended June 1, the auditing and bookkeeping have not yet run their course in the computer, and so a donor listing and other details still await publication later in the summer or early fall.

Similarly, an overall report on the College's finances for the 1979-80 fiscal year awaits an audit and an official closing of the books.



College Signs Maintenance Contract

Bennington College has resumed the management of its own maintenance, and these were the principals of a contract signing on July 3 between members of Local 200 of the General Services Employees Union and James Vanderpol, vice president for finance and administration. The College dropped its contract with the Allied Maintenance Corp., which had handled physical plant matters for the past three years. High priority maintenance items on campus this year include the central heating plant, safety standards in the student houses, insulation, and some road repairs. Taking part in the signing were, from left: Stanley Burnham, Cliff Brimmer, attorney Pat Barr '71, Vanderpol, union business representative Thomas McShane, Arnold Clayton, Ted Herrmann and Francis Galvin, president of the local. Not pictured is Robert Ayers, who remains as manager of the maintenance department.

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Boyd, Megan E.—Heartwood.
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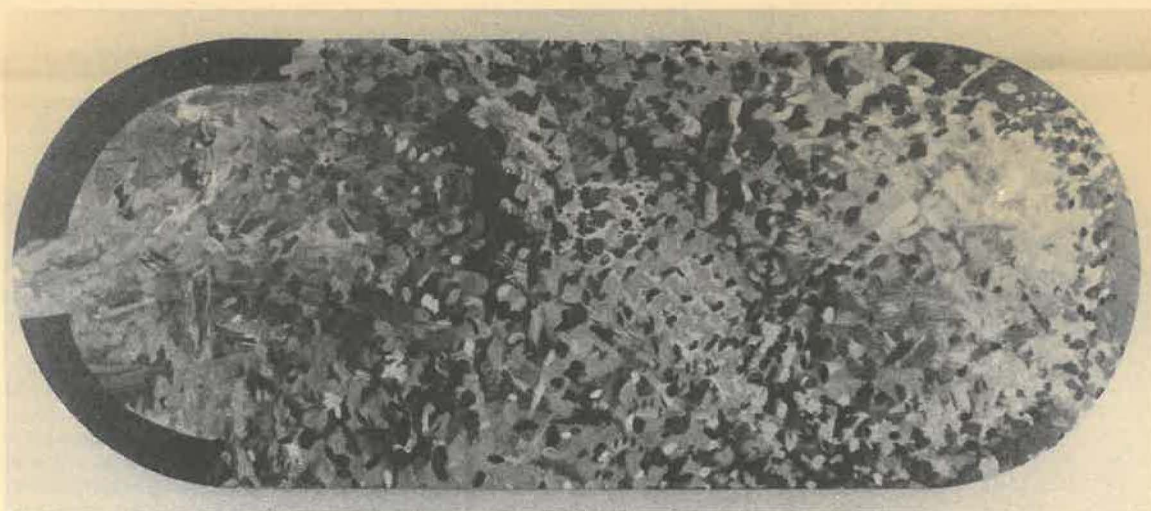
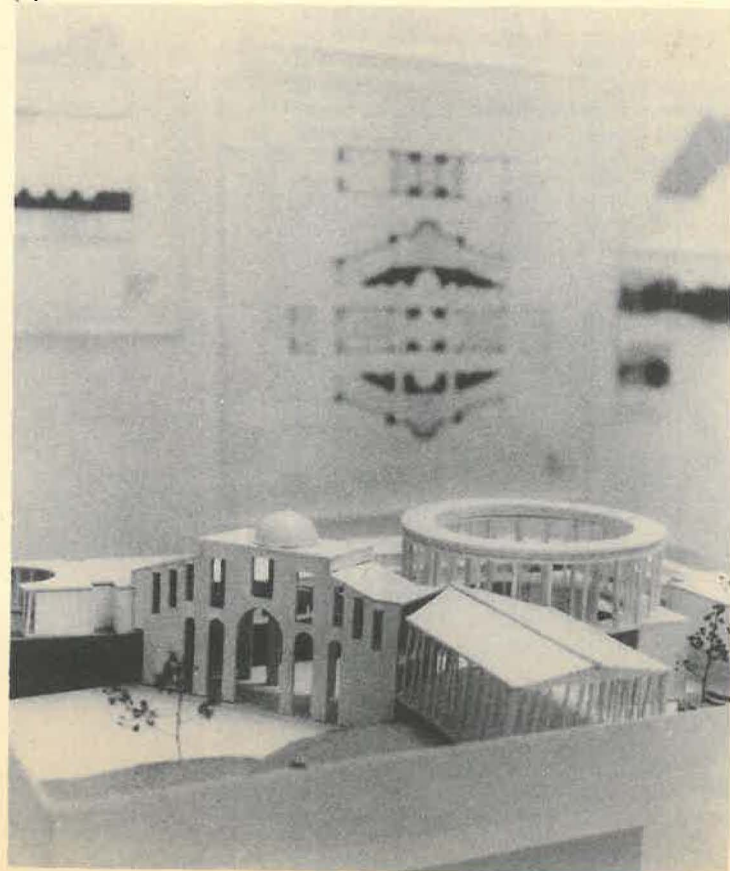
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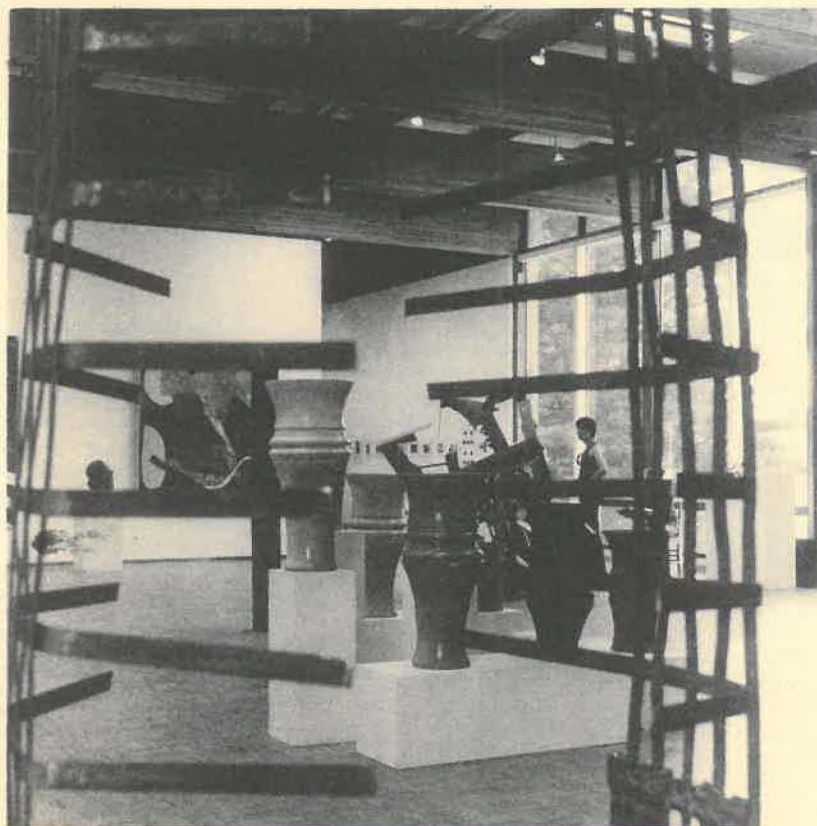
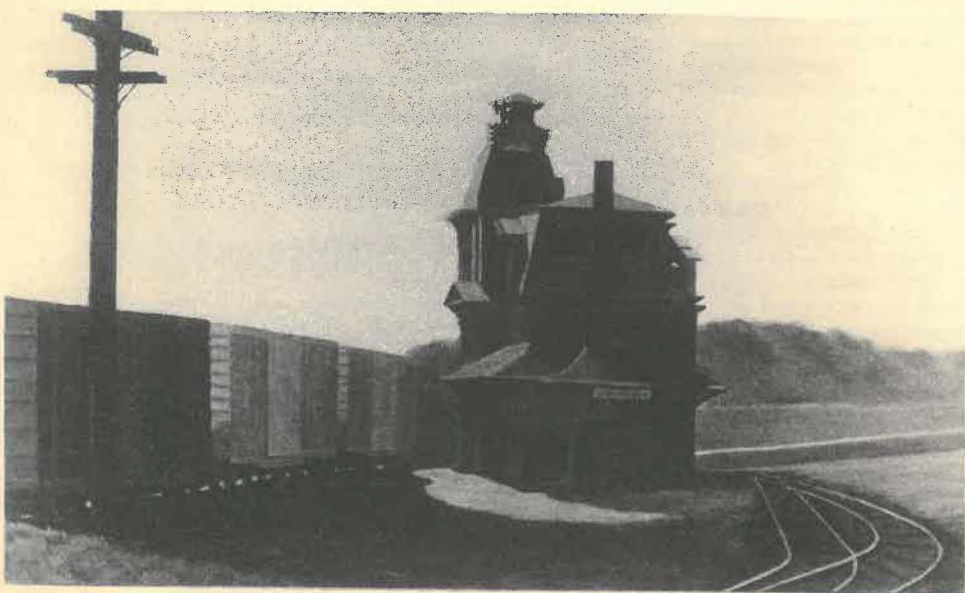
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SENIOR ART EXHIBIT

The Usdan Gallery was the scene, just before commencement, of a glamorous array of works of student art represented by sculpture, ceramics, photography, architecture, painting and drawing. It was the annual Senior Art Show, which is one of the requirements for graduating in the Visual Arts Division. Particular items pictured here include (above) an architectural model of Elizabeth Cobbett; (left) an abstract oval by Randall Dodge, and (below, left) a stark depiction of the North Bennington railroad depot by Virginia Harrison. In the photo below, beyond the sculpture are the large ceramic pots of Regina Wickham.



By Valerie Restivo

It is probably impossible to see all of any one of Patricia Johanson's larger works. As we walked through the forest near her Buskirk, New York, home we followed invisible paths from sculpture to sculpture, pausing now and then at a juncture, turning a corner, or following a curve. The natural elements were obstacles or embellishment, depending on the context. Leaves fluttered down; grass overgrew; moss and lichen coated some of the pieces.

The sculptures are hidden away on the land, to be discovered by the adventurous. In a clearing, we came upon a rock garden sculpture that seemed an ideal place for meditation. Many of the sculptures, or segments of sculptures, have an air of mystery and a sense of being places for rituals.

Johanson carried the heavy stones and placed them herself. The rock garden is a place of calm now, but it speaks of heavy labor—the rocks are nestled among leaves, pine needles, moss and other soft things. Today several years after they were placed there, they have become an organic part of the land. Their inspiration is the gonorrhea bacterium, a simple and basic form, Johanson says. She acknowledges its potential shock value but insists that she had no such intention when she designed the work in 1974. What appealed to her was its simplicity and form.

Along with her fascination for huge scale is a penchant for delicacy and detail, seen in many drawings and plans for large sculpture-landscape works. There is a fascinating in-

son's works can be perceived by a stationary, passive spectator.

Johanson soon left the world of canvases, because "I couldn't do that for the rest of my life," and "began to experiment with what the eye could handle." This led her to the enormous architectural experiments. "You have to move," she says emphatically, speaking of "perspective" and "participation" and, in the case of *Ixion's Wheel*, the mixing of colors by the viewer's eye.

When we met on a late spring morning at her home, Johanson was attired in very comfortable, informal clothes. Nevertheless, there was an impression of fashion consciousness. We wandered through the forest with a can of insect repellent, the romance of the setting tempered by the presence of huge numbers of aggressive mosquitoes.

Johanson's mother was "a famous model—a Powers model" seen on the cover of *Vogue*. Johanson pulled out some clippings, including one showing her attending one of her openings in a very daring mini-dress. "This is my mother's favorite picture of me," she said. Her mother had a strong influence on her career. "I come from a whole line of women" who were achievers "far beyond their means." She



Patricia Johanson

Valerie Restivo



"...an extension of the landscape."

'Along with her fascination for huge scale is a penchant for delicacy and detail. . .'

terplay of delicacy and density, micro and macro scale.

A major preoccupation is with line. "My first paintings were just lines," Johanson recalls. "The lines go out of the line of vision into peripheral vision and beyond." The same kind of thing happens in *Cyrus Field*, one of the Line Gardens—a continuous line of varying materials that winds through different environments, delineating space and creating a sequence of experiences without disturbing the



"The sculptures are hidden away on the land, to be discovered by the adventurous."

existing landscape." Considerable care has been taken not to disturb the landscape, necessitating complicated procedures for transporting materials and placing them so that trees are absorbed into the sculpture or frame it, rather than having to be cut down.

Ixion's Wheel was created for SUNY-Albany in 1969. It has a diameter of 420 feet; each of the twelve segments was painted, and the group was arranged sequentially in two spectrums so that each color opposed its counterpart. The configuration changed and the colors realigned themselves according to the position of the viewer. The view from a dormitory tower was another of the many alternatives available to the participant-observer. Indeed, few of Johan-

says her sister "didn't care as much" but that both of them went to Bennington College. "My mother chose Bennington. She was very definite about those things." Although Johanson was offered scholarships from other schools, she never applied for financial aid at Bennington, yet she says the tuition was something of a hardship for her family.

As a child she attended the art school of the Brooklyn Museum, but she credits Bennington with stimulating her artistic awakening. (She says now she is less pleased with the directions the College's art program has taken in more recent years.) She had her first one-woman show at the Tibor de Nagy Gallery in 1967. In 1968, the Museum of Modern Art had a show titled "The Art of the Real," which included "a few younger artists," Johanson was among them. Now forty, she was the youngest artist to be included in Eleanor Munro's book, *Originals: American Women Artists*, published in 1979. Munro cites the theme of the sculptures in the forest as "walking through time and space toward meaning." She mentions Johanson's father, an engineer for celestial guidance systems who took his family to Cape Canaveral in the 1950s where Johanson discovered the fascination of rockets and space.

She originally entered Bennington as a music major, soon changing to the art division. Later, she married Eugene Goossen, the art historian, who she met at Bennington, and whose nearby land provided the "canvas" for her landscape works. She took a master's degree in 18th-century American art history and an architectural degree from City College

of New York. Today, she looks toward the possibility of becoming a practicing architect.

She and Goossen have two sons, Alvar, 7, and Gerrit, 2. While the children demand time and energy, she finds them a stimulus to her work. "I trail around after the kids. Wherever we are, I look. . ." she said, explaining how they have affected the way she perceives. "They're really responsible for a lot of changes in my work."

Now, she is making clay models, a reaction to "the sterility of chipboard." In architecture school she "hated architectural models with the little plastic trees. My models are like sculpture." The work she does now "can get interrupted" (by children).

In 1970 she was awarded her first Guggenheim. Her second came this year for a "large-scale sculpture" of indeterminate character. She is also exploring subtle architectural forms such as the Native American structures she visited in the Southwest—"the camouflage houses." She continues to explore "the relationship between the art and the land," viewing architecture as "literally an extension of the landscape." The pueblos and cliff dwellings of the American Southwest, and similar dwellings in other cultures, remind her of animals' dwellings, under and above ground. "I've become less involved in the grand object and more involved in more subtle things. Rudofsky is one of my heroes." (We share an enthusiasm for Bernard Rudofsky's work, including his book *Architecture Without Architects* which documents commonplace architecture in different parts of the world.) Johanson appreciates his perspective partly because of its departure from traditional attitudes.

For Johanson, architecture is a link with a sculpture beyond vision, part of her fascination with "reaching out and touching those things you can't know about—like those wonderful leaps in science" (when people discover things they don't know they are looking for). "I don't know what I'm looking for," she says quietly as she speaks of scientists who fly over the land in helicopters "looking for formations from early civilizations." Again, it is the shift in vision and scale. She returns to the subject of her gonorrhea garden: "circles within circles within circles. . . links. . . little bridges. . . it's like the structure of the universe."

Academic Divisions: Visual Arts

The Visual Arts Division is one which probably most members of the general public associate with Bennington College, and the 20th-century cultural development known as abstract expressionism is a prime component of that reputation. Majors in the arts must demonstrate ability in at least two media, and their work must be represented in the annual Senior Art Exhibit.

While there are three active painters among the division's faculty, it is also composed of teachers whose professional work and activity ranges over wide artistic territory. The painters are Philip Wofford (see accompanying interview), Pat Adams, who last year celebrated the 25th anniversary of her association with the Zabriskie Gallery in New York; and Sidney Tillim, who is much concerned with ideas—how ideas generate paintings and how paintings generate ideas.

In addition to concepts of art-on-canvas, the art of photography has gained greatly in recent years at Bennington as its status has been established firmly by Neil Rappaport. Sculpture is now represented by Brower Hatcher, who has allowed that medium to open up in a variety of ways. He is also using the massive sculpture facilities in VAPA this summer for work by several other artists.

Ceramics has always been a strong component of the visual arts at Bennington, and is represented in complementary ways by artists Stanley Rosen and Jane Ford Aebersold, who was recently elected division secretary.

In other areas the division is evolving because of several coincident faculty moves. Richard Haas, who was on the faculty for many years in graphics and printmak-

ing, and who earned a substantial reputation in the professional world, was succeeded on campus by Orlando Condeso and Frank Akers, and this fall artist Rochelle Feinstein will join the faculty in printmaking. In architecture, Graham Shane, who has been supervising the building of his own solar house in nearby Cambridge, New York, will be at Cornell during the coming year, and candidates are being interviewed for that position at Bennington. Similarly, Rappaport will be on leave during the year and Eve Cohen, a photographer and design consultant, will join the faculty for the year. Drawing, taught for several years by Sophia Healy, who will be on leave also, will be handled in the fall term by Stuart Diamond.

Philip Wofford — an artist who teaches

By Valerie Restivo

"I see myself as an artist who teaches," explains Philip Wofford, seated on one of the slightly shaky chairs in his spacious barn studio in East Hoosick, New York, a 15-minute ride from Bennington. (His artist wife, Carol Haerer, has the upstairs half of the beautiful yellow barn that once housed elegant race horses; she gets the light and he gets the air, he says.)

An enormous canvas stretches the limits of the studio wall. Asked whether he always uses space in this way, he replies, "I paint as large as the space allows." The adjoining room boasts a huge expanse of concrete floor, spattered and streaked with paint. It appears that the artist is painting *larger* than the space allows—the floor seems to have become a kind of canvas in its own right.

Wofford professes to have no interest in perpetuating his own work through his students. "It's too easy for students to imitate their teachers. I am convinced that it's more damaging than helpful." He says his own tastes in painting are "very catholic. . . as long as it's interesting, I don't care if it's representational, expressionist or whatever. . . I make an effort to keep my work out of the classroom as much as possible."

He takes this principle to an interesting extreme: "I have a kind of tradition of showing my graduating seniors my work—after they've been begging me to see it all along." He is moved by the discovery that students sometimes create works which parallel his own, without being specifically aware of what his painting looks like.

For less-experienced students, Wofford's intense involvement in painting can be a problem, so he chooses not to teach freshmen. He sees himself as "the kind of teacher who is best working with more advanced students."

It is summer, and he is happy to be spending most of his days in the studio. "Right now, fortunately, I'm doing more painting. I try to keep painting all through the year. If I let the teaching curtail the painting, I'd begin to resent it." With his two worlds moving along together, he achieves "a more natural flow."

Wofford discusses what makes Bennington special: "Most faculty in other places think of themselves as teachers first and artists second. You would think it would make a teacher tend to coast, and get back to the studio as soon as possible. . . but it's not true. We bring our intensity of involvement out of the studio into the classroom."

Some of that intensity manifested itself in the annual senior art show which filled the Usdan Gallery with an elegant variety of sculpture, painting, architectural models, photographs, drawings and pottery. Wofford reported proudly that "People say



Philip Wofford

that this year's senior show was the best undergraduate work they've seen."

Wofford grew up in Fort Smith and Little Rock, Arkansas, "long enough to want to get the hell out." His father, an accountant, was originally educated as a musician and composer before the Depression led him into a more predictably lucrative profession. Now, 40 years after he stopped composing, Harold Wofford is creating music again, and has been encouraged by, among others, Vivian Fine of the music faculty. A couple of years ago he had a piece played at Bennington, a violin and cello duo.

Music also plays an important role in Philip Wofford's life. One corner of his studio is filled with instruments—a gong, a piano, a small electric piano painted in riotous green and black. "I do experimental sound-dubbing tapes," he says. "In 1965 I began to play regular sessions with other artists and musicians once or twice a week in New York. Improvisational music has become a very important part of my life." His musical career had modest beginnings: "I played 'Old MacDonald Had a Farm' on the trombone in the high school band, then quit."

Primary influences on his painting were deKooning and Pollock and later on Rothko and other

abstract expressionists. "Recently I've begun to appreciate artists that were crammed down my throat in school—Cezanne, Picasso. . . I just saw the Picasso exhibit at the Museum of Modern Art. I was just bowled over! You can't ignore him. Picasso was like the Rocky Mountains. . . the Grand Canyon. . ." Wofford exclaimed.

He finds that "unless you're a purist like Mondrian, eventually you run out of ideas. . . I've had to shake myself up and begin over from new sources." He sees representational artists as "less interested in probing the internal self" and that they tend to be "grounded in external reality—both temperamentally and psychically."

Wofford shakes himself up by exploring other arts such as music and poetry, and he has published a book of poems. He says he has begun experimenting by using poetry as a starting point for his paintings. He literally scrawls the words of the poem all over the canvas; it can't really be read but it gives him points of focus to begin painting with. The writing is not strenuous: "the words just come and demand to be put down."

The music, writing and painting affect each other, and Wofford says he does not see himself ever abandoning any of them: "These different activities all have to do with different necessities."

The Bennington art auction: a report on a capital event

By Lois Schulman Chazen '56

The notion that in art Bennington is single-minded was quickly dispelled for all those who saw the four-day exhibit of paintings, sculpture and graphics by Bennington faculty, friends of the College and alumni at Sotheby Parke Bernet in New York March 7-11. The exhibit culminated in a sale which has thus far brought more than \$70,000 to the College and \$120,000 additional in new art acquisitions donated by artists and collectors. The latter figure does not include several works from the College collection, which brings the total value of work shown in New York to \$250,000.

The raison d'être was to show the excellence in art for which the College is known. Mrs. Fleur Manning, a docent at the Guggenheim Museum, said, "I never expected to see so many major works, and of such high quality, at a benefit auction."

There was metal sculpture, from plated tin to steel and bronze; there was evidence of abstract expressionism, minimalism, realism, surrealism, op-art, semi-WPA art. There was collage, abstract tapestry, ancient faience methodology and color field painting. There were pen and ink drawings and pastels; watercolors, wood constructions, environmental studies and an illustrated book of the Russian alphabet. No institutional dogma here.

Eugene Goossen, well-known critic and art historian, former teacher at Bennington and chairman of the art department at Hunter, curator of numerous important exhibits over the years, told me, "This diversity shows strength. Bennington is a liberal arts college, not an art school. The goal should be to cultivate students' awareness of quality, to recognize it and strive for it."



A view of the main gallery at Sotheby Parke Bernet in New York.

Kenneth Noland, who donated a painting to the College art auction in Fairfield County the year before, responded to my request for help this year with a major just-completed painting. Betty Parsons, artist and gallery owner, delighted me after I simply explained the occasion and the need, when she brought into the gallery *Going By*, one of her own works, and *Paros*, a breathtaking work by Paul Feeley painted in 1959 after his trip to Greece. A monumental work, the Feeley stands 94 inches high by 68 inches. At the Guggenheim Museum summer exhibit of works from the permanent collection, a Feeley sings out among its neighbors: a Jim Dine, Morris Louis, Roy Lichtenstein and an Andy Warhol.

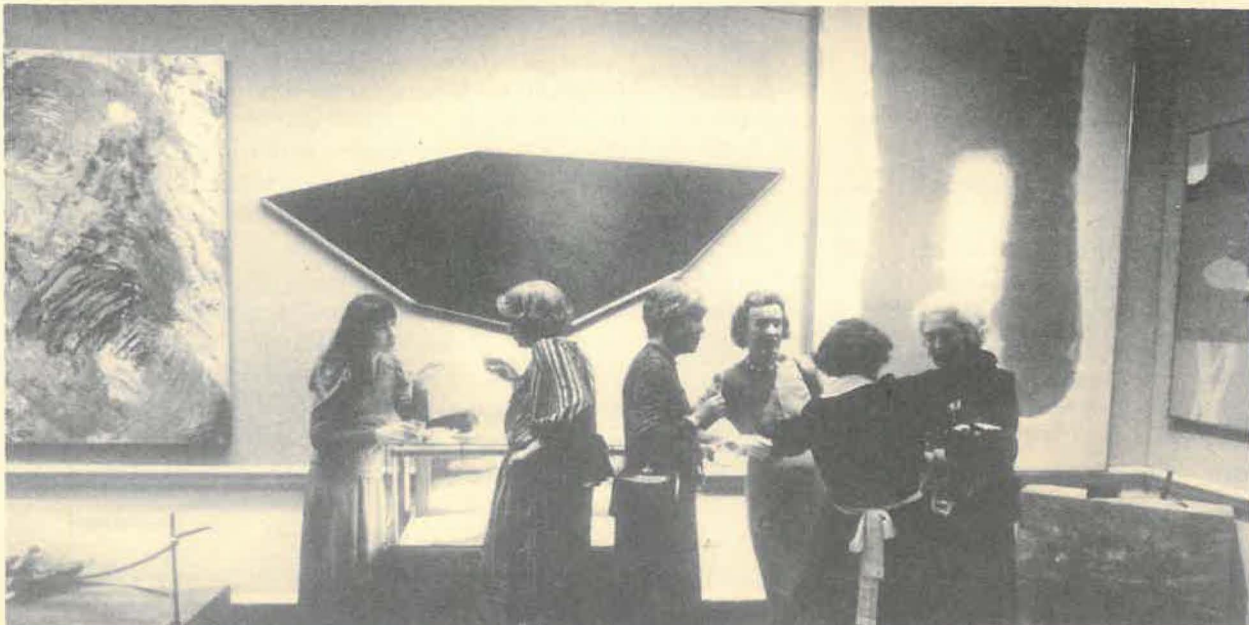
Early last summer I was lunching with Helen Feeley Wheelwright '37, long-time alumni director,

and Virginia Todahl Davis '40, chairman of Year II of the Fiftieth Anniversary Campaign. "Certainly you will have a painting for the art auction at Sotheby's," I said to Helen. When it finally came about, Paul's widow had donated three paintings to the College, one of them *Almaack* painted in 1960, from the same period as the one at the Guggenheim.

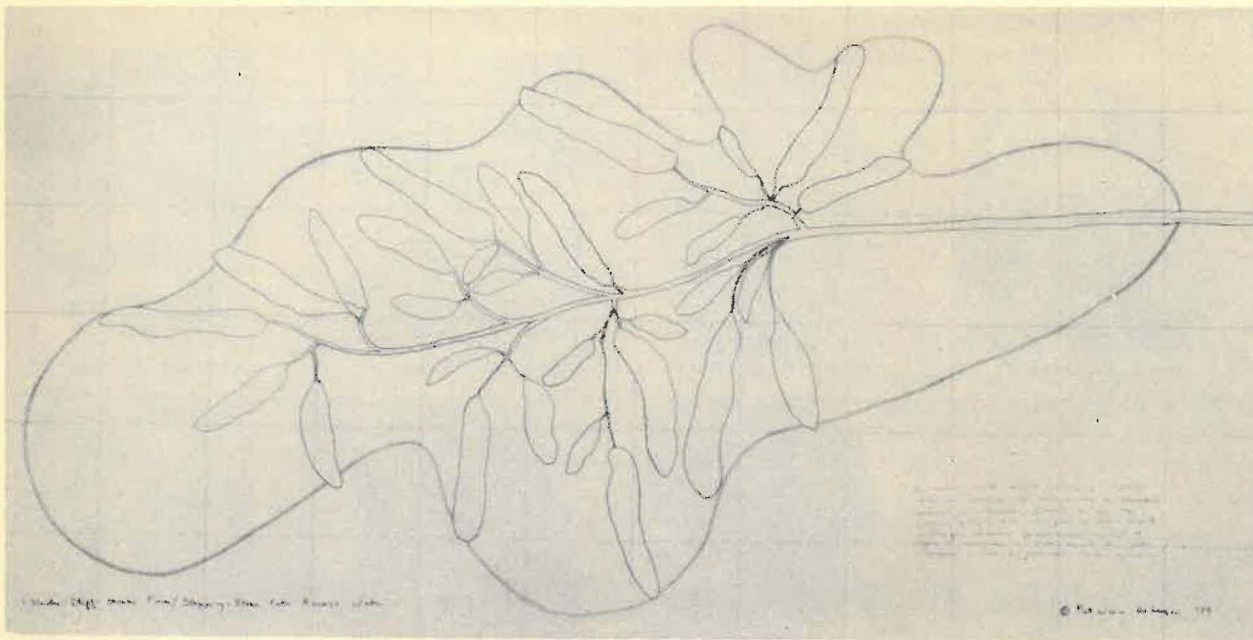
The accomplishment of the alumni artists who offered work to this event dazzled the eyes of visitors who read the biographical data available during the exhibition. So many teachers at such places as Princeton, Sarah Lawrence, Yale, New York School of Visual Arts; winners of fellowships and grants and recipients of major awards. Their generosity was great, in terms of the size and excellence of the gifts as well as the number. Because there were limited places and we wished to put our best foot forward, Walter Bareiss, former president of the Museum of Modern Art, collector of art books, Greek vases and contemporary art, whose keen eye has helped shape museum collections, agreed to jury the entries.

What the committee was willing to do to make the auction a success went beyond all my notions of expectation. Their work, as nearly every member of the administration and so many of the trustees, was magnificent. There were days of cataloguing and photographing, hauling to the warehouse, innumerable phone calls, letters and arrangements which involved sessions more than once until midnight. There was an infectious quality about becoming involved in this project; it was challenging and enlightening as well as fun.

The receipts would have been higher initially if I had not held to a premise decided upon before the work was collected. Estimates were written in the dealer range of prices to preserve the integrity of the artist's price structure. They were derived after



Committee members Janet Fraser Jones, left, Kathleen Harriamn Mortimer and Phyllis Torry Bosee standing in front of Kenneth Noland's "Cant" and Paul Feeley's "Paros." At left is Philip Wofford's "Green Earth Beard."



Patricia Johanson's drawing "Slender Cliff-Break Fern/Stepping Stone Path Across Water," ink and charcoal on vellum.

consultation with the artist, the artist's dealer and Sotheby's. SPB did suggest the range be lower to reflect auction prices more closely, rather than gallery prices. All reserves (the price below which the auctioneer cannot release the item) were at least 10 percent below the high estimate. It seemed to me a more appropriate route, as well as a way to protect the artists who were making splendid gifts to Bennington.

Two of the largest sales were finalized after the night of the auction. In both cases the art did not reach the reserve. Some sleuthing brought forward interested bidders: one work sold for \$13,100 and the other for \$20,000, \$7,100 in total higher than was bid March 11. Several paintings and sculptures as well as prints are still being considered by museums and corporations. Therefore the final total has not yet been achieved.

In looking through the College art holdings to research who was involved in the College's art history, faculty and friends, there were some wonderful surprises, such as a 10-foot long Matthieu, valued around \$20,000, which hangs in the Dickinson Science Building. It was given to Bennington by Samuel I. Kootz, a collector and dealer who represented Hans Hoffman. The College was the first to give Hoffman a retrospective. Yet there are more surprising omissions. Until work was collected for the art auction, the College did not own a painting by Paul Feeley. The College has no work by many of the extraordinary artists who taught here. To name a few. . . Larry Poons, Lyman Kipp, Isaac Witkin, Tony Smith, and so forth. Works by some of these people are in the Bennington area. A colossal Tony Smith maquette stands in a North Bennington backyard. It was

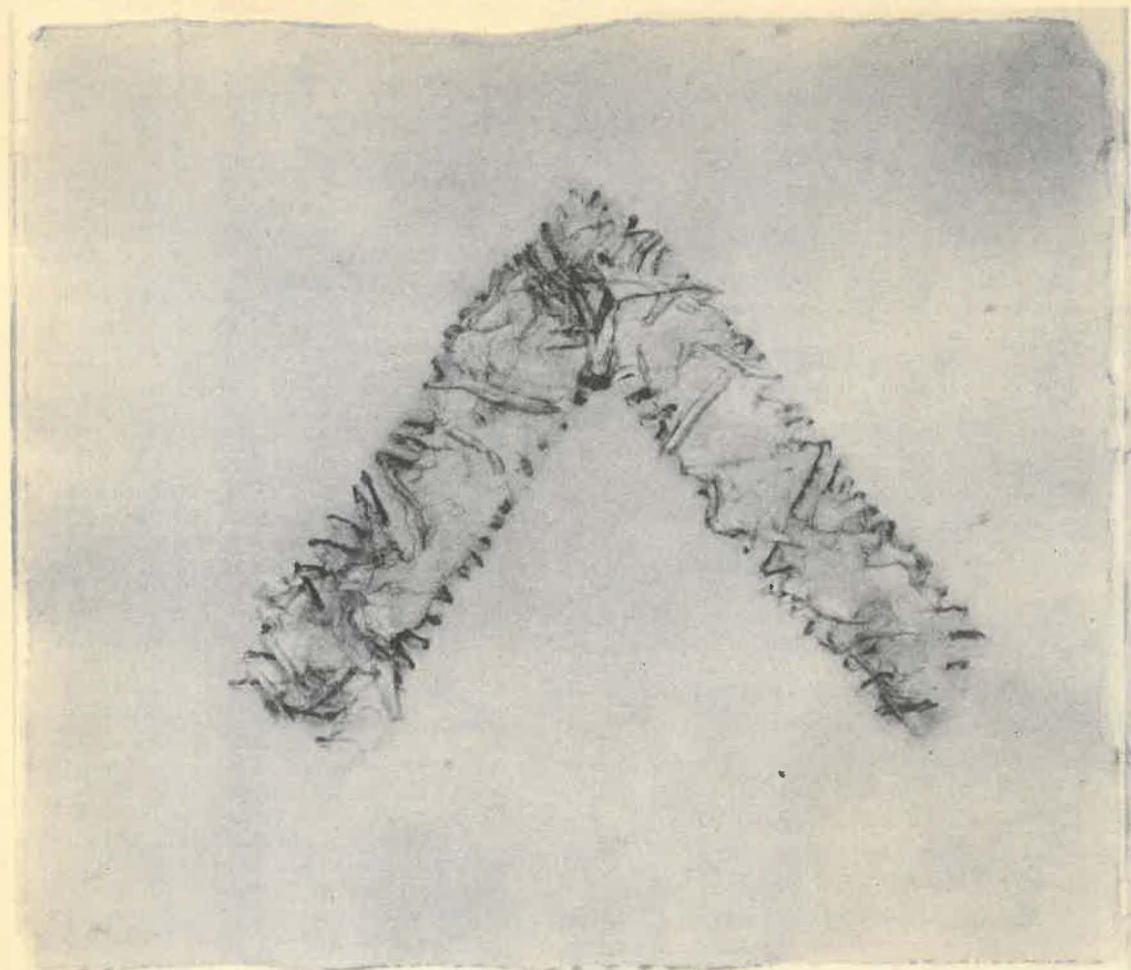
won in a poker game. Tony Caro's *Bennington* and several of Witkin's major works were on loan to a sculpture show at the Park-McCullough House. But the College has representative work by a relatively small number of its wealth of art faculty talent.

Although much time has passed without making official note of the College's interest in acquisition, I believe it is high time steps were taken. Alumni, friends and faculty who have notions about how such gifts may be acquired, please come forward.

Those interested in obtaining an auction catalogue, please write to the Publications Office and send \$3 to cover mailing costs and handling. If anyone is interested in specific art works, some are available, and please contact me through the Publications Office.



Former trustees John G. McCullough, left, and Jessie Emmet, right, at a party before the auction. In background at the piano is Wally Olesen, husband of alumna Candace DeVries Olesen, who supplied the music.



Michael Goldberg, on the faculty at New York School of Visual Arts, donated this drawing, 28 by 32 inches. His son is a Bennington alumnus.



Betsy Pinover of Sotheby Parke Bernet, left, chats with Lois Chazen, right, and Cora Cohen, back to camera.

Alumni Council elects officers

At the annual meeting of the Alumni Council, held on the Bennington Campus in May, coinciding with the "Builders" reunion for the classes of 1945-60, these members were elected to the following positions:

Members-at-large: Steven Cartwright '73, Victoria Kirsch Melcher '67, Kathleen Pottick '72 and Nicholas Stephens '77.

Alumni Council Vice President: Susan Dangel Geismer '73; **Secretary:** Carol Foley Surkin '59, and **Treasurer:** Cornelia Ward Makepeace '58.

The term of Rosalind Moger Bernheimer '62 as council president expires in 1981, so there was no election for the position.

Nominated for the position of alumni trustees were Hudas Schwartz Liff '47, a four-year term; Nancy Reynolds Cooke '37, a three-year term; and Lavinia Hall '70, a two-year term.

Of the members-at-large, Cartwright is editor and co-founder of a monthly newspaper, Wabanaki Alliance, published for the Indian community in Maine. After an NRT job with the Maine Times, he has contributed articles and photographs to Maine newspapers. On June 7 he married Kathleen Carreiro, formerly of Essex Junction, Vermont. His interests include sailing, running and bread baking.

Melcher writes art criticism which has appeared in leading art magazines and regularly in the Kansas City Star. She is also a director of a volunteer group which supports the Nelson

Gallery of Art. She has been an active alumna in both Kansas City and Chicago.

Pottick is a doctoral candidate in social work and social psychology at the University of Michigan, where she is also working in several projects concerning the effects of work on individual functioning.

Stephens is a student at Columbia Graduate School of Business and plans to work in book or magazine publishing. While at Bennington he assisted in the Admissions Office.

Geismer is an associate producer at WGBH, a PBS station in Boston, which this July made some films of dancers in the Visual and Performing Arts Building. She has advised NRT students and spoke at a career panel at the College.



Steven Cartwright



Victoria K. Melcher



Kathleen Pottick



Nicholas A. Stephens



Susan Dangel



Carol Foley Surkin



Cornelia W. Makepeace

Surkin holds a master's degree from the Columbia School of Journalism and has worked as an editor of the Boston Globe. She is the chairman for Massachusetts of the College's 50th Anniversary Fund.

Makepeace has contributed articles to several newspapers which reflect her interests in wildlife conservation and politics. She is an ac-

tive member of the Sierra Club and has managed a political campaign. She heads the alumni division of the Annual Fund.

Members of the nominating committee were Denise Bredt '56, chairman, and Wilhelmina Eaton '50, Jane Neal Keller '52, Christopher Mann '78 and Elizabeth Baum Williams '64.

Deaths

Elizabeth Hope Meyers '69 died June 2, 1980, at St. Francis Hospital in Lynwood, California, after brain surgery. She had cancer. A resident of South Gate in Los Angeles County, Elizabeth was a rehabilitation unit secretary at St. Francis Hospital from 1977 until March of this year, when she stopped working for reasons of health. She was born in Tokyo, Japan, received her early education in England and in Belgium, graduated from Sidwell Friends School, Washington, D.C., and from Bennington College. She earned a master's degree in American studies from Brown University in Rhode Island in 1971. Besides her parents, of Washington, D.C., she is survived by a brother Nicholas of Arlington, Virginia.

In an obituary account in the June *Quadrille* of Paul Garret, a member of the original Bennington faculty, a significant fact was overlooked: his wife, the former Anne Louise Steger, was also a member of the College's original faculty, teaching biology from 1932-37.



C.L. Barber

Cesar L. Barber, former Bennington trustee, died March 26, 1980 in Santa Cruz, California at the age of 66. Mr. Barber, always known as "Joe," served on the Board from 1960 to 1964, filling an unexpired term. He was a professor of English at Amherst College, where he taught from 1946 to 1962.

A graduate of Harvard and Cambridge universities, he taught at Harvard from 1939 to 1943, then spent several years as a research fellow at the Folger Shakespeare Library in Washington, D.C., and at Cambridge University. After leaving Amherst he was chairman of the English Department at Indiana University (1962-1966), and professor of English and then chairman of the Department at the State University of New York at Buffalo, 1967-1970. Mr. Barber moved to California in 1970 to become vice chancellor of the humanities and professor of Literature at the University of California at Santa Cruz, where he remained until shortly before his death.

Mr. Barber was the author of many articles on Shakespeare and on Elizabethan and modern drama, and of several books. He had two sons and a daughter by his first wife, Elizabeth Putnam of Washington, D.C., who died in 1971. In 1972 he married Cleopatra Higgins Leavitt, who survives.



David Tishman

David Tishman, former trustee of Bennington College (1954-1961), father of Virginia Tishman Meyerson ('46) and grandfather of Lynne Tishman Speyer ('65) died on June 18, 1980 in New York City where he lived.

Mr. Tishman served Bennington well over many years. His membership on the Board was faithful, his advice imaginative and wise. His generosity was broad. Among other projects in addition to his regular support was the remodeling of the Barn science laboratories and establishment of the Tishman-Rand Science Fund (for equipment) which made it possible for the Science Division to operate until the Elizabeth Harrington Dickinson Science building was a reality. The David Tishman Lecture Hall, north of Commons and attached to Dickinson, was a major capital gift from the Tishman family to the College.

Class Notes

'38

Globetrotting photographer **Mary-Lowber Tiers** was one of three photographers who showed their color photographs of Indian River flora and fauna at Cranberry Gallery, Plymouth, Massachusetts. Mary has lived in Vero Beach for many years and has travelled extensively with her cameras, enriching the world of photography. Mary has the distinction of being listed in the *Journal of Photography Society of America*, as well as *Who's Who in American Women* and *The Dictionary of International Biography*.

'39

Harriet Brigham Dickson of South Orleans, Massachusetts, writes that she has been doing volunteer family counseling for a social-service agency. Harriet finds the work challenging and meaningful.

Gretchen Van Tassel Shaw has retired from the National Park Service and her husband David has given up his work as a school architect, and they have moved to Brunswick "to try a 'new life' here in Maine. Just what shape it is going to take we are not really sure yet but there are lots of possibilities and we are certainly enjoying everything so far. I have a list of Maine alumni. . . and would like to hear from all of them. "One of the good things about Maine is that it is much nearer Vermont!" Gretchen will probably be looking up some of you if she doesn't hear.

'41

Helen Cummings Vanderbilt, mother of six, farmer, sometimes teacher, business woman, free-lance writer, is launched on a new career with her husband William (former governor of Rhode Island and farmer), according to a feature article in the New York Times on Sunday, February 3. To save a historical landmark in South Williamstown, Massachusetts, from destruction by a fast-food chain, they bought the 1830 Greek Revival structure. The first cabin had been built on that land in 1762, George Washington watered his horses there on the way to Fort Ticonderoga, and 100 years later John D. Rockefeller stopped to water his horses and have a glass of lemonade when going to visit his daughter at nearby Mount Hope Farm.

The present building was used for town meetings after the Civil War, and square dances are still held there; and part of it has served as a corner grocery store and Exxon station for the past 16 years. The Vanderbilts want it to remain a community center and gathering place, where groups can raise money with benefits, car washes and such. They elected to run the store themselves and, determined to make the project self-supporting, decided to make more room, add new and fancier food items, fresh meats and vegetables, and toys. They took time to educate themselves in the buying and selling of their merchandise and, as a consequence, are learning about the world of the small businessman—buying foodstocks in excessively large quantities, waiting patiently for the next delivery of gasoline. “The big oil companies aren’t interested in small operations. . . they deliver, but you have to wait until they’re good and ready.” The reaction of the community has been good (when the roof blew off a few years ago everyone pitched in to fix it). They hoped to solve the problem of gas delivery when Mr. Vanderbilt, a trustee of Vanderbilt University, attended a meeting of the board. The president of Exxon is on the board also.

'47

Janet Loper Coye, who has long worked in the field of mental health, has been most recently in the Office of Recipient Rights with the state Department of Mental Health in Lansing, Michigan, where she lives. She also reports being named to a one-year term as a member of a Special Commission on the Mentally Disabled of the American Bar Association.

Constance Payson Pike is one of three members of the Hammonasset School Corporation elected to fill vacancies on the school's board of trustees. The vacancies were created by the regular yearly expiration of terms, and trustees are elected to three-year terms. Connie and her husband William live in Old Lyme, Connecticut. Connie is a member of the founding committee of the corporation and she serves as librarian at The Country School.

'50

Marianne Byk Schnell held an exhibit of her sketches July 7 through August 3 in the Barn Gallery at the College while she was here on an Alumni Vacation and also doing volunteer work for Bennington. She has had five solo shows in New York, where she has a studio and is a member of the New York Society of Women Artists.

'52

Penelope Conner Gilliatt, theatre and film critic, is a writer for the *New Yorker*, *The Observer*, *New Statesman*, *The Guardian*, *Sight and Sound*, *Encore*, *London Sunday Times*. Some of her fiction includes “A State of Change,” “The Cutting Edge.” Penelope came to Bennington on June 9 to read one of her short stories and to discuss the transition of that short story into a screenplay. Her screenplay “Sunday, Bloody Sunday” was shown twice while she was on campus. Penelope's home is in Manhattan.

'53

Frances Smith Cohen and her husband Marvin moved from Arizona to Potomac, Maryland, a year ago. Marvin was recently appointed chairman of the Civil Aeronautics Board. Frances is teaching and choreographing for Wolftrap in the opera training program and is presenting a ballet for the “Theater in the Woods” at Wolftrap. Their son Sam, 24, is a first lieutenant with the U. S. Air Force; Jeff, 20, won outstanding piano major and a \$1,000 award at the University of Indiana; daughter Rachel, 15, is dancing and singing with a touring program for Summer 1980.

'54

Abbey Peskin Klein and her physician husband Rubin live in Hollywood, Florida, and they have five daughters ranging in age from 19 to 12. Daughter number one is at the University of Florida, and the second is about to enter Wheaton. Abbey is manager and buyer for a gift shop in the Art and Culture Center of Hollywood.

'55

Alan Arkin, with his wife actress Barbara Dana and actor son David were guests of the *Today* show recently. Alan reports that he finds himself more and more interested in directing than acting.

Mancia Schwartz Propp received her M.S.P.S. in Health Administration from Russell Sage College in May. Mancia and her husband Larry, who is president of the Albany Letter Shop Inc., live with their three children in Delmar, New York.

'56

Ellen Siegel (professional name Segal) is dancing again, which is to say she is living again. A sensitive article by Mary Hellman of the San Diego Union tells Ellen's saga: By the mid 1950s, Ellen Segal was a success in the “kicking, clawing, dance world” in New York City. A principal with the Martha Graham Company, Segal had soloed in many of Graham's legendary works and was the subject of Graham's choreography for *Clytemnestra*. . . .

Like most 21-year-olds, Segal was alternately blase and haughty about her success, at least on the surface. But. . . she was nagged by guilt. Where was the struggle, she asked. Why had it come so easily? Troubled, she entered therapy; and when the Graham company planned a tour of Israel, Segal balked because she didn't want to interrupt her counseling sessions. “You're either in or out,” was Graham's ultimatum. “And if you leave, you will never dance again.”

“Well I fooled her,” declared Segal, “finally.”. . . “Finally” alludes to Segal's 20-year battle with myasthenia gravis, a debilitating, potentially lethal neuro-muscular disease that has no known cure. Within a year after she left the Graham company, Segal was barely able to walk or swallow. She fought back, with the aid of drugs—a battle she declines to dwell on—and was able to resume dance classes two years ago, and [was] performing two years ago with the local company, Dance Consort.

Her performance. . . [on May 3, 1980] at San Diego State University's Women's Gym is a watershed on her comeback. Dancing with Susan Dandri and Nicola Salmon, Segal will premier *Quarks*, a piece she choreographed having been inspired by a television special.

“I decided it was time to stop walking and start dancing,” she confided over tea in the kitchen of her Claremont bungalow. . . . Ellen demonstrates, by way of explanation, the Graham walk, in which the back is the source of movement and which has dominated her performances during the struggle to rebuild strength. Her motion is a striking meld of elegance, poise and grace. . . at age 45, she still suggests a youthful dancer. “If I were still in New York,” says Ellen, “I don't think I could have done it. It's so competitive there. . . and I'd have to endure all of those comparisons. Here, it's like having a fresh slate. . . I can't make a long line anymore and my hands and arms aren't normal for classical dance (as a result of the illness). I know I can go longer as a modern dancer. By the time I'm 50, I expect to be in great shape. That's not so far fetched; after all, I never thought I'd come this far.”

During her first tour with the Martha Graham Company she fell off a platform. . . Segal is convinced myasthenia gravis was beginning to take its toll, even though it wasn't diagnosed at the time. In five years the symptoms became severe enough to interrupt the career. She spent most of every year, for almost ten years after the birth of her daughter Annie, now 12, in hospitals in New York and Los Angeles. Breathing was all but impossible. Tracheotomies were performed and she survived only with the aid of a respirator. During this time her marriage to Ralph Mauer dissolved and she moved to San Diego from Los Angeles. “You want a guinea pig, I'm the one,” she told her doctor at his suggestion that she try an experimental drug. “Although there are side effects, the results have been fantastic.”

Ellen started to coach dance students and found herself demonstrating motions. . . and slowly she progressed. Her work obviously reflects the Graham influence, but personal images are beginning to emerge. “In one of the dances I've choreographed, the dancer breathes as if she's on a respirator. It's a moment that has impact on an audience because it's rooted in truth. . . you can't hide anything on stage [so I've taken] my physical weaknesses and turned them into points of interest. . . I don't

know how much time I have left to dance or choreograph. I can't take anything for granted.” She has relied on what she calls “the dancer's spirit. . . . A dancer is like an athlete: All the will power, belief and push is essential. I don't think I could have gone through the illness without that attitude, without that spirit.”

Ruth Bleyberg Smith writes that she is editorial assistant for a national trade association, *Bowling Proprietors' Association of America*, magazine and that she is a member of Mensa. Ruth, her husband Willie, and daughter Shannon, who has just graduated from high school, live in Arlington, Texas.

'57

Joan Boepple-Hsu Stanley-Baker writes, “Before leaving this continent again, here is an update covering the last five years: We moved to Victoria, British Columbia, in 1975 from our beloved mini-farm in Bellemead outside Princeton, New Jersey, to take up jobs in Asian Art. Richard taught at the University of Victoria while I became the inaugural curator of Asian Art for the Art Gallery of Greater Victoria. In this capacity I have turned out several book-length catalogues, including: *Mokuhani: the Woodcuts of Munakata and Watsubara*, *The Inner Eye of Chen Chi-kwan*, *The Calligraphy of Kan Makiko*, . . . *Mingei: Folkcrafts of Japan*, *Nanga: Idealist Paiting of Japan* (a book of scholarly worth, contributing new findings in the study of this typical Japanese mode of painting in the Chinese literati style. . . . An important paper. . . ‘the Development of Brush-Modes in Sung and Yuan’ . . . has become standard class reading in many Chinese art history classes.

“Three papers dealing with problems in *nanga*. . . will be presented at international symposia dealing with China and Japan. . . This represents a distinction. . . I will be one of 13 speakers, the only woman and the only one without even a master's degree, among museum directors and topflight professors of Chinese art, at Academia Sinica in Taipei, in August. . . . An important manuscript which has taken me years to complete. . . [with the assistance of] the preeminent collector, master of painting and connoisseur, C. C. Wang, is at the University of Washington Press awaiting assessment. Funded by the National Endowment for the Humanities, the project was called Definition of Brushwork-Oriented Criteria in Chinese Literati Aesthetics. Now I am writing a very short book on the history of Japanese art for my first commercial publisher. . .

“This fall I shall be Visiting Associate Professor at National Taiwan University to teach Japanese art. I must tell you that nowhere in the world can one get along in academia without a degree! Even at Taiwan, after I had agreed to the invitation, I suddenly received a long-distance call from the Dean. . . saying that since my husband was coming with me, and since he had a Ph.D. . . why doesn't HE take the job full time and I do it part time? Therefore [next year I will pursue] a doctorate. . . this should serve as a warning. . . . Institutions have not yet dared to take on the responsibilities of assessing a candidate's achievement and intellectual muscle by themselves, by studying his works and enquiring of his colleagues. They first pass this universal screen of degrees; and in the process admit actually a wide assortment of minds.

“In this respect Bennington had always been responsible. It was never lulled into taking a back seat and . . . rarely hired Ph.D.s. They. . . sought people with actual, demonstrated worth. This is commendable. . . let no Bennington student dream of teaching anywhere else by dint of scholarly or artistic accomplishment alone. The degree is a must. Now that my son, Philip Boepple, is grown and working in Bennington, and my daughters, Elizabeth and Beatrice Boepple, are in university here. . . I will give myself what I should have. . . a Ph.D.

“What about my piano playing? . . . my 9' Knabe will be parked somewhere in town during my absence. Creative art? At last the time has come. . . Having recorded the principles and theories on Chinese brushwork in literati painting I shall spend this year in Taiwan in practice. Learning how to paint and taking lessons in the singing of a 14th-17th century operatic form, and doing *taiji* will give some insights as the conservation of breath, *qi*, or *ch'i*, in the deployment of a line, a voiced phrase, or bodily movement. This [learning] is not to become an artist but to be able to put into words as no one has done before, the

psycho-physiological components of Chinese brushwielding. No scholar has done it before, though many artists have worded or performed demonstrations.

“Through summer 1981 our address will be Department of History, National Taiwan University, Taipei 107, Taiwan. We take our son Michael, 9, with us. All love and best wishes to the Hanks, Kit Foster, Frank Baker, George Holt, Louis Calabro.”

'59

A note from **Alice Marie Nelson** reports, “I have become an opera singer in the years following my graduation as a literature major and would gladly have taken part in the concert on May 18 had it been possible [performances by contract with the opera house here in Kiel, West Germany, will keep me in Europe until the beginning of July. . . Best of luck.”

'60

Ruth Mordecai-Slavet received her M.F.A. in sculpture this spring from the Boston University School of Fine Arts. Her graduate exhibition was hung April 18-May 4. From June 16 through July 18 her sculpture and drawings were shown at the Harbor Gallery, University of Massachusetts, Boston. Ruth, her lawyer husband Arnold and their two sons live in Weston, Massachusetts, and she has a studio in Boston.

'61

It's **Sylvia Conway Jerace** now. Sylvia was married to Michael C. Jerace in March 1979, and they are living in Annapolis Maryland.

'63

Arlene Heyman reports that she is expecting her first child (according to the amniocentesis, a boy) in September. She and her husband Shepard Kantor celebrated their first anniversary April 22. Arlene has received her M.D. in psychiatry, and is a practicing psychiatrist in New York City, where the Kantors live.

'64

Jane Owen Arneberg was married June 14 to Peter Leslie Jarvis, in the Roofless Church (interdenominational), New Harmony, Indiana. Peter is secretary-treasurer of Creative Projects Inc., a New York production company for television, film and theatrical projects. The couple will live in New York City.

Holland Taylor has just completed two years' study with Stella Adler. “It was a crucial and enthralling association. A TV sitcom wouldn't seem the logical next step; nevertheless, that's what I'm doing next. A show called ‘Bosom Buddies’ for ABC Fall, 1980.” Holland is living in Manhattan.

'66

Marjorie Goldstone Greenberg is practicing psychotherapy in New York City, which is also her home base.

Linda and **David Krohn** of Portsmouth, Ohio, presented a dance and mime performance and workshop at the Harrison County Community Center in Cadiz, Ohio, in cooperation with the Harrison County Arts Council and the Ohio Arts Council. They covered a full spectrum of dance and mime techniques in a free public performance the first evening. The workshops, next day, were geared to school-age audiences and related to the demonstration performance. The Krohns are co-directors and producers of the new Mime Troup which has performed throughout eastern United States and tours Canada each summer.

Carey Maynard Moody is “finally enjoying the joys and rewards of parenting.” A son, Peter Num, arrived from southeast Asia at 21 months of age on September 26, 1979. While awaiting the arrival of her second son, Carey is also busy presiding over the Ithaca chapter of Resolve, an infertility support organization. She is also on the board of the Adoptive Families Association of Tompkins County and enjoying farm life in Ithaca. Her husband Steven hopes to complete his Ph.D. dissertation at Cornell this year in the Department of Human Services Studies. Carey would love to

hear from Bennington friends. The Moodys live at 2110 Slaterville Road, Rte. 2, in Ithaca, New York.

'67

Paula Kurasch reports that she graduated from New York University in 1970, got her D.M.D. from the College of Medicine and Dentistry of New Jersey in 1976. Paula is now practicing general dentistry in her own office in Manhattan and is on the faculty of the New York Dental School. She lives in Manhattan.

Judith Larner has moved to Palo Alto, California, and is doing seed propagating and landscape design for a nursery specializing in native California plants. "I also collect and sell seed of unusual species through my own mail-order seed company."

Pamela Smith is a horticultural therapist. She says, "For almost four years now I've been running a program of horticultural therapy for the aged and disabled at the Jewish Home for the Aged here in San Francisco," and providing residential nursing care for the disabled elderly. Pamela has a thirteen-year old daughter, Bronwyn Tova.

'68

Andrea Dworkin read from her short stories *The New Woman's Broken Heart* at the opening night of the Woman's Theater Festival at the Boston Art Group. Andrea is the author of *Our Blood and Woman Hating*. A well-known feminist, she has been published in *Frog* in the Well (a new feminist press) and *Ms.* magazine. The latter excerpted Andrea's story, "The Simple Story of a Lesbian Girlhood," in its June issue.

Laura Furman's first book, *The Glass House*, a novella and five stories, will be published by Viking Press in October. Her stories appear regularly in *The New Yorker*. Laura was director of the Bennington July Program, a summer program in the arts for high school students, in 1980. She lives in Galveston, Texas.

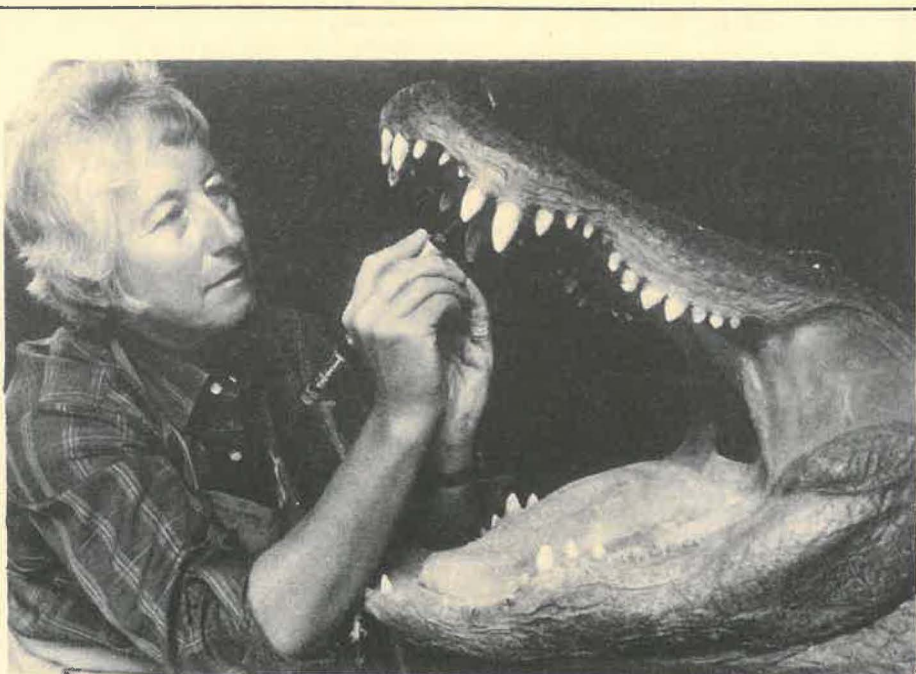
Joanne Robinson was one of the professional dancers leading workshops at the first Nashville Institute for the Arts held early in June, and she is a member of the teaching faculty. The Nashville Institute is patterned after the Lincoln Center Institute for the Arts; its broad purpose is "to make learning through live works of art, as taught and performed and/or exhibited by professional artists in all disciplines, available in Nashville at all levels of education." Joanne is also a member of the Lincoln Center Institute faculty. She has been a member of the Erin Martin, Rod Rogers and Raymond Sawyer dance companies and has collaborated with poet and playwright Ntesake Shange. She also serves as a consultant to the dance panels of the New York State Council on the Arts and the National Endowment for the Arts.

Sue Toumanoff recently spent six months in Leningrad on an IREX scholarship, preparing material for a doctoral dissertation in Slavic languages at Stanford University in California.

Harriet Moger Watson writes that her husband Peter, sons Eric and David, and she have had quite enough of Mt. St. Helens' ashes. But they continue to love the northwest. Peter is an obstetrician-gynecologist. Harriet is an editor of a lifestyle section for the weekly newspaper, and free lances, in Portland, Oregon, where they live.

'69

"They hang from the ceiling like huge sails or on the walls like swooping banners," said the *New York Times* of May 15. **Barbara Ross Greenberg** weaves her own sisal works; she studied in Poland with the weaver Magdalena Abakanowicz. After weaving, the tapestry is removed from the loom and each warp is pulled back into the fabric and the sections are stitched together. "The weight of the sides pulls the piece around into the intended shape when it is hung from one or two points at the top. The weaving is the least of it. The finishing work with the needle is tedious and hard." Barbara lives in Manhattan.



Frederica Leser '53 and friend

A brush for history

You probably have marveled at their art, but you never see their names on their work.

These anonymous artists are a special breed called preparators, who each day call on imagination and ingenuity to create lifelike exhibits for the 2.5 million people who visit the American Museum of Natural History every year.

There are 30 preparators, most of whom are now at work preparing exhibits for the opening next October of the century-old museum's largest exhibition hall ever—a unique facility focusing on the culture of Asian people before Western influence and highlighting the enormous geographic area from Tokyo to Vienna and from India to Siberia.

The preparators—who are able to recreate plant life, build models of ancient villages, cast replicas of dinosaur bones, do taxidermy on gorillas, make molds of intricate Moorish arches, use plaster and plastic and even wood and chicken wire to create figures, and paint everything from the scales of a python to landscape backgrounds of Old Samarkand—have been at work for three years on the new exhibition hall.

Frederica Leser, who got her fine arts degree from Bennington College in 1953 and for years exhibited and sold her own paintings, is a preparator—one of only four to hold the rank of senior-principal preparator.

When the hall opens next October, she will celebrate her 20th anniversary in the museum's exhibition department.

"One of the characteristics of the people who work in the exhibition department is that they enjoy detail," says Leser, who once spent six months painting a replica of a 23-foot,

reticulate Burmese python—scale by scale—with a tiny brush.

"One of the important attributes of a preparator is to be able to solve problems: 'How are we going to make this look like water? How will we make it look like this porpoise is jumping out of water?' A lot has to do with trial and error. There is no 'how-to' book for a preparator. The people who have been here for many years build up an intuitive ability to solve problems like these."

Leser spent seven years painting nearly 400 replicas of fish for the Hall of Ocean Life and another six painting reptiles, from a lizard half an inch long to an eight-foot Komodo dragon, for the Hall of Reptiles.

For all their artistry, preparators only make an average salary of \$14,000. The salary range is \$10,000 to \$19,131. None makes the top salary, says Leser, who recently stepped down as president of Local 1559, District Council 37, Municipal Employees Union.

"It's a sacrifice for people to work in a museum," she says, "but the compensations are enormous because it's interesting and meaningful work."

Even if the public never knows who the artist is?

"I get a sense of pride when we see people—especially the children—get excited and touched by something they look at," she says. "You get the feeling you've introduced people to other worlds they'd never see. And for that reason, I don't think you have to sign it."

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George Whitmore's book *The Confessions of Danny Slocum*, published by St. Martin's Press, is now on the bookstands. George has been a free-lance writer for a number of years, working mostly in the Manhattan area, where he lives.

John Yeo was appointed executive director of the Troy Savings Bank Music Hall Association effective June. John had been serving, for two years, as performing arts administrator of Arts D.C., a position which included management, fund raising and staff supervision of performing facilities at American University. Prior to that, for five years, he was executive director of Borrowed Time Productions Inc., an interdisciplinary producing arts organization which provided services to visual and performing arts groups in the Washington area. John will be living in the Troy, New York area.

'70

Jan Cook of White Creek, New York, lives among the hills that inspired Grandma Moses,

according to a "Portrait" published in the local papers. Jan works in oil and pastel, includes farmers working in the fields, cows grazing in the pastures, looks for high places with long views and panoramas. Some of her landscapes are displayed locally, some have sold to passersby. Her pastels are also on display in New York City at the Sarah Rentschler Gallery where a drawing sold to a London, England, bank where it now hangs. In 1976 Jan became interested in papermaking when she attended a papermaking workshop at Bennington College by Garner Tullis and Kenneth Noland, then resident master artists. She became Noland's assistant at Gully Paper in North Hoosick for a time. Last September Jan and **Sophia Healy '65** established Deptford Paper, a papermaking workshop for area artists, for the purpose of producing their own paperworks. The poured method of producing paper which they use, in the manner of colonial papermakers, allows the artist to control color and design and serves as a medium for abstract forms. They are creating exciting works of contemporary art.

Michele Molyneux Curtis reports being happily

married to Rev. Gary Curtis, a Biblical scholar and translator. They live in New Knoxville, Ohio. Michele received her M.A. in visual arts education from the University of Kansas this May; in 1978 she received her Bachelor of Theology degree. Michele is an editor, writer and researcher with *The Way International*, writes for *The Way* magazine and also interviews people for *Heart* newspaper. Michele and her husband are actively involved in international work, which takes them to a variety of Latin American countries yearly. Both speak Spanish fluently and they are coordinating a pioneering Spanish-speaking program in leadership training this fall at The Way International Headquarters including Chileans, Venezuelans, Spaniards, Argentinians, Peruvians and Colombians. Both are on the faculty of The Way College as visiting lecturers. Says Michele, "Bennington College taught me not to be afraid to jump in and get involved. Life is fantastically exciting! I love it!"

Robin Walker: "I am still living in Springfield, Massachusetts, with Micah and the kids (DM and DR). Last summer we bought the three-family tenement which has been our home for the past five years, and spent July and August removing lead paint. Still working as planner for the Hampshire County Employment and Training Center (annual budget \$4-5 million)."

'71

Anna Lillios writes from Cedar Rapids, Iowa: "I'm working on my Ph.D. in English at the University of Iowa. Also, I will teach a core literature course to undergraduates at the university in the fall. I'm currently teaching ESL (English as a Second Language) to the foreign-born here in Iowa City, and will teach English in the Upward Bound program at Coe College this summer. I'm busy but having a good time."

Victoria Woolner Samuels reports that she and Tom have just moved back to Chicago and she is general contractor for the house (2 flat) they are renovating. Tom, an architect, works for Fujikawa Conterati Lohan Associates and she is an artist and graphic designer. She says, "more graphic design and less printmaking these days—mostly working (hands on) on our house."

'72

Carol Leskiewicz Carpenter, in addition to her R.N. degree, now has a C.P.T. (Certified Polarity Therapist). As such Carol works as a polarity educator at the Polarity Center in Boston. Her home is in Jamaica Plain.

Deborah (Debby) Saperstone has just completed her studies at Boston University School of Social Work and will begin her social work career in the Amherst, Massachusetts, area in the fall. "Also, in September, 1979, my album, made with a friend, George Wilson, was released on the Front Hall label. The record is called *Kissing is a Crime* and is a collection of songs and ballads of the Appalachian South and the British Isles."

Laura Strock Strasberg sent a new address, saying, "I am expecting my first baby in June. . . . I'll be taking a break from sewing during the summer, after the baby is born, but I hope to get back to it in the fall." Laura's quiltmaking business, Laura's Rainbow, keeps her busy. She makes quilts of all sizes—crib to king. They are mostly pictorial—rainbows, hearts, country scenes with houses, animals, city skylines, shooting stars—made of brightly colored calicos or satins and velvets. Laura sells them privately and to stores, mainly two in Manhattan: Beautiful Things in Soho, and Hired Hand on the East Side. She also has a mail-order business of patterns and kits: Ms. Laura Strasberg, 123 East 2nd Street, Brooklyn, New York 11218.

Laurel (Laurent Loo-king) Yap is working for Dr. Kiehle in Maysville, Missouri, on a hospital rotation for the summer as part of her training at Kirksville College of Osteopathic Medicine. Laurel and Leo Yap still call Hilo, Hawaii, home.

'73

Alexandra Hughes of Manhattan was one of the four soloists in the Mozart *Requiem*

NRT query

The NRT staff requests the assistance of alumni or College friends with job and housing offers or ideas for the 1981 Non-Resident Term (January 5 to February 28, 1981). Particularly popular locations for students are New York City, Boston, Washington, D.C., Los Angeles, and San Francisco. Please contact Alice T. Miller, Director of Students and Student Placement, or Deborah Harrington, Associate Director, if you would like to offer an NRT job or housing, or wish to have materials sent to someone else who might be interested in the program.

presented by the 40-voice Trinity Chorale with the Chamber Orchestra of New England at Trinity Episcopal Church, Southport, Connecticut, on Good Friday. Alexandra has also appeared this year with the Opera Ensemble of New York and with the Greenville Symphony orchestra.

Daniel Myerson's response to a recent check on his address, now Brooklyn, New York, included the following: In answer to the question, Occupation and/or Title, "Preception at Columbia U." For News and Comments, "Oy vai!" We do already know he's been writing fiction, received an M.A. from Columbia University in literature, and is hoping to achieve a Ph.D. soon.

Susan Sheckler Leff and husband **Richard Leff '74** keep busy with their bookshop in South Burlington, Vermont, and their daughter, Rachel Allyn, who was born August 1, 1979. "We are also really enjoying our northern Vermont home," in Waterville.

Melissa Marshall received her juris doctor degree this spring, according to the list of graduates from Franklin Pierce Law Center in Concord, New Hampshire.

A "Hello!" from **Jane Dalzell Milner** goes on to say, "Please include my name in all future alumni mailings, especially the forthcoming alumni directory. Since graduating I have moved around [a lot]. In August of '75 I married Liam Milner, a technical writer. On July 23, 1978, our daughter Britta Maeve Milner was born. Until her birth I was a systems analyst, and am now hoping to return to school in the near future for an M.A. We moved, in January, into a 240+ year old house outside New York City [Bloomfield, New Jersey] which we are in the process of renovating and decorating."

Cynthia Saltzman has completed all the requirements except the dissertation for her doctorate in sociocultural anthropology at Columbia University. "The National Science Foundation awarded me a fellowship to complete my dissertation research on The Unionization of Female Clerical Workers at Yale University." Cynthia is living in New Haven.

'74

Jeremy Koch tells us he recently graduated from Columbia Business school and started work at Time Inc. in July. He's living in Manhattan.

Pamela Legge is box office manager for the Studio Arena Theater in Buffalo, New York, which is a live, not-for-profit regional theater. She says, "After five and a half years working at various radio stations in Buffalo, theater has beckoned. I was already working part-time tending bar in the theater's lounge, and now I'll get a chance to work behind the scenes, and maybe someday in front!"

A note from **Polly Puner Richter** reports, "Both Eric and I are doing fine. He just finished a master's at Columbia and I'm practicing law in the City [New York]. We both felt that we owed a lot to Bennington, and contributing to the 50th Anniversary Fund was the least we could do. Hope all goes well. . ."

"Here's some news," writes **Sarah Rodman**. "I married Mark Sterling April 8, 1980 in Columbia, South Carolina. We are both serving in the U.S. Army. I am a Survey Specialist working as an instructor with the Counterfire Department at Ft. Sill, Oklahoma. My husband is on overseas tour in South Korea. I am keeping my maiden name."

'75

Stewart Boyle calls himself a radical feminist revolutionary and says he is in the business of social change. "Since many people apparently think I was killed back in May of 1974 in that car wreck in White Creek, I shall tell you that I wasn't. After I re-learned how to walk, talk and write, I went to Harvard and got master's degrees in nutrition and in health policy and management. Then I came out to the Northwest and was a state bureaucrat by virtue of my Harvard background. Now I'm beginning to understand what's important in life. It's been an eventful 5 years." Stewart is living in Olympia, Washington.

Lucinda Cummings is a graduate student at the University of Minnesota, Minneapolis. She's working on a Ph.D. in clinical psychology.

Martha Hart in winter is a ski instructor at Ski Incline, Incline Village, Nevada. During the summer she works for Nova Graphics in the village, doing inventory control, shipping and receiving. The company is a screen-printing garment shop, which silkscreen T-shirts, turtlenecks, etc. Martha lives in Kings Beach, California.

'76

Bel Broadley: "Have just finished my term with the Air Force and am on the waiting list at Wharton and applying to foreign service. I would like to attend all reunions etc. for the class of 1974—those are my friends...and would like to make contact with other Bennington alumni in Philadelphia, New York City and Washington, D.C." Bel is living in Swarthmore, Pennsylvania.

Charles Collins, having completed his A.B. in linguistics and computer science at Brown University, will be a graduate student in computer science at Duke University next year.

Tana Pessa Estridge married Ken Estridge, who owns the Joy of Movement Center in Boston, on June 23, 1979. After graduating from Radcliffe she got a master's degree in public policy from the Kennedy School of Government, Harvard University. Tana is currently working with a private consulting firm doing evaluations of federal human-services programs.

Laura Friedland has established herself in New York City as a free-lance fabric and fashion designer.

"**Brant Houston** is planning to leave Montana and return to the news biz in New England, where he previously won three awards for his investigative reporting. **Mel Watkin '77**, meanwhile, is hurriedly trying to finish her M.F.A. in sculpture at the University of Montana." A later note says he is moving back to Boston this summer to a job with an independent news agency that will be selling statewide investigative pieces to Massachusetts newspapers.

Sarah Jackson followed up her Bennington degree with an M.F.A. from Indiana University, Bloomington; her thesis exhibit was shown at the Central Court art museum. In May the Park-McCullough House Gallery in North Bennington exhibited her landscapes, seascapes and cityscapes. Sarah's home is Green Farms, Connecticut.

'77

Lise Motherwell is a student at Florida Institute of Technology, Melbourne, Florida, studying technical communications. She is also interning at the Today paper and doing free-lance writing.

Jill Margot Wisoff: "For the last couple of years I have been acting, directing and producing off-off Broadway. I also performed with a disco group and a couple of rock groups. Currently, I am working at Theater For the New City and writing music for a new show, *Itchy Britches*, and putting together a new rock group, *Gidget's Honeymoon*. I will finally be entering the New York University M.B.A. program this summer to learn how to get rich quick."

'78

Since leaving Bennington in 1978, **Peter S.**

Lenz has received his B.A. in zoology from the University of Washington (class of '79) in Seattle and will enter the University of Washington School of Medicine this fall, spending his first year in Fairbanks, Alaska, as part of a regional exchange program with the University of Alaska. He reports he gets together with **Steve Shaw '80** for mountaineering trips and reminiscence. Peter continues: "Best wishes to friends and teachers! I'd love to hear from you folks out there in Quadrille-Land. My permanent address is still that of my parents: 11 Woodbury Street, Providence, R.I. 02906."

Painter **Robert Russell**, who supports himself with part-time carpentry and house painting, sits down every night to a splendid dinner and a bottle of wine. "I need that relaxation at the end of the day. I can't afford to go out to eat, so I do the cooking myself." He shares a loft in Greenwich Village (New York City) with a friend, Anne Little. After work he shops locally for food that is quick to prepare and cooks it in his own unconventional and idiosyncratic way...The loft is still being renovated and the kitchen hasn't been finished...it is spacious...there are no fancy kitchen tools—only essentials...The loft is separated into a working studio off the kitchen, which gives onto the large living area where their friends are entertained—often sit-down dinners for six to eight people. Bob never knows what he's going to cook until he gets to the store and sees what looks good. "I've been interested in food since I was a child." During the week, when he is working on other people's lofts, Bob makes lunch on the job. ...So writes **Moire Hodgson** in an illustrated article, containing recipes and some cooking secrets, which appeared in the Living Section of the New York Times in June.

'79

Mary Lyman and Ronald Dabney '77 presented an all-Bennington dance program at the Merce Cunningham Studio in New York City late in May. The program included premiere dance works by Remy Charlip, Barbara Roan, Martha Wittman, Dabney and Lyman.

Mary Raff visited her sister in Taipei, Taiwan, Republic of China, last February. Mary lives in Bristol, Vermont, and works with Morgan horses at Taproot Farm in northern Vermont.

Merry Robin Snyder is a painter and a dancer. She graduated from the San Francisco Art Institute in December 1979, and is working with

a dance company. Robin lives in San Francisco.

Andrew Teirstein plays the white-faced clown in *Barnum*, which opened April 30 at the St. James Theater, New York City, to rave reviews, was nominated for 10 Tony awards and received bookings which run through the summer. What's it like? "Incredible," says Andy, adding that landing the role was a very lucky break, "my background fit what they were looking for." *Barnum* provides a custom-made showcase for many of his talents: Andy never speaks, he juggles, tumbles, dances, mimes, plays a violin, harmonica, concertina, spoons. His favorite turn is a "diversion" before the show starts, when Andy "flirts" with the audience, coming off stage and mingling with the theatergoers...all improvisation, taking his cue from the mood of the audience. Andy's background at Bennington culminated with a senior project which was a three-part opera, *Panuco*, built around the character of a tramp clown. He wrote the book and the music, directed and starred in the production. It was performed with a cast of 20 and a nine-piece orchestra made up of members of the faculty. He also composed an orchestral piece, *Scarecrow*, a short scherzo based on Bruckner's D Minor Symphony. Andy's non-resident terms contributed much to his background: He visited Mexico one winter to study mime under Sigfrido Aguilar, who heads the company Los Comediantes de Silencio. Another time he went to Dublin, Ireland, to study Irish music and literature. On a later trip to Mexico he travelled with a family circus, Los Hermanos Rodogel, to towns and villages, some very remote, and learned Spanish en route. Andy loves the outdoors, and his family wonders about his confinement in New York City. He is reveling in this opportunity, however, and says "The city is kind of like a wilderness, only with people instead of trees."

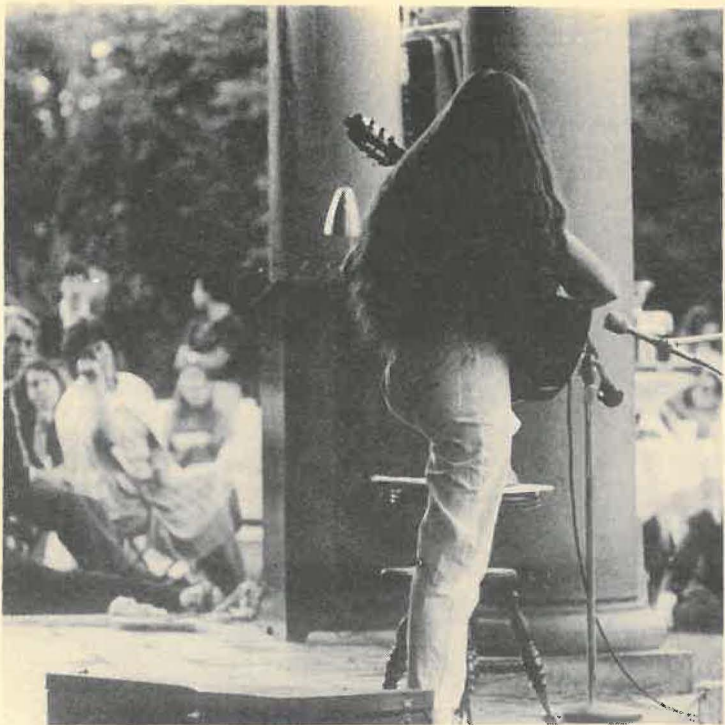
'80

Anne Goodwin had a job before she graduated in June. The Bennington public television station decided a Kids Show was needed and before long a live, semi-rehearsed, semi-spontaneous show evolved that airs Saturday mornings and Monday afternoons. Anne, a drama major, helps write and stage the shows, and plays such parts as the Wicked Witch of the West in the show's production of the *Wizard of Oz*. Anne's living in North Bennington.

Senior theses, 1980

Continued from Page 2

- Morrison, Micah—Where pilgrims come: part one.
- Murray, Nancy Ann—Looking for Cairo.
- Nimmer, Marcia B.—Fritz Perl's development of Gestalt therapy.
- Plotkin, Lisa—Flaubert's fiction and the art of film.
- Polier, Nicole—The gambler, the gypsy, and the governor: a cross-cultural study of charismatic leadership.
- Poole, Andrea Geddes—To the Victoria Station: a study in the decline of the liberal party of Great Britain 1906-1924.
- Porcher, Daniel K.—The Universal stimulus: American conceptions of property during the middle period.
- Rasch, Alison D.—Reincarnation: an inductive approach.
- Rosenberg, Samuel J.—Second-generation effects of the Nazi concentration camp experience.
- Rosenfeld, Dana—In Hunc Modum: An analysis of medieval religious and community concerns as seen in wills selected from the archbishop's register of York, 1345-1348, 1481-1499.
- Salta, Victoria—Family dysfunction and treatment in Anorexia nervosa.
- Scher, Susan Chase—Translations. Selections from the works of Charles Baudelaire.
- Silverstein, Lynn—The transom: experiment in two parts: Antonio Buero Vallejo.
- Simons, Joshua—Truth setting itself to work: An investigation of Martin Heidegger's thinking as it relates to the work of art.
- Soorikan, Anne—Im Yekere (My Songs).
- Stephen, Anita—Of mice and presidents.
- Stringos, Mary Ellen—James Joyce in Dublin: yesterday and today.
- Tessler, Julie Beth—Sex roles and the family.
- Van Dolson, Sabra—The Golden Bowl: The fevered vision of a man in chains.
- Vance, Kevin—The equal eye of Herman Melville in *The Confidence-Man* and *Israel Potter*.
- Weisberg, Orren Beth—The social ideas of the temperance movement, 1810-1852.
- Wellman, Martha—The glass mountain: an exploration of structure in *Emma* and *Mansfield Park*.
- Winthrop, Nina—Genevieve Serreau's *A season in reflection*.
- Wu, Lisa—The auction of the mind: Robert Lowell's *Confessional poetry*.



Swados at '80 commencement

Commencement 1980 was memorable not only for the graduation of another 134 seniors and two graduate students from Bennington, but for a series of verbal memories of Bennington College in the early 1970s delivered by Elizabeth Swados '73. Benefitting by the usual idyllic June weather, Swados stood at the traditional place, the east porch of the Jennings mansion, and produced far more than could be described as a commencement "speech."

She sang, she chirped bird calls, did Calypso imitations and played the guitar as she reeled off a list of memories which she had jotted down on large sheets of drawing paper. Page after page of these sheets were tossed to the ground as Swados demonstrated the brand of creativity which has won her acclaim as a writer, composer, director and playwright in the professional world of New York. As a finale to her "speech," and as it was getting dark, she called for audience participation and cooperation in a series of rhythmic collaborations which left everyone chanting—and a bit reeling from the experience.

A transcription of the tape of her performance will attempt to convey at least some of Swados' memories of the Bennington of nearly a decade ago. Following are more or less direct quotes chosen for their representativeness:

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I remember very special things. . . I remember isolated images and they make a sort of lesson for me, and I am going to share some of these. My Bennington memories are important links for my life. It's fascinating to me how the past experiences have become the foundation of my sensibility—and that's the truth, though I don't want to give you advice.

I studied with Henry Brant. . . One time Henry tried to help me figure out why I

couldn't write music down. Henry and I solved the mystery. He pointed out to me that I was lazy! . . . He told me to go out and listen to the birds. I listened. Time passed and I forgot about the birds. But I went with Peter Brook to Africa and he got me up at dawn to listen. And this time I heard things.

Then one time Henry asked me to stand in the balcony of Carnegie Hall and screech in quarter note triplets with a symphony orchestra and a high school band. I was with the band. I spent 48 hours trying to learn about quarter note triplets. . .

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I took a creative writing class with Nicholas Delbanco. I didn't do well for a long time. My prose was heavy and full of adventuresome, heavy, overburdensome, ridiculous adjectives. I had no content either. . . Finally I decided to write about a very serious subject—my unhappy sex life with my boy friend at the University of Rochester. . . it was going to have content. I read it to my class and they laughed their heads off and were very complimentary because finally I was beginning to show at least a comic style. . .

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Frank Baker has had an enormous influence on how I teach others to sing. He had a way of starting sentences around the room. . . On a good day the sentences would connect and flow and there would be a whole new person in the room. . . Now I go into neighborhoods in New York and I do the same thing. I get them to sing their guitar parts. . . and we have good success, so sometimes I have them make duets.

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When the Kent State massacre happened I went to the school psychiatrist and told her I was mad and needed time off. Then I wrote to Pete Seeger and asked if I could work for him. And then I went to Henry Brant and asked if I could get credit for going off and he said there was credit for madness too. So I took off for a while. . . We had a moratorium theatre during the Vietnam War, called Fusion Theatre, for a time. Jon DeVries and Larry Atlas. . . but the Kent State affair was a whole other matter, I really had to leave school at that time. I spent many hours lying right here in this field—that was the worst I have ever been. And there was a guy named Bill Dixon who tried to get me in his studio. . . just to sing jazz. But I continued to pursue my bad folk songs and left.

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A dancer friend of mine asked me to help her—Lisa Nelson—and I lay on my back in our science building and sang about 27 variations of the Beatles' song "Help."

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There used to be horrible dog fights late at night around Commons. I used to hear the screaming of those dogs and the grating. . . and weeping of their masters. Not a good memory.

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Henry Brant told me to be wary of melodies and to feel a deep distrust of major chords. I went on the streets of New York and I picked up kids whose voices were changing and whose voices had a foreign accent or whose voices were crazy. For a long time I was writing

operas and I would never audition the cast members to see if they could sing or not. I would just audition to see if I liked them. This became a peculiar expertise of mine and I got a little criticized for it. But I am grateful.

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I also remember that the first time I learned 7-8 across 3-4—which is music time—was when I saw a class of Vivian Fine's dancing through the halls of Jennings to Stravinsky. I have taken that and have requested the kids in the streets to make up dances too, like the rhythm of their parents' arguments, or whatever.

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The reason I am doing all this is not because I think my recollections are any more illuminating than any other person who went to college. I don't. I am talking this way because—not because I am older but because I am less crazy—I've come to value the importance of ritual. Like I value this ritual. I am not here sarcastic. As you can tell, I am here funny, joking with you. But I am not here cynical. I am here, with my heart.

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And I think it is important to recognize leaving one place and going to another. And that it's essential. And growing seems to be inevitable (a brilliant statement: copy that one down). But it does seem important to me to cherish the teachings that come along and their strange, modest, perverse ways, whatever they are.

Faculty Notes

Pat Adams and Philip Wofford's work was selected (among 21 artists including other "Bennington" artists Helen Frankenthaler, Ken Noland, Jules Olitski, Larry Poons) for the "Painterly Abstractions" section of a six-museum collaborative effort titled *Aspects of the '70s* on view at the Brockton Art Museum through August 24. From July 28 to August 1 Pat Adams was visiting artist at Blossom Summer School of Art at Kent State in Ohio, where several works were exhibited and a lecture was delivered.

On September 12 at Barbara Fiedler's Gallery in Washington (1621 21st St., N.W.), an exhibition of Pat Adams' paintings on paper will open and be on view through October 3.

The Sage City Symphony, brainchild of composer-conductor Louis Calabro, has become a popular institution during its eight

years in southern Vermont. Using local musicians, ranging from youthful to elderly, and giving regular concerts that are free and open to the public, it is sponsored by friends and has received annual grants from the Vermont Council on the Arts. The concert programs include a wide range of orchestral material, and generally feature one or two commissioned new works by members of the orchestra or local composers. Recent concerts featured a piano solo by Vladimir Havsky in the Greenwall auditorium and a performance of Beethoven's Fourth at the Shaftsbury Elementary School.

Nicholas Delbanco had an essay titled "Reprise" in a recent Doubleday-Anchor book titled *On the Vineyard*. The concluding volume of his Sherbrooke trilogy, *Stillness*, will appear in September (William Morrow & Company, New York). Nick served this last year as a Woodrow Wilson Visiting Fellow and as a grants panelist for the Literature Program of the National Endowment for the Arts.

Shortly before graduation, in June, the Bennington Banner ran an article about Bill Dixon, the workings and philosophy of the Black Music Division. Written by graduating senior Micah Morrison, it described and analyzed the senior concerts of three Black Music students.

Jane Ford's ceramics will be exhibited at the Meyer Breier Weiss Gallery in San Francisco in September, and at the Elements Gallery in New York in October.

Brower Hatcher, Philip Wofford and Stuart Diamond, who will teach drawing next year while Sophie Healy is on leave, have each received a National Endowment for the Arts Artists' Fellowship for 1980-81. So, also, did Susan Shatter, who taught painting last term while Pat Adams was on leave.

Brower Hatcher had a one-man show in March at the Diane Brown Gallery and is an exhibiting artist in the 11th International Sculpture Symposium, both in Washington, D.C. Brower's work "The Interrelation of Things" is currently on display through September on the Ellipse at the White House. As a participant in this symposium he was a panelist and presented a brief talk on sculpture as metaphor.

Kenneth Kensinger is campus host and organizer for a meeting of the South American Indian Caucus. The Caucus meets monthly at Columbia University, but makes this annual pilgrimage to country air. About 35 people, from Philadelphia to Boston, will attend. The meeting will last for three days this month and its purpose is the exchange of views and data about lowland South American societies, mainly the Amazon basin.