

ARTISTS AT BENNINGTON

VISUAL ARTS FACULTY 1932 - 1976

BENNINGTON COLLEGE ARTS CENTER

DEDICATION EXHIBITION MAY 20 TO JUNE 2, 1976

Since its inception, Bennington College has maintained an invaluable art exhibition program. With the recent completion of The Suzanne Lemberg Usdan Gallery, the possibilities for broadening the range of significant art shown at Bennington become even greater.

Bringing vital, challenging, and historic exhibitions to the College instructs and exposes students, faculty, and the community at large to the continuum of artistic traditions and ferment usually centered in the larger cities. Seeing art of high quality is the first stimulus to its creation.

Many who have already visited Usdan Gallery have remarked on its excellent exhibition facilities as being unparalleled outside a major museum setting. To those who have yet to experience the gallery's luminous spaciousness, this dedication exhibition offers a grand opportunity. And to all those most involved in the planning, funding, and completion of Usdan Gallery, thanks and congratulations are due.

A PERSONAL RECOLLECTION

In the fall of 1957 Alexander Doerner died while he was on sabbatical in Naples. I was invited to more or less take his place. At my insistence and with the help of Paul Feeley I convinced Bill Fels that part of my job would be to organize and direct art exhibitions for the College and that the New Gallery, as we called it, was to be in the Carriage Barn. Painting the interior pure white was part of the hard-won agreement and Fels had to do some maneuvering with the older benefactors of the college to let me do it. He also gave me the grand sum of \$600 to put on exhibitions (later increased to another grand sum, about \$1,000 a year to pay for six shows plus the senior exhibition). I found Kenneth Lester, who went to New York and brought back the Barnett Newman, Kenneth Noland, and Morris Louis shows, as well as the Herbert Ferber sculpture show and the Surrealism show.

The catalogues were all done by another local and loyal friend, Carl Farnham of South Shaftsbury with whom I worked out a kind of consistent style based on the simplest and cheapest.

The number of "firsts" we were able to bring off in the New Gallery during those years gave us an international reputation. But all of this could not have been either accomplished or meaningful without the extraordinary coherence of the art faculty of the period. I came to Bennington in the spring of 1958, at the same time Tony Smith did. That spring we started out with Feeley, Smith, Herta and Simon Moselsio, George Holt and Vinnie Longo (who had come the previous fall). Later Lyman Kipp

and Stanley Rosen joined the art faculty. In all my experience I have never known a faculty which worked together more amiably and more intensely. This is not to say that our discussions and our manners were always based in benignity. But what motivated us, I think, was the struggle to recognize and to implement each other's basic passion for the subject we were teaching. Both Feeley and Tony Smith were experienced teachers and both were great humanists . . . men of broad self-acquired knowledge. And both were artists through and through. Our art faculty meetings, formal and informal, were really seminars, not about methodology, but about the meaning of what we were doing. It was Smith, I recall, who made the important distinction between training and education, thus confirming the rightness of our position on art within the liberal arts context. It eliminated the art-school approach and made Hyman's and Wohnus' courses as relevant to our work as to their own disciplines. Indeed the whole college was as much a part of art as art was a part of it.

I know one thing: it was an extraordinary moment in Bennington's history, as members of the other faculties recognized then, and have said since. But like all good things it was so literally organic that when some of us drifted away, it changed. Feeley stayed. He went on as before trying to build and to continue the great tradition he had carried as his personal banner for the College since the early 1940's and until his death in 1966. It was this kind of tradition that I became particularly aware of during a meeting of the art faculty at another college when, after three hours of wandering discussion on how to educate students, Tony Smith leaned over to me and said, "but first you have to educate the faculty."

E. C. GOOSSEN

ART AT BENNINGTON

While my knowledge of Bennington's early years is limited to a few written accounts and hearsay, it would seem that the art division has had three fairly clearly marked periods of development. The first period was distinguished by the eclecticism that marked so much of American taste in art in the '30s and '40s. This was manifested, however, in what the records indicate was an extraordinary series of diverse but unusually discriminating exhibitions where one finds names such as Albers and Juan Gris but also Delacroix and Benozzo Gozzoli. The impression is one of great urbanity that probably reflected both the social constitution of the College and its progressive humanism. Not incidentally, the divisional structure of the school was not as developed as it is now and art simply received another kind of stress, that of implementing an educational ideal. But it is also fortunate that such good taste in general seemed to prevail because it was not easy in the '30s and '40s to determine where the force of history and taste in the visual arts was.

The options were clearer and a choice became necessary during the next phase which is largely dominated by the personality of Paul Feeley, for whom the new art center is named. Feeley, in concert with faculty members such as Tony Smith and Gene Goossen (I am referring to the late '50s), committed the art division to a more ideologically specific orientation, as a result of which Bennington's art division became synonymous with what has since come to be known as "advanced" art. It was during the Feeley era that Jackson Pollock and Barnett Newman were given their first retrospectives, that Clement Greenberg's association with the college commenced, that artists such as Jules Olitski, Tony Caro, Tony Smith and historian-critic Gene Goossen came here to teach. It was the era when, in fact, "The Green Mountain Boys," as Alan Solomon called them, referred to the prominent artists who either taught at the College or came to be linked to it by association. These include David Smith and Ken Noland; Noland later taught here also.

The thing is that after World War II art departments everywhere felt the same historical pressures, but at Bennington, the conviction of Paul Feeley ultimately prevailing, the departmental reaction was probably more compact and discriminating – not to say exclusive – than at any other school in the country that I am aware of. I know a number of second generation abstract expressionists came out of the University of Iowa around 1950, but perhaps the most singular artist of that generation, Helen Frankenthaler, emerged from Bennington in 1949.

The art division is no longer dominated by a single personality nor is it any longer as certain of its ideological options. To make the kind of decision in the '70s that art schools made in the '50s would be to commit the art division to isolation on the one hand, novelty on the other. There are many art schools that may seem more "advanced" than Bennington's art division is right now, but then the art division has chosen to remain a school, not to become an aesthetic cafeteria.

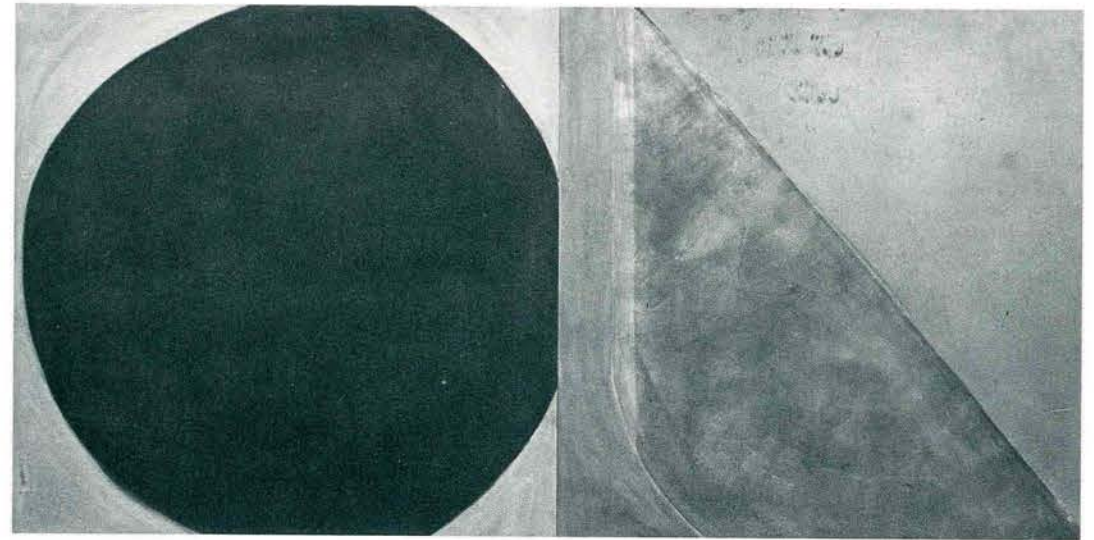
Thus, while the sentiment is customary, it is actually accurate on this occasion to say that the new art center marks a new era in art at Bennington, an era that reflects both the increasing interest in the arts and the profound cultural changes that that proliferating awareness signifies. Implicit in this concatenation of physical and social enterprises is the obligation to maintain the standards with which Bennington has come to be identified while recognizing the altered conditions of taste.

Art divisions are, as even this capsule "history" indicates, not the most peaceful of places any more than higher education is a "retreat." Ideals are partisan affairs and Bennington has not been spared the ironies their implementation generates. If there have been times in recent years when it seemed that everyone despaired, there have also been times when everyone has been inspired. In any event, the possibility of inspiration exists here as in few other places. I think the record – and the new art center is part of the record – backs us up on that.

SIDNEY TILLIM



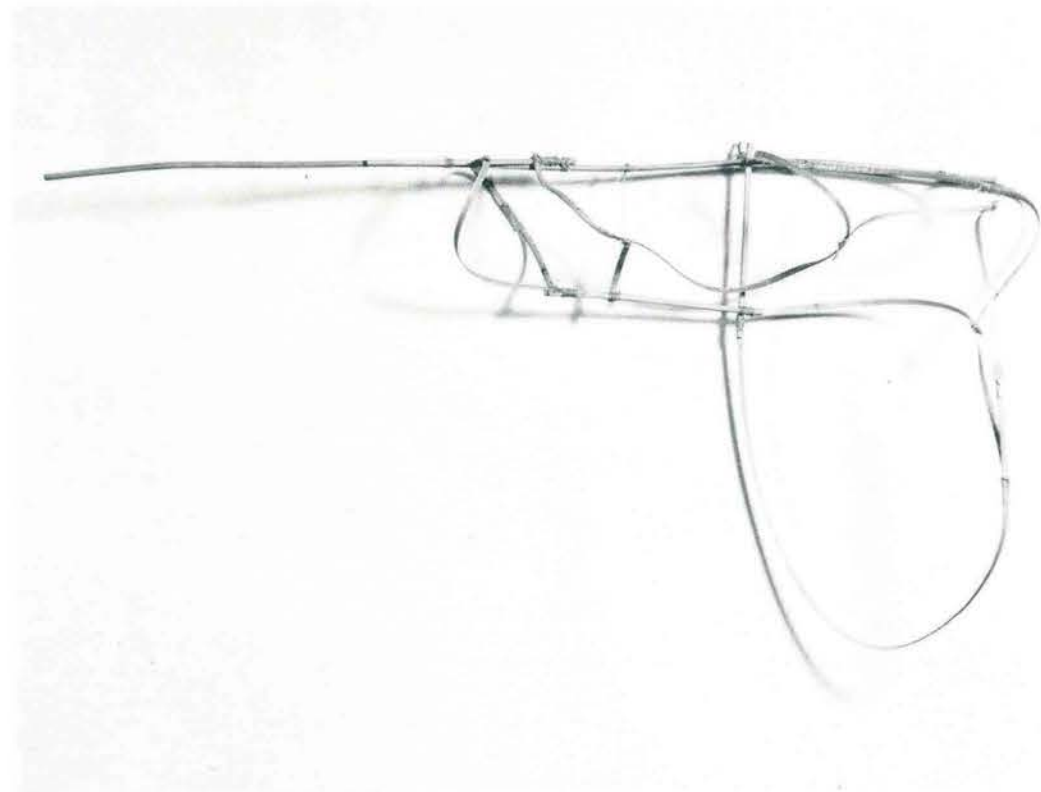
PAT ADAMS
 "Close Talk", 1976
 80" x 40"
 oil, isobutyl methacrylate,
 wax/linen
 lent by Zabriskie Gallery, N.Y.



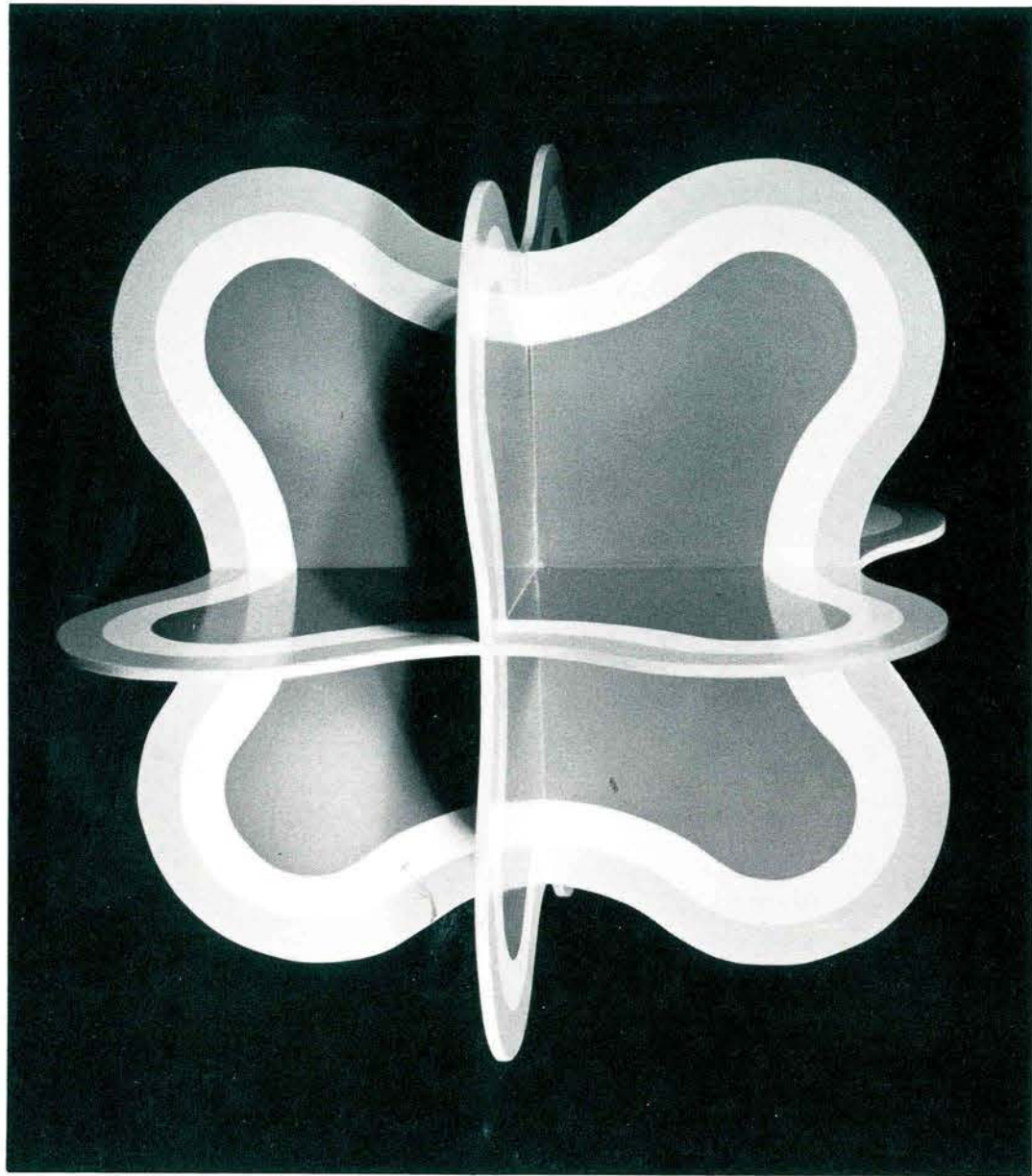
FRANCES BARTH
 "Or Of", 1975
 6'6" x 12'11"
 acrylic/canvas
 (Diptych - 2 panels)
 lent by Susan Caldwell Gallery, N.Y.



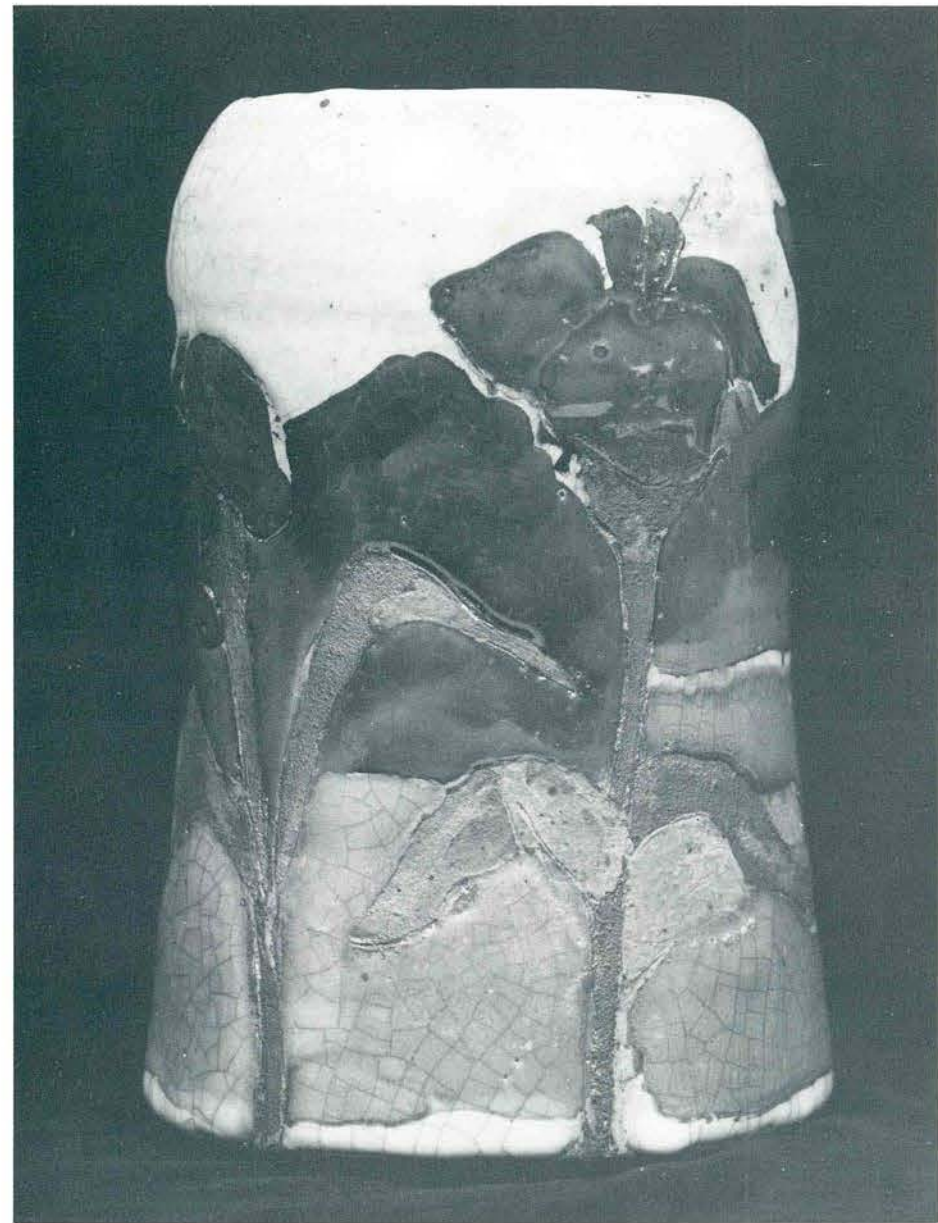
ANTHONY CARO
 "Ordnance", 1971
 51" x 76" x 143"
 steel rusted & varnished
 lent by Andre Emmerich Gallery, N.Y.



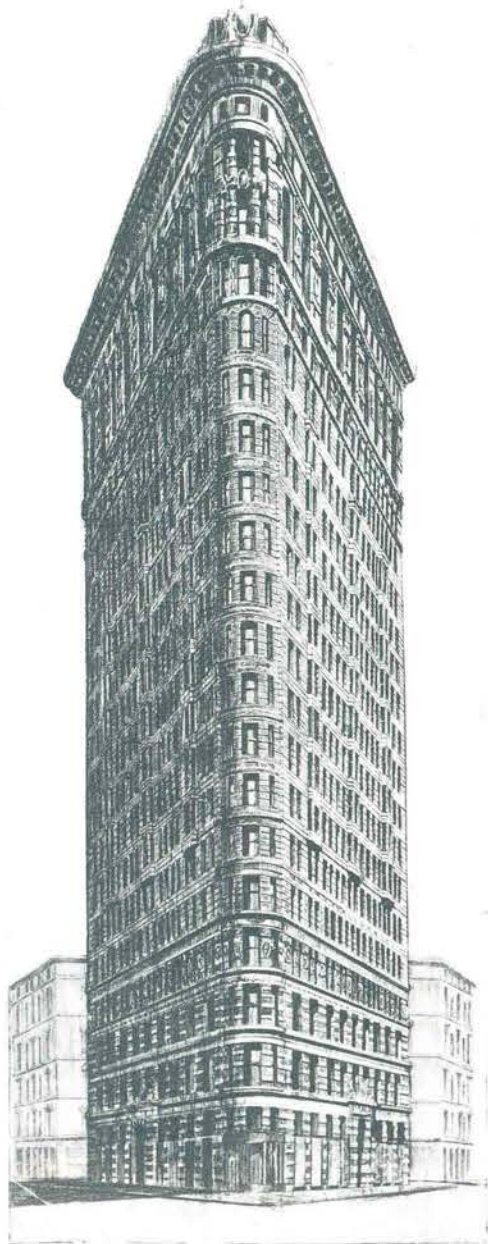
ROBERT CRONIN
 "Tarrative I", 1971
 18½" h x 36" l x 11" d
 reed and string
 lent by Zabriskie Gallery, N.Y.



PAUL FEELEY
 "Deneb el Bola", 1965
 36" x 36" x 36"
 enamel on wood
 lent by Andre Emmerich Gallery, N.Y.



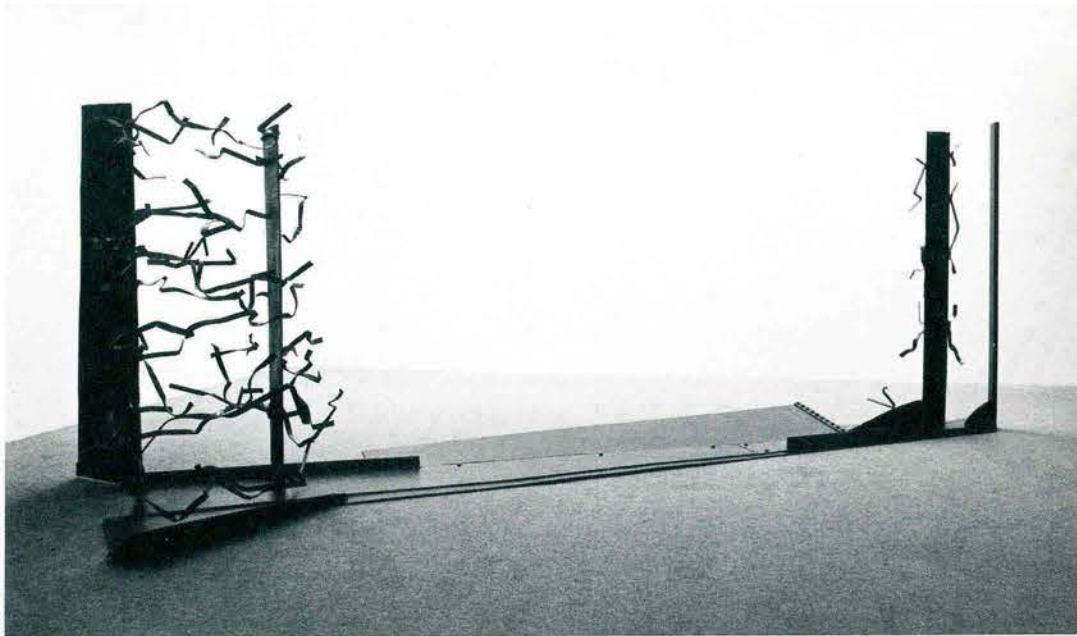
JANE FORD
 "Pentimento"
 10" x 6"
 stoneware with lustres
 lent by the artist



RICHARD HAAS
 "Flatiron Building", 1973
 41" x 18"
 etching; edition of 60
 lent by Brooke Alexander Gallery, N.Y.



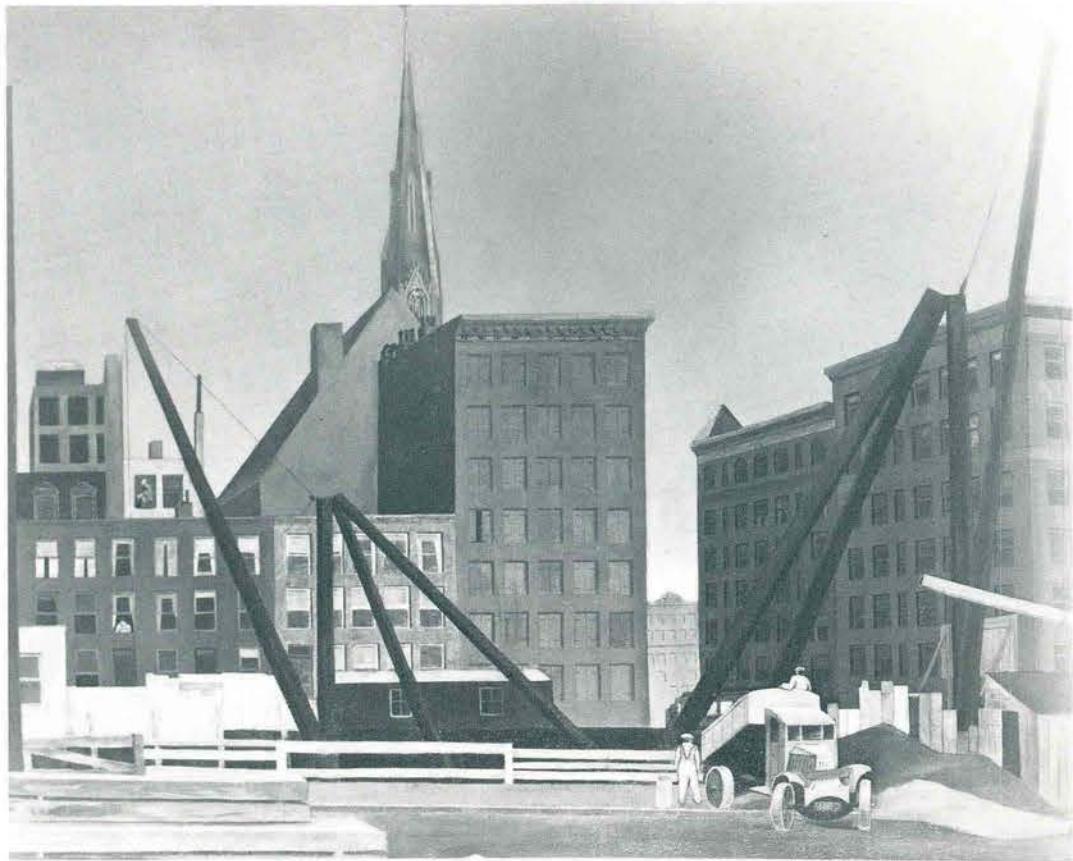
CAROL HAERER
 "Mac Duff", 1976
 92" x 63"
 oil on canvas
 lent by the artist



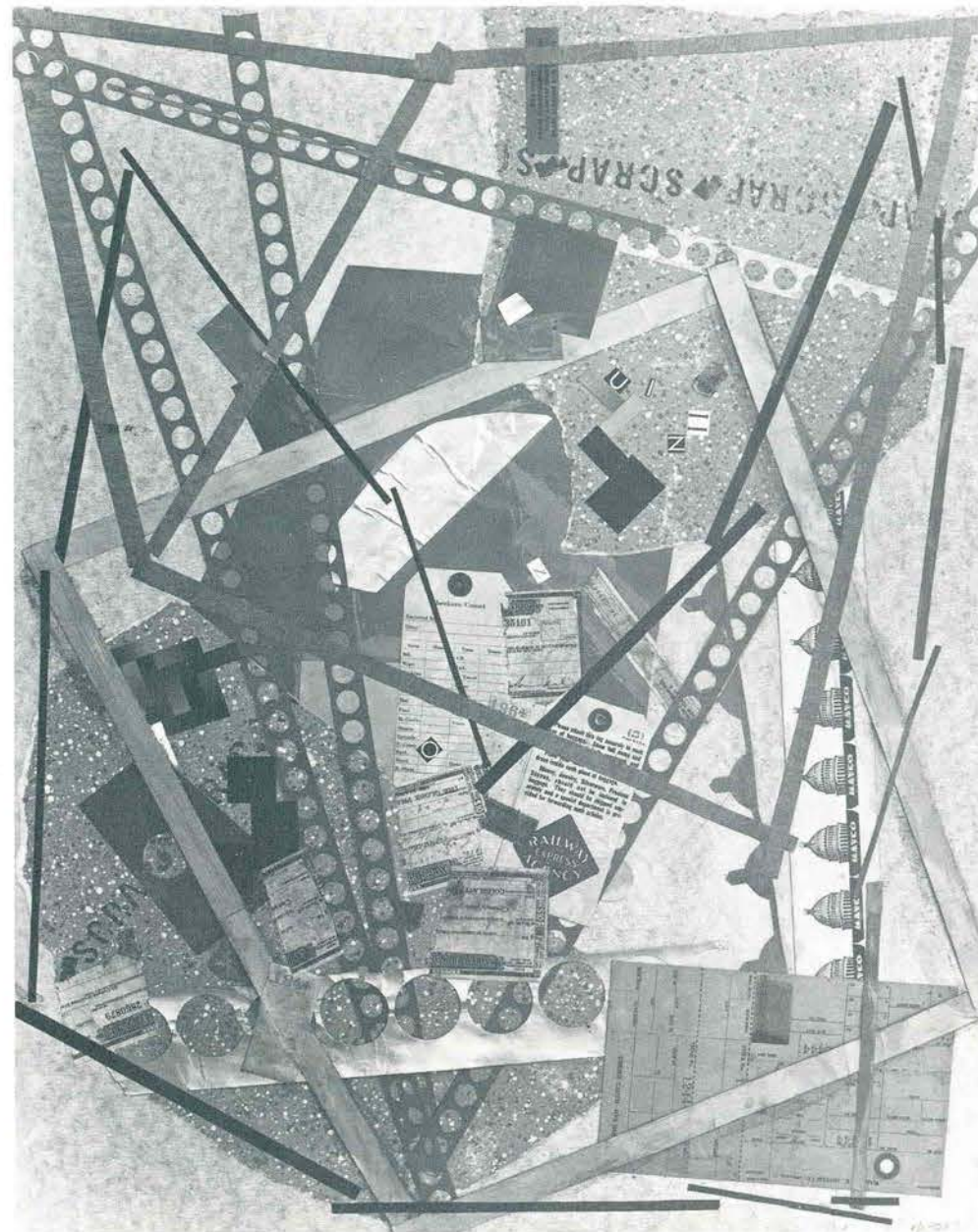
L. BROWER HATCHER
 "Wide Limit", 1974
 6'3" x 5'7" x 17'10"
 steel
 lent by Andre Emmerich, N.Y.



SOPHIA HEALY
 "Fowles in the Frith", 1976
 103" x 77" acrylic/canvas
 lent by the artist



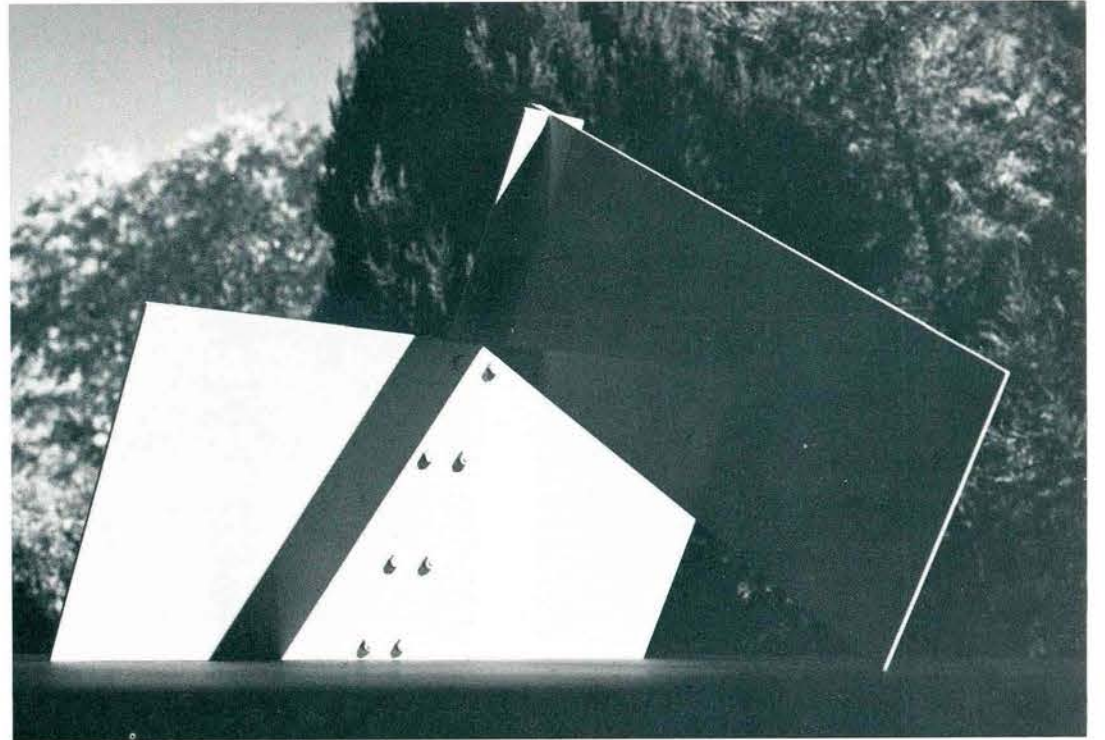
STEFAN HIRSCH
 "Excavation", 1932
 44" x 38"
 oil/canvas
 lent by Mrs. Stephan Hirsch



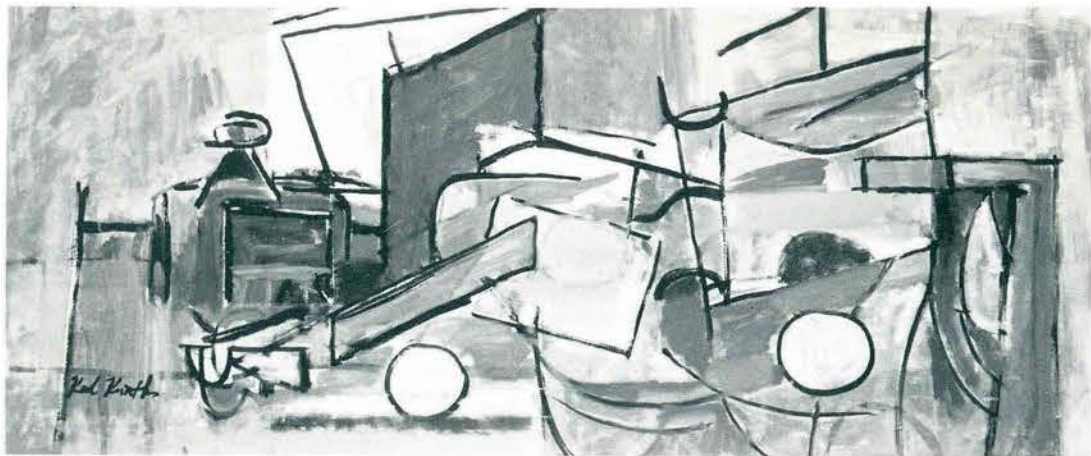
GEORGE HOLT
 "Paper Mill Village", 1954
 30" x 24"
 collage, lent by the artist



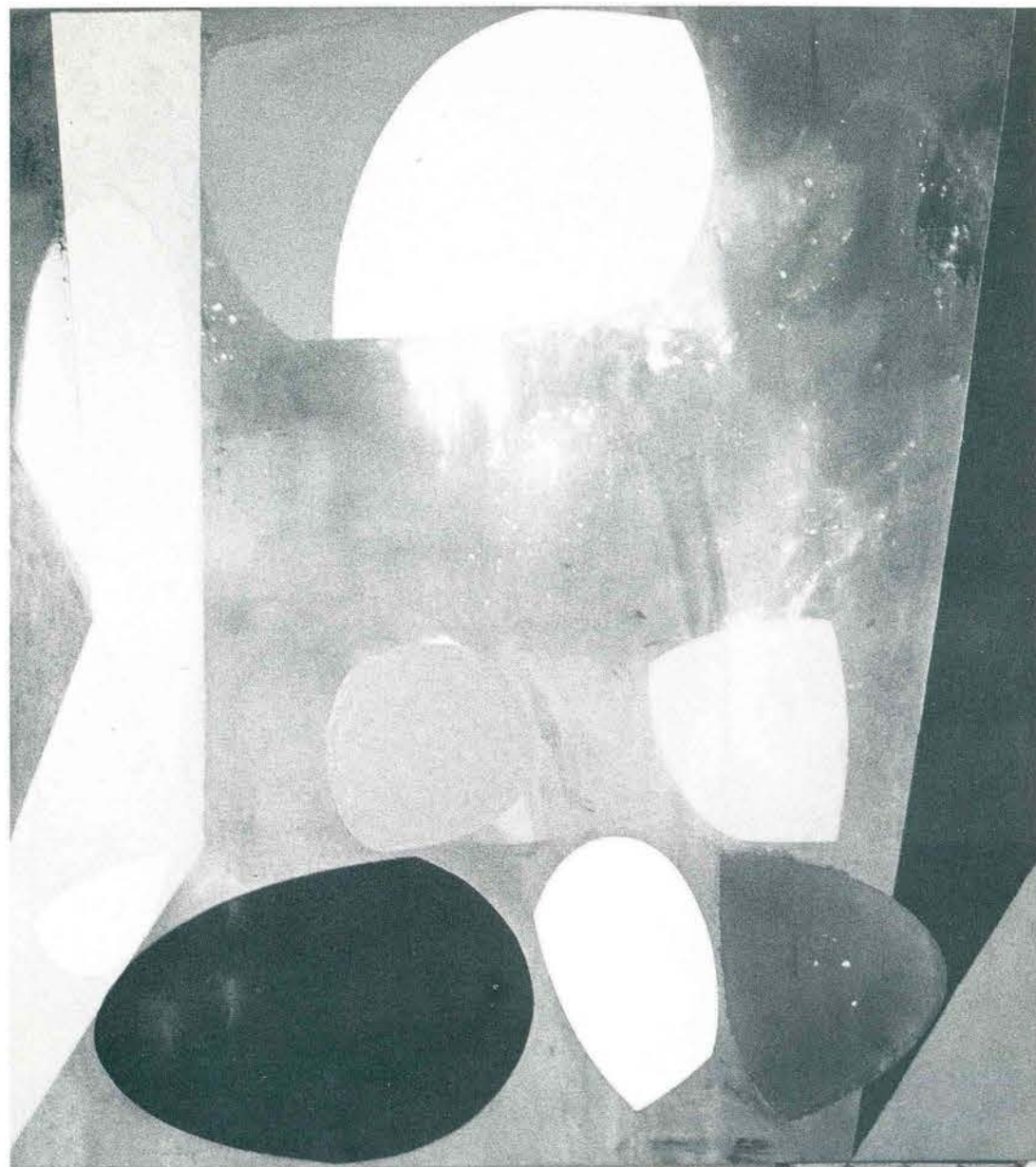
RALPH HUMPHREY
 "Victory", 1959
 80" x 70"
 oil/canvas
 lent by Bennington College



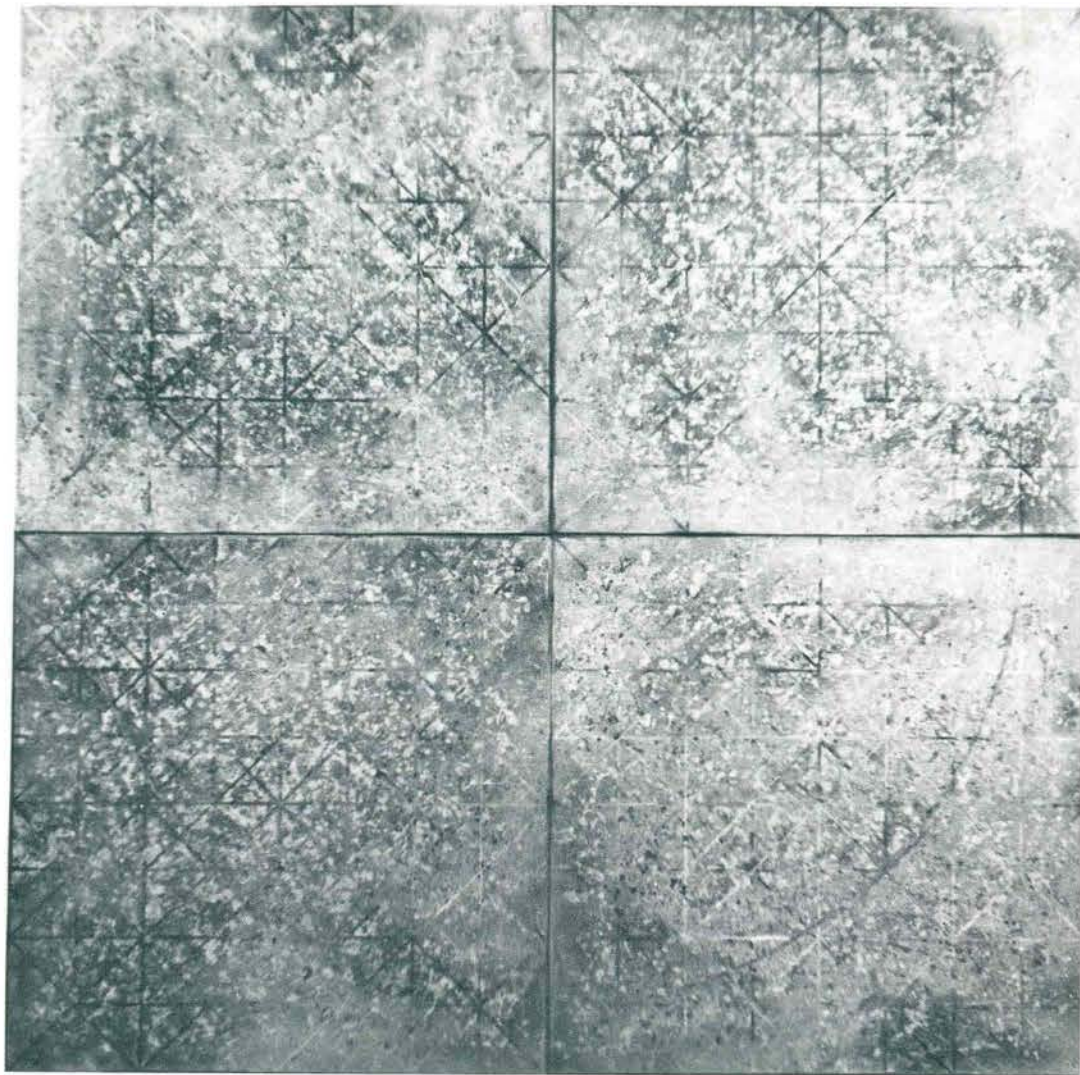
LYMAN KIPP
 "Red Wing", 1974
 108" x 115" x 78"
 painted aluminum
 lent by the artist



KARL KNATHS
 "Beethoven Book", 1959
 20" x 48"
 oil/canvas
 lent by Paul Rosenberg Gallery, N.Y.



ROGER LOFT
 "Nearing Merv"
 75" x 67"
 oil, acrylic/canvas
 lent by the artist



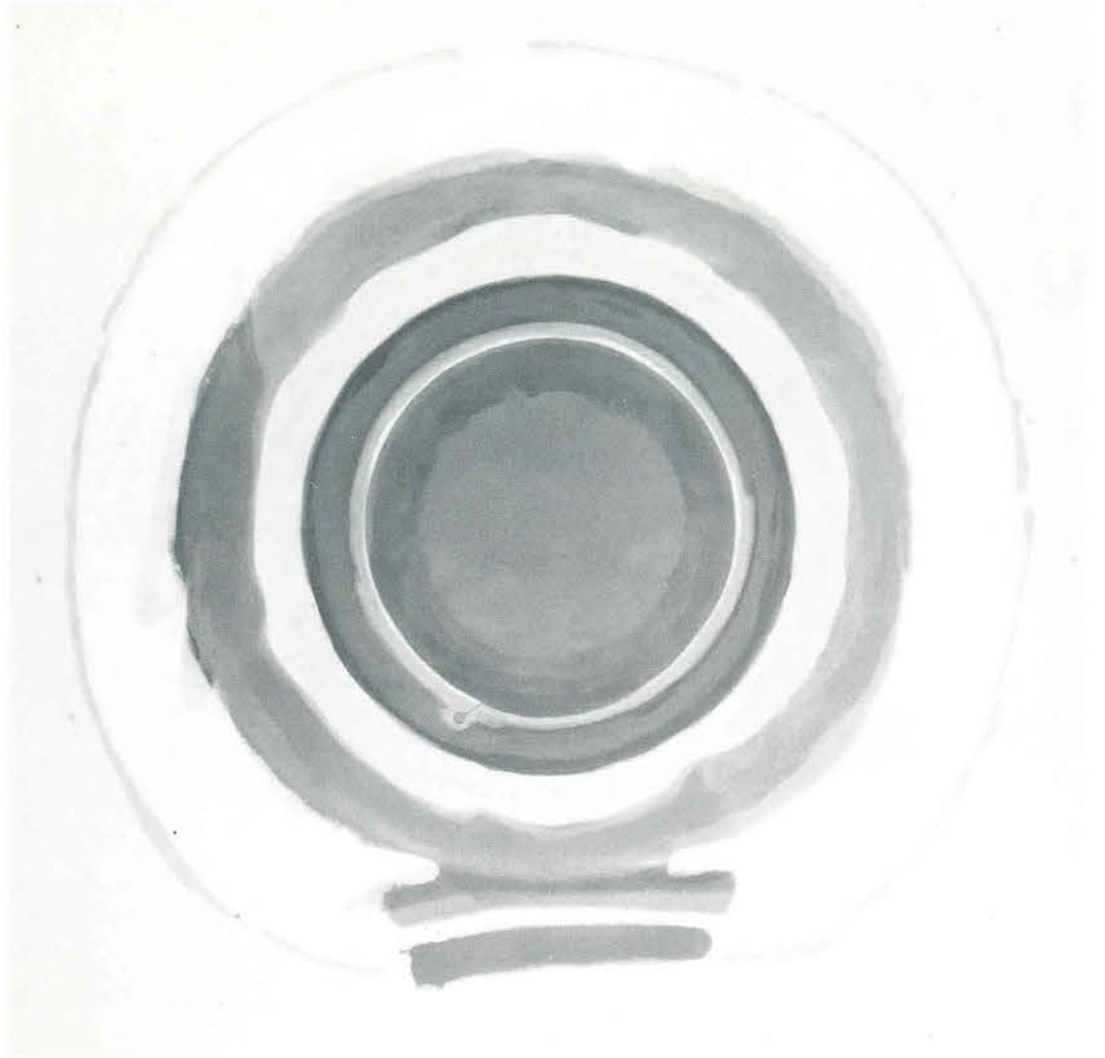
VINCENT LONGO
 "E19", 1973
 8' x 8'
 acrylic/canvas
 lent by the artist



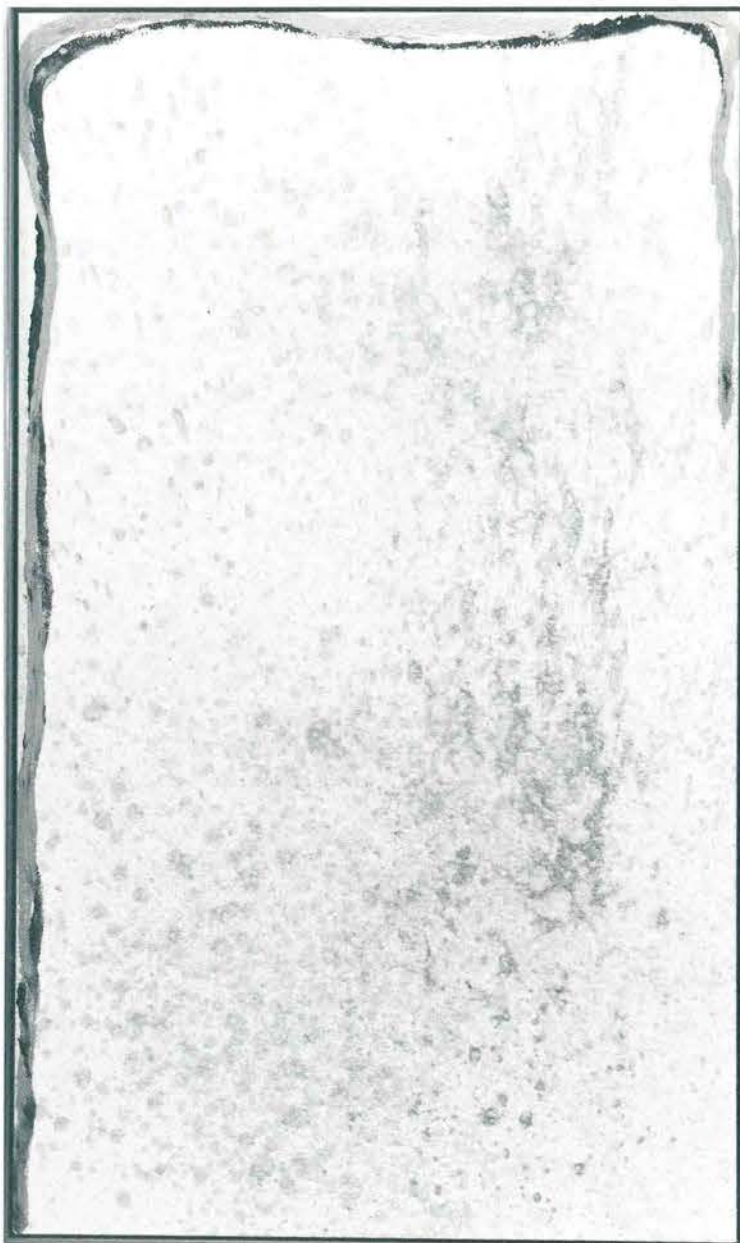
HERTA MOELSIO
 "Shire Horse"
 18" h
 Red clay
 lent by the artist



SIMON MOSELSIO
 "Bird"
 36" h
 polished bronze
 lent by Mrs. Simon Moselsio



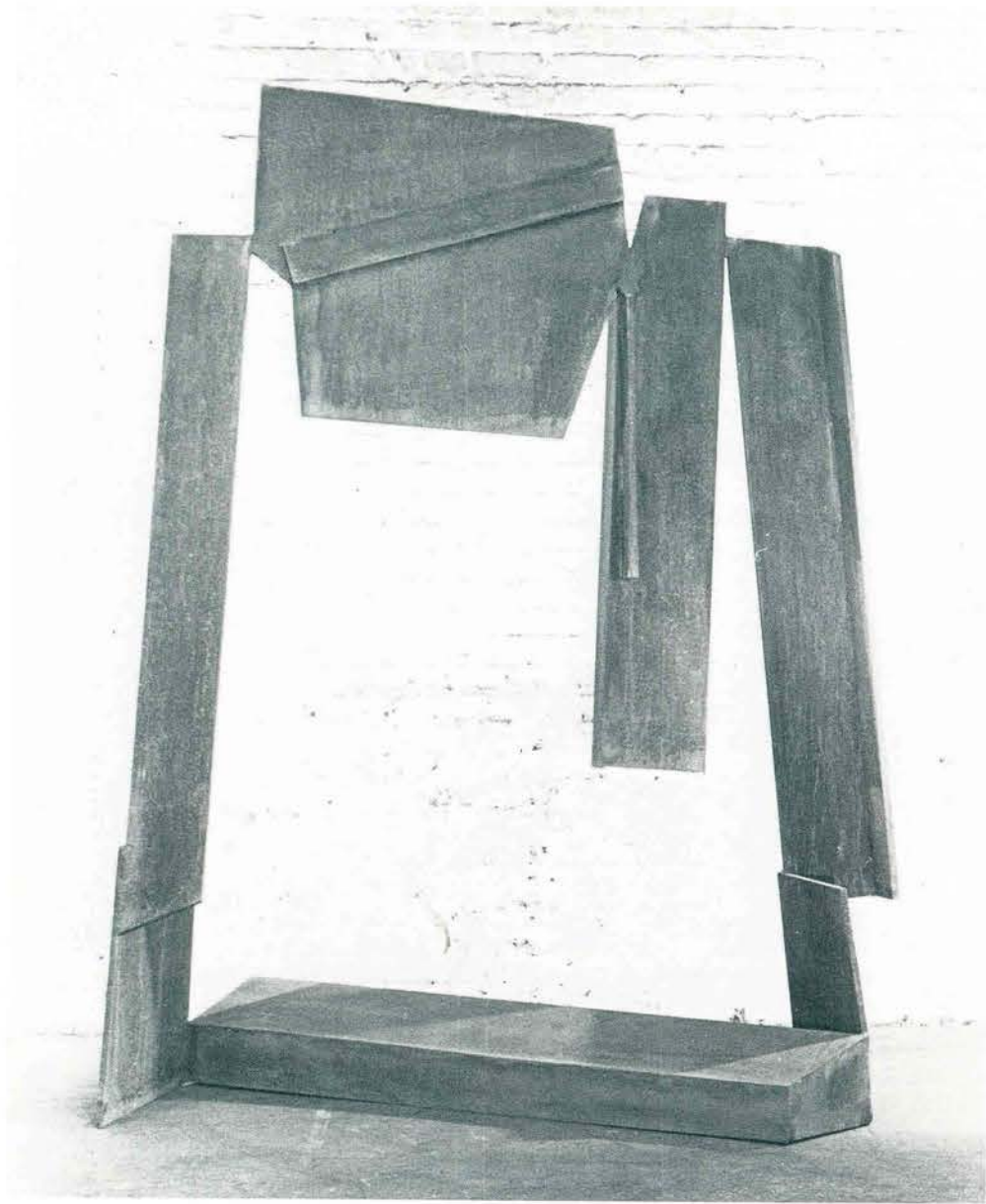
KENNETH NOLAND
 "Repand", 1960
 6' x 6'
 magna/canvas
 lent by the artist



JULES OLITSKI
 "Yarmuk Wall - 4", 1975
 75" x 44"
 acrylic/canvas
 lent by Knoedler Contemporary Art, N.Y.



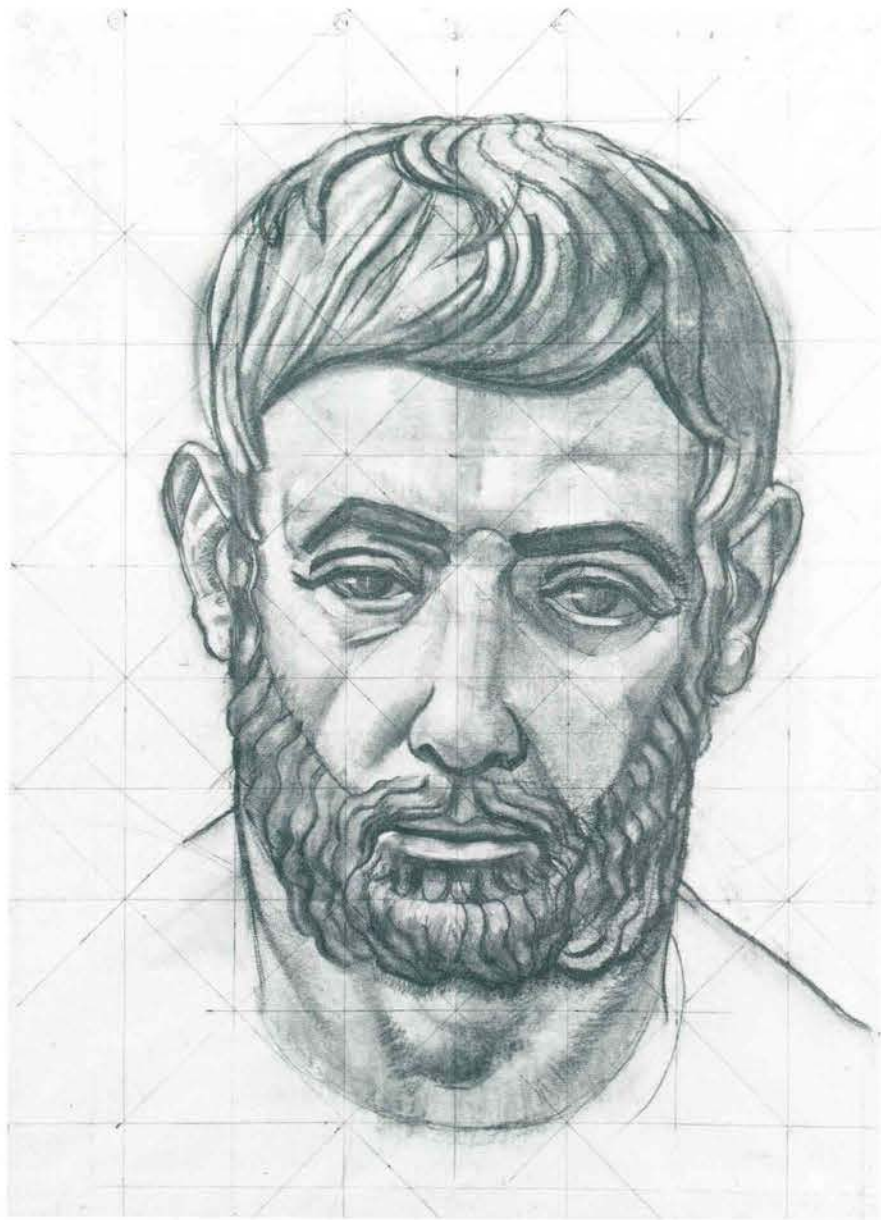
EDWIN AVERY PARK
 "Boats on the Sand"
 14" x 18"
 oil/canvas
 lent by the artist



JOEL PERLMAN
 "Thunder", 1975
 7' x 3' x 5'
 painted steel
 lent by Andre Emmerich Gallery, N.Y.



LARRY POONS
 "Getting Straight", 1975
 108½" x 69"
 acrylic/canvas
 lent by Knoedler Contemporary Art, N.Y.



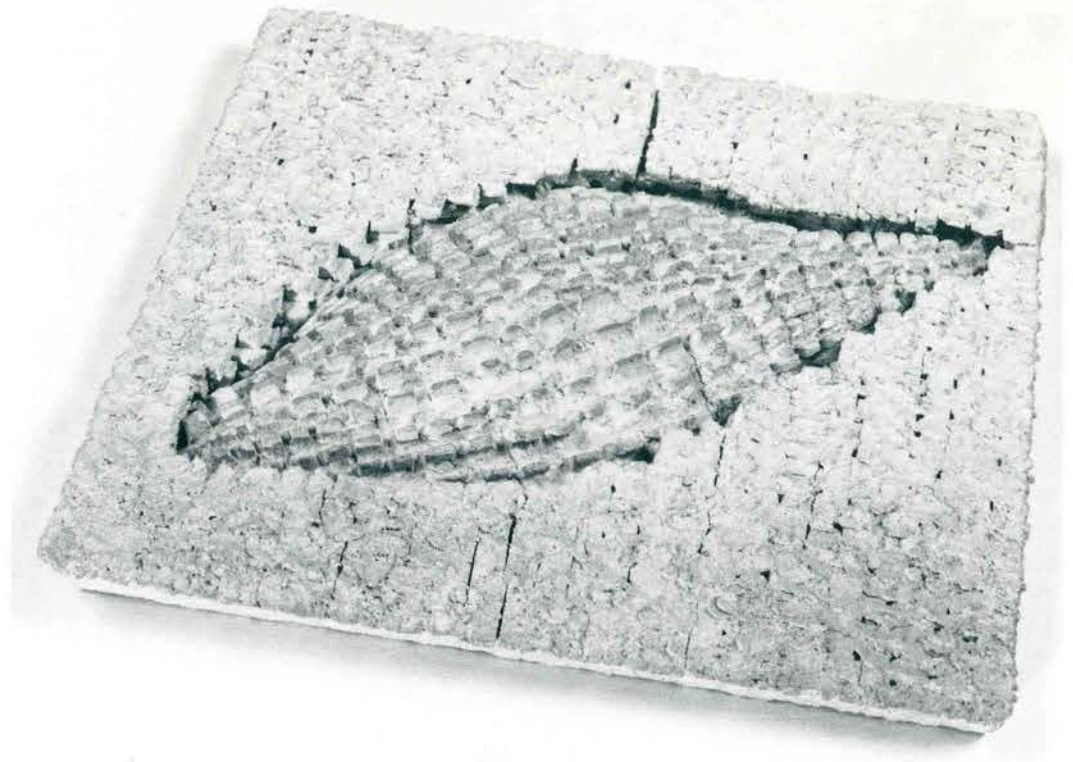
AUSTIN PURVES JR.
 "Head of St. Joseph"
 sketch for mosaics of East Apse
 in Cathedral of the
 Immaculate Conception
 lent by the artist



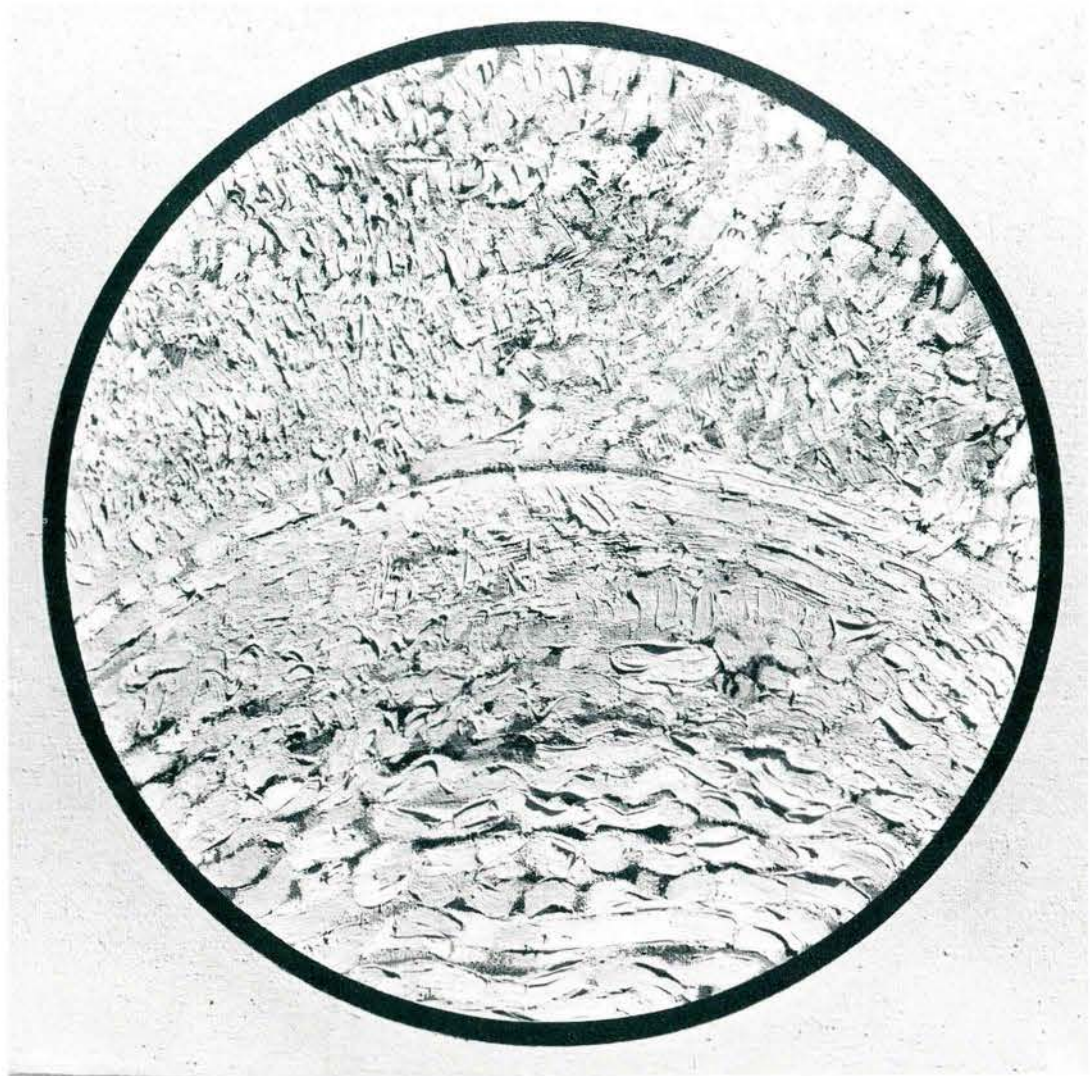
NEIL RAPPAPORT
 "Lonnie and Etta Loveland, 51st
 Anniversary, January 31, 1975,
 Pawlet, Vermont"
 9" x 12"
 lent by the artist



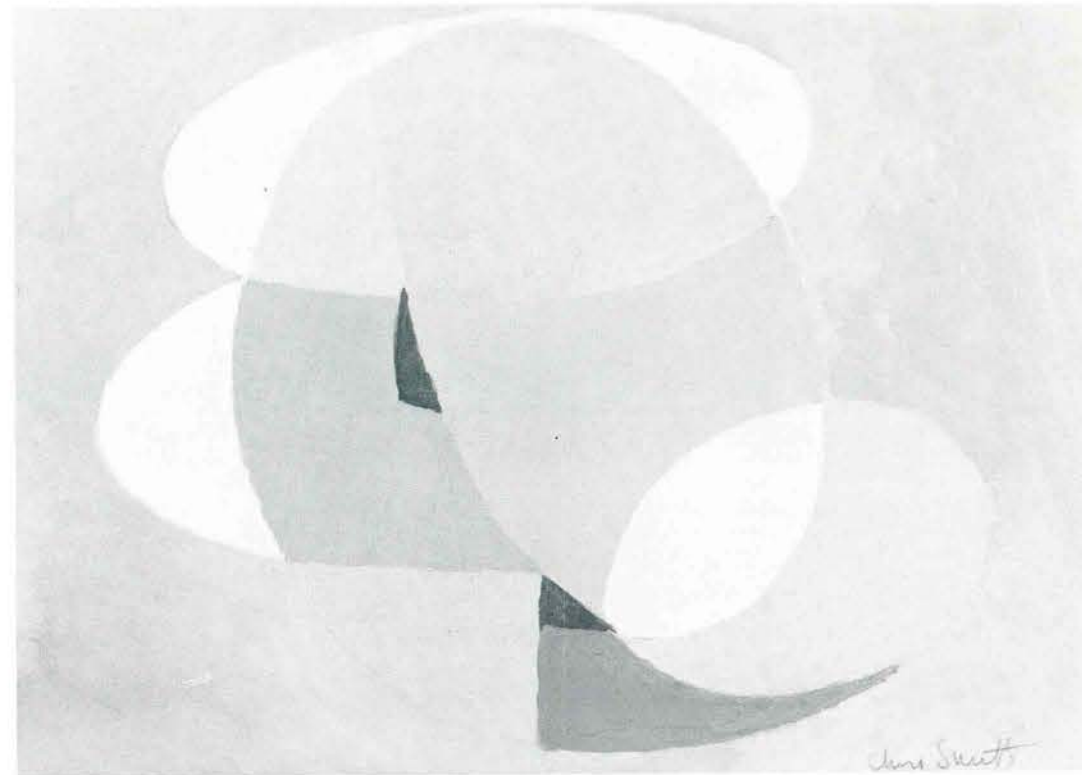
ELSA ROGO
 "Tortilla Maker", 1937
 30" x 38½"
 oil/canvas
 lent by the artist



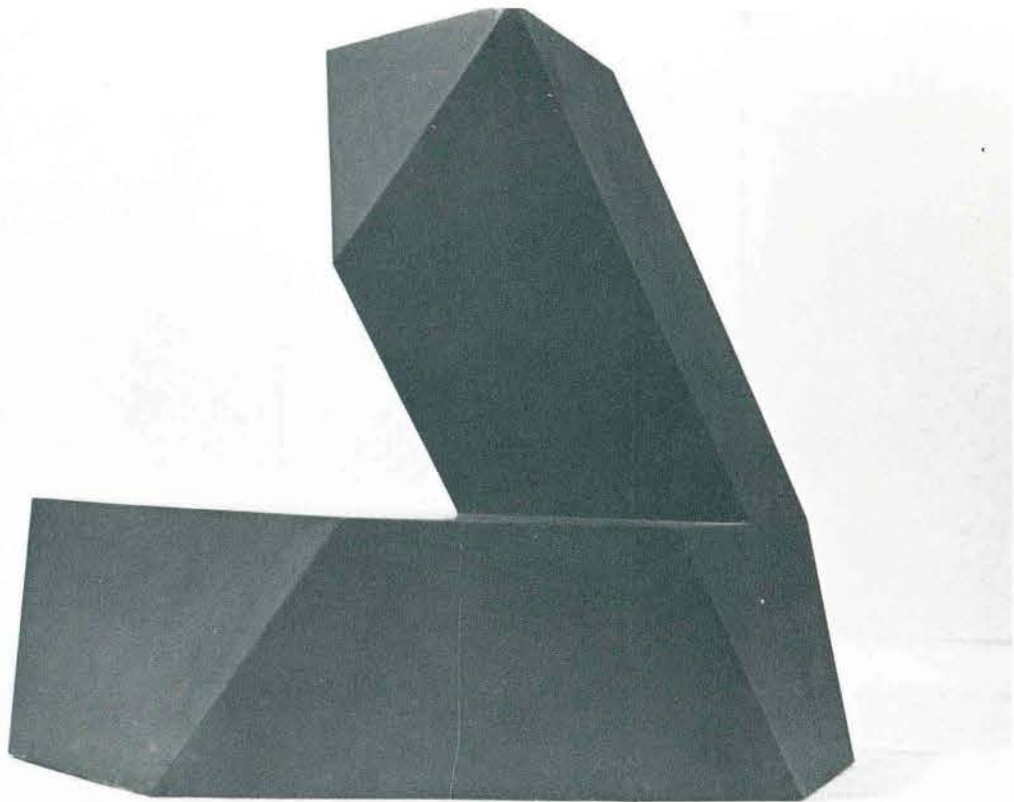
STANLEY ROSEN
 Untitled
 12" x 10¾"
 ceramic
 lent by the artist



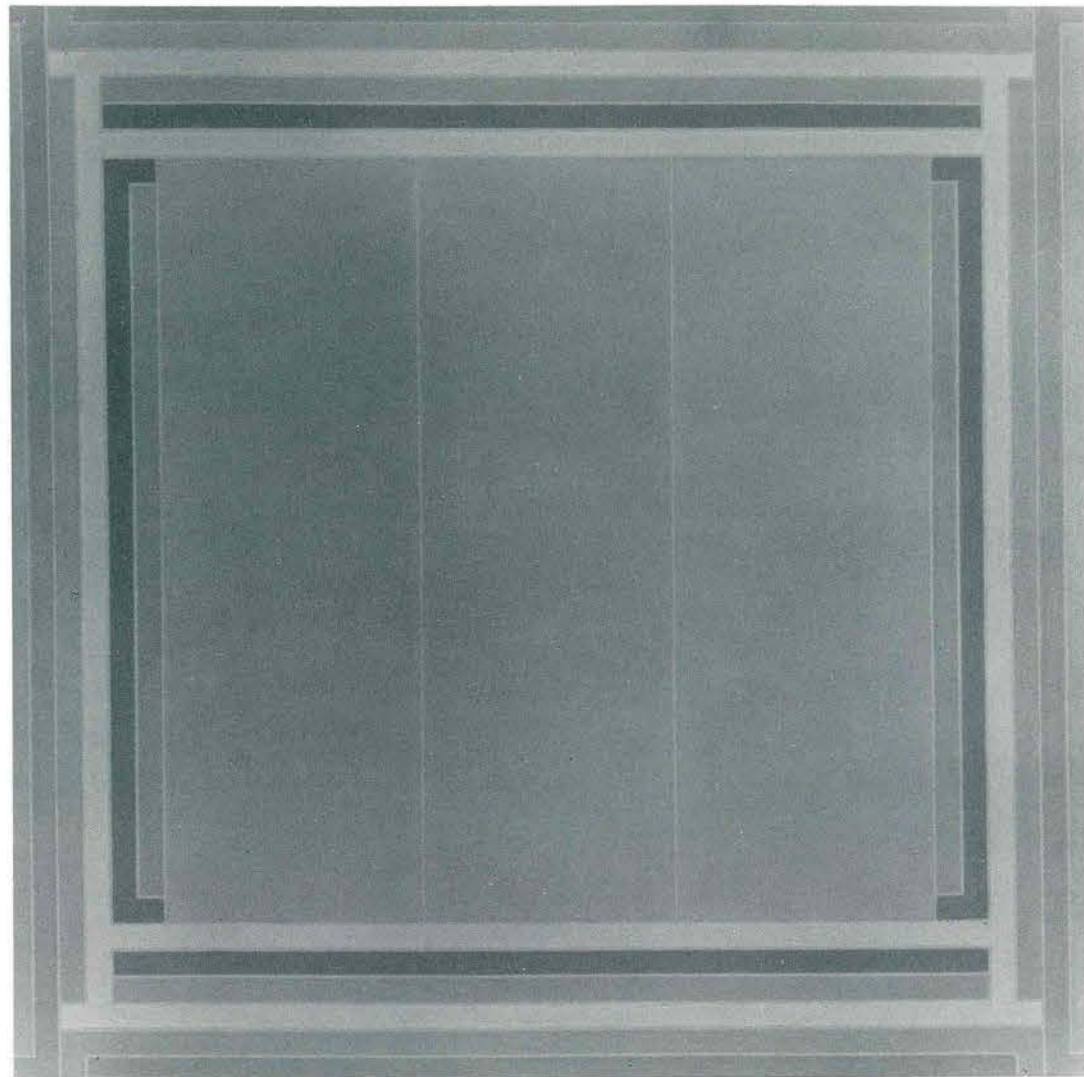
DANIEL SHAPIRO
 "Sacramento Valley Seascape XVIII", 1975
 24" x 24"
 oil, acrylic/canvas
 lent by the artist



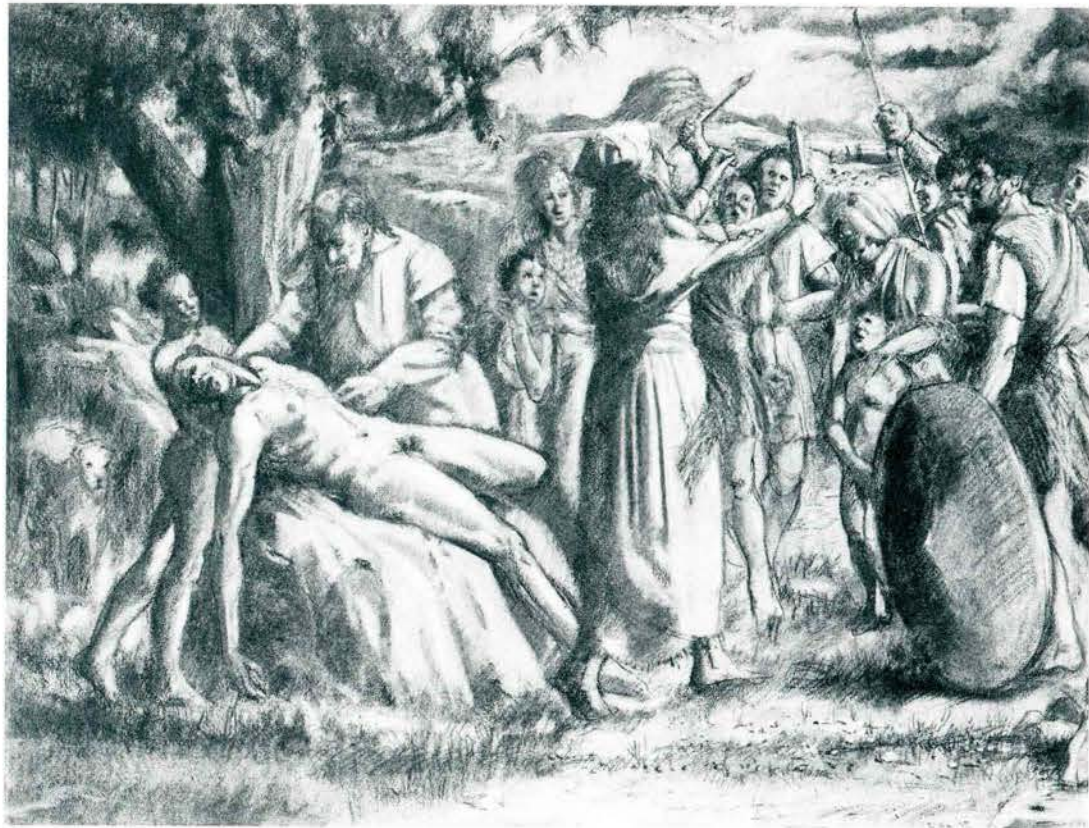
CHARLES W. SMITH
 "Moving Shapes"
 12" x 17"
 acrylic/paper
 lent by the artist



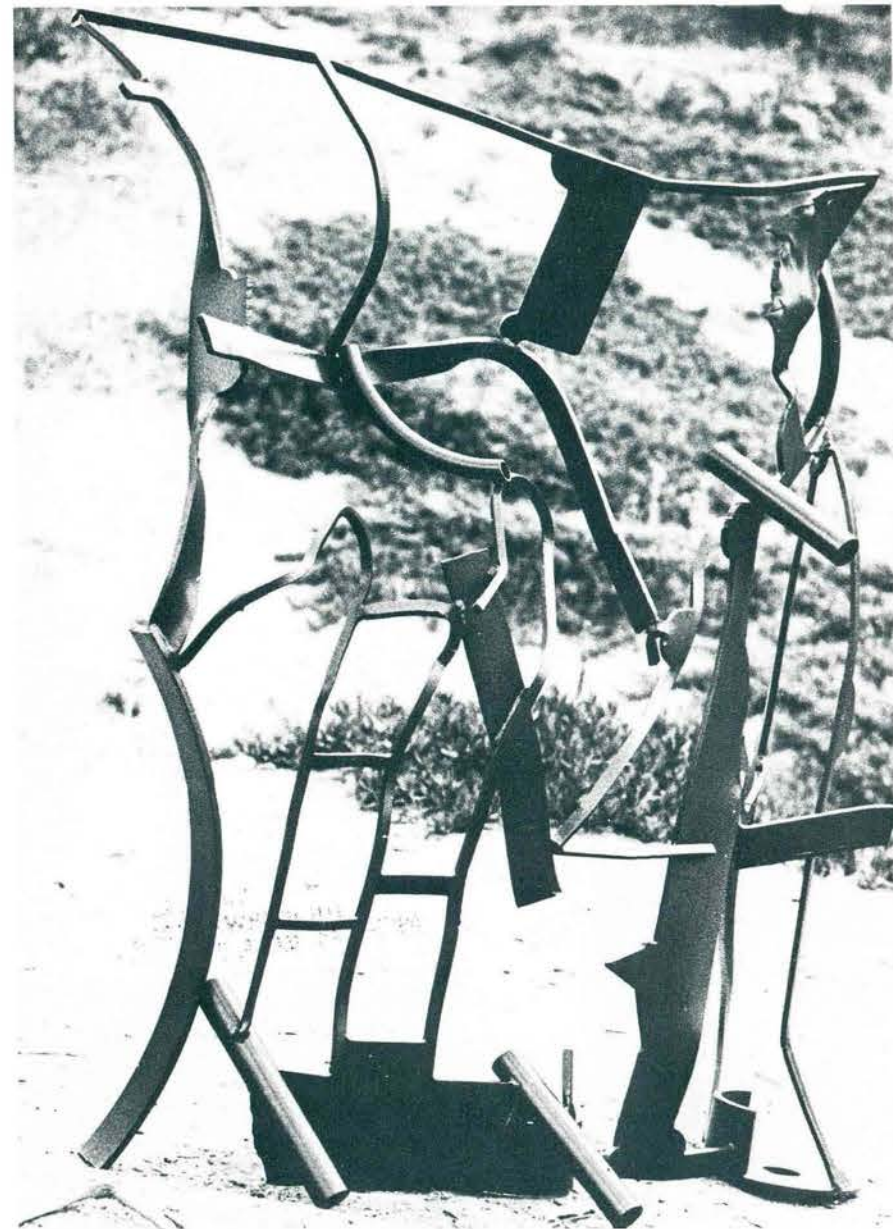
TONY SMITH
 "Duck", ca. 1962
 painted aluminum
 lent by Mr. & Mrs. Vincent Longo



PETER STROUD
 "Two Across the Center", 1971
 72" x 72"
 acrylic/canvas
 lent by the artist



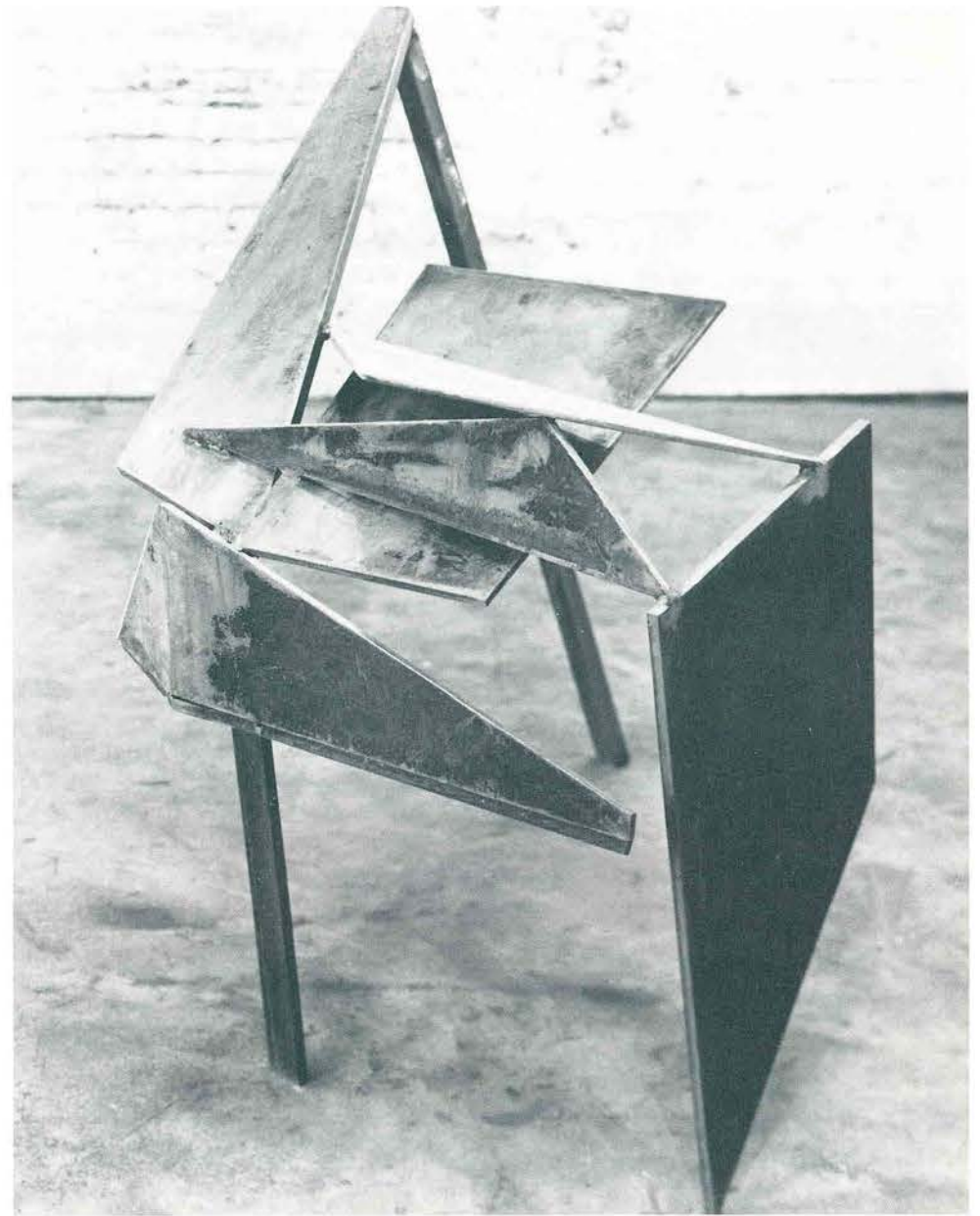
SIDNEY TILLIM
 "The Circumcision of Abraham", 1975
 19" x 25"
 charcoal on brick colored charcoal paper
 lent by Noah Goldowsky Gallery, N.Y.



MICHAEL TODD
 "Screen II", 1973
 7' H
 painted steel
 lent by Zabriskie Gallery, N.Y.



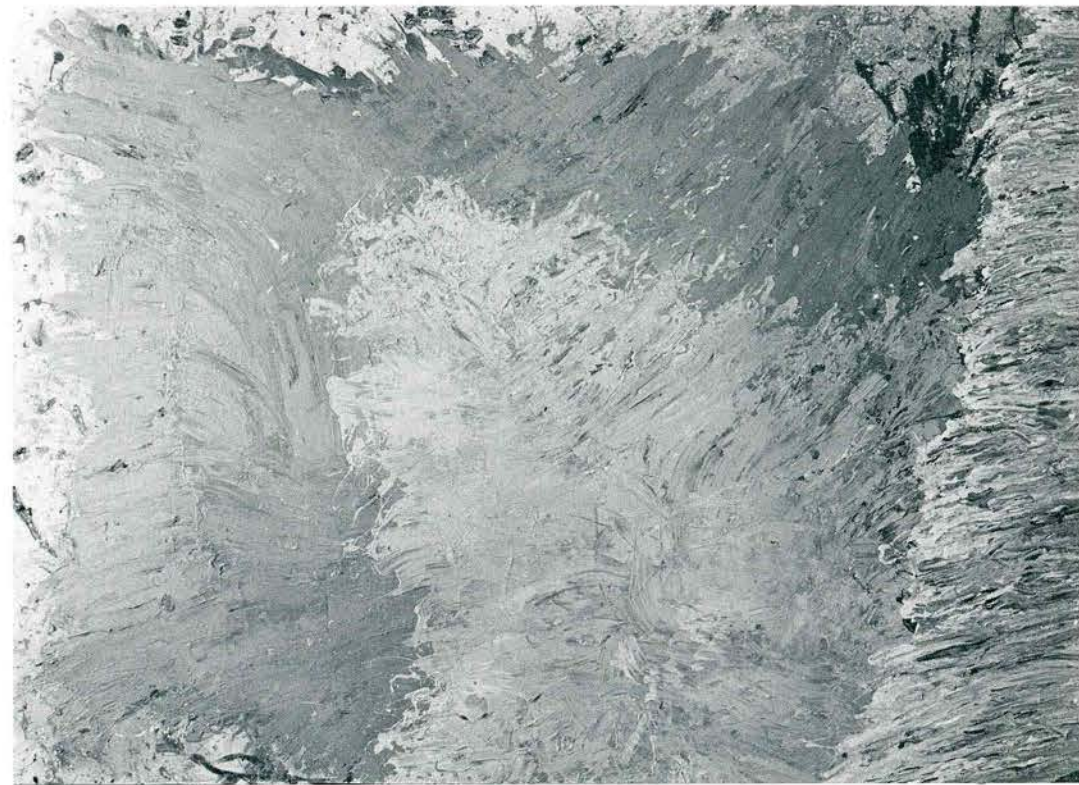
JANE WASEY
 "Sea Form I"
 36" L
 black granite
 lent by Kraushaar Galleries, N.Y.



ROGER WILLIAMS
 Untitled
 6'8" x 4'2" x 5'
 steel lent by Andre Emmerich Gallery, N.Y.



ISAAC WITKIN
 "Chickasaw", 1972
 11' L x 3'6" H x 7'6" D
 steel
 lent by Marlborough Galleries, N.Y.



PHILIP WOFFORD
 "Ozark", 1975
 8' x 11'
 acrylic/canvas
 lent by the artist

ARTISTS' BIOGRAPHIES

PAT ADAMS: BA, University of California at Berkeley, Phi Beta Kappa, 1949; Brooklyn Museum Art School. Taught at Bennington College 1964 – present; Visiting Critic at Yale University Graduate Art School, 1971-72; Visiting Lecturer, Queens College, N.Y., Graduate School of Art, Fall 1972. Fulbright grant to France, 1956-57. One-man shows: Zabriskie Gallery, N.Y., biennially 1954-76. Group shows: "41 Aquarellistes Americains d'Aujourd'hui," Museum of Modern Art Traveling Exhibitions; Stable Gallery; "The Private Myth," Tanager Gallery; "Experiences in Art," Hirschl-Adler Galleries; American Federation of Arts exhibitions: "The New Landscape" (Kepes), "Collage USA," "Inform and Interpret" (Zabriskie), "Lyricism in Abstract Art" (Ashton); "Color Forum," University of Texas; Gedok Kunsthaut "American Women Artists" Hamburg, Germany; Whitney Museum, Hirshhorn Museum. National Endowment for the Arts Award in Painting, 1968.

FRANCES BARTH: BFA, MA in painting, Hunter College. Taught at Bennington College 1974-75. One-man shows: Susan Caldwell Gallery, 1974, 1975. Group shows: "Atlanta Collects", Atlanta Museum, 1976; "Contemporary Images in Watercolor", Akron Art Institute, 1976; Princeton University Art Museum, 1975; Trenton State College, 1974; Nielsen Gallery, Boston, 1974; Woman's Work-American Art '74, Philadelphia Civic Center, 1974; Corcoran Gallery of Art, 1973; Whitney Biennial, Whitney Museum of American Art, 1973; Bard College, 1973; Warren Benedek Gallery, N.Y., 1972; Houston Museum of Contemporary Art, 1972; The New Gallery, Cleveland, 1972; Group print show, show, Moore College of Art, 1970. Lithograph published: *Ver Sacrum*, Neue Hefte fuer Kunst und Literatur, Vienna Secession, 1973. Award: Creative Artists Public Service Program, 1973. Grant: National Endowment for the Arts, 1974.

ANTHONY CARO: BA, MA, Christ's College, Cambridge University; studied sculpture, Regent Street Polytechnic Institute, 1946; the Royal Academy Schools, 1947-52. Assistant to Henry Moore, 1951-53. Taught at Saint Martin's School of Art, 1953-63; Bennington College, 1963-65. One-man shows: Galleria del Naviglio, Milan, 1965; Gimpel Fils, London, 1957; Whitechapel Gallery, London, 1963; Washington Gallery of Modern Art, Washington, D.C., 1965; Galerie Bischofberger, Zurich, 1966; Rijksmuseum Kröller-Müller, Otterlo, Holland, 1967; British Selection, 10th Sao Paulo Bienal; The Arts Council, Hayward Gallery, London, 1969; Kenwood House, Hampstead, London, 1974; Galleria dell'Ariete, Milan, 1974; Richard Gray Gallery, Chicago, 1975; Anthony Caro – a retrospective, Museum of Modern Art, Walker Art Center, Minneapolis, Houston Museum of Fine Art, Boston Museum of Fine Art, 1975; Tibor di Nagy Gallery, Houston, 1975; Galleri Wentzel, Hamburg, 1975. Andre Emmerich Gallery, New York, 1964-76; Kasmin Ltd., London, 1964-74; David Mirvish Gallery, Toronto, 1964-76.

ROBERT CRONIN: BFA Rhode Island School of Design; MFA Cornell University (Woodrow Wilson Fellowship). Taught at St. John's University, Minnesota, 1962-64; Michigan State University, 1964-66; Bennington College, 1966-68; Brown University, 1968-71; School of Worcester Art Museum, 1971-present. One-man shows: Bennington College, 1967; Sculpture, I.C.A., Boston, 1971; Sculpture in Copley Square, Boston, 1972-73; Sculpture, Worcester Museum of Art, 1974; Zabriskie Gallery, New York, 1974. Group shows: I.C.A., "Works on Paper," Boston, 1970; Obelisk Gallery, Boston, 1970; Parker 470 Gallery, Boston, 1970; Zabriskie Gallery, "New Talent," 1973; Philadelphia Art Alliance, "Contemporary Sculpture," 1974.

PAUL FEELEY: Studied at Menlo College, California; Art Students League and Beaux Art Institute of Design, New York. Taught at Cooper Union 1932-39; Bennington College 1939-66. One-man shows: Guild Gallery, N.Y., 1937; New School for Social Research, 1948; Santa Barbara Museum, 1950; Stanford Research Institute, Menlo Park, California, 1950; Mills College, 1950; San Francisco Museum of Art, 1950; Cummington School of the Arts, 1953; Tibor de Nagy Gallery, 1955, 1958;

Bennington College, 1957; Betty Parsons Gallery, 1960-66; Kasmin Gallery, London, 1964; Nicholas Wilder Gallery, 1966; Guggenheim Museum Memorial Retrospective, 1968; Andre Emmerich Gallery, 1976. Group shows: Pennsylvania Academy of Fine Arts Annual Exhibition 1935, 1936; "New England Painting and Sculpture," Institute of Contemporary Art, Boston, 1949; "Emerging Talent," Kootz Gallery, 1954; "65th American Show," Art Institute of Chicago, 1961; "Post Painterly Abstraction," Los Angeles County Museum, 1964; "118 Show," Kasmin Gallery, London 1964, '65, '67; "Shaped Canvas," Guggenheim Museum, 1965; "The Responsive Eye," The Museum of Modern Art, 1965; "40 Key Artists of the Mid-20th Century," Detroit Institute of Arts, 1965; Whitney Museum of American Art Annual, 1966; "Systemic Painting," Guggenheim Museum, 1966; "Vormen van de Kleur," Stedelijk Museum Amsterdam, 1966, Kunsthalle, Stuttgart, 1967, Kunsthalle, Bern, Switzerland, 1967.

JANE FORD: BFA Newcomb Art School, Tulane University, 1969. MFA, SUNY College of Ceramics at Alfred University, 1971. Taught at Alfred University Summer School, 1971; University of Bridgeport, 1972; Bennington College, 1972 to present. Group Shows: Ceramics Invitational for the Annual Meeting of the American Ceramic Society, Chicago, Illinois, 1974; Park McCullough House, North Bennington, Vermont, 1974; Approaches: Contemporary Ceramic Education, Philadelphia, Pa. 1975; University of West Virginia, Morgantown, West Va., 1975; 32nd Annual Scripps Invitational, Claremont, California, 1976; Seibu Exhibition, Tokyo, Japan, 1976.

RICHARD HAAS: BS, University of Wisconsin-Milwaukee, 1961; MFA, University of Minnesota, 1964. Taught at University of Minnesota; Michigan State University; the Walker Art Center, Minneapolis; Bennington College, 1968 to present. One-man shows: University of Minnesota Gallery, HCE Gallery in Provincetown, Bennington College, Simmons College, Hundred Acres Gallery in New York. Group shows: Minneapolis Institute of the Arts, 1963; the Walker Art Center, 1963; French & Co. Gallery, 1970; Katz Gallery, 1970; Max Hutchinson Gallery, 1970; Museum of Modern Art, 1970; John Weber Gallery, 1971. Work included in collections of the University of Minnesota, the Detroit Art Institute, the Minneapolis Institute of Arts, Yale University, Whitney Museum, San Francisco Museum, various private collections.

CAROL HAERER: University of Nebraska, BFA; Chicago Art Institute; University of California, Berkeley, MA, 1958. Taught at New York University, Liberal Arts in Continuing Education, 1964-1969; Bennington College, 1973, 1975. One-man Shows: Galerie Prismes, Paris, 1956; Berkeley Gallery, Berkeley, California, 1958; Gordon Gallery, New York, 1963; Kips Bay Gallery, New York, 1968; Max Hutchinson Gallery, New York, 1971, 1973; Park-McCullough Association, Bennington, Vermont, 1974; Russell Sage College, Troy, New York 1974. Group Shows: "Salon Des Realities Nouvelles," Paris, 1955; "26 Peintres Abstraits," Galerie Cimaise, Paris, 1955; "California Painters," Oakland Art Museum, 1958; "San Francisco Annual," San Francisco Museum of Art, 1958; Brata Gallery, New York, 1963; "Six Women," Fischback Gallery, New York, 1965; Whitney Museum Annual, New York, 1969, 1972; "Threshold of Visibility," School of Visual Arts, New York, 1970; Rolf Ricke Gallery, Cologne, Germany, 1970; "Painting Without Supports," Bennington College, Vermont, 1971; "Lyrical Abstraction," Aldrich Museum, Ridgefield, Connecticut, 1971; "Women in the Arts," University of Wisconsin, 1972; "Women Chose Women," New York Cultural Center, 1973; "American Art Today," Galerie Alexandra Monett, Brussels, Belgium, 1974; "Report from Soho," Grey Art Gallery, New York University, 1975; "Invitational Group Show," A.I.R. Gallery, New York, 1976; Awards: Fulbright Scholarship to Paris, 1954-55, Wooley Fellowship in Paris, 1955-56, Mac Dowell Fellowship, 1969.

L. BROWER HATCHER: Vanderbilt University, 1963; B.I.D. Pratt Institute, 1967; St. Martins School of Art, London, 1967-69. Taught at St. Martins, 1969-71; Bennington College, 1972 to present. One-man shows: Museum of Modern Art, Oxford, England, 1971; Kasmin Ltd., London, 1972; Andre

Emmerich, 1973, 1975; SUNY Graduate Center, NYC, 1975; Group shows: Galleria dell' Ariete, Milan, Italy, 1969; "City Sculpture," Cambridge, England, 1972; "Objects and Documents," Arts Council of Great Britain, London and throughout Britain, 1972; "American Paintings and Sculpture 1973," Kranert Museum, University of Illinois, 1973; "American Sculpture Symposium," South Houston Gallery, NYC, 1974; "Monumenta," Newport, Rhode Island, 1974; "Conditions of Sculpture," The Hayward Museum, Arts Council of Great Britain, London, England, 1975; "Sculpture: American Directions 1945-1975," National Collection of Fine Arts, Smithsonian Institute, 1975.

SOPHIA HEALY: BA, Middlebury College, 1961; BFA, Yale University, 1962; MFA, Bennington College, 1965. Taught at Bennington College, 1968 to present. One-man shows: Bennington College, 1965; New England College, N.H., 1970; Rochester, N.Y., 1972; Swarthmore College, 1974.

STEFAN HIRSCH: Studied at University of Zurich, Switzerland, and with Hamilton Easter Field. Taught at Bennington College, 1934-1940; Art Students League, NYC, 1940-1942; Bard College 1942-1961. Selected Shows: Society of Independent Artists; Century of Progress; Salons of America, 1921-1930; Art Institute of Chicago; Carnegie International Salons of America; Le Corbusier Museum; University of Baroda, India; American Federation of the Arts Travelling Exhibitions; Milwaukee Art Institute; Museum Modern Art; Whitney Museum of American Art. Murals: Auditorium, Lenox Hill Association; U.S. Court House, Aiken, S.C.; United States Post Office, Booneville, Miss. Collections: Metropolitan Museum of Art, Newark Art Museum, Dartmouth College, Phillips Memorial Gallery, Whitney Museum of American Art, Worcester Art Museum, Los Angeles Museum of Fine Arts. Awards: Fulbright Fellowship, University of Baroda, India, 1956; Honorary Doctor of Humane Letters, Bard College.

GEORGE A. C. HOLT: BSc in architecture, Massachusetts Institute of Technology, 1930; Royal Military College of Canada, 1921-1924. Taught at Boston Center for Adult Education, 1937-1938; instructor, Harvard Summer School, 1940, 1941; assistant in Department of Fine Arts to Edward W. Forbes, Harvard University, 1938-1941; Byzantine Institute of America, Istanbul, summers 1938 and 1939; Bennington College, 1941-68. Co-founder with other artists of "The Atelier," Montreal; co-founder and member of the staff of the Painters' Workshop, Boston.

RALPH HUMPHREY: Studied at Butler Art Gallery, Youngstown University, 1951-52, 54-56. Taught at Art Students League; Hartley House in New York; Bennington College, 1961-63; The New School, 1963-64; Hunter College, to present. Awarded the M. V. Hohnstamm Award from the Chicago Art Institute, 1974. One-man shows: Tibor de Nagy Gallery, New York, 1959, '60; Mayer Gallery, New York, 1961; Green Gallery, New York, 1965; Bykert Gallery, New York, 1967-75; Galerie Alfred Schmela, Dusseldorf; Andre Emmerich Gallery, New York, 1971; The Texas Gallery, Houston, 1973; Daniel Weinberg Gallery, San Francisco, 1975; John Weber Gallery, 1976; Group shows: Stable Gallery, 1958; "Abstract Expressionists and Imagists," Guggenheim Museum, 1961; "Systemic Painting," Guggenheim Museum 1966; "Highlights of the 1966-67 Art Season," Larry Aldrich Museum; "A Romantic Minimalism," Institute of Contemporary Art, Philadelphia, 1967; "The Art of the Real," Museum of Modern Art, 1968; Whitney Museum of American Art, 1969; "American Painting: the 1960's," AFA travelling exhibition, 1969; "The Structure of Color," Whitney Museum: 1971; "Current American Abstract Painting," Vassar College Art Gallery, 1972; "Fourteen Artists," Baltimore Museum of Art, Baltimore, 1975.

LYMAN KIPP: Studied at Pratt Institute, 1950-52; Cranbrook Academy, 1952-54. Taught at Bennington College, 1960-63; Pratt Institute, 1962-63; Dartmouth College, Visiting Artist, 1966; Hunter College 1963-68; Lehman College 1968-75; Hunter College 1975-present. Awarded Guggenheim Fellowship, 1965; Fulbright grant, 1965; City University Faculty Research Award 1970, '75. One-man shows: Betty Parsons Gallery, New York, biennially 1954-68; Obelisk Gallery, Boston, 1969;

A.M. Sachs Gallery, New York, 1970; Atelier Chapman Kelley, Dallas, 1971; Richard Gray Gallery, Chicago, 1973; Galerie Denise Rene, New York, 1974. Group shows: Baltimore Museum, 1955, '59, '67; Detroit Museum of Art, 1955; Whitney Museum of American Art, Annual Sculpture Exhibitions; Galerie Claude Bernard, Paris, 1960; Art Institute of Chicago, 1960, 1962; Carnegie International, Pittsburgh, 1961; Sao Paulo Biennial, 1963; "Primary Structures," Jewish Museum, 1966; "Exposition des Galeries Pilotes," Lausanne, 1966; "Sculpture of the '60's," Los Angeles County Museum, 1967; "Art of the Real," Museum of Modern Art, 1968; "Monumenta," Newport, R.I., 1974; "Change of View," Aldrich Museum, 1975; "Monumental Sculpture: Houston 1975."

KARL KNATHS: Graduated Art Institute of Chicago. Taught at Bennington College, 1943-47. Many one-man shows, including annual exhibitions at Paul Rosenberg Gallery, N.Y., 1946-1971. Represented in most major museum collections in the United States, including the Metropolitan Museum of Art; The Museum of Modern Art; The Solomon Guggenheim Museum; The Whitney Museum of American Art; The Boston Museum of Fine Arts; The Brooklyn Museum; The California Palace of the Legion of Honor, San Francisco; The Los Angeles County Museum; Pennsylvania Academy of Fine Arts; Phillips Collection, Washington, D.C.; Wadsworth Atheneum, Hartford, Conn.; Detroit Institute of Arts, Michigan; and others.

ROGER LOFT: BFA, Tyler School of Art, 1968. Studied Rome, Italy, 1966-67. Owner and director Chiron Press, printers of limited editions silkscreen prints, New York, 1968-71. Taught at Tyler School of Art, 1971; Bennington College, 1972-74. Group shows: Tyler School of Art, Philadelphia, 1968; Kornblee Gallery, New York, 1970; Whitney Museum, New York, 1972; Bennington College, 1974.

VINCENT LONGO: Cooper Union School of Art, diploma 1946; Brooklyn Museum Art School, 1949-50. Taught at Brooklyn Museum Art School, 1956-59; Bennington College, 1957-67; Hunter College, N.Y., 1967-present. One-man shows: Regional Arts, N.Y., 1959; Korman Gallery, N.Y., 1954; Zabriskie Gallery, N.Y., 1956; Yamada Gallery, Kyoto, Japan, 1959; Area Gallery, N.Y., 1960; Wheaton College, Norton, Mass., 1960; Thibaut Gallery, N.Y., 1963; Robert Hull Fleming Museum, University of Vermont, Burlington, 1965; Print Retrospective, Corcoran Gallery of Art, Washington, D.C. and Detroit Institute of Arts, Michigan, 1970; Reese Palley Gallery, N.Y., 1970; Susan Caldwell, Inc., N.Y., 1974; Bard College, Annandale-on-Hudson, N.Y., 1975. Group Exhibitions: Brooklyn Museum, Museum of Modern Art, Whitney Museum, many others, 1955-1975. Public Collections: Brooklyn Museum, Philadelphia Museum, Pennsylvania; Corcoran Gallery, Washington, D.C.; National Gallery, Washington, D.C.; Bibliotheque Nationale, Paris; Detroit Institute of Arts, Michigan; Museum of Modern Art; Metropolitan Museum of Art. Awards: Fulbright Scholarship in Painting, Italy, 1951-52; Guggenheim Fellowship for Painting, 1971; National Endowment for the Arts, Grant in Painting, 1973.

HERTA MOELSIO: Studied at University of Berlin, 1913-1915; Kunstgewerbeschule, Berlin (art), 1915-1916; Keramische Werke, Velden (ceramics), 1919-1921; with Simon Moselsio, 1921-34. Ministry of War, Department of Statistics (Berlin), 1914-1918. Taught at Bennington College 1934 to 1960. Exhibited at Art Center and Weyhe Galleries, New York; Fleming Museum, Burlington; Gallery America House, Stockholm, Sweden; and Bennington Museum. Cooperated with Harmon Foundation in filming major European and American Artists.

SIMON MOELSIO: Studied at the Royal Academy of Fine Arts, Berlin Germany, 1911-1917, and with Barbani in the practical carving of stone, 1913-1915. Master Scholar of Professor Janensch and won prizes for mural composition and portraiture. Instructor in life drawing and painting in the New York Evening School of Industrial Art, New York, 1927-1933. Bennington College 1933-1960. Sculpture in permanent collections: Whitney Museum; Worcester Museum of Art; IBM Sculpture of the

Western Hemisphere; Weyhe Gallery, University of Georgia, and in private collections. Exhibited: Art Institute of Chicago; Fleming Museum Art Gallery, Burlington; Worcester Museum of Art; IBM Sculpture of the Western Hemisphere; Architectural League of New York; Cleveland Museum; The Dance International, New York; traveling exhibition, "Materials and How the Artist Changes Them," arranged by the Museum of Modern Art; New York World's Fair, Sculpture International, Philadelphia Museum of Art; Grosse Berliner Kunstanstalt; the Secession; Library of Congress; and others. Received "Diplome de Medaille d'Or" for a sculpture exhibited at the Exposition Internationale, Paris. Film maker of educational films in cooperation with Harmon Foundation for USA and abroad; Director of the Yaddo Corporation; and Fellow of the Sculpture Society.

KENNETH NOLAND: Studied at Black Mountain College and with Ossip Zadkine, Paris. Taught at Bennington College, 1967. One-man shows: Tibor di Nagy Gallery; French and Company; Galerie Lawrence, Paris; Galerie Schmela, Dusseldorf; Kasmin, Ltd., London; Galleria dell'Arte, Bennington College; Andre Emmerich, New York 1972-75; Andre Emmerich, Zurich, 1974; David Mirvish, Toronto, 1974; Waddington Galleries, London, 1974; Watson-de Nagy Gallery, Houston, 1975. Group shows: Venice Biennale, 1964; "Post Painterly Abstraction," Los Angeles County Museum of Art, 1964; "New Directions in American Painting," Rose Art Museum, Brandeis University, 1963; "Whitney Annual," Whitney Museum of American Art; "Three American Painters," Fogg Art Museum, Cambridge, 1965; "Frankenthaler, Noland, Olitski," New Brunswick Museum, 1966; "New York Painting and Sculpture: 1940-70," The Metropolitan Museum of Art, 1969; "Abstract Paintings in the 70's," Boston Museum of Fine Arts, 1972; "The Great Decade of American Abstraction Modernist Art 1960-70," The Museum of Fine Arts, Houston, 1974; "34th Biennial of Contemporary American Painting," the Corcoran Gallery of Art, 1975.

JULES OLITSKI: BS, MA, New York University; National Academy of Design; Academie de la Grande Chaumiere, Paris. Taught at C. W. Post College of Long Island University, 1956-63; Bennington College, 1963-67. One-man shows: Iolas Art Gallery; French and Company; Poindexter Gallery; Bennington College; Galleria Santacroce; David Mirvish Gallery; Andre Emmerich Gallery, 1966-68; Lawrence Rubin Gallery, 1969-72; Knoedler Contemporary Art, 1973-76; Retrospective Exhibition, Whitney Museum of Art; Museum of Fine Arts, Boston; Albright-Knox Gallery, Buffalo. Group shows: Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute (Second Prize), 1961; "The Formalists," Washington Gallery of Modern Art, 1963; "Post Painterly Abstraction," Los Angeles County Museum of Art, 1964; "Three American Painters," Fogg Art Museum, 1965; XXXIII Biennale, US Pavilion, Venice, 1966; Documenta IV, Kassel, Germany 1968; "New York Painting and Sculpture: 1940-70," Metropolitan Museum of Art, 1969; "The Structure of Color," Whitney Museum of American Art, 1971; "Abstract Paintings in the '70's," Boston Museum of Fine Arts, 1972; "The Great Decade of American Abstraction Modernist Art, 1960-1970," The Museum of Fine Arts, Houston, Texas, 1974; "New Works in Clay," Everson Museum, Syracuse, 1976.

EDWIN AVERY PARK: A.B., Yale University, 1928; Professional Certificate in Architecture, Columbia University, 1914. Taught at Princeton, Yale, Columbia, New School for Social Research (architecture and fine arts); lectured at Columbia, Rutgers, Hunter on History of Art and Architecture; instituted 1965; "Frankenthaler, Noland, Olitski," New Brunswick Museum, 1966; "New York Painting and Art curriculum at Bennington College and taught 1932-1944. Author: New Backgrounds for a New Age; contributor: Encyclopedia of Social Sciences; illustrator: A Guide to Princeton, A Book of Princeton Sketches. Professional Architect, State of New Jersey, New York City, and Maine. Exhibited paintings at Mortimer Levitt Gallery, New York; Swetsoff Gallery, Boston; Whitney Museum of American Art; The Brooklyn International; DeCordoba Museum.

JOEL PERLMAN: Cornell University, BFA, 1965; Central School of Art, London; University of California, Berkeley, MA, 1967. Taught at Central School, London, 1967-1968; Bennington College,

1969-1972; Middlebury College, Artist-in-Residence, 1972; The School of Visual Arts, New York, 1973-present; Fordham University, Lincoln Center, 1974-present. One-man shows: Axiom Gallery, London, 1969; Bennington College, 1970; Andre Emmerich Gallery, 1973, 1976; Group shows: Andre Emmerich Gallery, 1972; Grosvenor Gallery, London, 1965; University of California, 1967; Contemporary Arts Fair, Florence, 1968; Open Air Sculpture, Edinburgh, 1969; Henri Gallery, Washington, D.C., 1972; Whitney Museum of American Art Biennial, 1973; "Second Annual Contemporary Reflections," The Aldrich Museum of Contemporary Art, Ridgefield, Conn., 1973; Storm King Art Center, 1974, 1975.

LARRY POONS: Studied New England Conservatory of Music, 1955-57, Boston; Boston Museum School of Fine Arts, 1959. Taught at Bennington College, 1968-1969. One-Man shows: Green Gallery, New York, 1963-65; Leo Castelli Gallery, New York, 1967, '68; Kasmin, Ltd., London, 1968; Lawrence Rubin Gallery, New York, 1970-73; The Edmonton Art Gallery, Canada, 1974; Galerie La Bertessa, Dusseldorf, Germany, 1974; Ace Gallery, Los Angeles, 1975; Knoedler Contemporary Art, New York, 1972, '74, '75; Daniel Templon, Paris, 1976. Group shows: "The Responsive Eye," The Museum of Modern Art, 1965; "Young America 1965," Whitney Museum of American Art; "Harry Abrams Family Collection," The Jewish Museum, New York, 1966; "Systemic Painting," The Solomon R. Guggenheim Museum, New York, 1966; "68th American Exhibition," Art Institute of Chicago, 1966; "30th Biennial Exhibition," Corcoran Gallery of Art, 1967, 1969, 1975; "New York Painting and Sculpture 1940-1970," Metropolitan Museum of Art, 1969; "Collection of Graham Gund," New City Hall, Boston, 1969; "The Structure of Color," Whitney Museum of American Art, New York, 1971; "Six Painters," Albright-Knox Art Gallery, Buffalo, New York, and The Baltimore Museum of Art and Milwaukee Art Center, 1971-72; "Abstract Paintings in the 70's," Boston Museum of Fine Arts, 1972; "New Works in Clay," Everson Museum, Syracuse, 1976.

AUSTIN PURVES, JR.: Studied painting at Pennsylvania Academy of the Fine Arts and at Julian Academy, Paris; landscape painting at Tiffany Foundation; fresco painting at Fontainebleau; special study of stained glass, tapestry, architectural sculpture, tempera and fresco painting in France and Italy. Taught at Pennsylvania School of Industrial Art, 1921-1924; Yale School of the Fine Arts, 1925-1928; Grand Central Art School; Bennington College, 1939-42; lectured at National Academy of Design, 1928-1930. Art Director, Cooper Union, 1931-1938. Trustee, Laboratory School of Industrial Design, New York. Member, Architectural League, National Society of Mural Painters. Work Exhibited: National Shrine of the Immaculate Conception, Washington, D.C.; St. Paul's Church, Duluth, Minn.; The Folger Memorial Library, Washington, D.C.; Chapel of the American Battle Monument, Draguignan, France; Library, Colgate University.

NEIL L. RAPPAPORT: B.A., Williams College, 1965. Photographer, Bennington College Poverty survey, 1966; Deputy Director, Bennington-Rutland Opportunity Council, 1967-68; Free-lance photographer, 1968-. Taught at Great Meadow Correctional Facility, Comstock, New York, 1972-present; Bennington College 1970-present. One-man shows: Great Meadow Correctional Facility, 1972; Bennington College, 1972, '73, '74, '76; Fleming Museum, University of Vermont, 1974. Publications: Vermont Life, Winter, 1972. Grants: Vermont Council on the Arts, 1972, 1973, 1975; New York Council on the Arts, 1973.

ELSA ROGO HIRSCH: B.Litt., Columbia University, 1922; studied at School of Practical Arts, Teachers College, Columbia University; New York University; the Sorbonne; with Othon Friesz in Paris; Franz Cizek in Vienna; Robert Laurent in New York. Studied Indian culture in New Mexico and Mexico. Founded painting school for children in Tasco, for the Mexican Government, 1932. Taught at Bennington College, 1937-40. Contributor: Parnassus, Space, Art Bulletin, Everyday Art, Frente a Frente, Norte. Exhibited: Bennington College; Salons of America, 1927-32, Berkshire Museum, 1939; Bonestall Gallery, New York, 1942; Bard College, 1943. Award: Aguila Azteca from the Mexican

Government for contributions to international culture and good will, conferred at Pan American Building, Washington, D.C., 1946 with exhibition of work from her painting school in Tasco.

STANLEY ROSEN: BFA, Rhode Island School of Design, 1954; MFA, Alfred University, 1956. Taught at Greenwich House Pottery, 1956-60; Bennington College, 1960-present; Queen's College, seminar, Fall 1974. Exhibitions: Nonagon Gallery, New York, 1959; Scripps College, Claremont, California, 1961; J. Blumenfeld Gallery, Inc., New York, 1963; U.S. Information Agency Traveling Show (Latin America), 1965; Alfred University, 1967; Greenwich House Pottery, New York, 1970; Alfred University, New York, 1971; Greenwich House Pottery, New York, 1974.

DANIEL SHAPIRO: Cooper Union School of Art, diploma 1941; studied at Columbia University 1944-46. Taught at Bennington College 1947-59; Columbia University 1957-59; University of California at Davis, 1959-present. Fellowship, Institute of Creative Arts, University of California 1965-66, '69-70. Research grants from University of California 1961-75. One-man shows: Rabow Galleries, San Francisco, 1962; University of California, San Francisco, 1963; Cellini Gallery, San Francisco, 1964, '65; Arleigh Gallery, 1970 (ten-year retrospective); San Francisco Museum of Art, 1967; Rice University, Houston, 1968; E.B. Crocker Art Gallery, Sacramento, California, 1975. Group shows: San Francisco Art Institute Annual Exhibitions, 1962-66; California Palace of the Legion of Honor, 1966, '67; Contemporary American Painting Biennial, University of Illinois, 1967; Expo '70, Osaka, Japan, The San Francisco Exhibition.

CHARLES W. SMITH: Studied at University of Virginia, Yale University School of Fine Arts, and Corcoran School of Art. Taught at New School for Social Research, New York School of Printing, University of Virginia. Former Chairman, Department of Art, University of Virginia. Bennington College, 1936-46. Books: *Old Virginia in Block Prints*, 1925; *Old Charleston*, 1932; *Thirty-Two Woodcuts of the University of Virginia*, 1938; *Abstractions*, 1939; *Experiments in Relief Block Printing*, 1954; *My Zoological Garden*, 1956, others. One-man shows: Downtown Gallery, New York; Feragil Gallery, New York. Group shows: San Francisco Museum of Art; Museum of Modern Art, New York; Victoria and Albert Museum, London; Boston Public Library; Honolulu Academy of Arts; works in many public and private collections.

TONY SMITH: Studied at Art Students League, New York, 1933-36; New Bauhaus, Chicago 1937-38. Worked on new buildings designed by Frank Lloyd Wright, 1938-39. Taught at N.Y.U. School of Education, 1946-50; Cooper Union & Pratt Institute, 1950-53; Pratt Institute, 1957-58; Bennington College, 1958-61; Hunter College, 1962-74. Awards and Grants: Longview Art Award, 1966; National Arts Council, 1966; Guggenheim Grant, 1968; Distinguished Teaching of Art Award, presented by the College Art Association of America, 1974; Brandeis University Creative Art Award in Sculpture, 1974. One-man exhibitions: Wadsworth Atheneum, Hartford; Institute of Contemporary Art, University of Pennsylvania, 1966; Walter Art Center, Minneapolis; Galerie Muller, Stuttgart, Germany; Bryant Park, New York, 1967; Galerie Renee Ziegler, Zurich; Galerie Yvon Lambert, Paris; Fischbach Gallery, New York; Donald Morris Gallery, Detroit, 1968; Knoedler Galleries, New York, 1970; Fourcade, Droll Inc., New York, 1976. Group exhibitions: "Black, White and Gray," Wadsworth Atheneum, Hartford, 1964; The Whitney Museum of American Art, New York, 1966, '71, '72, '73; "Color, Form, Image," Detroit Institute of Arts; "A Generation of Innovation," Art Institute of Chicago; "American Sculpture of the Sixties," Los Angeles County Museum of Art and the Philadelphia Museum of Art; "Pittsburgh International Exhibition of Contemporary Painting and Sculpture," Carnegie Institute; "Scale as Content," Corcoran Gallery of Art; "Art for the City," Institute of Contemporary Art, Philadelphia; Vth Guggenheim International Exhibition, The Solomon R. Guggenheim Museum, New York, 1967; "Documenta IV," Kassel, Germany; "XXXIV Biennale," Venice; "Minimal Art," Gemeentemuseum, The Hague; "Art of the Real, U.S.A.: 1948-1968," The Museum of Modern Art, New York, The Tate Gallery London, Centre National d'Art Contemporain, Paris, 1968; "New York

Painting and Sculpture, 1940-1970," Metropolitan Museum of Art, New York, 1969; "Expo '70," Osaka, Japan; "Art and Technology," Los Angeles County Museum of Art; "L'Art Vivant Americain," Fondation Maeght, France, 1971; "American Art: Third Quarter Century," Seattle Art Museum Pavilion, 1973; "Painting and Sculpture Today 1974," Indianapolis Museum of Art, Indiana; "200 Years of American Sculpture," Whitney Museum, 1976.

PETER STROUD: Attended London University, Teacher training college and several art schools 1947-51. Taught at Maidstone College of Art, 1962-63; Bennington College, 1963-68; School of Graduate Studies, Hunter College, 1965-66; Douglas College, Rutgers University, 1966-present. One-man shows: Institute of Contemporary Art, London, 1961; The New Gallery, Bennington College, 1964; Fleming Art Museum, Burlington, 1966; Marlborough-Gerson Gallery, New York, 1966; Nicholas Wilder Gallery, Los Angeles, 1967; Axiom Gallery, London, 1968; Galerie Muller, Stuttgart, Germany, 1969; Max Hutchinson Gallery, New York, 1970, '72, '74; Bernard Jacobsen Gallery, London, 1973; Hoyd Gallery, London, 1975. Group Exhibitions: "Situation," R.B.A. Gallery, London, 1960; "Carnegie International," Pittsburgh, 1961; "New Painting in England," Leverkusen Museum, Germany, 1961; "British Art Today," San Francisco, Dallas, Santa Barbara Museums, 1962; "Seven Young British Painters," Kunsthalle, Basel, Switzerland, 1963; Guggenheim International Award Exhibition, Guggenheim Museum, 1964; Carnegie International, Pittsburgh, Pennsylvania, 1964; "The Responsive Eye," Museum of Modern Art, New York, 1965; "European Painters Today," Musee des Arts Decoratifs, Paris; Jewish Museum, New York; Smithsonian Institute, Washington; The Art Institute, Chicago, 1968; "Color and Structure," Sydney and Auckland Museums, Australia, 1970; "Constructivist Tendencies," Santa Barbara Art Museum (Traveling Exhibition), 1971; "From Sickert to Conceptual Art," Ulster Art Museum, Northern Ireland, 1971; David McKee Gallery, New York. Architectural Commissions and Projects, USA and abroad.

SIDNEY TILLIM: BFA, Syracuse University, 1950. Taught at Pratt Institute, Parsons School of Design, School of Visual Arts. Contributing Editor, ARTS Magazine, 1959-65, ARTFORUM Magazine 1965-69. Charles A. Dana Professor of Painting, Colgate University, Spring, 1973. Bennington College, 1965-present. One-man shows: Edmonton Art Gallery, Canada, 1973, 1976 (drawings); Noah Goldowsky Gallery, 1969, 1974; Robert Schoelkopf Gallery, 1965, 1967; Cober Gallery, 1960; Georgia State College, Atlanta, 1969. Group shows: Whitney Museum, Chicago Art Institute, Milwaukee Art Institute, etc. Collections: The Hirshhorn Museum and Sculpture Garden; Im Alten Kurhaus (Ludwig Collection), Aachen, Germany; University of Texas (Michener Collection), Austin; Weather-spoon Art Gallery, University of North Carolina at Greensboro; Picker Art Gallery, Colgate University; Museum of Art, Ogunquit, Maine; New Jersey State Museum, Trenton. National Endowment for the Arts, Grant in Painting, 1974.

MICHAEL TODD: BFA, University of Notre Dame, magna cum laude, 1957; MA, University of California, Los Angeles, 1959. Awarded: Woodrow Wilson Fellowship, 1957-59; Fulbright Fellowship to Paris, 1961-63; National Endowment of the Arts, 1974-75. Taught at University of California, 1959-61; Bennington College, 1966-68; University of California, San Diego, 1968-present. One-man shows: Hanover Gallery, London, 1964; Pace Gallery, New York, 1964; Henri Gallery, Washington, D.C. 1965, 1968; Gertrude Kasle Gallery, Detroit, 1968; Salk Institute, La Jolla, 1969-70; Reese Palley Gallery, New York, 1971; University of Notre Dame, 1972; Zabriskie Gallery, New York, 1974, 1976. Two-man shows: Rigelhaupt Gallery, Boston, 1966; Gertrude Kasle Gallery, Detroit, 1966. Groups shows: Huysman Gallery, Los Angeles, 1961; Galerie J., Paris, 1962; Phase Exhibition, Buenos Aires, Sao Paulo, 1963-64; Whitney Annual, sculpture exhibition, 1965, '67, '68, '70; "Young America," Whitney Museum, 1965; "Beyond Realism," Pace Gallery, 1965; "Primary Structures," Jewish Museum, 1966; "American Sculpture in the '60's," Los Angeles County Museum; Corcoran Museum, Washington, D.C., 1968-69; "Living American Art," Maeght Foundation, St. Paul-de-Vence, 1970; Storm King Sculpture Exhibition, 1973-75; Philadelphia Art Alliance, 1974; Fine Arts Gallery, San Diego, 1974.

JANE WASEY: Studied in Paris with Paul Landowski and in New York with Simon Moselsio, John Flanagan, and Heinz Warneke. Taught at Bennington College, 1948-49. One-man shows: Montross Gallery, 1934; Delphic Studio, 1935; Philbrook Art Center, 1949; "Weathervanes" Contemporaries, New York, 1954; "Animals in Sculpture" (with Caparn & Hardy), American Museum of Natural History, 1958; Kraushaar Galleries, 1956 and 1971. Group shows: Art Institute of Chicago; The Brooklyn Museum; University of Chicago; Detroit Institute of Arts; Metropolitan Museum of Art; University of Nebraska; New York World's Fair, 1964; Museum of Art of Ogunquit; Pennsylvania Academy of Fine Arts; Whitney Museum of American Art; Worcester Art Museum; Philadelphia Museum; City Art Museum of St. Louis. Collections: Arizona State College, Tempe; University of Colorado; Dartmouth College; University of Nebraska; Pennsylvania Academy of Fine Arts; Sheldon Swope Art Gallery, Terre Haute, Indiana; Whitney Museum of American Art; and in many private collections.

ROGER WILLIAMS: BA, Cornell University, 1966; graduate work in art, Hunter College, 1966-68. Taught at Bennington College, 1968-75. One-man shows: Andre Emmerich Gallery, New York, 1973, 1974; Susan Usdan Gallery, Bennington College, 1973. Group shows: Andre Emmerich Gallery: "Five Sculptors from Bennington"; David Gallery, Rochester, New York, 1972; Allen Center Competition, Houston, Texas, 1973; Janie C. Lee Gallery, Houston, Texas, 1974; Hayward Gallery, Arts Council of Great Britain, London, "The Condition of Sculpture," 1975.

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, 1963; St. Martin's School of Art, 1963-65; Bennington College, 1965-present; Ravensbourne School of Art, Bromley, Kent, 1965. One-man shows: Rowan Gallery, London, 1963; Robert Elkon Gallery, New York, 1965, '67, '69, '71, '73; Waddington Gallery, London, 1966, '68; Bridgeport University, 1970; Retrospective Show, University of Vermont, 1971. Marlborough Gallery, 1975, '76. Group shows: "The New Generation," Whitechapel Art Gallery, 1965; "Primary Structures," Jewish Museum, New York, 1966; Represented Great Britain at the Paris Biennale, 1965; Open Air Sculpture at Sonsbeeck, Holland, 1966; "Nine English Sculptors" at Stedelijk Museum, Amsterdam, and Kunsthalle Museum, Bern, 1967; "Highlights of the Season 1969-70," Larry Aldrich Museum, Ridgefield, Connecticut; "British Sculpture of the '60's," British Arts Council Exhibition, London, 1970. Artists International Sculpture Symposium, 1971, 1974. Exhibition of Contemporary British and American Artists, Boston Museum of Fine Arts, 1972. "Indoor Sculpture Outdoors," Storm King Arts Center, 1973. Newport Monumenta, R.I., 1975; "The Condition of Sculpture," Hayward Gallery, London, 1975; Collections: Fine Arts Museum of University of Sydney, Australia; Tate Gallery, London; Storm King Art Center; Hirshhorn Museum; Worcester Museum.

PHILIP WOFFORD: BA, University of Arkansas; Graduate Studies, University of California, Berkeley. Taught at Bennington College, 1969-present. Awarded: Woodrow Wilson Fellowship, National Endowment for the Arts and Humanities Fellowship. Published poet. One-man shows: Green Gallery, New York City; Allan Stone Gallery, N.Y.; David Whitney Gallery, N.Y.; Andre Emmerich Gallery, N.Y.; Corcoran Gallery of Art, Washington, D.C.; Bennington College. Group Shows: San Francisco Museum of Art; Oakland, California Museum; Whitney Museum Annual, 1969, 1972, 1973; Corcoran Gallery of Art, 33rd and 34th Biennials; Houston Museum of Contemporary Art; Fogg Museum, Harvard University; Yale University.

VISUAL ARTS FACULTY

1932
Ralph Jester, 1932-1933
Edwin Avery Park, 1932-1944
1933
Simon Moselsio, 1933-1961
1934
Jean Lambert Brockway, 1934-1939
Stephan Hirsch, 1934-1940
Herta Moselsio, 1934-1961
1936
Charles W. Smith, 1936-1946
Lila Ulrich, 1936-1937
1937
Elsa Rogo Hirsch, 1937-1940
Russell Krob, 1937-1942
1938
Duncan Ferguson, 1938-1939
1939
Paul T. Feeley, 1939-1966
Austin Purves Jr., 1939-1942
1941
George Holt, 1941-1968
1943
Karl Knaths, 1943-1947
1944
E. Michael Czaja
1945
James Guy, 1945-1946
1947
Bernard Kessler, 1947-1960
Daniel Shapiro, 1947-1962
1948
Alexander Doerner, 1948-1957
Jane Wasey, 1948-1949
1957
Vincent Longo, 1957-1967
1958
Eugene Goossen, 1958-1961
Tony Smith, 1958-1961
1960
Lyman Kipp, 1960-1963
1961
Lawrence Alloway, 1961-1962
Ralph Humphrey, 1961-1963

1962
Hilton Kramer, 1962-1963
Jerrold Lanes, 1962-1963
1963
Jules Olitsky, 1963-1967
Peter Stroud, 1963-1968
Anthony Caro, 1963-1965
1964
Philip King, Fall term
1966
Robert Cronin, 1966-1968
Stanley Rosen, 1966-present
Isaac Witkin, 1966-present
Sidney Tillim, 1966-present
Michael Todd, 1966-1968
Laurence Hyman, 1966-1970
1967
Pat Adams, 1967-present
Kenneth Noland, Fall term
1968
Richard Haas, 1968-present
Larry Poons, 1968-1969
Roger Williams, 1968-1976
Sophia Healy, 1968-present
John Plumb, 1968-1969
1969
Philip Wofford, 1969-present
Joel Perlman, 1969-1973
Normal Seiff, 1969-1970
1970
Neil Rappaport, 1970-present
1971
Judith Colton, 1971-1972
1972
Roger Loft, 1972-1974
Jane Ford, 1972-present
Andrew Kagan, Spring term
Brower Hatcher, 1972-present
1973
Catherine Mousley, 1973, 1976
1974
Carol Haerer, 1974, 1975
Frances Barth, 1974-1975
1975
Frank Akers, 1975-present

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Neil Rappaport, David Scribner.

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