

B E N N I N G T O N C O L L E G E

Stories
1994-1996



Table of Contents

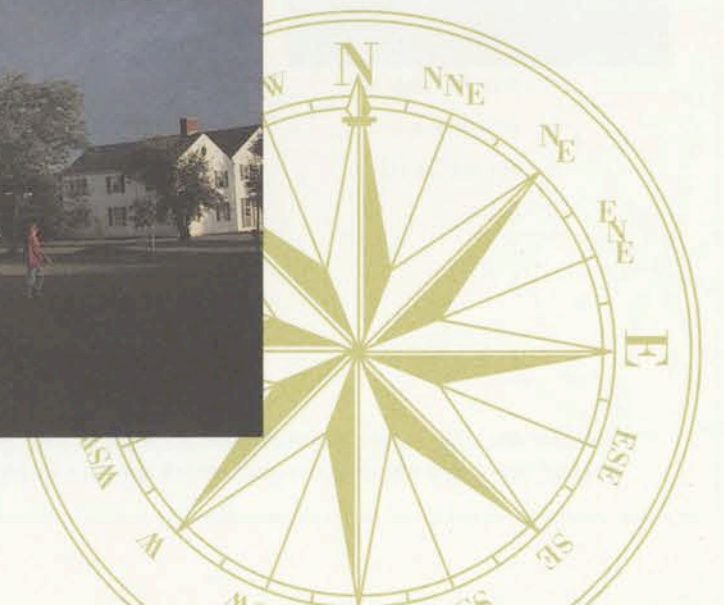
A DEFINITION OF TERMS	3
COLLABORATIVE LEARNING	5
SELF-DIRECTED LEARNING	11
TEACHER/STUDENT RELATIONSHIP	17
FIELD WORK TERM	21
FIRST-YEAR EXPERIENCE	27
CAMPUS FACILITIES	31
COMMUNITY LIFE	37
LIFE AFTER BENNINGTON	42
CAMPUS MAP	48

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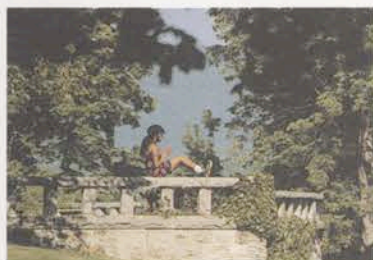
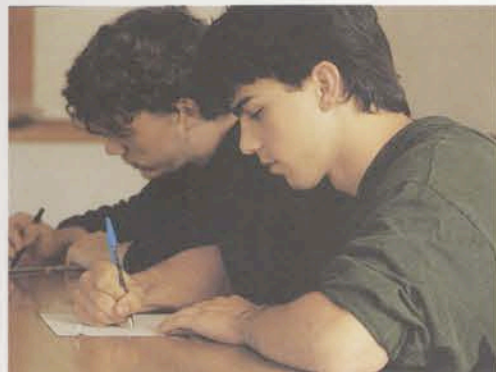
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Bennington College, a liberal arts school founded in 1932, began as and remains an invitation to learn. Here, learning is a process of discovery, not "learning about." The principle of learning by doing underlies every major feature of a Bennington education: the close working relationship between student and teacher, the insistence on self-determination, the commitment to collaborative learning, and the Field Work Term, which gives students work experience and connects them to the greater community.

At Bennington, students work closely with teachers who are themselves actively pursuing that which, in the words of one, keeps them awake at night. In consultation with faculty counselors, students design their own course of study specific to their interests, questions, goals, and needs.



Bennington is a school of approximately 500 students, who come from 40 states and 28 countries.



Located on 550 acres in the Green Mountains of southwestern Vermont, the College is within easy reach of New York City and Boston.



Clearly, a Bennington education demands of its students a commitment to self-governance and an understanding of the balance between freedom and responsibility. Bennington seeks resourceful, inventive students with a particular commitment to the challenges and joys of independent work, who will share their personal and academic strengths with this community.

The stories that follow are those of students who have learned to make the most of what Bennington offers. As you read their words, we invite you to consider if you might be one of them.



THE BARN: Main administration building, once a barn.

EARLY CHILDHOOD CENTER: A certified preschool and kindergarten located on the campus where students can observe and work directly with young children.



END OF THE WORLD: The end of Commons lawn, where the view is amazing.

FACULTY COUNSELORS: Faculty members who meet regularly with students to discuss courses, the academic plan, works in progress, FWT, and other matters.

FIELD WORK TERM (FWT): Annual, two-month term when students work on or off campus at jobs and internships.

A Definition of Terms

This glossary covers some basic terms you will encounter in reading about Bennington College.

HOUSE CHAIR: Elected student representative who facilitates the process of self-government in each student residence.

THE PLAN: With the help of faculty counselors, students design their own academic programs. In their second year, they design a program of study for their final two years, called a Tentative Plan. Students present a Confirmation of Plan and Statement of Purpose during their third year, finalizing requirements for graduation.

STUDENT EDUCATIONAL POLICIES COMMITTEE

(SEPC): Student committee that considers and communicates student recommendations about educational policy, FWT, and faculty reappointments.

STUDENT ENDOWMENT FOR THE ARTS: Student organization endowed by Student Council that provides funds for independent student projects, including plays, concerts, guest artist appearances, lectures.

THE SYMPOSIUM: College-wide process undertaken in 1993-94 to reaffirm and reinvigorate the principles on which the College was founded.

TUTORIALS: Individual or group seminars proposed to instructors by third- and fourth-year students.



VISUAL AND PERFORMING ARTS CENTER (VAPA):

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



For detailed information about Bennington's academic structure and programs, please refer to the booklet *The Facts on Bennington*. For information about the Symposium, please refer to the booklet *Pioneering*.



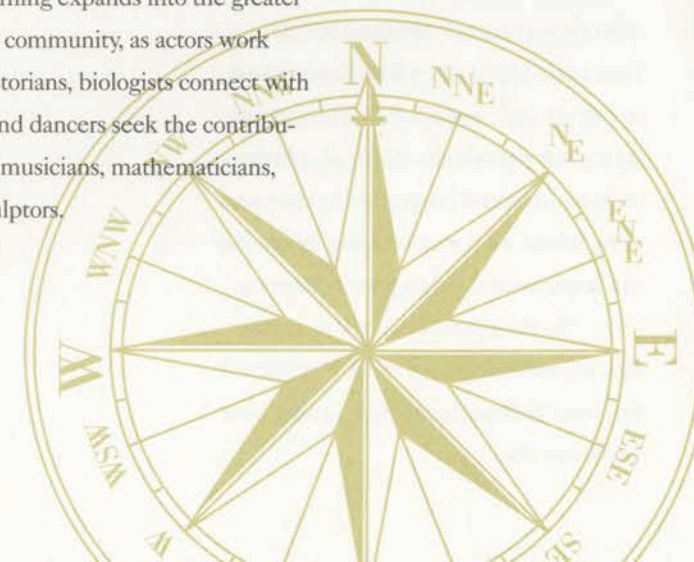
Students in a biology seminar during an evolution simulation.

C O L L A B O R A T I V E L E A R N I N G

A Bennington education values connections over differences. By refusing to insist on a boundary between science and art, for example, our students learn that the artistic experience need not be limited to the act of painting or sculpting; that science, like art, is more often a pursuit of the unknown than a recitation of the obvious.



Working with professionally active faculty members in small classes and tutorials, students forge connections between fields as seemingly disparate as music and architecture, ceramics and anthropology, physics and dance. This emphasis on interdisciplinary learning expands into the greater College community, as actors work with historians, biologists connect with poets, and dancers seek the contributions of musicians, mathematicians, and sculptors.





"The big question I'm addressing is how modern technology affects our perception. I declared myself a Multimedia and Culture major in my tentative plan, but in my confirmation of plan I'll probably rename it Cognitive Science or Media Arts and Sciences. Because this is such a broad-based query, my plan allows me to take classes germane to it across six disciplines.

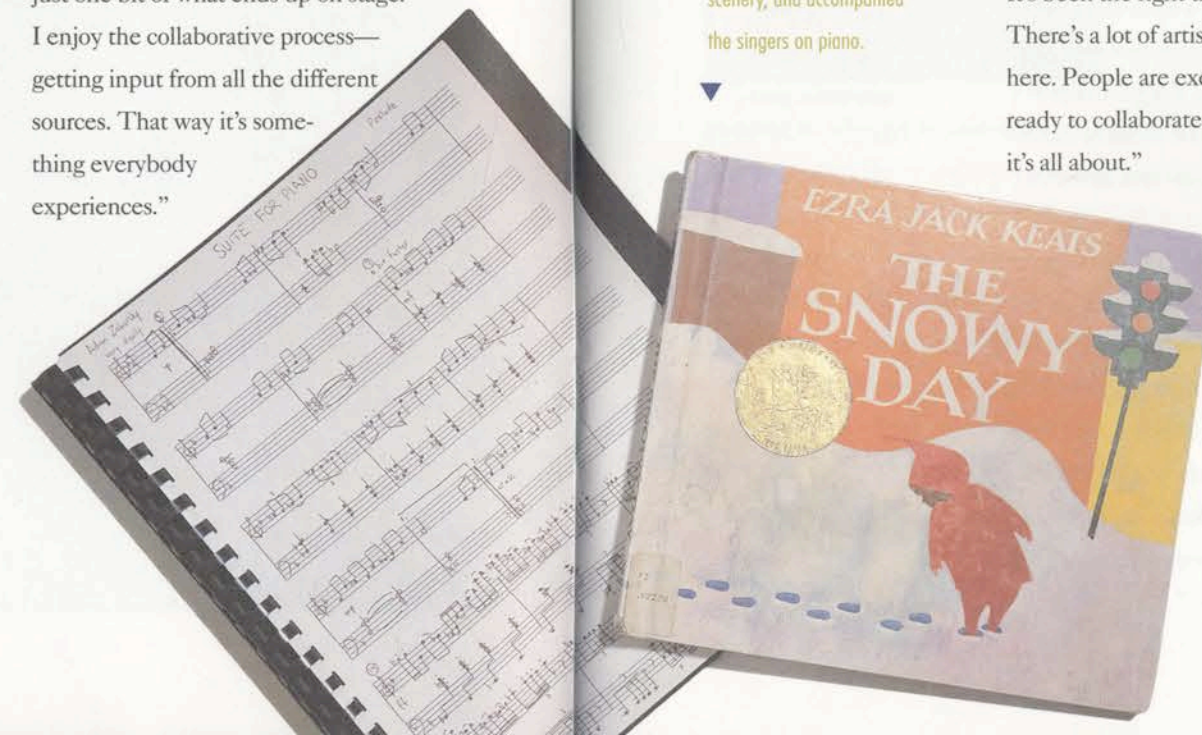
"My course work includes studies in electronic music, Japanese film, computer programming, cultural criticism, and philosophies of meaning. This term I designed a tutorial called Technology, Society, and Identity, in which I explored the title themes through critical writings, films, music, and theoretical applications of technologies such as virtual reality. I have one friend who's building a virtual reality machine and another who's setting up a mock-net system. We're all going to be in an advanced programming class next term, where we'll start building robots that can implement the things we're creating.

"In the sense of being able to design my own program, I think I've learned far better at Bennington than I could have anywhere else."

▲ Goals before graduation for Jennifer Young '95 of Chicago, Illinois, include making a full-length electronic music demo tape, putting together one or two multimedia installations, and writing a thesis.

"All my musical interests are extra-musical—I tend to involve myself in projects where I'm working with someone else, whether it's a dancer or another musician or a drama student. In that spirit, for the final project of my composition tutorial last term, I scored a children's book for clarinet, piano, cello, and three voices, and incorporated a dancer into it. [Music faculty member] Peter Golub conducted, and we invited the kids from the Early Childhood Center. It was wonderful.

"It's really both sides at Bennington. The composing of music is a solitary process for me. But then in the performance stage, I can work with dance and drama students. I love doing the music for the plays. It's not only that you write it and rehearse it and produce it; you get to see how that piece that you worked on from your viewpoint is really just one bit of what ends up on stage. I enjoy the collaborative process—getting input from all the different sources. That way it's something everybody experiences."



Adam Zabarsky '95 of Arlington Heights, Illinois, has written original music for three plays at Bennington: *Twelfth Night*, *Thieves' Carnival*, and *Mumm*, an original one-act by Jen Powers '93. His band, *The Breadmen*, opened for last year's Fugazi concert, a student-run AIDS benefit. For his adaptation of *The Snowy Day* by Ezra Jack Keats, Adam set the narrative to music, cast the performance, created the scenery, and accompanied the singers on piano.

"Combining my theses in Spanish and drama is working out very well. I'm translating the Spanish play *Fando & Lis* by Fernando Arrabal and writing an introduction for my literature thesis. After that I'll pick it apart, edit and adapt it, and put it together for my directing project. As another part of my final project, I'm in charge of lighting a Directing III production during spring term.

"The facilities for lighting are really good here. So is the access, and you really have the ability to design a lot. In two years I will have done lighting for five shows.

"I transferred to Bennington because I wanted a place where people had an enthusiasm or a passion for their work. It's been the right thing for me. There's a lot of artistic energy here. People are excited; they're ready to collaborate. That's what it's all about."



▲ Morgan Gabler '94 of Baltimore, Maryland, is a double major in lighting design (with a secondary concentration in directing) and Spanish. Morgan concentrated on lighting design for her FWTs, working at the Baltimore Theater Project and the Theater for The New City in New York. She also served as house chair.

► A double major in architecture and cello performance, Mary Springer '95 of Minneapolis/St. Paul, Minnesota, was the Student Educational Policies Committee representative for music during 1993-94. She also prepared layouts for *SILO*, the student-operated literary magazine.



"I wanted to do a term working in sculpture and music together. The idea came from a project the term before, where the assignment in Sue Rees's sculpture class was to use a piece of plywood 4' x 8' x 1/2" thick, or to create something using the same dimensions. I wrote a piece of music using those numbers, performed in class as a sculpture.

"Working with Sue and Peter Golub [music], I designed a two-part project. The first piece involved a composition and a sculpture that had analogous parts. For the second piece, I chose to use something outside of music and sculpture—"Die Kirschen," a short story by Wolfgang Borchert, my favorite German author—to focus the work on. The second music piece, 'Elegy,' was performed by faculty members in the music division: Jacob Glick on viola, Gunnar Schonbeck on clarinet, and Peter Golub on piano.

"This kind of opportunity is part of why I wanted to study architecture here. Bennington's approach works with conceptualization, with form and materials; it's all from the standpoint of being an artist as opposed to being a technician. The sculpture work that I do relates so closely to my architecture—I'm making objects, but they have to do with space, they have to do with ideas. I could just as easily have made a building about this short story as I did a piece of music and a piece of sculpture."

► For his senior biology project, Jay Metz '94 of Lawrence, Kansas, devised and conducted experiments to investigate the dynamics of mate selection in Siamese fighting fish. Jay also plays drums in a band and regularly accompanies dance classes.

"I came here expecting to study either biology, English lit, or music. After I took a number of courses in science and literature, my faculty counselor suggested I also think about philosophy. Now I'm considered the first thematic science major, because I've taken a full biology degree and I'm doing both a senior biology project and a thesis on the history and philosophy of science during my final term.

"What's really exciting to me is my tutorial, Topics in the Philosophy of Biology, with two teachers who haven't worked together before: Aris Noah [philosophy] and Michael Mishkind [biology], and maybe a few other science faculty members, de-



pending on what we're talking about on a given day. We're looking at the development of some themes that arose in Darwin's work and how they've been transformed since that time. We're also studying science as a cultural phenomenon. Yesterday three teachers and I were in the classroom together. That was kind of fun—it was incredible, actually."



► Yoel Caspi '95 of Kibbutz Gershier Haziv, Israel, and Manchester, Connecticut, used her FWT experiences to define her academic path. Her first FWT at Hartford Stage Company helped her decide against a career in costume design. Her second FWT, in an Italian school directed by a Bennington alumna, affirmed Yoel's interest in work with children. She spent her third at the Children's Defense Fund and the Capital Children's Museum in Washington, DC. Yoel took the above photo while in Israel.

"After I'd been at Bennington for two years, I took a year off and went to Israel, where I did full-time volunteer work teaching Ethiopian immigrant children in an absorption center. It was a very good thing for me—to be in a different context, to see the world from a different perspective—and my experiences there have become the basis of my senior thesis.

"My plan, Childhood and Society, incorporates childhood studies, anthropology, and photography. I expect to return to Israel for the first term of my senior year and use my FWT for independent research and photography work, then return to school to write my thesis. I see this project as an integration of disciplines and experiences: I'll be combining my personal experience and research with other data, with the photographic medium providing a visual expression."

Direct participation in the planning of their education is an integral part of Bennington students' experience. During their first two years, students explore a range of disciplines within the liberal arts, after which they submit a plan of course work that will guide their final two years. In most areas of study, students complete a major independent project. Faculty counselors guide and advise students throughout.

To achieve their academic objectives, students engage all facets of a Bennington education: complementary course work, tutorials, and Field Work Term. Through this extraordinary process, students learn to develop the structures they need to shape their lives.



Josh Schreiber '94 of Arlington, Massachusetts, devised a thematic social sciences major, Comparative and International Conflict Studies. After one social sciences faculty member denied approval of his original Statement of Purpose, Josh went back to work, augmented and refined his corroborative argument, and resubmitted it. This time it was approved. At right are excerpts.

In addition to his political science studies, Josh pursues his interest in music. A member of the Bennington Cello Quartet, he toured with the group for two FWTs, gave cello lessons, and served as SEPC representative for music for two terms. During his final FWT, Josh translated documents for the American contact office of the Israeli Civil Rights and Peace Coalition.



STATEMENT OF PURPOSE

While I was studying photography, Neil Rappaport told me to find a Subject to photograph regularly, and to learn what the Subject had to teach me. I have since stopped studying photography, but it has occurred to me that I have taken his advice: Israel and the Middle East have served as such a Subject, applied and studied within many different frameworks. The Subject provides a focus for my studies: my interest in comparative politics, international relations, and conflict studies all originate and converge here.

century Europe (1 & 4), Free Speech in America (3), and Pathologies of Power (8) are also highly relevant. Two more courses I was involved in warrant mention: International Political Economy and Interpretations of Culture (6). The use of the term 'conflict studies' finds its justification in courses such as A Social Psychology of Silence (5), Daily Life in Nazi Germany (7), and Human Rights (4), where I dedicated my personal research to the examination, on several different levels, of the ways in which people justify the infliction of damage and pain on an 'other'... Topics in Ethics (8) is intended to provide me with tools which may be useful for evaluating conflict situations.

...I therefore propose to write a thesis that uses the Subject of the Israeli-Palestinian conflict to examine the field of conflict resolution. The challenge is to analyze efforts currently being made to resolve the conflict, in negotiations and applications. My thesis should include: (1) a critical analysis of relevant theories of conflict resolution; (2) an application of these theories to the historical context of the recent advances in Israeli-Palestinian relations, using the tools of conflict resolution to examine the developments that have compelled the Israelis and the PLO to reach their historic agreement; and (3) an exploration of the challenges still ahead.

My courses have been chosen to relate to these themes. My plan includes many courses that relate directly to comparative and international studies: Introduction to International Relations (term 1), Human Rights (4), Comparative State Development (5), and State and Society in the Middle East (6) being the most obvious; Interest and Identity in a Global Economy (7), history courses on 17th to 19th



Ramona Mosely '95 of Ojai, California, created a plan of interdivisional literature and photography studies, with an emphasis on film. During her third year, Ramona directed a play, created a video installation in the President's Gallery (pictured), and did a photography project on homeless people in the area. For her senior thesis she plans to write and produce a feature film.

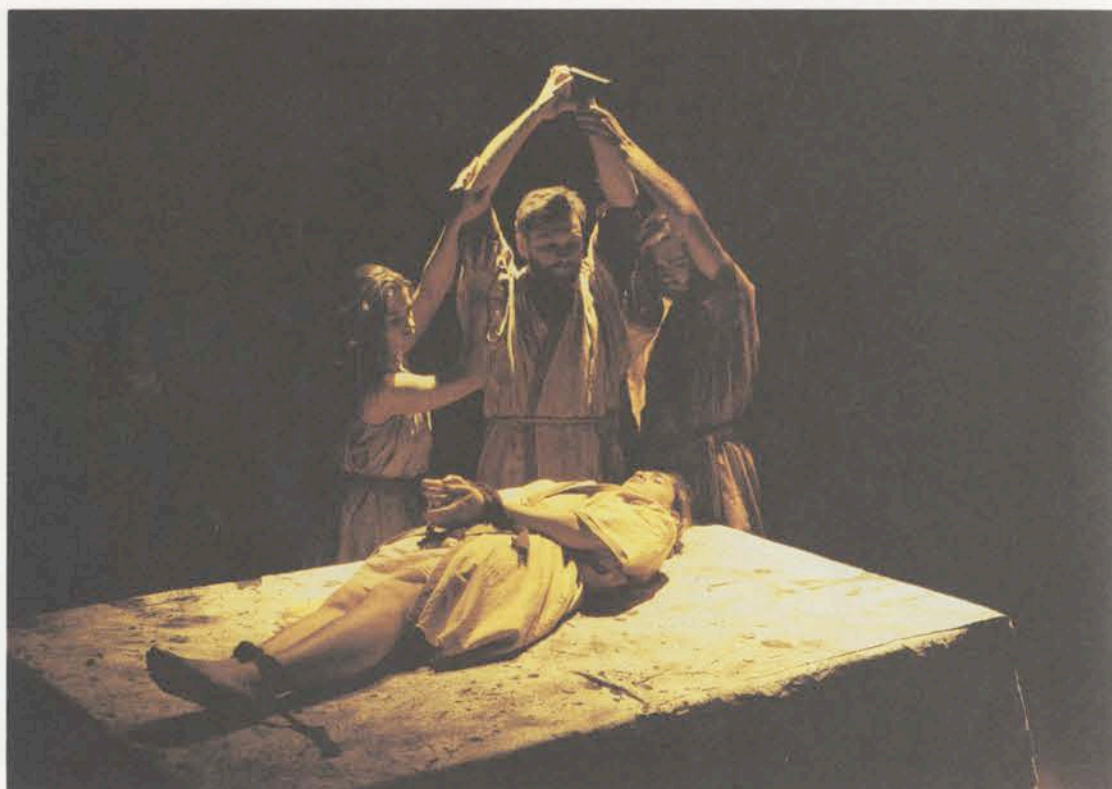
"When I was 15, I made a video about environmental problems and realized that what I did could make a difference; I decided then that I really wanted to direct film.

"I chose Bennington, even though at the time the College didn't offer film;* I felt I would learn more by not being around that environment since it's what I've been doing for a living since I was 17. As I got into my directing class with Gladden [Schrock], though, I realized that film has its roots in theater and that I could apply what I was learning about directing on stage to directing on film—I just had to make the translation. Where photography applies is that it's really a way of seeing;

I'm making a photograph, but I'm seeing light and form and how position matters—and it totally translates to motion pictures. In terms of literature, when I took a writing tutorial most of my writing was in script form. So it just seemed like this was the way to do it—to bring all these things together.

"I think that's the greatest thing about Bennington: You can come here, see a possibility, and forge it."

*Film studies, featuring actor/director Alan Arkin '55, began in 1994.



"I chose Bennington because I wanted to explore the possibility of doing more than one thing. I came here thinking I was going to major in painting, but I was also interested in music, dance, drama, writing—all the arts, and how they work together. I'm writing an opera for my senior project—something that does exactly that—combines the disciplines: drama and literature and music, even dance and visual arts.

"When I came to Bennington I didn't read music. Gunnar [Schonbeck] got me started with classical guitar, but it wasn't formally offered here. During my first FWT, I found a teacher in New York City, and since

then, to supplement my technical skills, I've played with students at other colleges and taken master classes in New York, Connecticut, and Massachusetts. My approach has been the Bennington way of, if you want to do it, just do it.

"Bennington really deals with the whole person. If you've had a traditional education, you've gone through a system where everything is laid out for you. You get to Bennington and from the very beginning you have to make your own choices. Your counselor will help, but you have to decide where you're going with your education. The people who do that, nothing can stop them."

◀ Classical guitar composition major Mike Cole '94 of Houston, Texas, chose the story of Abraham and Isaac for his senior project, an opera. To write the libretto, he researched and combined the Jewish, Christian, and Hindu traditions of the story, along with the miracle plays of the 14th century. Tutorials in literature, drama, and music helped Mike create the piece, which was performed during his last term.

"My second-year FWT I got a job working for Reading Rainbow in New York. I'd always had an interest in various forms of mass media, and I absolutely loved it. So to pursue this outside of regular courses, I started focusing my FWTs on film and television. My next FWT I worked for an independent filmmaker who was making industrial films. I spent my summer studying film at NYU, and my final FWT I worked for the NBC news show *NOW* with Katie Couric and Tom Brokaw. It's worked out very well."



▲ Laura McKellar '94 of Richmond, Virginia, majored in literature and wrote her senior thesis on Faulkner's *As I Lay Dying*. She spent her fifth term in Spain through a Syracuse University exchange program. She also appeared in the play *Ode to Porcelain*, written by Nathan Parker '96.

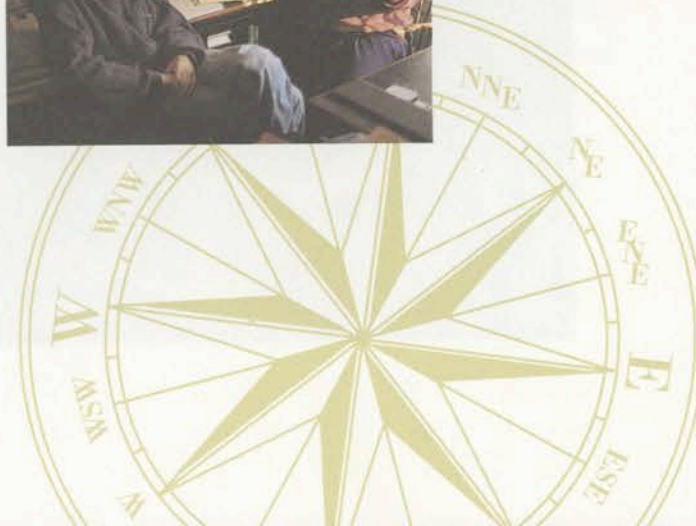


Ceramicist and faculty member Barry Bartlett (left) and special student Brewster Brockman '92 of Guadalajara, Mexico.

TEACHER / STUDENT RELATIONSHIP

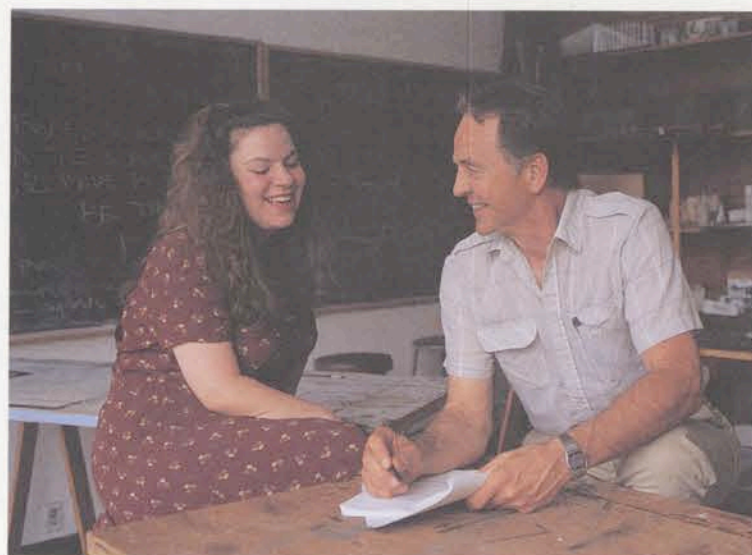
One clear advantage of a Bennington education is the direct and varied contact students enjoy with faculty members. Classes are small, intense, discussion-oriented. Written reports replace numerical grades, compelling teachers to consider each student's individual progress and students to develop goals rather than a GPA.

Actively engaged in their fields, faculty members frequently invite students to participate in research, projects, and performances. At Bennington, teachers begin as counselors and become, finally, colleagues.



"Gladden Schrock is my teacher and my counselor. I've taken five playwriting classes with him, and what's wonderful is that he takes you to the point where you really have to do it on your own. I came here not sure what I wanted to study, and Gladden encouraged me, allowed me to grow as a writer, find my own voice."

"I remember when I came here from a very cut-and-dried school and wrote my first paper. I got my comment back and it said, this was a good paper; here are all the ways it could have been better. In high school I would have gotten an 'A'—I did everything right. But that's not it at Bennington; the teachers here push you to go one step further and not rely on what you do naturally that's good. You have to challenge yourself, try for something. And that's sometimes really unsettling. But it's the only way you're going to grow as an artist."



For her senior thesis, Melissa Feldman '94 of Lexington, Massachusetts, wrote a two-act play, *Stripped*, a reading of which was performed by faculty members and students and sponsored by the Student Endowment for the Arts. Another of Melissa's plays was read at the Lee Strasberg Theatre Institute, where she worked for her second FWT. A double major in literature and drama, she spent other FWTs reading scripts at Warner Brothers and working at Richard Frankel Productions.

Transfer student Naomi Mead-Ward '96 of Cambridge, Massachusetts, meets with writer and faculty member Roland Merullo.



"I transferred from another school because it was just too big and impersonal. I had two classes with more than a hundred students, and the four classes I ended up with were nothing like the ones I wanted. There were lots of teaching assistants there, but you couldn't get hold of a professor."

"Bennington is much more manageable. Here, my largest class has 25 people. I meet with my professors all the time. It's not always me seeking them out; sometimes they seek me out, which is definitely different. I feel much more a part of things. I don't feel anonymous."



"Dance has always been very much part of who I am and how I think. Because of a math class I took here, I started considering the connection between math and dance: Why is math so active, what is it that feels like the experience I have in dance? I did some reading and thinking about how math fits with the rest of the world, Western thinking, Asian thinking, human thinking. I got really excited about that. I realized that I needed to explore these areas to understand the questions I was asking, forget the answers. But how could I begin to bring these things together?"

"I went to see Susan Sgorbati [dance], Aris Noah [philosophy], and Ruben Puenteadura [mathematics]. The reaction I got was: I've been thinking about this, too—plus pages



and pages of suggested reading. Susan was even working on a dance piece involving chaos. It became very alive and realistic all of a sudden, not just my idealization of what an education ought to be.

"We set up a Bill Moyers-style class and invited different people from the campus in to discuss these ideas. It was amazing."

Katie Schanbeck '95 of Hoosick Falls, New York, is a wife and mother of two. A thematic major in math and dance, she plans to meet her goal of "doing something important and valuable in society while helping to support her family" by teaching math at the middle school level after graduation. Pictured is Katie (left) with dance teacher and Dean of Faculty Susan Sgorbati and faculty member Aris Noah.



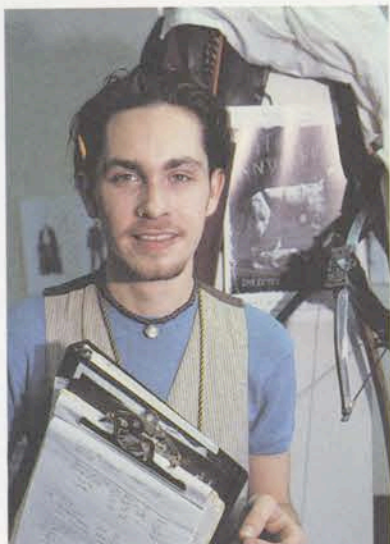
Effiong Eyo '94 of Red Hook, New York, worked during FWT at the Early Childhood Center.

A principle aim of a Bennington education is the integration of work and study, a goal furthered by the College's annual Field Work Term (FWT). During FWTs—which are an integral part of the academic program and a requirement for graduation—students work at jobs and internships around the country and abroad. With the help of the FWT/Career Center, students compose résumés, write letters of inquiry, go on interviews, get jobs. They make transportation and living arrangements, handle finances, learn new skills. Following each FWT, students and their supervisors report on the experiences; these reports are part of the cumulative academic record of the student.



At the end of four years, students have acquired a body of work experience, a meaningful résumé and references, a network of contacts, and, most important, the confidence that they can make their way in the world.





▲ David Henderson '96, of Rochester, New York, pictured during his FWT at MTV, also worked at *Saturday Night Live* and VH-1.

"I had no previous history in the production side of theater when I came to Bennington—I'd always wanted to be an actor. But by my fourth term I was production stage manager for the main stage. Outside of course work, I took on other responsibilities—drama scheduler, office assistant, division production assistant, SEPC drama rep. My first two FWT jobs were theater related, too. Through all these different avenues I gathered enough tangible skills and background (they checked five of my references!) to get my third FWT job, at Theatre for a New Audience in New York.

"As coassistant stage manager for *Titus Andronicus*, I helped with prop construction and acquisition, produced prop lists and scene breakdowns, notated blocking, monitored rehearsals—responsibilities only an Equity stage manager would normally have. I worked a 6-day week, 12 hours a day, sometimes more. I loved it; it was the most exhausting, educational experience I've ever had. I discovered how much I loved stage managing, that it's something my personality fits. And because of my background, I'll be able to advance to Equity pretty quickly. I am currently changing my major emphasis to production."

◀ Drama major Jonas Ormberg '95 of Cascois, Portugal, has acted in four productions and stage managed a faculty production and an opera. For prior FWTs he was a teaching assistant in his high school's drama department and a press assistant at Shirley Herz Associates in New York, a press agency for Broadway and off-Broadway shows, performers, and theater companies.



◀ Catherine Bennett '95, of McLean, Virginia, fills in for David Letterman on her third FWT.

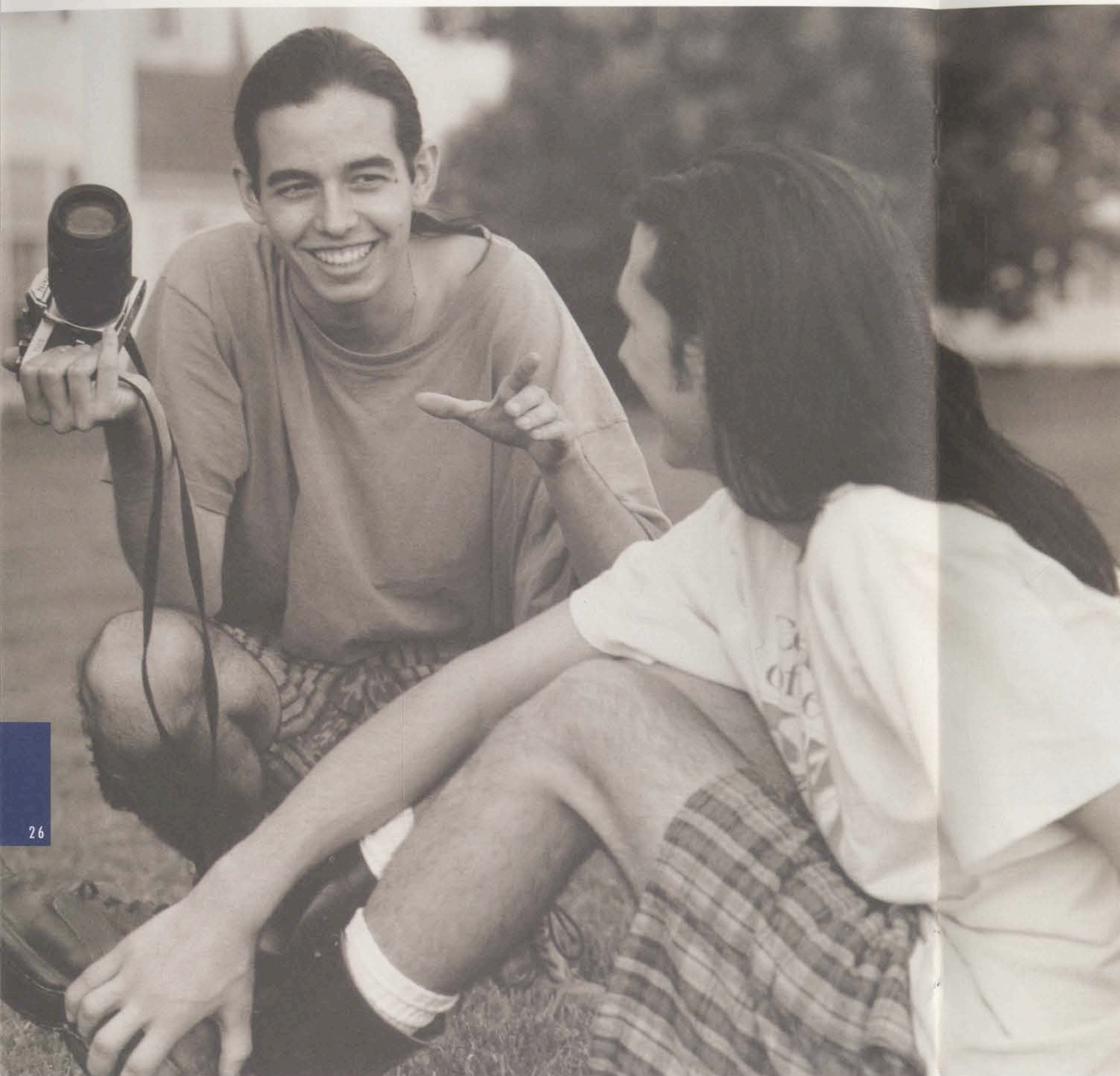
Excerpts from FWT Reports

"The most rewarding thing for me was seeing the students transformed in their few days with the program. I wouldn't trade that experience for anything."—Steve Hernandez '95 of Dallas, Texas: intern at A Presidential Classroom for Young Americans, Washington, DC

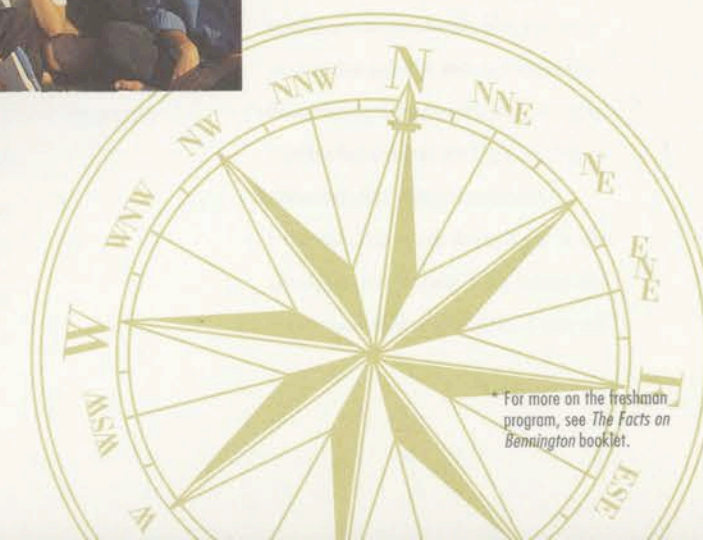
"Because the magazine is a small enterprise, I was thoroughly integrated as a member of the staff. I was on very good terms with the editor and layout artist with whom I shared an office, and I saw and chatted with the writers whose articles I have been reading for years. I was also used as a messenger boy, which, when the city is Paris, is not a burden."—Nicholas Elliott '96, of Luxembourg: intern at film magazine *Cahiers du Cinéma*

"The key to being a good lobbyist, and consequently a good politician, is being subtle. I learned more over Field Work Term about how government works—and why ideologies don't—than any other experience could teach."—Emmett Finocche '96, of Montpelier, Vermont: intern lobbyist with Vermont Resolutions Associates

"Somewhere during my time in San Francisco, I became a lot more confident in my capability, my potential, and realized that I wanted more out of my professional career than I ever had really thought about."—Rachel Bauer '96 of Washington, D.C.: intern at Richardson Architects, San Francisco

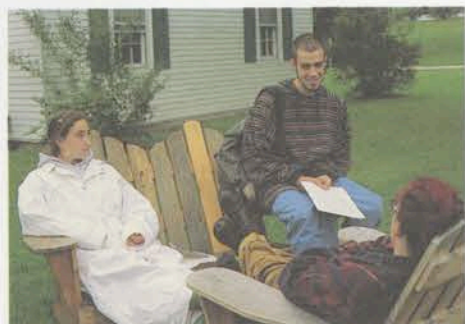


Any college can be overwhelming to first-year students. Because of its insistence on students finding their own way, Bennington may be more so than most. A special freshman program, in development for the fall of 1995,* will help students navigate such experiences as setting up classes, participating in residential governance, and making FWT arrangements. Negotiating such tasks is more than a matter of succeeding at Bennington: These skills will get students not only through college, but through life.



*For more on the freshman program, see *The Facts on Bennington* booklet.

When Leslie Forstadt '97 of Syracuse, New York (at left, below), entered Bennington, the College was in the midst of a community-wide Symposium to determine how best to shape itself for the 21st century. Leslie decided to conduct a series of interviews to get the story behind the story, and spoke to more than 20 faculty, staff, and administrators during her first year. She submitted her interview transcripts to the board of trustees.



"I proved how really personal this place is with these interviews—I was able to talk with the president, faculty members who weren't my teachers, and staff members. I learned so much by doing this."



"My first term I took fractals and chaos theory, intro to acting, electronic music, studio sound recording, and intro to music. But intro to music here is either composition or improvisation, which is unheard of at any other school—you don't go into an intro course and start composing four-hand piano pieces. You can do that at Bennington.

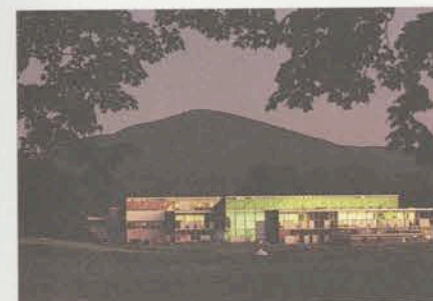
"Classes are open-ended, too. And what I mean by that is that the work doesn't stop. That's the good and bad thing about the classes here. There really is no way to say, oh, I did the assignment and passed the test, and that's fine. The only way to get a good comment is to do something that you're confident you've worked on enough to be proud of. That's one thing I think students need to know about Bennington, that it's not the assignment/test routine—you can take things as far as you want.

"I did a big project my first term for both my music class and fractals class, trying to create rhythms and patterns in a piece of music based on a fractal. That's the other thing about Bennington: The classes feel like a template for all the rest of the projects you want to do; they give you the necessary skill in this and that and then you can put it together.

"I think I'm a lucky first-year student."

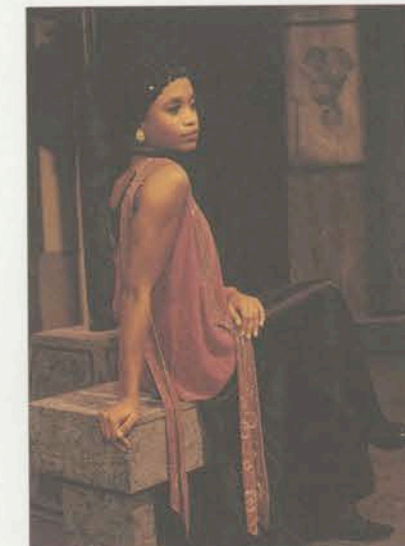
▲ Nathaniel Reichman '97 of Valdez, Alaska (left), spent his first FWT at Harvestworks, a professional music studio in New York City, and working for percussionist David Van Tieghem (right). Of his relationship with electronic music teacher Joel Chiodabe, Nat says, "Joel has forced me to take my work seriously; he brings to light all sorts of choices and issues in making electronic music that I wasn't aware of. Knowing him is going to make a major difference; even after I graduate, I can call and ask him something, get a connection. Joel is that amazing, for me, at least."

"I came to Bennington intending to select one or two things and really focus on them. I act, sing, write, am interested in politics, and have just become interested in visual arts since I've been here. I love being able to go into the sculpture studio in the middle of the night. Even as a first-year student, somebody's already called me a VAPA rat. You can find me there any time of the night, working."



▲ Sheila Lewandowski '97 of New York City took acting, French, intro to modern American drama, sculpture, and chorus during her first term. She wrote a play, published a poem in the first issue of *VOICE*, the student-run newspaper, and did a series of interviews on people's feelings about Bennington. She also served as Student Educational Policy Committee (SEPC) class representative in chorus. Above: VAPA at night; Sheila with faculty member Alan Arkin '55.

▶ As a first-year student, Shawnette Sulker '95 of Brooklyn, New York, sang in *Night of Soul I and II*, student-initiated performance events in the Café, and was a dancer in the student-directed play *Firebugs*. In her second year at Bennington she sang in the opera *Orfeo and Eurydice*, played Belinda in the opera *Dido and Aeneas*, sang at a student-run AIDS benefit concert, and traveled with the Bennington Chorus to Washington, DC, where she performed a solo at the National Cathedral. She also had singing roles in two other student productions and two senior music concerts.



"I came here without any prior structured musical background. Most schools don't let you do that; they expect you to have had some kind of experience beforehand. When I came I didn't know how to read music and I hadn't had a voice lesson; I didn't play an instrument. I learned how to read and write music, took voice lessons, and started taking piano. And now I can do these things that seemed so remote before.

"Actually my first month was such a culture shock: Everything about the school was opposite to New York. I mean, there's air you can breathe here and green things growing. But then I relaxed. I breathed the air, I went for walks through the woods; it's a beautiful campus. I relaxed a little. I stayed."

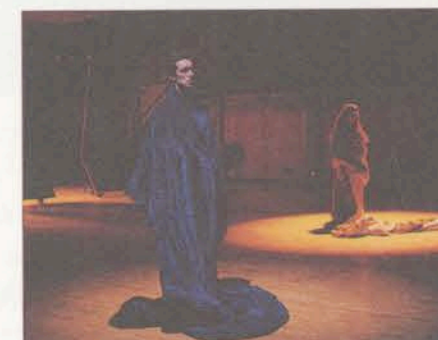


Choreographer and research fellow Dana Reitz with Carrie Cross '96 of Woods Hole, Massachusetts.

CAMPUS FACILITIES

Bennington's physical structures reflect its ideals. There are no large dormitories, but small houses instead; there is only one large lecture hall, but dozens of seminar rooms; no auditoriums with set proscenium stages and fixed seats, but flexible working spaces for dancing, acting, doing research, making art and music.

Students have remarkable access to facilities and equipment—from science labs to darkrooms to the observatory, from music studios and concert spaces to the 120,000-square-foot, infinitely adaptable Visual and Performing Arts Center (VAPA). The 550-acre campus not only provides space for learning, recreation, and contemplation, but also sometimes becomes a classroom itself.





◀ Katy Zingle '94 of Windsor Locks, Connecticut, used FWT to further her career aims, working for a small animal veterinarian her first year and in a mixed practice her second. That job led to summer work in a nature center where Katy helped design a livestock management program. For her final FWT she worked in a nature center. Katy will study veterinary medicine at her first choice, the University of Pennsylvania.

“For last term’s ecology class we had to design our own project. Working with Bennington Greens [a student environmental group] on cutting a nature path through the woods, I discovered a beaver lodge and decided to work with that. I mapped out every tree the beavers had cut down, measured and charted each one, and looked for patterns. This term I’ve continued the project, introducing a ‘predator’ in one spot [a tape recording of a coyote and a facsimile coyote complete with dog’s hair and a wolf tail], and charting the beavers’ movements.

“I came to Bennington because I wanted to major in biology for pre-vet sequence and also to dance. If I went somewhere else I wouldn’t be able to do both.

“I’m a pure science major. I took five science courses my first year, seven my next. Plus I danced and took music courses and social science. The only term I didn’t dance, I took a piano course. And I got to use equipment like the NMR spectrometer my second year. There’s no way I would have been able to do all this anywhere else.”



“Last year’s collaboration with Min Tanaka*—so far, my favorite thing that’s happened here—changed the way I look at facilities on campus. It pushed me out of VAPA and into thinking about using each building for what it has to offer. Now I think about ways to transform a space into something it never was before.”

▲ Blaine Goldman '95 of Cornwall Heights, Pennsylvania (pictured), a thematic sculpture and mathematics major, created with Paul Kyle '95 of Fresno, California, a collaborative installation using acetone printing and photography. The idea for the piece grew out of a fractals class the two shared. In choosing the site in Dickinson Science Building, Blaine aimed to “fill a gap there; to transform this space.” Blaine and Paul plan another project inside the computer room.

*In his Bennington residency, Japanese Butoh dance master Min Tanaka conducted workshops and performed in theaters and outdoors. He also led a campus-wide, multidisciplinary, traveling performance piece involving sculpture, dance, film, and music.

▶ The pond behind VAPA is a natural for ecology studies.



▶ In Martha Hill Dance Workshop, a 10,000-square-foot black box dance theater, movable partitions and seating platforms provide remarkable flexibility.



▲ Usdan Gallery, modeled after the fourth floor of the Whitney Museum, exhibits the work of faculty members, students, and guest artists.

"Dramatically, I've gotten to work in every space we have here, which has been incredible. The most thrilling was my one-man show, *A Tale of Two Cities*, which was the culmination of an acting tutorial. It was in Lester Martin Theater, a collaboration with other students in lighting, set design, costumes; together, we created theater. The other high point was AIDS Awake, a benefit event we did in Martha Hill Dance Workshop that brought together drama, dance, literature, visual arts, science—faculty and students from every discipline were represented. It was amazing to be in that wonderful dance space, doing something about AIDS. The whole campus turned out.

"That's the thing about space at Bennington: its adaptability. You can create in house living rooms; one of the best dance concerts I ever saw was in Dickinson Science Building; and I saw a great play at the End of the World. It's so flexible."



▲ Literature major Jason Little '94 of Bedford, Indiana, performed in ten drama productions at Bennington and spent one term in London with the theater program, during which time he saw 73 shows. Jason used his FWTs to help in the fight against AIDS, working in San Francisco for the AIDS Health Project, in Washington, DC, for the AIDS division of the National Network for Runaway and Youth Service, and for the AIDS Legal Council in Chicago. He also served as SEPC class representative. Above: Jason (in drag) in Everett Quinton's adaptation of *A Tale of Two Cities*.



"This College tries to give you an education even a prince of the United Kingdom wouldn't be able to get, in the sense of availability of all you need to learn. I discovered this at a concert in Greenwall. I always preferred rock and roll, but I knew there was something education ought to teach me—what people liked about classical music. It was crowded, and my seat turned out to be on a ledge right above the bass player. Because I was right there, about two meters above the players, I physically *felt* how complicated it is, an orchestra: that concentration, that group effort, that absolutely controlled creativity in action. When the conductor's hand went down, I felt the bass; I felt how complicated it is. Instantly I realized why rock and roll is such a different and rather quick emotional release instead of something more complicated and creative.

"From that moment, I realized what Bennington offers: the opportunity to put you in the environment without your being a professional of that subject. You don't have to have practiced violin all your life to realize how wonderful, how interesting classical music is. Bennington figured out a way that you don't even need to *know* what music is—you will *understand* what it is. A prince might not have the opportunity to sit with his foot about a meter away from the bass player. But a Bennington kid can, up in Greenwall."



▲ Thomas Ma '94 of Beijing, China, and Williamstown, Massachusetts, is a literature and science major. For his senior project, he created fictional computer images in animated sequences that portray the initial disorientation and gradual assimilation of immigrants.

Above left: Greenwall Music Workshop, site of regular weekly concerts developed by faculty and students.



Sunfest, a student-run annual benefit concert, draws top new bands and lots of people.

C O M M U N I T Y L I F E

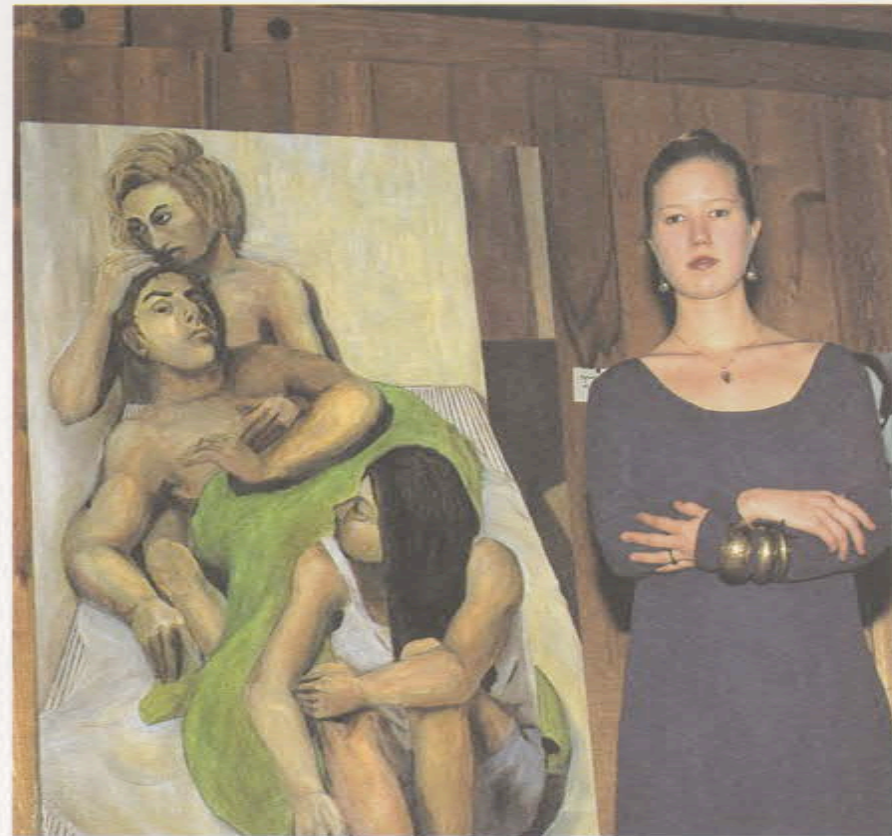
Community life—like so much else at Bennington—grows out of the academic and social interests of our students. Film series, plays, concerts, lectures, readings, live bands, pick-up basketball games—on any given day, the number of student-initiated events rivals those developed by faculty and staff.

The responsibility students accept in planning a curriculum applies to life outside the classroom as well. At Bennington, the capacity for self-governance is a prerequisite for success.



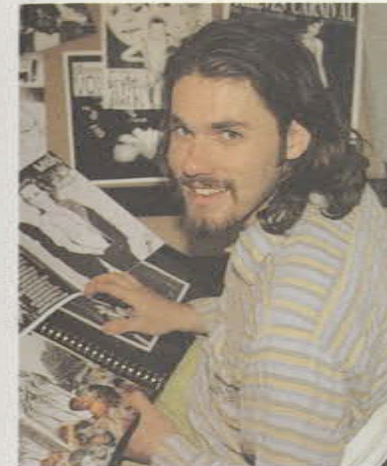


▲ The towns of Bennington and North Bennington offer historical, recreational, and cultural opportunities. Grocery stores and restaurants are within walking distance of the campus.



“When I took over the Women’s Issues Study Group [WISG], I sent a survey to students asking what they were interested in. From there, we formed study groups and a health and direct action group for outreach to the community. Instead of bringing in a lot of lectures, we had a spring festival with musicians and poets and a student art show. This term we’ll have a women’s film festival, continue the study and support groups in the houses, and bring a lecture series back. Also, some women are putting together a ’zine of poetry. What makes WISG so great is that you can be non-political and be involved, but you can also be very political and be involved.”

▲ Transfer student LoriAnn Dotson ’94 of Bear Lake, New York, is a gender studies/anthropology major. In addition to directing WISG, she has been house chair, SEPC class rep, *SILO* staff member, and on the Student Endowment for the Arts committee. During her FWT, she worked in New York with three organizations: the Women’s Rights Litigation Clinic at Rutgers School of Law, Women’s Health Action and Mobilization, and the National Association Against Censorship. LoriAnn also works with the Bennington-area Project Against Violent Encounters as a volunteer hot-line advocate.



“During my FWT with an independent illustrator and comic artist in San Francisco, he told me comic-book artists all had little magazines in college. I was really inspired. I knew there were people on campus who did narrative cartoon work, and before I knew what I was doing, I’d started a magazine, *Scream*.”

“The response has been great—about 25 artists represented altogether, and not all art majors. The second issue doubled in size from the first, and we got funding from the Student Endowment for the Arts and the Student Council. I sent copies of the last issue to all the big name comic artists around the country.”

▲ Garrick Jones ’94 of Pittsburgh, Pennsylvania, is a drawing/architecture major. To ensure that *Scream* continues after his graduation, Garrick trained Hector Casanova ’96 as the next editor.



▲ Located in a two-story building adjacent to Commons lawn, the student-managed Café offers a range of social activities, seven nights a week. Downstairs is a small stage and sound equipment for bands. Friday and Saturday nights feature student musicians or outside bands. Upstairs is a late-night European-style café offering gourmet foods, coffees, and desserts. The upstairs has hosted the Bennington Forum discussion series, Women’s Issues Study Group lectures and films, receptions, movies, and student art exhibits. Above is manager Selina Basey ’96 of Kansas City, Missouri.

In response to the Symposium, Student Council president Duncan Dunscombe '94 of Greenville, Maine (at left), organized a three-part panel discussion called "Dewey or Don't We? (Or Should We?)," recruiting faculty members from science, social science, and drama to address questions of how Dewey's philosophy of education is, or is not, applied at Bennington. "The panel was an attempt to have a community meeting that really discussed something substantive," he said. "I think it was successful, if only because people left feeling they had engaged in a valuable conversation."



"It started out as a small idea: to put together a transmitter that could broadcast within our house. After we built it, though, we decided a radio station should be campus-wide. We applied to Student Council for funds, and I met with just about every administrator in the Barn to get approval and a place to broadcast from. If I didn't know the school before, I sure do now.

"It just took off. We raised money from several sources; about ten percent of the campus immediately signed up to produce shows; and the local radio station sent a d.j. out to talk with us about the business of running a station. All this in something under four weeks between concept and our first show."



Pictured are visual arts major Chad Lembree '94 of East Greenwich, Rhode Island (left), and fellow station executives Wendy Lawrence '96 of East Haddam, Connecticut, and Rob Flickenger '97 of Trainer, Pennsylvania.



Creative writing major Sarah Rutigliano '95 of Belfast, Maine, edited *SILO* for two years, in addition to working as editorial assistant in the Communications Office. During her tenure, *SILO* won first place for its category in the American Scholastic Press Association competition. Pictured: Sarah (far right) and the *SILO* staff at a voting meeting.

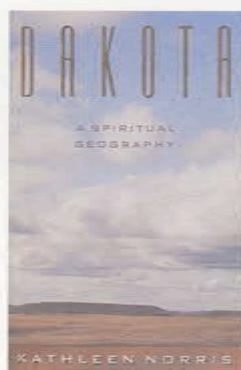
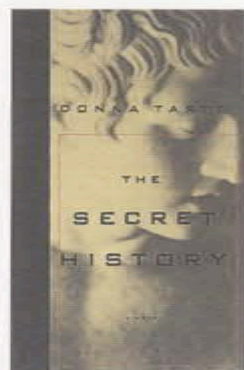
"The third day I was in school I went to a *SILO* meeting and within a week I was part of the lit staff. It was really intimidating at first. At production time, I helped lay the issue out and went to the printer. That was my training. Now I'm already training someone else—I teach her how to be insane; I call and say, we have all this stuff to do before tomorrow.

"I've learned so much: how to not do everything by myself, how to be more assertive, what it takes to be representative, and how to do p.r. work. To fund the magazine, we have to apply every term for money from the Student Coun-

cil budget, which houses vote on and distribute, which makes *SILO* as consumer oriented as any magazine: If the student body doesn't like it, they're not going to give you money.

"Working on *SILO* is as important as any of my classes—and it's definitely résumé material. I want to go into the publishing world, and as far as knowing what's involved in it, I've gotten a real sense of that from *SILO*. I also have four issues of the journal as part of my portfolio."

Bennington alumni tend to be *doers*—the movers and shakers in the arts and sciences, innovation and research. The following is a sampling of alumni careers.



"For every class at Bennington there is a roster of people whose talent, ambition, tenacity, dedication, toughness, and absolute realism about the demands of serious creative work have placed them in the forefront of American cultural life."

Elizabeth Frank '67,
Pulitzer Prize-winning
biographer

LITERATURE & LANGUAGES

Lucy Freeman '36: freelance writer (after 13 years at *The New York Times*); articles in 79 books

Anne Near (Prudence Holmes) '37: National Women's Political Caucus honoree at Women's History Celebration '94

Barbara Sapinsley '39: MA, NYU; books include *A View from the Bench*, *The Private War of Mrs. Packard*, & *Taxes*

Katrina Van Tassel Wuerth '42: MALS, Wesleyan; drama specialist, comprehensive arts, New Haven; editor of poetry journal *Embers*

Carolyn Cassidy '44: author, *Off the Road: My Years with Cassidy, Kerouac, and Ginsberg*

Julia Randall '45: MA, Johns Hopkins; books include *The Path to Fairview*, *Moving in Memory*, *The Farewells*; NEA grants, Poet's Prize

Barbara Moore (Clarkson) '47: MA, Syracuse U; teacher, Le Moyne College; poetry *Farewell to the Body* awarded Washington Prize

Miriam Marx Allen '49: published *Love Groucho: Letters from Groucho Marx to his Daughter Miriam*

Cynthia Macdonald '50: MA, Sarah Lawrence; writer; psychoanalyst; prof., U of Houston; 6 poetry collections; 3 NEAs

Ann Landis McLaughlin '51: PhD, American U; novels *Lightning in July* & *The Balancing Pole*

Corinne (Corky) Staller Pollan '52: MA, Long Island U; author of *Shopping Manhattan* & *The Best on Martha's Vineyard*

Ellen Count '59: author, journalist (as E. W. Count); *The Hundred Percent Squad* & forthcoming *Cop Talk: True Detective Stories from the NYPD*

Susan Trott '59: 8 novels, including *The Housewife and the Assassin*, *Sightings*, *When Your Lover Leaves* (NBC Movie)

Jill Hoffman '59: MA, Columbia; PhD, Cornell; published *Mink Coat*, poems, & *Jilted*, a novel; Guggenheim; founding editor, *Mudfish*

Myrna Greenstein Blyth '60: editor-in-chief, *Ladies' Home Journal*; novels *For Better and For Worse* & *Cousin Suzanne*

Ruth Doan MacDougall '61: author of 9 novels, including *The Lifting House*, *The Cost of Living*, *The Cheerleader*

Lis (Phyllis) Shabecoff Harris '61: staff writer, reporter, *The New Yorker*; professor, Wesleyan U; Woodrow Wilson Fellow

Joan Schenkar '64: playwright; 38 grants, awards, fellowships; over 200 productions

Myra Goldberg '64: MFA, City U; professor, Sarah Lawrence; author of *Whistling and Other Stories*; nominated for National Book Award

Simone Juda (Press) '65: MA, Columbia; professor, Siena Heights College; NEH Summer Seminar, Yale; *Lifting Water* & *Thaw*, poetry

Anne Waldman '66: poet; *lovis: All is Full of Love* & *Nice To See You: Homage to Ted Barrigan*

Gretel Ehrlich '67: wrote *Arctic Heart: A Poem Cycle*, *The Solace of Open Spaces*, & *Islands, the Universe, Home*

Elizabeth Frank '67: MA, PhD, UC Berkeley; Pulitzer Prize for *Louise Bogan: A Portrait*; author of *Jackson Pollock* & *Esteban Vicente*; prof., Bard College

Andrea Dworkin '68: author, *Ice and Fire: a Novel*, *Intercourse* & *Violence Against Women*

Roxana Barry Robinson '68: published *Summer Light*, *Georgia O'Keeffe: A Life* (nominated for National Book Award), & *A Glimpse of Scarlet*; stories in *The New Yorker* & *The Atlantic*; NEA

Laura Furman '68: assoc. prof., U of Texas at Austin; Guggenheim; founding ed., *American Short Fiction*; published *Tuxedo Park*, *The Glass House*

Barbara Lazear Ascher '68: *Landscape Without Gravity: A Memoir of Grief*, *The Habit of Loving*; articles in *NYT Magazine*, *Vogue*, *HG*

Frances Wells Burck '68: NYFA Grant in fiction writing; author of *Balupense* (nominated for American Book Award) & *Mothers Talking*

Kathleen Norris '69: author of *Dakota: A Spiritual Geography*; Guggenheim; editorial board member, *Hungry Mind Review*

Andrea R. Vaucher '70: MA, NYU; awarded *Boston Globe's* Critics Choice for *Muses from Chaos* & *Ash: AIDS, Artists and Art*



Alec Wilkinson '74

Bonnie Costello '72: PhD, Cornell; prof., Boston U; Bunting & Guggenheim; author, *Marianne Moore: Imaginary Possessions* & *Elizabeth Bishop: Questions of Mastery*

Lynn Emanuel '72: MA, CUNY; MFA, U of Iowa; prof., U of Pittsburgh; Pushcart Prize; NEA; published *Hotel Fiesta* & *The Dig*

Tom Cartelli '73: MA, PhD, U of CA; prof., Muhlenberg College; published *Marlowe, Shakespeare, and the Economy of Theatrical Experience*, winner of Hoffman Prize

Anna Shapiro '73: MFA, Columbia; *The Right Bitch and Life & Love, Such as They Are*

Douglas O. Cumming '74: MA, Brown; Nieman Fellow, Harvard; educ. ed., *Atlanta Journal-Constitution*

Hal Oringer '74: v.p./circulation & marketing, *Cowles Magazine*

Mary Ruefle '74: MA, Hollins; Kenyon Review Award, Iowa Poetry Prize; *Memling's Veil*, *Life Without Speaking*, *The Adamant*

Alec Wilkinson '74: editorial staff, *The New Yorker*; 6 non-fiction books including *A Violent Act*

Mary B. Campbell '75: poet; *The Witness and the Other World: Exotic European Travel Writing, and The World, Flesh and Angels*

Celia Gittelson '75: novelist, screenwriter; NEA Fellow; wrote novels *Biography* & *Saving Grace*; feature film *Witchcraft*

Michael Pollan '76: exec. ed., *Harper's Magazine*; author, *Second Nature*

Heidi Jon Schmidt '77: MFA, U of Iowa; *The Rose Thieves*; stories in *The Atlantic*, *Grand Street*

Leora Zeitlin '78: edit. dir., Zephyr Press

Micah Morrison '80: *Fire in Paradise: The Yellowstone Fires* & *The Politics of Environmentalism*

James Geary '85: editor, *Helix* & *Orgyrr*; published *17 Reasons Why*

Jill Eisenstadt '85: MFA, Columbia; books include *From Rockaway* & *Kiss Out*; NEA & Columbia writing fellowships

Jesse Katz '85: reporter, *L.A. Times*

Brett Easton Ellis '86: wrote *American Psycho* & *Less Than Zero*

Donna Tartt '86: wrote *The Secret History*

Jade Ngoc Quang Huynh '88: MFA, Brown; author of *South Wind Changing*

Reginald Shepherd '88: MFA, Brown; MFA, U of Iowa; *Discovery/The Nation* Award; *Some Are Drowning* (AWP Award)

NATURAL SCIENCES & MATHEMATICS

Yvette Hardman Edmondson '36: completed Hutchinson's *Treatise on Limnology* (vol. 4)

Marne Lloyd-Smith Hornblower '40: research technologist, American Red Cross; two patents concerning red blood cell storage

Hildegard Peplau '43: MA & PhD, Columbia; director first US psychiatric nursing program; author of *Interpersonal Relations in Nursing*

Phyllis Lipton Krasnow '56: MA, Hunter, NY Chancellors Award for Excellence in Teaching; author, *Laboratory Exercises in General Biology*

Elaine Liberstein Pitt '57: MD, Yale; psychiatrist, U of MI

Judith Bond Bradley '61: MS, PhD, Rutgers; prof. & chair, Biochemistry & Molecular Biology, Penn. State; MERIT Award, NIH; Virginia's Outstanding Scientist Award, 1988

Sandy Perlmutter Greer '63: MBA, Pace; Software Consultant, Keane, Inc.; management science award

Dorette Kagin Sarachik '66: computer systems manager, Boston U

Carolyn (Heimbarger) Gannon '67: BA, MSEE, UC Santa Barbara; senior technologist, Sun Microsystems

Elizabeth R. Nigro '67: MA, Clark U; program manager SETA Corp.; awards from Burroughs/Unisys, Data General

Barbara Abercrombie '71: MD, Harvard; physician, Lovelace Medical Center, NM

Peter S. White '71: PhD, Dartmouth; dir., NC Botanical Garden; assoc. prof., UNC Chapel Hill

Steven Ashe '72: PhD, Yale; dir. of software development, QMS, Inc.

Kay Dickersin '73: MA, U Cal Berkeley; PhD, Johns Hopkins; epidemiologist; co-chair of Research Task Force, National Breast Cancer Coalition

Hardy Kornfeld '74: MD, Boston U; academic physician, Boston U School of Medicine; many publications in AIDS research

Miles Belgrade '74: MS, U of WA; MD, U of IL; physician & medical dir. of pain services, Abbot Northwestern Hospital & Sister Kenny Inst.

Ralph Mack '75: MD, U of Cincinnati; cardiologist; Cardiology Fellowship & asst. prof., Cornell U, NY Hospital

Jeanne Steiner '75: DO, Phila. College of Osteopathic Medicine; psychiatrist; Chairman's Award, Dept. of Psychiatry, Yale School of Medicine

Jean Lasser '76: VMD, U of PA; owner of Goodfriends Veterinary Clinic

Daniel Lilienstein '76: spacecraft manager, International Telecommunications Satellite Org.

Joseph B. Porder '78: MD, Columbia; medical dir., Pediatric Clinics, Bronx Municipal Hospital Center; co-director, Family Advocacy Program

Evan H. DeLucia '79: MFS, Yale; PhD, Duke; assoc. prof., U of IL; Bullard Fellow at Harvard; 40 articles & book chapters

Elizabeth von der Ahe '81: midwife; publishes newsletter of current midwife research

Shymala Dason '82: MA, U of MD; scientific programmer, HUGHES-STX; freelance fiction writer

Rebecca B. O'Sullivan '84: MD, Medical College of PA; doctor of medicine, U of MA Medical Center, Worcester

Dushyant Pathak '85: PhD, Northwestern; assoc. research scientist, Yale/Howard Hughes Medical Institute; awards include Damon Runyon-Walter Winchell Cancer Fund Fellowship

Alexander McAdam '87: MS, PhD, U of Rochester; articles in *Journal of Immunology*, *Cancer Research*

Michael Coady '89: MD, George Washington U; physician/resident in general surgery, Yale U/Yale-New Haven Hospital

Michael C.O. Santos '93: graduate student in plant genetics, U of GA; NSF grant recipient for biotechnology research at UNC

PERFORMING ARTS

Dance

Bessie Schönberg '36: namesake of the NY Dance & Performance Award (Bessie); dir. of the choreography project, the Dance Theatre of Harlem



Bessie Schönberg '36

Patricia Newman Nanon '44: choreographer & founder of The Yard, Martha's Vineyard

Allegra Fuller Snyder '51: prof. of dance & dir., grad. program, dance ethnology, UCLA

Aileen Passloff '53: chair, dance dept., Bard College

Frances Smith Cohen '53: dir., Arizona Wolf Trap Program & Center Dance Ensemble; owner, Dance Theater West

Patricia Beatty '59: founder & resident choreographer, Toronto Dance Theatre

Barbara Kline '62: founder & artistic dir., Colorado Springs Dance Theater

Louise Reichlin '63: artistic dir., LA Choreographers & Dancers; USC faculty member

Chungliang Al Huang '63: president & founder, Living Tao Foundation; dir., Lan Ting Institute/China

Rima Gitlin Faber '65: dir., Primary Movers Dance Studio & Children's Performance Co., Washington, DC

Lonny Joseph Gordon '67: chair of dance arts, UNLV; dir., GORDONDANCE

Kathryn Posin '65: choreographer; founder, Kathryn Posin Dance Company; Guggenheim, NEA awards, Doris Humphrey Fellowship; choreographed for Eliot Feld Ballet, Alvin Ailey

Elizabeth B.R. Zimmer '66: dance editor & critic, *The Village Voice*

Liz Lerman '69: choreographer, dir., Liz Lerman Dance Exchange, Washington, DC

Risa Jaroslow '69: dir., Risa Jaroslow & Dancers, NY

Wendy Perron '69: dir., Wendy Perron Dance Company & Jacob's Pillow at Bennington College

Penny Campbell '70: dir. of dance, Middlebury College

Ulysses Dove '70: dancer/performer for Merce Cunningham & Alvin Ailey

Lisa Nelson '71: improviser, choreographer, videographer; editor, *Contact Quarterly*

Karen Christina Svane '77: founder, International Dance Exchange of Amsterdam

Frances Edwards '80: producer & writer, Frances Films; teacher, Alvin Ailey Dance Center

Mary Outten '82: musical dir., Shakespeare in the Park, Sante Fe

Aurora Carolina Mendizabal '85: teacher, performer, choreographer, Caribbean Dance School

Sandra Burton '87 MFA: dir. of dance, Williams College

Dominique Zeltzman '90 & Selene Colburn '91: codirectors of Zeltzman & Colburn Dance Company, San Francisco

Drama

Mary-Averett Seelye '40: MA, UNC; founded First Pocket Theater in DC, Theatre Lobby; NEA & DC Arts Commission grants

Carol Channing '42: award-winning Broadway actress: *Gentlemen Prefer Blondes*, *Hello, Dolly!*

Carolyn Heveran '53: founder, The Creative Theatre for Children, Engelwood, NJ, & The Children's Theatre Place, NYC; administrative dir., Lee Strasberg Theatre Institute, NYC

Margot Hartman Tenney '55: actress: Broadway, TV, movies, regional theater; cofounder, Hartman Theatre Co., Stamford, CT

Ione (Carole Ione Lewis) '59: playwright & dir., *Njinga the Queen King*; author of *Pride of Family: Four Generations of American Women of Color*; NEA, Rockefeller grants; Yaddo fellow

Nancy Cooperstein Charney '60: dir./producer, Allidan Productions; producer, *Talley's Folly*, nominated for Tony & won Pulitzer; Gold Medal, Houston International Film Festival

Peggy Snider '65: theater designer; cofounder, Pickle Family Circus

Victor Bumbalo '67 MA: winner of several playwright awards, fellowships, & residencies; owner, West Side Studio, NYC

Caroline Simonds '71: founder, Le Rire Medecin; Raoul Wallenberg Humanitarian Award

Jennifer Blatchley Smith '71: exec. dir., & founding member, Landis & Co. Theatre of Magic

Sharon Ott '72: artistic dir., Berkeley Repertory Theater; awards include Bay Area Critics Circle, Hollywood Dramalogue, Obie; serves on CA Arts Council, NEA, Fulbright Scholarship panels

Tony Micocci '73: MBA Columbia; owner, Micocci Productions; clients include Children's Television Workshop, Twyla Tharp

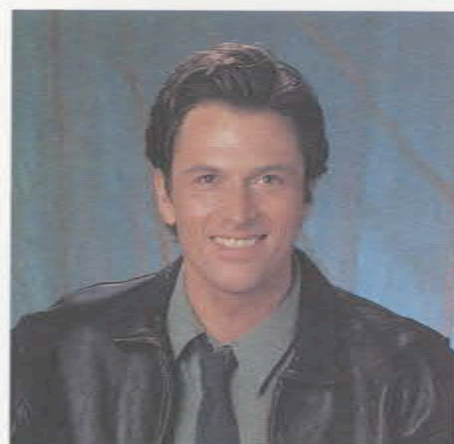
Elizabeth Swados '73: composer, writer, dir.; 3-time Obie winner

Shellen Lubin '74: acting credits include *Green Card*, *Buffalo Girls*; wrote *Imperfect Flowers*, & *Elevator Inventions*

Virlana Tkacz '74: MFA, Columbia; founding dir., Yara Arts Group; resident co. at La MaMa; National Theatre Translation Fund Award

Dick Zigun '75: MFA, Yale School of Drama; artistic dir., Coney Island USA; founder, Annual Mermaid Parade; named one of 100 most "cutting edge" people in NYC by *Paper* magazine

Jon Dichter '76: NEA directing fellow, Seattle Repertory Theatre, founded Black Wolf Theatre in Austin, TX, & Black Wolf Actor's Studio



Tim Daly '79

Deborah Teller '76: production/company manager, People's Light & Theatre Co; former managing dir., National Shakespeare Co., NYC

Lorca Peress '79: actor/playwright; 1993 INKY Award from La MaMa; grants from Steinberg Charitable Trust & Axe Houghton Foundation

Patrick Herold '81: MFA, Columbia; asst. general manager, Lincoln Center Theater

Dan Froot '82: composer, performance-maker; Bessie Award, NEA, others; dir., July Program

Mary Marsicano '82 MFA: costume design coordinator for '92 & '94 Grammy Awards; over 100 production credits

Laura Perlman '84: freelance lighting designer; credits include *Cats*, *Man of La Mancha*

Douglas Gerlach '85: assoc. dir. of development, Lincoln Center Theater

Stephen Nunns '85: dir.; assoc. artist, Mabou Mines; founding dir., Burning Bridges

Ahrin Mishan '86: MA, USC; produced documentary *Life of Dust*

Matthew Weiss '87: playwright, *Mein Amerika*; *Clous* (A Darker Side of Legend); *Hesh*

Dina Emerson '88: singer, performer, actor; played lead role in Meredith Monk's *Atlas: An Opera in Three Parts*, national & European tour, CD

Haley Alpiar Murphy '88: asst. to artistic dir., Source Theatre, Washington, DC; cofounder, Cabarus Youth Ensemble

Carla Klein '89: dir., writer, actress, Masque Preservation Society; 2-time Friends of Runyon Canyon Festival winner

Lili Liang '89: MA, Indiana U; currently directing Cao Yu's *Wilderness* for Pan Asian Repertory Theatre, NYC

Jenni Person '90: dir. of programming, So. FL Art Center, Miami; founder, Ground Level, a performance space; board of dir., Nat'l Assoc. of Artists' Orgs.

Jonathan Marc Sherman '90: won 2 Young Playwrights Festivals & 21st Century Playwrights Festival; cofounded Malaparte, theater company

TV & Film

Julie Kemper '49: pres. & CEO, Magnus Films, LA

Joyce Perry '51: TV screenwriter; credits include *Star Trek*, *Ironside*, *Family*, Freedom Foundation & WGA Awards; Emmy nominee

Alan Arkin '56: award-winning actor, dir., composer, author; film credits include *Catch-22*; *The Russians Are Coming*; *The In-Laws*

Suzanne Stern Shepherd '56: acting credits include *Goodfellas*, *Mystic Pizza*, *Jacob's Ladder*; asst. dir., *Master Harold* on Broadway

Sherry LaFollette Zabriskie '58: writer/filmmaker, Zabriskie Productions; awards from CINE, DC, & American, NYC

James Goldstone '59 MA: motion picture, TV, stage dir./writer/producer; Emmy for Best Director, Christopher Award, Int'l Film Festival & NY Film Festival Gold Medals; Board of Governors, Academy of TV Arts & Sciences

Pam Abel Hill '60: v.p. & exec. prod., CNN

Julie M. Poll '61: freelance writer for TV, including *As the World Turns*, *Loving*, *Kate & Allie*

Gail Hirschhorn '63: v.p., CNN Atlanta



James Hoberman '77

Holland Taylor '64: actress, TV series *Bosom Buddies* & *The Powers That Be*

Paul Aaron '66: CEO, film dir., producer, Elsboy Entertainment, LA

Novelene Walters '66: producer, ABC TV News

Pat Woodbridge '68: MFA, NYU School of the Arts; art dir., *My Father, the Hero* & *Cadillac Man*; asst. art dir., *Carlito's Way*, *Last of the Mohicans*

Pat Quinn '71: v.p., Comedy Dev., Warner Bros.

Alley Mills '73: MFA, London Academy of Dramatic Art; Emmy & Golden Globe Awards for role as *The Wonder Years* mother

Mitch Markowitz '75: screenwriter, *Good Morning Vietnam*

Judy Dennis '78: dir. & casting agent; *The Year of Living Dangerously*, *The Wedding Banquet*

Mitchell Lichtenstein '78: MFA, Yale; acted in *The Wedding Banquet*, *A Quarrel of Sparrows*

Tim Daly '79: actor; film credits include *Diner*, *Made in Heaven*; TV: *Witness to the Execution*, *Wings*; Theatre World & Dramalogue awards

Josh Gelman '81: film/tape editor, CBS's *48 Hours*; Houston Film Festival Gold Medal 1990

Richard Leitner '84: staff announcer, WNYC-TV & radio; voice-over credits include *The Crying Game*, *Reservoir Dogs*, *Terminator II*

Jeanne Gorfinkle '85: v.p., Feature Films, Paramount

Lawrence Lanoff '85: dir./producer/writer, L.G.L. Productions, Inc.; produced first infomercial & video that won UN Global 500 Award; production credits include ABC, NBC, HBO

Erik Holmberg '86: assoc. producer, Disney

Sarah Kliban '86: owner, International Talent Casting, foreign-language casting for film & video

Melissa Rosenberg '86: writing & creative consultant, *Class of '96*

Nathan Thompson '86: commercial video editor, McCann-Erickson, NYC; worked on AT&T, Coca-Cola, & Tasters' Choice commercials

Jason Licht '87: lighting dir./gaffer; credits include *Enchanted Afternoon*, National Home Theatre; *City Kids*, ABC TV

Mercedes Flores '88: best supporting actress, Mexican Academy of Cinematography, 1991

Crystal Parham '92: MA, Robert Schuman Institute of Journalism; dir./reporter, TV Brussels, US State Department; dir. of music video for YMT Music; trainee, Reuters TV



Orchestrated by
Michael Starobin '79

Music

Betsy Jolas '46: composer; professor, Paris Conservatory; taught at Tanglewood, Yale, USC

Harvey Lichtenstein '52: pres. & exec. dir., Brooklyn Academy of Music (BAM)

Jane Deckoff '59: president, JANE Music Management, NY

Joan Tower '61: PhD, Columbia; composer, founded Da Capo Chamber Players; Asher Edelman Professor of Music, Bard College

Priscilla Smiley '65: assoc. dir. of electronic music, Columbia U

Deborah Borda '71: managing dir., New York Philharmonic

Joan Zucker '72: principal cellist, New Mexico Symphony Orchestra

Peter Golub '74: composer; music faculty, Bennington College

Tina Davidson '76: composer, Pew Fellowship; Meet the Composer/Reader's Digest Commission

Daniel Dorff '78: composer; publications dir., Theodore Presser Music Publishing Company, Bryn Mawr; Composer Fellowship, PA Council on the Arts

Linda Bouchard '79: composer-in-residence, National Arts Centre, Ottawa

Michael Starobin '79: orchestrator of *Sunday in the Park with George*, *Assassins*, *Falsettos*, *Guys and Dolls*, others

Kevin Campbell '80: composer & jazz musician; teacher, Levine School of Music

John Bertles '81: composer, teacher, & founder of performing group Bash the Trash; founder, Experimental Orchestra

SOCIAL SCIENCES

Eleanor Rockwell Edelstein '47: fellow, American Anthropological Association

Sally Liberman Smith '50: founder & dir., Lab School, Washington, DC

Corinne Silverman Kyle '50: research dir., Gallup International Institute

Kate Crawford Murray '56: MA, Columbia U Teacher's College; JD, Columbia U School of Law; chief counsel, NYC Dept. of Juvenile Justice; served on Exec. Comm., Assn. of the Bar of the City of NY

Patricia Falk '58: Government & Community Relations Officer, Brooklyn Museum

Anne Forrester '63: Chief Regional Bureau for Africa, UN Development Program

Jerri Perloff '65: program dir., National Institutes of Health

Wendy Slote Kleinbaum '65: counsel for Consumer Banking, Metro New York at Citibank

Ellen McCulloch-Lovell '69: dir., President's Commission on Arts and Humanities; former Chief of Staff, Senator Patrick Leahy

Elizabeth Strong Ussery '71: National Board for the Improvement of Secondary Education

Cynthia Saltzman '73: anthropologist & postdoctoral fellow at Yale

Roberta Hunter '74: MA & law degree, CUNY; first Native American to hold exec. office in Suffolk County, NY

Nina Jody '74: deputy borough chief, family court division NYC Dept. of Law

Jerry Ivers '74: regional dir., Human Affairs Int'l

Roger Kimball '75: MA, Yale; managing ed., *New Criterion*; wrote *Tenured Radicals: How Politics Has Corrupted Our Higher Education*

Laurie Weinstein '76: prof. of anthropology, Western CT State U

Betsy Rathbun-Gunn '81: dir., Bennington Headstart

Suzanne Niego '84: architect; teacher, Rhode Island School of Design

Jody Kathleen Marcus '85: litigation coordinator, Women Against Abuse Legal Center

Patty J. Conte '88: archaeologist, State of Hawaii

Sean Patrick Murphy '88: assist. ed., *Current History: A World Affairs Journal*

Christine Jackowski '90: program dir., Big Brothers/Big Sisters of Bennington County



Helen Frankenthaler '49, "For E.M." (1981); from MoMA Retrospective, 1989

VISUAL ARTS

Administration/ Education/Galleries

Karen Johnson Boyd '46: owner, Perimeter Gallery, Chicago

Judith Richardson Silvia '62: independent curator; set up over 500 exhibitions

Inge-Lise Eckmann '71: MA, SUNY, Cooperstown; SF Museum of Modern Art deputy dir.; VP, National Institute for Conservation

Kathy Halbreich '71: dir., Walker Art Center, Minneapolis

Elizabeth Ayer '72: MFA, MA, PhD, Rutgers; asst. professor, Hartwick College; NEH 1993, Inst. of Chinese Imperial Art

Daniel Wolf '76: pres., Daniel Wolf Inc., NYC

Charlotte Davies '77: BFA, U of Victoria, British Columbia; VP, Visual Research, board member of SOFTIMAGE, Inc.

George King '77: dir., Katonah Museum, NY

Holly Block '80: exec. dir., Art in General, NYC

Jack Bankowsky '81: editor, *Artforum*

Josh Green '81: MFA, Cranbrook Academy of Art; dir., Ceramic Art Manchester Craftsman's Guild, Pittsburgh

David Beitzel '83: owner, David Beitzel Gallery, NYC

Matthew Marks '85: founder & owner, Matthew Marks Gallery, NYC

Miles Bellamy '86: owner, Upaya Gallery, SF

Andrew Cohen '89: dir., No.B.I.A.S. (North Bennington Independent Artists Space)

Architecture

Judith Bloom Chafee '54: M.Arch, Yale; designed flight terminal, Kennedy International Airport; master plan, Yale; AIA fellow

Patricia Johanson '62: MA, Hunter; 2 Guggenheims, NEA award; delegate to Global Forum Assembly; invited artist to Earth Summit

Polly Welch '71: M.Arch, Harvard; Distinguished Visiting Critic at U of Wisconsin; former Dep. Asst. Secretary for Housing in MA

Judith DiMaio '72: M. Arch, Harvard; Rome Prize in Architecture; published in *Progressive Architecture* & *Architectural Design*; visiting faculty at Yale, Columbia, & RISD

Margaret Newman '74: MFA, U of NM, M.Arch, Princeton; partner, Marren & Newman, NYC; Distinguished Architecture Award

Blair Cook '75: M.Arch, Yale; owner, Atelier Blair Cook, Greenwich, CT

Andrew Bartle '76: M.Arch, Princeton; distinguished architecture award from NYC chapter, AIA

Susan Robinson Buchsbaum '78: M.Arch, Harvard; Michael Graves Architects, Princeton

John Diebboll '78: M.Arch, Princeton; sr. assoc., Michael Graves Architect, NYC

Kevin Alter '85: M.Arch, Harvard; adjunct prof. of architecture, U of TX at Austin

Kent Hikida '85: M.Arch, Columbia; Alpha Rho Chi Award; Pratt Institute Faculty Show

Richard Griswold '88: M.Arch, Harvard

Stephanie Smith Sulkes '90: attending Graduate School of Design, Harvard

Painting

Zipporah Shill Fleisher '37: Woman of the Year 1993, NOW, Rockland County, NY

Janet Fraser Jones '39: graduate, Zhejiang Academy of Fine Arts, China; certificate of merit, National Academy of Design; exhibited National Arts Club & 70th Art Gallery, NYC

Helen Frankenthaler '49: represented by Knoedler Gallery, NYC; current exhibit, Boston Museum of Fine Arts

Marianne Byk Schnell '50: VP, Network Artist's Equity; VP, NY Society of Women Artists; exhibited Gallery 84, NYC

Emily Mason '54: exhibited at top NY galleries; Cleveland Museum, Lehman Brothers; faculty, Hunter College

Ruth Ann Fredenthal '60: represented by Stark Gallery, NYC; Fulbright fellow; solo shows at Stark & Vera Engelhorn Galleries, NYC

Clover Vail '61: MFA, Hunter; Pollock-Krasner award; solo show, 55 Mercer St. Artists, NYC

Cora Cohen '64 MFA: visiting prof., School of the Art Institute of Chicago; represented by Jason McCoy Gallery, NYC; NEA, others

Jacqueth Hutchinson '64: represented by Obelisk Gallery, Boston/Florida; sculpture at San Pera, Spain; Sainsbury Center, England

Susan Crile '65: group & solo exhibitions; paintings in collections, Metropolitan Museum of Art, Hirshhorn Museum, Phillips Collection, & Guggenheim Museum; faculty, Hunter College

Sophia Healy '65: BFA, Yale; taught at Bennington; author of *Lone Stars*, a novel; founder, Trout Paper

Carole Bolsey '69: represented by Franz Bader Gallery; faculty, Harvard Graduate School of Design

Jan Cook Mack '70: Yaddo fellow; official portraits Vermont Statehouse, Gov. Kunin

Jo Ann Rothschild '71: MFA, Tufts; major exhibitions at Museum of Fine Arts, Boston; Boston Public Library; Fogg Art Museum

Anne Abrons '72: represented by Michael Walls Gallery, NYC; collections include MacArthur Foundation, Museum of Contemporary Art, Chicago

Sigrid Burton '73: Rosenthal Foundation Award, American Academy of Arts & Letters; works in collections of Metropolitan Museum of Art, others

Philemona Williamson '73: taught at RISD, Harlem School of Arts; exhibited Queens Museum & galleries in NY, VA, NC, CA; Pollock-Krasner & NEA grants; Millay Colony residency

Leslie Parke '74 MFA: 1993 winner, Women's National Juried Show, A.I.R. Gallery, NYC

Thomas Melvin '75: owner, Thomas Melvin Painting Studio, Chicago; exhibited Field Museum of Natural History, Chicago, & Illinois Public Library

Rebecca Cross '78: MA, Royal College of Art, London; represented by Addison/Ripley Fine Art, Washington, DC; MacDowell fellow

Pamela Avril Tucker '80: Guggenheim award; exhibited at Tomoko Liquori & Josef Galleries, NYC

David Brody '81: MFA, Yale; visiting professor at Carnegie Mellon; Guggenheim fellow

Alba DeLeon '82: MFA, U of AL; teacher, Palo Alto College & Bennington July Program; represented by Henry & Co. Fine Art, NYC

Monica D. Church '87: MFA, U of KY; dir., Center for Contemporary Art, U of KY; represented by Chase-New Editions, Lexington

Hal Hirshorn '89: exhibited Kunsthal in SoHo & NYU Small Works Show; dealer, Paulina Weber

Donald Oditia '90 MFA: group exhibitions, auction curator for New Museum of Contemporary Art, NYC

Photography

Nina Howell Starr '40: MFA, U of FL; exhibited Witkin Gallery, NYC

Sally Mann '73: MA, Hollins; published *Immediate Family*; featured in *NYT Magazine*

Stephenie Hollyman '74: American Institute of Graphic Arts Book Award for *We The Homeless: Portraits of America's Displaced People*; published in *U.S. News, People, The NYT, Audubon*, others

Maxwell MacKenzie '76: group and solo exhibitions of architectural photography in Washington DC

Jeffrey Curto '83 MFA: professor & dir. of photography program, College of DuPage, IL; exhibited at Norris Center Gallery, Chicago Regional, Photography Int'l

Eileen Travell '88: freelance photographer; studied with Richard Avedon; worked at Metropolitan Museum of Art

Sculpture

Anne Conklin '40: board member, Peabody Museum of Natural History

Elaine Pear Cohen '41: MS, U of PA; 1st & 2nd prizes for sculpture, New England Regional Show; fellow, VA Center for Creative Arts

Mary Hunter Logan '51: awarded CN Women Artists Best Sculptor of the Year

E. Joan Horrocks '59: solo show, Ontario Clay & Glass Assoc.; originator/curator "Art Through Touch Traveling Exhibition"

Kathran Siegal '66: BFA, U of NM, M.Ed, U of FL; Art in Public Places Purchase Award 1993, Orlando

Maren Jenkins Hassinger '69: MFA, UCLA; NEA, NYFA, Studio PSI; exhibited at Whitney Museum at Philip Morris; installation for Pittsburgh Int'l Airport

Jackie Shatz '69: BFA, MFA, Hunter; NEA fellowship; teaching artist at MoMA, Lincoln Center Institute; cofounder, Explorers Art Club



"Everts Township Schoolhouse, Summer 1992," Otter Tail County, Minnesota, from the series "Abandonings," by Maxwell MacKenzie '76

THE AREA AND APPROACHES TO BENNINGTON

Bennington is approximately 180 miles north of New York City and 150 miles northwest of Boston. The nearest commercial airport is in Albany, New York, one hour's drive from the College. Visitors who plan to arrive at the Albany Airport or train station may rent a car or arrange to be picked up and returned to Albany through Green Mountain Limousine Service, Inc., 800-727-4651; or Red Top Cab, 802-442-8141.

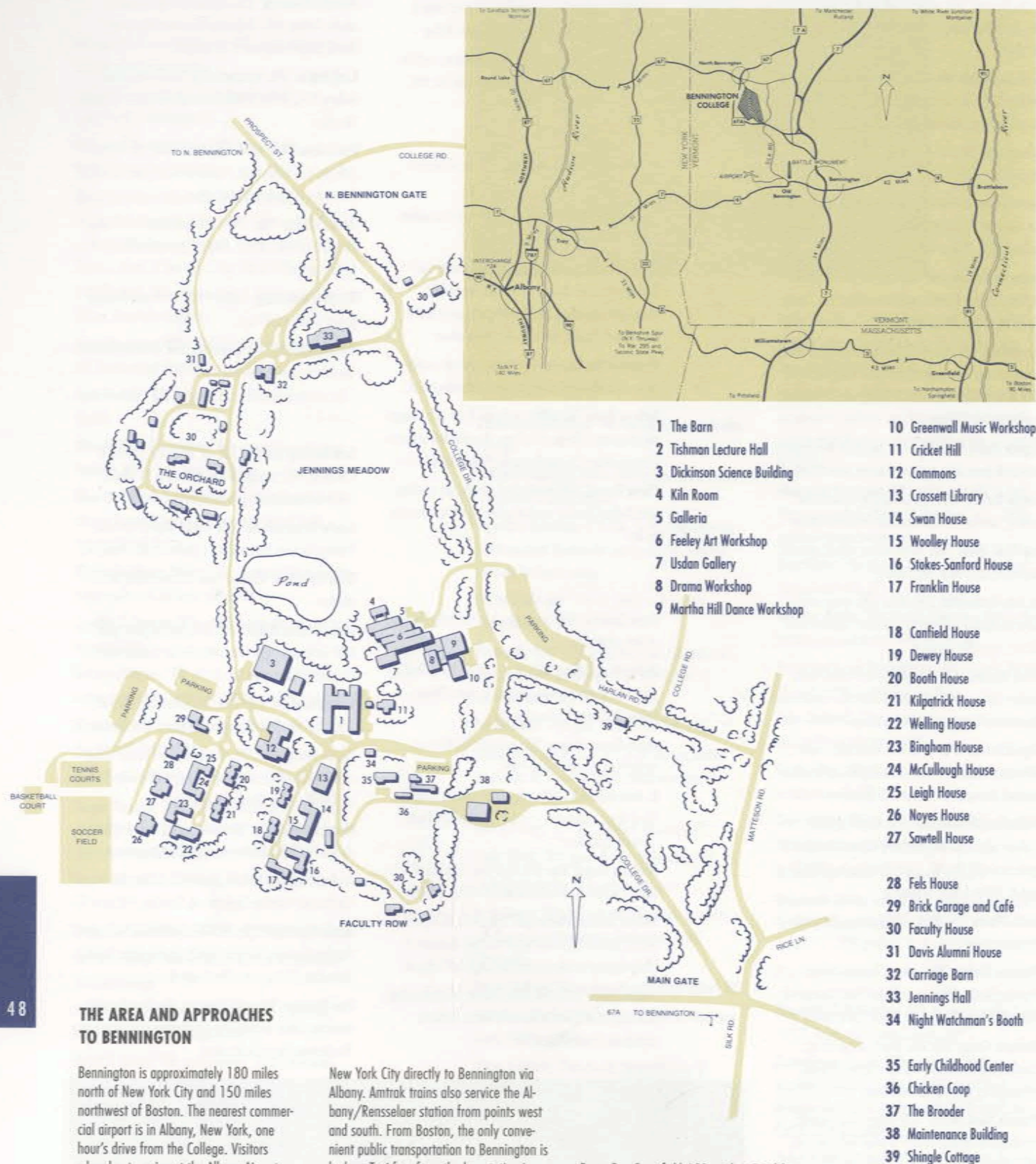
Public Transportation: There is frequent bus service (Greyhound and Vermont Transit) from the Port Authority Bus Terminal in

New York City directly to Bennington via Albany. Amtrak trains also service the Albany/Rensselaer station from points west and south. From Boston, the only convenient public transportation to Bennington is by bus. Taxi fare from the bus station in Bennington to the College is approximately \$5 per person.

By Car: Bennington College can be reached in 4 hours from New York City via the Taconic State Parkway to the Route 295 exit, east to Route 22, north to Route 7, east to Bennington (NY Route 7 becomes VT Route 9). From Boston, 3 hours away, the best way is

Route 2 to Greenfield, I-91 north to Brattleboro (Exit 2), then Route 9 west to Bennington. In Bennington, follow US Route 7 north to Route 67A to the College.

A list of local motels and guest houses is available upon request from the Admissions Office. Visitors and their families are invited to be the guests of the College for lunch when on campus.



- | | |
|------------------------------|-----------------------------|
| 1 The Barn | 10 Greenwall Music Workshop |
| 2 Tishman Lecture Hall | 11 Cricket Hill |
| 3 Dickinson Science Building | 12 Commons |
| 4 Kiln Room | 13 Crossett Library |
| 5 Galleria | 14 Swan House |
| 6 Feeley Art Workshop | 15 Woolley House |
| 7 Usdan Gallery | 16 Stokes-Sanford House |
| 8 Drama Workshop | 17 Franklin House |
| 9 Martha Hill Dance Workshop | |
| | 18 Canfield House |
| | 19 Dewey House |
| | 20 Booth House |
| | 21 Kilpatrick House |
| | 22 Welling House |
| | 23 Bingham House |
| | 24 McCullough House |
| | 25 Leigh House |
| | 26 Noyes House |
| | 27 Sawtell House |
| | 28 Fels House |
| | 29 Brick Garage and Café |
| | 30 Faculty House |
| | 31 Davis Alumni House |
| | 32 Carriage Barn |
| | 33 Jennings Hall |
| | 34 Night Watchman's Booth |
| | 35 Early Childhood Center |
| | 36 Chicken Coop |
| | 37 The Brooder |
| | 38 Maintenance Building |
| | 39 Shingle Cottage |

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