

BENNINGTON COLLEGE



STORIES 1996-98

TABLE OF CONTENTS

A DEFINITION OF TERMS	3
NEW DIRECTIONS	4
STUDENT-PRACTITIONERS	6
MAKING CONNECTIONS	12
SELF-DIRECTED LEARNING	18
TEACHER/STUDENT RELATIONSHIP	24
FIELD WORK TERM	30
FACILITIES	36
COMMUNITY LIFE	42
FIRST-YEAR EXPERIENCE	48
LIFE AFTER BENNINGTON	52

OFFICE OF ADMISSIONS & THE FIRST YEAR

Bennington College
 Bennington, Vermont 05201
 800-833-6845
 Fax: 802-442-6164
 E-mail: admissions@bennington.edu

Cover photo: Student house in spring

"Bennington regards education as a sensual and ethical, no less than an intellectual, process. It seeks to liberate and nurture the individuality, the creative intelligence, and the ethical and aesthetic sensibility of its students, to the end that their richly varied natural endowments will be directed toward self-fulfillment and toward constructive social purposes. We believe that these educational goals are best served by demanding of our students active participation in the planning of their own programs, and in the regulation of their own lives on campus. Student freedom is not the absence of restraint, however; it is rather the fullest possible substitution of habits of self-restraint for restraint imposed by others. The exercise of student freedom is the very condition of free citizens, dedicated to civilized values and capable of creative and constructive membership in modern society."

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



BENNINGTON COLLEGE

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

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



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

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.

Bennington is a school of approximately 400 undergraduate and graduate students, who come from 38 states and 18 countries.



A DEFINITION OF TERMS

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

THE BARN:

Main administration and classroom building, once a working 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, from which the view is amazing.

FACULTY ADVISORS:

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, six-week term when students work on or off campus at jobs and internships.

HOUSE CHAIR:

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

THE PLAN:

With the help of faculty advisors, 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.

SILO:

The student-produced arts and literary magazine.

STUDENT EDUCATIONAL POLICIES COMMITTEE (SEPC):

Student committee that considers and communicates student recommendations about educational policy, FWT, and faculty hiring and reappointments.

STUDENT ENDOWMENT FOR THE ARTS (SEA):

Student organization endowed by Student Council that provides funds for independent student projects, including plays, concerts, guest artist appearances, lectures, and exhibits.

TUTORIALS:

Individual or group seminars proposed to instructors, usually 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 catalog.

NEW DIRECTIONS

THE SYMPOSIUM

Bennington College began in 1932 as a set of ideas about education, among them the beliefs that the interests and imagination of individuals—both teachers and students—should drive the educational process, that each student's curiosity and capacity should inform the individual course of study, and that learning should be acquired actively and personally.

Today these ideals hardly seem radical, but in 1932 they were perceived by the larger educational community—indeed, the world—as not only radical, but possibly even dangerous. It was an act of courage to join the educational explorers who constituted that early Bennington. The faculty who came tended to be doers and makers as well as first-class educators: Poets taught poetry, practicing scientists practiced science, artists taught art history. Students were those who wanted a direct hand in their own education, who wanted something quite other than that which traditional higher educational institutions had to offer.

Those early pioneers—both students and faculty—set a precedent for experimentation. Throughout the next decades Bennington was a place where people came to “try” things, to dream, to invent, to experience the leading edge in creative learning by doing. Dance at Bennington meant choreography and performance; science was not textbook reading, but first-hand research; drama was performance; music, composition. Collaboration across disciplines was commonplace, but never ordinary.

In the six decades since the College began, many of the innovations Bennington pioneered have been adopted by other American colleges, prompting the College to ask itself this question: Where does an institution founded on a call for change and grounded in a mandate for innovation go from here? In 1994, in a College-wide process called the Symposium, Bennington set about answering that question. Through that process of exploration and affirmation—in which more than 600 of Bennington's students, teachers, and alumni participated—the College began anew its mission as an essential experiment in education. Many of the stories in this book reflect the success of that renewal, in which student and teacher alike are practitioners and learners, makers and doers.

FACULTY PROGRAM GROUPS:

In addition to teaching a full range of disciplines, faculty members also form groups in which scholars, artists, and scientists with converging interests work together to develop interconnecting programs. This rich combination of cross-disciplinary courses and individual study within disciplines produces a dynamic, organic curriculum. Faculty program groups existing and in process include media, gender, urban and environmental studies; brain/mind/body connections; and a mediation program. Multimedia technology and public/community service also inform the curriculum across disciplines.



▲ The College Farm, renewing a Bennington tradition from the 1940s, offers students a hands-on opportunity to learn the value of land stewardship.

NEW MEDIA CENTER (NMC): Following its selection in 1994 as a flagship site in the New Media Centers Initiative (a consortium of companies led by Apple Computer), Bennington began integrating leading-edge technology throughout the campus and curriculum. Twelve multimedia workstations and peripheral equipment were installed and equipped with software permitting the flexible integration of text, sound, and image. The College connected to Internet and the World Wide Web. Beginning in 1995, Bennington required all entering students to purchase a multimedia-capable computer. Students are learning to use the technology to create portfolios of their work—even of their entire College experience—on CD-ROM. This expanding technology is never viewed as a shortcut to learning, but rather as a tool for discovery, for the integration of knowledge and the expansion of the uses of imagination.

REGIONAL CENTER FOR LANGUAGES AND CULTURE (RCLC): The Center takes a regional rather than an institutional approach to the teaching of foreign languages, reaching out to schools and corporations in southwestern Vermont. Faculty expertise spans special training in language instruction, including technology, a range of cultural interests and expertise, and an interest in working with students from kindergarten through graduate school and training teachers of language. Languages offered include Chinese, French, German, Japanese, and Spanish. The College plans to add Russian and Italian (both now offered on a tutorial basis), with Arabic and Hebrew to follow. The Center for Language Technologies, adjacent to the NMC, permits the development of multimedia language-learning materials and helps students acquire language proficiency with the aid of multimedia software.

PUBLIC AND COMMUNITY SERVICE PROGRAM: This program encompasses courses and research, volunteer service in communities, and critical reflection on the relationship between them. All courses integrate work in the classroom with voluntary service at off-campus sites such as local schools, the Vermont Association of the Blind, HeadStart, Bennington Area AIDS Project, and the Sunrise Family Resource Center.

THE FARM: At the center of the College's commitment to greater environmental responsibility is the College farm, which saw its first crops planted in spring 1996. The farm is part of Bennington's biology/ecology/botany program and also provides vegetables for a community-supported agricultural project (CSA). It offers students and the community an opportunity to learn, in a participatory way, the value of land stewardship and to experience and explore the cultural, geographical, and environmental context in which the College is situated.



▲ A fall 1995 film and cultural festival sponsored by the RCLC featured a lecture series, an African music concert, an African dance class, and, at the heart of the program, the 1995 African Film Festival, a film series cosponsored with the Film Society of Lincoln Center.



Mary Early '97 of Washington, D.C., was one of 17 dancers and visual artists who created and performed works at MassMOCA, the North Adams, MA, factory-turned-arts center. "Echo Structures" included site-specific movement and sculptures. Mary, whose focus is on sculpture with supplementary studies in printmaking and drawing, created this latex sculpture installation, which echoes the pattern of sunlight through windows.

STUDENT-PRACTITIONERS

BENNINGTON STUDENTS LEARN BY PRACTICE. THEY COMPOSE MUSIC, DO SCIENCE, WRITE POEMS, RESEARCH SOCIAL ISSUES, TEACH CHILDREN; THEY CHOREOGRAPH DANCES, PRACTICE STAGECRAFT, MAKE ART. THIS IS A PLACE GROUNDED IN THE NOTION OF WORK AS JOY, WORK AS PROCESS, WORK AS LEARNING.

FOLLOWING THE MODEL OF THEIR FACULTY MEMBERS, WHO NOT ONLY PRACTICE IN THE CLASSROOM BUT ALSO IN THE WORLD OUTSIDE, STUDENTS AT BENNINGTON CONTINUALLY EXPLORE WAYS TO CONTRIBUTE TO AND BE PART OF THEIR COMMUNITY—AS SCIENTISTS AND TEACHERS, AS ARTISTS AND PERFORMERS, AS VOLUNTEERS: AS PRACTITIONERS.



ADNAN IFTEKHAR '97

"I came here wanting to be a biology major, but I chose Bennington because I wanted to explore other things as well. I'd never done any kind of performance before I came, and now it's a big part of my life. My first semester I took three science courses, an acting course, and a French literature course. Then I took more acting; I've taken dance for a year now. This term I'm involved in three dance productions, one of which is my own. I just passed my plan in biology, language, and performance.

"My first FWT* I did research with Michael Mishkind on thermotolerance in algae. Later that year, Amar [Sahay '97] and I presented our findings from that work at the Vermont Arts & Sciences Symposium; we were the only people there who weren't seniors presenting their theses. I also worked at North Bennington Graded School that FWT, which was amazing. I taught French, science, and chess to first- through sixth-graders. My last day, they made a cake for me that said, 'Merci beaucoup, Adnan.'

"That was one of the things that got me interested in teaching. Now I'm planning to work towards the new master of arts in teaching here. I'm also taking a course called the Genetics Project, in which five of us are developing a curriculum to teach the genetics part of high school biology courses at schools in Bennington and Manchester."

Adnan Iftikhar '97 of Karachi, Pakistan, was puppeteer in Manju Shandler '95's The Game Show, and has performed in four dance concerts. In his advanced French seminar he is working on a CD-ROM on African folk tales in French. Adnan has been a house chair and plays soccer. He spent his second FWT at Mt. Sinai Hospital in New York City, working on developmental genes in fruit flies.

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

TODD TARANTINO '96

"Last summer I had the wonderful opportunity of participating in the Pacific Music Festival in Sapporo, Japan, as a student of Tobias Picker's—he was the composer in residence at the Festival. There were more than 140 musicians from around the world assembled there, among them two composition students [Todd and Nat Reichman '97].

"I spent most of the month writing a piece for the Australian musicians I'd met there: flute, clarinet, viola, and bassoon—an unheard-of combination. The night we had the concert, we were the opening number on the program: the Tarantino Quartet. The program was in Japanese, so a Japanese bassoonist translated it for me. I was dressed in my suit but I'd left my shoes at home, so I had sandals on. The conductor who conducted it skipped a few bars here and there. And the hall was a shoebox, a tiny stage. But it went well: The audience cheered; I took a bow; my host family gave me flowers afterward."

In addition to his music studies, Todd Tarantino '96 of Franklin Lakes, New Jersey, has focused on acting and history at Bennington. During a recent term Todd composed a concert and a work for eight voices; he has also composed music for three plays. Todd is pictured with faculty composer Tobias Picker.



▲ Jason Smith '98, Jenny Grout '95, and Jason Fridley '97 were among a group of students who spent several weeks last summer at research sites in northern Michigan, working with faculty member Kerry Woods in the third year of his long term study of old-growth forests there, supported by a National Science Foundation grant.





GENEVIEVE ELLICK '97

“When I wrote my tentative plan, I knew I wanted to major in photography but I also knew I wanted something else. I took Ron Cohen’s community service seminar because it seemed perfect, something that would get me started working with people, which I like to do in my photography. I hadn’t had any significant experience with service before my second FWT; my work at a shelter for homeless women and children made many of the discussions in class relevant to me.

“Now my plan focuses on photography and social service. For my senior project I hope to teach photography to students at The Bennington School [for emotionally troubled teenagers], setting up a program and then showing my work and the work of the students. I’d also like to start a program to teach the parents of the kids at HeadStart where I’ve been working. There’s a need for it, I think.

“What I discovered in Ron’s class and through my other experiences is that I don’t want to be an artist if I can’t use what I do to try to help in some way. To me, photography is another way to express my feelings; I can use that to my advantage because I can *show* people what I’m trying to tell them. I want to let other people see that this is a way they can express themselves, too.”

Genevieve Ellick '97 of St. Louis, Missouri, has photographed the citizens of Bennington on Benmont Avenue, at the local bowling alley, and other places where they live and work. One of four students working on a proposal for a peer mediation program at Bennington, Genevieve worked at Sunrise Family Resource Center and Bennington HeadStart for her most recent FWT; she took the photos at left of children there.



NATHANIEL REICHMAN '97

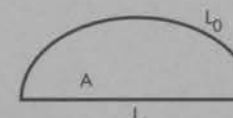
“A friend, who is also a prospective student, stayed with me recently. What I stressed to him is that talking about something being extracurricular—as in, I’m doing this or not doing this so I can get credit—doesn’t apply at Bennington. That word, extracurricular, comes out of the high school approach to education. While I’m here, *nothing* is extracurricular; it’s all just part of everything else.”

The summer of 1995 was busy for Nathaniel Reichman '97 of Valdez, Alaska, with three “extracurricular” opportunities created by his Bennington connections. Through faculty member Randall Neal’s encouragement he attended a summer program for electronic music students at the Paris studio of Iannis Xenakis; as a composition student he accompanied faculty composer Tobias Picker to the Pacific Music Festival in Sapporo, Japan; and through a referral from faculty member Joel Chadabe, Nat worked on the sound design team for the Sony-TriStar film Habitat. He has also capitalized on his FWTs, working for BigFoote Studios, producing music for TV commercials; for HarvestWorks in New York City; and as assistant to composer Robert Ashley. On campus he has worked on three theater projects: Women at the Tomb (sound designer and composer); The House of Bernardo Alba (sound design and music production); The Winter’s Tale, sound design and music production.



When Williams College professor Frank Morgan offered a \$100 prize for “the most elegant solution” to the problem posed below, students and faculty from Williams, Princeton, and Bennington accepted the challenge.

THE PROBLEM: PROVE OR DISPROVE THAT FOR A CIRCULAR ARC OF LENGTH L_0 WITH CHORD OF LENGTH L , THE ENCLOSED AREA A SATISFIES

$$A \leq L_0^2 \frac{\sqrt{1 - L/L_0}}{\sqrt{6}}$$


THE WINNERS: Wenhuan Zhao '97 and Jing Lu '97 (pictured here with mathematics teacher Jerald Bope). The pair will be cited in Morgan’s paper on the topic.



Students at work in Michael Mishkind's biology lab.

MAKING CONNECTIONS

A BENNINGTON EDUCATION VALUES CONNECTIONS OVER DIFFERENCES.

THE IMPULSE TO MAKE CONNECTIONS BETWEEN DIVERSE THINGS, TO SEE INTERRELATIONSHIPS WHERE THEY ARE NOT OBVIOUS, TO CREATE POSSIBILITIES THROUGH THE MAKING OF NEW WORK, IS INTEGRAL TO THE ACADEMIC EXPERIENCE HERE. BY DISREGARDING TRADITIONAL BOUNDARIES 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, STUDENTS FORGE CONNECTIONS BETWEEN FIELDS AS SEEMINGLY DISPARATE AS ANATOMY AND ARCHITECTURE, DANCE AND SOCIAL SCIENCE, PHYSICS AND COSTUME DESIGN. THIS EMPHASIS ON MULTIDISCIPLINARY 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.

BRIAN HEISS '96

"I'm primarily an architecture major, but I've done a lot of work in ceramics. Part of the reason I chose Bennington over other schools was that it allows that kind of interdisciplinary study. I came here with the intention of double majoring in architecture and physics; also I built musical instruments and wanted to carry that on, too. They're all related: there's physics involved in making instruments and it's kind of architectural, too, because you're dealing with things like load bearing, scale, and material concerns. In ceramics I primarily make teapots; I've learned a lot about architecture through those teapots, and about teapots through architecture. I think that's the wonderful thing about this school, that it allows you to make those kinds of connections.

"I came here with expectations about what I was going to learn, and looking back at where I was as a freshman and where I am now, I've learned completely different things than I thought I would. You have to let loose of preconceived ideas about what learning is and what you expect from this school and really open up to other ideas."

Combining an interest in anatomy with a fascination for dynamic architectural spaces, Brian Heiss '96 of Brookfield, Connecticut, built a bridge for his senior project based on the spinal column and body of a four-legged animal, in which he used the skeleton, tendons, and muscles as a way of tensioning and holding the structure together. Throughout his time at Bennington, Brian connected his interests with his FWT experiences: the first he worked with a violin maker; the second he was self-employed, making instruments on commission; the third he worked for an architect; the fourth he worked on his thesis project and a ceramics internship with faculty member Barry Bartlett. He plans to attend graduate school at Rice University.



ERICA STUCKWISCH '96

"It's always been costume design for me; I picked up the physics when I took Norman Derby's class for non-majors in special theory of relativity, something I've always been intrigued by, partly because I read a lot of science fiction. I took intro physics my sophomore year; I've taken classical mechanics; I'm in quantum dynamics right now.

"As I take more advanced mathematics courses and the math gets more three-dimensional, I find more and more connections between that and say, putting together clothing. There's a mathematical structure called a saddle point, for example, that works out to be pretty close to the crotch of a pair of pants. It's really easy, if you've ever made pants, to accidentally sew them into a tube with two weird points on either side, because it's basically two parabolas that touch each other in different planes. I'm sure that's why they named it that. There's one called a monkey's saddle, too. Mathematicians sometimes get bored; they don't get out a lot.

"There are also connections in general between science and the theater. Both of them make a model of a real situation and experiment within that model. In science, you have empirical evidence, but then generally at some point that gets translated into mathematical formulas, then to graphs; you extrapolate from it. A lot of it is done from models in the lab, especially in physics: you're talking about planets moving, but you're shooting little metal balls across the lab. In the theater, your playwright is looking at life, maybe has something to say about it, but you don't go out and deal with real life; it becomes a script that is put on upon the stage. It's not real life; it's an approximation, it's experimental.

"I like to use both halves of my brain; that's why I do two things. I sit in the costume shop and work out math problems, then sit in math class and think about what I'm costuming."

Erica Stuckwisch '96 of Pendleton, New York, is a double major in costume design and physics. She has worked on costuming for several performances, including The Winter's Tale and The Devil's Disciple at the regional Oldcastle Theatre. She also works in lighting design, and was a master electrician for the play Roberto Zucco.

KIM HOTTENSTEIN '97

"I had no intention of studying dance here—I came with thoughts about women's studies and psychology and anthropology. Then I took a dance class and fell in love. This environment really directs you towards a different kind of dancing: Instead of sourcing from the outside—what other people want to see from you—you source from what your body wants to do. It makes all the difference.

"This term I'm taking a dance intensive with Dana Reitz—she choreographed for Baryshnikov last term, she's amazing—along with a justice in social relations class with Ron Cohen, and the politics of nationalism with David Waldstreicher. What's really interesting is that the sorts of things my teachers say overlap. They all want to know: What is your question? That's really difficult; it requires so much personal responsibility and emotional energy to answer. But this, I feel, is a life skill.

"I took body-mind studies last term, which is dance and psychology; one week a dancer came in, the next week, a psychologist, and the next, a philosopher, studying the connection between body and mind through history and literature. In that course we read some Dewey; he

said that for every impression there's got to be an expression. I really see dance as the way that I process what I learn in social sciences, the way that I express it."



Kim Hottenstein '97 of Cheyenne, Wyoming, (foreground) has been a house chair, SEPC rep, orientation volunteer, and peer counselor. Kim is a volunteer for Big Sisters and is a hotline worker and court

advocate for Bennington's Projects Against Violent Encounters. She spent her first FWT working on a kibbutz in Israel, her second as night manager at a transitional facility for battered women and children in Portland, Oregon, and her third in Boulder, Colorado, on an independent study of contemporary women's fiction.



PIERROT AND COLUMBINE
for Joseph

There's something inside his rib cage that's filled with her. His heart; a pomegranate; love. He holds its red

leathery skin open like a coat as if he were a gentlemen and she a lady. Columbine doesn't want it.

Won't slide her arms into that beating membrane or stand with her back to a peep show. She wants it

eye to eye, like a violet balloon or the sun or some fruit she'd actually eat. No dog collars or knotted stockings,

no pedestals, nothing sharp. Something other than the sigh under her breath

or the black tear on his cheek to ground them, because they keep running at each other like birds, and missing.

For her senior thesis, Jennifer Laskey '96 of Hanson, Massachusetts (pictured below), developed a collaboration with visual artist Kirsten Bromberger '96. In "Self Portrait Through the Carnavalesque," the two created a series of projects that included the media each had worked in: fiction, essays, poetry, ceramics, sculpture, photography, and painting. Jennifer, whose focus is literature and creative writing, crossed disciplines to produce this painting, which was displayed along with her poetry and Kirsten's work in the President's Gallery. Jennifer has been an SEPC class rep, worked for the College radio station WHIP, and sang in the Carmina Burana performance at the College. She spent one FWT as a poetry intern at Atlantic Monthly magazine and another at Curium Design, a San Francisco-based graphic design firm.



KATIE YOUNG '98

"My dramatic theory class with Bill Reichblum is really fantastic. It's more than dramatic theory; it's art theory and life theory. He makes connections between everyday life and pop culture to the things we're studying so that it all makes sense. That class incorporates itself into my life automatically, and into ceramics, because we're reading different philosophers—Aristotle, Schopenhauer—a time line of philosophers, basically philosophers on art. Of course that immediately can be brought into visual as well as performing arts. Just in general the questions that the philosophers pose make you think about life in a different way, and you bring that to whatever you're doing. The culmination of the class is for each student to develop a personal dramatic theory. I think that's a necessary thing to have.

"I never intended to work in fine arts; I was raised to be way too practical for that. I thought and still think that I will be a teacher. I used to think I wanted to be a secondary English teacher, but now I'm taking an early childhood class about inner-city kids that's made me realize the importance of those first years in a classroom. My perspective keeps expanding here, in ways I don't expect."

Katie Young '98 of Buffalo, New York, studies ceramics, theater, childhood education, and drawing. She has been a house chair, and was in Manju Shandler '95's installation/play The Game Show. For her first FWT Katie worked in Watertown, Massachusetts, at a residential facility for developmentally disabled adults. For her second FWT she worked in a bilingual kindergarten in downtown Phoenix. Katie is pictured here inside a ceramic sculpture she made during her first year at Bennington.



Rebekah Pym '98 of West Sussex, England, focuses her studies on composition and performance on piano and folk harp.

SELF-DIRECTED LEARNING

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 ADVISORS GUIDE AND COUNSEL STUDENTS THROUGHOUT.

TO ACHIEVE THEIR ACADEMIC OBJECTIVES, STUDENTS ENGAGE ALL FACETS OF A BENNINGTON EDUCATION: COMPLEMENTARY COURSE WORK, TUTORIALS, FIELD WORK TERM, AND PROJECTS BEYOND THE CLASSROOM. THROUGH THIS EXTRAORDINARY PROCESS, STUDENTS LEARN TO DEVELOP THE STRUCTURES THEY NEED TO SHAPE THEIR EDUCATIONS—AND THEIR LIVES.

"I've always loved art and I've always loved writing, and I'm interested in pushing those two much closer together than they have been. I think I'm going to major in artists' books, both trying to learn what sorts of things I want in them and how to make them into beautiful objects. I'm taking photography now, and next term I plan to get into printmaking. For my last FWT I worked with a calligrapher and at a gallery. During the course of that I got to make a book with poetry that I'd found; I calligraphed and bound and made the whole thing. That got me started.

"This lets me incorporate everything I love. I'm taking Japanese this term because the level of focused attention to aesthetic completion in Japanese books and photography and architecture and gardens is something I really appreciate. I'm also still interested in architecture, which I began in my first term. For our final project we had to pick a powerful experience or place we'd been in and worry at it until we got things we could make a space out of. I chose a tunnel underground in a series of catacombs that were built a thousand years ago in Thailand. The fact that I was putting all my sketches into a book started to influence the way I was designing so I ended up with a house with pages, almost. I also made a four-sided book with covers that open to transparent pages that can be pulled across an opening. The last book I made incorporated all the other ones. It was a lot of fun.

"I am so in love with my classes this term. I've got two languages classes, vocal music, photography, and Liz Coleman's class [Values in the Arts and Sciences]. Liz's is the sort of course I wanted to come to college for. Because honestly, what I intend to major in will not change the classes that I take very much—the sorts of things that I need to be making a book, physically making a book, I didn't have to come *here* to get. The reason I'm here is to get things to make art *about*."

Emily Hey '98 of Boulder, Colorado, (pictured here with some of the books she has made) spent her second FWT at The Center for Book Arts in New York, where she interned in book arts techniques and took classes in decorative boxes and bookbinding techniques. She plans to spend her junior year in Kyoto, Japan, studying calligraphy, papermaking, and bookbinding.



SENIOR THESIS SAMPLER, JUNE 1995

- Mohammed Naseehu Abubakar Ali
The Prophet of Zongo Street and Other Stories
- Karen A. Bauer
Sexual Power and Silencing the Self: Women in the Italian High Renaissance
- Tarini Bedi
Memory and Identity: An Inquiry into Ethnic Conflict in Ayodhya, India
- Stephanie L. Bennett
Resource Allocation and Maternal Inheritance in Mustards
- Alex Coco
Cellular Automata, Quantum Physics, Neural Networks and the Mind
- Elizabeth Cohen
The Art of the Self: Isabel Archer's Development of Consciousness in Henry James' *The Portrait of a Lady*
- Krista Anne Cook
You Don't Need to Know That! Censorship in Children's Literature
- Effiong Eyo
The Effect of pH Treatment on the Rehydration Rate of The Aquatic Salamanders, *Notophthalmus Viridescens*
- Kimberly Harris
An Observational Study of Preschool Children's Sociodramatic Play
- Steven Hernandez
Human Rights and Economic Development: Mexico after the NAFTA
- Heidi Leah Hohnick
William Faulkner's *Absalom, Absalom!*: A Movement from Repudiation Toward Acceptance
- Nathan Irving
Into the World: Five Short Stories
- Mildred Mary Catherine Kennedy
The Prisms of Identity: Irish Nationalism in Sinn Fein Political Literature
- Soheireh Philana Meier
Cancionero de amor: a collection of Spanish love songs
- Erin Melinda Miles
Female Aggression in *Betta Splendens*
- Heather A. Sheppard
"It's All True Stories": A Critical Biography of Jack Kerouac
- Matthew Swan
Rotwood (a play)
- Rama Williams
Some Critiques of Modern Feminism

"At first I was thinking very traditionally. I thought I'd do political science since I'm so interested in town government. But even before the Symposium I came to the realization that I don't want to study political science. I mean, there are millions of students who major in political science and then go on to law school or The Gap."

Kelly Grundman '97 of Brookfield, Connecticut, combined her interests in American history, town management, politics, economics, architecture, and literature by focusing her studies on the town of Bennington. For a recent history tutorial, she researched the center of town, called Four Corners, in 1891, the year the Bennington Monument was dedicated. Kelly (pictured here at Four Corners) has worked on the committee for the town of Bennington's Fourth of July celebration, on the campaign of Vermont Senator Jim Jeffords, and for Bennington HeadStart, as part of a public service seminar. She plays cello, and has been a house chair.



KEMMEO BROWN '98

“When I did an independent study on the Harlem Renaissance my senior year in high school I found that there weren’t a lot of resources. Last year I took Bill Dixon’s Duke Ellington class, and just listening to his music brought up these atavistic images—people dancing, costumes—it took me back to somewhere that was familiar although I’d never been there. I decided to study the Harlem Renaissance, to share the research with other people. Eventually I want to make a video documentary, to cover every aspect of the Harlem Renaissance.



“In the meantime I’m getting ready. I’m studying video here, and photography. I’m working on a proposal for a tutorial with Carlin Romano about the social aspects of the Renaissance. I took an African dance class this term and I’m taking alto sax and jazz piano with Bruce Williamson; since jazz was such a big part of the Renaissance, I’m also studying theory. With Anne Winters I’m polishing up my writing skills. I’m taking everything that will benefit my long-range project, and thinking about making a CD-ROM for my senior thesis with whatever research I accumulate up to that point. By the time I graduate I’m going to have a lot of skills.”

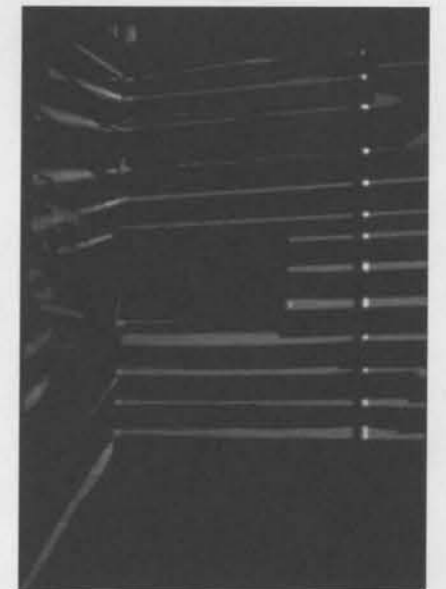
Kemmeo Brown '98 of New York City spent her first FWT in England working for a children’s theater company and second at a public relations firm in New York. She worked on set design for the play Top Girls, has been an SEPC rep, and served on the Admissions orientation committee during her first year. During her sophomore year she organized a highly successful “VA Soiree” in VAPA to showcase end-of-term student work and worked on video interviews of women on campus.

SHEILA LEWANDOWSKI '97

“For my research project this term in The Remembering Self—a psych class, which I ended up using for playwrighting and for video—I worked with [graduate student] Nancy Mills; we interviewed about 40 people. I went down to the Center for the Aged and interviewed some of the elderly there and a number of people on campus. Nancy interviewed people in middle-aged groups. From that I put together a video about the remembering process, a short piece that plays a little with visuals and audio: moving stills of a 90-year-old woman with a voice-over of a student here on campus, for example. The whole thing is interwoven and connected. I use a quotation from Nabokov to open: ‘One is always at home in one’s past.’ There’s a lot of truth to that; you keep recreating it in order to stay at home. I was inspired by my great-grandfather, who was in his 90s and from Poland; nobody ever wrote down all his richness before he passed away.

“In my tentative plan I said I want to write a play with the theme of memory as history, history as memory. Last term was amazing, how everything came together. I didn’t see all the connections when I started out—that I was going to be able to do psych and video and playwrighting together. And actually it crossed over into my acting and singing work as well, because I played a 70-year-old woman in the opera. There’s epiphany for you, right there.”

Sheila Lewandowski '97 of New York City studies drama, literature, writing, and singing, among other things. She has acted in productions every year, most recently in the Menotti opera The Old Maid and the Thief (pictured). She has been a house chair, an Admissions intern, and serves on the Community Council and Campus Life Committees. For her FWTs she worked as a creative affairs intern at Arnold Koppelson Productions in Los Angeles and interned at the Mayor’s Office of Film, Theater and Broadcasting in New York City.



When Pablo DeOcampo '98 of Phoenix, Arizona, decided to develop a theater piece, he went to auditions at the beginning of term, cast the show, and got a grant from SEA to build the set. Before the end of term he had produced and directed an independent theater piece, *How Salmon Got Greasy Eyes* (scene from the production pictured), that involved “looking at different processes of working and applying them to processes that don’t necessarily match up—in this case, melding sculptural processes and theatrical processes to create something new.” Pablo spent his first FWT working in the editing facilities of the Film Arts Foundation in San Francisco; during his second year he was one of 17 students to participate in site-specific installations at the MassMOCA arts center.



Ceramicist and faculty member Barry Bartlett (left) with graduate student Brewster Brockman of Guadalajara, Mexico.

TEACHER/STUDENT RELATIONSHIP

THE ACADEMIC HEART OF BENNINGTON COLLEGE IS A FACULTY COMPOSED OF TEACHER-PRACTITIONERS. POETS AND NOVELISTS TEACH LITERATURE, CHOREOGRAPHERS TEACH DANCE, COMPOSERS TEACH MUSIC, FIELD SCIENTISTS LEAD ENVIRONMENTAL STUDIES.

ONE CLEAR ADVANTAGE OF A BENNINGTON EDUCATION IS THE DIRECT CONTACT STUDENTS ENJOY WITH FACULTY MEMBERS. CLASSES ARE SMALL, INTENSE, DISCUSSION-ORIENTED. WRITTEN EVALUATIONS COMPEL TEACHERS TO CONSIDER EACH STUDENT'S INDIVIDUAL PROGRESS AND STUDENTS TO DEVELOP GOALS RATHER THAN A GPA; THEY ARE COMPLEMENTED BY A SYSTEM OF GRADES.

IN ADDITION TO THEIR ROLES AS TEACHERS AND ADVISORS, FACULTY MEMBERS ARRANGE FOR DISTINGUISHED VISITING FACULTY AND GUEST ARTISTS TO VISIT CAMPUS FOR A TERM, A MONTH, OR A FEW DAYS. THESE INNOVATIVE RESIDENCIES AND COLLABORATIONS ARE FUNDAMENTAL TO BENNINGTON'S CURRICULUM.

ACTIVELY ENGAGED IN THEIR FIELDS, FACULTY MEMBERS FREQUENTLY INVITE STUDENTS TO PARTICIPATE IN PROJECTS, RESEARCH, AND PERFORMANCES. AT BENNINGTON, FACULTY MEMBERS BEGIN AS TEACHERS AND COUNSELORS AND BECOME, FINALLY, COLLEAGUES.



BRIAN SANGUDI '98

“Before I came here I never thought of studying politics or history or music in any formal way; I focused on computer science and mathematics. Then I took a piano class with Bill Dixon, and a percussion class with Milford Graves. Bill and Milford have really been inspirational. They’re both music teachers and professional musicians, but they’ve given me a lot of advice outside of music; they’ve been really interested in *me*. I also know definitely that I want to study politics in addition to computer science, since David Waldstreicher’s class, *The Politics of Identity*, exposed me to so much.

“My human interface design course with Ruben [Puentedura], which is a group tutorial, deals with how to design software and computer program interfaces to be more intuitive. A lot of times people feel dumb when they don’t know how to use a program, but it’s not their fault—it’s the designers’; they didn’t design it in a natural way. Like scissors—anyone can look at them and figure out how to use them; but computers aren’t like that yet. We’re each making a CD-ROM in that course, and we have to make it in such a way that the medium conveys the message or the material itself. It has to be intuitively designed and more engaging than what’s on the market right now. That’s our goal.

“I don’t think of my interests as separate. The more I can use one to aid the other, the better.”

Brian Sangudi '98 of Mwanza, Tanzania, (pictured here with Milford Graves) plans to focus his studies in computer science; in addition to music and political science studies, he also participated in the African dance workshop held in conjunction with the African Film & Culture Festival in fall 1995. Brian works in the NMC and as a sound technician for campus events and has been an SEPC class rep. His most recent FWT was spent working for Lotus Development Corporation in Cambridge, Massachusetts.

JASON FRIDLEY '97

“My second semester here Kerry Woods offered me a job working on his grant project, a long-term research study of old growth forest in Michigan. I went with him last July along with two other students and helped obtain masses of data, just about everything you want to know about trees. Over FWT I’ll work with Kerry here on the data we collected; if we get enough done on it we might present something at the Ecological Society of America annual meeting. Kerry goes out of his way to make things like that available to students.

“I’m also really interested in agricultural ecology and sustainable communities. In my tentative plan my thesis involves using the fields we have here to study the workability of sustainable agriculture.

“I want to go on to grad school. I’ve seen the list of the places people go after they get out of here and they’re all top notch. Kerry had an alum here the other day who gave a seminar on her work at Princeton; she was a ’92 graduate. It was fantastic.”

A transfer student, Jason Fridley '97 of St. Louis, Missouri, concentrates his studies in the sciences, especially ecology and evolutionary biology. He also plays soccer, is SEPC rep for science, studies jazz saxophone and classical guitar, and has taken a Russian tutorial.



JAMES SIMON '97

“In many ways, for me, the evaluative comments we give faculty are as important as those faculty give us. Where faculty talk to us about our progress and how we have grown in terms of understanding a specific discipline, we let them know about their effectiveness in communicating information and facilitating research in that discipline. I’ve had faculty come to me and ask, how can I get my comments more quickly so I can work them into my course structure? It’s a nice way of getting feedback in a very personal way. It goes back to the structure of the institution, in that this is a very qualitative place, a very personal place.”

James Simon '97 of Akron, Ohio, headed up the student team that recently reorganized the Student Educational Policies Committee (SEPC), part of whose mission is to evaluate teaching effectiveness. James has focused his studies on the American experience through history, politics, and literature. He has spent his FWTs working for the Goodyear Tire & Rubber Company in archival and public affairs work and as a volunteer at the Stan Hywet Hall & Gardens, a nationally recognized house museum. Pictured above are James (center) and other members of the Human Rights seminar, meeting at faculty member Mansour Farhang’s campus apartment.



RECENT RESIDENCIES:

Composer Leroy Jenkins, librettist Ann T. Green, director Dominic Taylor, in collaboration with New York performance space The Kitchen, working on the opera, *The Negros Burial Ground*

Japanese Butoh master Min Tanaka, movement workshops and performance

Novelist/essayist Jamaica Kincaid, teaching "The Home"

Environmentalist Elizabeth Courtney, teaching "Exercising Leadership in the Development of Resilient Communities"

Actor/director Alan Arkin '56, teaching a film workshop

Filmmaker Lauryn Axelrod '86, teaching media studies and videography

Choreographer Sandra Burton MFA '87, African dance

Sculptor Jon Isherwood, collaborative workshop in dance, sculpture, music

Videographer Margot Starr '48, leading a video workshop

Artist-architect Shin Egashira, architecture workshop

Dominique Zeltzman '90 and Selene Colburn '91, dance workshops

Seminal theater director Jerzy Grotowski, showing "Art as Vehicle"

Pulitzer Prize-winning biographer Elizabeth Frank '67, teaching "The Essay"

MRX/Movement Research Exchange, dance workshops

Novelist Margot Livesey, teaching "Literary Parings Across the Centuries"

Composer Betsy Jolas '46 of the Paris Conservatory, music composition

Singer/activist Holly Near, master class in voice

REAGAN FRANK '96

"My thesis is on Louisa May Alcott's *Little Women*, specifically on its adaption in film and the gender role distortions that occur in the process. It came about because of an earlier course I took with Sally [Sugarman, childhood studies faculty member], when one of the projects we did was the adaptation of a children's book into a film as a short paper. I loved the experience; Sally loved my paper. At the bottom of it she wrote, 'Have you thought about this in relation to your thesis?' That was the beginning.

"It's an individual tutorial with Sally. We meet once a week and go over what I turned in the week before; she constantly gives me information and I constantly feed her work. There's also a weekly seminar with all of Sally's thesis students to share information. That way we all have the opportunity to voice our concerns and be scared together, because writing your thesis is such an individual process.

"Every course I'm taking this term gives me the opportunity to work on projects I've come up with on my own: In my psych class I'm doing a project on children's memory talk of past situations; I'm exploring the exposure children have to television in my Fantasy, Play and the Media class; I'm working on my thesis. In one class recently we were discussing an issue and all of a sudden I was quoting research from my freshman year—I was really into this topic, citing things—and Sally looked at me and said, 'that's four years of education.' It was the most amazing feeling."

In addition to childhood studies, Reagan Frank '96 of Champagne, Illinois, has studied math and environmental sciences, computers, and visual arts. Her FWT experiences include children's advocate in a battered women's shelter, and daycare work on Seattle's Bainbridge Island. Pictured is Sally Sugarman with students in a weekly tutorial seminar.



CYBELE PASCHKE '98

"Right now I'm working with a conductor in New York [Newell Jenkins] who's celebrating his 80th birthday; he's gathering musicians to do a mass by Cavalli, from 1656, a vespers; a beautiful piece. There are eight soloists, one soprano solo with gamba and lute, and he's given that to me. I'm working a lot. I have a tutorial with Willie Finckel [music faculty] on repertoire from that time period and we're studying Cavalli's operas. It's wonderful music; I'm learning about ornamentation from that time period. Also, Ed Lawrence [faculty member, choir director] has given me recordings of Julianne Baird to listen to because she sings that style of music and he's actually produced her CDs. He gave me books to look at, too. So I'm in the midst of studying very intricately every detail I need to pull this off professionally.

"Many of the faculty, like Willie and Ed, are willing to go out of their way for us. They really care about students; and that's an amazing feeling. It's priceless in that way."

Cybele Paschke '98 of Clinton, New York (pictured here with Willie Finckel, left, and Ed Lawrence), gave a bravura performance last fall at the Kaye Playhouse in New York City. She also sang original folk songs at the Boston World Trade Center, where Bennington students were invited to perform before a gathering of guidance counselors from across the country.





For their 1995 FWTs, 22 Bennington students joined the Equity actors of Bennington's Oldcastle Theatre to present Shaw's *The Devil's Disciple*. In addition to acting, students participated in design, stage management, and construction.

FIELD WORK TERM

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—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 INQUIRIES, 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 EACH 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.

NICK WROBLEWSKI '96

"My first FWT I went to Jim Henson Productions. I set it up on my own; it wasn't something that the FWT office had. It was a great opportunity; I worked in the construction shop, building props and muppets. I got to take puppetry workshops and go to *Sesame Street*. I also worked in a production company, to make money. It was a real challenge for me; I'm kind of an anti-city person. But it was a wonderful experience.



"My second year, I went to Brazil and worked for an alum who has a tour agency on the Amazon. I illustrated a field guide book for him, making linoleum cuts of the different plants and animals that you'd see on a tour. It worked out well because I worked really hard down there and did a lot of wonderful art; at the same time I got to experience a different culture and see a different part of the world.

"Last year I decided to go home; I had to be more aware of not spending as much money. I assisted teaching in an inner-city public school with an art teacher there, and worked at the Waldorf School, where my sisters go, with the Games teacher; I did juggling, a lot of movement and rhythm. They really liked it; they offered me a place to work in the future.

"I like to make these experiences flamboyant and fun. The things that I did directly related to the things that I dreamed about, like working with Jim Henson. I think the one thing you need to think about is what you'd like to be doing in the outside world. If you know that, it's definitely attainable.

"Now I'm working in the FWT office as a career assistant. It's something I really wanted to do, because I had such a good experience with FWT I want to help others find that, too."

Nick Wroblewski '96, of Minneapolis, Minnesota, studies visual arts at Bennington, with an emphasis on painting. He has also been active in dance, performing in numerous student and graduate concerts, and is involved in the formation of a sustainable community agriculture project on campus. Nick has been house chair, SEPC class rep, and currently leads a weekly meditation class. He spent his final FWT as an intern at Sotheby's in New York.

SOME RECENT FWT JOBS
AND INTERNSHIPS

Jacob's Pillow Dance Festival, Becket, MA
Horace Mann School, New York, NY
Children's Theatre, England
Resolution for Architecture, New York, NY
Film Arts Foundation, San Francisco, CA
TriStar/In-Front Productions, Los Angeles, CA
Portland Stage Company, Portland, ME
Connecticut AIDS Action Council, Hartford, CT
Mount Sinai Medical Center, New York, NY
The LAB Gallery, San Francisco, CA
California Peace Action, San Francisco, CA
Harry Frank Guggenheim Foundation, New York, NY
Mary Ryan Gallery, New York, NY
School of Biological Sciences, New Zealand
Getty Center for the History of the Arts and Humanities,
Santa Monica, CA
Waksman Institute for Molecular Biology, Piscataway, NJ
Chuck Weinstock Productions, Beverly Hills, CA
Virgin Islands National Park
Columbia Presbyterian Medical Center, New York, NY
Purple Rose art magazine, Paris, France
The Harvard Review, Cambridge, MA
Human Rights Watch, Washington, DC
The American Symphony Orchestra, New York, NY
HeadStart, Bennington, VT
Atlantic Monthly, Boston, MA
National Coalition Against Domestic Violence, Denver, CO
The Mayor's Office of Film, Theater and Broadcasting,
New York, NY
The Center for Book Arts, New York, NY
Lotus Development Corporation, Cambridge, MA
Goodyear Tire & Rubber Company, Akron, OH
National Audubon Society, Portland, OR
Corporation for Public Broadcasting, Washington, DC
Neighborhood Youth and Family Services, Bronx, NY



AMANDA BRISTOW '96

"The FWT experience was one of the reasons I came to Bennington, although it was scary when I first got here and I realized, oh my God, I have to go away for two months, I have to find a job.

"I'd been writing poetry for a long time before my FWTs [as an intern at the Poetry Project, a New York City-based organization of writers and poets], but I never wanted to plunge myself into it and say, *that's* what I want to do: I want to be involved in the publishing of poetry and the teaching of poetry and the writing of poetry. When I went to New York it was my first real taste of active contemporary poetry; I got to see the kind of community that poets are building. Being there, I started to work more seriously on my own poetry and look at different aspects of what you can be when you're writing poetry. Seeing what other people do, how people live and write at the same time, I was surprised at how much you can do with it; it's pretty exciting. So I have some tools now that I didn't have before."

Amanda Bristow '96, of Farmington, Connecticut, studies literature and creative writing. Her senior thesis combined creative and analytical work: 20 of her own poems and a critical analysis of Elizabeth Bishop. Amanda has been involved in the Women's Issues Studies Group at Bennington, was literary editor of SILO for two years, and has been SEPC class rep.



DAVID HENDERSON '96

“Some of my FWT jobs came through the FWT office, but my freshman year, when I secured a job with *Saturday Night Live* as a writer’s assistant, I just called information in New York, got the number, and bugged them until they finally said, ‘OK, come for an interview.’ I was very persistent. I worked 50, sometimes 80 hours a week, and it was worth it. I met rock stars, actors, writers; I had a great time. Some of those connections I still maintain.

“The next FWT I worked there again and at MTV with a mentor, an alum, who was starting a new shopping show, called *The Goods*. It was great; we did a lot of on-location stuff. I also worked for Dean Witter Reynolds as a broker’s assistant—I didn’t care for that one too much, but it paid a little bit—and for an import-exporter. I wanted to fill up my résumé quickly and get a lot of varied experience. At the same time I lived with other students in a flat in the East Village, so I got to learn about their working experiences, too.

“MTV became a summer job; I worked as a production assistant, a paying job. I also worked at the MTV video music awards show this past summer as a writer’s assistant, again a paying job. I’ve been tentatively offered an assistant producer’s job there after graduation.

“I’m at the point now where I’m recommending freshmen for their FWTs. It’s really amazing the connections you can make here. I don’t worry at all about graduating; I feel like I’ve got everything covered.”

David Henderson '96, of Wilmington, North Carolina, studies media and fine arts. He is one of a team of six students and an alumnus who created Viewpoints, the multimedia viewbook on CD-ROM. Together with other students from that project, he has started a company, Ionic Laboratories, of which he is executive producer. David also founded and is editor in chief of the student newspaper The Commons. For his final FWT he traveled to Prague, where he took photographs (including the self portrait above) and conducted interviews, from which he plans to produce a CD-ROM.

ELLEN WHITMAN '97

“I was interested in comics and the scripting that goes into them, so I applied for an internship at Marvel Comics my sophomore year. I got the job. My second day there, the assistant editor got fired. The editor said to me, ‘It’s a good thing we got an intern yesterday.’ I still did the college intern stuff—photocopying, filing, typing. But sometimes the editor gave me a bunch of pencil roughs, just sketches, and a plot outline of a comic book and said, ‘Here, see if they match’—which is an assistant editor’s job. I worked almost 40 hours a week. I didn’t get paid, but I got a lot of free comic books, and some great experience.”

Ellen Whitman '97 of Manchester, Maine, is a writer focusing on Irish writing, playwrighting, and screenwriting. She also studies piano and clarinet, has worked with the student literary arts magazine SILO, and was an SEPC rep for literature. During her first FWT Ellen worked at Maine Writers & Publishers in Brunswick, Maine.



TALIESIN THOMAS '98

“For my first FWT, I wanted to go to the West Coast. It took me three months to orchestrate, but I got it together: I got a sublet on my own; applied for the Northern California grant, which covered my flight; and worked as a volunteer intern at The Lab Gallery, a gallery space in the heart of San Francisco. The whole time I was there, I kept thinking, all of this fits together, all of this really works. I was living on my own, immersed in the art community in San Francisco; I helped put up exhibits, I got to know people around the city who were involved in the arts; I learned all these new things about federally funded art programs, things that you just can’t know unless you’re out there. I had an incredible two months; I came back just feeling so alive.”

Taliesin Thomas '98, of Port Washington, New York, is art editor of SILO; acted in Soup and Crackers, an original play by Dylan Curran '95; is a house chair; and designed the T-shirts for freshmen orientation in fall 1995.



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 ELECTRONIC MUSIC STUDIOS, CONCERT SPACES, AND THE 120,000-SQUARE-FOOT, INFINITELY ADAPTABLE VISUAL AND PERFORMING ARTS CENTER (VAPA) TO THE

LEADING-EDGE TECHNOLOGIES OF THE NEW MEDIA CENTER AND ADJACENT CENTER FOR LANGUAGE TECHNOLOGIES. THE 550-ACRE CAMPUS NOT ONLY

PROVIDES SPACE FOR LEARNING, RECREATION, AND CONTEMPLATION, BUT ALSO SOMETIMES BECOMES A CLASSROOM ITSELF.

Choreographer and faculty member Dana Reitz (right) with Carrie Cross '96 of Woods Hole, Massachusetts.

DAVID ANTHONY '96

"I had heard rumblings about the CD-ROM project and was invited to a few initial meetings to throw my two cents' worth in. We sat down and brainstormed; from there it was just this amazing process. Individually, we were pretty skilled in different areas: my area was music, with a technological bent; Blaine [Graboyes '95] had more of a straight-ahead computer knowledge, so he took over the art direction; David Henderson ['96] had come from the video end of things; Emily [Kischell '95] was a writer. To me, that was the most fabulous thing: all these individuals who had a talent that could come together for this project just happened to be there—that was sort of magic.

"During my audio interviews I got to speak with students about why they were here, and that was incredible for me. I did these interviews in Blaine's room in Franklin. It'd be a quiet winter day and we'd sit down and talk for an hour and a half about what they were doing. I realized that it was a personal commitment from each of us to be here; that we were personally involved with our education. That it wasn't somebody saying to you: here's the curriculum; you do these things and you'll come out of here a graduate of Bennington College. Talking to them about why they came I'd realize, wow, this person is here because she wants to be here and because she knows there's something here that's intimate, that's personal, that's tailored to her. That was really amazing.

"Another thing that was amazing was that we were given a lot of rope with which to hang ourselves if we chose. It was all pretty experimental. The thing that made such a big impression on me was that somebody, somewhere, was willing to take a chance. Because if we didn't know what was going to come

out the other end, how could anybody else have? That, time and again, has been what's impressed me about Bennington, that faith in their students. They have faith in me as a person, not as a product, that I'm here for the right reasons.

"I love the idea of students talking about the College. I'm kind of hoping that it becomes a tradition that other students will continue. I hope they'll throw ours out and say, how could we do this completely differently, how could we represent Bennington this year?"



David Anthony '96 of Santa Barbara, California, was one of six students and an alumnus who worked together during 1994-95 to produce *Viewpoints*, Bennington's CD-ROM viewbook, the first of its kind produced entirely by students. For his senior project David created a production that encompassed live and recorded music, digital video, and spoken word; he made a final CD-ROM version of the project. David composed and arranged music for *Viewpoints*, did sound design and recording for several student productions, and engineered recordings for campus bands *The Breadman*, *Fatima*, and the *Lillian Stone Septet*.



Below: The Rebecca B. Stickney Observatory houses a 16+ inch computer-controlled telescope.

At bottom: VAPA is a dramatic expression of Bennington's incorporation of the arts into its liberal learning curriculum.

JENIK MUNAFO '96

"VAPA is my love. I'm always there. I have my own painting studio and a great ceramics space. There are always people in ceramics, it's a real community. There's so much *energy*—people working, talking, laughing, making coffee. It's sort of like social life and art and studio all at once; it really makes me want to work. And when I want to work solitary, I go to my painting studio.

"People *work* here. We have to support each other. It's really funny, the people that I work with all the time in studio, I don't necessarily spend time with them outside of that, but with other people who are also committed, just to different things—early childhood education, or dance, or math. It makes for different perspectives, too. The constant is the level of determination that my friends and I share."

Jenik Munafò '96 of Martha's Vineyard, Massachusetts, divides her studies between painting and ceramics, but has also focused on theater and Spanish. She has been house chair, SEPC class rep, works at the Café, and was in the play *Women at the Tomb*. Jenik spent her first FWT working for the National Audubon Society in Portland, Oregon; her second at the Presidio Mural Art Center in San Francisco; her third in Mexico on an independent study of the interaction between ceramics and culture; and her fourth in New York City with painter/ceramist Joyce Kozloff. She has also worked off-campus at the Vermont Arts Exchange, a community art center.





SETH DECROCE '98

"VAPA is open 24 hours a day; in the middle of the night it's just you and this huge space and your work; it allows you to be so independent. All the facilities are available for everything I need to do: for acting we have wonderful performance spaces; for drawing we have incredible studios; for working on the computer, we have the New Media Center. The whole place seems to give off this feeling of *use us*; now that I know what's here I'm going to use it all. It's wonderful."

Seth DeCroce '98 of Rochester, New York (pictured here in the New Media Center), studies writing, playwrighting, film and video, drama, visual arts, and media studies. He also designs posters and brochures for the College publications office.

JENNIFER NYMAN '96

"When I was preparing my auditions last term, I signed out Margot Tenney [a black-box theater space] for two hours. I went in there and rehearsed. I always do that; sometimes I sign it out for midnight or one a.m. and go in and work for an hour by myself—just practicing doing things on stage. I don't know any other school where you can do that. There are so many spaces to use here. It's fabulous."



"For my senior project I'll use one of the theaters to put up a one-woman show about Margaret Chase Smith, who died last spring. She lived in Skowhegan, 20 minutes away from my hometown. I grew up in awe of her: she was the first woman to break the sound barrier, she stood up to McCarthy in the '50s; even though she wasn't college-educated she became a senator. So I spent the first semester of my senior year researching her life and my FWT in Maine working at the library in her home and writing the play. What interests me, and I think will be most interesting to the audience dramatically, is to see her as a 15-year old girl, captain of the basketball team, and other parts of her young life, and then some times from her later political life. She was a genius, I think; I'm honored to be working with this material."

Jennifer Nyman '96 of Winslow, Maine (pictured rehearsing in the Martha Hill Dance Workshop), has performed in numerous College productions, including Twelfth Night, Isn't It Romantic, Huge Hotel, Top Girls, Winter's Tale, and Roberto Zucco. She has been a house chair and a four-year member of the SEA committee.

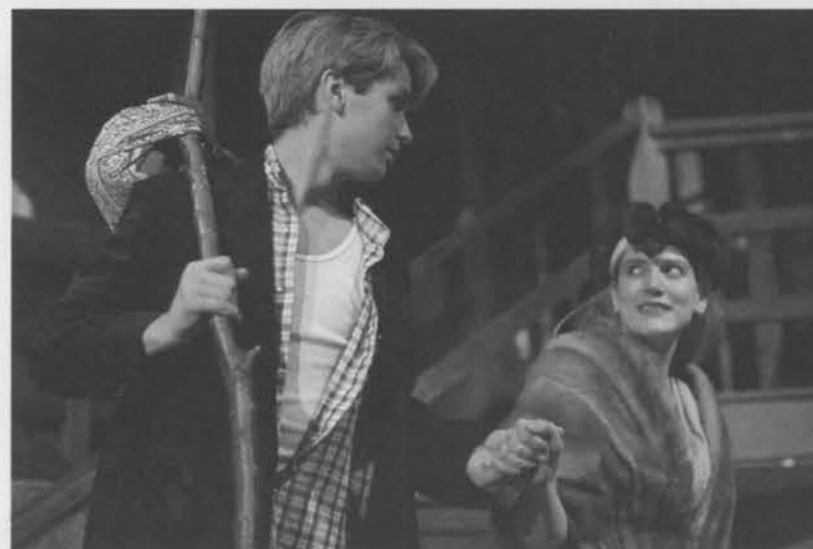
MICHAEL BUHL '97

"The facilities here are great for performing arts. First and foremost, they're open 24 hours a day, which is almost unheard of. Jennings has somewhere in the vicinity of 30 pianos, probably 15 of them in open access practice rooms. We have five theaters in VAPA—the Lester Martin, the Margot Tenney and the Studio Theater. Then there's Martha Hill and Greenwall, which is used for large concerts—the Vermont Symphony Orchestra recently played there. It's also used as a recreation space; they have a basketball court and portable volleyball in there, and rollerama once each term. The Deane Carriage Barn is another concert space, with unbelievable acoustics. And students don't always use traditional spaces; people use outdoor stages and stage things in tops of buildings, all over the place."

"I work in the New Media Center a lot, too. I developed a logo for the opera workshop there; I spent hours searching the Internet for graphics to edit and mix. It's nice to be in a facility where everything moves just about as fast as your brain does."

"We're also doing a digital recording of the opera. We have new DAT recording equipment specifically for concerts in the sound studios and the electronic music studio. After we record the opera, I'll press an audio CD in the New Media Center. It's great for my portfolio."

Michael Buhl '97 of Burlington, Vermont, a double major in acting and voice, has been house chair, SEPC class rep, and news editor for the student newspaper, The Commons. Recently he was in the Menotti opera The Old Maid and the Thief (pictured). Michael has also been a soloist at the National Shrine and at a concert on the White House Ellipse in D.C. and recently performed in a concert at the World Trade Center in Boston.



The Edward Clark Crossett Library offers one-on-one research consultations, access to more than 550 computer databases, end-user CD-ROM databases, and interlibrary loan.



The Early Childhood Center, a licensed preschool and kindergarten located on campus, allows students of childhood development and education to observe and work directly with young children.



Community Day in May offers campus and community the chance to celebrate spring together.

COMMUNITY LIFE

COMMUNITY LIFE—LIKE SO MUCH ELSE AT BENNINGTON—IS SHAPED BY THE ACADEMIC AND SOCIAL INTERESTS OF OUR STUDENTS. MUSIC AND DANCE WORKSHOPS ATTRACT INTERESTED AUDIENCES, AS DO STUDENT READINGS, DRAMA SCENES IN PROGRESS, ART EXHIBITS AND FASHION SHOWS. FILM SERIES, PLAYS, CONCERTS, LECTURES, LIVE BANDS, ROLLER-RAMA, SOCCER OR 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, FROM SUNDAY EVENING COFFEE HOURS IN THE HOUSES TO THE MANAGEMENT OF STUDENT ORGANIZATIONS. AT BENNINGTON, THE CAPACITY FOR SELF-GOVERNANCE IS A PREREQUISITE FOR SUCCESS.



ALLISON RYAN '98

"My first term at Bennington I became interested in being a part of *SILO*. One of my poems was selected for publication. The then editor-in-chief [Sarah Rutigliano '95] asked if I would be interested in taking over the literary editorship, along with another first-year student [Lyz Gaumer '98] who would take care of the visual arts end. Suddenly, we were the editors.

"We wanted to maintain the literary integrity of *SILO* and boost the integrity of the art and the look of the magazine itself. We went to full color and changed the magazine's dimensions, so you could see the paintings for what they were. For the first time in *SILO*'s history you really could. And I think the literary selections were some of the best I've read in a long time. I suppose we didn't even think, here we are, freshmen, and we want to change everything. We just felt like we wanted to try it, and we did; and it worked out well.

"The spring of my freshman year, so many things were going on. The deadline for *SILO* was approaching. I was taking these fabulous poetry courses, one that had me knee-deep in Milton half the time, grappling with that, and another poetry workshop where I was, for the first time, really writing and producing things. It clicked all of a sudden. In the midst of all the chaos and everything that was expected of me, I started expecting something more of myself and what it was that I wanted to learn.

"It's the random moments when you're just walking around and it hits you like that—a particular class, a particular comment one person made; it just clicks. It ties the work that you do at your own computer in with everything else. It's worth all the frustrations. It's amazing."

While she concentrates on literature studies, Allison Ryan '98 of West Sand Lake, New York, (pictured at left above with coeditor Lyz Gaumer '98) has also studied biology, costume design, clarinet, and Spanish. An editorial assistant in the College publications office, Allison has worked for the Bennington Writing Workshops and Seminars, and spent her FWTs interning at the New York State Writers' Institute and The Harvard Review.

LUCINDA MASON '98

"I'm probably going to be doing art work my whole life, and I know that to do good work you need to have a rich life. So that's what I'm doing here. This term I'm studying anthropology and painting; I have my own studio space in VAPA and I try to work in there two or three hours every day, minimum. I'm taking cello, which is totally new for me; and I'm taking photography. I'm really interested in writing, too, and poetry. That's why I came here—to soak it all in—because I don't think you get this opportunity very often, to be able to study so many different things.

"I'm one of three managers of the Upstairs Café. One's in charge of events, one's in charge of general maintenance, and one's food: I'm food. That's where my community activity is based. We have movie nights all the time; we do poetry readings; we show student paintings. People come in and watch movies, or eat, or just study. It's a good place to be."

For her first FWT Lucinda Mason '98 of Johnson, Vermont, apprenticed with two sculptors, one in woodworking and one in metalworking. She spent her second FWT in New York City working with a sculptor and a painter.

The towns of Bennington and North Bennington offer historical, recreational, and cultural opportunities. Grocery stores and restaurants are within walking distance of the campus, as are beautiful Lake Paran and any number of hiking trails.



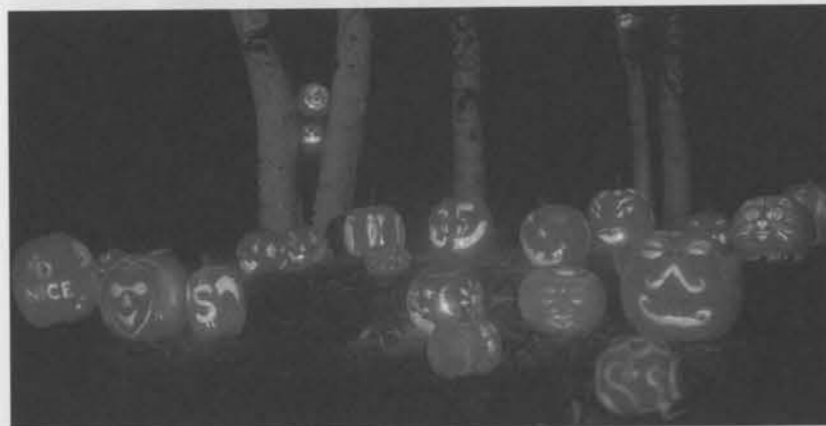


WENDY LAWRENCE '96

"I was a voice/opera major at another school before I decided on Bennington. Here I've developed a fetish for radio drama which started with Glen Gould's theory about radio drama and vocal layering that tied in with my prior interest in music. I wanted to get into that, but we didn't have a radio station to do it. When I heard that Chad Lembree, who was a senior during my sophomore year, had rigged up a transmitter, I talked him into going mainstream with it. Together we developed a campus radio station, *WHIP*. I've been doing radio dramas ever since.

"We've been serviced by all of the record companies; we have a fast growing library; we're actually at the point where we need to expand. In fact, *WHIP* is the largest student organization on campus right now. From being just a conversation at lunch, it's now what ten percent of the campus does every day—that's amazing to me."

Wendy Lawrence '96 of East Haddam, Connecticut, acted in the faculty productions Isn't It Romantic, Top Girls, and The Winter's Tale, as well as in Shaw's play The Devil's Disciple, a collaboration with Bennington's regional Oldcastle Theatre, in which 22 Bennington students worked during their FWTs side-by-side with Equity actors. Wendy also participated in the Spoken Word community service project by reading the stories of E. Annie Proulx to participants in Bennington's Project Independence. She spent her first FWT with Lewis Allen Productions in New York, as a scriptwriting assistant and researcher.



▲ Students participating in the annual pumpkin carving produced a fine crop last year.

KATE BARBER '98

"I met Adnan [Iftekhhar '97] my first day here and within the week we were outside kicking the soccer ball around; little by little other people joined in and before we knew it we had a group of people who seemed like they wanted to play and maybe take it a little more seriously. That was last year; this fall the College hired a real coach and we scheduled some games. It was excellent. We played six, winning two and losing four. It was so much fun.

"Bennington was the only place I applied to; I just knew this was where I wanted to come. It was the freedom and the responsibility and how you're allowed to study what you care about; that was most important to me. If you're self-motivated, this place is just amazing, the resources. And that extends all the way through, from academic life to community life."

Kate Barber '98 of Becket, Massachusetts, is interested in writing and literature, songwriting, music production, German, and dance history. Kate is the student representative to the staff association, SEPC class rep, and house chair.



Community gatherings range from the annual Sunfest, a student-run benefit concert that draws top bands and lots of people (below) to outdoor concerts and plays, in season (at bottom).





Scenes from Bowles' translation of Friedrich Dürrenmatt's *The Visit* were performed by an all-freshman cast in fall 1995. Pictured are David Karevicius '99 of Bellingham, Massachusetts, and Noemi Hunyadi '99 of Beaverton, Oregon.

FIRST-YEAR EXPERIENCE

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 INCLUDES AN OFF-CAMPUS ORIENTATION, A TEAM ADVISING SYSTEM TO HELP STUDENTS NAVIGATE THEIR FIRST-YEAR PATHS, AND SPECIAL COURSE WORK DESIGNED TO REFINE STUDY AND TIME MANAGEMENT SKILLS. CURRENTLY IN THE WORKS IS A COMPREHENSIVE FRESHMAN SEMINAR PROGRAM.

NEGOTIATING SUCH TASKS AS SETTING UP CLASSES, PARTICIPATING IN RESIDENTIAL GOVERNANCE, AND MAKING FWT ARRANGEMENTS IS MORE THAN A MATTER OF SUCCEEDING AT BENNINGTON, OF COURSE—THESE SKILLS WILL SEE STUDENTS SUCCESSFULLY NOT ONLY THROUGH COLLEGE, BUT THROUGH LIFE.



ABBY PIERCE '99

"Ceramics is my focus, my passion; it's the main reason I came to Bennington—also the beauty of the campus. When I visited with a friend, we ended up spending the whole time in VAPA. I work in there all the time, and I still haven't seen all of it. It's incredible space.

"I'm taking a really wide variety of things because I wanted to feel my way around. It's a little hard at first, because there are no real guidelines. But I just took my counselor's [Steven Cramer] advice to try things out. And that's exciting, having a first year where you can experiment."

During her first term Abby Pierce '99 of Boxford, Massachusetts, took a ceramics studio and a clay glaze lab, a composition course, a state of the arts seminar, and holistic healing for musicians and listeners. She spent her FWT as an exhibition intern at two galleries in Boston.



VICTORIA PERRY '99

"Bennington had the three things I wanted: an incredible literature program, a great theater program, and Japanese. My smallest class is four people, in intermediate Japanese; originally Japanese was going to be a tutorial, but because of the Regional Center, they now have someone from a nearby company who's taking Japanese with me as well as two seniors. The four of us speak Japanese non-stop, from the moment we get in the door; we write stories in Japanese; we have to translate children's books from Japanese—it's constant. I'm hoping to go to Japan for my next FWT to teach English as a second language to Japanese children. Our teacher, Yoshiko, has us read children's stories from Japan; they're very much like children's stories in English except there's much more emphasis on nature and respect for the elderly and things that are part of Japanese culture, which I'm being exposed to in an interesting way."

Victoria Perry '99 of Royalston, Massachusetts, is taking theater, literature, voice, and Japanese during her first term. She is SEPC rep for her literature class and had a role in the first student-directed production of fall term. For her FWT, Victoria worked as a public relations intern for the Corporation for Public Broadcasting in Washington, D.C.



SETH WINFREE '99

"I came here because I wanted something different. Specifically, academically, it was the opportunity to work alongside professors in research, especially in the sciences, because that's almost unheard of anywhere else. My advisor is Michael Mishkind, and even though I'm not taking a course from him, I work with him in the lab; we're doing experiments on heat-shock proteins. I'm in there because it interests me a lot. It's going to be my FWT job this term, a paid job."

First term courses for Seth Winfree '99 of Petaluma, California, included general chemistry, advanced calculus, advanced French seminar, and a writing class. In his French seminar he and Adnan Iftekhar '97 worked with teacher Fatima Chajia to develop an interactive CD-ROM in French depicting an African folk tale. Seth also works in the New Media Center as a computer technician.

Adrienne Lynch '99 (far right) of Atlanta, Georgia, took acting, poetry, psychology, theatricalization of literature, and tai chi (shown, in class), and spent her FWT in New York City working at a psychiatric rehabilitation center for the homeless. Victoria Sammartino '99 (right) of the Bronx, New York, took Children in the City—a sophomore-level course—along with courses in writing, acting, social science readings, and tai chi.

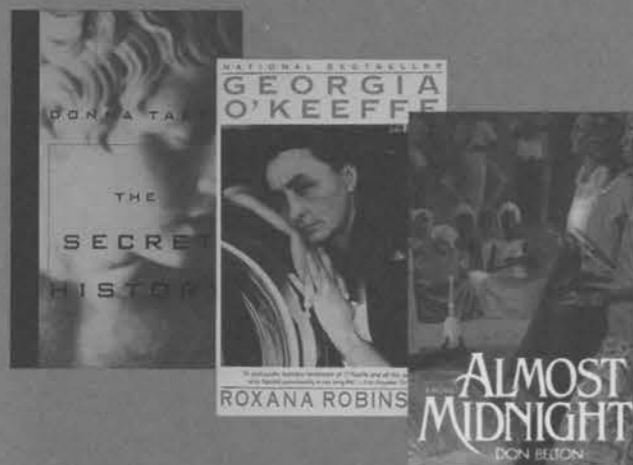


The first year presented opportunities to explore and experiment. In addition to courses in literature, acting, psychology, and drawing, Jessica Cook '99 of Woodstock, Vermont, designed a saxophone and jazz theory tutorial, took ballroom dancing lessons, and worked on crew for the play *Roberto Zucco*.

LIFE AFTER BENNINGTON

ONE OF BENNINGTON'S HALLMARKS HAS ALWAYS BEEN THAT IT PRODUCES GRADUATES WHO KNOW HOW TO MAKE CONNECTIONS, PEOPLE WITH A REMARKABLE TALENT FOR ADAPTABILITY, PEOPLE WHO LEAD, ABOVE ALL, INTERESTING LIVES.

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

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

Carolyn Cassidy '44: wrote *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, Shelley Award

Barbara Moore (Clarkson) '47: MA, Syracuse U; teacher, Le Moyne College; Washington Prize winner

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

Judith Jones '51: VP and senior editor, Knopf

Joan Stanley-Baker '57: DPhil, Oxon; visiting prof., National Tsing Hua U, Taiwan; art critic, *The Japan Times*

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

Susan Trott '59: 9 novels, including *The Housewife and the Assassin*, *Sightings*, *The Holy Man*

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

Patricia Seelinger Windsor '60: codirector, Wordspring Literary Consultants; awards include NYT outstanding book, Edgar Allen Poe Award

Ruth Doan MacDougall '61: author of 9 novels, including *The Cost of Living*, *The Cheerleader* (NYT bestseller)

Lis (Phyllis) Shabecoff Harris '61: staff writer, *The New Yorker*; professor, Wesleyan U; Woodrow Wilson Fellow; 1st Prize, International Journalism, 1991

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

Anne Waldman '66: director & founder, Jack Kerouac School, The Naropa Institute; wrote *lovis*, *Skin Meat Bones*, others; awards include Poets Foundation Award, NEA

Gretel Ehrlich '67: wrote *Arctic Heart: A Poem Cycle*, *The Solace of Open Spaces*, & *Islands*, the *Universe*, *Home*; awards include Whiting Creative Writing award, NEA & Guggenheim

Elizabeth Frank '67: MA, PhD, UC Berkeley; Pulitzer Prize for *Louise Bogan: A Portrait*; Joseph E. Harry Chair in Modern Languages and Literature, Bard College

Joyce Keener '67: wrote *Limits of Eden & Borderline*; awards include Christopher Award, NEH and Corp. for Public Broadcasting grants

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

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

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

Roxana Barry Robinson '68: published *Georgia O'Keeffe: A Life* (nominated for National Book Award) & *Asking for Love*; stories in *The New Yorker* & *The Atlantic*; NEA

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

Carol Rubenstein '69: MA, Johns Hopkins; grants from Ford & Vogelstein Foundations, NEA grant in literary translation; wrote *The Honey Tree Song*

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

Irene Berger '71: artist-in-residence, AIDS Project Los Angeles; program dir, CalArts/Alpert Award in the Arts

James Bloom '72: PhD, Rutgers; prof., Muhlenberg College; published *Left Letters: The Culture Wars of Mike Gold and Joseph Freeman*

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; wrote *Hotel Fiesta & The Dig*; winner, National Poetry Series Award

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

Ted Mooney '73: wrote *Traffic & Laughter*, *Easy Travel to Other Planets*; awards include Guggenheim, American Book Award nomination, Sue Kaufman Prize for First Fiction

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

Sarah Wright '73: editor, *Boston Herald Sunday Magazine*

Eden Collinsworth '74: founder, *Buzz* magazine



Founded by Eden Collinsworth '74.

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

Carl Navarre '74: editor-at-large, Atlantic Monthly Press; nominated for National Magazine Award

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

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

Judith Wilson '74: MA, Yale; essays in *Art in America*, *Essence*, *Village Voice*; prof., U of VA

Celia Gittelsohn '75: novelist, screenwriter; NEA fellow; wrote *Biography & Saving Grace*

Michael Pollan '76: published *Second Nature: A Gardener's Education*; articles in *New York Times Magazine*

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

Susan Wheeler '77: MA, U of Chicago; published in *Paris Review*, *Best American Poetry*; awarded Grolier Poetry Prize & Norma Farber First Book Award of the Poetry Society of America

Leora Zeitlin '78: editorial dir., Zephyr Press

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

Don Belton '81: wrote *Almost Midnight*; editor, *Speak My Name: Black Men on Masculinity and the American Dream*

Eva Salzman '81: MFA, Columbia; poems in *Poetry Review*, others

Lawrence David '85: wrote novels *Family Values* and *Need*

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

April Stevens '85: published novel *Angel, Angel*

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

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; AWP Award

Andes van Syckle '91: MFA Columbia; second prize, *Story* magazine short story competition, 1996

NATURAL SCIENCES & MATHEMATICS

Yvette Hardman Edmondson '36: PhD, U of Wisconsin; ed., *The Zoobenthos*, vol. 4 of *Hutchinson's Treatise on Limnology*

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

Olive Pitkin Tamm '43: MD, Yale; former asst. commissioner for maternal & child health, NYC

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

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

Patricia Cronin Adams '64: MD, Harvard; former pres., New England Pediatric Society

Peter S. White '71: PhD, Dartmouth; dir., NC Botanical Garden

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

Laura Bernay '72: MD, NYU; chief resident, NYU School of Medicine, Dept. of Psychiatry

Mary Ann Chiasson '72: MS, PhD, Columbia; assoc. dir., AIDS research unit, NYC Health Dept.

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

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

Elizabeth Cohen '75: MS, PhD, Stanford; science & engineering fellow, National Economic Council, 1994; acoustician, Aspen Music Festival

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

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

Julie Ann Neidich '76: MD, asst. prof., human genetics dept., Stanford U

Stephen T. Pratt '77: PhD, Yale; chemist, Argonne National Laboratory

Claude Alan Brachfeld '78: MD, Robert Wood Johnson School of Medicine; asst. prof., U of CO School of Medicine

Joseph B. Porder '78: MD, Columbia; medical dir., Pediatric Clinics, Bronx Municipal Hospital Center

Robert Davis '79: MD, UC San Diego; prof. of epidemiology, pediatrics, U of WA School of Medicine

Evan H. DeLucia '79: MS, Yale; PhD, Duke; assoc. prof., U of IL; Bullard Fellow at Harvard

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

Jennifer Mieres '82: MD, Boston U School of Medicine; assoc. dir., nuclear cardiology, North Shore U Hospital, Manhasset

David Dubov '84: project secretary, Mars Pathfinder Project, Jet Propulsion Laboratory

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

David Kirschenbaum '85: assoc. biochemist, Abbott Laboratories

Dushyant Pathak '85: PhD, Northwestern; assoc. research scientist, Yale/Howard Hughes Medical Institute; 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; general surgery, Yale U Hospital

Kristina Stinson '92: PhD fellowship, Princeton

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

Dudley Wyman '93: genetics researcher, Whitehead Institute

PERFORMING ARTS

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

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

Allegra Fuller Snyder '51: 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

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

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

Kathryn Posin '65: choreographer; founder, Kathryn Posin Dance Company; Guggenheim, NEA awards

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

Carla Maxwell '67: artistic director, The Limón Dance Co.

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

Wendy Perron '69: dir., Wendy Perron Dance Company

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

Ulysses Dove '70: choreographer; dancer, 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

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 grant

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

Carolyn Heveran '53: founder, Children's Theatre Place, NYC; administrative dir., Lee Strasberg Theatre Institute, NYC

Margot Hartman Tenney '55: 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: producer, *Talley's Folly*; nominated for Tony & won Pulitzer; Gold Medal, Houston International Film Festival

Brenda Lukeman '61: PhD, Adelphi U; playwright-in-residence, Jewish Repertory Theater

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

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

Sharon Ott '72: artistic dir., Berkeley Repertory Theater

Tony Micocci '73: 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

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

Deborah Teller '76: production/company manager, People's Light & Theatre Co., Philadelphia

Lorca Peress '79: 1993 INKY Award from La MaMa

Dan Froot '82: composer, performance-maker; Bessie Award, NEA

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

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

Ahrin Mishan '86: MA, USC; winner of 1994 Distinguished Documentary Achievement Award, Golden Gate award and CINE Golden Eagle

Matthew Weiss '87: playwright, *Mein Amerika*; *Claus*; *Hesh*

Carla Klein '89: 2-time Friends of Runyon Canyon Festival winner

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

Jenni Person '90: 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, with Ethan Hawke & Robert Sean Leonard

Debra Eisenstadt '90: feature film debut in *Oleanna*; starred in national company production of *Sisters Rosenswieg*.

TV & Film

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

Joyce Perry '51: TV screenwriter; 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*

Sherry LaFollette Zabriskie '58: writer/filmmaker, Zabriskie Productions

James Goldstone '59 MA: 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: Sr. v.p. & exec. prod., CNN

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

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

Barbara Goldberg Rohdie '63: MA, Bank Street College; independent movie producer, films include *Mirage*, *Grizzly Adams* and the *Treasure of the Bear*, *Welcome to Paradise*

Nancy Juno Dawson '63: starred in Pulitzer Prize-winning drama *No Place to Be Somebody* with Ben Vereen

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

Sheila Diamond '65: starred in TV series, *The Storefront Lawyers*

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*; asst. art dir., *Carlito's Way*

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

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

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

Susannah R. Juni '77: sr. VP, participations and contract accounting, New Line Cinema, LA

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

Susana Tubert '81: NEA directing fellow; asst. director, *Kiss of the Spider Woman*, *Broadway Bound*, *Red Shoes*, others

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

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

Lawrence Lanioff '85: produced first infomercial & video that won UN Global 500 Award

Erik Holmberg '86: assoc. producer, Disney

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

Nathan Thompson '86: commercial video editor, McCann-Erickson, NYC

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

Amy Adams '91: appeared in NBC film *Follow Her Heart*, 1994

Crystal Parham '92: MA, Robert Schuman Institute of Journalism; dir./reporter, TV Brussels

MUSIC

Betsy Jolas '46: composer; professor, Paris Conservatory; opera *Schliemann* debuted at Lyon Opéra, Paris, in 1995

Nancy Krukowski Harrow '52: CD *Lost Lady* listed a top album of 1994 by *Village Voice* and *Boston Globe*

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

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

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

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*

Andy Teirstein '79: NEA Opera/Musical Theater Award for *Winter Man*; performer, Dance Exchange

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

Linda Dowdell '83: pianist, musical dir., Mark Morris Dance Group

Sherman Foote '85: owner, Bigfoote Communications, Inc., NYC

Judith Lane '86: Yaddo residency, 1995; finalist in Moore Opera competition

Dina Emerson '88: lead role in *Meredith Monk's Atlas: An Opera in Three Parts*, national & European tour

Christopher P. Lombardi '90: cofounder of Matador Records

Erica Herman '91: exec. dir., Bridgehampton Chamber Music Associations, NYC

SOCIAL SCIENCES

Eleanor Rockwell Edelstein '47: fellow, American Anthropological Association

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

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

Lenore Janis '55: exec. dir., Professional Women in Construction, NYC

Kate Crawford Murray '56: MA & JD, Columbia U School of Law; chief counsel, NYC Dept. of Juvenile Justice

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 NY at Citibank

Ellen Beskind Safir '66: Dir. of Fixed Income, Howard Hughes Medical Institute

Rebecca J. Cook '69: law professor, U of PA; director, International Human Rights Law Program, U of Toronto

Ellen McCulloch-Lovell '69: dir., President's Commission on Arts and Humanities

Gay McDougall '69: JD, Yale Law School; MA, London School of Economics; directed So. Africa Project of the Lawyer's Committee for Civil Rights Under Law; only American member, So. African Independent Electoral Commission

Ronnie Steinberg '69: assoc. prof., Temple U; editor, *Women in the Political Economy Series*; Max Weber Award from American Sociological Association

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

Jerry Ivers '74: regional dir., Human Affairs International

Melissa Marshall '75: JD, Franklin Pierce Law Center; attorney, US Dept. of Justice, Land & Natural Resources Div.

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

Betsy Rathbun-Gunn '81: director, Bennington HeadStart

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

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

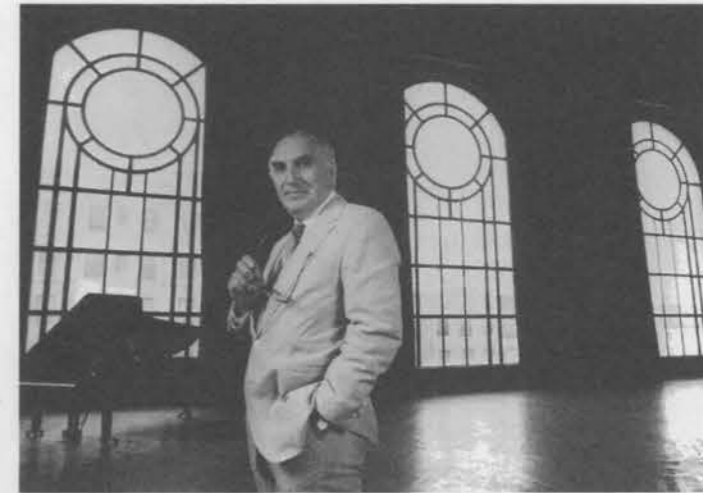
Sean Patrick Murphy '88: assist. ed., *Current History: A World Affairs Journal*

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

VISUAL ARTS

Administration/
Education/Galleries

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



▲ Harvey Lichtenstein '52

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

Christopher Johnstone '74: dir., Auckland City Art Gallery

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

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

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

Jack Bankowsky '81: editor, *Artforum*

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. (N. Bennington Independent Artists Space)

Jerry Ivers '74: regional dir., Human Affairs International

Melissa Marshall '75: JD, Franklin Pierce Law Center; attorney, US Dept. of Justice, Land & Natural Resources Div.

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

Betsy Rathbun-Gunn '81: director, Bennington HeadStart

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

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., U of TX at Austin

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

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

Painting

Janet Fraser Jones '39: graduate, Zhejiang Academy of Fine Arts, China; National Academy of Design award

Helen Frankenthaler '49: represented by Knoedler Gallery, NYC

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

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

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

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

Tim Daly '79





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

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

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

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



Philemona Williamson '73: taught at RISD, Harlem School of Arts; Pollock-Krasner & NEA grants

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

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

Donald Odita '90 MFA: auction curator for New Museum of Contemporary Art, NYC

Tristan Béchet '95: solo show, Gallery Octopus, Marseilles, France

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*

Maxwell MacKenzie '76: photography in Julie Saul Gallery, NYC & American Institute of Architects; published *Abandonings: Photographs of Otter Tail County, MN*

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

Sculpture

E. Joan Horrocks '59: 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

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

Nicholas Pearson '75: represented by Condeso/Lawler Gallery, NYC & Galleria Alessandra Bonomo, Rome

Kenji Fujita '78: represented by Luhring Augustine Gallery, NYC; NYFA & 3 NEA awards

Lisa Scheer '78: MFA, Yale; assoc. prof., St. Mary's College; NEA fellowships

David Winter '78: MFA, Yale; exhibited at Whitney Museum at Philip Morris

Lincoln Schatz '86: curator, Sculpture Point, Chicago

Stephen Szoradi '90: exhibited Chicago Cultural Center; grants from Adams Historical Society

Other

Sara Gursky Pettitt '55: dir. of styling, The Bibb Company, NYC; 1991 Cotton Inc. design award

Laurie Vance Adams '60: owner, Adams Porcelain Pottery; lecturer, Farnsworth Art Museum, Rockland, ME

Elinor Johnston Vincent '65: editor-in-chief, *Art & Auction*

Carla Golembe '72: MFA, U of Guanajuato, Mexico; *The NY Times* Best Illustrated Children's Book Award

James Hoberman '77: film critic, *The Village Voice*; teaches film studies at NYU & Cooper Union; Guggenheim

Dan Cameron '79: art critic, columnist for *Art & Auction* magazine

Mary Jane Sarvis '79: owner, Mary Jane ArtWear; designs for Henri Bendel, Mary McFadden, others

Andrea Fiuczynski '85: auctioneer & Asst. VP, Continental Furniture Department, Christies, NYC

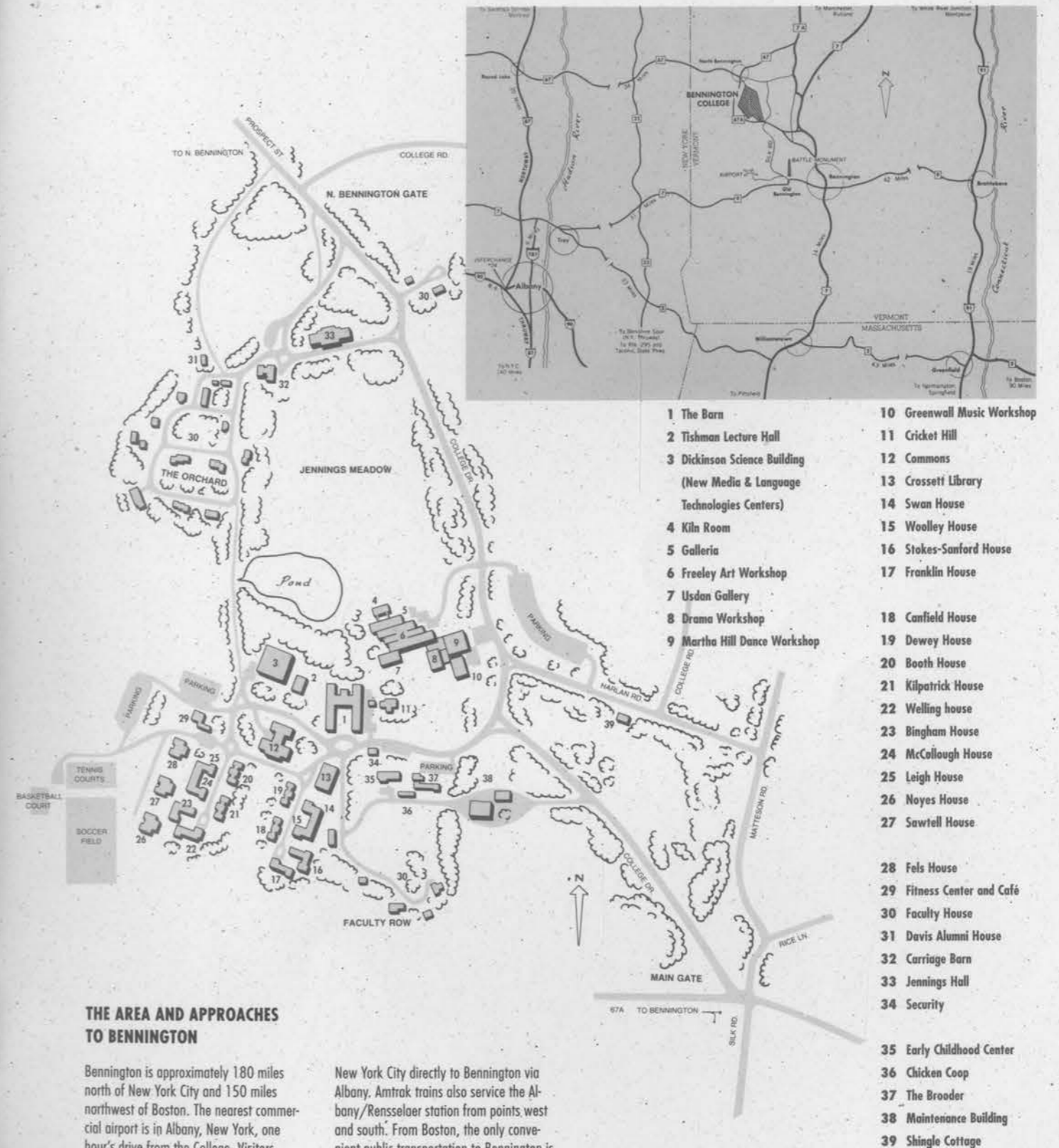
Editor/Writer: Rebecca T. Godwin
Design: Black Trout Design
Designer: Carol Jessop
Publications Manager: Lynda Fox
Editorial/Production Staff: Allison Ryan '98, Jessica Cook '99
Photography: All photographs by Cynthia Locklin except as noted below:

p. 2 (bottom), David Wilkerson; p. 4, from the Bennington College archives; page 6, Sue Rees; p. 9, Kerry Woods; p. 10 (two at bottom), Genevieve Ellick '97; p. 17, unattributed; p. 23, Pablo DeOcampo '98; p. 34, David Henderson '96; p. 35 (bottom), David Anthony '96; p. 39 (center), Patrick Soluri '97; (bottom), Maxwell McKenzie '76; p. 40 (bottom), lighting by Megan Peti '98; p. 41 (two at top), unattributed; p. 46 (top), unattributed; (bottom), Kerry Woods; p. 47, (top) Patrick Soluri '97; (center), unattributed; p. 48, Kemmeo Brown '98; p. 54, Alice S. Hall; and p. 55, unattributed.

Special thanks to the students whose stories made this publication possible.

Bennington College is accredited by the New England Association of Schools & Colleges, Inc.

Printed on recycled paper



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.

Charlotte Welch

Library

BENNINGTON
C O L L E G E

OFFICE OF ADMISSIONS
& THE FIRST YEAR
Bennington, Vermont 05201