

# Quadri1le

February, 1985  
Volume 17, Number 3

For Alumni & Friends of Bennington College

*This is a story with pieces that fit together as simply and soundly as the blocks of a Mayan temple. Only this story involves a wall with different historical significance; its pieces were never intended at first to fit together at all. It involves former students and faculty, former homes and new homes, the Offices of both the President and of Development, the Crossett Library, an art historian, this year's class reunion and lots of good will.*

*In mid-January, after six weeks of synchronized effort, 154 carved blocks cast of vermiculite and plaster were numbered and transported, — the way castles are transported, block by block — from the house in North Bennington they'd had as a home for 23 years to Crossett Library, where they'll remain. It was a rare and exciting thing.*

*see page 4*

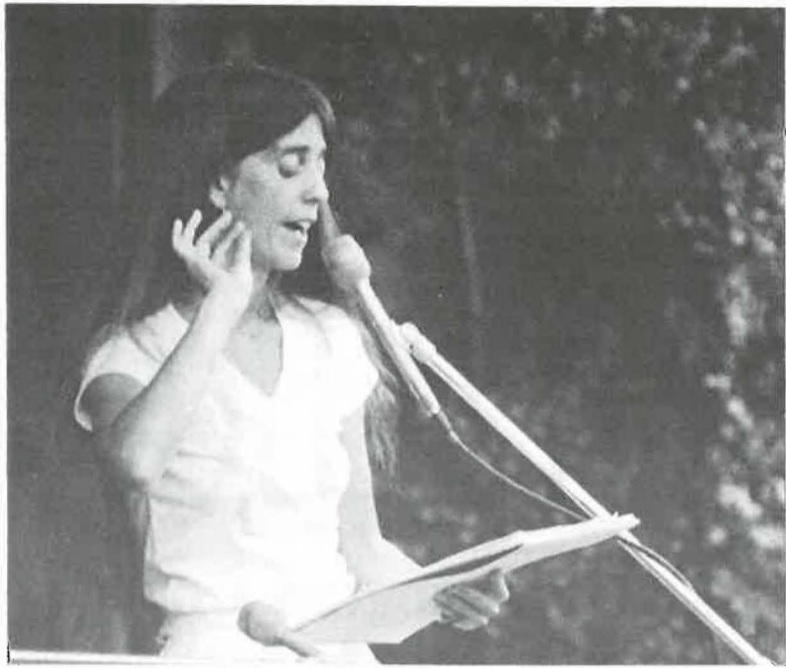


Lincoln Schatz

Muriel "Petie" Palmer '43 (right) donated the Feeley Wall to the College. She inspects its new location with Lauren Amazeen, foundations coordinator for Development.

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& MORE



At one point during her 1980 commencement address, Elizabeth Swados led the audience in an impromptu chorale. "I wanted them to go out singing," she later explained.

# update

QUADRILLE is published bimonthly for friends and alumni of Bennington College.  
Michael K. Hooker, President

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## This is ... Radio Bennington

A radio series is under way to spread Bennington's conviction that education is a value that lasts a lifetime. The first broadcasts will be from Martha's Vineyard this summer.

"College Today" is the working title for the series of two-minute commentaries to be produced on campus and aired as public service announcements. The participants, 10 or 12 initially, will be President Michael Hooker and representatives of each of the academic divisions, each choosing their own topics. Their observations will be directed to a broad audience including prospective students and their parents. The style will share the stimulation of spontaneous classroom commentary. The common element in the content will be fresh thoughts on the pleasures and values of various studies in the years after formal study.

The promotional aspect will be low key. Mention of Bennington will be modest to broaden the appeal among radio stations and add to the credibility of the comments.

The project originated with two friends of the College. Robert Forrester, consultant to the Development office, has made a generous amount of air time available on the Vineyard's WMVY, of which he is an owner. Robert Davis, former trustee and long-time public relations practitioner with Carl Byoir, devised the basic approach and format now being scripted.

Broadcasts to the Vineyard's summer population will reach a prime audience and should earn an endorsement useful in approaching other stations across the country. The assistance of alumni and friends in contacting stations for this purpose will be welcome.

## Swados '73 to Speak in June

Elizabeth Swados '73, highly acclaimed composer, director and writer, has been chosen for a second time to deliver June's commencement address. She first addressed the Class of 1980.

While still a Bennington student in 1972, Swados earned her first Obie award for the score of Andrei Serban's adaptation of *Medea*. She went on to win many major theatrical prizes for her work, including numerous other Obies, an Outer Circle Critics award, Guggenheim and Ford Foundation fellowships, and a record-breaking five Tony nominations for her play *Runaways*. With Garry Trudeau, she staged the hit Broadway adaptation of *Doonesbury* in 1983. Another collaboration with Trudeau, the political review *Rap Master Ronnie*, was staged last fall at New York's Village Gate and is currently running in Los Angeles.

Although the subject matter of commencement addresses is traditionally unknown until heard, Swados' interest in the internationality of music and musical styles often surfaces in speaking engagements. She believes that music is a teaching process as well as an entertaining one, and uses that belief as a recurrent theme in her work. At the end of her 1980 address Swados led the audience in an impromptu chorale, saying later, "I wanted them to go out singing."

A committee of nine seniors, coordinated by Putter Leach '85 and Eric Ramirez '85, began the search for a commencement speaker in October. All seniors were involved in a balloting process that

began with 40 potential speakers. The three highest-scoring finalists were Swados, Geraldine Ferraro, and Sam Shepard.

After leaving Bennington in 1973, Swados worked with Ellen Stewart at La Mama in New York; with Peter Brook in Paris, Africa and the U.S.; and continued collaborations with Andrei Serban on *The Greek Trilogy*, *Good Woman of Szechuan*, *The Cherry Orchard*, and *Agamemnon*. Among her New York Shakespeare Festival productions with Joseph Papp have been *Alice in Wonderland in Concert* with Meryl Streep, *Runaways*, *Lullabye and Goodnight*, *The Haggadah*, an oratorio, and *Dispatches*, based on Michael Herr's book about the Vietnam War. Her first novel in 1982, *Leah and Lazar*, met excellent reviews, and she is now working on a second.

Researching indigenous instruments and vocal styles has led to extensive travel through the U.S., Europe, Scandinavia, North and West Africa, the Mideast and the Caribbean. She has composed in many languages and done scores for films, ballets and children's theater.

As well as her new novel, current projects under way for Swados include beginning a new musical, scoring a documentary feature film, and supervising the return to New York of her oratorio *Jerusalem* (previously performed in Rome and Lincoln Center), which derives from the varied ethnic cultures of that city. Her most recent show, *The Beautiful Lady*, opened in Washington, D.C., in January and will soon be staged at the Mark Taper Forum in Los Angeles. Swados will be touring American colleges next year with her performance group.

(Elizabeth Swados will be the subject of an upcoming Quadrille "Profile.")

## letters...

January 12, 1985

To the Editor:

Did no one catch President Hooker's gaffe — to the state board of education no less! — that John Dewey is "a Vermonter by adoption?"

John Dewey was born in Burlington, Vermont, on October 20, 1859. He received a higher education because his aunt contributed her savings, saying, "That's what savings are for!" That is Vermont! John Dewey could not be anything but a native son.

I make the point because only recently, through the necessity of an Act 250 process, have I begun to discover the uniqueness of Vermont history. And I realize that Bennington was remiss in neglecting this basic literacy in "the real world" where the college is located. The genius of the place, personified by John Dewey, is the bottom line for the existence of Bennington College.

Sincerely,  
Jocelyn Brodie '51  
Chairman, "Save the Village  
Committee" (West Townshend, Vt.)

*Ed. note: President Hooker is not to blame. Let's ascribe the error to reporting, performed by a genuine Vermonter by adoption, namely the editor.*

## Federal Cuts Threaten Financial Aid

The effect of proposed federal budget cuts in tuition loans and grants "will be devastating." Financial Aid Director Joan Goodrich says that the amounts involved for Bennington "could range from 12 to 15 percent of our total aid program."

The college aid cutbacks recommended to Congress by President Reagan take two forms. One is to make any family, regardless of the number of children in college, ineligible for federally subsidized tuition loans if family income is over \$32,500.

This proposal would eliminate \$328,000 from Bennington's financial aid program.

The other proposal would limit any student to \$4,000 in federal loans and grants. The estimated cost to Bennington: \$115,000.

The total of Bennington's financial aid resources for 1984-1985 — federal loans and grants, scholarships, work stipends — is \$3,300,000. Bennington

students receiving aid in some form are currently 67 percent of the enrollment.

"These are wrong measures applied to the wrong budget item," in President Michael Hooker's assessment. "Education is integral to the 'national security' for which the administration has an overwhelming concern. These measures will put education in jeopardy and many colleges will be harder hit than Bennington.

"Where we may be more alone is in urging, as we intend to do, that government and education compromise to avoid certain catastrophe. We cannot plea for retaining the present level of support when reducing the budget has to be everyone's first priority. We must be prepared to give up immediately a fair share, making up the difference ourselves, in return for a gradual reduction to the levels required."

## Ethics, Education: President Hooker Addresses Issues

President Michael Hooker has addressed over a dozen eminent academic and professional audiences in the past year. The topics, frequently with an ethical core, have ranged from the quality of teaching philosophy, through biotechnology and regional planning to corporate bribery.

The resonant theme is the workability of philosophy as a discipline that need only be used: "In confronting tough ethical decisions, be confident there is nothing you don't already know, the knowing of which will enable you to make better ethical decisions."

In two upcoming presentations to the New England Hospital Association and to Bennington's New York alumni and their headmaster guests, Hooker's talks will respectively concern medical ethics and undergraduate education.

In speaking to the hospital administrators, the intent will be "to bring about more responsible behavior on the part of hospitals in dealing with ethical issues." In part, the talk will define ethics so as "to demystify the natural tendency to think of ethics as a discipline they are disadvantaged by not knowing." In the second part, Hooker will discuss practical aspects of dealing with ethical issues in hospitals: the role of the family in decisions, interaction between physicians and families, and the role of ethics committees.

Describing the interest of hospital administrators in these concerns, President Hooker said, "They want to know about the future environment that will impose the need to deal with tough ethical issues. I want to empower them through their own confidence to make better ethical decisions on the problems they will encounter."

The theme of the New York address will be that "the current flurry of studies and pronouncements on liberal arts education is misdirected. They assume," Hooker says, "that there is a correct education that young people should be receiving." Arguing that there can never be a single curriculum to suit all needs, Hooker emphasizes that "what counts is not so much what students know when they graduate as the kind of character that has been molded by their education. You can give students all the facts, which is what education typically tries to do, but that doesn't mean the facts will mean anything to them. In molding the students' character there has to be a combination of self-directed effort and courses that are right for the individual. I maintain that Bennington's education is more nearly 'correct' in this regard than any I have seen."

Hooker emphatically defends a plurality of styles of education. "The country is hell-bent right now on finding the single best education. That's why it is all wrong-headed."

Tickets for President Hooker's New York presentation, to be delivered March 12 at the National Arts Club, are available through Karen McAuley '66, (212) 749-4646.



President Hooker and ECC director Sally Sugarman joined Chemfab's president Warren C. Cook (right) for a tour of the Center, watching a group led by student intern Putter Leach. Cook attended ECC classes as a child.

## Chemfab Grant Takes Youthful Approach

Chemical Fabrics Corporation, founded in Bennington and one of the area's larger employers, has made a substantial grant to the College recognizing the "responsibility we feel to communities where we are located and the innovative work the College is doing in a field that benefits the community directly."

Chemfab president Warren C. Cook went on, "Chemfab believes in early childhood education and daycare as key parts of the educational process. We hope that our grant to the Early Childhood Center will expand access to this kind of opportunity in the greater Bennington area."

Chemfab's grant is for \$20,000 over five years, the first portion of which the College has just received.

Michael Hooker welcomed the gift as "the first significant grant we have received from local industry. I am enormously appreciative of Chemfab

having taken the lead."

A primary intent of the grant is to provide equipment needed for the Center's programs. It will also augment scholarships for area children to attend the Center.

The Early Childhood Center, established as a nursery school in 1933, is an on-campus educational facility for local pre-school children ages two through five. For those enrolled it provides new and stimulating approaches to basic skills. For the Bennington students who are teaching interns at the Center, it provides extensive experience in methods and evaluation in early learning.

The Center is among a number of programs and services relating the College with its community. These include joint programs for gifted children with public schools, various campus courses open to area residents, and music-oriented programs for the mentally and physically handicapped.

## Annual Fund Flourishes—Participation, Pledge %s Up

Kay Crawford Murray '56, Chair of the Associates Program, reports that December was an exceedingly good month for the Annual Fund. Taking full advantage of the tax consequences of a year-end gift, alumni, parents and friends made charitable donations totalling \$271,934. For the first half of the year, the alumni participation rate rose 22% over last year's all-time six-month high.

The gains to date over last year, the most successful in Bennington's history, are doubly significant. More donors are giving additional amounts this year. Even more important is the high percentage of consistent donors whose regular annual gifts are the foundation of each year's results.

Perhaps the largest gain registered in the year-end rush of generosity to Bennington is apparent in the unrestricted support to the Annual Fund provided by Associates. The number of gifts and pledges has increased by 52% over the previous year. Twenty-nine donors were welcomed as

members of the Associates of Bennington College for the first time. Surely this must be a record. Members of the Associates of Bennington College traditionally provide 90% of Bennington's total gift support in the form of individual gifts of \$1,000 or more. Unrestricted gifts at the Associate level form the basis of the Annual Fund, which each year provides income to the College equivalent to that of a \$20 million endowment. Income from the College's \$3 million endowment is small, consequently the Annual Fund at Bennington is much more significant than it might be at other institutions.

Along with tuition dollars, the Annual Fund must generate sufficient funds (this year \$880,000) to support the educational program. According to Kay Murray, "the Board of Trustees has resolved that the quality of the Bennington education will not be compromised. As alumni, parents and friends of Bennington we must all consider our commitment carefully and perhaps stretch our phi-

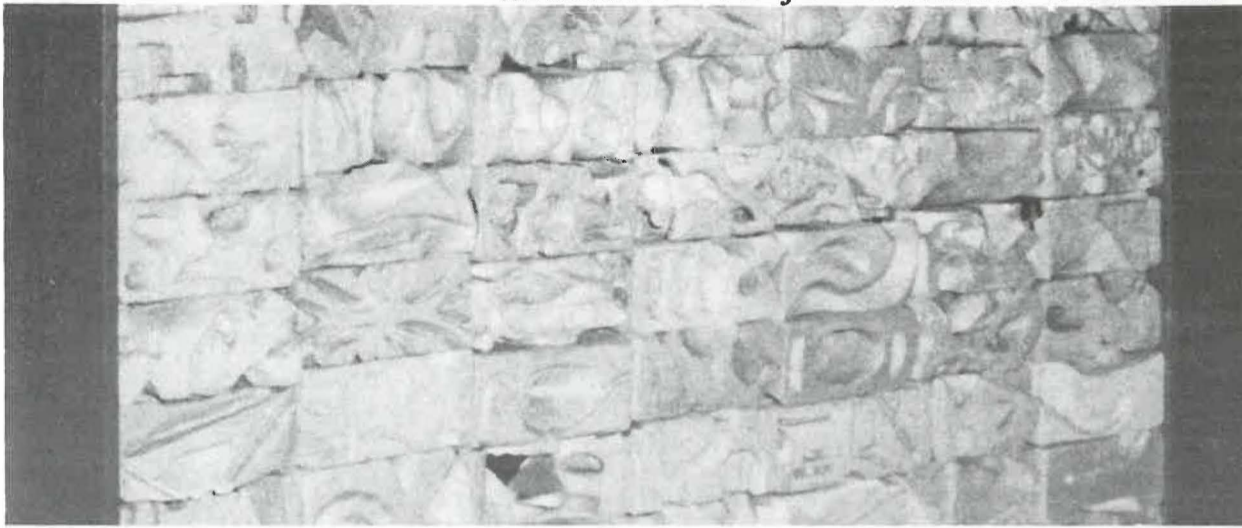
lanthropy to be sure President Michael Hooker and the Board of Trustees can achieve their goals. After all, the goals are crucial for everyone who cares about Bennington College."

To build on last year, the most successful year in Bennington's history, Vice President for Development Theodore W. Milek expressed a need for "the continuing support of those individuals who formed the solid base to make last year outstanding." Milek continued, "to achieve the growth that is necessary in Bennington's development program we must continue to receive this ongoing support, while at the same time working to broaden our base and attract new donors at the Associate level."

Kay Murray expressed sincere thanks to members of the Associates Committee who worked long and hard to achieve the marvelous results, and conveyed her optimism that "the second half of the fund year will prove equally successful."

— Marny Krause

# "Feeley Wall" Donated to College, Installed in Crossett Library — dedication set for Reunion Weekend



A close-up of the Feeley Wall.

When the 50-odd freshmen and sophomores in Lyman Kipp's 1961 Introduction to Visual Arts class received a basic assignment — carve a block, any way you want — none of them knew they were collaborating in making of a significant work of art, but they were. Today, with thanks to Muriel "Petie" Palmer '43 into whose care the finished blocks recently fell, any one of those students can return to Bennington to see her work proudly displayed. The blocks comprise what has been named the Feeley Wall, an eight-by-six-foot, high-relief composite sculpture which has just been installed on the first floor of Crossett Library.

According to Eugene Goossen — art critic, art historian, former faculty member and chair of the Art Acquisitions Committee (see *interview that follows*) — the wall is unrivalled as an artifact of "one of the great moments historically" at Bennington. "It expresses the educational position of the Art Division at that particular time," he said. "This (wall) is one of the things that came out of that time."

When Kipp saw the results of his students' exercises, he invited Art Division head Paul Feeley to look at and comment on them. Feeley was enthusiastic. He persuaded the students to give him their work, which he assembled in its current wall form in his home. Not long after, Feeley contracted a fatal illness; after his death, the house and wall (left unchanged) were long owned by Franklin Ford, a former Bennington faculty member and dean of Harvard. Petie Palmer, who recently acquired the house, knew something of the wall's history and significance and offered it to the College in December.

Rebecca Stickney of the President's Office contacted Vice President for Development Ted Milek, whose office handles gifts; he in turn entrusted the project to Lauren Amazeen, foundations coordinator for development, who supervised the planning and logistics of the acquisition with Gene Goossen, the library and Petie Palmer.

According to Lauren, it's possible at this point to loosely document about 50 students who participated in the project. Some of the blocks were initiated, others signed. Certain styles are repeated and recognizable, suggesting that there were two to four blocks carved by each student involved. There are clear suggestions of influences and borrowed styles — Brancusi-like cuts, organic flows and swirls reminiscent of Hepworth and Moore, geometric shaping and bas-relief drawing — as well as echoes of Kipp's contemporaneous interest in reverse images, involving wood and cardboard forms cast in plaster.

Paul Feeley himself had made no provision for the final disposition of the collaborative piece after he'd assembled it. Since his illness began soon after its installation in his home, only those students who happened to visit Feeley at his house have ever had a previous opportunity to see the wall in its final, and now permanent, form.

Fortuitously, most of the participants in Kipp's project were members of the Bennington class of 1965, who will be part of this June's reunion gathering. In that light, plans for the dedication of the

Feeley Wall are scheduled for the 1985 Reunion Weekend, and it is hoped that many, if not all, of those who contributed to it will be able to attend. Jill Underwood Bertrand, class agent for '65, expressed hope that most blocks will be identified before the June dedication, with further hope of soliciting anecdotes of their making and the prevailing atmosphere of Bennington in the early 60's.

The interview with Gene Goossen that follows, recorded on January 14, provides the full context surrounding the making and installation of the Feeley Wall.

**GENE GOOSSEN:** Not long ago, Petie Palmer bought what we call the Paul Feeley house — a house that belonged (after Feeley's death) to Franklin Ford. It is in North Bennington; one of the small McCullough houses.

Having bought the house, she discovered, or had probably known, that there was a sculptured wall in the living room, high relief. Knowing something of the history of the wall, she offered it to the College, and we decided that we would take it.

**History:**

The wall is composed of some hundred and fifty-four separate blocks, each one sculpted by one of the students of Lyman Kipp's class of 1961. Kipp was a sculptor here at the time. One of the exercises he gave to his beginning Working Introduction to Visual Arts course, which was generally for freshmen and sophomores, was to create for themselves, each one, an individual carved block, about 5x5x12" of plaster and vermiculite. The exercise itself was to make an individual sculpture, whatever it was that they particularly wanted to do for themselves — some of them were rather inventive, some rather pedestrian; some of them show lack of great skill and so forth, but on the other hand, once they were articulated into the wall they began to read quite beautifully.

So, Kipp invited Feeley, who was then the senior member of the department, to see what results they'd had. There were about 20 students in each section involved, and thinking some of these sculptures were very interesting, Kipp invited Feeley to come over, as we used to do all the time to look at work from each others classes. Feeley looked at them, and suddenly saw them in the light of juxtaposition, beginning to read as a large figurative sort of them — not figurative in the sense of any set forms, but as an articulated wall.

Feeley got Kipp to get the students to give him these blocks, and he took them home. He built a box frame for them, which is about eight feet tall by six feet wide, and framed them in this wall setting. This hadn't been the original intent of the students as they approached the exercise. I believe the idea may have initially come from Feeley's knowledge of sculptor Tony Smith's work, who'd also been on the Bennington faculty up until the year prior to the Kipp project. Smith had lived in Germany during the 50's, more or less free to do anything he wanted, and was interested in architecture and other forms. He used to make drawings on pieces of brown paper with just charcoal. He'd then pin them up and put them all together in any random form he'd want, and you'd suddenly have a whole visual scene from these various parts. I think that the idea *probably* came from Feeley's seeing these drawings of Smith's down in New Jersey, where he'd pinned them up on a big wall — random order, forming a type of collage.

cont'd p.9

## The Bennington College — Board of Trustees —

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## CALENDAR OF EVENTS: March and April

### DRAMA

March 29, 30: *The Dressing Room*, directed by Martina Lemieux

April 4, 5, 6: *Criminal Minds*, directed by Eric Holmberg

April 4, 5, 6: *Cop Out*, directed by David Bell

April 11, 12, 13: *Our Town*, directed by Stephen Nunns

April 17, 18, 19: *Yerma*, directed by Lauren Axelrod

April 18, 19, 20: Act III of "The Torch Song Trilogy": *Widows & Children*, directed by Jane Kaufman

### LIBRARY

Exhibitions: Hand built ceramic pieces made by Larry Baschkin '86 during fall term and FWT; 60's Sculpture; revolving displays throughout year.

### LITERATURE & LANGUAGES

Lectures: Joan Didion (date to be announced); Jamaica Kincaide, David Langston, John Ford Noonan also being invited (to be announced)

### MUSIC

March 13: Gunnar Schonbeck — Faculty Concert

March 20: Alumnae Concert — Alison Nowak, Olga Gussow

March 24: Flute & Piano Recital — Wendy Greenwald, Edie Hill

March 27: Callie Goldstein Concert

April 3: Faculty Concert — David Titcomb

April 7: Audrey Braam — Voice Recital

April 10: Alejandro Sanchez-Navarro — Senior Concert

April 14: Eric Zinman — Senior Concert

April 17: Peter Calabro — Senior Concert

April 21: Mike Strauber — Senior Concert

April 23: Andy Dillon — Senior Concert

### VISUAL ARTS DIVISION

Exhibitions: March 12-April 4 — *Cross Overs: Artists in Two Mediums*, selected by Carol Haerer; and *Steel Sculptures and Related Drawings* by Chris Duncan. April 9-May 9 — *American Prints 1860-1960* from the collection of Matthew Marks '85. (See back page) Usdan Gallery.

Lecture: April 17, 7:30 pm — Richard Haas, painter, muralist, and former faculty member.

# Bennington's Alumni Association Regional Notes

## NORTHEAST NOTES

Boston — January 6

Following her final Boston performance of *Jerry's Girls*, Carol Channing '42 treated Bennington alumni and friends to a warm, enthusiastic and very funny performance describing her audition for her 43-year NRT and the special qualities of a Bennington education. Hosted by Roz Moger Bernheimer '62, the gathering included 120 alumni, FWT students, prospective students and parents. The success was due to the hard work and energy of Roz and Mary Anne Sgarlat '79, New England area VP of the Alumni Association.



Carol Channing embraces the College's past and present: Isabella Lee Livingston '36 (left) was in the original incoming Bennington class; Stephanie Tarnowski (right) is the first student to be accepted for next fall's incoming class of '89. Picture taken at home of Roz Bernheimer '62.

Boston — February 3

FWT party at the home of Jane Neal Keller '52 followed by a concert by Kimball Wheeler '72 at Jordan Hall, New England Conservatory.

Boston — February 24

Boston Region Organization Meeting at the home of Mary Anne Sgarlat '79.

## MID-WEST NOTES

Chicago — February 1-15

Bennington College Graphic Art Show opened February 1, 1985 with over 60 entries by alumni, faculty and students. FWT students working in the Chicago area were invited to join alumni and friends. In addition to the prints, visitors saw video tapes of Gunnar Schonbeck, Joe McGinniss and Bill Dixon.

## WESTERN NOTES

San Francisco — January 6

Peg Frankel '41, VP Western area of the Alumni Association, reports that 75 alumni, friends, faculty and prospective students attended "A Bennington College Afternoon Musicales" at the home of Sylvia Redmond Griffiths '38. Works performed were composed by Bennington faculty member Jeffrey Levine. Deborah Corbin '70, Associate Director of Admissions, provided information about Bennington's educational program.

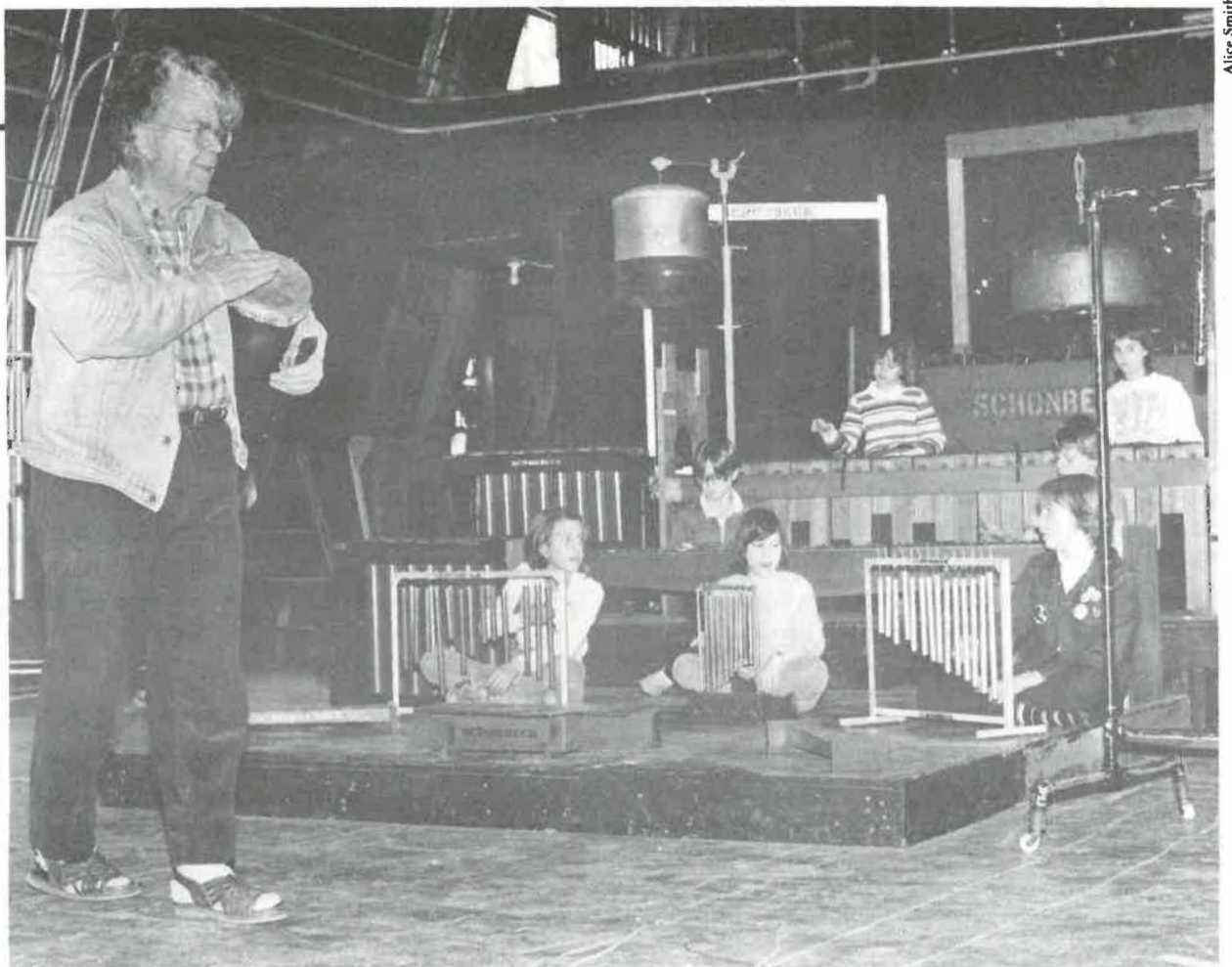
Denver, Colorado — January 15-16

A reception for prospective students was held at the home of Lorraine Nichols Higbie '53 in Denver. And, a gathering of alumni interested in revitalizing the Rocky Mountain Alumni Association took place at the home of Ruth Ann Beeby Olson '70.

Los Angeles — January 30

Tama Alcott Taub '59 hosted an Admissions Reception for prospective students.

Jill Bernheimer



Alice Smith

## EASTERN NOTES

New York — February 21

Deirdre Reckseit '81 organized a group of New York alumni to purchase a block of tickets for the Vivian Fine Concert at Lincoln Center. Following the concert Vivian, a member of the Bennington faculty since 1964, attended a reception in her honor at the home of Elinor Gottlieb Mannucci '48.

Hudas Schwartz Liff '47, President of the Alumni Association, reports that Michael Rock Ph.D., Dean of Faculty, addressed the winter meeting of the Alumni Association held at the home of Jane Vanderploeg Deckoff '59. The all-day meeting attracted over 25 alumni from New York, San Francisco, Pittsburgh, Massachusetts, Vermont and Maine.

PM Magazine's crew filmed faculty musician Gunnar Schonbeck's activities on February 8 with the Gifted and Talented Children, a year-round interdisciplinary program offered on campus for Bennington-area gradeschoolers. Program coordinator Ken Kensinger says, "The young students are curious, open, excited by newness, and exceedingly responsive. It's been one of the most exciting teaching experiences I've had." Spring courses will include poetry with Mary Reuffe, and social psychology with Judy Cohen.

## SHALL and WILL The Difference Can Be Costly

Bequests are becoming increasingly evident among the forms of support pledged to the College. The President's office has recorded 40 individuals who are including bequests for Bennington in their estate plans.

It's not surprising that provision for Bennington in donor's wills has just recently begun to emerge. The first class was graduated only in 1936 and the alumni body at large is considered, among envious Wellesley coevals and many others, to be forever young.

Vice-president for development Ted Milek shares that view in emphasizing that a will is very much an instrument best considered early: "A will is a living document that can and should be changed as often as family circumstances and wishes change. In the absence of a will, the laws of the state dictate the distribution of an estate. As even-handed as state laws try to be, they are not sympathetic to family ties or good intentions in distributing the assets built up over a lifetime."

Nor should the size of an estate discourage making a will. Milek points out that it is the small estate that can least afford expenses that may be incurred without this guideline for administrators. The larger estate can absorb such expenses and still meet the donor's intent to beneficiaries.

The assumed expense of drafting a will may discourage some. In Milek's experience, however, this cost "is often in the range of \$50 to \$100, far less than the fees entailed where no will exists."

Mainly, though, the reasons wills remain unwritten, Milek says, "is just a matter of time. It is the ideal job to be put off until tomorrow."

## COMING UP —

In New York

March 12

President Michael Hooker, will speak on "What's All the Fuss? Another Look at Liberal Arts Education" at the National Arts Club, 15 Gramercy Park South, New York City. Cocktails 6:00 p.m., dinner 7:00 p.m. — cost \$35.00 RSVP Chair, Karen McAuley '66, 212/749-4646.

March 26 & 27

New York Phonothon - a chance to meet with other alums, call your classmates and help raise dollars and the participation rate for the Annual Fund. TRY IT — YOU'LL LIKE IT. Call: Jane Vanderploeg Deckoff '59, 212/929-6375.

April 2

"A Publishing Evening" will be held at the home of Aviva Dubitzky Neuman '61.

The panel composed of New York alumni currently involved in publishing will include: Stephanie Spinner '64 — Executive Editor, Random House Knopf & Pantheon Books for Young Readers; Eden Collinsworth '74 — President and Publisher, Arbor House; Eileen Bradley '79 — Computer Engineer, Time, Inc.; Lucy Greenbaum Freeman '38 — Author/Co-Author of five books; and Pamela Acheson '67 — Independent Marketing Consultant, former Director of Marketing Harcourt, Brace, Jovanovich. No invitations will be mailed so please contact Betsy Feist 212/861-2014 to reserve a spot. No cost.

# Class Agents' Letters

## — a Spirit of Commitment

cut here

CLASS OF '63

BENNINGTON COLLEGE

1985 FUNDRAISE

IS, STILL AS A (fill in the blank)

SO I'M GOING TO PUT \$ EVERY (day of week) AND SEND IT IN ON THE (21st) OF (winter month) (spring month) (summer month) (fall month)

IN HERE make decision!

your OFFICIAL LABEL

SANDY PERLMUTTER GREER '63

The creativity, writing styles and approaches to fund raising of Bennington's 49 Class Agents are as varied as one would imagine, given that all are Bennington alumni. As the class leader, each Agent is charged with the double responsibility of raising both dollar and participation figures from his/her class in support of the Alumni Fund. This is no mean task.

Statistics show that Class Agents from Bennington's earlier classes have achieved highest levels of success in terms of both dollars given and number of alumni participating. But, beware: a number of Class Agents from the younger classes are rising to the challenge and exhorting their classmates to new and higher levels of commitment.

The Class Agent contacts classmates primarily by writing the Class Agent Letter. Jane Vanderploeg Deckoff '59, Chair of the Alumni Fund, perused all of this year's class agent letters and commented, "All the letters are marvelous. They convey a spirit of commitment to Bennington and a desire to see the College remain at the forefront of liberal arts education, while urging the reader to stretch and support the Alumni Fund to the greatest extent possible. It is a shame that everyone cannot receive all class agent letters. It's fun to see how each agent appeals to classmates."

In the hope that the letters will indeed prove inspirational, *Quadrille* is reprinting the following excerpts. If the letter you have just received (or are about to receive) or the following quotes aren't quite enough to inspire your immediate contribution, perhaps you would like to clip the label at the top (designed by Sandy Perlmutter Greer '63), color

it in, attach it to the can or jar of your choice and begin saving for the Alumni Fund. Both the College and your Class Agent will be most grateful.

Do you remember when we were there in the thirties, how defensive and protective we were of the new-born college? Just let somebody take a crack at Bennington and we were up in arms. Today, the College needs a different kind of defense. I hope you will share in that protection by giving all you can.

— Betty Evans Munger '37

It's tough for us retirees to juggle our needs and obligations, isn't it? I have just made out a check with an increase of 25% over last year. It's a stretch, but worth it.

— Barbara Coffin Norris '38

We were a spirited, varied group. Our class, without any awareness, was a bridge class between the real pioneers and the more settled who had no realization of the struggle it had been to bring Bennington into reality.

— Sarah Knapp Auchincloss '41

Wow, did we ever stir up the class of 1942. We went from 55% of us giving \$4,489 in 1983 to 71% giving \$10,543 in 1984. You may have seen in the October *Quadrille* that we won first place for increased donor participation. That's pretty heady for a first time class agent. I applaud and congratulate you all. So, let's try for 80% of us giving this year.

— Susan Hedge Hossfeld '42

This is our Reunion Year — our 40th — and a time perhaps to pause for a moment and consider the impact that Bennington has had on our lives.

— Edith Dinlocker Kuhn '42

A few days ago I was standing in a long line at Yale University. The Yale band had just marched through the reunion classes with a rousing rendition of *Boola Boola*. "Fund raising for Bennington would be a lot easier if we'd had some songs or May queens," I muttered to my husband. "Well, maybe," came a comment from an unknown bearded man just in front of us. "My son went to Bennington, graduated last year. He loved it. It was wonderful for him."

— Ella Russell Torrey '47

... My Cornell-educated daughter told me of a recent party where, she said, "I've never seen so many attractive, stimulating, able people in one room — and, mother, most of them had gone to Bennington." What we were blessed with is continuing. Let's make sure that it can. Pledge today.

— Grace Russell Wheeler '48

Dear Classmates — ninety-nine of you, wierd and wonderful: As your new Class Agent, I read through the computer list of your I.D.'s while riding an overheated Trailways to DC from NC, where I'd been introduced to grandchild N4 (girl N2) and heard son N1's latest choral composition. I had time to indulge my nostalgia. I've lost, I think, 6 faces out of the 99, but the rest of you still inhabit my mind and influence me, subliminally or directly, as you have for more than 30 years. I felt happy ... I'm moved by terse bits of information suggesting talents fulfilled, goals achieved; in some cases I know the obstacles overcome, the trials endured. You're a sturdy lot.

— Suzy Mosher Saul '51

We are the generation of the sixties, of the civil rights struggles, the Peace Corps, and Camelot. It has always been important to each of us to make a difference in some way, to touch a few hearts and minds. I feel that Bennington prepared us well for a changing world.

— Sandy Perlmutter Greer '63

Maybe there was something there in the luxury of those years at Bennington that you are drawing on now, or have returned to, like an old friend. We took freely. We learned to expect attention, detail, encouragement. We learned about growth and imagination. We were spoiled. And in the aftermath of those years we learned about other things, some of them not so enduring.

— Susan Keith Bryant '67

Several months ago I became your new Class Agent. I decided to take on this task, although I am already overextended as a wife, mother and physician, because I feel that this is a very important job. As you may or may not know, I went through Bennington on a combination of scholarships, loans, and money I earned during the summers and non-resident terms. My education was made possible, in part, through the generosity of Bennington alumni and friends. I know how important your contributions are.

— Barbara Abercrombie, M.D. '71

We missed you at our 10th Reunion! You're the only one who would have remembered the words to the Bennington fight song. ... By the way, the Reunion was fun. We were impressed with President Michael Hooker. ... We stayed in Swan House and went to special Reunion classes held by Ed Flaccus, Rush Welter, Bernard Malamud, Ken Kensinger, and Gunnar Schonbeck. We had much better food than anything we remember in the dining hall, and it was accompanied by conversations with Ben Belitt, Bob Woodworth, Becca Stickney, and others.

— Susan Still & Peter Bergstrom '74

I'll make this as quick and painless as possible. ... The class of '80 is one of the biggest classes and, I figure, the largest collection of tightwads in the history of Bennington College. The only bunch that gives less to the Annual Fund is the class of '82; even so, the difference in amounts would buy you a Whopper with cheese and a small Coke — maybe a pack of no-name cigarettes too. ... I did some basic computation. ... and I realized if I just gave up ice cream for a few months, I could give a hundred bucks to the Annual Fund. So, I did.

— Kimberly Kafka '80



Cover of the new College Chorus tape.

After a concert on the evening of December 12, the 35 Bennington College chorus members were surprised and exultant to receive first copies of *AURORA BOREALIS*, a 60-minute cassette recorded last spring by the chorus and the Sage City Symphony. (Complete details of the recording were carried on page 16 of *Quadrille* June '84.)

Hailed by chorus director Randall Neale, MFA '80, as a "feat" and "a wonderful tribute the chorus has offered to choral art," the tape is now available to the public.

According to Neale, the choice of the title was a natural one. "During the Friday night of Long Weekend," he said, recalling the three days of

recording session by chorus and Symphony in Greenwall auditorium, "when we recorded Louis Calabro's *Missa Brevis*, the Northern Lights were out in all their splendor. We had our own light show. In talking about the phenomenon after our performance ... Lou really liked the idea of using its formal name for a title. So I said, why not?"

The tape's blue and pastels jacket was designed by graphic artist Leslie Morris, a former Sage City violinist. Production was supervised by Christine Graham, assisted by Lauren Amazeen. Louis Calabro was music director of the Sage City Symphony, as he has been since its inception in 1972.

Featuring contemporary choral music by Vermont composers, all of whom have had a connection to the College or to its faculty, the tape was mainly financed through the Woolley Fund, the Vermont Council on the Arts, and Friends of the Sage City Symphony and Bennington College. The Woolley Fund was established by a gift from the family of Isabelle Baker Woolley in 1953, to be held in trust for joint musical activities between the College and the town.

While national distribution plans are being finalized with a New York-based firm, the tape is available at the campus bookstore or through a tax-deductible contribution of \$7 plus 70¢ postage, made payable to:

Sage City Symphony

Box 258

Shaftsbury, VT 05262

Proceeds from tape sales will go toward remaining production costs.

# Post-Baccalaureate Pre-Med Studies

## Cutting the 'Cut-Throat' Out of Competition



Dr. Betsy Sherman

Even on campus, there aren't many outsiders aware of a five year old program headquartered in Dickinson science building. Yet it can boast a success rate of close to 100% in a fiercely competitive field. It's the post-baccalaureate pre-medical preparatory program — "post-bacc" for short — and it's placing students who've already studied in other fields in top medical schools nationwide.

Physiologist Dr. Betsy Sherman, the post-bacc director, determined to formalize this kind of study at Bennington after she learned Bryn Mawr provided courses for aspiring medical students with non-science degrees behind them. Bennington had one alumna, Jean Lasser '76, enrolled at the time for courses she needed to apply to medical school. (She got in, and did well). Previous years had seen one or two others who'd done the same. Sherman recalls thinking, "Hey, we can be doing this for other people as well;" soon after, in 1980, the Bennington post-bacc was born.

Most post-bacc students — there have been three to five each year — are in their mid-20s; the oldest so far is Eileen Wilentz '73, now 32 and in her final term after two years of preparing for veterinary school.

"We've had a wide array of students," Sherman said. "There have been artists, a special ed teacher, two with master's degrees who worked in bookstores, and one who'd been a translator in Paris for a year after getting her master's in literature from Yale. Right now there's a nurse from New York and a student who was an athletic trainer at Williams." Sherman strongly endorses the variety. "They're enthusiastic, lively and very committed, none of them one-dimensional," she said. "I have no doubt they are going to be superb clinicians or whatever they choose to do."

The post-baccs are integrated directly into the undergraduate classes, taking one- or two-term courses in biology, chemistry, mathematics and physics plus electives. Since they're here only for those prerequisites needed for graduate medical training, they receive a second bachelor's degree in one or two years, depending on previous studies. "We keep it small," Sherman observed, "to keep the student/faculty ratio intimate. And we don't want the undergraduates overwhelmed by too many older students. As it is, the post-baccs bring up the ambiance of all the courses they're in."

There are no special classes for post-baccs, but extensive counseling and guidance is provided by the pre-med committee. "We don't just let them sink or swim," Sherman said. "We talk to them constantly, give them mock interviews and get to know as much as we can about what they need, what we can give them. I hope students take something from us that sustains them emotionally as well as intellectually. I doubt other programs care about the emotional constitution of their students so much."

## "We do what we say we can do."

There are several dozen post-baccalaureate programs across the country. Sherman differentiates between them and the Bennington program in significant ways. Citing two of the largest, at Columbia and Bryn Mawr, she says, "The atmosphere is very different. Our emphasis is on small classes and getting the students right into research and hands-on experience. Other programs with standard pre-med fare have lectures of up to 300-400 students, and huge labs. That's where the cutthroat competition of the 'pre-med syndrome' gets started. That antagonism has never been generated here. It would just floor me if someone at Bennington tried sabotaging someone else's experiment — absolutely unheard of. Also," she continued, "some programs require that the student has already taken the Med-CAT (the standardized admissions test for medical students). They don't give students what they haven't had, they just puff up their credentials. We don't and wouldn't do that."

All but one of the post-baccs from Bennington have been placed in excellent schools; that one, who finished last year, is still waiting to hear from his first choices.

"We do what we say we can do," Sherman stated. "The courses we offer are very high quality. Our post-baccs have gone to med schools, dental schools, vet school, occupational and physical therapy schools. We encourage an experimental approach; our students read original literature and do original research. By the time we put a student out for grad school they know how to ask questions; they know what science can and cannot do." Sherman laughed. "When I got to doctoral work, I didn't know *what* I could do. I had never done research. All I knew was how to take exams. These students know how to think on their feet and examine. And they've had the FWT, which makes their application sound distinctly better. It distinguishes Bennington's program."

With program director Sherman, Dr. Thomas Reitz (chemist) and Dr. John Fahey (cell biologist) form the central faculty triumvirate which melds post-bacc students into their mix of undergraduate science courses.

Reitz began teaching at Bennington in 1980, the year the post-bacc program was organized. He recalls a concern of his undergraduate students at that time: "Some were afraid the post-baccs might be 'curve-breakers,'" he said, "making students who are just feeling their way into science look bad. But it's proven to be an advantage. The post-baccs fit in very well, augmenting the ways classes work. Undergrads see them as role models, and consciously or subconsciously work a little harder. When they see some one else working hard and doing well, they think they can, too."

Fahey, who taught at Dartmouth's medical school before coming to Bennington, offers another perspective. "There's no question that our students would do well at Dartmouth or comparable med schools," he said. "Many young pre-med students coming straight into medical graduate programs base their decisions on having done well in sciences all along; they're not really committed to medicine for the rest of their lives. Our post-baccs are, and they leave Bennington extremely well prepared."

All three professors stress special Bennington



Eileen Wilentz '73

Eileen Wilentz has applied to Cornell's veterinary college, and is waiting to hear whether she's been accepted while completing her last post-bacc term. She was a social science major at Bennington, and has a master's degree in history from Columbia. Sherman describes her expansively: "Eileen is extremely bright, very mature, very poised, assertive, able and all kinds of good things. And I think one of the best candidates for medical training anywhere ever. The schools she applies to would be absolutely mad not to take her."

Wilentz, pending Cornell's decision, is less openly confident of her chances but no less supportive of the program. "This past year I put myself under tremendous pressure. I could get into almost any medical school with what I've done here, but the competition for vet school is much higher because there are so few of them."

"The Bennington science faculty works extremely well together," Wilentz notes. "The three post-bacc teachers make a real effort to help students ... to make students more aware of the implications of their career decisions." Wilentz, a New Yorker, has lived in the area for five years; before returning to the College, she took science courses for one semester at SUNY-Albany. "At other schools, you just take the classes to get the grade, rarely getting involved with the faculty. Here, you're *encouraged* to be involved with them. You can't avoid it! The faculty is so willing, they *want* to be involved with the students. That's the biggest difference."

*Cont'd on p.15*

advantages for both post-baccs and undergrads. "In the science labs in Dickinson," said Fahey, "everybody has access to everything. And there's no question the FWT is a big help in getting students placed."

"There is nothing needed that is not already here for an undergraduate," according to Sherman. Reitz and Fahey point out that in larger programs with extensive graduate research facilities, undergrads and post-baccs would not have the same access to equipment they have at Bennington. "I didn't get to use a scintillation counter until I was a grad student," Fahey said, "and my first-year bio students here use one for radioactivity studies." Reitz added, "Students use Dickinson to study — on weekends, in the evenings — because it's so open and available." Late in January, it was noted, Hoffman-LaRoche Pharmaceuticals donated "very sophisticated" used equipment to the Science Division, including a gamma counter for biological assays and both ultra-high speed and refrigerated centrifuges.

Summing up the Bennington's program's greatest advantage for post-bacc students, Reitz referred to the "nurturing atmosphere" that prevails. "It's a particularly good place for someone without sciences before," he said, "because of the great availability of faculty for discussing problems as they initially arise. The post-baccs know exactly what they're here for, and we all support their potential and motivation."

## Personalities of Painters in the 40s:

by Thomas Brockway

We continue the Jones years with three members of the Art Division who taught painting. Succeeding Stefan Hirsch in 1939, Paul Feeley taught at Bennington until 1943 (when he joined the services) and again from 1946 to his death in 1966. He had no college degree, but had studied at the Arts Students' League and the Beaux Arts Institute of Design, exhibited widely and from 1932 to 1939 had taught painting, sculpture and design at the Cooper Union Art Schools. It was there that he learned about Bennington College from two alumnae of 1937, Ernestine Cohen and Helen Webster, and Helen soon became his wife.

When Pearl Harbor brought the United States into World War II Paul was confronted by a dilemma. There was a martial streak in him which urged him to enlist but he was Irish enough to have no interest in saving England. He eventually joined the Marines, fought in the Pacific, and when the war ended he had some free days to explore Japan. In Nagasaki one day, he picked his way among the ruins of a pottery works and noticed that here and there small teacups had survived the atomic blast. Though not ordinarily a souvenir hunter, Paul stuffed his pockets with the cups and started toward the main gate. Approaching him was a very old Japanese gentleman who might have been the factory's owner or a local magistrate. Feeley bowed and the old man bowed. Each then made a few remarks that the other did not understand. Feeley began to wonder if he had been observed as he picked teacups out of the rubble. Feeley bowed again, walked over to a low wall and placed the teacups on it. Then he turned, bowed again and walked away. The episode was his only souvenir but he treasured it.

Returning home, Paul rejoined his family and returned to his teaching of painting, mulling over the great issues in art and from time to time choosing a different artist to study and a different style of painting to avoid clichés and boredom. He protected himself against floods of students by requiring "some previous training." He also had a class in drawing and he was one of four instructors in the basic course, *Forms of Visual Art*.

In 1946 Paul noticed a freshman in his painting class named Helen Frankenthaler who in time would win acclaim for herself, for him and for Bennington.\* She was interviewed by *Quadrille* in 1972 and recalled that Paul was painting in the cubist style in 1946 and was influenced by Max Weber:

"Personally he was full of vitality, very handsome, very grinning, sort of rough, tough, open to everything, extremely intelligent, curious about everything — painting, esthetic ideas, hobbies, pets, a thirst for people, clothes, cars, travel. He was an exceptional man and very giving and very alert, and very fair and very eager and a terrific teacher."

In addition to studio courses Feeley had a weekly seminar for all painting students, and together they

*\*Seventy-six of Helen Frankenthaler's Works on Paper 1949-1984, described as "among the most personal of ... a pioneer of Color Field painting," will be exhibited at New York's Guggenheim Museum February 22 - April 21 before traveling to six other museums in the United States and Canada.*

## FEELEY KNATHS & HOLT

analyzed reproductions of Matisse, Cezanne, Braque and others. Helen Frankenthaler listed a dozen questions that might have been asked and answered when a Cezanne was being studied: Why isn't there a black circle all the way around the apple on the table? How does the green dot relate to the upper left drape? What does it echo? How does it relate to the Rembrandt? "And these are all things that, if they really grab you, like anything else that's being analyzed and repeated, get into your system and it's bound to have an effect on you."

Shortly before his death Feeley had this to say about art: "There's no question in my mind but that art serves a human necessity. It must be what it must be — in some respects for the survival of the life of the spirit of man — something like that." At the same time he explained what proved to be his final choice of a painting style. He described his paintings of 1964 as "designs with the kind of simplicity and regularity that we associate with diagrams ... I began to dwell on pyramids and things like that instead of on jungles of movement and action...." He further suggested why:

"My fight with abstract expressionism ... had to do with deciding that all that dynamic stuff was more than the ever-loving world could stand. You know — down with movement, man's nutty enough, what he really needs is something to allow him to ease off."

Feeley lives on in the memory of his students and his colleagues and, in 1976, VAPA's complex of classrooms and studios for sculpture, printmaking, photography, architecture, ceramics and painting was dedicated in his name — the Paul Terence Feeley Visual Arts Building.

When Paul Feeley left for war, Karl Knaths was brought in to teach painting in his place. A graduate of the Art Institute of Chicago, Knaths had a continuing connection as instructor with the Phillips Gallery Art School in Washington; he'd had one-man shows in major cities and his paintings were part of four museum collections.

Knaths accepted only students who had taken George Holt's introduction to painting or some other training. We may introduce him by quoting Glory Erdman '47 who as a freshman wrote her parents that "Mr. Knaths who teaches painting is from Wisconsin — a queer duck." Years later Glory and Eleanor Rockwell Edelstein '47, were exchanging memories of Knaths. Glory recalled that he always wore a cap or hat indoors and out and Eleanor had observed that under the hat he wore a thick lady's hairnet.

Faculty judgments on Knaths uniformly refer to him as somewhat inarticulate but differ over the importance of that quality. John Forbes, who taught history, writes that Knaths "was not articulate enough to be very forceful in a community where talk was a major activity." In his autobiography Peter Drucker, who taught political economy, pictures Knaths as a man of no words but a great teacher: "In those entire two years at Bennington no one heard Knaths say a word. He would stand over a student and grunt, 'humpf, humpf, humpf, brr' and the student would turn around with a smile of instant enlightenment ... and a complete change



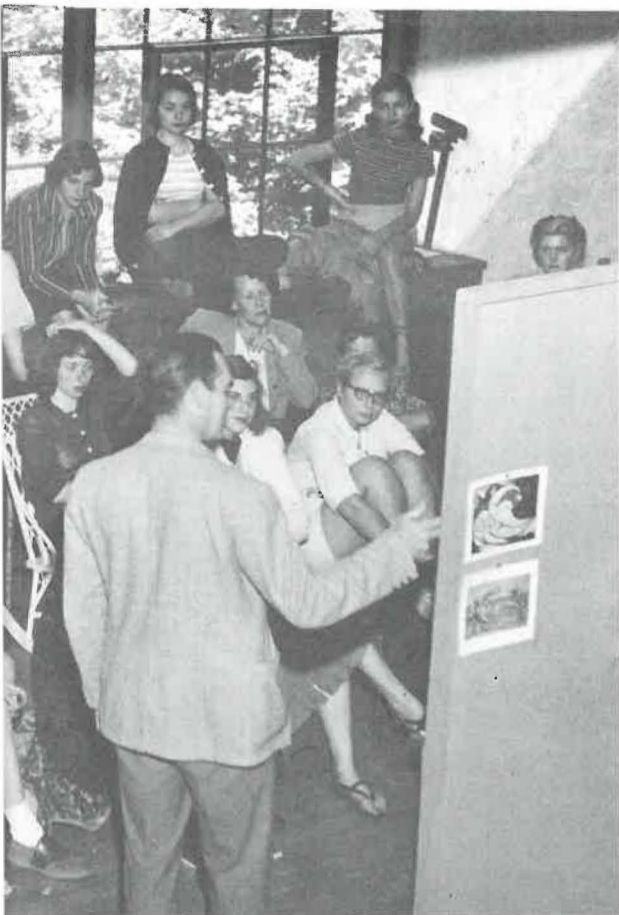
A painting class in Commons during the late 1940s, led by Paul Feeley.

in performance." Knaths expressed himself silently. At lectures he sat in the front row and shook his head violently whenever the speaker said anything about art with which he disagreed.

The architect Michael Czaja recently recalled Knaths at a faculty review of student paintings. A student set her paintings on easels. The paintings were surrealistic in style — bleeding hearts, ribbons, doves, large tear drops. "Karl was distressed and started to walk out. The student called after him and asked, 'Aren't you going to look at my work?' He came back, looked, shifted from one foot to the other and said, 'Don't do dat NO more' and walked out quickly. What a great crit." Ann Breese White '46 writes that Knaths "got across the basic design and color theories that have influenced my work to the present. He used a very direct

The following essay is excerpted from the preface to "Bennington Artists: The Years After," a catalogue prepared by Mr. Tillim last spring to accompany an exhibition of alumni works at the Usdan Gallery. A critic and painter, Mr. Tillim was curator of that show and has taught art history with the Visual Arts division since 1966. The points he addresses here are apposite to those raised by several articles in this issue of *Quadrille*, and we thank him for his permission to reprint.

Bennington College was founded barely more than fifty years ago, but despite its small size it quickly became associated with what was "advanced" in American art and culture generally. It was not only a college of liberal arts, but a liberal institution in the broadest sense. From the beginning educationally innovative, it was only logical that by the end of the forties and especially in the early and late fifties the College became one of the first to embrace the "new American art" that emerged after World War II and gradually established a world wide hegemony for itself. Jackson Pollock and Barnett Newman were given their retrospectives at Bennington. In the sixties the College was linked with a number of influential artists, such as Ken Noland, Tony Caro and Jules Olitski, who were dubbed "The Green Mountain Boys" because they lived in the College vicinity or taught at the College. In the middle and late fifties, Tony Smith also taught at the College and, along with Paul Feeley, who was the real catalyst, and Gene Goossen, who arrived in 1957, was instrumental in establishing the College's commitment to the ultimately professional study and practice of art....



from College Archives

work "brought alive everything that we talked about, looked at. Having to do it yourself, no matter how crudely, was a persuasive teaching device." Glory Erdman was in a life drawing class taught by Karl Knaths, then in one taught by Holt. She wrote that Knaths was better known as an artist but she preferred Holt's class since he gave her more criticism, also recalling Holt's demonstration of the techniques and materials used by the painters of the Venetian school: "Egg yolk, water, oil, pigment — quite a bit of chemistry involved." Holt once told Glory that he wanted to start raising cows in a big way — he wanted a modern barn with frescoes on the walls to keep the cows contented. Late in 1984 I phoned Holt and he admitted that he was something of a farmer but that the one cow he took care of was quite enough.

Glory and her classmate, Patricia Beck, were virtually adopted by the Holts. In her diary of April 26, 1944, Pat Beck, then a freshman, wrote that "the Holts are just wonderful to me. I feel happy for the first time." At the beginning of her sophomore year Pat wrote that "no one has ever shown me as much kindness as the Holts ... I do feel a great warmth for them but I still can't express it."

Glory's letters reveal the Holts' interest in her and Pat from their freshman year. They had climbed the Bennington Monument that May with Mrs. Holt and her two daughters, and from there gone to "Spargo's Museum" (the Bennington Museum). Glory wrote her parents that the Holt house was "rather disorderly but very nice, an old farmhouse. Two huge Picasso tracings ... two wonderful paintings by Mr. Holt ... Not very neat but really nice and comfy and liveable. They let the kids write over everything — modern methods of bringing up children. Honestly I had a wonderful time ... Mr. Holt thought a term paper on Calder would be wonderful ... It's so easy to be with them ... It was a heavenly afternoon and evening." The Holts might come to mind if one were contemplating a treatise on the Humanizing of Higher Education.

approach. When he felt he wasn't reaching us on the verbal level he would paint right on our canvases to demonstrate." Glory Erdman, an art major, writes that she "learned to love and appreciate him," and later studied with him at the Phillips Art Gallery. Knaths left Bennington as Feeley returned from Japan.

George Holt had joined the Bennington faculty in 1941. With a degree in architecture from M.I.T., he had broad interests and diverse skills in the arts. In the 1940's he taught art history and painting techniques; a recent *Quadrille* discussed Holt and Charles Smith teaching *Analysis of Visual Art*, a basic course that combined illustrated lectures and studio work.

Doris Corn Muscatine '47 writes that the studio

Feeley had put the pieces on the wall in his living room, and they'd been there for 22 years. They're just as beautiful today as the day he put them up. We just moved the whole wall to the Library, by the stairwell of the first floor, where they'll stay from now on.

We took the wall apart the way people take apart castles and bring them back to the United States from afar, brick by brick. Lauren Amazeen and Paul Beyer went with me to the house in North Bennington on a -10° day. The house is currently unheated, so we stood there for three hours and labeled each piece on the back, to put it back in the same order that Feeley had chosen. He'd obviously made some aesthetic decisions, and I didn't want to change his order, although I might have made different decisions. I decided we would keep it the same as it was while installed in Feeley's house because that's part of its history. The order reflects the decisions he made, and that will be the permanent solution.

This all came up very spontaneously. Petie Palmer offered it to the College; it was referred to the Development Office as a gift: we got involved, the President's Office and Library helped, and now it's done. It's been a rare and exciting thing.

Procedure:

Lauren got the dining room staff to loan us about twenty dinner trays, and then she borrowed the van, and Paul Beyer provided an extra pair of hands. It all worked out just in a morning's actual work after everything had been arranged during six weeks of planning.

As to the site, I know the space around the College very well. This has to be in a place where there's not heavy traffic, because there's the possibility not only of it getting dirty but also of people bumping against it, and it's too fragile for that. It's constructed in a dry-wall (mortarless) system, the way the Peruvians put their walls together; it also reminds me of the Puuc style, one of the late Mayan styles in the Yucatan temples. Instead of carving everything after they finished a building, they obviously carved them in modular units. So these are modular units really, that can be put together virtually any way you want. Almost all of them are worked three dimensionally on all faces; they don't have just one front. You roll them and see which is the one you want to show, which is what Feeley had done.

Lauren's idea of calling it a 'meditation wall' was a very good one. It's the sort of thing where your eye keeps seeking out and seeing new things that you don't see when you're first looking. You have to keep visually rolling over it, and it's a constantly different visual experience.

What is remarkable, also, is the variety of styles and skills. Some of the blocks show highly talented manipulation, and others much less, more mundane sort of things. But the overwhelming idea, the transcendent idea of it as a piece, takes care of all that. It reads as varying degrees of intensity. The better some unit is, the more intense the work is in that spot, drawing into it, varying the articulation of the visual experience.

It expresses the educational position of the art division at that particular time, which was one of the great moments historically. Kipp was doing some very inventive things in his beginning courses in sculpture, and this was one of the things that came out of that time. □



Paul Feeley in 1965, in front of wall he assembled.

courtesy of Park-McCullough House

## Art Education at Bennington Creation of Artistic Will

by Sidney Tillim

Two other facts need to be cited in defining Bennington's special relationship to modernist art and education. The first is that Bennington's reputation in the visual arts was matched by the reputation of other disciplines at the College (...). The association with Bennington of such "names" as Martha Graham, Martha Hill and Doris Humphrey (in Dance), Kenneth Burke, Stanley Hyman and, currently Bernard Malamud (in Literature), Otto Luening and Henry Brant (Music), and those already mentioned in the Visual Arts is evidence of a larger cultural convergence that is part of the College's history as well. The College, in other words, was an important contributor to, as much as it was a reflection of, the new ethos that developed in American art and cultural life after 1946.

The other important fact is that until fairly recently, the student body consisted almost entirely of women; presently more women art majors are enrolled than men. Historically perhaps, more women have studied art than have men, but far fewer persisted as practicing professionals, though that pattern has clearly changed. The study of art by women was once largely a part of an education in manners rather than a career choice, but that trend eroded in a system based on parity, excellence and autonomy that, again, reflected historical pressures which advanced culture and educational practice fostered and then exemplified. Where the professional role of women in art was once largely entrepreneurial — women either founded salons, became dealers or asserted considerable influence as patrons — they are now a clear and felt presence in the exhibition world. (...) Perhaps the most prominent artist to have graduated from Bennington is Helen Frankenthaler. She was graduated in 1949

and 1949, history now tells us, was a very good year for modernist art in America. The star of what was to come to be known as the New American Painting had begun to rise. The graduation of the first postwar generation of artists around 1950 virtually legitimized the American vanguard by creating a line of succession; Bennington was part of that succession.

It is not clear just how much credit — or blame — a college art school deserves for the art and the reputations of the artists it "produces." In most instances — almost all, actually — the styles of college-educated artists changed dramatically once the artists begin to get on with their professional lives. (...) College art schools — or "divisions" — do their jobs well if they manage to relay to their *eleves* a sense of art as a process that embodies a dialogue both with faculty and the self. Education is in good measure self-education. Schools cannot teach conviction any more than they should attempt to inculcate a particular style. Rather than teaching conventions, college art departments, such as Bennington's, encourage rigor in practice and seek to instill a sense of quality that is partly what is meant by the word ambition.

Of course, the relationships between students and individual faculty members are very important. They are partly the content of a modern education. In mediating the confrontation between "tradition and individual talent" they become the source of the friction that is crucial to the development of a sense of conviction and identity. The purpose of an art education has nothing — or just very little — to do with formation of taste. It has everything to do with the creation of artistic will.

FRANK: *You have a beautiful voice.*  
REMY: *I bet you say that to everybody.*  
FRANK: *Yes I do.*

---

MY BELOVED VOICE TEACHER

# FRANK BAKER

BY REMY CHARLIP

*A private lesson in the sixth week of the Voice Workshop in a beach resort in the Algarve in the south of Portugal:*

FRANK: *You do not take your singing seriously.*

It was a shock. He was right. I thought I would never be a 'singer'. I was singing popular songs I already knew. There were students learning complicated art songs and arias in French, Italian and German.

REMY: *But I am not a musician. I can't read notes.*

FRANK: *It would take you a short time to learn to read notes. Besides, you don't have to in order to sing. You are more musical than most musicians, who don't dare to sing. And when you are you, you are a dancer and a singer.*

REMY: *Shall I sing a song, or improvise?*

FRANK: *Either. We can work on the same thing in either.*

I had been studying with Frank for four years. Each January and February during Bennington College's non-resident (field-work) term, Frank, Michael Downs, myself and a cook, live communally with several students studying, singing and speaking.

FRANK: *Singing and speaking are the same thing. If you spend the whole day without thinking about what you say and how the vocal chamber initiates the sound, when you sing you are bringing your all day bad habits with you.*

I didn't want to practice, or force on myself some half understood idea. All my life I made myself do things, learn to draw, learn to dance, learn to write, learn about my body. With singing, I decided not to push it, but allow it to happen. Frank's ideas perfectly suited my decision.

FRANK: *Everyone has a beautiful voice. It's a matter of finding it. Anyone who can speak can sing. Singing is not a talent, it is a human faculty, like swallowing. The aim is not to train you to be something, but to find out for yourself as well as the rest of us, what you are. What you contain.*

*Frank is seventy-six. He lost his voice when he had a stroke. He taught himself how to speak again.*

FRANK: *The more I think about it, the more I notice I don't have to do anything. I need only to think. The kind of thinking is very simple, very direct, very immediate. This happens before any movement in the body.*

The first year we went to Siena. The next two years we went to Baja, Mexico. I teach a workshop for an hour each morning, body play, internal visualizations, song writing, drawing a song in story board form, making sounds from different energy centers, the anatomy of vocal production, Alexander, sign language, Jin Shin Jyutsu, Steiner's art of visible speech. Then Frank, Michael and I work with students individually. During the day, people practice, study, sing with others and an accompanist, swim, walk on the beach and the cliffs. At five, Frank leads a workshop in which everyone in a circle sings a song without comments, or one person sings and each person comments.



Frank and Remy in Rosarito, Mexico

Michael Downs

*Jill Beckwith ('82) has the most dramatically beautiful voice.*

STUDENT: *Did you always have such a beautiful voice.*

JILL: *No. One day in Mexico, I tripped along the path going from one house to the other. I was always tripping and bumping into things. I thought I was awkward. So I decided to think of myself as graceful. I became graceful. That's what I did with my voice. I thought to myself, I can make beautiful sounds. And indeed I began to.*

FRANK: *A person's voice is a mirror image of their thoughts. Everything we do is in our minds first. All during the day we make extraneous movements with our bodies and minds. We are only aware of this when we take a moment to be still. It takes patience and serenity to discover what lies in your brain. When you sing you are imitating sound. The sound that is in your mind.*

If I can have conscious thought about what I say and how I produce that sound, I begin to feel sculptural, aware of what is me and what is not me.

*One student is moving his whole face while he sings.*

FRANK: *Sound does not emanate from the lips, teeth, tongue or jaw. It starts deep in the throat at the vocal folds, and moves back and down from there. Our voice lies in what seems to be in the back of our bodies. The original sound of the vocal folds is a mere buzz.*

*Another student expels breath before making a sound and is out of breath before phrases are finished.*

FRANK: *Don't expel any breath at all. The breath comes up from below the vocal folds, supports the tone and goes right back and all the way down to the pelvis.*

*On cold days you can see no condensation coming out if you send the breath down & not out. In one workshop, we practiced by holding a candle close to our mouths and making not a flicker while singing.*

FRANK: The breath functions involuntarily if given a chance. But if it is conceived of as a battering ram, a sling shot or a ping pong paddle, there is bound to be trouble.

For those of us who are 'performers' and are used to being presentational and sending our voice forward and up, particularly on high notes, this is a hard habit to change.

FRANK: The thought of going up is the cause of many terrible habits. There is no difference, this is crucial, there is no difference in the production of high or low notes, loud or soft sounds. They all come from the same place and move back from there. You must think of what you want to do ahead of time, otherwise it's like trying to jump across a puddle from the halfway mark. And you can't listen to yourself, that's like a driver who is looking into the motor, when he should be watching the road.

MICHAEL: I sometimes imagine the sounds to be on a horizontal circle around my neck with the high notes at the back of the circle.

Another habit that is hard to change is the feeling of wanting to 'make' something happen, which can cause unnecessary pressure on any part of the vocal or breathing mechanism. If, for instance, one gives up the accustomed downward or backward or upward pressure on the muscles of the larynx, the letting go of this pressure can give the 'feeling' of not singing 'right'. This can be true of any part of the body. If you are used to singing by sticking the front ribs out or grabbing in the toes, stopping those habits may give you the 'feeling' of not 'singing'.



Remy, Frank, Jill and Michael in Mexico

FRANK: Notice how things work naturally. We don't have to learn anything. Simply allow our bodies to function as they were created, to take away all habits. What will be left will automatically be fine.

Another singer attacks the first part of the word with a sort of a grunt, muttering a general hint as to the rest of the word.

FRANK: You don't sing words as they are written or printed, you sing sounds. Spoken words are a series of sounds. They are produced differently than when the eye reads them. Vocalizing a word, you slide from one sound into another. When you slide through the sounds 'oo-eh-n' it becomes 'when'.

And notes are not dots on a paper, just as towns are not dots on a map.

Another singer loses the ends of words.

FRANK: Keep the tone going underneath the word. Glissando from one vowel sound to the other. The words are like decoration riding the sustained tone of the vibrating vocal cords.

We lose resonance and feeling by sending our voices out. We are used to going in only one or two directions with sound, up and forward.

FRANK: Your voice is like a filament in an incandescent bulb. The light spreads in all directions. Like an aura. It doesn't go anywhere, it starts where it is and stays there.

There are at least six directions. Before, behind, above, below, and side to side. More, if you like diagonals. And you can reach each place using spirals. The jaw can stifle the sound if it goes in the usual holding pattern of up and back.

FRANK: Do less in the jaw. Free the jaw. Novocaine jaw. Do nothing in the jaw. Loosen the jaw. Get the jaw out of the way.

My jaw and neck started to crackle and crunch. As usual when I give up that tension, and feel the vibrations of sound against the constrictions, I start to yawn, tears streaming down my cheeks.



Frank and Jill at Bennington College

FRANK: Look in the mirror.

REMY: I can't stand to look at myself.

FRANK: It's not you. It's a person who is not going to move anything when he makes a sound.

I started to look in the mirror. I was appalled that I couldn't make a sound without moving my jaw, lips, neck, shoulders, even my nose and eyebrows.

FRANK: You are at the center of your voice. Your voice is you.

Now when I look in the mirror, if I can get past the tired old sadness I see, and not move anything when I sing, a thought, deep behind my eyes makes everything seem beautiful, particularly the vibrations that fill my body.

FRANK: Now there is a whole universe opening up to you.

Frank Baker, Michael Downs and Remy Charlip have taught their latest voice workshop this January and February in Portugal. For information call or write: Michael Downs, Pleasant Street, Box 451, North Bennington, Vermont 05257, (802) 447-7743.

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PO Box 603, Northampton, MA 01061  
— with thanks to editors Nancy Stark  
Smith and Lisa Newton '71

Remy Charlip — choreographer, performer, singer and author/illustrator of 24 books — was Hadley Fellow at Bennington in 1976, returning to teach in 1981. He is soon to complete a new work for the Amsterdam TheatreSchool.

Frank Baker has taught, performed and written at the College since 1955.

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# Midnight Breakfast



Photos by Erika Bundt

THE MIDNIGHT BREAKFAST in December was the usual yawn, which in this case was an accolade since a surprising number of those attending obviously had already made it to bed despite the typewriter-clacking furor that winds up the term. When the siren rang they rose phoenix-like from the ashes of semi-final drafts and staggered to Commons for scrambled eggs and enough gooey sweet rolls to force a dietician to resign.

Against Bennington's reluctance to admit of tradition, the Midnight Breakfast is one of those events that keeps happening because it's fun and a needed respite. It's an appreciation put on by the faculty and administration to provide calories and jokey goodwill

that help carry the students across a term's finish line in full stride.

The exact date is never announced. The signal is the North Bennington firetruck's claxon obligato. Volunteer fire chief and college purchasing agent Gordon Sweet was at the wheel. Chris Bakriges, associate director of student services, had marshalled a willing and fairly adept crew of faculty and staff to man the steam tables.

Some 320 students converged in a rush that defied logistical analysis. The pancakes were "of a fluffiness," flipper and otherwise summer programs coordinator Doug Krause maintained, "that revealed the true secret of Bennington's 'best food' award."

The dining room contingent kept one wiper ahead of the succeeding waves. John McCullough arrived in the early morning to minister to diehards on the serving line and help do dishes.

Without the allies on the regular kitchen staff who worked into the night, the eggs could have risked wateriness and the sausages been underdone. But they weren't; and the non-professionals were so giddy with fatigue and exhilaration they said right then and there they'd be glad to serve again next term. Most of them stuck by their pledge when they finally showed up for work the next morning. It was the kind of evening of which traditions get born if they haven't been already.

—Charles Yoder

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For more information, write: Dr. Philip Holland, Director  
Bennington July Program, Bennington College  
Bennington, Vermont 05201 Phone: 802-442-5401

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—Martha Hill

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Daniel Lewis — The Julliard School  
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Hawkins, Bennington College Faculty  
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Experience dance with internationally acclaimed dancers and teachers in the splendor of the Green Mountains of Vermont. Presented by the Jose Limon Dance Foundation from June 30 to July 27. Contact Ronald Dabney, Bennington College.

There are many other programs of interest slated for July and August. Contact Doug Krause of the Summer Rentals and Programs office for complete details.

The Ninth Annual Bennington Writing Workshops' lineup speaks for itself. Contact Nicholas Delbanco, Bennington College.

# class notes

'36

**Alene (Lari) Widmayer**  
Nine Conant Road  
Hanover, NH 03755  
603/643-2187

Louisa Richardson Dreier wrote that her husband John "has spent 10 years or more in various positions to help 'College of the Atlantic' onward and upward. A wonderful little group of faculty and students which reminds me of early Bennington. The spirit and energy are tops. The emphasis on 'ecology' seems increasingly important to us all and it intends to stay small." The Dreiers live in Washington, D.C., with leanings toward Maine.

**Lost Alumni — Caroline Bunton Ulbing, Karin Lindin Whiteley, Cornelia Pierce Eiler, Joan Williams Van Dolen**

'37

**Elizabeth Evans Munger**  
Route 3, Box 366  
Lexington, VA 24450  
703/463-3764

Emily Hornblower Earley has devoted 22 years of her free time to the Wisconsin chapter of the Nature Conservancy, a nationwide group working quietly but persistently to preserve lands containing "the best examples of all components of our natural world." She devel-

## obituaries



Dr. Ted Newcomb at Bennington in 1982.

Dr. Theodore M. Newcomb, former faculty member and prominent social psychologist, died December 28 at his home in Ann Arbor, Michigan. He was 81 years old.

Much of his groundbreaking work in social psychology, which is the study of how attitudes change through personal, public and institutional influences, was initiated during Dr. Newcomb's years at the College, 1934-41, in what came to be known as "The Bennington Study," later published in 1943 as *Personality and Social Change*. Other books include *Experimental Social Psychology*, 1937, and *Social Psychology*, 1950.

A past president of the American Psychological Association and editor of several of its publications, Dr. Newcomb was elected in 1974 to the National Academy of Sciences. Among numerous other awards, he received the Kurt Lewin Memorial Award for the Psychological Study of Social Issues, the highest honor in his field. He had continued to work on research projects after retiring twelve years ago.

Upon leaving Bennington, he served during World War II as analyst for the Federal Communications Commission; as a chief of the Foreign Broadcast Intelligence Service; and later as chief of the Bureau of Overseas Intelligence Analysis Division. In 1946 he joined the University of Michigan as full professor, founding and acting as chairman of the social psychology department there until his retirement, and was instrumental in planning the Residential College.

Born in Rock Creek, Ohio, he graduated summa cum laude from Oberlin and received his Ph.D. from Columbia University in 1929. Survivors include his wife, the former Mary Esther Shipherd, two daughters, a son, seven grandchildren and a sister.

*Bennington's Alumni Records Office has compiled a list of "lost" alumni. Quadrille will publish a few names with the hope of re-establishing contact. Persons who know a current address for any of the individuals listed may wish to notify either the "lost" alumnus/a or the Alumni Records Office at Bennington.*

oped, over a period of more than a dozen years, the master plans and organized the work crews to preserve what is rare and isolate it from highways and developers. Her term ended last year because her 22-year term exceeded the statute of limitations set by the group; but she continues to work with the program. Last fall she received the highest honor given nationally by the group, the President's Stewardship Award, the carving of a peregrine falcon. Emily is program coordinator at the University of Wisconsin Institute for Environmental Studies on a part-time basis, which leaves her time to enjoy traveling and "more time to work for the Nature Conservancy." Her achievements were reported in the October issue of the *Madison Capital Times*.

**Lost Alumni — Anne Bursley Towne, Anne Curtis Starr, Harriet Dexter Hoell, Charlotte Haynes Caldwell**

'38

**Barbara Coffin Norris**  
20 Wyndemere Road  
Bloomfield, CT 06002  
203/242-8319

Hannah Morris Gowans '44 died of cancer December 21 in her home at Marblehead, Massachusetts. She was assistant to the director at the House of Seven Gables in Salem. In charge of fund-raising and public relations she was instrumental in the campaign to build an addition to the Gables Settlement House. Previously she had been director of public relations for the Peabody Museum of Salem. Her many interests included summer theater and puppetry. She had taught at the Tower School, and worked as a volunteer at the Mary Alley Hospital, the New England Medical Center and the Junior League of Boston. She was a trustee, past secretary and vice president of the board of directors of the House of Seven Gables, a trustee and life member of the Massachusetts Chapter of the Arthritis Foundation, a delegate to the National Arthritis Foundation; a member of the Cheerful Workers Sewing Society of Salem, Marblehead Historic Society, Eastern Yacht Club, Essex Institute, and Boston Museum of Fine Arts. Besides her husband, James, she leaves a son, Dakers C. Gowans, Boulder, Colorado; three daughters, Stephanie Shelley of Medfield, Emily Mosher of Bath, Maine, and Hannah M. Gowans of Brooklyn, New York; a brother, Stephen C. Morris of Chagrin Falls, Ohio.

Richard Deacon '52 died in Beverly Hills, California, at the age of 62, of a heart attack. He left no family. Deacon was well known for his acting achievements, and played in such TV shows as *Dick Van Dyke*, *Leave It To Beaver* and the *Mothers-In-Law*. He made over 1000 appearances in TV and 100 films; his personal favorites were *Desiree* and the *Young Philadelphians*. His last two appearances on TV were in the *Love Boat* and *Alice*. Deacon had his own TV program in Canada, with visiting celebrities as guests. It was principally on microwave cooking, and he wrote the largest selling microwave cookbook (over a million copies).

Anne Bretzfelder Post is continuing to work in sculpture, drawings, collages and constructions. She reports that there is a new grandchild, "this time a girl." Anne and her husband, Dr. Joseph Post, live in New York City.

**Lost Alumni — Mary Moore Crabtree**

'39

**Elizabeth (Elly) H. Capehart Donenfeld**  
2334 Delmar Drive  
Laurel, NY 11948

**Lost alumni — Anita Boulton Egan, Virginia Cummings Devine, Sarah Fox Tucker, Anne Newell Edwards**

★ '40 ★

**Isabella Perrotta Erickson**  
Ten Harvard Street  
Springfield, VT 05156  
802/885-2046

**Lost alumni — Hope Duveneck Williams, Barabara Fuller, Virginia Holland Garretson, Cora Randles Kelley**

'41

**Sarah Knapp Auchincloss**  
3935 Rippleton Road  
Cazenovia, NY 13035  
315/655-3158

Janet Walker writes that home is still Albany, New York, "although for the past three years I have been living in Winter Park, Florida, to care for my 90 year old mother there. Although only a temporary Floridian, am volunteering at the town library's reference desk, have been chairman of a civic theater auction team, and have taken numerous art history and Caribbean history courses at Rollins."

**Lost alumni — Suzanne Audrain Gerard, Mary Gox Backman, Georgina Hazeltine Humphreys, Ann Hollinger Cheng**

'42

**Susan Hedge Hossfeld**  
3 Pine Court  
Kentfield, CA 94904  
415/453-8243

**Lost alumni — Sarah Choate Hannah, Lucille Farnsworth Debesche, Monica Morris Hackson, Mary Sciple Glenn**

'43

**Merrell Hopkins Hambleton**  
245 East 72nd Street  
New York, NY 10021  
212/737-0335

Elizabeth Harrington Dickinson is showing an exhibition of photographs of Hawaii, Alaska and the Caribbean December 16, 1984 through March 19, 1985. They may be seen in the Orangerie of Friendship Library, Florham-Madison Campus, Fairleigh Dickinson University in Madison, New Jersey.

**Lost alumni — Nancy Cole, Margaret Goodue Whitman, Jr., Nancy Pierson Hirose Brooks, Lenore Moerschelle Hyatt**

'44

**Sara (Sallie) Smith Norris**  
17 Prattling Pond Road  
Farmington, CT 06032  
203/677-1462

**Lost alumni — Josephine Alter Kershaw, Benita Baker Crane, Margaret Cuddy, Ann Donaldson**

★ '45 ★  
**REUNION!**

**Edith Dinlocker Kuhn**  
2315 Walton Road  
Bethayres, PA 19006  
215/947-1229

Patricia Crocker Cross wrote that after the

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1965, 1970, 1975, 1980

death of her husband, Bud, in 1982 she went back to Concord, Massachusetts, where they had lived before moving to Cape Cod in 1979. "I have designed and built my own small house on the two acres of our farmland we had kept ... Five of our six children are living close by ... and our oldest son is living in Virginia and working for the Department of Justice in Washington, D.C. I am keeping busy pursuing my various interests: music, the Church, gardening (working part-time in a local greenhouse), horse activities, etc. and most of all trying to keep up with our kids and their 'umpy' interests and activities!"

**Lost alumni — Patricia Aderson Bond, Helen Brauns Stanton, Barbara Deming Linton, Jacquelin Kohler**

'46

**Ruth Thompson Shapiro**  
6212 Hampton Street  
Pittsburgh, PA 15206  
412/362-8133

**Lost alumni — Brenda Briden Thompson, Irene Corotneff, Virginia Eddy Lane, Gertrude Gray**

'47

**Ella King Russell Torrey**  
134 West Highland Avenue  
Philadelphia, PA 19118  
215/248-2590 (hm)  
215/823-7262 (wk)

**Lost alumni — Ann Brown Schubert, Patricia Curtis Chabot, Barbara Heller, Muriel Hochster Bates**

'48

**Grace Russell Wheeler**  
3824 Darby Road  
Bryn Mawr, PA 19010  
215/525-4179

**Lost alumni — Marilyn Carlson Schneider, Isabella Caruso Bottini, Ruth Deoliveira, Natalia Doolite VanDeusen**

'49

**Barbara Smith Brooks**  
41 Barrow Street  
New York, NY 10014  
212/243-2264

The recent Presidential Inauguration reminds us that Joseph Liebling sang the National Anthem at the Democratic Convention last fall. Many of us, TV viewers of all conventions, witnessed the event and sang along. Joe was a special student in the Music Division at Bennington during the fall term of 1949.

**Lost alumni — Priscilla Andrews, Lois Bancroft, Jane Cole, Barbara Gene Corey Mallonee**

★ '50 ★  
**REUNION!**

**Patricia Hansen Franks**  
25 Old Farms Lane  
New Milford, CT 06776  
203/354-1497

Marianne Byk Schnell had a display of life-drawings and paintings during the month of October at the Hauptert Union Building of Moravian College, New York. Marianne has had seven one-woman shows in New York City and a 1980 exhibit at Bennington College.

## Mention Bennington

*News for Quadrille and updating of alumni records comes either directly from the source or else is compiled at the College from a national clipping service which picks up any reference to Bennington College.*

*The clippings are a marvelous public relations boost for Bennington, and alumni who know how the system works can help the College by mentioning Bennington in some way when they are interviewed by the print media. If the article mentions Bennington it is likely to be picked up by the service; if it doesn't, there is no way it can be clipped.*

*It has been Quadrille's contention that using clippings in addition to information supplied by the sources themselves resulted in a lively, substantive and more consistent level of reportage. Quadrille is open to suggestion and criticism.*

She lives in New York City, and is both a College trustee and a vice president of the Alumni Association.

Sally Liberman Smith was recognized, last fall, by the Council of the District of Columbia for her contribution and leadership in education for children with learning disabilities. The Council's resolution begins: "To recognize and honor the Lab School of Washington and its Director, Sally L. Smith, for leadership in education. Recognition Resolution of 1984." After five "Whereas" sections, it concludes: "The Council of the District of Columbia recognizes the significant contribution to the education of learning disabled youth made by the ideas of Sally L. Smith and put into practice at The Lab School of Washington, and honors the school, its staff, and its director for outstanding service to the community through education."

**Lost alumni — Kathryn Ballantyne Polansky, Phebe Brown Chace, Jr., Cristina Callan, Cynthia Cooke Nyary**

### '51

**Suzanne Mosher Saul**  
7207 Delfield Street  
Chevy Chase, MD 20815  
301/654-9094

Fanny Parsons Culleton is a teacher-artist at a school in New Lebanon, New York, which is near her home in Williamstown, Massachusetts. "I'm teaching little kids again in an alternative school. My painting continues. I have two grandsons. I am active in New York Yearly Meeting, Religious Society of Friends."

**Lost alumni — Gayle Bowman Gevas, Jacqueline Brown Llewellyn, Anne Chisholm Brake, Jr.**

### '52

**Nanette Offray Rich**  
90 Olmstead Hill Road  
Wilton, CT 06897  
203/762-7313

Winifred Farrell Hawkes initiated summer and winter film festivals at the Southern Vermont Art Center in Manchester, and ran them for nine years. She is a trustee of the Dorset Theatre Festival. At present she is conducting study groups at her home, concerning the new frontiers of the mind, relating to learning and healing, differentiating the mind from the brain. "The mind tells the brain and the brain tells the body." The group is using *The Mystery of the Mind* by Wilder Penfield. While a drama student at Bennington she was in charge of costuming; not a sewer, she created costumes by holding materials together with snaps, here and there. She remembers that Richard Deacon, now deceased, helped her sew snaps one night until 2 or 3 a.m. Winifred is still in touch with Arnold and Margery Sonngaard of the Drama faculty, as well as Robert and Ruth Alvin. Her home is in Dorset.

**Lost alumni — Nancy Chew Bryant, Suzanne Coblentz Hakim, Joyce Edberg Phillips, Sally George Owen, Jr.**

### '53

**Carolyn Lissner Ottley**  
45 Christopher Street, Apt. 3D  
New York, NY 10014  
212/243-3244

Elizabeth Larsen Lauer met a busy schedule this past fall. Among other commitments, she performed in recital on September 5 at the Bruno Walter Auditorium of the New York Public Library at Lincoln Center. Then there was an early November concert at the Pequot Library Auditorium in Southport, Connecticut, featuring two pianists, a flutist and a clarinetist. In December the Friends of New Canaan Library presented Opera for the Family, featuring lyric soprano Anna Marie D'Ambrosio of Stamford and narrator/pianist Elizabeth Lauer.

Susannah B. Means went to Britain on a tour in September "and met two fellow Bennington graduates. Three Bennington grads out of 23

women from around the United States is unusual, I'd say. One graduated in 1938, one in 1958, and me in '53." Susannah lives in Amherst, New Hampshire.

**Lost alumni — Sheila Devries Downey, Alice Emmons Yeakel, Mary Fitts Ross, Marion Gedney**

### '54

**Susan Powers Lagunoff**  
23 Southmoor  
St. Louis, MO 63105  
314/727-7155

Anne Stodder Adams wrote that her greatest joys have been her four children and that the breakup of her marriage over the past 10 years has been a big disappointment. In recent years it has been difficult to find a suitable job, even with a Master's degree. Three years ago she was appointed studio potter at Franklin and Marshall College and she is finding college students "are a delight to teach." Anne said she feels Bennington is the best center for learning, "for educating all of one's sense," that exists in the United States. She is living in Lancaster, Pennsylvania.

Priscilla Johnson Paetsch: "If you want to be surrounded by the greatest concert artists on earth, raise and train them yourself. That is what I did. The results are unbelievable and defy all statistical possibilities. Last Sunday, my daughter, violinist, won first prize in the Dealy Competition in Dallas; my son won first prize in the International Mozart Festival Competition, cello ... My greatest joys have been the accomplishments of my seven children who have become some of the world's greatest musicians, violinists, cellists and violists." Last summer her son and daughter soloed with the Calgary Symphony in Canada; as a family we have performed under every circumstance as a Chamber Orchestra, receiving superlative reviews and honors." Priscilla attributes this to excellent training, including that received at Bennington with Orea Pernel, George Finckle and Lionel Nowak. Priscilla and her husband Gunthar Paetsch, cellist-lawyer, live in Colorado Springs, Colorado.

**Lost alumni — Judith Blake Davis, Frances Carter Rademaekers, Isabel Farrar Barnes, Helen Husted Lanagan**

### ★ '55 ★

**REUNION!**  
**Helen Burgin Buttrick**  
90 Elm Street  
Canton, MA 02021  
617/828-2812

Sibyl Totah Belmont wrote that last summer she attended a three-day conference on "the Question of Palestine at the United Nations in New York, representing Search for Justice and Equality in Palestine/Israel. The conference was for non-governmental organizations in the United States and Canada. At the conference were representatives of various Jewish Peace groups, women's groups and the expected Arab, Palestinian, university, church and humanitarian groups, all of which worked feverishly at the end to draft a resolution to be passed on at the next such conference in Geneva in August ... I have been a member of the American Friends Service Committee's New England Middle East committee, and am in touch with a network of several groups in the Boston-Cambridge area concerned with Middle East policy, including some which have only recently come to see the importance of securing a Palestine-Israel peace to their long-standing peace and humanitarian concerns.

In November I played a piano recital at Dunster House at Harvard University ... a program of Beethoven, Debussy and Kletzsch.

My main activity still consists of teaching 24 piano students at my home in Lexington."

**Lost alumni — Elizabeth Berch Williamson, Johanna Bourne Vanderbeek, Linda Conner McNulty, Marleen Forsberg Montgomery**

### '56

**Jane Thornton Iselin**  
Burtis Lane  
Syosset, NY 11791  
516/364-2054 (hm) 249-1100 (wk)

Carol Kardon has just finished a one-person show in Philadelphia. She wrote that her work is available to art consultants through the Gross McCleaf Gallery in that city. "A painting of mine is in the 1985 Contemporary Women Artists Calendar."

Ellen Siegel Maurer, whose professional name is Ellen Segal, presented, with five other dancers, a program of six works at Westminster Church in Point Loma, California, on November 2. Two of the works were by local choreographers, Paul Koverman and Cheryl Krown, and four were by Ellen. Ellen left the East ten years ago, when she was gravely ill, and has been regenerating her health, she says, by learning to dance again. Her recovery from Myasthenia gravis, a disorder of the central nervous system that affects the muscles, was not total, but it was steady. Now, though her hands and fingers are still affected by the disease, she has the confidence to perform a full, three-minute solo.

**Lost alumni — Judith Felsen Matchton, Priscilla Freeman, Joan Haymann, Maryam Krosner**

### '57

**Anne "Suzie" Cremer Smith**  
Indian Hill Road  
Canton, CT 06019  
203/693-8549

**Lost alumni — Julia Brandley Frampton, Virginia Buckley Tatoul, Maxine Cohen Fink, Ellen Kaplan Engel**

### '58

**Jane Berry Vosburgh**  
5805 Torreon Drive NE  
Albuquerque, NM 87109  
505 822-8445

Linda Lasker Silverberg wrote: "I have been happily married to the same man for 27H years — which in this day and age seems to be quite an accomplishment. We have three children: Diane, 26, Bill, 23, and Rob, 20. No grandchildren, as none of the kids are married." Linda and her family live in Denver, Colorado.

**Lost alumni — Priscilla Alexander, Suzanne Asbell, Roberta Bennett, Martha Calhoun Wood**

### '59

**Jane Vanderploeg Deckoff**  
1060 Park Avenue  
New York, NY 10028  
212/534-6191

Maxine Lapides Schwartz wrote, while at reunion, "I am the moderator for a TV show called Poetry Forum On the Air, aired from Miami to Palm Beach and in parts of upstate Florida. I am one of three editors of the South Florida Poetry Review, which accepts submissions on a national basis. We publish three times a year and accept submissions on a rolling basis. Anyone interested may send their poetry to P.O. Box 7072, Hollywood, Florida 33081, Attention: SFPR (editors). I am begin-

ning my fourth term as vice president of the South Florida Poetry Institute, and sit on the board of the Hollywood Art and Culture Center. My sons are scattered: My eldest, Mitchell, is a technical writer for a software firm in Boston. One twin, Keith, is in Boston also, with a private financial planning organization. The other, Randy, is an engineer in Dallas with Texas Instruments. My youngest son has just completed his freshman year at Hobart College in upstate New York ... I have gone back to school at a community college, taking courses and adjunct teaching simultaneously."

Ava Lee Heyman Siegler expects soon to contract with Columbia University Press entitled *The Psychoanalytic Theory of Human Development: A Perspective On the Course of Life*. She recalled at reunion, that Stanley Hyman, on being told that she wanted to be a psychologist rather than a literary critic, exclaimed, "But my dear Ava, you're going to give up literature to seek a trade!" Ava lives in Manhattan with her husband Robert, a director-writer-artist, and their two children.

Jane Deckoff reports that Judith Silverman Herschman was one of the hostesses for the Class Party in New York last June. Her name was inadvertently omitted from the note in December's *Quadrille*.

**Lost alumni — Mary Allison Gilbert, Emily Victoria Blunt Nelson, Paula Cassetta Jennings, Jacqueline Delles McCloskey**

### ★ '60 ★

**REUNION!**  
**Virginia Weed Smith**  
Golf Course Road  
Washington, CT 06793  
203/868-2502

Ruth Ann Fredenthal continues her painting career. She lives in New York but makes occasional trips to France, Switzerland and Germany, "where most of my collectors are."

**Lost alumni — Ellen Deegan, Karen Greenberg, Stephanie Hughes Carmilleri, Lynn Johnson**

### '61

**Nancy Markey Chase**  
Box 684  
Norwich, VT 05055  
802/649-1486

**Lost alumni — Dorothy Ann Bunke, Lucia Gannett, Susannah Glusker Page, Elan Golomb**

### '62

**Barbara Marcus Sprafkin**  
941 Comstock Avenue  
Syracuse, NY 13210  
315/422-7753

Deborah Culver Lawlor: "Living mainly in Sydney, Australia, with my husband Robert. Summers on Flinders Island, yearly trips to the United States and to France. Studying Egyptian hieroglyphics and French, translating a new book on Egyptian science from French as well as Alain Danielou's new book on Hindu cosmology. Taking dance and drama classes for the joy of it."

**Lost alumni — Janice Bell Cooper, Patricia Malkin, Josephine Marston, Gay Newell Falk**

### '63

**Sandy Perlmutter Greer**  
381 7th Street  
Brooklyn, NY 11215  
718/788-3387 (hm) 212/598-8214 (wk)

James Tyler's new dance-theater piece, *City/Island Variations*, is lauded by Kate Regan of the San Francisco Examiner-Chronicle as "almost a history of having been a modern dancer for more than 20 years ... (It) gave him a chance to focus on musical composition..." After three years of dance studies at Bennington, he went to New York. He joined Erick Hawkins' school and, four months later joined Hawkins' company. Another three years, and he went to Amsterdam to co-direct his former wife's company. In Holland he came upon the Bread and Puppet Theater and

Open Theater, and became interested in improvisation. Then it was San Francisco in 1971, Mangrove, and the contact improvisation dance group. "Contact improvisation appealed to me ... we wanted to give form to improvisation, which imposes a moment-to-moment discipline..." *City/Island Variations* is an eclectic mix of dance styles, music running from rock to evocative sound scores to "On the Beach." He has composed much of the music and directs an ensemble of 13 dancers.

**Lost alumni — Janet Craver Blue, Jana Gail Dreiman Goodman, Barbara Dula Ewald, Susan Fogg Austin**

## '64

**May L. Vaughan**  
1519 33rd Street NW  
Washington, DC 20007  
202/965-9862

Linda Tolbert Tarnay directed the International Choreographers-in-Residence project at the 1984 American Dance Festival, and is serving on the advisory panel for the Fulbright Commission. In January 1985 she was artist-in-residence at Princeton University. Meantime, Linda is still on the faculty of the New York University School of the Arts.

**Lost alumni — Susan Amadon Wilt, Paul Day, Amy Ehrlich, Susan Groehl Hofmann**

## ★ '65 ★ REUNION!

**Jill Underwood Bertrand**  
31 Love Lane  
Weston, MA 02193  
617/647-5288

Lisa Gallatin Gerard showed color photographs at the Loeb Student Center of New York University, November 13-30, as the final requirement for a Master of Arts with studies in photography from New York University. A color postal card, depicting her mother and daughter, Celia, now 8-plus, was sent to the College as an announcement of the show. Lisa lives in New York City.

**Lost alumni — Annette Adams Stuart, Joy Bacon Friedman, Lois Banulis Rogers, Stephen Bick**

## '66

**Karen McAuley**  
910 West End Avenue  
New York, NY 10025  
212/749-4646

Ellen (Dickinson) Wilbur O'Malley's first book of short stories was published in June by Palaemon Press. *Wind, Birds, and Human Voices*, she reported, received very fine reviews "and book endorsements by Eudora Welty, George Garrett, Richard Yates." Ellen is an editor of "Ploughshares" and "Pushcart." She lives in Cambridge, Massachusetts, with her composer husband.

**Lost alumni — Nancy Barrows, Mary Beckerman Strouchler, Elaine Marcia Buxbaum Cousins, Audrey Dawson**

## '67

**Susan K. Bryant**  
85 East India Row, Apt. 38A  
Boston, MA 02110  
617/277-9581

Lauren Croft Brill wrote that she is happily married and has four children, ages 16, 13, 5 and 2. Her husband, Jesse M. Brill is a noted securities lawyer. They are living in Berkeley, California.

Kathleen Haynes Shorr: "After six years of very part-time school, finally received a Master's of Fine Arts in Dance, with an emphasis in oriental studies, from the University of Arizona. Currently choreographing during nap-time and the middle of the night, as Rosemary, 5, and Ian, 2, happily, are most consuming." Kathleen and her family are living in Tucson.

**Lost alumni — Danice K. Bordett, Linda Brooks Coy, Jennifer Fincke Windsor, Elizabeth Frank Perlmutter**

## '68

**Barbara Fisher Williamson**  
322 Central Park West  
New York, NY 10024  
212/663-1158

**Lost alumni — Jane Becker, Pamela Bos-telmann, Tommie Ann Braun Bower, Elizabeth Cavanaugh**

## '69

**Diana Elzey Pinover**  
405 West 23rd Street  
New York, NY 10011  
212/691-0577

Brenda Kydd: "I'm so happy. I just landed a dream job and I love it. It has nothing to do with what I majored in — dance. Enclosed is my first edition business card. My title is account representative." Brenda Kydd - Security First Marketing - Annuities, Insurance, Securities, Tax-Deferred Annuity Specialists - Capitol Life, 17215 Studebaker Road, Suite 180, Cerritos, California 90701."

Ronnie Steinberg (no longer Mrs. Ratner) has recently published her book, *Wages and Hours, Labor and Reform in Twentieth Century America*, Rutgers University Press. She works at the Center for Women in Government at the State University of New York in Albany.

**Lost alumni — Deborah Choate, Sarah Cook Longacre, Lucia Deleon Johnson, Cordelia Duke**

## ★ '70 ★ REUNION!

**Nancy S. Hobbs**  
873 Broadway, Rm. 604  
New York, NY 10003  
212/254-6695

**Lost alumni — Harry Brauser, Leslie A. Burke Rich, Christine Cameron Butler, Claire S. Copley Eisenberg**

## '71

**Barbara Abercrombie**  
92 Macy Street  
Raynham, MA 02767  
617/822-0725

Janis Pryor, we are told, produced the documentation for "Jessie Jackson On The Record," a three-part series aired on WNEV-TV, Boston, the weekend of December 16. David Farrell, *Boston Sunday Globe*, noted that the series "was an extraordinary public service because it provided a most interesting and revealing insight into the black political leader, a view that didn't come across to the American people during his long and controversial campaign for the Democratic presidential nomination. It was a gripping, in-depth study of the life of the well educated and highly motivated black, a portrait that provided some understanding of what makes Jesse run and why he departs from the political script advocated by most observers. Jackson's mother was a very strong influence on his life and attitudes."

**Lost alumni — Marilyn Ruth Arnold, Carolyn Bond Keck, Nanci J. Breslau, Anne Cunningham Leader**

## '72

**Sam Schulman**  
Box 446  
Haydenville, MA 01039  
413/268-7262 (wk)

Sharon Ott recently became artistic director of the Berkeley Repertory Theatre where she has been directing and producing for several years. She is married to Aulin Gray, the Obie award-winning playwright: 1982 Obie best play, *How I Got That Story*. Sharon and her husband live in Oakland, California.

**Lost alumni — Marjorie Kay Atlas Goldman, Meredith Babbe, Jane Blumgarten, Mimi Busiel**

## '73

**Anna Shapiro**  
155 Bank Street  
New York, NY 10014  
212/989-5703

Mary Anne Grafmueller was ordained to the Episcopal priesthood during a service in January at St. James' Episcopal Church, West Hartford, Connecticut. She is a graduate of the University of Massachusetts and Trinity Episcopal School for Ministry, as well as of Bennington College. Mary Anne's training also has included service at Long Lane School in Middletown, St. Paul's Church in Pittsburgh and Christ Church Cathedral. She will serve at St. James'.

## '74

**Ms. Susan Still**  
15 Sellers Avenue  
Lexington, VA 24450  
703/463-6684

## ★ '75 ★ REUNION!

**Deborah Bornstein**  
900 West Wrightwood Apt. 3  
Chicago, IL 60614  
312/528-3806 (hm) 222-9350 (wk)

Lisa Kraus presented *The Watchers (Made for TV)* a commissioned full-evening piece at the Bessie Schonberg Theater of Dance Theater Workshop, in mid-November. The choreography is derived from, and complemented by, the video techniques that are becoming increasingly popular among new choreographers.

**Lost alumni — Judy Beck, Berit B. Becker Taggart, Sandra Lynn Black, Peter Blair**

## '76

**"Ish" Bicknell**  
884 Riverside Drive, Apt. 4F  
New York, NY 10032  
212/923-4092

**Lost alumni — Tulay Baytug, Sonia Ann Benenson, Lisa Braden, Mary Braden**

## '77

**Elisse Ghitelman**  
68 Freeman Road  
Yarmouth Port, MA 02675  
617/362-3096

**Lost alumni — David P. Alpert, Michael W. Barton, Holly Moore Dale, Laurie Daniel**

## '78

**"Wynn" Miller**  
40 Riverside Avenue  
Riverside, CT 06878  
212/421-7500 (wk) 203/637-3902 (hm)

Sharon Elliott Fuller and her husband Doug are proud parents of Christine Grace Fuller, "a seven-pound, eleven-ounce healthy girl. All are fine." Sharon, Douglas and Christine live in Berkeley, California.

**Lost alumni — Priscilla Brown, John Weir Clark, Jr., Margaret Cohen, Nora Elcar**

## '79

**Lexey Lee Russell**  
P.O. Box 59  
North Bennington, VT 05257  
802/447-1864

Susan Alancraig offered a short course on dark room techniques during the October program of short courses at the Park-McCullough House in North Bennington. Susan is a freelance photographer, living in Bennington. Some of her work has been on display in town.

**Lost alumni — Ann Burrows, Page Collins Cary, Thomas James Cathcart, Cathy J. Casriel**

## ★ '80 ★ REUNION!

**Kim Kafka**  
369 Hilldale  
Ann Arbor, MI 48105  
313/665-8418

Claire Burkert has graduated from the creative writing graduate program at Brown University. She is teaching one class in creative writing at Brown, in Providence Rhode Island, and freshman composition at the Rhode Island School of Design. She is also working on a collection of short stories. Claire lives in East Orleans, Massachusetts.

**Lost alumni — Diane Torrey Bettis, Susan Elizabeth Brown**

## '81

**Donzia Franklin**  
13 Hughes Place  
New Haven, CT 06511  
203/332-2026

Babette Allina: "One of the most interesting young artists to emerge this season," reported a column in the Reviews section, January

issue, *FlashArt*, published by the International Arts Review Board in Paris. "Just when it seemed that abstract painting had become shop-worn, Allina breathes new life into it... For all her twenty-two years, she is in command of the medium and its possibilities." Salvador Gallery felt one of the most intense paintings in her exhibition was *Coronet Christopher Rilke*, inspired by the story of the poet's grandfather who was a flag-bearer and thus the first to march into and die in battle. "The painting technique is perfect for describing the narrative of the death, seen through memory and filtered through emotion ... In the development of her private mythology we feel Allina is on the same ground that Gorky covered in insistently repeating the significant forms... One looks forward to witnessing the development of these paintings from here."

**Lost alumni — Arlene Adler, Susan Chapman Alexander, Patricia Henry Anderson, Karen Lou Ashe**

## '82

**Michele Plaut**  
237 Bergen Street  
Brooklyn, NY 11217  
212/858-7824 (hm) 572-2263 (wk)

**Lost alumni — Jin Hwan Bae, Katrina Billman, Kari Catalano, Victoria Fala**

## '83

**Jean Maguire**  
217 Sena Street  
Santa Fe, NM 87501  
505/982-0709

**Lost alumni — Sara B. Drought, Marti A. Dunbar, Karen Amy Feinberg, Gweneith E. Hawes**

## '84

**Brigid Capra**  
4101 West 20th Avenue  
Denver, CO 80212  
303/458-7781 (hm) 797-3281 (wk)

Hally Pancer is a photographer, living, studying and working in New York City. She lived abroad for most of 1984, having photography exhibitions in Paris, June 1984; Amsterdam, April 1984; and New York City, February 1984. "Doing very well."

**Lost alumni — Lynette F. Brawer, Lisa Demaras, Lisa Friedman, Stefanie G. Grandberg**

## Post-bacc/Wilentz Cont'd from p. 7

"One of the other reasons I chose Bennington," Wilentz said, "was to provide myself with an organized framework. I knew what I needed to do for vet school and what courses I needed to take before I came, and this has made it easier. But I think a lot of students who go into post-bacc programs do it to try it out, to see if they can make it in the sciences. This program provides extra structure and counseling, all lined up. It's good for students who've been through a year or two of graduate school and are used to thinking in terms of a program."

Wilentz mentioned another advantage that swayed her decision to come here. "I knew I could get courses I couldn't get as an undergrad somewhere else. I wanted microbiology, and Bennington was one of the only places around that could offer it to me." She also pointed to the FWT; this year she worked in a cancer laboratory, and last year she "rode" with an area vet on field calls, which will help her chances of acceptance.

"Working with undergraduates is fun," Wilentz says. "I'm incredibly impressed with some of the students. I wish I'd been that together when I was 20. I did terribly in the one biology course I took here 12 years ago." She encourages other older potential students to go into similar programs for advanced degree fields, "but I'd suggest doing it a year or two earlier than I did. It's really a hard decision," she concluded, "to put everything back on the line, and from a financial perspective it's very difficult. One particularly nice aspect of Bennington for older students is the faculty's attitude: they don't expect you to kow-tow. All the faculty are my peers — I think of them as friends."

# Making Excellent Use of Usdan Gallery

While attending a meeting on campus last year, trustee Suzanne Lemberg Usdan '51 was dismayed to find the gallery which bears her name standing empty. Quietly and generously, Mrs. Usdan soon provided the Art Division with a grant earmarked for an uninterrupted schedule of gallery use.

After last spring's show of recent alumni art, *Bennington Artists: The Years After* (curated by Sidney Tillim, and the last to be underwritten by the Elizabeth Reed Keller Memorial Exhibition Fund), VAPA's showplace Usdan Gallery began using the new grant steadily to present high quality, high interest exhibits. With only one exception — the fall showing of Dance Division faculty member Jack Moore's fabric collages — all exhibitions since that time and those projected through the spring term will have received partial or full funding through the Usdan grant.

As this year's division head Neil Rappaport noted, "The Gallery exists as a teaching tool, with the goal of expanding student awareness and interest by providing varied stimulation." Rappaport cited a range of exhibition categories: those that grow out of faculty interests, acquaintances and colleagues; those curated by independent professionals for the Gallery, a practice the division holds as a policy goal for twice-yearly implementation; rental shows, such as last fall's documentary study of public art, "Beyond the Monument," curated by M.I.T.'s museum and distributed through the New England Foundation for the Arts; M.F.A. and annual senior shows; and 'special' shows that develop in unpredictable ways.

Demonstrating much of that range, the most recent exhibit and those scheduled for March and April are profiled below.

Over many years, the Music Division's Lionel Nowak collected more than 200 paintings, sculptures and prints by Visual Arts Division students and teachers while maintaining he was "not in any sense an art collector." A November 20 to December 14 exhibition titled *Art as Personal Relation* displayed nearly half of Nowak's acquisitions, selected by Sidney Tillim with a faculty emphasis. Most works had been purchased for between \$50 and \$750; some were gifts; and several, bearing out

local legend, were won over a poker table.

Impetus for this show sprang from a conversation with former president Frederick Burkhardt, who knew the collection, and Nowak is "extremely pleased" with its realization. The exhibit's focal and associative center was the dozen or so canvases and constructions by the late Paul Feeley, whom Nowak recalls as "perhaps the finest general leader of creative thinking Bennington has known." Works by Tony Smith, Vincent Longo, composer Carl Ruggles, alumni Jacqueth Hutchinson and Helen Frankenthaler, and many others were included, most never before shown publicly.

Admittedly influenced while assisting Feeley hang senior shows in the fifties and sixties, Nowak says he developed "a special delight in mavericks ... who speak to the eye."

Two shows will run concurrently from March 12 through April 4.

Artist Carol Haerer has selected paintings, prints and drawings for a group show to be called *CrossOvers: Artists in Two Mediums*. This exhibition features works by 15 noted artists, primarily painters, "showing the vision of each as expressed in two different working methods." The range of work also crosses from one extreme of aesthetic concern to another, from the "New Expressionism" of New York artist Jennifer Bartlett to the geometric abstractions of Burgoyne Diller. Mary Frank and Sonia Gechtoff are among the other major contemporary artists represented.

In addition to her primary involvement in painting, Haerer has taught at Williams College, Burlington's UVM, and taught and directed Bennington's Summer Painting Workshops. Her work can be seen at the Oscarsson Hood Gallery in Manhattan; she has paintings in the permanent collections of the Whitney, Guggenheim and Brooklyn museums and other major institutions.

Chris Duncan will exhibit a recent cycle of *Steel Sculptures and Related Drawings* in the other half of the Gallery. During two years as technical assistant to division sculptor Brower Hatcher, Duncan completed several of the pieces in the VAPA studios. He describes his current work as tending toward the "frontal and linear, activating space by the steel's drawn qualities."



Lionel and Laura Nowak at opening reception.

In the past year his work was shown at New York's City Hall Park, Federal Courthouse, and Performance Space/P.S. 122; and at both Sculpture Space and the Munson-Williams-Proctor Institute in Utica, NY. At the New York Studio School Duncan studied with William Tucker and Clement Meadmore, and has been a teaching assistant at the Skowhegan School of Painting and Sculpture in Maine. This is his first one-person show.

'Special' in every respect and a first for the Gallery, the exhibit *Matthew Marks '85* will mount from April 9 to May 9 is only tangentially a fulfillment of requirements for his art history minor. The 100 selections of *American Prints, 1860 to 1960* echo the best of his personal collection of over 800, representing all printmaking media — lithography, etching, woodcut, silkscreen and monotype.

At 22, Marks is recognized both as an eminent collector and as a leading authority in the burgeoning field of American prints. As consultant to New York's Pace Gallery, he has curated three highly successful exhibitions, each scheduled by Pace to coincide with his Bennington FWT periods. His publications include a landmark study of the "Group of Provincetown" color woodcuts, and a treatise on one painter's 1870s etched views of Manhattan.

Marks began collecting at age 12 with the purchase of a black and white Marsden Hartley lithograph. He soon decided on a historical collection "as a way of educating myself and other viewers in the history of America in art." The Hartley will be shown, as will prints by expatriates J. McN. Whistler and Mary Cassatt, early-American modernists, and artists of all phases through the Abstract Expressionism of David Smith and Adolph Gottlieb. Among Marks' personal favorites are a small color woodcut by Max Weber, a 1929 New York scene litho by Louis Lozowick, and Edward Hopper's 1920 etching of railroad tracks in a landscape.

## faculty notes

**FRANK BAKER, REMY CHARLIP** and **MICHAEL DOWNS** are conducting their 1985 Field Work Term voice workshop in Portugal. See article inside.

**VIVIAN FINE** was among the composers honored during Focus!, a week-long "Festival of European and American Music 1945-1955" presented by the Juilliard School in January. Fine's *The Great Wall of China* for voice, cello flute and piano was performed at the Juilliard Theater January 22. The following day she took part with John Cage, Milton Babbitt and several others in a roundtable discussion of post-war music in Lincoln Center's Alice Tully Hall.

**SUE ANN KAHN** has won an award from the American New Music Consortium in recognition of her performances of music by contemporary composers. The award will be presented in New York on April 20 at the Consortium's Spring Festival. In addition, Kahn will give a flute recital as part of the festival. During the fall, Kahn performed at the ISCM-World Music Days in Toronto, and she is featured on the WGBH-TV "Soundings" program on the music of George Rochberg, to be released in June.

**GAIL RUSSELL**, of the Social Science faculty, chaired a panel discussion at the fall meeting of the Town of Bennington's Church Women United. Child abuse from two aspects was emphasized, with a question and answer period later. Russell notes her long-term commitment to working on local issues at a grassroots level.

**STEPHEN SANDY** is reading at the Philadelphia Poetry Center of the Young Men's Hebrew Association in Philadelphia (Broad and Pine Streets) on March 3.

**RONALD COHEN** has been invited to present a colloquium to the Department of Psychology at the University of Maine this coming spring. Also, he has been invited to participate in a symposium entitled "Awakening the Sense of Injustice" at the annual meetings of the American Psychological Association next August in Los Angeles. Cohen's papers from the joint United States-West German Conference on "Justice and Inter-group Relations" will appear in a book, *Justice in Social Relations*, to be published by Plenum Press.

**LIONEL NOWAK**, Faculty Emeritus of the Music Division, and his wife, Laura, loaned their collection of art works for exhibition in the Suzanne Lemberg Usdan Gallery November 20 through December 14. "Art as Personal Relation," Nowak wrote, "an exhibition of a private collection of varied works by faculty associates, alumni and other friends. Each piece, beyond its artistic substance, is a mark of affective personal relationship with the artist." See article above.

The word is out that **ROBERT WOOD-WORTH** will be honored with a Doctor of Science degree in May by the University of Vermont. In the meantime he is enjoying the warmer air of Florida.

### Former Faculty

**GEORGE GARRETT** was writer-in-residence during the summer residency program at the Atlantic Center for the Arts near Cocoa, Florida, August 5-25. The center's program each session includes a literary, visual and performing master artist, along with their apprentices. Garrett also taught this past July at the Bennington Summer Writer's Workshop.

**KENNETH BURKE**, critic, philosopher, translator, poet and short-story writer, was the opening speaker for the 1984-85 arts and humanities series at California Polytech on October 4. His topic was "On Imagination" as part of the 1984-85 series "Imagining the Imagination: The Varieties of Contemporary Creativity." A prolific writer over the past 60 years, Burke says: "One must learn skills (that's the pragmatic angle); one must learn appreciation (that's the aesthetic angle); and one must learn to fear all skills and wonders (that's the ethical angle)." W. H. Auden said, in 1941: "No isolated quotation can do justice to Mr. Burke's subtlety and good sense, and no doubts ... can obscure the fact that he is unquestionably the most brilliant and suggestive critic now writing in America..."

**GAIL THAIN PARKER WICKES** (President, 1972-76) has become a stockbroker for Dean Witter Reynolds in Oklahoma City, and has been teaching part-time at Oklahoma City University.

**MARTHA HILL** helped the American Dance Festival celebrate its 50th birthday in Durham, North Carolina, last summer. The anniversary season was dedicated to Martha, Louis Horst, John Martin and Balasaraswati. Invited to the festival were choreographers from India, Indonesia and the Philippines as well as from France and the United States.

The social pages of the New York Times yielded the information that **MARTIN HOROWITZ**, who taught Russian language and literature at Bennington from 1971 to 1979, is a paralegal with the New York law firm of Layton & Sherman. He was married

on August 27, 1984 to Madeline R. Lee, daughter of writer Leo C. Rosten of New York and the late Priscilla Mead Rosten, in a ceremony at Wallkill, New York.

A senior fellowship of \$25,000 has been awarded by the National Endowment for the Arts to four American writers including **STANLEY KUNITZ** (Literature, 1946-49), the poet and translator. Others went to William Meredith, the poet and editor; and Peter Taylor and Richard Yates, short-story writers and novelists. Endowment chairman Frank Hodsoll said that the senior fellowship is intended "to support and honor creative writers and other literary professionals who have received the highest critical acclaim, but whose work may not be widely known outside the literary field."

**JOHN DOUGLAS FORBES** sent a note saying that, since retiring from the faculty of the University of Virginia Graduate Business School, he has taught art history at the university's division of continuing education. "Re married since my wife's death, and become the parent of Michael, 3."

A photograph in the New York Times of August 24 showed **BERT SALWEN** (Anthropology, 1962-66) supervising an archaeological dig on Sullivan Street in Greenwich Village, where cisterns dating to the 1820s were being studied. The project was being sponsored by New York University.

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