

BENNINGTON COLLEGE

stories

1998 - 2000

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

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

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

House Chairs: Peer assistants who provide leadership and support in student houses.

Bachelor of Arts/Master of Arts in Teaching (B.A./M.A.T.) Program: A combined program that includes intense pursuit of a discipline combined with weekly seminars and a year-long classroom apprenticeship with master teachers. Bennington offers certification in early childhood, elementary, and secondary education.

The Plan: With the help of faculty advisors, students design their own academic programs. This process begins during the first term, when students write a reflection essay, and continues throughout their years at Bennington, with additional written proposals that continue to shape their education. At regular intervals students meet with faculty committees to review the plan.

Public and Community Service Program: This program encompasses a range of courses and research, volunteer service in communities, and critical reflection on the relationships among them. Courses in this program integrate work in the classroom with voluntary service at off-campus sites.

Regional Center for Languages and Cultures (RCLC): The Center takes a regional approach to the teaching of foreign languages. Faculty expertise spans special training in language instruction, including technology; a range of cultural interests and expertise; and an interest in working with students from kindergarten through graduate school as well as training teachers of language. Languages offered include Chinese, French, German, Italian, Japanese, and Spanish.

SILO: The student-produced arts and literary magazine.

Student Educational Policies Committee (SEPC): Student committee that considers and communicates student recommendations about educational policy, FWT, and faculty appointments.

Student Endowment for the Arts (SEA): Student organization endowed by Student Council that provides funds for independent student projects, including plays, concerts, guest appearances, lectures, and exhibits.

Tutorials: Individual or group seminars proposed to instructors, usually available to third- and fourth-year students.

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

For detailed information about Bennington's curriculum, faculty, academic structure, and programs, please refer to the 1998-99 Admissions curriculum catalog.

Community life—shaped, like so much else at Bennington, by the academic and social interests of students—encompasses everything from readings, art exhibits, plays, and concerts to live bands, volleyball on Commons lawn, soccer, and pick-up basketball.

The academic heart of Bennington College is a faculty composed of teacher-practitioners. Poets and novelists teach literature, choreographers teach dance, composers teach music, field scientists lead environmental studies.

One clear advantage of a Bennington education is the direct contact students enjoy with faculty members. Classes are small, intense, discussion-oriented. Written evaluations compel teachers to consider each student's individual progress and students to develop goals rather than a GPA; these evaluations are complemented by a system of grades.

In addition to their roles as teachers and advisors, faculty members arrange for distinguished visiting faculty and guest artists to visit campus for a term, a month, or a few days. These innovative residencies and collaborations are fundamental to Bennington's curriculum.

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



I came to Bennington thinking I would be a writer and a filmmaker—a journalist. I'd liked biology in high school but my teacher was just so dry. Michael and Kerry and Betsy* are different. They ask questions, get you thinking. And their life experience—Kerry's research on old-growth forests, Betsy's study with salamanders, Michael's work with algae—makes it easy to listen, because you know they're talking from first-hand knowledge. That's how they expect us to learn, too: In Betsy's course, to study red-wing blackbirds, I went out there and observed first-hand how they behave. And then I could relate what I'd read to what I saw.

▲ "During FWT last year I worked at MTV, which confirmed some things for me. It felt like we were *reporting* the facts, not helping to find them—and that's become really important to me. In biology, there's an excitement about being able to theorize and then test your theories and then tell the world: *Look at this*. If I were a journalist I could go to Africa and report on Ebola, but I wouldn't actually be there trying to stop it. Which isn't to say that journalists don't have an effective role, because someone has to pass the information on: It's just that I know now I want to have my hands *in* the information.

▲ "We have such a reputation here for the performing arts—dance, theater, music—but this is also the perfect environment for someone studying the sciences. This place expects you to go out and *experience* things to learn, not just read about them. I think that's so valuable in promoting a scientific mind."

Casey Cochran '00 of Salem, Oregon, has continued her interest in video and writing while she pursues her passion for science. In her first year she was videographer for *The Threepenny Opera*. She sometimes writes press releases for her work-study job, and is also a house chair and SEPC science representative. Last summer, as part of Kerry Woods's research project on old-growth forests, she worked in Michigan with Elizabeth Ward '99 and Jason Smith '98. For her second FWT Casey worked at Oregon Health & Sciences University. Pictured is Casey on Dickinson Pond with one of the red-wing blackbird decoys she used in her study.

*Science faculty members Michael Mishkind, Kerry Woods, and Betsy Sherman.



The *Breasts of Tiresias* is my big project right now. That all started after *Threepenny Opera* last term, when I first worked with Jean. She and I did some one-on-one collaboration work over the summer, and then she asked if I would be musical director for the fall production. I'm also playing the piano, and I wrote about seven numbers for the show.

● "I came here to study voice; composition was something that was only kind of interesting to me. But I'm very serious about it now. I'm going to work on Vic Perry's ['99] thesis with her; we're writing a musical. I'm working right now on a performance piece for the faculty ensemble, which gets together every Thursday to play student works.

● "This is an amazing place to be. I'm working with Jean Randich, who is really getting known in the theater world—we might collaborate next summer in San Francisco on a piece; that would be interesting. I'm studying voice with Tom Bogdan, one-on-one; composition with Allen Shawn, also one-on-one; farce with Jean—which is a parallel to *The Breasts of Tiresias*; Biology of the Sexes with Betsy Sherman; and a Monteverdi course with Tom and Amy Williams—Liz Coleman* is taking that class, too."

Dan Mohr '00 of North Walpole, New Hampshire, discovered Bennington through attending the July Program, after which he applied to the College for early decision. Dan has been an SEPC representative for music. He spent his first FWT in New Orleans, interning for novelist Anne Rice; for his second he worked for Mobius, Boston's artist-run center for experimental work in all media, and with the Boston Baroque. Below is Dan with directing teacher Jean Randich, on the set of *The Breasts of Tiresias*.

*Elizabeth Coleman, president of the College.



There's something spectacular about having people who are in the midst of their careers and teaching at the same time. It's important to see they're still processing, still learning. But at the same time, here they are providing us with their experience, and taking our experiences into their lives as well. It's a rare opportunity.

● "This place is a haven—the studios, the spaces—these are things that you do not have once you leave these gates. That's a hard reality. When you leave here you'll pay a bazillion dollars to rent a teeny box to dance in for two hours. But your teachers make you aware of that, that you should take advantage of all this while you can.

● "The facilities here are point-blank amazing: the laboratories, the dance studios, the library, the music rooms—pianos everywhere—and the visual arts spaces. That was one thing that made me sure when I came here the first time—walking into those spaces. When my tour person said that all these buildings are open 24 hours a day for students, my jaw dropped. At home sometimes you might wake up, have these great ideas, but *boom*, what are you going to do with them? Here, you put on your coat, walk to VAPA, dance all night. I've done that.

● "One incident really stands out for me, from last year. I went to Kemmeo's* showing of *Nine Lives*. It was a three-part experience. One, that I was supporting my fellow student's work. Two, that there were these nine beautiful, amazing women from this campus on video—so I knew: *This is for real*. And then, just the experience of collective inspiration. Afterwards I went with one of my friends to the studio and danced for three hours. I hadn't been going anywhere with my work, but that night I got somewhere really big.

● "I've had my low points here—sometimes this is a hard place to be—but then something will happen—I'll see someone's work, or I'll have an amazing conversation with a teacher, or I'll walk home and see the stars and silhouettes of these beautiful mountains—and I remember why I'm here. I'm inspired, so I go to VAPA to dance, or I write in my journal, or I don't do anything. But I just recognize that I am in the midst of some wonderful, earth-shaking things, people, art. That's what it's about."

Erica Carson '00 of Harrison, Maine, came to Bennington as part of the early admission program. She discovered her love of teaching during her first FWT, when she worked at a Los Angeles elementary school as a teacher's aide. As a result of that experience, she is considering the College's B.A./M.A. in Teaching program, with a concentration in dance and visual arts. During her first year Erica was one of nine students in Dance on Tour, which performed throughout New England. She spent her second FWT in San Diego working at Sushi Performance & Visual Arts, and plans to study abroad during her junior year. Erica is the SEPC representative for dance and Student Council representative from her house. In addition to Dance on Tour, she has performed in and choreographed for a number of dance concerts. Pictured in a VAPA dance studio is Erica with teacher Dana Reitz, whose career includes, most recently, choreographing for and performing with Mikhail Baryshnikov.

*See story on Kemmeo Brown '98, page 14.



ON TEACHING AT BENNINGTON

The reason I am at Bennington is because Bennington is about a better idea. Bennington is about students learning and performing in accordance with deepening and ever-extending knowledge, purpose, and ability—and it is also about faculty learning and performing in accordance with deepening and ever-extending knowledge, purpose, and ability....

"At Bennington we are not practitioners turned teachers for a few hours each day; we are models of the real thing, the genuine article: scientists, social scientists, creative artists who are able—indeed, are pledged—to enter the classrooms with no abatement of interest, no narrowing of subject matter, no displacement of sensibility. We teach what we teach from that most precious well-spring, our own genuine interest and enthusiasm. We teach what we know, and we learn more as we teach. New classes are invented quite as much as old classes are repeated, probably more. I do not know, frankly, if this extraordinary style of teaching could be successful everywhere—the students at Bennington are exceptional: deeply serious, eager for performance, full of honesty, and often already sharp with wit. It is not difficult therefore to be honest with them, to be with them in a classroom not only as a technician, or a person learned in this or that specific field, but as a person also serious and questing. There are people all over the world who put their real lives on hold while they go off to their daily work; one of the great differences between Bennington and other schools, at least the ones I have been at, is this sense of wholeness in the faculty—their lack of pretense and pretension, their realization that working in such a classroom is not a compromise of their work but an opportunity to inform it. The issues raised in my classrooms are not a select few I have predetermined will be raised, but issues raised by any of us—the students, myself too—as we go along. The classroom here is not an apparatus in which to get ready for the real world; it is the real world."

—Excerpts from remarks by Pulitzer Prize-winning poet Mary Oliver

A R I K D E ' 0 0



"I come from India, but after taking Mansour's Human Rights class my first term here, I knew much more about my country than when I actually lived there. Mansour sparked my interest; he had questions about problems that I never knew India faced. If you read *The Economist* or *Time* magazines, India seems to be doing remarkably well, but there are things that we're shaky on. Mansour was instrumental in opening my mind to that.

■ "A lot of students here feel passionately, ideologically, about things. Mansour can relate to the ideology, but practically, he's also seen the reality of it—he was the revolutionary Iranian ambassador; he's worked with Amnesty International, with Human Rights Watch. I have so much respect for him. Besides his teaching skills and the fact that he's very well-read, Mansour has been there, he's seen it all.

■ "Last term I took his political history course; the key thing he told me before class was, Arik, this course will give you the basics, a foundation, but building on it is your responsibility. That stayed in my mind. I did my final research paper on the current Hindu fundamentalist movement and linked that with India's affirmative action program. I always knew I wanted to study international relations and economics, but without Mansour, I don't know if I would've focused on India."

In addition to courses in history, computer science, and writing, Arik De '00 of Calcutta, India, has studied economics through an exchange program with Williams College, is learning Japanese, and has discovered an affinity for acting. He spent his first FWT working on campus; for his second he returned to India to work with a Calcutta-based nonprofit agency, Shrishti, investigating first-hand India's child labor situation. Arik's FWT culminated in a presentation he made as part of a televised debate between labor ministers and Shrishti representatives. Arik, who has been accepted for a year of study at the London School of Economics, helped form Bennington's international students' organization and has served on the orientation committee and as an SEPC class representative. Pictured are Arik and Mansour Farhang, who teaches history.*

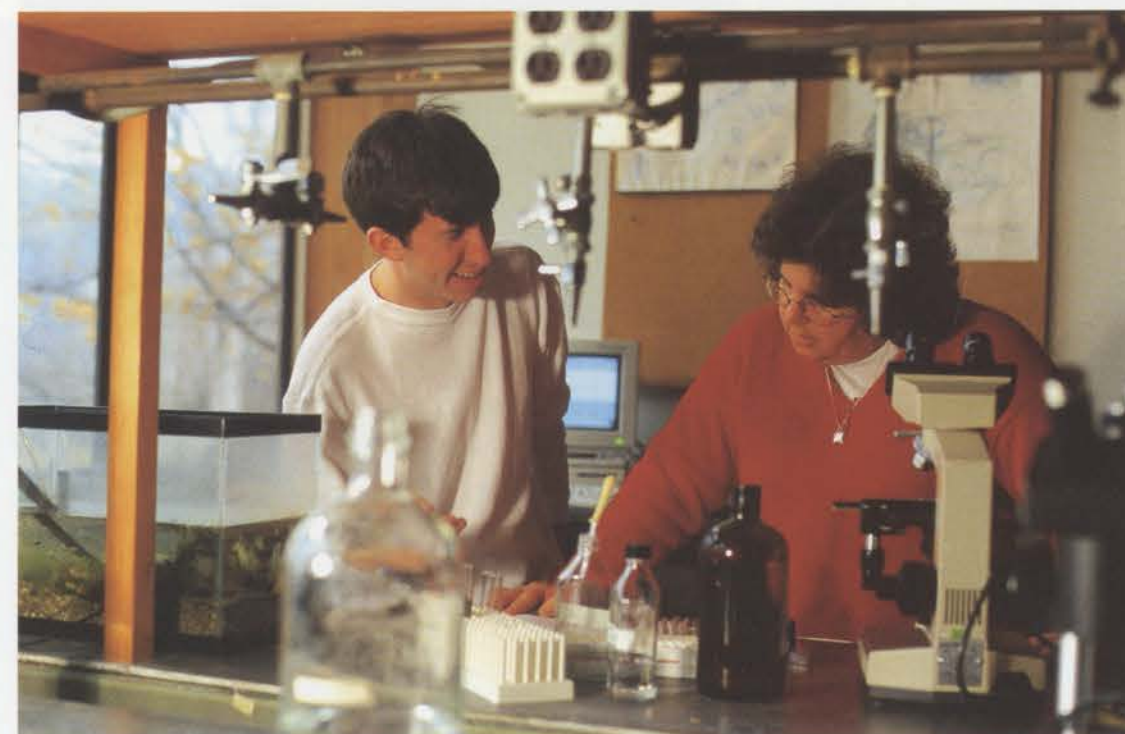
*International students are unable to work off-campus for pay during their first nine months of U.S. residency due to federal immigration laws; most opt either to work on campus or return home to work during their first FWT.

"I'm focusing on biology, specifically on evolutionary theory, and also on multimedia studies. This term I have a class with Ed Keller on systems integration and theory of multimedia and aesthetics. I have a Cells, Genes, and Energy class with Michael Mishkind; I have Human Interface Design with Ruben Puentedura; I'm studying Robert Frost's poetry with Mary Oliver; and physics—Space, Time, Relativity—with Norm Derby. For my work-study jobs I do the College's Web page with David Phillips and research with Betsy Sherman.

▲ "I think you start biology with a view of what life is. And from there, since biology is the study of life, you decide which area interests you. Some famous scientist once said you could buy the metals and materials in a person for about thirty-six dollars. And then you'd have calcium and magnesium and iron and that stuff, but you wouldn't have a person. I guess that's how I look at it. You go out into the woods and you have all these intricate, interwoven systems of life—I know now that's what I want to study.

▲ "I came here from a really liberal, funky public high school—one of the best in the nation—and one thing they drilled into our heads over four years was, push your comfortable limits. That's a concept I hold dear. In a sense, I took a risk in coming to Bennington; all my friends went to places like Dartmouth, Harvard, and Yale. But I pushed my comfortable limits, and I'm very glad that I did."

Joe LaCasse '00 of Mont Vernon, New Hampshire, spent his first FWT working at Harvard's Graduate School of Arts and Sciences and for the anthropology organization Cultural Survival, where he designed a Web page. He worked with biologist Betsy Sherman (pictured below with Joe in the lab) during his second year on a study of salamanders from two ponds in the Green and Taconic Mountains. For his second FWT he focused on science, returning to Harvard to work in plant ecology as a research assistant in the Bazzaz Lab of the Department of Organismic and Evolutionary Biology. Joe has been an SEPC representative every term; during his first term he was Bennington's representative at a Brandeis University conference on gay and lesbian leadership in the 1990s.



J O E L A C A S S E ' 0 0

"I'm in a tutorial with Roland this term, writing my thesis. It's fiction based on a true story: a prison break, a crime spree, and a shootout that happened in the Midwest during the 1930s. I did all the research last summer—the state police in Michigan and Missouri were very helpful—and started writing when I got here. It's not a huge story like a president being assassinated, but it's about real people and something that mattered at the time; to me it still matters. I don't think there's as much difference between history and the present as people tend to think.

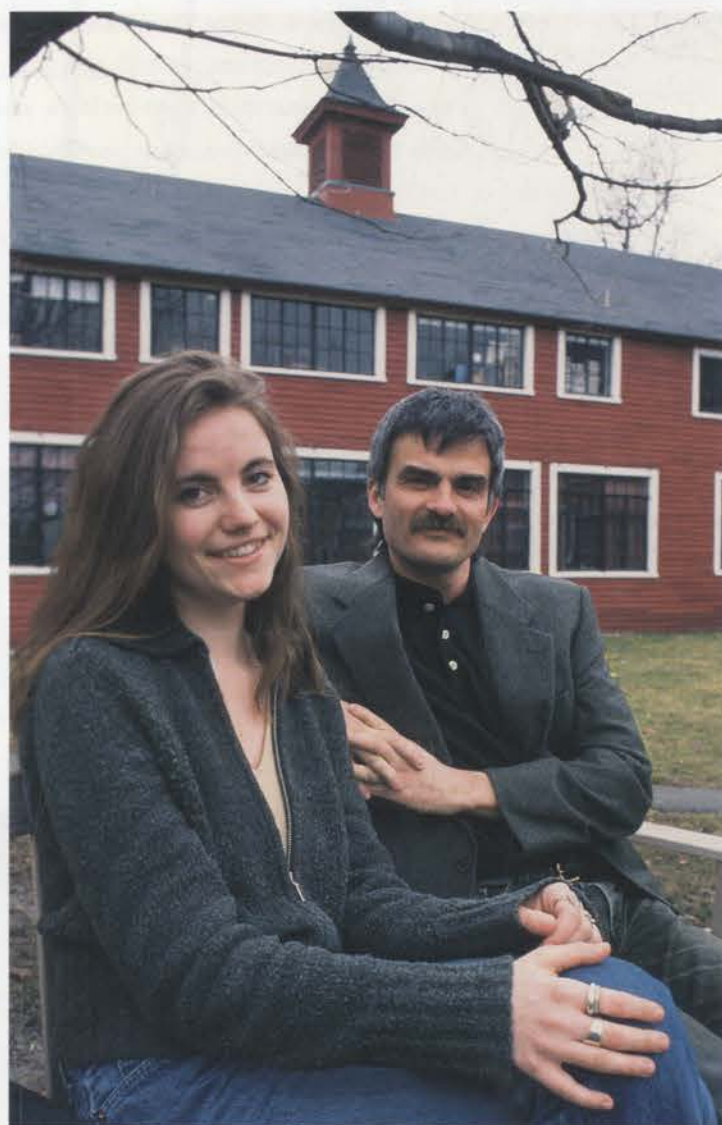
■ "In my studio sound recording class I'm retelling the story in a different way, expressing things that I couldn't in writing. I'm using parts of what I've written—a letter one man wrote to his mother before he broke out, the sermon that was read at a policeman's funeral. I use those voices and also sound scenes: a knocking at the hotel door, gunshots, jail sounds. Right now I'm working like crazy; it's pressure central.

■ "Working with Roland is amazing.

He encourages perspective, in terms of the pressure. And his approach to literature stresses something I can really relate to, which is to understand that analysis of the writing—looking for symbolism, metaphor, structure—OK, that's important. But he also asks you to relate the stories in fiction to your life, to who you are.

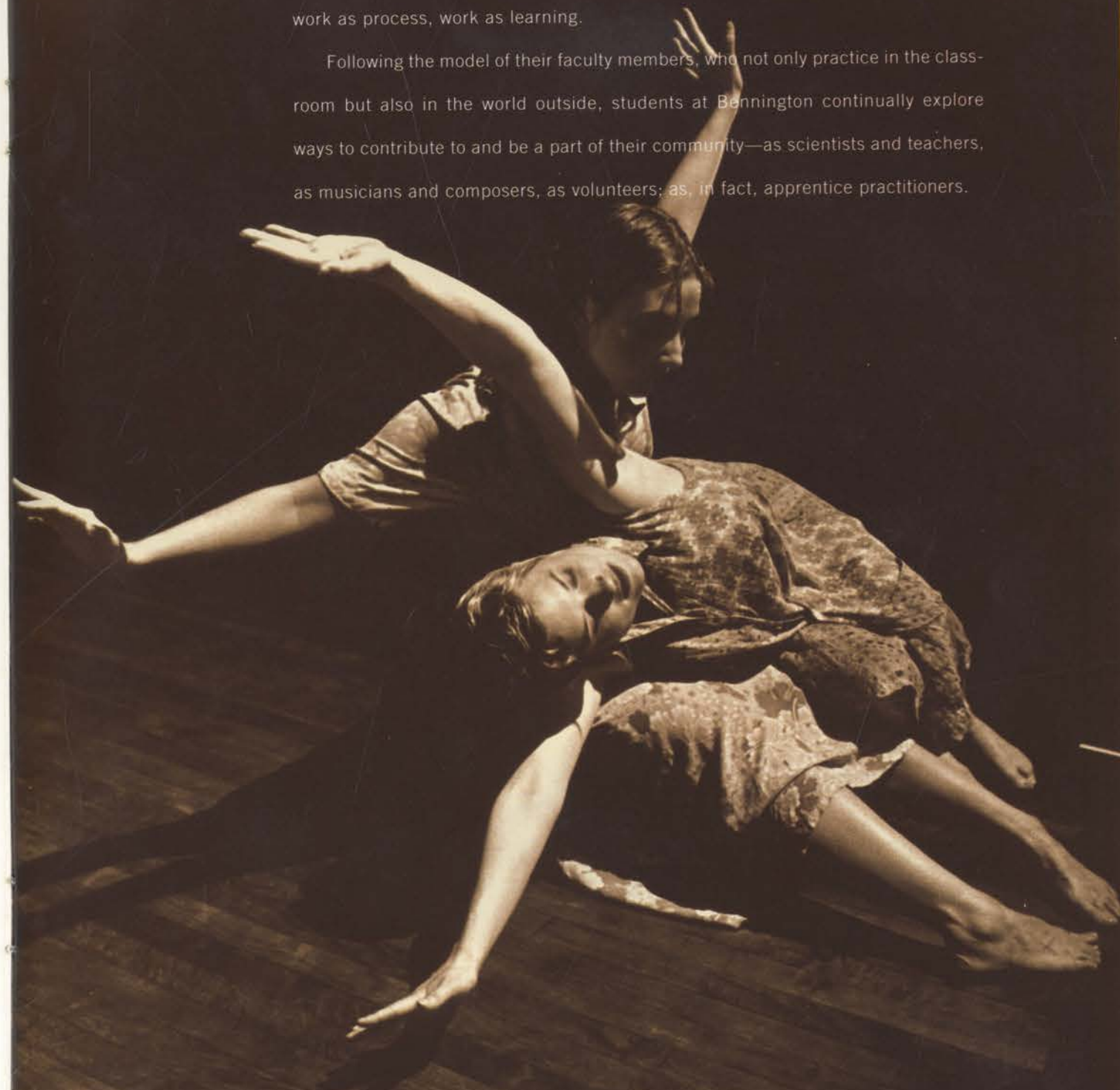
■ "When I first came here, a senior at orientation said that what she learned at Bennington wasn't like learning Math 101 or something, it was really learning about life: how to feel, how to think, how to experience things. When I heard her I thought, I hope that's true. And I have found that it is. It's not given to you—you have to work for it—but the opportunity is here."

Kate Barber '98 of Becket, Massachusetts, a charter member of Bennington's soccer team, has been a house chair and SEPC representative. She spent two FWTs in arts administration, one at Jacob's Pillow Dance Festival and another at the Berkshire Theatre Festival; for her third she interned in community service and education at Rutgers' Walt Whitman Center. She spent her final FWT in Dublin, Ireland, at Hot Press magazine. Pictured is Kate with her thesis advisor, essayist and novelist Roland Merullo.



Bennington students learn by practice. They compose music, perform science, write poems, research social issues, teach children; they choreograph dances, practice stagecraft, make art. This is a place grounded in the notion of work as joy, work as process, work as learning.

Following the model of their faculty members, who not only practice in the classroom but also in the world outside, students at Bennington continually explore ways to contribute to and be a part of their community—as scientists and teachers, as musicians and composers, as volunteers; as, in fact, apprentice practitioners.



Susannah Keebler '98 (top) and Willa Carroll '97.

Harlem's hot right now: The Clinton Administration just developed empowerment zone funds, and three hundred million dollars of that money will go there for redevelopment. So it's exciting that I'm putting closure to my documentary on the Harlem Renaissance this winter; it's something I've been working on since I got here. I have my main sources, and over FWT I'll be getting interviews and archives together, getting more voices, going to the Schomburg*—every time I'm there I meet someone who knows someone.

● "I don't want this to be your average PBS documentary—you know: Here's an archival photograph from 1923 outside the Savoy. I want it to have archives, yes, but I want a relationship between the archives and the arts and what's happening in Harlem today. For instance, I'll have Dr. Long** talking about the Harlem Renaissance elitists of 1929, and then maybe a poem, 'Black Magdalenes,' by Countee Cullen. On top of that will be stills of Harlem women throughout history. I'm taking a camera and talking to everyday people in the streets there, too. I want to fuse those things. So you learn a bit about history, told by contemporary sources, and you also see what's happening to Harlem now.

● "Because I'm working independently, it's been really hard—balancing schoolwork and this project. But I've found that the best learning happens outside. Class is for fueling you, presenting you with questions so you can go out there and find the answers—and *bring back* what you've discovered to the classroom. It's more like a coming together and discussing how things apply to your life or work, drawing things out of the text that you're assigned.

● "Last year I paid \$23 to go to a Harlem Renaissance symposium at the Berkshire Museum. As I sat there I realized I knew everything they were talking about; I could have just as easily been up there giving the lecture. That was amazing to me, thinking that after all these years of working and studying, suddenly—dare I say it?—I'm this *expert*.

● "I'm about to graduate. When I realized that I said, what am I going to do? I said, I should be starting college now: I've never taken anthropology; I wish I'd taken more foreign language classes. And then I slowed down and thought, wait a minute. The learning doesn't stop here. I guess that's why a commencement is a commencement. You're beginning."

The hour-long Harlem Renaissance documentary is only one of the independent projects Kemmeo Brown '98 of New York City has worked on during her senior year at Bennington. She also completed an original screenplay and attended the Million Woman March to photograph and interview participants. In collaboration with San Francisco-based filmmaker/videographer Jeanne Finnley and New York City-based sculptor Janet Zweig, Kemmeo worked as assistant videographer and interviewer for an innovative arts project in a New York City high school. During her sophomore year she produced a video, Nine Lives, featuring Bennington College women. Pictured is Kemmeo with samples of her recent photography.

*The Schomburg is a New York City public library specializing in African-American Studies.

**Dr. Richard A. Long is a renowned African-American Studies scholar.





Because putting up student work involved a pretty big process—writing a proposal, getting a budget from the faculty, finding crew members—we decided last year that we wanted a sort of low-key, just-throw-something-up kind of performance space that was purely for students. So, through the Drama Collective—which is basically student representatives from acting, design, and directing, kind of an extended SEPC—we came up with Second Stage.

- “We’re doing lots of readings now. Next term the idea is to have them once every two weeks, just cold readings. We want it to be easy enough so people can really throw ideas around. Before, people worried about putting stuff up that wasn’t exactly polished, and already that’s starting to change. We’ve taken over the Downstairs Café as our space, we’ve bought some lighting; we’re now an official student organization, so we can apply for funding. Last week we had a New Works Festival, with staged scenes; this weekend, we’re throwing a party.
- “Playwrighting has become a major focus over the last year or so. Right now I’m in the midst of two substantial pieces. At the New Works Festival the first three scenes of one of my plays were put up, and I got some good feedback. That’s really exciting.”

In addition to leading the Drama Collective and Second Stage committees, Ian Greenfield '99 of Salem, Oregon, heads the judicial committee and serves on the Student Endowment for the Arts and Student Council. Along with three other students and two recent alumni, Ian is an actor with Kadmus Studio Theatre; he traveled with the group to Poland last fall as part of a presentation at an international theater festival. Ian also works in lighting and computer design. He is currently completing a computer adaptation of a children's book that he hopes to publish on-line; he plans to take the Internet programming language Java Script next term. Ian has spent his FWTs learning by practice: For his first he helped found Three Winters Theater, a program that brought theater to elementary, middle, and high schools in the northern Vermont region; for his second he worked in San Francisco as assistant facilities manager for the Film Arts Foundation; for his third he worked with Kadmus. Ian is pictured in front of the Orchard Barn, a proposed new space for Second Stage.

My sophomore year I took a class in peer mediation with Susan Sgorbati; we saw a video on environmental planning and waste management, how to look at things as design problems. I liked the idea of combining all three—environmental studies, politics, and mediation. That spring I got a community galley in my mailbox about the new culture and environmental studies program group being formed by Ron, Susan, and Mansour*—which was exciting, because it showed that teachers were exploring these issues, too.

■ “My FWTs have reflected my evolving interests in the environment and conflict resolution. My first was a public relations job at Earthwatch in Massachusetts. For my second FWT I interned with the mediation and conflict management program at Woodbury College. After that experience, I could see myself working with and for people who believe in the individual’s power to make decisions and resolve disputes. For my third FWT, I interned with the Cornell program on environment conflict management. It was intense.

■ “Even though I’m focused on dispute resolution and communication, I still work as a lighting repair electrician sometimes. I love to be able to hold a wrench, to carry equipment or load a truck; I did strike on *Peer Gynt* this fall. The element that connects things for me is the in-between time. When I’m designing, the joy of it isn’t really the look of a particular moment, but the time in between one look and the next, where you can actually feel the flow. In mediation it’s the same thing; what’s exciting is the flow, the part between what people think they should say and what they really mean or want. Those are the things that excite me.”

T’aiya Shiner '98 of Cochran, Pennsylvania, has put her mediation skills to good use. With three other students, she designed a proposal for a campus peer mediation group, training for which is now part of the curriculum. She has also done mediation work for the town of Bennington’s small claims court (where she is pictured), in a first-of-its-kind project. T’aiya has stayed active in creative movement as well, and has been a house chair.

*Ron Cohen, who teaches social psychology and heads the program in public service; Susan Sgorbati, who teaches dance and is a licensed mediator; and Mansour Farhang, who teaches history.





“One of the things that I’m excited about is the experiments I’m doing with Betsy and Michael.* It’s a strange thing—behavioral studies in algae—since people don’t usually think of algae as *behaving*. But Michael does research on this type of algae called *Chlamademonia*, which have flagellae that allow them to move around. It’s been shown that things like paramecia will move to a preferential temperature along a heat gradient. We’re trying to replicate that experiment with these algae. The idea that an alga—which most people think of as just a very small plant—can have behaviors and react to its environment, rather than just growing and dividing and growing and dividing, is a very new and, I think, kind of wonderful idea. So we’re working on that—not in a class or tutorial; it’s just a thing that we’re doing.

▲ “I actually came here expecting to major in sculpture and theater; I didn’t plan on studying biology at all. When I was 11 or 12 I’d decided I wanted to be a zoologist, which lasted until I took high school biology. It was mind-numbing, just fact regurgitation. I thought, if this is biology, then I’m not interested. When I first came to Bennington I read Kerry Wood’s Ecology and Evolution course description, and it looked so interesting that I decided to take it. The term after that I took another course with Kerry and a biology reading seminar. The next term I took Cells, Genes, and Energy with Michael and a Darwin seminar. I finally started taking so many biology classes that it effectively became my second focus.

▲ “Most of the theater stuff I’ve done is technical: stage management, scenic design, set construction, production management. The things I’ve learned about how to keep a group of people moving on a project and how to get things done and how to scrape together resources—those skills are useful for science, too. Funding is lacking in biology a lot of the time, especially in ecology-related biology.

▲ “Both of my FWTs have been in theater: first in the scene shop of the Shakespeare Theater in D.C., and last year at Seacoast Repertory Theater in New Hampshire. I was a production intern, which basically meant I did everything: organized their scene shop, built scenery, ran the lightboard, stage-managed a children’s show, played a bit part. I’m actually concentrating more on biology now than on theater partially because having worked there, I saw that so many technicians are overworked and underpaid, working 80-hour weeks and making \$11,000 a year. I love doing theater, but it doesn’t seem worth giving myself an ulcer at 27.

▲ “Right now I go to Mount Anthony Union High School in Bennington twice a week, to teach genetics to a biology class there. It’s hard, in that many of these students don’t see science as a process of thinking of questions and thinking of answers. Science for them is fact, instead of science as a way to find out interesting things, a system for exploring the world. But lately I feel like I’ve cracked the shell a little; last week I got a couple of them to ask questions that were off-topic. It’s a start.”

Since arriving at Bennington, Dan Levitis ’99 of Potomac, Maryland, has worked on at least one theatrical production each term: In his second term, he stage-managed the faculty production New Anatomies and was master carpenter for Daybreak, written and directed by Nathan Parker ’96. He also was master carpenter for The Threepenny Opera, an extravaganza of which he says modestly: “The waterfall was the hard part.” Dan spent the second term of his junior year working on the science side of his academic work: Through the School for Field Studies, of which Bennington is an affiliate member, he worked with 32 other students from around the world in an Australian rain forest, studying interactions of plants and wildlife and applying biology to conservation. Dan is also active in the community, as SEPC science representative and Student Council representative from his house. He is pictured here with biology students from Mount Anthony Union High School.

*Biologists Betsy Sherman and Michael Mishkind, faculty members.

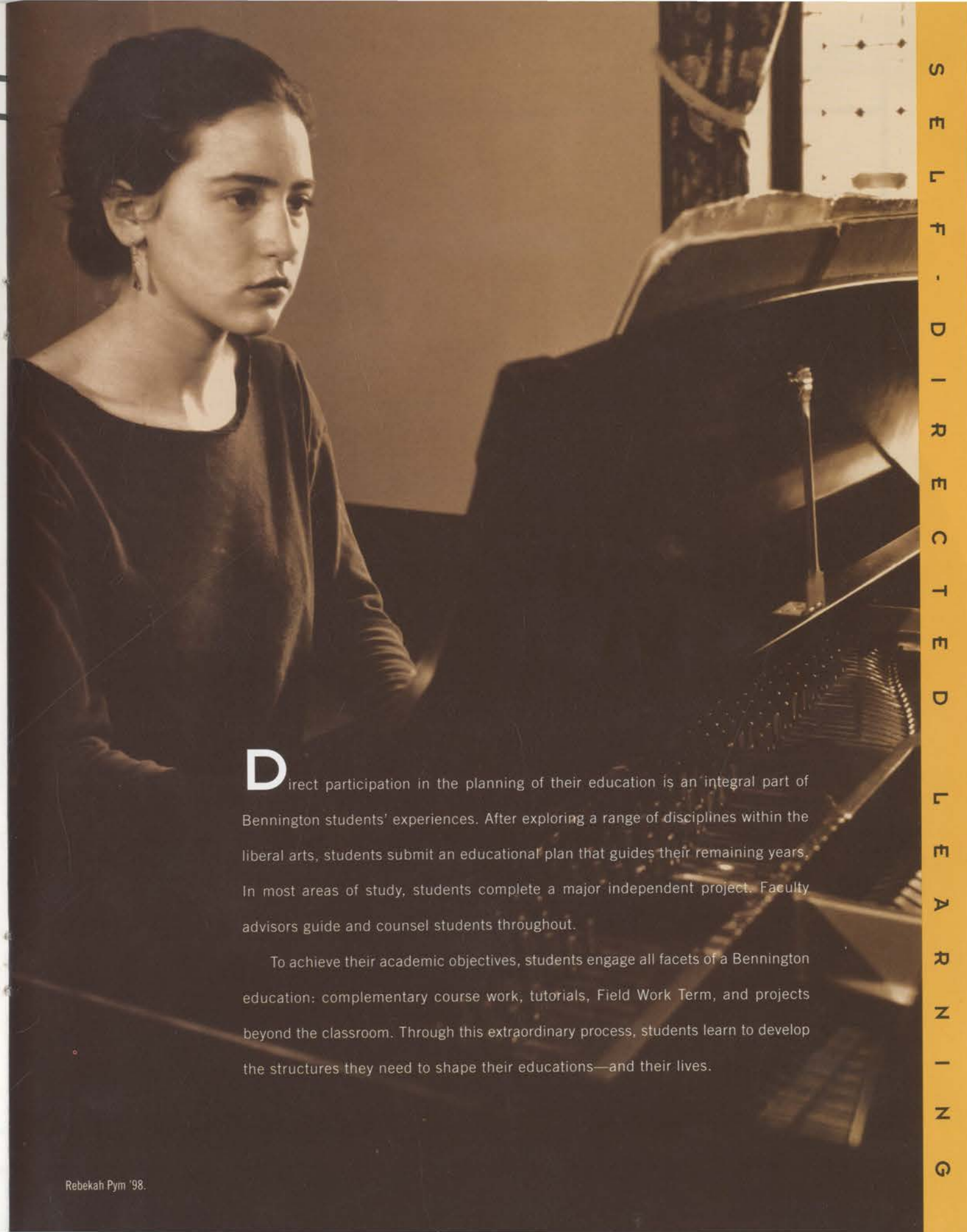


I heard about it through Reggie Workman, who was teaching a workshop at Bennington. Francis Kuipers—the legendary blues guitarist who's the music director for United Colors of Benetton—asked Reggie to recommend some students for Fabrica, a school near Venice founded on the principle that there's no real difference between commercial art and fine art. I applied, and got a grant for a 12-month contract that included a salary and a place to live. When I was there we had a writer on staff, a few photographers and graphic designers, five video artists, and two musicians. We were expected to collaborate, propose, and produce projects, and then use Benetton's leverage to get them out into the world.

▲ "At the beginning I worked with the writer there on a piece called *Dissolution*, which was an examination of cymbal sounds. Francis and I produced an album of a weird kind of free jazz; I produced a few of my own pieces and did the music for a short video that aired on Paris television. On the flip side were the commercial projects—sound design on some spots for MTV Europe, commercials for Bic pens. The whole year was about presenting work in different contexts.

▲ "I was lucky because I was with a bunch of visual artists—great photographers, video makers, designers. Their conceptual approach definitely changed my music. The experience also changed the way that I work. It was partly about the blue-collar work of being an artist: You do have to get up, you've got to get to work. It showed me every day, the Fabrica experience, all the things I needed to come back to Bennington for."

For Nathaniel Reichman '98 of Valdez, Alaska (shown above in the Hoffberger Sound Studio), that year in Italy was one of a long line of extraordinary experiences made possible through Bennington faculty connections. With Randall Neal's backing he attended an electronic music program at the Paris studio of Iannis Xenakis; he accompanied composer Tobias Picker to the Pacific Music Festival in Japan; and through a referral from Joel Chadabe, Nathaniel worked for composer Robert Ashley in New York City and on the sound design team for the Sony-Tristar film Habitat. Future plans include the possibility of returning to Fabrica to head the music department (a job he's been offered) or heading to New York City to work in advertising.



Direct participation in the planning of their education is an integral part of Bennington students' experiences. After exploring a range of disciplines within the liberal arts, students submit an educational plan that guides their remaining years. In most areas of study, students complete a major independent project. Faculty advisors guide and counsel students throughout.

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

Rebekah Pym '98.



“**W**hat I’m really interested in is personal filmmaking, in a non-narrative sense. My tutorial with Don Snyder* last year balanced a lot of things for me: writing, watching films, talking about them; I did all the organization, almost like programming a film series. That was just a great experience. We looked at filmmakers like Hollis Frampton and Stan Brakhage—a total of eight or nine programs with a bunch of different films in each one.

▲“Last term David Phillips* showed a film by Trinh T. Min-ha that crossed a lot of boundaries. That’s something I’m interested in, the idea of crossing boundaries like history and photography and filmmaking and sculpture and literature. At the end of the term I was writing a paper for Roland* on James Joyce, a paper for Don on film, and a paper for Carlin* on philosophy and art. I had this stack of books in front of me—on art theory and film theory and film history and literary criticism—and every single paper pretty much referenced the same books. It was really exciting.

▲“I look at this last year not as a culmination, but as a point to jump off from, so I’m trying to take classes that still break new ground—right now I’m taking Drawing from Life with Roland and Dean,* Mirka’s* (Re)presenting Culture class, my thesis tutorial with Sue,* and studio sound recording, just for fun and for good, new knowledge. I’ve spent the last two years immersed in details and focusing down on things, but now I’m thinking about how to make my thesis work open back out into the larger picture.

▲“It’s crazy, it’s hectic; it’s maddening and joyful. For me, it’s just about doing work and knowing that what I’m doing now will lead to the next thing.”

Pablo DeOcampo '98 of Phoenix, Arizona, came to Bennington set on learning to make films—even without a formal program. His first short film, Sewn, completed during his junior year, was recently selected to screen at the San Francisco International Film Festival. He expects to have two or three other short films completed by graduation, and is working on a longer project, for which he has applied for a grant. Pablo’s FWT work at the Film Arts Foundation in San Francisco, the Northwest Film Center in Portland, Oregon, and San Francisco Cinematheque gave him hands-on experience in film programming; he also directed the campus Film Society for three years. Last term he built, in his room on campus, what he calls “a contraption” from odds and ends of projectors and viewers, which does the work of a \$10,000 optical printer. Pablo is a sculptor as well, and expects to exhibit in the senior show. He is also an actor with Bill Reichblum’s Kadmus Studio Theatre, and recently traveled to Poland with faculty members and other student and alumni actors to perform at an international theater festival. Pablo has been house chair and serves on the judicial committee, Student Council, and as head of recreation. He is pictured in the sculpture studio in VAPA.*

*Don Snyder directed the July Program; David Phillips teaches history; Roland Merullo teaches literature and writing; Carlin Romano teaches philosophy; Dean Snyder teaches sculpture; Mirka Prazak teaches anthropology; Sue Rees teaches sculpture, set design, and drawing; Bill Reichblum, artistic director of Kadmus Studio Theatre, is Dean of the College and teaches drama and directing.





Falling is This

Weighing the occasion, I never thought a walk behind the orchard could yield what it did. The first clear night in weeks, and cold, I had been waking slowly, savoring an unfamiliar May dream made plain: a wide and grassy field where it was spring and summer and winter and fall and, satisfied, I would say, *Here I am*.

But earlier that night neither of us considered the shift of season as we stepped over tree roots and leaned against a slow-moving New England wind. *North*, you say, *is where the cold freezes thought in the body*. But our bodies have few memories in common, can't explain how we move in time, measuring out remaining days with arms-lengths, piecing together what is left with what is left.

The first clear night in weeks and I was whispering to you *wheatgrass* and *rosemary* and *skies of rock*, names that hang securely on the tongue. And around us, the blaze of promise everywhere.



"Verse is still my first love," Allison Ryan '98 of West Sand Lake, New York, wrote to her faculty committee in confirming her plan. "All that I wrote in my tentative plan—about being in love with sound and image, with crescendos that lift in conjunction with rhythm and cadences that slowly roll to their fall—is still true." Throughout her time at Bennington, Allison has found ways to explore and express that love. In her first year she edited SILO, the literary magazine, and interned during her FWT at the New York State Writers' Institute. She worked for the Bennington Writing Seminars for three years, and was editorial assistant in the College's publications office. During her second FWT, at The Harvard Review, she wrote and published two reviews of books of poetry and was offered a job as managing editor. Allison ventured into other areas of study as well, as far afield as biology, philosophy, percussion, clarinet, Spanish, body-mind studies, and social psychology. Her senior thesis was composed of poems, short stories, and essays.

What I'm studying is not exactly your Bennington norm. It's history and philosophy leading into my graduate work, which is what my career will be: national security policy and military theory. I'm one of two Master of Arts in Liberal Studies students on campus; my thesis topic will either be a survey of the post-Cold War U.S. special forces commands or a critique of the U.S. Navy's current policy. Right now I have two tutorials, one in historical materialism with David Phillips and one on the history of the Iranian Revolution with Mansour Farhang. I'm also taking the advanced Shakespeare class with Derek Campbell, which is great, and Carlin Romano's existentialism seminar. I did international law at Oxford and I'm hoping to do more of that here as well.

"I know people who are in the same field—friends from Oxford, people at Harvard or Princeton or Berkeley—and I'll probably have more confidence than they do going into interviews in competitive situations. The fact that my background is one of labor history and world history and international law and jurisprudence and existentialism and philosophy and Shakespeare and creative writing and the Iranian Revolution and historical materialism and all this kind of flotsam and jetsam—it's a massive amount of information to pull from, especially in a job that requires you to relate and analyze in terms of intelligence work or diplomacy. I don't see how a pre-professional poli-sci course could give you nearly as much of a background. I would rather do my Master's here than anywhere. This is a brilliant opportunity."

Aaron Scholer '97, MALS '98 of Sausalito, California, traces his interest in military theory to the fact that he is the child of a Holocaust survivor, saying that he "grew up with a keen sense of history and of the fragility and tenuousness of our grasp upon a land." He intends to pursue a career in naval intelligence or national security planning. A transfer student, Aaron works part-time in the College Admissions office.



During the spring term 1997, seniors organized a series of thesis readings, in which graduating students read and discussed their work before the College community. The theses were formally presented in a Crossett Library ceremony prior to Commencement.

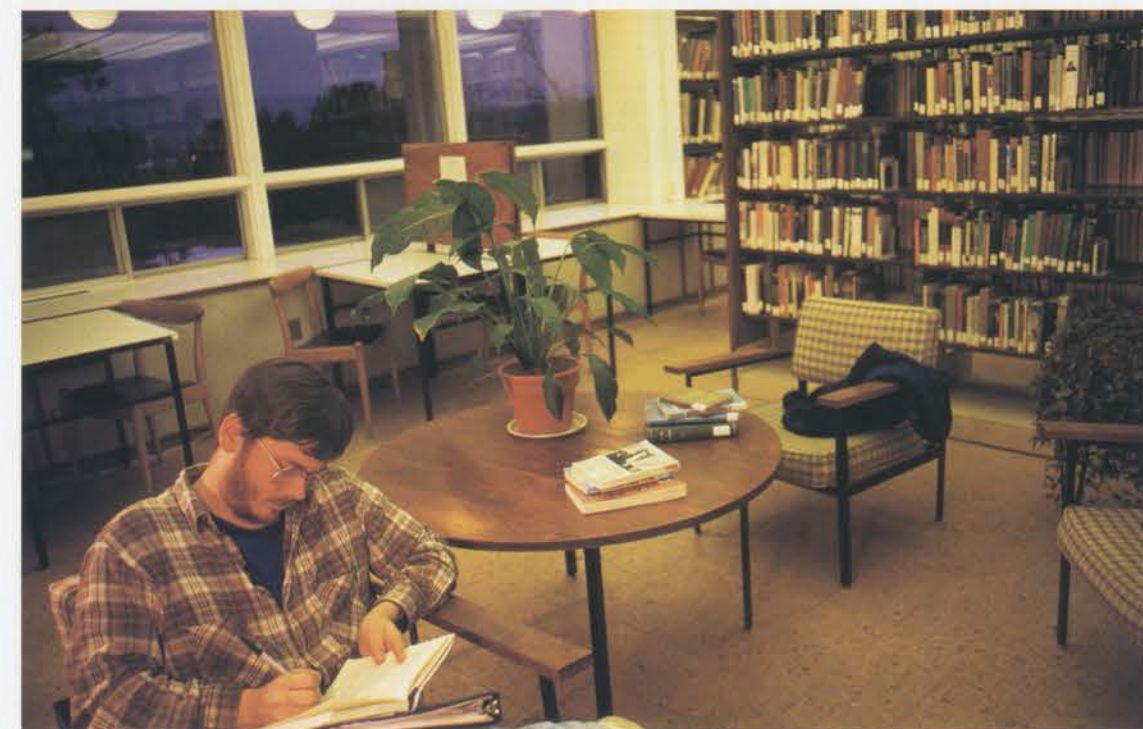
Meredith Butner	Scrap Book: Works in Poetry and Visual Art
Willa Carroll	The Body of the House (poems)
Katherine Kane Cox	A Message to Charlotte Brontë (a study of <i>Jane Eyre</i>)
Amy Di Paolo	O Fortuna: A Novel in Progress
Genevieve Ellick	Hanging Your Hat Wherever it Can Be Hung: A Story of Homelessness, Domestic Violence, and One Family's Struggle to Get By
Reagan Frank	Are They Really <i>Little Women</i> ? An Exploration of the Adaptation of Young Adult Literature into Film
Jason Fridley	Cultivating Plant Diversity: The Effects of Increasing Crop Diversity on Weed Diversity and Biomass
Audrey Grathwohl	A Study of F. Scott Fitzgerald and Yukio Mishima
Kelly Grundman	The Second Battle of Bennington: The Political Fabrication of the Bennington Battle Monument, 1854-1891
Elizabeth V. Harris	Horace's Architecture: Structure and Imagery in the <i>Odes: Book One</i> ; also, <i>Lives of the Saints</i> (poems)
Kim Hottenstein	Driving Home (essays)
Adnan Iftexhar	Alternate Pathways to Thermotolerance in <i>Chlamydomonas Reinhardtii</i>
Judith R. Magsaysay	The Word Sounds Like Wait: A Collection of Poems
Michael Maher	Our Current Production: Six Stories and Two Plays
Ann E. McMullen	Untitled: A Novel in Progress
Vanessa Merina	Gatherings (stories)
Mateja Miljacki	Interactive Network Environments and IChat
Nancy L. Mills	Toward Being a Great Teacher
Matthew N. Mitchell	Citizens of the Line: Siegfried Sassoon, Robert Graves, and Others Confront the Divisions of the Great War
Alexandra B. Oasin	Black Children, White Schools
Mark N. Owen	Elite and Popular Discourses on the Holocaust: The Genesis of the "Goldhagen Debate"
Christian Peet	A Very Special Lady (poems)
Amar Sahay	Expression of Homeobox Genes in Human Melanocytes and Melanoma
Allison Schermerhorn	The Day the Space Shuttle Exploded (poems, fiction, essays)
James S. Simon	The Cultural Products of Industry and Capitalism: Literary, Legal, and Social Interpretations of Gilded Age America, 1890-1914
Madonna Smereck	The Freedom Act (a two-act play)
Rebecca Stubbs	A Place Called Home: The African Refugee Experience in Portland, Maine
Maliha Subhani	The Sino-Pakistani Relations: An Inquiry into the Origin and Evolution of a Sustained Alliance
Todd Tarantino	Searching for the Saints, or These Muddles of the Priests: Perceptions and Reality in the Medieval Pilgrimage to Santiago de Compostela
Maria Vygodina	The Image of America Among Russian Youth: An Inquiry into Perceptions and Expectations of the Young in Pre- and Post-Communist Russia
Ryan Watson	Chimerical Logic: The Influence of Culture on the Formation of Schizophrenic Delusions
Ellen Whitman	The Origins of Opaque: A Small Collection of Poems; and Attacking the Front: A Play in One Act
Jennifer M. Zeynel	Wu-Wei Erh Wu-Pu-Wei—To Do Nothing and Yet There is Nothing Left Undone
Wenhuan Zhao	On the Reconstruction Conjecture



All the different things I'm studying seem to come to a common point; it has something to do with the complexity that is illustrated through studies of history and politics, psychology, and literature. Whenever you feel like you're coming to a solution to any question—psychological, historical, political—you realize that the answer is always elusive. Everything that seems to lead to it brings you less to a place of solution and more to a place of paradox. It's that point of paradox that I keep coming to, a point that the intellect cannot reconcile.

"I started to wonder whether those ineffable questions—things that might border on the religious or the metaphysical—can be confronted within the context of a liberal arts education. A few weeks ago I asked Roland Merullo whether he would be willing to do a tutorial with me that would start at that point, asking the questions that arise at the end of the usual questions. He was so excited by the idea that not only is he going to do a tutorial, he's going to teach a class next fall—Mystical Writing—where we'll read literature from all kinds of different faiths and do a long-range project that will be a sort of spiritual autobiography. I was really impressed; it just blew my mind."

The appeal of Bennington for him, says Ben Skolnik '00 of Portland, Maine, was its "theory of education as an exploration as opposed to education as a formula." In addition to courses in writing, literature, history, and politics, Ben has studied developmental and social psychology, and plans to focus on clinical psychology to pursue an interest "in studying the relationship between schizophrenia and the dilemmas of paradox." He has spent both of his FWTs working in the Mental Health Division of the Washington, D.C., Public Defender Service, based at St. Elizabeth's Hospital. Ben also studies guitar, works in the dining halls, serves on the food committee, and is a house chair.



B E N S K O L N I K ' 0 0

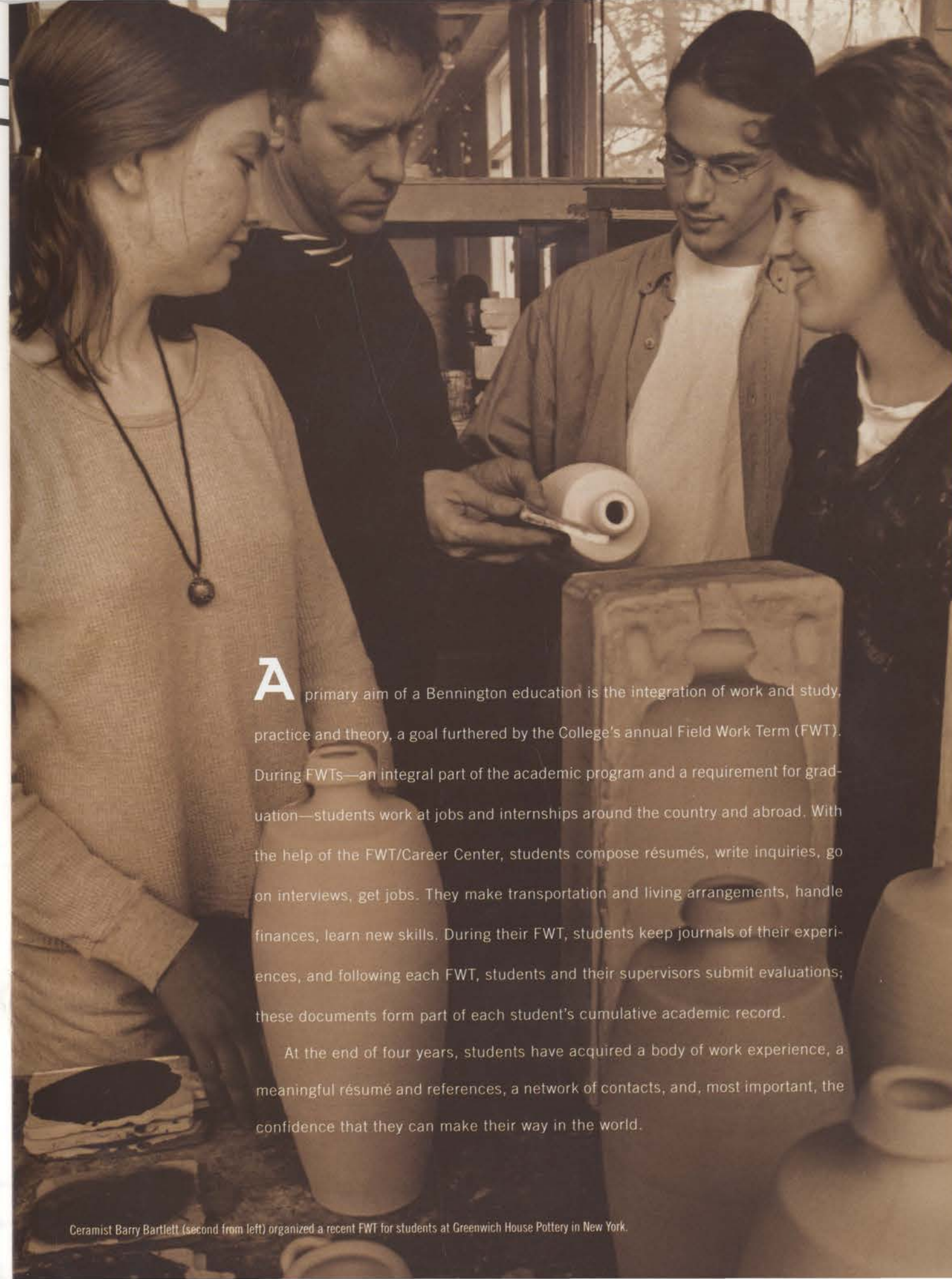
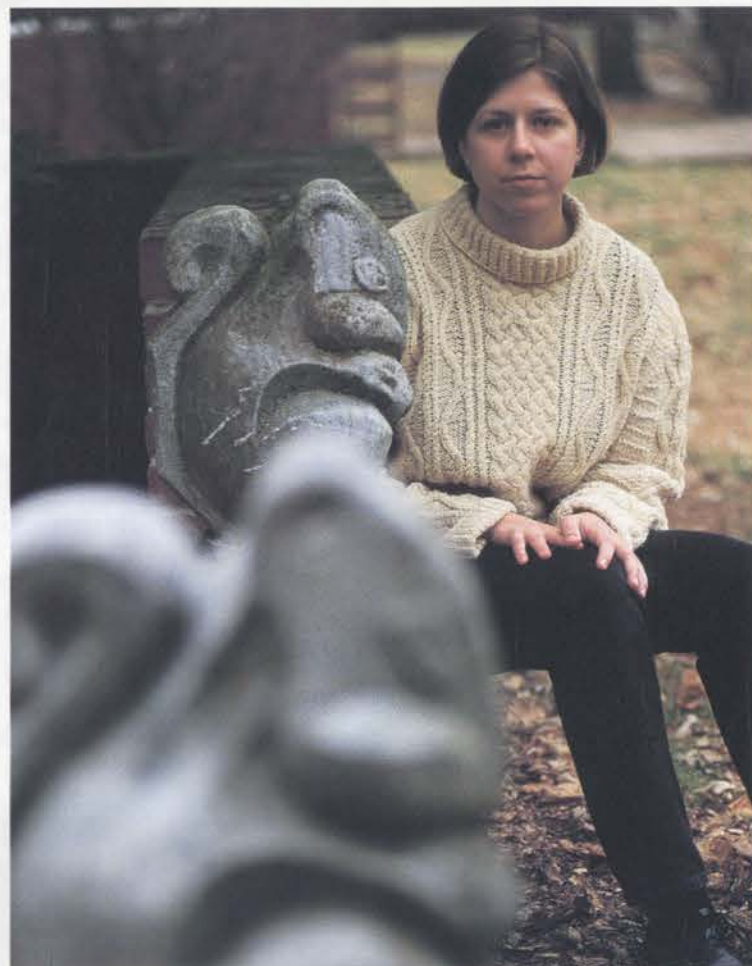
"I came here to do science. But I was never sure, and I wanted the freedom to explore. After my first two years I started taking Spanish. I also took visual arts classes and a literature course. I thought maybe I wanted to go into communications, but I did my first FWT in a radio station, and afterwards I knew I didn't want to make that commitment. The next year I worked at a news station—I was trying to figure out where to go. I took anthropology, video, printmaking. But writing was something I'd always done, and in the end I came full circle to that. My tentative plan was a combination of literature and science; my final plan combined literature and creative writing, with a bit of science.

■ "I think there's a time in the plan process where you say: Why isn't someone telling me what to do? That happens a lot; it's tough. But at some point when I was writing my plan, I remember thinking, I'm really glad that this is up to me. I mean, it's in the viewbook and everywhere, and it's true: It's really up to you to make the experience meaningful. And there's a feeling that it never ends: You can always do more work; you can always be writing something else; you can always be in the lab or in VAPA working on your sculpture. But once you realize that you've gone from point A to point B and there's been improvement, it seems worthwhile. You can look back and see, I've come all this way.

■ "When you talk with friends at other schools and they say they're such-and-such a rank in their class, you think, Oh, I'm glad I don't have to worry about that. But at the same time, if they're at the top of their class, they can stop at that. Here, you keep going.

■ "You certainly have to evaluate where you're heading. I don't feel like when I graduate from college I'll say, Ah, that's it, I have my degree, that's done. Instead I'll be thinking: How can I live so that I can keep on learning?"

For her senior thesis Jodi Marchowsky '98 of Nashua, New Hampshire, wrote a collection of original poetry and a critical paper comparing works by Virginia Woolf and Ernest Hemingway. She spent her third FWT working at a Boston-based ad agency, and would like to find work that combines her interests in writing and science. Jodi has been editor of SILO, has served on the judicial committee, and works in the College Admissions office.



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

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

Ceramist Barry Bartlett (second from left) organized a recent FWT for students at Greenwich House Pottery in New York.

I'm doing lighting design, lots of it: I just finished the fall faculty show; now I'm working on two pieces for the dance concert and also getting lighting together for the New Works Festival this weekend. It's nice because I get to do a lot, whereas at other schools I might not actually design a show until I'm a junior or something.

● "For my first FWT I worked at the Fox Theater in Atlanta; I was the assistant production manager, and I got to help them put up four big Broadway shows. I also designed a show at my old performing arts high school; I got paid for that. This time I'm going to design another production at my school and either go back to the Fox or work at the Alliance, which is the largest regional theater in the Southeast.

● "I think a liberal arts education is the way to approach things. My first term I took Metaphor and Philosophy with Carlin Romano and ever since then I've been taking philosophy courses. I took a political history course with Mansour Farhang, and I took the freshman seminar. I've sort of made it a rule for myself to take at least two humanities-type courses a term and then some other art or design class. In my class with Mansour I wrote my final paper on political theater; all my philosophy papers have been written on some aspect of theater; one term it was metaphor and theater, and last term I took Danto and the Philosophy of Art, and I approached theater from his philosophy. I tie it back in as much as I can.

● "My friend Josh Maurice ['00] and I were doing a college trip two years ago and decided to stop by Bennington. I fell in love with the campus, fell in love with the program, fell in love with the academic structure—it's very self-motivated, which is something that was attractive to me. And the fact that I'd get to do a lot of work. I think the school and FWT are set up so that you can make them really worthwhile experiences that will be useful when you get out of here—great contacts, great experience, all that stuff. It's another one of the aspects of Bennington's self-motivation. I made a lot of good contacts at the Fox, and people are seeing my design work—some people in the field have already talked to me about it. And that's good."

Garin Marschall '00 of Atlanta, Georgia, plans to focus on lighting design while also incorporating philosophy and dramatic theory and literature. In addition to his busy academic schedule and lighting work, he has a work-study job in the scene and lighting shops. Garin is active in the community as well: a co-founder of Second Stage and the recently reinstituted Drama Collective, he serves on the campus life and judicial committees and is a drama SEPC representative and house chair. At right is Garin in Martha Hill Dance Workshop, one of three theater spaces in VAPA.

A SAMPLER: RECENT FWT JOBS AND INTERNSHIPS

Academy of American Poets, NYC ▲ Public Defenders Office, Washington, DC
 William Rawn Associates, Architects, Boston ▲ American Place Theater, NYC ▲ DSquared, multimedia firm, NYC
 The West Branch School, Williamsport, PA ▲ Equality Colorado, Denver, CO ▲ San Francisco Mime Troupe
 Natural Resources Conservation Service, Bennington ▲ Waterbury Observer, Waterbury, CT
 Farrar, Straus & Giroux, Inc., publishers, NYC ▲ Rooster Blues Records, Clarksdale, MS
 Swallows and Amazons, tour service, Brazil ▲ George Carroll Whipple Photography and TV News, NYC
 The Atlantic Monthly, Boston ▲ Waksman Institute (Rutgers), NJ
 Kicking Horse Job Corps, Ronan, MT ▲ Interbrand Schechter, marketing firm, NYC
 The Nation, NYC ▲ National Refugee Office of Amnesty International, San Francisco
 Oregon Health & Sciences University, Portland ▲ MTV, NYC
 Film Arts Foundation, San Francisco ▲ Kadmus Studio Theatre, Bennington, VT
 Creative Learning Center, Costa Rica ▲ Actors Theater, Ashland, OR
 Berkshire Music Festival, Becket, MA ▲ Walt Whitman Center, Rutgers University
 Harvard University, Graduate School of Arts and Sciences, Boston ▲ Shakespeare Theatre, Washington, DC
 Earthwatch, Watertown, MA ▲ Early Childhood Center, Bennington, VT



"I watched a surgery today. Dr. Volat couldn't be there. My face was about 24 inches from our man's open raw skin, stomach, intestines. They put a sheet to block his face from the operators', but I was standing on a stool near his head, and saw both sides. Twice he started emerging from the completely anesthetized state. His body wanted to breathe on its own, and his organs began heaving gently outward. More medication added. I watched, amazed in a way, feeling okay, then suddenly my head got tingly and cold, and black started closing in around my eyes. I stepped down fast and told the anesthesiologist I was feeling light-headed. A woman grabbed me and rushed me into the lounge. My head between my knees. Fine. Alone. Pissed off and disappointed. Waited a bit. Couldn't stay in this empty room. I went back and it was wonderful.



■ "Now the surface novelty becomes rather familiar, but what I saw is seeping in...I learned something. I don't know exactly what. It was gorgeous."

These excerpts from the FWT journal of Margaret Eisenberg '99 of Catadine, California, describe part of her experiences during her sophomore year, when she worked in the medical practice of Dr. Sara Volat. During each week of her FWT, Margaret explored different facets of a physician's practice, spending time with the receptionist, a medical technician, the bookkeeper, a nurse practitioner, the office manager, and the doctor. By the end of her FWT she had witnessed, in addition to the operation described here, an aortal-femoral aneurysm surgery and a Caesarean section. Margaret's interests at Bennington are diverse: she worked in an architect's office for one FWT and spent a term studying acting at the College's London Program during her junior year. Her course work has included calculus, biology, acting, and dance.



"I'm a Quaker; I've been interested in going to another country; and I love the Spanish language. So I looked on the Internet and found the Creative Learning Center, a K-6 alternative school with many Quaker philosophies, located in the Tilaran Mountains of Costa Rica. Last summer I contacted the director and told him what I'd like to do, and now that's where I'm spending my FWT. The work will be similar to last year's FWT, at the Westbridge School in Williamsport, Pennsylvania. I love to immerse myself in different communities.

▲ "One project I'm already working on is introducing these two schools to each other. Last year the kids at Westbridge studied the rain forest. So I've applied for a grant to buy a disposable camera for each child in each school. Then I'll ask them to take pictures of the twelve most important things in their lives—so the Williamsport kids will take pictures of snow, the Costa Rican kids will take pictures of monkeys and mangoes, and then they'll switch; they'll write letters, maybe share songs and games—exchange cultures, you know?"

Ona Friedrichs '00 of Lexington, Virginia, came to Bennington because of her interest in dance, education, and ceramics; she has managed to pursue all three—and some new interests, too. Ona has taken dance intensive, technique classes, and experiential anatomy; during her first year she worked at the College's on-site Early Childhood Center, making African pottery with pre-K children there. In her first year of ceramics, she created a 700-pound bathtub with clay hands for the spout; this year, in a tutorial with Barry Bartlett and four other students, she helped build a wood-fired pottery kiln. Ona also takes mediation and conflict resolution training, plays the mandolin and sings, and serves on the Community Council. She is considering the College's new B.A./M.A.T. program.





It was something I read about in the FWT books—an alumnus who had married a Brazilian woman, who gave guided tours down the Amazon. The job entailed photographing medicinal plants that would be used to compose a field guide, so they wanted someone with an background in biology and photography—two of my main interests—who spoke Portuguese, which happens to be the language I'm fluent in. I was very excited.

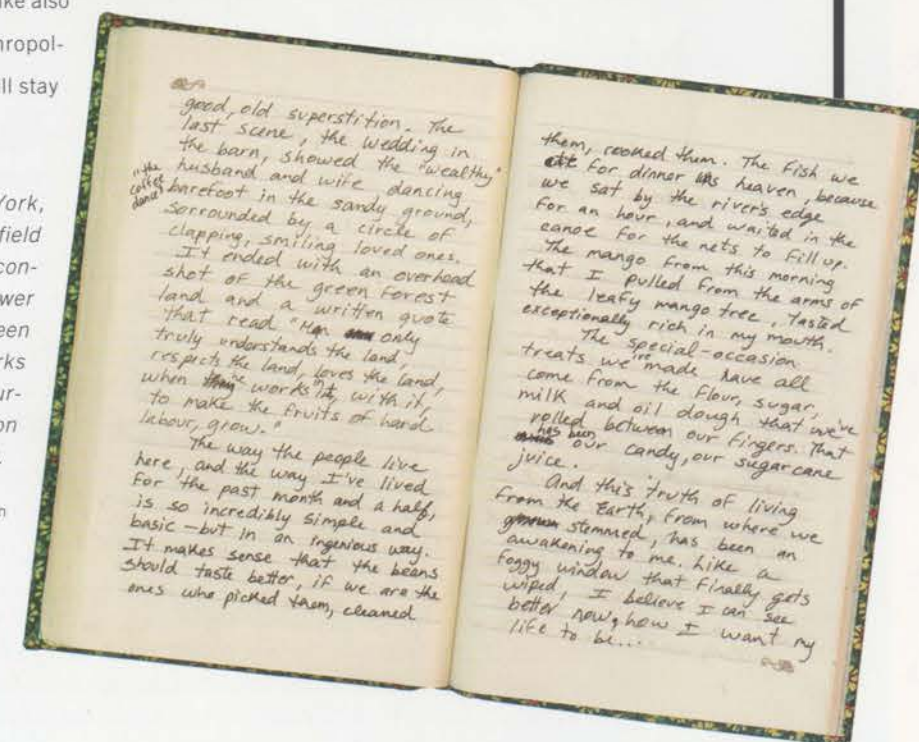
● "I lived with a family with nine kids in a house they built themselves off the Rio Negro, a branch of the Amazon River. There was no electricity, no running water, none of that. It took me a while to adjust. Every day in my journal I wrote something like: *I don't think I'm going to make it here, I just don't think I'm going to make it.* Then, after about two weeks, I wrote: *I think I'm going to be OK.* And it was wonderful—the people, and the place. The rain forest, as an ecosystem for my work, was incredible. I did some drawings there; I wrote a journal and a paper. It's been a source of inspiration. I'm taking a poetry workshop with Steven Cramer now, and I always refer back to my journal notes.

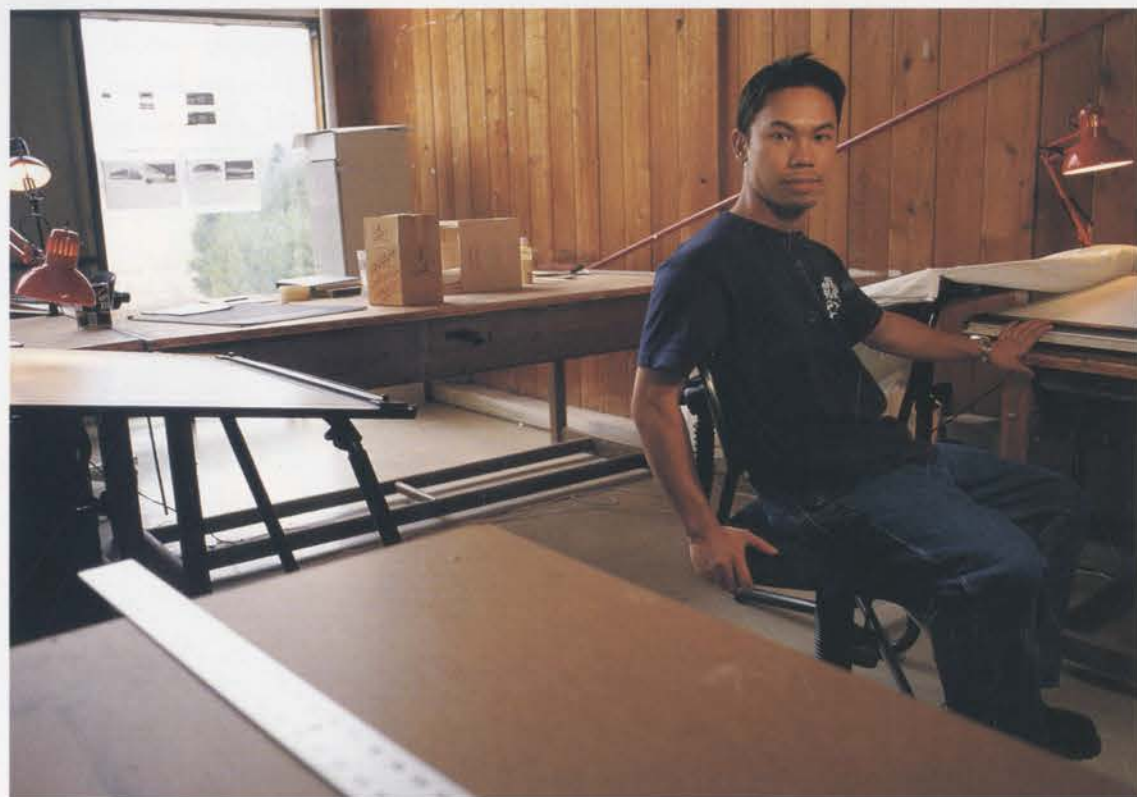
● "This term I'm taking comparative animal physiology, calculus, intermediate painting, and a poetry workshop. It's really nice to be able to work in VAPA and then go to Dickinson,* and vice versa. It doesn't make sense for a person to be all in one field, because the mind has a way of wanting balance, I think. Biology really influences my paintings, in the sense that what I paint is very much what I'm intrigued with, especially in science. Right now I'm starting an experiment with red efts, terrestrial salamanders, where I try to figure out their most preferred pH. So I'm spending more time in Dickinson. In VAPA I have everything all over the place—mud, dirt, sculpture, paint—but when I come into the science building I like everything to be where it should be.

● "When I came to Bennington I had an interest in biology, but I also was interested in photography and writing, literature and painting. Since my FWT I'm more confident about what I want: biology as the center, and work in the field, especially internationally. I would like also to combine elements of photography, anthropology, and culture. And I know my writing will stay with me; I'll always keep that up."

Diana Simoes '00 of Elmsford, New York, interned during her second FWT with a field biologist in Colombia's Andes Mountains, conducting a bird monitoring project in the lower Montane Forest. At Bennington, she has been a science SEPC representative and works with the Vermont Arts Exchange. She is currently trying to set up a volunteer position with North Bennington's Humane Society.

*VAPA is the Visual and Performing Arts Center; Dickinson houses science facilities.





My dad has a degree in architecture, so we always had blueprints around the house. I thought about doing other things: civil engineer, doctor, lawyer. But I like looking at spaces and seeing how they work, redirecting people's paths and perceptions. So I went back to architecture, because when I'm doing that, it doesn't feel like work. ▲ "FWT is one of the reasons I came to Bennington. I wanted the chance to network and meet people in my field while I'm still in school, so that by the time I get out I will have already made some connections. My first year I worked for a freelance architect in New York City, who worked out of a loft. For him I did mostly clerical work—typing, organizing things—but I also got to learn the mini-CAD program and build a model. My second FWT was with an architectural firm in Boston that had about 25 architects. All I did there was one thing: build models. I got to work with a variety of materials and see different techniques. I built a model for one of their clients and was asked to sit in on that meeting. It was a really motivating experience. And I videotaped the work I did there, so it's part of my portfolio now."

From his first term at Bennington Dennis Mendoza '99 of Perth Amboy, New Jersey, concentrated on architecture, taking a studio and computer course, along with sculpture and a seminar on the state of the arts. He has since branched out, adding ceramics, physics, philosophy, Japanese, and percussion to his course work. Dennis, who has been an SEPC representative and served on the judicial committee, worked for his third FWT at the Art Directors' Club in New York City, during their annual international awards competition. Above is Dennis at work in the architecture studio.



A Bennington education values connections over differences. The impulse to make connections between diverse things—to see interrelationships where they are not obvious, to create possibilities through the making of new work—is integral to the academic experience here. By disregarding traditional boundaries between science and art, for example, Bennington students learn that the artistic experience need not be limited to the act of painting or sculpting; that science, like art, is more often a pursuit of the unknown than a recitation of the obvious.

Working with professionally active faculty members in small classes, students forge connections between fields as seemingly disparate as psychology and music, painting and poetry, foreign language learning and performance art. This emphasis on multidisciplinary learning expands into the greater College community, as actors work with historians, biologists connect with poets, and dancers seek the contributions of musicians, mathematicians, and sculptors.

Sara Eno '98 (left) and Genevieve Burke '99 at work on the College Farm.



"My year abroad was a renaissance education, in a big-time way. I knew that I wanted to continue with my art, and I knew I wanted to work with Spanish. Seville was the perfect place. And being away was a clarification—I came back loving this place ten times harder than I ever did.

■ "Isabelle* and I have come up with the idea that I'm going to write and illustrate my thesis in Spanish. It's going to be a collaboration of ideas: things I've worked with here, experiences I've had as a person in the world, the drawing and painting I'm doing in the studio, my time abroad, my fluency in Spanish. It has the possibility of being a fairy tale, a poem, a hero's journal, a coloring book, a photo album. I'm so fired up; I'm up late at night thinking about this.

■ "I feel like the ultimate Bennington student, because I understand what it means to be here. It's about working your own magic. The work I'm doing right now has its own energy; it sings. I think back to my freshman year here and know that this education really is a process of understanding what you're supposed to do. Right now I have a level of confidence in my work—in Spanish, it's *la confianza*—and that's because of the process; it's about working, about really, really focusing."

In addition to a year in Spain, Taliesin Thomas '98 of Port Washington, New York, spent her times away from College working productively: She interned during her first FWT at a San Francisco art gallery and worked for her second in New York City at the East Chelsea Children's Workshop. During her senior year she produced and performed in an original two-woman show. Taliesin, whose focus is in Spanish, painting, and drawing, has been art editor of SILO and a house chair, and has worked in the College's FWT office. She is pictured above in her painting studio.

* Isabelle Kaplan, director of the Regional Center for Languages and Cultures.

"Every once in a while I'll be reading something in English, and I'll come across a word and suddenly realize the significance of it. For instance, in Roland Merullo's class the other day we were talking about revolutions in different societies. He put a diagram on the board with the ruling class on top and the oppressed on the bottom; in a revolution that flips, and the oppressed become the oppressors. Looking at that diagram I thought, wow. Because when I think of the word *revolution* I usually think of change, of something starting at one place and then changing to another. But the word *revolve* means to turn, to come back to the same point again and again—which really backed up what we'd read about. When you think of the root it gives you a whole different understanding of the word, which I think can sometimes offer insight into some truth about life.

■ "I just love languages. It gives me a thrill to be able to talk to people in their first language, because I feel like I can really *connect*. For one FWT I taught English as a second language; that experience really opened my eyes to the difficulty of being in this country and not speaking the language. It gave me a new feeling of wanting to help bridge the cultural gap."

Sharla Roberts '99 of Los Angeles, California, has found ways to combine her passion for languages with her interests in singing and teaching. Recent course work included a German literature class and a study of German composers and their texts, for which Sharla performed as her final project poems by Goethe and Claudius set to music by Beethoven and Schubert. She has also recently taken voice lessons, jazz piano, a poetry seminar with Mary Oliver, and a course in teaching foreign languages through the RCLC. In addition to her heavy academic schedule, Sharla is a house chair, works in several College offices, taught Portuguese last term to an independent student, and has sung with the College chorus. She hopes to study in Austria for a term during her senior year, and is considering Bennington's B.A./M.A. in Teaching program. For her third FWT, Sharla volunteered at a hospital and worked as a teacher of English in Curitiba, Brazil.





When I play an instrument—either flute or piano—I strive for such an intimacy with the music that, when I have succeeded, when I have reached that point of fusion between self and action, I go into a state of pure feeling. No matter how hard I try, I cannot describe in words the feeling of *rightness* that comes over me at such moments. In a similar way, when I'm writing a story and manage to put together a string of words that feels like it's held by some unbreakable bond—like the words were just fundamentally meant to be arranged in that way—when that happens, the same feeling comes over me. I've also had powerful experiences studying a psychology text or article; I will occasionally come across a theory that sheds so much light on someone I know that a rush of understanding comes over me—a pure feeling, beyond words....

▲ "I believe the most powerful effect that can be exerted in the process of achieving intimacy with your work is to pass on that effect to others. Since such an experience cannot be directly explained through words, it must be shown, demonstrated. I have been on the receiving end of this—I have listened and watched, for example, as my flute teacher reached incredible heights of musical emotion. I would like, ultimately, to reverse this scene—with enough training, with enough passion and energy and experience, I would like to become a similar inspiration, to guide others through the study of language and psychology, to bring them to that moment of pure human understanding, by way of my own."

As these excerpts from her personal statement for a Rhodes scholarship application suggest, Melissa Hughes '98 of Averill Park, New York, combined study of writing and literature, music, and psychology during her time at Bennington. She also worked for the Bennington Writing Seminars for three years. For her senior thesis in psychology Melissa considered the theme of family silences; she also performed a senior concert on piano and flute. She plans to continue exploring language and communication through study of social psychology at the graduate level.



Right now I'm studying French horn, photography, German, and anthropology. Somehow I see them all working together perfectly. I know that I want to work with people, first and foremost. I can see myself in the future being a social worker and using my photography to document my work, my French horn as a bridge to get through to people, my anthropology to understand what's going on. I really like math, too.

● "My first FWT I was a teacher's assistant on the Flathead Indian Reservation in Montana. I taught about eight classes a day of everything from basic addition and subtraction to pre-calculus. Our purpose was to help these students, who were all of Indian background, to acquire their GEDs. It was fabulous; in my first month the number of students graduating out of the math program doubled. I was very surprised and excited. I learned a great deal about myself, about not jumping into things with complete naïveté—saying, I'm here to help you and you need to be helped; it's more like, I'm

here to help you if you *would like* to be helped. There's a big difference.

● "I've been doing community service pretty much all my life. This term I'm working five hours a week in a nursing home with Alzheimer's patients and others with senile dementia. Once a month I put on a concert for them with my French horn. The responses I get are so diverse: Some of them sleep through everything and then there are those who are so glad I'm there. It's humbling in that sense."



Keelin Isenhower '00 of Winchester, Virginia, (pictured here rehearsing in VAPA), connects with the Bennington community in a number of other ways. As a musician, she is part of an ensemble directed by instrument teacher Dan Epstein; she is also the second hornist in the town of Bennington's community orchestra, the Sage City Symphony. A house chair and member of the judicial committee, Keelin spent her second FWT in Amsterdam, working in a youth hostel.

"W hen I visited Bennington it was pretty clear that people were doing a lot of work—the faculty as well as students—and that everybody took each other seriously. That's the reason I came here: the work.

▲ "I expected to study poetry. But I was always walking around people's studios, looking at things. Then I took a painting class with Louisa Chase, who allowed me to experiment and to do what I needed to—which was to play, mostly. Play and be comfortable with doing simple things. There's a power to that; it's a power that really connects with my sense of humor and the way that I look at the world.

▲ "One of the things I love about painting—amazing accidents happen. They happen once and then they happen again, and then all of a sudden you realize that they're really tools, but with the energy of an accident. It's that element of play, of wonder and discovery, that I really love about painting. Another thing I love is that the canvas is the only thing I've found that reflects *everything*. Every pass that I've made, my whole relationship with it, is reflected in the final product. That's part of the process. If you were tentative when you painted, it looks tentative; when you paint with confidence, the painting looks confident. That's an amazing discovery.

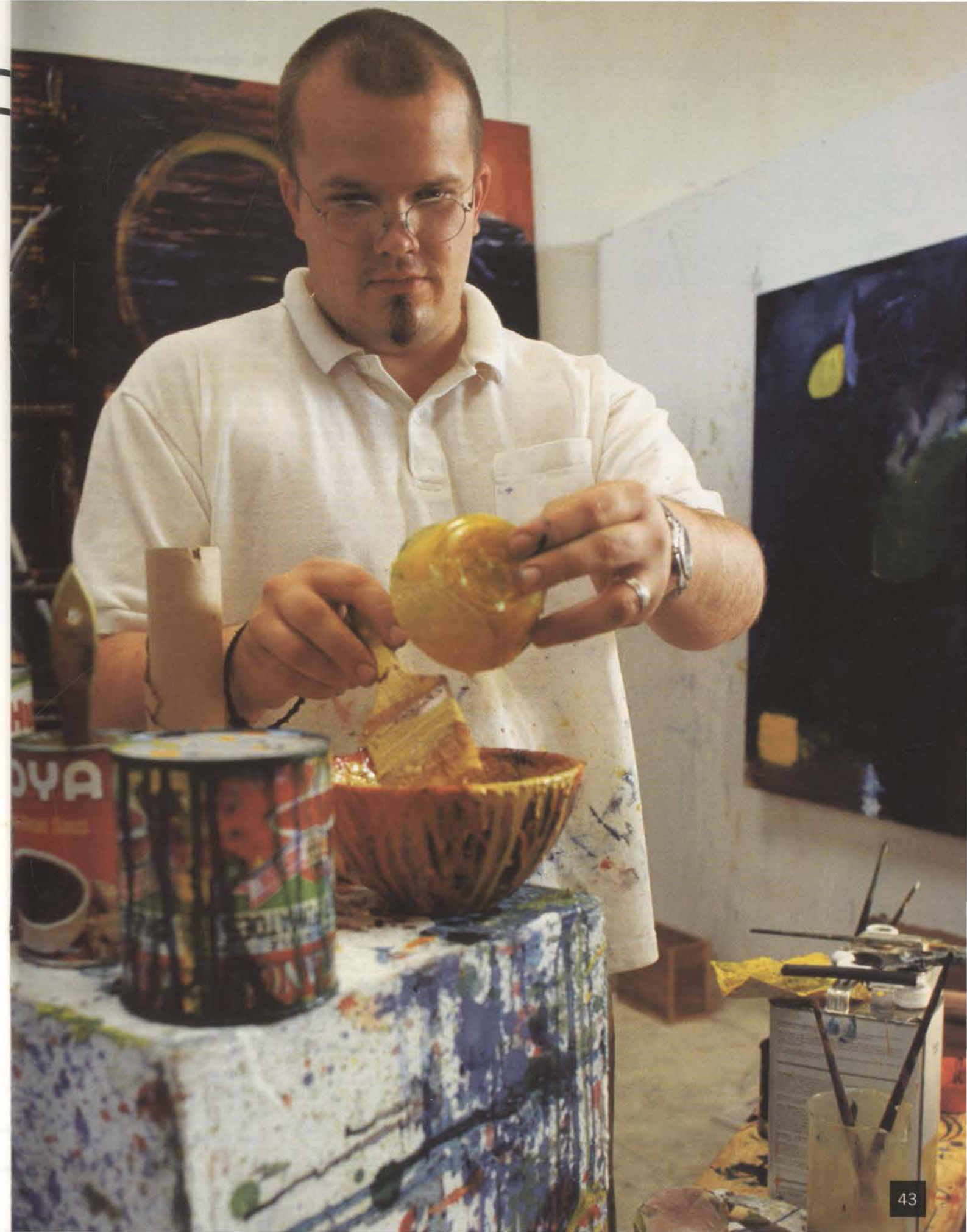
▲ "The painting and writing complement one another all the time. The painting complements the writing in that there's more joy now; it's simpler, there's less pretense. Painting has helped me unlearn a lot of things, to regress in very specific, good ways. One of the things that I do in painting is to put down a layer and turn the painting, then put down a layer and turn it again, and keep doing this over and over. If you think about that as a writer, it's kind of powerful—the idea of skewing things and turning things, while you keep looking at them.

▲ "I take for granted that I work with amazing people here—that my friend George, who's a political scientist, comes into my studio and talks to me about my painting. It's a great opportunity to work with people who aren't in your field, who know how to ask powerful, good questions. I also take for granted that I'm going to bump into Andy* and talk to him casually about my work; that just kind of happens every week. It's part of what the place is about.

▲ "It's important for me that I have a concrete idea of what it means to be a writer, to be an artist. Being a painter, what does that mean? What am I getting into? I don't have any illusions about how easy it's going to be, or about being *discovered*. I have a clear idea about the work ahead, and I think that's a very positive thing."

With his focus in both poetry and painting, Paul Olmer '98 of Tucson, Arizona, plans to exhibit work in the senior art show and to assemble a chapbook of poems. Paul, a transfer student, is also working during his final year with dance/mediation faculty member Susan Sgorbati on a tutorial that considers the artistic process from the collaborative point of view. It involves three other students—one in dance, one in music, and one in theater—as they work on major projects in their disciplines. Paul works in the community as well: He heads SEPC and has been a sexual harassment committee advisor. He is currently applying to graduate schools for painting.

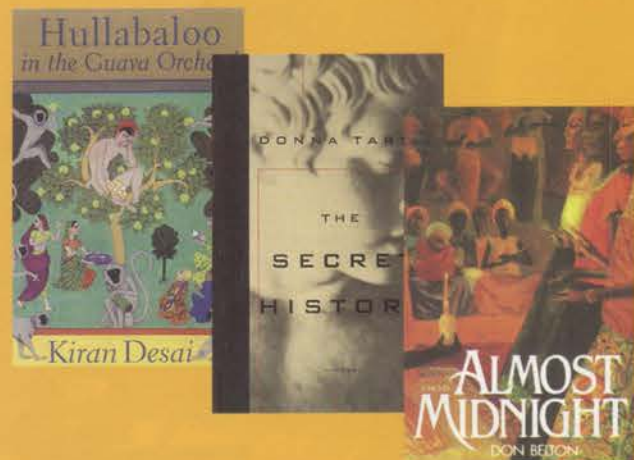
*Andy Spence, who teaches painting.



L I F E A F T E R B E N N I N G T O N

One of Bennington's hallmarks has always been that it produces graduates who know how to make connections, people with a remarkable talent for adaptability, people who lead, above all, interesting lives.

Bennington alumni tend to be doers—movers and shakers in the arts and sciences, innovation and research. They often excel in multiple fields; for instance, one alumna began life as an opera singer, became a poet and creative writing program founder, and is also a practicing psychoanalyst. Writers are teachers; biologists paint; sociologists may work on Wall Street or do graphic design. The following sampler illustrates, therefore, not only the overall range, but also the individual diversity of the paths taken by seven decades of Bennington College alumni.



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

—Elizabeth Frank '67, Pulitzer Prize-winning biographer

Architecture

Judith Bloom Chafee '54: M.Arch, Yale; prof., U of Arizona; designed flight terminal, Kennedy Airport; AIA fellow

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

Polly Welch '71: M.Arch, Harvard; prof., U of Oregon; former Dep. Asst. Secretary for Housing in MA

Judith DiMaio '72: M.Arch, Harvard; Rome Prize in architecture; published in *Architectural Design*; trustee, National Institute for Architectural Education

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

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

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

John Diebboll '78: M.Arch, Princeton; sr. assoc., Michael Graves Architect, NYC; piano case designs featured in *NY Times*, exhibit at Klavierhaus

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

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

Anna Miljacki '95: graduate studies, Rice

David Choi '96: graduate studies, Harvard

Arts Administration

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

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

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

Kaye Donoho Benton '61: art director, San Diego Art Institute

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

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

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

Sharon Ott '72: artistic dir., Seattle Repertory Theater; awards include Tony, Bay Area Critics Circle, Hollywood Dramalogue, Obie

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

George King '77: dir., Georgia O'Keeffe Museum, Sante Fe

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

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

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

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

Miles Bellamy '86: owner, Upaya Gallery, SF

Jenni Person '90: founder, Ground Level, a performance space; board of dir., Nat'l Assoc. of Artists' Org.

Soheirh Meier '97: archivist, Marlborough Gallery

Business / Technology

Doe Lang '45: PhD, Union Institute; communications consultant & president, Charisma; wrote *The Secret of Charisma*

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

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

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

June Davenport '65: sr. engineering manager, Digital Equipment Corp.

Ellen Beskind Safir '66: MBA, GW Univ.; managing dir./investments, Howard Hughes Medical Institute

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

Ruth Elias Rogers '70: owner, The River Café, London; author of bestselling *The River Café Cook Book*

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

Douglas Houston '73: owner, Houston, Helm & Co., L.A. ad agency

Tony Micocci '73: MBA Columbia; owner, Micocci Productions; clients include CTW, Twyla Tharp

Andrew Lagerman '74: sr. managing director, Bear Stearns Co., Inc.

Elizabeth Meyer '75: founder, International Yacht Restoration School, Newport, RI

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

Brad Jacobs '77: founder/owner United Waste Systems

Charlotte Davies '77: BFA, U of Victoria, BC; vp, visual research & board member, SOFTIMAGE, Inc.

James Weinstock '78: vp/investments, Alex Brown & Sons, Inc.

Majid R. Azimi '82: ASIC design engineer, TRW Military Electronics & Avionics

Douglas Gerlach '85: Internet guru; author, *Investor's Web Guide: Tools and Strategies for Building Your Portfolio*; publisher, *Invest-O-Rama!* Web site

Andrea Ficuzynski '85: head of West Coast business development and principal auctioneer, Christie's, Beverly Hills

Ciaran Cooper '87 & Declan Cooper '88: president & vp of MICRO Inc., a neuro-imaging company

Brian Reagan '90: MBA, George Mason U., manager/Internet development, MCI Telecommunications

Bryant Raygay '92: founder, Rainbow Organic Fiber Mill

Daniel Moss '92: MA, NYU; partner, DSquared, a multimedia co., NYC

Dance / Choreography

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

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

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

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

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

Barbara Kline '62: founder, Colorado Springs Dance Theater

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

Rima Gitlin Faber '65: dir., Primary Movers Dance Studio, Washington, DC

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

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

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

Wendy Perron '69: dir., Wendy Perron Dance Company; teaches choreography at Princeton

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

Catherine Weis '70: MA, Bennington; works performed at P.S. 122, DTW, Danspace, in NYC; winner, Bessie Award 1996

Lisa Nelson '71: improviser, choreographer, videographer; editor, *Contact Quarterly*; NEA grants, Bessie Award

Susan Sgorbati '72: dance improviser; dance faculty, Bennington College; professional mediator

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

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

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

Drama / Theater

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

Margot Hartman Tenney '55: actor: Broadway, TV, movies, regional theater; co-founder, Hartman Theatre Co., Stamford, CT

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

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

Peggy Snider '65: theater designer; co-founder, Pickle Family Circus

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

Pat Woodbridge '68: MFA, NYU; theater design credits include Joyce Theatre, NY Shakespeare Festival; art direction for movies *My Father, the Hero* and *Cadillac Man*

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

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

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

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

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

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

Chris Bowen '88: member, The Blue Man Group, which performs *Tubes*; winner of Obie, Lucille Lortel, and Drama Desk Awards

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

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

Jonathan Marc Sherman '90: won 2 Young Playwrights Festivals & 21st Century Playwrights Festival; co-founded Malaparte, theater company, with Ethan Hawke & Robert Sean Leonard

Matthew Swan '95: wrote *Soft Sell*, performed at NYC's Samuel Beckett Theatre

Brian Rogers '95: director; founder, Paper Tiger Theatre Co., NYC

Layla Taylor '96: theater coordinator/costumer, Discovery Theater/Smithsonian Institution

Education

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

Joan Hutton Landis '51: chair of liberal arts, Curtis Institute of Music

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

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

Manuel R. Duque '60: MA, Bucknell; prof. of theater arts, Penn State; Milton S. Eisenhower Award for Distinguished Teaching



Chris Bowen '88, member of The Blue Man Group.

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

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

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

Cynthia Saltzman '73: anthropologist & postdoctoral fellow, Yale

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

Soli Ozel '81: visiting prof., School of Advanced International Studies, Johns Hopkins U

Adrienne Marcus '91: MA, Cranbrook Academy; director, Bennington College July Program

Film / TV

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

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

Alan Arkin '56: award-winning actor, dir., composer, author; film credits *Catch-22*, *The Russians Are Coming*, *The In-Laws*, *Glengarry Glen Ross*, *Grosse Pointe Blank*

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

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

Treva Silverman '58: writer/producer TV/film, credits include *The Mary Tyler Moore Show*; Emmy, Writers Guild award

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

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

Pam Abel Hill '60: vp & exec. prod., CNN, two-time Emmy winner

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

Gail Hirschorn Evans '63: exec. vp, CNN News Group

Holland Taylor '64: actress, film credits: *To Die For*, *She's Having A Baby*, *One Fine Day*; TV: *Bosom Buddies*, *The Naked Truth*

Sheila Diamond '65: starred in TV series, *The Storefront Lawyers*, roles on *Bonanza*, *Hawaii Five-O*, *The X-Files*

Allan Holzman '70: filmed & directed *Holocaust Survivors*; won 2 Emmys and Peabody

Pat Quinn '71: MFA, Yale; agent, Metropolitan Talent Agency

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

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

Mitch Markowitz '75: screenwriter, *Good Morning Vietnam*, *Crazy People*; TV credits: *M*A*S*H*, *Too Close For Comfort*

James Hoberman '77: author of 2 books; teaches film studies at NYU & Cooper Union; Guggenheim

Susannah R. Juni '77: sr. vp, participations and contract accounting, New Line Cinema, L.A.

Jill Wisoff '77: manager, Baby Monster Studio, NYC

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

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

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

Frances Edwards '80: senior publicist, HBO

Josh Gelman '81: producer, CBS News; Emmy Award for *48 Hours*; Houston Film Festival Gold Medal 1990

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

Lincoln Schatz '86: group & solo exhibitions; curator, Sculpture Point, Chicago

Tom Sachs '89: installations at Barneys, Gramercy Intl. Art Fair, Morris Healy, NYC

Writing / Fiction & Poetry

Julia Randall '45: MA, Johns Hopkins; books include *The Path to Fairview*; NEA grants, Poet's Prize, Shelley Award

Cynthia Macdonald '50: MA, Sarah Lawrence; singer; psychoanalyst; prof., U of Houston; 7 poetry collections, including *I Can't Remember*; 3 NEAs

Jill Hoffman '59: PhD, Cornell; published *Mink Coat*, poems, and 2 novels; Guggenheim; founding editor, *Mudfish*

Susan Trott '59: 9 novels, including *When Your Lover Leaves* (NBC movie)

Patricia Seelinger Windsor '60: co-director, Wordspring Literary Consultants; books include *The Summer Before*; awards include NYT outstanding book

Myra Goldberg '64: professor, Sarah Lawrence; author of *Whistling and Other Stories* and *Rosalind: A Family Romance*; nominated for National Book Award

Anne Waldman '66: director & founder, Jack Kerouac School, The Naropa Institute; wrote *Jovis*, *Skin Meat Bones*, others; awards include the Dylan Thomas Memorial, Poets Foundation, NEA

Gretel Ehrlich '67: wrote *Arctic Heart: A Poem Cycle*, *Islands, the Universe, Home*, *Whiting Creative Writing award*, Guggenheim & NEA fellowships

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

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

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

Carol Rubenstein '69: MA, Johns Hopkins; NEA grant, literary translation; wrote *The Honey Tree Song*

Lynn Emanuel '72: MFA, U of Iowa; prof., U of Pittsburgh; Pushcart Prize; NEA; wrote *Hotel Fiesta* & *The Dig*; winner of National Poetry Series Award

Ted Mooney '73: wrote *Easy Travel to Other Planets* & *Singing Into the Piano*; awards include Guggenheim, American Book Award nomination, Sue Kaufman Prize; ed., *Art in America*

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

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

Celia Gittelsohn '75: NEA fellow; wrote novels *Biography* & *Saving Grace*; feature film *Witchcraft*

Michael Klein '76: book of poems, 1990; poems in *Kenyon Review*, *Ploughshares*

Liz Rosenberg '76: author of *Children of Paradise*, *Heart and Soul*, others

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

Susan Wheeler '77: MA, U of Chicago; published in *Paris Review*, *Best American Poetry*; Roberts Foundation & Grolier Poetry Prizes, Norma Farber Award

Don Belton '81: wrote *Almost Midnight*; ed., *Speak My Name: Black Men on Masculinity and the American Dream*; fellowships at MacDowell, Yaddo

Eva Salzman '81: MFA, Columbia; poems in *Poetry Review*, others; wrote *The English Earthquake*

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

Jill Eisenstadt '85: MFA, Columbia; wrote *From Rockaway & Kiss Out*; NEA fellow

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

Brett Easton Ellis '86: wrote *American Psycho*, *Less Than Zero*, *The Rules of Attraction*, *The Informers*

Donna Tartt '86: wrote *The Secret History*, *God of Illusions*

Jonathan Lethem '86: author of *Gun With Occasional Music*, *Amnesia Moon*, *As She Climbed Across The Table*

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

Reginald Shepherd '88: MFA, Brown; MFA, U of Iowa; author of *Some Are Drowning*, & *Angel Interrupted*; AWP Award, NEA fellow

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

Kiran Desai '93: author, *Hullabaloo in the Guava Orchard*, excerpted in *The New Yorker*

Writing / Nonfiction, Journalism, Criticism

Carolyn Cassady '44: wrote *Off the Road: My Years with Cassady, Kerouac, and Ginsberg*

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

Lis Shabecoff Harris '61: contributing writer, *The New Yorker*; professor, Columbia; Woodrow Wilson Fellow; 1st prize international journalism, 1991

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

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

Joyce Keener '67: wrote *Limits of Eden* & *Borderline*; awards include Christopher Award, NEH & PBS grants

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

Kathleen Norris '69: author of *Dakota: A Spiritual Geography*, *The Cloister Walk*, and *Amazing Grace: A Vocabulary of Faith*; Guggenheim Award; ed. board, *Hungry Mind Review*

Victoria Ellington '70: MA, Columbia; medical correspondent, Reuters News Agency

James Bloom '72: PhD, Rutgers; prof., Muhlenberg College; published *The Literary Bent: In Search of High Art in Contemporary American Writing*

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

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

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

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

Alec Wilkinson '74: editorial staff, *The New Yorker*; 6 non-fiction books; received Robert F. Kennedy Book Award

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

Thomas Matthews '75: sr. editor, *Wine Spectator*

Roger Kimball '75: MA, Yale; managing ed., *New Criterion*

Joyce Friedman '75: dance editor, *The Village Voice*

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

Sally Eckhoff '77: literary critic, *The New York Times*, *The Village Voice*, *New York Daily News*, *Newsday*

Dan Cameron '79: columnist, *Art in America* magazine; sr. curator, New Museum of Contemporary Art

Raphael Rubenstein '79: editor, *Art in America*

Micah Morrison '80: editorial page writer, *The Wall Street Journal*; wrote *Fire in Paradise: The Yellowstone Fires & The Politics of Environmentalism*

Jack Bankowsky '81: editor, *Artforum*

Stephen Nunns '85: assoc. editor, *American Theatre Magazine*

James Geary '85: sr. editor, *Time* magazine, London

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

Peter Davis '91: writes "Backtalk" column for *Paper* magazine; articles in *Vanity Fair*, *Out*, and *Us* magazines

Amy Brooks '93: reporter, *People* magazine

Jared Paul Stern '94: editor, *Fashion Reporter* magazine; reporter, *New York Post*; columnist, *Detour* magazine

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p. 2 (bottom), David Wilkerson; p. 3 (two at right), Eric Marchese; p. 4 (bottom), Patrick Soluri '97; p. 45, Richard Feldman.

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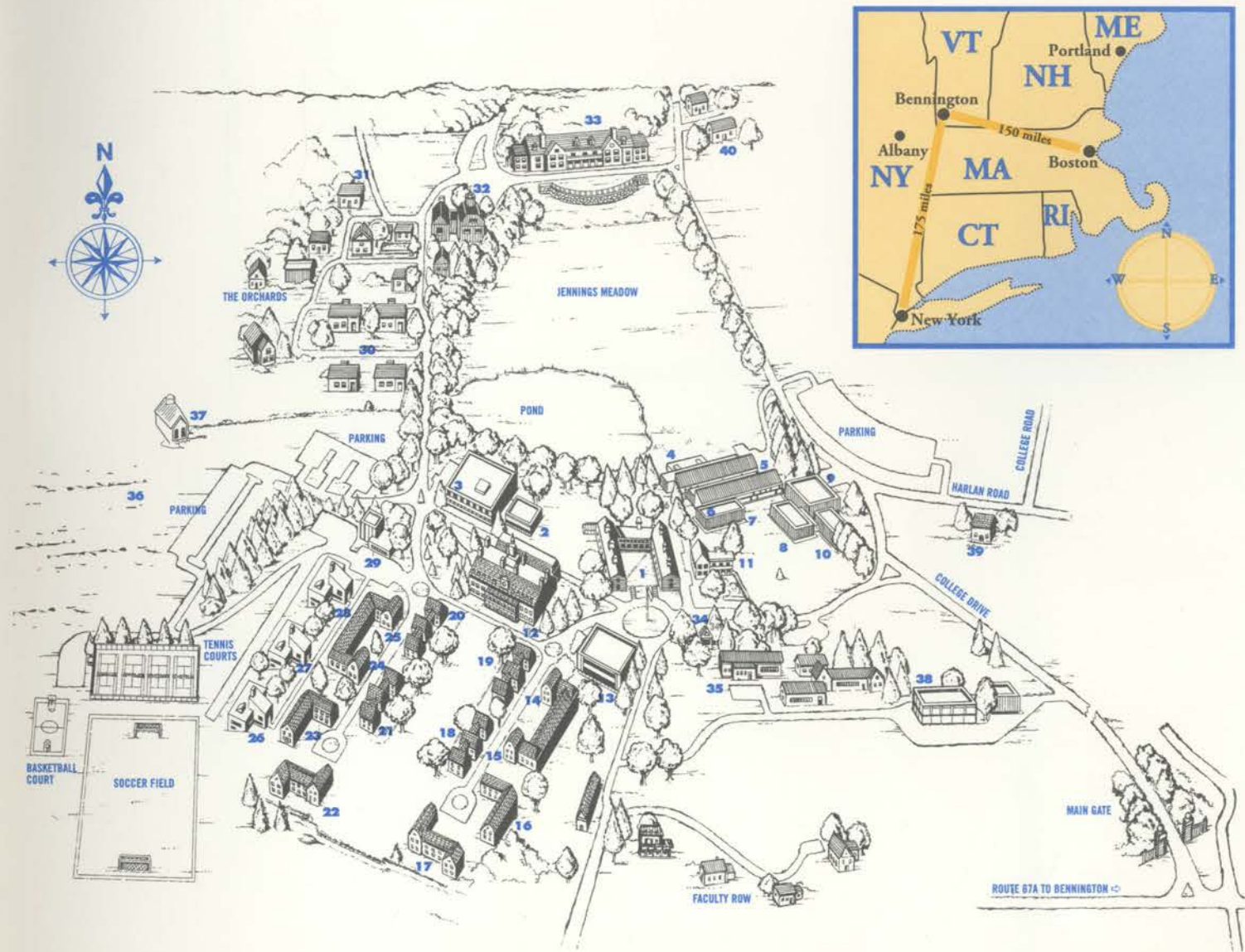
Approaches to Bennington College

Bennington is approximately 175 miles north of New York City and 150 miles northwest of Boston. The nearest commercial airport is in Albany, New York, one hour's drive from the College. Visitors who plan to arrive at the Albany airport or train station may rent a car or arrange to be picked up and returned to Albany through Classic Limousine Service, 802-447-1609; or Red Top Cab, 800-439-8141.

Public Transportation: There is frequent bus service (Greyhound and Vermont Transit) from the Port Authority Bus Terminal in New York City directly to Bennington via Albany. Amtrak trains also service the Albany/Rensselaer station from points west and south. From Boston, the only convenient public transportation to Bennington is the bus. Taxi fare from the bus station in Bennington to the College is approximately \$5 per person.

By Car: Bennington College can be reached in three-and-a-half hours from New York City via the Taconic State Parkway to the Route 295 exit, east to Route 22, north to Route 7, east to Bennington (NY Route 7 becomes VT Route 9). From Boston, three hours away, the best way is Route 2 to Greenfield, I-91 north to Brattleboro (Exit 2), then Route 9 west to Bennington. In Bennington, follow US Route 7 north to Route 67A to the College.

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



LEGEND

- The Barn (Admissions, Financial Aid, Dean of the College, Field Work Term Office, Student Life, other administrative and faculty offices, classrooms)
- Tishman Lecture Hall
- Dickinson Science Building: Computer Center/Center for Language Technologies
- Kiln Room
- Galleria
- Feeley Art Workshop
- Usdan Gallery
- Lester Martin and Margot Tenney Drama Workshops
- Martha Hill Dance Workshop
- Greenwall Music Workshop
- Crickit Hill (faculty house)
- Commons
- Crossett Library
- Swan House
- Woolley House
- Stokes House
- Franklin House
- Canfield House
- Dewey House
- Booth House
- Kilpatrick House
- Welling House
- Bingham House
- McCullough House
- Leigh House
- Noyes House
- Sawtell House
- Fels House
- Fitness Center and Upstairs/Downstairs Café
- Faculty Houses
- Davis Alumni House
- Deane Carriage Barn
- Jennings Music Hall
- Security Booth
- Early Childhood Center
- The Community Farm
- Rebecca B. Stickney Observatory
- Maintenance Building
- Shingle Cottage
- Long Meadow

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

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

BENNINGTON

C O L L E G E

Office of Admissions
& the First Year
Bennington, Vermont 05201