



QUADRILLE  
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QUADRILLE is published four times a year by the Development Office at Bennington College. It is designed to reflect the views and opinions of students, faculty, administration, alumni, trustees, parents of students, and friends of the College.

The editors of QUADRILLE invite articles, statements, opinion and comment, letters to the editor, photographs, graphics, and reviews from members of all the constituencies.

## EDITOR'S NOTE

*To create is to make a kind of leap. What one can be fairly sure of is a point of beginning and a point of ending; in between, there may be a succession of starts and stops, and elements of risk, insight, frustration and discipline whose action can be defined only in retrospect. Having completed one, two, twenty works, a person is never quite sure of having a formula to create another. It is partially this uncertainty, we are sometimes told by paternal, aging artists with healthy portfolios and closets full of notebooks, that makes people keep creating.*

We hope to show how the creative process applies to more than what appears in museums, libraries, and theatres. How it is part of what makes people get up, go somewhere, behave a certain way. How it is that primary. But as a mechanism of behavior, the creative process is also fragile in that it can disintegrate if one tries to become too aware of it in operation. So we have had to be careful. And especially, the people who speak in this issue have had to be careful.

In the following pages, several students discuss the experience of putting together their final theses, exhibits, and concerts this spring. Dance photographer Barbara Morgan shares feelings about work she has been doing for forty years. Alumna and investment counselor Wilhelmina Eaton traces some of the personal detours and discoveries that led to her choice of profession. A philosophy student interprets art critic Clement Greenberg's comments, made at Bennington this spring, on the aims of art. Through this collection of individual statements and approaches, problems are examined such as how one copes with a "block," how to invent with someone else or under the guidance of a tutor, how to know if something is "finished," what effect an audience may have on a given work or on the feelings of the artist, how one might continue to grow as an artist or professional on one's own. Ideas are circulated that relate to the effects of success, the accommodation of failure, the relevance of chance encounters or everyday habits to an original idea. Excerpts from the Commencement Address by Anais Nin open the entire sequence with an emphasis on solitude and self-awareness; an interview with Ed and Ruth Ellen Bloustein on their forthcoming move to Rutgers ends the sequence with the expression of their openness to the next step — the forceful, flexible attitude they take to the business of living.

It is significant that a year ago a QUADRILLE about "making things" would not have been even possible to put together, much less a natural reflection of what people were thinking about. To recognize, refine, and communicate an image of one's own makes demands on personal energies which are often directed — or owed — to external causes. The demands from the outside certainly have not diminished; but this spring they were at least less urgent, less evocative of what Anais Nin describes as "mass hypnotism." Many people around Bennington had more time to explore the landscape of concepts that arise from intense creative activity, and to explore themselves as the initiators. And the fact that so many thought about their discoveries and were willing to discuss them, was something we found very exciting.

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QUADRILLE

BENNINGTON COLLEGE

Quadrille 1



## "EQUALIZING THE PRESSURES FROM WITHOUT"

*Paris-born Anaïs Nin, formerly a dancer, assistant to renowned psychoanalyst Otto Rank, and operator of her own printing press, is best known as a writer. Three volumes of her Diary have been published by Harcourt since 1966 and she is author of a critical study on D.H. Lawrence and of several novels and short stories. Both her fiction and the Diary have been especially well received among members of the postwar generation, who have found in them not only a reflection of a rich and mobile life, but the expression of their own concern with individual consciousness and individual liberation.*

There was a taboo once, against looking into ourselves. This taboo is lifting. We have paid a very high price for it.

One wonders why the journey into the self should be so terribly necessary at this moment. It is because the more space we discover and the larger the universe becomes and the more we learn and the farther we project ourselves into the adventurous outer world, then the stronger we have to build an inner world. We have to equalize the pressures from without. In the self is housed the human being; the heart and the feelings. It is a place of stability in an unstable world.

As most of you probably know, I found this out through the experience of the Diary. The Diary began when I was eleven years old and was being uprooted; when my family was being separated and I was never to see my father again. The Diary became for me what the Thailand people call "The House of the Spirit" — a little refuge within a strange land and a strange language. This is how I first learned how we need this inner journey as much as we need the outer ones.

Our culture had laid great stress on extraversion, and for a long time the idea of being preoccupied with the self — even the occupation of writing a diary, or of being at all concerned with one's growth as I was — was considered almost sinful. As a child I used to remove the earth from under the flowers because I wanted to see how things grew — which was a very scientific interest but which destroyed the flowers. I was able to do that much more successfully in the Diary, destroying nothing, but watching this organic, cellular, day-by-day discipline and work by which the self becomes something that can resist catastrophe, can resist transplantation, can resist all the strange and unstable things our world hands us.

It has taken us time to understand that the taboo on the self results in alienation from others and from society. We never realized that we were alienated from others and from society insofar as we were alienated from ourselves. Because after all, we are a camera, we are the senses, we are a receptacle of the feelings of others. If this camera, if this receptivity is not cultivated as much as possible, then how can we receive from others the messages that they send us?

This inner journey and quest of self demands a great deal of peeling off of the falsities, of the hypocrisies, of the prejudices. As R.D. Laing describes, we must reach a pure core — the genuine self — a self that is independent of the religion, of the family, of the culture in which we live. We have to begin again, really. We have to be reborn. And it is

### Excerpts from the Commencement Address by Anaïs Nin



with that second birth that we are able to offer other people a genuine self to which they can respond with confidence.

We have two great fears of this rebirth. We have a fear of looking inward because we don't know what we will find and nobody can guide us except the psychologist. If we think of making the journey alone we are afraid. The other fear we have is of sharing the self; and yet in this sharing is the only human, warm, near contact that we can know. The Welsh people have a beautiful word for it which means the kind of talk that leads to intimacy. This is a kind of talk we cannot do unless we know ourselves and admit to our feelings and recognize our dreams.

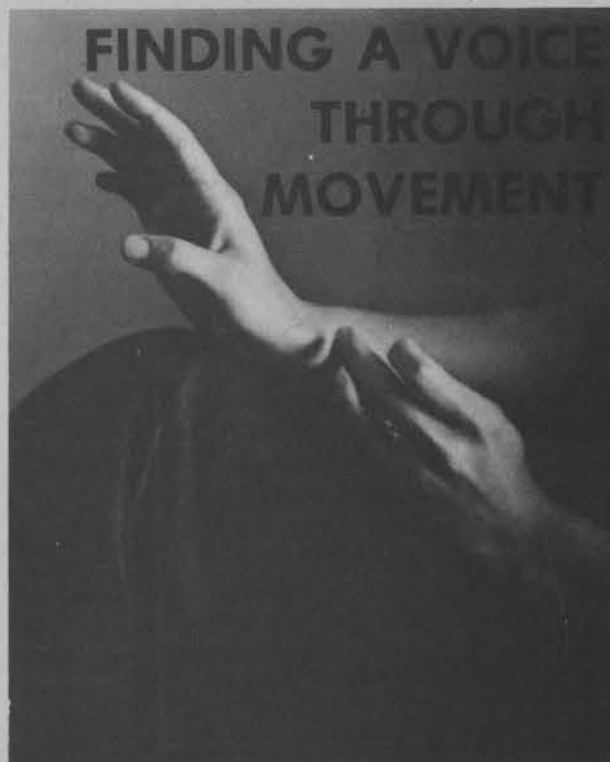
The idea that it is necessary to return to the self in order to find stability and, more important, that it is necessary to find the self in order to find others, especially applies to this moment in the history of woman. It is terribly important that women proceed first of all toward liberation from within, through a knowledge of themselves. There are really no generalizations, no slogans; each woman has to work out a pattern for herself. She has to find out where she is situated, what her difficulties are, what the obstacles are. And so she will find many of those obstacles are from within. And that a change from within makes an incalculable change on the outside; it affects everyone with whom she comes in contact.

One of the dangers of the loss of self is contagion — the facility with which we engage in mass movements without even knowing what we are doing. Mass hypnotism. This is the way by which many countries have been led to great disasters. We have not realized that the taboo on individual development is a terrible thing for the life of the community. An unhappy man is a danger to society; a happy man is a great profit to society. And ultimately, when I speak of raising the quality of the human being, I speak of shaping the human being who will form the aggregate that we call society, that we call community living. We forget that the quality of the group depends on the quality of each individual. The responsibility remains with us to grow to the fullest extent and to the greatest expansion . . . We already know our evils are not curable by changes of systems . . .

What I most wanted to bring you tonight was faith. And the faith that I found most stable in life, the only one that never failed me, was the faith that I could at least change myself if I couldn't change others; that I could at least, by changing myself, inspire and encourage others. This faith was justified by the Diary, which became useful to others and which proved that attending to individual growth is not a selfish or an egocentric occupation, but is instead a gift we can give to society.



An  
Interview  
with  
Five  
Dance  
Majors



QUADRILLE: Before we start talking, I'd like to get some idea of what each of you did and how you got ideas for your most important project.

CONNIE: I didn't prepare any movements in advance for my dancers. I would set one thing up for them and then pretend that I was coming into an improvisational situation where I was just going to react to what I saw happening. I showed the piece to Judy Dunn when it was in a very elementary stage because I couldn't tell what it looked like. She said it was like little pieces of things, vignettes. From there I decided that if I wanted to make it a continuous work I simply had to add more vignettes. What happened was that I began to feel that a thread was going through the pieces, and that was how my piece developed.

MARY: Mine started out a lot like Connie's. Last term there was a trend for really long dances — fifteen, twenty minutes long. But in workshops people would show little compositions and somehow they seemed to me more effective. So I thought I'd do a two minute dance for my last term project, and then Jack (Moore) suggested that I try choreographing a whole bunch of them. I started out with six different dances, but eventually they started connecting through the elements of time and space I was dealing with. They all began to have a certain thread, or shape about them. Then I had to make the decision whether to show them separately or all together, and I decided to show them all together.

CONNIE: Your spaces and your shapes were

clearly defined in each segment. That was really intriguing.

MARY: Well, what started happening was I'd explore the concept of using one kind of space, and then I'd say, "Well, gee, but I haven't dealt with the concept of that space over there. . ." One thought led to another, like stream of consciousness.

IRENE: The incredible thing about your dance for me was that it was such a long piece of work and involved so many people and yet was still so interesting. How did you find your movements?

MARY: You know the first piece, where everyone walks? I remembered one of Judy's classes last term where she made us just walk, and I was fascinated by the stream of people walking. Another part started from the fact that I wanted to try a dance with no arms. In another part I initially wanted three of us in a circle moving down across the space, but that didn't work; it had a tendency to spread itself. But then that spreading took on a rhythmical shape which I used. And then there was our group section, which was built around a game; each of us made up a phrase to be taught to the others. One person would start his phrase and the person next to him would do that phrase and add his own, and the person next to him would do that whole phrase and then add his own, and so on.

IRENE: When I started working on mine, I would go to a studio and improvise, putting different music on. I'd come out after two hours with nothing. Then I attended a concert in New York and heard a piece of music that gave me a visual image which I

started working on. It was like a Japanese rock garden, where you have a closed-in space covered with light-colored gravel, and some big boulders that are very dark. When you look at it, the feeling you get for the whole space is that it's very open and that these dark shapes shape the entire space. I also tried some movements that didn't relate to dance, that I had seen in other places. I'd been doing a project for another class on special children who have either organic or emotional disturbances, and a lot of the movements I used came from tests that were given to these kids to see whether the difficulties were organic or environmental. What I tried to do with the movement was to create the kind of effect that you have when you throw a



Irene Meltzer

pebble into a pot of water — a kind of rippling out — so that the movement would shape the entire space and echo throughout it.

MICKIE: My piece didn't have any definite sources. I started out last term building a tunnel to do a dance in, but all I did last term was build the tunnel. Over NRT I took out the tunnel every day and started dancing around and nothing happened so I just took it down and threw it away. Then I was going to work on a trio, but over NRT I just couldn't get the people together to work on it. I gave up and said, "Well, I have me here and I can always get myself to the studio, so I'll just do a solo. I decided to leave

it up to my intuition at first as to what I enjoyed doing. I tried different movement phrases, looking in the mirror to see what worked and what didn't and imposing outside stimuli on what I was doing. I would turn on a record at a slow speed and fasten movement to that and see how it changed when I speeded up the music. And one day I was too lazy to take off my boots, so I started tapping around and I think that's how I came up with that tap dance at the end of the piece. And with the idea of using boots as part of the costume. I fiddled around with lights to give the set a mood to fit the way I was feeling. And then I went back to relying on my intuition to put everything together. I think that consequently whatever came out was something that was inside me, that I'd had no idea about. Some of my friends told me it reminded them very much of a painting that I have hanging in my bedroom that I did when I was a freshman. So it really must have something to do with what's inside me if I've expressed it twice already. I think I'm beginning to rely on my inner self to create the dance. I was much more satisfied with this dance

***"For me dance is theater, and that seems to imply more than one kind of experience."***

than with others I've done, and much happier about this way of working.

EDAN: I didn't have any inspiration either, when I started mine. I decided to do a duet because I had already done two trios. I had a vague idea of wanting to make it look like there were more than just two people dancing — of doing something that had a sort of after-image, like stop-motion photography. But also, I had always wanted to try a karate dance. So we tried some karate for the first two rehearsals, and out of that I got some movement ideas. But in order to preserve the after-image idea I kept lighting in mind the whole time, having a light area and a dark area. What happened at the beginning was that one of the dancers jumped into the light and quickly got back out into the darkness while the next one came in, and then it got faster, so that it looked like there were more than just the two of them. That was the only thing that developed from the after-image idea, but I





liked it and decided to keep it there. Then, just by doing some karate exercises and falls I came up with an ending. And by working with the material that was in those two movements, I ended up having something where one dancer formed a shape and pattern over the other, and the two of them became necessary to creating the whole image. It turned out to be a very visual dance.

QUADRILLE: What's a "visual" dance as opposed to other kinds of dances?

EDAN: That means that if you were to take a picture at any one point in the dance, there would be a composition for a picture, with light, dark, dynamics, and so on. Some people who had seen the dance said that afterwards they could still see parts of it in their minds. That just seems to turn out with the things I do — they're very clear-cut.

CONNIE: Another kind of dance might be one where the element of movement comes out very strongly — where you really feel the movement. I

**"I've found that dances have a way of becoming created by themselves.**

**They take their own course and it's very important that the choreographer not resist the way that the work of art wants to go."**

think that dancers, especially, react that way to certain compositions.

IRENE: And then some dances leave you with a certain image. . .

MICKIE: Someone came up to me right after the concert and said, "Could you tell me about the themes of your dance, and the other dances in the program?" And my first reaction was, "Oh, this is the kind of question they always tell us about and we're supposed to get really upset about and which we're not supposed to ask anyone else." So I said, "First of all, you shouldn't think in terms of themes. You should just sit there and see. . ."

IRENE: For me, all this has to do with the fact that dance is theater, and theater seems to imply more than one kind of experience. I'm beginning to see where you don't aim to do one kind of thing; you aim to fulfill it as a whole.

CONNIE: That's why it's good that the Dance Department is set up so that we are expected to do a project each semester and not just a final senior project. It gives you a great variety of experience to do a solo for yourself, to do a solo for somebody else, to design a group piece that you're in, to design a group piece that you're not in.

EDAN: By doing something every term, you can't help but try something different, you can't help but progress. You iron out problems and gain a sense of audience reaction. Also, by doing three or four different projects you work with different counselors or tutors. And because you've got all these opportunities, you begin to develop your own style which you begin to see toward the end - maybe in your senior project.

IRENE: I think that must be similar to what happens



Mary Kinal

**"By doing something every term, you can't help but try something different...you begin to develop your own style which you begin to see toward the end — maybe in your senior project."**

with a thesis. Each year you write longer and longer papers until finally you're concentrating on one aspect of a major field and you write a thesis. In dance, we work on small studies in core, begin to work on our own ideas, do term projects. I think almost all the dancers continue working over the winter and summer and then hopefully, we attain the kind of capability to produce something that's finished.

MARY: I've found — especially this last term — that dances are like babies. They have a way of becoming created by themselves rather than the way you've performed them. They take their own course and it's very important that the choreographer — or the artist or writer or director — not resist the way the work of art wants to go. CONNIE: It's consciousness without self-consciousness.

MICKIE: I think that's what I meant when I said my piece was found intuitively, because I didn't begin imposing learned or structural ideas on it until after I felt it had gone its own way.

CONNIE: I think it's extremely important to be alive to respond to what goes down when you don't intend it to, and possibly to like it as part of the dance. You have to learn to take it seriously.

MICKIE: You have to know when a movement belongs and when it doesn't; sometimes you're just holding on to it because it's something that you've created.

CONNIE: What we've moved closer to at Bennington is a kind of critical aesthetic, where a choreographer isn't told. "Well, it's good or it's bad," or "It would be better if you did such and



Edan Schwarcz

such. . ." instead, people try to tell you what is actually happening, and you make the decision yourself as to whether or not that's what you intend to do.

MARY: Something I want to talk about is the kind of dancer Bennington puts out. Traditionally a dancer goes to New York. Goes to studios. Tries to get into a dance company and gets a job to support himself through all of this. There seems to be a general feeling that a lot of us don't want to go to New York and do that kind of New York dance scene. A lot of dancers feel that is not the kind of life they want to go into, although they want to dance with good dancers.

MICKIE: I would much prefer to stay in Vermont the





rest of my life. But I can't even get teaching jobs until I've established a reputation. The only place you can do that really is New York.

QUADRILLE: Then you want to be a teacher rather than a performer?

MICKIE: I'd like to be a teacher insofar as I have to support myself and I think teaching is fascinating and very challenging. I'd rather do that than work in Bloomingdale's. I would like to perform too, but I look at teaching as an integral part of my performance. Teaching to me is performing. It's also learning a craft a lot better, because you have to explain it. When you have to explain to somebody else what it is you're doing, you have to find out what it is you're doing. I almost think it's necessary to teach if you're going to be a performer.



Mickie Geller

CONNIE: What Mary said about the kind of dancer that Bennington is turning out has a lot to do with where you want to be in terms of feeling that you really want to make your own stuff. I think at Bennington there is a particular attitude toward making things and the importance of. . .

EDAN: . . .making your own style and not imitating somebody else's.

CONNIE: Right. Finding out what your particular voice or movement is.

MICKIE: I think fewer people here are ready to run

gung ho to New York and . . .

MARY: . . .join a company.

MICKIE: That's an experience I'd like to have sometime but it's probably not my ultimate goal — to do something like spend the rest of my life in the Merce Cunningham Company.

CONNIE: The attitude at Bennington is to be not. . .

MICKIE: . . .somebody else's pawn.

CONNIE: To find a movement that suits you, that is honest for you. That is valuable for you.

QUADRILLE: But isn't it hard to find a place for yourself?

CONNIE: That's why you make things. It's very hard to find somebody else who not only makes things that are compatible with your particular aesthetic, but with whom you enjoy working.

IRENE: I'm getting more and more interested in working with lots of people in different fields. Last summer I worked at a summer camp and all the people on the staff were involved in their own artistic projects but also worked with each other, and it was incredibly exciting. I don't feel I can do what I want to do in New York City. I just don't feel it can happen there. Originally, my feeling was, "OK, I know I'll need to train somewhere," and in a

***"You have to know when a movement belongs and when it doesn't; sometimes you're just holding onto it because it's something you've created."***

certain way New York was a place to go to get that kind of training. I saw it as something that might go on for a couple of years and then I'd go someplace else and do what I want to do. But what has happened is I've found people whom I might want to work with in Boston. There's a center called Dance Circle and it's a smaller scene, less pressured than New York.

QUADRILLE: What about some of the rest of you? What are your plans for next year?

MICKIE: I've got a job teaching at Cornell this summer and I'm going to see if that can continue. I'm one of three faculty members in their summer dance program. Someday I guess I'd like to try the New York thing because I want to see just how far I can go in that sort of world. But I don't think it's my ultimate goal. The Cornell situation interests me

because I know they've got lots and lots of people who are really excited about dancing. One of the reasons they hired me this summer is because they seem to get the same type of person there all the time and want somebody with a different point of view to come in and get them out of a rut. That's a great opportunity, especially for people who really want to do their own sort of things.

MARY: I've applied to a graduate program in dance therapy. As for working in New York or Boston or wherever as a dancer, I think I would rather wait and see if other types of opportunities open up in other places. In the meantime I'm trying a different approach that interests me very much. I think there's a whole new thing happening in terms of movement as opposed to dance, and dance movement therapy is a part of that. It's a way of

***"It's extremely important to be alive to respond to what goes down when you don't intend it to; to learn to take it seriously."***

relating to human beings in terms of movement.

CONNIE: I spent last NRT at a small dance company in New York called Dance Theatre Workshop, and I'm going to work there next year. It's a cooperative company — really like a family. Everyone cares about everyone else's work and each can work there at his own level. And the people are either different from what you'd usually find in New York, or they've already been through the star competitiveness thing.

IRENE: I think this points out that it's not impossible to go to New York and find a way of living. There isn't just one way to do something; there are many ways and you do what is best for you at the time. And that may change after a while.

MICKIE: The Dance Theatre Workshop job seems to be a good way to do your work and also be in other people's work. It's not just running to New York to join the best company you can get into.

CONNIE: Also, I'm really interested in dance management and public relations — aspects of getting dance across to people, promoting other dancers, other choreographers, finding a place for dance in the city. Over NRT I found it rewarding to do things like answer the telephone and type and



file so that the people who were really making things wouldn't have to be bogged down.

EDAN: I'm interested in teaching. I think I'd enjoy teaching at the university level rather than younger kids. I'd like to be close enough to New York City so I could study there or perform there if I felt the urge, but far enough away so I wouldn't have to live there. It's very hard to get jobs at the university level now, so I think for next year I'll try to get a job teaching an adult education class or an enrichment program class. I'm also interested in weaving and I'd like to study that.

IRENE: Dancers have traditionally been very one-dimensional people, especially dancers in specialized fields like ballet. I think what all of us are seeing is that we are people and we do more than one thing. I think it would be good not only to work in other people's dances, but to work in other fields. I would eventually like to see some kind of community of artists. Though "artists" is the wrong word because — and Bennington has confirmed this for me — everything can be done the way people do art. I think this happens here, and I wish that it could happen everywhere, that we could stop talking about the Arts and the Sciences and just have everybody do what they do.



## BARBARA MORGAN: INNER DIALOGUES WITH THE EXTERNAL WORLD

Barbara Morgan visited Bennington early in May. She had come from a house outside of New York — a house filled with plants and books, with sunlight and large windows — a house where some of her own finest photographs share space with rocks and shells picked up from her travels and with more photographs of and by people who have been special to her.

Below these rooms is a darkroom with stacks of photographs in various stages of processing and mounting. It is a room which, as one student who worked with Mrs. Morgan over NRT said, evokes images of an alchemist's chamber.



Barbara Morgan gave two talks at Bennington; one an informal, afternoon discussion with students who are especially interested in photography, and one an evening lecture and presentation of slides which was held in the Carriage Barn and open to the community. In this second lecture, she talked about the background and the process of making *MARTHA GRAHAM: SIXTEEN DANCES IN PHOTOGRAPHS*, a book which many Bennington people know well. Before she left, she gave to the College a photograph of Martha Graham in her dance "Letter to the World." It will eventually be displayed in the Martha Hill Performance Workshop — a part of the planned Performing Arts Center.

In addition to dance photography, Barbara Morgan has compiled a book on children entitled *SUMMER'S CHILDREN: A PHOTOGRAPHIC CYCLE OF LIFE AT CAMP*. Her photographs have been reproduced in numerous magazines and books. She has exhibited in the Museum of Modern Art, the Smithsonian Institute, the George Eastman House in Rochester, and others, and she does a great deal of lecturing and writing in the field of photography. She is currently involved in several book projects, among them a revision of her book on Martha Graham.

It remains only to be said that in a calm and natural way, Barbara Morgan loves to make things; that the joy she finds not only in creating photographs but in what she understands of all the arts renders her a true artist and more. She is a delightful person to talk to. This *QUADRILLE* editor, who had the good fortune to give Mrs. Morgan a lift from Westchester to Bennington, missed three exits and took five-and-a-half hours to make a three-hour journey while engaged in a dialogue that initially had something to do with an attempt to define poetry.



QUESTION: Did you ever know Edward Weston?

ANSWER: Sure, I know him. In fact, if it hadn't been for Edward Weston, I wouldn't be here.

A long time ago my husband kept saying, "Photography will be the great twentieth century art," and I kept saying, "Pooh, pooh." Well, one day, when I was the youngest member of the art faculty at UCLA and part of my job was to put up exhibits, the director of the department called me into the office and said, "Now Barbara, I want to explain a very odd thing. Photography is not considered an art generally, but I know that it has a great future. A remarkable man is coming here to have a photography exhibit. Will you be gracious and help him?"

Now in that day, which was about 1926, Weston looked like what would be considered a hippie today. . . He came in with an open shirt, corduroy pants, short sleeves, and he was very clean and had sort of nice sloppy shoes on. Well, the minute he stepped in I liked him. Then he started putting those now-famous pictures around the walls, and I was just overwhelmed. Oh, and there was a very funny thing. You probably know the picture of the toilet seat? Well, I thought it was quite sculptural and it didn't bother me, but I thought maybe I should mention it to the director. So after we'd gotten things pretty well along, I slipped off and said, "There are some pretty good pictures out there, but I thought you might like to know there's one of a toilet." And she said, "Well, I think every artist has the right to express whatever is meaningful to him. However, I'll go out and take a look." She was sort of a diplomat but also a very honest person. She walked up and down the gallery, looking out of the corner of her eye, of course, at the toilet. And when she came back she said, "It's perfectly good, fine art." That was the first time it had ever been shown.

When we were saying goodbye, I asked him, "Could you tell me what you're trying to do?" I blush to think that I ever had the gall to say that to someone, but he didn't take it amiss. He contemplated for a little and then he said what has stuck with me all the rest of my life. He said, "I'm trying to discover essence."



Essence, yes, but even more than essence; I learned what I thought was impossible, that by looking at something and absorbing it emotionally, intellectually or whatever, that you could inwardly transform it. In other words, you have an object and you know it's a shell or a person's body or even a toilet seat. You don't deny it, but you go beyond it. You get essence, you get symbolism, you get the eternal meaning, the meaning that goes beyond the individual reality.

QUESTION: Do you think of your photomontage as another kind of reality?

ANSWER: That's a tough question. I have hundreds of ideas on that, but for the first round, let me say that when I was a child my father taught me to imagine things. He started teaching me about atoms when I was really too young to know what they were all about. He'd say, "Maybe you won't understand what's going on right now, but just keep it in your mind," and then he'd explain how there were millions of atoms dancing around in everything, and how nothing was still. In other words, he taught me to always be having this inner dialogue with the external world. Or, he started me that way, and then I went on on my own. Now when I see you, I see you and something else. Everything challenges or awakens another reflex. I always have this sort of a multiple mind's eye activity going on. And then I've always been interested in poetry and metaphor, and I think of photomontage as visual metaphor.

I've had lots of fights about this with dear friends who are photography people, who believe that the single image is sacred. And I say, "To me it's sacred to do what's in you." I find that what's in me is multiple imagery, that it is as real to me as the external world. So I feel the responsibility to do it.

QUESTION: In your photomontages do you feel that you're expressing the polarity you talked about earlier, or an intrinsic connection, or maybe both?

ANSWER: It's very complex. First of all, I lived in a family where my parents were always theorizing. When I was a kid and would be put to bed early, my parents would read aloud from all kinds of philosophical books. I didn't know what it was about, but I was intrigued and I'd open the door a crack and listen. Gradually, I began to understand that they were just examining all kinds of things philosophically and aesthetically. Literature, Oriental philosophy, Darwin — all dissimilar things. My father always said, "Believe nothing. Examine everything."

I find that in working principle — I've never tried to set it down before, but maybe it's like this: I experience a kind of visual magnetic field. Sometimes a form will start to haunt me, something circular, something angular. I get to feeling kinetically in tune to it and then forms that cohere with it begin to come to me. Another thing I believe in (or it isn't believing, I just always work this way), I like to live with a thought until it really forces me to do something. I like to let this something go around in my brain until it becomes so vivid that I don't even have to think, I just go and do it.

QUESTION: Do you see in black and white when you're photographing?

ANSWER: That's a darn good question. I've never been asked that before. Yes, I do see a thing in black and white because I prevision it. I see it tone by tone before I even shoot. I'm very aware of color but rhythmically I find more of a linear thrust and flow in black and white than color. Color is more of a field.

QUESTION: Have you ever tried films?

ANSWER: Yes, I have many friends who are film people and they used to badger me and say, "If you love motion so much, why don't you do the real thing on film?" But I found that I didn't want to do dance as record, that I didn't want to do anything on record. I wanted to do my own subjective response to a thing.

When I studied Martha Graham and the other dancers, I would find that just as the music would repeat various motifs, so would the dancers make a gesture and then a similar gesture and then a similar gesture before going on to the next serial movement.

So I'd say to Martha, "Why do you keep doing the same thing?" And she'd say, "Because everybody in the audience is on a different wave-length. Some people are tuned in already, some people aren't awakened to it. So you have to get them tuned in on the repetition. And hopefully, on the third time around, everybody's with you. The third time around is the time when it's most eloquent, the most complete."

I would go through the whole dance and find that there were maybe eight or nine key moments, and that all the rest was just padding; that you could cut all the twenty minutes down to just a few gestures. (It was on that basis that I did the book on Martha Graham.) When I tried making films, I'd see the same thing done one time, two times, three times, and it just seemed repetitious. So I thought, "Why bother with all that connective tissue?"



I've always used the counterplay of nature and junk in the sense of metabolism. It's a sort of philosophical approach that always goes through my mind and very often my work — a sense of yin and yang, light and dark, love and hate — all these polarities. It is a kind of dynamics which I call "rhythmic vitality." I feel that this rhythmic vitality depends not only on polarities but also on the energy of life itself. I tune in on dance because to me it is the most eloquent form of the life force, whether it's a person or a snake or a bird or whatever. It's the harmony of motion.



I am also interested in the effects of lighting. When I was still a young teacher at UCLA I had a very pertinent experience to which I think I owe a great deal. Albert Barnes of the Barnes Foundation came out there to visit, and I was introduced to him. We clicked, and it happened that the next year my husband and I visited the Barnes Foundation at his invitation. There we saw a fantastic collection of African art. We went wild over it and asked if we could photograph it, and he said, "Sure." So my husband and I would haul in our big cameras and lights and photograph those big African sculptures. My husband would do the camera work and I would do the illumination. Well, when I tried a light from a certain angle the shadows would come down and make the sculpture look demonic. Then I'd move the light higher and that would calm it down, make it look serene and more normal. I got such a kick out of making these variations that I began to explore; how devilish can you make something, how handsome, or how relaxed? What does light really do? That was the beginning stage, working with those African figures where I could play and experiment with different effects. Then when I started working with dancers I saw that if I put light under a dancer, it would make the dancer lift; if I engulfed him in darkness it would compress him, and so on. I began to discover how lighting can distort or change or amplify the form and its meaning.

I design my own books because I feel that the structuring, the sequence, the juxtaposition of form and mood of the book, have to come from the person who makes the pictures. Otherwise it doesn't fully flower. If you're a serious photographer and if you're serious about its projection into book form, into published form, you should also learn about book design for your own security.



ARCHIVAL PROCESSING: I attended a seminar in Washington at the Smithsonian in 1969 — the first seminar ever held on archival processing. Some of the top chemists in the world came and discussed aspects of the permanence of photography — paper, storage, color as opposed to black and white, and so on. They all agreed that the most permanent form by all means is black and white. However, the black and white process must be done a certain way to insure permanence. You have to use 100 per cent rag for mounting, special chemicals and apparatus. Negatives have to be stored in air tight containers rather than glassine envelopes. (The glue that is used in the glassine envelopes makes a line on the negatives after several years.) Archival processing takes at least twice as long and is very costly, but once you know there's such a process, you can't do otherwise. I'd feel guilty if I did it less well than I know is possible.

## Evening Lecture — Introduction by Ben Belitt

... She is a photographer best known to me as a kind of spiritual chronicler of the pulse and the quintessence of Martha Graham during the years when dance in America was on the move and in the making. It seems to me now, in retrospect, that the move and the make of American dance was a consequence, as well as a cause, of the art of Barbara Morgan.

She helped a whole generation of bystanders — myself included — to see as the camera sees — critically and then beyond anything the camera can record. She taught us to see in minute particulars, at a chosen stance, in a special light, at a moment when the speed and the risk of the dancer need a special kind of clairvoyance in order to become visible, to become true.

I think, too, Barbara Morgan has worth as a poet as well as an historian of dance, which she doesn't consider herself to be. Contemporaneously with her, poets were asking the kind of questions for which her camera was finding answers. Yeats had asked, for example, "O bodies swaying to music: O brightening of glance / How shall we know the dancer from the dance?" Eliot was preparing prophetic metaphysics for the stopped image of the camera, holding, past the blur of the motion picture of the moving figure, to some vision of its permanence. "At the still point," he said, "there the dance is." And it seems to me these photographs by Barbara Morgan are a legacy of such still points where all those who follow the art of Martha Graham know how her dance always was, and where it remains to be seen in the present again, merely in the act of looking.

I think we know today too, that it took a mover and shaker to know a mover and shaker. She's with us tonight, with some of her pictures, to speak informally about pictures and dances she has helped make legendary as well as immortal.



... dance is inherent in everything. I see a snake going through the grass, a bird flying, two automobiles colliding — I see it as dance. Dance is merely a form of the whole life force in action. In a photomontage — a visual metaphor — the two elements, or components, are partners in a kind of dance.

My first deep experience with dance which really lead me to work with Martha was my many summers of seeing the rituals of the Southwest Indians — corn dances, sun dances, rain dances, and so on. And the relationship of the community and the dancing group inviting the union of the sun god and earth mother — inviting living forces together — made dance for me not only a theatrical performance but a spiritual embrace of people and the world.

I grew up in California, as Martha Graham did. We both experienced the same sort of light and space, and also contact with Oriental philosophy and Spanish tradition which were very much in the air. When I went to New York in 1930 and first saw Martha's dancing (I believe the first dance I saw was "Winged Mysteries" and then soon after





"Frontiers," which is really going back in time), I immediately sensed her relation to the Indian, Southwest Spanish, and Oriental traditions.

Originally I was a painter and I taught at UCLA. In the summers I went to the Southwest with my husband who was a young writer and who did photography to illustrate his articles. I would paint while he would photograph, and sometimes he got me to photograph also, to help him. I took thousands and thousands of photographs without ever going into anything with any real depth. I never dreamed I would touch a camera with my own creativity. Later on, when we got to New York I saw Martha perform and experienced this marvelous thing about dance.

Meanwhile I had had two children and was finding that I couldn't really be an adequate mother and give myself totally to painting at the same time. Then I found that I could photograph, doing all of my mental mind's eye visionary part regardless of whether I was nursing a baby or whatever, and doing the actual darkroom work in the evenings when the children were asleep. So that led me to switch. Soon after that very traumatic switch I met Martha. Intuitively, because we both tuned in on the same Oriental, Spanish, Indian traditions, I said, "I would like to do a book." And she said, "Fine." We set to work and it took five years.

The first year was more or less experimental on my part because number one, I did not want to take performance pictures. I wanted to find not only what was there to the whole audience, but I wanted to find what I retained out of the experience, what haunted. I would see several performances of the same dance and discuss it philosophically with Martha, to see what her intention was. I would also drop around and see all the kids doing their exercises in rehearsals. I wanted to see the bad part, the things that were not adequate, so I could then see what the refinement was or the final perfection, in Martha's terms. And then I would let perhaps a month go by and do nothing but let it all percolate. The gestures or moments that really hovered in my mind became the thing that I was previsualizing, the thing that I eventually set up and photographed. I call this whole process the extinction method.

A second thing I did that first year was to experiment very intricately with light to see how I could intensify or essentialize a gesture to bring out the fullest force and delicacy and at the same time be faithful to the dance. That is, not to use the dance just to demonstrate photography, but to try to find its fullest meaning.

In all of this, we used a process which comes from the Chinese theatre tradition. It's the process of the actor or dancer becoming a character; changing costume, using incense to stimulate certain sensory reactions, hearing music to get a sense of rhythm. No Chinese dancer can go onstage until he has practically become the character.

I also had observed this in our Southwest Indians. My husband and I had a dear friend who was actually a descendant of a Spanish conquistador, and through him we were given opportunities to see rituals in the Suny Pueblo which we could never have gotten to see otherwise. One day while we were watching preparations for a Suny ritual, a young Suny boy who had studied English in school looked shyly up at me and said, "See that man?" He was pointing to the last one getting into line, dressed in costume. "He's my daddy but he's not my daddy now. He's a god. But I can tell he's my daddy because see how he limps? That's because once he broke his leg. I know he's my daddy. He's really a god." And it's the same thing in many cultures — this transition.

So now Martha and I would be preparing to shoot. I would be setting up lights and getting the camera ready, and she'd be getting her make-up on. Soon she'd come drifting in. I'd say, "Well, any time." And she'd say, "Almost ready." And then we wouldn't say anything. She'd squat on the floor and I'd squat on the floor, we wouldn't look at each other. She was turning into whatever it was, and I had to turn into it, too — although I still had to remember how to run the camera! When the moment came, she'd look up. And then she'd start, and I'd start.



"Letter to the World" "Kick"

by Barbara Morgan.



## AT MID-THESIS

Comments by Chris Stahl



The original plan I submitted my Junior year was something like, "I'm going to do a survey of the way the bourgeois family tie is treated in European novels from 1900 on, taking *BUDDENBROOKS: DECLINE OF THE FAMILY* by Thomas Mann as a prototype." Well, that's absurd.

First of all, I'm a lit major and not well enough grounded in history. Not only is that a history topic, it's a Ph.D. thesis topic. It would involve going to the present, examining how the family has declined and concentrating especially on the era after WW I.

And I didn't want to write a historical survey; I wanted to write a close textual analysis paper. I had to choose a thesis tutor, and I was afraid that the people I was going to talk to who are really acquainted with the European novel would be more

interested in the historical side of it and try to corral me into doing it from that standpoint, and I'd be too weak-kneed to get myself out.

So I really went *hunting*. There was a new lit faculty member, Alan Cheuse, and I went in and said, "I'm coming in to interview you. I'm looking for someone who won't get heavy on the historical side." I was very authoritarian at the beginning. It was difficult because I didn't know quite what I wanted, but I felt that Alan might be a pretty malleable person to work with. As it turned out, he really gave me a lot of direction.

What I eventually decided to do was a series of essays dealing with *BUDDENBROOKS* and two other novels which Alan recommended which were not by Europeans — *SARTORIS* by William Faulkner and a novel by an Australian novelist named

**"...now that I am confronted with the real problem of trying to understand something, my preoccupations with style have gone out the window."**

Christina Stead. I decided to do essays chiefly because I was afraid to write a big long thesis. I had never written anything that long before. What has happened is I'm writing something that long anyway and have discarded the Stead novel altogether.

I suppose I had some vaguely personal reasons for choosing this thesis topic, which various people have tried to psychoanalyze. I'm dealing with a familial topic; I'm writing about the family as the propagator of a certain belief system. Which sounds pretty jargony. Which I can't get away with saying in my thesis. But what it comes down to is, there is a character in the book who can say, "Essentially I am a *Buddenbrook*" or "I am a *Sartoris*." "A *Buddenbrook* does this and that." "A *Sartoris* does this and that." This happens to be true in my own family, to a certain extent. People say, "Stahl is hardheaded" or something like that. Which doesn't really have that much to do with my thesis. It just means that I am acquainted with the concept of the family as a unit of definition.

Also, I had been thinking about the family novel and how it contrasts to the picaresque novel, in which you have a hero who's just an individual — who's sort of away from everything.

When I went to put all this down on paper I had a lot of trouble. Even now, when it comes to the point of trying to pick a title for my thesis, my mind boggles. And still when people ask me what my thesis is about I revert to my plan and say "TheBourgeoisFamilyTieasaLiteraryThemeand-StructureinCertainNovels." (Which novels varied from week to week.) Because it sounds very solid, and in a sense it is. Basically, I'm writing about the family as a literary theme, and that essentially means the breakdown of the family. Mann and Faulkner use the family to demonstrate certain relationships between characters. What becomes important is not what the family stands for as a family, but how the family contributes to the structure of the book.

I tried to start writing over NRT and I had a terrible time. I felt I had something important to say and that I wasn't saying it. I think it had something to do with being very choosy. I'd sit down dutifully night after night and I'd write various things and then I'd say, "Well, that isn't very elegant. It isn't up to what you're saying. You can't write that poorly,

you've got to throw it out..." And I was getting more and more panicky as time went on, because I had wanted to come back with a first draft.

Finally, after an especially bad point, I said, "This has gone far enough, I can't put up with this any more." So I started getting wrecked every night and then I'd go to the library and I'd sit down and I'd write, and if things were bad I'd say, "that's all right, I'll go back and fix them later," and I was much more willing to accept my own work. That's how I managed to get the first ten pages out. The first couple of pages were really bad, but then I got into the thing itself. And once I had gotten into the mood of accepting what I wrote, I had crossed the biggest barrier.

I came back from NRT with my ten pages and I was proud of having written that much of my first draft. On the other hand, I was terrified, because I was supposed to have come back with a whole first draft. And besides that, the bus company had just lost all my books and notes. (I had just happened to have the draft with me, and I got everything else back three weeks later.) I gave Alan the ten pages and he was pleased to see them.

Alan has been a very good thesis tutor because, first of all, he's always surprised when I give him work even though I've promised him more. Secondly, he's not over critical. At that point, it would have been very hard to have a tutor who would have said, "These ten pages are terrible, go back and rewrite them." What he did say was, "The first two pages are terrible but the rest is all right. You can go back and rewrite them when you're finished."

After I got back to school I found that I'd work about a week trying to get everything together, and then in a couple of nights I'd write another ten or twenty pages. At mid-term I had about seventy pages and had finished the *BUDDENBROOKS*. I had the feeling all the time that I was forced to accept what I was writing, because that was the only way I could write it.

I was doing it by characters. Mann is a very easy person to write about because his narrative is arranged chronologically; and each character can be discussed in terms of successive sections of the book. Secondly, whatever you look for in Mann you're going to find. If you have the vaguest inkling of something, it's there, and it's there repeatedly.



It's a pleasure to write about BUDDENBROOKS for that reason.

On the other hand, I wasn't content with what I was turning out. I felt as though it could be said a lot better after I'd written it, and I was very eager to revise. As it turns out, I'm not going to have time to revise as drastically as I'd like to.

What I kept thinking was, "I'm forced to set down my thoughts in the most immediate fashion because I don't have time to go back." I've never had time to revise a paper, really. I kept thinking of little things I'd like to do; for instance, near the end of the book there's a scene in which the youngest Buddenbrook plays a musical improvisation. It's an imaginary scene, an ecstatic thing, and it goes on for three or four pages. This chapter is really a recapitulation of the novel as a family history, and it can be related line by line to things that have been appearing all through the book. I resented having to write all that out and say, "Well, this means this and that means that." If I'd had my choice, and if I had had the time to think about how I was doing it, I think I would have tried to put down the text of this imaginary musical improvisation on one side of the page, and then juxtapose quotes from the rest of the book. Because it's not necessary to explain everything. I feel like I'm really nursing my reader along. I don't think Alan would have been opposed to my doing it the other way if I had done it well, but I needed time. Whenever you pull a gimmick like that you really have to think it through, otherwise it turns out just to be a gimmick. It was at this point that it hit me that I hadn't been able to revise, and that I would have like to have experimented a little more with critical style.

One of the few directives Alan did give me was that he didn't want to hear about my "traumas." He knew that I was going to have them and he wasn't particularly interested in them. He told me not to look upon them as an excuse; that I should sit down every night and just allot a certain amount of time to writing and not say, "I'm in a bad mood tonight, I won't be able to write anything." It's true that you're in a bad mood tonight, and won't be able to write anything and those two hours are going to be really frustrating. But sometimes that doesn't

happen and you slip out of it. You have to give yourself the opportunity.

When I started on the Faulkner essay I felt very disoriented. SARTORIS is one of Faulkner's early works and not so accomplished as what he did later. And it certainly doesn't resemble BUDDENBROOKS in terms of chronological arrangement. BUDDENBROOKS had become a very familiar text, and suddenly here I was confronted with an alien object. Once again I felt as though I had to start writing right away in order to get it out, so that I could go back and revise.

I started out doing something I never do — I argued with the critics. I did this because I really didn't know the book and the critics were easy to argue with. I wrote thirty pages and they were terrible. I threw them out and have started over again. And now that that has happened—now that I am confronted with a real problem of trying to understand something — my preoccupations with style have gone out the window. It's no longer important how I'm saying something, what's important is what I'm saying. And I'm finding that once you start having your own ideas and relying on them, your language clears up.

In terms of my thesis though, I'm still an idiot. I'm doing analysis-of-the-text type of routine; I'm not adding much of my own thinking. Which I think is all right at this point. If I were to continue with criticism I would start looking farther.

This whole idea of a thesis involves such a monumentally new task. You've never written anything of this length before or done this much of your own work. I think there is one really unfair thing about the thesis and that is you have to have written it to graduate. Someone hands you a completely new experience and says, "All right, succeed, or the whole four years is shot."

For the first time, you feel really responsible for getting the whole thing, for understanding everything. In BUDDENBROOKS I chose a very central theme which ran through the 600 page text, and I tried to get in as much as I could of everything. It turned out to be huge. But that's a great experience — to feel that you really understand something. That was the first time I'd ever done something quite so comprehensive.

*NOTE: In its finished form, this thesis advanced the hypothesis that in order to depict the decline of the modern family, Faulkner and Mann borrow devices from classical tragedy. Its title: "Unhappy Families: Tragic Elements in the Modern Novel."*

## "WHAT WOULD YOU RATHER BE, A DOCTOR OR A NURSE?"

By Pat Barr Webster

In the beginning, I guess that what I really wanted to know was what my fellow females thought of themselves. Since I am wrapped up in the Women's Movement anyway (in spirit rather than as a meeting-goer), I was curious to see if women think as little of their role as the current books say they ought to. From my observations of college-age women, myself included, I hypothesized that there is a great deal of militancy in young women against stereotyped roles for women.

Originally I wanted to determine whether or not this militancy exists in older women, perhaps in a latent form. I also wanted to see if the feelings in us college-age women against female stereotypes might be justified by the fact that many older women are unhappy with themselves.

During first semester I did a great deal of interesting reading about and by women. As the first term progressed, however, a lot of my friends who know more than I do about psychological testing

setting up an experiment based on the fact that women rely on their men folk to assign them a "status" position and thereby to define their roles. I remembered that during my high school years, I was very aware of status groups among my friends, and that in order to belong to the cool ones we had to at least have a boyfriend. So I thought of approaching the issue of female stereotypes through a study of the status systems of high school kids. I felt it might show the degree to which women at that age are, or are not, planning their lives around men.

I tried a pretest, and it didn't work. When I talked to ten kids, most of them concluded that there was no status system: "Popularity isn't important here." We are all very independent and we don't think in terms of boys and girls." But when I observed them around the school, in the lunch room, in talk halls (study halls where they didn't have to study), I could see definite groups and I knew that some criteria had been used in establishing those groups.

### *"One begins this sort of project with the idea that impressions are enough."*

suggested that it would be difficult for me to find cooperative adult subjects. And also, that if I used an open-ended approach and asked questions such as, "What do you think of being a woman?" "What should a woman be?" "How do you feel about your kids?" that I would end up with very biased statistics.

Then I thought that another way of dealing with the question of female stereotypes might involve

One out of the ten kids had described an elaborate status system, but what she observed was different from what I observed. So I decided to try a new tack; to ask the same ten kids to keep diaries for ten days, and to record their comings and goings, with whom they did various things, when they did their school work, and what they did for recreation. From these I thought I would be able to get enough questions worked out for a comprehensive



questionnaire. Eight kids said they would send diaries; only three did, and then it was the end of term.

Over NRT I did some more reading. I found one study which dealt with the stereotypes for men and women and how they contrasted with the subjects' real self-images. The experimenters had gotten the stereotype information by asking college kids to name what they felt to be the differences between men and women, and then all items mentioned five times or more had been put on a scaled questionnaire.

That started me wondering; how did these stereotype images develop? Is there a time when young kids are not yet aware of them?

I came back to school second term intending to talk to thirty subjects in each of six grades ranging from kindergarten to high school, and to ask them questions like: "What are all the differences you can think of between men and women?" "Describe your ideal self ..." Hopefully, I would be able to determine from the responses at what age kids begin to think in terms of sex differences. But my two faculty advisors Sharon (Shepela) and Marilyn (Wernander) said "Wait a minute! An admirable idea, but ..." The experiment would have involved more data than I could analyze in the fourteen weeks I had left.

***"I couldn't get many straight answers...  
and that can be sort of a pleasure if you're  
asking the same question thirty-five times."***

Finally, I decided to limit my subjects to younger kids and to limit myself to determining how stereotypes influence five-year-olds and whether or not they are aware of the stereotypes by the time they are five. I got a questionnaire together and it worked. More time, of course, would have made it better.

I had a total of thirty-five subjects, which was not enough for a truly valid study. At that point, time was the governing factor. I feel that from the thirty-five subjects I talked to, I got as much information as I could have gotten had I talked to sixty, but my study would not be considered "statistically sound" by psychologists for anything but a BA thesis.

It was fun talking to the kids. I was at first appalled that these children were subjects I had to datify. One begins this sort of project with the idea that impressions are enough. I am still not clear as I ought to be as to where the creative sense (im-

pressions) and the data fit in. I understand that good psychologists can fit them together so that they complement each other, but I don't consider myself a good psychologist.

I guess the funniest question I asked was, "What would you want to be, a doctor or a nurse?" For the most part the kids just looked at me in utter disbelief. To them it was very simple; being a nurse is girls' stuff and being a doctor is boys' stuff. That alone answers the question of whether kids are aware of stereotypes. Yes!!

There were many children whose imaginations were a delight. I couldn't get many straight answers from them, and that can be sort of a pleasure if you are asking the same question thirty-five times. One of the little boys just talked in fragments and seemed as though he wanted to get up and fly away. He kept forgetting what I had just asked. His teacher, needless to say, is worried about him, but for me he was a refreshing person to talk to.

The next step was writing and evaluating. I was lucky in the sense that I had too few subjects to have to evaluate them statistically, which I hadn't wanted to do anyway. I guess it is at that junction that the future psychologists are separated from the rest.

As far as it goes, the study does clearly show that

five-year-old children are aware of differences in sex role stereotypes. Certain influences may change the nature of that awareness; however, and that has yet to be investigated.

From doing this study I gained a sense of how to collect data which tells you something, and then of how to convey it through logic and organization so that it tells that something to someone else.

However I find that I am not attracted to the procedures involved in a full psychological study. Although I love numbers and almost majored in math, I do not particularly like relating math to interpersonal situations in psychology.

I did get a sense of how one should go about conducting research, which will come in handy if I ever do an experiment by myself. But I am still confused about the value of this project. Perhaps it's because I've only just finished it.

## POEMS FROM "THE ICE INSPECTOR"

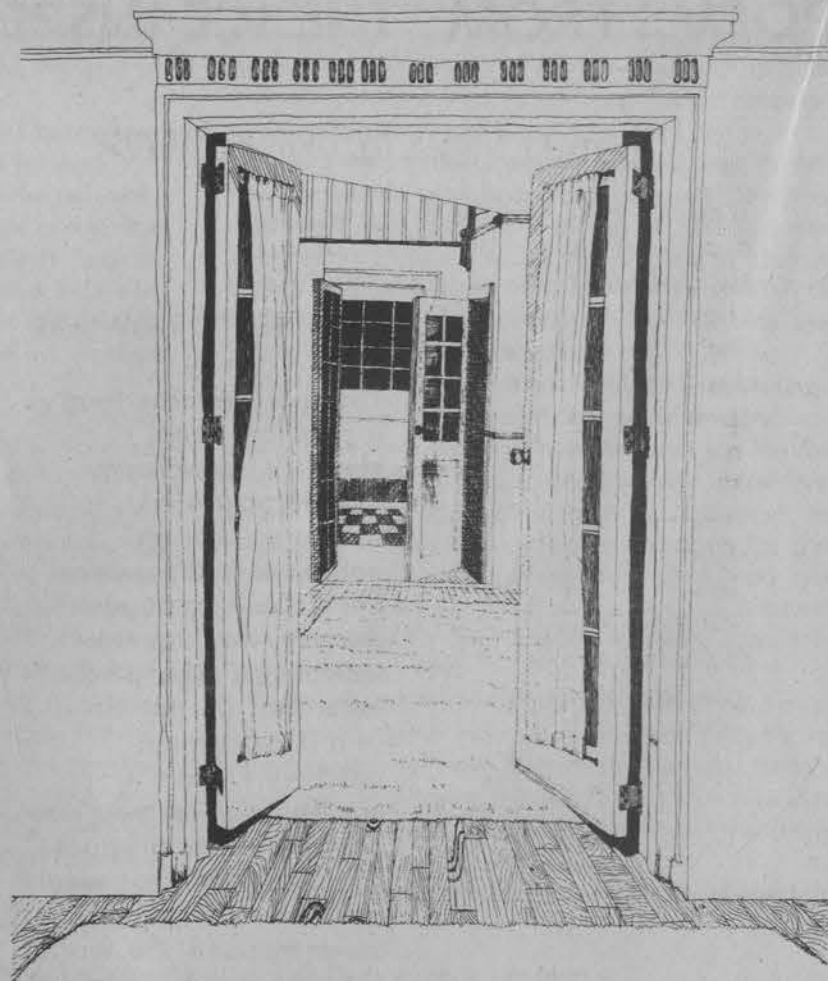
A Creative Thesis by Denise Provost

### GETTING TO NOWHERE

The quilt-squares map  
a pleasant land. I  
study its topography  
I contemplate its  
harmony, though  
half-awake. Elsewhere  
hear the cat complain  
the stairway squeak  
intrusions. The pieces  
here that do not fit  
into a piecemeal,  
patchwork plan. I  
pretend not to hear you  
repeat the disturbances,  
complications that would  
leave me incomplete. I  
have mapped the world.  
Only so far do I extend.  
See this abundant plain  
abruptly end.

### QUESTION 9-7-68

and why have you caused them  
to be born, these cats?  
five of them, all mucous  
mewing and milky wet.  
Someone will wrap them in newspapers  
like newly caught fish  
someone will forget them  
in a shoebox on the seat of a car  
someone will take them together and forget.  
and their mother will swell as she has bled  
again, and again will drop more kittens  
just as she scatters hairs  
fur on the fat furniture



#### THE DEATH OF THE LIFE OF THE MIND

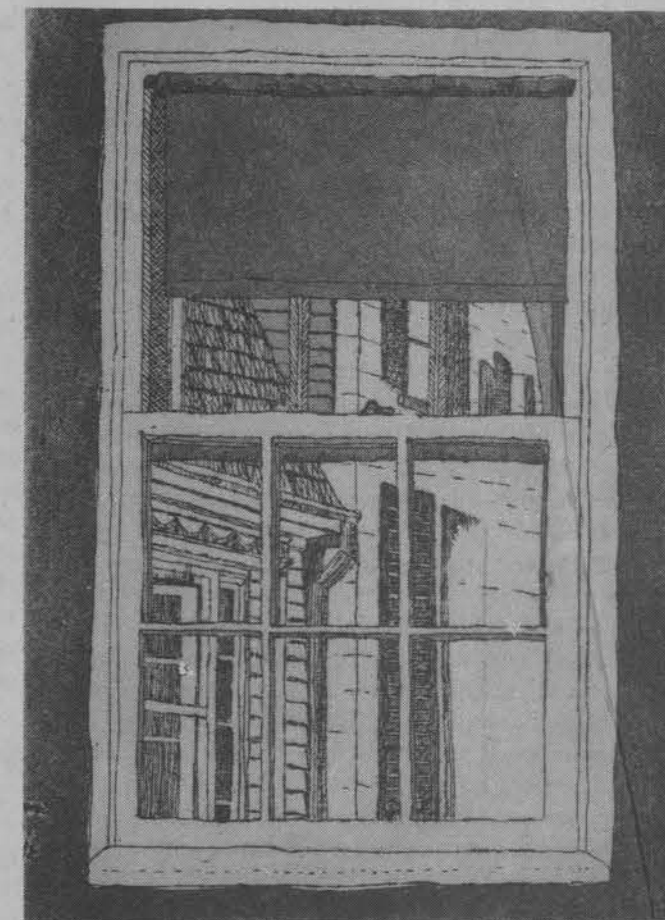
The landscape in these parts partakes  
of an exquisite monotony  
an infancy of perfection. Green  
that grows to perish in lavish throes  
snows that bury the housebound  
burghers same as mice or rabbits.  
Thoughts float the silence like ships.  
The days are neither identical nor  
do they bear distinguishing features.  
I am tempted to regale the merits  
of a yet immaculate country, invite  
all to partake of its pristine poverty  
a word-dearth, nature-rapture that  
becomes routine. To love the country —  
what better solace to the wound of living?  
A little harmless introspection  
provides a weapon against the world.  
Do not leave your cities for the luxury of this  
privacy. The unblemished stillness stifles  
us here. To know yourself so well is to become  
unborn again, to diminish among other nascent forms.  
A paltry life to lead. Even now the wind  
unhinges lifeless leaves.

#### PART OF A LIFE

Too early for morning  
a poem breaks and is forgotten  
suffocated in sleep.  
Time stills, the words drift to the bottom  
the afternoons wash through  
the window, and sweep out  
splashing light into the soundless  
interior of this room.  
We come conscious slowly  
knowing what will come.  
Now ideas grow edges  
slowly, and try again.  
The sky is like paper  
the window cuts it neatly  
into smooth grey squares.

#### BAT

You had always been part  
of the imaginary dangers  
of a darkened house.  
Switching on the kitchen  
light that night was to  
terrify and blind you —  
I saw the soar and  
soundless flutter, looping  
frantic fight against the  
blank and dazzling ceiling.  
I could not move, so afraid  
that in some confusion we  
would collide. How foolish  
to doubt your perfect senses.  
You sailed from the treacherous  
room towards safety, drifting  
out the door, dissolving  
into lightlessness.



Kathleen Billings



# THE PATH OF ONE "BENNINGTON-TRAINED SPIRIT"

By Wilhelmina Eaton '50

To any who knows Bennington College, its students, and its graduates, it may seem inconsistent that I, a former art major, am now a manager of personal financial assets and an investment counselor. When I was at college, not all of us knew in what directions we would develop after we left that special environment! Some of us have explored and settled upon seemingly unrelated directions and pursuits.

But are they really so unrelated? I think not. At the time I graduated from college I felt, like Riva Poor (whose article appeared in *QUADRILLE* Vol. 5, No. 2), that Bennington had been a disappointment because I had come away with "no package of facts and formulas, no job-oriented skill." I was not certain what I might DO with my future and I had hoped the college would provide the answer. I considered becoming an art teacher, but I lacked the confidence, techniques, and inspiration to pursue this career and to continue learning through teaching. However, unlike Mrs. Poor, I definitely did not think my Bennington years "had been a waste."

While I was at Bennington I majored, specifically, in sculpture. This was a discipline I seemed to feel and understand best at that time — a creative art — but something which exposed me to other relationships and which I could apply to other fields of study. Also at Bennington, I heard and met persons who challenged some of my complacent attitudes. Ideas started to formulate. The principle that learning is a continual, life-long process is a fundamental Bennington concept which I believe is every bit as cogent and pertinent today as it was (dare I say it?) a quarter of a century ago.

Many things have happened over the years

which have changed the direction of my energies. The first year after I graduated I decided to attend secretarial school to acquire skills which would be helpful in securing a job. Over a period of about thirteen years I held a series of secretarial positions — in a publishing company, a photography company, the Boston Junior League headquarters, some temporary positions in a bank, insurance company, and coal company, and finally in a law firm. For a short interim during this period I even taught ballroom dancing.

About seven years after graduation from Bennington I had moved from Boston to New York City. A job as secretary to the partner in charge of the Research Department at White, Weld & Co. eventually led me into the Wall Street environment. Much to my delight, I found I enjoyed being on "The Street" — the variety of projects, the changing moods of the market, the continual search into attempted projections of industrial earnings, and the field of economy itself. It was at that point that I realized I wanted to upgrade my position. A desire to relate the needs of individuals to the challenges of the securities markets drew me into the investment advisory or counselling department.

During my early years as a secretary in the brokerage business I had attended evening courses at the New York Institute of Finance. Later, soon after I joined the Investment Advisory Department at White, Weld & Co., I reviewed and studied on my own in preparation for the Registered Representative examinations, which, much to my relief, I passed on the first attempt!

The partner in charge of the Advisory Depart-

***"Certainly, my route was muddy, bumbled, circuitous, and only occasionally courageous."***

ment assigned some clients to me and I was off and running. I was particularly interested in working with widows and other individuals whose modest-sized portfolios were being discouraged from the counselling services of Wall Street banks and brokerage houses.

After a few years in my advisory position at the investment banking firm, I decided to get some experience at a bank where I did not carry with me my long history as a secretary. For about two-and-a-half years I was an investment counsellor in the Personal Investment Department at Brown Brothers, Harriman & Co., and I continued to be concerned with the plight of holders of average-or-moderate-sized portfolios.

Eventually I decided to serve individuals as an independent, personal financial manager and also elected to broaden the scope of my role to include investment counselling in relation to total financial asset planning. This is related to estate planning and the financial role which is ordinarily assumed by the Head of Household. Less than a year ago, I started my own firm.

There is no question in my mind that the current Women's Liberation movement has aided me in my decision to enter my own financially oriented business. Although Wall Street has been slow to let women hold executive positions at salaries equal to their male counterparts, I point out that any Old Club or Established Institution is reluctant to change its membership. And not as many women have been as diligent, ambitious, and professional in their work in the past as their male counterparts. Generally, women have hesitated to take the risks, financial responsibilities, and creative leadership

roles which they must take before they deserve to be respected as business executives.

Certainly, my own route was muddy, bumbled, circuitous, and only occasionally courageous. There were personal and social hang-ups to overcome ("Finance is a man's role," etc.) But my Bennington-trained spirit finally won out over the obstructions.

Twenty-one years ago I never would have tolerated the idea that I, with a strong love of music, art, dance, and drama, would find self-expression through a business career. I am now enjoying the discovery of all sorts of energies and skills I never attempted to exercise previously. Now, as president of my own corporation, I am also its secretary, salesperson, public relations officer, research analyst, investment advisor, office manager, etc. And I love it! I can't say clearly or strongly enough how intellectually and spiritually rewarding it is to experience risk-taking, responsibility, and decisiveness in business. And while I did not leave the college with the self-confidence I required or the proper self-image to pursue a career, I nevertheless credit my Bennington experiences for opening up paths and establishing in me a sound basis for creative courage. As I look back over these years, most of what seemed so unrelated has tied together in the outlet I have found for pursuing more universal objectives.

Ideally, the process of stretching one's whole self to the utmost never stops. Some healthy seeds were planted at Bennington and, as I and many others have found, it is up to the individual to nurture the plants.

Wilhelmina M. Eaton







"I think Bennington is good for women. I can't say yet how it is good for their art, but women are encouraged here to be artists."



"I'm learning to put what I want in there — that it's not going to grow there by itself."



"The show is a first taste of what you may be doing for the rest of your life."



"The good thing about the show was getting responses from people outside of the art division, finding out how other people who are not artists see our work. They're interested in the end image, not how you've made it. They see an image and not the technical process."



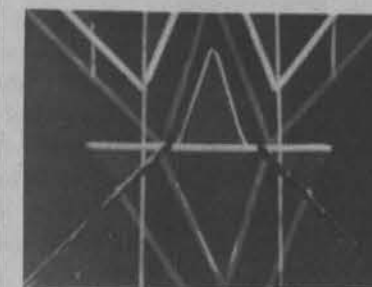
"I worked absolutely on my own all term, and then to have someone look at it and say, 'This is good, this isn't,' etc. seemed unsettling and arbitrary."



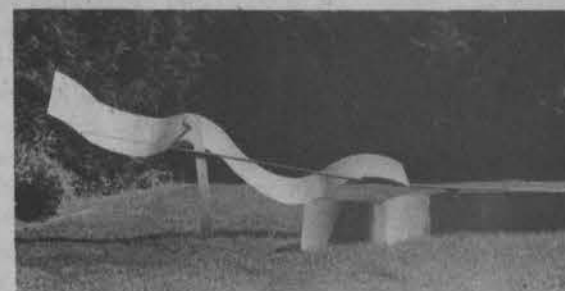
"You have to be your own feedback. After four years, I'm ready to do that."



"I used to think I could be a waitress four days a week and devote the rest of my time to art. But now I know I want to do more with art, possibly in teaching or restoration. I'm not talking about negating my ideas about art, but there is a question of lifestyle. Where do you get the money for that 'pure life?' "



"Now I am more apt to accept failures in my work. Because I am working on my own or will be, I have to be my own critic and trust my criticism."



Some statements by art majors



# CIRKOOKOOSS

A Project by Caroline Simonds and Deborah Borda



Caroline Simonds

Leister

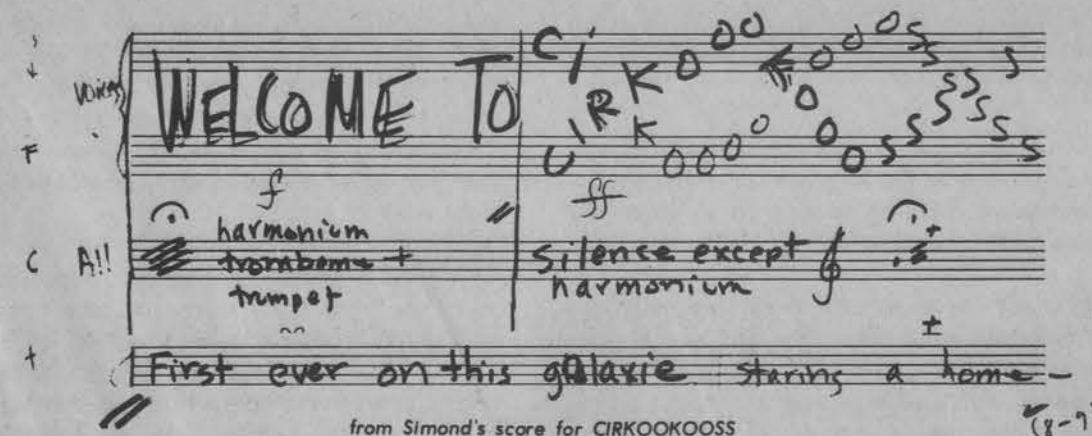
## EDITOR'S NOTE:

This interview deals with a four-part concert which was presented June 3rd by Music-Drama major Caroline Simonds and Music major Deborah Borda. It was labeled on the mimeographed program as a "Senior Concert" — which turned out to be an anachronism, not to mention a gaping understatement, of what actually took place.

The concert began on the side lawn of Jennings with HUNGERFIELD, a dance composed and performed by Caroline Simonds and Robert Kovich. Afterwards the spectators and performers moved to the Carriage Barn, where Deborah Borda, accompanied by members of the Music Division, played the Telemann Viola Concerto in G Major to an enthusiastic and what was becoming a packed house. This was followed by STRINGS & BONES or THE JEWELLED DRAGON HUNT — composed by Caroline and conducted by Deborah — a combination of music and mime which involved a Wizard Conductor, a Dragon as trombone player, and a Giant, Goblin, Dwarf, and Fairy as violinists.

An intermission was held, and then came CIRKOOKOOSS with a "Cast of Thousands": Musicians, Vendors, Clowns, an Acrobat, Juggler, Dancing Girl, and a D.O.M. (portrayed by Paul Gray). The backdrop consisted of several large paintings, which happened to be in the vicinity as part of the Senior Art Show. The audience had been encouraged to come in circus attire and it was often difficult to distinguish between the performers and the spectators. The night was warm; the Carriage Barn was, and smelled, crowded. Bodies were sprawled on the floor, legs dangled from the balconies, Vendors roamed about tossing sandwiches and bags of — Granola? (difficult to tell from our wedge of the balcony) — toward outstretched hands. The scene had overtones of Purgatory, an orgy, or a fancy-dress sit-in, depending on one's mood.

What it actually was was a circus. A lengthy piece of mime and fantasy that moved constantly and somehow evoked the laughter and suspense and glitter that a well-equipped circus usually evokes. At the end, QUADRILLE left scratching its head, chortling, breathing deeply of the fresh air, and resolving to corner Deborah and Caroline at some point, to find out just what they had had in mind when they made their "concert."



QUADRILLE: How did you put the entire program together? It was so many different things. Did you have one idea behind it?

CAROLINE: We just put together pieces we had ready.

DEBORAH: We had other pieces, but we had performed most of them several times and we decided to do a whole new program. The two pieces that Caroline wrote (STRINGS & BONES and CIRKOOKOOSS) were completely her own creations. I had already given my Senior concert so I just had to decide what I would do for my half of the program. We were thinking of doing some really far-out viola piece—a modern piece—but I finally ended up doing the Telemann, which is really baroque music.

CAROLINE: Ancient Circus!!

QUADRILLE: (To Caroline) Did you consider the last part, CIRKOOKOOSS, your senior project?

CAROLINE: No, it was just a project. I've been working on it all year. In the first place, I didn't want to make a big deal out of doing a project. Also, I've wanted for a long time to do a study on circuses. I've always liked circuses.

For the last few years I've read a lot about the history of clowns, the history of harlequin art, Dickens' books on Grimaldi, art books. I conceived (my circus) bit by bit, doing research the whole time. I wrote the last part first and then I got lots more ideas. Even when I was almost finished I just kept reading, until not only was my imagination involved, but 200 other people's as well... I'd keep going back to Picasso paintings. I took in a lot of images; I took the main image for the whole piece from a Chagall painting of a trapeze lady. I also did research on costumes, commedia dell'arte... In November I went to a circus and went back to talk to the clowns. I asked them to come out and have a

sundae with me and I asked them what they had learned at clown school.

QUADRILLE: We didn't know there was such a thing as clown school.

CAROLINE: The old system of clowns has run out. It's not an enlarged system of apprenticeship anymore. Bill Ballantine, main clown at Barnum & Bailey, has started a school for clowns. It's in Venice, Florida.

QUADRILLE: What did you talk about?

CAROLINE: Timing. A sense of timing for clowns.

QUADRILLE: How much of the piece could you actually rehearse?

CAROLINE: The whole thing. Every word, every action. It was all notated on the score. The characters were free enough so that they could be improvised upon, but I talked to each individual person for at least an hour about his role. At the first clown rehearsal, everyone tried to act funny. We were pathetic. We wouldn't have been funny at all to a spectator, we were funny only to each other. Gradually we got less and less funny to ourselves and worked into our characters. We stopped being spectators to ourselves.

... I had to create a clown character for each person. Each person had to master the inside of his part, the guts of the character. My clown "Zeep" was the one who runs everything, but does it all wrong. Tries real, real hard. Beth's clown ("High Fits") was the kind who listens when the guy on the radio in the morning says GOOD MORNING, as though it's just for her. "Twinkle" was everybody's friend, everybody's sunshine. "Weenie" was the baby clown, my assistant, and she's kind of a goody-goody. The vulnerable goody-goody. "Boobalinka" was a kind of reflective, imitative soul. One that mimics everybody. She's a little bit of



a troublemaker as well... It all started with the idea that the whole evening was a celebration of "Graciella's" birthday.

DEBORAH: "Madame Graciella" is the trapeze artist. You never see her — she's up in the sky — but everybody's reacting to her all through the show. She's like the soul and spirit.

CAROLINE: All the musicians were told that they were circus musicians, that they had been doing this every night for years. But that tonight was special because it was Madame Graciella's birthday. And I imagine I told three-fourths of them that they were madly in love with Graciella, too... People had all sorts of connections. I had a few sons and daughters running around, and Graciella had, I think, an illegitimate daughter. And one of



the vendors was her lover, "Peter." I tried to feed them all sorts of connections to see what they would come back with. I think a lot of the piece depended on this.

DEBORAH: Everybody had a different thing to take care of. I was conductor. I had to make decisions on whether to cut or to go on. I think that Caroline communicated to me just what she wanted.

QUADRILLE: (To Deborah) What exactly was your role in making CIRKOOKOOS? Besides being conductor, did you create any of the characters?

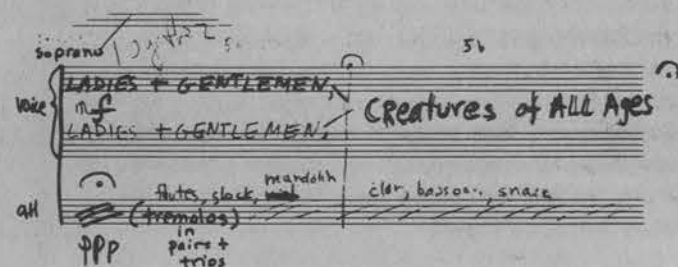
DEBORAH: No. We talked a lot about the piece. I tried to get into Caroline's mind enough so I could know emotionally and dramatically the right

moments for me to cut people off and go on to the next thing during the show. That was the main thing. With Caroline, I feel a lot of times that her ideas are so far out that I'm just trying to put them in human terms. Specifically, I had the job of making sure that everything came together at the right time.

CAROLINE: I couldn't have conducted, physically. I can't keep my arms in control. My body is controlled out of control. I was standing in front of the mirror in my room one day to practice conducting and I started doing mime. I started transforming my conducting into knitting, playing cymbals, eating spaghetti, and I ended up with what was the center of the clown show. It grew out of what happened in my room one day...

DEBORAH: She's been setting this thing up since before NRT. I remember the first time she showed me the score, I did not see how we could do it. I just didn't think it could all be put together.

CAROLINE: I think part of the success of the piece, in terms of performance, was the right people were



doing the right things. For example, I couldn't have conducted it at all.

DEBORAH: We work well together. And the show was just something we wanted to do. It had very little to do with the College or with getting degrees.

CAROLINE: This way, we came out with much more. There's one creative mind and there's two creative minds and if you can manage to put them together you've got something completely new. And twenty creative minds is twenty times better than one. All it needs is a director and it needs the heart behind it.

QUADRILLE: How long did it take to put everything together?

CAROLINE: We had been having individual rehearsals for clowns, musicians, acrobats, and vendors, but we strung the whole thing together in three nights. Timing was the big problem. And

every silence had to be textured by what was happening under it. We had to find a way for the musicians to technically sit still so they wouldn't distract the audience to go into a mime, so that the show wouldn't fall apart. There had to be a tension underneath the solos.

QUADRILLE: Was your "circus" designed to be done only once?

DEBORAH: We could do it again and it would probably be different.

QUADRILLE: Would you want to do it again, to see what happened?

DEBORAH AND CAROLINE: NO!

DEBORAH: But really, where else could you stage this but the Carriage Barn? At not too many other places would you get an audience like the Bennington audience. Actually, I think they laughed too easily.

CAROLINE: They're hyper-responsive.

DEBORAH: But they're receptive. They'll follow up on anything.

QUADRILLE: Do you think that one of the reasons people laugh so much is that there isn't much humor coming out in productions at Bennington?

DEBORAH: NO. I think people laugh too much at concerts here because in the Music Department, at least, we sometimes joke around too much. I feel



as though we're in a separate world, which is bad, in a way. I don't think I could have stayed at Bennington and graduated if I'd been, say, a psych major. Maybe they're the ones who take themselves too seriously.

CAROLINE: Well, we took this seriously, very seriously... We worked with a spirit of — love?

DEBORAH: We worked very hard to get it together. But a concert is not a matter of life or death. It's a matter of enjoyment or not enjoyment.

CAROLINE: Everything that went wrong was right as far as the performance was concerned. If someone made a "mistake" they had to incorporate it as part of the piece right away. So that it wasn't a mistake.

DEBORAH: But it wasn't improvisation. If you can't really enjoy performing and give that joy in your performance, then the audience is never going to receive it. That's the most important thing to maintain; vitality, an inner excitement in your performance. If you do that you can miss a run, you can play a little out of tune sometimes, and it's OK. That's what I think we kept in the whole concert. I missed two notes in the last movement of the Telemann and suddenly I thought, "I'm going to fall apart. Now how can I get it all finished?" But then I thought, "This is ridiculous. I've been enjoying myself up to now. Why let two missing notes matter?"

CAROLINE: Over NRT I did a theater piece on tour. Part of it involved an entire silent part and no one had ever made a sound any time I had performed it. When I played it in Montreal, I walked on and all the male chauvinists in the audience started whistling and cheering — because I was in tights. So when I started the mime part I figured they'd just take everything as a joke and I decided right then and there that every sound in the hall would become something I would temper my performance to. If I heard a cough, I would make it a joke, incorporate it as an impulse for my next reaction. That's just the way for a performer to handle a situation like that. No piece should have to fall apart if someone interferes.

DEBORAH: You have to change all the time. Performing in your own room for yourself or for a few friends is one thing; when you get a live audience out there it reacts so much — suddenly you get a cosmic type of communication. Even in a set piece like a Beethoven concerto, you have to be able to give.



A  
Critique  
by  
Susan Unger

## CLEMENT GREENBERG'S "BENNINGTON SEMINARS"

*Editor's Note: In April the noted art critic Clement Greenberg conducted a series of seminar discussions at Bennington under the sponsorship of the Graham Foundation of Chicago for Advanced Studies in the Fine Arts. The seminars were held in Barn 1 and each lasted for two-and-a-half to three hours.*

*Transcripts of tapes of the seminars are now being prepared at the College and will be used by Mr. Greenberg as the basis for a book whose tentative title is "Bennington Seminars."*

*The following discussion is one of many possible approaches to Mr. Greenberg's theories; a product of Susan's interdivisional major interests, Art History and Philosophy.*

Clement Greenberg spent nine evenings at Bennington College talking about art. Most of his audience consisted of art majors, art faculty, critics and others interested in problems of aesthetics. Mr. Greenberg clearly had a lot of faith in the Bennington audience; only a short part of each evening was devoted to his lecture, and the rest was a series of questions, answers and debate on the topics raised.

His faith was rewarded by the high quality of the questions and the rigorous thought which accompanied each seminar. Much of this quality can be attributed to the manner in which Mr. Greenberg conducted the discussions. At no time did he allow fuzzy thinking or facile analogies to creep to the floor, nor did he recognize poorly formulated or imprecise questions. Those who endured the often-electric atmosphere created by standards of no less than perfection were, in the end, impressed by the results. But the kind of impression left was not the enlightenment one feels after learning something new; it was, rather, a more subtle effect produced by a new way of looking at things with which we are already familiar.

Greenberg did not talk about art as much as he did about the way in which it is possible to talk about art. Although he adamantly resists attempts

to compare art with other kinds of knowledge, I find striking similarities between his approach to art and Wittgenstein's approach to philosophy. Noting these similarities while commuting between the library (where I was working on my senior thesis on Wittgenstein) and the seminars gave me a deeper appreciation for Mr. Greenberg's project. In sharing this appreciation, I trust I will not violently injure Mr. Greenberg's thought.

The idea of an intellectual discipline turning inward to examine the foundations of its own thought is not new; all philosophy after Kant acknowledges this as necessary to maintain its status. Investigation of the rules of thought, i.e., logic, and establishment of standards for our knowledge of the world according to those rules has had the effect of discrediting much speculative metaphysics.

Wittgenstein, in a sense, takes up where Kantian criticism leaves off and continues philosophy's reflexive thinking on the level of language. He says that the "limits of thought are the limits of language" and what we cannot say we cannot think (according to the rules of logic). Thus, in order to study thinking we must study the language in which our thoughts are expressed. When we know what is possible to say, we will know what sorts of things cannot be said. We will avoid the confusions which arise when we try to say things which are inherently unsayable.

It is no accident that Mr. Greenberg is at once an ardent admirer of Kant and the foremost critic of modernist painting. Just as Kant saw purification of the laws of thought as the business of philosophy, so does Greenberg see Modernism as a "process of self-purification" in art:

Conventions are overhauled, isolated, examined, eliminated if found inessential . . . in order to maintain the irreplacability and renew the vitality of art in the face of a society bent in principle on rationalizing everything . . . The devolution of tradition cannot take



drawing by Sidney Tillim

place except in the presence of tradition. (Greenberg, "American-Type Painting," *Art and Culture*)

The impact of the Greenberg seminars was not unlike Wittgenstein's effect on modern philosophy. Mr. Greenberg hoped to make clear what we can say about art and thereby to eliminate "inflated language," expressive flourishes, and other "journalistic" tendencies which often obstruct our talk of art. In Wittgenstein's words, "What we are

*"...the kind of impression left was not the enlightenment one feels after learning something new; it was, rather, a more subtle effect produced by a new way of looking at things with which we are already familiar."*

destroying is nothing but houses of cards and we are clearing up the ground of language on which they stand." The value of Mr. Greenberg's conclusions lies in a new way of seeing art, implied in his discovery of a new way to talk about art.

The problems are solved, not by giving new information, but by arranging what we have always known . . . We fail to be struck by what, once seen, is most striking and most powerful. (Wittgenstein)

The value of this discovery is immeasurable, and it cannot be grasped without much trial and error. Again and again our questions elicited from Mr.

Greenberg answers like, "If you know all this, why do you proceed as if you didn't?" Or our neat conclusions were undone with analogies like "defining Art is like trying to put your finger on a pellet of mercury." This sort of understanding is not easily won; indeed, the seminars often had the air of a battlefield. We were battling with our own tendencies to say more than was possible; the turmoil was created by "running our heads up against the limits of language." Initially the results were painful and frustrating, but eventually we were amazed to discover in our experience the essential truth of Mr. Greenberg's reserved statements.

When we do "clear up the discussion of art" there is remarkably little that can be said. Because a work of art is an end in itself, the experience of that work is non-referential. This means we can describe the effect a painting has on our senses, but we cannot state its meaning or value in language. Great art is made and appreciated by "insight;" the knowledge we have of it is intuitive and not cognitive. Therefore, any judgments we make about art will lack the certainty of cognitive reasoning. The fact that two-plus-two equals four is guaranteed by the rules of deduction, but there are no such rules to assure the infallibility of aesthetic judgments. Mr. Greenberg goes so far as to say that the best descriptions of art freely admit the tentativeness of their conclusions.

But what might seem to be uncertain when compared to factual knowledge is absolutely guaranteed in the terms of aesthetic experience.



That is, the quality of a painting shows itself in our experience of the painting even though we cannot prove it in discourse. Our aesthetic verdicts are given inside the immediate experience; they are one and the same as the intuition. It would follow that every individual must see for himself how good a good painting is. This is the certainty of aesthetic experience.

A problem arises, however, in the fact that although a consensus has been reached over the course of history as to the best paintings, it is no assurance that we can predict what will be great in the future. We cannot isolate the set of factors that make one work of art necessarily better than another. All we can do is reflect on our own experience of a painting and report it accurately. We make explicit the aesthetic judgment which is implicit in our immediate experience. Mr. Greenberg reiterates Kant's claim that the aesthetic verdict is unwilled precisely because our immediate experience is undifferentiated; that the verdict comes before we are able to say whether we like or dislike the art object. Only when we recover the experience reflectively are we conscious of the verdict. We cannot weigh evidence or other judgments to arrive at our decision; only another look at the object can change the original version.

We can, however, disagree on the quality of art. Such disagreement might be settled by redirecting another's attention in order to make him aware of

*"Mr. Greenberg hoped to make clear what we can say about art and thereby to eliminate 'inflated language,' 'expressive flourishes,' and other 'journalistic' tendencies which often obstruct our talk of art. In Wittgenstein's words, 'What we are destroying is nothing but a house of cards and we are clearing up the ground of language on which they stand.'"*

faulty attention, a restricted attitude, or other factors which prevent a clear perception of the work. An individual may be taught to see a given painting with new eyes, in a way that will deepen his appreciation of art.

Mr. Greenberg's discussion of aesthetic judgments reinforces a stand which has long been the foundation of his critical position: that judgments of quality are not only an inevitable, but a necessary part of any aesthetic experience. To evade the issue of quality is to evade an honest

discussion of art. We need some criteria to use in separating good art from bad. Mr. Greenberg must present us with such criteria if we are to take his position seriously, yet he cannot overstep the limits of language; he cannot legislate or define quality.

Realizing the latter restriction, Mr. Greenberg chose to present the criteria for quality in very loose — sometimes vague — terms. The terms were based on the expectations we might have for a work of art and how these expectations are satisfied, surprised, or left wanting. Paradoxically, the only expectation we can have for great art is that we will be surprised — sometimes shocked —

*"Again and again our questions elicited from Mr. Greenberg answers like, 'If you know all this, why do you proceed as if you didn't?' Or our neat conclusions were undone with analogies like 'defining Art is like trying to put your finger on a pellet of mercury.'"*

by the decisions an artist has made in creating the work. "Good art never clues you in." The essence of quality is the complexity of choices made and the success of risks taken. Greenberg observed that the best new art sets out almost deliberately to confound opinion and resist expectations. However, precisely what the artist's decision consists of, or what our expectations might be, was never discussed. Even assuming that the nature of our expectations does determine what will surprise or satisfy us, the level of these expectations may vary widely. I feel that if there is no more precise formulation of what "expectations" might mean, and yet if this is most crucial to any explanation of how quality is determined, then Mr. Greenberg's notion of quality is left wanting.

Mr. Greenberg went on to illustrate these criteria for quality in terms of contemporary, especially conceptual, art. Conceptual art, or the "all-out far-out" or "medium scrambling" serves to illustrate his point quite conveniently. It is academic, i.e., "bad" art because it understands the element of surprise all too well and it follows the path of least resistance. The artist commits himself to a certain style and thereafter receives his decisions rather than making them himself. The element of risk is eliminated; the artist becomes a craftsman, left to work out the details.

Conceptual art breeds off this academic spirit because it takes refuge in an unqualified commitment to shock and the attempt to surprise, or

to outwit the public. The public, in turn, has come to consider this a supreme value in art. If one can get hold of something truly far-out he is safe, according to the "avant-gardiste syndrome." This hierarchy of values is clearly a perversion of the genuine avant-garde. Its values are drawn from a reaction to avant-gardism, not the art itself.

The implications of the avant-gardiste syndrome were considered in detail over the course of the seminars. Mr. Greenberg's comments on the patron saints of the Far-Out-Marcel Duchamp and Andy Warhol — aroused considerable dissent and discussion. At times he was forced to overlook what I consider to be the importance of their work in order to maintain his position.

However, I found Mr. Greenberg's comments on the current phenomenon of solipsistic art, an offshoot of conceptual art, to be particularly illuminating. Solipsistic art is a product of the same sophistication which declines commitment to aesthetic judgments. When thought becomes conscious of itself as perceiving reality, it recognizes its potential to alter the character of reality. More accurately, reality exists only as our perception of it. It follows that insofar as each individual has an incommunicable aesthetic experience, the object of experience is a different reality for every perception of it. There is no way to agree or disagree on the level of discourse, because these individual perceptions defy tran-

*"If one can get hold of something truly far-out he is safe, according to the 'avant-gardiste syndrome.'"*

*"In calling something art, we assume that it is public and communicable. The pressure of articulating one's perceptions of the world in a painting is the struggle to create art. Without that struggle, there is no art."*

slation into other terms. Over the last fifty years, according to Mr. Greenberg, it is a matter of course that art critics should not explicitly point to good or bad art or discourse on quality. The critic's job is description, not evaluation. After all, if there are alternative ways of seeing, who is to say that one set of values is more authoritative than another? We are left to choose among alternative conceptual schemes with no sure means of evaluation. Solipsistic art is a logical offshoot of this intellectual dilemma.

If we know that our evaluation of an art object is relative to our perception of it, then it follows that any object can become art if it is perceived aesthetically. It is indeed true that with a "flick of the mind" we can see any situation as art. Mr. Greenberg even conjectured that man was having artistic experiences before he fixed them in particular objects. Such experiences, or "flicks of the mind," are necessarily private; hence, solipsistic. Greenberg does not deny the value of these activities; he does, however, question their right to be called art when judgments of quality are suspended.

In calling something art, we assume that it is public and communicable. The pressure of ar-

*"The fact that two plus two equals four is guaranteed by the rules of deduction, but there are no such rules to assure the infallibility of aesthetic judgments."*

*"Just as Kant saw purification of the laws of thought as the business of philosophy, so does Greenberg see Modernism as a 'process of self-purification' in art..."*

ticulating one's perceptions of the world in a painting is the struggle to create art. Without the struggle, there is no art. This is what the tradition of Western art is founded on — the objectification of emotions in visually perceptible objects. With no objects to see there can be no visual art. In evading this brute fact, conceptual art claims that there is nothing more to see in art — it is all ideas. To this Mr. Greenberg wryly replies: "From their failure to see they concluded there was nothing more to be seen."

I might strengthen Mr. Greenberg's point by adding my own logico-existential point, as philosophy students are wont to do. The conceptual artist indulges in an experience which is necessarily private. He then attempts to transmit this experience by creating a work of art. Yet the art, he claims, is not the object, but the experience. We cannot share his art then, because we cannot jump outside our own experience to have his. Therefore, he has not created art, because it is not public. The fact that he calls attention to his experience by naming it art leads me to believe that he wants to communicate it to others; yet all attempts to transcend his privacy are frustrated by his own egocentricity.



**We: Why do you think they chose you for Rutgers?**

**He: (Laughing) You'd better ask them.**

**She: 'Cause he has green eyes.**



QUADRILLE: What was your first reaction when you were told you were being considered for the presidency of Rutgers?

ED: I had been considered for maybe a half dozen jobs of this sort, and when you first hear about it there's nothing to do or say. You're on a list. Someone tells you you're on a list. You disappear off a list. I disappeared off a lot of lists. I didn't know anything about Rutgers and at that time had no strong convictions either way. The first time I really began to think seriously about it was in January of this year, when a member of the search committee was delegated to interview me. And at that time I learned that the list was down to ten. Then I started asking a lot of questions about the place.

I was attracted to it initially for two reasons. One was that it is a public university. If I was going to change at all, I wanted to go in the direction of the problems of a public institution. Not that I admire or think public institutions are better than private

ones, but I've now been in private higher education for six years and I was ready for the different kind of challenge that public education represents. Secondly, I wanted an urban center. I feel that this is, in a sense, where many of the major problems in education are at.

QUADRILLE: Why do you think they chose you?

ED: (Laughing) You'd better ask them.

RUTH ELLEN: 'Cause he has green eyes.

ED: Oh, I can guess. They were looking, I'm fairly certain, for a man of liberal educational persuasion. I think they liked the combination of my being a lawyer and a humanist.

QUADRILLE: Do you feel you're going into an environment where after being thrown into water you'll have to learn to swim in it, or do you feel you already know how to handle what you'll have to do?

ED: No, I'll have to learn to swim. My experience here was on-the-job training and I'm going to need a lot of on-the-job training at Rutgers.

## An Interview with the Bloustains

RUTH ELLEN: I think you'll probably know how to swim, but you'll have to learn more unusual strokes.

ED: That's a good way to put it. There are a lot of things that are the same, in other words.

QUADRILLE: You'll be working within a different kind of administrative framework, won't you?

ED: Oh yes. And that's one of the reasons that the job may be easier. You have more middle-level administration between you and what's actually happening. At Bennington I could go into any office tomorrow, I think, and run the office; I'm that directly related to what is going on. At Rutgers, there might be four or five levels of administrators before the actual stuff takes place. And that's a sort of insulation, emotional insulation. The presidency of Rutgers will be more of a policy-making role than an operational role.

QUADRILLE: Do you have much of an idea yet of the climate of student feeling at Rutgers?

ED: Yes. The day after the announcement of my appointment I asked the Vice President of Student Affairs to set up a meeting with as many students as he could gather in the Student Activities Building. On a Saturday morning I sat for about three hours with what must have been fifty or sixty students. I had a great give-and-take session with them. It could never have taken place at Bennington, for a variety of reasons. I think most of the students at Bennington have a more fixed view of what a college president is. Many of the students who come here come with the stereotypes of a liberally educated group of young people and with certain rigidities of opinion which, in their way, are as obnoxious and as limiting to real thoughtfulness as are the stereotypes and rigidities of, say, members of the Veterans of Foreign Wars or the American Legion. The students here, for one reason or another, never gave me the freedom to express myself that I found at Rutgers.

QUADRILLE: Could you elaborate?

ED: At Bennington, given students coming from the upper middle class who have grown up with parents much like me, I seem sort of like the parents they've left and half-rejected. At Rutgers the student body comes from a much different social class. I'm going to have the appearance of being a radical, a liberal; whereas at Bennington I was sort of a middle figure.

Let me put it one other way. One of the dangers

at Bennington College is that it consists largely of people who are radical to the point of being utopian. And the role I had to play here was to temper their utopianism. At Rutgers there aren't enough utopians, there aren't enough radicals, and my role will be a different one. Rather than having to temper anyone, I'll be allowed the luxury of seeming more radical and utopian than most of the people there.

What I've done here has been to temper and to hold this campus back. I've been the modulating force and sometimes modulation was against my grain. But I knew it was the role I should perform. QUADRILLE: Is there anything tangible that these six years at Bennington have given you, that you will apply to your new job?

ED: Oh, a lot of things. One, which I'm sure is somehow translatable, is the relationship between the arts to the tradition of the humanities that is so extraordinary here. It hasn't been duplicated in many other institutions. If I do nothing else at Rutgers, I hope I'll be able to introduce some sense that the conventional wisdom of liberal education has to include more sensibility, more of an emotional and aesthetic component than it has in the past. Another thing is the Work Program; I think we have found here certain educational values in a work program that should work on any scale. Also, the flexibility — although that's a very misused term — of the educational program here implies a lot of important concepts that I can bring to Rutgers. So offhand, those are three things which I can carry directly to the new job.

I do think that Bennington is one of the most exciting places in higher education today. A NEW YORK TIMES reporter at a fairly large press conference in New Brunswick asked the opening question, something like, "Why are you leaving a little girls' college like Bennington to come to Rutgers?"

RUTH ELLEN: Wretched beast. I almost got up and slugged him — swat him one in the kisser.

ED: And I said to him what I think is the case; that there's no institution that's been more influential in higher education in the past thirty-eight years than Bennington College. And I think that's still the case today. This college has a kind of quality — and Ruth Ellen and I travel a great deal to lots of different colleges — that you don't find or feel anywhere else.





QUADRILLE: Both you and Ruth Ellen have said in the past how important privacy is to you. Will the move to a big center like Rutgers jeopardize that?

ED: We probably both have different feelings about this. My own feeling is that in one sense you're more private in a larger institution. There's more anonymity. If you take privacy to mean anonymity.

QUADRILLE: What about privacy period? Do you think the demands on your private life will be greater at Rutgers than they were at Bennington?

ED: It's so hard to say. First, I'm not there yet; I don't know its demands. But when you're in the kind of role I'm in you're giving "all you got" all the time. It's never going to be more or less. What's different is the kinds of giving that will be expected of me. And in one sense — emotionally — I think it's going to be less draining on me because the face-to-face personal relationships are emotionally the most difficult ones. There are many more people whom I may affect by decisions I make at Rutgers, but I'm going to be affecting them more indirectly than I affect people here.

QUADRILLE: Do you prefer the more indirect relationship, then?

ED: Well again, I don't know. I like both. But I am a man who lives by the motto — I guess it was Montaigne who said something to the effect that "He fashioned his life to taste of each joy even if but once." When I go to a restaurant I have the rule of ordering from the menu something I've never had before. . .

RUTH ELLEN: That's my husband. It's true, it's ab-

solutely true. First time we went to one restaurant he had never had squid stuffed with clams, so naturally he had to have it.

QUADRILLE: Don't you ever get hooked on something?

ED: My wife. I'm hooked on my wife.

RUTH ELLEN: And he's hooked on his kids.

ED: And my kids. See, if you get hooked on one thing good and solid then you can experiment with everything else.

QUADRILLE: (To Ruth Ellen) What will be demanded of you as "the wife of Rutgers' president?"

RUTH ELLEN: Ahhhhhhhhhh. Well, I'll tell you what I found out. Very interesting, actually. You mentioned privacy; I'll probably have more privacy there than I have here. This is what the other president's wife told me — by the way, she really is a lovely lady.

ED: She once worked for Bennington. Mrs. Gross was the first secretary for the first fund raiser.

RUTH ELLEN: She said your life can be as private as you want it to be. The house, she said, is really yours. I looked at it and that house is so huge and palatial that at first I thought to myself "Well I guess that means that this place will be filled with people all the time. That's why it's here." Mrs. Gross said that wasn't so. Another thing she said that makes life easier is that if you do have large groups of people in, someone else does the cooking. Not that that'll be very nice for the people because I pride myself on my splendid cooking. ED: And there's something else you mentioned last night. In this house, if I have a meeting with members of the faculty and we use this living room, it means that the rest of my family literally has to hide.

RUTH ELLEN: There it's so big you could have six pianos and no one would know where they were. So in that sense, I'll be able to be in a room where no one will know where I am.

ED: My life won't dominate the house to the degree it does here.

RUTH ELLEN: Just as long as I can listen in on the tidbits it doesn't bother me.

QUADRILLE: In the bigger house, will you want extra help?

RUTH ELLEN: I don't know, that's a problem. I've never had anyone in these last six years to help me in the house. In fact, that's one thing about the new one that's very difficult for me to reconcile myself to; there are maids and a gardener and a cook. I have visions, I told Ed, that I'm going to go out and work and use my salary to pay off all these people so I can get rid of them! Actually, I'll probably get very friendly with them. Take care of their children or something. I just don't know. It's going to be an adventure.

QUADRILLE: How will the move affect your practice?

RUTH ELLEN: I've already had two job offers; one which sounds very interesting, which I think I'll take. But there's one problem which bothers me. Here, I've been able to work it out so that I could sometimes go away with my husband when I wanted to. I often don't want to, but when I do, I like to know that I'm not letting people down. It's been marvelous here because I know what I have to do within a year, and I do it. It may be sometimes erratic but it gets done. There, I don't know what they demand. They may be more rigid. In which event they'll have problems with me.

QUADRILLE: You've said before that when you moved to Bennington you didn't set up a practice ahead of time because you wanted to wait and see what might be required of you. Obviously, you're not taking that attitude this time.

RUTH ELLEN: No. I'll tell you why, too. It's out of — almost — self protection and bitchiness. It's both, right? Because I will not give in to a place that demands something of me. I will not give in to demands of superficial social situations. I just can't do it.

QUADRILLE: So by going to Rutgers with a job you're making your own statement?

RUTH ELLEN: I'm making my own statement, right. And it's a way of escaping too. If I'm working in a clinic all day, they can't find me. But they'll say, "Well, I guess we can't really be bad to this lady, because she is doing some good things. She's not out doing" — what would you do that isn't good? Out drinking in the afternoon? I don't know. Anyway, the job is also something I need and want. QUADRILLE: How much of a connection do your daughters feel with this move?

RUTH ELLEN: I think Lise feels some. This is home for Lisey really. Lori's been away a good deal of the time now. This is her third year away from home.

ED: Also, they differ in their attitudes toward urban and rural life.

RUTH ELLEN: Lisey and I are very rural types and I think Lori is more of an urban type of person. Lisey's here — you can ask her. . .

LISE: I don't have much of a reaction yet. I've loved it here. And I feel like I've done most of my growing up here, actually, although we're not a family where the kids grew up in just one town. I don't expect to be home that much starting next year. I don't think Rutgers will be the same kind of home for me as this has been because I'll be living at Radcliffe. I'll have a room.

It does strike me as strange that I am making a big move next year and they are too. It's almost as if we are setting out in different directions. Dad's

about to make almost the same kind of discovery I'm about to make. Both going off to college.

ED: Both freshmen.

RUTH ELLEN: You know something? Actually, I don't want to go to Rutgers because I don't want to leave Vermont. Everybody's aware of that, obviously; I've made it known. It doesn't embarrass me at all, it's only one problem. And I've thought very strongly about this and have said to myself, "What the hell is this all about? He's on his way, and do I have to follow him?" Then I couldn't figure out how you'd separate yourself from the person you're in love with. When you're in love with someone, even if you shouldn't be, you do all kinds of mad things to be with that person.

Then I started remembering that the first move was my choice. It was between, Princeton, New



Haven, or Ithaca. We picked Ithaca because I wanted to be in the country.

ED: Actually, Princeton would have been closer to what I wanted.

RUTH ELLEN: Then the next move was Eddy's move. And this move (to Bennington) was my move. It so happened he also wanted to do it. And I thought, "Well, maybe I can coerce him into staying the rest of his life. Not necessarily Bennington, but we could go off and grow potatoes or something" — which I'm dying to do, by the way. Now I'm going to go with him. Five years I give him. Then we're going to have my choice, right Pi, because then it's my turn and by that time we should have come to a time in life when we should settle down and my choice is the final choice.

ED: I'll be about ninety.



## NOTES FROM COMMONS

This spring, numerous open messages touching on issues such as student parity (the old standby), pets on campus, the financial troubles of the Coop Store, and the search for a new president, have been circulated throughout the College community. A sampling is presented here, along with a report from President Bloustein on the progress of the new Arts Center and an announcement by Mrs. Richard S. Emmet, Chairman of the Board of Trustees, of a new member of the Presidential Search Committee.

April 7, 1971

"Due to circumstances beyond our control, many students who were not invited by the Faculty Educational Policies Committee and the Student Educational Policies Committee to the faculty meeting this afternoon are nevertheless coming.

This action, however well intentioned, has interfered with the faculty's right to hold its own meeting on the issue of student parity prior to a general meeting on this subject. Therefore, the Faculty Educational Policies Committee is cancelling the faculty meeting scheduled this afternoon. It will schedule other meetings on this subject as soon as they can be arranged."

The Faculty Educational Policies Committee

April 8, 1971. Parity as Power

"My real concern is not for parity as such, whose benefits and illusions need to be talked about, but for the context which has been created for it since



## GALLEYS

our first community meeting in March: a context, I would say, of jamming the works, subverting hard thought with a self-avowed struggle for Power rather than light. The wall-space of the College has been bristling with Sino-revolutionary slogans dividing us in a cross-fire of factions: Enemies vs Friends, Strugglers vs Oppressors, Marxmen vs Sitting Ducks.

Under this kind of pre-fabricated cloud we are now asked to talk about, of all things, Parity, Equity, Justice. I am concerned about the uses to which a legitimate issue is being put in an atmosphere of aggravated mistrust and partisan aggression. It is a weird notion to me that Equity, which I have always associated with an objective search for justice, can be occupied like an office or sat-in-upon. To my way of thinking Parity as an instrument of Power and an outcome of connivance is not Parity at all, but a way of making opposition diametrical. It has all the symmetry of two armed camps — an old-fashioned Balance of Power which creates wars where none need be and polices a rotten old Maginot line of entrenched positions. It assumes that More People Make More Justice, that an Athenian jury of 500, which convicted Socrates, is juster than a civil jury of twelve; that battles are waged by counting the corpses.

The fiction of the inherent equity of numbers is a great ethical and philosophical vulgarity. If Power is really the issue — and we are told again and again that it is — the Equity of Power merely arranges two constituencies at opposite ends of a rope for a tug of war which to me is a sorry parody of "struggle" and a dismal guarantee of deadlocks to come. . . .

Ben Belitt

In an article that appeared on May 18 in the WALL STREET JOURNAL, staff reporter Christian Hill outlined this year's "hot issue," this year's special headache to college administrators all over the nation as, "... dogs on campus, four-footed variety — hordes of them, marring the greensward, invading classes, hungrily massing around cafeterias, and doing insulting things to campus monuments." Bennington has tasted its share of the controversy, as is indicated by the following four Galleys.

April 19, 1971

"A Statement on Pet Policy from the New Pet Committee

In response to increasing complaints concerning pets on campus, a new pet Committee has been formed to attempt to alleviate some of the problems. For now, we are working under the assumption that most members of the college

community would like to have pets remain on campus if proper care and responsibility is taken for them. Below is a statement of our new policy on pets. We hope you will understand the need for this, and respond to it in the communal spirit in which it is being presented. . . .

(Section V of Statement)

Complaints.

The Pet Committee is solely responsible for community pet problems outside of the houses (whose problems are the responsibility of their respective residents and chairmen), not Judicial, Exec., or SSO. Meetings of the Pet Committee are held on every other Tuesday evening at 7:00 in Kilpatrick living room. Complaints will be considered on paper in Box 395. However, greater consideration will be given to people who come in person to our meetings, so that we can discuss the problem.

The Pet Committee has the authority to recommend expulsion of an individual pet to Judiciary, subject to appeal. We ask that complaints be taken seriously by all concerned.

Working for peace,  
The Pet Committee  
Nina Jody, Chairman

We invite comment from all on the content of this Statement.

April 22, 1971

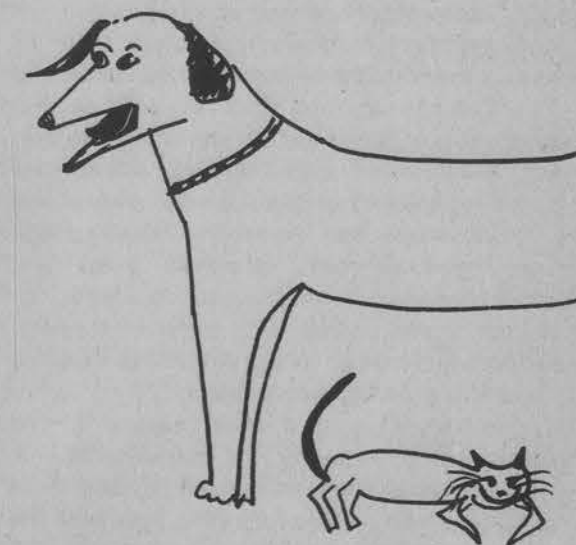
ANIM-ADVERSIONS II

"... Somehow, Miss Jody, perhaps in the blushing good intentions that have carried you to the chairmanship of the N.P.C., you have chosen to neglect the experience this campus has had with pets since September. Why, "in response to increasing complaints," do you bother to form a new committee? What happened to the old committee (and the old complaints) and to the stipulations under which pets were originally permitted on campus, i.e. that three complaints against a pet ended its stay? . . . And what could be more self-evidently absurd than having the Pet Committee, composed of the very pet owners that have for many months ignored complaints about their animals, assume disciplinary responsibility for 'community pet problems.' Would you also recommend that Judicial be composed of known criminals? Miss Jody, do you know what it means to wag a dog by its tail?

"... I emphatically do not recommend the banning of pets. On the contrary, I think that everybody should get a pet, or several pets. I would like to see this campus overrun with cats and dogs. (True, the walls are already covered with Maoist dogma, and Miss Jody's canard may lead the way to more variety in our menagerie). We should objectify our

existential confusion. A campus where I could only with difficulty distinguish men from brute unthinking beasts would afford me some small emblematic solace, and I appreciate the efforts of the New Pet Committee on my behalf. I would be intellectually ill at ease at Bennington without the pets, and should they be banned, I would follow after them, a wag tailing the dogs."

Diogenes Holland for the Cynics Against Dogs



April 26, 1971

"Mr. Holland,

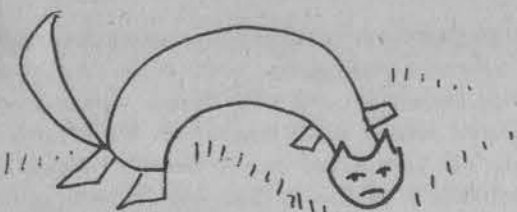
"... the New Pet Committee hereby extends a special invitation to you to attend our next meeting. We do want to say that we appreciate your helpful and constructive comments on our proposal. Unfortunately it seems that on this campus where no one takes any responsibility for anyone else's 'shit,' the pet problem is not an exception. Perhaps you are the individual to set a new example. No one who does not own a pet has yet to dedicate any time to figuring out a viable solution to the problem of pets except to write adept exercises in sarcasm from the safety of their hideouts. It seems that although the problems of pets are minute in comparison to the other situations on this campus, they are here to stay as long as the animals stay. Dogs will bark and shit (and for those tenderfeet who demand it, shit will have to be picked up). Of course no one is suggesting that you soil your 'heavy hands' or delicate emotional toes picking up shit since you seem best at shelling it out."

Doing our best to please,  
the New Pet Committee

July 1, 1971

(Excerpt from a notice sent by SSO to all incoming





and returning students)

"The 'trial term' of allowing pets on campus has been in effect for over one and-a-half terms. Since the trial began there have been an overwhelming number of both verbal and written complaints from all constituencies — student, faculty, staff — received in the Student Services Office. Efforts of two Pet Committees and SSO to enforce the regulations have failed totally resulting in: permanently stained and soiled carpets; soiled, torn and pulled upholstery; ruined lawns; stench and mess in House common areas and other college buildings; torn screens, scratched paint and woodwork; noise, dirt, dog fights, dog bites; attacked cyclists and pedestrians; run-over animals; uncared-for, locked-up, hungry and abandoned pets; hostility growing everywhere.

The Administration must now respond to the complaints by reassuming its responsibility to provide liveable and workable housing conditions for the College's students by banning pets from the campus as of the Fall Term 1971..."

Rebecca B. Stickney, Director of SSO

May 6, 1971

"The Cooperative Store stands in danger of closing. The Cooperative Store is not subsidized by the College, except in so far as it pays no rent and has free utilities and janitorial service.

The Store makes its money from sales and commissions on exhibits. From its profits, the Store has to pay wages for full-time employees and student help, purchases, auditing, income tax (on non-member sales), personal property tax (on inventory), supplies, F.I.C.A., and insurance.

The main problem that the Store faces is the great decrease in sales — this is in all sections of the goods carried but shows mostly in books: sales are down \$4000 compared to last year during the period July-March and supplies down \$2000 for the same period. The total decrease in sales for those months was \$7000, and that includes increased prices. The Store will certainly be in the red by the end of the year.

Obviously what this means is that the Store is not being supported by the Community to the extent that it has been previously. It cannot compete with the discount stores in the area because it is a small operation without the support of a large chain of stores to offer lower prices. Students are sharing books, using the library, and being generally

frugal. This is affecting the Store and changes will have to be made accordingly. The assistance of the Community is requested to facilitate these changes.

Faculty can help by ordering texts after checking the editions available in the Store...

Students can help by buying their books in the Store when there is no difference in price compared to that of the city stores...

Everyone can help in general by joining the Coop Store. The ten dollar shares provide additional and necessary buying power. Without members the Store would soon be forced to cut back considerably in services. As a member, therefore, one helps oneself by receiving dividends on sales slips; one helps the Store by reducing its income tax..."

The Coop Store Board:

Valery Bell (Secretary)

Peter Lackowski

Megan Bierman

Betsy Robinson

Alan Cheuse

Stanley Scott

Christopher Johnstone (Chairman)

Stephen Till

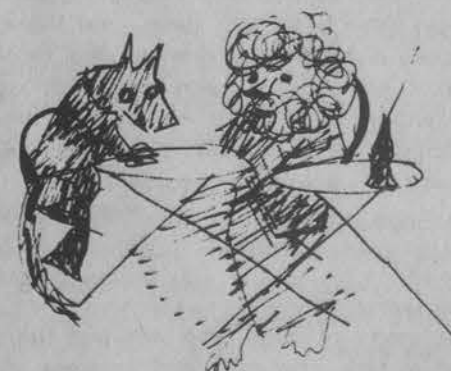
June 10, 1971

"I have been a student here for four years. I am graduating this June. It has not been easy for me. At Bennington the emphasis is on the individual, and I have always been socially inclined. I have sought, in vain, the experience of community here. This year, what with campus politics, the dogs, and the men, it has been especially bad. I found myself turning for a sense of community to that once proud



symbol of our sharing, the Co-operative Store. I patronized that Store, and I defended it against the criticisms of my fellows. . . I endured the Store's inefficiency with equanimity: that the Store lacked many books that I needed and ordered them only after incessant prodding and a down payment, I was willing to overlook; that the employees of the Store were often too busy gossiping with each other or too occupied with rearranging the colors at the Art Bar to attend to me, I could pardon; that one lady, when I asked for a certain edition of an Ovid translation, curtly replied, 'We do not sell birth control devices here,' I found myself able to forgive. . .

Now I learn that the store had finished in the red and that there will be no dividends. . . meaningless, is my scrupulous collection of pink slips. The Co-op



Store board has had the temerity to suggest that I leave my ten dollars in the pot for another year to help ease the present crisis. Not!! Once charitable, I have grown miserly and bitter; once an eager student, I now avoid the Barn; once extroverted, I have become a recluse. Misanthropy is the dividend that I will take from this year at Bennington. I will burn my Co-operative Store sales slips, with my diploma, at Commencement."

Constance Barnacle (not my real name)

June 7, 1971

"Memo to all Bennington Constituencies: Now that the first phase of Bennington's Arts Center is in the ground I would like to report to everyone connected with the College on the state of the construction program. Next fall, with an expected student body of 585, we will not be far from the optimum size of 600 decided upon over six years ago.

In these six years, as the student body has gradually risen from 350, we have constructed three student houses, Fels, Noyes and Sawtell (1968); three houses in North Bennington have been purchased and converted to student use, Ludlow (1965), Welling Town House (1969) and Hill House (1970); a new dining and kitchen wing on Commons (1970), the Dickinson Science Building and the Tishman Lecture Hall (1970) have been built. All this represents a capital investment of approximately \$4,000,000.

The new Arts Center will satisfy our urgent need for academic space in the arts. The cost of the whole project has risen to \$5,000,000 of which we have on hand \$1,700,000 in gifts or pledges. Construction will be in three phases so that we will

never be committed beyond our resources. Phase I, the Suzanne Lemberg Usdan Gallery wing of the visual arts center, will be finished next fall and provide two large, well-lit floor areas each 100' by 45'.

Until Phase II can be built the Gallery will be used as studio space for the visual arts and produce what we hope will be a happy chain reaction: as the Visual Arts vacate scattered studios, Dance will fall heir to the entire third floor of Commons, Music will occupy all of the Carriage Barn and Jennings, while Drama will have additional workshop areas in the old science laboratories in the Barn's west wing.

The complete loss through burning of the Pottery shed and kiln just this spring underlies how important it is for us all to push on with the Arts Center project: Phase II, the main visual arts studios and Phase III, the three performance workshops. Studios such as Graphics and Metal Sculpture are now housed in poorly ventilated cellars and garages, while the Commons and Barn Studio theaters are inadequate in almost all respects.

Let me only add that the construction we have thus far undertaken and the construction we plan is paid for out of gifts especially given for that purpose. The current operating budget and current tuition are not burdened with such costs; moreover, the money used for building purposes could not be used for current operating costs."

Edward J. Bloustein  
President

May 16, 1971

"I have no one to propose for the Presidency but I want to suggest that only women be considered.

I was recently privy to a negotiation (if that is the word) at the College where a faculty member was discussed and evaluated by the three top officials — the president and two deans.

What came through was that all three were middle aged monogamous males — "family men" is, I believe, the expression.

And perhaps 50 years ago this would have seemed as it should to almost everyone.

But now the family and marriage are in pretty bad shape, and few look to the Father — or just to the Father — for authority.

And indeed I did note that the advice of our three friends was consistently anachronistic — out of touch — the wave, not of the future, but of the past.

Other energies are needed, other criteria. And obviously one rich source will be women.



And this is still chiefly a college for women. I can think of nothing these young women need more than liberation from the male, not least from the Supermale, the pater familias who is machismo incarnate."

Eric Bentley

May 17, 1971

"Bennington College has never had a woman as its president. This is clearly a matter of choice — either explicit or implicit, probably a little of both. The job of president of a small college is exacting, but it does not require any combination of rare qualities that are found only in men. There are, of course, more men than women who have the routine qualifications of the Ph.D., etc., but there is no shortage of highly qualified women. If Bennington College were to decide to look for a woman president, it would have no difficulty in finding one.

This year there are almost 200 colleges and universities looking for presidents — looking for men, that is. We could compete in this "market" and spend most of next year trying to find someone. Or, we can do what should have been done years ago: recognize the fact that there are

hundreds of women who are qualified for the job, and take our pick of the best of them.

... Throughout the history of the College there has not only been no woman president — there has never even been a woman dean, and there has always been a majority of men on the faculty. Bennington has always been proud of its innovative, experimental spirit. Perhaps it is time for Bennington to try a modest, but long overdue "experiment" — a woman president."

Peter Lackowski

June 15, 1971

"To the Community:

The alumna at large who will join the committee of faculty, students, and trustees in the search for a new president of the college is Katherine Evarts Merck '46 (Mrs. Albert), of Mendham, New Jersey.

She was a Science major at Bennington whose interest and activities have been related to education and mental health, and recently to Fair Housing and the Urban League. Currently she is working in the field of prison corrections in New Jersey."

Mrs. Richard S. Emmet

## FACULTY NOTES

Ezra Laderman and Richard Moryl, the latter with the Contemporary Chamber Ensemble, for Desto Records. On May 23 he performed at Princeton University with the Group for Contemporary Music of Columbia University.

DR. IRVING LYON is spending the summer at Jackson Memorial Laboratory in Bar Harbor, Maine, as Visiting Investigator in Studies of Genetic Aspects of Active Transport Mechanisms. From July 25-31 he is attending the XXV International Congress of Physiological Sciences in Munich, where he has been invited to deliver a paper on "In Vitro Rat Gut Trans-membrane Potentials."

During Long Weekend at the end of April, LEONARD ROWE travelled to Paris and London to interview a number of surviving former leaders and members of Jewish self-defense organizations which existed in Poland prior to WW II. He has been researching this topic since last NRT and will complete a monograph in the near future. This summer, he is directing for the sixth consecutive year, the College Workshop for Advanced High School Students, a joint program run by Bennington

College and the Vermont State Department of Education.

SIDNEY TILLIM lectured on "Representation and Quality" at the Norman MacKenzie Art Gallery in Regina, Saskatchewan in February. In May, his drawings were exhibited in the Contemporary Drawings Show at French & Co. in New York City.

PETER J. WILSON has recently published the following articles: "Sentimental Structure: Migration and Descent Among the Tsimihety" in AMERICAN ANTHROPOLOGIST, an ethnographic summary of the Tsimihety of Madagascar in

BEHAVIOR SCIENCE NOTES, and "Caribbean Crews: Male Peer Groups in Caribbean Society" in CARIBBEAN STUDIES. In addition he is co-author of EDUCATION IN MALAYSIA: A PROSPECTIVE ANALYSIS OF UNESCO, and his book CRAB ANTICS: THE SOCIAL ANTHROPOLOGY OF CARIBBEAN SOCIETY is to be published by Yale University Press.

In May ISAAC WITKIN had a one-man show at the Robert Elkon Gallery in New York City. This summer the Robert Hull Fleming Museum in Burlington, Vermont is running a retrospective exhibition and, in conjunction, a documentary film on his work.



Isaac Witkin

Neil Rapaport

A new book by HAROLD KAPLAN entitled DEMOCRATIC HUMANISM AND AMERICAN LITERATURE will be published by the University of Chicago Press in March, 1972.

In May, JACOB GLICK recorded compositions of

For BETH MACVEETY

This sullen dawn has split her  
starless night  
Coming down like a scar helpless  
as a sigh.  
Oblivious summer languidly  
beginning  
must lie to sustain such extravagant  
loss  
Oh fragile girl, our bad luck kid  
Vaporous elusive and vulnerable  
Your death is dream-like and  
not real  
A formless light, rising as  
we would  
To greet you.

Finola Drury

For Beth Macveety '73, who was killed in a car accident May 30, 1971.



## EVENTS

A cursory look at happenings at Bennington, taken from the pages of COLLEGE WEEK and other sources.

During April and May, four series of films continued to supply a varied and active film schedule on campus. The concluding lectures from the Kenneth Clark "Civilisation" Series were shown each week in Tishman Hall. French films, in conjunction with the course in the French Cinema, continued to be shown and made open to the public each week in Tishman. Among these films sponsored by the Eva Gebhard Gourgand Foundation were "The 400 Blows," and "Shoot the Piano Player," "Jules et Jim," and a series of short films from the New Cinema Program. Paul Gray's Course in Contemporary Trends in Theatre and Film offered Kafka's "The Castle," Le Roi Jones' "The Dutchman," "Ulysses," "The Loneliness of the Long Distance Runner," and others. The Special Events Committee sponsored Saturday night films including "Alexander Nevsky," "She Done Him Wrong" (Mae West, 1933), "Horsefeathers" (The Marx Brothers, 1932), Pasolini's "The Gospel According to St. Matthew" (1964), and "Don Quixote" (Kozintsev, 1957).



David Scribner

Stephen Mueller at Witkin's show in N.Y.C.

An art exhibition by special student Stephen Mueller was held in the Carriage Barn Gallery from April 27 to May 25. Mr. Mueller received a Master of Arts from Bennington this June.

On April 18, the Special Events Committee sponsored a reading by 1943 Bennington graduate and actress Nancy Cole, entitled "Gertrude Stein's Gertrude Stein," in the Carriage Barn Lounge.

On April 17 and 18 "When the World Was Young," a children's play written and directed by Maurice Breslow, was presented for the town and college communities in Commons Theatre.

Guest musician Manuel Enriquez performed works by Mexican and American composers, including a work of his own for tape and violin, Wednesday, April 21 in the Carriage Barn.

"The Journal of the Albion Moonlight," a play adapted from Kenneth Patchen's anti-war novel and directed by Judith Gershman, was performed in Tishman Hall April 23, 24, and 25.

On Wednesday, April 28 a concert entitled "Bass Night," featuring twenty-five basses playing in ensemble and diverse small works, was performed in the Carriage Barn.

Senior Concerts by violinist and composer Carolyn Bond and guitarist Stephen Ashe were given in the Carriage Barn May 5 and May 9 respectively.

On May 10 Ben Belitt presented "The Sound Sense," a reading and commentary of his recent poetry, in the Carriage Barn Lounge.

A lecture entitled "The Film Performer as Characterwright: A Creative Approach to Acting for the Camera," was given by Paul Gray in Tishman Hall Tuesday, May 11.

On Wednesday, May 12, a Senior Recital of works by Beethoven, Stravinsky, Brant, and Snyder was given by pianist and composer Amy Snyder in the Carriage Barn.

Thursday, May 13 the Social Science Division sponsored a lecture and discussion on "Women in China" in Tishman Hall. The speaker was Ann Tomkins, who had recently returned from an extended stay in the Peoples' Republic of China.

A lecture and film presentation entitled "Reorganization of Psychic Structures in Autism: A Study Using Body Movement Therapy" was given on May 13 in Tishman by Mrs. Beth Kalish, body-movement therapist and Research Associate at the Developmental Centre for Autistic Children in Philadelphia.

Also on May 13, the Literature Division sponsored a lecture by John Seelye on "The Hobbit Habit: Tripping Along with Kesey, Brautigan, and Segal." Mr. Seelye is a Professor of English at the University of Connecticut, author of MELVILLE: THE IRONIC DIAGRAM and THE TRUE ADVENTURES OF HUCK FINN, and is a specialist on American pop culture.

A Lecture-Demonstration followed by a concert was given May 14 by the Javanese Chamber Gamelan Orchestra, a group composed of nine musicians from Wesleyan University. The performances were sponsored by the Special Events Committee.

Carnival Weekend took place May 14-16. It was launched Friday evening by a talent show entitled "Original Amateur Horror"; Saturday evening's festivities included dinner outdoors and a concert of music by the Bennington Beagle and Pure Lard in the Carriage Barn. Saturday was devoted to campus-improvement projects such as the planting of flower beds around the houses, lawn work, cleaning the area around the Sculpture Studio, and collection of trash all over campus and closing down and clearing up the old dump. The work was made festive by generous quantities of beer and wine.

On Tuesday May 18, the Social Science Division sponsored a talk by Jonathan Mirsky entitled "China: What Happened to the Yellow Peril?" Mr. Mirsky is Associate Professor of Chinese History at Dartmouth and has traveled extensively in the Far East. He is co-author of PEACE IN VIETNAM and a contributor to AMERICA'S ASIA, LAOS: WAR AND REVOLUTION, and CRIMES OF WAR.

The class in Contemporary Studies in Black Music sponsored a two-day visit by musician-composer-percussionist Milford Graves, who gave performances in Tishman Hall and at the Dance Workshop May 18 and 19.

A Faculty Concert, featuring works by Frank Baker, Henry Brant, and the first performance of a new

work by Vivian Fine entitled "Sounds of the Nightingale" was given May 19 in the Carriage Barn.

Theodore G. Mehlin, Professor of Astronomy at Williams College, delivered a lecture on May 25 entitled "Beyond Yesterday's Horizons," sponsored by Science Division.

On Wednesday, May 31 a lecture entitled "Sexism: A Grave Challenge to Law" was delivered by Mary Kelly, third year law student at NYU Law School. Among the topics discussed were equal employment, executive orders, family law, and tax law.

On Tuesday, June 1 the Senior Art Show opened in the New Gallery in the Carriage Barn and continued until Graduation Weekend, June 18-19. Exhibitors were: Joanne Beskind, Constance Richardson Boden, Nancy Glimm Bradshaw, Inge-Lise Eckmann, Kathy Halbreich, Joan B. Harris, Elaine G. Hyams, Antoinette Jacobson, Lee Jamison, Janis Pryor, JoAnn Rothschild, Ruth Paddock Stanley, Stephen Till, Eleanor Thompson, Martha Von Blon and Polly Welch.

Sponsored by the Science Division, Dr. Leonard C. Feldstein gave a talk Thursday, June 3 entitled "A Philosophy of the Person: Reflexibility and Replication." Dr. Feldstein is currently in private practice of psychotherapy in New York City and is a Professor of Philosophy at Fordham University.

On Sunday, June 6, Purcell's opera "Dido and Aeneas" was produced as a Senior Project by Catherine Satterlee in the Carriage Barn. Soloists were: Catherine Satterlee as Dido, Douglas Houston as Aeneas, Joel Katz as the Sorcerer, and Pam Downes as Belinda.

Guitarist Clare Weinraub gave a Senior Concert of works by Gaspar Sanz, Arnold Schonberg, Villa Lobos, Boccherini, Bach, and Weinraub on Wednesday, June 9.

A concert of Baroque music for recorder was presented on June 13 by Literature major Phillip Holland on recorder and Lisa Dorsey on harpsichord. It included sonatas by Handel and Telemann and Bach's Fourth Brandenburg Concerto.



# WINDFEST

In a spirit similar to that of the Moog Safari which was made to various colleges by members of the Music Division during NRT and described by Jacob Glick in the last issue of QUADRILLE, a Wind Festival was held at Bennington May 23-30. The Festival was sponsored by the Music Division under the leadership of Gunnar Schonbeck, and its purpose was twofold: to incorporate the work that was being done at the College into a festival and, in Gunnar's words, "to do something at the College which would involve the general community (consequently, people of varying ages and musical ability) without affecting our own pace." While the Moog Safari was at least partially intended to bring Bennington music and musicians to the world-at-large, the Wind Festival was designed more to bring the world-at-large to Bennington. The intention in both cases was to loosen barriers be-

tween the College and other communities.

Each day of the Wind Festival was devoted to work in a different category of wind instruments, followed by an evening concert in the Carriage Barn. On the final day, a concert was given at the Bennington Armory by all Festival participants.

The following personal view of the Festival is offered by Literature student Karen Oram '72.

The finest aspect of the Wind Festival was that it included all varieties and stages of musical work. There were unrehearsed, partially-rehearsed, and very thoroughly rehearsed pieces. The performers themselves ranged from the near-beginner to the well-known professional, and anyone who could play the instrument of the evening was urged to participate.



Rehearsing for Windfest

By Karen Oram '72

There were seven days of uninterrupted music-making, something I had not seen before in the three years I had been at Bennington. I say music-making because one of the things I realized most graphically during the Festival was that music is a process; it does not exist unless it is played. It may be played in the mind, but I think that that is a unilateral appreciation which does not include the personalities of the performers or the time at which the piece is played or, most importantly, the interpretation of the conductor. And throughout an actual performance, the performer acts on the music and the music, in concert, acts on the performer.

Since the festival, I have discovered several cyclical patterns like the one mentioned above. This is not to imply however, that music is limited to patterns; actually, it is one of the least tangible media I know. As a literature student, I find myself trying to catch some of the intangibility in words so that I may hold on to whatever part that the music deigns to let me have. The patterns I have discovered and the words I use to describe them must necessarily be metaphysical, since the very nature of music is symbolic.

This mysterious phenomenon became apparent to me during the last three rehearsals of Henry Brant's "Angels and Devils" which was performed with Claude Monteux as solo flute on Tuesday of the Wind Festival week. I had attended many of the previous rehearsals which Gunnar Schonbeck had conducted for Henry and, during that time, I had gotten rid of my long-standing shyness at not being able to read a score. At Gunnar's suggestion, I had sat behind one of the piccolo performers and had tried to read her part. I had had trouble at first; then unexpectedly, I found myself beginning to recognize passages of the piece and "seeing" them reproduced in the written notes. I became aware that musical notation is in that sense a symbolic language of the purest variety. The sound that is produced when the performer recognizes the note-letter and thereby obtains a mental image of the sound and then blows in his instrument to create the sound, has no organic relation to the black ink object which gives him the impetus for the operation just described. The sound, therefore, is

the symbolic manifestation of the notational symbol.

What I have spoken of so far is the outwardly comprehensible element of music which occurs in the mind and the body of the musician. Music-making involves another dimension, embodied in the person of the conductor. Watching Henry conduct, I began to realize what a complex performance conducting is. The conductor must read the music, hear it in his mind, and project what he has heard into his body in order to draw an identical response in the mind of the performer. Even before I began taking music at Bennington this year, I had had the feeling, simply by watching Henry conduct, that I could almost hear the music he was motioning. And at the last rehearsals of "Angels and Devils" I began to understand also that the discipline of the performer must be immense to enable him to react to each word of the conductor's physical vocabulary. Henry said that when he raises his finger a quarter of an inch, the house should jump. I envy him the subtle power of his art.

After experiencing the rehearsals of "Angels and Devils" I felt out of other pieces in the Wind Festival whose rehearsals I had not attended; I felt I was hearing only half the Berg, half the Stravinsky, half the Bach. This happened because I did not know the language of these pieces and thus was not aware of the subtle nuances and depths of meaning inherent in them. I did not grow with them intellectually, through recognizing the symbols and then seeing them mean something new each time the piece was played. And as a result, I did not relate to them as emotionally as I could have.

In all, I think it is one of the most delightful features of Bennington that I and many others were able to spend time witnessing and participating in an area from which we otherwise might have remained separate. The relaxed atmosphere of the Wind Festival, along with the opportunity to learn music for seven consecutive days, enabled many of us to sort out our musical experiences in a more conclusive way, and to prepare ourselves to go on. I will remember the Wind Festival as a time when the known and the unknown came together with the experienced and the inexperienced, and made music.





## GRADUATION, 1971



## ALUMNI NOTES

Three important decisions were reached during the meeting on campus May 20 and 21 of the Bennington College Alumni Council. The first was a recommendation that the College continue to publish one alumni issue of QUADRILLE per year. Linda Guidall-Shapiro '63, editor of the March 1971 alumni issue, included the following statement in her report to the Council.

"The purpose is manifold. It offers a marvelous opportunity for those who contribute, including the editor, to again commit themselves to the College. It gives readers a chance to learn what happens to various people once they've left the campus, and a chance to share their thoughts along with those of administrators and faculty. Not least, in a period of financial stringency on campuses, it is a source of income. Many alumni who were contacted for the Alumni Fund during this spring's telethons, stated that they would contribute to the College because of the alumni QUADRILLE."

A second decision was the unanimous vote by the Council to continue to sell informal notepaper, hand silk-screened with a Paul Feeley print, to benefit the Scholarship Fund. Cynthia Sheldon Smith '56 described the project as one which projects the Bennington image, and showed the Council how individual sheets of notepaper can be matted and framed as gifts. Order forms for the notepaper will be included in each issue of QUADRILLE, and Regional Chairmen agreed to assume direct and active responsibility for distribution and sales.

The third decision is best described as an enthusiastic response to a suggestion by Edward Thommen '40 that the Alumni Association compile a catalogue of alumni goods and services which will be a clearing house for buyers and sellers, and also benefit the Alumni Fund. A committee has been formed and hopes to publish a preliminary issue before Christmas.

The results of the 1971 election were announced to the Council. Barbara Goldberg Rohdie '63 will serve a three-year term as Secretary of the Alumni Association. She has been Chairman of the Northern New Jersey Regional Group and a Member-at-Large of the Alumni Association Board of Directors. Jean Campbell Clegg '56 was elected Treasurer for one year. Members-at-large elected for a three-year term to the Alumni Council are

Polly Sinclair Buck '48, Allison Simmons Chapin '68, Pat Groner Dubin '61, Joan Rice Franklin '56, Sondra Parkoff Henry '50, and Edward Thommen '40.

The Council was encouraged to learn that the Alumni Fund stood ahead of the same date the preceding year in terms both of dollars and donors, and voted to include in the Minutes of the meeting an expression of appreciation and congratulation to Barbara Ushkow Deane '51 who has completed a three-year term as Chairman. Enthusiastic alumni response was reported to the Telethons which were held in New York, Boston, Washington, San Francisco, and Bennington. They have helped to raise the level of the Alumni Fund and have been fun to work on.

Mrs. Richard S. Emmet, Chairman of the Board of Trustees, attended the first session of the Alumni Council to discuss the search to be undertaken to find a successor to President Bloustein. She paid tribute to his strong years of leadership at Bennington noting that the college has emerged from a period of unprecedented national campus turmoil without permanent scars, that the college is finally on solid financial footing with a balanced budget, and that the decision made during his presidency for the college to become coeducational has proved to be probably the most important step taken in its 39-year history.

The thirty-four Council members attending the meeting came from as far away as San Francisco, Los Angeles, and Chicago; and represented the Board of Directors, the Regional Groups, the Alumni Fund and other standing committees, and the Board of Trustees. Although the meeting was necessarily abbreviated since it was followed immediately by the triennial Reunion Weekend, there were opportunities to attend classes, to see student dance and drama productions, and to cover the front of Fruitrich House with a fresh coat of red paint.

Members of the Council take very seriously their responsibility to be informed about Bennington in order to understand the changes which take place at an ever accelerating rate and to be able to communicate their information and understanding to other alumni and throughout their various communities. They also take seriously the responsibility which they know is theirs to increase general alumni financial support in this period when it is absolutely essential to the continued operation of the college.

## SIX STUDIOS: SOHO ARTISTS STUDIO TOUR



In Michael Steiner's studio.



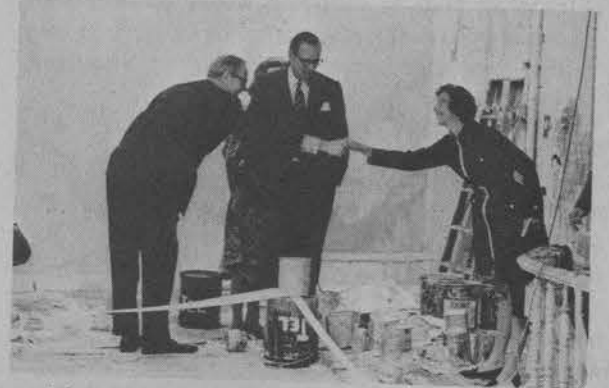
Frank Stella's studio.

More than two hundred and fifty people took advantage of a unique opportunity to visit studios of artists in the Soho area of New York City provided through a benefit sponsored by the Metropolitan New York Committee of the Bennington College Alumni Association. Approximately five thousand dollars was raised by the project for Bennington's Art Scholarship Fund.

Included in the tour were the studios of Herbert Ferber, Kenneth Noland, Herbert Perr, Larry Poons, Michael Steiner, and Frank Stella. Benefit Chairmen were Barbara Lazear Ascher '68 and Barbara Reinhold Rauch '63. Chairmen of Hostesses were Susan Toepfer '70 and Rosamund Reed Veit '44. In all more than seventy alumni were actively involved in the benefit.

Cooperating galleries were the Andre Emmerich Gallery, Inc., the Marlborough-Gerson Gallery, Inc., the John Bernard Myers Gallery, and the Lawrence Rubin Gallery.

Sponsors of the tour received a silk screen print in a limited edition of the Paul Feeley painting, MAIA, made available for this purpose through the generosity of Alexander Liberman.



Lila Nields greets Matthew A. Meyer, husband of Ernestine Cohen Meyer '37, a trustee in Larry Poons's studio. Stanley G. Mortimer, husband of Kathleen Harriman Mortimer '40 looks on.

## 1971 REUNION WEEKEND

Seventy-five alumnae came back to Bennington May 21-23. About one-third were accompanied by their husbands; a few brought children. They came for a variety of reasons, and departed with varied reactions. Some of their thoughts are expressed below.

"I can't even pretend to be objective about such a great Reunion. Joan Hutton Landis arranged a wonderful program. Edith Dinlocker Kuhn '45, Nancy Kluge Hall '46, and Ella Russell Torrey '47 really spread the word and got out the 25-year classes. I was delighted that in all, twenty-six classes were represented. For me this was a rare chance to get to know alumni from all periods in the

College's history.

Former faculty were encouraged to return, and many did. Howard Nemerov came from St. Louis; Franklin Ford from Cambridge; Tom Brockway, Bob Woodworth, and Lucien Hanks joined us throughout. It was fun to watch alumni and faculty gather Friday night — whoops of recognition rang out loud and clear. I was grateful to those who wore name tags. I can't learn more than one hundred names in a day! Cocktails and dinner which were to have been held on the Dickinson Science Building terrace were rained out, and squeezed under the eaves or indoors. It didn't matter! Right after dinner (in fact, almost



before coffee) we moved next door to Tishman Auditorium where an articulate and thoughtful student panel gave us a good picture of campus life now.

Saturday seminars made us *think*. They offered something for everyone — and attendance was heavy. But there was time to talk with students in Commons, to revisit our old rooms in the student houses, to talk with the faculty, and to wander around the campus. We ate our box lunches in front of Jennings where we could watch Anita Shaffer Margrill's water sculpture in action. I'd like to see it on the New York City streets. It was a beautiful frame for Mt. Anthony and the Bennington Battle Monument.

Everyone enjoyed cocktails and dinner at the McCullough Mansion in North Bennington. What a palatial piece of Victorian architecture! We had a chance to say goodbye to the Blousteins and to wish them the best of everything at Rutgers. In fact, we had a chance to "mug" Ed. It's a tradition in the Alumni Association . . . to present a Bennington mug to outgoing Board members in appreciation of their work. We're sorry to see the Blousteins leave, but proud that they are sought after."

Nancy Reynolds Cooke '47  
President, Alumni Association

"Came friends old and new, rain, wonderful faculty, good food and drink, exciting seminars, and more rain.

## At the reunion



Liz Corey Guthe '52



Nancy Miller Mahoney '53



Dodi Coffin Harvi '42

Fruitrich House gets a new coat of paint from alumni.

Some of us went "Beyond Existentialism;" some painted Fruitrich House. Husbands could golf or fish. We read poetry and prose; we had a chance to learn practical ecology. Everyone seemed to have a marvelous time. And even the rain stopped. Howard Nemerov, Bernard Malamud, Franklin Ford, Barbara Howes Smith '37 — and so many others — contributed to one of the best weekends imaginable. Lionel Nowak arranged a faculty-student concert Saturday night that was just great.

Driving home in bright sunshine Sunday I thought of the wonderful and challenging experience I had at Bennington and concluded that it's the same now for many of the present students. A weekend at Bennington makes us realize that today's problems on campuses are vast. We can help — with understanding, wisdom, and intelligent support."

Ella Russell Torrey '47

"It was good to be on the vigorous Bennington scene and to examine the handsome new buildings. The faculty-student concert in the comfortably familiar Carriage Barn was as exciting and varied as any I have ever heard, and for pastoral therapy Jennings lawn where we picnicked, graduation-style, was ideal. The Vermont landscape was spring green, and the lilacs and apple trees were just beginning to bloom.

Of real relevance to alumni-parents was President Bloustein's "state of the college" message, which viewed Bennington in



Howard Nemerov's verse workshop.

relation to youth culture, and called for change — within and without.

If the superb seminars and Sunday poetry reading are examples of "continuing education at Bennington" — I hope we shall have much, much more."

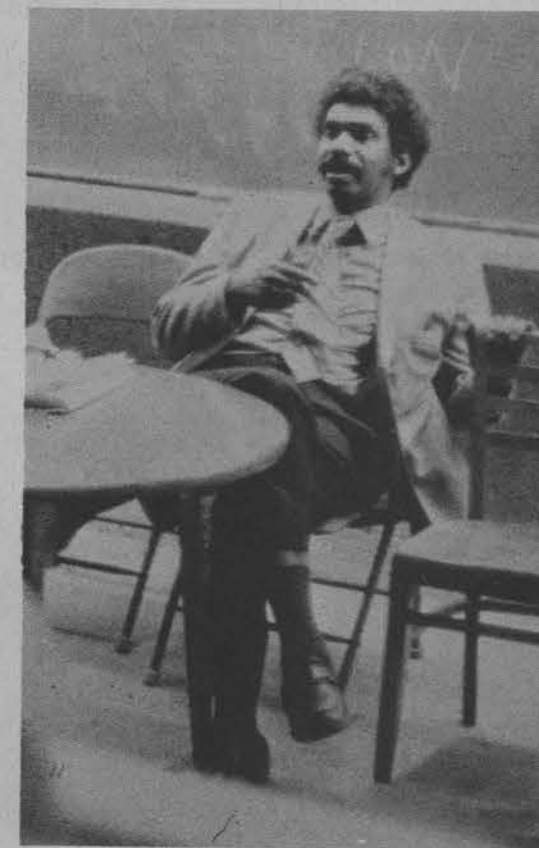
Carol Black Livaudais '49

"Almost every class had at least one or two representatives present for Reunion. Many came back for their twenty-fifth. It was delightful to see familiar faces and to meet other former students. The campus has new faces — student houses, the marvelous Crossett Library, Dickinson Science Building, Tishman Auditorium. The "Flats" between the town and the college have changed and are built up with restaurants, motels, and shopping centers. But the old Barn, Commons, Jennings, the Monument, covered bridges, and lovely surrounding hills are still there. Rainy and sunny days and clean air bring back fond memories. There are more males around now (bearded, of course) and girls don't bother to wear bras (ah, youth!), but dungarees and shirttails haven't changed."

Wilhelmina Eaton '55

"For myself, I can only say that returning to Bennington is a rare experience of aesthetic, intellectual, and emotional nostalgia. There were many — more than I expected — familiar faces, both faculty and alumni. Best of all, eternally green I hope, were the mountains, the barn red buildings, and this remarkable place where we were fortunate enough to have spent some time — Bennington College."

Sondra Parkoff Henry '50



Lisle Carter, a trustee, talked about "Crystal gazing at education."





Ben Belitt and Bernard Malamud  
enjoy Bloody Mary's after the poetry reading.



President Bloustein addresses alumni  
on Sunday morning

Water sculpture  
by Anita Schaffer Margrill '58



# Alumni Class Notes

(Gleaned from mail received at the Office of Alumni Services and from the newspaper clipping service. Editor's plea to alumni: send us your news — we're interested, and so are all your Bennington friends.)

## Born:

to SUE RAYNER WARBURG, a first child, a son, Matthew Frank Warburg, December 13, 1969.

'57 to NATALIE FEILER PODELL, a fourth child, fourth son, Alex Feiler Podell, January 28, 1969.

'61 to MARJORIE McKINLEY BHAVNANI, a first child, a son, Raoul Bhavnani, March 1971.

to AVIVA DUBITZKY NEUMAN, a first child, a daughter, Rachel Dina Neuman, May 11, 1971

'62 to NANCY JANOVER CARLINER, a second child, second son, November 7, 1969.

'63 to PAULA HOPKINS HAYES, a second child, first daughter, Patricia Venusa Hopkins-Wright Hayes, November 22, 1969.

to MARION BREEZE WILLIAMS, a first child, a daughter, Marion DuBose Lebling Williams, April 24, 1971.

to SUZANNE HECHT JUHASZ, a third child, third daughter, Antonia Janis Juhasz, October 21, 1970.

'65 to CARYN LEVY MAGID, a second child, second daughter, Mariannne Eve Magid, April 13, 1971.

to BARBARA LAWRENCE TRAIN, a first child, a son, Michael Train, May 25, 1970.

'66 to ELLEN BESKIND SMART, a first child, a son, David Archibald Smart, June 26, 1971.

to DEBORAH POLLACK SCHANZER, a first child, a daughter, Leah Simone Schanzer, January 8, 1970.

'67 to LAREN CROFT BRILL, a first child, a daughter, Stephanie Brill, March 1969; a second child, a son, Aaron Brill, April 1971.

'68

to PHOEBE PETTINGELL HYMAN, a first child, a son, Malcolm Donald Hyman, November 12, 1970.

'69

to JUDITH ZENGE GRUMBACHER, a first child, a daughter, Sara Katherine Grumbacher, March 25, 1971.

## Marriages:

'44

SYLVIA SWAN HUNTER to Anthony Trawick Bouscaren, in Beaufort, S.C., May 29, 1971.

'46

SHIRLEY COHEN GALEF to Charles V. Goelz, in New York, May 15, 1971.

'52

RHODA TURTELTAUB to Herbert C. Rosenthal, March 3, 1970.

'54

JOAN HOLT to Dr. Robert G. Oates, July 25, 1970.

'59

JUDITH A. SNYDER to H. Paul Schaeffer, in Berkeley, California.

'61

GAIL CHERNE BEATTY to Dr. Richard Gambino, in New York, March 27, 1971.

'63

DENI LESAVOY to William Z. Stevenson, in Mamaroneck, New York, March 21, 1971.

'66

SUSAN VOLWILER to E. Dade Gunning II, in Seattle, Washington, June 15, 1971.

'69

SARA LUKINSON to Yigal Israeli, in Bethesda, Maryland, March 28, 1971.

'71

DORIS DRONSKI to Edward Zelinsky, in New Haven, Connecticut, June 6, 1971.

## Deaths:

'37

MARIAN SIECK DEHNE, May 29, 1971

'39

MYRA RUSH LAUTERER, December 31, 1967.

'55

BARBARA SILVER MARCUS, November 11, 1970.

'63

CATHERINE JOHNSTON GREENE, December 18, 1970.

## News:

### '36

GERTRUDE DOUGHTY SWARTZ writes that her youngest son, John, graduated from Colorado College in June. Her brother, Ned Doughty, known to many of her classmates, died in Williamstown, Massachusetts March 18, 1970.

ALENE POTTER WIDMAYER after a number of "careers," most recently that of assistant librarian at the Howe Library, Hanover, N.H., has entered private life again. She is riding, doing volunteer work for Planned Parenthood of the Upper Valley (New Hampshire-Vermont), gardening, and fully enjoying her "freedom."

### '37

DORIS BAUDER as Conservation Chairman of the Tucson (Arizona) Garden Club, wrote three papers on environment-ecology: "Pollution Here and Elsewhere," "Pollution and What To Do About It" and "The Balance of Nature and Prognosis for the future." She also wrote a paper on organic gardening in Arizona and on Cape Cod.

ANN MEYER ROTHSCHILD, Chicago, Ill., is now Executive Assistant to the Director of Jewish Children's Bureau. She is also a member of a state committee to develop and plan for the early location and care of children with handicaps. Her son, Michael, a mathematician, teaches at Harvard. Her daughter, JoAnn, graduated this June from Bennington.

RUTH MAGNUSSON WATHEN-

ERRATUM: Our apologies to Mrs. Sheldon Abrams (Gail Gutterman '58) whose name was unfortunately omitted from the List of Donors in the Alumni issue of QUADRILLE; Volume 5, Number 2.



DUNN writes that her daughter graduated from the Rhode Island School of Design, where she majored in textile design.

### '38

BARBARA DEMING recently had a collection of essays published in a book **REVOLUTION AND EQUILIBRIUM**.

EMILY JAMISON KNAPP still lives near Toronto where her husband is Vice President and General Manager of Canadian Stackpole, Ltd. Her oldest daughter, a 1969 graduate of Boston University, was married in 1970. Her second daughter graduated from Hollins in 1970 and works in New York City. She has a son at Yale, a daughter at York University, Toronto, and still another daughter to go.

JEAN HINTON ROSNER and her family operate a summer camp for youngsters, ages 9-16, at Cape Breton Island, Nova Scotia, Canada. The camp grew out of family summers spent at Sight Point, always with extra children on hand.

### '39

JANET HEYWOOD KINNICUTT now has two grandchildren. Jennifer Moen Motley, born September 10, 1969, and Davenport West IV, born January 6, 1970.

JEAN H. LEE is now Supervisor of Staff Development in the Douglas County Welfare Administration; and Instructor in the Graduate School of Social Work at the University of Nebraska.

MARY JONES RILEY of Baltimore writes that her oldest daughter is attending the Chinese University of Hong Kong. She and her husband plan to attend the International Tuberculosis Conference in Moscow during July.

BARBARA SAPINSLEY received her M.A. in History at New York University in June 1970. She has written numerous magazine articles and a book **"FROM KAISER TO HITLER,"** and has done picture research on others. She is on the CBS News staff and has written scripts for both television and radio.

### '40

MARGARET MYERS BYRNE of Plattsburgh, N.Y. is a free-lance writer for **ADIRONDACK LIFE**. She interviews artists, writes historical pieces, articles about various shops, book reviews, etc. Her pen name is Peggy Byrne (and occasionally Philomena Hogarth, a name thought up by the Editor).

VERA HALL DODD writes that following the death of her husband six years ago, she and her six and a half year old daughter moved to Milford, N.J. She recently had her fourth piano students' recital in an old stone mill which she is renovating.

JANE STILLWELL LEIGHT of Cleveland, Ohio, is partially paralyzed as a result of a stroke. Her daughter, Carolyn, received her B.A. at Smith in 1970; her son, Ted, is a member of the class of 1972 at the University of Massachusetts.



**Alumni**

**Take**

**Note**

Please take ten minutes to return your questionnaires. We need the information to update our records, to enable us to publish a new edition of the Alumni Directory, and to let us know where to turn intelligently when we need specialized help from alumni.

### '41

BARBARA HEYWOOD BROWNELL has completed her sixth year on the Bromley Mt. (Vermont) Ski Patrol. She has two grandsons.

JOAN THOMSON DAY of San Marino, California, spent two months last winter with her daughter in Abidjan, Ivory Coast, Africa. Her first grandchild, a girl, was born in February.

VIDA GINSBERG DEMING has been teaching Literature at the Juilliard School for four years. She took a six-month leave to spend in Paris while her husband was on sabbatical. Her younger daughter, Maeve, just finished her freshman year at Bennington.

### '42

LILIAN DEISSLER BOWLER is Associate Producer of the Antique Festival Theatre in Buhl, Idaho, where her husband, Aldrich, is Producer-Director. They also operate the Snake River Pottery in Bliss, Idaho.

CHARLOTTE WATSON COLE recently accepted a job with the National Park Service at Baudelier National Monument near Los Alamos, N.M., where her husband is a Park Ranger. For the past nine years she has been a data-analyst in the Theoretical Physics Division of the Los Alamos Scientific Laboratory.

SUSAN HEDGE HOSSFELD is Secretary of the American Red Cross Board, Marin County, California, Chapter. She spent a week in Kauai with MARION COLT WILLIAMSON '42 who was on her way to Micronesia for a camping-swimming trip with the Sierra Club. Susan expects to go to Yugoslavia in August for a walking tour with the Sierra Club and a driving tour with friends.

### '43

LUCILLE BLOCH ADLER helped organize Peace Day during the latter part of April in Santa Fe, N.M.

She was also actively involved with Earth Day. A large group descended into the Acequia Madre ditch to clean it.

Last fall MARJORIE HANDWERK DUNCAN opened the Duncan Studio of Speech Arts in Shaker Heights, Ohio, where she teaches small classes as well as privately. Pupils range in age from eight to eighty.

JANE ALLUM GRANT writes that one of her paintings was included in the Annual Exhibition of Artists of Central New York at Munson Williams Proctor Institute, Utica, and that a rug which she designed and made was exhibited at Everson Museum, Syracuse.

PETIE CUMMINGS PALMER plays harpsichord and piano in the Palmer Chamber Ensemble. The group started as an informal gathering of musicians in her home, but the demand for its talents has led to many area concerts, including performances at the State University at Stony Brook, the Suffolk Museum in Stony Brook, the Brookhaven National Laboratories, the Old South Haven Church, and the Parrish Art Museum in Southampton.

EVE GLASS SHAKESPEARE has written a book, **AUTOBIOGRAPHY**, following a camping trip in Europe with three families and three Volkswagen "campers."

ELEANOR METCALF SCOTT returned in April from five weeks in the Pacific. She is writing a journal and printing photographs of the trip. She operates a photographic sales gallery in Santa Fe.

RUTH LESCHER is Special Assistant for Public Relations for New York City's Addiction Services Agency. The Agency is the City's official arm for handling the drug abuse problem with many of the private programs administered through it.

VIVIAN LESCHER WERNER, who has lived in Paris for several years, will move temporarily to New York. She writes books and contributes articles to magazines. Her most recent children's book is **OUR WORLD: FRANCE**. Her first novel, **THE BREAKING WAVE**, was

nominated for a Formentor Prize, and she is presently working on a second novel.

### '44

SHIRLEY BROUGHTON'S "Theatre for Ideas" had a spring festival during which it sponsored a concert, six performances of satirical dance-drama which she wrote and directed, and two public forums, one of which was the Women's Liberation chat featuring Norman Mailer surrounded by the enemy.

CAROLYN ROBINSON CASSADY is writing a biography of her late husband and his literary friends, which is to be published by Doubleday next year. She also paints.

JANET FREY HARTE is Finance Chairman of the South Texas Planned Parenthood Center, Corpus Christi, Texas.

PHEBE INESON BELL took a six weeks jewelry-making course at Haystack Mountain Crafts School (Vermont). She will continue her silver jewelry workshop next fall. Last year she had fifteen students in Arlington and eight in Manchester.

PATRICIA NEWMAN WOOLNER is a member of the guest faculty at Westchester's Marymount College for a four-week full credit dance course. The course is given between the fall and spring semester in a period designated as "College Interim."

### '45

JOAN MERRISS CLARK is moving to Long Island. She will be Audiovisual Coordinator for Libraries in Nassau County.

MARGOT LOEBL GUMPORT is Chairman of the Science Department at Dalton School, New York City, teaching Chemistry and planning curriculum. Her husband is professor of surgery at N.Y.U. Medical School.

FLORA BOND HOLLINGER is attending the Harvard Graduate School of Education where she is working on her Masters in Education and Social Policy.

JULIA BARNWELL HOUSEKEEPER of Newton, N.J., is teaching elementary art. Her son is now attending Bennington.

MARY ST. JOHN DOUGLAS, a research chemist in Bethesda, Md. is one of the first two women to be elected to the Board of Trustees of Princeton University. She will serve a 10-year term, effective July 1, 1971. Her daughter is a graduate student at the University of Massachusetts and her son is attending Harvard.

CHARLOTTE CULLINGHAM ACER is involved in a non-fiction Book Study Group in Williamsville, New York; art and music programs with her church; and housework, yard work, and car pools for her home and family.

POLLY BRAUN MIDDLETON and her husband, Robert, who is on sabbatical leave from Vassar, will spend a year in southern France.

RUTH THOMSON SHAPIRO of Pittsburgh, Pa. received her Master's degree in Library Science

in April.

NUALAO'DONNELL PELL visited Eleanor White Wright in Santa Barbara, Cal. during a trip to the West Coast for the marriage of her son, Christopher, in San Francisco.

### '47

EDITH BONOFF BIRNBAUM and her family leave the city for six months each year to work on their farm in Columbia County, New York, where they grow and process fruit and vegetables. All members of the family work on the farm.

BARBARA FERRELL HERO of Cambridge, Ma. had an exhibit this spring in Bloomingdale's Art Gallery in New York City. She is a painter closely identified with New England's avant garde "Visionary Cell" movement. The aim is to extend present art forms into new levels of consciousness. Her first showing in California in 1948, was followed by extensive showings in various parts of the United States.

### '48

NAOMI SIEGLER SAVAGE of Princeton, N.J. has executed a photo-engraving mural, eight feet high and fifty feet long, for the wall of the main entrance hall of the Lyndon Baines Johnson Library at the University of Texas campus in Austin.

GRACE RUSSELL SHARPLES is Chairman of Volunteers and doing research for The Franklin Institute, Philadelphia.

### '49

PHYLLIS SIDENBERG BENHAM is teaching educationally handicapped students at South High School in Bakersfield, Cal. The class is called "Independent Progress" and includes students grades 9-12.

MARY WHITE BOYD of Geneva, Illinois, was elected to the Board of Trustees of the Township Library, 1971, and is a Director of the Geneva League of Women Voters.

HELEN FRANKENTHALER had a one-woman show in April at the Gertrude Kase Gallery, Detroit. SARAH WINSTON ROBINSON '47 was among those attending the opening.

SALLY BROWN LUTYENS is instructor of music composition at the Cambridge School, Weston, Massachusetts. She teaches piano privately and composes music.

BARBARA SMITH MAHONEY is a Wise Foods party consultant. She recently created a hoagie sandwich five feet long, quite likely the largest sandwich ever made anywhere. It is designed to provide easy, inex-

pensive, and impressive entertaining for teen-agers.

### '50

PATRICIA BIRSH BECKER staged all the musical numbers for "The Me Nobody Knows" presented at the Helen Hayes Theatre, New York.

VIRGINIA ALLEN JENSEN has had picture books for children published in seven languages. Her most recent book, LARS PETER'S BICYCLE, received an award in Helsinki, Finland in May 1971, from The Association of the Authors of Juvenile Literature in Finland. She has lived in West Germany for two years, but will return to Copenhagen, Denmark where her husband, Flemming, will establish the international headquarters for his business firm. She continues to operate the International Children's Book Service.

GAIL GREIG SCHLEGEL, Publicity Director at Hill and Wang Publishers, New York, has been elected Treasurer of the New York Chapter of the Women's National Book Association.

### '51

CAROL DIAMOND FEUER has appeared in a number of chamber concerts with the American Chamber Ensemble and the Long Island Little Orchestra. Most recently she has toured in a number of East Coast cities as violinist in "Duo Concertante" with another alumna, CORA GORDON SILBERMAN '60.

JOAN HUTTON LANDIS received the degree of Master of Arts in Liberal Studies at Wesleyan University, Middletown, Conn., in June. She is an instructor of English at North Adams (Mass.) State College.

BARBARA KENT TURNER of Washington, D.C., writes that her husband, George, is Chairman of the National Mediation Board. Her daughter, Robin, was married in November 1970.

### '52

SALLY ROUNDS BRUCH, husband Frank, and their six children are enjoying a new home on six acres of land in Storrs, Connecticut. Frank is now Associate Director of Medical Services at University of Connecticut. Sally is helping a local group of dance enthusiasts start a modern dance club.

RENEE MARRON KLEPESCH teaches in the Middle School of La Jolla (Cal.) Country Day School where her daughter is completing seventh grade. Her husband, Philip,

## Jesus Christ Superstar

Save the date . . . . .  
New York Theatre Benefit  
JESUS CHRIST SUPERSTAR  
November 1, 1971  
Tickets at \$50, \$40, \$30. For further information contact the Office Of Alumni Services. Invitations will be sent to those in the Metropolitan New York area in September.



is a Senior Engineer with Pacific Tel. & Tel. The family hopes to visit Bennington this summer.

'53

**JUNE WINEBURGH BAKER** attended the biennial AAUW convention in Dallas as a non-voting corporate delegate from Bennington College. She is touring Austria, Yugoslavia, and Greece this summer with her husband and daughter. **FRANCES SMITH COHEN** founded the Kadimah Dance Theatre of Tucson in 1955. This spring she directed the third offering in the Jewish Community Center's "Evenings with the Jewish Arts." She has been choreographer for a number of musicals presented in the Tucson Community Theatre. **YVONNE FRANZ HERZ** writes of her life in Rowayton, Connecticut, with four children, ages 3-14; a busy household, tennis, and sailing. She collects antiques and is in the process of painting and transforming an old 11-room house. **ELIZABETH LARSEN LAUER** has been giving concerts for schools in the Wilton, Connecticut area. In

in New York City, and is also responsible for the Development Records of the New York area.

'58

**ANA BERLIANT GLICK, M.D.** is working in a psychiatric clinic, part of a San Francisco Community Mental Health Center, treating patients and supervising trainees. She also has a small private psychiatric practice. Her two children are Jonathan, 2½, and Rachel, 5½. **ROSEMARIE YELLEN HEYER** designs clothes and theatrical costumes, and is presently doing loungewear for Henri Bendel's, New York City. **CAROL ROBINSON** is Chief Psychiatric Social Worker of the Washington Heights Community Service at the New York State Psychiatric Institute. She supervises social workers and students from Columbia School of Social Work. **JANE BERRY VOSBURGH** was elected Chairman of Women's Alliance, First Unitarian Church, Pittsburgh. She is also Chairman of

children, ages 12, 10 and 7, she does volunteer work and substitute teaching in Camarillo, (California) elementary schools, and volunteer work with the Camp Fire Girls and the Children's Home Society. **JANE E. HOUGH** is working for the New York City Health and Hospital Corporation on mental health facility planning. In May she went to Europe to do a study of Scandinavian mental health facilities on a Brunner Award, which is a grant from the American Institute of Architects. **CAROL FOLEY LISTON** was awarded a Neiman Fellowship for the academic year 1971-72 at Harvard to study American History and Government. She writes a weekly column in the BOSTON GLOBE. Her daughter, Jennifer, is now six years old. **AVA LEE HEYMAN SIEGLER**, New York City, received her PhD in Clinical Psychology in June, and is in Post-doctoral training and on the staff at the Postgraduate Center for Mental Health, a private clinic in Manhattan. Her husband's film, "Shut Up, I'm Crying," a live-action short feature, has won a number of awards and has been selected to represent the U.S. in some foreign film festivals.

**JOANNA BRAMEL YOUNG** and her husband, Howard, are joining another family to found a small private boarding high school, Wayfarer Farm, on seventy acres of land in a remote coastal area north of San Francisco. Emphasis will be on conservation, organic gardening, arts, crafts and music. Moving on to the land in June 1971, they will build all the buildings themselves. The Youngs have a son, Colin, 2½ years.

'60

**FRANCESCA DeHART BIRD** recently moved to Columbia, Maryland, where she will be teaching in the fall. She feels that her children are experiencing a real sense of "community" for the first time.

**DONNA DE HAAN CREWS** and her husband bought a 60-acre ranch, "High Saluaro," in Tucson, Arizona. She has become a "Mary Kay Beauty Consultant" and is the organist at Our Mother of Sorrows Catholic Church. She accompanied the Opera Workshop at the University of Arizona where her husband, Paul, is teaching and working on his PhD in Spanish. She worked with the Gilbert and Sullivan Society on "Pirates of Penzance" and will direct "The King and I" at the Playbox Theatre.

**SABRA STEELE FLOOD**, Sherborn, Massachusetts, is very much involved with the American Field Service as a Trustee in connection with the Regional Screening Program for Massachusetts, and as a District Representative. Her children are Melinda, 9, and Stephen, 7.

**FRANKA CULBERG JONES**, her husband, and four children, ages 11, 9, 7, and 2, will be moving to Old Lyme, Conn. this summer where Dr. Jones will be in private practice in

## Catalogue

To all Bennington alumni  
We're planning to have a CATALOGUE of Alumni Goods and Services.  
Do you have something to be included?  
Are there things you wish to buy, rent, or exchange?  
We want to bring together buyers and sellers, and to benefit the Alumni Fund through each completed transaction.  
Notify the Office of Alumni Services if you have something for the CATALOGUE.

February she presented a two piano concert with a Wilton friend at Stony Brook campus of the State University of New York.

'56

**JEAN SEGAL FAIN** received a M.A.T. in Art from Brown University as of November, 1970. She is an assistant in the extension service for the Museum of Art at the Rhode Island School of Design. She is involved with art curriculum changes throughout the state through the New Art in Education Program at the Museum. She continues to paint in her spare time. **CAROL FRIEDMAN KARDON** works part time on a federally funded program, testing and tutoring children with learning disabilities in a public elementary school in the Philadelphia area. She continues to paint in her own studio. **RIVA MAGARIL POOR** whose firm, Bursk and Poor, published, 4 DAYS, 40 HOURS, recently stated, "This movement is spreading faster than anyone ever expected." She continues to study the four-day week and has recently published her findings in a newsletter.

'57

**MARCIA SANG ISAACS** is working for Brandeis University. She is Director of the new Brandeis House

the Usher Committee for Sunday services.

**ROSAMOND UDER VAN DER LINDE** has announced that Polly and Tasha, ages 10 and 9 the oldest of her five children, have written an international cookbook for children. The title is AROUND THE WORLD IN 80 DISHES, and the book is published by Scroll Press, New York City.

'59

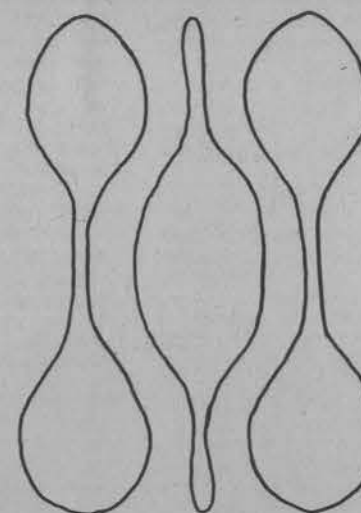
**PATRICIA BEATTY** is a dancer living in Toronto, Canada. She writes that Canada is pioneer land culturally and an exciting place to be.

**MERLE RISKIND BRUKOFF** attends San Francisco State College, majoring in psychology. She does volunteer work at Marin Open House, a drug rehabilitation center; and is taking a dance course at Dominican College from Wellard Lathrop. Her husband, Barry, is an interior designer.

**JANE VANDERPLOEG DECKOFF** is working as co-chairman of The Committee for a Creative Playground, which organizes and runs a supervisory program for the Adventure Playground in Central Park, New York City.

**JANICE PROBASCO GRIFFITHS** writes that besides taking care of her home, husband, and three

## Silk Screen Prints



A few of the limited edition of silk screen prints of the Paul Feeley acrylic painting MAIA are available to members of the Bennington College community, alumni, parents, and friends. The size of the prints is 42½" x 26½". Colors are orange and blue.

Orders may be sent to the Office of Alumni Services and should be accompanied by a check for \$75 payable to Bennington College. Proceeds will benefit the Bennington College Art Scholarship Fund. Purchases are tax deductible.

addition to consultation and hospital work in the New London area and at Connecticut College.

**JOANNA ROOS SIEGEL** recently moved to Chicago, Ill., where her husband is Deputy Executive Director at Cook County Hospital. She is re-establishing her weaving and painting studio.

**THEODORA KLEIN SKLOVER** is a consultant in urban communications, working for the New York State Council for the Arts, Sloane Commission on Cable Communications, Institute for Public Administration, etc. She has written for RADICAL SOFTWARE, a publication of the "alternate media underground," appeared on some New York TV shows, and was invited by the Federal Communications Commission to participate in recent nationally televised panel hearings on Cable TV.

'61

**ANTOINETTE BROWN** is one of the leaders of a musical group, "Joy of Cooking," in which she plays the electric piano and organ. The group's first album was recently released by Capitol.

**CAROL KELLOGG** is director of a Lincoln (Mass.) Public School Title III Project called "Sidetrack," which involves racially balanced groups of area students, combining both cultural exchange between city and suburb with on-site learning.

**MARY HAYS PINTO** wrote "A Likely Story" which was presented at the Nomad Theatre in Boulder, Colorado in April.

'62

**MARGOT GRAHAM FASS** published THE NURSE AND THE

CANCER PATIENT, with Mrs. Josephine Crayton in May 1970.

**ELLEN JACOBOWITZ STEIN** has completed her first year of medical school at Case Western Reserve University.

'63

**BRENDA SAMARA BJORKSTEN** is working for her PhD at Temple University in Educational Psychology with particular emphasis in Group Dynamics. She is also on the faculty of the Institute of Awareness where she conducts groups for women entitled "Developing Your Personal Potential."

**CATHERINE JOHNSTON GREENE'S** last book, BLACK ROOTS, was published after her death in December from cancer.

Friends of Catherine Johnston Green '63 who died December 18, 1970 may contribute to the Memorial Fund established by her family for cancer research.

Contributions should be sent to:  
Sloan Kettering Institute  
Catherine Johnston Greene  
Research Fund  
444 East 68th Street  
New York, New York 10021

**CORINNA HARMON** founded the "Earth Theater" in Manchester, Vt. in early 1970, following a decision made at a community meeting to "do something different to improve the environment." The theatrical group combines dramatic sketches, dancing, and mime in order to get across their message of environmental problems.

**SUZANNE HECHT JUHASZ** received her PhD in English from the University of California at

Berkeley in November 1970. Since January she has been teaching at the University of Otago in Dunedin, New Zealand. She and her family will return to the U.S. in August. She has been appointed Lecturer in English at Bucknell University, Lewisburg, Pa.

**ADRIENNE JAFEE THORNE** is part-time teacher of French at International Play Group, New York City.

**JANINE BEICHMAN YAMAMOTO** expects to be in Tokyo for a few more years and would be glad to hear from any Bennington students or alumni who are in or planning to come to Japan.

'64

**ANN LANE** of New York City is presently teaching at the Lenox School where she has started an Open Classroom. She attends Hunter College working for the M.A. degree in Education.

**SUSAN MERRILL ROCKWELL** of Stockbridge, Massachusetts, had an exhibit of her drawings in the Lenox Library during June and July.

'65

**SUSAN CRILE** had her first Manhattan solo show at the Kornblee Gallery this spring. She devotes full time to her painting and teaching in New York.

**MICHELE DE ANGELIS** is presently in Teheran, Iran doing the research for her doctoral thesis in Near Eastern Studies. She has a Fulbright-Hayes Fellowship. She will return to New York City in the fall.

**LISA GALLATIN GERARD** has a new job as Legislative Analyst in the Office of Management and Budget at the White House. Her assignment is Indian Affairs.

**CYNTHIA KEYWORTH** was awarded the M.F.A. degree in English from the University of Iowa May 28, 1971.

**JANET WARNER SANDERS** of Macon, Georgia, taught the basics of etching during a three-day workshop offered by the Glynn Art Association in May at the Island Art Center on St. Simons Island.

**PRISCILLA SMILEY** of New York City will have her latest electronic music composition, "Koloyssa," released on a C.R.I. recording during the summer.

**BARBARA LAWRENCE TRAIN**, her husband, Cuthbert, and young son, Michael, will move to Greenwich, Connecticut this fall. Cuthbert will teach English at the Brunswick School and Barbara will teach two combined Anthropology-Sociology courses.

'66

**PAUL AARON** directed the current Broadway musical, "70 Girls 70" by John Kander and Fred Ebb. It stars Mildred Natwick and Hans Conreid and Lillian Roth. He also directed the off-Broadway drama "A Dream Out of Time" starring Stan Levine, and the European production of "Salvation."

**LAUREN DOOLITTLE ANSALDO** is in Denmark with her husband. She



is a student at the Institute of English Philology.

**SHELAGH GORDON LEVIN** of Marshfield, Mass. is currently the Production Coordinator for "Boomtown," a children's TV show in Boston.

**DEBORAH POLLACK SCHANZER** is having four textbooks on remedial reading published by Sadlier and Co. in the near future.

**JOYCE SPECTOR ZELLER** designs products and furniture which she exhibits in her New York City office. Currently she has designed the new Time-Life exhibition book centers which Time-Life expects to open across the country in the near future. Currently there are three: in Portland, Pittsburgh, and Los Angeles.

'67

**JOAN HARKNESS** of Ann Arbor, Michigan was one of seventeen student composers to receive the 1970 Broadcast Music, Inc. Award in April. Her winning piece was entitled "Nothing of Dreams."

**BARBARA DAVENPORT ROSOF** received an M.S. in May 1971, from the Simmons College Graduate School of Social Work. In June she and her husband moved to Indianapolis, Indiana, where Barry will be Senior Engineer of a steel mill.

**MARILYN SIBLEY** is presently working on a PhD in German Literature at Cornell University. She received her M.A. in Germany and taught there in the European Division of the University of Maryland until 1969.

**LOIS LICHTENSTEIN WILKINS** is Education Editor and her husband is Managing Editor of the "New Jersey Herald," a daily and Sunday newspaper serving northwestern New Jersey.

'68

**SHARON ZYNC ALPER** is in Cincinnati after spending a year in Israel. She is an editorial assistant, and leads "Plays for Living"

discussion groups for the Cincinnati Family Service. Her husband will be ordained next year as a rabbi.

**ALLISON SIMMONS CHAPIN** is enrolled in New York University's doctoral program in Comparative Literature. Her husband teaches at Columbia University.

**CORNELIA C. CROCKER** is teaching grades 2 and 3 in Dover, Vermont, and playing chamber music (cello) whenever possible. She spends much time and effort on anti-pollution in Vermont.

**BARBARA FISHER** was awarded a PhD in English at Columbia University. She was the recipient of the President's Fellowship for 1970-71 and the Honorary President's Fellowship for 1971-72.

**CAROL LEVIN** has been working as film editor for WTTW, Chicago's public TV station, and doing free lance editing as well. She recently completed a film for the Muscular Dystrophy Association. She trained for the position of "group-encounter-facilitator" and this summer will lead groups at Oasis, Chicago's growth center.

**NANCY WAYBUR** graduated from the University of California at Berkeley in August 1970. She will start to work for her doctoral degree in English in the fall.

**JANE ELKINGTON WOHL** received a B.A. in June from the University of California at Santa Barbara. She majored in art with emphasis in printmaking.

'69

**LESLIE BERG** is substitute teaching in rural West Virginia. She also farms and makes clothes, knitted and velvet, for various shops.

**CAROLE BOLSEY** lives in Boston where she is teaching English as a second language to illiterate Spanish adults at Northeastern University.

**KRISTINE BRIGHTENBACK** just completed her first year of Graduate School at Princeton University.

**SALLY LLOYD ELION** received an M.A. in English from Tufts

University in June. In September she will be a teaching fellow there and continue studies toward a PhD. Her course is a Freshman Writing Seminar, "The Imaginative Process."

**SARA LUKINSON ISRAELI** and her husband will move to Israel in September. She has been working for a documentary film company in Washington, D.C. as a production assistant.

**JEAN and K.K. HOLABIRD** are in Rome where they have been party scene extras in the filming of "Excuse Me, My Name is Ricco Poppelayo."

'70

**MICHAEL KALINOWSKI** is at UNESCO in Paris, teaching English and theatre to children. Last winter he spent the NRT in Haiti where he taught and directed plays. He hopes to return to direct the orphanage school for a year, but must raise the money for his salary and materials. He feels that "here is a chance to create a program that may well have an effect on the future of Haiti. ... There is no education taking place in Haiti now. Less than 10 per cent of the population is literate."

**FRANCES W. DORSEY** after graduating from the University of Pennsylvania, expects "to go back to the earth" at Earthworks in Ontario, Canada.

**MARTIN BAROLSKY** is employed in the editorial department of "Magazines for Industry."

'71

**INGE-LISE ECKMANN** was awarded a full fellowship to the State University of New York's Graduate Program at Cooperstown. She is in a three-year program leading to the degree of Master of Fine Art and Art Conservation.

**DORIS DRONSKI ZELINSKY** visited Bennington with her husband. She graduated from Yale in June 1971. Her husband, Edward, is a member of Yale's Class of '72.

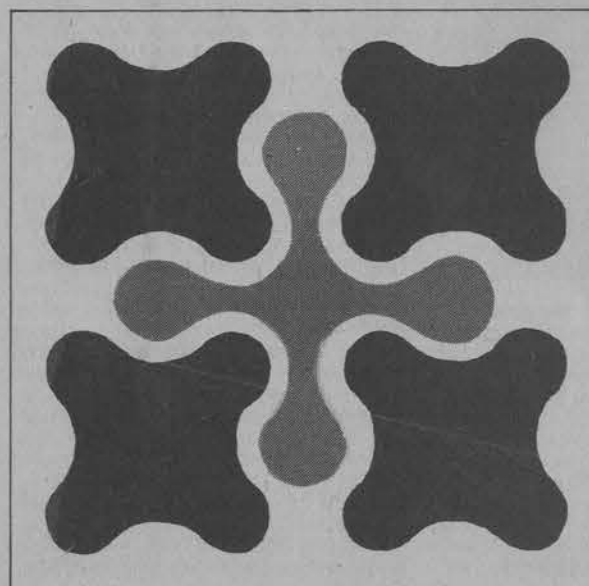


## Graduation 1971

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