

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

*Facts on
Bennington*



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ADMISSIONS OFFICE

Bennington College
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CEEB Code: 3080

FACTS ON BENNINGTON

Bennington College is a four-year liberal arts college offering programs of study leading to a Bachelor of Arts degree in the humanities, sciences, social sciences, and visual and performing arts. Undergraduate enrollment is approximately 450 students. In addition, the College offers Master of Fine Arts degrees in dance, music, and visual arts; a Master of Fine Arts or Master of Arts degree in writing and literature; a Master of Science degree in childhood education; and a Postbaccalaureate Certificate in premedical and allied health sciences. Graduate and post-baccalaureate students number approximately 80; special programs enroll more than 400 students each summer.

Since its inception in 1932, Bennington has been recognized as an innovator in higher education. It has adhered to a distinctive set of ideals and

practices, implementation of which has resulted in a liberal arts curriculum that grants equal weight to arts and sciences, focuses on the making of new work as the core learning experience, includes an annual Field Work Term internship, offers programs of study tailored to students' interests and needs, and substitutes written reports for grades as an evaluation method.

All academic programs at Bennington are undertaken in a common frame: a freshman year of grounding and exploration that does not ask students to defer pursuing their own interests, but insists that they engage the diversity of intellectual and imaginative life; sophomore and junior years of increasing immersion and field work; and a senior year that faces outward, exploring and deepening the relationship between individual work and the outside world.



■ GRADUATE STUDY

Master of Fine Arts. Bennington offers two-year graduate programs in dance, music, and visual arts, leading to the Master of Fine Arts degree. After the first term each graduate student submits a plan describing the intended Master's project and work to be accomplished. The degree is awarded upon successful completion of an accepted plan. Emphasis is on individual work with the guidance of experienced practitioners in the field. In considering candidates, the criteria are promise of creative excellence and evidence of artistic intelligence.

Master of Arts/Master of Fine Arts in Writing and Literature. This low-residency program includes two residency periods each year of ten days each, and normally takes two years to complete. Between residencies, students work one-on-one with faculty members, all of whom are active, recognized writers.

Master of Arts in Liberal Studies. This program is designed to provide a context for students seeking an educational alternative to traditional graduate programs in the sciences and mathematics, humanities, social sciences, and education. Each student's course of study is worked out in collaboration with faculty, enabling concentrations to emerge that

cross disciplinary boundaries and provide opportunities for more focused inquiry than is usually available at the Master's level.

Bennington/Bank Street Program. The College offers a collaborative program with Bank Street College of Education for students seeking early childhood, elementary, or junior high teaching certification. The Bennington-Bank Street program leads to a B.A. from Bennington, an M.S. from Bank Street, and a recommendation for teaching certification at the end of five years. Students complete three years of liberal arts study, including work in early childhood studies, at Bennington. The fourth year, including two summers, is spent at Manhattan-based Bank Street in the study of child development, educational methods, and curriculum, as well as the history and principles of education. In the fifth year students return to Bennington to complete their combined senior and Master's theses.

Postbaccalaureate Program. Bennington offers a postbaccalaureate program in premedical and allied health sciences providing preparatory work for medical, veterinary, dental, optometric, osteopathic, paramedical, biological, and other health-related graduate schools. The length of study depends on the extent of the applicant's science background. For a student lacking formal academic credits in science, the program takes two years to complete.

■ SUMMER PROGRAMS

The cultural and educational opportunities characteristic of the College's innovative approach to education continue throughout the summer months:

The Bennington July Program is an intensive program for 250 high school students, ages 15 to 17, seeking an introduction to college-level curriculum.

The Bennington Writing Workshops bring to the campus a community of adult writers to study fiction, nonfiction, or poetry with prominent authors, editors, and publishers.

The Alumni College, open to friends as well as alumni, offers a blend of intellectual and creative activity during a session in June.

For more information, please contact the Office of Summer Programs. In addition to the above College-sponsored programs, a variety of independent artistic groups use the campus throughout the summer.

Community Life

At Bennington, the acceptance of responsibility required of each student in planning an academic program applies to life outside the classroom as well. Successful experience in community living requires of each student a recognition of and commitment to a common good, and a tolerance for individual differences. Good sense, self-control, and consideration for others are essentials for community life.

All constituencies of the College contribute to a flow of intellectual and artistic events. A typical week offers popular, foreign, or experimental films, music concerts, drama productions, dance performances, visual arts exhibitions, guest lectures, and readings, many student-initiated. *SILQ*, Bennington's award-winning literary and arts magazine, is edited and designed entirely by a student editorial board. There are currently two newspapers, a comic magazine, and a radio station, all run by students. The Student Endowment for the Arts helps fund student activities.

The College offers a variety of special events throughout the year, including the Ben Belitt literature lecture by a distinguished author or scholar and visits by artists and thinkers through the Nields/Mortimer/Hambleton Fellowship program. The Bennington Forum invites the College and greater community to participate in panel discussions on current local and national topics; the Women's Issues Study Group sponsors lectures and events on gender issues; the Robert H.

Woodworth Lecture Series brings guests to speak on the natural sciences; the Vermont Symposium on Dance Improvisation attracts well-known dancers and choreographers for workshops; and students sponsor annual benefit concerts for the local AIDS organization and domestic violence agency. Most events are free and open to the public.

The quality of community life at Bennington relies upon an expectation of shared responsibility. Through committee work and collaborative effort, students join with faculty members and administrators in contributing to academic and governance affairs within the College community.

■ STUDENT LIFE OFFICE

The Office of Student Life serves to further the quality of campus life and functions as a bridge between academics and life outside the classroom. It is a source of information and guidance concerning nonacademic matters and offers a range of programs and student activities, arrangements for housing, cocurricular activities, advising for international students, and the publication of the Student Handbook. Staff members also furnish 24-hour emergency coverage for students and work with student organizations.

Before each term, the Student Life Office sends detailed information to new and returning students about College services and requirements for residential life. The process of self-governance at Bennington operates within the context of rules and regulations intended to ensure the health and safety of the whole community.

■ RESIDENTIAL LIFE

The residential part of the campus consists of 12 New England colonial style student houses arranged around Commons lawn, and three nearby houses of modern design. Each house accommodates about 30 students, in single or double rooms. All houses are coeducational and include new and continuing students. Each house has a kitchenette, a storage area, and a living room with fireplace. The College maintains one off-campus house in North Bennington.

The housing system at Bennington depends on responsible student leadership. House members participate in the governance of their house, and Sunday evening coffee hours in each house provide an opportunity for discussion of specific house issues as well as matters of more general concern.

■ COMMONS

At the center of the campus is the Commons building, where students check their mailboxes, get a late-night snack, play pool or the piano, purchase artwork, jewelry, and clothing flea-market style, or sit on the portico overlooking Commons lawn and Mount Anthony beyond.

All meals are served buffet and cafeteria style in Commons. There are six informal dining rooms and an outdoor veranda. Vegetarian dishes are always available.

its standard for computing; for this reason, it is an authorized Apple equipment vendor, providing full service, training, and support on campus, and offering special purchase pricing to the College community.

Music Facilities. The home of music studies is Jennings Hall, a three-story granite mansion with 18 practice rooms, 11 of them containing pianos. Other facilities in Jennings include a fully equipped percussion studio, an electronic music studio equipped with Macintosh-based computers, MIDI synthesizers and sampler, and a taping and editing studio. Jennings houses the Hoffberger Music Library, containing books, scores, records, compact discs, sheet music, computer-driven music composition software and laser writer, and the tape archives of performances at the College.

Of the three music performance spaces at Bennington, Greenwall Music Workshop is the main concert hall. A two-and-a-half story space within VAPA, it is designed to accommodate solo concerts, small and large ensembles, and, with its spacious floor and system of catwalks, collaborations of music,

dance, and drama. Deane Carriage Barn has excellent acoustics and is adaptable to large and small performing groups. Commons Theater is outfitted with Western, ethnic, and experimental instruments for the study of acoustics, instrument design, ethnic music, and experimental orchestra. Outdoor stages on campus are used during warm weather.

Science Facilities. Dickinson Science Building houses a variety of laboratories and other facilities, and students have access to all of them. Among a range of research-grade equipment available at Bennington to undergraduates is an NMR (nuclear magnetic resonance) spectrometer for advanced molecular analysis, a liquid chromatography system and a scintillation counter for analysis of proteins and nucleic acids, as well as oscilloscopes and other equipment for study of animal behavior. There are animal and instrument rooms; controlled temperature rooms and environment chambers; darkrooms; a greenhouse and herbarium; a reading room; and the new Rebecca B. Stickney Observatory, with a 16+ inch computer-controlled telescope. The 550-acre campus itself, with forest, wetlands, fields, and a pond, is an open-air laboratory for field biology and ecology, as is the nearby 900-acre field station on Mt. Equinox.

Visual Arts Facilities. The visual arts studios are the core of the daily educational experience in those disciplines. The central feature of the working area, the Galleria, is a two-story space lit by large northern skylights and equipped with overhead cranes; it serves as a multiple-function area divided by movable walls. Overlooking the floor of the Galleria are student studio spaces, the architecture studios, and classrooms. A wide exhibition floor, often filled with works-in-progress, bridges the Galleria. On the ground floor the Galleria is flanked by a large graphics studio, ceramics workrooms and kilns, architecture studio, and by corridors leading to the photography darkrooms.

VAPA also houses the Suzanne Lemberg Usdan Gallery, modeled after the fourth floor of the Whitney Museum, where guest artists, faculty members, and students exhibit their work.

Admissions

Bennington seeks men and women who have the capacity to assume responsibility for the design of their education. The College looks for students from diverse academic, cultural, socioeconomic, geographic, and racial backgrounds who have a commitment to the challenges of independent work. The College values self-motivated students who are willing to share their personal and academic strengths with the community. Bennington is committed to the concept that students assume responsibility not only for the design of their education, but also for the community in which they live. Those who come here must bring with them a dedication to, and capacity for, self-governance and a seriousness of purpose that equal the appeal of the freedom the College offers in return.

In considering applicants, the Admissions Committee attempts to gain as complete a view of the candidate as possible. Each application is reviewed in its own context, and transcripts, recommendations, and test scores (SAT or ACT) are interpreted within the context of the entire application rather than as isolated data. When evaluating a transcript, the Committee considers the range, number, difficulty, and variety of courses as well as the grades. Students are encouraged to speak forthrightly in their essays and interviews and to submit additional materials that demonstrate their commitment to intellectual and creative enterprises.

ADMISSIONS CALENDAR

December 1	Deadline for Early Decision applications Deadline for Early Action applications Deadline for Early Version financial aid applications
January 15	Deadline for freshman and transfer applications for spring term Deadline for financial aid applications for spring term Deadline for freshman applications for fall term
March 1	Deadline for financial aid applications for fall term
April 1	Deadline for transfer applications for fall term
May 1	Candidates' reply date Deposit deadline for fall term freshmen

For students entering Bennington from secondary school, it is recommended that they take four years of English, three years of a foreign language, three years of mathematics, three years of social sciences, and three years of natural sciences. For students entering Bennington from another college, it is recommended that they pursue a solid academic program in liberal arts.

A personal interview is required except in special circumstances. Students are encouraged to visit the College for an interview and campus tour; if a visit is not feasible, students should request an off-campus interview with alumni volunteers. The best time to visit the campus is during the fall or spring term when classes are in session. With two weeks' notice, students can arrange to stay overnight with a current student and/or sit in on classes. Interviews are available Monday through Friday and on Saturday mornings in the fall. Please call the Admissions Office to schedule an appointment: 800-833-6845.

APPLICATION REQUIREMENTS

- \$45 application fee or fee waiver
- Biographical portion of application and two essays.
- Graded expository essay
- Interview
- Family Statement (optional)
- Secondary School Report
- Official high school and/or college transcript(s)
- Two teacher recommendations
- SAT or ACT scores (Our SAT code is 3080; ACT code is 4296)

Bennington accepts the Common Application in lieu of its own form and gives equal consideration to both. Students may obtain copies of the Common Application from their high school guidance counselors. Students may also apply via application software; we accept applications from College Link and College Board's ExPan. Students

using the Common Application, College Link, or ExPan will be asked to submit supplementary materials.

In special circumstances, we will review late applications; please call the Admissions Office for details.

■ EARLY DECISION AND EARLY ACTION

Freshman candidates who believe Bennington is their first choice may apply under the Early Decision plan. If admitted, they must inform the College of their intent to enroll by January 30 and forward a nonrefundable matriculation deposit. They must also withdraw applications at other colleges. The application deadline for Early Decision is December 1 and applicants will be notified by January 1.

Freshman candidates who have a strong interest in Bennington and would like an early response to their application may apply under the Early Action plan. The deadline for Early Action is December 1, with notification by January 15. Students who are admitted under the Early Action plan do not have to withdraw applications to other colleges and do not have to indicate their intention to enroll until May 1.

■ EARLY ADMISSION FROM SECONDARY SCHOOL

Qualified students may be admitted to Bennington prior to the completion of secondary school. These candidates should file the regular freshman application; special attention will be paid to the student's record, recommendations, and interview to determine whether he or she has the maturity and capability to enter college early. Students who enter

Bennington before receiving a high school diploma or G.E.D. must meet the requirements for one or the other by the end of their first year here.

■ ADVANCED PLACEMENT

Although Bennington does not grant academic credit or specific course exemption for Advanced Placement scores, faculty advisors consider scores in advising students on appropriate course selection. Some students may begin their work here at intermediate levels, on the advice of faculty.

■ INTERNATIONAL BACCALAUREATE

Bennington recognizes the value of the International Baccalaureate and G.C.E. "A" Level work. Students holding either diploma may petition for credit approval after completing one term of work at Bennington. Credit acceptance varies, taking into account the exam scores and quality of work produced here.

■ INTERNATIONAL STUDENT ADMISSION

Applicants who are not U.S. citizens or permanent residents are considered international students. Students who are not native speakers of English must sit for the Test of English as a Foreign Language (TOEFL) and are encouraged, but not required, to take the Test of Written English (TWE) component of that exam. A student must score 550 or above to be considered for admission. In addition, all international applicants

are expected to take the SAT or ACT. Bennington alumni interviewers are available in many countries. However, when an interview is not possible, the Admissions Office waives this requirement. All transcripts in languages other than English should be accompanied by a certified English translation.

As noted in the Field Work Term section, international students are unable to work off-campus for pay during their first nine months of U.S. residency due to federal immigration laws. Most opt to either work on campus or return to their home countries to work during their first FWT.

Financial aid for international students is limited, based on merit, and available only to students who apply for fall term admission.

■ DEFERRED ADMISSION

Students accepted to Bennington may delay their entrance for up to one year. Interested students should write the Dean of Admissions to request a deferral and include a description of their interim plans. Deferring students must submit a nonrefundable deposit to hold their place in the class. Students who enroll at other institutions during the deferral period forfeit their position at Bennington.

■ TRANSFER ADMISSION

In addition to secondary school records, transfer applicants must submit a transcript from all postsecondary institutions attended. Recommendations must be provided from two faculty members, preferably with whom applicants have studied during their last two semesters of college work. Official scores for the

SAT or ACT should be sent to the Admissions Office. If the transfer candidate took the exam more than five years prior to applying, the requirement will be waived. Transfers are required to interview with a faculty member in the area of their prospective discipline as well as with a member of the Admissions staff.

Applicants who have completed the equivalent of two or more years of postsecondary education are expected to demonstrate the capacity for advanced work and need to give thought to a plan of advanced study before applying.

Soon after notification of admission, the office of the Dean of the College will provide an estimate of transferable credit. After their second term at Bennington, transfer students submit their proposed plan of study, from which their class standing is determined. All students are required to spend at least two years in residence to earn the Bennington degree.

■ VISITING STUDENTS

Students enrolled in good standing at other accredited colleges may attend Bennington as visiting students and should contact the office of the Dean of the College for further information.

■ SPECIAL STUDENTS

The College admits special students who may or may not be working toward a degree. Permission to take classes as a special student must be obtained from the office of the Dean of the College.

■ LEAVES OF ABSENCE

The College regularly approves leaves of absence for students in good standing who wish to spend time away from the campus. Leaves are not normally granted to first-term students.

■ TRANSCRIPTS

Transcripts of academic work are provided to students and graduates upon request to the office of the Dean of the College, unless there is an outstanding balance owed to the College. In cases where there is an outstanding balance, transcripts are withheld until the bills are completely paid.

■ APPLICATION DEADLINES FOR GRADUATE PROGRAMS

Master of Fine Arts Programs in Dance, Music, and Visual Arts: Applications, accepted for the fall term only, are due February 15; a limited number of assistantships are available.

Master of Arts/Master of Fine Arts Program in Writing and Literature: Applications are due October 15 for entrance in January, and May 31 for entrance in August.

Bennington/Bank Street Education Program: Applications are due June 1; applicants seeking financial aid must apply by March 15.

■ Postbaccalaureate Certificate Program in Premedical and Allied Health Sciences:

Applications are due April 30 for the fall term.

Financing Your Education

Bennington College offers need-based and merit-based financial assistance to incoming students, with the goal of meeting 100 percent of a family's demonstrated, calculated financial need. We encourage students to consider Bennington regardless of their financial situation; applying for financial aid has no bearing on admission decisions.

■ FEES 1994-95

Tuition, room and board \$25,800

The comprehensive fee includes courses, laboratory and studio fees, music and foreign language lessons, and tutorials. As part of the restructuring process, Bennington is committed to reducing tuition by ten percent (in 1994 dollars) over the next five years.

■ NEED-BASED AID

U.S. Citizens and Permanent Residents. If you are a U.S. citizen or a permanent resident, to apply for financial aid you must submit the Free Application for Federal Student Aid (FAFSA), the Financial

For more information about undergraduate and graduate programs, please contact:
Admissions Office
Bennington College
Bennington, VT 05201
802-442-6349 or 800-833-6845
FAX: 802-442-5401, ext. 198.

Aid Form (FAF), a Bennington College Financial Aid Application, and copies of the latest federal income tax returns from parents of dependent students and from applicants, if filers. If parents are divorced or separated, non-custodial parents must submit a Divorced/Separated Parent's Statement and copies of their latest tax returns. All of these forms are used in determining a family's "demonstrated need."

Early Action or Early Decision. Students who choose to apply Early Action or Early Decision and who want financial assistance should submit the Early Financial Aid Form (available from Bennington's Financial Aid Office) along with the previous year's tax returns, the Bennington College Financial Aid Application, and the Divorced/Separated Parent's Statement (if applicable) by December 1. Students will be notified of tentative awards with Bennington's offer of admission.

Financial Aid After the First Year. Students must reapply each year for need-based financial aid. Provided the student makes satisfactory academic progress and the family continues to demonstrate financial need, financial aid awards will continue in subsequent years. Students who enter Bennington without financial aid may apply for federal aid in succeeding years. Applications for institutional grants funds will be reviewed on an individual basis after current aid recipients have received their awards.

■ FINANCIAL AID FORM SUBMISSION DEADLINES:

December 1	Early Action or Early Decision applicants
January 15	Spring entry applicants
February 1	International applicants
March 1	Fall entry applicants

Providing you meet these deadlines, you will be notified of your aid eligibility with Bennington's letter of admission.

Special Circumstances. Although some special circumstances are taken into account, the College does not usually acknowledge an undergraduate's financial independence. In addition, we expect both natural parents—whatever their marital or legal status—to contribute to education expenses according to their ability.

Financial Aid Awards. The college financial aid award generally consists of a combination of grant, loan, and work/study funds. Our calculation of a family's ability to contribute to educational costs may differ from the federal calculation. In determining a student's eligibility for Bennington grant funds, the College will consider additional financial information (i.e. home equity, business or real estate income or loss, expected student earnings, or assistance from divorced parents). Nearly all financial aid recipients are expected to borrow through the Federal Stafford Student Loan Program to meet college costs. The amount of loan in a student's award increases each year. Aid awards include a work allocation, often Federal Work-Study. Though most jobs are on campus, some positions involve off-campus community service.

All or part of any scholarship awarded by a source other than the Bennington Financial Aid Office can be used to reduce either the amount of the student's loan or the amount the family must pay.

International Students. Financial aid to international students is limited and is offered to fall term applicants only. International students must submit a Bennington College Financial Aid Application, Foreign Student Financial Aid Application, Certification of Finances, and an official statement of annual income and benefits from parents' employers, translated into English and U.S. dollars. (Forms are available from the Admissions Office.) Nearly all financial aid recipients are expected to borrow through the Bennington Loan Program to meet college costs. The amount of loan in a student's award increases each year.

■ MERIT-BASED AID

Bennington awards several scholarships based on academic merit and without regard to financial need. All first-year and transfer students applying for ad-

mission are automatically considered for the merit scholarships; no additional application is required. Bennington scholarship winners who also receive need-based institutional aid may use \$2,000 of the merit award to replace student loan funds in their awards.

Brockway Faculty Scholarship. Each year, a faculty committee chooses a number of students who show promise for distinguished work at Bennington. They are offered renewable scholarships of \$7,000 per year for up to four years.

Green Mountain Scholarship. This renewable \$10,000 grant is awarded annually to a Vermont resident who demonstrates outstanding academic achievement and exceptional promise.

National Merit Scholarship Finalists. First-year students who enroll at Bennington and who are National Merit finalists (non-corporate) automatically receive a \$2,000 scholarship from the College. The scholarship is renewable for a maximum of four years. (Bennington needs official notification of National Merit Finalist status in order to make the scholarship award.)

Please call the Financial Aid Office for more detailed information or with questions: 802-442-5401, ext. 315.

Curriculum

All disciplines within the natural sciences, mathematics, humanities, social sciences, and visual and performing arts are offered at Bennington. In addition to traditional disciplines, faculty members with converging interests also teach in special faculty program groups. This combination of interconnecting, cross-disciplinary courses and individual study within disciplines produces a lively, organic curriculum.

The purpose of a Bennington education is to foster a set of capacities and dispositions: reflection, action, rigor, expression, independence, collaboration, excellence, resilience, and an impulse toward meaning and truth. Bennington's curriculum is the flexible, responsive mechanism that enables teachers and students, working together as practitioners and apprentices, to achieve that end.

The Humanities. Literature is taught exclusively by poets, novelists, writers of short stories, essayists, and playwrights. This establishes an alternative to theoretical and ideological preoccupations in the teaching of literature, and integrates the activities of reading, writing, research, and reflection. Literature in a foreign language is taught by writers capable of teaching in both English and another language. Interpreting the great works of literature under the guidance of men and women who are themselves distinguished practitioners of these arts is as powerful for Bennington students as learning to write under their tutelage.

As of fall 1995, all foreign language learning takes place at a Regional Language Learning Center, which is a collaborative venture with other public and private institutions joining together to teach a range of European and Asian languages. The Center will be staffed by teachers especially oriented to teaching language competency.

Social Sciences. To counteract the modern fragmentation of the social sciences that encourages a premature drive toward technical specialization, Bennington pursues the classical practice of social science as public philosophy. To help refocus students' interest on fundamental questions and engage them in dialogues about matters of common interest, social sciences at Bennington cover four major areas of study: history (political, economic, cultural, intellectual); philosophy (political, economic, aesthetic); anthropology (cultural, political, economic); and psychology (developmental, cognitive, behavioral).

Sciences and Mathematics. The biological sciences anchor the College's science offerings in physics, chemistry, computer science, and biology. The concern for creating a more ecologically sustainable campus informs the entire curriculum, while the recent provision of a 900-acre field station on nearby Mt. Equinox, the new Stickney Observatory, increasingly sophisticated equipment, and the distinction of the postbaccalaureate program contribute to the College's focus and capacities.

Visual and Performing Arts. All music, dance, drama, and visual arts faculty are professionally active in their disciplines. The teaching of music and architecture is augmented by the use of computer technologies. Film and video studies make increasing use of the new technologies too, as do such disciplines as costume design, ceramics, and stage lighting.

In fact, students of all disciplines are encouraged to discover ways of incorporating the moving image into their repertoires of expression. The technology itself is kept as transparent as possible with emphasis always on its capacity to amplify rather than supplant imaginative and intellectual resources.

PROGRAMMATIC INITIATIVES

A series of programmatic initiatives, a result of the Bennington College Symposium conducted during 1993-94, are under development during 1994-95. These new emphases do not replace programs that exist at Bennington, but rather will be incorporated throughout the curriculum.

Diversity and Multiple Perspectives. A cluster of "Beginnings" courses, each emphasizing a mode of human understanding and expression—music, mathematics, words, pictures, or movement, for example—is an addition to the curriculum as of 1995-96. All entering students are required to consider at least one of these courses, which are taught by core faculty. The prerequisite for admission is to demonstrate dread rather than confidence, a presumption of inadequacy rather than of talent.

Bennington is committed to educating students in perspectives and cultures other than their own and introducing them to the terms of citizenship both in a pluralistic democracy and in the global village. Central to this commitment is a faculty-wide seminar focusing on other cultures in juxtaposition to our own. This multiple perspective is intended to influence classrooms, studios, and laboratories throughout the curriculum.

Conditions of Individual Freedom. A principal new focus will be to reshape the College around principles that foster the development of an ethos of interdependence. While retaining an abiding commitment to the individual, Bennington is modifying existing programs to strengthen students' understanding of the conditions of personal and cultural freedom on which the lifelong exercise of their individuality depends. New academic programs in this category include: the study and practice of sound environmental understandings and behaviors leading to the creation of a more environmentally responsible campus; the maturation of intellectual habits of social reflection, an interest in the ideal of the public good, and the habit of public service; and a scientific, philosophic, and practical understanding of psychological/biological interactions, especially as they relate to the rapidly expanding knowledge of the human brain.

Technology. As a New Media Center site (see page 7), Bennington is working on projects for individual and collective inquiry in the arts and sciences. One example of the use of the new technology is that students will assemble an ongoing electronic portfolio of their work at the College on CD-ROM. This portfolio enables students to elaborate and recast problems and projects as a continuous activity, and provides the means to examine the totality of their undergraduate education at the completion of the senior year.

Bennington uses the expanding power of technology to amplify students' capacities and to diminish the substitution of technique for substance.

Focus on New Work. At Bennington, creativity is nurtured and shaped by a maturing capacity to discover the wealth of connections at the center of a focused enterprise. By bringing the ambition and responsibility of the artist to the library and the laboratory, the College advances the cause of a higher education devoted to the expansion of imagination, the disciplining of passion, the extension of empathy, the joy of learning.

Please note: Specific course listings for each term are prepared and published prior to registration by the office of the Dean of the College.

Core Faculty

The academic heart of Bennington College is a faculty composed of teacher-practitioners who do what they teach. By inviting them into their work, faculty members help students engage first-hand, and from the very beginning, in the creative process itself. This apprenticeship model makes students active partners in the pursuit and shaping of their education.

The core faculty is organized into dynamically changing faculty program groups, in which scholars, artists, and scientists with converging interests collaborate to frame and develop programs for students and each other. Faculty program groups generally include three to five faculty members with overlapping interests. The groups also supervise each student's major or area of concentration. Individual members of the core faculty continue to teach their disciplines; this combination of disciplines and courses offered through the program groups constitutes the curriculum.

JANE FORD AEBERSOLD, CERAMICS

B.F.A., Newcomb Art School, Tulane University, 1969; M.F.A., New York State College of Ceramics at Alfred University, 1971. Instructor, Alfred University Summer School, 1971; adjunct professor of ceramics, University of Bridgeport, 1972. Exhibitions: *32nd Annual Scripps Invitational*, Claremont, 1976; *Clay, Fiber and Metal*, Bronx Museum, 1978; *Jane Ford: Recent Work*, Everson Museum of Art, Syracuse, 1979; *A Century of Ceramics in the United States 1878-1978*, Everson Museum of

Art, Syracuse, 1979; *Impressions Gallery*, Boston, 1979, 1982; *Elements Gallery*, New York, 1980, 1983; *Jane Ford Aebersold*, Museum of Art, Carnegie Institute, Pittsburgh, 1981; Garth Clark Gallery, Los Angeles, 1981, 1982, 1987; Mattingly-Baker Gallery, Dallas, 1983; B.Z. Wagman Gallery, St. Louis, 1985; Garth Clark Gallery, Kansas City, 1986; *Color and Pattern—Surface to Form*, Esther Saks Gallery, Chicago, 1986; *American Potters Today*, Victoria and Albert Museum, London, 1986; *Painted Volumes: Ceramics by Twelve Contemporary Artists*, Chrysler Museum, Norfolk, 1986. Museum Collections: Everson Museum of Art, Syracuse; Los Angeles County Museum of Art; Museum of Art, Carnegie Institute, Pittsburgh; Museum of Fine Arts, Boston; Victoria and Albert Museum, London. Dean of Faculty, Bennington College, 1988-91; Bennington College, 1972-.

ALAN ARKIN, FILM

Attended M.A. program at Bennington, 1954-55. Selected acting credits, Broadway and film: *Enter Laughing*; *The Russians Are Coming*; *The Russians Are Coming: The Heart is a Lonely Hunter*; *Wait Until Dark*; *Catch 22*; *Little Murders*; *The Last of the Red Hot Lovers*; *The In-Laws*; *Joshua Then and Now*; *Edward Scissorhands*; *Havana*; *Glengarry Glen Ross*. Television: *The Defection of Simas Kudirka*; *St. Elsewhere*; *A Matter of Principle*; *Escape from Sobibor*; *Necessary Parties*; *Cooperstown*. Directing, off-Broadway, Broadway, television, film: *Ek?*; *Little Murders*; *The White House Murder Case*; *Joan of Lorraine*; *The Sunshine Boy*; *Room Service*; *T.G.I.F.*; *People Soup*; *Twigs*,

pilot of *Fay, The Visit*. Writing: the short films *T.G.I.F.* and *People Soup*; four books: *Tony's Hard Work Day*, *The Lemming Condition*, *Halfway Through the Door*; and *The Clearing*. Honors and awards: Tony Award, Golden Globe, two Oscar nominations, two New York Critic's Awards, Canadian Academy Award, Emmy nomination, Obie for directing, Oscar nomination for writing. Teaching experience: Wright State; International Film & Television Workshop. Bennington College, 1994-.

BARRY T. BARTLETT, CERAMICS

B.F.A. Kansas City Art Institute, 1975; M.F.A., New York State College of Ceramics at Alfred University, 1977. National Endowment for the Arts Fellowship, 1982-83, 1990-91. Artist-in-Residence, Altos de Chavon School of Arts, Dominican Republic, 1986, and Watershed Center for the Ceramic Arts, North Edgecomb, Maine, 1992; visiting artist, Arco Center for the Arts, Lisbon, 1990; visiting artist, Rhode Island School of Design, 1992, and New York University, 1992; Artists Invite Artists residencies, Watershed Center for the Ceramic Arts, 1992 and 1994. Selected exhibitions: Ester Saks Gallery, Chicago, 1984; Rotunda Gallery, New York, 1985; Nelson Atkins Museum of Art, Kansas City, 1985; Detroit Focus Gallery, 1986; Johnson State College, 1991; NCECA Ceramic Show, Cheltenham Center for the Arts, Philadelphia, 1992; Jane Artsook Gallery, New York, 1992; Erector Square Gallery, New Haven, 1993. Taught at: Camberwell School of the Arts and Crafts, London, 1978; The New School for Social Research, 1979; Parsons School of Design, 1989. Bennington College, 1982, 1987-.

PATRICK BEALE, ARCHITECTURE

Architectural Association School of Architecture, London; R.I.B.A. Part I, 1975; Part II, 1979; A.A. Diploma, 1979; West Surrey College of Art and Design/Wolverhampton Polytechnic, 1970-72. Assistant to Jean-Claude Perrot, Architect, D.P.L.G. Perigues, France, 1975-76; Assistant to J.R.A. Devas, Architect, Montaigne de Quercy, France, 1976-77. Private practice, London, 1978-81: Consultant to York Rosenberg & Mardell, Architects, 1979; Hodges & Haxworth, Architects, 1979-81. Senior Architect, B.K. Design Consultants, Doha, Qatar, 1981-83. Principal, Consultancy Services Partnership, Building Design Consultants, Doha, Qatar, 1983-84. Consultant to H.E. The Ambassador of Yemen Arab Republic, Sanaa, 1982-83. Director, Devecon/B.K. Joint Venture, Architects & Engineers, Helsinki, for Arab Gulf States, 1982-84. Consultant to White Dundas, Architects, Proprietary, Perth, for Americas Cup Projects, 1986, 1987. Private practice/consultory U.S.A. 1987-. Visiting critic: Architectural Association School; Cornell University; Rensselaer Polytechnic Institute; Rhode Island School of Design; University of Texas, Austin; University of Western Australia; Royal Melbourne Institute of Technology. Taught at Architectural Association School of Architecture Intermediate and Diploma School, 1979, 1986; Rensselaer Polytechnic Institute, 1985; University of Western Australia, 1990. Dean of Studies, Bennington College, 1988. Bennington College, 1980-81, 1983-.

ARTHUR BROOKS, MUSIC

B.A., Antioch College, 1969. Trumpet and composition with Bill Dixon, 1969-; composition with Cecil Taylor, 1971-, Antioch College. National Endowment for the Arts grant in composition, 1976; artist-in-residence, Vermont Institute on the Arts, summer 1984; Vermont Council on the Arts fellowship in composition, 1984. Ensemble leader, Weiner Musik Gallerie, Orchestral Workshop on Contemporary Black Music Practices, Vienna, February 1985; visiting artist, Vermont Institute on the Arts, 1985; visiting teacher, Middlebury College, winter 1986, 1987; member, music judging panel, Vermont Council on the Arts, 1986-87. Music director, The Dance Company, Middlebury, winter tour 1987. Visiting professor, winter 1990; artist-in-residence, spring 1990, Middlebury College. Member, recording group Brute Force, 1967-70 and Boston Art Ensemble, 1970-73; cofounder and member, Music/Dance Ensemble, 1983-; conductor, Cecil Taylor Orchestra, Concertgebouw Amsterdam, fall 1987; member, Bill Dixon Sound Unity Orchestra, and Cecil Taylor Unit, spring 1988. Recordings: *Brute Force*, Embryo Records (Atlantic), 1969; *Nightcaller* (solo), IBMS Records (independently produced), 1978; sideman on *Bill Dixon in Italy, Vols. I and II*, Soulnote Records, 1981. Tours and performances throughout United States, Canada, Europe, Caribbean Islands. Bennington College, 1973-.

DEREK CAMPBELL, DRAMA

N.C.S.D., L.U.D., Honors, London University, 1969; M.A., Theater Arts, Pennsylvania State University, 1979. Teaching: Middlesex Polytechnic (London), 1973-76; SUNY-Buffalo, 1979-84; MIT, 1984-88; Carnegie-Mellon University, 1988. Acting: Merrimack Rep., Lyric Stage & New Rep., Boston, MA; Symphony Space, New York, NY; Three Rivers Festival, Pittsburgh PA; Playhouse, Studio Arena and Center Theatres, Buffalo. Leading roles: *Caucasian Chalk Circle*; *Waiting for Godot*; *Richard II*; *As You Like It*; *The Bishop's Bonfire*; *Pack of Lies*; *Laura*. Directing: (U.K.) Belgrade Theatre, Coventry, *The Glass Menagerie*; Civic Theatre, Crewe, *The Price*; Edinburgh Festival Fringe, *A Midsummer Night's Dream*; (U.S.) American History Theater, St. Paul, MN, *Observe the Sons of Ulster*; Carnegie-Mellon University, *The Crucible*, Boston Shakespeare Co., *Double Cross*, Kavinoky, Center & Playhouse Theatres, Buffalo, *The School for Scandal*, *The Country Wife*, *Juno and the Paycock*, *The Price*. Founder/Artistic Director, Phoenix Festival Co., London. Member: Theatre Touring Policy Committee, British Arts Council. Auditor, New York Arts Council. Essays and reviews published in *Theatre Three*. Bennington College, 1991-.

TONY CARRUTHERS, DRAMA

Attended St. Martin's School of Art, Central School of Arts and Crafts, London. Resident designer, Mermaid Theatre, London, 1961-63; Royal Shakespeare Theatre, 1966-68. Designer for London and European productions, installations and perform-

ances, 1963-68 including premieres of work by Sean O'Casey, Arthor Adamov, Brendan Behan, Joe Orton, Peter Weiss, C.P. Taylor, Berthold Brecht. Designer-in-residence, Theater Program, SUNY at Buffalo, 1969. Faculty, School of Visual Arts, New York, 1970-72. Recent design and performance work at The Joyce Theatre, Roulette; Downtown Art; D.T.W., The Twining Gallery and Wolf Gallery, New York City. Video work shown at Institute of Contemporary Art, Los Angeles; I.C.A., London; The Bank, Amsterdam. Other work represented in the Artists Book collection at the Museum of Modern Art; at Franklin Furnace, New York City and Books and Things, Amsterdam; video for the Ridiculous Theatre Company, 1986-88; commissioned work with Cow Video. Bennington College, 1974-.

SHAUN CASSIDY, SCULPTURE

B.A., Honors, Norwich School of Art; M.V.A., University of Alberta; attended Epsom College and West Surrey College of Art and Design. Selected exhibitions: Norwich School of Art Gallery, Norfolk, U.K.; Hardingham International Sculpture Workshop Exhibition, Norfolk; Exchange Exhibition, Rouen, France; Colchester Sculpture Workshop Exhibition, Essex, U.K.; University of Alberta; University of Calgary; Mashomack Workshop Exhibition and Triangle Artists Workshop Exhibition, Pine Plains, NY; Lorraine Kessler Gallery, Poughkeepsie, NY; Williamstown Riverfest Sculpture Exhibition; Museum of Art at Ursinus College. Selected workshops and

residencies: Hardingham International Sculpture Workshop; Triangle Artists Workshop; Philip & Muriel Berman Workshop, Allentown, PA; Watershed Center for the Ceramic Arts, Maine. Bennington College, 1994-.

STEVEN CRAMER, LITERATURE

B.A., Antioch College, 1976; Sheffield University studies, 1975; M.F.A., Iowa Writers Workshop, 1978. Publishing experience: assistant editor/poetry editor, David R. Godine, Publisher; associate editor/marketing copywriter, Ballinger Publishing Co.; staff editor for poetry, *The Atlantic Monthly*, 1987-. Awards: Phi Beta Kappa Poet, Tufts University, 1993; Stanley Young Fellowship in Poetry, Bread Loaf Writer's Conference, 1987; National Endowment for the Arts fellowship, 1984; The Artists Foundation fellowship, Massachusetts Council for the Arts; 1983; Alan Collins Poetry Scholarship, Bread Loaf Writer's Conference, 1982. Books of poems: *The Eye that Desires to Look Upward*, 1987; *The World Book*, 1992. Poems, essays, reviews published in *Agni*, *Antioch Review*, *The Atlantic Monthly*, *The Nation*, *The New England Review*, *North American Review*, *Paris Review*, *Poetry*, *Harvard Review*, others. Visiting instructor: M.I.T., 1992 and 1994; Instructor: Blacksmith Poetry Center; M.I.T., 1983-84. Lecturer: Boston University, 1984; Tufts University, 1988-94. Bennington College, 1994-.

TERRY CREACH, DANCE

B.S., University of Oregon, 1972. Performing and teaching company member: Musawwir Gymnastic Dance Co.,

1974-78; Rotante Dance Co., 1977-78; James Cunningham's Acme Co., 1978-85; The Vanavar Caravan, 1979-85. Guest performer with Annabelle Gamson, Jane Comfort, Ruby Chang, Catlin Cobb, Rachel Lampert, 1981-87. Codirector, Creach/Koester Dance Co., 1980-; annual concert seasons in New York City, national and international teaching/performing residencies. Choreographic fellowships: New York Foundation for the Arts, 1989; National Endowment for the Arts, 1990-94. Grants/awards for Creach/Koester: Bonnie Bird Choreography Fund, North American Award, 1992; NY State Council on the Arts, 1987-93; Joyce Mertz-Gilmore Foundation, 1990-91; Meet the Composer, 1991; National Repertory Project, 1991. Guest instructor: Virginia Commonwealth University, 1985; Ohio State University, 1986; Harvard Summer School, 1990; University of Wisconsin/Milwaukee, 1994; Bates Summer Dance Festival, 1991 and 1994; NYU Summer Dance Residency, 1993-94. Dance Panelist, NY State Council on the Arts, 1993-. Site visit consultant, National Endowment for the Arts, 1993-. Bennington College, 1987-.

NORMAN F. DERBY, PHYSICS AND ASTRONOMY

B.S., Loyola University, 1967; Ph.D., Massachusetts Institute of Technology, 1976. National Science Foundation Graduate Fellow, 1967-69, 1971. Lecturer, Freshman Honors Program, University of Delaware, 1976-78. Visiting Scientist, High Altitude Observatory, 1989. Publication in *Astrophysical Journal*. NSF Instrumentation grant, 1991.

At Bennington College: Dean of Studies, 1983-85; acting Dean of Faculty, 1985; Director of Administrative Computing, 1985-87; Dean of the College, 1994-. Bennington College, 1978-.

WILLIAM R. DIXON, MUSIC

Hartnett Conservatory of Music, 1951. Recording labels: RCA Victor, Savoy, Supraphone, BYG, Actuel, Pipe, Arista, Soulnote, Cadence, Fore, Bluenote. Publications in: *Coda*, *Metamorphosis Music*, *Contact Quarterly*; feature articles in *Jazz Hot*, France, 1993; *Musica Jazz*, Italy, 1987, 1989, 1992; *Spettacoli* and *Veronasette*, Italy, 1992; *Jazz Podium*, Austria, 1985. Radio broadcasts: WKCR, New York, "Bill Dixon, 1974-1993: a Musical Retrospective," 1993, and "Bill Dixon, 1960-1992: a Musical Retrospective," 1992. Awards: BMI's Jazz Pioneer Award, New York, 1984; Critics' Discographical Society for Best Recordings of the Year, Giancarlo Testoni Award, Italy, 1981; *Jazz* magazine's Musician of the Year, France, 1976. Founder, United Nations Jazz Society, 1958; Jazz Composers Guild, 1964; Free Conservatory of the University of the Streets, 1967-68, New York. Elected Fellow of Vermont Academy of Arts and Sciences, 1988. Advisory panelist, Vermont Council on the Arts, 1987-89, and Jazz Advisory Committee of New England Foundation for the Arts, 1988-91; peer panelist, National Endowment for the Arts, 1990; panelist, Yale and Northeastern Universities, 1990; presented paper at Smithsonian Institution's 2d Annual Ellington Symposium, 1990. Guest artist-in-residence, Ohio State University, 1966; composer-in-residence,

George Washington University, 1967; instructor, Teachers College of Columbia University, 1967-70; visiting professor of music, University of Wisconsin at Madison, 1971-72; Distinguished Visitor in the Arts, Middlebury College, 1986. Bennington College, 1968-.

MANSOUR FARHANG, HISTORY

B.A., University of Arizona, 1965; Ph.D., Claremont Graduate School, 1970. Professor, California State University at Sacramento, 1970-79; visiting professor, Claremont Graduate School, summer 1982; lecturer, Princeton University, 1982-83. Ford Foundation teaching fellow, Claremont Graduate School, 1969-70; research fellow, Center for International Studies, Princeton University, 1982-83. Served as revolutionary Iran's first ambassador to the United Nations, resigning in protest when Khomeini regime refused to accept U.N. Commission of Inquiry's recommendation to release American hostages in Tehran. Early in Iran-Iraq war served as then-President Bani-Sadr's envoy in negotiations with international peace missions. Current advisory board member of Middle East Watch, a branch of the Human Rights Watch. Publications: *U.S. Imperialism: From the Spanish-American War to the Iranian Revolution*, 1981; *The U.S. Press and Iran: Foreign Policy and the Journalism of Deference*, with William A. Dorman, 1987; contributor to scholarly journals and national news media. Bennington College, 1983-.

THOMAS FARRELL, DANCE (MUSIC SPECIALIST)

B. Music, Crane School of Music, SUNY at Potsdam, 1980. Commissions for Creach/Koester Dance, Martha Wittman/Betty Jones Dances We Dance Co., June Finch and Dancers, Susan Sgorbati, Caroline Adams, and McLaughlin/Beswick Dance Theater. Extensive tours with McLaughlin/Beswick Dance Theater and American Dance Machine. Composer, musical director, and instructor for New York State Summer School of the Arts (also faculty) 1987-, Barnard College 1985-90, and American Dance Machine 1983-88. Accompanist for SUNY Potsdam, 1976-80; SUNY Purchase, 1990-; Barnard College 1985-90; Paul Taylor Dance Studios; José Limón Dance Studios; and Alvin Ailey Dance School. Bennington College, 1987-.

PEGGY FLORIN, DANCE

B.A., Empire State College; M.F.A., Bennington College; attended Juilliard School. Studied with Margaret Craske, Antony Tudor, Mary Inkson, Merce Cunningham, Albert Reid, Phyllis Lamhut. Performance experience: Atlanta Ballet; Manhattan Festival Ballet; Anna Wyman Dance Theatre; White Dog Studio, NYC; Theatre of the Open Eye, NYC; Riverside Dance Festival, NYC; Cunningham Studio, NYC; Summerdance 10th Anniversary Concert; Northeast Artist Research Concert; others. Choreography performed at Marymount Manhattan Theatre, NYC; Oberlin College; Ohio University; Russell Sage College; DIA, NYC; Bennington College; White Mountain Dance Festival; Movement

Research, NYC; Williams College, others. Canada Arts Council grants, 1974, 1977, 1978. Taught at Marymount Manhattan College, Janet Panetta Dance Studio, Russell Sage College, Williams College. Summer residencies at White Mountain Dance Festival, Cleveland State University, Bennington July Program, Pro Danza Italia. Bennington College, 1991-.

MICHAEL GIANNITTI, LIGHTING DESIGN, DANCE AND DRAMA

B.A., Bates College, 1984; M.F.A., Yale School of Drama, 1987. Lighting designer: *Joe Turner's Come and Gone*, on Broadway and at Old Globe, Arena Stage, Settle Rep, Yale Rep, and Huntington theaters; *Macbeth*, *Burn This*, *The Heidi Chronicles*, *A Christmas Carol*, *Reckless*, Trinity Rep; *Comedy of Errors*, *Much Ado About Nothing*, *The Skin of Our Teeth*, New Jersey Shakespeare Festival; *Other People's Money*, Hasty Pudding Theatre; *Separation*, George Street Playhouse; *Spell #7*, Studio Theatre; Hampton Playhouse, nine summer seasons. Dance lighting: *Grey Marie*, *Beau Regard*, *Picture This* at The Kitchen and DTW; 15 pieces by Marta Renzi at The Joyce, DTW, La Mama, and on tour. Adjunct, Rhode Island College, 1987, 1989. Bennington College, 1992-.

RANIL D. GUNERATNE, CHEMISTRY

B.Sc., First Class Honors, University of Colombo, Sri Lanka, 1980; M.S., 1984, and Ph.D., 1988, Cornell University. Quality Control Manager, Chemical Industries (Colombo) Ltd., 1981-82. Postdoctoral associate, University of Iowa, 1987-90. Visiting assistant professor Cornell University, 1993. Publica-

tions in *Tetrahedron Letters*, *Journal of the American Chemical Society*, and the *Journal of Fluorine Chemistry*. Recipient of research grants from Vermont EPSCoR and the Research Corporation for research in synthetic organofluorine chemistry. Bennington College, 1990-.

EDWARD HOAGLAND, LITERATURE

A.B., Harvard University, 1955. Publications: *Cat Man*, 1956; *The Circle Home*, 1960; *The Peacock's Tail*, 1965; *Notes From the Century Before*, 1969; *The Courage of Turtles*, 1971; *Walking the Dead*, 1973; *Red Wolves and Black Bears*, 1976; *African Calliope*, 1979; *The Edward Hoagland Reader*, 1979; *The Tugman's Passage*, 1982; *Seven Rivers West*, 1986; *City Tales*, 1986; *Heart's Desire*, 1988; *The Final Fate of the Alligators*, 1992; *Balancing Acts*, 1992. Recent grants: American Academy of Arts and Letters, 1981; National Endowment for the Arts, 1982. Citation in the Arts from New York Public Library, 1988. National Magazine Award, 1989; Lannan Foundation Award, 1993. Elected to American Academy and Institute of Arts and Letters, 1982. Nature editor-in-chief, *The New York Times*, 1979-89. General editor, Penguin Nature Library, 1985-. Visiting lecturer, New School for Social Research, 1963-64; Rutgers, 1966; Sarah Lawrence, 1967, 1971; City University of New York, 1967-68; University of Iowa, 1978, 1982; Columbia University, 1980-81; Brown University, 1988; University of California at Davis, 1990, 1992; Bennington College, 1987-89, 1991-.

CHICHUNG HUANG, LITERATURE

B.A., Yenching University, Beijing, 1950. Lecturer, Yenching University, 1950-52; lecturer, associate professor, professor, Peking University, 1952-83 (1958-78, political exile); concurrently, lecturer at Graduate School, China Science and Technology University, Beijing, 1978-80; visiting professor, Hamline University, 1983-84, Emory University, 1984-85. Translations from English into Chinese: George Bernard Shaw, *Widowers' Houses*; Harriet Beecher Stowe: *Uncle Tom's Cabin*; *One Hundred Great Letters* (published in Hong Kong, Taiwan, and mainland China); short stories by various American and English authors; coeditor of *Collected Essays on Shakespeare* (in Chinese); translations from Chinese into English: *Lun Yu*, or *The Analects of Confucius* (forthcoming, Oxford University Press); *Lao Tzu*, or *The Tao Te Ching*, recently completed. Bennington College, 1988-.

KENNETH M. KENSINGER, ANTHROPOLOGY

A.B., Wheaton College, 1953; M.A., University of Pennsylvania, 1964. Linguistic and ethnographic research in Peru, 1955-59, 1960-63. Instructor, Temple University, 1964-70; lecturer, Columbia University, 1970-71. Organizer and host, annual South American Indian Conference, 1977-. Publications: senior author, *The Cashinahua of Eastern Peru*, 1975; numerous papers on diverse aspects of Cashinahua culture and society. Editor: *Working Papers on South American Indians*, 1979-; *Marriage Practices in Lowland South America*, 1984. Bennington College, 1971-.

At Bennington College: Dean of Studies, 1983-85; acting Dean of Faculty, 1985; Director of Administrative Computing, 1985-87; Dean of the College, 1994-. Bennington College, 1978-.

WILLIAM R. DIXON, MUSIC

Hartnett Conservatory of Music, 1951. Recording labels: RCA Victor, Savoy, Supraphone, BYG, Actuel, Pipe, Arista, Soulnote, Cadence, Fore, Bluenote. Publications in: *Coda*, *Metamorphosis Music*, *Contact Quarterly*; feature articles in *Jazz Hot*, France, 1993; *Musica Jazz*, Italy, 1987, 1989, 1992; *Spettacoli* and *Veronasette*, Italy, 1992; *Jazz Podium*, Austria, 1985. Radio broadcasts: WKCR, New York, "Bill Dixon, 1974-1993: a Musical Retrospective," 1993, and "Bill Dixon, 1960-1992: a Musical Retrospective," 1992. Awards: BMI's Jazz Pioneer Award, New York, 1984; Critics' Discographical Society for Best Recordings of the Year, Giancarlo Testoni Award, Italy, 1981; *Jazz* magazine's Musician of the Year, France, 1976. Founder, United Nations Jazz Society, 1958; Jazz Composers Guild, 1964; Free Conservatory of the University of the Streets, 1967-68, New York. Elected Fellow of Vermont Academy of Arts and Sciences, 1988. Advisory panelist, Vermont Council on the Arts, 1987-89, and Jazz Advisory Committee of New England Foundation for the Arts, 1988-91; peer panelist, National Endowment for the Arts, 1990; panelist, Yale and Northeastern Universities, 1990; presented paper at Smithsonian Institution's 2d Annual Ellington Symposium, 1990. Guest artist-in-residence, Ohio State University, 1966; composer-in-residence,

George Washington University, 1967; instructor, Teachers College of Columbia University, 1967-70; visiting professor of music, University of Wisconsin at Madison, 1971-72; Distinguished Visitor in the Arts, Middlebury College, 1986. Bennington College, 1968-.

MANSOUR FARHANG, HISTORY

B.A., University of Arizona, 1965; Ph.D., Claremont Graduate School, 1970. Professor, California State University at Sacramento, 1970-79; visiting professor, Claremont Graduate School, summer 1982; lecturer, Princeton University, 1982-83. Ford Foundation teaching fellow, Claremont Graduate School, 1969-70; research fellow, Center for International Studies, Princeton University, 1982-83. Served as revolutionary Iran's first ambassador to the United Nations, resigning in protest when Khomeini regime refused to accept U.N. Commission of Inquiry's recommendation to release American hostages in Tehran. Early in Iran-Iraq war served as then-President Bani-Sadr's envoy in negotiations with international peace missions. Current advisory board member of Middle East Watch, a branch of the Human Rights Watch. Publications: *U.S. Imperialism: From the Spanish-American War to the Iranian Revolution*, 1981; *The U.S. Press and Iran: Foreign Policy and the Journalism of Deference*, with William A. Dorman, 1987; contributor to scholarly journals and national news media. Bennington College, 1983-.

THOMAS FARRELL, DANCE (MUSIC SPECIALIST)

B. Music, Crane School of Music, SUNY at Potsdam, 1980. Commissions for Creach/Koester Dance, Martha Wittman/Betty Jones Dances We Dance Co., June Finch and Dancers, Susan Sgorbati, Caroline Adams, and McLaughlin/Beswick Dance Theater. Extensive tours with McLaughlin/Beswick Dance Theater and American Dance Machine. Composer, musical director, and instructor for New York State Summer School of the Arts (also faculty) 1987-, Barnard College 1985-90, and American Dance Machine 1983-88. Accompanist for SUNY Potsdam, 1976-80; SUNY Purchase, 1990-; Barnard College 1985-90; Paul Taylor Dance Studios; José Limón Dance Studios; and Alvin Ailey Dance School. Bennington College, 1987-.

PEGGY FLORIN, DANCE

B.A., Empire State College; M.F.A., Bennington College; attended Juilliard School. Studied with Margaret Craske, Antony Tudor, Mary Inkson, Merce Cunningham, Albert Reid, Phyllis Lamhut. Performance experience: Atlanta Ballet; Manhattan Festival Ballet; Anna Wyman Dance Theatre; White Dog Studio, NYC; Theatre of the Open Eye, NYC; Riverside Dance Festival, NYC; Cunningham Studio, NYC; Summerdance 10th Anniversary Concert; Northeast Artist Research Concert; others. Choreography performed at Marymount Manhattan Theatre, NYC; Oberlin College; Ohio University; Russell Sage College; DIA, NYC; Bennington College; White Mountain Dance Festival; Movement

Research, NYC; Williams College, others. Canada Arts Council grants, 1974, 1977, 1978. Taught at Marymount Manhattan College, Janet Panetta Dance Studio, Russell Sage College, Williams College. Summer residencies at White Mountain Dance Festival, Cleveland State University, Bennington July Program, Pro Danza Italia. Bennington College, 1991-.

MICHAEL GIANNITTI, LIGHTING DESIGN, DANCE AND DRAMA

B.A., Bates College, 1984; M.F.A., Yale School of Drama, 1987. Lighting designer: *Joe Turner's Come and Gone*, on Broadway and at Old Globe, Arena Stage, Settle Rep, Yale Rep, and Huntington theaters; *Macbeth*, *Burn This*, *The Heidi Chronicles*, *A Christmas Carol*, *Reckless*, Trinity Rep; *Comedy of Errors*, *Much Ado About Nothing*, *The Skin of Our Teeth*, New Jersey Shakespeare Festival; *Other People's Money*, Hasty Pudding Theatre; *Separation*, George Street Playhouse; *Spell #7*, Studio Theatre; Hampton Playhouse, nine summer seasons. Dance lighting: *Grey Marie*, *Beau Regard*, *Picture This* at The Kitchen and DTW; 15 pieces by Marta Renzi at The Joyce, DTW, La Mama, and on tour. Adjunct, Rhode Island College, 1987, 1989. Bennington College, 1992-.

RANIL D. GUNERATNE, CHEMISTRY

B.Sc., First Class Honors, University of Colombo, Sri Lanka, 1980; M.S., 1984, and Ph.D., 1988, Cornell University. Quality Control Manager, Chemical Industries (Colombo) Ltd., 1981-82. Postdoctoral associate, University of Iowa, 1987-90. Visiting assistant professor Cornell University, 1993. Publica-

tions in *Tetrahedron Letters*, *Journal of the American Chemical Society*, and the *Journal of Fluorine Chemistry*. Recipient of research grants from Vermont EPSCoR and the Research Corporation for research in synthetic organofluorine chemistry. Bennington College, 1990-.

EDWARD HOAGLAND, LITERATURE

A.B., Harvard University, 1955. Publications: *Cat Man*, 1956; *The Circle Home*, 1960; *The Peacock's Tail*, 1965; *Notes From the Century Before*, 1969; *The Courage of Turtles*, 1971; *Walking the Dead*, 1973; *Red Wolves and Black Bears*, 1976; *African Calliope*, 1979; *The Edward Hoagland Reader*, 1979; *The Tugman's Passage*, 1982; *Seven Rivers West*, 1986; *City Tales*, 1986; *Heart's Desire*, 1988; *The Final Fate of the Alligators*, 1992; *Balancing Acts*, 1992. Recent grants: American Academy of Arts and Letters, 1981; National Endowment for the Arts, 1982. Citation in the Arts from New York Public Library, 1988. National Magazine Award, 1989; Lannan Foundation Award, 1993. Elected to American Academy and Institute of Arts and Letters, 1982. Nature editor-in-chief, *The New York Times*, 1979-89. General editor, Penguin Nature Library, 1985-. Visiting lecturer, New School for Social Research, 1963-64; Rutgers, 1966; Sarah Lawrence, 1967, 1971; City University of New York, 1967-68; University of Iowa, 1978, 1982; Columbia University, 1980-81; Brown University, 1988; University of California at Davis, 1990, 1992; Bennington College, 1987-89, 1991-.

CHICHUNG HUANG, LITERATURE

B.A., Yenching University, Beijing, 1950. Lecturer, Yenching University, 1950-52; lecturer, associate professor, professor, Peking University, 1952-83 (1958-78, political exile); concurrently, lecturer at Graduate School, China Science and Technology University, Beijing, 1978-80; visiting professor, Hamline University, 1983-84, Emory University, 1984-85. Translations from English into Chinese: George Bernard Shaw, *Widowers' Houses*; Harriet Beecher Stowe: *Uncle Tom's Cabin*; *One Hundred Great Letters* (published in Hong Kong, Taiwan, and mainland China); short stories by various American and English authors; coeditor of *Collected Essays on Shakespeare* (in Chinese); translations from Chinese into English: *Lun Yu*, or *The Analects of Confucius* (forthcoming, Oxford University Press); *Lao Tzu*, or *The Tao Te Ching*, recently completed. Bennington College, 1988-.

KENNETH M. KENSINGER, ANTHROPOLOGY

A.B., Wheaton College, 1953; M.A., University of Pennsylvania, 1964. Linguistic and ethnographic research in Peru, 1955-59, 1960-63. Instructor, Temple University, 1964-70; lecturer, Columbia University, 1970-71. Organizer and host, annual South American Indian Conference, 1977-. Publications: senior author, *The Cashinahua of Eastern Peru*, 1975; numerous papers on diverse aspects of Cashinahua culture and society. Editor: *Working Papers on South American Indians*, 1979-; *Marriage Practices in Lowland South America*, 1984. Bennington College, 1971-.

JAMES LASDUN, LITERATURE

B.A., Bristol University, 1979. Reviewer of contemporary fiction and poetry for *Times Literary Supplement*, 1980-. Poems, stories published in *London Review of Books*, *The New Yorker*, *Grand Street*, *Paris Review*. Books: *Delirium Eclipse* (stories), 1986; *A Jump Start* (poems), 1987; *Three Evenings* (stories), 1992. Taught M.F.A. programs at Columbia University and New York University, and undergraduate writing program at Princeton University. Bennington College, 1991-.

DAVID M. LUEBKE, HISTORY

B.A., 1983, M.A., 1985, M.Phil., 1986, Ph.D., 1990, Yale University. Staff historian, United States Holocaust Memorial Museum, 1990-93; adjunct professor, American University, 1992-93. Scholarly articles include: "Locating the Victim: An Overview of Census-Taking, Tabulation Technology, and Persecution in Nazi Germany," "Serfdom and Honour in Eighteenth-Century Germany," "Factions and Communities in Early Modern Central Europe," and "German Exodus: Historical Perspectives on the Nineteenth-Century Emigration." Bennington College, 1993-.

ROLAND MERULLO, LITERATURE

B.A., 1975, M.A., 1976, Brown University. Novels: *Leaving Losapas*, 1991; *A Russian Requiem*, 1993. Book reviews, essays, and op-ed pieces in: *Boston Globe*, *Los Angeles Times*, *Philadelphia Inquirer*, *Chicago Tribune*, *Boston* magazine. Taught at Williams College Winter Study Program 1983, 1985; North Adams State College, 1986. Bennington College, 1993-.

DANIEL MICHAELSON, DANCE AND DRAMA

B.A., *Phi Beta Kappa*, Queens College, 1965; Harvard Graduate School of Design, 1965-67; M.F.A., Columbia University, 1970. Designer, Off-Broadway: *Woyzeck*, *A Man's a Man*, *Dialogue for Lovers*, *The Rise of David Levinsky*, *Spring Awakening*, *Clownmaker*, *The Carpenters*, *All She Cares About Is the Yankees*. Designer, regional theater: Playhouse on the Green, Worthington, Ohio; Theatre by the Sea, Portsmouth, N.H.; The Lenox Arts Festival, Lenox, Mass.; Playhouse in the Park, Philadelphia. Designer, opera: *Pantaglieze* (world premiere), Brooklyn College Opera Theatre; *L'Etoile* (American premiere), Mannes College of Music; *L'Oca del Cairo* (American premiere), Berkshire Opera Company, others. Collaborator (costumes) with Susan Sgorbati on site-specific pieces, 1990-. Co-curator, Ted Shawn exhibit, Jacob's Pillow. United Scenic Artists; Board of Directors, Association of Theatrical Artists and Craftspeople. Theatrical artisan for Broadway, opera, Henson Associates. Lecturer, City University of New York, 1972-79; University of Pennsylvania, 1974. Artist-in-residence, New York City Board of Education, 1976. Resident costume designer, The Juilliard School, 1978-79. Dean of Studies, Bennington College, 1991-94. Bennington College, 1981-.

MICHAEL L. MISHKIND, BIOLOGY

B.A., University of Rochester, 1973; Ph.D., SUNY at Stony Brook, 1981. National Institutes of Health postdoctoral fellowship, 1981-83; postdoctoral associate, University of Georgia, 1981-85; assistant professor,

Rutgers University, 1985-89. Author or coauthor of articles in *Journal of Cell Biology*, *Science*, *Proceedings of the National Academy of Science*, *Annual Review of Biochemistry*, *Plant Physiology*, *Photosynthesis Research*. Recipient of research and instrumentation grants from National Science Foundation, 1987-92. Bennington College, 1989-.

DAVID PAYNE, LITERATURE

B.A., University of North Carolina. Honors and awards: first prize in American Academy of Poets competition; Houghton Mifflin Literary Fellowship. Novels: *Confessions of a Taoist on Wall Street*, 1984; *Early From the Dance*, 1989; *Ruin Creek*, 1993. Reviews in *The Washington Post*. Bennington College, 1994-.

RUBEN R. PUENTEDURA, CHEMISTRY AND PHYSICS

B.A., *Summa Cum Laude*, *Phi Beta Kappa*, University of Miami, 1985; A.M., 1987, and Ph.D., 1990, Harvard University. Postdoctoral fellow, 1990-91; research fellow, 1986-90; teaching fellow, 1985-91, Harvard. Research assistant, University of Miami, 1984-85. Recipient, Harvard-Danforth teaching award for excellence in teaching of undergraduate students, 1988, 1989, 1990. Recipient, Harvard-Danforth award for general excellence in teaching, 1990. Corecipient, *Phi Beta Kappa* award for excellence in teaching, 1991. Named Harvard Technology fellow, 1991. Past research under auspices of National Science Foundation and Solar Energy Research Institute. Current research interests in fractal processes, quantum mechanics of large systems, and cosmology of the early universe. Bennington College, 1991-.

SUE REES, SCULPTURE

B.A., Honors, West Surrey College of Art and Design, 1978; Post Graduate Teachers Certificate, Goldsmiths College, University of London, 1981; M.F.A. in sculpture, Syracuse University, 1986. Selected exhibitions: Everson Museum, 1988; SUNY at Albany, 1989; Emily Sorkin Gallery, New York, 1989; Dolan/Maxwell Gallery, New York, 1990; Hood Gallery, Dartmouth College, 1990; No. B.I.A.S., Vermont, 1992, 1993, 1994; Jacob's Pillow, MA, 1992, 1993. Selected collaborations: Sets for Min Tanaka, Vermont, 1993; Inside/Outside, Jacob's Pillow, 1993; Housatonic River Project, Jacob's Pillow, director Susan Sgorbati, 1992-93; Creach/Koester Company, 1989-; Factory series, Vermont and New York, 1988; sets for opera directed by Jonathan Bepler, 1992-1993; worked with Suzanne Lacy at Bedford Hills Correctional Facility, "Auto On the Edge of time," 1993; Sound/Object/Automation installation with Jonathan Bepler, No. B.I.A.S., 1994. Awards: Vermont Arts Council fellowship, 1988-89, 1989-90. New York "Bessie" Award for Visual Design, 1991. Bennington College, 1987-.

DANA REITZ, DANCE

B.S., University of Michigan, 1970; M.F.A., Bennington College, 1994. Studied Tai Chi Chuan, Anatomy for Dancers at NYU, and with Elaine Summer, Kathakali, Maggie Black School of Ballet, New York School of Ballet, Merce Cunningham Dance Studio, Long Beach Summer School of Dance, and Connecticut College Summer School of Dance. Performed with Laura Dean Dance Company, Twyla

Tharp and Dancers; original cast member, Robert Wilson/Philip Glass opera *Einstein on the Beach*. Artistic director, Fields Papers, Inc. Venues include Festival d'Automne, Paris; Hebbeltheatre, Berlin; PepsiCo Summerfare Festival; The Kitchen, NYC; Spoleto Festival USA, Charleston, SC; Brooklyn Academy of Music; New Dance Festival, Munich; The Dance Umbrella, London; International Festival of Dance, Montreal; Walker Art Center, Minneapolis; Gulbenkian Foundation, Lisbon; Holland Festival, Amsterdam; Rovereto International Festival, Italy. Awards: New York Dance and Performance ("Bessie") awards, 1985, 1987. Grants/fellowships: Creative Artists Public Service Program, 1977, 1982; New York State Council on the Arts, 1979, 1980, 1981, 1983, 1987; National Endowment for the Arts choreographer, 1980, 1982, 1984, 1988-90, 1992-93; Beard's Fund, 1981; Jerome Foundation, 1981, 1983, 1985; John Simon Guggenheim Foundation, 1983; Massachusetts Council on the Arts, 1985; AT&T Foundation, 1989, 1992; Lila Acheson Wallace Reader's Digest Fund, 1989-91; Fan Fox and Leslie R. Samuels Foundation, 1992; Harkness Foundation, 1992. Bennington College, 1994-.

ANNABETH ROSEN, CERAMICS

M.F.A., Cranbrook Academy of Art; attended New York State College of Ceramics, Alfred University. Selected exhibitions: The Fabric Workshop, NYC, 1986; The Bemis Foundation, 1986; Jessica Berwind Gallery, Philadelphia, 1987, 1991, 1992; Moore College of Art, Philadelphia, 1988; Temple Univer-

sity Gallery, 1989; Jane Hartsook Gallery, Greenwich House Pottery, NYC, 1989, 1993; Detroit Artists Market, 1990; Usdan Gallery, Bennington College, 1989, 1993; Canolfan y Celfyddydau Arts Center, Wales, 1993. Awards and grants: National Endowment for the Arts, 1979, 1986; Michigan Potters Association Award, 1980; Pennsylvania Council for the Arts, 1988; Pew Fellowship, 1992. Workshops and lectures: The Alternative Worksite, Swarthmore College, Parsons School of Design, Pennsylvania State University, others. Taught at Ohio State University, Cheltenham Center for the Arts, School of the Art Institute of Chicago, Rhode Island School of Design, Tyler School of Art at Temple University, The University of the Arts. Bennington College, 1994-.

STEPHEN SANDY, LITERATURE

B.A., Yale University; A.M., Ph.D., Harvard University, 1963. Visiting professor, University of Tokyo and Tokyo University of Foreign Studies, 1967-68; Brown University, 1968-69; lecturer, University of Rhode Island, 1969. Poetry workshop director, Chautauqua Institution, 1975, 1977; founder, director, Bennington Poetry Workshop, 1978-80; faculty, 1985, 1989; visiting professor, Harvard Summer School, 1986-88. McGee Professor of Writing, Davidson College, 1994. Fulbright Lectureship, Japan, 1967-68. Fellowships: Ingram Merrill, 1985; National Endowment for the Arts, 1988; Vermont Council on the Arts, 1974, 1988; Jacob Javits, U.S. Department of Education, Humanities Review Panel, 1991, and Arts Review Panel, 1992; MacDowell Colony, 1986,

1993; Yaddo, 1964-66, 1993. Publications: *Stresses in the Peaceable Kingdom*, 1967; *Roofs*, 1971; *End of the Picaro*, 1977; *The Raveling of the Novel*, 1980; *The Hawthorne Effect*, 1980; *Riding to Greylock*, 1983; *Man in the Open Air*, 1988, *Thanksgiving Over the Water*, 1992; *A Cloak for Hercules*, verse translation of Seneca, *Hercules Oetaeus*, 1994. Bennington College, 1969-.

GLADDEN SCHROCK, DRAMA

B.A., Manchester College, 1958; M.F.A. Yale School of Drama, 1964. Actor in leading roles: Cleveland Playhouse, Longwharf, The Guthrie, Yale; Actor's Theatre of Louisville. Ford Foundation Repertory Acting Grant, 1960-62. Playwright: plays produced at The Guthrie, Longwharf, Cleveland Playhouse, Karamu Theater, Yale, Ithaca College, Wright State University, Bennington College. John Golden and R.C.A. playwrighting awards. Playwright in Residence, Yale University, 1965. Director and performing arts consultant; founding member of Enchanted Hills Playhouse, Longwharf Theater, and Theater Lobby (Boston). Founder of theater department, Hampshire College, 1973. Field consultant: Maine State Commission on the Arts, Vermont Council on the Arts, and New England Foundation for the Arts (1980-86). Commercial herring fisherman, in season, 1961-76. Publications (plays): *Glutt* (Grove), *Taps* (Grove), *Madam Popov* (University of Minnesota Press); (fiction): *Letters from Alf* (Harper's, Pulitzer Prize nomination), *Fragments of a Killdeer* (Massachusetts Quarterly Review). Bennington College, 1991-.

SUSAN SGORBATI, DANCE

B.A., 1972; M.F.A., 1986, Bennington College. Studied with Nadia Chilkovsky, Judith Dunn, Viola Farber, Jack Moore, Deborah Hay, and Martha Wittman. Performance improvisation with Penny Campbell and Arthur Brooks; site specific dances in New York, Philadelphia, and throughout New England. Founder and first president, Vermont Choreographer's Workshop, 1982-84. Co-developer and director, summer residential program for young artists, Governor's Institute on the Arts, Vermont, 1981-87. Two Vermont Council on the Arts grants. Commission from Jacob's Pillow for the Housatonic River Project. Professional Mediation Practice. Taught at Williams College; Director, Dance Program, Castleton State College, 1982-86. Dean of Faculty, Bennington College, 1991-94. Bennington College, 1987-.

ALLEN SHAWN, MUSIC

B.A., Harvard University, 1970. Private study with Nadia Boulanger, 1970-72. M.A., Columbia University, 1976. Faculty, Mannes School of Music, 1975-80; Elizabeth Seeger School, New York, 1973-81. National Endowment for the Arts grant, 1976; grants from Meet the Composers. Bennington Chamber Music Conference, 1983, 1987. First prize, Ithaca College Choral Competition, 1991; first prize, Carnegie Chamber Players Chamber Music Competition, 1993. Works commissioned by the Atlanta Ballet Company, Lucinda Childs Dance Company, Greenwich Symphony Orchestra, Sage City Symphony, Aspen Wind Quintet, Benny Goodman, Norell-Siebert-Lucarelli Trio, Cremona String Quartet,

flutist Michael Parloff, others. Composer of six incidental scores for New York Shakespeare Festival and two operas. Articles on contemporary music in *The Atlantic Monthly*, 1981, 1983. Guest lecturer, Columbia Teachers College; Middlebury College; New School for Social Research. Music published by Galaxy Music Corp. and GunMar Music. Recordings: *Woodwind Quintet*, Bay City Recordings; *Suite for Cello Quartet*, Opus One; *Winter Sketchbook*; *Eclogue* for two pianos; *Trio* for clarinet, cello, and piano, Opus One; *Four Jazz Preludes*; *Tango* (Ursa Minor). Bennington College, 1985-.

ELIZABETH SHERMAN, BIOLOGY

B.A., *Phi Beta Kappa*, University of Rochester, 1972; Ph.D., University of Vermont, 1977. Graduate study, Cornell University, 1971, 1972-73. Teaching assistant, Cornell University, 1972-73; teaching fellow, University of Vermont, 1973-74. National Science Foundation Fellow, University of Vermont, 1974-77; postdoctoral fellow, Cornell University, 1978. W. K. Kellogg National Fellow, 1983-86; awarded Vermont Department of Education Title II Grant, 1986-88, 1993-94; recipient Vermont EPSCOR research grant, 1988; Grass Foundation Grant, 1991-1993. Commissioner, New England Association of Schools and Colleges, 1983-89. Articles in: *Herpetological Review*, *Journal of Comparative Physiology*, *American Zoologist*, *Comparative Biochemistry and Physiology*, *Journal of Thermal Biology*. Bennington College, 1978-.

DEAN SNYDER, SCULPTURE

Lanchester Polytechnic College of Art and Design, Coventry, England; B.F.A., Kansas City Art Institute, 1974; M.F.A. School of the Art Institute of Chicago, 1978. Taught at School of the Art Institute, Chicago; Kansas City Art Institute; Alfred University; and University of California, Berkeley. Recent solo exhibitions: Allrich Gallery, San Francisco, 1991; Zolla/Lieberman Gallery, Chicago, 1993. Group exhibitions include: San Jose Institute of Contemporary Art, 1992; Pro Arts, Oakland, CA, 1992; Sewall Art Gallery, Rice University, Houston, TX, 1991; and Zolla/Lieberman Gallery, Chicago, 1992-94. Recent lectures: University of Arizona, Tucson, "Abbey Grunwald distinguished lecturer for sculpture," 1992; University of California, Berkeley, 1992; School of the Art Institute of Chicago, 1992; and Virginia Commonwealth University, 1994. Bennington College, 1994-.

ALASTAIR STANDING, ARCHITECTURE

B.A., Honors, Kingston Polytechnic, England; A.A. Dipl., Architectural Association School of Architecture; R.I.B.A. Part I, 1980, Part II, 1983, Part III, 1988. Registered architect New York State and with NCARB. Corporate member, Royal Institute of British Architects; member, American Institute of British Architects. Professional experience: Zaha Hadid Architect, London; David Estreich Architect, NYC; Arquitectonica International, NYC; private practice, NYC, 1990-. Excellence in Design Award, American Institute of Architects, 1993. Group exhibitions: The Storefront for Art and Art and Architecture, NYC, 1984, 1986;

Artists Space, NYC, 1988; Bennington College, 1993. Taught at Columbia University Graduate School of Architecture; Parsons School of Design. Bennington College, 1992-.

SALLY SUGARMAN, EARLY CHILDHOOD STUDIES

B.A., New York University, 1951; M.S., Bank Street College of Education, 1957; C.A.S. in Educational Research, SUNY at Albany, 1990. Teacher, Queensview Cooperative Nursery School, 1955-59; director, Westport Cooperative School, 1955-59; Bank Street School for Children, 1958-61; Bank Street College of Education, 1958-62; director, Child Study Program, Cazenovia College, 1963-64; Head Start Orientation Program, summers, 1965, 1967; Syracuse Preschool Program, 1967-68; Head Start Consultant, 1970-74. President, Bennington County Child Care Association, 1986-89. Scholarly articles include: "Whose Woods are These Anyway?: Children, Fairy Tales and The Media"; "Children on Board: Images from Candy Lands." Vermont State Board of Education, 1989-. Chair, Vermont State Board of Education, 1993-. Bennington College, 1970-.

ROBERT WALDMAN, HEAD LIBRARIAN

B.A., Gettysburg College, 1970; M.S.L.S., Shippensburg State College, 1980. Teacher of secondary school and college English in Washington, D.C., Germany, and Ethiopia, 1970-78; teacher and director, Nature's Classroom education center in New Hampshire, 1978-79; Director, Gordon-Nash Library, New Hampton, N.H., 1981-86; Director, Residence Hall Libraries, University of Michigan,

1986-94. Member, American Library Association; past president JMRT, New Hampshire Library Association. Coauthor, articles on automating small libraries in *Apple Library Users Group Newsletter*, 1991, 1992; "Outreach in Academic Libraries: Principles Into Practice," *Research Strategies*, forthcoming. Bennington College, 1994-.

DAVID WALDSTREICHER, HISTORY

B.A., University of Virginia; M.A. and Ph.D., Yale University. Books: *The Armenian Americans*, 1989; *Emma Goldman*, 1990. Articles in *American Jewish History*, 1990; *Early American Literature*, 1992; *The Federalist Legacy*, 1994. Awards and fellowships: Mellon Fellowship in the Humanities, 1988-present; Andrew Mellon Fellow, Virginia Historical Society, 1992; Leo Wasserman Foundation Prize for Best Article, American Jewish Historical Society, 1992; Peterson Fellow, American Antiquarian Society, 1993; Research Fellow, American Philosophical Society, 1993. Teaching experience: Yale University teaching fellow and lecturer, 1990-92. Bennington College, 1994-.

ANNE WINTERS, LITERATURE

B.A., New York University; M.A., Columbia; Ph.D., University of California, Berkeley. Books: *Salamander: Selected Poems of Robert Marteau* (translation from the French), 1979; *The Key to the City* (poems), 1986. Poetry and prose in *TriQuarterly*, *The New Yorker*, *Paris Review*, *The New Republic*, *Poetry*, *The Kenyon Review*, *Yale Review*, *Ploughshares*, others. Anthologies: *A Book of Women Poets from Antiquity to Now*, *The Ploughshares Anthology of Poetry*, *The*

Random House Book of Twentieth-Century French Poetry, others. Honors and awards: *Phi Beta Kappa*: Woodrow Wilson fellow, 1961; writer in residence, Karolyi Foundation, 1976; Camargo Foundation fellow in French Studies, 1976-77; Jacob Glatstein Memorial Prize from *Poetry* magazine, 1979; Ingram Merrill Foundation grant, 1981-82; National Endowment for the Arts, 1986-87; the National Book Critics Circle Prize nomination, 1987; outstanding graduate student teaching award, University of California at Berkeley, 1991. Lecturer: Fisher Junior College, 1963-66; Boston State College, 1966-69; M.I.T., 1982; University of California at Davis, 1984-86; St. Mary's College California, 1985-87. Teaching assistant, University of California at Berkeley, 1988-91. Visiting assistant professor: Northwestern University, 1991-93. Bennington College, 1994.

PHILIP WOFFORD, PAINTING

B.A., University of Arkansas; graduate study, University of California. Instructor, New York University Extension, 1964-68. Exhibitions: Green Gallery, Allan Stone Gallery, Noah Goldowsky Gallery, David Whitney Gallery, Andre Emmerich Gallery, Corcoran Gallery of Art, Washington, D.C.; Carnegie Institute of Art, Pittsburgh; Brooklyn Museum. Collections: Whitney Museum of American Art, Michener Foundation, Brooklyn Museum, Rhode Island School of Design, Everson Museum,

Syracuse, others. National Endowment for the Arts fellowship in painting, 1974-75, 1980-81. Visiting critic: Yale University, Rhode Island School of Design, Pratt Institute. Bennington College, 1969-.

KERRY D. WOODS, ENVIRONMENTAL STUDIES

B.S., *Phi Beta Kappa*, Illinois College, 1975; Ph.D., Cornell University, 1980 (National Science Foundation fellowship, 1975-78). Teaching and research positions: University of Minnesota, 1980-82; St. Olaf College, 1982-83; Environmental Studies Program, University of California at Santa Barbara, 1983-86; Central European University, Budapest, 1991; Landcare Research, New Zealand, 1992. Research publications in: *Oikos*, *Vegetatio*, *Ecology*, *Quaternary Research*, *Journal of Biogeography*, *Remote Sensing of Environment*, *Canadian Journal of Forest Research*, *Natural Areas Journal*, and book chapters. Recipient of research grants from NASA, the Mellon Foundation, U.S. Forest Service, National Science Foundation (1993-1997), others. Member Ecological Society of America (Professional Ethics Committee), British Ecological Society, Vermont Endangered Species Committee, Governor's Committee on Scientific Research Funding. Bennington College, 1986-.

IANIS YOUNG, DRAMA

B.F.A., Carnegie-Mellon University; Apel Award for outstanding work in drama. M.F.A., University of Arizona. Fulbright Scholar, London Academy of Music and Dramatic Arts. Performances: Films: *The Boston Strangler*,

Locing, *The Group*, *Oneiga*. Television: three-year principal role, *Another World*, *Victoria Regina*, *Under Milkwood*; *NYPD*. Lead role in *CBS Festival Playhouse* and *The Dolly Scene*. Theater: Principal roles with Association of Performing Artists; Lincoln Center; Circle in the Square; Sheridan Square Playhouse; San Diego Shakespeare Theatre; Williamstown Theatre Festival; Milwaukee Repertory Theatre; New Dramatists; 95th St. Y.M.H.A. Theatre of the Living Arts; numerous off-Broadway productions. Founding member and principal actor for three years with American Conservatory Theatre. Taught and directed, Dartmouth College, 1978, 1979; guest-artist, Williams College, 1980-87. Bennington College, 1977-.

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