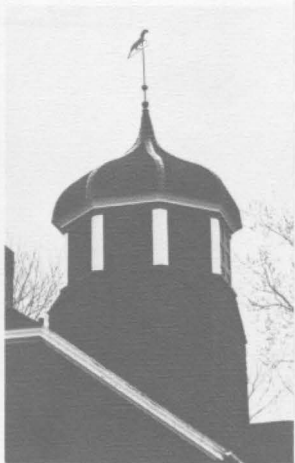


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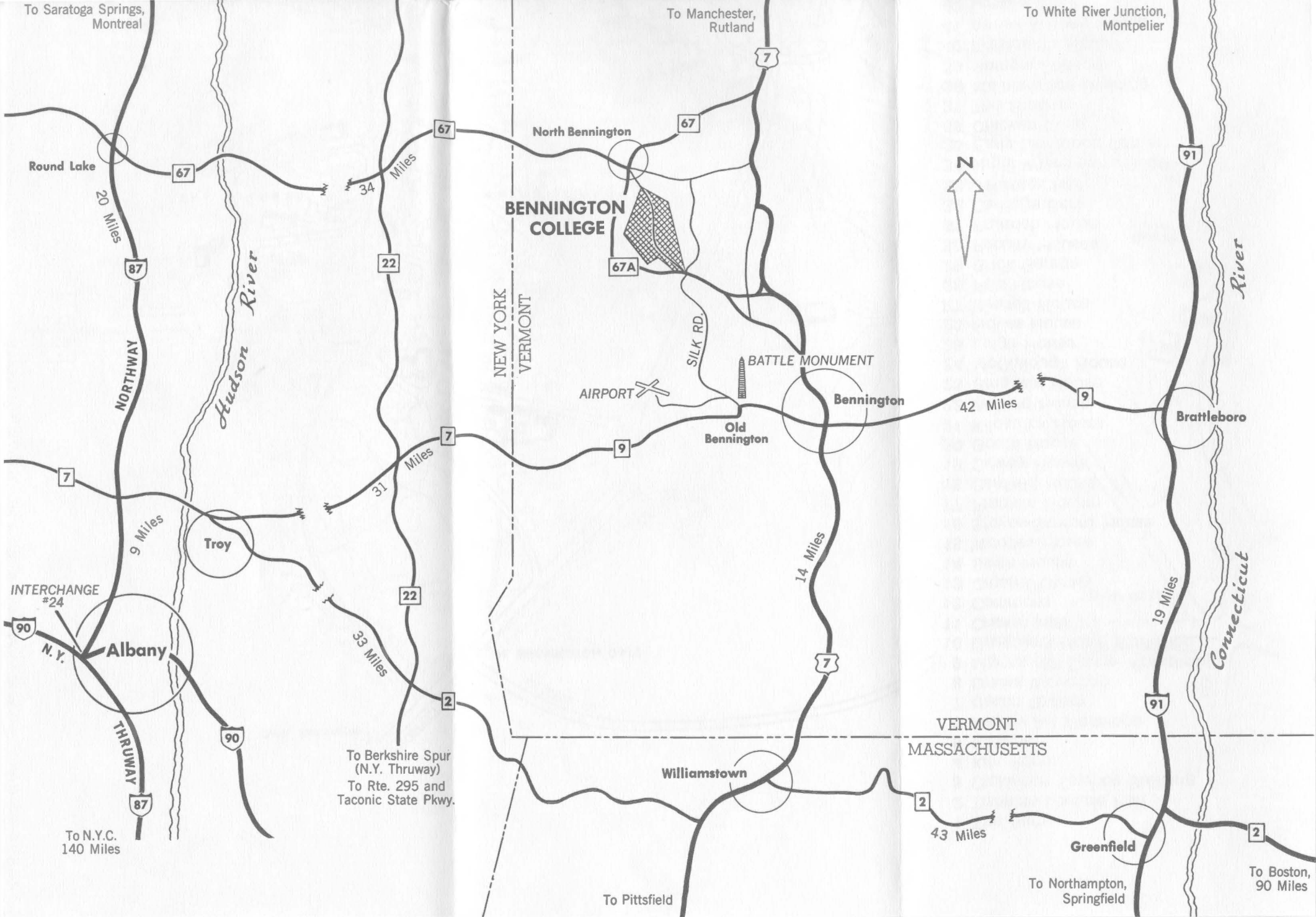
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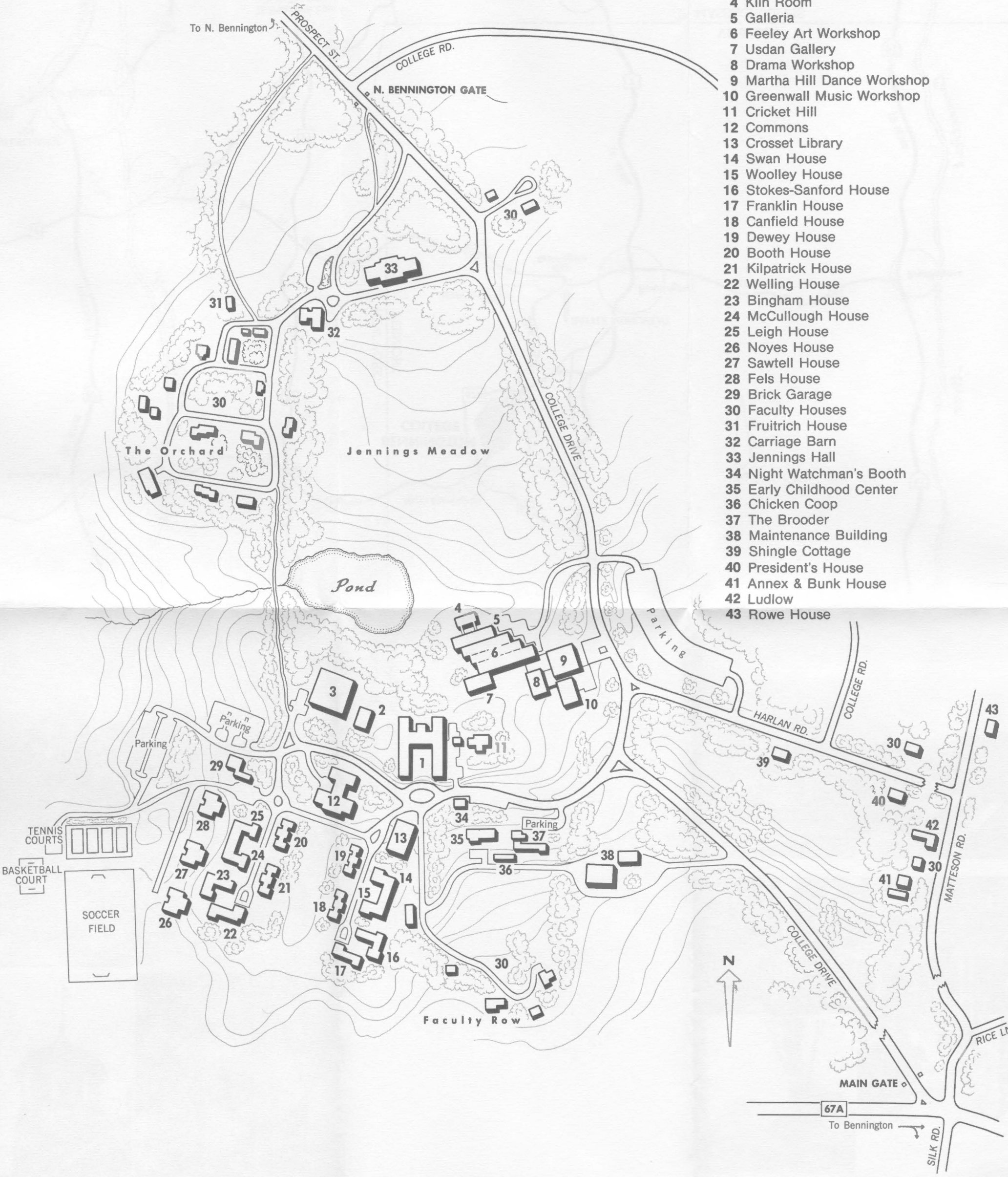


Bennington College



Bennington College

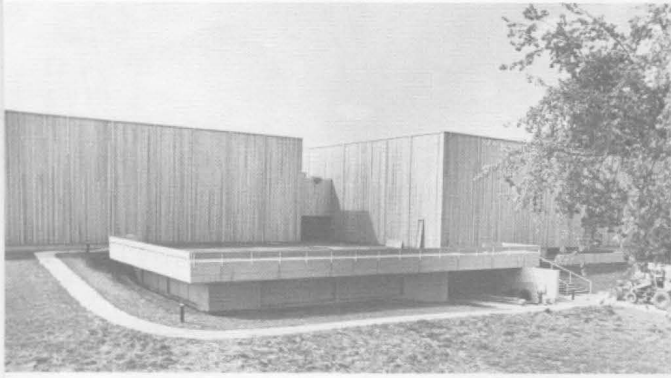
- 1 The Barn
- 2 Tishman Lecture Hall
- 3 Dickinson Science Building
- 4 Kiln Room
- 5 Galleria
- 6 Feeley Art Workshop
- 7 Usdan Gallery
- 8 Drama Workshop
- 9 Martha Hill Dance Workshop
- 10 Greenwall Music Workshop
- 11 Cricket Hill
- 12 Commons
- 13 Crosset Library
- 14 Swan House
- 15 Woolley House
- 16 Stokes-Sanford House
- 17 Franklin House
- 18 Canfield House
- 19 Dewey House
- 20 Booth House
- 21 Kilpatrick House
- 22 Welling House
- 23 Bingham House
- 24 McCullough House
- 25 Leigh House
- 26 Noyes House
- 27 Sawtell House
- 28 Fels House
- 29 Brick Garage
- 30 Faculty Houses
- 31 Fruitrich House
- 32 Carriage Barn
- 33 Jennings Hall
- 34 Night Watchman's Booth
- 35 Early Childhood Center
- 36 Chicken Coop
- 37 The Brooder
- 38 Maintenance Building
- 39 Shingle Cottage
- 40 President's House
- 41 Annex & Bunk House
- 42 Ludlow
- 43 Rowe House



Bennington College



College



Students On Bennington



Students On Bennington

Editors

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Doug Cumming
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Our special thanks to
Alan Jon Fortney, publications.

Editors' Note

This magazine was put together because, as students, we were concerned about the lack of comprehensive information available to the Bennington applicant. In planning *Students On Bennington*, we soon realized that there exists no common vision which may be put forward as its "reality". Each member of the community has a unique set of opinions, attachments, and grievances. The best way to present what it means to be a student at Bennington, we found, was to gather as many personal views as possible. That is what *Students On Bennington* is: a collection of varied, sometimes overlapping, often contradictory perspectives.

We were given free rein in the magazine's production, which we used to pursue scope and variety rather than systematic detail. The editors of this magazine have diverse backgrounds, varied interests, and represent different class years. We leave it to the catalogue to convey the overall structure of the college. *Students On Bennington* is meant to be used as a supplementary catalogue, something like a compression of the casual talk that a visiting applicant might elicit from those that think they know the place. However, we cannot overemphasize that no publication can replace the experience of visiting Bennington for yourself.

The Bennington campus sprawls over approximately 550 acres. For the re-situated city dweller, this rural expanse can have its drawbacks: the nearest supermarket is quite a walk, and one finds himself at the mercy of college planned events for entertainment. I find the setting almost idyllic. Certainly, if one has a penchant for rolling hills, this is quite the place to find them.

Houses, the library, classroom buildings and Commons are centrally located. Bennington architecture is a funny, but pleasing, blend of Traditional Rustic and Inoffensive Modern. One needn't venture far from his house unless he chooses to take a course in Jennings or the Carriage Barn, in which case a short hike is required. In fact, I doubt that I've explored more than a fifth of the campus.

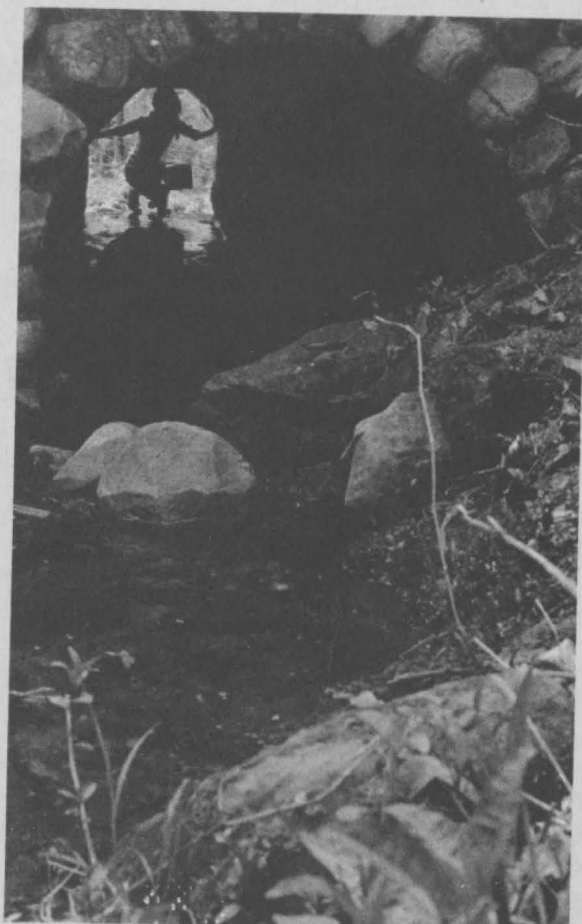


photo by Kristen Lippincott

I find that the country setting generates an energy that would be hard to duplicate elsewhere. Although I rarely make the time to tromp through the woods or frolic in the fields, I find it comforting to know that they surround me.

This place does seem isolated. And one frequently hears that Bennington shelters its students from "the real world." At this point, it becomes difficult to say whether the unreal quality results from the campus's physical isolation or stems from something inherent in "college life." I prefer to think that there's just something about attending college that sets one apart, temporarily, from the elusive "real world." I doubt that Bennington is less attuned to the "real world" than any other institution. I'm sold on the place. ■

Lisa Schilit



photo by Kristen Lippincott



photo by Kristen Lippincott

This college is so damn quaint. Commons stands like some red brick replica of a federalist statehouse. The prim little white clapboard houses are arranged like a toy village, with nice apple trees (discreetly held together by wire) lining the paths. Inside each house is a little wooden box with a tiny padlock and slot. Into the slot are put house keys from the guard booth by quaint boys and girls, discreetly out past 2 a.m. The halls are white; the doorknobs, which look like small mushrooms, are amber.

But few people seem to notice this quaintness. Too wrapped up in themselves, I guess. ■

Doug Cumming

On nice days, people laze around Commons Lawn (affectionately known as the Quadrangle in some circles, although buildings border only three sides, and a pseudo-cliff borders the fourth).

People toss Frisbees, fending off the dogs who also hang out on Commons Lawn and enjoy a good game of Frisbee. Occasionally, a ball game gets organized. People attempt to study amidst the dogs, Frisbees, baseballs and footballs. Musicians play, dancers dance, artists sketch.

On foul days, few people venture outside. An occasional slickered figure scurries across the lawn. Some wet dogs yelp at their cohorts. ■

Lisa Ross

The physical plant of Bennington creates an atmosphere conducive to learning. The buildings are simple, and blend unobtrusively with the surroundings. The college is a community within itself, almost totally isolated from the town of Bennington. This isolation lends an idealistic atmosphere to the college, making the school an exciting academic environment. ■

Greg Quist

(a senior at Mt. Anthony High School)



photo by Alan Jon Fortney



photo by Roberta Hunter.

We really don't live in dorms, rather houses of twenty to thirty people. Four to eight rooms share a bathroom and are called suites. Every house has at least one kitchen, equipped with a sink, a refrigerator, and a hot-plate. Five of the seventeen houses have ovens; why they all don't is a subject of contention. Anyone want to donate twelve ovens?

All houses have living rooms where some classes meet, coffee hours take place, and once in a while, more often towards the end of the term, communal all-nighters go on. (The idea being that it's easier to stay awake working with others than by yourself, even if it is more distracting. Also, you don't subject your roommate, if you have one, to your typing, pacing, et al.)

Houses are a random mixture of students. Freshmen must have roommates, sophomores draw for singles, and as a rule juniors and seniors automatically get singles. Students over 21 also automatically get singles, regardless of class. Despite the mix of class, age and sex in the houses, most houses have definite characters: "Quiet but friendly," "Noisy," "The Morgue." There's been an attempt in

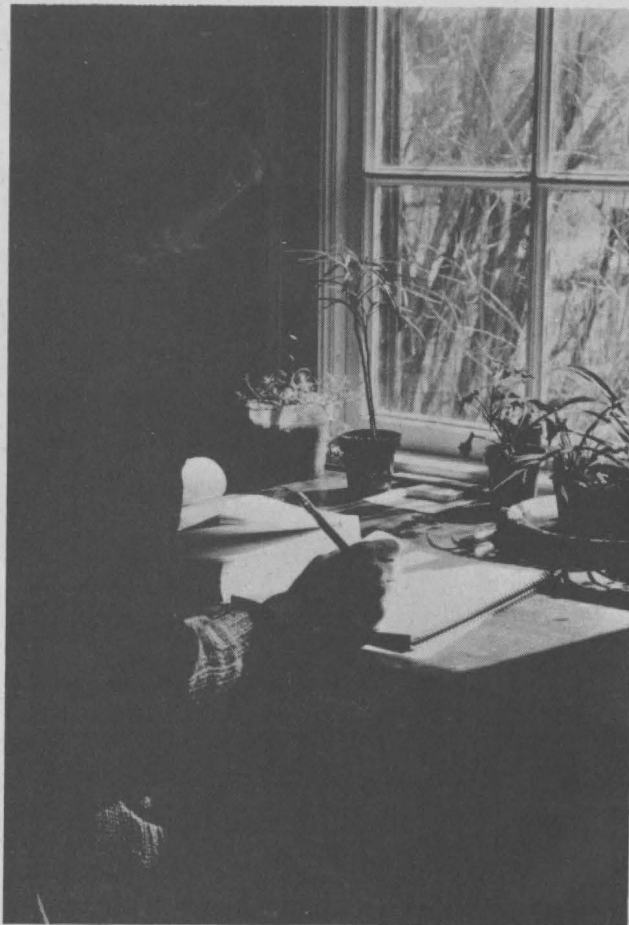


photo by Betsy Meyer

the last few terms to better define the character of the houses so that people moving in can know ahead of time what will be expected of them. For example, someone can be sure that while his amplified instrument won't be tolerated in House X, an extra bass player would be welcome in House Q.

Each house has a chairman who represents the house in Student Council, and acts (ideally) as a mediator of the house's opinion (and also as moderator of internal problems).

There is the option of living off-campus, although students are expected to live on campus for at least their first year. The two possibilities are college-owned off-campus housing (paying tuition and room, but not board), and independent off-campus housing (just paying tuition, and finding your own place). Each college-owned off-campus house has a student council representative, and independent off-campus students hold a general election for five representatives.

Student Council is in a state of flux right now though, so any further details might not be applicable for long.

Sunny Benenson

"Whether a student feels deprived of the privacy he or she is accustomed to, or cannot tolerate the fool across the hall — whatever the complaint is — a solution is usually nearby."

Although the subject frequently is raised in Housing Committee meetings, there are at present no single-sex houses here. There are, due more to unequal proportions of males to females than by volition, some single-sex suites, but as I said, this is usually coincidental.

Some people new to the college, especially those coming from small families, may be somewhat taken aback when they saunter into the bathroom and discover a member of the opposite sex in the shower. The initial embarrassment is usually concealed in an attempt to be liberal, but some people are genuinely disconcerted by these situations.

Perhaps it's ironic for me to be writing this as, having spent much of my life in a very informal co-ed boarding school, I was not subject to this problem, but I sympathize with those who aren't used to it. A girl in my suite last spring made signs for the bathroom door — "ladies in the shower", "gents in the shower". Unfortunately, the rest of us never remembered to put them up, but I think making the signs made her feel much better anyway.

Basically, it's of utmost importance to feel free to discuss uncomfortable situations with your house, suite and-or roommates. Whatever the problem, ranging from refrigerator rip-offs to your roommate's permanently resident boyfriend. Most people are more or less human(e) and amenable to compromise.

Sunny Benenson

Before coming to Bennington, I neglected to fill out the roommate questionnaire asking whether I wished to live in a single-sex or co-ed suite. I arrived to discover myself in a co-ed suite. Naturally, the nonchalance I used to feign through eleven years of boarding school living was exaggerated, and only impeded assimilation. I was relieved when I began to think of others in the same position.

My embarrassment quickly disappeared with the relaxed manner of the other people in my suite. Suites begin to take on a communal atmosphere as the weeks pass. One evening, someone's visiting brother was reading the newspaper when a girl from my suite casually asked him if he would care to shower with her. He declined.

Whether a student feels deprived of the privacy he or she is accustomed to, or cannot tolerate the fool across the hall — whatever the complaint — a solution is usually nearby. ■

George King

“The houses are friendly little wooden structures much unlike the cinder block caves in which students at larger schools struggle to maintain consciousness.”

The houses here are friendly little wooden structures much unlike the cinder block caves in which students at larger schools struggle in vain to maintain consciousness. Each house has about thirty people in it. These people usually get to know each other pretty well. In fact, residents sometime mate with one another. It's really more like being a member of a big incestuous family than just another fish in the pond (or just another number in the dwelling unit).

The composition of the houses changes somewhat every term, as does the ambience and range and type of human activity. Last year my house was peopled by a holy triumverate and a number of heavy acolytes. Everyone collaborated to make an epic movie which was probably the apex of culture in the twentieth century. This year, the house is peopled by an all too likely assortment of cretins and dead-heads. Easy come, easy go.

Each week, the house surges to the climactic Coffee Hour. This is when everybody comes, as if possessed, to the living room and eats. There is much more to this event than simple mastication though, I assure you. At this time the collective unconsciousness of the house melds into a harmonious glop and all is at peace. It is the social event of the week.

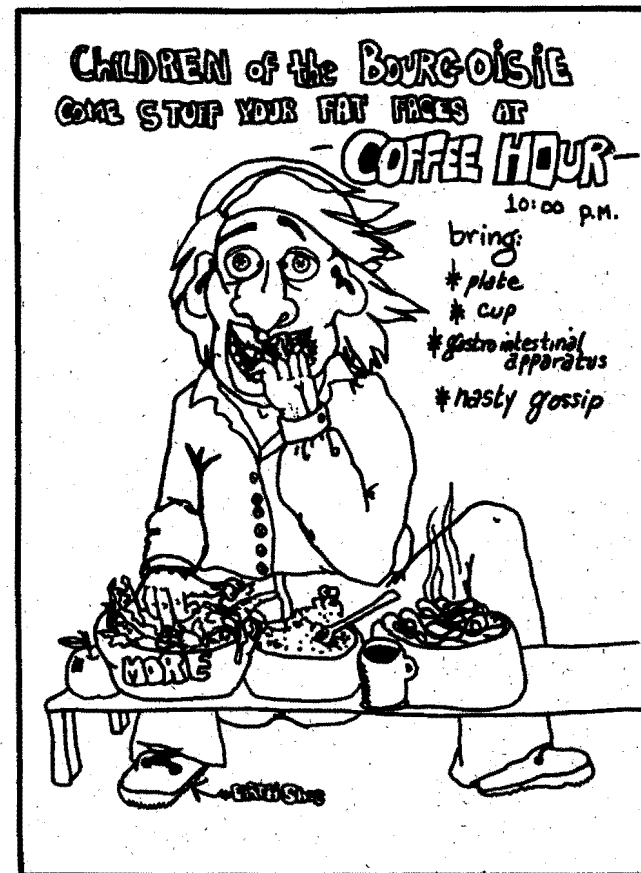
I don't know what goes on in houses, and neither will you, even if you live in one. ■

Hardy Kornfeld

“It's really more like being a member of a big, happy, incestuous family than just another fish in the pond (or just another number in a dwelling unit).”

A number of very interesting phenomena occur in houses at Bennington. In addition to the every day interactions of matter, energy, and psyche (which happen in nearly every house), there are a number of events which are characteristic of houses here. The reader asks: what does go on that does not go on in my house? (And if you are very clever) What goes on in my house that does not go on in houses in Bennington? I can't tell you since I have never been to your house. What's more, in all my years at this school, I have only lived in one house.

Circadian Events: every day except week ends various people come into the house and clean it. One of these people is called a maid (domestic engineer?). She functions to suppress feelings of alienation in the house residents, most of whom come from nice homes in the suburbs, or spacious apartments in the city.



“Coffee Hour,” as far as I can see, is a misnomer; I have yet to drink coffee at any one of these odd, welcome little affairs. I have had almost anything else, however, from hot apple cider to caviar, from tuna salad to *pâte* and *brie*.

I suspect that the original and sustaining motivation for Coffee Hours is that only two meals are served on Sunday, and those at unappealing hours (dinner at four). So everyone is pretty hungry by ten and most anything served is neatly devoured.

George catered Coffee Hour last night, and, in typical fashion, really outdid himself. He served four

kinds of cheese, bagels, Wheat-Thins, Triscuits, sardines, funny hors d'oeuvres of tomato and cheese welded to saltines, tuna salad with far too many onions, and Almaden California Red Burgundy (an unfortunate staple at Dewey House).

Shortly after ten, Deweyites begin to drift into the living room with customary deliberateness, everyone doing their best to conceal the eagerness which has been mounting since last Sunday. You see, it's hardly *de rigueur* to display enthusiasm for Coffee Hour, or for that matter, any event which is less than spontaneous. Then, as though this were the very first Coffee Hour at which food was ever served, people begin to notice George's tastefully appointed banquet

“Coffee hour’, as far as I can see, is a misnomer; I have yet to drink coffee at any one of these odd, welcome little affairs.”

table and saunter towards it, a bit faster than usual because tuna salad is a favorite.

Everyone settles down to a Dewey Coffee Hour. Someone says to Hardy, “Say something funny, Hardy.” Steve engages some unwitting transfer student in fierce debate, deftly alternating sides on the issue. Michael Stern hunts futilely for someone who has yet to hear about his transcendental meditation lessons, his expertise in the martial arts, or his Gestalt therapy group. Hardy says something funny.

Suddenly, a cry of “STREAKER!” erupts and a few curious types look up to glimpse Betsy, Dewey's gregarious house chairperson, streaking through the living room, appropriately unattired in bright yellow rubber boots. Diane, quintessentially cool, lifts her eyes a few degrees. Hardy mumbles, “What was that? Was that a streaker?”

Everyone returns to their food, and George returns from the kitchen with another plate of his funny hors d'oeuvres. ■

Michael Pollan

Even if a student does not own a car, he or she has a good chance of finding a ride in the general direction of his or her destination. The campus is approximately five miles from the center of town and one mile from a sizeable shopping center. Transportation to Boston and New York is readily available, if not by private means, then at least by bus. If your itinerary is busy, or you just like having a hunk of steel around, then bring a car (the school provides a parking lot, and many students do have cars). On the other hand, if the idea of owning an automobile, with all of its concomitant obligations, bothers you, a ride can be found — somehow. ■

George King

There's a constant strain between the sexes here, because there are so many more women than men. I felt some pressure to decide what sexual category I was going to fit into here. ■

Personal Statement

The 'Social Situation'.

Well, I have a television up here, so I'm ineligible, but I'll say a few words anyway. Things here are comfortable. I am one of the very few males in my house. Genetically speaking, of course. That does not mean there are not very many people in my house. It simply means that there are a lot of non-males, or "females." Ah, but what has this to do with the price of eggs, you ask. Very little. But all I've got to do is wander out into the hall and I am beset by hordes of them seeking to shower me with attention. I never leave my house because I find all the mothering I require right here. They change my sheets and arrange my television dial. When I am ill, they read me stories and administer massages.

Oh, yes, and there are movies and dances. I've heard that there have been cultural events such as plays, concerts, speakers. But I won't speculate — I've never been to one. The movies are fun though, but popcorn is seldom provided. Don't come here just for the culture (indeed, what is culture without popcorn?). Come here to get off on nature, especially dogs. ■

John Cuetara

I don't think Bennington is a promiscuous place at all. It's much more loosely defined; it's always hanging in the air. But people are very aware of it.

Personal Statement

I just find that there's an awareness of sexuality all of the time, but not that you have to fit yourself to conform to a category. ■

Personal Statement



photo by Kristen Lippincott

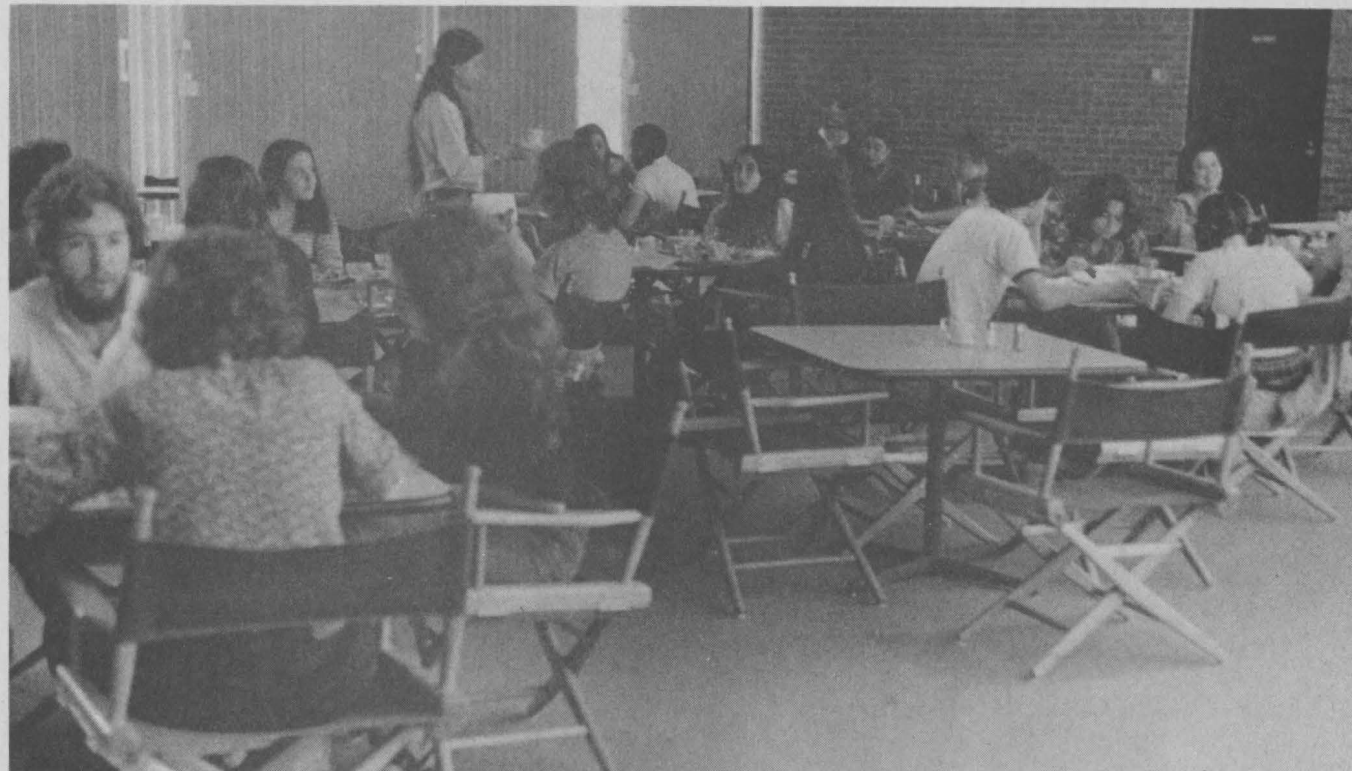


photo by Kristen Lippincott

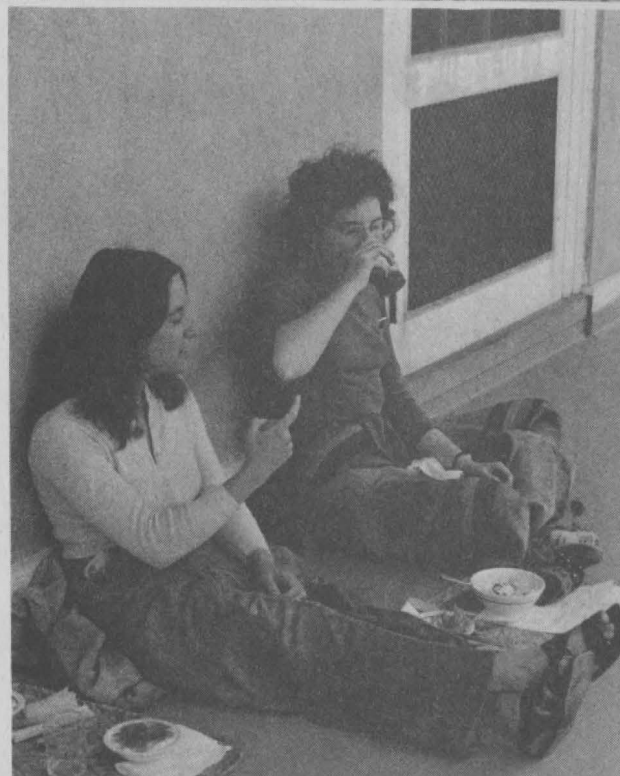


photo by Kristen Lippincott

The food service on campus is not bad. It is not a rip-off. In fact, by comparison to last semester's cuisine, the food is surprisingly good. I do not take issue with all the complaints; there are definite and obvious problems with which Seilers should deal. The toast in the morning is not particularly crisp; the snack bar should remain open later; the main course is frequently gone by six o'clock. But for the most part, I am surprised at the consistently good quality of our meals. Breakfast is excellent; lunch is often satisfying; and dinner is frequently good — the roast beef and turkey, in particular. Admittedly, I am not thrilled every night, but I have had extensive experience with the food at numerous other colleges and institutions, and Seilers has not yet been surpassed.

Remember: This is not the Waldorf Astoria; there will always be dissatisfaction. But I am pleased that we have it as good as we do. ■

A Voracious Eater

“Bennington has done an admirable job of destroying my complacency and putting me in my intellectual place. Now I’d like Bennington to help piece me back together, but I’m afraid that they’re leaving that chore in my hands.”

Lisa Ross



photo by Alex Brown



photo by Amie Hickox

Bennington generates an optimism and idealistic striving towards perfection. Because we operate from a firm positive basis, we are able to withstand the shock of criticism and frustration. In fact, we depend upon the recognition and response to failure and imperfection as a means of self-improvement. For many years, Bennington has relied on an outdated reputation for progressive innovation, yet the fame of the college as a haven of personal

independent accomplishment is justly widespread. In some respects the actual nature of the college and the notions of education inspiring it have been sadly eroded. Bennington has, partly in order to survive, allowed the rest of the world to catch up, and has even moved back to meet it. But it remains a place where people are dedicated to the ideal of an environment oriented to the individual's learning and doing, and a place where things can be changed

and action is possible. At Bennington, one does not have to sink into hopelessness, one need not become immune to process and processing. In many ways, I want to see Bennington get back to its earlier form, to resurrect the old ideals. But I am here because I feel that I can still do what I need to do here better, because I can get people to listen and change, because the memory is not yet lost in the distance. ■

Michael Connolly

There is no school newspaper at Bennington. We depend on Galleys to voice opinions and grievances. Galleys are mimeographed papers distributed to the college community through mailboxes. Anybody who feels inspired to write on any subject is able to inform the school through a galley.

Subject matter is diverse. Often, galleys are directly relegated to the recycling box. Sometimes, they are carefully read and considered.

RE-APPLICATION GALLEY

Due to the flash floods in the Bennington Area this summer, most of the records in the Dean's office were virtually destroyed. Please take a minute to fill out this replica of your application form so that we can effectively restore our files.

Name:

Age:

Do you realize the implications of our admissions director's middle name?

Academic Questions: Please answer any questions relevant to your college ambitions.

1. As a prospective dance major, are you willing to serve a faculty internship of five years after graduation?
2. The drama division's high expectations of its majors necessitate strict admissions requirements. Answer all of the following questions.
 - a. Who fears to speak of Easter Week?
 - b. Why do you always wear black?
 - c. Is this a dagger I see before me?
 - d. What are the difficulties in producing a play by Samuel Beckett at Bennington?
 - e. To narrow the beam of a 4½-inch Le-Ko you would use:
 1. Top hat and spats
 2. Barn door and cow
 3. Fewer actors
3. Are you willing to give up light-dark contrast to become an art major?
4. Which of these philosophical questions interests you most?
 - a. Why?
 - b. Why not?
 - c. How come?
 - d. What next?
 - e. Is there life after death?

5. As a prospective psychology major, have you considered the implications of considering the implications of your recent dreams about hats, staircases, bananas, and swimming?
6. Can you distinguish between the disciplines of history, economics, politics, and photography as taught at Bennington?
7. The music division has devised a literacy test for prospective majors. Read this sentence and explain its implications in the work of Beethoven: "All music stems from the blues."
8. Are you considering majoring in science merely because it is located in the only building with clocks on the walls and a computer link-up with Dartmouth College?
9. Prospective literature majors have a choice of one of three programs. Check the plan that best fits your interests.
 - a. Intensive study in the off-hand remarks of Samuel Johnson, leading to a B.A. degree in innuendo and opinion.
 - b. Incessant hounding of sexual ambiguity in the works of Shakespeare, the Marquis de Sade, Jane Austen, and everybody else. Suggested thesis topic: The Rolling Stones: Threat or Menace?
 - c. You'll probably think this program is about you. Personal expression and veiled autobiography encouraged, as long as names are changed to protect the innocent. Top students may petition for an audience with Bernard Malamud.
10. Do you realize that a male physical education major from any other college has no choice at Bennington but to be a dance major?

Community Life Questions: Answer all of the following.

1. Are you willing to live with a
 - a. Hypoglycemic?
 - b. Health problem?
 - c. White Anglo-Saxon Protestant from Shaker Heights, Ohio?
 - d. Interdivisional major?
2. Are you now or have you ever been
 - a. A Laura Nyro fan?
 - b. Prone to non-communal consumption of items designed for personal hygiene?
 - c. Unwilling to recycle?
 - d. Unwilling to eat french fries...every day?
3. Would you get carsick on a culinary tour of the United States?

GALLEY

A long while ago I stopped believing in mass movements, mass commitments, even organizing my friends to go around the corner together. My attempt here is not one of suggesting or calling forth community apathy (empathy?). It is a simple statement about a very petty subject and it is a statement of conscience.

I was very saddened to hear that Bennington College had decided (and of course without asking me) to change to an Identification card system. I am saddened and maybe indignant after all, this might mean an end to smuggling people into meal lines and sneaking out books on long term loan, two institutions I have come to appreciate at various times during my terms at Bennington. More so, I suppose, deep inside there is something that resents and resists being called forth to prove who I am at anyone's asking by producing a plastic likeness and positive identification.

I hate to liken this to a direct blow to the principal of "innocent until proven quite guilty" no doubt that is a great over statement (but after all I do go to Bennington). I feel though appeased by making this statement. Card carrying leaves a bad taste in my mouth (especially if I carry it in my teeth). I do not enjoy the fact that Bennington has joined the larger and more common place colleges in instituting the I.D. card as a part of the meal and library system. I feel miserable that I cannot change that but that is another story. (or is it connected somehow?) A driver's license without a picture is the only card I care to carry. The alternatives are few. I can have duplicate cards made, leaving one at the library and one in the dining room. My conscience is resolved when the cards are on record.

I thank you for your indulgence. It has done us both good.

Susan Rabbit Goody

GALLEY

I got up this Sunday morning eager to read all about Agnew's resignation and the latest news from Israel over my breakfast. I was prevented from doing so by the selfish person who had stolen my New York Times from my mailbox.

Judging by the notices on the bulletin board and the complaints I've heard from other people, inside the college community, property is stolen from mailboxes, laundry rooms, student rooms, attics and places where things are left unwatched for a moment. Maybe this is something we'd all like to ignore-there isn't a whole lot that can be done about it anyway.

It just upsets me terribly that inside a supposedly enlightened community such as this, there are still people who believe that they are gaining something by taking what isn't theirs.

If whoever took my New York Times is any sort of compassionate human being, will they please return it to my box so that I can read it too?

Thank-you.

Marianna J. Bredt



photo by Kristen Lippincott



photo by Kristen Lippincott

Every student is assigned a counselor, hopefully in the division of his or her choice. If you have a counselor in your division, there are more options open to you, especially if the two of you get along. You can hear about changes in your department sooner, and you have a rope to pull if you want to get something done (like getting into an advanced course when you are only a sophomore, or having an advocate on your panel if you have been put on probationary standing). If you do not get along with your counselor, and if you know someone else who you would rather be assigned to, you simply go to the Dean of Students office and have it changed.

It is up to you to schedule meetings with your counselor. He or she won't come after you. In fact, if you never want to see him, you won't have to. But counselors can be a great help although some of them do not have the time to see you very often.

Counselors open new doors to you. If they've been here longer than you have, they know the college system better. In my second year here I was assigned to a counselor who was new to the school. She was unfamiliar with the workings of a small school, and was of virtually no help to me. New instructors are never assigned to freshmen, but you may discover that your counselor knows a different part of the school than you know. These discoveries take time, but you can always switch your counselor with ease, and no bad feelings on either side.

By the end of your sophomore year you should have found a counselor with whom you can work. That way you have someone to help you write up your plan, someone who will be your advocate when the plan comes up for approval. They are necessary. You can end up being pals for life, or never see each other more than is necessary. My present counselor is a great friend of mine, who also happens to teach two of my courses. He knows me, my thoughts, and my problems very well, and we have countless discussions, in and out of the office. Having a counselor gives you the opportunity to tap that great resource called Faculty. ■

Laurie Block



The Non-Resident Term (NRT)

“Living away from activity like this, NRT is necessary.”

“NRT is an added cost, and it's very difficult to find work.”

“Who wants to waitress again ? Yet who could take three more months of intensity?”

“People could benefit far more by going to school during the NRT.”

“The NRT is a time to continue studies outside of school.”

“Who likes moving four times a year?”

“The NRT is what attracted me to Bennington.
I couldn't survive without it.”



photo by Jackie Nooney

Selections from a discussion on the Non-Resident Term. Present were: Didi Heller, Gunnar Schonbeck, Michael Connolly, Laurie Block, Laura Dubetsky.

Didi: I often have a feeling of a complete division between what occurs in school and what occurs in the outside world.

Gunnar: That's right, there is a cut off. We preach that this doesn't take place, yet it happens.

Michael: You have to pack and unpack too often. The time in one place goes by too fast.

Gunnar: That's what happens because we don't make a tie between your life in school and out of school. We don't continue this as a whole experience. When I do music, it's my whole life. I do it all the time. Whether I'm doing it here or at home, or if I go someplace else, that's what I'm involved in.

Laurie: And yet I've talked to some faculty members here who feel that the calendar cycle of fall term, NRT, spring term, and summer, means exhaustion, vacation, hard work, recuperation.

Gunnar: It's not for everybody; not every student or faculty member is going to take advantage of the NRT. But I feel that there are enough people interested to make it worthwhile. You are able to go out on an NRT, and then come back and evaluate your experiences. I don't feel or see that any NRT is a failure.

Michael: I think people are increasingly frustrated by the lack of job opportunities open to them.

Gunnar: Perhaps with faculty and alumni participation, you might find many more things open to you.

Michael: I agree. That should be the situation. But there are other considerations that enter into a person's decision as to how to deal with the NRT, one of which is the economic. Another thing is the way it fits into your perception of the program as a whole. I've been frustrated by the fact that the year is cut up too much by the NRT. I feel that a much more flexible program could be instituted. A person could conceivably go on studying all year long if they wanted to. Studying for two fourteen week periods may only give you the time to become involved and then lose track of what you are doing. A person, particularly one on financial aid, shouldn't have to depend on the

summer and winter periods to earn money.

Laurie: I wonder how important NRT is to my education? I come back from all these NRT's and write out my report for the college and that's it.

Gunnar: I think that NRT gives you something that you can't get anyplace else. Here you have a time when you are actually in study, and you have a time when you can apply what you've learned. Even if you can't work directly in your academic area, you're able to evaluate some of these experiences away from the college in connection with the college experience. That is taking a total picture of the student's education. There shouldn't be a cut off date in December. Education should be a thing that goes on. The same thing happens at the end of graduation — it's a cut off date. Cut off for what? How do you cut off something? You can't. The NRT isn't necessarily valuable for study in a particular field, but for you as a person. In the spring you've grown, you have different insights, you have different approaches to your work. That's what I think is involved, not the question of whether you're able to complete a certain thing in fourteen weeks at school, or in nine weeks on a job. ■

I am still quite unsure of the purpose of the Non-Resident Term. Is it an extended part of the Bennington education? Should I be using this allotted time to study a particular field in depth? Is it here for vacation purposes, to take a needed rest from the high intensity of the academic terms? Is it simply an institution developed to maintain the cost of the college at a workable level? Whatever educational benefit I have derived from my experiences outside of school, the college certainly can't take credit for. Financially the whole thing seems rather silly. I can't afford to take a volunteer job or continue my studies unless I choose to live at home, which is a financial burden on my parents. And so I spend my NRT's learning how to support myself, breaking even if I'm lucky, and wondering what in the world it's all for. ■

Laurie Block

The Non-Resident Term was not a separate package in my year. It was a continuation. I learned from people. I thought. I clarified some feelings I had as though I had polished the top layer of tarnish off a familiar object so it became more recognizable.

During January, I visited Professor Wang Hui-Ming who intended to teach me about woodcuts. We had long discussions in his office and I soon realized that our conversations were the most valuable things that he could give me. They sent me away to do something, gave me food for thought.

When Wang decided that he did not have the time to teach me, I decided to go ahead with my work anyway. I found to my delight that there was space for me to continue working at the Gehenna Press where I had learned typesetting and block printing with the pressman, Harold McGrath, during the summer. I set type for some things I had written, cut some blocks, and printed fifteen copies of a small book called Winter Song.

For six hours a week I attended a life drawing class at Amherst College taught by Professor Utermohlen. I felt that I benefited from this because life drawing is fundamental to all kinds of work in art. I should do it continually. It is important to an understanding of form.

I had the opportunity to work with three artists who were each strong, interesting, and helpful people. People were product-oriented, but from them I understood how much must go into anything that is effective. Every step, every mistake, is part of the whole process of developing a way of seeing and working. My teachers emphasized the importance of simplicity and contrast. I am eager to carry through some of the ideas I picked up in order to improve my drawing.

Most of my time was spent at the press where I worked on my book with help from Harold. Harold is one of the best teachers I have ever encountered and is a wonderful, warm person, a lover of life, people, and especially the press. Altogether I worked out a schedule which I was sad to discontinue. I had begun to settle into it and was using my time effectively. Yet I know that I shall continue to carry with me what I have gained consciously and unconsciously from these people. That which I absorb will come out in my own work in time. ■

Gillian Haven

I entered my NRT with hopes of learning a great deal about carpentry, something in which I had little experience but much interest. I worked on renovating an old brick townhouse in Boston, first demolishing old walls and ceilings and exposing brick surfaces. From there on we worked on interior restoration, which entailed reconstructing walls, sheetrocking ceilings and walls, taping and plastering wallboard seams, replastering entire walls, patching and sanding old remaining ones, and stripping layers of ancient paint off woodwork. I also assisted the electrician in re-wiring the house.

Looking back on the job now, I am somewhat disappointed by my failure to learn carpentry skills to the extent that I had hoped. The skills that I did learn are undoubtedly valuable and I am glad for the familiarity I now have with them. It was also good to do heavy physical labor, although I cannot idealize it. Yet an overall sense of disappointment remains. Neither this past winter's or summer's jobs were bad, but I feel dissatisfied with both of them because of the lack of positive, inspiring impact they had on me. Perhaps their greatest value lies in the motivation they instilled within me to plan more carefully my time away from school. ■

Beate Klein

I had hoped to be able to work on my thesis this winter, but I was not given a grant and therefore, to support myself, I took on the job of washing dishes at Harvest Kitchens in Portland, Oregon, a city I am familiar with. The Kitchen does the cooking for a federal program that provides the elderly of Portland with a hot meal served at noon five days a week. The food is delivered in vans to several "centers" throughout the city where the elderly go and eat. If they are disabled in any way, the meal is delivered by special drivers directly to their homes. I, of course, was on the less interesting side of the deal — I washed all the pots and pans. I had never done this kind of work before. I was provided with three steel sinks and detergent that destroys skin on contact, as well as with my own water spout that released boiling water for the final rinse (federal regulations).

I had more of a sense of accomplishment and

progression at the day's end than when I worked as a lawyer's assistant in Atlanta last NRT. I saw dirty dishes in the morning, and clean dishes in the evening. I feel it would be deceitful of me to try to build up this report by talking about all the interesting people I met, or by trying to be intelligent about it. If you want to know what it's like to wash dishes, go try it. Not all of us are fortunate enough to have good contacts that can get us exciting, stimulating jobs in New York or Boston (if you want to be there in the first place) or unfortunate enough to be poor members of the popular minority so that we can get grants that will enable us to pursue our more serious crafts. Some of us happen to be middle class nothings that always get stuck in the middle. I plan to do a lot more dishwashing in the future, and highly recommend it to all Bennington students who have lovely white hands. ■

Mary Ruefle

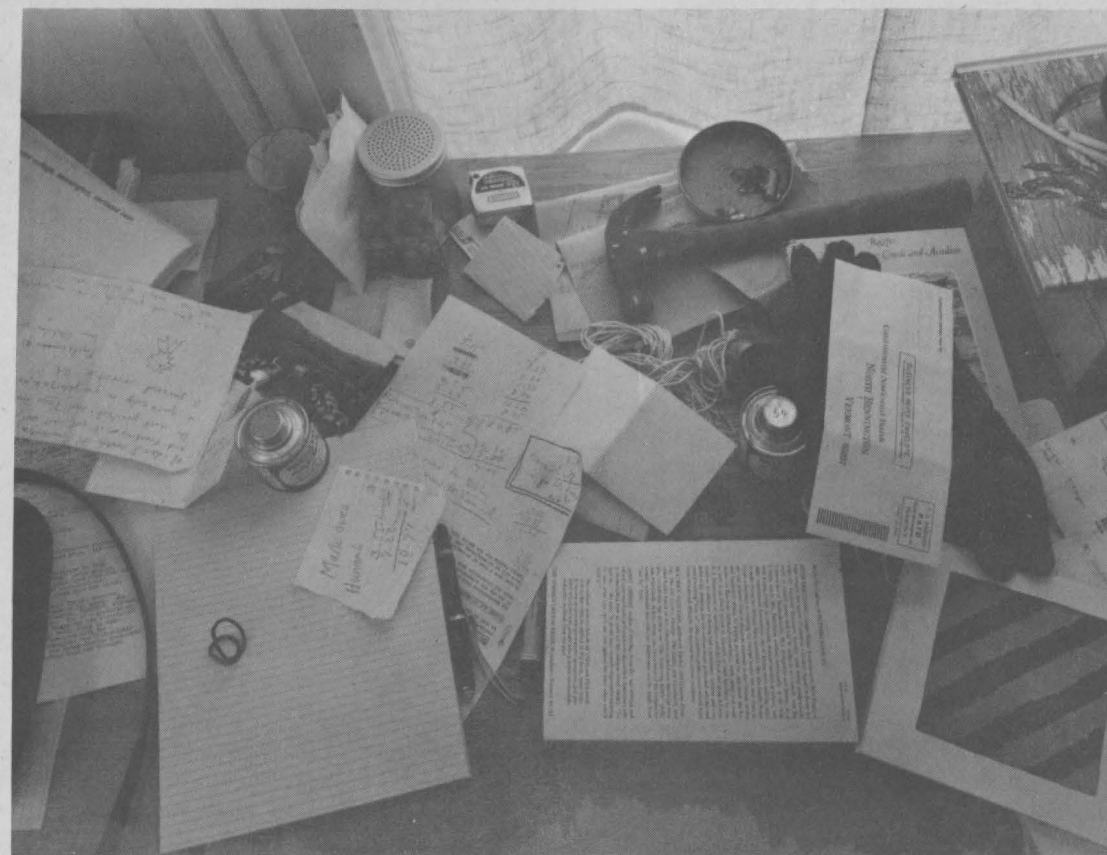


Photo by Jackie Nooney

Financial Aid

After three years at Bennington, I have concluded that you have to like the college an awful lot to put up with all the hassles of being on financial aid. Giving up good NRT experiences in favor of any job that pays, and spending a good deal of time with campus jobs are among the causes for anxiety if you've been "lucky" enough to receive sufficient aid to come here. There is a great emotional strain at all times, but if you really like the school, you can always try to keep your financial problems separate from your academic and social life. It's difficult though, when you're serving meals, working at the switchboard, in the science building, or at the library during every "spare" moment from classes and studies. You can't get away for a weekend. Financial Aid doesn't include any expenses for leaving the campus during mid-term breaks. Some people manage to stick it out for two years, fewer for three, and even less for all four years. After this term, I will be joining the ranks of those who have left Bennington proper, largely for financial reasons, and will earn my degree in absentia. It is with great relief that I realize I will no longer be a financial aid student at Bennington College. ■

Nancy Stone

My application for financial aid at Bennington was a stab in the dark. I had little idea of my chances of getting money, or what the policy on fund allocation was, other than a demonstrated need. Nor did I know how to present myself in the most favorable way — how to sell myself. The catalogue made it clear that it was difficult for a student entering in the spring to receive financial aid, and that if it was refused the first time around there was no second chance. Also, I was sure that the times were not right for me to get the amount of money I needed; I'm too white and middle class. But I was determined to come to school here, which meant that I needed substantial aid. I decided that Bennington had no choice but to help me. ■

Beate Klein



photo by Suzanne Joeloon



Photo by Jackle Nooney

My transactions with Bennington's Financial Aid Office have been consistently positive ones. I have always received the grants I requested and my stipend has increased yearly since I have been at the college. I realize that all students receiving financial aid do not report such successful consequences, and I cannot help but wonder 1) whether the discontented students are treated differently by the Financial Aid Office, or whether they simply perceive and judge the way they are treated according to different criteria; 2) if discontented students are treated differently by the Office, on what factors is the discrepancy based? For my part, however, I must express my thanks and occasional amazement that anyone is willing to lay so much bread on me every year out of sheer respect for my mind. ■

D.P. Ludwig

Is financial aid at Bennington full of hassles? And, more importantly, is it adequate? Students and their parents sometimes encounter frustration in the annual completion of the financial aid forms and often disagree on the assessment of need, on which the amount of financial aid is based. If the student disagrees with the amount of aid offered, or if family financial aid circumstances should change, then a request for additional assistance can be made. The forms are complex, but they represent the most equitable means of distributing a limited amount of funds. Those who enter Bennington with a college grant are guaranteed assistance for the following years in school.

All financial aid students are also eligible for loans, through either the college or a hometown bank, and most borrow between \$500 and \$1,000 every year. On-campus jobs are available and, while they do not provide sufficient earnings to put towards tuition payments, they do help to cover personal expenses incurred during the term. The summer and Non-Resident Terms also provide an opportunity to earn money, though some students are unhappy that they cannot pursue more educational experiences during those times.

Financial aid is not an easy equalizer. It does provide access to a Bennington education to students who are willing to make a substantial financial commitment of their own. In that sense, it is worth it. ■

Tim Dorman
Director of Financial Aid

Papers and Grades

The grading system at Bennington is one of the "attractive" features that the place has to offer. The college catalogue advertises a non-mechanical, non-competitive system of "descriptive comments written by instructors" discussing the student's ability and growth in each "discipline." Obviously, the merit of these comments is contingent on the instructor's attitude towards them as an effective means of evaluation.

Most instructors take comments seriously and write helpful and coherent ones. Others will make use of conference time and speak with students throughout the term about specific papers, problems, and progress. Many instructors do both. Yet comments and conferences rarely reflect a grade — and the letter

grades that the student receives remain under cover.

Students are not permitted to see their grades until their junior year. Until then, the comments must suffice to indicate a student's standing. The only form of truly non-graded study that exists is the option to have all of the term's courses evaluated on a credit-noncredit basis — an option that is not a real alternative for potential transfer and graduate school students.

Comments are valid in that they relieve pressure and direct the priorities of the student to his own development and ability in the subject matter. I do find it disconcerting to know that my grades exist in a dusty file cabinet somewhere. As the system is now, the fact that I am secretly being graded detracts from my ease with the comments.

The concept of a non-graded system is genuinely sound; written evaluations tend to be more specific (and, I hazard to say, more 'meaningful') than traditional letter grades. But Bennington does not actually have a non-graded system, nor do all instructors take comments equally seriously. The college explains that it must keep grades for those schools that still require this type of information from prospective transfer or graduate students, but it does believe in the legitimacy of a non-graded approach to evaluation. A valid point; the school's heart is undoubtedly in the right place. Yet when pitted against the heartless academic establishment, Bennington cannot uphold its ideals without jeopardizing students, and so is forced to compromise. As long as the college must comply with the outmoded alphabetocracy of other academic institutions, its policy of not allowing students to see their letter grades is pointless. ■

Lisa Schilit



photo by Denise Bostrum

In writing and grading papers, Bennington isn't different than any other place. I think that for us to be really different the student body would have to be cut in half and every class limited to ten students. We do have a small enough student body so that your instructor will know your face and your name, and he'll listen to you whenever you have something to say (a rare occurrence in many schools), but don't expect such individual relationships to change everything. Your evaluations are still based on what you do, not who you are, what you've learned, or how you've changed. In more ways than one, it's the same old system. ■

Laurie Block

Papers (research, critical, or creative) take on an additional weight at Bennington because we do not have exams or tests; they become projects as opposed to the kind of one draft essays and term papers splashed out before college. It took me a term here before I realized why people in my class resented only two weeks notice for a paper, when to me a week on one paper was perhaps a little short for a twenty pager, but absolute fanaticism for a five page paper. Not until my spring term did I discover the perhaps semi-masochistic ecstasy of working on a paper so that it didn't simply splash out, but letting it spill in until it starts to flow out. Not that this laborious travail, weighing in some cases word against word, suits everyone. My room-mate during my freshman year would bemoan my quasi-diligence and begin working two days before due date, forty-eight hours straight through. I am not about to begin comparing our final outcomes. The point is, papers are taken seriously here, and it is important to realize this and to discover the way you can best deal with it. ■

Sunny Benenson

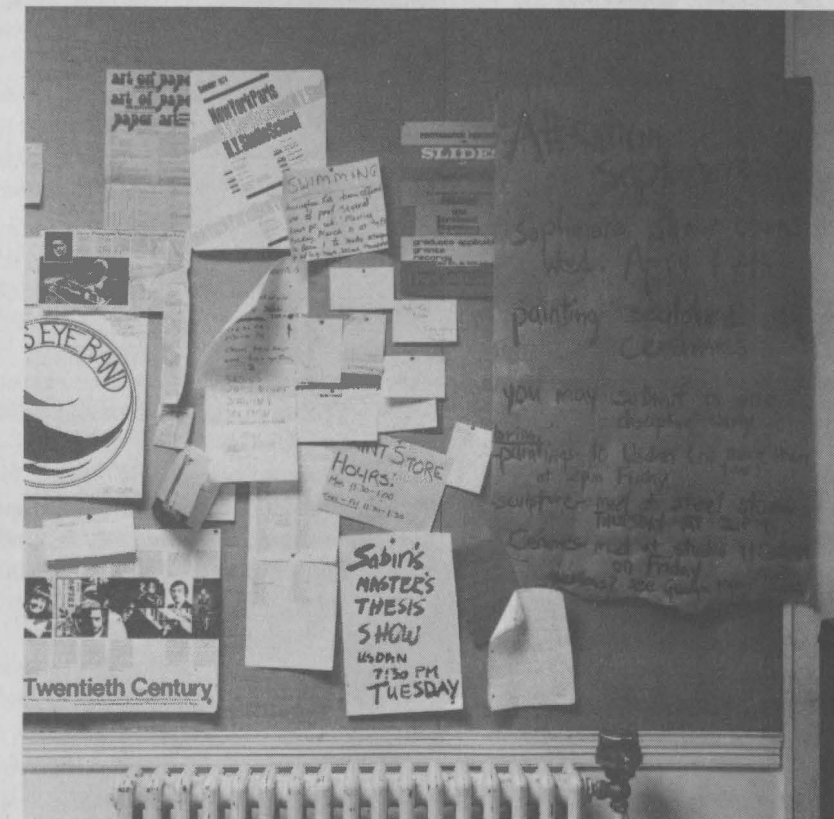


Photo by Jackie Nooney



photo by Janice A. Leefeldt

As a transfer person, I've been asked to write something on my reactions to Bennington. How is Bennington different from Harvard, (where I taught prior to coming here)?

In terms of my work: Here, I can teach what interests me, or what I judge will interest the students. Best of all, I find I have the time to get some of my own papers done. NRT helps. At Harvard, all of this — interest me, interest you, get work done — is (was) less possible.

In terms of students: Here, students get much more individual attention; all the faculty members that I know are accessible. There, you're lucky if you can find the graduate student who's your section man in a large lecture course of 400, and your hopes of talking to the great man himself are nil unless you manufacture an occasion (but that's not considered chic by most students). As for a description of the kind of students at Harvard — they tend to be more polished, more facile, more glib, more skilled in manipulating and getting around the system. By contrast, the students at Bennington tend to be intense, nervous, insecure, in need of more hand-holding, metaphorically speaking. A nicer way of putting it is that Bennington students are more honest in both their intelligence and their ignorance. They

don't bother to cover up their anger. Students everywhere bitch a lot, but Bennington students under-value the academic ambience of this place. Every institution has got its problems, but occasionally we all need to remember that we carry our problems with us no matter where we go.

In terms of "the place": I'd like Bennington better if it were nearer a big city, or if it were more like Cambridge. I like having a feast of cultural events to choose from, although even if ten wonderful things were going on all at the same time, I might possibly choose to stay at home. I wish for more people so I could enjoy more privacy — a paradox. The small community makes me feel constrained and claustrophobic at times. I see inbred, ingrown, incestuous relationships around me and games like musical chairs. But when all is said and done, I like it here. ■

Phebe Chao.

You are working for what you want here whereas in most schools you are just working for something in order to get a degree. ■

Mary Cleaver

Personalities play a very strong part in one's existence and nobody should get the illusion that they don't.

Not only is Bennington an individual environment, but it is an environment where your personality is as crucial as what you do and the way you do it. ■

Two Students

There's a proposal being presented by the F.E.P.C. (Faculty Educational Policies Committee) to abolish divisional majors and have all majors approved by an interdivisional committee. Unquestionably, as it stands now, the divisions shape your academic direction and figure in your choice of courses. Whether or not you'll be accepted by a division weighs heavily on your mind. ■

Doug Cumming

It is difficult to have a plan for an Interdivisional major accepted here because they all think that, for example, the art department is so good that you study art and nothing else; the music department is so good that you study music and nothing else. . . ■

Mary Cleaver

The divisions are a source of constant aggravation. I've only been here a few weeks and I find myself worrying already about what I want and what I'm qualified to major in. It's ridiculous. ■

Amy Nurick

I came to Bennington not being very self-assertive or charismatic at all, and I suffered. I suffered until I learned that you just have to demand to get what you want. And then all of a sudden, I started demanding and saying that I wouldn't take no, and I started getting "yes" for an answer. ■

Jackie Nooney

For me, being an interdivisional major means being able to take full advantage of what I believe are Bennington's most outstanding features — personal instruction; the ability to learn from creating, by trying and making mistakes; the opportunity to consult and learn from brilliant and knowledgeable people.

I came to Bennington knowing that my life was going to be in the theater, and knowing that I wanted to be an interdivisional major. That helped. The major problem, as I've found it, was convincing people that I was both able and willing to put in the time, energy and creativity to my three fields (Drama, Dance, and Music). For someone with less determination and audacity, it probably would have been much more difficult. I suppose Bennington believes that the kind of person who doesn't push shouldn't be doing an interdivisional major. I'm not sure that this is right.

As an interdivisional major, I have been able to take the courses (mostly tutorials) that would give me the information I wanted, regardless of department. I have appreciated that, and I believe that that's what has allowed me to create what I've created, learn from the mistakes I've made, and made me willing to try new things until I am able to find the ones that are right for me. This flexibility is what has enabled me to learn more about myself and how to learn. ■

Shellen Lubin

One of the things that originally intrigued me about Bennington was the possibility of tutorials. Tutorials are either group or private (one student with a faculty member) studies of a particular problem, subject or theme. They serve a number of purposes, being supplementary, extensive studies of something approached in class, or else they fill gaps — offering a study of subjects not necessarily provided for in the regular college curriculum.

For example, I'm an architecture major, and the first tutorial I had was a study of a particular architectural problem — dealing with mobile homes and designing economically comparable alternatives providing more livable space. In another tutorial, I put studio skills and concepts into practical usage by solving an extant design problem. My present tutorial serves as a link between my studies of botany and ecology and my major (in that it's concerned with ecosystems and land development), with ecologically responsible architecture as the final goal.

In this way my tutorials have served to especially personalize my study at Bennington. Once you have a sense of who you want to work with (or be supervised by), tutorials are not difficult to arrange. ■

Blair Cook

The art at Bennington is much narrower than I thought it would be. Too much "modern art" for me. I'd like some basic instruction in art structures and media use. ■

A Student



photo by Charles Lyon

Sculptural solutions to architectural problems are our major concern. There is an emphasis placed on the relationship between architecture and the other visual arts, but architecture is always functional and subjective, unlike sculpture.

We work with drawings, cardboard, potatoes, concrete, plaster, etc. leading toward an understanding of the materials and their relationship to the whole. Space is the result and the ingredient of the process of construction.

Academic exposure to architectural history serves as an impetus toward a greater general awareness of art history and a widening personal vision. As a result, our work will ultimately be at once born of all kinds of immediate stimuli and tradition. ■

A group of Architecture students.

Bennington's a good place to be to "do art". The program doesn't rely on technical instruction to structure the courses as in large universities, but relies upon a more personal approach.

The character of the department, like all of the departments here, reflects the composition of the college. Bennington is very small (600 students), and a lot of attention is given to each student's personal approach to his work. It also means that individual departments have the chance to form cohesive and tight units which express a very definite point of view.

The teachers at Bennington are all working artists, mostly from New York City, and art here is very much within the Modern New York school. The work here is, for the most part, abstract. In the past, sculpture has been made out of steel and painters have been concerned with the "plasticity" of the art. The college offers courses in painting, sculpture, ceramics, graphics, serigraphy (silk-screening), architecture and drawing. The smallness of the college limits the kinds of art which can be taught as well as the way they can be taught.

If you want a traditional education, Bennington is not the place to come. You won't necessarily be encouraged to draw realistically or paint a mountain-scene, although if you particularly want to you won't be discouraged. At Bennington you won't be able to depend upon the mastering of techniques, such as drawing a hand, to measure how much you're learning here. And, at least from my experience, you will continually find yourself wanting to know exactly why you are here and exactly what you're learning. Bennington's not an easy place to be

sometimes and the lack of any kind of familiar structure to fall back on makes it extra hard. It takes one and a half to two years here to really get started, and the questions you'll pose yourself during the interim will decide whether you stay here or head somewhere else.

There's a lot of pressure here for "high art". The department's beginning to open up more as of late and the seriousness of doing Art here is being placed in perspective. Be forewarned, though. You will be confronted with a definite point of view in terms of what is considered quality work, and transfers may be discouraged when they find that they are deferred from the department because their work doesn't fit the mold. Students are expected to submit work to the art faculty at the end of their sophomore year for review and admission into the division. Twenty students are

usually accepted outright with several more "deferred" one term when they are reviewed again. The process is basically humane although in the past confusion has arisen as to why a student was not admitted.

At Bennington you'll be taught a very specific way to do and to approach art, and many people find this process stifling and confusing. But as far as being an art student anywhere in this country today goes, I consider Bennington top notch. Even though there are an infinite number of ways to look at art (and ideally one should be aware of all of them), at least here, although you are only taught one way to consider art, you are taught it in full. You really know what goes into doing this kind of sculpture, painting, etc., and this is the type of information that you can take with you when you leave here. It's a valuable education.

Georgia Myer



photo by Kristen Lippincott

DANCE AT BENNINGTON IS...

a serious venture...a sensuous investigation of the physical aspects of moving...a discipline of movement.

focused on the making of dances and the compositional structures for theatrical presentation...

movement and dance techniques for body awareness of the individual (alone and in groups)...

the training of the body for endurance, sensitivity, and performance...

many ways of moving. . .from the "natural" to more styled, more abstracted modes of moving...

observation and examination of theatrical ideas which are open for presentation in class as well as for more public presentation and performance...

a physical and emotional experience in terms of movement for theatrical presentation and consideration...

the act of doing. . .to learn what dance and moving are all about...

part of a liberal arts education. ■

Jack Moore



photo by Alan Jon Fortney

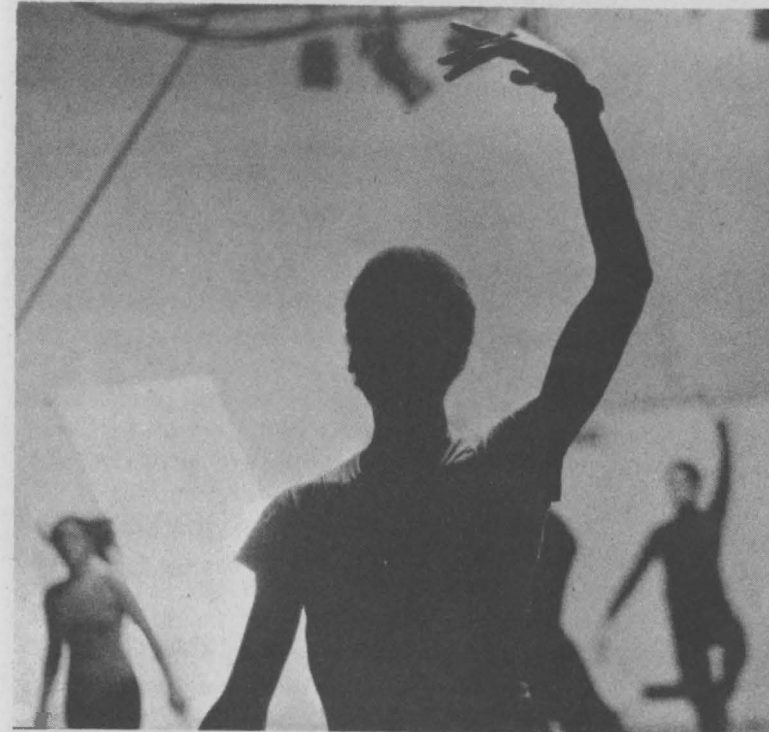


photo by Alan Jon Fortney

The approach to teaching and learning dance at Bennington is an individualistic one. A dancer is not simply taught how to move like someone else, but is taught to explore and develop individual strengths and style. Dance here is not only a physical experience — each dancer is asked and encouraged to develop an emotional and intellectual understanding in addition to a physical understanding of movement, space, time, and form; all aspects of dance.

Individual expression through choreography is important here, and the opportunity for dancers to collaborate with musicians and designers in producing pieces is great. A dancer also learns the technical aspect of producing a dance — crew and "tech" requirements mean, among other things, learning how to plug, hang, and focus lights, and build sets. ■

Sos Roerich



Amy Nurick: I came to this school because it had a 'liberal' philosophy; I thought that before you must declare exactly what you're interested in, you can experiment — sort of get a taste of everything. I've found that there are few courses here in which that's possible.

Michael Pollan: I disagree. There are introductory courses in everything, but everything is taken seriously. If you enroll in a course, it's presumed you're going to take it very seriously and that the subject may very well be your major. When I first came to Bennington, I had a minor interest in art. Because I didn't consider myself at all talented, I was hesitant about taking an art course, even if it was only Visual Arts 1. I finally convinced myself to take the chance and enroll. And although I was merely experimenting — just getting a taste, as you put it —, my instructor took me seriously which, in turn, forced me to take it seriously.

Doug Cumming: Yes. In signing up for a course, you may well be extending yourself beyond your capabilities; acting on insufficient data, I think it's a good approach.

Peter Sharaf: I find that teachers respond readily to enthusiasm. If I go up to the Barn and tell an instructor that, although I've never studied their subject, I'm very interested and would like to explore it, he would be likely to let me into an advanced course.

Michael: It's often just a matter of demonstrating interest and effort and a good deal of aggressiveness.

Betsy Meyer: Yes, aggressiveness is very important.
Amy: Well, that speaks badly for Bennington if you have to be aggressive to survive here.

Jennifer Bloch: If you don't learn how to fight here, you'll get sloshed over when you get out there.

Doug: You have to take a chance; in that respect, Bennington is very much like the real world. It's more than just bulling your way into a course, it's forcibly extending yourself — taking that chance.

Betsy: Yes. You *do* find yourself forcibly extended. You can sort of half go up and shake a teacher's hand and he grabs you and pulls you into his office and he says, "Come on, let's go." And you're saying, "Well, I sort of..." and by the time you've finished your sentence, you're in his course and working and writing papers and, before you know it, what you may have been pretending you knew, you end up knowing...



Photo by D. Bostrum

Call me Ishmael, because I ventured out of the terra firma of academics to enter the Black Music experience at Bennington. . .

I alone have come back, bobbing on flotsam, to tell thee . . .

. . . because I am one of the few students that I know of who has seriously played the music of Bill Dixon without totally losing myself to his Cause. Dixon is a strong and uncompromising man — a genius — whose vision is very compelling. The Black Music program has grown as a thing unto itself since Dixon returned from the University of Wisconsin two years ago. The program holds a strained and defiant relationship with the rest of the college. I have been an oddity, playing the music and still clinging to the idea of a liberal education. Dixon has little patience with voyagers like me.

I too labored with that hefty and homeless crew. . .

. . . those musicians who have given their lives to this art, the disciples who followed Dixon back from Wisconsin and the former students of Cecil Taylor. They are all gathered here, playing a kind of contemporary jazz that to the uninitiated can only be called madness. Its presentation is a kind of theater. First of all, there is a tension with the silence. Silence is the backdrop. The musicians are planted in a tableau, alert to the acoustics of position. The sounds that begin to fill the room invite a whole new concept of listening, like "sonic color." A solo is not the old spotlight gig of jazz, but is a different kind of concentrated fury. Soloing, an instrument is played with such speed that the melodic line is no longer individual notes, but an overall texture. Other instruments rise out of the written material in powerful pursuit, crowding out the original sounds with a volcanic busyness. Heed well, ye mortals! Do not interrupt anyone in this clenched state. For if their instruments were snatched from their lips, and this pitch of energy were transformed into human anger, or lust, or even love, it would be too much for anyone to bear.

Though music, like whaling, is only an industry, I began to sense some fiery motive behind this Black Music program, some kind of revenge. . .

Dixon has a Cause; a theme and its variations. His theme, roughly stated: That which has been called "jazz" is the most significant and most American music to come out of this century, but since the "classical" school of thought is dominated by whites,

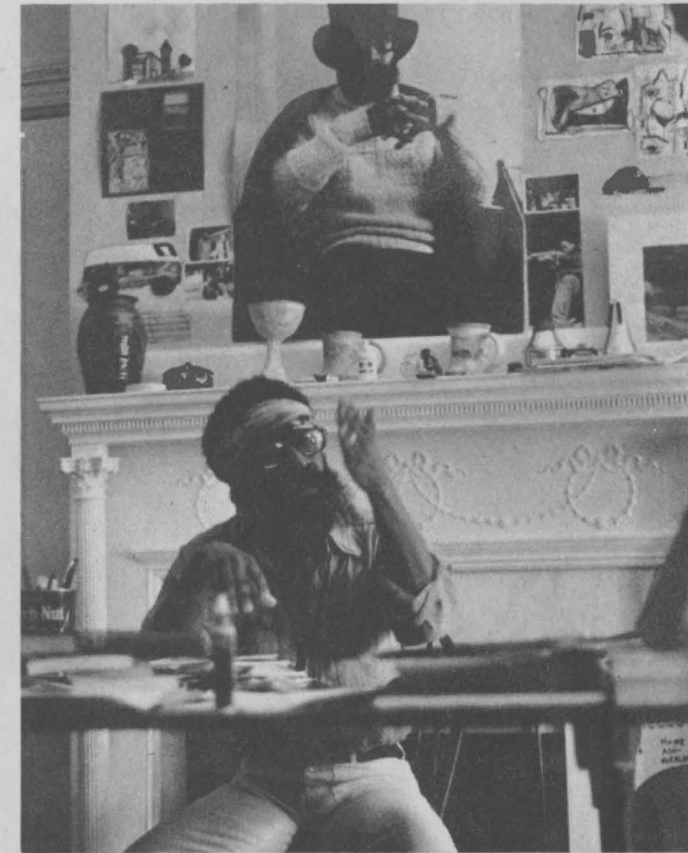


photo by Alan Jon Fortney

and this is primarily the music of blacks, it is not afforded the seriousness it deserves. Black Music at Bennington is rooted in the tradition of Black men like Charlie Parker and John Coltrane, men who died not without anger about a certain ghastly whiteness. The whiteness of the whale? Junk? The record industry?

Ahab walks the deck late at night, and below we hear his ceaseless pacing. . .

I have heard Bill Dixon practicing his trumpet after midnight in Jennings, such incredible sounds and memory. His compositions (which are made not just by notation, but by his whole style of teaching) have opened new vistas of artistic possibility for me. But now I am flung out of the whirlpool, like so many others. One is forced to be either on the inside or the outside of Dixon's monomania.

"All my means are sane," says Ahab from the heart, "my motive and my object mad." ■

Douglas Cumming

In the spring of 1974, Black Music became a division.



photo by Alan Jon Fortney

Bennington's a hell of a good place for someone who knows what he wants to do after leaving high school. Here, one has the freedom to try something, gamble, fail, and try something else. But it's his experience he'll be learning from, no one else's. And nobody's going to care as much as he will, so he'd better be prepared to do a good deal of that. ■

Alex Brown

**“Bennington is not
an easy place
in which to live.”**

What Bennington teaches, it teaches well. What it doesn't teach, forget it, you'll never hear about it. Incoming students should seriously consider how much they're going to enjoy a small school, for the price of such an intense program is less diversity. ■

Georgia Myer

There is a very hollow cliché common to most college catalogs: “Haystacks Calhoun College is what you make it.” I dare say that this is true at Bennington. More than at most schools, the person who approaches his education and the people around him passively will be miserable. If you are lazy, you will find Bennington students cloaked in their legendary individuality and unfriendliness. But if you extend yourself, you'll find a good many friendly people here.

The same holds true for your education at Bennington. Not very much is handed to you here, but there is a lot for the asking. It is neither very difficult nor satisfying to coast through your classes and receive a mediocre education. Teachers will soon turn off to you and pressure will evaporate. But with some effort, it is possible to get an exceptional education. Bennington teachers secretly want to be stalked by their students. There are whole other classrooms here that must be aggressively discovered.

What is most important is that you not be lazy. If you are, Bennington will clam up to you and it can be a very depressing place. The education and the community here both require a tremendous amount of effort. Bennington is not an easy place in which to live. ■

Michael Pollan

I first heard about Bennington College when I was a junior in high school. I had all but resigned myself to going to a state college or university when I heard about this wonderful, innovative, artistic college nestled in the Vermont hills. I visited the place, talked to a few people, took in the scenery and fresh air, and I decided that this was the place for me.

I had originally expected a small, intimate atmosphere in which everybody knew everybody, the work was co-operative, the education free-form and innovative, and the feeling communal. I knew that a number of noted artists and poets had graduated from Bennington, and I knew also that some (notably Martha Graham, Jimmy Garrison and Bernard Malamud) had taught or were currently teaching there. So I came, expecting these things, and quite unprepared for certain aspects of Bennington College.

First of all, I did not find the education as free-form and experimental as I had hoped. It is difficult to acquire credit, for example, for working off-campus with people not directly associated with the college. I know of a case where a woman wanted to work with a local lawyer as part of a project for a course on law. She met with a great deal of resistance, and I don't know if she was finally given a go-ahead or not. It seems to me that the college would do well to encourage rather than discourage this type of thing.

The atmosphere is not quite as communal as I had hoped. Because most of the people are extremely dedicated to their individual studies, it is sometimes difficult to detect the openness and friendliness one expects at a school of this size. The academics here are intense; it is far from a “party school,” or even a particularly sociable one. The mood is reserved, studious and intellectual. I sometimes find human contact and emotion to be disturbingly rare.

On the positive side, all the instructors here are extremely well-qualified. The anthropologists, for example, have all done extensive field-work. One of them, Ken Kensinger, is the definitive authority on the Cashinahua tribes of South America. He was the first anthropologist to transcribe their language into a phonetically written alphabet and his work with the tribes is regarded as a major contribution to American anthropological study. Most of the literature instructors are published poets, novelists or critics. The historians and philosophers have lectured and written widely. The credentials of dancers such as Judith Dunn, and musicians such as Bill Dixon and Vivian

Fine, are well known to dancers and musicians throughout the country.

Bennington College excels in many academic and intellectual areas. A person seeking a fairly traditional, moderately open-minded intellectual background in literature, or a New York-based training in the visual arts and dance would do well to come here. The social aspects of the college can be difficult; the intense intellectual atmosphere is stifling at times.

I urge enthusiastic, energetic people to come here and to give Bennington College a bit more spark. That, coupled with the fine academic opportunities, would make this school a very rewarding, if difficult, place to be. ■

David Whiteis



photo by Polly Taylor

Music at Bennington is a unique experience. Mastery of the art and craft of music is of utmost importance, but there is a special emphasis on rediscovering what music is. Composition is basic to studying music here because it is felt that through understanding the process of how music is created and preserved, one can better understand music as a performer. This does not mean that composition is performance orientated; it clearly is not. Bennington has shown me that music is composition; whether writing an original piece, or reviving what someone 200 years ago put down on paper. There is the attempt to bring music off the paper and into the air — music is not notes on a staff, it is vibrations in the air.

At Bennington, this personal involvement with music is manifest in the faculty and the students. The department is alive and buzzing; Sometimes buzzing so much that you never can find the person you are looking for. Most students find that they too are buzzing (oh my God, ANOTHER rehearsal). For someone sincerely interested in music there never seems to be enough time. But it creates a kind of pressure that, in the final analysis is really constructive. An important point to be aware of is that no one, faculty or student, will push you at Bennington, but the way is lined with helping hands once you start grasping. It is not easy by any means, but it is well worth the struggle. ■

Stephen Smith

On sojourning in Bennington Music Country

Some pre-arrival tips:

1. We may ask for a certificate stating that you have no infectious prima-donnaism. We will not ask for a certificate of earlier musical experience.
2. Leave at home as many boxes of prejudice as possible.
3. Don't bring along any trinkets of self-indulgence.
4. There are many aural declivities and high altitudes here; be sure your ears are healthily flexible.
5. If you have a fear of unknown demons of sound you will want to think twice before coming. There are, however, many settlers who will be happy to help you understand these strange new creatures.
6. Don't forget a warm cloak of patience for the times you will not find practice space available. And bring heavy boots of self-responsibility which can carry you to lessons and rehearsal commitments when emergency pressures accrue.



photo by Alan Jon Fortney

Bennington Music Country is inhabited by several peoples; we would like to have even a greater variety but the present state of our development mitigates against this. Among those now living here are some whose families were from the Jazz age, explorers in the field of electronic music, African drummers, anti-cantilena dissidents and, of course, many direct offspring from the age of the early three B's and the late three B's (Bartok & Boulez & Babbitt).

The Music Country has long ago given up ancestor worship. Nevertheless our language is still rather similar; and our notation, though now in constant transition, relies yet considerably on earlier models. It is important for a newcomer to gain acquaintance with our writing system if he has not done so before coming here. Our instruments also stem largely from our late inheritance, though we long for gamelans, sitars, ouds, etc.

Some normal activities are not available: there is no offering in guitar or other plucked instruments; there are no instructors in the techniques of the brass instruments, though one faculty member can offer special advice to trumpet players. Though two harpsichords exist, there are no experts to deal with these, and anyone interested in the study of the organ is advised to go to another country. The annual furlough (the NRT) can, however, permit contact with fields not available here. Occasionally an earlier inhabitant will travel afar and bring back gifts from another land. Last year, such a one helped us deal in a small way with Balinese Music.

The lodes of our earlier musical mines, developed by a European elite, are running thin; we are discovering new ores and opening new mines. Newcomers are expected to engage in these new projects. Most of our acoustical wells and mines operate communally and everyone is expected to take a responsible share in this operation. Working together is a basic concept. And you will want to help keep our rivers of sound unpolluted by slovenliness and ill-temper.

Most members of Music Country inveigh against provincialism and narrow aesthetic prejudice. Art Tatum and Arthur Rubinstein, though differing in intent, are equally respected for their integrity and skill. The same may be said for Rascher and Coltrane, Ellington and Stravinsky. And a master drummer from Ghana, or state musician from the

Peking opera would be equally recognized.

The Music Country is bounded by many other exciting Benningtonian peoples. You will be a great loser unless you learn to frequent these places. Indeed your ticket to our country is written so that a sojourn in these other lands is required and you would be an unwelcome visitor here if you tried to forego the hospitality and cultural acquaintance of these neighbors. Science Land, Other Art Land, and the Country of the Humanities are as rich as we in natural resources and the inhabitants are equally responsive and imaginative; we are not a conservatory island.

Your security in Music Country will be in direct proportion to your willingness to engage in exploratory and developmental processes. Some music is made by reading from scores, some by improvising (instant composing), others by writing down an original score (composing). All our citizens are expected to participate in some measure in each of these methods of music making. Music making is our main occupation. We do it seriously, but with joy. If you use our country only as a means to an end, you will not be happy here. We are at once both means and ends, and on leaving us after a dedicated stay you will find yourself able to understand any new country better and become a good citizen there, too.

The democratic condition in Bennington Music Country is not able to avoid all the pitfalls of that form of working together, but it does provide a free flow of ideas and opportunities which serves best the course of any art. We delight more in becoming than in being.

To want to study music at Bennington is to want to engage in its practices here and now to the best of one's skill and understanding using every occasion to increase the skill and enlarge the understanding. We are not in the business of preparing students to fill possible slots in the world of music: a stand in the symphony orchestra, a spot in some far out or way in band, a teacher, a composer in residence, a soloistic phenomenon. This sort of end activity may well occur but it is not our goal. Our goal is to offer to any serious student an opportunity to explore the vast world of sound through active participation in the art. This participation means performing, improvising, composing, listening and engaging in critical conversation about these activities. ■

Lionel Nowak



At close range it's hard to see. But something like an aerial photo of the college's development would likely reveal its most abiding strength to be the Literature Division.

In the past, the Literature Division has resounded with some of the most notable names in fiction, poetry, and criticism. The division constantly changes, of course, and as in a nuclear family, every arrival and departure is somewhat of a trauma. But the character of the division remains: a diversity of types, each dedicated to a craft and to the teaching of that craft.

The student of literature, when caught up in oversized intro classes, (oversized for Bennington), or isolated in the bell jar of a senior thesis, may lose sight of the division's overall value. The division is small, but it makes up in wit what it lacks in width. The student must find his mentor, which takes time. The classes themselves do not often crackle with the wild surmise of first looking into Chapman's Homer. But eventually, the literature student will work with a poet, or a novelist, or a critic, and might, with luck, hit on the gist of the Word.

No, we do not commune with the ghost of Theodore Roethke. Nor do we all swing birches. When we do our best work, we forget where we are.

Doug Cumming

The literature faculty is uniformly excellent. With small (15-20) classes, an aspiring student of literature has the chance to rub minds with brilliant men and women and there find an authority, a teacher, to guide them through the literary world either critically or creatively.

Creative writing workshops abound, and if you feel a poet or novelist lurking inside you, the poet and novelist teachers here will help you to bring it out.

For those interested solely in the critical study of literature, there are interesting courses upon interesting courses ranging from the Japanese to the French or Spanish or English in periods ranging from ancient to modern. Each course is taught with an eye for the fresh and unusual in their approach to critical analysis.

Introductory courses are designed to instruct the beginning student in the process of analysis and the writing of critical prose. The reading list is short, but many short papers are assigned throughout the term. Papers and reading lists advance in length as the student advances. Intermediate courses have two medium length papers required and advanced courses require one long one. For a final project, seniors write a thesis of about forty or fifty pages.

The literature division at Bennington College can best be praised for its willingness to encourage creative writers, its seriousness in its approach to critical analysis, the excellence of its faculty, and their availability to help and instruct the struggling young mind. Why go anyplace else for an undergraduate education in Literature? Bennington has got it all.

Lauriston Thrush



photo by Alan Jon Fortney

As a long-standing member of the Lit Division, I feel a gratifying sense of elevation above the writhing hordes of dancers, sculptors, musicians and actors. Somehow they just don't make the grade. Let's face it, literature is where it's all at and what it's all about. We're the cat's pyjamas. We read more, write more, know more, are more eloquent, stay up later and can hold our liquor better than any other division on campus. We are the fat cats. Any time of day you can find the in crowd (us) hanging loose at the B&R or beating the tar out of other divisions at soft-ball games and when dusk falls, we really strut our stuff: dance until three, translate Gogol until breakfast, engage in a debate with major metropolitan newspaper editors (and win), toss off an interview for the Paris Review, read the complete works of whoever it is at the moment and then realize, "By gosh, another day has gone by."

Betsy Meyer

"Goodmorning, Eduardo."
"Shit."

Semi-cloistered in barn 62, Gonzalez paces back and forth. I have yet to see him teach an entire class from his seat. The tables are strewn with papers, empty wine bottles, various coffee mugs of different shapes and sizes, magazine articles and countless books. Yet there is a form to all this chaos; it is all Eduardo's "shit;" it is the Spanish department. We're a minority here at Bennington College — (not necessarily proud of that fact or anything) — we are nationalistic in the one sense that we all seem to enjoy the department so. Spanish is small enough for students to feel that they have a say in what goes on within it — (unlike other departments where the politics often drag you into the mire). Also aboard, we have another distinguished crew-member, Nicholas Toscano — a recent newlywed. Nicholas' approach to the classroom technique is both fresh and colorful. The two "maestros" provide their beloved Bennington Spanish students with fun, fun, fun, and that "aesthetic-eroticism" which keeps us all going. ■

Roberta Wallach

When, in the course of human events, it becomes necessary for one portion of the Bennington student body to assume among the other students a position different from that which is usually occupied, but one to which the laws of nature entitle them, a decent respect to the opinions of mankind requires that they should declare the causes that impel them to such a course.

There are not many history majors at Bennington. The department, including Gail Parker, consists of four teachers. In view of this, the curriculum of the history department is extraordinarily wide in scope. However, when the Third World takes over, Bennington will most assuredly be one of the first places to go, as our curriculum is limited exclusively to the realms of American and European history. With a little optimism and assuming a Western consciousness, yes, it is feasible to be a history major at Bennington.

Aside from an occasional deviant (ie. history major) history classes are filled with people who are interested in complementing their area of study with historical background (for example, literature, art, and political science students) and those who are simply interested. The different perspectives that arise from this diversity actually add quite a lot to both the discussions in class and to the scope of the essays written for the class. In other words, all non-history majors and dabblers should not be intimidated by the idea of taking history classes here.

A final comforting remark for prospective history majors: The quality of history teachers at Bennington and the open-minded yet disciplined approach towards the study of history here are rather good compensations for being committed to the status of a minority group. You will not be fated to ride off into the sunset from Commons lawn with a copy of Gibbon under your arm!

■
Diane Welebit



photo by Alan Jon Fortney



photo by Alan Jon Fortney

Theatre at Bennington is in many respects similar to theatre throughout the world in that its participants must go through gnashings of teeth and pulling of hair, be possessed with the patience of Job and the skin of a rhinoceros, endure the slings and arrows of outrageous egos and still manage, somehow or other, to put together a production. And through all the harrowing experiences it must, if not always to the complete satisfaction of the viewing public, prove worthwhile to the participants. For, while we most assuredly believe the process is as important as the product, it is eventually the product which is seen and judged. Endless hours of rehearsal must eventually produce the Opening Night. To this end, and believing that theatre is primarily learned by doing, we are a production-oriented division. Student projects are not only encouraged, they are required. Faculty-directed plays are done regularly, in the supposition that knowledge gained in the market place can be imparted. As much as possible, the faculty is composed of people who primarily earn their living in professional theatre, and even those who spend the greater part of their time at Bennington constantly seek employment in professional theatre when school is not in session. Students sometimes become frustrated. From time to time, we all become frustrated. But there is no perfection. Theatre is, primarily, a lot of hard work. Some come and do the work, and some simply come along for the ride; as the number who come to work grows, the division will grow. We may all end up toothless and hairless, but I'll be willing to bet some damn good work will have been evidenced.

■
Leroy Logan

Take these remarks with a grain of salt: I've spent only a term and a half here at Bennington, and my firsthand experience of the drama division has admittedly been brief.

To put it bluntly, though, if you want to apply to Bennington with an interest in drama, I'd suggest cushioning yourself with a lot of other options. My general impression is that this division is one of torpor and lassitude. I don't mean merely the desperately inadequate physical facilities — which will be expanded next year when the new performing arts building opens — I mean the failure of genuine, enthusiastic commitment to drama and the teaching of drama, evident from the Administration down.

When I first came to Bennington last fall I heard stories about the drama division's former state of chaotic shambles. This may well have been, but at this point I can see only stagnation. There are two courses required for acceptance into the division. A distinct lack of movement and flux characterizes the faculty, and I can pick out only one or two whose *practical experience in theater* would recommend their teaching competence. Performance standards are generally dismal, and I grant that students who direct, write and act in such an open forum of teaching and learning as this is must expect a reasonable quota of failure. And I wouldn't imagine Bennington's standards are any higher than most other liberal arts schools. But is it possible to distinguish openness from flabbiness? Here, there is no sounding board, nothing to bounce off of. I've sat through some painfully amateurish senior projects that have passed by without the slightest breach of etiquette — a shrug, perhaps, or an uncomfortable silence. And I can recall three out of the thirteen-odd productions last term that, instead of embarrassing and alienating the rest of campus, communicated something resembling joy and energy.

■
John Engstrom

The Early Childhood Center has developed in three years from the nursery school which has always been at Bennington College. The Center has three programs for young children: a nursery school, a day care group, and an Individualized Learning program.

Bennington College students work in all of these groups as part of their work in related college courses. The course *Early Childhood* teaches the development of the child from birth to five years. *Program Planning for Day Care Centers* emphasizes curriculum development. *Individualized Learning* gives students an opportunity to work on a one-to-one basis with children who have developmental disabilities. (defined professionally as cerebral palsy, epilepsy, and mental retardation). Students from *Child Language* also use the center to observe and record the language of young children.

An Advisory Committee of students and parents works with the staff on patent educational programs, fund raising and educational policy. Because the professional staff is small, students have an opportunity to assume much responsibility. A great deal may be demanded of them as they become involved in the functioning of the center. Students usually find their own level of participation. Some wish only to fulfill class and student teaching obligations while others become more deeply involved. For example, the day care group was started by students under the director's supervision to meet the needs of faculty parents. Small at first, this group has grown each year with the contribution of each *Program Planning* class.

Evaluation is continuous. Students examine their own experience as well as that of the children. Parents express their needs and opinions. The staff keeps in touch with other centers in the community as well as reading what is currently being written in the ever-expanding field of early childhood education.

Work in the center is exhilarating and sometimes exhausting and not without problems, but there is a strong premium on facing problems and trying, as people who care about children and adults, to work through whatever problems we encounter.

The philosophy of education and child development with which we work is, of course, much influenced by the experience and understanding of the director. It would be wrong, however, to underestimate the influence of students and parents on the policies and practices of the center. The center is intentionally the work of many people. We believe

that children should be able to accept and respect differences among people. To encourage this we try to have an economic and social range in enrollment and to include in our regular group children who may have problems that will also be met by work in *Individualized Learning*. We feel that it is important that children learn in ways that are most natural to them and that they are given choices within limits that they can handle. While we respect individuality, we have given much thought to the child as a member of the group. Children's need for responsibilities appropriate to their age level has also been of much concern. All of this and more, which we discuss in our classes, finds its way into our work with the children and it is this interplay of theory and reality which makes the center work. ■

Sally Sugarman



photo by Kristen Lippincott

Coming to Bennington College for mathematics one can expect a small but highly active and competent department. Many of the problems of a larger school don't exist here. For example, you will never have a graduate teaching assistant like you would at Harvard for the first couple of years when you rarely see those famous mathematicians that whip in and out of their teaching commitments. Teachers here are here primarily to teach, and in that respect Bennington's math faculty is excellent. What's more, between R.H. van der Linde and Lee Supowit virtually every field in undergraduate mathematics is accessible. At the present, the math enrollment amounts to a growing handful — average class size beyond first year calculus is about four or five, and classes often take the form of tutorials and group tutorials. So don't look too despairingly at the lack of courses listed in the catalogue; this spring, in addition to what is listed there is a group tutorial in abstract algebra, a course in complex function theory, and a tutorial in advanced topics in analysis (e.g. Integral equations, Lebesgue Integration, and elementary functional analysis). Considering the fact that there are presently no more than three mathematics majors at Bennington, I think one can get an idea of how flexible and complete the math program really is.

But there are certain problems that arise when you come into a department consisting of only two faculty members. For one thing you are more dependent on the health and general well-being of each member of the department. When the time comes for one of them to take a sabbatical it's not generally the case that a replacement is made, in which case things can become a good deal more strained. Another thing is that there is too little leeway to allow for student-teacher personality clashes. This impresses me as a very real consideration for small college departments in general; but somehow in the case of the math department here I can't imagine there being any real problem. The department is very much together and friendly and suffers from none of the tenure-based or professional antagonism that is so widespread in every institution. Nevertheless a prospective math major should at least consider the possible consequences of so close-knit a department. There is one other thing to consider: Library resources are miniscule. And if you are interested in computer science you probably shouldn't come here — Bennington just doesn't have the facilities for a good

background in that field.

I spent a year at Wesleyan University expecting to find opportunities in math that I didn't have at Bennington, but I was mostly disappointed. The fact was, out of five math professors I was exposed to, two were excellent, but three were quite disappointing. And the increased number of colleagues in my field did me no good at all. They were more inclined toward graduate school than mathematics; in fact, I had had better math-type discussions with music majors at Bennington than with most of the math majors at Wesleyan. This is not to downgrade Wesleyan — I think most universities suffer from the same and worse problems. Somehow, it seems Bennington manages to attract not a more intelligent, but a more inspired student body — that is partly what makes the whole atmosphere here different. And if you think your chances of getting into good graduate schools in mathematics and science are worse coming from a place like Bennington, then you're wrong. The math and science division's success in that respect is outstanding. ■

Miles Belgrade

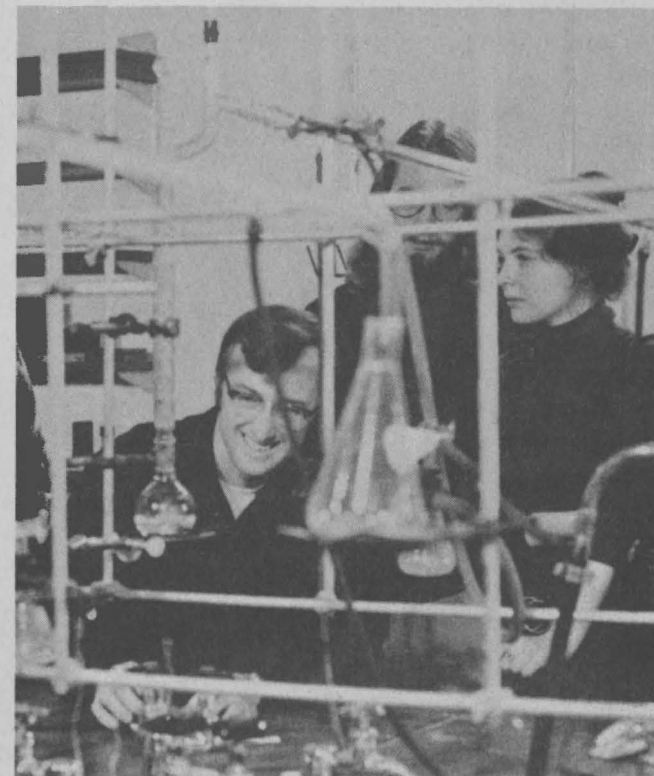


photo by Alan Jon Fortney



photo by Betsy Meyer

Here is information about the science department. It is one of the more together divisions at Bennington. Bad blood on both sides has been purged as of a year or two ago, so the five year forecast has little conflict in store. There remains some friction between older and younger faculty members but it is benign. There is a notable lack of laboratory equipment, especially in biology. This may be mitigated if one can get NRT jobs in labs. The teachers are generally less pompous and more accessible than those in other divisions. One can get a high degree of personal attention which helps a lot and is something which is not available in bigger schools. People who do well here can and do get into graduate and medical schools. It is housed in a nice structure.

Here is my subjective impression. This is a luscious place to study science. There are a few boring professors but these can usually be avoided. When you sit on the toilet on the first floor your feet don't touch the ground. ■

Hardy Kornfeld

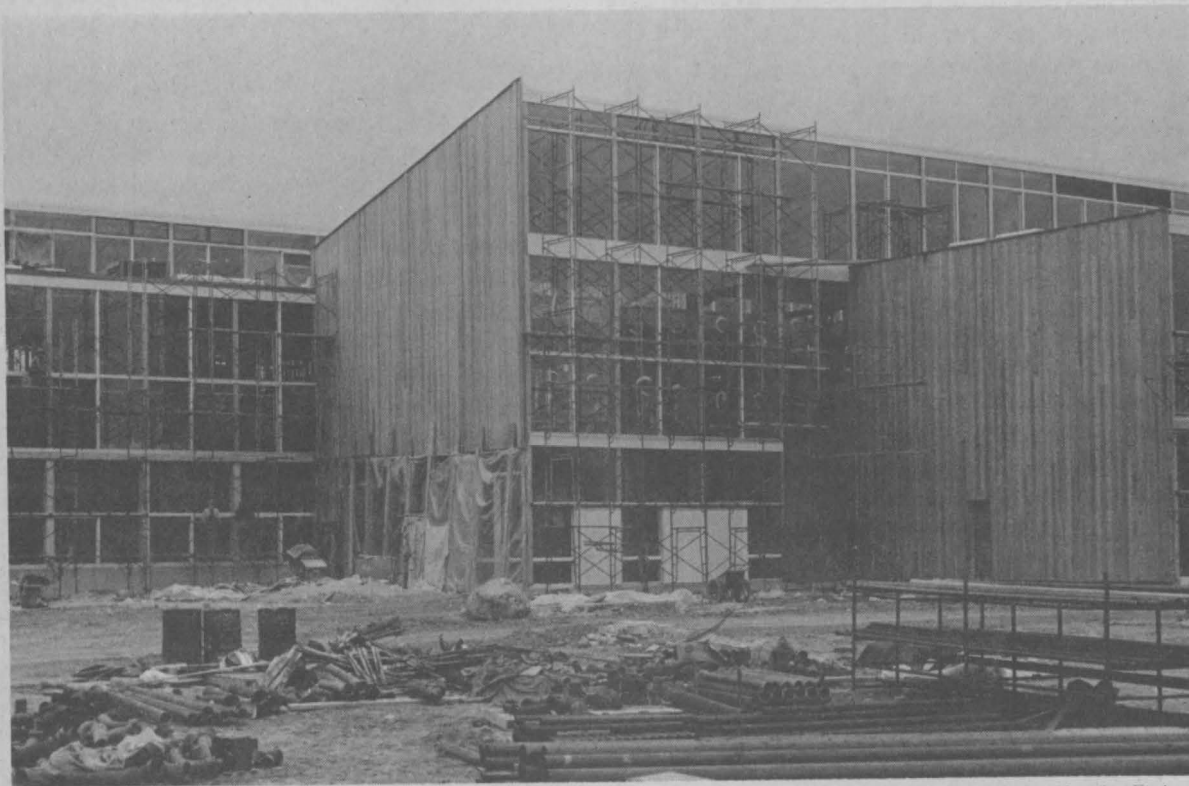


photo by Alan Jon Fortney

NO MINORS



The TOPPING TAVERN

Located on East Road, between
Shaftsbury and Arlington, Vt.
10 miles north of Bennington
Museum, Bennington.
Phone (802) 442-5225.



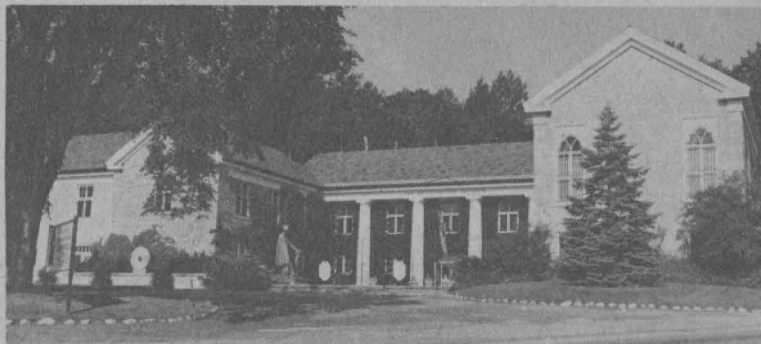
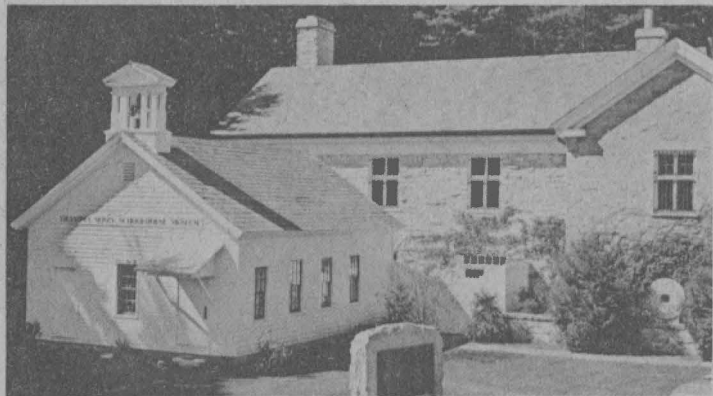
**Hours: May 1 to October 31, 10-5 including
Holidays, Sundays 1-5. Closed Mondays.
November thru April by appointment only.**

MUSEUM



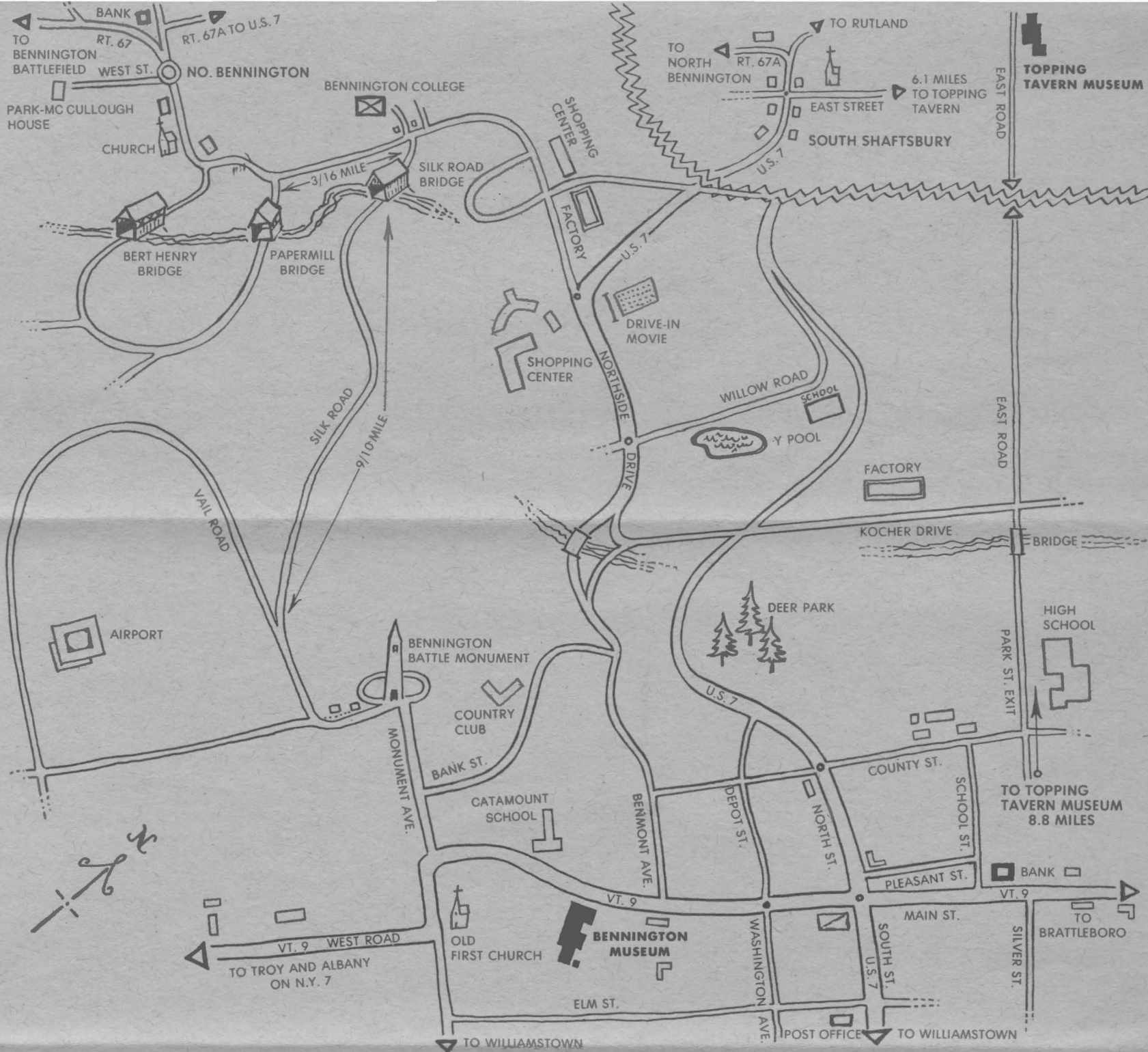
The BENNINGTON

Located in Old Bennington, Vermont
on Vt. Rt. 9 (W. Main St.)
1 mile west of junction of Rts. 9 and US 7
Phones (802) 442-2180 - (802) 442-3076



Hours: Summer 9-6, Winter 9:30-4:30
Open daily, including Sundays and Holidays
Closed months of December, January and February

MUSEUM



In addition to those named on the map, listed below are additional places of interest in Bennington about which inquiries are most often made at the Museum. There are many other shops, restaurants, and tourist attractions not listed solely because of lack of space. No place has been deliberately excluded from this list.

| | | |
|------------------------------|---------------------|----------|
| Old Bennington Country Store | West Road | 442-3482 |
| Old Bennington Woodcrafters | West Road | 442-9014 |
| Four Chimneys Restaurant | West Road | 442-5257 |
| Paradise Restaurant | West Main St. | 442-5418 |
| The Bennington Gallery | 125 North St. | 447-7666 |
| Ed Levin Workshop | 262 North St. | 447-7171 |
| Bennington Potters Yard | 324 County St. | 447-7531 |
| Chamber of Commerce | 507 Main St. | 442-5900 |
| Geannelis Restaurant | 520 Main St. | 442-9778 |
| Shirkshire Restaurant | 663 Main St. | 442-9886 |
| Heritage House Restaurant | 218 Northside Drive | 442-9586 |
| Vermont Fish Hatchery | South Stream Road | 442-4556 |

MILEAGES FROM BENNINGTON TO TOWNS AND CITIES IN VERMONT AND NEIGHBORING STATES

| | | | | | |
|----------------|---------|----------------------|--------------|------------------|-----|
| VERMONT | Rutland | 56 | Eagle Bridge | 13 | |
| Arlington | 15 | Weston | 46 | Hoosick Falls | 12 |
| Brattleboro | 40 | Wilmington | 21 | N.Y. City | 176 |
| Burlington | 123 | Woodstock | 82 | Saratoga | 46 |
| Dorset | 29 | | | Troy | 30 |
| Grafton | 52 | MASSACHUSETTS | | | |
| Manchester | 24 | Boston | 148 | | |
| Middlebury | 89 | Pittsfield | 36 | OTHER | |
| Montpelier | 122 | Williamstown | 13 | Hanover, N.H. | 101 |
| Newfane | 39 | | | Hartford, Conn. | 108 |
| Poultney | 57 | NEW YORK | | Montreal, P.Q. | 224 |
| Proctor | 61 | Albany | 38 | Portland, Me. | 201 |
| Putney | 46 | | | Providence, R.I. | 154 |



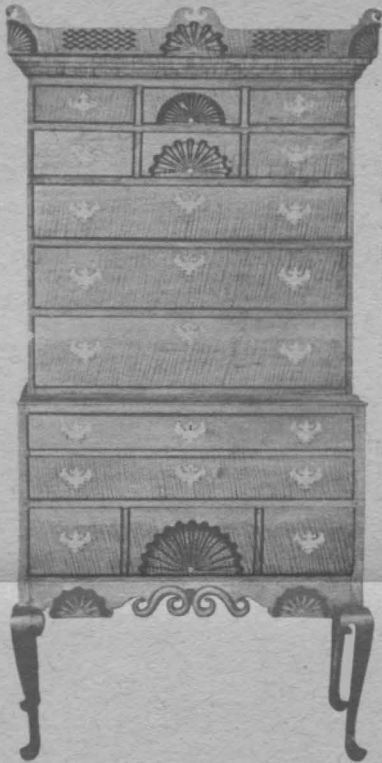
The Grandma Moses Schoolhouse Museum, owned and operated in Eagle Bridge, N. Y. by Mr. and Mrs. Forrest Moses from 1966 to 1972, was moved to the Bennington Museum grounds in December 1972. The exhibits of Grandma Moses memorabilia are arranged very much as they were in their Eagle Bridge location.

One of America's outstanding regional museums. Exhibits include the largest collection of Bennington Pottery on public display, rare collections of American Blown and Pressed Glass, a gallery of Grandma Moses paintings, and the Grandma Moses Schoolhouse Museum. Also notable examples of furniture, rare documents, historical costumes and uniforms, firearms and swords, toys and dolls, Early American household items, contemporary Vermont and other European paintings and sculptures, and the famous Bennington Flag. A large genealogical library provides research facilities and offers consultation services. Bennington Museum receives no support from federal, state, or local taxes. It is supported by gifts, membership dues, and admission fees. Group admission rates are available upon advance request. The Museum welcomes to membership and its privileges all interested persons.

Carved about 1795 by the Brothers Skillen, this eagle is a fine example of the many crafts on exhibition.



THE BENNINGTON MUSEUM
 BENNINGTON, VERMONT 05201



FURNITURE
Fine examples of the cabinet maker's craft are side by side with primitive country pieces. Many have important historical associations.

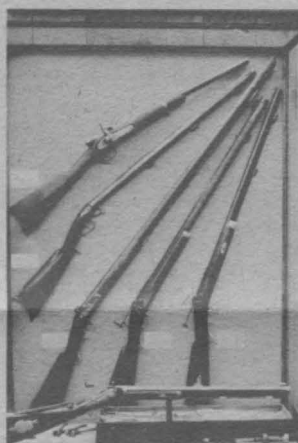
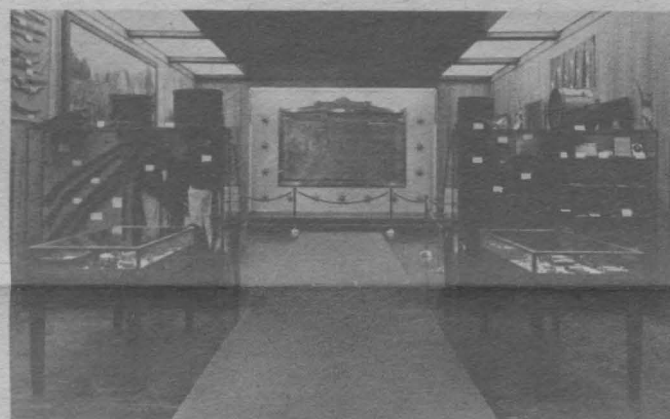


POTTERY
The definitive collection of Bennington Pottery on public display includes nearly every known variety made in Bennington from 1793 to 1894.



GLASS
The American glass collection is considered one of the finest permanent exhibitions on public display. It includes many unique pieces from all the important glass works in America.

CHANGING EXHIBITIONS
The Esther M. Parmelee Gallery is specifically for exhibitions of about six weeks duration. Displays of particular local or regional interest are mounted in this gallery throughout the Museum season.



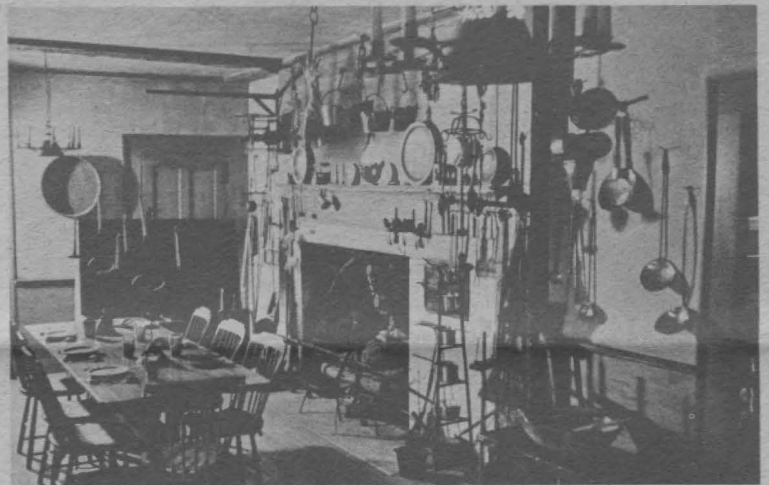
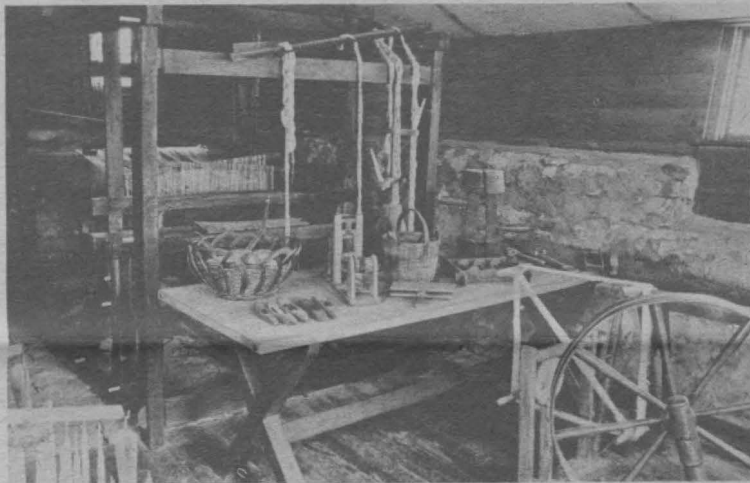
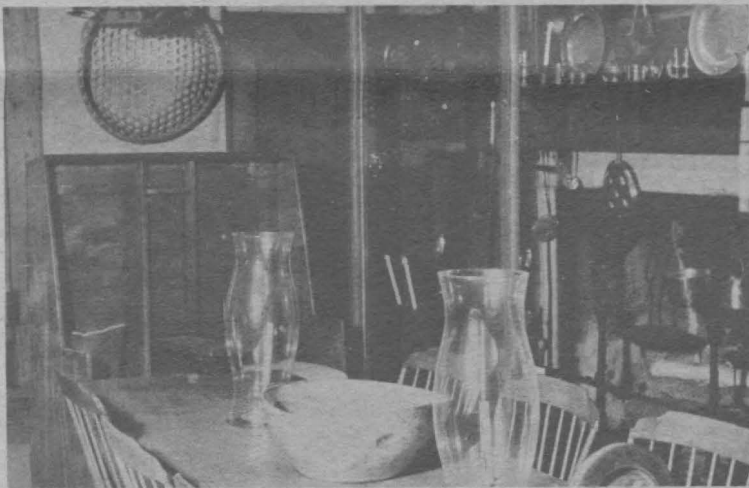
GENEALOGICAL LIBRARY
A fine group of town and country histories plus many family genealogies are in our library which is a project of the National Society of the Colonial Dames in the State of Vermont. Consultation services are available.

MILITARY HISTORY
A birch paneled gallery contains the famous Bennington Flag and exhibits of flags, guns and swords, military uniforms and accessories. The largest collection of Vermont coins on public exhibition is also here.

TOPPING TAVERN MUSEUM
 SHAFTSBURY, VERMONT 05262

An authentic 18th century tavern with pertinent outbuildings and gardens, pond, and magnificent views of the Green Mountains. In the tavern keeping room is the large fireplace with appropriate cooking utensils and meat spit, dining tables, with pottery, wood, and iron wares. In the taproom and living room are hospitable Vermont furnishings. Upstairs the visitor will see the ballroom with its rare, swinging partition, the musicians gallery, and two eighteenth century bedrooms one of which contains memorabilia of the Gosford family.

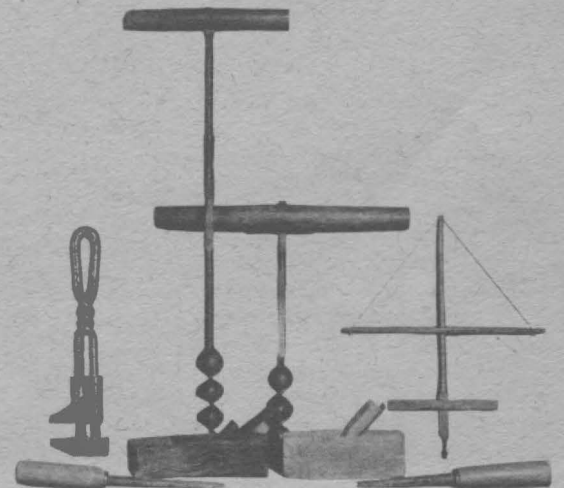


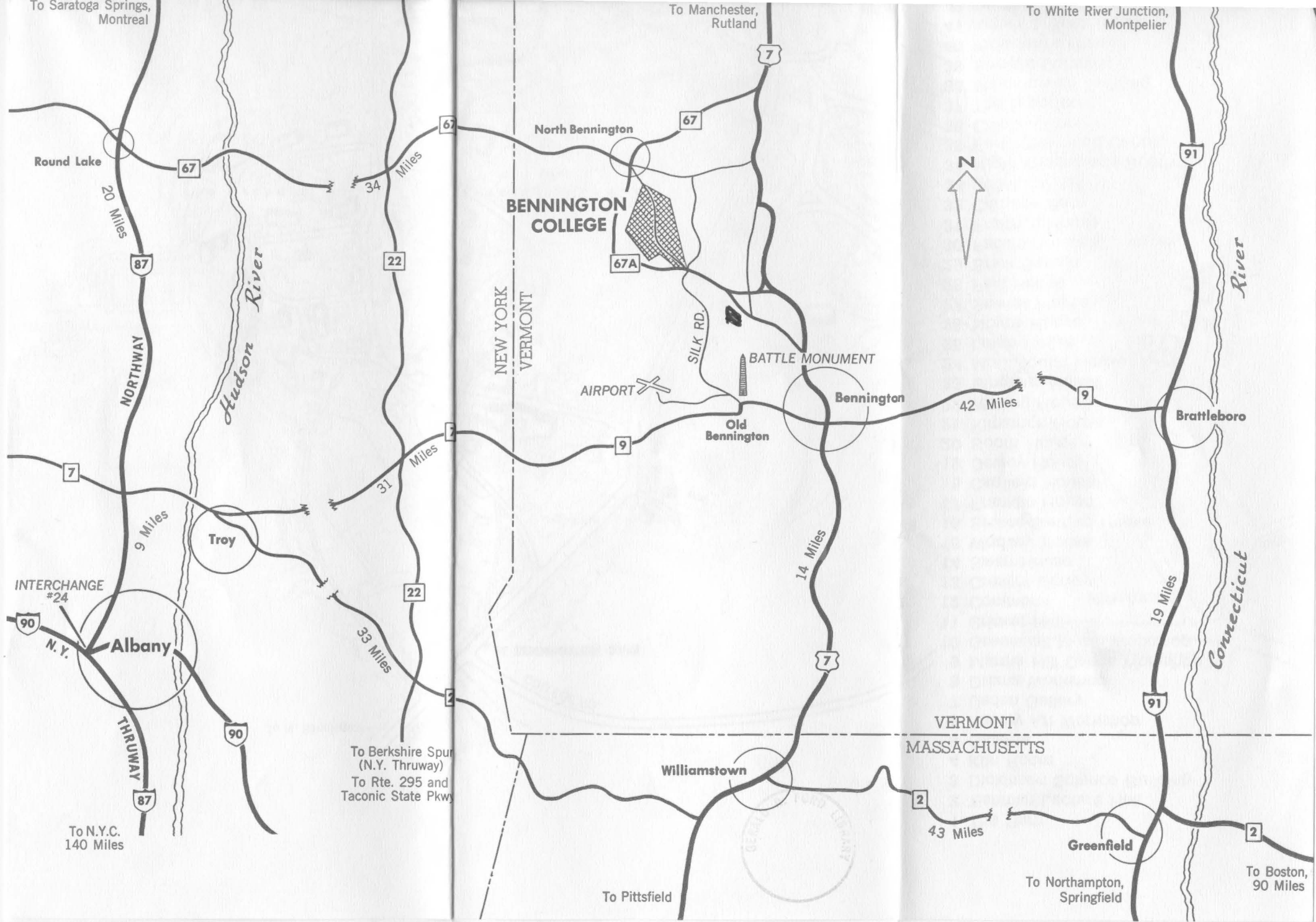


EQUIPMENT

The preservation of an early Vermont way of life is evident at Topping Tavern Museum. 18th and 19th century tools and utensils then in daily use are abundantly displayed.

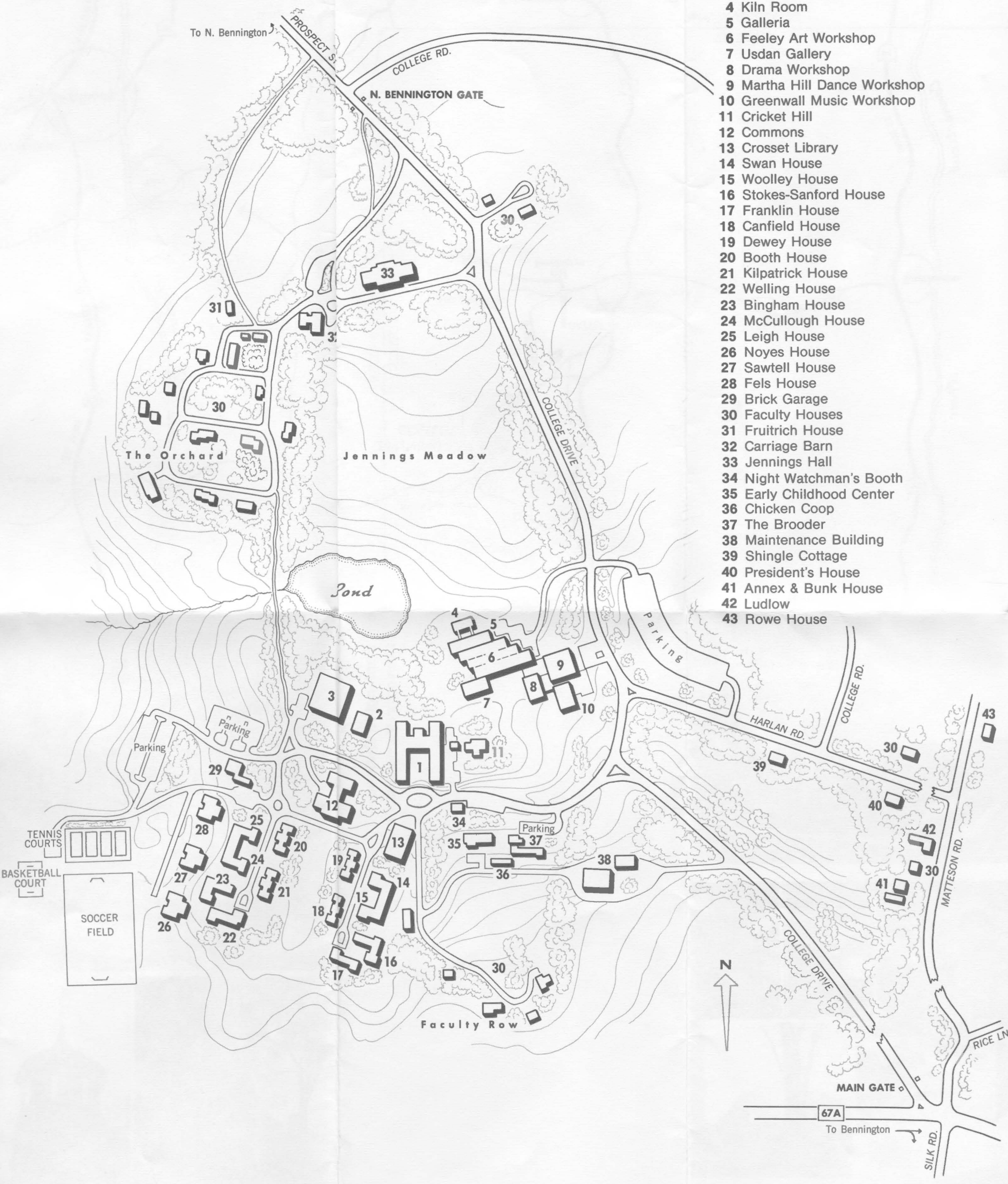
The blacksmith shop and the loom house feature exhibitions of authentic equipment and the gardens are planted with appropriate flowers and herbs.



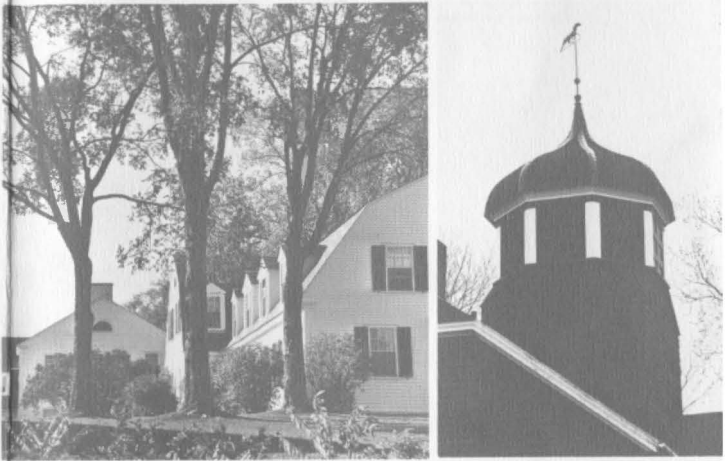
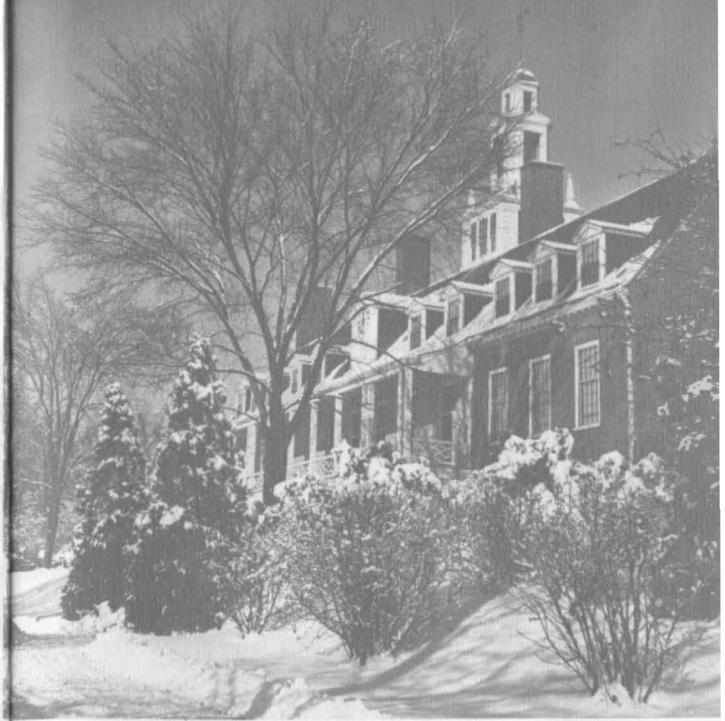


Bennington College

- 1 The Barn
- 2 Tishman Lecture Hall
- 3 Dickinson Science Building
- 4 Kiln Room
- 5 Galleria
- 6 Feeley Art Workshop
- 7 Usdan Gallery
- 8 Drama Workshop
- 9 Martha Hill Dance Workshop
- 10 Greenwall Music Workshop
- 11 Cricket Hill
- 12 Commons
- 13 Crosset Library
- 14 Swan House
- 15 Woolley House
- 16 Stokes-Sanford House
- 17 Franklin House
- 18 Canfield House
- 19 Dewey House
- 20 Booth House
- 21 Kilpatrick House
- 22 Welling House
- 23 Bingham House
- 24 McCullough House
- 25 Leigh House
- 26 Noyes House
- 27 Sawtell House
- 28 Fels House
- 29 Brick Garage
- 30 Faculty Houses
- 31 Fruitrich House
- 32 Carriage Barn
- 33 Jennings Hall
- 34 Night Watchman's Booth
- 35 Early Childhood Center
- 36 Chicken Coop
- 37 The Brooder
- 38 Maintenance Building
- 39 Shingle Cottage
- 40 President's House
- 41 Annex & Bunk House
- 42 Ludlow
- 43 Rowe House

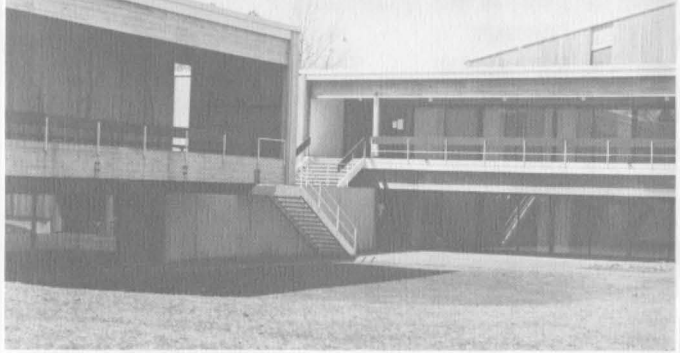
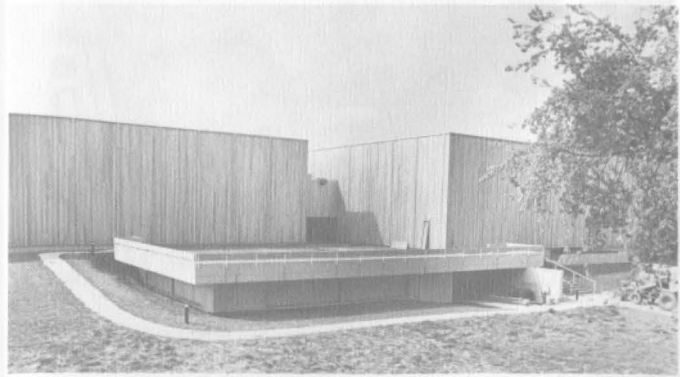


Bennington College



Bennington College

Bennington College
Bennington, Vermont 05201



ARTISTS AT BENNINGTON

VISUAL ARTS FACULTY 1932 - 1976

BENNINGTON COLLEGE ARTS CENTER
DEDICATION EXHIBITION MAY 20 TO JUNE 2, 1976

Since its inception, Bennington College has maintained an invaluable art exhibition program. With the recent completion of The Suzanne Lemberg Usdan Gallery, the possibilities for broadening the range of significant art shown at Bennington become even greater.

Bringing vital, challenging, and historic exhibitions to the College instructs and exposes students, faculty, and the community at large to the continuum of artistic traditions and ferment usually centered in the larger cities. Seeing art of high quality is the first stimulus to its creation.

Many who have already visited Usdan Gallery have remarked on its excellent exhibition facilities as being unparalleled outside a major museum setting. To those who have yet to experience the gallery's luminous spaciousness, this dedication exhibition offers a grand opportunity. And to all those most involved in the planning, funding, and completion of Usdan Gallery, thanks and congratulations are due.

A PERSONAL RECOLLECTION

In the fall of 1957 Alexander Doerner died while he was on sabbatical in Naples. I was invited to more or less take his place. At my insistence and with the help of Paul Feeley I convinced Bill Fels that part of my job would be to organize and direct art exhibitions for the College and that the New Gallery, as we called it, was to be in the Carriage Barn. Painting the interior pure white was part of the hard-won agreement and Fels had to do some maneuvering with the older benefactors of the college to let me do it. He also gave me the grand sum of \$600 to put on exhibitions (later increased to another grand sum, about \$1,000 a year to pay for six shows plus the senior exhibition). I found Kenneth Lester, who went to New York and brought back the Barnett Newman, Kenneth Noland, and Morris Louis shows, as well as the Herbert Ferber sculpture show and the Surrealism show.

The catalogues were all done by another local and loyal friend, Carl Farnham of South Shaftsbury with whom I worked out a kind of consistent style based on the simplest and cheapest.

The number of "firsts" we were able to bring off in the New Gallery during those years gave us an international reputation. But all of this could not have been either accomplished or meaningful without the extraordinary coherence of the art faculty of the period. I came to Bennington in the spring of 1958, at the same time Tony Smith did. That spring we started out with Feeley, Smith, Herta and Simon Moselsio, George Holt and Vinnie Longo (who had come the previous fall). Later Lyman Kipp

and Stanley Rosen joined the art faculty. In all my experience I have never known a faculty which worked together more amiably and more intensely. This is not to say that our discussions and our manners were always based in benignity. But what motivated us, I think, was the struggle to recognize and to implement each other's basic passion for the subject we were teaching. Both Feeley and Tony Smith were experienced teachers and both were great humanists . . . men of broad self-acquired knowledge. And both were artists through and through. Our art faculty meetings, formal and informal, were really seminars, not about methodology, but about the meaning of what we were doing. It was Smith, I recall, who made the important distinction between training and education, thus confirming the rightness of our position on art within the liberal arts context. It eliminated the art-school approach and made Hyman's and Wohnus' courses as relevant to our work as to their own disciplines. Indeed the whole college was as much a part of art as art was a part of it.

I know one thing: it was an extraordinary moment in Bennington's history, as members of the other faculties recognized then, and have said since. But like all good things it was so literally organic that when some of us drifted away, it changed. Feeley stayed. He went on as before trying to build and to continue the great tradition he had carried as his personal banner for the College since the early 1940's and until his death in 1966. It was this kind of tradition that I became particularly aware of during a meeting of the art faculty at another college when, after three hours of wandering discussion on how to educate students, Tony Smith leaned over to me and said, "but first you have to educate the faculty."

E. C. GOOSSEN

ART AT BENNINGTON

While my knowledge of Bennington's early years is limited to a few written accounts and hearsay, it would seem that the art division has had three fairly clearly marked periods of development. The first period was distinguished by the eclecticism that marked so much of American taste in art in the '30s and '40s. This was manifested, however, in what the records indicate was an extraordinary series of diverse but unusually discriminating exhibitions where one finds names such as Albers and Juan Gris but also Delacroix and Benozzo Gozzoli. The impression is one of great urbanity that probably reflected both the social constitution of the College and its progressive humanism. Not incidentally, the divisional structure of the school was not as developed as it is now and art simply received another kind of stress, that of implementing an educational ideal. But it is also fortunate that such good taste in general seemed to prevail because it was not easy in the '30s and '40s to determine where the force of history and taste in the visual arts was.

The options were clearer and a choice became necessary during the next phase which is largely dominated by the personality of Paul Feeley, for whom the new art center is named. Feeley, in concert with faculty members such as Tony Smith and Gene Goossen (I am referring to the late '50s), committed the art division to a more ideologically specific orientation, as a result of which Bennington's art division became synonymous with what has since come to be known as "advanced" art. It was during the Feeley era that Jackson Pollock and Barnett Newman were given their first retrospectives, that Clement Greenberg's association with the college commenced, that artists such as Jules Olitski, Tony Caro, Tony Smith and historian-critic Gene Goossen came here to teach. It was the era when, in fact, "The Green Mountain Boys," as Alan Solomon called them, referred to the prominent artists who either taught at the College or came to be linked to it by association. These include David Smith and Ken Noland; Noland later taught here also.

The thing is that after World War II art departments everywhere felt the same historical pressures, but at Bennington, the conviction of Paul Feeley ultimately prevailing, the departmental reaction was probably more compact and discriminating – not to say exclusive – than at any other school in the country that I am aware of. I know a number of second generation abstract expressionists came out of the University of Iowa around 1950, but perhaps the most singular artist of that generation, Helen Frankenthaler, emerged from Bennington in 1949.

The art division is no longer dominated by a single personality nor is it any longer as certain of its ideological options. To make the kind of decision in the '70s that art schools made in the '50s would be to commit the art division to isolation on the one hand, novelty on the other. There are many art schools that may seem more "advanced" than Bennington's art division is right now, but then the art division has chosen to remain a school, not to become an aesthetic cafeteria.

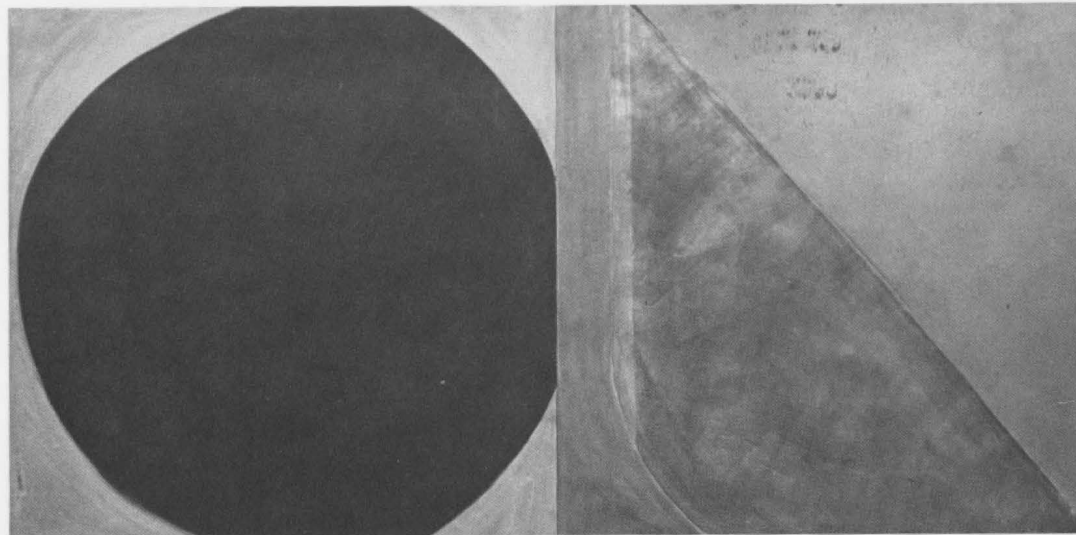
Thus, while the sentiment is customary, it is actually accurate on this occasion to say that the new art center marks a new era in art at Bennington, an era that reflects both the increasing interest in the arts and the profound cultural changes that that proliferating awareness signifies. Implicit in this concatenation of physical and social enterprises is the obligation to maintain the standards with which Bennington has come to be identified while recognizing the altered conditions of taste.

Art divisions are, as even this capsule "history" indicates, not the most peaceful of places any more than higher education is a "retreat." Ideals are partisan affairs and Bennington has not been spared the ironies their implementation generates. If there have been times in recent years when it seemed that everyone despaired, there have also been times when everyone has been inspired. In any event, the possibility of inspiration exists here as in few other places. I think the record – and the new art center is part of the record – backs us up on that.

SIDNEY TILLIM



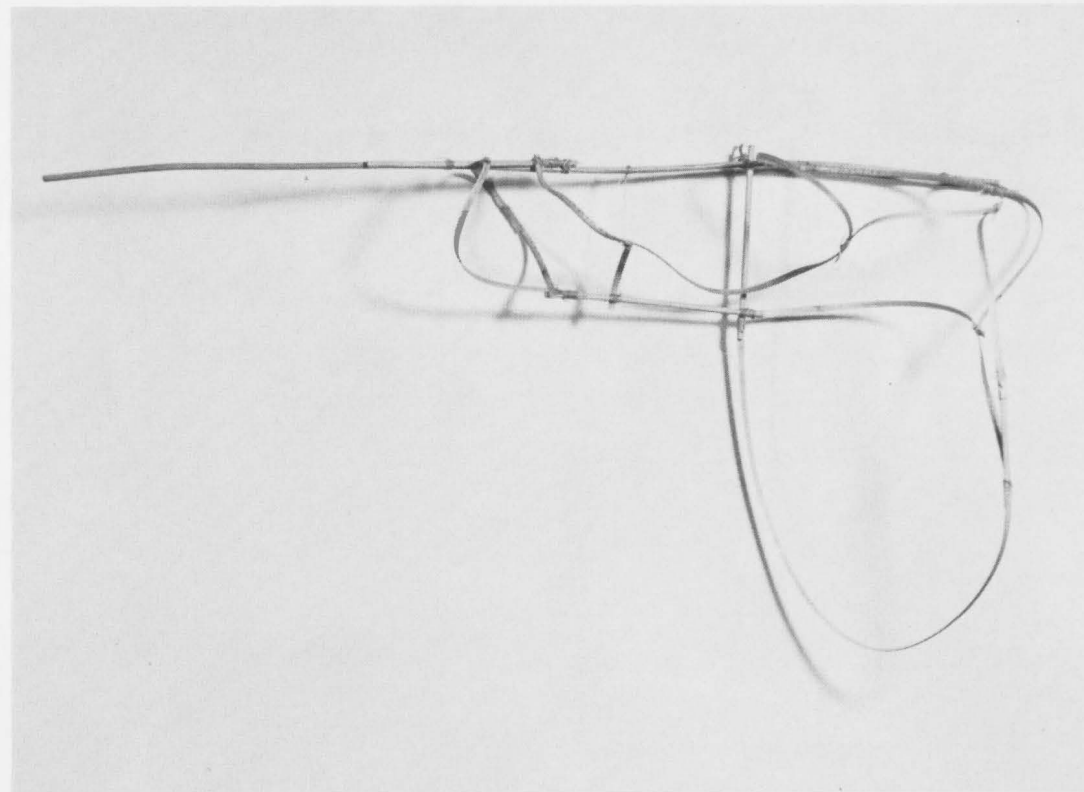
PAT ADAMS
"Close Talk", 1976
80" x 40"
oil, isobutyl methacrylate,
wax/linen
lent by Zabriskie Gallery, N.Y.



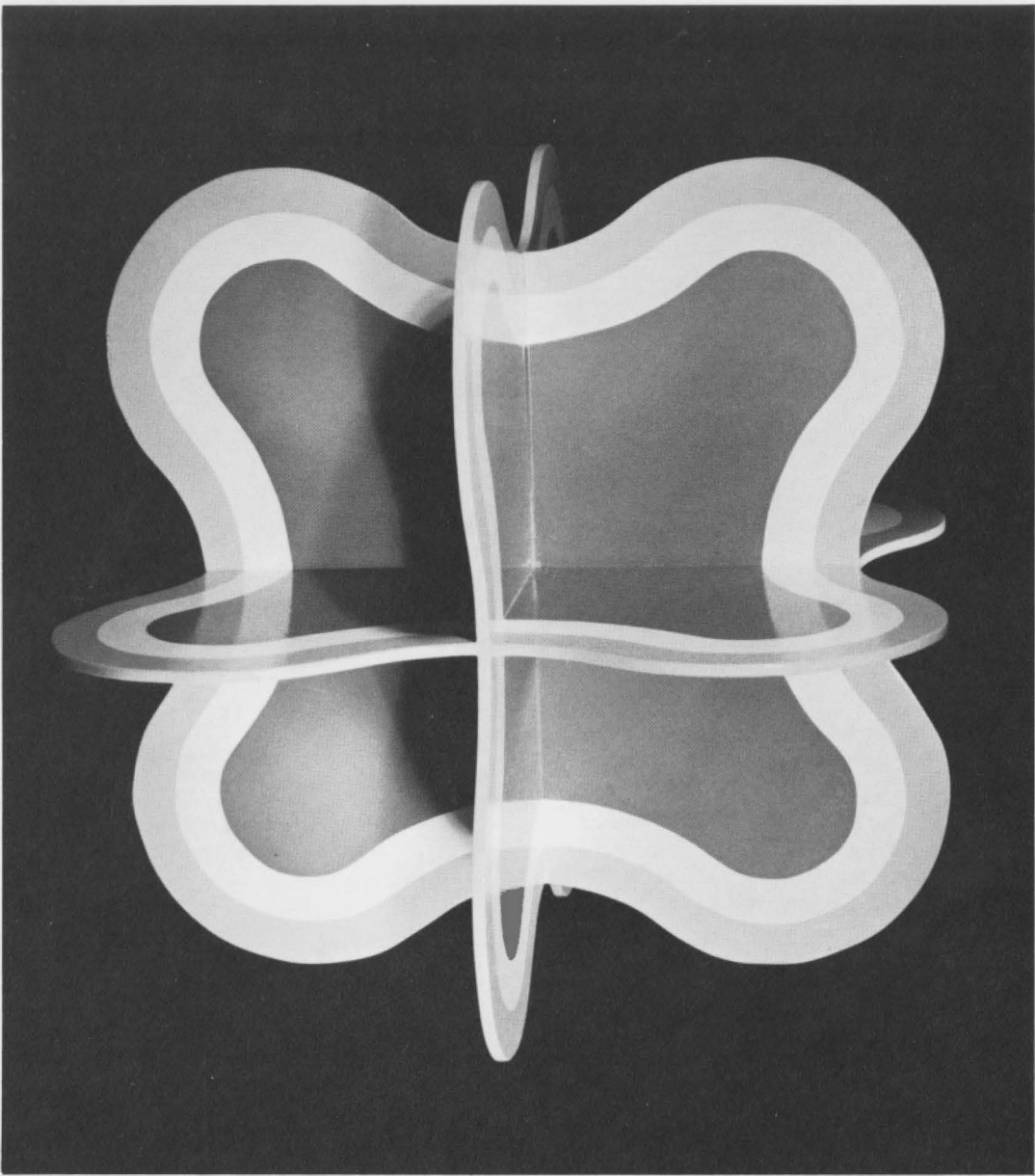
FRANCES BARTH
"Or Of", 1975
6'6" x 12'11"
acrylic/canvas
(Diptych - 2 panels)
lent by Susan Caldwell Gallery, N.Y.



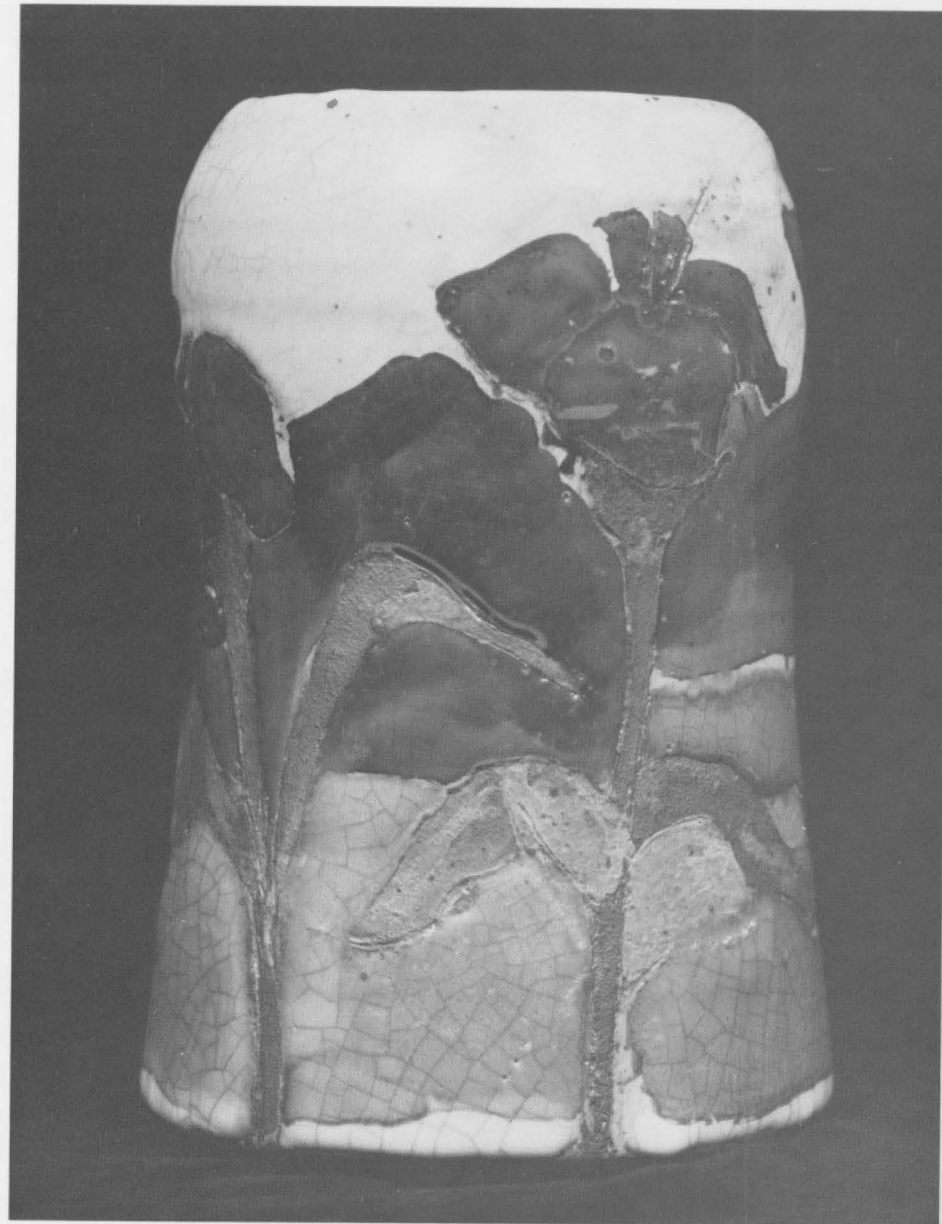
ANTHONY CARO
"Ordnance", 1971
51" x 76" x 143"
steel rusted & varnished
lent by Andre Emmerich Gallery, N.Y.



ROBERT CRONIN
"Tarrative I", 1971
18½" h x 36" l x 11" d
reed and string
lent by Zabriskie Gallery, N.Y.



PAUL FEELEY
"Deneb el Bola", 1965
36" x 36" x 36"
enamel on wood
lent by Andre Emmerich Gallery, N.Y.



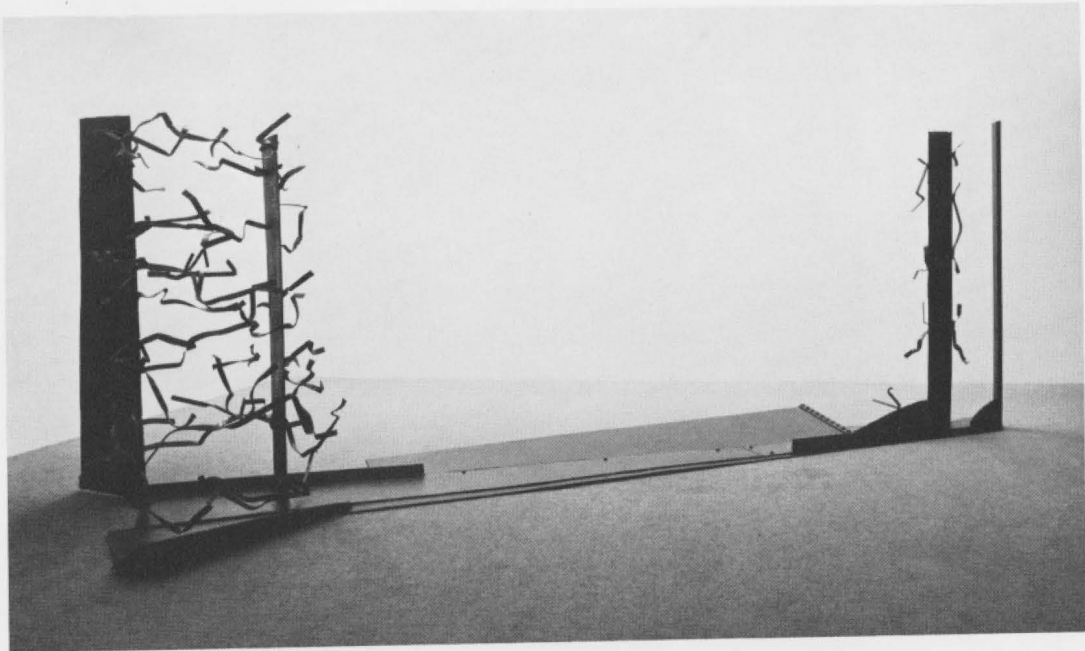
JANE FORD
"Pentimento"
10" x 6"
stoneware with lustres
lent by the artist



RICHARD HAAS
"Flatiron Building", 1973
41" x 18"
etching; edition of 60
lent by Brooke Alexander Gallery, N.Y.



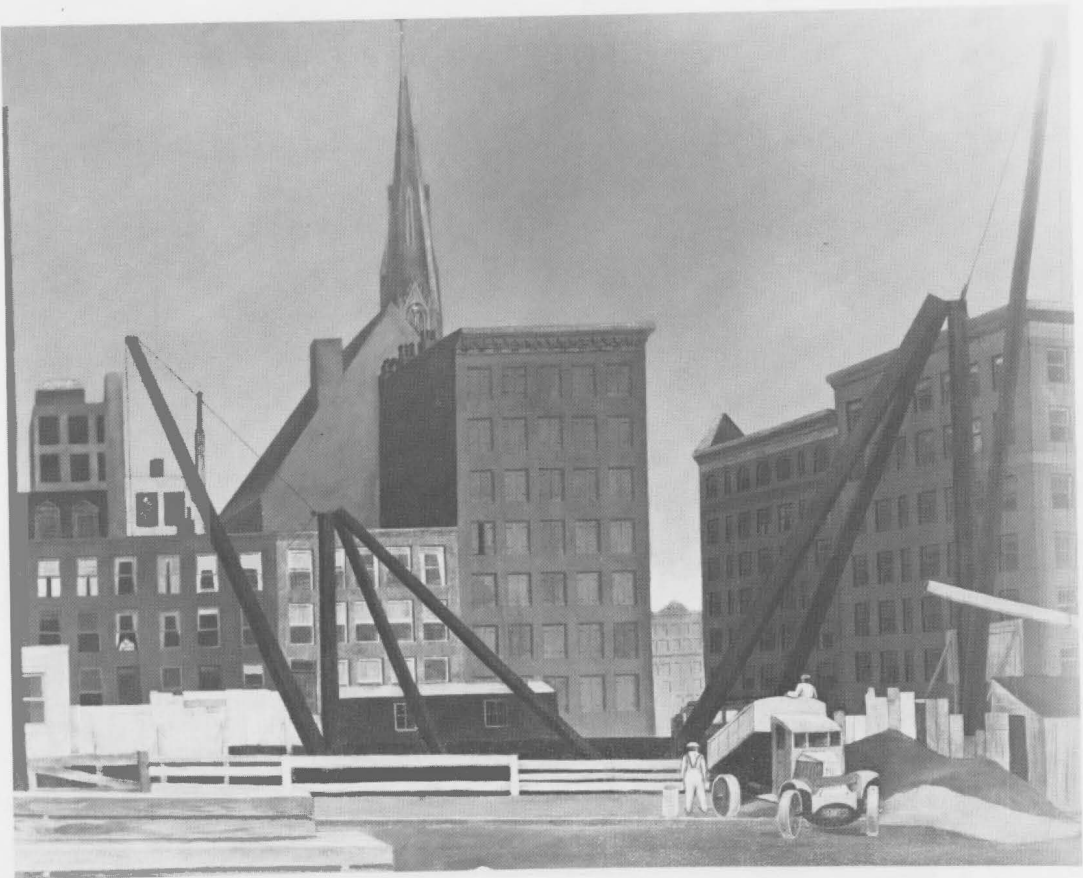
CAROL HAERER
"Mac Duff", 1976
92" x 63"
oil on canvas
lent by the artist



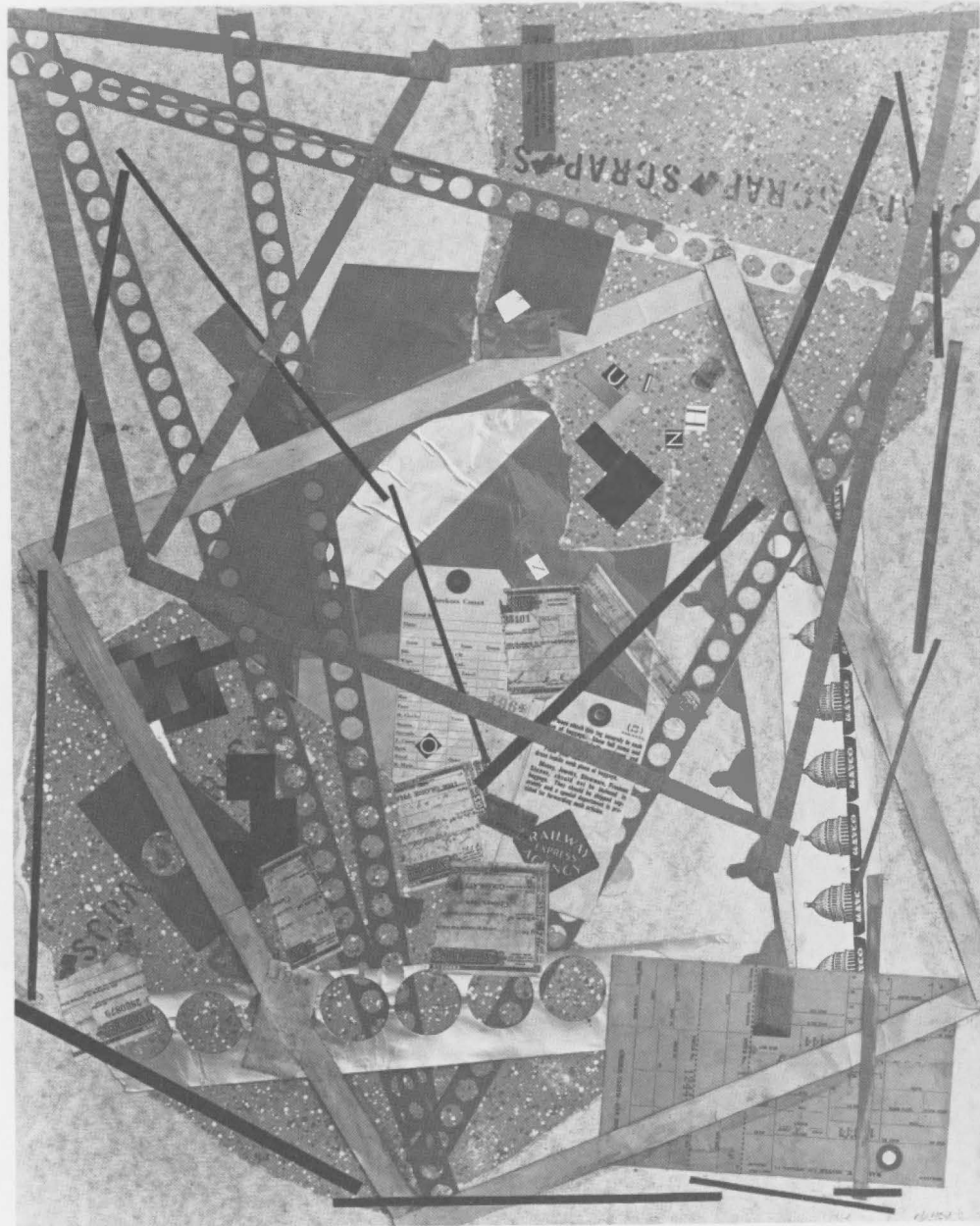
L. BROWER HATCHER
"Wide Limit", 1974
6'3" x 5'7" x 17'10"
steel
lent by Andre Emmerich, N.Y.



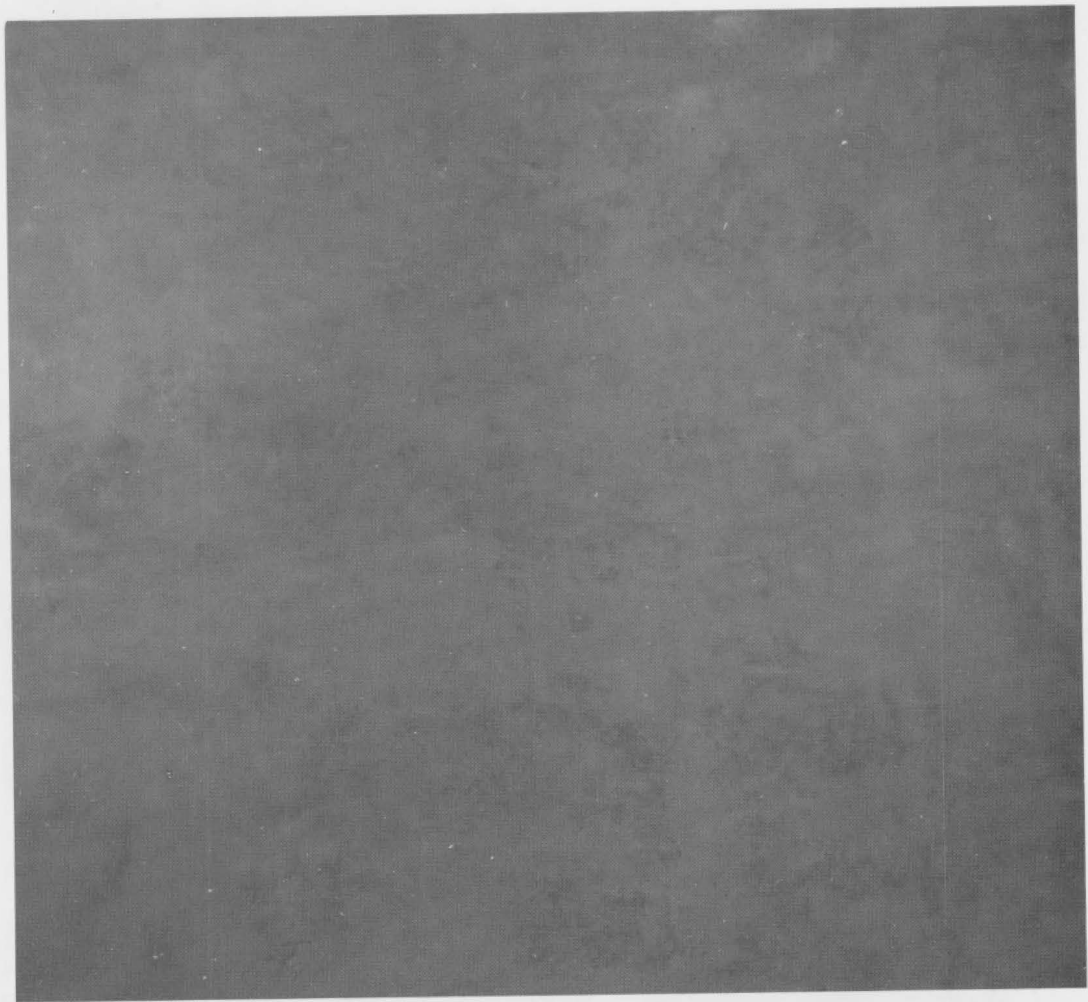
SOPHIA HEALY
"Fowles in the Frith", 1976
103" x 77" acrylic/canvas
lent by the artist



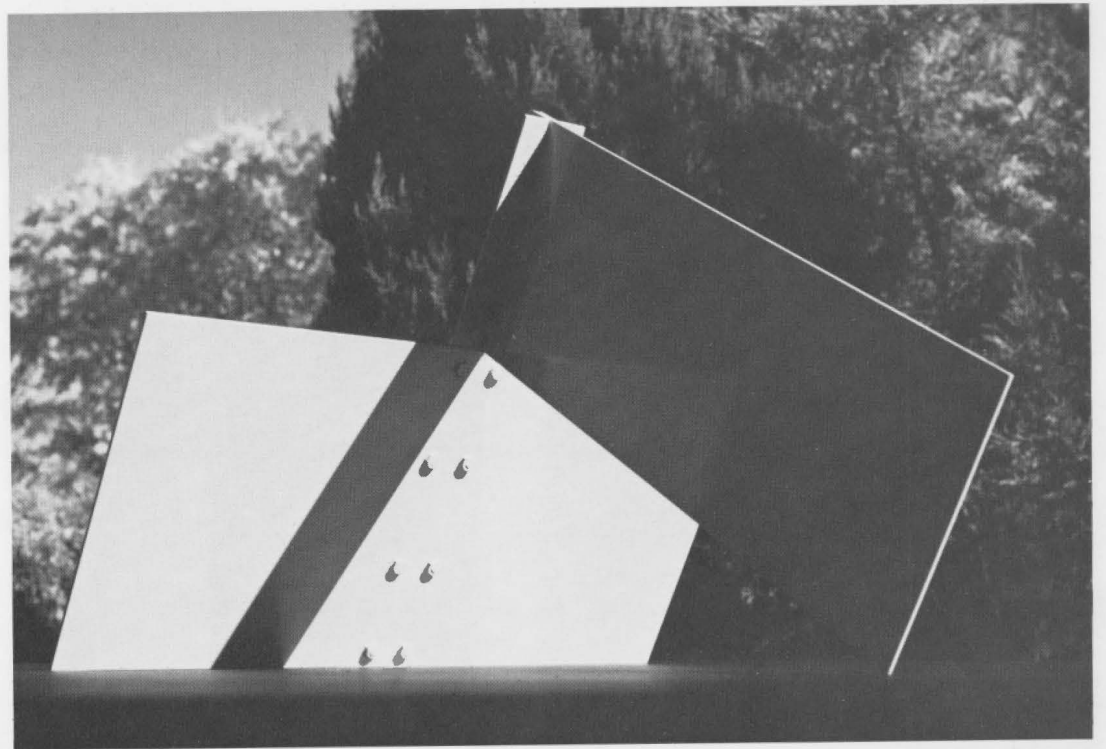
STEFAN HIRSCH
"Excavation", 1932
44" x 38"
oil/canvas
lent by Mrs. Stephan Hirsch



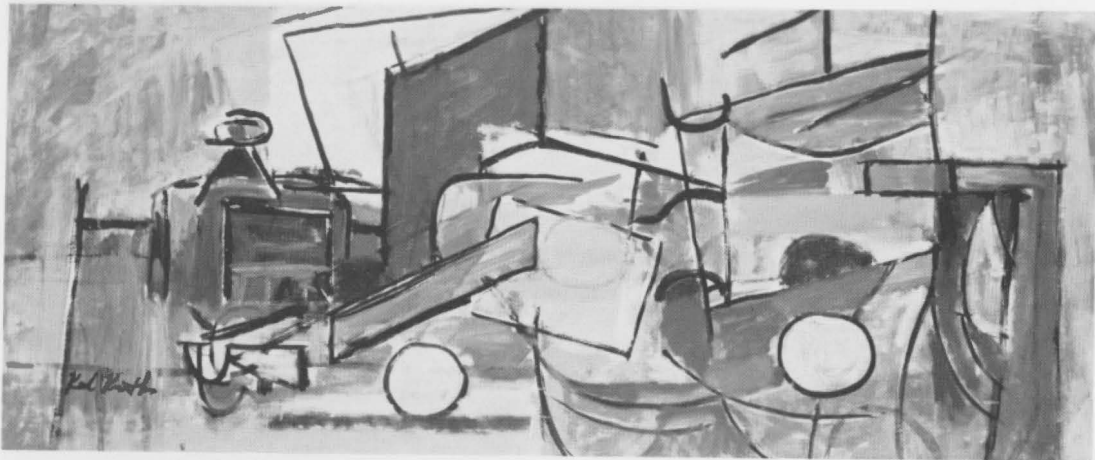
GEORGE HOLT
"Paper Mill Village", 1954
30" x 24"
collage, lent by the artist



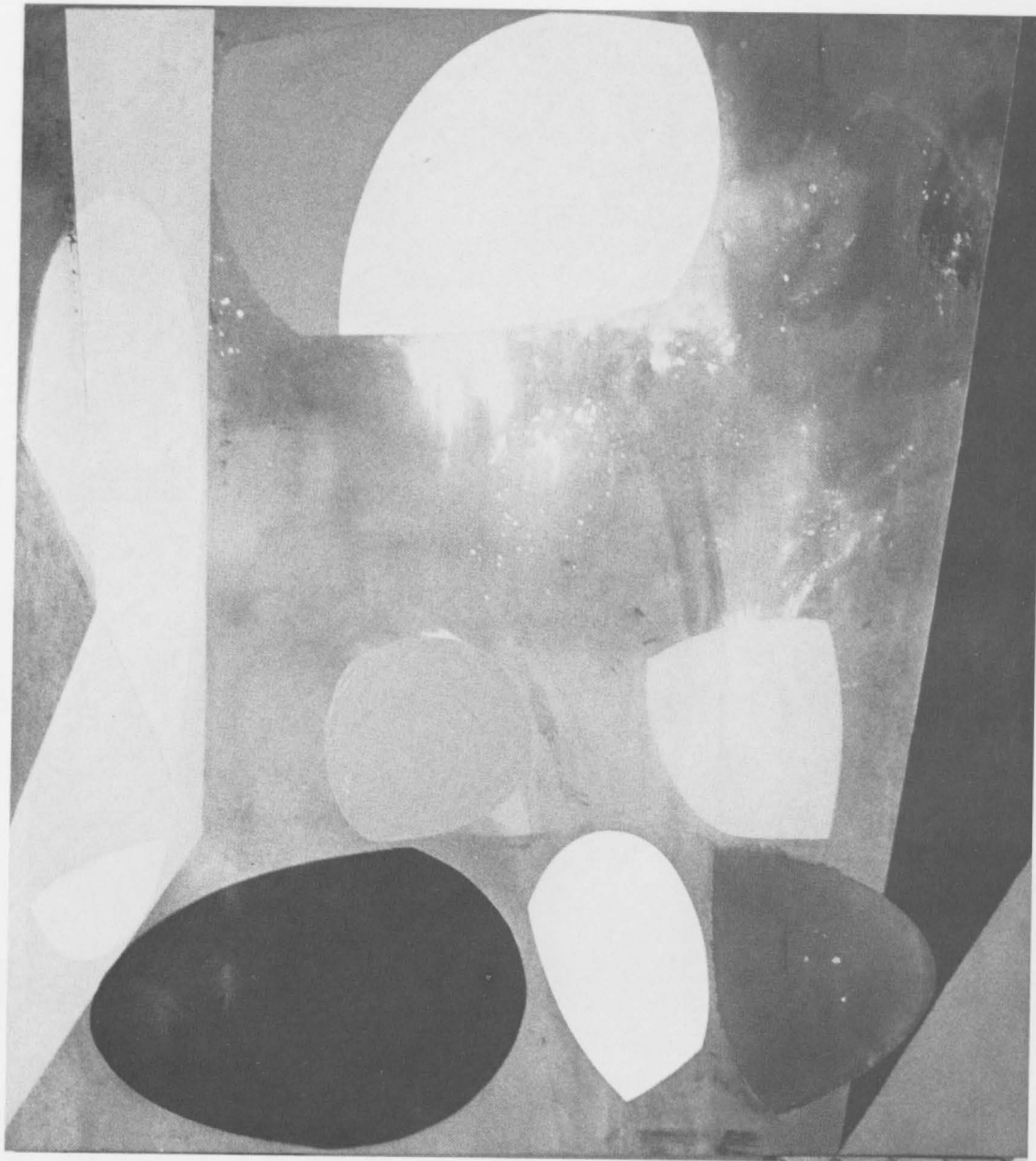
RALPH HUMPHREY
"Victory", 1959
80" x 70"
oil/canvas
lent by Bennington College



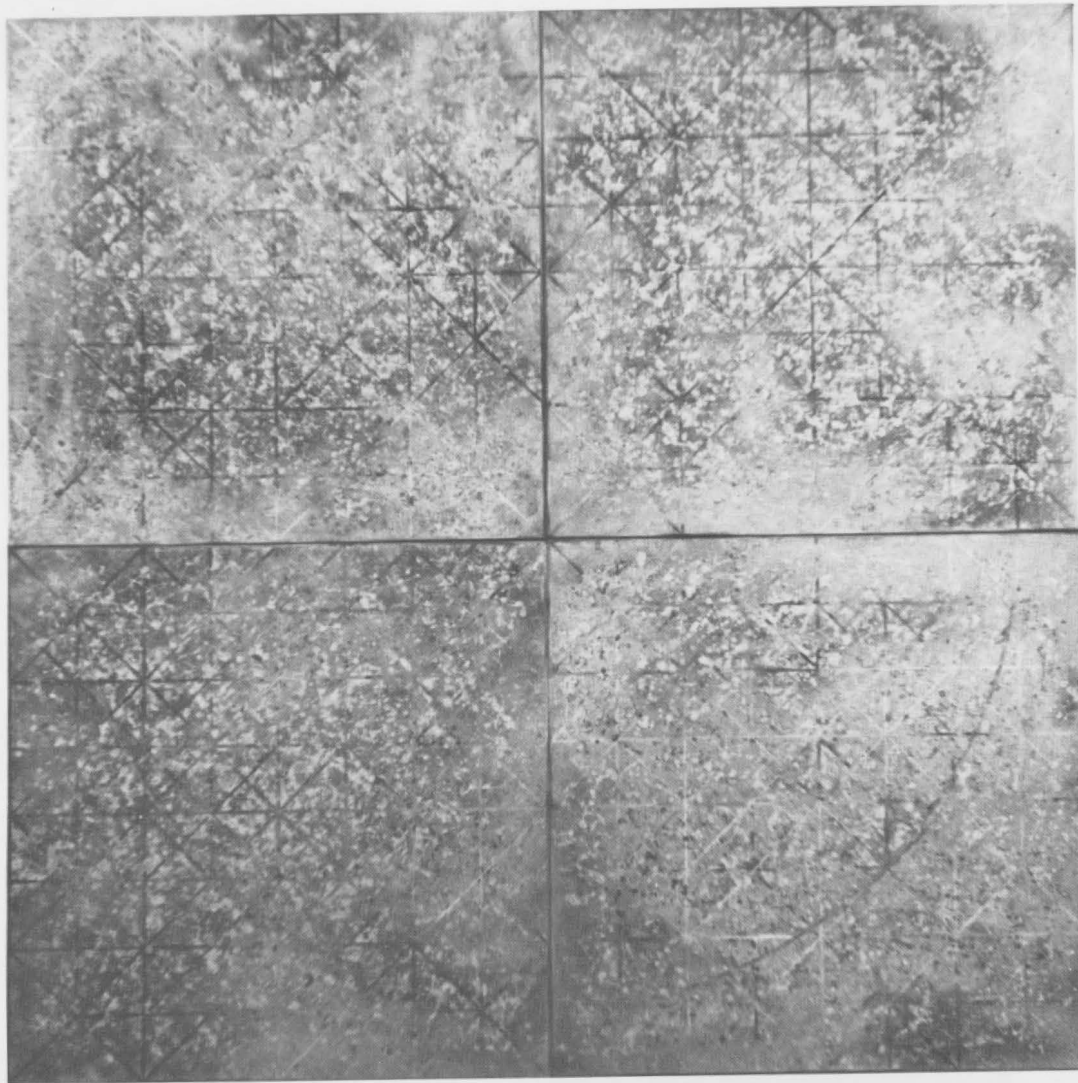
LYMAN KIPP
"Red Wing", 1974
108" x 115" x 78"
painted aluminum
lent by the artist



KARL KNATHS
"Beethoven Book", 1959
20" x 48"
oil/canvas
lent by Paul Rosenberg Gallery, N.Y.



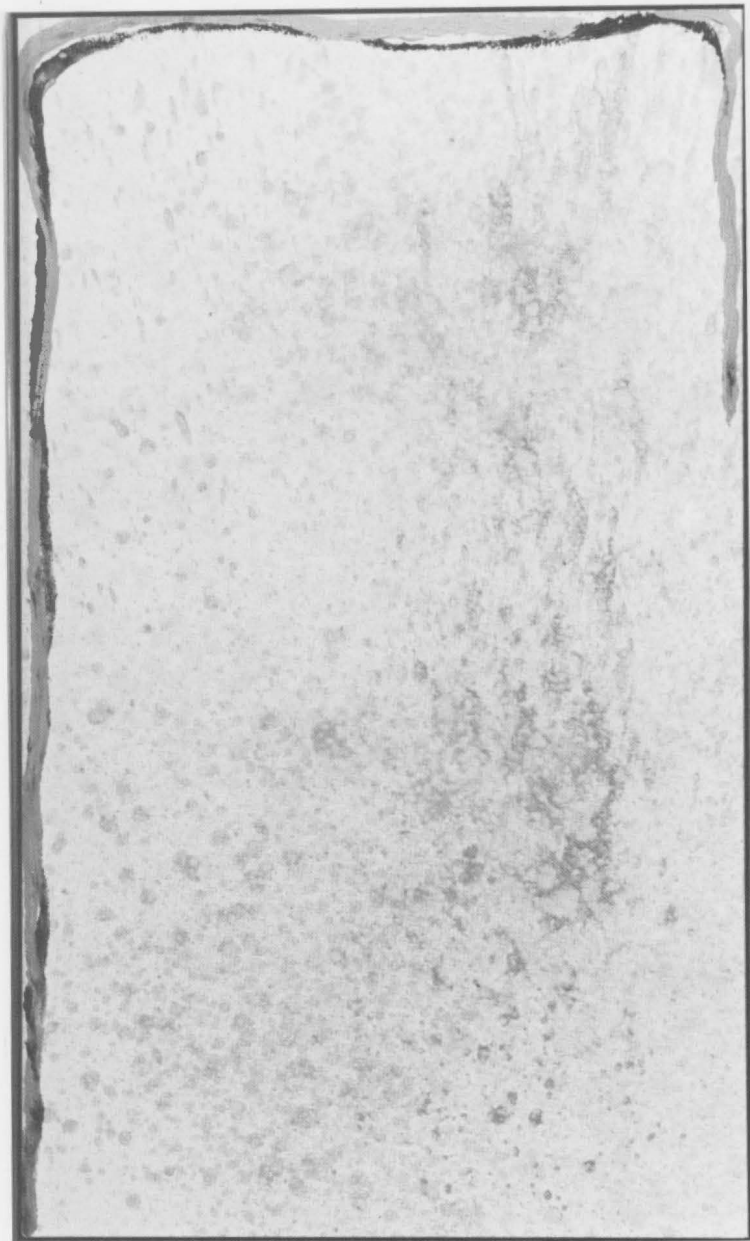
ROGER LOFT
"Nearing Merv"
75" x 67"
oil, acrylic/canvas
lent by the artist



VINCENT LONGO
"E19", 1973
8' x 8'
acrylic/canvas
lent by the artist



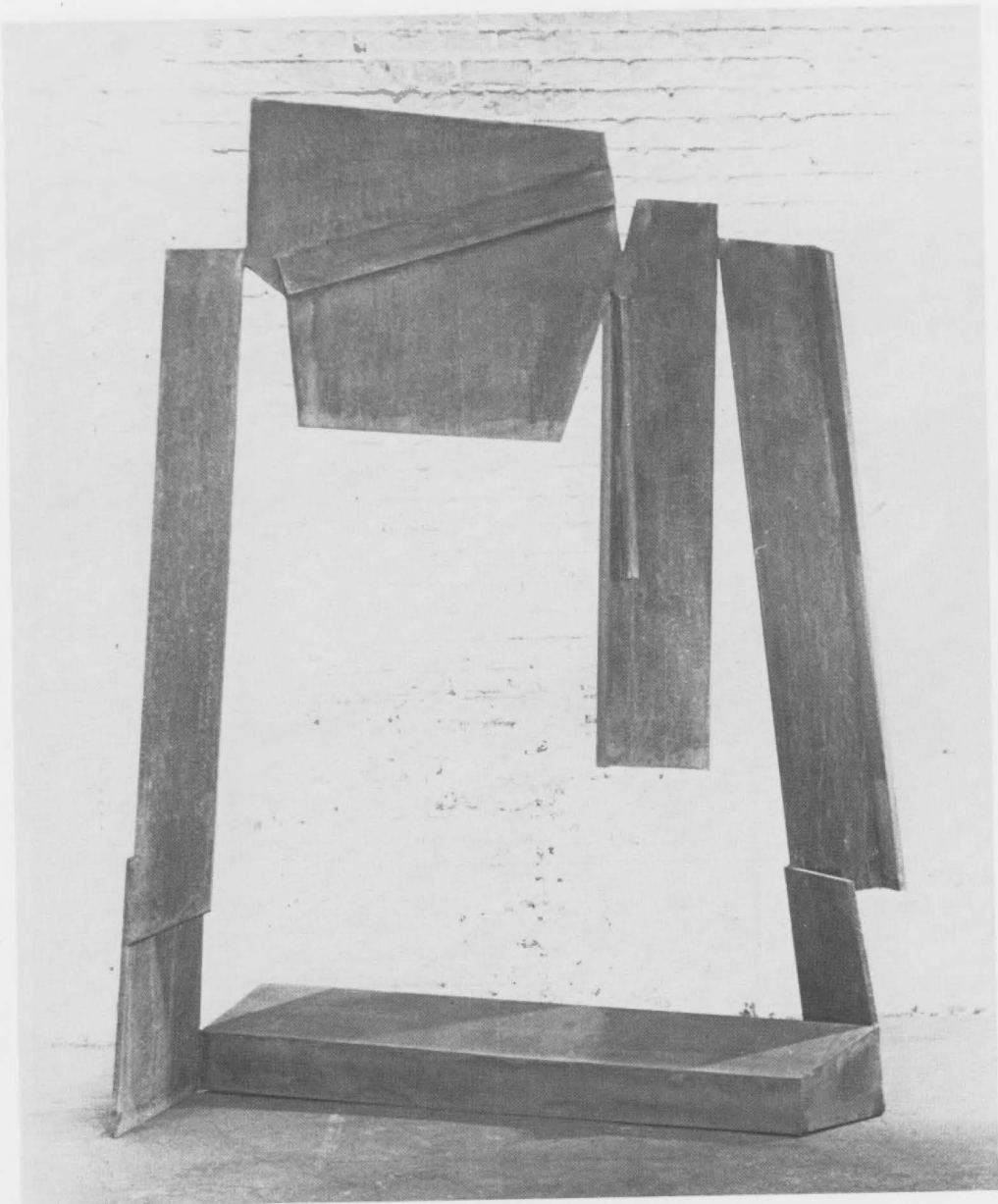
HERTA MOELSIO
"Shire Horse"
18" h
Red clay
lent by the artist



JULES OLITSKI
"Yarmuk Wall - 4", 1975
75" x 44"
acrylic/canvas
lent by Knoedler Contemporary Art, N.Y.



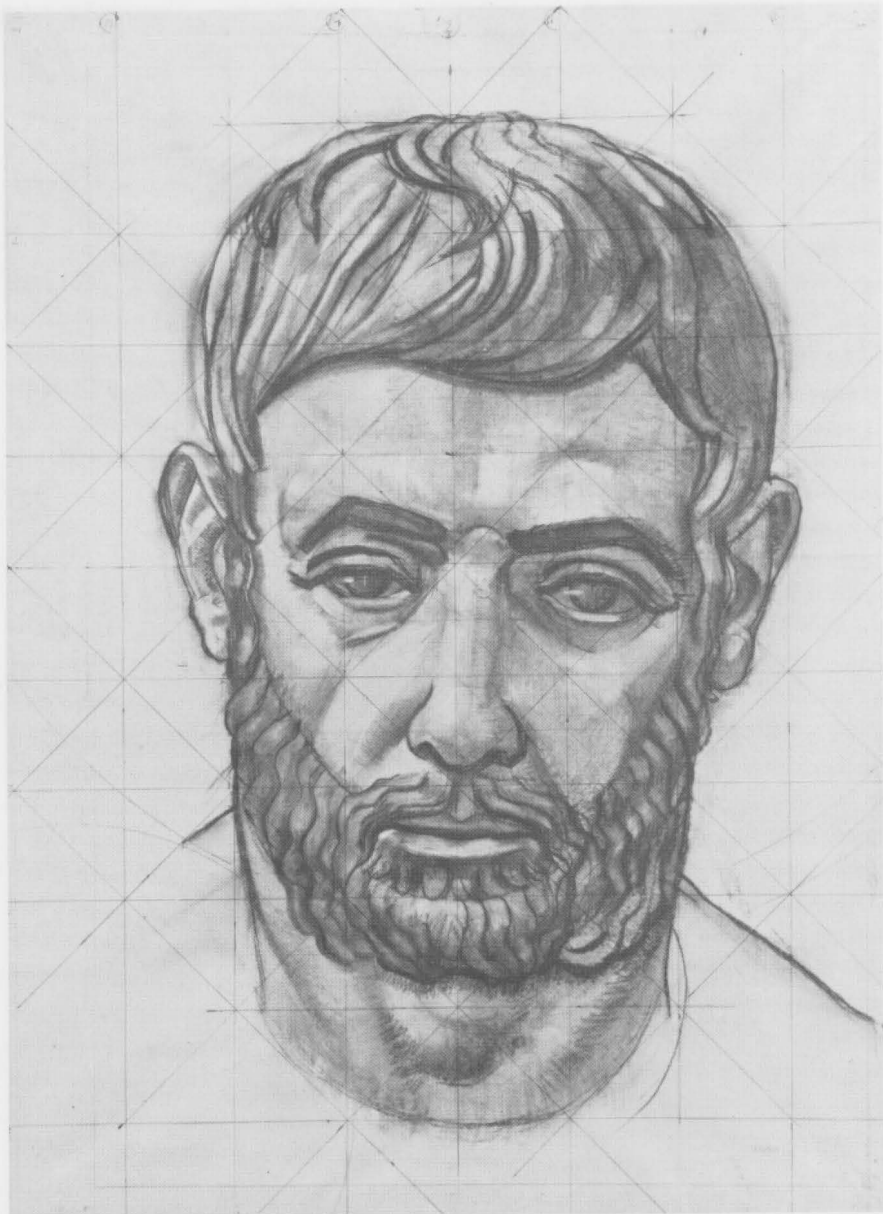
EDWIN AVERY PARK
"Boats on the Sand"
14" x 18"
oil/canvas
lent by the artist



JOEL PERLMAN
"Thunder", 1975
7' x 3' x 5'
painted steel
lent by Andre Emmerich Gallery, N.Y.



LARRY POONS
"Getting Straight", 1975
108½" x 69"
acrylic/canvas
lent by Knoedler Contemporary Art, N.Y.



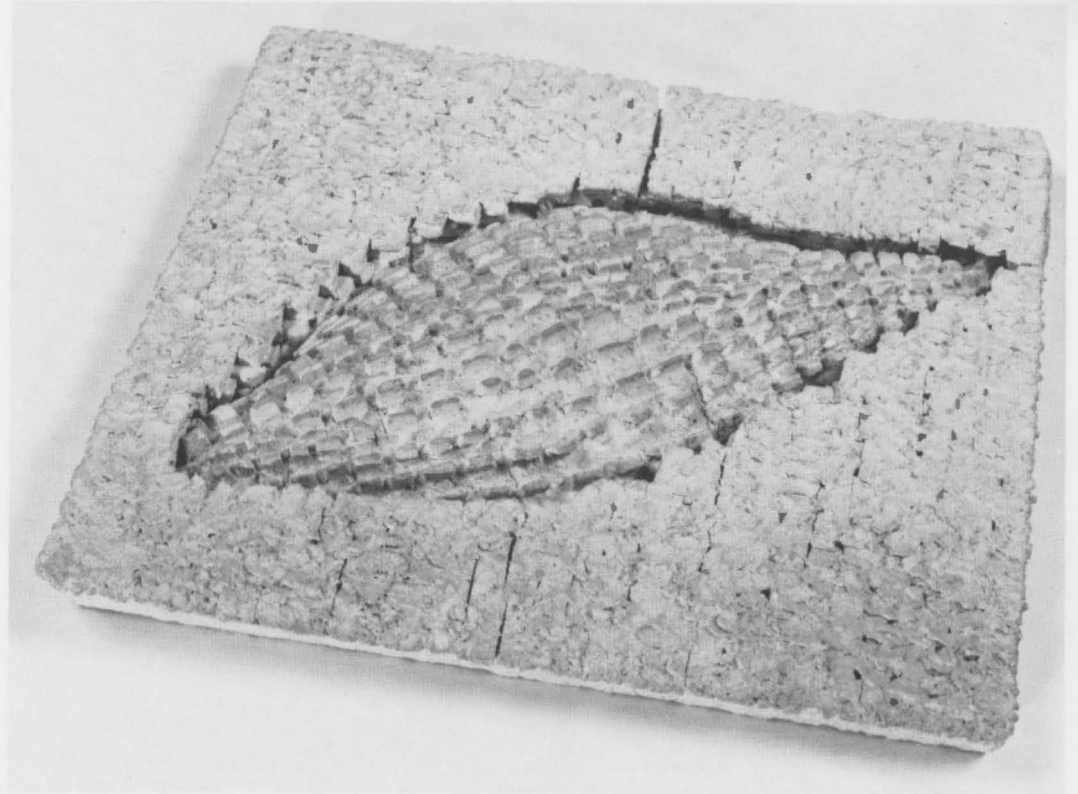
AUSTIN PURVES JR.
"Head of St. Joseph"
sketch for mosaics of East Apse
in Cathedral of the
Immaculate Conception
lent by the artist



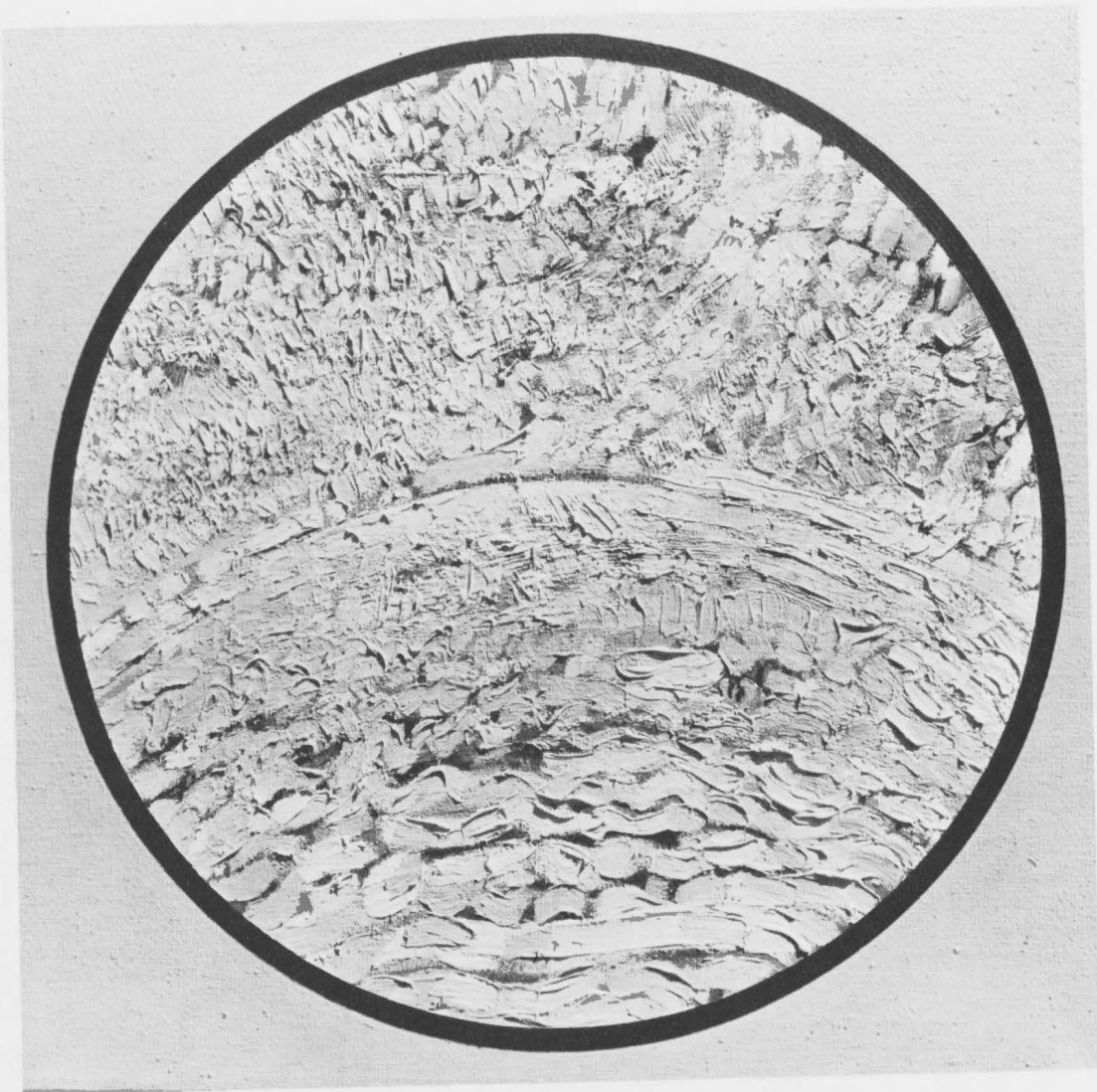
NEIL RAPPAPORT
"Lonnie and Etta Loveland, 51st
Anniversary, January 31, 1975,
Pawlet, Vermont"
9" x 12"
lent by the artist



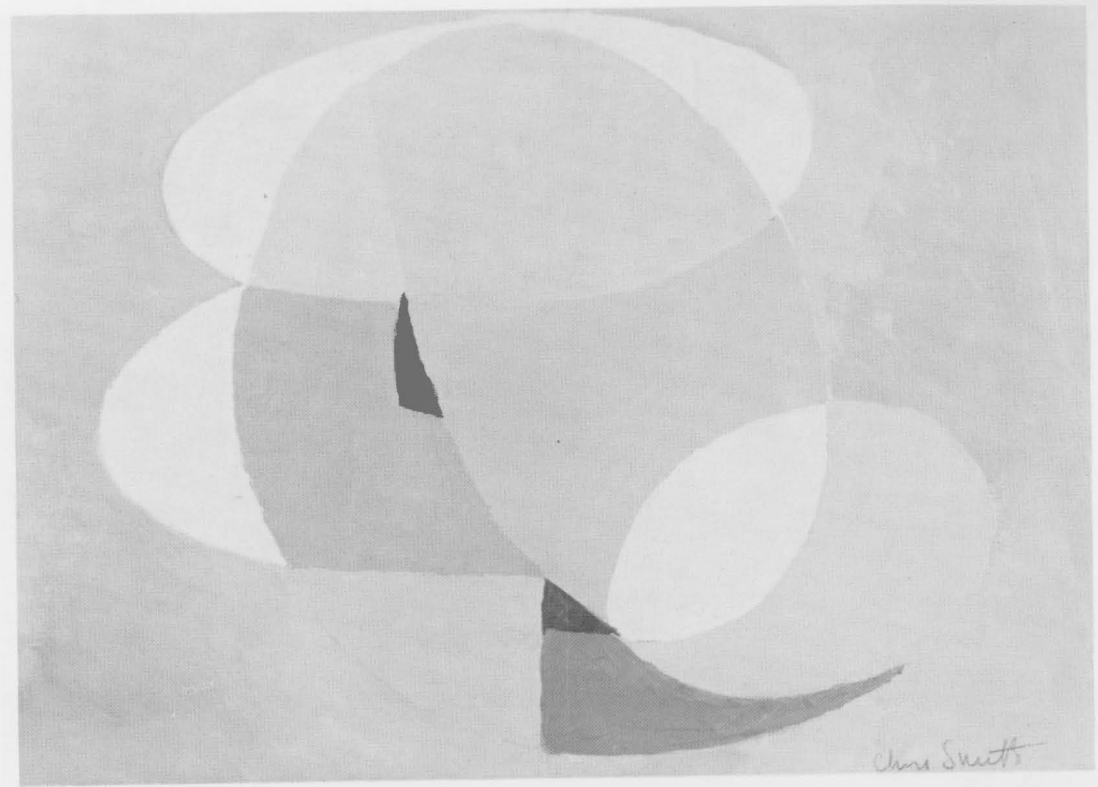
ELSA ROGO
"Tortilla Maker", 1937
30" x 38½"
oil/canvas
lent by the artist



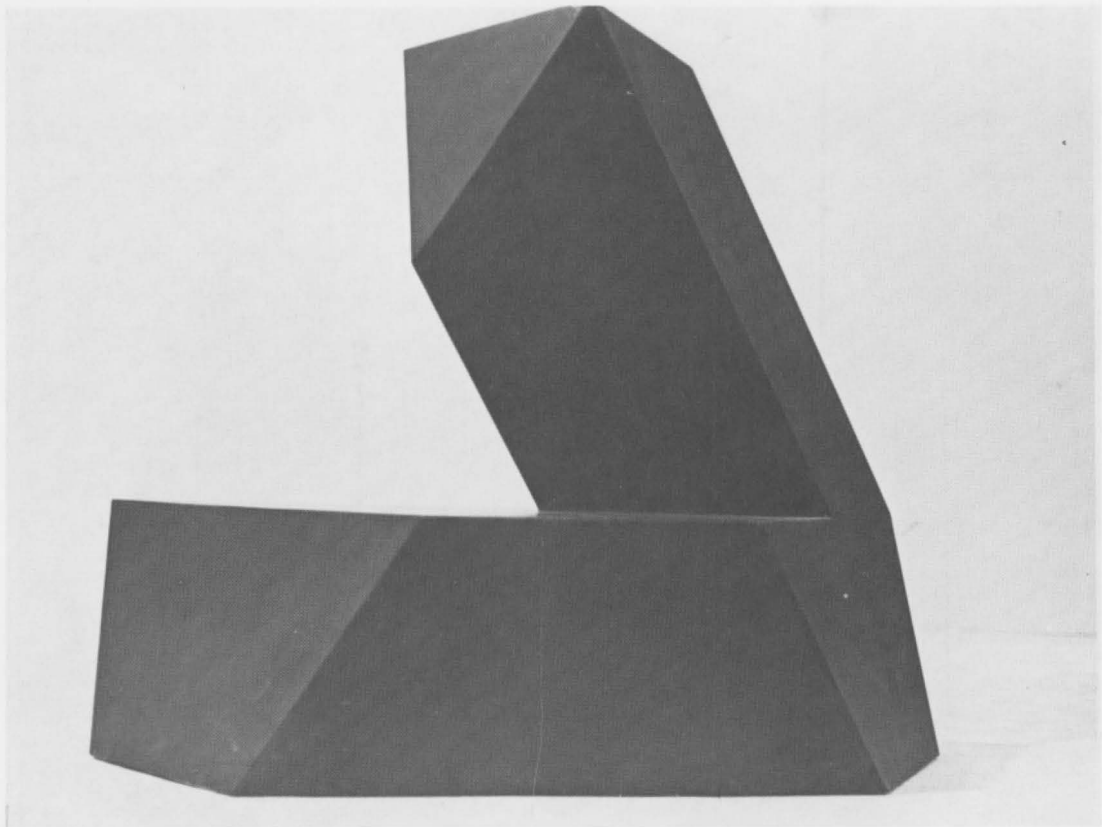
STANLEY ROSEN
Untitled
12" x 10¾"
ceramic
lent by the artist



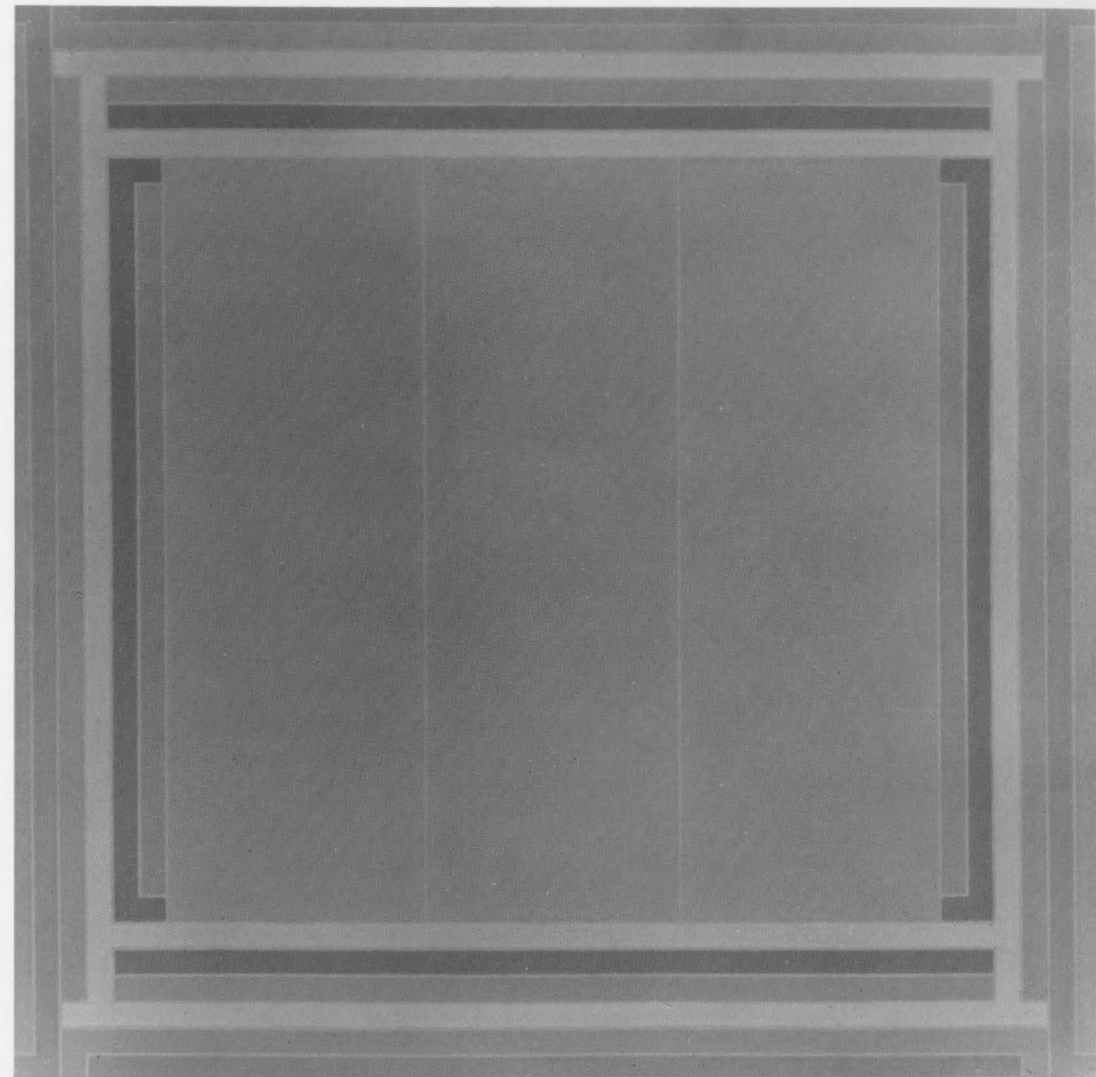
DANIEL SHAPIRO
"Sacramento Valley Seascape XVIII", 1975
24" x 24"
oil, acrylic/canvas
lent by the artist



CHARLES W. SMITH
"Moving Shapes"
12" x 17"
acrylic/paper
lent by the artist



TONY SMITH
"Duck", ca. 1962
painted aluminum
lent by Mr. & Mrs. Vincent Longo



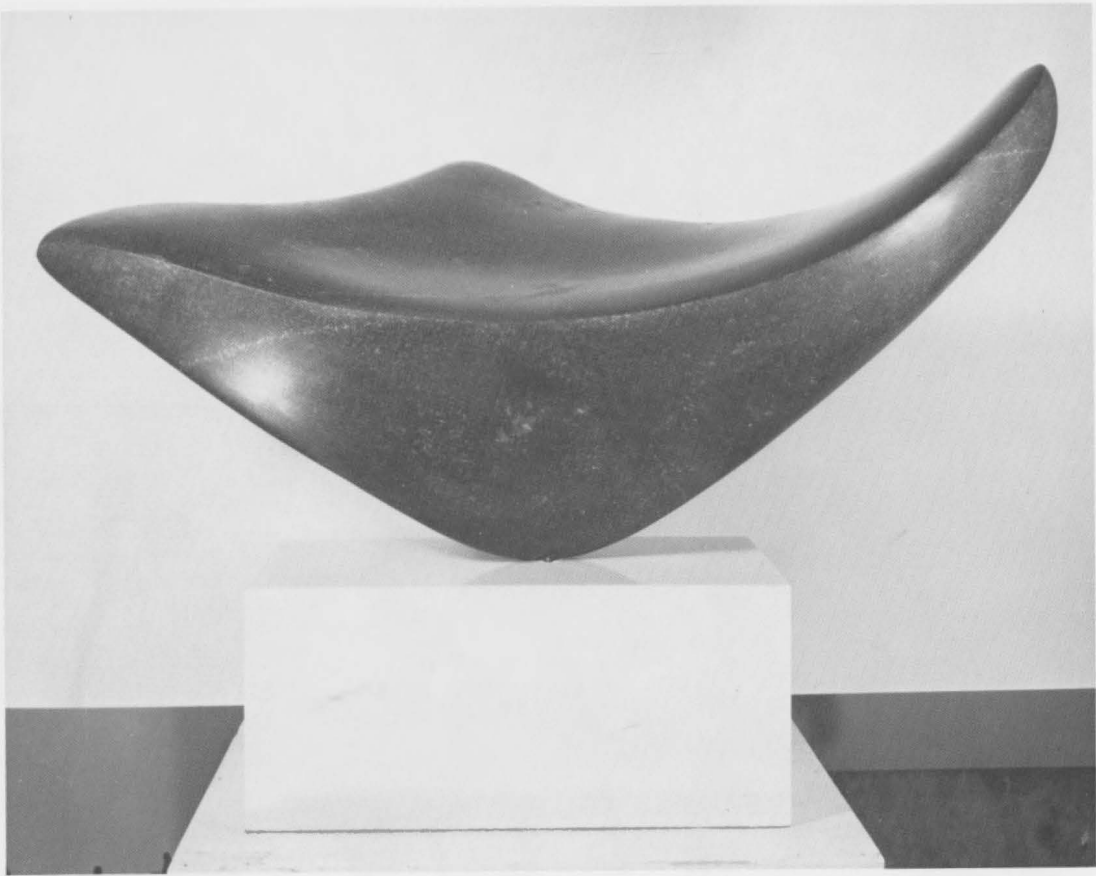
PETER STROUD
"Two Across the Center", 1971
72" x 72"
acrylic/canvas
lent by the artist



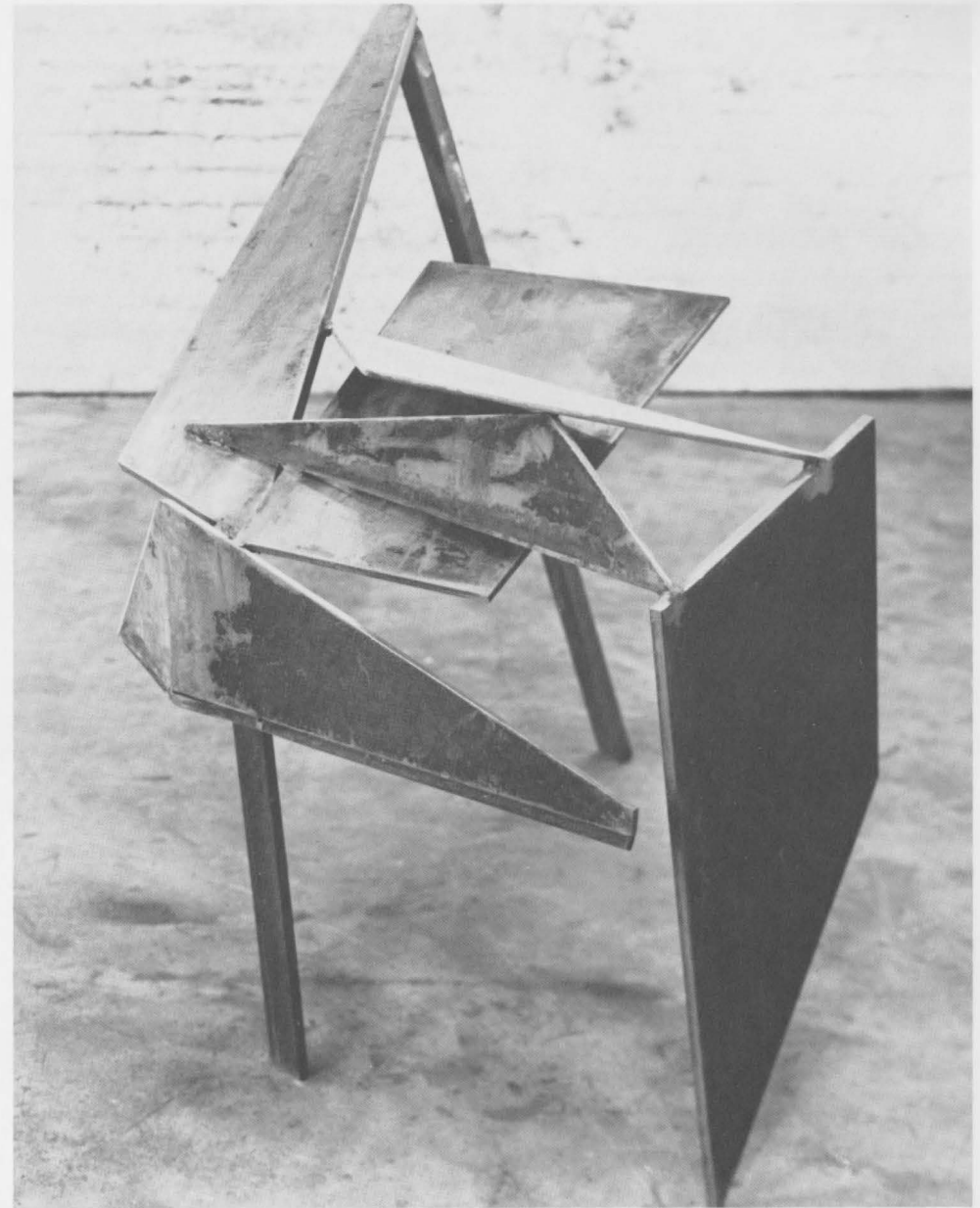
SIDNEY TILLIM
"The Circumcision of Abraham", 1975
19" x 25"
charcoal on brick colored charcoal paper
lent by Noah Goldowsky Gallery, N.Y.



MICHAEL TODD
"Screen II", 1973
7' H
painted steel
lent by Zabriskie Gallery, N.Y.



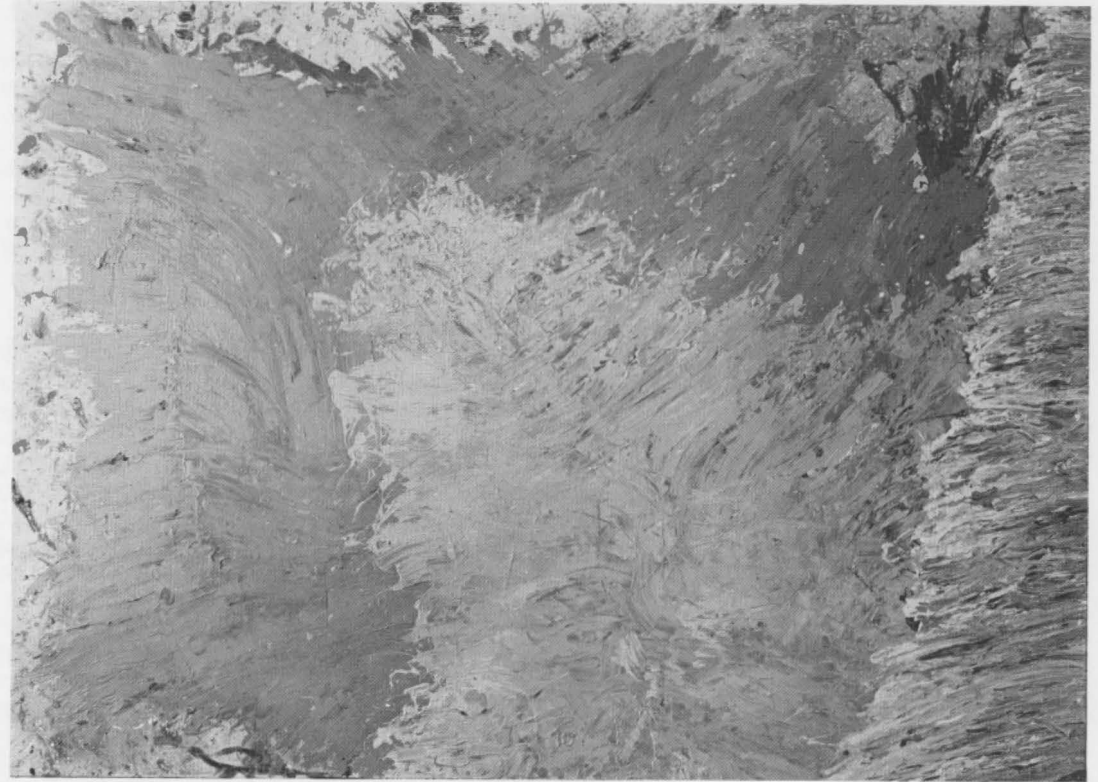
JANE WASEY
"Sea Form I"
36" L
black granite
lent by Kraushaar Galleries, N.Y.



ROGER WILLIAMS
Untitled
6'8" x 4'2" x 5'
steel lent by Andre Emmerich Gallery, N.Y.



ISAAC WITKIN
"Chickasaw", 1972
11' L x 3'6" H x 7'6" D
steel
lent by Marlborough Galleries, N.Y.



PHILIP WOFFORD
"Ozark", 1975
8' x 11'
acrylic/canvas
lent by the artist

ARTISTS' BIOGRAPHIES

PAT ADAMS: BA, University of California at Berkeley, Phi Beta Kappa, 1949; Brooklyn Museum Art School. Taught at Bennington College 1964 – present; Visiting Critic at Yale University Graduate Art School, 1971-72; Visiting Lecturer, Queens College, N.Y., Graduate School of Art, Fall 1972. Fulbright grant to France, 1956-57. One-man shows: Zabriskie Gallery, N.Y., biennially 1954-76. Group shows: "41 Aquarellistes Americains d'Aujourd'hui," Museum of Modern Art Traveling Exhibitions; Stable Gallery; "The Private Myth," Tanager Gallery; "Experiences in Art," Hirschl-Adler Galleries; American Federation of Arts exhibitions: "The New Landscape" (Kepes), "Collage USA," "Inform and Interpret" (Zabriskie), "Lyricism in Abstract Art" (Ashton); "Color Forum," University of Texas; Gedok Kunsthaus "American Women Artists" Hamburg, Germany; Whitney Museum, Hirshhorn Museum. National Endowment for the Arts Award in Painting, 1968.

FRANCES BARTH: BFA, MA in painting, Hunter College. Taught at Bennington College 1974-75. One-man shows: Susan Caldwell Gallery, 1974, 1975. Group shows: "Atlanta Collects", Atlanta Museum, 1976; "Contemporary Images in Watercolor", Akron Art Institute, 1976; Princeton University Art Museum, 1975; Trenton State College, 1974; Nielsen Gallery, Boston, 1974; Woman's Work-American Art '74, Philadelphia Civic Center, 1974; Corcoran Gallery of Art, 1973; Whitney Biennial, Whitney Museum of American Art, 1973; Bard College, 1973; Warren Benedek Gallery, N.Y., 1972; Houston Museum of Contemporary Art, 1972; The New Gallery, Cleveland, 1972; Group print show, show, Moore College of Art, 1970. Lithograph published: *Ver Sacrum*, Neue Hefte fuer Kunst und Literatur, Vienna Secession, 1973. Award: Creative Artists Public Service Program, 1973. Grant: National Endowment for the Arts, 1974.

ANTHONY CARO: BA, MA, Christ's College, Cambridge University; studied sculpture, Regent Street Polytechnic Institute, 1946; the Royal Academy Schools, 1947-52. Assistant to Henry Moore, 1951-53. Taught at Saint Martin's School of Art, 1953-63; Bennington College, 1963-65. One-man shows: Galleria del Naviglio, Milan, 1965; Gimpel Fils, London, 1957; Whitechapel Gallery, London, 1963; Washington Gallery of Modern Art, Washington, D.C., 1965; Galerie Bischofberger, Zurich, 1966; Rijksmuseum Kröller-Müller, Otterlo, Holland, 1967; British Selection, 10th Sao Paulo Bienal; The Arts Council, Hayward Gallery, London, 1969; Kenwood House, Hampstead, London, 1974; Galleria dell'Ariete, Milan, 1974; Richard Gray Gallery, Chicago, 1975; Anthony Caro – a retrospective, Museum of Modern Art, Walker Art Center, Minneapolis, Houston Museum of Fine Art, Boston Museum of Fine Art, 1975; Tibor di Nagy Gallery, Houston, 1975; Galleri Wentzel, Hamburg, 1975. Andre Emmerich Gallery, New York, 1964-76; Kasmin Ltd., London, 1964-74; David Mirvish Gallery, Toronto, 1964-76.

ROBERT CRONIN: BFA Rhode Island School of Design; MFA Cornell University (Woodrow Wilson Fellowship). Taught at St. John's University, Minnesota, 1962-64; Michigan State University, 1964-66; Bennington College, 1966-68; Brown University, 1968-71; School of Worcester Art Museum, 1971-present. One-man shows: Bennington College, 1967; Sculpture, I.C.A., Boston, 1971; Sculpture in Copley Square, Boston, 1972-73; Sculpture, Worcester Museum of Art, 1974; Zabriskie Gallery, New York, 1974. Group shows: I.C.A., "Works on Paper," Boston, 1970; Obelisk Gallery, Boston, 1970; Parker 470 Gallery, Boston, 1970; Zabriskie Gallery, "New Talent," 1973; Philadelphia Art Alliance, "Contemporary Sculpture," 1974.

PAUL FEELEY: Studied at Menlo College, California; Art Students League and Beaux Art Institute of Design, New York. Taught at Cooper Union 1932-39; Bennington College 1939-66. One-man shows: Guild Gallery, N.Y., 1937; New School for Social Research, 1948; Santa Barbara Museum, 1950; Stanford Research Institute, Menlo Park, California, 1950; Mills College, 1950; San Francisco Museum of Art, 1950; Cummington School of the Arts, 1953; Tibor de Nagy Gallery, 1955, 1958;

Bennington College, 1957; Betty Parsons Gallery, 1960-66; Kasmin Gallery, London, 1964; Nicholas Wilder Gallery, 1966; Guggenheim Museum Memorial Retrospective, 1968; Andre Emmerich Gallery, 1976. Group shows: Pennsylvania Academy of Fine Arts Annual Exhibition 1935, 1936; "New England Painting and Sculpture," Institute of Contemporary Art, Boston, 1949; "Emerging Talent," Kootz Gallery, 1954; "65th American Show," Art Institute of Chicago, 1961; "Post Painterly Abstraction," Los Angeles County Museum, 1964; "118 Show," Kasmin Gallery, London 1964, '65, '67; "Shaped Canvas," Guggenheim Museum, 1965; "The Responsive Eye," The Museum of Modern Art, 1965; "40 Key Artists of the Mid-20th Century," Detroit Institute of Arts, 1965; Whitney Museum of American Art Annual, 1966; "Systemic Painting," Guggenheim Museum, 1966; "Vormen van de Kleur," Stedelijk Museum Amsterdam, 1966, Kunsthalle, Stuttgart, 1967, Kunsthalle, Bern, Switzerland, 1967.

JANE FORD: BFA Newcomb Art School, Tulane University, 1969. MFA, SUNY College of Ceramics at Alfred University, 1971. Taught at Alfred University Summer School, 1971; University of Bridgeport, 1972; Bennington College, 1972 to present. Group Shows: Ceramics Invitational for the Annual Meeting of the American Ceramic Society, Chicago, Illinois, 1974; Park McCullough House, North Bennington, Vermont, 1974; Approaches: Contemporary Ceramic Education, Philadelphia, Pa. 1975; University of West Virginia, Morgantown, West Va., 1975; 32nd Annual Scripps Invitational, Claremont, California, 1976; Seibu Exhibition, Tokyo, Japan, 1976.

RICHARD HAAS: BS, University of Wisconsin-Milwaukee, 1961; MFA, University of Minnesota, 1964. Taught at University of Minnesota; Michigan State University; the Walker Art Center, Minneapolis; Bennington College, 1968 to present. One-man shows: University of Minnesota Gallery, HCE Gallery in Provincetown, Bennington College, Simmons College, Hundred Acres Gallery in New York. Group shows: Minneapolis Institute of the Arts, 1963; the Walker Art Center, 1963; French & Co. Gallery, 1970; Katz Gallery, 1970; Max Hutchinson Gallery, 1970; Museum of Modern Art, 1970; John Weber Gallery, 1971. Work included in collections of the University of Minnesota, the Detroit Art Institute, the Minneapolis Institute of Arts, Yale University, Whitney Museum, San Francisco Museum, various private collections.

CAROL HAERER: University of Nebraska, BFA; Chicago Art Institute; University of California, Berkeley, MA, 1958. Taught at New York University, Liberal Arts in Continuing Education, 1964-1969; Bennington College, 1973, 1975. One-man Shows: Galerie Prismes, Paris, 1956; Berkeley Gallery, Berkeley, California, 1958; Gordon Gallery, New York, 1963; Kips Bay Gallery, New York, 1968; Max Hutchinson Gallery, New York, 1971, 1973; Park-McCullough Association, Bennington, Vermont, 1974; Russell Sage College, Troy, New York 1974. Group Shows: "Salon Des Realities Nouvelles," Paris, 1955; "26 Peintres Abstraits," Galerie Cimaize, Paris, 1955; "California Painters," Oakland Art Museum, 1958; "San Francisco Annual," San Francisco Museum of Art, 1958; Brata Gallery, New York, 1963; "Six Women," Fischback Gallery, New York, 1965; Whitney Museum Annual, New York, 1969, 1972; "Threshold of Visibility," School of Visual Arts, New York, 1970; Rolf Ricke Gallery, Cologne, Germany, 1970; "Painting Without Supports," Bennington College, Vermont, 1971; "Lyrical Abstraction," Aldrich Museum, Ridgefield, Connecticut, 1971; "Women in the Arts," University of Wisconsin, 1972; "Women Chose Women," New York Cultural Center, 1973; "American Art Today," Galerie Alexandra Monett, Brussels, Belgium, 1974; "Report from Soho," Grey Art Gallery, New York University, 1975; "Invitational Group Show," A.I.R. Gallery, New York, 1976; Awards: Fulbright Scholarship to Paris, 1954-55, Wooley Fellowship in Paris, 1955-56, Mac Dowell Fellowship, 1969.

L. BROWER HATCHER: Vanderbilt University, 1963; B.I.D. Pratt Institute, 1967; St. Martins School of Art, London, 1967-69. Taught at St. Martins, 1969-71; Bennington College, 1972 to present. One-man shows: Museum of Modern Art, Oxford, England, 1971; Kasmin Ltd., London, 1972; Andre

Emmerich, 1973, 1975; SUNY Graduate Center, NYC, 1975; Group shows: Galleria dell' Ariete, Milan, Italy, 1969; "City Sculpture," Cambridge, England, 1972; "Objects and Documents," Arts Council of Great Britain, London and throughout Britain, 1972; "American Paintings and Sculpture 1973," Kranert Museum, University of Illinois, 1973; "American Sculpture Symposium," South Houston Gallery, NYC, 1974; "Monumenta," Newport, Rhode Island, 1974; "Conditions of Sculpture," The Hayward Museum, Arts Council of Great Britain, London, England, 1975; "Sculpture: American Directions 1945-1975," National Collection of Fine Arts, Smithsonian Institute, 1975.

SOPHIA HEALY: BA, Middlebury College, 1961; BFA, Yale University, 1962; MFA, Bennington College, 1965. Taught at Bennington College, 1968 to present. One-man shows: Bennington College, 1965; New England College, N.H., 1970; Rochester, N.Y., 1972; Swarthmore College, 1974.

STEFAN HIRSCH: Studied at University of Zurich, Switzerland, and with Hamilton Easter Field. Taught at Bennington College, 1934-1940; Art Students League, NYC, 1940-1942; Bard College 1942-1961. Selected Shows: Society of Independent Artists; Century of Progress; Salons of America, 1921-1930; Art Institute of Chicago; Carnegie International Salons of America; Le Corbusier Museum; University of Baroda, India; American Federation of the Arts Travelling Exhibitions; Milwaukee Art Institute; Museum Modern Art; Whitney Museum of American Art. Murals: Auditorium, Lenox Hill Association; U.S. Court House, Aiken, S.C.; United States Post Office, Booneville, Miss. Collections: Metropolitan Museum of Art, Newark Art Museum, Dartmouth College, Phillips Memorial Gallery, Whitney Museum of American Art, Worcester Art Museum, Los Angeles Museum of Fine Arts. Awards: Fulbright Fellowship, University of Baroda, India, 1956; Honorary Doctor of Humane Letters, Bard College.

GEORGE A. C. HOLT: BSc in architecture, Massachusetts Institute of Technology, 1930; Royal Military College of Canada, 1921-1924. Taught at Boston Center for Adult Education, 1937-1938; instructor, Harvard Summer School, 1940, 1941; assistant in Department of Fine Arts to Edward W. Forbes, Harvard University, 1938-1941; Byzantine Institute of America, Istanbul, summers 1938 and 1939; Bennington College, 1941-68. Co-founder with other artists of "The Atelier," Montreal; co-founder and member of the staff of the Painters' Workshop, Boston.

RALPH HUMPHREY: Studied at Butler Art Gallery, Youngstown University, 1951-52, 54-56. Taught at Art Students League; Hartley House in New York; Bennington College, 1961-63; The New School, 1963-64; Hunter College, to present. Awarded the M. V. Hohnstamm Award from the Chicago Art Institute, 1974. One-man shows: Tibor de Nagy Gallery, New York, 1959, '60; Mayer Gallery, New York, 1961; Green Gallery, New York, 1965; Bykert Gallery, New York, 1967-75; Galerie Alfred Schmela, Dusseldorf; Andre Emmerich Gallery, New York, 1971; The Texas Gallery, Houston, 1973; Daniel Weinberg Gallery, San Francisco, 1975; John Weber Gallery, 1976; Group shows: Stable Gallery, 1958; "Abstract Expressionists and Imagists," Guggenheim Museum, 1961; "Systemic Painting," Guggenheim Museum 1966; "Highlights of the 1966-67 Art Season," Larry Aldrich Museum; "A Romantic Minimalism," Institute of Contemporary Art, Philadelphia, 1967; "The Art of the Real," Museum of Modern Art, 1968; Whitney Museum of American Art, 1969; "American Painting: the 1960's," AFA travelling exhibition, 1969; "The Structure of Color," Whitney Museum: 1971; "Current American Abstract Painting," Vassar College Art Gallery, 1972; "Fourteen Artists," Baltimore Museum of Art, Baltimore, 1975.

LYMAN KIPP: Studied at Pratt Institute, 1950-52; Cranbrook Academy, 1952-54. Taught at Bennington College, 1960-63; Pratt Institute, 1962-63; Dartmouth College, Visiting Artist, 1966; Hunter College 1963-68; Lehman College 1968-75; Hunter College 1975-present. Awarded Guggenheim Fellowship, 1965; Fulbright grant, 1965; City University Faculty Research Award 1970, '75. One-man shows: Betty Parsons Gallery, New York, biennially 1954-68; Obelisk Gallery, Boston, 1969;

A.M. Sachs Gallery, New York, 1970; Atelier Chapman Kelley, Dallas, 1971; Richard Gray Gallery, Chicago, 1973; Galerie Denise Rene, New York, 1974. Group shows: Baltimore Museum, 1955, '59, '67; Detroit Museum of Art, 1955; Whitney Museum of American Art, Annual Sculpture Exhibitions; Galerie Claude Bernard, Paris, 1960; Art Institute of Chicago, 1960, 1962; Carnegie International, Pittsburgh, 1961; Sao Paulo Biennial, 1963; "Primary Structures," Jewish Museum, 1966; "Exposition des Galeries Pilotes," Lausanne, 1966; "Sculpture of the '60's," Los Angeles County Museum, 1967; "Art of the Real," Museum of Modern Art, 1968; "Monumenta," Newport, R.I., 1974; "Change of View," Aldrich Museum, 1975; "Monumental Sculpture: Houston 1975."

KARL KNATHS: Graduated Art Institute of Chicago. Taught at Bennington College, 1943-47. Many one-man shows, including annual exhibitions at Paul Rosenberg Gallery, N.Y., 1946-1971. Represented in most major museum collections in the United States, including the Metropolitan Museum of Art; The Museum of Modern Art; The Solomon Guggenheim Museum; The Whitney Museum of American Art; The Boston Museum of Fine Arts; The Brooklyn Museum; The California Palace of the Legion of Honor, San Francisco; The Los Angeles County Museum; Pennsylvania Academy of Fine Arts; Phillips Collection, Washington, D.C.; Wadsworth Atheneum, Hartford, Conn.; Detroit Institute of Arts, Michigan; and others.

ROGER LOFT: BFA, Tyler School of Art, 1968. Studied Rome, Italy, 1966-67. Owner and director Chiron Press, printers of limited editions silkscreen prints, New York, 1968-71. Taught at Tyler School of Art, 1971; Bennington College, 1972-74. Group shows: Tyler School of Art, Philadelphia, 1968; Kornblee Gallery, New York, 1970; Whitney Museum, New York, 1972; Bennington College, 1974.

VINCENT LONGO: Cooper Union School of Art, diploma 1946; Brooklyn Museum Art School, 1949-50. Taught at Brooklyn Museum Art School, 1956-59; Bennington College, 1957-67; Hunter College, N.Y., 1967-present. One-man shows: Regional Arts, N.Y., 1959; Korman Gallery, N.Y., 1954; Zabriskie Gallery, N.Y., 1956; Yamada Gallery, Kyoto, Japan, 1959; Area Gallery, N.Y., 1960; Wheaton College, Norton, Mass., 1960; Thibaut Gallery, N.Y., 1963; Robert Hull Fleming Museum, University of Vermont, Burlington, 1965; Print Retrospective, Corcoran Gallery of Art, Washington, D.C. and Detroit Institute of Arts, Michigan, 1970; Reese Palley Gallery, N.Y., 1970; Susan Caldwell, Inc., N.Y., 1974; Bard College, Annandale-on-Hudson, N.Y., 1975. Group Exhibitions: Brooklyn Museum, Museum of Modern Art, Whitney Museum, many others, 1955-1975. Public Collections: Brooklyn Museum, Philadelphia Museum, Pennsylvania; Corcoran Gallery, Washington, D.C.; National Gallery, Washington, D.C.; Bibliotheque Nationale, Paris; Detroit Institute of Arts, Michigan; Museum of Modern Art; Metropolitan Museum of Art. Awards: Fulbright Scholarship in Painting, Italy, 1951-52; Guggenheim Fellowship for Painting, 1971; National Endowment for the Arts, Grant in Painting, 1973.

HERTA MOELSIO: Studied at University of Berlin, 1913-1915; Kunstgewerbeschule, Berlin (art), 1915-1916; Keramische Werke, Velten (ceramics), 1919-1921; with Simon Moselsio, 1921-34. Ministry of War, Department of Statistics (Berlin), 1914-1918. Taught at Bennington College 1934 to 1960. Exhibited at Art Center and Weyhe Galleries, New York; Fleming Museum, Burlington; Gallery America House, Stockholm, Sweden; and Bennington Museum. Cooperated with Harmon Foundation in filming major European and American Artists.

SIMON MOELSIO: Studied at the Royal Academy of Fine Arts, Berlin Germany, 1911-1917, and with Barbani in the practical carving of stone, 1913-1915. Master Scholar of Professor Janensch and won prizes for mural composition and portraiture. Instructor in life drawing and painting in the New York Evening School of Industrial Art, New York, 1927-1933. Bennington College 1933-1960. Sculpture in permanent collections: Whitney Museum; Worcester Museum of Art; IBM Sculpture of the

Western Hemisphere; Weyhe Gallery, University of Georgia, and in private collections. Exhibited: Art Institute of Chicago; Fleming Museum Art Gallery, Burlington; Worcester Museum of Art; IBM Sculpture of the Western Hemisphere; Architectural League of New York; Cleveland Museum; The Dance International, New York; traveling exhibition, "Materials and How the Artist Changes Them," arranged by the Museum of Modern Art; New York World's Fair, Sculpture International, Philadelphia Museum of Art; Grosse Berliner Kunststättung; the Secession; Library of Congress; and others. Received "Diplome de Medaille d'Or" for a sculpture exhibited at the Exposition Internationale, Paris. Film maker of educational films in cooperation with Harmon Foundation for USA and abroad; Director of the Yaddo Corporation; and Fellow of the Sculpture Society.

KENNETH NOLAND: Studied at Black Mountain College and with Ossip Zadkine, Paris. Taught at Bennington College, 1967. One-man shows: Tibor di Nagy Gallery; French and Company; Galerie Lawrence, Paris; Galerie Schmela, Dusseldorf; Kasmin, Ltd., London; Galleria dell'Ariete; Bennington College; Andre Emmerich, New York 1972-75; Andre Emmerich, Zurich, 1974; David Mirvish, Toronto, 1974; Waddington Galleries, London, 1974; Watson-de Nagy Gallery, Houston, 1975. Group shows: Venice Biennale, 1964; "Post Painterly Abstraction," Los Angeles County Museum of Art, 1964; "New Directions in American Painting," Rose Art Museum, Brandeis University, 1963; "Whitney Annual," Whitney Museum of American Art; "Three American Painters," Fogg Art Museum, Cambridge, 1965; "Frankenthaler, Noland, Olitski," New Brunswick Museum, 1966; "New York Painting and Sculpture: 1940-70," The Metropolitan Museum of Art, 1969; "Abstract Paintings in the 70's," Boston Museum of Fine Arts, 1972; "The Great Decade of American Abstraction Modernist Art 1960-70," The Museum of Fine Arts, Houston, 1974; "34th Biennial of Contemporary American Painting," the Corcoran Gallery of Art, 1975.

JULES OLITSKI: BS, MA, New York University; National Academy of Design; Academie de la Grande Chaumiere, Paris. Taught at C. W. Post College of Long Island University, 1956-63; Bennington College, 1963-67. One-man shows: Iolas Art Gallery; French and Company; Poindexter Gallery; Bennington College; Galleria Santacroce; David Mirvish Gallery; Andre Emmerich Gallery, 1966-68; Lawrence Rubin Gallery, 1969-72; Knoedler Contemporary Art, 1973-76; Retrospective Exhibition, Whitney Museum of Art; Museum of Fine Arts, Boston; Albright-Knox Gallery, Buffalo. Group shows: Pittsburgh International Exhibition of Contemporary Painting and Sculpture, Carnegie Institute (Second Prize), 1961; "The Formalists," Washington Gallery of Modern Art, 1963; "Post Painterly Abstraction," Los Angeles County Museum of Art, 1964; "Three American Painters," Fogg Art Museum, 1965; XXXIII Biennale, US Pavilion, Venice, 1966; Documenta IV, Kassel, Germany 1968; "New York Painting and Sculpture: 1940-70," Metropolitan Museum of Art, 1969; "The Structure of Color," Whitney Museum of American Art, 1971; "Abstract Paintings in the '70's," Boston Museum of Fine Arts, 1972; "The Great Decade of American Abstraction Modernist Art, 1960-1970," The Museum of Fine Arts, Houston, Texas, 1974; "New Works in Clay," Everson Museum, Syracuse, 1976.

EDWIN AVERY PARK: A.B., Yale University, 1928; Professional Certificate in Architecture, Columbia University, 1914. Taught at Princeton, Yale, Columbia, New School for Social Research (architecture and fine arts); lectured at Columbia, Rutgers, Hunter on History of Art and Architecture; instituted 1965; "Frankenthaler, Noland, Olitski," New Brunswick Museum, 1966; "New York Painting and Art curriculum at Bennington College and taught 1932-1944. Author: New Backgrounds for a New Age; contributor: Encyclopedia of Social Sciences; illustrator: A Guide to Princeton, A Book of Princeton Sketches. Professional Architect, State of New Jersey, New York City, and Maine. Exhibited paintings at Mortimer Levitt Gallery, New York; Swetzoff Gallery, Boston; Whitney Museum of American Art; The Brooklyn International; DeCordoba Museum.

JOEL PERLMAN: Cornell University, BFA, 1965; Central School of Art, London; University of California, Berkeley, MA, 1967. Taught at Central School, London, 1967-1968; Bennington College,

1969-1972; Middlebury College, Artist-in-Residence, 1972; The School of Visual Arts, New York, 1973-present; Fordham University, Lincoln Center, 1974-present. One-man shows: Axiom Gallery, London, 1969; Bennington College, 1970; Andre Emmerich Gallery, 1973, 1976; Group shows: Andre Emmerich Gallery, 1972; Grosvenor Gallery, London, 1965; University of California, 1967; Contemporary Arts Fair, Florence, 1968; Open Air Sculpture, Edinburgh, 1969; Henri Gallery, Washington, D.C., 1972; Whitney Museum of American Art Biennial, 1973; "Second Annual Contemporary Reflections," The Aldrich Museum of Contemporary Art, Ridgefield, Conn., 1973; Storm King Art Center, 1974, 1975.

LARRY POONS: Studied New England Conservatory of Music, 1955-57, Boston; Boston Museum School of Fine Arts, 1959. Taught at Bennington College, 1968-1969. One-Man shows: Green Gallery, New York, 1963-65; Leo Castelli Gallery, New York, 1967, '68; Kasmin, Ltd., London, 1968; Lawrence Rubin Gallery, New York, 1970-73; The Edmonton Art Gallery, Canada, 1974; Galerie La Bertessa, Dusseldorf, Germany, 1974; Ace Gallery, Los Angeles, 1975; Knoedler Contemporary Art, New York, 1972, '74, '75; Daniel Templon, Paris, 1976. Group shows: "The Responsive Eye," The Museum of Modern Art, 1965; "Young America 1965," Whitney Museum of American Art; "Harry Abrams Family Collection," The Jewish Museum, New York, 1966; "Systemic Painting," The Solomon R. Guggenheim Museum, New York, 1966; "68th American Exhibition," Art Institute of Chicago, 1966; "30th Biennial Exhibition," Corcoran Gallery of Art, 1967, 1969, 1975; "New York Painting and Sculpture 1940-1970," Metropolitan Museum of Art, 1969; "Collection of Graham Gund," New City Hall, Boston, 1969; "The Structure of Color," Whitney Museum of American Art, New York, 1971; "Six Painters," Albright-Knox Art Gallery, Buffalo, New York, and The Baltimore Museum of Art and Milwaukee Art Center, 1971-72; "Abstract Paintings in the 70's," Boston Museum of Fine Arts, 1972; "New Works in Clay," Everson Museum, Syracuse, 1976.

AUSTIN PURVES, JR.: Studied painting at Pennsylvania Academy of the Fine Arts and at Julian Academy, Paris; landscape painting at Tiffany Foundation; fresco painting at Fontainebleau; special study of stained glass, tapestry, architectural sculpture, tempera and fresco painting in France and Italy. Taught at Pennsylvania School of Industrial Art, 1921-1924; Yale School of the Fine Arts, 1925-1928; Grand Central Art School; Bennington College, 1939-42; lectured at National Academy of Design, 1928-1930. Art Director, Cooper Union, 1931-1938. Trustee, Laboratory School of Industrial Design, New York. Member, Architectural League, National Society of Mural Painters. Work Exhibited: National Shrine of the Immaculate Conception, Washington, D.C.; St. Paul's Church, Duluth, Minn.; The Folger Memorial Library, Washington, D.C.; Chapel of the American Battle Monument, Draguignan, France; Library, Colgate University.

NEIL L. RAPPAPORT: B.A., Williams College, 1965. Photographer, Bennington College Poverty survey, 1966; Deputy Director, Bennington-Rutland Opportunity Council, 1967-68; Free-lance photographer, 1968-. Taught at Great Meadow Correctional Facility, Comstock, New York, 1972-present; Bennington College 1970-present. One-man shows: Great Meadow Correctional Facility, 1972; Bennington College, 1972, '73, '74, '76; Fleming Museum, University of Vermont, 1974. Publications: Vermont Life, Winter, 1972. Grants: Vermont Council on the Arts, 1972, 1973, 1975; New York Council on the Arts, 1973.

ELSA ROGO HIRSCH: B.Litt., Columbia University, 1922; studied at School of Practical Arts, Teachers College, Columbia University; New York University; the Sorbonne; with Othon Friesz in Paris; Franz Cizek in Vienna; Robert Laurent in New York. Studied Indian culture in New Mexico and Mexico. Founded painting school for children in Tasco, for the Mexican Government, 1932. Taught at Bennington College, 1937-40. Contributor: Parnassus, Space, Art Bulletin, Everyday Art, Frente a Frente, Norte. Exhibited: Bennington College; Salons of America, 1927-32, Berkshire Museum, 1939; Bonestall Gallery, New York, 1942; Bard College, 1943. Award: Aguila Azteca from the Mexican

Government for contributions to international culture and good will, conferred at Pan American Building, Washington, D.C., 1946 with exhibition of work from her painting school in Tasco.

STANLEY ROSEN: BFA, Rhode Island School of Design, 1954; MFA, Alfred University, 1956. Taught at Greenwich House Pottery, 1956-60; Bennington College, 1960-present; Queen's College, seminar, Fall 1974. Exhibitions: Nonagon Gallery, New York, 1959; Scripps College, Claremont, California, 1961; J. Blumenfeld Gallery, Inc., New York, 1963; U.S. Information Agency Traveling Show (Latin America), 1965; Alfred University, 1967; Greenwich House Pottery, New York, 1970; Alfred University, New York, 1971; Greenwich House Pottery, New York, 1974.

DANIEL SHAPIRO: Cooper Union School of Art, diploma 1941; studied at Columbia University 1944-46. Taught at Bennington College 1947-59; Columbia University 1957-59; University of California at Davis, 1959-present. Fellowship, Institute of Creative Arts, University of California 1965-66, '69-70. Research grants from University of California 1961-75. One-man shows: Rabow Galleries, San Francisco, 1962; University of California, San Francisco, 1963; Cellini Gallery, San Francisco, 1964, '65; Arleigh Gallery, 1970 (ten-year retrospective); San Francisco Museum of Art, 1967; Rice University, Houston, 1968; E.B. Crocker Art Gallery, Sacramento, California, 1975. Group shows: San Francisco Art Institute Annual Exhibitions, 1962-66; California Palace of the Legion of Honor, 1966, '67; Contemporary American Painting Biennial, University of Illinois, 1967; Expo '70, Osaka, Japan, The San Francisco Exhibition.

CHARLES W. SMITH: Studied at University of Virginia, Yale University School of Fine Arts, and Corcoran School of Art. Taught at New School for Social Research, New York School of Printing, University of Virginia. Former Chairman, Department of Art, University of Virginia. Bennington College, 1936-46. Books: Old Virginia in Block Prints, 1925; Old Charleston, 1932; Thirty-Two Woodcuts of the University of Virginia, 1938; Abstractions, 1939; Experiments in Relief Block Printing, 1954; My Zoological Garden, 1956, others. One-man shows: Downtown Gallery, New York; Feragil Gallery, New York. Group shows: San Francisco Museum of Art; Museum of Modern Art, New York; Victoria and Albert Museum, London; Boston Public Library; Honolulu Academy of Arts; works in many public and private collections.

TONY SMITH: Studied at Art Students League, New York, 1933-36; New Bauhaus, Chicago 1937-38. Worked on new buildings designed by Frank Lloyd Wright, 1938-39. Taught at N.Y.U. School of Education, 1946-50; Cooper Union & Pratt Institute, 1950-53; Pratt Institute, 1957-58; Bennington College, 1958-61; Hunter College, 1962-74. Awards and Grants: Longview Art Award, 1966; National Arts Council, 1966; Guggenheim Grant, 1968; Distinguished Teaching of Art Award, presented by the College Art Association of America, 1974; Brandeis University Creative Art Award in Sculpture, 1974. One-man exhibitions: Wadsworth Atheneum, Hartford; Institute of Contemporary Art, University of Pennsylvania, 1966; Walter Art Center, Minneapolis; Galerie Muller, Stuttgart, Germany; Bryant Park, New York, 1967; Galerie Renee Ziegler, Zurich; Galerie Yvon Lambert, Paris; Fischbach Gallery, New York; Donald Morris Gallery, Detroit, 1968; Knoedler Galleries, New York, 1970; Fourcade, Droll Inc., New York, 1976. Group exhibitions: "Black, White and Gray," Wadsworth Atheneum, Hartford, 1964; The Whitney Museum of American Art, New York, 1966, '71, '72, '73; "Color, Form, Image," Detroit Institute of Arts; "A Generation of Innovation," Art Institute of Chicago; "American Sculpture of the Sixties," Los Angeles County Museum of Art and the Philadelphia Museum of Art; "Pittsburgh International Exhibition of Contemporary Painting and Sculpture," Carnegie Institute; "Scale as Content," Corcoran Gallery of Art; "Art for the City," Institute of Contemporary Art, Philadelphia; Vth Guggenheim International Exhibition, The Solomon R. Guggenheim Museum, New York, 1967; "Documenta IV," Kassel, Germany; "XXXIV Biennale," Venice; "Minimal Art," Gemeentemuseum, The Hague; "Art of the Real, U.S.A.: 1948-1968," The Museum of Modern Art, New York, The Tate Gallery London, Centre National d'Art Contemporain, Paris, 1968; "New York

Painting and Sculpture, 1940-1970," Metropolitan Museum of Art, New York, 1969; "Expo '70," Osaka, Japan; "Art and Technology," Los Angeles County Museum of Art; "L'Art Vivant Americain," Fondation Maeght, France, 1971; "American Art: Third Quarter Century," Seattle Art Museum Pavilion, 1973; "Painting and Sculpture Today 1974," Indianapolis Museum of Art, Indiana; "200 Years of American Sculpture," Whitney Museum, 1976.

PETER STROUD: Attended London University, Teacher training college and several art schools 1947-51. Taught at Maidstone College of Art, 1962-63; Bennington College, 1963-68; School of Graduate Studies, Hunter College, 1965-66; Douglas College, Rutgers University, 1966-present. One-man shows: Institute of Contemporary Art, London, 1961; The New Gallery, Bennington College, 1964; Fleming Art Museum, Burlington, 1966; Marlborough-Gerson Gallery, New York, 1966; Nicholas Wilder Gallery, Los Angeles, 1967; Axiom Gallery, London, 1968; Galerie Muller, Stuttgart, Germany, 1969; Max Hutchinson Gallery, New York, 1970, '72, '74; Bernard Jacobsen Gallery, London, 1973; Hoyd Gallery, London, 1975. Group Exhibitions: "Situation," R.B.A. Gallery, London, 1960; "Carnegie International," Pittsburgh, 1961; "New Painting in England," Leverkusen Museum, Germany, 1961; "British Art Today," San Francisco, Dallas, Santa Barbara Museums, 1962; "Seven Young British Painters," Kunsthalle, Basel, Switzerland, 1963; Guggenheim International Award Exhibition, Guggenheim Museum, 1964; Carnegie International, Pittsburgh, Pennsylvania, 1964; "The Responsive Eye," Museum of Modern Art, New York, 1965; "European Painters Today," Musee des Arts Decoratifs, Paris; Jewish Museum, New York; Smithsonian Institute, Washington; The Art Institute, Chicago, 1968; "Color and Structure," Sydney and Auckland Museums, Australia, 1970; "Constructivist Tendencies," Santa Barbara Art Museum (Traveling Exhibition), 1971; "From Sickert to Conceptual Art," Ulster Art Museum, Northern Ireland, 1971; David McKee Gallery, New York. Architectural Commissions and Projects, USA and abroad.

SIDNEY TILLIM: BFA, Syracuse University, 1950. Taught at Pratt Institute, Parsons School of Design, School of Visual Arts. Contributing Editor, ARTS Magazine, 1959-65, ARTFORUM Magazine 1965-69. Charles A. Dana Professor of Painting, Colgate University, Spring, 1973. Bennington College, 1965-present. One-man shows: Edmonton Art Gallery, Canada, 1973, 1976 (drawings); Noah Goldowsky Gallery, 1969, 1974; Robert Schoelkopf Gallery, 1965, 1967; Cober Gallery, 1960; Georgia State College, Atlanta, 1969. Group shows: Whitney Museum, Chicago Art Institute, Milwaukee Art Institute, etc. Collections: The Hirshhorn Museum and Sculpture Garden; Im Alten Kurhaus (Ludwig Collection), Aachen, Germany; University of Texas (Michener Collection), Austin; Weather- spoon Art Gallery, University of North Carolina at Greensboro; Picker Art Gallery, Colgate University; Museum of Art, Ogunquit, Maine; New Jersey State Museum, Trenton. National Endowment for the Arts, Grant in Painting, 1974.

MICHAEL TODD: BFA, University of Notre Dame, magna cum laude, 1957; MA, University of California, Los Angeles, 1959. Awarded: Woodrow Wilson Fellowship, 1957-59; Fulbright Fellowship to Paris, 1961-63; National Endowment of the Arts, 1974-75. Taught at University of California, 1959-61; Bennington College, 1966-68; University of California, San Diego, 1968-present. One-man shows: Hanover Gallery, London, 1964; Pace Gallery, New York, 1964; Henri Gallery, Washington, D.C. 1965, 1968; Gertrude Kastle Gallery, Detroit, 1968; Salk Institute, La Jolla, 1969-70; Reese Palley Gallery, New York, 1971; University of Notre Dame, 1972; Zabriskie Gallery, New York, 1974, 1976. Two-man shows: Rigelhaupt Gallery, Boston, 1966; Gertrude Kastle Gallery, Detroit, 1966. Groups shows: Huysman Gallery, Los Angeles, 1961; Galerie J., Paris, 1962; Phase Exhibition, Buenos Aires, Sao Paolo, 1963-64; Whitney Annual, sculpture exhibition, 1965, '67, '68, '70; "Young America," Whitney Museum, 1965; "Beyond Realism," Pace Gallery, 1965; "Primary Structures," Jewish Museum, 1966; "American Sculpture in the '60's," Los Angeles County Museum; Corcoran Museum, Washington, D.C., 1968-69; "Living American Art," Maeght Foundation, St. Paul-de-Vence, 1970; Storm King Sculpture Exhibition, 1973-75; Philadelphia Art Alliance, 1974; Fine Arts Gallery, San Diego, 1974.

JANE WASEY: Studied in Paris with Paul Landowski and in New York with Simon Moselsio, John Flanagan, and Heinz Warneke. Taught at Bennington College, 1948-49. One-man shows: Montross Gallery, 1934; Delphic Studio, 1935; Philbrook Art Center, 1949; "Weathervanes" Contemporaries, New York, 1954; "Animals in Sculpture" (with Caparn & Hardy), American Museum of Natural History, 1958; Kraushaar Galleries, 1956 and 1971. Group shows: Art Institute of Chicago; The Brooklyn Museum; University of Chicago; Detroit Institute of Arts; Metropolitan Museum of Art; University of Nebraska; New York World's Fair, 1964; Museum of Art of Ogunquit; Pennsylvania Academy of Fine Arts; Whitney Museum of American Art; Worcester Art Museum; Philadelphia Museum; City Art Museum of St. Louis. Collections: Arizona State College, Tempe; University of Colorado; Dartmouth College; University of Nebraska; Pennsylvania Academy of Fine Arts; Sheldon Swope Art Gallery, Terre Haute, Indiana; Whitney Museum of American Art; and in many private collections.

ROGER WILLIAMS: BA, Cornell University, 1966; graduate work in art, Hunter College, 1966-68. Taught at Bennington College, 1968-75. One-man shows: Andre Emmerich Gallery, New York, 1973, 1974; Susan Usdan Gallery, Bennington College, 1973. Group shows: Andre Emmerich Gallery: "Five Sculptors from Bennington"; David Gallery, Rochester, New York, 1972; Allen Center Competition, Houston, Texas, 1973; Janie C. Lee Gallery, Houston, Texas, 1974; Hayward Gallery, Arts Council of Great Britain, London, "The Condition of Sculpture," 1975.

ISAAC WITKIN: Studied at St. Martin's School of Art, London, 1957-60. Assistant to Henry Moore, 1961-64. Taught at Maidstone College of Art, Kent, 1963; St. Martin's School of Art, 1963-65; Bennington College, 1965-present; Ravensbourne School of Art, Bromley, Kent, 1965. One-man shows: Rowan Gallery, London, 1963; Robert Elkon Gallery, New York, 1965, '67, '69, '71, '73; Waddington Gallery, London, 1966, '68; Bridgeport University, 1970; Retrospective Show, University of Vermont, 1971. Marlborough Gallery, 1975, '76. Group shows: "The New Generation," Whitechapel Art Gallery, 1965; "Primary Structures," Jewish Museum, New York, 1966; Represented Great Britain at the Paris Biennale, 1965; Open Air Sculpture at Sonsbeeck, Holland, 1966; "Nine English Sculptors" at Stedelijk Museum, Amsterdam, and Kunsthalle Museum, Bern, 1967; "Highlights of the Season 1969-70," Larry Aldrich Museum, Ridgefield, Connecticut; "British Sculpture of the '60's," British Arts Council Exhibition, London, 1970. Artists International Sculpture Symposium, 1971, 1974. Exhibition of Contemporary British and American Artists, Boston Museum of Fine Arts, 1972. "Indoor Sculpture Outdoors," Storm King Arts Center, 1973. Newport Monumenta, R.I., 1975; "The Condition of Sculpture," Hayward Gallery, London, 1975; Collections: Fine Arts Museum of University of Sydney, Australia; Tate Gallery, London; Storm King Art Center; Hirshhorn Museum; Worcester Museum.

PHILIP WOFFORD: BA, University of Arkansas; Graduate Studies, University of California, Berkeley. Taught at Bennington College, 1969-present. Awarded: Woodrow Wilson Fellowship, National Endowment for the Arts and Humanities Fellowship. Published poet. One-man shows: Green Gallery, New York City; Allan Stone Gallery, N.Y.; David Whitney Gallery, N.Y.; Andre Emmerich Gallery, N.Y.; Corcoran Gallery of Art, Washington, D.C.; Bennington College. Group Shows: San Francisco Museum of Art; Oakland, California Museum; Whitney Museum Annual, 1969, 1972, 1973; Corcoran Gallery of Art, 33rd and 34th Biennials; Houston Museum of Contemporary Art; Fogg Museum, Harvard University; Yale University.

VISUAL ARTS FACULTY

1932
Ralph Jester, 1932-1933
Edwin Avery Park, 1932-1944

1933
Simon Moselsio, 1933-1961

1934
Jean Lambert Brockway, 1934-1939
Stephan Hirsch, 1934-1940
Herta Moselsio, 1934-1961

1936
Charles W. Smith, 1936-1946
Lila Ulrich, 1936-1937

1937
Elsa Rogo Hirsch, 1937-1940
Russell Krob, 1937-1942

1938
Duncan Ferguson, 1938-1939

1939
Paul T. Feeley, 1939-1966
Austin Purves Jr., 1939-1942

1941
George Holt, 1941-1968

1943
Karl Knaths, 1943-1947

1944
E. Michael Czaja

1945
James Guy, 1945-1946

1947
Bernard Kessler, 1947-1960
Daniel Shapiro, 1947-1962

1948
Alexander Doerner, 1948-1957
Jane Wasey, 1948-1949

1957
Vincent Longo, 1957-1967

1958
Eugene Goossen, 1958-1961
Tony Smith, 1958-1961

1960
Lyman Kipp, 1960-1963

1961
Lawrence Alloway, 1961-1962
Ralph Humphrey, 1961-1963

1962
Hilton Kramer, 1962-1963
Jerrold Lanes, 1962-1963

1963
Jules Olitsky, 1963-1967
Peter Stroud, 1963-1968
Anthony Caro, 1963-1965

1964
Philip King, Fall term

1966
Robert Cronin, 1966-1968
Stanley Rosen, 1966-present
Isaac Witkin, 1966-present
Sidney Tillim, 1966-present
Michael Todd, 1966-1968
Laurence Hyman, 1966-1970

1967
Pat Adams, 1967-present
Kenneth Noland, Fall term

1968
Richard Haas, 1968-present
Larry Poons, 1968-1969
Roger Williams, 1968-1976
Sophia Healy, 1968-present
John Plumb, 1968-1969

1969
Philip Wofford, 1969-present
Joel Perlman, 1969-1973
Normal Seiff, 1969-1970

1970
Neil Rappaport, 1970-present

1971
Judith Colton, 1971-1972

1972
Roger Loft, 1972-1974
Jane Ford, 1972-present
Andrew Kagan, Spring term
Brower Hatcher, 1972-present

1973
Catherine Mousley, 1973, 1976

1974
Carol Haerer, 1974, 1975
Frances Barth, 1974-1975

1975
Frank Akers, 1975-present

Photography Credits: Michall Houston, Matthew Longo, Lloyd Studio, Eric Pollitzer, Nathan Rabin
Neil Rappaport, David Scribner.

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THE SUZANNE LEMBERG USDAN GALLERY
BENNINGTON COLLEGE
BENNINGTON, VERMONT
GALLERY HOURS: 1 TO 5 P.M. DAILY

Bennington

College

1976

Arts Center Dedication



Named areas of the Arts Center are as follows:

Paul Terence Feeley Visual Arts Building
Lester Martin Exhibit Hall
Suzanne Lemberg Usdan Gallery
Susan A. Greenwall Music Workshop
Jerome A. Newman Court
Martha Hill Dance Workshop
Barbara and Maurice Deane Art Reading Room
Frances R. Dewing Seminar Room
Lois and Richard Mazer Photography Studio
Carolyn Crossett Rowland Photography Darkrooms
Sara Jane Troy Schiffer Green Room

Robertson Ward Jr. F.A.I.A. Architect, Chicago
Timothy D. Smith A.I.A. Resident Project Manager
Granger Contracting Company General Contractor

Dedication Ceremony
Saturday, May 22, 1976, at 12:00 noon

Thomas P. Brockway — Host
Festival Music.....Daniel Levitan '76, Composer

Remarks and Tributes

Merrell Hopkins Hambleton '43 — Chairman of the Board of Trustees
Joseph S. Iseman — Acting President
Arthur John Bohne — Student Council President

The Hon. Thomas P. Salmon
Ellen McCulloch Lovell '69
Ben Belitt
Howard Nemerov
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Philip Wofford
Jack Moore
Mrs. Gerald R. Ford
Martha Hill

The Trustees of Bennington College express gratitude on behalf of the entire College community to the hundreds of individuals whose generosity and continuing efforts have built the Arts Center. Particular recognition must be given to Oscar M. Ruebhausen and Jessie K. Emmet, former Chairmen of the Board, for their dedicated leadership, and to those listed below for their distinguished support.

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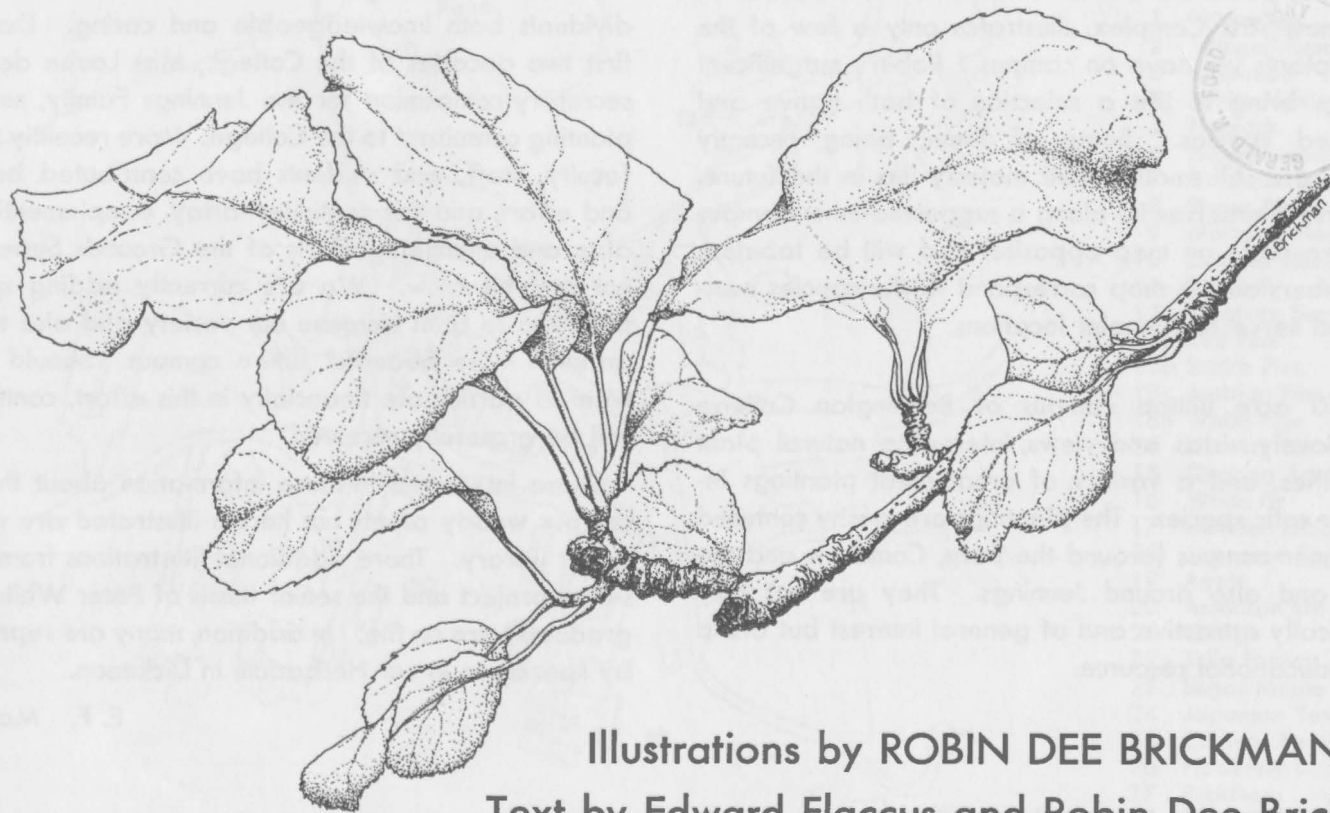
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TREES AND SHRUBS OF BENNINGTON COLLEGE



Illustrations by ROBIN DEE BRICKMAN

Text by Edward Flaccus and Robin Dee Brickman

Trees and Shrubs of Bennington College

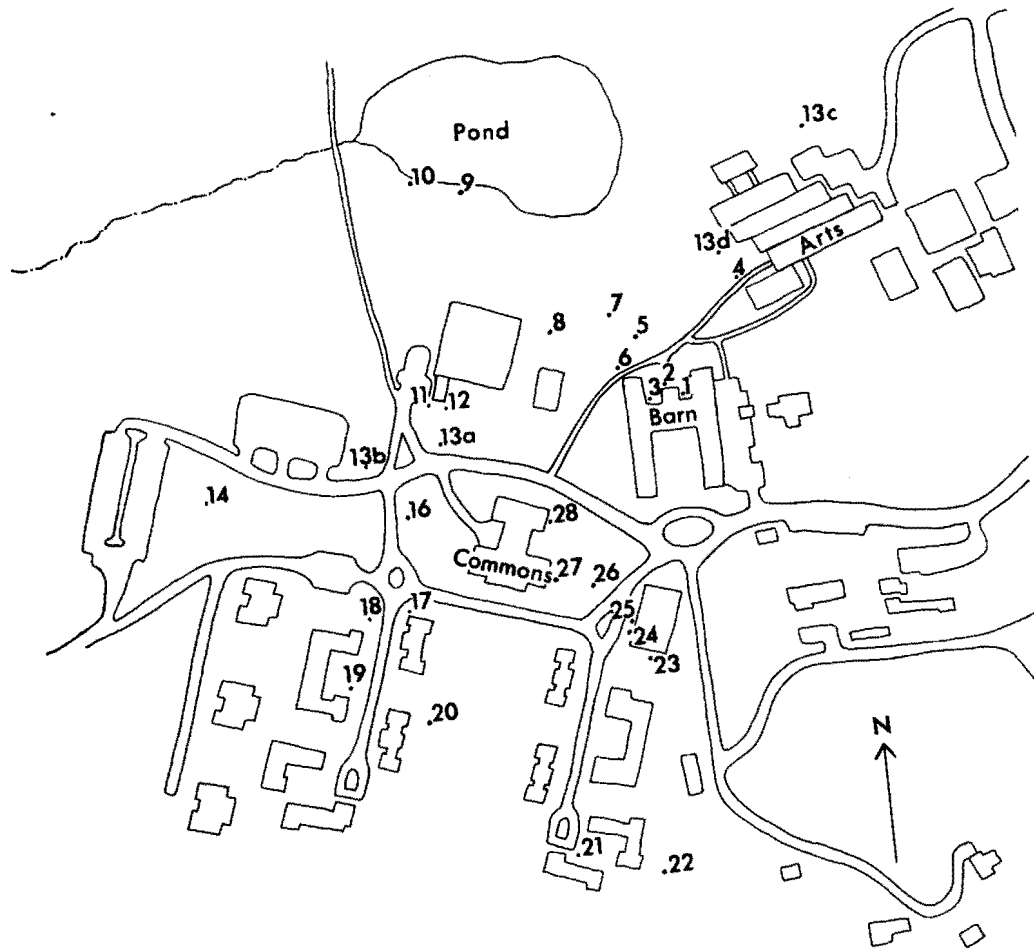
This guide, published on the occasion of the dedication of our new Arts Complex, illustrates only a few of the woody plants we have on campus. Robin's magnificent drawings bring to life a selection of both native and introduced species. Some of them, being recently planted, are still small – their majesty lies in the future. The plants themselves lie along a suggested inner campus walk (see route on map opposite) and will be labeled. The numbers on the map correspond to the species numbers and serve to pinpoint locations.

The 550 acre hilltop campus of Bennington College boasts lovely vistas and views, interesting natural plant communities, and a variety of ornamental plantings including exotic species. The plantings are mostly centered in the inner campus (around the Barn, Commons and the dorms) and also around Jennings. They are not only aesthetically attractive and of general interest but are a useful educational resource.

For such a heritage we owe much to the efforts of individuals both knowledgeable and caring. During the first two decades of the College, Miss Louise de Wilde, secretary-companion for the Jennings Family, served as planting consultant to the College. More recently trustees, faculty, staff, and students have contributed both time and effort, and this continues today, complementing capable and energetic efforts of the Grounds Superintendent and his crew. We are currently adding specimen plantings to both increase our variety and also to insure an even more beautiful future campus. Should anyone want to participate financially in this effort, contributions will be gratefully received.

Those interested in more information about the many campus woody plants not herein illustrated are referred to our library. There additional illustrations from Robin's senior project and the senior thesis of Peter White (1971 graduate) are on file. In addition, many are represented by specimens in our Herbarium in Dickinson.

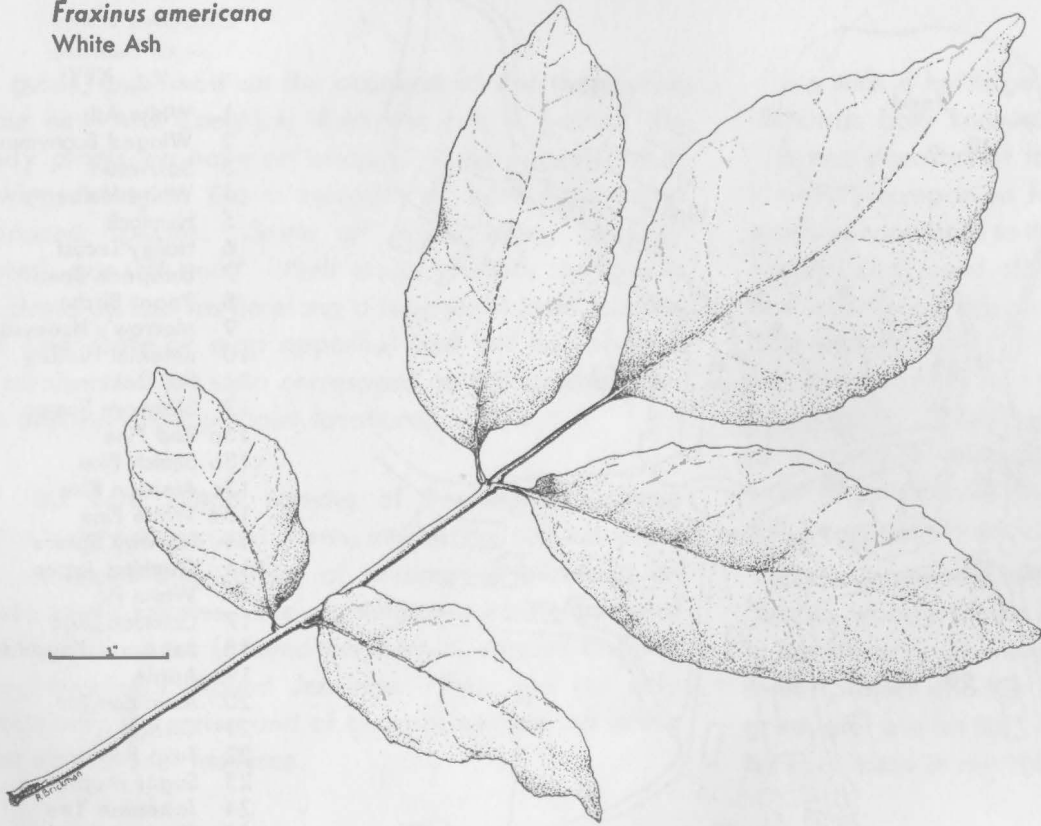
E. F. May 1976



KEY

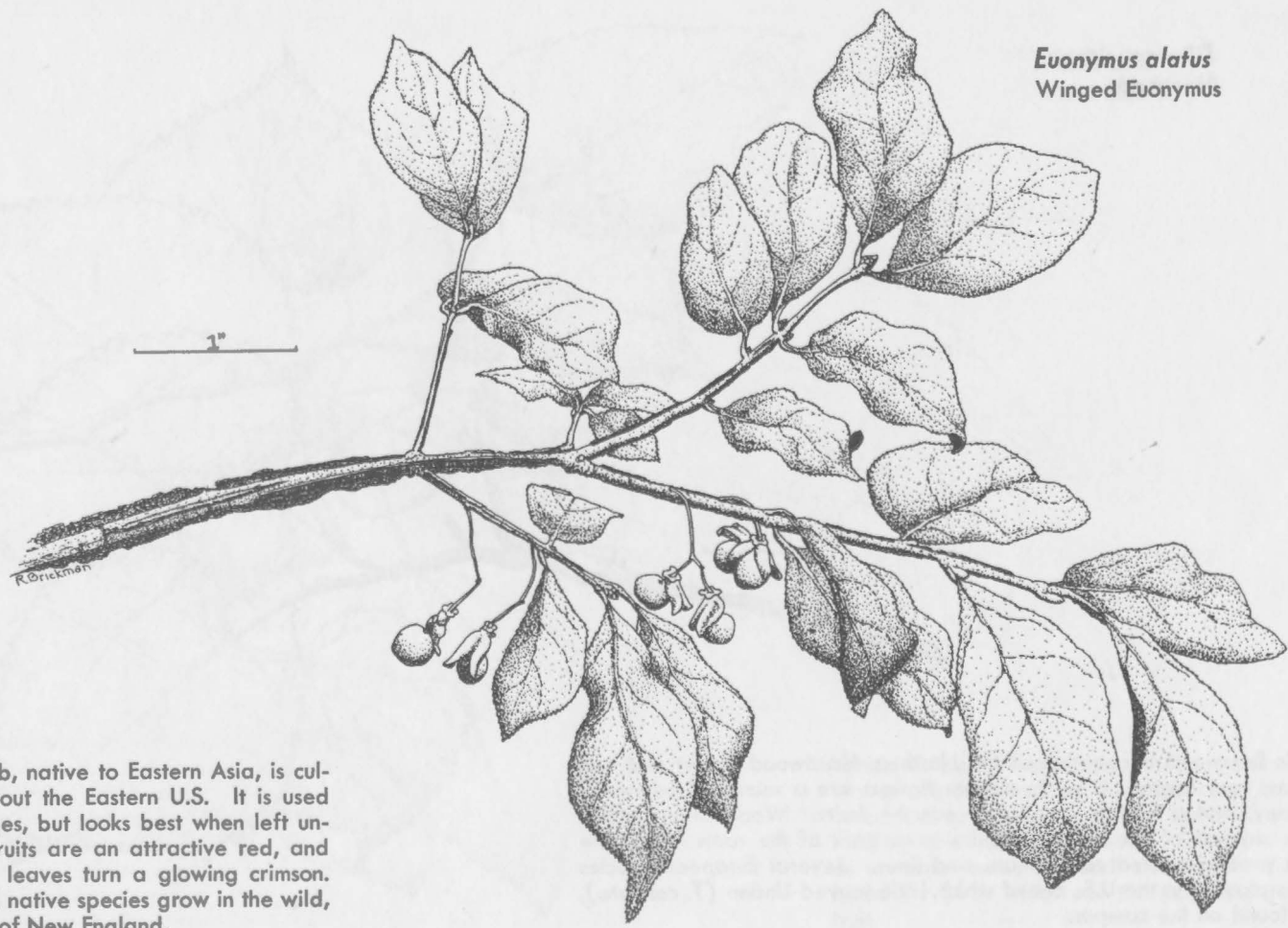
- 1 White Ash
- 2 Winged Euonymus
- 3 Basswood
- 4 White Mulberry
- 5 Hemlock
- 6 Honey Locust
- 7 European Beech
- 8 Paper Birch
- 9 Morrow's Honeysuckle
- 10 Bitternut Hickory
- 11 Pin Oak
- 12 Staghorn Sumac
- 13a Red Pine
- 13b Scotch Pine
- 13c Austrian Pine
- 13d White Pine
- 14 Norway Spruce
- 15 Quaking Aspen
- 16 White Fir
- 17 Common Lilac
- 18 Japanese Pagoda Tree
- 19 Apple
- 20 American Elm
- 21 Ginkgo
- 22 Tulip Poplar
- 23 Sugar Maple
- 24 Japanese Yew
- 25 Cut-leaf Beech
- 26 Flowering Dogwood
- 27 Buckthorn
- 28 Boston Ivy

Fraxinus americana
White Ash



White Ash grows throughout Eastern U.S. and is a common component of New England's Transition Hardwood Forests. The most valuable and largest native ash, it has hard, strong, and resilient wood. Only Hickory is valued more for use as "impact" tool handles and sporting goods. It is also used for bentwood construction. Often planted ornamentally and for shade, it grows to be quite large. Its leaves turn an interesting bronze-purple color in autumn. The winged seeds it produces are favored by grosbeaks.

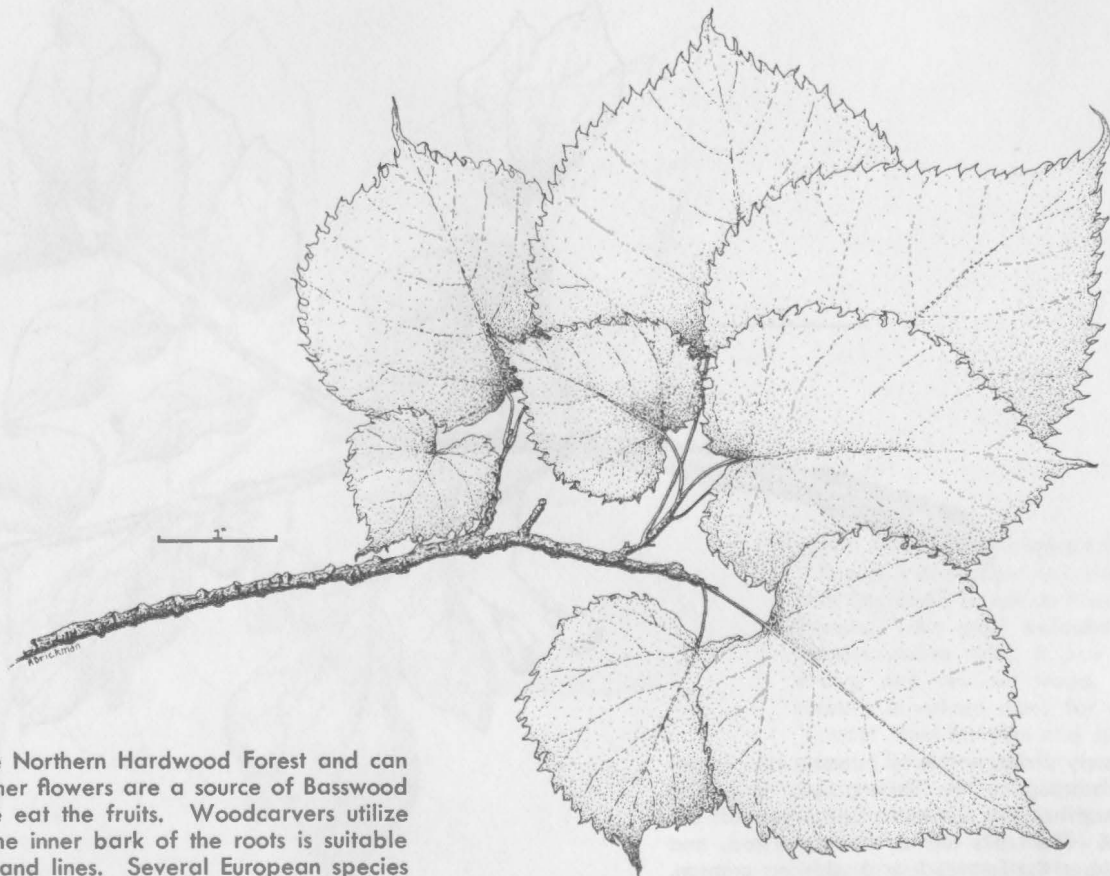
Euonymus alatus
Winged Euonymus



This hardy shrub, native to Eastern Asia, is cultivated throughout the Eastern U.S. It is used in pruned hedges, but looks best when left unpruned. The fruits are an attractive red, and in October the leaves turn a glowing crimson. Several related native species grow in the wild, south and west of New England.

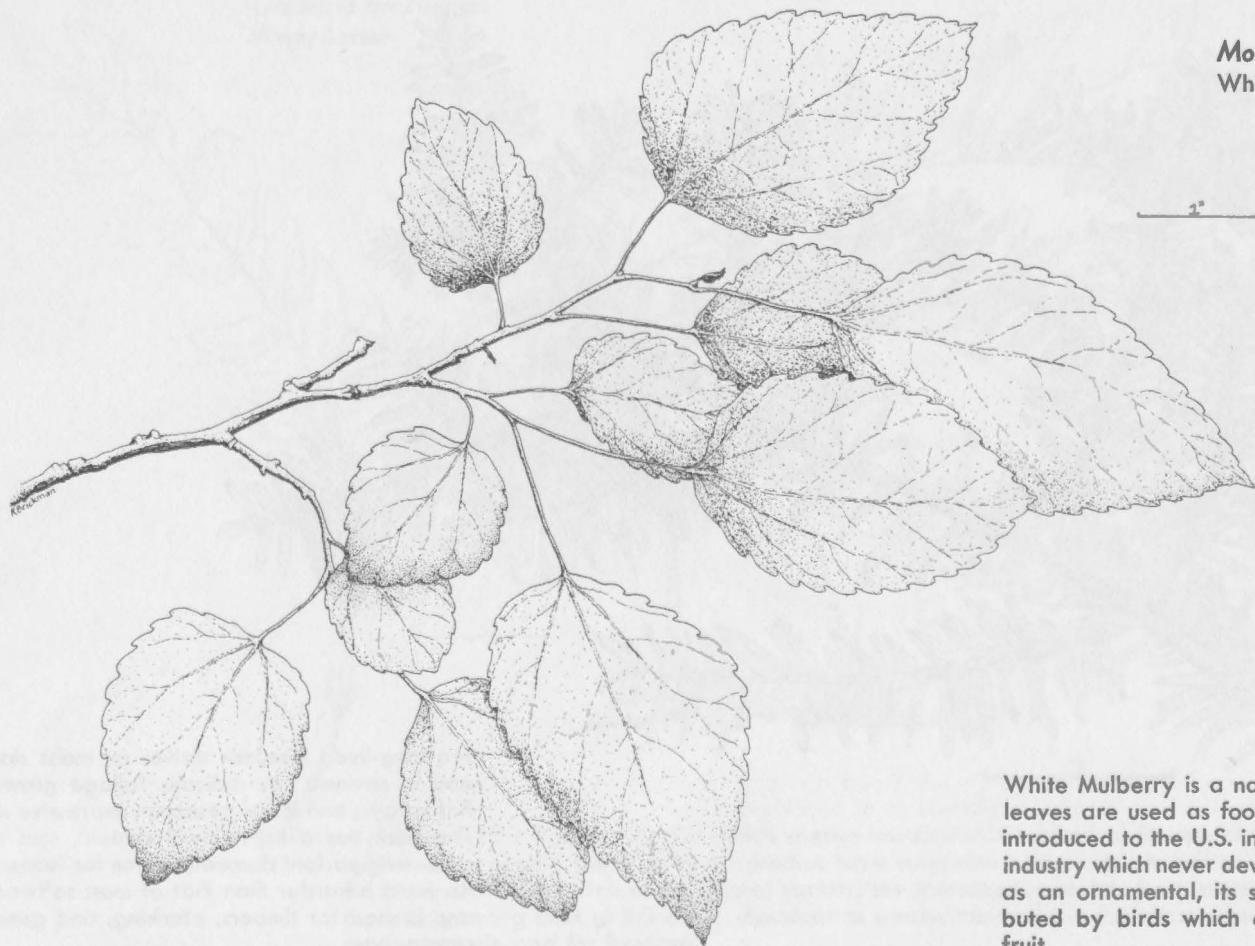
Tilia americana

Basswood



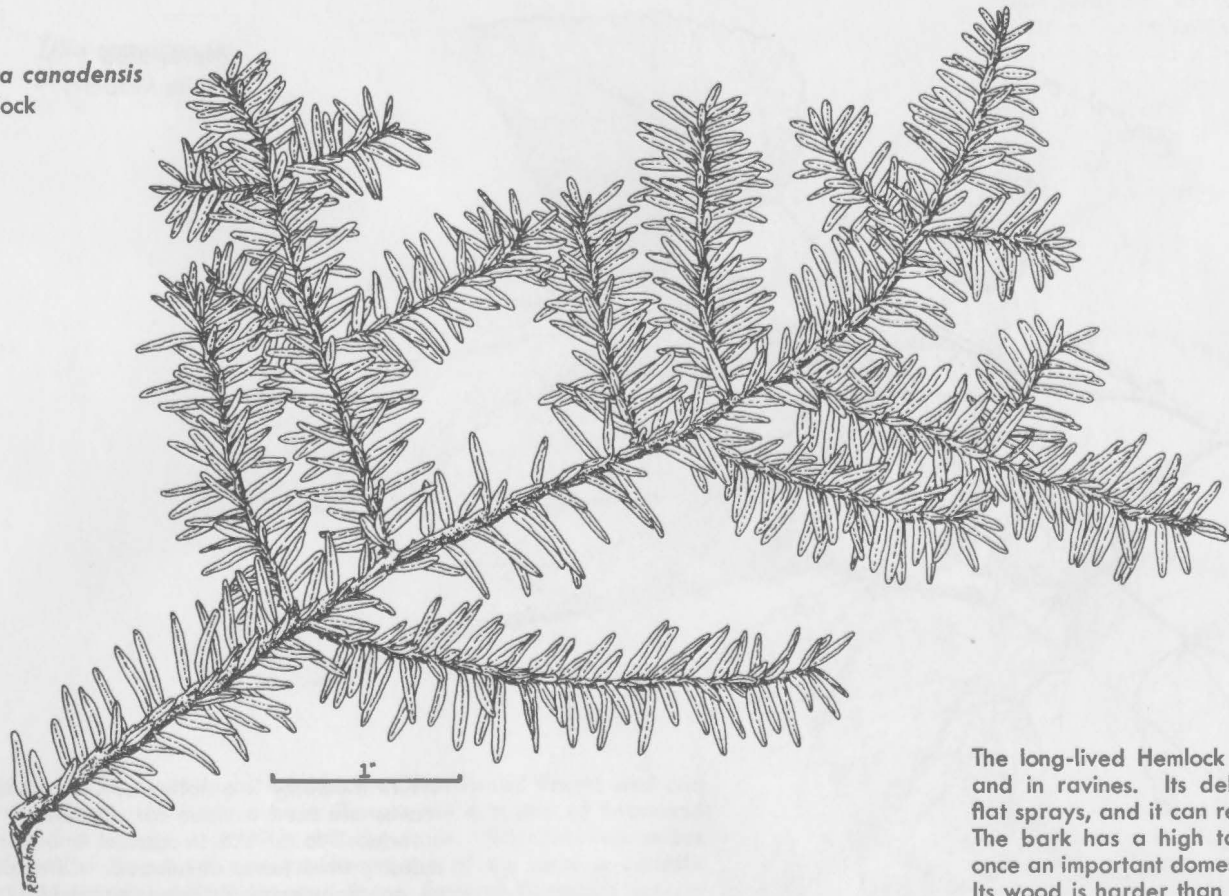
This Basswood is a native of the Northern Hardwood Forest and can grow very large. Its early summer flowers are a source of Basswood honey, and a variety of wildlife eat the fruits. Woodcarvers utilize the softness of the wood, and the inner bark of the roots is suitable for making twisted cords, mats, and lines. Several European species are planted in the U.S., one of which, Little-leaved Linden (*T. cordata*), is found on the campus.

Morus alba
White Mulberry



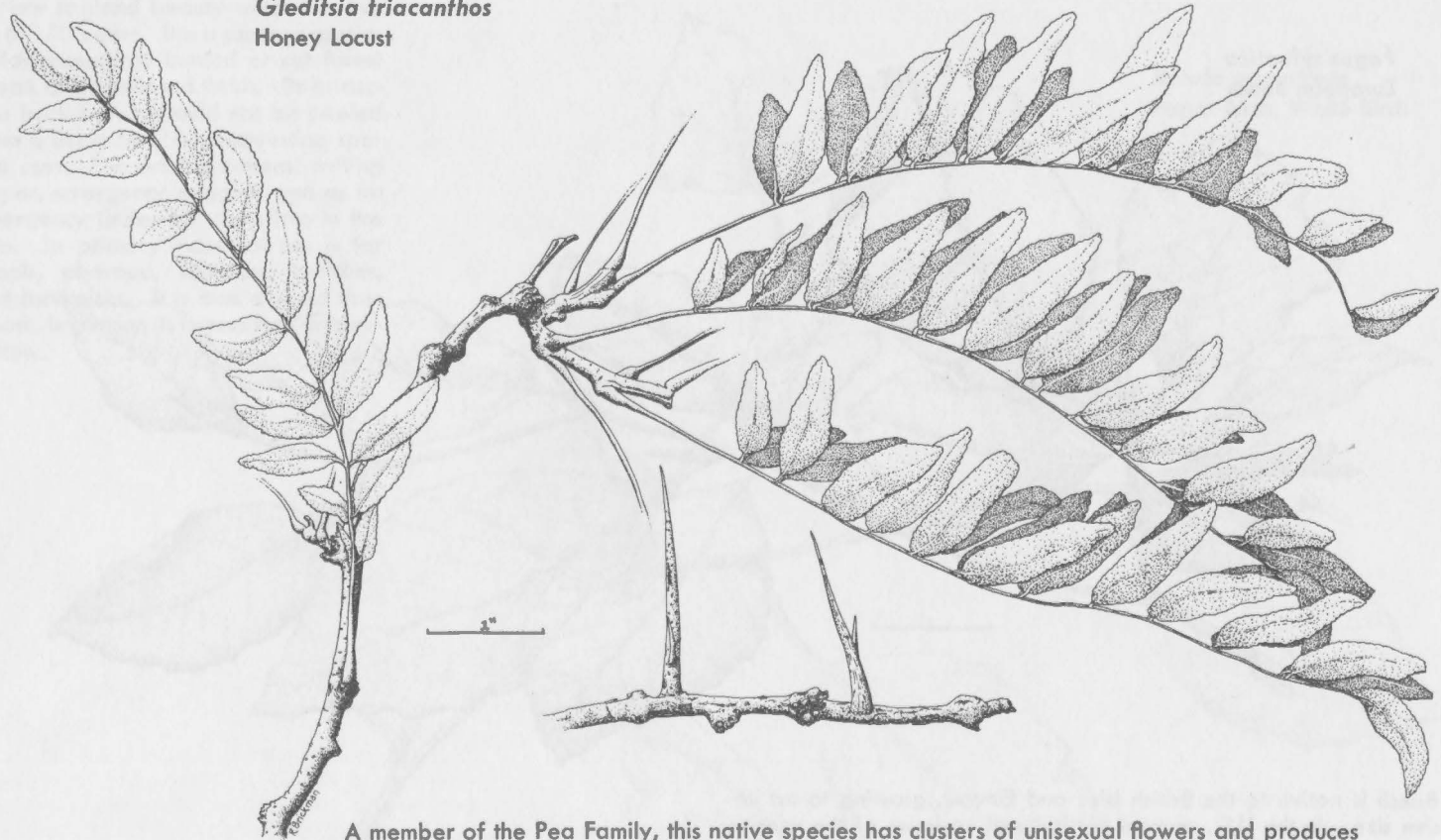
White Mulberry is a native of China, where its leaves are used as food for silkworms. It was introduced to the U.S. in colonial times for a silk industry which never developed. Often planted as an ornamental, its seeds are widely distributed by birds which eat the juicy and tasty fruit.

Tsuga canadensis
Hemlock



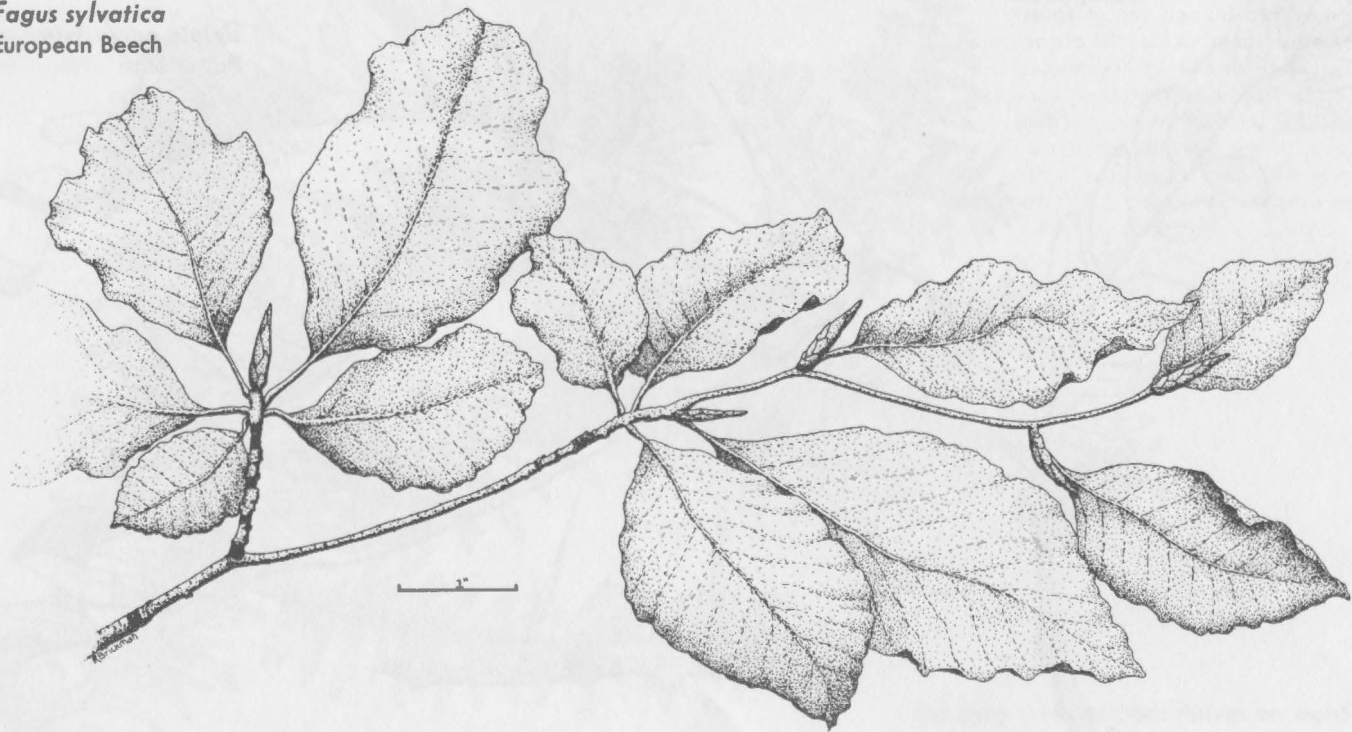
The long-lived Hemlock thrives on moist slopes and in ravines. Its delicate foliage grows in flat sprays, and it can reach an impressive size. The bark has a high tannin content, and was once an important domestic source for tanneries. Its wood is harder than that of most softwoods, and is used for timbers, planking, and general construction.

Gleditsia triacanthos
Honey Locust



A member of the Pea Family, this native species has clusters of unisexual flowers and produces huge twisted pods. The trunk and branches have long, sharp thorns, but it is often planted as an ornamental. A thornless horticultural variety, the Moraine Locust, has been developed (see the tree growing next to this one). Resistant to decay, the wood is sometimes used for fence posts and rails, and for furniture.

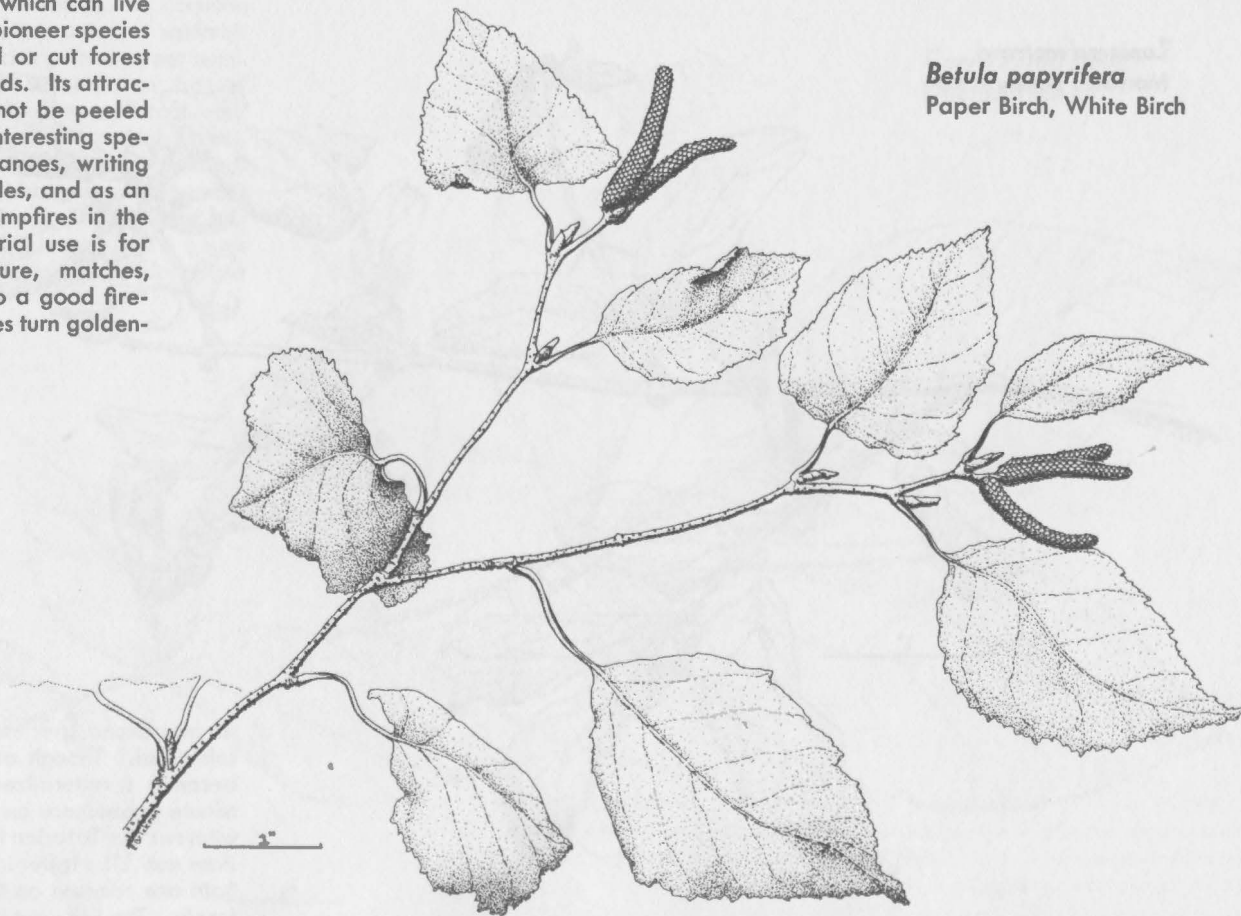
Fagus sylvatica
European Beech



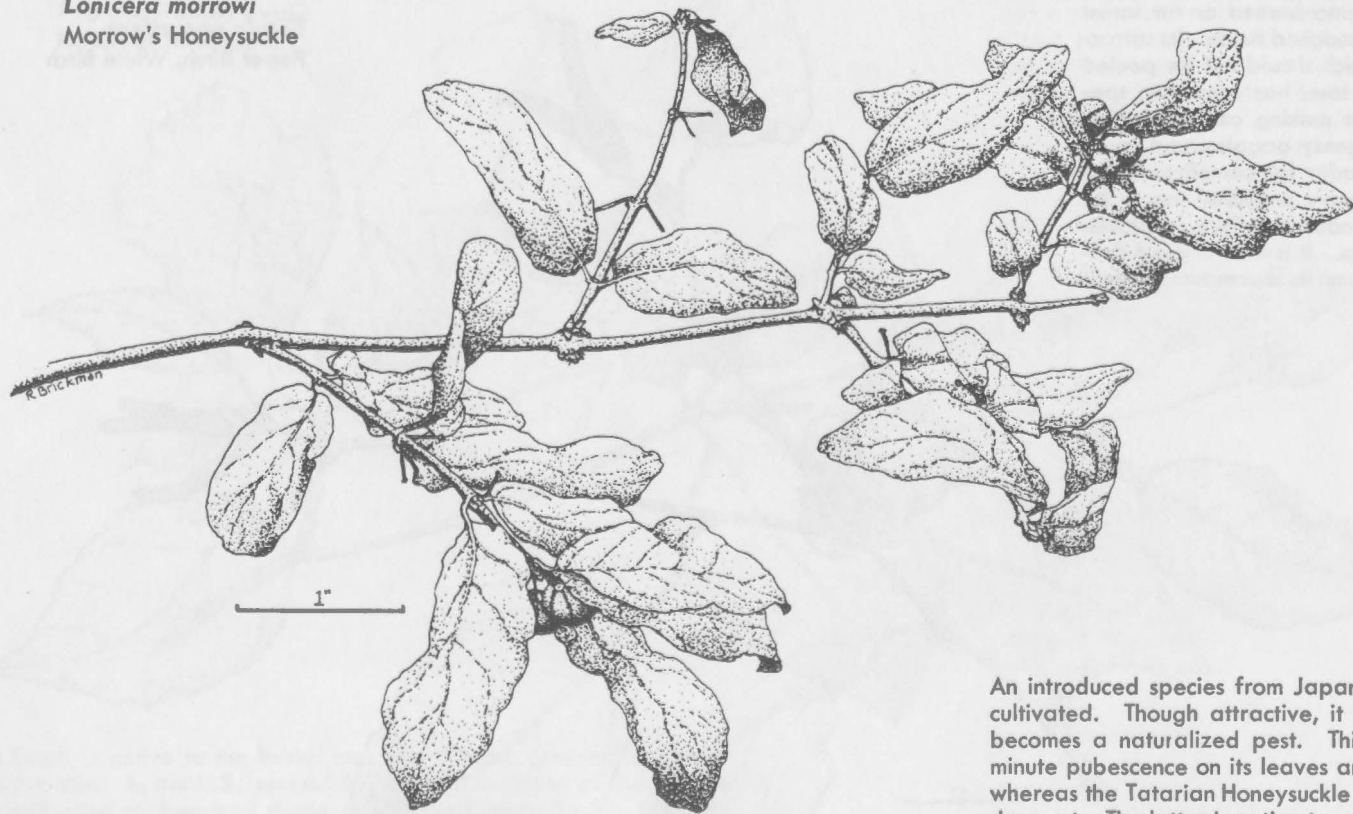
This Beech is native to the British Isles and Europe, growing to an impressive size. In the U.S., several horticultural varieties of the species are cultivated as beautiful shade trees: the Copper Beech, the Cut-leaved Beech (see #25 in front of the library), and the Weeping Beech (one is near Jennings). Our native Beech, an important climax tree of Eastern U.S. forests, is a different species (*F. americana*).

A New England beauty which can live up to 150 years. It is a pioneer species which comes into burned or cut forest areas, or abandoned fields. Its attractive bark (which should not be peeled from a living tree) has interesting special uses: for making canoes, writing paper, emergency goggles, and as an emergency tinder for campfires in the rain. Its primary industrial use is for spools, plywood, furniture, matches, and toothpicks. It is also a good firewood. In autumn its leaves turn golden-yellow.

Betula papyrifera
Paper Birch, White Birch



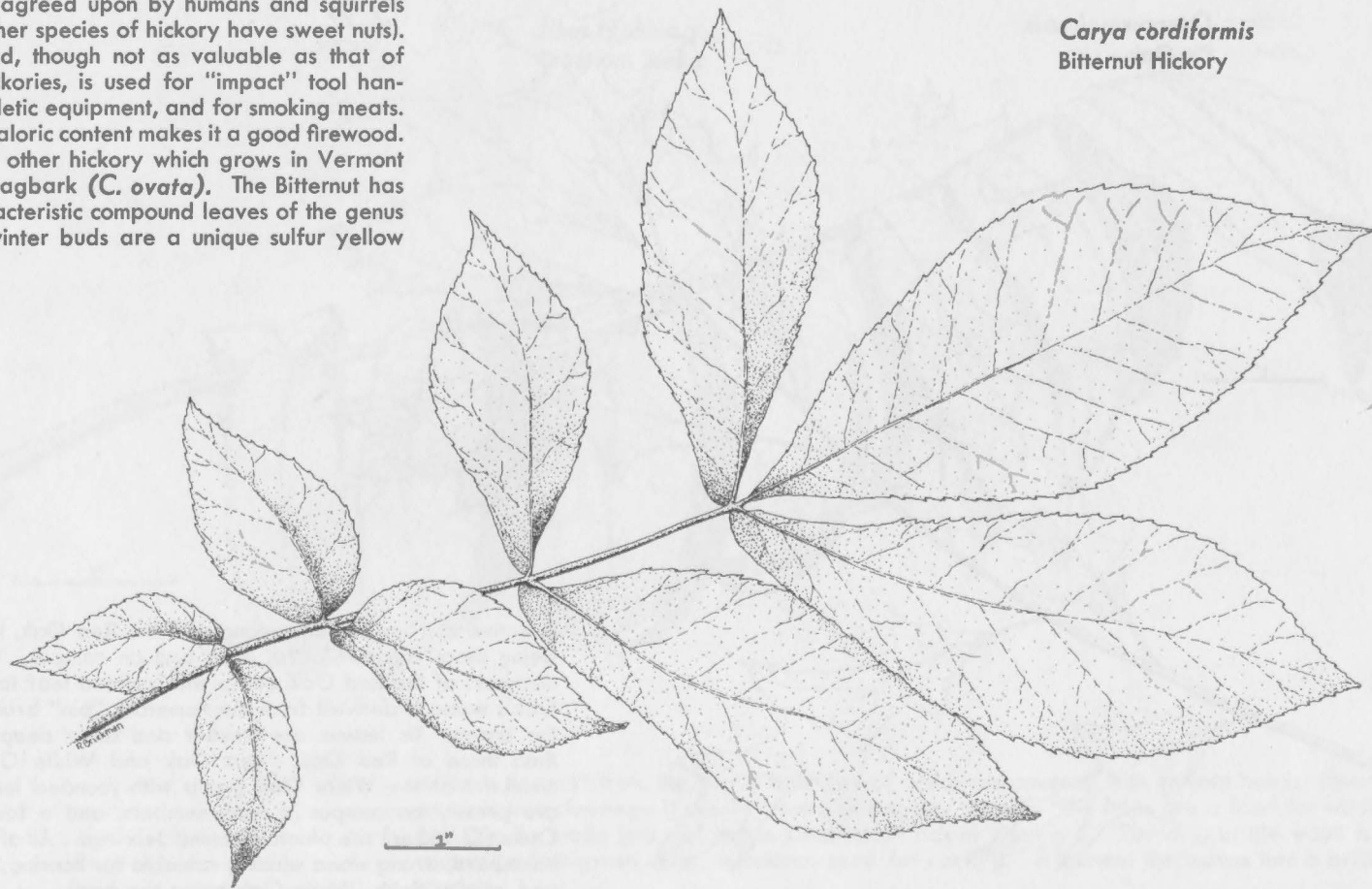
Lonicera morrowi
Morrow's Honeysuckle



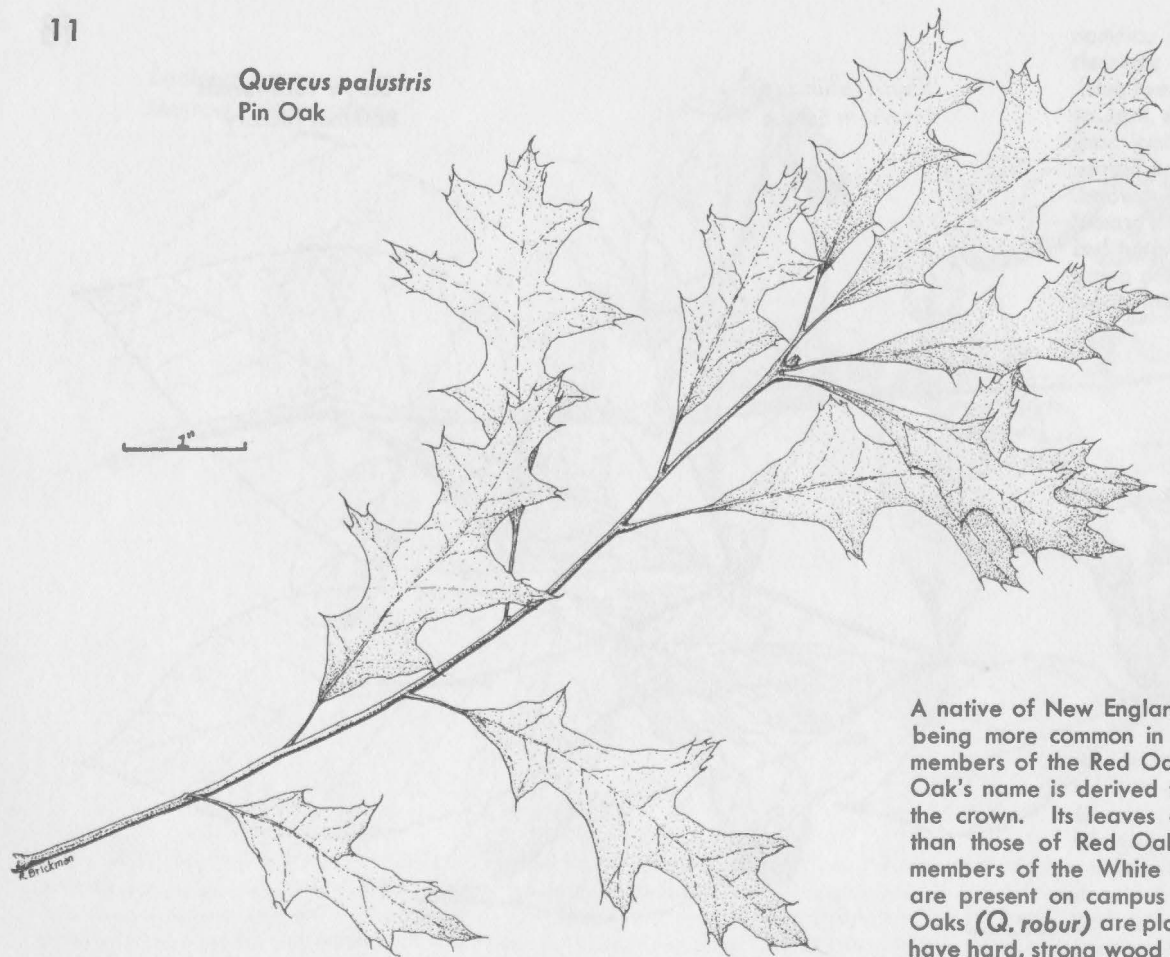
An introduced species from Japan that is often cultivated. Though attractive, it all too easily becomes a naturalized pest. This species has minute pubescence on its leaves and branchlets, whereas the Tatarian Honeysuckle (*L. tatarica*) does not. The latter is native to southern Russia. Both are common on the campus and hybridize freely. The juicy but inedible berries they bear can be red, orange, or rarely yellow in color.

A member of the walnut family, its common name is agreed upon by humans and squirrels alike (other species of hickory have sweet nuts). The wood, though not as valuable as that of other hickories, is used for "impact" tool handles, athletic equipment, and for smoking meats. Its high caloric content makes it a good firewood. The only other hickory which grows in Vermont is the Shagbark (*C. ovata*). The Bitternut has the characteristic compound leaves of the genus but its winter buds are a unique sulfur yellow color.

Carya cordiformis
Bitternut Hickory



Quercus palustris
Pin Oak



A native of New England along with the Red Oak, the latter being more common in this area and on campus. Both are members of the Red Oak group with pointed leaf lobes. Pin Oak's name is derived from the numerous "pin" branchlets in the crown. Its leaves are smaller and more deeply lobed than those of Red Oak. Burr Oak and White Oak, both members of the White Oak group with rounded leaf lobes, are present on campus in small numbers, and a few English Oaks (*Q. robur*) are planted behind Jennings. All of the oaks have hard, strong wood which is valuable for flooring, furniture and interior finish (White Oak being the best).

Rhus typhina
Staghorn Sumac



A shrub or small tree, the young branches of which are covered with velvety hairs. Found in or alongside clearings, it usually grows in irregular shapes. The fruits are a food for wildlife, and can be made into an "Indian Lemonade" rich in Vitamin C. The dry, brittle wood is an unusual yellow-green color, sometimes used for carving. In autumn the leaves turn a brilliant scarlet.

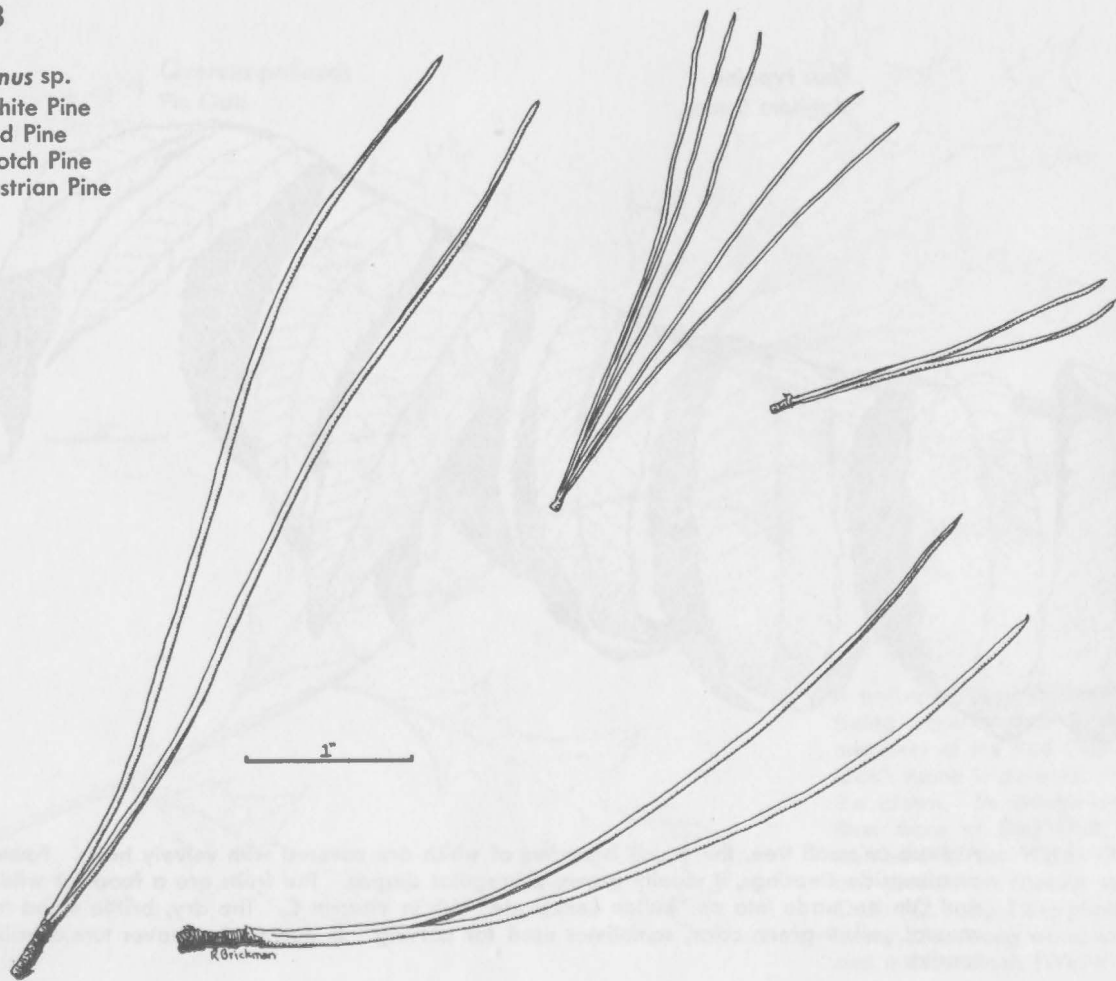
Pinus sp.

White Pine

Red Pine

Scotch Pine

Austrian Pine



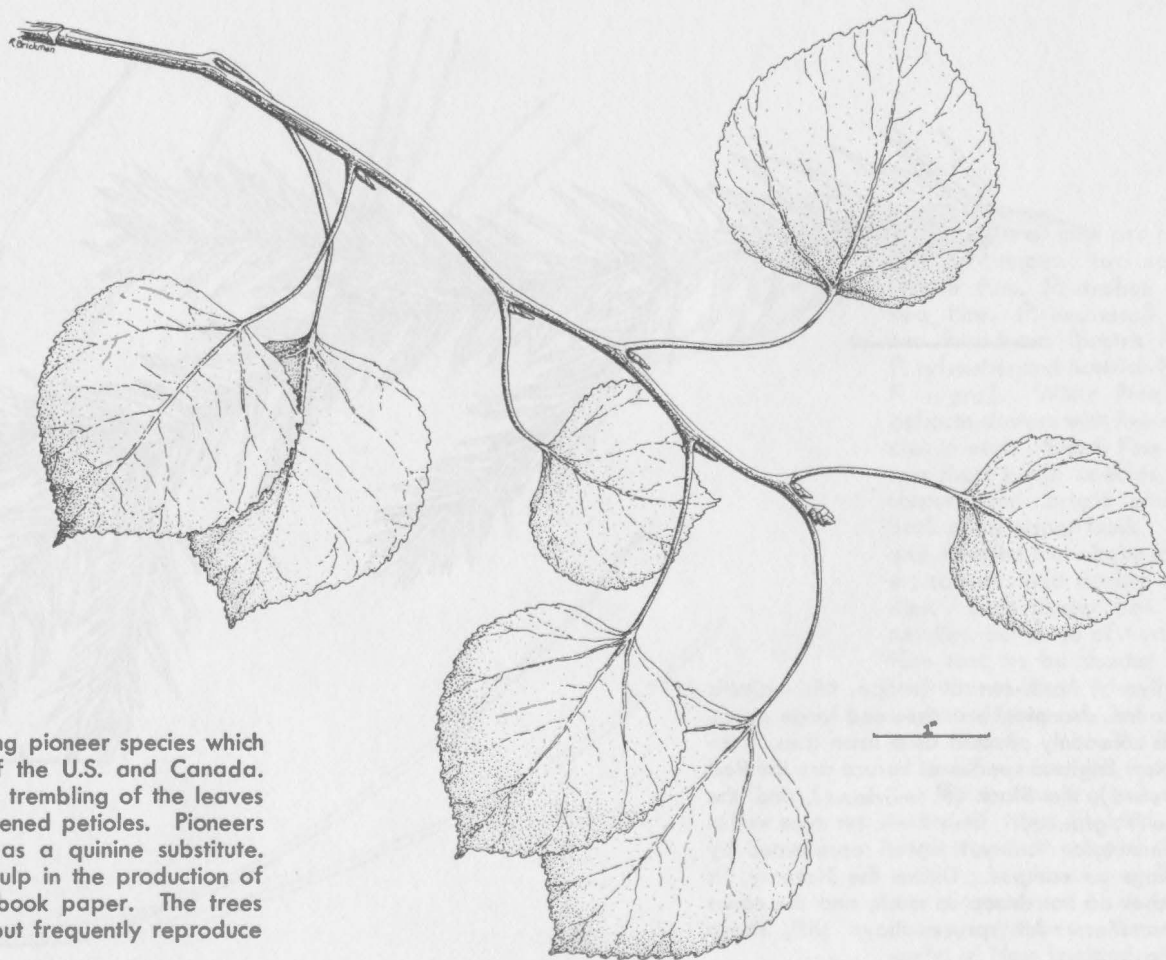
Four species of pine are common on campus: two native (White Pine, *P. strobus* and Red Pine, *P. resinosa*) and two introduced (Scotch Pine, *P. sylvestris* and Austrian Pine, *P. nigra*). White Pine has delicate clusters with five needles in each. Scotch Pine has two short bluish needles per cluster, and bright orange bark on its upper trunk. Red and Austrian Pines have longer, coarser, and darker needles. Each cluster has two needles, but those of Austrian Pine tend to be shorter and they do not break when bent, whereas those of Red Pine snap cleanly. Also, the bark of Red Pine is reddish in color. The White Pine is a true aristocrat of New England, the virgin trees of colonial times reaching heights of over 200' and diameters of 6'. Its wood has always been the most useful of New England.

Picea abies
Norway Spruce



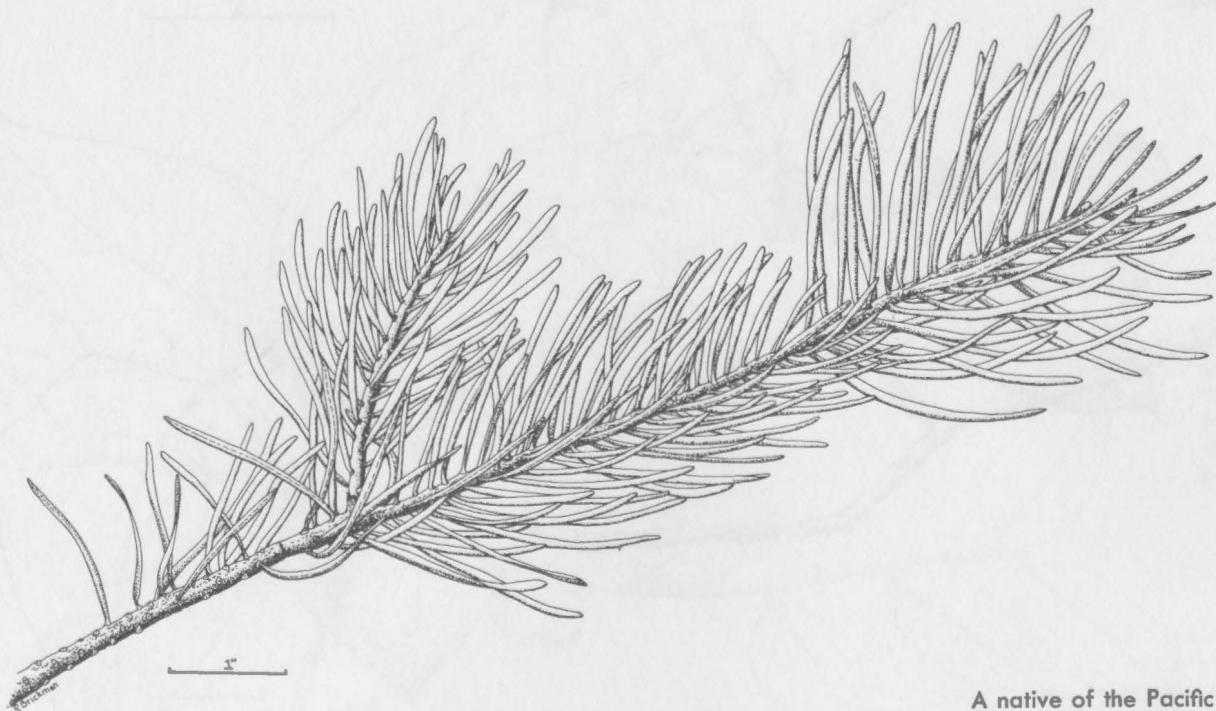
A native of north-central Europe, this majestic spruce has drooping branches and large cones, and is commonly planted as a lawn tree. Native New England species of spruce are the Red (*P. rubra*), the Black (*P. mariana*), and the White (*P. glauca*). Only the latter does well in the Bennington Valley; it is well represented by plantings on campus. Unlike the Norway, its branches do not droop so much, and the cones are smaller. All spruces have stiff, sharp needles.

Populus tremuloides
Quaking Aspen



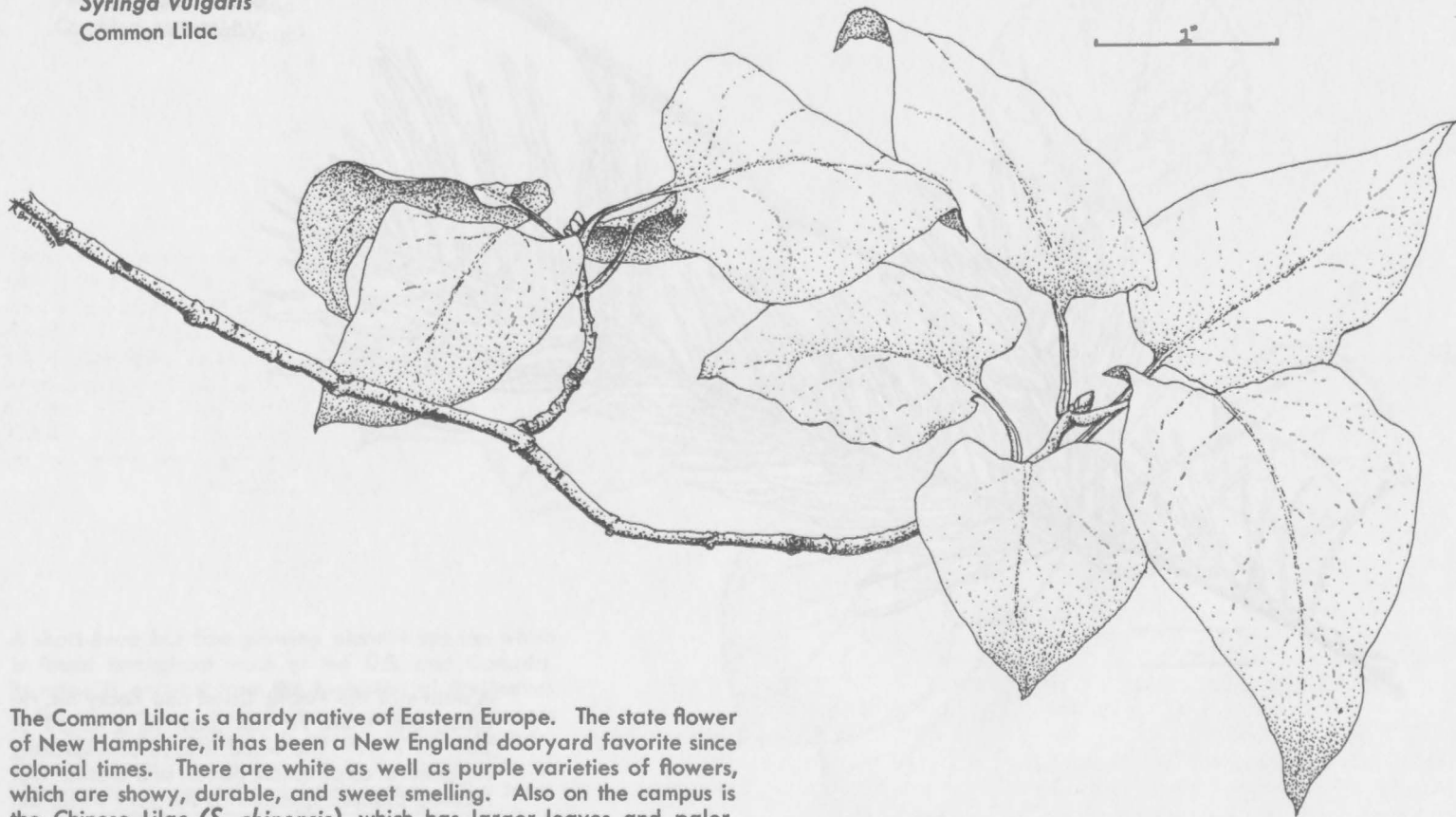
A short-lived but fast-growing pioneer species which is found throughout much of the U.S. and Canada. Its name is derived from the trembling of the leaves in the wind due to their flattened petioles. Pioneers used the bitter inner bark as a quinine substitute. The soft wood is used for pulp in the production of high grade magazine and book paper. The trees are either male or female, but frequently reproduce asexually by root sprouts.

Abies concolor
White Fir



A native of the Pacific Coast and Rocky Mt. regions, the White Fir can grow to a height of 200' or more. The wood is used commercially for general construction, boxes, and crates. Our recently planted specimen is still very small, but should grow to impressive size. Note the unusually long (for a fir) needles.

Syringa vulgaris
Common Lilac



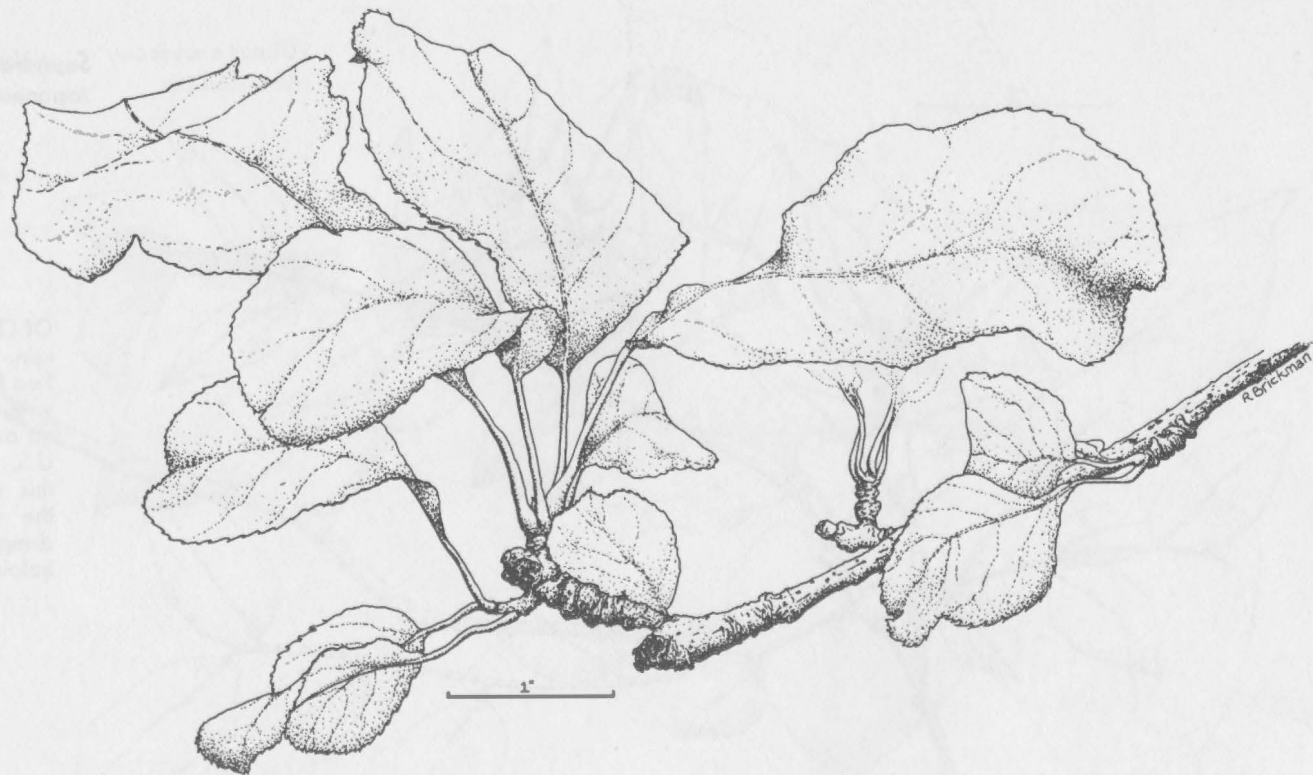
The Common Lilac is a hardy native of Eastern Europe. The state flower of New Hampshire, it has been a New England dooryard favorite since colonial times. There are white as well as purple varieties of flowers, which are showy, durable, and sweet smelling. Also on the campus is the Chinese Lilac (*S. chinensis*), which has larger leaves and paler, later-blooming flowers.

Sophora japonica
Japanese Pagoda Tree



Of Chinese and Korean origin, this member of the Pea Family has showy pale yellow flowers. It is planted as an ornamental in the U.S. The native species of this genus which grow in the western U.S. contain dangerously poisonous alkaloids.

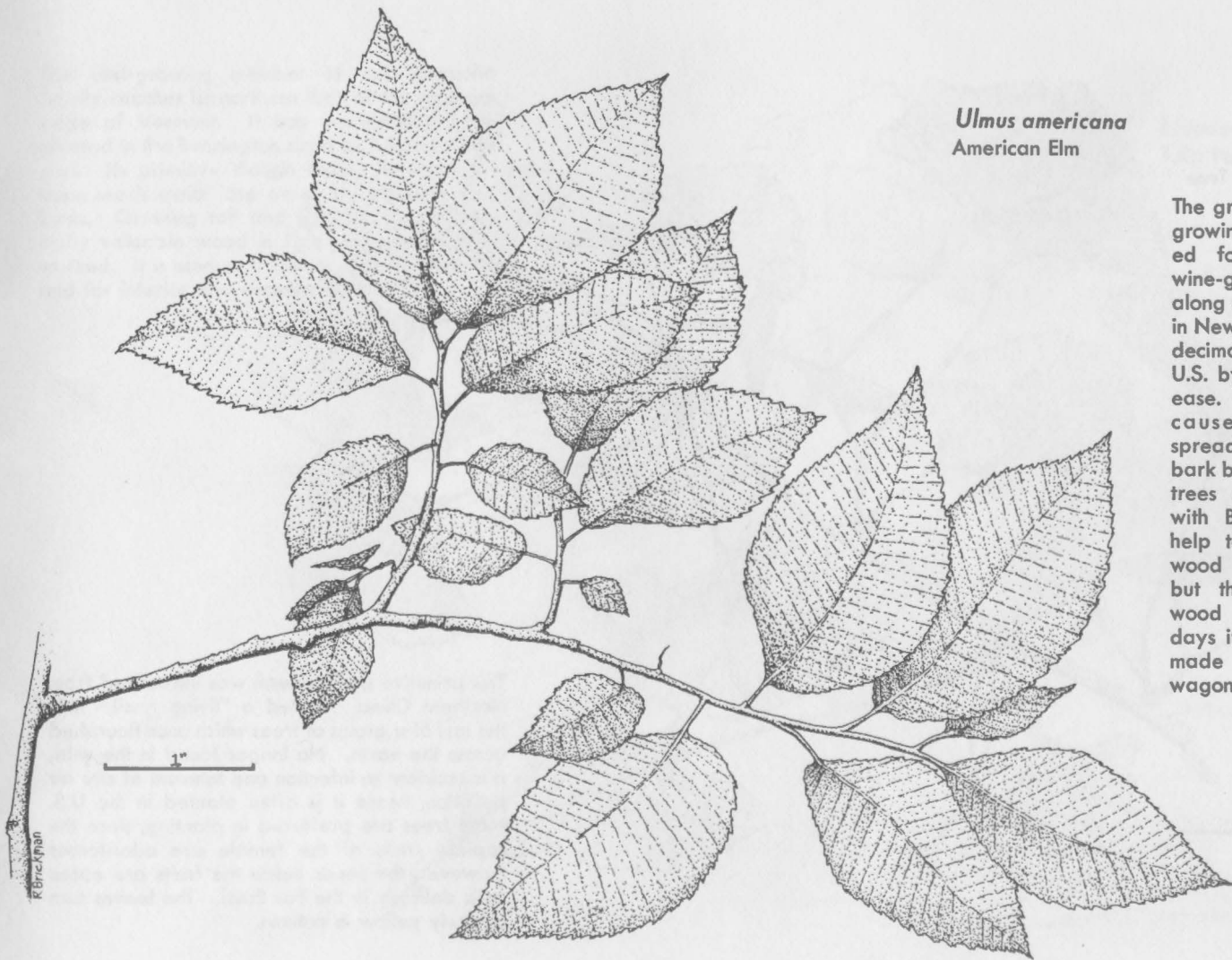
Malus pumila
Apple



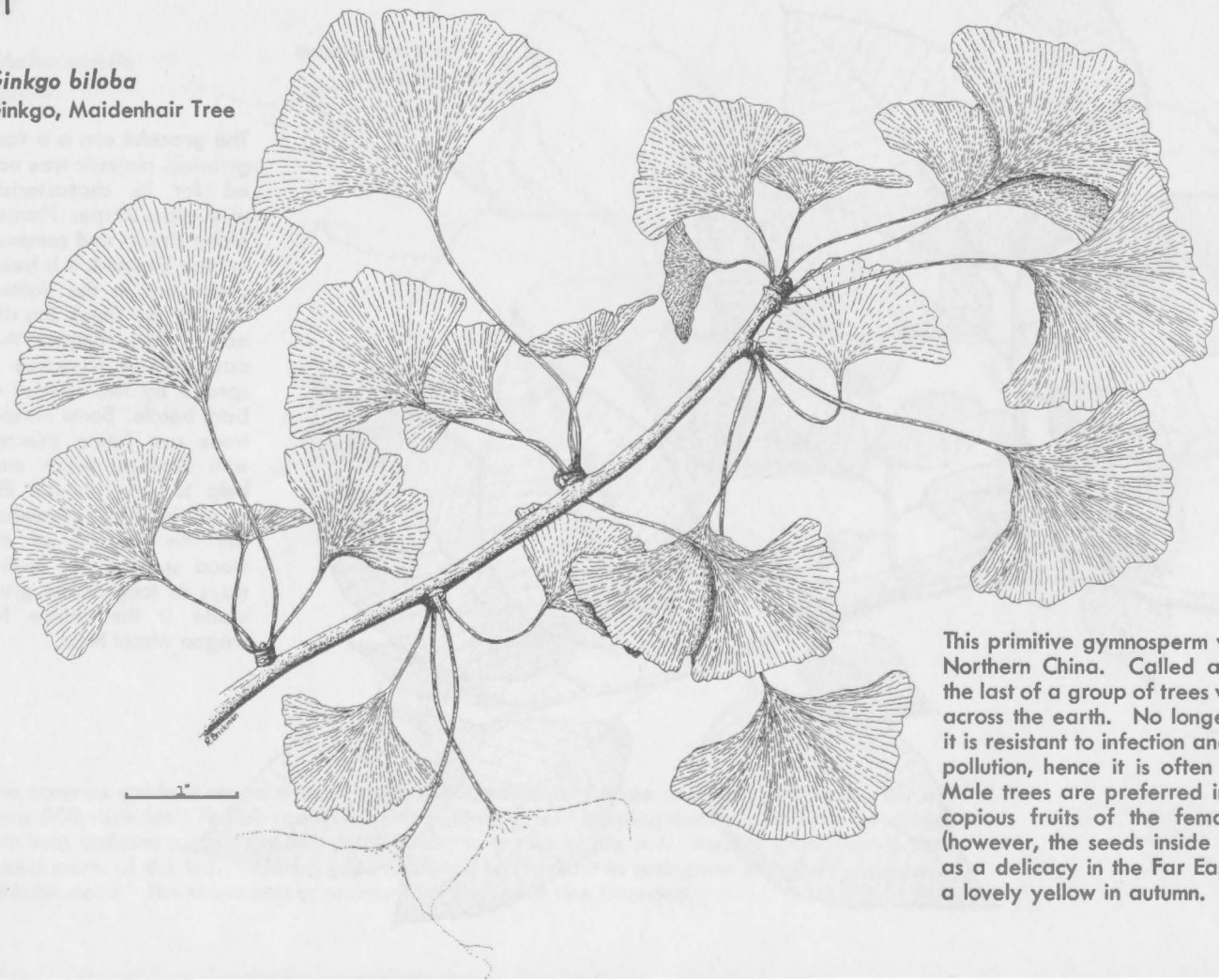
The common apple is an uncommon blessing. A native of Europe and Asia, there are now at least 500 varieties. The fruits differ in flavor, texture, and keeping qualities, and can be made into such delights as apple cider, applesauce, and sour apple pie. Apples grow best in the cooler parts of the U.S., where hillside orchards are radiant in springtime with their abundant pink blossoms. The wood makes premium furniture and fine firewood.

Ulmus americana
American Elm

The graceful elm is a fast-growing, majestic tree noted for its characteristic wine-glass shape. Planted along streets and commons in New England, it is being decimated in the Eastern U.S. by the Dutch Elm disease. The fungus that causes the disease is spread by two species of bark beetle. Some campus trees are being injected with Benlate, which may help to save them. Elm wood is a fair firewood but the despair of the wood splitter. In earlier days its tough cross grain made it the choice for wagon wheel hubs.



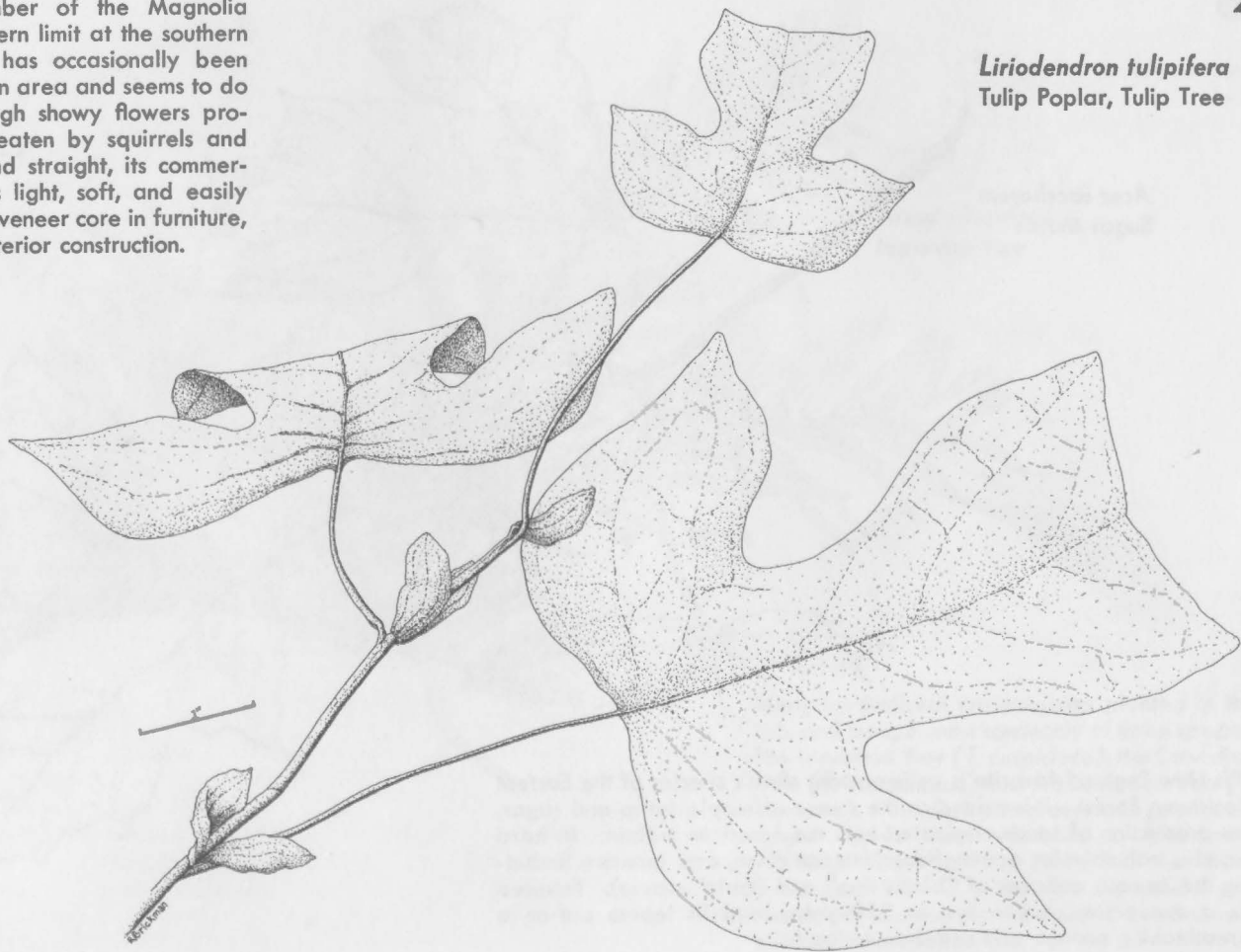
Ginkgo biloba
Ginkgo, Maidenhair Tree



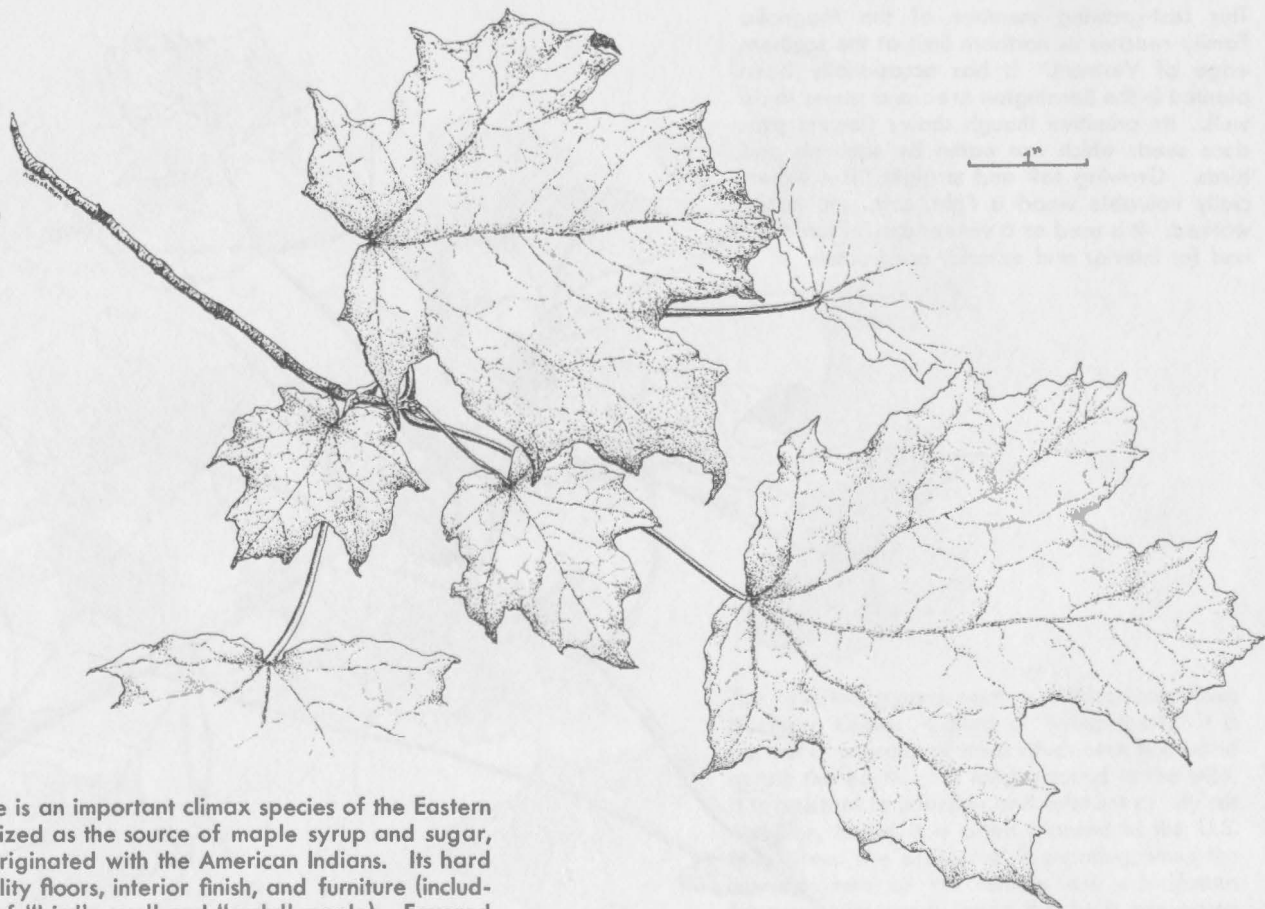
This primitive gymnosperm was introduced from Northern China. Called a "living fossil," it is the last of a group of trees which once flourished across the earth. No longer found in the wild, it is resistant to infection and tolerant of city air pollution, hence it is often planted in the U.S. Male trees are preferred in planting, since the copious fruits of the female are odoriferous (however, the seeds inside the fruits are eaten as a delicacy in the Far East). The leaves turn a lovely yellow in autumn.

This fast-growing member of the Magnolia Family reaches its northern limit at the southern edge of Vermont. It has occasionally been planted in the Bennington area and seems to do well. Its primitive though showy flowers produce seeds which are eaten by squirrels and birds. Growing tall and straight, its commercially valuable wood is light, soft, and easily worked. It is used as a veneer core in furniture, and for interior and exterior construction.

Liriodendron tulipifera
Tulip Poplar, Tulip Tree



Acer saccharum
Sugar Maple



This New England favorite is an important climax species of the Eastern Deciduous Forest. It is prized as the source of maple syrup and sugar, the production of which originated with the American Indians. Its hard wood is valuable for quality floors, interior finish, and furniture (including the famous antiques of "bird's eye" and "curly" maple). Favored as a shade tree, it can live to 350 years, and its leaves put on a breathtaking orange and red show in the fall.

Taxus cuspidata
Japanese Yew



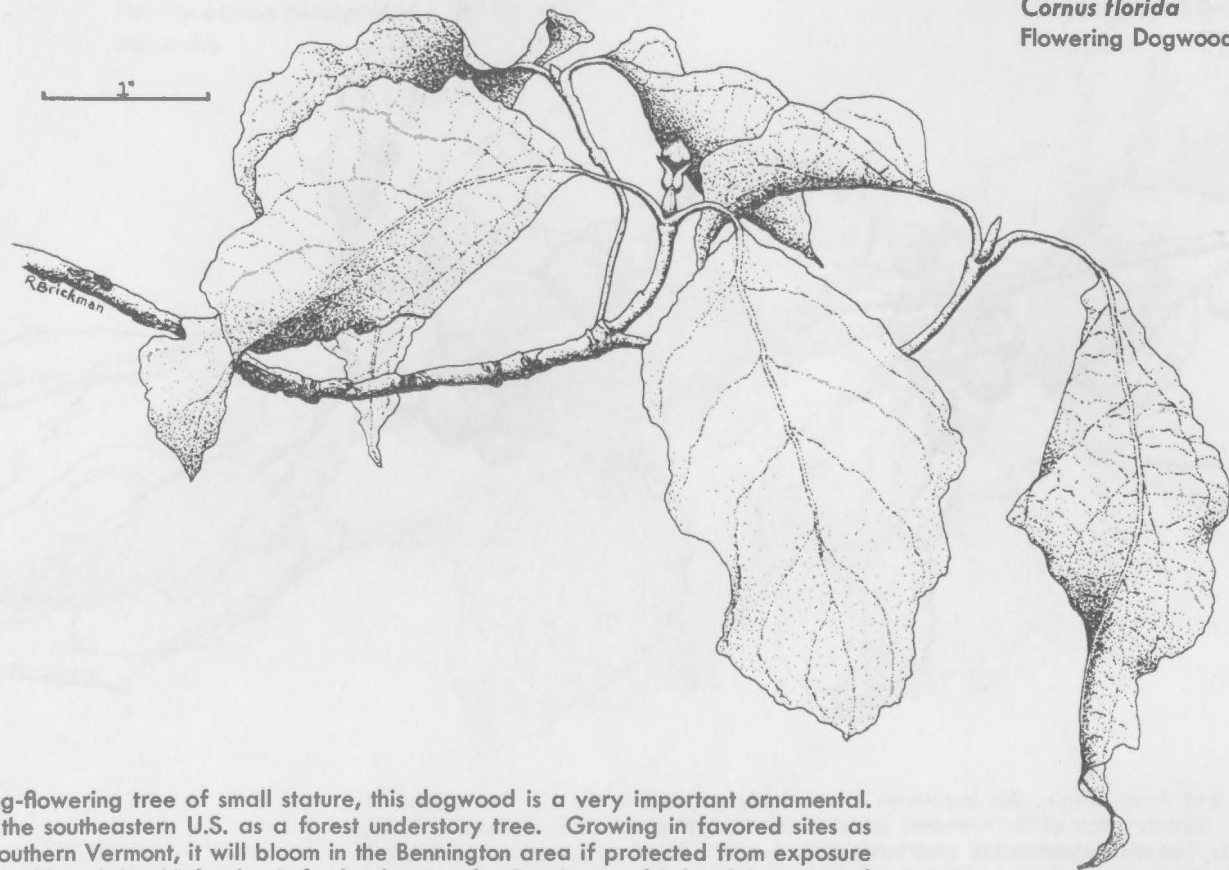
Many horticultural varieties are planted in the U.S. and Europe, most commonly of three species: The Japanese Yew (*T. cuspidata*), the Canadian Yew (*T. canadensis*) and the European Yew (*T. baccata*). The dark evergreen foliage of these shrubs makes them valuable in foundation planting. The bright red fleshy fruit they bear is not itself harmful to eat, but the seed it surrounds has a poisonous alkaloid in it and should be considered dangerous.

Fagus sylvatica
Cut-leaved Beech



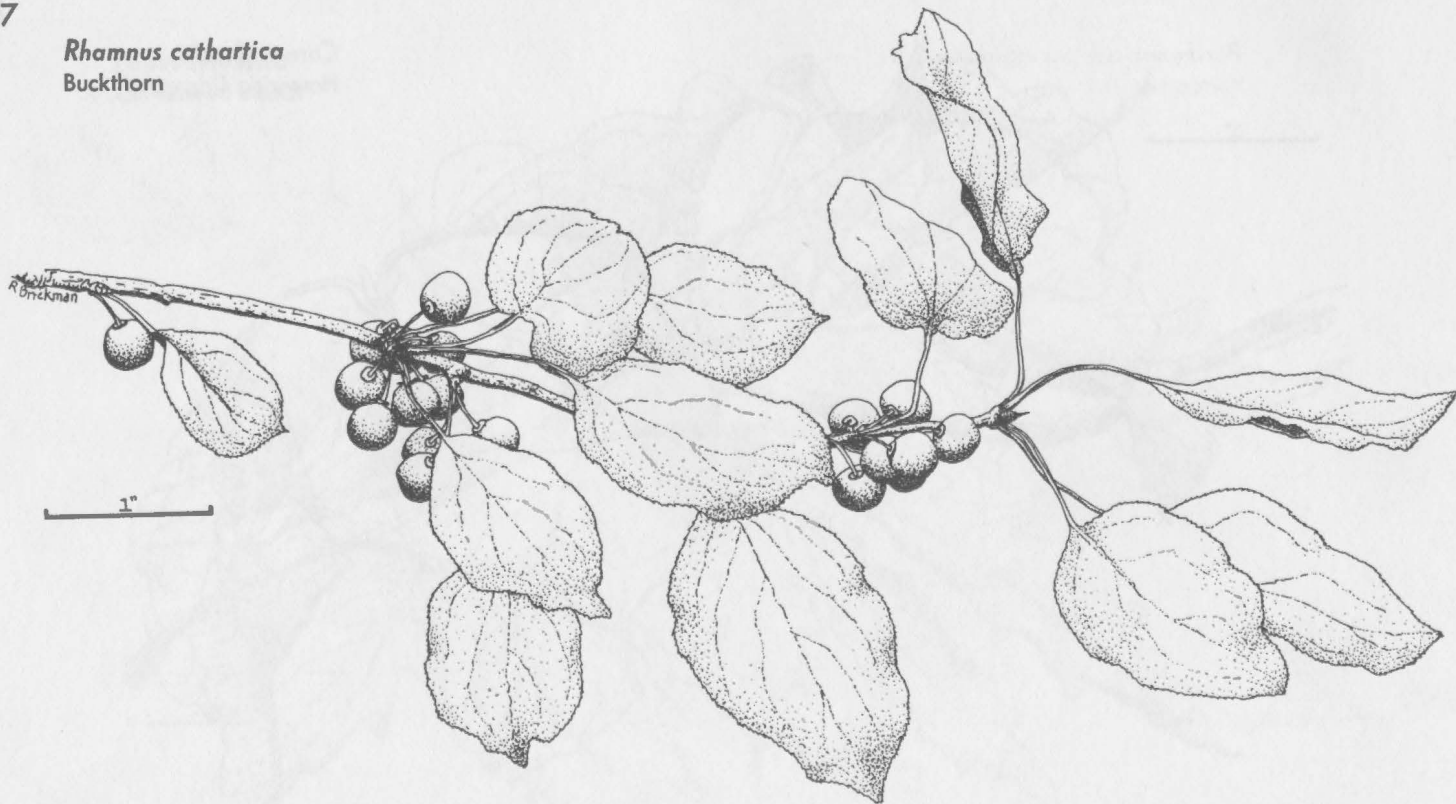
This is a horticultural variety of the European Beech; see discussion of #6.

Cornus florida
Flowering Dogwood



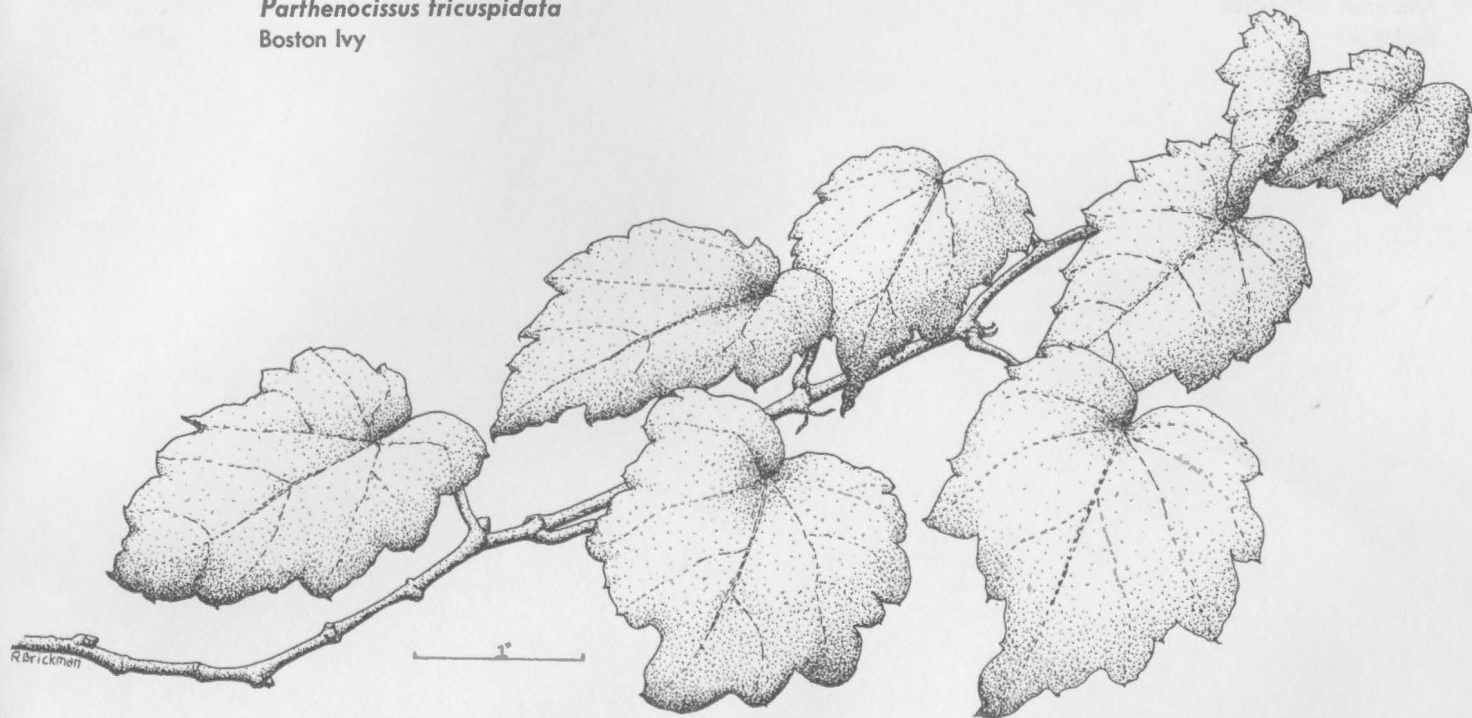
A showy spring-flowering tree of small stature, this dogwood is a very important ornamental. It is native in the southeastern U.S. as a forest understory tree. Growing in favored sites as far north as Southern Vermont, it will bloom in the Bennington area if protected from exposure to cold winds. Although its chief value is for landscape planting, its wood is hard, heavy, and takes a smooth finish for novelty items.

Rhamnus cathartica
Buckthorn



Of European and Asian origin, this buckthorn is commonly planted in the U.S. as a shrub or hedge plant. Usually each of its branches ends with a sharp spine. The black berries are eaten by birds, but are unpalatable and have a purgative effect on humans (thus, its latin species name). The spread of the seeds in bird droppings has resulted in its growth over much of the campus.

Parthenocissus tricuspidata
Boston Ivy



This deciduous vine grows well on buildings as it has many short tendrils with adhesive disks. The leaves are distinctly three-lobed, but on the young branches less so. Of Asiatic origin, it is frequently planted here because unlike English Ivy (*Hedera helix*) it can survive the cold of this area.

BENNINGTON COLLEGE
Bennington, Vermont 05201

BENNINGTON COLLEGE
Bennington, Vermont 05201

ARTS CENTER DEDICATION

SCHEDULE OF EVENTS

These events and exhibits have developed through the initiative and choices of each division of the College, coordinated by a Steering Committee of faculty and student representatives, and Co-Chaired by John G. McCullough and Catherine Cumpston. Buildings and grounds, the architects, food services, and the bookstore have also been active throughout the planning.

Stella Spanoudaki Sichel '55 and Peter Sichel have contributed Blue Nun wine for the Saturday banquet. Edith Bonoff Birnbaum '47 has donated Krier mousseux for the Art Show reception.

Thursday, May 20

- 8:15 p.m.
Drama Workshop Talk by Francis Fergusson - Theatre and University, Then and Now. Introduction by Honora Kammerer Gifford '39
- 8:45 p.m.
Drama Workshop Multi Media Event. Black and Red Inquisition by Gunnar Schonbeck and Leroy Logan
- 9:15 p.m.
Barn Studio Theatre Drama Division. Scenes from Acting and Directing Classes the performance ensemble, and oral interpretation of Shakespeare classes

Friday, May 21

- 10:00 a.m.
Galleria Prose Reading. Introduction by Alan Cheuse.
Nicholas Delbanco
John Gardner
- 12:00 noon
Tishman Auditorium Thomas P. Brockway. Slides of Bennington College Faculty, 1932-1976
- 12:00 noon
Arts Center Robertson Ward. Architect's Tour
- 2:30 p.m.
Galleria Poetry Reading. Introduction by Phoebe Pettingell Hyman '68
Ben Belitt
Barbara Howes '37
Howard Nemerov
Stephen Sandy

over.....

- 4:00 - 5:00 p.m. Book Mart. Sale of autographed books, records, prints, etc.
Martin Exhibit Hall
- 4:30 p.m. Robert Woodworth. Time lapse films of plant growth
Tishman Auditorium
- 4:30 - 6:00 p.m. Student readings
Balcony outside Newman Court
- 8:15 p.m. Stanley Edgar Hyman Memorial Lecture by Kenneth Burke.
Galleria Poetics, Rhetoric, and Dialectic.
- 9:30 p.m. Dance Division - Open Rehearsal. New works by
Martha Hill Remy Charlip and Jack Moore
Dance Workshop

Saturday, May 22

- 12:00 noon Dedication Ceremony. Thomas P. Brockway, Host
Susan A. Greenwall
Music Workshop
- 1:00 p.m. Reception and Tours
Arts Center
- 2:00 - 4:00 p.m. Student Bazaar: Music, dance, mime, readings.
Arts Center Concurrent events; separate schedule available.
- 4:30 p.m. Reception. Artists at Bennington, 1932-1976
Suzanne Lemberg Faculty, Alumni, Students
Usdan Gallery
- 6:00 - 7:30 p.m. Banquet. Tickets available at door. \$6.50 per person.
Susan A. Greenwall
Music Workshop
- 8:15 p.m. Concert. Music Division
Jerome A. Newman Works by Brant, Calabro, Chadabe, Fine,
Court Nowak
- 11:00 p.m. Concert. Black Music Division
Drama Workshop "THIS///Is OUR Strategy,"
by musician-composer Bill Dixon

Sunday, May 23

- 10:00 a.m. Colloquium. The Arts in Education
Susan A. Greenwall Frederick H. Burkhardt, Moderator
Music Workshop Pat Adams Martha Hill
Wallace Fowlie Barbara Herrnstein Smith
Jacob Glick Arnold Sundgaard

BENNINGTON COLLEGE
Bennington, Vermont 05201

ARTS CENTER DEDICATION
May 20-23, 1976

CONTINUING EXHIBITS

ARTS CENTER

Usdan Gallery, Martin Exhibit Hall,
Painting and Drawing Studios

Artists at Bennington: 1932-1976
Faculty, Alumni, Students

Room E 217

Drama Division - Theatre Exhibit

Room D 206
(showing schedule posted on door)

Drama Division - Video and Slide Show

ELIZABETH HARRINGTON DICKINSON SCIENCE BUILDING

Second Floor Foyer

Natural Science Illustration

Science-Art interaction. Works of
botanical and zoological subjects,
natural history, and environment

Room 234
(2:00-5:00 p.m. Fri., Sat., Sun.)

Holography. A display of three
dimensional photographs

Room 238
(2:00-5:00 p.m. Fri., Sat., Sun.)

Harmonigraph. Traces of mechanical
vibrational modes

EDWARD CLARK CROSSETT LIBRARY

Entrance Hall

The Cashinahua of Eastern Peru -
artifacts and photographs

Main Floor

Faculty and Alumni publications

PARK McCULLOUGH HOUSE, North Bennington
(12:00 noon-3:00 p.m. Thurs., Fri.)

Cliche Verre
Photo Chemical Works on Paper

Sally Winston Robinson '47

CARRIAGE BARN

(Opening 9:00 p.m. Thursday;
11:00 a.m.-11:00 p.m. Fri., Sat., Sun.)

Ensemble IV - An exhibition of photographs
and video by Paul Wigger

BENNINGTON COLLEGE

ARTS CENTER DEDICATION

May 20-23, 1976

NOOK AND CRANNY STUDENT WORKS

Thursday—Sunday

May 20-24

Visual Arts Bldg.
entrance level
Rm. 6, halls by
Rm. 9

Sculpture, painting, ceramics

Dickinson Science Bldg.
2nd floor hallway

Botanical art work

2:00 - 5:00 p.m.
Dickinson, Rm 234
Rm 238

Drew Vershon
Stuart Waldman
Neil Richmond

Holography
Harmoniograph

Monday, May 21

4:30 - 6:00 p.m.
Performing Arts Bldg.
Newman Court Terrace
rain: Newman Court

Alison Booth
Paul Lazar
Brant Houston
Gina Heiserman
Liz Rosenberg

Prose and poetry readings

Saturday, May 22

2:00 - 4:00 p.m.
Newman Court Terrace
rain: Drama Workshop
Room Y

Dor Ben-Amotz
Randy Witlicki

Electronic Music Composition
Electronic Music Environment

2:00 - 5:00 p.m.
Newman Court

Margaret Meecham

"In Icy Moonlight"
Soprano, flute, piano,
percussion, tape.

Amelia Rogers

"Syzygies"
Tape and piano

Michael Starobin

"Ulysses: Monologues"
Piano, soprano, clarinet

Five Man Ensemble

"It's in the Air"
Piano, guitar, soprano saxophone,
percussion, double bass

Sue Temple

Seven short piano pieces

Henry Brant's Elite Composers

NOTE: You may enter any performance
at any time, quietly.

more.....

Saturday, May 22

2:00 - 5:00 p.m.
Visual Arts Bldg
Rm. 6

Andy Teirstein

Three Short Trios
Violin, cello, mandolin,
soprano, flute

Baroque Ensemble

Harpsichord, recorder, violin
viola da gamba

Cathy Marker

String Quartet

Beth Kanter

Piece for flute

Larry Jacobs

April/May Solos for Guitar

Paul Temple

"Missa Brevis"
Four-part chorus, tympani,
hand chimes

Tishman Auditorium

Henry Letcher's Ensemble

2:00 - 5:00 continuous
Terrace at North side
of Barn (Administration)
rain: 3:15 - 5:00 p.m.

Woodwind Quintet

Ibert, Milhand

Visual Arts, Entrance level,
Rm. C

2:00 - 3:00 p.m.

Terrace, east of Music Workshop
rain: Visual Arts, Entrance level, Rm C

Henry Brant's Composition
Tutorial

2:00 - 5:00 p.m. continuous
Visual Arts, Meadow level
outside Rm. 21
rain: 3:30 - 5:00 p.m.

String Quartet

Ravel, Cowel

Visual Arts, Entrance Level,
Room D

2:00, 3:00 p.m.
Performing Arts, Upper Level
West Dance Studio, Rm M

Mary Lyman, Suzanne Stern

"Emci"

2:15 " " "

Diann Krevsky, Fran Smyer

"Us"

2:30 p.m.
Cricket Hill House Lawn
rain: West Dance Studio,
Rm M

Jackie Kennedy, Melody London,
Trina Moore

Triad and
Templeblocks

3:15 p.m. " "

Diann Krevsky, Fran Smyer

"Us"

2:00 - 3:10 p.m.
Crossett Library Reading
Terrace rain: Visual Arts,
Entrance level, Rm D

Ann Spanel, Tom Shandorf,
Jill Netchinsky, Michael Lehrer
Joe Slomka, Jan Cherubin

Poetry Readings
Prose Readings

Afternoon & evening - Arts Ctr hallways & stairwells
Harold Wynn Miller

Video tape records,
cameras, TV sets

BENNINGTON COLLEGE
Bennington, Vermont 05201

Music Division Concert
Saturday, May 22, 1976
8:15 pm
Performing Arts Lobby
Arts Center

- I. Funeral Music for the Mass Dead (1947) HENRY BRANT
Gunnar Schonbeck - clarinet
Maurice Pachman - bassoon
Richard Hixson - trombone
Barbara Mallow - cello
- II. Cello Sonata No. 3 (1960) Third Movement - Adagio LIONEL NOWAK
Barbara Mallow - cello
Lionel Nowak - piano
- III. Soundscape for Woodwinds (1973) LIONEL NOWAK
Sue Kahn - flute
Gunnar Schonbeck - clarinet
Maurice Pachman - bassoon
- IV. Dancers (1975) JOEL CHADABE
Electronic Sounds on Tape
- V. Co-Instances (1958 - Revised 1976) LOUIS CALABRO
Henry Brant - glockenspiel and chimes
Louis Calabro - vibes and marimba
Marianne Finckel - bass
Vivian Fine - piano
Richard Frisch - voice
Jacob Glick - viola
Richard Hixson - bass trombone
Sue Kahn - flute and piccolo
Maria Lattimore - french horn
Barbara Mallow - cello
Lionel Nowak - piano
Maurice Pachman - bassoon
Gunnar Schonbeck - clarinets

- I N T E R M I S S I O N -

over.....

VI Teisho (1975)

World Premiere

VIVIAN FINE

- * Margot Hanson - soprano
- * Kathleen Mayhoefer - soprano
- * Joan Friedman - alto
- * Harriet Kapner - alto
- * Martin Silverberg - tenor
- * Dennis Williams - tenor
- * Joseph Duchac - bass
- Richard Frisch - bass

* Member of the Sine Nomine Singers

Contemporary Quartet:

- Jean Ingraham - violin
- Thomas Kornacker - violin
- Jacob Glick - violin
- Chris Finckel - cello

Teisho was written in 1975 under a grant from the National Endowment for the Arts. This performance is made possible, in part, by grants from the Vermont Council for the Arts and the Woolley Fund of Bennington College.

TEISHO

Teisho are the sermons or talks given by the Zen masters to the disciples. These date from the 10th - 12th centuries.

1. The Stringless Harp (Shou-shan)

Sometimes the masters sit quiet "for some little while" (liang-chiu), either in response to a question or when in the pulpit. This liang-chiu does not always merely indicate the passage of time, as we can see in the following instance: A monk came to Shou-shan and asked, "Please play me a tune on a stringless harp." The master was quiet for some little while, and said, "Do you hear it?" "No, I do not hear it." "Why," said the master, "did you not ask louder?"

2. With the passing of Winter (Ummon)

"How does it negate?" "With the passing of winter there cometh spring." "What happens when spring cometh?" "Carrying a staff across the shoulders, let one ramble about in the fields, East or West, North or South, and beat the old stumps to one's heart's content."

3. Let the difference be even a tenth of an inch (Hogen Mon-yeki)

He asked one of his disciples, "What do you understand by this: 'Let the difference be even a tenth of an inch, and it will grow as wide as heaven and earth'?" The disciple said, "Let the difference be even a tenth of an inch, and it will grow as wide as heaven and earth." Hogen told him that such an answer will never do. Said the disciple, "I cannot do otherwise; how do you understand?" The master at once replied, "Let the difference be even a tenth of an inch and it will grow as wide as heaven and earth."

4. If people ask me what Zen is like, I will say that it is like learning the art of burglary. (Wu-tsu Fa-yen)

The son of a burglar saw his father growing older and thought: "If he is unable to carry out his profession, who will be the bread-winner of this family, except myself? I must learn the trade." He intimated the idea to his father, who approved of it. One night the father took the son to a big house, broke through the fence, entered the house, and opening one of the large chests, told the son to go in and pick out the clothings. As soon as he got into it the lid was dropped and the lock securely applied. The father now came out to the courtyard, and loudly knocking at the door woke up the whole family, whereas he himself quietly slipped away by the former hole in the fence. The residents got excited and lighted candles, but found that the burglars had already gone. The son, who remained all the time in the chest securely confined, thought of his cruel father. He was greatly mortified, when a fine idea flashed upon him. He made a noise which sounded like the gnawing of a rat. The family told the maid to take a candle and examine the chest. When the lid was unlocked, out came the prisoner, who blew out the light, pushed away the maid, and fled. The people ran after him. Noticing a well by the road, he picked up a large stone and threw it into the water. The pursuers all gathered around the well trying to find the burglar drowning himself in the dark hole. In the meantime he was safely back in his father's house. He blamed the latter very much for his narrow escape. Said the father, "Be not offended, my son. Just tell me how you got off." When the son told him all about his adventures the father remarked, "There you are, you have learned the art!"

over...

Telsho are the samons or talks given by the
masters to the disciples. These date from the
10th - 13th centuries.

5. The King of Good Memory (Goso Hoyen)

"I know there is a mantram in one of the Sutras known as The King of Good Memory. Those who are forgetful may recite it, and the thing forgotten will come again. Well, I must try." He then recited the mantram, "Om o-lo-lok-kei svaha!" Clapping his hands and laughing heartily, he said: "I remember, I remember; this it was: When you seek the Buddha, you cannot see him; when you look for the patriarch, you cannot see him. The muskmelon is sweet even to the stems, the bitter gourd is bitter even to the roots."

6. The Ten-Thousand Things (Shen-hui)

"A bright mirror is set up on a high stand; its illumination reaches the ten-thousand things, and they are all reflected in it. The masters are wont to consider this phenomenon most wonderful. A bright mirror is set up on a high stand; its illumination reaches the ten-thousand things, and these ten-thousand things are not reflected in it. This is what I would declare most wonderful."

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BENNINGTON COLLEGE

BENNINGTON, VERMONT

presents

AN OPEN REHEARSAL

THE MARTHA HILL DANCE WORKSHOP

MAY 21, 1976

9:30 PM

"WINTER PLACES"

Choreography: Jack Moore

Music: Evelyn DeBoeck

Performers: Susan Braus, Kathy Bresee, Lyn Bridgeman, Caitlin Corbett,
Ron Dabney, Janet Glassman, Jennifer Gray, Melissa Green,
Claire Ferguson, Mara Koltinow, Hillel Krauss, Tarah Nutter,
Deborah Teller

INTERMISSION

"PART OF A LARGER LANDSCAPE"

Choreography: Remy Charlip

Design: Remy Charlip, in collaboration with the

Performers: Susan Braus, Margi Caplin, Janice Geller, Deborah Gladstein,
Judi Jefferson, Gloria Kapilow, Diann Krevsky,
Claire Le Messurier, Lisa Lillard, Mary Lyman,
Jan Melaney, Trina Moore, Lisa Myerson, Lillian Poole,
Bonnie Roswig, Margery Segal, Fran Smyer, Suzanne Stern,
Christine Svane, Lissie Willoughby

Costume Design: Jan Juskevich

Assistant to Mr. Charlip: Demetra Maraslis

Technical Director: Cedric Flower

Lights: Peter Clark

Crew: Nancy Moscow, Carol Raskind, Allyn Bridgeman,
Charles Miller, Rondi Bergendoff, Andrea Poole,
Fran Smyer.

THIS PROGRAM IS DEDICATED TO MARTHA HILL

SCHONBECK '76--SCHONBECK '76--SCHONBECK '76--SCHONBECK '76--SCHONBECK '76--

I N Q U I S I T I O N R E D & B L A C K

C O L L A G E # 35

W O R L D P R E M I E R

ALL AUDIENCE ON CUE

I Oh---eeeeeeee

II Soft whistle

III Ping.....Pluck

IV Moan-----Moan, Moan, Moan

Continuing moans Audience follows Narrator (LeRoy Logan) on
Diaz into the hall forming pageant procession through the Arts Center
Halls up to the Barn Studio where the evening of Drama will continue.

8:15 p.m.

Thursday, May 20, 1976

Drama Workshop

SCHONBECK '76--SCHONBECK '76--SCHONBECK '76--SCHONBECK '76--SCHONBECK '76

INQUISITION RED & BLACK

COLLAGE # 35

WORLD PREMIER

GUNNAR I. SCHONBECK

Audience

- I Solo Pipes of Pan. --- Narrator
- II Chorus of Pan Pipes --- Narrator
- III Flute Solo
- IV Harp Choir --- Narrator
- V Harp Solo
- VI Flute & Harp (pindar)
- VII Alto Trombone & Bass Trombone
- VIII Narrator
- IX Trapezodial Strings
- X Baritone & Kitharra
- XI All Ensemble & Audience
- XII Bass Trombone, Flute and Alto Trombone
- XIII Narrator
- XIV All Soloists, Emsemble and Audience begin Chant and beginning of Pageant Parade to Barn Studio

8:15 p.m.

Thursday, May 20, 1976

Drama Workshop

ALUMNAE/I ART SALON

May 20-23, 1976

This show, which has taken some time to come into being, was conceived, planned, and organized by the Art Division and the Office of Alumni Services. There are four rooms containing the work of 117 alumnae/i, representing every class since 1937. The show is an interesting sampling of the considerable accomplishments of these artists and a reinforcement of the validity and strength of Bennington's distinguished role in the Art World.

Some of the work is for sale and one-third of the proceeds will go towards the Bennington College Annual Fund for 1975-76.

ARTISTS AT BENNINGTON: 1932-1976

ALUMNI ART SHOW

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|--|---|------------------------------|------------------------------|
| Anne Abrons '72 114 W. Houston St New York, NY 10012 | -- | Collage - oil | * |
| Deborah Almeida '74 76 Laight St New York, NY 10012 | Outdoor works | Photographs of sculpture | * |
| Mary Elizabeth Stockstrom Augustine '44 518 Pine St Philadelphia, PA 19106 | Urban Scene | Masonite bas- relief | * |
| Louise Baum '66 84 Franklin St New York, NY 10013 | La Reve | Painting - acrylic | |
| Brett Ginnings Bell '54 183 Creekside Dr Palo Alto, CA 94306 | And They Danced by the Light of the Moon | Pen and ink | |
| Joan Ellett Benjamin '40 Avery Road Garrison, NY 10524 | New Directions | Sculpture - Marble | |
| Carole Bolsey '69 81 Warren St Charlestown, MA 02129 | Figure Boda | Paintings - oil on canvas | |
| Phyllis Torrey Bosee '40 Little Cove Lane Old Greenwich, CT 06870 | Nursery School | Silk screen print | * |
| Carole Lewis Bovoso 43 Union Ave Saratoga Springs, NY 12866 | The House in France | Acrylic | |
| Alexandra Broches '64 20 Pond St Wakefield, RI 02879 | -- | Acrylic | * |
| Nancy Houghton Bulkeley '43 RFD #3 Cnestertown, MD 21620 | Yeller | Photography. | * |

*Work for sale. Price list available at Information Desk in Room E206 of the Arts Building and at the Office of Alumnae/i Services, Room 34 in the Barn.

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|---|--|-----------------------------|------------------------------|
| Otis Kidwell Burger '45 27 Bethune St New York, NY 10014 | -- | Ceramic | |
| Steven Cartwright '73 Broad Cove Waldboro, ME 04572 | The Children | Photography | * |
| Susan Bottomley Chambers '42 RFD #1, Moss Rd West Lebanon, NH 03784 | Yellow Study | Polymer on Canvas | * |
| Elizabeth Kister Clark 38 Hanson St Boston, MA 02118 | Inventory II Inventory I | Lithograph Silkscreen | * |
| Elaine Pear Cohen '41 635 Ash St Denver, CO 80220 | Dr. Adolph Busemann Father of Supersonic Flight | Sculpture - bronze | * |
| Susan Hadary Cohen '65 6101 Maywood Ave Baltimore, MD 21209 | Memory of Paul Feeley | Acrylic | * |
| Anne Thomas Conklin '40 10 Hickory Rd Woodbridge, CT 06525 | Triceratops | Sculpture - welded steel | |
| Ferris Cook '72 180 Prince St (#10) New York, NY 10012 | -- | Painting - oil | |
| Solveig Peterson Cox '53 7419 Hopa Ct Alexandria, VA 22306 | Beauty and Beast Casserole | Clay | * |
| Virginia Creighton '69 645 Broadway New York, NY 10012 | Trivet Stone | Pastel | * |
| Mary Crowe '69 Bedford Rd Lincoln, MA 01713 | Beach | Photography | * |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|---|--------------------------------------|-----------------|------------------------------|
| Anne Clark Culbert '41 Rte. 3, Box 262 Strouds Run Rd Athens, OH 45701 | Through a Knothole | Bronze w/patina | |
| Danielle De Mers '67 213 E. 5th St New York, NY 10003 | -- | Painting | |
| Amy deNeergaard '73 16 Greene St New York, NY 10013 | -- | Acrylic/paper | * |
| Mary Davis DeWart '73 130 Aspinwall Ave Brooklin, MA | Son Returns Home After Many Years | Drawing | |
| Judy DiMaio '72 1200 Massachusetts Ave Cambridge, MA 02138 | Architechural drawing | | |
| Georgianna Greene Else '38 5871 Shepard Ave Sacramento, CA 95819 | The Cage | Bronze | * |
| Margot Graham Fass '62 281 Grosvenor Rd Rochester, NY 14610 | Woman, Examine Thyself | Etching | * |
| Joyce Lister Feldstein '58 2700 Ken Oak Rd Baltimore, MD 21215 | Morning | Charcoal | * |
| Seena Israel Fish '52 One Grace Ct Brooklyn, NY 11201 | Plane Tensity V | Painting | * |
| Virginia Fuller Fish '48 3825 S. Parkview Dr Salt Lake City, UT 84117 | Michele | Photography | * |
| Laura L. James Foster '39 RFD Falls Village, CT 06031 | Shortia Galacifolia | Pen and Ink | |
| Helen Frankenthaler '49 173 E. 94th St New York, NY 10028 | Red Square | Oil on canvas | |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|--|--|---------------------------------------|------------------------------|
| Constance Wigglesworth Holden '38 16 Lowell St Cambridge, MA 02138 | Wind and Sails | Oil | * |
| Stephanie Hollyman '74 63 W. Parish Rd Westport, CT 06880 | Chipata | Acrylic on canvas | |
| Ann Sommer Holmes '57 10 Old Hill Rd Westport, CT 66880 | | Batik on rice paper | |
| Joan Allan Horrocks '59 846 N. Thomas St State College, PA 16801 | Pfeiffer Beach, Interlude | Stoneware/porcelain | * |
| John Houskeeper '75 Box 104, RD #5 Newton, NJ 07860 | | Sculpture | |
| Julia Barnwell Houskeeper '45. Box 652, RD 3 Newton, NJ 07860 | -- | Oil and collage | * |
| Judy Isacoff '64 RD #2 New Milford, PA 18834 | Strata: The Gap, Monhegan Island, Etc. | Watercolor and Casein | * |
| Patricia Johanson '62 RFD #1 Buskirk, NY 12028 | Pavement Designs for Mitchell/Giurgola Colleges, Yale University | Yellow tracing paper and crayon | |
| Gerry Kaplan '69 75 Southgate Rd Valley Stream, NY 11581 | Rebirthing, 1976 | Acrylic on canvas | * |
| Sherrard Walker Kaplan '75 c/o Post Office Vershire, VT 05079 | Virginia Woolf | Graphics | |
| Carol Friedman Kardon '56 800 Merion Square Rd Gladwyne, PA 19035 | Williamson Fields | Oil pastel | * |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|---|--|-----------------------------|------------------------------|
| Michele Kashe '57 276 Riverside Dr New York, NY 10025 | Portrait | Oil | * |
| Nan Foster Kilbourn '56 Lower Mast Landing Freeport, ME 04032 | Covered pot | Stoneware | * |
| Sally Wolter Kirouac '63 948 Westholm Rd Schenectady, NY 12309 | Midsummer | Silk screen | * |
| June Klensch '52 40 E. 10th St New York, NY 10003 | Here Through | Acrylic on canvas | |
| Miriam Hermanos Knapp '55 160 Laurel Rd Chestnut Hill, MA 02167 | Conversation | Polyester Resin | * |
| Nancy Lagin '72 178 Prince St New York, NY 10012 | Is it a Boy or a Girl? | Watercolor, inks | |
| Madi Blach Lanier '43 240 W. 98th St New York, NY 10025 | Easthampton | Watercolor | * |
| Elizabeth Wheeler LoMele '42 Rt. 3, Box 165A-1 San Louis Obispo, CA 93401 | Zucchini! | Watercolor | * |
| Kristin Curtis Lothrop '51 Bridge St Manchester, MA 01944 | Portrait of a Black American | Sculpture - Lignum Vitae | |
| Sylvia Canova Lukens '51 323 N. Pitt St Carriage Square S Alexandria, VA 22314 | | Painting | |
| David Malamut '72 308 W. 18th St New York, NY 10011 | Self Portrait with Bicentennial Shmutah | Pencil | * |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|--|--|--------------------------------|------------------------------|
| Sheila Dickinson Malnic '61 20219 E. Sierra Madre Ave Glendoro, CA 91740 | The After Lunch Line | Oil | * |
| Constance Kheel Marton '67 RD #1 Buskirk, NY 12028 | Till Waters | Acrylic on canvas | * |
| Emily Mason '54 813 Broadway New York, NY 10003 | Open Season | Oil on paper | * |
| Sue Friedman McGowen '54 2340 Lincoln Park West Chicago, IL 60614 | Homage to Paul Feeley | Acrylic on canvas | * |
| Carol McGuirk '70 310 Riverside Dr New York, NY 10025 | Pitlochry: View from the Hydroelectric Scheme | Oil on canvas | |
| Constance McMillan '46 2760 Heather Way Ann Arbor, MI 48104 | Docks | Oil on paper | * |
| Deborah Wallace-Cordon Meinrath '70 152 E. Rock Rd New Haven, CT 06511 | Oceanus II | Watercolor/Gouache | |
| Elisabeth Paine Merris '37 175 Wakeman Fairfield, CT 06430 | Jungle Beast I | Print | |
| Helen Fox Metzenberg '54 2802 Colgate Rd Madison, WI 53705 | | Pewter vase with brass rim | |
| Ernestine Cohen Meyer '37 930 Park Ave New York, NY 10028 | Crater II | Wood and Nails | * |
| Judith Ogus '73 18 Cornelia #6 New York, NY 10014 | Stonehenge Decoded | Pencil | * |
| Ruth Beeby Olson '70 814 Walnut St Iowa City, IA | Gloomglow | Acrylic and magna on canvas | |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|--|---|---------------------|------------------------------|
| Jan Pardee '72 1508 Genessee St Utica, NY 13501 | Tee Pee I | Steel | * |
| Anne Eaton Parker '41 Box 38 West Tisbury, MA 02575 | Honeymooners | Oil | * |
| Joan Matz Partington '59 400 Cortland Ave Winter Park, FL 32789 | Slab Pot | Clay | * |
| Melanee Zimmer Pasiencier '54 7 Ratterman Rd Woodstock, NY 12498 | Distance Forms | Polyester resins | * |
| Anne Bietzfelder Post '38 29 Washington Square West New York, NY 10011 | Lamentable Landscape | Pencil drawing | * |
| Marcia Morgan Qasim '57 100 Yorkstown Drive Chapel Hill, NC 27514 | Maya Angelau | Oil | |
| Beverly Freemountain Red '69 43 Clarke St Burlington, VT 05401 | Soft drawing | Cloth | |
| Louise Ewers Reiner '62 465 W. Broadway New York, NY 10012 | -- | Plexiglass and yarn | * |
| Naomi Rothman Rhoads '64 330 W. 28th St New York, NY 10001 | Idyll Worship | Oil on canvas | * |
| Jodi Powers Robbin '58 876 Douglas San Francisco, CA 94114 | Planet Earth Zoom Fatima and Phoenix | | |
| Sally Winston Robinson '47 572 Linden Rd Birmingham, MI 48009 | Into the Forest | Cliche Verre | * |
| Barbara Henkin Rothenberg '54 303 Bayberry Lane Westport, CT 06880 | Field Collage #1 | Collage-painting | |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|---|--|--------------------------------------|------------------------------|
| Jo Ann Rothschild '68 32 Garden St Cambridge, MA 02139 | | Etching | |
| Naomi Siegler Savage '48 41 Drakes Corner Rd Princeton, NJ 08540 | Portrait of Ruth | Photo-Engraving | * |
| Shelley Carleton Seccombe '60 463 West St Apt 317C New York, NY 10014 | Pier 48 | Color photograph | |
| Deborah Shapiro '69 318 W. 100 St 5C New York, NY 10025 | The Heart Center | Pastel on paper | * |
| Kathran Siegel '66 820 NW 17th Ave Gainesville, FL 32601 | Ceremonial Pot | Walnut with inlaid antler & ebony | |
| Aet Paaro Singer '72 108 Grandview Pl Ithaca, NY 14850 | Woulds Behind Kelly D | Oil | * |
| Ruth Mordecai Slavet '60 50 Possum Rd Weston, MA 02193 | Head of Cathy II | Bronze | * |
| Cynthia Sheldon Smith '56 Woodchuck Hill Rd West Simsbury, CT 06092 | Cosmos Series #3 | Water color and ink | |
| Nancy Ray Smith '51 16 Aberdeen Rd Somerville, MA 02143 | Boxwood Plant | Cascin | |
| Nina Howell Starr '42 333 E. 68th St New York, NY 10021 | #23 from portfolio "Parameters & Parallels" | Photograph | * |
| Ann Strieby '43 14 Arlington St Cambridge, MA 02140 | Fruit | Oil | |
| Ruth Lyford Sussler '50 37 Mott Ave New London, CT 06320 | Bacchanal | Oil | * |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|---|--|---|------------------------------|
| Margaret Klaw Tenney '42 1129 Euclid Ave Berkeley, CA 94708 | Old one-legged Bennington Alumna startled by phallic sculpture she is creating | Acrylic on board with w/collaged fragments of Bennington Alumnae magazine cover | * |
| Mary-Lowber Tiers '38 1718 34th Ave Vero Beach, FL 32960 | Window | Photography | * |
| Eileen McVeagh Toumanoff '46 9 Hilliard St Cambridge, MA 02138 | Painting Series II | Photography | * |
| Susan Mauss Tunick '67 145 Lexington Ave New York, NY 10016 | Fox on the Run | Acrylic on sunbrella fabric | * |
| Barbara Curtis Uhl '47 2222 Heather S.E. Grand Rapids, MI 49506 | Belle of the Ball | Soft sculpture | * |
| Anne Adams Umlauf '54 1133 Olde Hickory Rd Lancaster, PA 17601 | Raku Plate with Copper Lustre | Clay and Glace | * |
| Clover Vail '61 140 W. 16th St New York, NY 10011 | | Pastel on paper | |
| Alice Webber '67 51 Fairfield St Cambridge, MA 02139 | Drawing | Charcoal | * |
| Marcia Weese '73 302 Bowery New York, NY 10012 | -- | Pencil, watercolor | |
| Londa Weisman '67 North Bennington, VT 05257 | | Black Slip jar | * |

| <u>Name, Address, Class Year</u> | <u>Title of Work</u> | <u>Media</u> | <u>Work for Sale</u> |
|--|---------------------------|----------------------------|------------------------------|
| Philemona Williamson '73 308 W. 18th St New York, NY 10011 | Hard boiled self portrait | Oil on paper | * |
| Helen Webster Wheelwright '37 34 Cove Rd Belvedere, CA 94920 | The Nevada Spring of 032 | Acrylic on canvas | |
| Ann Woodard '72 9 Brantwood Rd Arlington, MA 02174 | Goodbye Atlantic | Oil & acrylic on canvas | * |
| Victoria Woolner '71 1840 N. Orleans St Chicago, IL 60614 | Mountain San II | Aquatint | * |

BENNINGTON COLLEGE VISUAL AND PERFORMING ARTS CENTER

DEDICATION: May 22, 1976

"Art is an integral part of the life, atmosphere and the experience of art is regarded as an important part of a complete education. Communication, interaction and exploration are approached as a continuum in exploring a diversity of study preceding individual concentration in certain areas. By giving close attention to all arts, the student is discouraged from identifying art exclusively in terms of one craft." "Art is approached as a continuum with many forms and aspects to be discovered and explored. The emphasis is always on process, not on success."

"The building should be an instrument, a tool for the process which will engage itself within and without its walls. Its integrity will begin with a clear acknowledgement of its purpose and its delight will not be a personal conceit, but a maturely direct and simple relationship to this environment."

...Bennington College Building Program Statement, 1966

PAUL TERENCE FEELEY VISUAL ARTS BUILDING

The Paul Terence Feeley Visual Arts Building contains classrooms, workspaces, studios and a gallery devoted to various disciplines in the visual arts -- painting, drawing, graphics, architecture, sculpture, ceramics and photography. Extensively lit by natural light, the visual arts building provides the Bennington artists' need for extensive, adaptable space.

The central feature of the visual arts working space is the vast two-story "Galleria" and sculpture workshop, a 40 by 180 by 45 foot high multiple function group work area. Surrounded on the lower or "meadow" level by ceramics, graphics, photography and sculpture shops, the Galleria is used for instruction, creation of large artworks, or interaction between the various disciplines. Overhead cranes with capacities up to two tons, move materials over the entire space. Double height doors on critical routes throughout the building permit large objects to be brought into the working studio spaces and interactively between the visual and the performing arts.

The visual arts studios are large, naturally-lit spaces, varied in size and subdivided by means of removable and demountable walls for various temporal activity patterns. The studio spaces on the upper level are those of painting, drawing and architecture, whereas those media requiring fixed and heavy equipment, such as sculpture, ceramics, graphics, photography, are on the lower level and have direct contact with the "galleria" space and work spaces outdoors, away from the more public circulation and with uninterrupted access to the wide meadow and the pond. Adjacent, but separate for safety reasons, is the ceramics kiln building.

more....

SUZANNE LEMBERG USDAN GALLERY

The 100 by 40 by 16 foot high Usdan Gallery is accessible through large barn doors; an electric hoist and monorail help move objects from the lower level of Lester Martin Exhibit Hall to the Usdan Gallery. The Usdan Gallery is subdividable into two exhibition spaces for simultaneous exhibits of varying sizes. Six large "L" shaped divider units made up of pairs of 10' x 14' panels are readily moved by special detachable caster units to permit a wide variety of gallery arrangements.

The lower level of the gallery will be the future permanent study collection. Its large central study room has storage rooms on either side for the selected collection of two and three-dimensional learning resources in the visual arts. This future study collection will be primarily for interaction of students with objects from the collection and an intimate one-to-one relationship of quiet contemplation. Space for a future curator and exhibit workshop preparation and maintenance are part of the lower permanent study collection area.

PERFORMING ARTS BUILDING

The Performing Arts Building has three main spaces: the 100 by 100 by 30 foot high Martha Hill Dance Workshop and performance area; the 60 by 60 by 30 foot high drama theatre and workshop and the 60 by 100 by 30 foot high Susan A. Greenwall Music Workshop and performance hall.

Support features of the Performing Arts Building include a scene shop with access to the dance and drama areas, dressing rooms, dance practice studios and drama classrooms, and a facsimile drama theatre that has the same features as the adjacent drama performance area, but is 40 by 40 by 20 foot high, or two-thirds the size of the larger theatre. The facsimile room can open to become part of the drama theatre, or it may be used for rehearsal.

DRAMA

The drama workshop and performance area has no permanent stage and no fixed proscenium, but can produce a nearly infinite variability in audience-performer relationships. To create various kinds of settings, curtains on a trackage system surround the drama space, providing either a 16-foot high free-hanging scrim and cyclorama or black velour curtain.

Above the Bennington Drama and Dance Workshop areas, chain link safety-netting has been secured. The netting, unique feature of Bennington's Performing Arts Building, permits access to the complete ceiling area through the upper truss space. Thus, through the placement of "rigging," a dramatist may suspend ropes and pulleys for the lowering of curtains, lights and objects in and out of the performance space. With nearly 500 electrical outlets, a variety of controllable lights can be fixed, above and below the safety net, for focusing on particular points of the dramatic action.

To complete the variability of audience-performer relationships, the architect's unusual non-fixed seating platforms can be arranged to form a variety of theatre configurations.

The flexible modular platform seating system is a kit of parts from which different theatres are formed. Rigid platforms on lockable rolling casters are held together by accessory links and lock pins at the floor level. The 22-1/2-degree corner platforms and the unit-to-unit attachment permit a wide variety of angular and height relationships.

The intent of these units is to serve as both acting and seating platforms which can be entered from the lower-meadow level and the lobby-middle level. As well, the platforms stack vertically to allow compact storage when not in use. The drama audience capacity is for 150-200 persons.

The drama performance area is floored with linoleum over Douglas Fir, permitting stage screws for securing scenery to be set in the floor. A system of 30 removable 4-foot by 8-foot floor panels--or trapdoors--allows special effects and access to the stage from below the floor. Lighting and sound is controlled from the control booth above the lobby level.

THE MARTHA HILL DANCE WORKSHOP AND PERFORMING AREA

The Martha Hill Dance Workshop, named after the founder of the Bennington Dance Program, also employs the unique chain link safety netting secured below the ceiling. The nearly 600 electrical outlets above the dance floor and on the catwalk surrounding the workshop serve to pinpoint light to the locus of the performance.

This extremely large space will permit a new range of experimentation in performance. A dancer may dance 140 feet in one direction or may dance within a small, restricted stage area, surrounded by the flexible seating platforms that are also used in the drama and music area, -- or a dance event may surround audience islands. The audience capacity is 250-350.

A unique aspect of the dance theatre's construction is in its flooring. Most previous dance floors achieved resiliency by wood-on-wood construction. But at Bennington, industrial fiberglass cubes, secured underneath the floor, provide the springiness so valuable to optimum performance. The finish of the hardwood floor is dark to avoid light reflection and with the dark wall and ceiling finish, permits maximum light control.

Because of the size of the dance workshop, a movable rather than fixed curtain trackage system will be used. This will consist of movable 16-foot high curtain towers. Mounted on casters, the curtain towers allow convex, concave or flat curtain assemblies in order to achieve further variations on definition of the dance space.

MUSIC

The Susan A. Greenwall Music Performance Area offers a delightful view of a Bennington landmark -- the 2,340 foot high Mt. Anthony.

A wide open space with ample windows, the music concert area and workshop has a seating capacity of 300-600. It has a larger seating area because music concerts are often single-performance occasions, especially when soloists are involved.

Six feet from the ceiling, catwalks surround the workshop in order to fix lighting and microphones; the additional flexible seating platforms, as in the dance and drama areas, will be added in the next months.

The Music Workshop has the same special resilient dance floor as in the Dance Workshop and Dance Studios and has extensive lighting control network to permit collaborative efforts in Dance events and Lyric Theater. The same roof structure permits "rigging" pulleys, lighting, and adjustable reflective and absorptive ceiling elements for future "tuning" of the space. The room may be entered from the lower-meadow level and the middle-lobby level.

| | |
|-----------------------|--|
| ARCHITECT: | Robertson Ward, Jr., F.A.I.A. Timothy D. Smith, A.I.A., Resident Project Manager Brian K. Ferguson, A.I.A., Project Job Captain M. Wayne Griffin, A.I.A., Equipment Job Captain |
| Structural Engineers: | The Engineers Collaborative, Ltd. |
| Mechanical Engineers: | Environmental Systems Design, Inc. |
| General Contractor: | Granger Contracting Co., Inc. |
| Mechanical: | Seward and Arnold, Inc. |
| Electrical: | MATCO Electric Co., Inc. |
| Structural Timber: | The Koppers Company, Inc. |
| Laminated Siding: | Potlatch Forests, Inc. |
| Steel: | Gouverneur Iron Works Div., Cives Corp. |

**PAUL TERENCE FREELEY
VISUAL ARTS BUILDING**

- entrance level (+0')
 1 FACULTY STUDIO
 2 PAINTING STUDIO
 3 STORAGE
 4 **FRANCIS R. DEWING SEMINAR ROOM**
 5 ARCHITECTURE STUDIO
 6 INTRODUCTORY AND MULTI-USE
 7 DRAWING STUDIO
 8 **LESTER MARTIN EXHIBIT HALL**
 9 SECRETARY
 10 **BARBARA AND MAURICE DEANE ART READING ROOM**
 11 OFFICES
 12 STUDENT LOUNGE AND EXHIBIT (+8' 9")
 13 WORK DECK

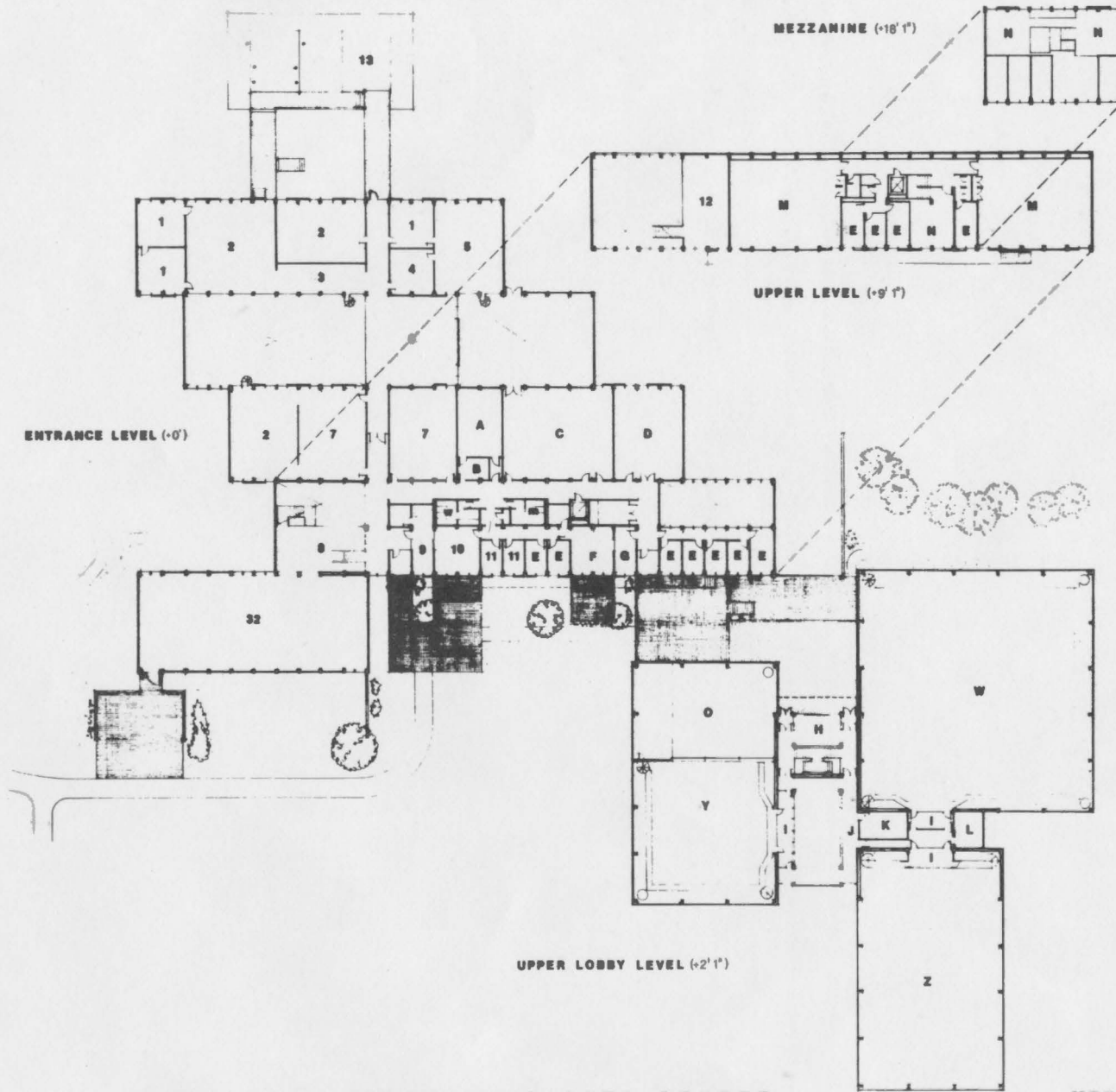
- meadow level (-13' 9")
 14 KILNS
 15 CERAMICS WORKSHOP
 16 STUDENT STUDIO
 17 WOOD AND METAL SHOP
 18 GALLERIA
 19 INTRODUCTORY
 20 SCULPTURE WORKSHOP
 21 GRAPHICS WORKSHOP
 22 PAINT AND CLAY SHOP
 23 **CAROLYN CROSSETT ROWLAND PHOTOGRAPHY DARKROOMS**
 24 VISUAL ARTS STORAGE
 25 EXHIBIT AREA
 26 **LOIS AND RICHARD MAZER PHOTOGRAPHY STUDIO**
 27 COLLEGE ARCHIVES
 28 MEN'S LOCKER ROOM
 29 WOMEN'S LOCKER ROOM
 30 MECHANICAL ROOM
 31 WORK TERRACE

SUZANNE LEMBERG USDAN GALLERY

- entrance level (+0')
 32 GALLERY
 meadow level (-13' 9")
 33 PAINTING STORAGE
 34 PERMANENT COLLECTION STUDY
 35 SCULPTURE STORAGE
 36 PREPARATION AND STORAGE

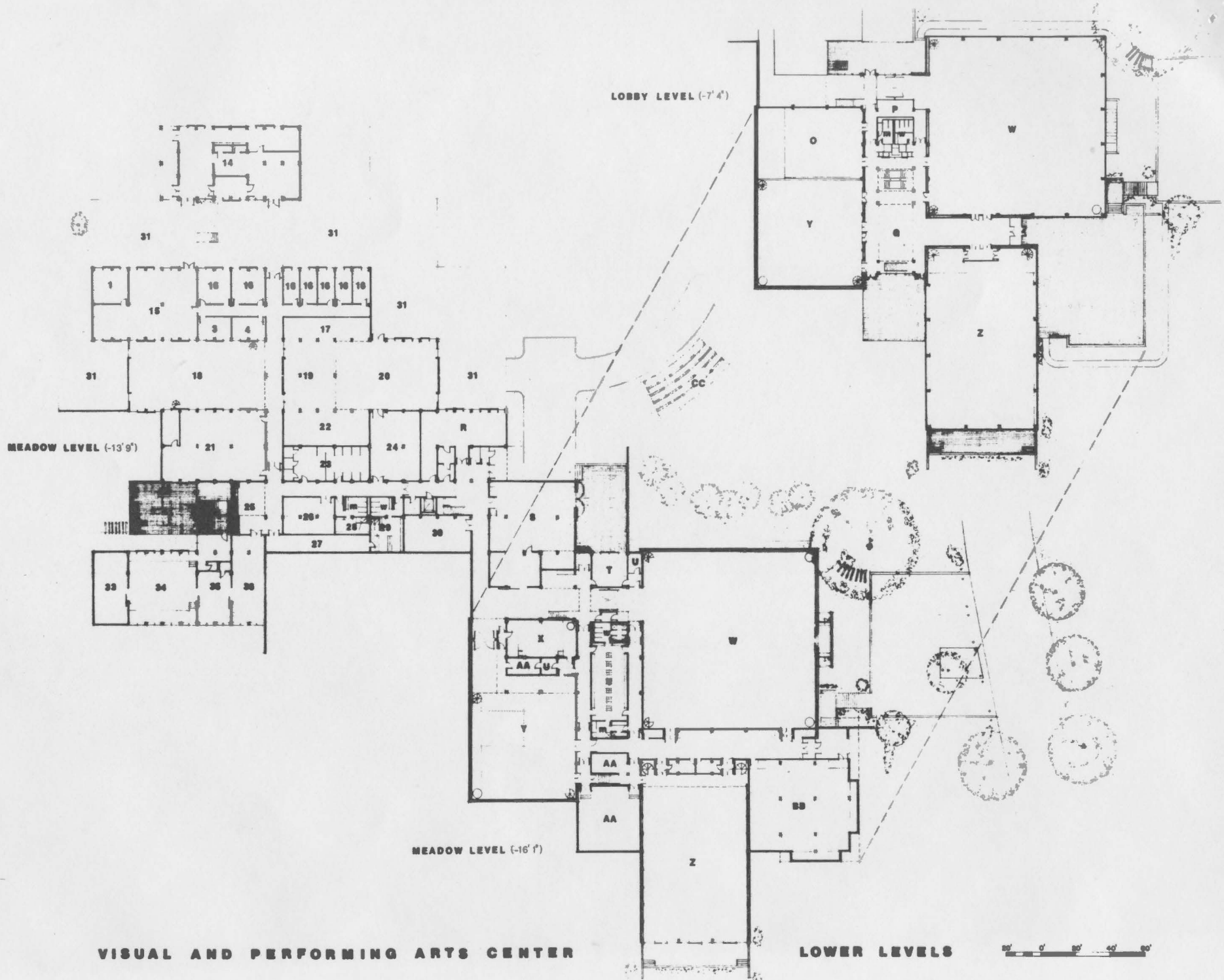
PERFORMING ARTS BUILDING

- entrance level (+0')
 A SEMINAR
 B PROJECTION ROOM
 C FILM AND LIGHT STUDIO
 D STUDIO
 E OFFICES
 F READING ROOM
 G SECRETARY
 upper lobby level (+2' 1")
 H ENTRANCE LOBBY
 I CONTROL BOOTH
 J GALLERY
 K MECHANICAL ROOM
 L WORKSHOP
 upper level (+9' 1") and mezzanine (+18' 1")
 M OFFICES
 N DANCE STUDIO
 O SCENIC DESIGN STUDIO
 lobby level (-7' 4")
 P DRAMA FACSIMILE
 Q COATS
 R **JEROME A. NEWMAN COURT**
 meadow level (-16' 1")
 S COSTUME WORKSHOP (-13' 9")
 T SCENE SHOP
 U **SARA JANE TROY SCHIFFER GREEN ROOM**
 V STAGE MANAGER'S ROOM
 W DRESSING ROOM
 X **MARTHA HILL DANCE WORKSHOP**
 Y ACTING TUTORIAL ROOM
 Z DRAMA WORKSHOP
 AA **SUSAN A. GREENWALL MUSIC WORKSHOP**
 BB STORAGE
 CC MECHANICAL ROOM
 DD OUTDOOR THEATER



VISUAL AND PERFORMING ARTS CENTER

UPPER LEVELS



VISUAL AND PERFORMING ARTS CENTER

LOWER LEVELS

BENNINGTON COLLEGE

BENNINGTON VERMONT

ROBERTSON WARD JR.

FAIA

ARCHITECT

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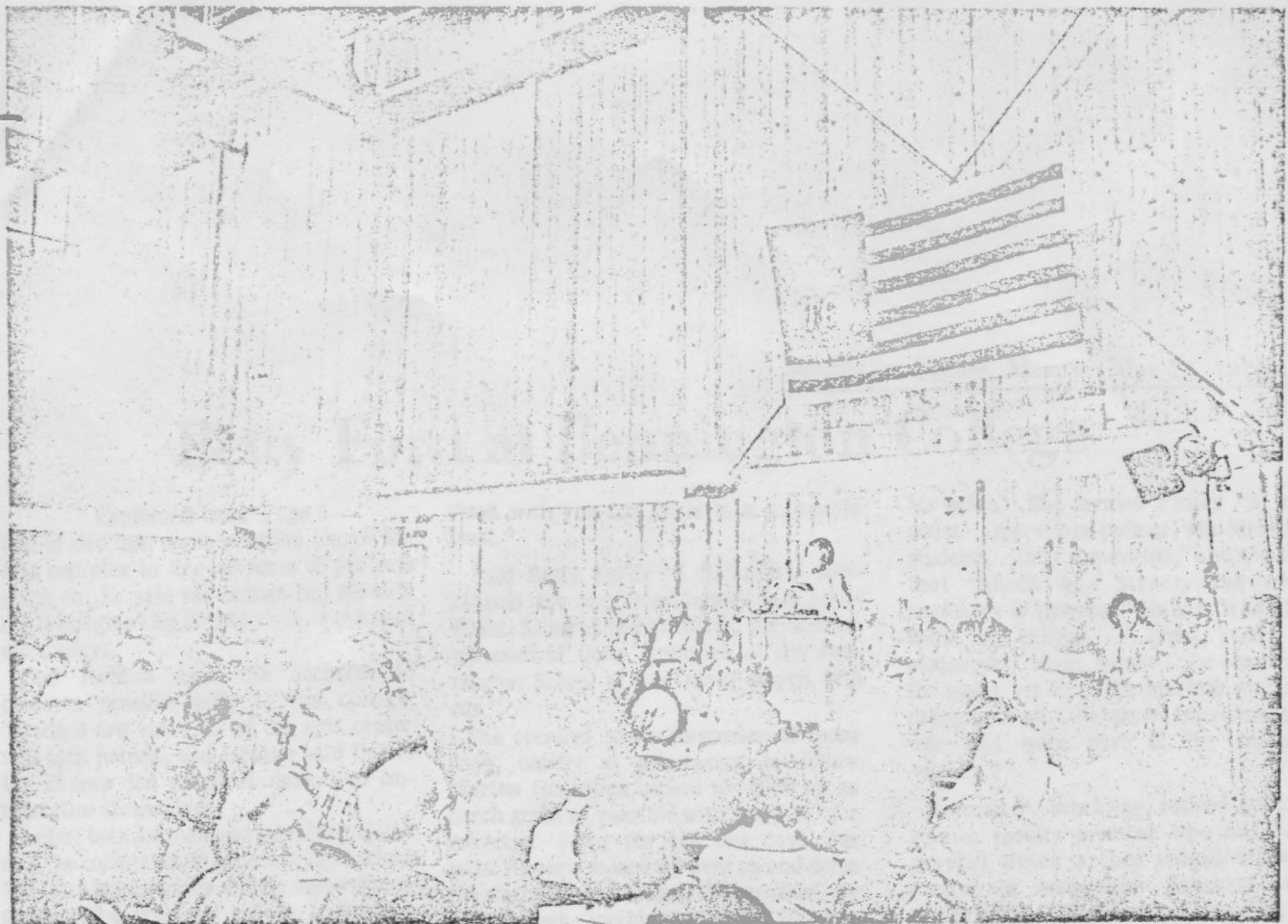
- Audiovisual Unit
 Book Collection
 Ford Museum in Grand Rapids

Item: 1 8" x 10" BW photo of The Arts Center at Bennington
College dedicated by BF on 5/22/76

no credits

The item was transferred from: Weidenfeld Bx 25
5/22/76 VT (1)

Initials/Date Cut 3/86



Resch

Betty Ford delivers her testimonial to the new Bennington College Visual and Performing Arts Center Saturday in that center's music performance hall. Behind her on the platform are poet Howard Nemerov, Master of Ceremonies Thomas P. Brock-

way, Student Council President John Bohne, college trustee chairman Merrell H. Hambleton, and state Administration Secretary Robert M. Wilson. Hidden behind the nation's First Lady is Vermont's First Lady, Madge Salmon.

Betty Ford dedicates college arts complex

By TYLER RESCH

First Lady Betty Ford, accompanied by the massive publicity machine that her role generates, Saturday dedicated Bennington College's new Visual and

experience with the diligence and omnipresence of the Secret Service.

Mrs. Ford's visit was of inestimable public-relations value to Bennington College, which has been plagued by

Mrs. Hambleton, for instance, declared that "This building belongs here. . . it enhances the campus," and will shape the Bennington students of the future. And that future, she said, is more secure

ALBANY
TIMES-UNION
5/23



TEE SHIRT FOR FIRST MAMA — Betty Ford sizes up the fit of a tee shirt given to her Saturday by students of Bennington College at the dedication of a new Visual and

Performing Arts Center. Mrs. Ford, who attended Bennington nearly 40 years ago, spoke in nostalgic terms of her days studying dance at the college. (Staff photo by Skip Dickstein)

Betty recalls barefoot days

First Lady regales audience with Bennington stories

BENNINGTON, Vt. (AP) — First Lady Betty Ford recalled days of running barefoot in the grass nearly 40 years ago in a nostalgic return Saturday to elite Bennington College.

stairs on our bottoms," she reminisced, drawing laughter from the crowd.

One of the First Lady's former dance instructors, Martha Hill, sat on the stage and beamed with pleasure as Mrs. Ford

experimental, liberal arts college.

President Parker and her husband Thomas, vice-president, resigned nearly four months ago after an overwhelming faculty vote of no confidence and whi

Daily Record

Friday, May 28, 1976—11

NEWS Phone 386-0200

1st Mama Makes Hit

By ENDA SLACK

"First Mama" was introduced to north Jersey Republicans yesterday as the "greatest asset" in the 1976 campaign to elect President Gerald T. Ford.

Assembly Minority Leader Thomas Kean, R-Essex, chairman of Ford's state campaign committee, introduced Betty Ford to more than 400 party workers from Morris and nearby counties as a woman "whose candor we have admired and whose comments we have noted. She is the Ford campaign's greatest asset."

The crowd, made up mostly of women, appeared to agree. They applauded frequently and warmly as Mrs. Ford urged them to work for the election of the President she referred to as "my husband."

Mrs. Ford's enthusiasm for citizens' band radio was noted by Mrs. Jean Dinsmore, Morris Township, who carried a small placard which said, "All the Good Numbers — 3s on Ya, First Mama."

First Mama is Mrs. Ford's name in CB lingo.

"I think she's a fantastic person," said Mrs. Dinsmore, Republican party stalwart on the county level. "She's courageous and her speaking out gives the public confidence. It encourages people to trust the President."

"He doesn't hold back, either, in order to get votes," Mrs. Dinsmore continued. "He's doing what he knows has to be done. He's not trying to be a Freddy Friendly, like some candidates do."



Mansion Charms Betty

By JOAN BARBATO

MADISON — Campaigning in New Jersey came second yesterday, Betty Ford said after touring Mansion in May.

"I came to see this gorgeous house," she said. "I had heard there were only four days left."

She did indicate, however, she is interested in seeing her husband take the position, but he wants to be the first lady.

WEST

Daily

Weather: Rain Tomorrow



Betty Ford greets crowd

Photo by Mike Gaffney

...visiting Mansion in May at Dodge estate

First Lady's Candor Stays True To Form

By ENDA SLACK

Campaigning in New Jersey for President Gerald T. Ford's election to a full four-year term in the White House, Mrs. Betty Ford yesterday recommended

After Mrs. Ford stepped from the plane and spoke to a reception committee of prominent party leaders, she went to the fence to shake hands with people in the crowd. She moved smiling toward



Mrs. Gerald Ford, left, wife of the President, at dedication ceremonies for new art center at Bennington College. At right is Merrell Hopkins Hambleton, chairman of college's trustees



Crowd of onlookers, including many television cameras and reporters, formed the audience for the scene at left. Bennington College, hit with disagreement last winter between faculty and the couple who headed the administration, had been looking for a method of calling attention to something more pleasant about the school. (Photos by Langer)

Reporter's Viewpoint: Mrs. Ford's Visit an Ordeal

By PETRA LANGER
BENNINGTON — The appearance Saturday of Betty Ford at Bennington College illustrated the problems of covering a nationally prominent person. At times, the photographers turned the

Mrs. Ford was a summer student at Bennington about 40 years ago. Saturday also entailed witnessing some fairly ridiculous circumstances. An example: being in the middle of a crowd of reporters and

Even there, she was accompanied by an aide. It really started with the assignment to cover the assignment to cover the celebrity. Personal information had to be submitted to the White House for approval. This included

White House still give its stamp of approval to this "media person?" Then, appearing to pick up the press credentials: aides looked at reporters suspiciously, and asked to see proof that they really were who they said they

follow presidential types around do not know very much about Vermont. "Who is the governor here?" they queried. "How is that spelled? S-A-L-M-O-N." Not the least of the problems were the Secret Service men

WILLIAM FURMAN
5/23

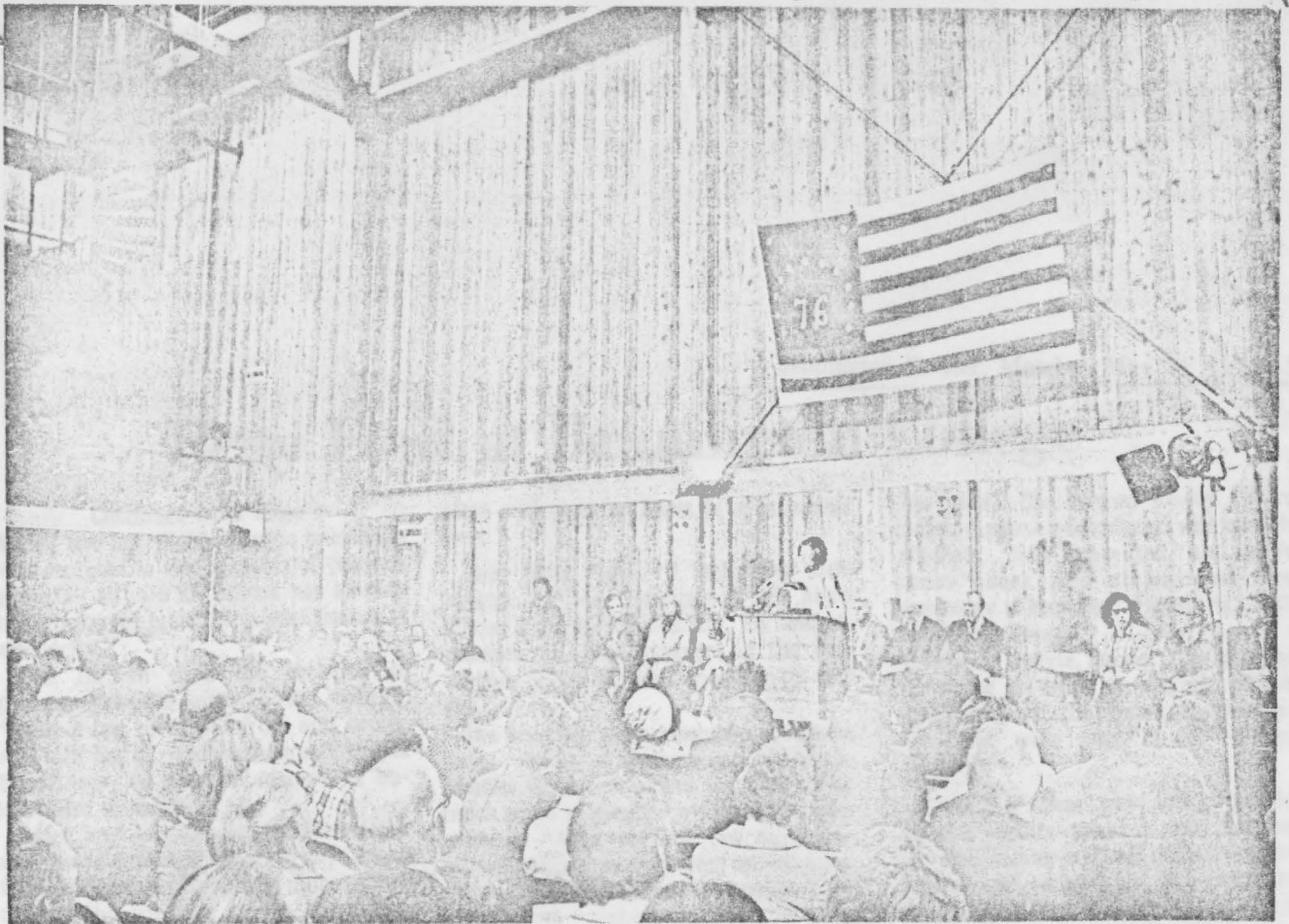
Mrs. Ford, Former Dancer, Dedicates Bennington College Arts Complex

By PETRA LANGER

BENNINGTON — It was a media extravaganza here at Bennington College Saturday as Mrs. Betty Ford, a rough dozen Secret Service men and

simple beige knit dress and cape, was greeted by Iseman and his family, their immediately shepherded from the media blitz.





Resch

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Betty recalls barefoot days

First Lady regales audience with Bennington stories

BENNINGTON, Vt. (AP) — First Lady Betty Ford recalled days of running barefoot in the grass nearly 40 years ago in a

staircase on our bottoms," she reminisced, drawing laughter from the crowd.

One of the First Lady's former dance

experimental, liberal arts college.

President Parker and her husband, Thomas, vice-president, resigned nearly four months ago after an

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(BETTY)

WASHINGTON (UPD) -- BETTY FORD WILL ATTEND THE DEDICATION OF A NEW ART CENTER AT HER ALMA MATER, BENNINGTON COLLEGE AT BENNINGTON, VT., ON MAY 22, IT WAS ANNOUNCED TODAY.

MRS. FORD ATTENDED CLASSES AT BENNINGTON FOR TWO SUMMERS AFTER HER HIGH SCHOOL GRADUATION, ON HAND FOR THE DEDICATION WILL BE TWO OF HER INSTRUCTORS, FAMED MODERN DANCER MARTHA GRAHAM AND MARTHA HILL.

THE FIRST LADY WAS PLANNING TO HIT THE CAMPAIGN TRAIL AGAIN SATURDAY TO URGE SUPPORT OF FELLOW MICHIGANDERS FOR THE PRESIDENT IN NEXT TUESDAY S PRIMARY, SHE WILL JOIN FORD FOR THE OVERNIGHT STAY IN THE GRAND RAPIDS AREA,

THE FORDS' DAUGHTER SUSAN, 19 AND SON, JACK, 24 ALSO WILL CAMPAIGN IN MICHIGAN LATER THIS WEEK.

UPI 05-11 02:17 PED

L.A. Times 5/12/76

Dues Paid, She Puts Lib in Its Place

—At age 98, **Louisa Fast**, a pioneer in the fight for women's rights, diffidently accepted an honorary doctorate of humane letters from Heidelberg College in Tiffin, Ohio. "I don't feel I'm deserving of any honor," she said, but college officials strongly disagreed. Miss Fast told a gathering she preferred "women's rights" to "women's lib." Members of the latter, she said, are "brilliant women, but they like to show off. We need more education and less publicity." As executive secretary to suffragist Carrie Chapman Catt, founder of the League of Women Voters, Miss Fast helped women win the right to vote in 1920. She had an early interest in politics, being the ward of William McKinley. "I was often invited to dine with him in the White House," she recalled. The 25th President "was very direct, simple and honest. Not too brilliant, but very dependable. Probably the kind of President you need."

—A typical fan wandering into the Grand Ole Opry House in Nashville Monday night for a few choruses of good ol' country music is probably still wondering what happened. A man with blue eyes was singing stuff like "Night and Day," "Where or When" and "My Way." It was a dude city slicker named **Frank Sinatra** who was making his debut in a sanctuary he had never trod before and playing to an audience that included top stars in the country-western field.

—First Lady **Betty Ford** plans a nostalgic visit to Bennington College in Bennington, Vt., where she studied dancing, to participate in the dedication of a new art center May 22. Joining her will be two of her former dance instructors, Martha Graham and Martha Hill.

—TV detective **Telly (Kojak) Savalas** won a battle with a New York City taxi driver, but he needed the help of a state Supreme Court justice. Cabby **Nick Toumas** filed suit, contending he was elected last winter to be the grand marshal of Sunday's Greek Independence Day Parade. Toumas said the Federation of Hellenic Societies of Greater New York, Inc., didn't tell him he was suddenly being replaced by Savalas. Dismissing the suit, Justice Frederic Hammer warned, "I expect you all to conduct yourselves as gentlemen."

—Policeman **John Orlando**, 38, tried his best to keep going long enough to qualify for a one-third pension for his wife and four young children, but he didn't make it. He died of leukemia last March 29 just 16 days short of



HAPPY BIRTHDAY—Actor-dancer Fred Astaire blows out candles on cake for his 77th birthday while being honored during a premiere of the film, "That's Entertainment, Part 2." Joining him on stage are Donald O'Connor, Arlene Dahl and Cary Grant. Astaire, with dancer Gene Kelly, jogged onto stage as gracefully as ever.

AP Wirephoto

his goal. His colleagues had been unsuccessful in trying to give him their sick leave as he remained on duty, weak and gaunt from chemotherapy. But the San Francisco Police Department doesn't forget its own. There will be a special benefit tonight for the Orlando family, and with an appropriate guest of honor and performer—actress-singer **Darleen Carr**, 25, costar of a TV show set in the local scene, Streets of San Francisco.

—By Jennings Parrott

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BENNINGTON, VT. (UPI) -- IT WAS A FAR CRY FROM THE DAYS WHEN SHE USED TO RUN BAREFOOT THROUGH THE GRASS AROUND BENNINGTON COLLEGE. BUT IT WAS STILL A HAPPY TRIP FOR FIRST LADY BETTY FORD.

IN THE SUMMERS OF 1936 AND 1937 AS ELIZABETH BLOOMER, A GRAND RAPIDS, MICH., DANCE TEACHER, SHE STUDIED DANCE AT THE LIBERAL ARTS COLLEGE.

ON SATURDAY, SHE WAS A PUBLIC FIGURE SURROUNDED BY SECRET SERVICE AGENTS. SHE CAME TO DEDICATE A NEW \$6.7 MILLION, PERFORMING ARTS CENTER.

"I ALWAYS INTENDED TO COME BACK, BUT NEVER UNDER THESE CIRCUMSTANCES," SHE TOLD STUDENTS AND ALUMNI AS PHOTOGRAPHERS SWARMED.

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Newsmakers----

L.A. Times 5/23/76

\$320,000 Dished Out for Nixon House

—**Mr. and Mrs. Theodore O. Bittner** of Southold, N.Y., like the bay view and the swimming pool, so they bought former President **Richard M. Nixon's** vacation home in Key Biscayne, Fla. Bittner, a caterer, paid \$320,000 for the House Nixon had bought in 1969 for \$125,000. Nixon still owns another home in the compound, as does his friend, C. G. (Bebe) Rebozo. The home purchased by the Bittners comes complete with bullet-proof windows, wall-to-wall carpeting, drapes and kitchen appliances. Bittner said he bought it because of the location: "The view is just like the one at our Long Island home across the bay to the city. And I like the swimming pool. The fact that this was Mr. Nixon's former home did not enter the picture." Bittner said he had haggled with an attorney representing Nixon for two days before reaching agreement on the price. "I didn't pay what he was asking," he said.

—**French President Valery Giscard d'Estaing** ended his six-day state visit to the United States and boarded his supersonic Concorde jetliner in New Orleans for the trip home. Giscard said he would take a strong message back to the French people about the United States. "Doubt has been cast on (the United States') strength and degree of commitment," he said. "In fact, the strongest impression I

will take back from what I have seen and heard during this visit is one of confidence."

—**"I remember being barefoot most of the time and wearing a leotard from dawn to dusk. Between classes we bounced around the green and tried to pick up as much grass as possible with our toes,"** said First Lady **Betty Ford**, on a nostalgic visit to Bennington College in Vermont, where she dedicated the new Visual and Performing Arts Center. The crowd laughed as she told about the contemporary dances she had learned as **Elizabeth Bloomer** during the summers of 1937 and 1938. "After the first few days," she recalled, "our muscles were so sore we went up and down the stairs on our bottoms."

—**Harold E. Stassen** is considering another attempt at something he failed to accomplish in 1948, 1952, 1964 and 1968: capturing the Republican presidential nomination. "I could unite the Republican Party, unite the country and provide the essential leadership to lift America with full employment, without inflation, and establish conditions of peace with justice and freedom," Stassen, 69, said. There were four reporters and 26 empty chairs facing Stassen as he made his announcement in Philadelphia.

Post 5/24/76

Personalities

All that he wanted was to get a peek at the fabled charms of **Brigitte Bardot**, the young man told police after he was caught in her walled villa outside the Riviera resort of St. Tropez.

But police were a little skeptical about the explanation after the intruder was caught taking a gold bracelet and bank notes from Bardot's dressing table. Brigitte, the well-exposed sex symbol from the late 1950s who survived her 40th birthday more than a year ago, said she pitied the suspect and refused to lodge a complaint.

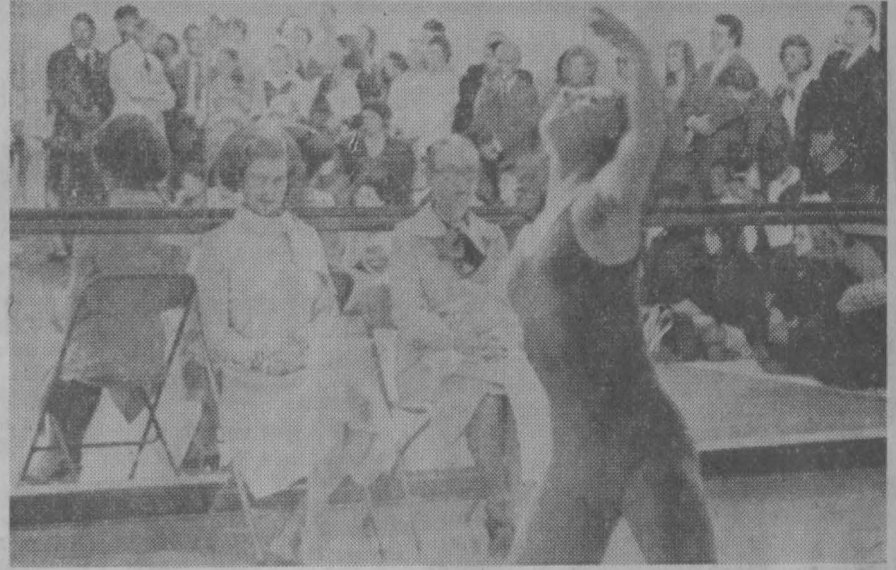
"My main problem was boredom and jelly fish," 29-year-old **Linda McGill** said Saturday after swimming around Hong Kong Island, a circuit of more than 28 miles. Another problem was a strap on her swimming suit, which irritated her skin. So she swam

Mrs. Peters married **William Wesley Peters**, an Arizona architect, in 1970. They were divorced three years later and she moved to Princeton.

The family of **Huddie Ledbetter**, the black singer and composer who wrote such popular classics as "Good Night, Irene," says it has been "embarrassed" by the Paramount Pictures movie "Leadbelly. In filing a \$16.5-million damage suit in federal court in Houston, against Paramount, **John Ledbetter** claimed the movie is false and portrays Ledbetter in a "vile and rude manner which would shock the conscious."

First Lady **Betty Ford** returned over the weekend to Bennington College, where she studied 40 years ago, as **Elizabeth Bloomer**, a dance teacher from Grand Rapids, Mich.

On her first visit to the Vermont college campus since the summers of



administration will be like, across the pages in world-like patterns, primarily to protect an organism from attack from the outside." "We are going to move left and right at the same time," he says, "so that they cancel each other out. He is down on liberals as ser-monizers and down on conservatives as unfeeling toward the plight of the down-ward the people of

thoughts of can be used manual in pr decipher- n. Let us greater abnegation and con- unusual — a politician prom- ising hair shirts instead of cornucopias. The 12th rule says, "Abhor completely and without exception all that the world loves and em- braces, and accept whatever Christ loved and embraced." By this time the people of

charge for loose back cushions. Slight travel charge to outlying areas.

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Specials end May 29