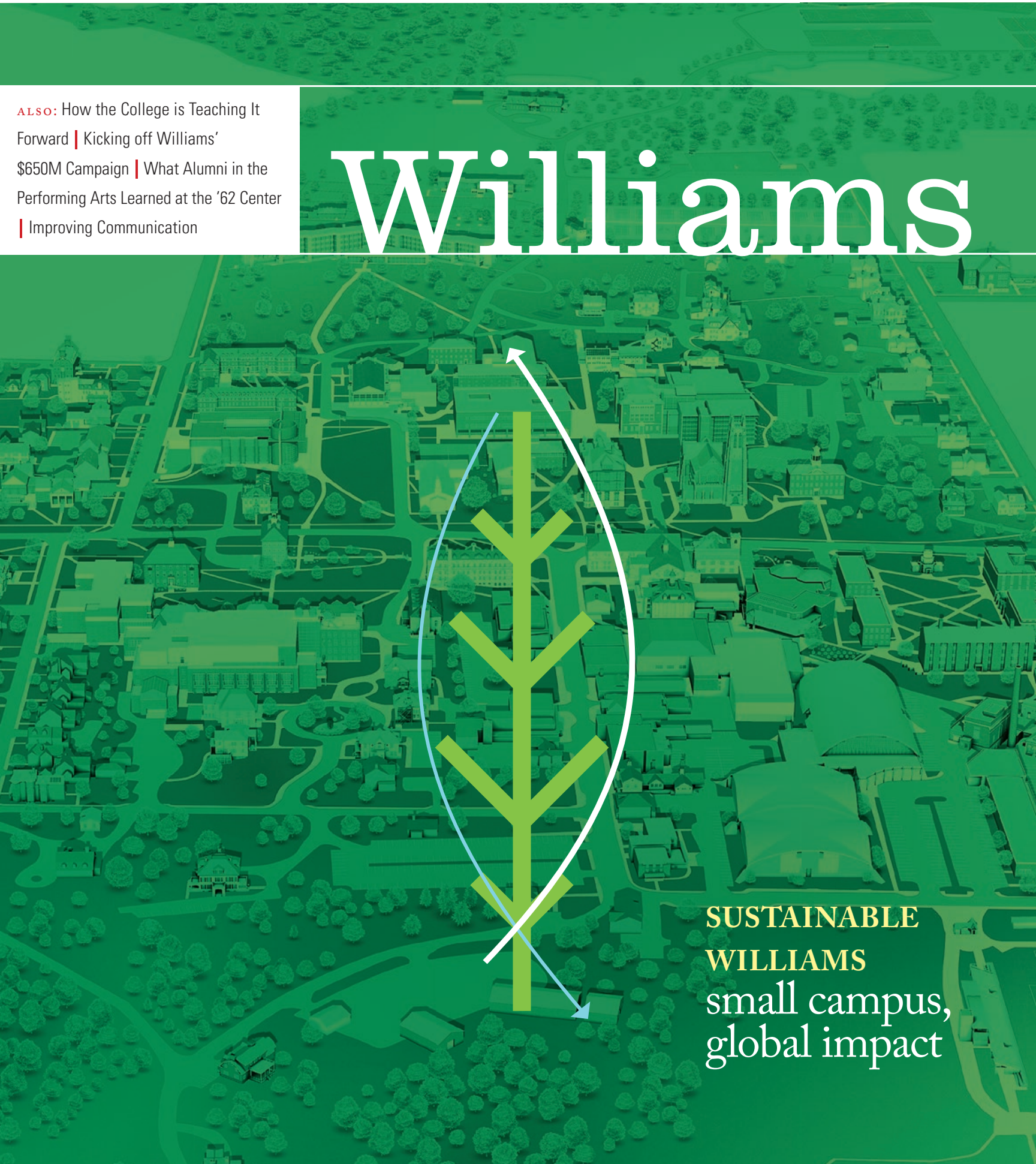
ALSO: How the College is Teaching It Forward | Kicking off Williams' $650M Campaign | What Alumni in the Performing Arts Learned at the '62 Center | Improving Communication

Williams



SUSTAINABLE WILLIAMS
small campus, global impact

A MAJOR UPDATE TO THE LOG, which re-opened for Homecoming, includes vastly improved energy efficiency, a new bar and an upgraded kitchen. Yet there are many touches, like these boards marked with past students' names, to ensure the Log still feels like home. Read about the remodel at http://bit.ly/1hTSvra.

PHOTO BY DEREK GALVIN '18

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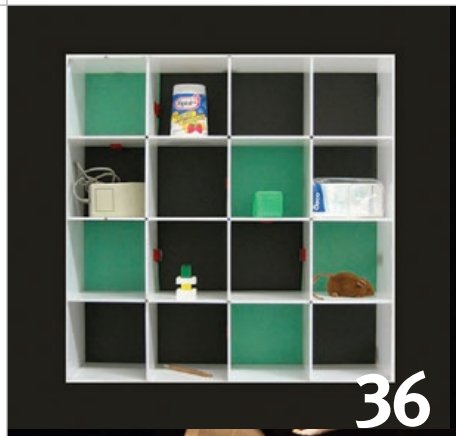
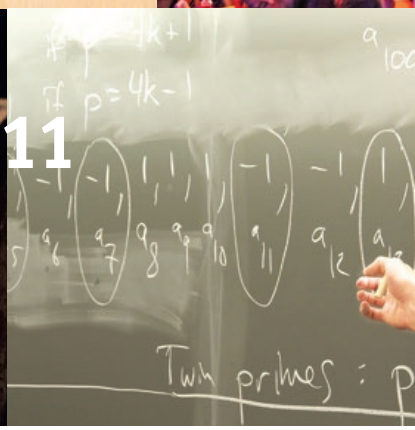
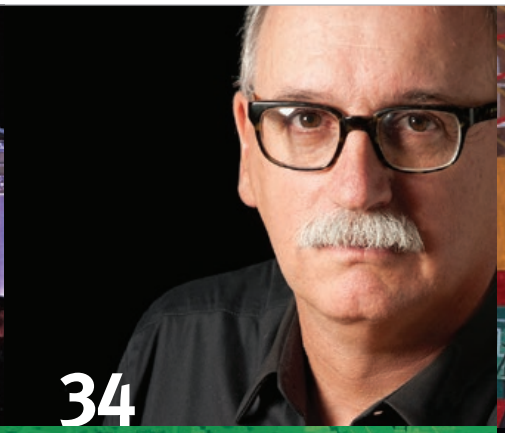




Williams



features

12 **Sustainable Williams**
One small college's role in addressing climate change.

20 **A Weekend for Williams**
The Oct. 3 campus launch of Teach It Forward: The Campaign For Williams was a festive affair.

22 **Teaching It Forward**
President Adam Falk and a panel of faculty members discuss what makes Williams *Williams* as part of the campaign kickoff celebration.

26 **Act II**
Young alumni in the performing arts share what they learned on the stages and in the spaces of the '62 Center for Theatre and Dance.

departments

6 **Report**
President Adam Falk on taking the long view.

7 **Comment**
Readers respond to our coverage of Williams women, the Class of 1966 Environmental Center and more…

8 **Notice**
A look at Convocation, our new college cost calculator, Eph volunteers, faculty science lunches and more…

32 **Study**
Art in the Object Lab, giving voice to Syrian refugees, better communication and more…

38 **Muse**
Michael F. Curtin '86 on DC Central Kitchen.


PHOTO BY MARK MCCARTY

Adam Falk

Williams is committed to sustainability in all its many dimensions.

Taking the Long View

That Williams has been around since 1793 and will flourish for hundreds of years yet puts everything we do today in important perspective. When we make a decision about the college, we always have to take the long view.

That basic fact was driven home to me by two major announcements earlier this fall: the public launch of the Teach It Forward campaign and our response to the global crisis of climate change. Each speaks to the sustainability of Williams.

The extraordinary generosity of alumni and parents has nourished Williams for two centuries. Knowing we can count on that support is essential to the continuity of our programs and to our ability to evolve and grow. Teach It Forward will give us the opportunity, through annual giving and major gifts, to make new investments in financial aid, faculty, science and critical student experiences beyond the classroom. At the same time, running the college year after year relies primarily on return from our endowment, a corpus that reflects the past contributions of generations of loyal Ephs.

And it's not just the financial resources of our alumni that sustain us; it's also their deep love for and multifaceted connections to the college. That's why Teach It Forward has equally important fundraising and engagement goals. We aim to raise $650 million—far surpassing any previous efforts the college has undertaken—and to engage 85 percent of alumni in the campaign by inspiring them to give, attend events, volunteer or join us through our website and via social media.

To contribute to Williams is to believe in the importance of our mission and to know that our future is long and very bright. To realize that future, it's essential that we make Williams a campus that will nestle sustainably in our New England valley for centuries. This is the spirit behind our announcement about the college's response to climate change. We must lead by example and use our most powerful weapon against such a formidable challenge—the education we provide our students—to create alumni who are inspired and prepared to take on this urgent, global crisis.

We've set new, ambitious goals for reducing greenhouse gas emissions (35 percent below 1990 levels by 2020, and carbon neutrality soon after that), for purchase of regionally sourced renewable electricity and for investments that conserve energy in our local communities. We're pursuing Living Building certification for the Class of 1966 Environmental Center. We're initiating a process, led by students, faculty and staff on the Campus Environmental Action Committee, to examine our own behaviors, policies and procedures and suggest changes to make them more sustainable. And we're making investments in our academic mission, with new faculty to be hired in the science and policy of climate change. A campus-wide program, Confronting Climate Change, is planned for 2016-17.

These actions have both practical and symbolic significance. Symbolism is certainly important, because it can motivate concrete action. We hope that many other institutions of higher education will join us in taking similar steps. In fact, we'll be doing some of this work, such as purchasing renewable electricity, in collaboration with Amherst, Smith and other colleges in Massachusetts. Further, these are actions by which we at Williams can take direct responsibility for addressing climate change, by using our resources and our collective will.

Williams is committed to sustainability in all its many dimensions. In the next few years, we'll be taking on the challenge of sustaining Williams for the many decades to come. And that's taking the long view.

—Adam Falk, president

WILLIAMS WOMEN

With regard to "Williams Women" (summer 2015), I was there for the first year of the 10 College Exchange Program, 1969-70, when roughly 40 female students from women's colleges attended Williams. Years later, I met a young woman who graduated from Williams in the late 1990s. I mentioned I'd been with that first group. Her response: "When was that? 1945?" Ouch!
—Donna Psiaki Feldman '72, Louisville, Colo.

As one of the first seven women to graduate from Williams in 1971 (and proud mother of a 2006 alumna), I was surprised to see no specific acknowledgement of my class. We originally came as exchange students for a semester or year. We were highly visible on a men's campus and not exactly self-effacing. One of us was valedictorian of our class. It wasn't a completely smooth transition for the college or for us. Williams hadn't intended to admit us as full-time students but, to its credit, when we advocated for the opportunity to apply for a formal transfer, Williams listened and corrected mid-course. Although some members of the student and alumni bodies weren't thrilled with our enrollment, we, along with many of our male classmates and much of the faculty and administration, took great pride in Williams' vanguard position. It's a disservice to the Williams community past, present and future to lose this important part of the history of coeducation, bumps and all.
—Ellen Josephson Vargyas '71, Washington D.C.

I was delighted to see Louise Ober included among those mentioned in "Early Women of Williams." Louise completed seven full semesters with our class, was on the dean's list, an honors English major, editor of *The Red Balloon* and active in Cap & Bells. She was an outstanding member of our class and an immensely gifted woman who died of cancer in 1978. We were proud to honor her at our 50th reunion by establishing a permanent award in her name for achievement in the performing arts. I am immensely grateful for what you have shared, and I know that Louise's classmates are, as well.
—Steve Doughty '64, Greenville, S.C.

While I applaud "Williams Women," I refuse to accept the placement of a sexualized image of Madonna in the midst of their portraits as benign. Even if she was a client of Cheryl (Robinson) Joyner '85, is this appropriate? We are so used to the over-sexualization of women in our culture that we don't even see how absurd it is anymore. And this is dangerous. When we are honoring the strengths of women, their intelligence, their drive to succeed and their power to change and influence the world, let their accomplishments stand and be praised.
—Allison Orsi '93, Wantage, N.J.

GREENER THAN GREEN

The project team for the Class of 1966 Environmental Center admitted that it will be nearly impossible to get everything right in the first year of operation to meet the Living Building Challenge ("Greener than Green," summer 2015). And such is the brilliance of the professors, trustees, Class of '66 alumni and President Adam Falk in committing to a project that's destined to "fail" in its first year but be a brilliant winner in its decades-long teaching as a living building laboratory. The intense advocacy by Bill Moomaw '59 and the design team to push the regulatory barriers is exemplary. The deep collaboration between the physics, chemistry, geology, economics, political science and computer science departments is unprecedented. Such risk-taking rarely happens—except, apparently, at Williams. Thank you to *Williams Magazine* for placing this iconic building front and center in the minds of our alumni.
Well done!
—Betsy Harper '79, Newton, Mass.

I applaud Williams' effort to take on the Living Building Challenge as the standard for the new Class of 1966 Environmental Center. Action speaks louder than words. I am, however, concerned that a portion of that effort focused too sharply on the "trees" and not on the "forest." Perhaps the college should have modified the architectural design parameters for the building siding to allow for the use of local lumber rather than insisting on FSC-certified lumber—in this case red cedar that needed to be shipped from British Columbia. I suspect that the carbon and chemical footprint produced by shipping the red cedar siding 3,000 miles exceeded the minor environmental advantages of other design innovations including the utilization of less toxic light sockets. As a society we seem all too willing to measure our performance against a yardstick provided by others rather than taking a step back to see if there is an even better way. The FSC has been publicly criticized for favoring large companies, which if true is counterintuitive and counterproductive. When we ignore local resources we put local businesses and skills at great risk. We are usually more thoughtful and responsible when our actions are immediate and nearby, especially when cutting trees.
—Richard H. Remmer '77, Oakdale, N.Y.

UDDERLY EPH

I thoroughly enjoyed the photos in "Udderly Eph" (summer 2015) and the link to the many udders. As one of few Ephs who made dairying a career, it's great to see the Williams bovine tradition continue with creativity and serious whimsy. I raise my cup of milk "To Williams, To Williams, To Williams!"
—John W. Malcolm '72, Pawlet, Vt.

SUMMER KUDOS (AND A COMPLAINT)

The summer 2015 issue is, as always, top notch: layout, white space, expansive articles, great photos, things that make me smile. And a logical use of serif and sans-serif typefaces. When is the last time a reader gave you an "atta gal, editor" for type? However, the array of six photos on p. 8 ("Bon Voyage, Class of '15!") is not reader-friendly.
—David Hall '61, Nellysford, Va.

Williams Magazine welcomes letters about articles or items published in recent issues. Please send comments to magazine@williams.edu or Williams Magazine, P.O. Box 676, Williamstown, MA 01267-0676. Letters may be edited for clarity and space.

PHOTOS BY ROMAN IWASIWKA

CONVOCATION FEATURES BICENTENNIAL MEDALISTS

Williams marked the start of the academic year and the accomplishments of the senior class at Convocation on Sept. 19. During the ceremony, five alumni received Bicentennial Medals: (clockwise from left) Michael F. Curtin '86 (pictured with President Adam Falk), CEO of DC Central Kitchen, who gave the Convocation Address (see p. 38); Jonathan Fielding '64, former director/health officer of the Los Angeles County Department of Public Health; Claudia Rankine '86, acclaimed poet and professor; Hernando Garzon '84, director of Kaiser Permanente Emergency Management and medical director for Relief International; and Kristin Forbes '92, the Jerome and Dorothy Lemelson Professor of Management and Global Economics at MIT.

Williams Adopts Quick Cost Calculator

To help prospective students and their families more easily see what college will cost them, Williams, along with the University of Virginia, is now using My inTuition, the quickest calculator available to the public.

Developed by Wellesley College, the calculator asks six basic financial questions before providing a personalized estimate of what it would cost for an individual to attend Williams. That's far fewer than the 40 or so questions typical of college cost estimators.

My inTuition takes a only few minutes to complete and provides a breakdown of estimated costs paid by the family, work-study, loans and grant assistance provided by the college.

Many families, especially low- and middle-income ones, are unaware that elite colleges can be affordable—sometimes even more so than public or state schools. "We want every student to know what assistance is available, and that cost should not be a barrier to attendance," says Williams Provost Will Dudley '89. "We hope that the calculator, which quickly generates accurate, personalized price estimates, will encourage all qualified students to apply."

PHOTO BY TIM NAGLE-MCNAUGHTON '18

READING ENRIQUE'S JOURNEY

Sonia Nazario '82 spoke about her Pulitzer Prize-winning book, *Enrique's Journey: The Story of a Boy's Dangerous Odyssey to Reunite with his Mother*, at the '62 Center in September as part of the Williams Reads program. Hers is the first Williams Reads book written by an Eph. You can listen to a podcast about her experiences researching and writing the book, as well as her thoughts on immigration, at http://bit.ly/NazarioPodcast.

In Memoriam

"Hank was a real Yankee gentleman: reserved but gracious, polite but playful, humble but widely effective. His almost 40-year tenure in our financial aid office … has helped make possible the education of countless students, here and elsewhere."

President Adam Falk in a letter to the campus community about the death of Henry "Hank" Flynt '44 on July 11 at the age of 93.

Flynt was Williams' director of financial aid and associate dean of graduate fellowships from 1950 to 1988. He is considered one of the architects of the need-based financial aid system that now predominates at Williams and other similar colleges. He was an influential member of the Williamstown community, serving on the board of the Williamstown Theatre Festival and as a volunteer with the Congregational Church, historical museum and Pine Cobble School. With his father, Henry N. Flynt, Class of 1916, he helped make Historic Deerfield a leading center for the appreciation of New England history. He received a Williams Bicentennial Medal in 1999. Among his survivors are four children, including William A. Flynt '75, and four grandchildren, including Molly C. Flynt '09.

Augenbraun '15 Wins Apker Award

Benjamin Augenbraun '15 has received the nation's highest honor for undergraduate physics research, becoming the fifth Williams alumnus in recent years to win the Leroy Apker Award from the American Physical Society.

The award is presented to two undergraduates each year—one from a Ph.D.-granting institution and one from a non-Ph.D.-granting institution. Over the past 20 years, more Williams alumni have received Apker awards than alumni from any other college or university in the country.

Augenbraun's research, completed in the lab of Professor Tiku Majumder, was a thesis on experimental atomic physics using

laser spectroscopy to research the Stark shift, a phenomenon whereby atoms, in this case indium, deform in large electric fields.

"Ben spent two years working in our atomic physics laboratory, growing from an enthusiastic participant to a true research partner who, by the end of his Williams career, was not only running the complicated experiment entirely by himself, but also charting the direction of the future of the project," Majumder says.

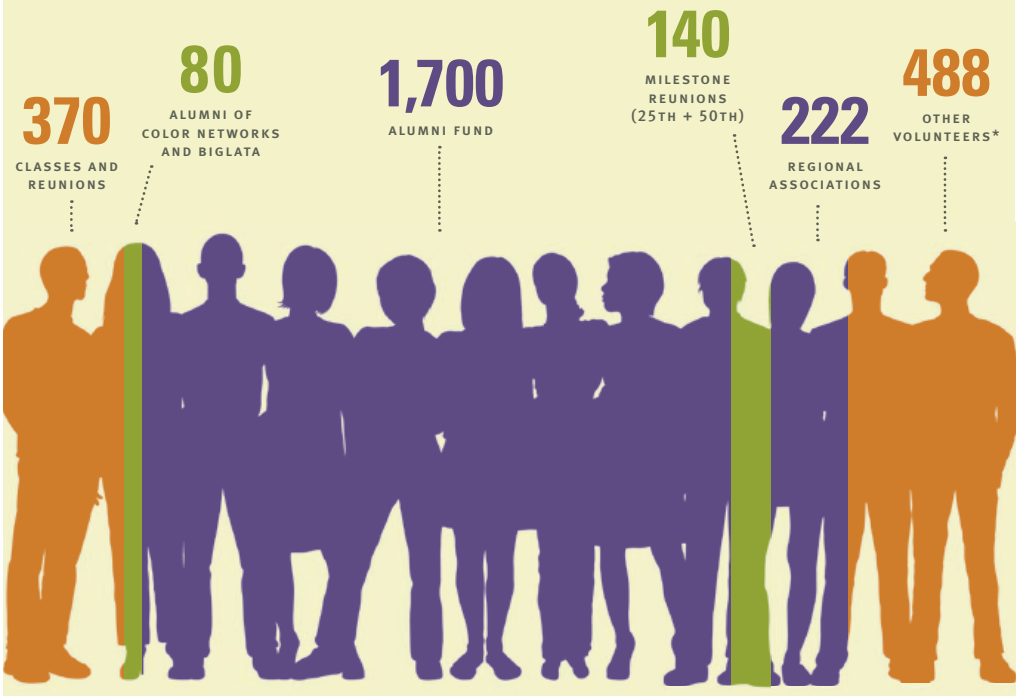
Augenbraun is now pursuing a Ph.D. in physics at Harvard University, where he's part of a research group studying cold molecules.

BY THE NUM3ERS

Purple with Purpose

Williams has the oldest continuous alumni association in the world, and it's among the strongest, most engaged and most devoted. Six out of 10 alumni make gifts to the college every year, and each June more than 3,000 alumni and family members return to campus for reunions.

Some **3,000** alumni and parents are active volunteers for Williams in these areas:

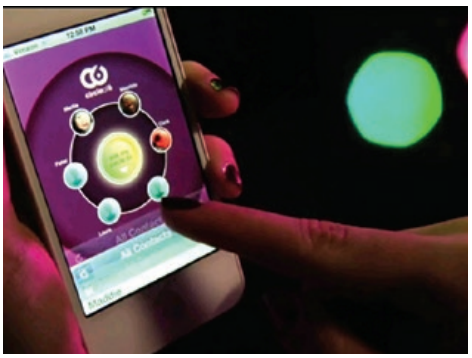


*INCLUDES TRUSTEES, ALUMNI SOCIETY LEADERSHIP, ADMISSION AND CAREER VOLUNTEERS, AND MANY MORE

Campus Culture Changing Around Sexual Assault

A mobile app called Circle of 6 is helping change the way Williams students think about sexual assault prevention.

The app allows users to create a list of six friends they can call or text easily, whether it's to seek assistance in an uncomfortable situation, ask a friend to talk, find help getting



home or connect with campus-based resources. Last year Williams became the first college to pilot the app.

According to anonymous usage records, Williams students are accessing Circle of 6 an average of 134 times per day. Meanwhile, the results of focus group sessions conducted on campus over the summer and data from the college's recent Attitudes on Sexual Assault survey show that students increasingly see themselves as peer supporters engaged in collective preventive action.

According to the survey, 69 percent of respondents said they checked in with a friend who looked very intoxicated and was leaving a party with someone; 82 percent said they helped an intoxicated or otherwise challenged friend get home; and 52 percent said they interrupted a conversation when it appeared that one person looked uncomfortable. Focus group participants indicated that they took texts from the app seriously and appreciated its privacy.

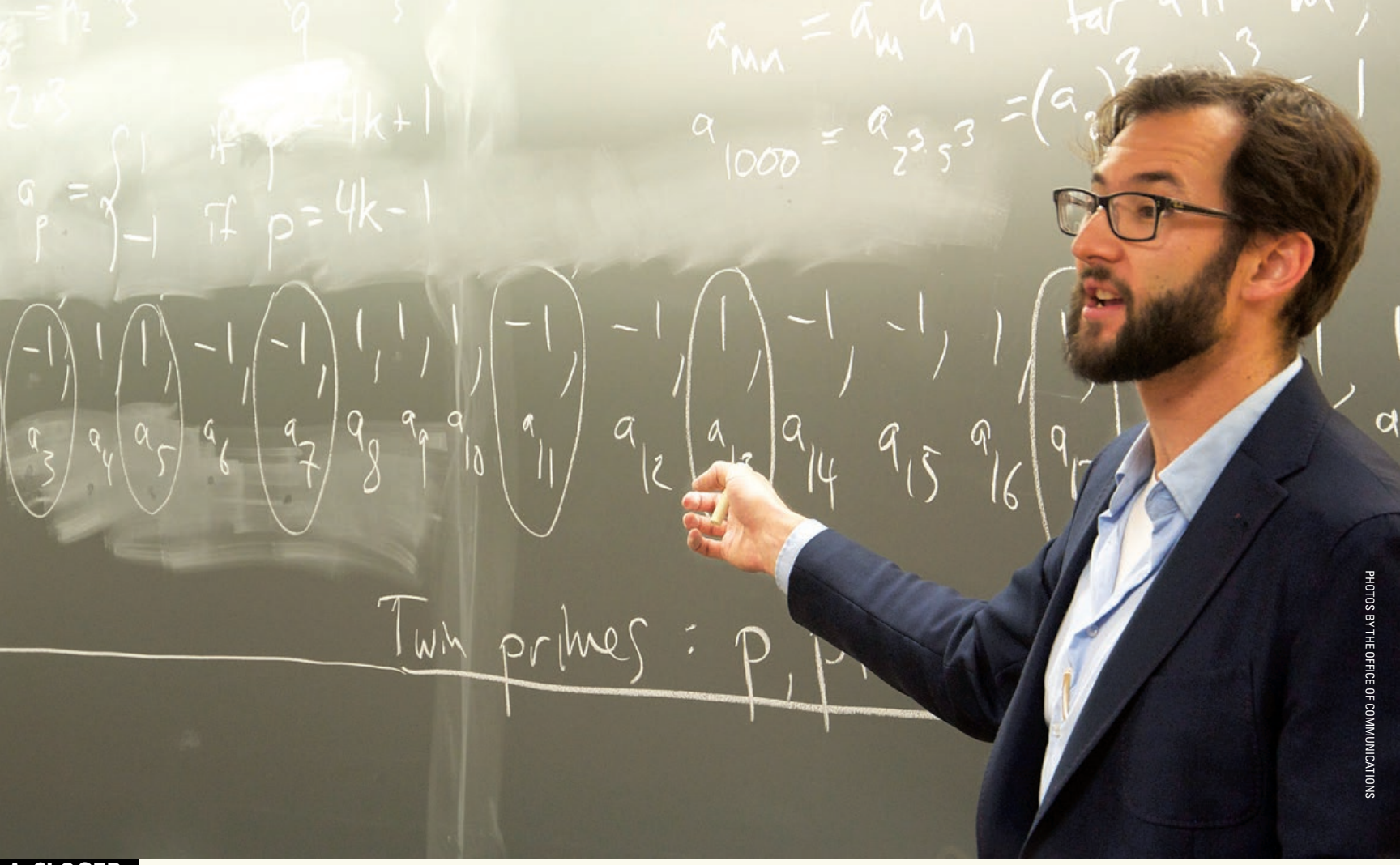
Among other initiatives, the college will be piloting sexual assault prevention strategies to be developed by the Center for Effective Public Policy in partnership with colleges and universities.

"One of the keys to successful prevention work is fostering both individual skill-building and cultural change," says Meg Bossong '05, the college's director of sexual assault prevention and response. "The Williams community is thinking deeply and often about how to create safety, and we're seeing those conversations expand across the whole year, not just during orientation times when the focus is most intense."

PHOTO BY ESTHER TURAY '18

STARTING THE CLOCK

On Nov. 10, the Class of 1966 Environmental Center officially began its pursuit of Living Building Challenge status, the highest standard for environmental performance for a building. To meet the challenge, the center will need to operate for 12 consecutive months using only the power and water produced and collected onsite, among other rigorous measures. It's no easy task, with heavy use expected for the center's classrooms, kitchen, library and meeting spaces. But there's much to be learned in the effort about how to reduce our impact on the planet.



PHOTOS BY THE OFFICE OF COMMUNICATIONS

A CLOSER LOOK

The Faculty Science Lunch

It's a Tuesday afternoon in the fall, and a room in the Thompson Biology Lab is abuzz with activity. In between bites of sandwiches and sips of soup, some 50 science and math faculty follow along as Leo Goldmakher, assistant professor of mathematics, instructs them on paper folding.

Goldmakher draws an asterisk on the top left corner of several sheets of paper, placing one on each table. In an exercise that shows off a bit of what he calls "math magic," he instructs each table to fold its paper in half in such a way that the asterisk is still visible. He then tells all but one of the tables to fold the papers in half again, with the asterisk showing. The participants continue to make folds, with one table instructed to stop each time. Pretty soon, most of the papers have been folded into thick strips.

When they're done, the professors unfold the papers. It's time to connect all this work to prime numbers. Goldmakher fills a chalkboard with numbers and symbols, explaining how the sequence of creases encodes the prime factorization of integers, a subject that's been explored by mathematicians for millennia and is fundamental to modern cryptography. His fellow professors listen intently, asking questions and making observations. The hour flies by, and then the faculty science lunch comes to a close.

A Williams tradition that's at least four decades old, faculty science lunches are held every Tuesday during the academic year. Each week, a different science or math professor gives a short research talk on anything from a question he or she is mulling over to the findings of a lengthy investigation. Professors from across the sciences, in biology, computer science, physics, psychology and statistics—to name just a few—enjoy the opportunity to share a meal together and engage in interdisciplinary exploration.

"Questions that have come up from colleagues outside the speaker's discipline have spurred interesting discussions and, in some cases, have impacted the direction of research by raising new questions and suggesting new approaches," says Tiku Majumder, professor of physics and director of the Science Center.

Often, informal conversation at the science lunches results in collaboration. A few years ago, a chat over lunch led to a biologist and physicist teaming up to model the mechanics of fast-plant motion. They've worked together ever since and co-authored several articles.

Joan Edwards, chair of the biology department, says the lunches have evolved since she first came to Williams in 1979. "There's better food," she says with a laugh. "But what's also changed is the depth and the level of the research. And the participants—more women!"

For Edwards, there's an abiding reason for attending: the friendships across the disciplines: "I can talk to a friend about the need to go to an opera together soon and learn that we have high-speed eye tracking equipment that I could possibly use in my research, all during one lunch."

—Mary Dettloff


growing campus
shrinking CO2 footprint

Sustainable Williams

One small college's role in addressing climate change

The helicopter swung low over the hills on a crisp November evening, veering over the top of Lasell Gymnasium on its way to trace a path across campus. Suspended beneath it, an infrared camera took images of each building as it passed. Looking at the rainbow-colored images later, facilities management executive director Bob Wright saw confirmation of what he'd long suspected. The Log—which began as an alumni watering hole in the 1940s and played host to generations of open mikes, luncheon symposia and late-night foosball games ever since—was a veritable heat sieve.

Outmoded construction and years of deferred maintenance riddled the building with drafts. No matter how Williamstown winters raged, it was the only building on campus without snow on the roof. "The Log was an energy disaster," says Wright. "It had a cupola on top where the heat went right up into the air."

This year, the facilities team gave the building a long-overdue makeover. In addition to fixing

BY MICHAEL BLANDING '95

ILLUSTRATION: LEANDRO CASTELAO

structural problems, they turned the Log from an environmental disaster into an exemplar.

Contractors replaced the dilapidated roof with a new, state-of-the-art, standing seam metal roof and installed an array of photovoltaic cells on top to provide a quarter of the building's energy needs. Clapboards were removed to blow insulation into the walls, and old light bulbs were replaced with high-efficiency LEDs.

When the building reopened in November, nostalgic alumni could breathe a sigh of relief that the original fireplaces, walls full of memorabilia and initials carved into wooden tables all remained intact. Despite the nod to the past, however, the building represents a vision of Williams' future. The renovation is only one step the college has taken in recent years to become a model of sustainability, reducing energy use and carbon emissions to do its part in slowing the devastating effects of global climate change.

In September, President Adam Falk and the Board of Trustees announced a new goal of reducing emissions on campus to 35 percent below 1990 levels in five years, reaching carbon neutrality by the close of 2020. The ambitious goal is part of an all-hands-on-deck plan to invest as much as $50 million in campus improvements, regional and onsite renewable energy, and education.

"We want to be good stewards of our resources and responsible citizens in the region and globally, but it's also a critical part of our educational mission," says Falk. "This is a really important opportunity to engage students in a conversation about our behavior. To the extent they can take those conversations out into the world, that's an important part of their education."

In 1967, the college was one of the first in the nation to establish an environmental studies program. As the evidence of climate change became increasingly apparent, the work moved beyond the classroom to engage the entire Williams community, beginning with the founding of the Zilkha Center for Environmental Initiatives in 2007. Established with a $5 million gift from Selim Zilkha '46, the center's mission is to "incorporate principles of sustainability into the fabric of campus life." The results of its influence can be seen in the college's green building practices; its work to reduce waste in dining halls, dorm rooms and computer labs; and in projects like the infrared surveys to monitor and reduce carbon emissions.

As the college works toward its new goal, the Zilkha Center, with its three full-time staff and annual operating budget of $119,000, will continue to be a resource, an adviser and, most importantly, a driver of environmental stewardship on campus.

"To set a goal of 2020 for carbon neutrality is on the aggressive side, and $50 million is a lot to invest," says Julian Dautremont-Smith, director of programs at the Association for the Advancement of Sustainability in Higher Education (AASHE). "It's awesome to see an institution that has the resources to get behind this in a meaningful way."

BUILDING GREEN

From 1990 to 2006, the campus saw a slew of building projects, including the Morley Science Labs, the '62 Center for Theatre and Dance, the W.L.S. Spencer Studio Art Building and the Paresky Center. The new buildings increased the college's footprint from 1.9 million square feet to 2.4 million. Over that same period, energy use on campus increased by 50 percent, resulting in a 54 percent increase in carbon emissions, from 21,400 metric tons of carbon dioxide (CO_2) to 33,000 annually.

Students sounded the first alarm. Spurred by the growing evidence of the effects of climate change, environmental groups circulated a petition signed by half the student body and 100 faculty to cut emissions significantly. In response, then-President Morty Schapiro created the Climate Action Committee, which recommended reducing emissions to a level 10 percent below 1990's level—to the equivalent of some 19,300 metric tons of CO_2 annually—by 2020 as well as hiring a sustainability director to oversee development and implementation of a strategic plan to address climate change.

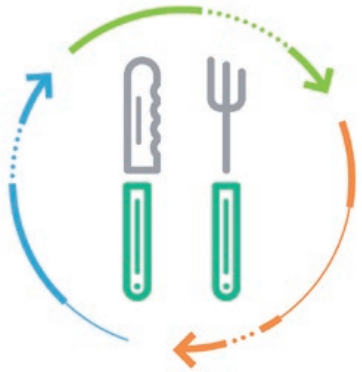
In January of 2007, the trustees voted unanimously to adopt the goal and establish sustainability as an institutional priority. The Zilkha Center was founded that fall, bringing to campus for the first time administrative staff whose sole focus was on sustainability.

One of the first steps recommended by the center was switching the fuel used by the college's central heating plant from No. 6 fuel oil, the cheapest and dirtiest form of heating oil, to natural gas, which produces 30 percent fewer emissions.

"That's clearly still a fossil fuel and has its own set of environmental issues," says Amy Johns '98, director of the Zilkha Center. "But in the short term there are fewer emissions."

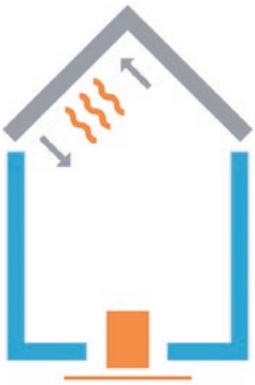
The next step was finding ways to use less energy. To reduce the carbon footprint of new construction, the trustees adopted building standards for projects costing $5 million or more, committing to seek at least Gold certification in the Leadership in Energy and Environmental Design (LEED) rating system put forth by the U.S. Green Building Council, which awards points based on energy conservation.

"Years ago, sustainability was an afterthought," says facilities' Wright. "Now it's the first thing we think about."



Food

The Zilkha Center and dining services have implemented sustainable practices that include purchasing food from local farms and sending 21 tons of compost to nearby Holiday Brook Farm. Reusable utensils, plates, cups and containers have cut down on trash. A new system measures and helps reduce food waste during meal prep; a similar system is being piloted to measure leftover food. Two dining halls eliminated trays, cutting wasted food by 1/3 or more.



Insulation and Weatherization

Infrared surveys of the campus done by helicopter revealed many smaller, older buildings like the Log in need of insulation, new roofs and other improvements. After Goodrich House was insulated in the summer of 2014, the amount of steam used to heat the building dropped by 42%.

Water Conservation

Water use across campus has decreased by nearly 15% since fiscal year 2006. In part that's because the college replaced all of its toilets with low-flow models. In new buildings such as Hollander and Schapiro halls, installation of low-flow fixtures resulted in 40% water savings over conventional ones. Students, faculty and staff are encouraged to be conscious of water use.

The college also now considers the projected energy use per square foot of proposed buildings, expressed in terms of Energy Use Intensity (EUI). The Log had an EUI of 120 when renovations started; now it's 69.

When planning started last year on a new 60-bed residence hall on Stetson Court—the first student housing built on campus in four decades—EUI was at the forefront of the discussion. "It was magical how much it changed the architects' design process," says Johns. "They changed the orientation of the building, the types of materials, the amount of glass." The process resulted in an EUI of 32, compared to an average score of 78 for residence halls at Williams.

So many strides have been made in construction that it can be more environmentally efficient to build an entirely new building than to rehab an old one. That's the direction the college is taking with Bronfman Science Center, which opened in 1968. Bronfman, Sawyer Library and other buildings constructed on campuses across the country between the late 1960s and late 1980s are "not great buildings," Wright says. Because they have shorter lifespans, offer less programmatic flexibility and are more expensive to maintain than most constructed before or after that period, he says, "Every campus is facing either renovating them or tearing them down."

Over the next few years, the 90,698-square-foot Bronfman will make way for a new, similarly sized building, and a 75,000-square-foot facility will be added to the back of Morley Science Center. The two new science buildings will increase the entire science complex's footprint by 30 percent, yet together they are estimated to use a third less energy than Bronfman currently does by itself.

Facilities earmarks $1 million of its $13 million annual operating budget for sustainability projects, working with the Zilkha Center and others to prioritize them. The projects might include blowing new insulation into older buildings through holes drilled in the walls, replacing oil boilers with more efficient gas ones, installing low-flow toilets and waterless urinals, and replacing windows and light bulbs. Last year, facilities replaced all 6,000 light bulbs in Morley Science Center, reducing energy usage from 186 kilowatts to 163 kilowatts per year per bulb and saving $16,800 a year in the process.

The infrared surveys done by helicopter revealed other buildings in addition to the Log in need of roof replacements, including the college's largest residence hall, Mission Park. More critically, they showed which underground steam lines were losing massive amounts of heat and needed insulation.

Of course, the biggest example of, and greatest ambition for, green building on campus is the new $5 million Class of 1966 Environmental Center, home to both the Zilkha Center and the college's Center for Environmental Studies. On Nov. 10 the environmental center began extensive monitoring to prove it can live within its means for a full year, using only the power created and water collected onsite to meet the Living Building Challenge (see "Greener Than Green," *Williams Magazine*, summer 2015). It's no easy task, with heavy use expected for its classroom, kitchen, library and meeting spaces—and it's possible that Williams won't meet the standards initially.

"The purpose of this is more educational than operational," says Ralph Bradburd, chair of environmental studies and the David A. Wells Professor of Political Economy. "Students will experience the extremes of living with a zero footprint. It's a real demonstration that the college is walking the walk."

The college's concerted efforts toward sustainability are already bearing fruit. In the fall of 2012, CO_2 emissions were recorded at 20,800 metric tons, hovering around 1990 levels and within striking distance of the Climate Action Committee's original goal a full eight years ahead of schedule.

There was a brief uptick, when emissions rose to 24,400 as a result of construction of the 140,000-square-foot Sawyer Library. But it was clear that the college's goal—however aspirational it may have seemed in 2007—was now far too low. The impetus to change it, once again, began with students.

INVEST/DIVEST

The parade stretched across campus last April, with more than 100 students, professors and alumni wearing bright orange shirts that read, "Will you stand on the right side of climate justice?" They carried signs with slogans like, "It's Our Turn" and "Invest in Our Future." The goal of the procession, which ended at the dedication of the environmental center, was contained in a single word: Divest.

The movement of colleges and universities to divest endowments from fossil fuel companies has surged across the country over the past few years, akin to the 1980s movement to divest from companies doing business in apartheid South Africa. A student-led group called Divest Williams urged the college to

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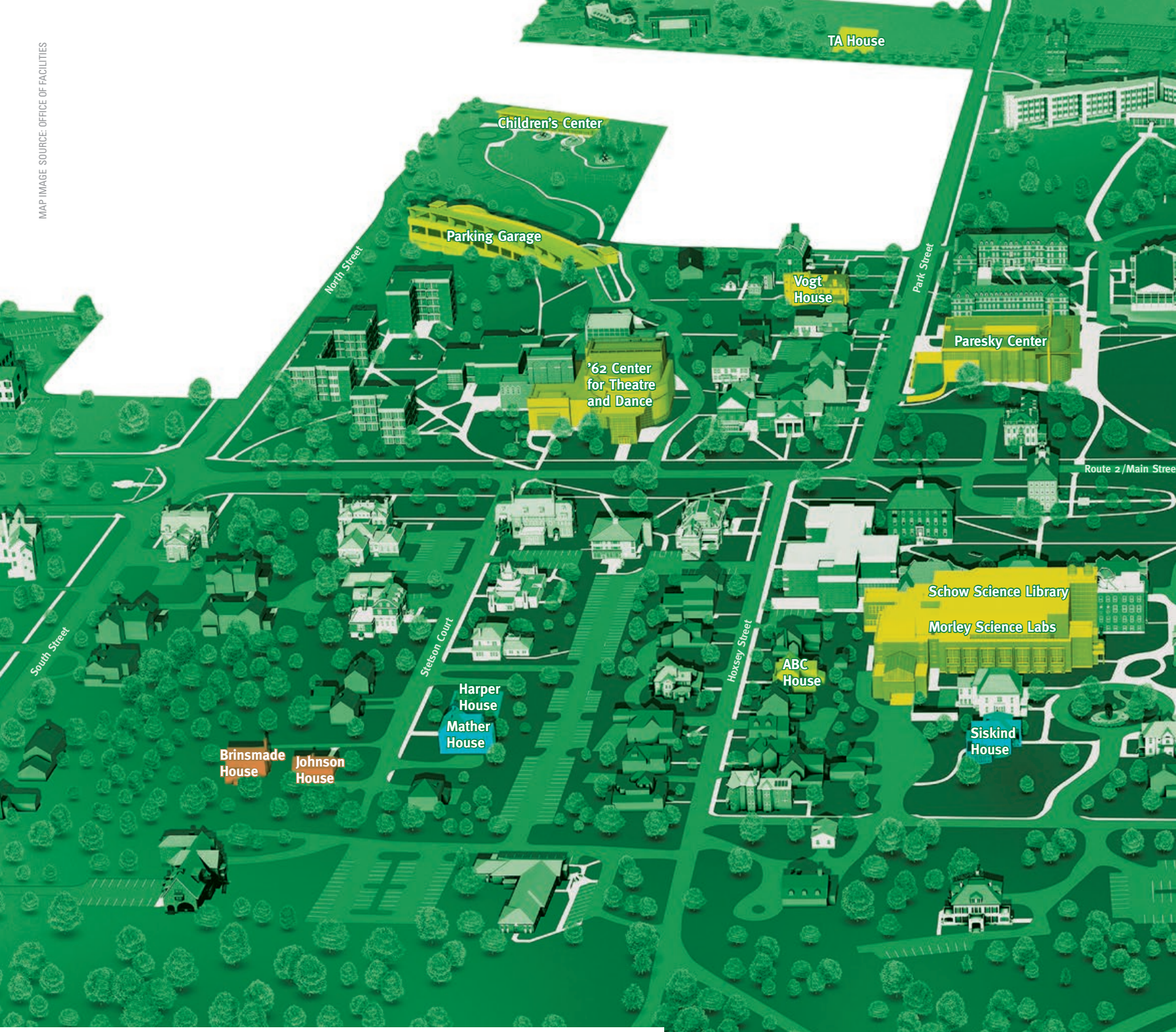


Growing Campus › Shrinking CO2 Footprint

In 1990, built square footage on campus totaled 1.9 million, and emissions stood at 21,400 metric tons of CO2. By 2006, a slew of building projects grew the campus footprint by 26% and emissions by 54%, where they peaked at 33,000. Additional building projects added another 3.8% to our square footage by 2014, while sustainability efforts brought down emissions 14% from the 2006 peak. Over the next five years Williams will continue to reduce its emissions to 35% below 1990 levels.

How the campus has changed since 1990

divest its $2.8 billion endowment from the 200 companies with the largest fossil fuel holdings, circulating a petition signed by 600 members of the Williams community.

Meanwhile, a quieter but equally forceful student campaign was under way to reduce college emissions even more. A petition calling for setting a new target of 80 percent below 1990 levels by 2050 was signed by 1,500 people.

The Campus Environmental Advisory Committee and Advisory Committee on Shareholder Responsibility weighed in on both proposals, and the trustees spent several months considering them and determining how the college would address climate change. In September, President Falk and the trustees announced the goal of carbon neutrality by the end of 2020 and a host of related initiatives. While crediting the divestment movement in part with spurring more urgent action, the board decided not to divest in the ways requested by petitioners.

"We have determined that the college will respond to this imperative not by divesting from a particular set of companies, but rather by making significant investments on our campus and beyond," the announcement stated. In fact, Williams had already withdrawn its direct investments in fossil fuels as part of a wider strategy to move away from investment in all directly held stocks. As with most colleges, however, the vast majority of Williams' endowment is managed by independent fund managers in commingled funds. Withdrawing from that arrangement to return to managing its own investments would come at a significant price.

"It would be hard to imagine absorbing an impact of that magnitude without it affecting the experience of students in really significant ways," Falk says.

The decision went beyond financial concerns. "In my view, divestment is a very weak form of leadership—it's passive and doesn't ask anything of the people in our community," Falk says. "If the top 50 colleges sold their stocks in some companies, that would be a statement. But if the top 50 colleges all committed to going carbon neutral, that would be much more powerful."

Meeting the new goal requires much more than improving energy efficiency. It will also mean significant investments in alternative energy on campus and in the region. The campus currently uses 24 million kilowatt hours of electricity per year, according to Matt Sheehy, associate vice president for finance and administration, whose office collaborates with facilities on fuel purchasing. A few years ago, Williams installed a co-generator that runs off the steam from a high-pressure boiler, producing 4 million kilowatt hours of electricity. Another 10 million is expected to be produced starting as early as December 2016, when another, larger co-generator goes online.

"Then we are left with 10 million. What do we do with that?" asks Sheehy. Solar panels on new and existing buildings, including the environmental center and the Log, will offset about 5 percent of that amount, he says. The rest will need to come directly from investing in energy-reduction efforts and new alternative energy projects.

The college has hired an energy consultant who's been in discussions with several solar and wind energy developers. Committing to purchase from them at an increased price, say 10 cents to 12 cents per kilowatt hour versus the 9 cents the college currently pays, may help make projects feasible that weren't before. To increase Williams' buying power, the Zilkha Center is partnering with the Five Colleges, including Amherst, in a consortium that would make investments together. Ideally, Johns and Sheehy say, such investments would be in Berkshire County, but the college is searching for viable projects throughout New England.

Even with electricity from 100 percent renewable sources, the college still needs to address emissions resulting from operations such as heating buildings, food production and travel to, from and around the campus in order to reach carbon neutrality. These numbers are more difficult to track, with many factors—such as extreme weather—beyond the college's control. But the Zilkha Center is working with students and departments across campus to raise awareness and share ideas. This semester, students expressed interest in winterizing dorm rooms, taking a page from the popular Winter Blitz program that helps local residents winterize their homes.

Getting to carbon neutrality will likely involve carbon offsets—a practice in which

Lighting

Bulb replacement and other conservation measures were completed in 80% of college dorms. In Morley Science Labs, all 6,000 light bulbs were changed from 32-watt incandescents to 28-watt fluorescents, reducing energy used by 12.5%, to 163 kilowatts.

Clean Fuels

The college's central heating plant switched the fuel oil it burns from No. 6, the cheapest and dirtiest form of heating oil, to natural gas, which produces 30% fewer emissions.

companies or nonprofits pay into an alternative energy or forestry project as a way of compensating for their own emissions. The act can be controversial; carbon offsets are hard to measure and can seem like buying the right to pollute.

"I don't think anyone can totally get to zero without some form of offsets," says AASHE's Dautremont-Smith. "The question is how much those will be a part of the mix."

The plan announced by trustees in September calls for purchasing offsets only after all other means have been pursued vigorously. In the meantime, the college is exploring its own means of creating offsets locally. One way is by partnering with a nonprofit in Williamstown or North Adams and giving it a no-interest loan for an insulation or roofing project that the college can count toward its own emissions reduction.

"It makes it easier for us to make sure the reductions are actually happening," says Johns. "But it also allows multiple benefits at once. If there is a struggling nonprofit having difficulty paying its heating bills, we can help them with that, and they can have more money to put toward their mission."

WASTE NOT

Raising awareness and creating partnerships are hallmarks of the Zilkha Center's work around campus. In 2008 the center partnered with library and technology staff to track the amount of printed pages left at copy machines and printers, counting 500,000 sheets in the fall. With student and faculty input, they developed a printing quota, implemented in 2009 using software called PaperCut. That, coupled with efforts encouraging faculty to accept homework and papers electronically and to think carefully about printed materials, has reduced paper consumption by 30 percent.

In 2011, the center worked with dining services to implement a sustainable food and agriculture program to reduce the college's carbon footprint and support farms in the area. Now fresh produce comes from Peace Valley Farm in Williamstown, milk from High Lawn Farm in Lee and yogurt from Sidehill Farm in Vermont, and dining services regularly seeks out new partnerships.

The dining halls increasingly offer seasonal menus and make use of new equipment such as a pesto processor and blast chiller that preserves produce for later use. They also experiment with "no-impact" meals using only those foods grown within 150 miles. "For breakfast, we'll serve apple cider instead of orange juice," says Bob Volpi, director of dining services.

Last year, dining services instituted LeanPath to measure food discarded during meal preparation. The system consists of a scale attached to a tablet computer connected to the Internet, and staff can monitor waste in real time. "It changes our awareness," says Volpi. "Let's say I'm making stuffed peppers. I may now just take the stem off, where in the past I may have cut off the whole top of the pepper and thrown it away."

Mission Park's dining hall is piloting a similar system to track the food students throw away after meals. Before clearing their plates, students can weigh how much is left over, raising their awareness about waste and helping dining services staff tweak menus. Two of the college's three dining halls have done away with trays, which research has shown can reduce the amount of wasted food by a third or more.

The Zilkha Center began working with dining services five years ago to provide reusable drawstring bags for takeout at the Paresky Grab 'n Go and the Science Center's Eco Café. They also purchased plastic "eco shells" for takeout from Whitmans' Dining Hall. Students borrow the shells, which are cleaned and sanitized between uses. Dining services purchases 2,000 shells annually, replacing the 100,000 paper takeout containers that, until recently, were thrown away each year.

Using reusable utensils and plastic plates and tumblers for major campus events such as Mountain Day, Commencement and Reunion also cuts waste dramatically. "After doing an event like Convocation for 2,500 people, the waste we have is equal to only a barrel-and-a-half of napkins," says Volpi. In the past, for an event that size, custodians hauled away two dumpsters full of trash.

"Somebody needs to pilot the best practices to combat climate change and figure out what needs to be done and how to do it," says Johns. "Williams has the intellectual capital and prominence to make it happen."

INVESTING IN KNOWLEDGE

To meet its ambitious goals by the close of 2020, it's clear that Williams will need unprecedented creativity and problem-solving across all corners of campus and beyond.

"We need to engage in an important conversation with the community about our behavior," says President Falk. "Where do we want to set the thermostat? Do we want to let students have cars on campus?" Compared to other colleges, Williams has a high percentage of single rooms in its dorms. "In the long run, is that a sustainable way of running residential life? In the end, we need to look at the way we live as a part of the solution to the problem," he says.

In addition to these conversations, the college is planning a campus-wide academic program for 2016-17 called "Confronting Climate Change," a series of events, talks and curricular initiatives throughout the year aimed at educating the Williams community about the science and policy of climate change. And the college is creating two new positions for faculty whose scholarship and teaching are focused on climate change and related public policy.

"Climate change is the challenge of our time," says Bradburd. "We still have to change hearts and minds. There are people who are very excited about what is going on and very committed, and there are some who are oblivious to it all. Our hope is we will make more of the students aware and knowledgeable."

And that's perhaps where Williams can make its biggest investment: in the contributions its students will make as alumni.

"We educate and send 500 students out into the world every year," says Johns. "It's important that they be exposed to these ideas in deep and meaningful ways. You can't teach sustainability without having the practice of it."

Michael Blanding '95 is a Boston-based writer. His latest book, The Map Thief: The Gripping Story of an Esteemed Rare-Map Dealer Who Made Millions Stealing Priceless Maps, *was released in paperback in June.*


TEACH IT

A Weekend for Williams

The Oct. 3 campus launch of Teach It Forward: The Campaign for Williams was a festive affair, featuring more than 250 student performers, food tents and a giant LED screen displaying social media mentions—all sprinkled across Paresky Lawn and the new library quad. Hundreds of students, faculty, staff and alumni gathered for the formal announcement, featuring Leila Jere '91 (above, third from left), president of the Society of Alumni; Greg Avis '80 (fourth from right), campaign chairman; and President Adam Falk (far right, with students). For more information about the campaign, visit teachitforward.williams.edu.

PHOTOS BY ROMAN IWASIWKA, KATE DREW MILLER & ESTHER TURAY '18

PHOTO BY KATE DREW MILLER

TEACHING IT FORWARD

What Makes Williams *Williams*

L-R: Adam Falk, Denise Buell, Edan Dekel and Tiku Majumder

"Williams is a place where we're engaged in a million conversations and one grand conversation all at once. And it's a conversation that goes on forever."

So said Professor of Classics Edan Dekel during a panel discussion hosted by President Adam Falk during the Oct. 3 campus launch of Teach It Forward: The Campaign for Williams. The wide-ranging conversation, held on the MainStage of the '62 Center for Theatre and Dance, also included Denise Buell, dean of the faculty and the Cluett Professor of Religion, and Tiku Majumder, Science Center director and professor of physics.

Dekel's statement was in answer to Falk's question to the group: "What is it about being here that's particularly special?" But his words also provide context for the campaign.

Aimed at raising $650 million and engaging the entire Williams community in building the future of the college, Teach It Forward is the most ambitious campaign in Williams' 222-year history. Fundraising priorities include deep investment in financial aid, faculty support, undergraduate science education and the student experience.

At the heart of the campaign are three questions: Who will we be? How will we teach and learn? And what difference will we make? The conversation among President Falk, Buell, Dekel and Majumder offers important answers.

WHO WILL WE BE?

"In the sciences, the broadening of the student body has had a number of great effects, especially given the kind of collaborating that goes on at Williams. … It's so valuable to have students who've had different kinds of training, knowledge bases, ways of thinking and problem solving. … In the sciences we have more students from under-resourced high school backgrounds but who have tremendous talent and passion, and Williams is ideally positioned to nurture them." —TIKU MAJUMDER

"We need to find people that … are willing to explore the different kinds of mindsets required to be at a place like this, to make a commitment that goes beyond just being an excellent researcher and excellent teacher but also being collaborative, global and interdisciplinary—even in your off-hours, when you're not in your classroom or lab." —EDAN DEKEL

"We have more faculty who are and will be retiring in the next dozen years or so, which means the faculty's … getting younger. … I see the ways in which each department and program is thinking about what the curriculum can look like and paying attention not only to looking for ways to diversify the faculty so that it looks more like our student body … but also thinking about the ways that graduate education is … increasingly interdisciplinary in its methodology. … My newer colleagues are bringing perspectives to the college that are fully in keeping with the mission we've always had, to be in conversation with each other across and outside of our units, as well as to do the work inside our departments and programs as well as we can for our students." —DENISE BUELL

HOW WILL WE TEACH AND LEARN?

"My classroom technology is a piece of chalk and the truth. … No matter what kind of course it is, no matter what technique I use, it always comes back to the same core thing—the authentic encounter between the student, the instructor and … the material. To have as intimate and authentic a meeting between those three things is the core of every successful teaching experience I've ever had. … I try to put all the attention on that interaction, to get people to come as close to the thing as possible, to question it, to examine a concept or text from as many perspectives as possible. … You can use technology and incredible databases and library resources, and you can use a 500-year-old book and the textbook in front of you, but you learn to bring all those things together … to collaborate with your scattered self." —DEKEL

"I worked with a very advanced physics student, a senior. … He had developed such a sense of responsibility for his own learning … that clearly came from not just what he had been taught but the way he had been taught and the culture of responsibility that had been inculcated by the interactions he'd had in classes and tutorials with other students." —ADAM FALK

"I love that I get to teach non-major students about the science of music and sound … because I'm an amateur musician. … Then I have the juniors and seniors who have had four years of preparation. I teach them in a small setting where I get all these wonderful questions that I often have to answer, 'That's a really good question,' and pause to think to see if I actually have an answer. And I get to work with students in the lab. … We're not outsourcing any part of this teaching." —MAJUMDER

"My goal with students is to get them thinking and talking with each other and not just with me. … I try to create a context in which … my role as the instructor [is not] to be the lightning pole … but to actually be the person who helps create the conditions for unknown weather so that the students are engaged with a generous spirit, in a capacious way, with a curious manner but also forced to confront complexity." —BUELL

WHAT DIFFERENCE WILL WE MAKE?

"Eventually the idea is you get [students] to take more responsibility for their own education. … So that they're working together, working on their own and really appreciating that, though it may be a hard transition from the kind of teaching and learning that they had in high school … it's not so much about 'Did I see this problem before?' but, instead, 'I've never seen this problem before, but let's figure out what step 1 might be to solving this problem. … When it clicks, it's just really exciting." —MAJUMDER

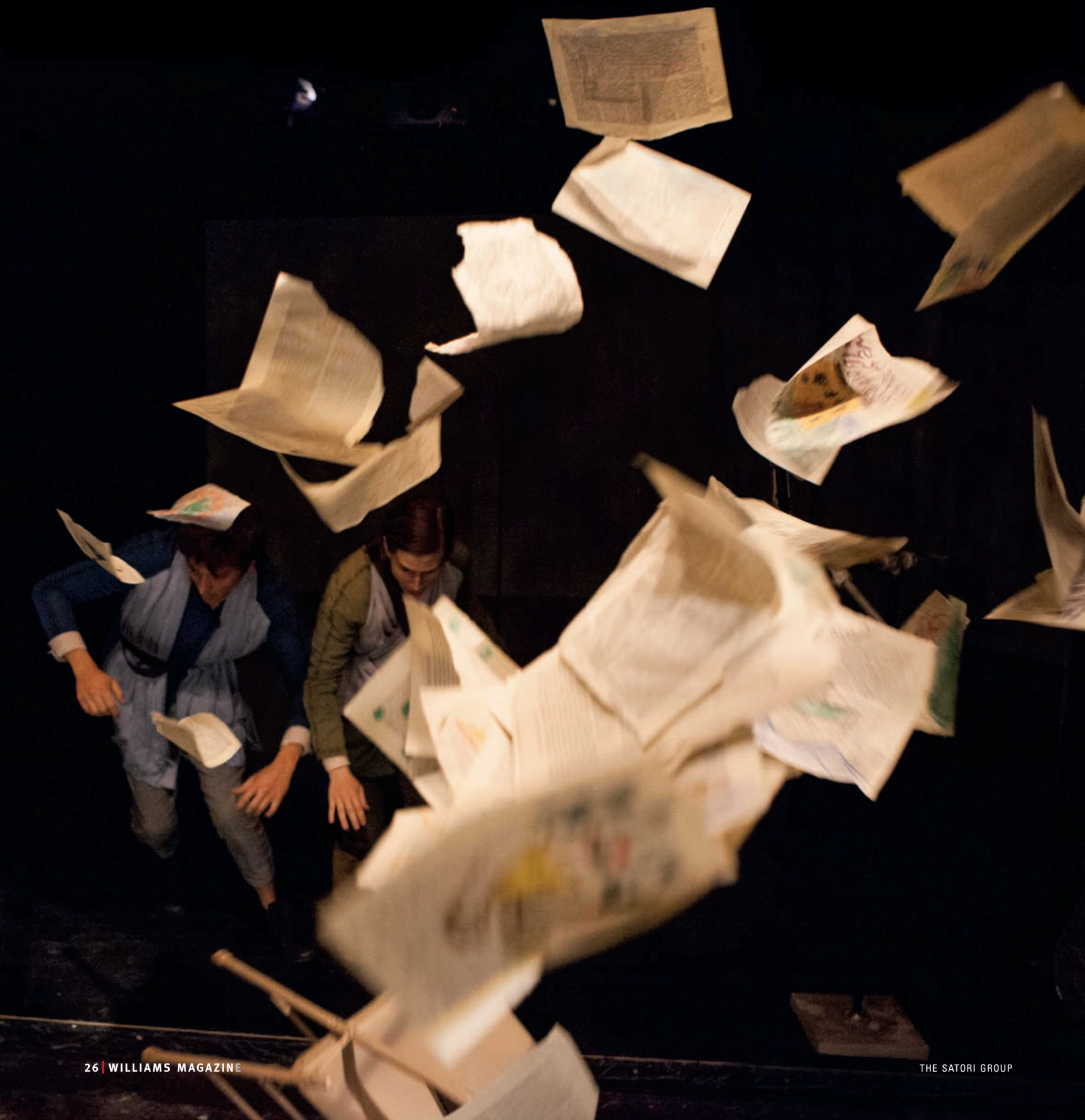
"I often think of the classroom as just the starting point. … It's so important to get students to develop their own taste, their own understanding, their own capacities, their own interests—and then to take responsibility on an individual paper that they're writing, on a problem set, on a project, working in the lab, or on a thesis they're writing." —DEKEL

"If we can get our students to be comfortable with ambiguity, uncertainty and conflicting ideas that they hold in their heads at one time—to work their way through that—it's almost the most important thing in this day and age we can give them." —FALK

"I wanted to be at a place where I could get to know my students, learn from them, share my passion for all the things I'm interested in. … I can paint outside the lines in terms of my scholarship and in terms of my teaching and training … and be a part of the workings of this college—not just in the role that I'm now in administratively but as a faculty member all the way along. To be able to think with my colleagues and the students about how we want this college to be—that's something I couldn't have gotten at any other place. We do it so well here." —BUELL

WATCH THE ENTIRE DISCUSSION "WHAT DIFFERENCE WILL WE MAKE?" AT HTTP://BIT.LY/TIFPANEL.

Young alumni making careers in the performing arts share the lessons they learned on the stages and in the spaces of the ’62 Center for Theatre and Dance, which is now entering its second decade. BY KEN KEUFFEL



THE SATORI GROUP

ACT II

Lauren Hester '07 still recalls the intense process of developing and staging four original plays the fall of her senior year as part of Theatrical Self-Production.

The course explored the successes and failures of contemporary theater ensembles, and then students created a company of their own to mount the productions. "We were left to create our own content," she says, "to explore several methods of devising."

Their canvas was the CenterStage, a black-box theater in the newly opened (at the time) '62 Center for Theatre and Dance. The students were encouraged to make use of the entire space, including rigging and movable balconies and seating, to maximize audience interaction. They took turns serving in administrative, artistic and production roles.

Spike Friedman '07, who was in the self-production class with Hester, says it was "the closest thing to real-world preparation in theater-making that I can imagine being offered in an academic setting."

It also led directly to the creation of the Satori Group, a Seattle-based theater ensemble founded in part by Hester, Friedman and four other classmates shortly after their graduation. The group has since presented some 20 works in various stages of development—most of them original, and nearly all in Seattle. These include *Linedry*, a haunting, nearly wordless performance set in the woods; *Microdramas*, a series of intense theatrical "experiences" intended for one audience member at a time; and *Returning to Albert Joseph*, an experimental play about love and language that had a two-day run at the '62 Center in September.

With plans in the works for a national tour of *Albert Joseph*, and increasing recognition outside of Seattle, where the ensemble is a darling of the arts-friendly press, Satori is poised to enter its second act. Its members are just some of the young alumni who benefited from the '62 Center and are now making names for themselves in the arts world.

Actor and writer Donald Leungo Molosi '09 splits his time between the U.S. and his native Botswana, where he founded a theater company, writing and performing in solo shows. Scenic designer Cate McCrea '13 is developing an impressive portfolio that began with student productions and a career-launching internship at Williams. And experimental artist Randy Reyes '14 is creating, performing and teaching in Berlin, Germany; Olmué, Chile; New York, N.Y.; and West New York, N.J.

For these alumni and many more, the '62 Center has been an incubator, a lab and an inspiration.

growing theater

THE SATORI GROUP

The Satori Group was founded in 2007 by six Ephs and five graduates of the University of Cincinnati College-Conservatory of Music with the goal of generating new work "with an eye toward audience experience," as the company's website states. They started out in Cincinnati, where their first production, *iLove*, won Producer's Pick at the Cincinnati Fringe Festival. A second production, *rsvp*, premiered at the festival in 2008.

Satori then set out to find a permanent home, choosing Seattle for its vibrant theater scene and affordable, incubator-like spaces. For a time members worked for free, each donating monthly dues to cover the cost of rehearsal space and provide seed money for the group's first regional work, *Tragedy*, in 2009.


RANDY REYES


CATE MCCREA


DONALD MOLOSI

Today, the group has a core company of 11, including seven Williams alumni. There are also 10 associate artists. Many Williams students have spent summers working at Satori, and some, like Liza Curtiss '10 and Quinn Franzen '09, are now core members.

Much of Satori's philosophy is deeply rooted in its founders' Williams experiences. The company encourages ideas, no matter their origin. Developing those ideas takes time—years, in some cases—with audiences invited to view and participate in the process.

Albert Joseph, Satori's most recent work, has been in development for five years. "The look, feel, aesthetic and means to tell the story all derive from the work of our ensemble and guest artists," says Friedman, who was an economics and theater major at Williams. "Large chunks of the show transpire wordlessly. The movement and look of those moments was first scored in a workshop back in Seattle with Satori company members and codified with the group in Williamstown."

The ensemble makes use of its Seattle headquarters in the sprawling LAB@Inscape much in the way its members used the '62 Center as students.

"We were encouraged, as soon as we entered the '62 Center, to think of every inch of the building as usable space, and I enjoyed my time on those brand new stages," says Hester, who was an English and theater major, referring to the flexible CenterStage, the MainStage proscenium theater, the Dance Studio and the renovated Adams Memorial Theatre (AMT). "But we learned so much by staging scenes for acting or directing class in the dressing rooms, on the catwalks above the theaters and in every little niche we could find. We use that immersive audience experience in our work to this day."

Satori maintains a close relationship with Williams through artistic residencies, alumni events and the work of founding member and artistic director Caitlin Sullivan '07. Sullivan, who was a political science and theater major, also serves as artistic director of the college's Summer Theatre Lab, a seven-week program at the '62 Center that immerses students in every aspect of stage production.

The summer lab has transformed theater education at Williams, says Robert Baker-White '80, theater department chair. In the past, faculty and students cleared out of the Adams Memorial Theatre in the summer to make way for the Williamstown Theatre Festival. But the 160,000-square-foot '62 Center has plenty of space for students to remain on campus, "functioning as a company and producing their own work" as well as helping theater professionals participating in the lab to develop their own projects, Baker-White says.

Sullivan says the Summer Theatre Lab has made her a "fierce believer in the potential of academic institutions as an incubator for new theater and performance."

"Students get exposure to professionals working at the top of their craft," she says. "They get to immerse themselves in the process of creating and producing art and build a network that will be invaluable when they enter the field. Artists get the incredibly rare opportunity to develop work free from commercial or critical pressure. And Williams students' curiosity, creativity, humility and work ethic make them a resource in the development process."

going solo

DONALD LEUNGO MOLOSI '09

When Donald Leungo Molosi '09 returned to the CenterStage in December 2012 to perform his one-man show *Today It's Me*, the story of legendary Ugandan musician and AIDS activist Philly Lutaaya, it was a homecoming in the truest sense.

As a student on that stage, Molosi says he gained "a holistic appreciation of the creative process." But Williams also gave him what he calls "the liberty to be a rounded human being."

Molosi began acting in high school in Botswana and at the Taft School in Connecticut. He chose Williams over a school of fine arts or conservatory program because he knew he wanted to major in political science in addition to theater.

But first he took a turn on Broadway as a lead in *Damn Yankees* in 2004. He also played supporting roles in the TV series *Breakfast in Hollywood*, which aired in 2006 and starred Paul Boocock, and the film *Green Zone*, which was released in 2010 and starred Matt Damon.

At Williams, Molosi deepened his understanding of writing and acting. Omar Sangare, a theater professor affiliated with the Africana studies program, "mentored me into professional solo performance," Molosi says. In 2010 Sangare founded the United Solo Festival in New York City, billed as the world's largest solo-theater festival.

That year, Molosi staged *Today It's Me* at United Solo, performing all the live music and singing, and he was nominated for a Best Actor award. He then won United Solo's Best Short Solo award in 2011 for *Blue, Black and White*, his play about Sir Seretse Khama (1921-1980), Botswana's first president, which Molosi wrote in Sangare's Solo Theatre course.

"The piece he wrote in class reached its presentation on 42nd Street, a dream address in show business," Sangare says. "Seeing his dedication in my class years ago, I was immediately convinced that his commitment would help him achieve his artistic goals."

Blue, Black and White
MOLOSI

Another one of Molosi's solo shows, *MOTSWANA: Africa Dream Again*, a meditation on identity and the African continent, premiered at United Solo in 2012 and was scheduled again for November. He's performed all three of his plays all over the world.

Certainly, Africa figures prominently in his work. In fact, after finishing a master's degree in theater and performance studies at the University of California, Santa Barbara, he returned to his homeland to form the Folk Tale Theatre Company. Calling it the first fully professional theater company in Botswana, Molosi says it's "changing lives because I am hiring people and enabling them to pursue their passions full time."

Molosi's own passions are "fragmented and transdisciplinary." But conceiving of and performing in solo shows are his deepest loves.

"Performing live is difficult, and performing solo, live, is even more demanding, so I do solos partly because I want to challenge myself," he says. "Unlike television or film, where you record your performances, on stage you get only one continuous take—and to do that solo and do it successfully is exhilarating. I love chasing that feeling."

designing a career

CATE MCCREA '13

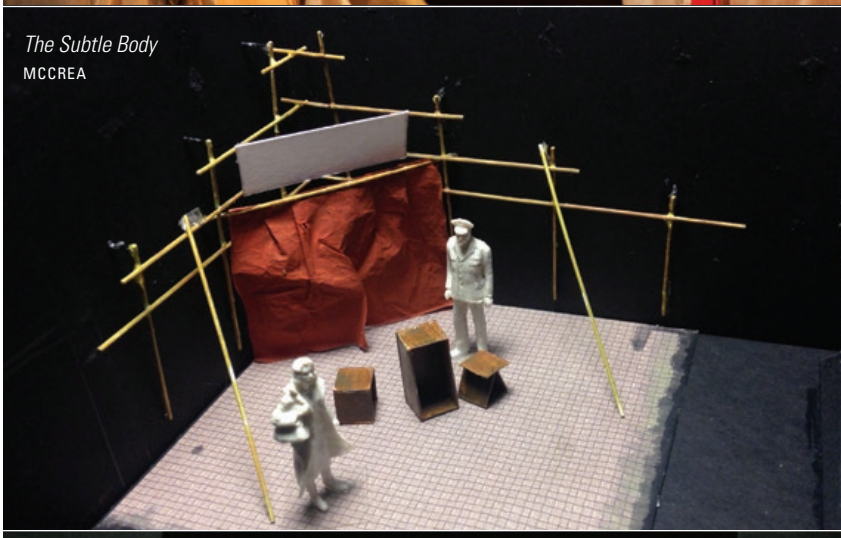
A Winter Study course on lighting design her freshman year set Cate McCrea '13 on the path to becoming a freelance scenic designer in New York City.

The history and theater major loved the hustle and bustle of the '62 Center, working late into the night on class projects and designing sets for student productions.

"Whether those shows were produced by a student theater group or the theater department, it was incredible to be able to put the things I learned in class into practice, go through a full production process and, ultimately, see my work in front of an audience," she says. "Working in the '62 Center as a student comes with a challenge—can you create work that will look good in and live up to the standards of that facility? The spaces themselves can push you to do your best work."

"WORKING IN THE '62 CENTER AS A STUDENT COMES WITH A CHALLENGE. ... THE SPACES THEMSELVES CAN PUSH YOU TO DO YOUR BEST WORK." Cate McCrea '13

The Land is Always Known
SATORI



The Subtle Body
MCCREA

Broken Glass
MCCREA

Returning to Albert Joseph
SATORI

REYES (CENTER) IN OLMUÉ, CHILE

REYES

For her senior honors thesis, McCrea designed the set for a production of Arthur Miller's *Broken Glass*, directed by theater professor David Eppel. Eppel served as her thesis adviser along with Marion Williams, a visiting professor who designs sets and costumes for theater, opera and dance across the country. The designer introduced McCrea to Neil Patel, an Obie Award- and Helen Hayes Award-winning production and set designer for the stage, feature films, opera and TV.

The introduction led McCrea to a two-month internship at Patel's studio. She now regularly works with him as an assistant designer. Their credits together include *Blueprints to Freedom*, which opened at the LaJolla Playhouse in September, and The Civilians' musical *Pretty Filthy*, which ran at the Abrons Arts Center in Manhattan in the spring. McCrea also assisted Williams scenic design professor David Gürçay-Morris '96 on Young Jean Lee's *Straight White Men* at the Public Theater in 2014.

McCrea has been lead set designer for many shows herself, including Megan Campisi's *The Subtle Body*, which the Gold No Trade Theater Company staged earlier this year in Manhattan, and the Satori Group's productions of *Returning to Albert Joseph* in Seattle and Williamstown.

To ensure that more students have access to internship opportunities like McCrea's, the '62 Center recently unveiled a formal internship program as part of its CenterSeries. Over the summer, four professional artists who are scheduled to be in residence and perform at Williams during the 2015-16 season each hosted a Williams student on-site for a four- to five-week paid internship. The students then act as ambassadors for the performers when they arrive on campus.

McCrea now works on as many as four shows at a time. But she welcomes the pace because it gives her "a piece of everything." She also finds it "a useful way to stay fresh on things" because she can "turn away from one thing, work on another and continue mulling problems at the same time."

Between productions, she builds her composition and visual communication skills. She might attend a figure-drawing class or sketch a piece of sculpture on view at a museum. That way, she says, "when my busy time comes around again, I'm an even better designer than I was a couple of months earlier."

breaking barriers

RANDY REYES '14

As part of his senior thesis at Williams, Randy Reyes '14 staged a gallery opening in his dorm room as a way of destabilizing the traditional gallery space. He opened PIELES, a queer nightclub, in the Spencer Studio Art Building's Wilde Gallery to investigate how queerness is embodied on the dance floor. And he engaged a cast of dancers in a site-specific performance at various locations around campus.

He credits all this to a rare contract major in experimental dance and performance studies that took hold in the '62 Center.

Reyes came to Williams via the QuestBridge National College Match, which helps low-income high schoolers gain admission and four-year scholarships to the nation's most selective colleges. He was involved in dance at the Berkshire School but planned to study medicine.

At Williams, however, "I decided to follow my passion and intuition and allow my creative energy to become my drive," Reyes says. "I felt the calling and social responsibility to create work that would have an impact on culture through my own respective history and truth via abstract, magical and artistic ways."

Reyes found mentors in Sandra Burton, the Lipp Family Director of Dance, and Hana van der Kolk, a visiting artist who connected him with Tanzfabrik, a contemporary dance program in Berlin that Reyes attended as a junior.

The close relationships between students and faculty "put forward important examples of ways to work and to live as an artist," Burton says. "As a faculty member, you listen hard to the direction a student believes in, but you also put things on the table that they never considered."

Reyes was introduced to concepts such as experimental performance, improvisation, instant composition, performance art and site-specific work—with the '62 Center providing a blank slate on which to build.

"I FELT THE ... SOCIAL RESPONSIBILITY TO CREATE WORK THAT WOULD HAVE AN IMPACT ON CULTURE THROUGH MY OWN RESPECTIVE HISTORY AND TRUTH VIA ABSTRACT, MAGICAL AND ARTISTIC WAYS." Randy Reyes '14

Says Erica Dankmeyer '91, artist-in-residence in Williams' dance department, "When you walk into the building, you feel you have to answer to it, to deliver its potential. That's what the center is about."

Reyes returned to Berlin after graduation for a SMASH intensive session in physical performance. From there he traveled to New York City's Chen Dance Center, where he was artist-in-residence for the New Steps Series and collaborated with Malik Nashad Sharpe '14 and Myya McGregory '14 on *Made With Organic Ingredients*, presented in January.

Reyes then traveled to Olmué, Chile, for a three-month session of KiM Post School of Visual Theatre-Dance (KiM is short for Kosmos in Movement). The program blends choreography, dance and performance with exploration of nature, Chinese medicine and the ways working on a farm affects participants' creativity. Works were presented in locations including a beach and a mountaintop national park.

He's now pondering graduate school while working on *Barrio Cartography*, to be performed soon in his hometown of West New York, N.J. Developed as a walking tour, Reyes hopes it will cultivate "centers of intimacy" that bring to life "a common cartography full of interweaving stories, histories and memories."

Barrio Cartography, he says, is inspiring him to think about "the framework of the predominantly Latino immigrant community of West New York and how queer voices emerge and become visible."

Ken Keuffel, a writer specializing in the arts, is based in Winston-Salem, N.C.

Connecting Performance to Curriculum and Community

Campus pathways lead into and through the '62 Center for Theatre and Dance. Its oversized glass windows offer views of what's happening inside. And when its lobby doors are flung open, with people and light spilling out along Route 2, the building is "a billboard announcing culture, right as one enters town," says Joe Thompson '81, director of MASS MoCA in neighboring North Adams.

Over the years, the '62 Center has collaborated in myriad ways with MASS MoCA and other cultural beacons in the region, including Jacob's Pillow, the Clark Art Institute and the Williams College Museum of Art. They share spaces for shows and presentations, offer integrated programming around performances and exhibitions, and generally broaden the cultural reach of the Berkshires.

This kind of "creative R&D," as Thompson puts it, is one of the artistic and competitive strengths of the region, and "the '62 Center is one of our region's primary destination attractions."

That's due in part to the Williamstown Theatre Festival. But long after the summer tourists leave, the '62 Center continues forging connections among the curriculum, campus life and the community.

These connections can be found in *A Marvelous Order*, an opera about Robert Moses and Jane Jacobs that debuts on the MainStage March 12 as part of the '62 Center's CenterSeries. It's a collaborative work by composer Judd Greenstein '01 and director Joshua Frankel '02, with choreography by Will Rawls '00 and a libretto by Pulitzer Prize-winner Tracy K. Smith.

In January, Greenstein and Rawls will teach the Winter Study course Portrait of an Opera. Greenstein is also teaming up with music professor W. Anthony Sheppard to teach the spring-semester course Opera Since Einstein, and Rawls will teach Choreography. A panel discussion about staging urban environmental history, hosted by the Center for Environmental Studies and the Department of Anthropology, takes place on March 8. Sheppard is leading a post-performance Q&A.

The production will also be integrated into the curriculum at Mount Greylock Regional High School, with Rawls leading a performance class and a discussion of the pre- and post-industrial landscape of North Adams.

A Marvelous Order is just one of five CenterSeries productions for 2015-16 offering integrated programming for the campus and community. And it's one of more than 130 individual events staged at the '62 Center during the academic year.

That's "several orders of magnitude" beyond what the college offered before the center opened in 2005, says Cosmo Catalano, technical supervisor, production manager and lecturer in theater. Back then, there might have been four or five theater department productions and one or two small touring groups or solo shows presented in the 40,000-square-foot Adams Memorial Theatre (AMT), summer home of the theater festival.

Now, the 160,000-square-foot building includes the 550-seat MainStage, a 150-seat configurable CenterStage, a Dance Studio and several production and design shops in addition to the 200-seat AMT. And with the addition of the Summer Theatre Lab, a seven-week program that immerses students in all aspects of theater-making, the '62 Center is abuzz with activity year-round.

As a performance space, the '62 Center attracts world-class artists including Ping Chong, the SITI Company, the Bill T. Jones/Arnie Zane Dance Company and the renowned Alvin Ailey American Dance Theater. The guest artists visit classes, offer workshops and participate in audience feedback sessions and Q&As.

"The CenterSeries brings in an amazing array of nationally and internationally known touring performance," says Caitlin Sullivan '07, artistic director of the Satori Group ensemble. "Consuming work is such an important part of being a young artist."

Object Lab: Encounters With Art

The Williams College Museum of Art (WCMA) has transformed the Blashfield Gallery into the Object Lab, a space where students can have close encounters with artworks to deepen their understanding of the subjects covered in classes across the curriculum.

Ten faculty members teaching courses including Africana studies, biology, math and theater are taking part this fall in the pilot semester of Object Lab. Each selected between one and eight works from the museum's collection that speak to the subjects they're covering. Entire classes visit the gallery several times during the semester, and students return as often as they like. Some projects must be completed within the walls of the lab.

Biology professor Matt Carter is using the Object Lab to help his Neural Systems and Circuits students understand how the eye processes visual inputs. "We're looking at works of art that highlight motion, some through the use of optical illusion," he says. "I'm asking students to apply what they're learning about visual neural circuitry to what they see on the walls of the museum."

Professors Peter Low, Elizabeth McGowan, Jason Mientkiewicz and Stefanie Solum have assigned each student in their co-taught Art History 101 class a unique work of art to study over the entire semester. "Object Lab is the ideal environment for our students' deep engagement with works over time, from their first encounter in September to their sophisticated analysis of an object they have come to know very well by the end of the term," Solum says.

And James Manigault-Bryant, chair of Africana studies, selected five photographs and three prints from the museum's collection for his course Introduction to Africana Studies. Each work speaks to a different time period in American history that coincides with one of the novels he's teaching. "These photographs provide students with alternative reference points to explore the themes we're addressing through literature," he says. "Viewing the pictures deepens their understanding of the time periods we're discussing."

Because 64 works of art—paintings, photographs, prints and sculpture—fill the gallery space, the Lab provides opportunities for what WCMA director Christina Olsen calls "serendipitous learning." "Courses and objects rub up against one another inside Object Lab, allowing students and faculty to get ideas from the other courses' selections," she says.

The artworks for a course called Modern Pleasure, taught by visiting professor of women's, gender and sexuality studies Margaux Cowden, hang on the wall alongside those for Manigault-Bryant's course. Both professors included several Aaron Siskind photographs from the 1930s, and their proximity sparks a conversation across curricular boundaries that might otherwise not have occurred.

Cowden was excited when she heard about the Object Lab pilot semester, because she knows that letting students get very close to the works of art supports more profound understanding. In previous iterations of her course, she depended on slides projected in a darkened classroom. "Physical proximity to art objects allows for a deep engagement that makes students better readers of any text, be it a novel or a work of art," she says.

Object Lab is open to the public during regular museum hours—including weekends and Thursday evenings. So museum-goers have the opportunity to see for themselves what Olsen calls "a material manifestation of the liberal arts."

—Julia Munemo

To learn more about Object Lab, visit http://bit.ly/objectlab.

PHOTO BY KIM HUGO

Margaux Cowden's class in the Object Lab.

New Course Explores Town and Gown

PHOTO BY ROMAN IWASIWKA

Anthropology professor David Edwards and journalist Christopher Marcisz have teamed up this semester to teach a course about different ways of understanding the relationship between Williams College and Williamstown.

Called Town and Gown: Investigating the Relationship of College and Community, the course starts out with a few short assignments. For one, students observe a local spot and write about what they see. Locations include the B&L Building, once the site of a gas station and now home to college offices and Tunnel City Coffee, and Town Hall, which used to be a college fraternity house. For another assignment, they research a historical conflict between the college and town, such as an early plan to build the '62 Center for Theatre and Dance at the end of Spring Street, or the college's decision to purchase the Greylock Hotel and replace it with the Greylock Quad residence halls.

"The town and the college have been woven together for centuries, and that makes for an incredibly rich research opportunity," says Marcisz, who has worked as a reporter and editor at *The Berkshire Eagle* and is currently a visiting lecturer in anthropology.

Marcisz and Edwards want their students to gain the research skills, interview techniques and writing tools necessary to dig into such complex topics and tell the stories they find. The pair decided to co-teach the course because they believe anthropological studies and long-form journalism have much in common.

"We're all dealing, in slightly different ways, with questions such as, 'How do you do research?' 'What constitutes a good story?' and 'How do you frame your analysis?'" says Edwards, the James N. Lambert '39 Professor of Anthropology.

To prepare for their final projects, each of the 13 students—sophomores, juniors and seniors, some of them anthropology and sociology majors—will pitch several ideas about the intersection between the town and the college, just as they would to a magazine editor, and select the one with the most potential. They'll spend the rest of the semester conducting research and interviews and then writing an anthropological study that reads like creative nonfiction.

"Students can access it from so many angles because it's right here," Marcisz says. "They're living in it—which, of course, is part of what makes it such a rich issue."

—Julia Munemo

Unlocking Classical Chinese

Chinese professor Christopher Nugent is helping to publish a groundbreaking series of English translation volumes that will bring never-before-available Chinese texts to future generations of students.

Called the Library of Chinese Humanities and published in dozens of volumes over the next several decades by De Gruyter, the series will provide facing-page translations of important Classical Chinese texts from the beginning of the Common Era to the 13th century. It will also be accessible for free at the publisher's website; the first volumes will be released this year.

Facing-page translations, in which Chinese texts are viewed line by line alongside their English translations, weren't widely available before, creating a barrier for students who don't have an advanced command of the classical language, Nugent says. Seeing the Chinese alongside the English gives "almost visceral contact with the mind of an important thinker from 2,500 years ago. It also forces [students] to think a lot more carefully about their own language."

There's opportunity for readers to access texts that continue to play crucial roles in literary, aesthetic and philosophical discourses in contemporary China and other cultures, as more people learn about Chinese literature, Nugent says. And interest in studying China and Classical Chinese is rising. At Williams, one of the highest enrollments of any advanced language courses is in Classical Chinese, where students read "the foundational texts of the tradition," he says.

The first part of the Library of Chinese Humanities is a translation of the poems of Du Fu (712–770 CE), who wrote during the Tang Dynasty and is regarded as one of the greatest Chinese poets. Nugent, a member of the editorial board and a managing editor for the series, will also translate a set of texts of medieval Chinese writings on poetry and poetic technique for later volumes.

Nugent says he's excited to contribute to his field in this way and to work with other sinologists, including his former graduate school adviser, Stephen Owen of Harvard University, who is also on the editorial board. "This is going to advance the field and give people like my students access to texts they wouldn't have access to otherwise," he says.

—Francesca Shanks

自京赴奉先縣詠懷五百字 Going from the Capital to Fengxian County, Singing My Feelings (five hundred words)[1]

Adapted from a facing-page translation of Du Fu, vol. 1, courtesy De Gruyter.

▶ Find out more about the Library of Chinese Humanities at http://www.degruyter.com.

A Boy's Perspective on the Holocaust

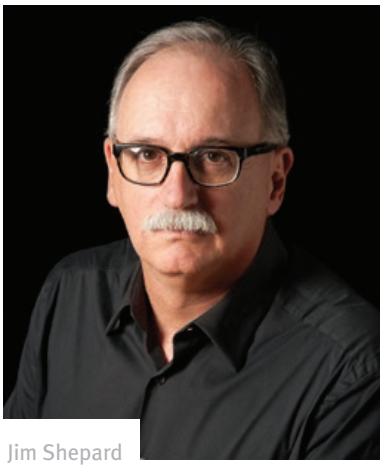


PHOTO BY BARRY GOLDSTEIN, COURTESY OF ALFRED A. KNOPF

Jim Shepard

Jim Shepard's latest novel, *The Book of Aron* (Knopf, 2015), has been called "a masterpiece" by the *Washington Post*; and the *New York Times* calls him "a master of the verbal fingerprint."

The college's J. Leland Miller Professor of American History, Literature and Eloquence tells Aron's story from the boy's perspective in simple language that belies the unfolding horror. Growing up in a rural Polish shtetl and then in Warsaw before the Germans invaded Poland, Aron sees his world shrink as fences are constructed around his neighborhood, and then fill to the brim with death and brutality. He roams the streets with a pack of children, smuggles food back to his tiny apartment, loses his family, gets frostbite, sleeps in the ghetto's corners and crevices and eventually is taken into an orphanage run by Dr. Janusz Korczak, a real-life figure known throughout prewar Europe as a staunch advocate for children's rights and education reform. Though Korczak planned to retire in what would become modern-day Israel, he instead remained with his charges throughout the Nazi invasion and ultimately marched with them to the Treblinka death camp.

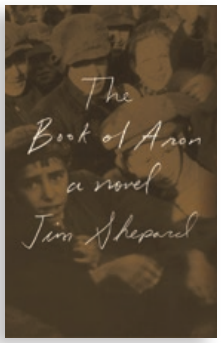
The idea for Shepard's book began with an email from a former student, Creaghan Trainor '98, who suggested the acclaimed author read up on Korczak. Shepard, known for writing about a wide variety of topics and characters including Nosferatu and B-movie monsters, already owned a copy of Korczak's *Ghetto Diary,* so he re-read it. Thus began five years of research and writing. *The Book of Aron* has a lengthy bibliography that includes Holocaust survivors' testimony and a trip to Poland.

Shepard continued teaching while working on the book. "I discovered a huge amount of things I didn't know I was looking for," he says. He often approaches writing and research simultaneously, or starts exploring a topic and then, "at some point, it shades from 'Jim is reading weird things' to 'Jim is doing research for a story or novel.' … The writing will tell me what else I need to know."

Shepard has taught at Williams for 32 years. Among many works, he is the author of the novel *Project X* and the story collection *Like You'd Understand, Anyway,* a 2007 National Book Award finalist.

EXCERPT

My uncle was my mother's brother, and he was the one who started calling me Sh'maya because I did so many things that made him put his finger to his nose as a warning and say, "God has heard." We shared a house with another family in Panevzys near the Lithuanian border. We lived in the front room with a four-paned window and a big stove with a tin sheet on top. Our father was always off looking for money. For a while he sold animal hides. Our mother wished he would do something else, but he always said the pope and the peasant each had their own work. She washed other people's floors and when she left for the day our neighbors did whatever they wanted to us. They stole our food and threw our things into the street. Then she came home exhausted and had to fight with them about how they'd treated us, while I hid behind the rubbish pile in the courtyard. When my older brothers got home they'd be part of the shouting, too. Where's Sh'maya? they'd ask when it was over. I'd still be behind the rubbish pile. When the wind was strong, grit got in my eyes.



Sh'maya only looks out for himself, my uncle always said, but I never wanted to be like that. I lectured myself on walks. I made lists of ways I could improve. Years went by like one unhappy day.

Other books

Mistaking Each Other for Ghosts. By Lawrence Raab, Williams' Harry C. Payne Professor of Poetry. Tupelo Press, 2015. A collection of poems about loneliness, love, doubt and emotion that was long-listed for this year's National Book Award in Poetry.

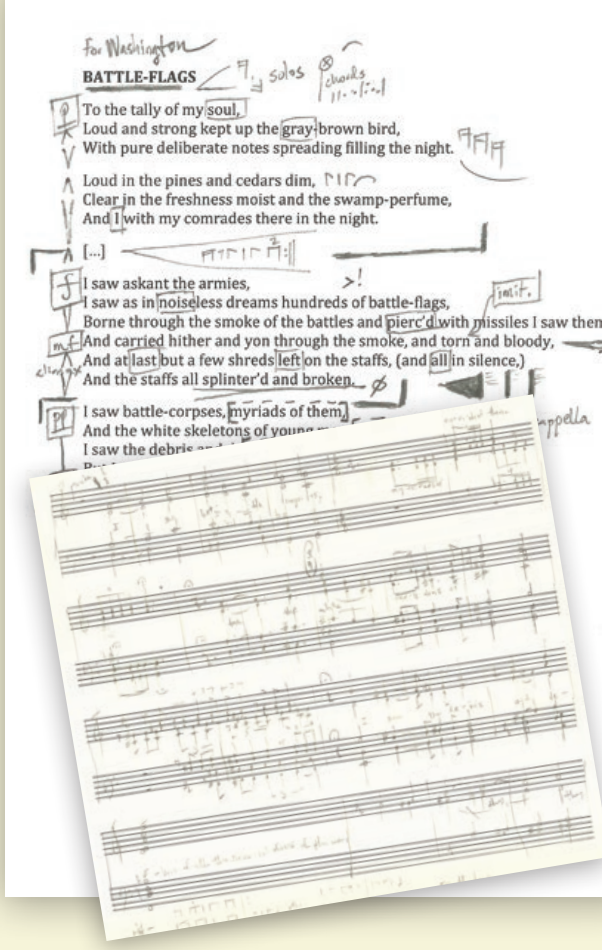
The Politics of Consolation: Memory and the Meaning of September 11. By Christina Simko, Williams assistant professor of sociology. Oxford University Press, 2015. An analysis of American leaders' discourse in the period immediately following the attacks of Sept. 11, 2001, and in the years following.

The Star Side of Bird Hill. By Naomi Jackson '02. Penguin Publishing Group, 2015. A fictional story of two sisters who must move from Brooklyn to Barbados after their mother can no longer care for them.

The Witches: Salem, 1692. By Stacy Schiff '82. Little, Brown, 2015. A history of the Salem witch trials based on archival materials including trial papers and first-person accounts.

Visit ephsbookshelf.williams.edu to see more works by members of the Williams community and to submit new publications.

Linking Brahms and Whitman



On Nov. 15, the Choral Arts Society of Washington performed a composition by assistant professor of music Zachary Wadsworth at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The piece is an introduction to Brahms' meditation on mortality, *Ein deutsches Requiem,* and is based on a section of the Walt Whitman poem "When Lilacs Last in the Dooryard Bloom'd."

A string orchestra and choir of 180 singers performed the piece, called *Battle-Flags*. "This is a much bigger canvas than I've worked on before," says Wadsworth, who has composed almost 100 pieces for smaller orchestras and choruses since 2001.

To compose *Battle-Flags*, Wadsworth began as he usually does. He turned off his phone and shut down his computer before sitting at a piano with a blank piece of manuscript paper, a pencil and the words of Whitman's poem in front of him.

Once he had a few notes of the beginning set down, he wrote the end of the piece, also part of his process. "I decided to end this piece with echoes of the beginning of the Brahms *Requiem,*" he says. "It serves as a bridge between the new and the old."

But then Wadsworth did something he typically resisted in the past. To simulate the complexity of a large choir and orchestra, he input the score into computer software called Sibelius that formatted the music as though it were published and, using a database of notes, played it back for him.

"I've always avoided using this software early in my process, because the temptation can be to write music that sounds good on the computer, but such compositions often don't sound as good when performed by live musicians," says Wadsworth, who is teaching Introduction to Music Theory and The Language of Film Music this fall. "In this case, I needed to ensure that the interlocking melodies sounded complex and chaotic enough. The technology really helped me."

—Julia Munemo

Until When

From July 2012 to 2013, its first year of operation, the Zaatari refugee camp drew more than 3,600 journalists seeking stories of Syrians who fled to Jordan after their lives were ravaged by war.

Sumaya Awad '16 worked in the camp that first year, the summer before her sophomore year at Williams, and witnessed how refugees were traumatized by speaking with foreign reporters. "The process seemed disingenuous and insincere," she recalls. "The refugees would tell their stories to the journalists and re-live the trauma. Then the journalists would go away, and nothing got any better. It really robbed the refugees of any agency."

So, with a national Davis Projects for Peace grant, Awad returned to Jordan last summer to help refugees reclaim their stories through journalism. Working in Amman, she brought together 15 Syrian refugees, ages 18 to 28, who lived in camps and neighboring cities and were of varied socioeconomic backgrounds. They learned the basics of journalism from a professional reporter and a photographer and then worked to report, write, edit and produce a 20-page magazine called *Ila Mata,* which translates to *Until When*.

The staff of *Ila Mata,* including Sumaya Awad '16 (front row, second from right), in Amman, Jordan, last summer.

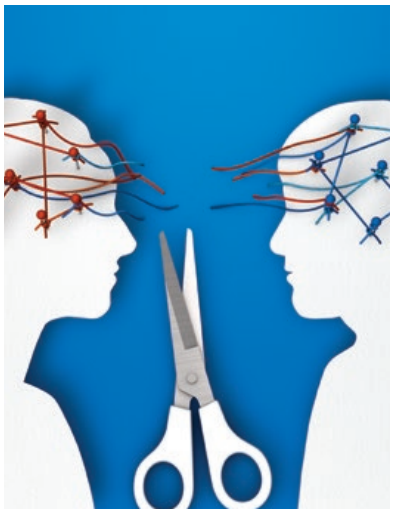
Written in traditional Arabic, the magazine is aimed at Syrian and Jordanian audiences. It covers a range of issues, including education, employment and health care as well as personal stories about crossing the border and what it's like to spend Ramadan in a camp.

Five hundred copies were distributed in July, and *Ila Mata* lives on, publishing one story each week on Facebook. A second printed edition is expected in the fall.

Awad, a history and religion double major with a concentration in global studies, is now at work on an independent study project, writing a historical novel about a Palestinian family exiled in 1948. Having also spent time in Hong Kong and Chile working with immigrants and refugees, she's applied for a Watson Fellowship in hopes of studying the meaning of the hijab in France, Northwest China, Turkey, Egypt and Brazil. In all her work, she says, she's trying to gain a deeper understanding of abstract concepts such as assimilation, borders, diaspora and home.

"I'm Palestinian, but I've never been to Palestine," she says. "I grew up between Iowa and Jordan. My parents come from different regions of the Middle East. The idea of home has always been extremely ambiguous to me."

—Amy Lovett



"It is more difficult than we think to distinguish between what we know and what the person with whom we're talking knows, because we all see the world from our own perspective."

Kenneth Savitsky, psychology professor

In experiments using this grid, psychology professor Kenneth Savitsky and his colleagues revealed the egocentrism that can interfere with our efforts to take another person's perspective. By tracking eye movements, they observed an under-correction for egocentric error when communicating with people we know well, versus strangers. "It's a matter of milliseconds," Savitsky says. "But it reveals a fundamental difference in how we communicate."

Step 1

You are sitting in front of this grid and can see all 16 slots clearly. Another person sitting across from you can see only 11 of the slots; five are blocked from her view.

Mis/Communication

Imagine you run into your boss at the farmers market on a Saturday morning. She asks, "What are you up to?" and you assume she knows that you haven't finished a report due Monday. You launch into an explanation about how you just left your desk for a minute to grab some groceries. She interrupts you and says with a smile, "I was just wondering what you're up to this weekend. It's beautiful weather we're having, isn't it?"

Misunderstandings like this are more common, it turns out, when we're talking with people we know. "In order to communicate successfully with other people, you have to make a distinction between self and other," says psychology professor Kenneth Savitsky. "It's more difficult than we think to distinguish between what we know and what the person with whom we're talking knows, because we all see the world from our own perspective."

The question at the center of Savitsky's past and current research is, "Can we set aside the self to truly understand someone else?" The answer seems to be yes, but we do it to varying degrees in different situations. "And we often don't do it sufficiently," Savitsky says.

That's because there's a two-step process in every interaction. The first step is automatic. Each time you engage with another person, you start with an assumption that the person knows what you know. The second step, in which you

Step 2

The other person says, "Move the mouse," and you instinctively glance at the toy mouse on the right. But then you realize she can't see that mouse, and so she could not possibly be asking you to move it.

Step 3

If you know the other person well, you may even reach for the toy mouse. But if she is a stranger, you more quickly correct for that egocentric error and move the computer mouse instead.

realize your assumption and recalibrate, isn't automatic. It takes some work.

In 2011, Savitsky and colleagues from the University of Chicago and Massachusetts Institute of Technology published a study in the *Journal of Experimental Social Psychology* in which they showed that people engage more deeply with the second step when they're interacting with strangers. "When interacting with a close friend or colleague, we're less likely to recalibrate, because we feel more strongly that they do in fact know what we know," he says.

Savitsky has recently launched a study with Williams assistant professor of psychology Jeremy Cone that builds on these concepts of miscommunication and recalibration. They're asking how our assumptions affect complex negotiations, such as setting the terms of a new job.

Say you're talking with a firm that wants you to start in June. You have summer plans and would prefer to start in September, but you agree to the earlier date. "You might feel entitled to a signing bonus because you made a concession about the job's start date—even if you never mentioned your preference to the recruiter," Savitsky says.

Early findings in their study, in which Savitsky and Cone observe participants taking part in a mock negotiation like this one, suggest that, "once again there's an egocentric error because we assume other people are more privy to what's going on in our head than they actually are," Savitsky says. "The tug of reciprocity is so strong that we expect it to happen even when the initial concession is private."

As to whether we can overcome that initial egocentric impulse once it's been pointed out: "I would love to think that's true," Savitsky says, "but I don't yet have any evidence that it is."

Savitsky joined the Williams faculty in 1997. He teaches Environmental Psychology, Experimentation and Statistics, and other courses in social psychology. He has written extensively about egocentrism in social judgment and self-appraisal.

—Julia Munemo


PHOTO BY ROMAN IWASIWKA

Michael F. Curtin '86

Around the Kitchen Table

By Michael F. Curtin '86

I never for a second considered that I would ultimately catch my salamander in the basement of one of the largest homeless shelters in the country.

I arrived at Williams as a pre-med student. Then I took Math 107—or, more accurately, it took me. So sophomore year, as I was desperately searching for classes to direct me on a new career path, a friend recommended Professor Peter Frost's class, Modern Japan.

My first experience with Professor Frost was during a visit to campus as a prospective student. I sat in on his Chinese art class, and he showed a slide of a charcoal drawing that illustrated the Chinese proverb, "Finding the truth with words is like trying to catch a salamander with a spoon."

I thought that was a pretty cool concept; I ended up using it as one of my high school yearbook quotes. So I enrolled in Modern Japan.

One day Professor Frost said something about Buddhism and Christianity being so different that it would be very difficult for the two to be reconciled. I'd been raised Catholic and had done some reading on Buddhism, which led me to believe otherwise. So I figured I had my term paper all laid out; I was going to tell my professor I completely disagreed with what he said in class.

Then I came across the book *Zen and Christian: The Journey Between* in my research and realized the author was another Williams professor, John Eusden. So what I thought was going to be my groundbreaking paper had already been written as a book and published by a colleague and friend of the professor I was trying to impress.

I must have come up with some original material because I got a good grade on the paper. I then took a class with Professor Eusden and ultimately became a religion major with an Asian studies concentration.

Professors Frost and Eusden started me on the road to Japan, where I lived and worked for three years. This led to a career in the hospitality business, which led to owning and operating my own restaurant for five years. My professors encouraged me to find my truth—to catch my salamander. They and everything I experienced in and out of the classroom at Williams gave me the confidence to believe I could do that.

Still, I never for a second considered that I would ultimately catch my salamander in the basement of one of the largest homeless shelters in the country. At no time did I ever think that the office I would look forward to going to every morning would be an 8-by-10 converted cinder block mop closet in Washington, D.C. But even though the surroundings were and are humble, magic happens there.

DC Central Kitchen prepares, delivers and serves more than 11,000 meals every day. But we could produce 50,000, 60,000 or 100,000 meals today, and people will still be hungry tomorrow. The reality is that food alone will never end hunger. What we work hard to do every day is create opportunities for individuals to break the incredibly destructive and generational cycle of violence, addiction, incarceration, abuse, homelessness, hunger and, ultimately, poverty.

Using food as the means, not the end, our culinary job training program prepares men and women coming out of incarceration, addiction, homelessness and chronic unemployment for jobs in the hospitality sector that create a path to lives of self-sufficiency.

We are also trying to undo the "charity" mindset we have in our country—a well-intentioned pursuit that unfortunately seems to have lost its focus. A system that is often more about the redemption of the giver than the liberation of the receiver.

The Kitchen is a place where a teacher, a lawyer, a banker, a student, a recovering heroin addict who spent 20 years in prison and the president of the United States can work together to create change.

Part of that work involves breaking down barriers and smashing stereotypes that have held us back for so long. The Kitchen brings people around a common table, contextualizing and elevating a dialogue that gives a voice to

the voiceless, includes those who have been marginalized and offers hope where there is mostly despair and resignation.

Ultimately, I believe this is what we are all tasked to do. But that doesn't mean you need to work in the basement of a homeless shelter. Chances are, my dream job isn't yours. But yours is out there, and I am sure that some of you sitting out there today have already figured out how you will make tomorrow better for others—how you will make our communities more equitable, more inclusive and more peaceful.

Last year, President Adam Falk told an alumni group in Washington, D.C., "At Williams, we want students who wake up every day and want to change the world."

I don't know that I ever said that to myself back when I was a student, but I do know that Williams gave me the confidence and the intellectual curiosity to keep searching until I got to a place where I would say that.

That is the truth I have found. That is the salamander I was finally able to catch. I hope all of you take this amazing gift that is Williams on your journey and don't stop until you find your truth and catch your salamander.

Michael F. Curtin '86 is the CEO of DC Central Kitchen. This essay is adapted from his Sept. 19 Convocation Address at Williams. He was one of five alumni that day to receive a Bicentennial Medal honoring "distinguished achievement in any field of endeavor." Watch Curtin's entire speech at http://bit.ly/1iuQWAs.

COURTESY OF WCMA

Jacob Lawrence (American, 1917-2000). *Radio Repairs*, 1946. Gouache on paper, overall: $23^{1}/_{16}$ x $31^{3}/_{16}$ in. (58.6 x 79.2 cm). Anonymous gift, M.2003.31. ©2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.

Building Hope

Bright in color and sharp in structure, many of Jacob Lawrence's works also have a dark edge. Some of the subjects in his paintings depicting black life are jagged across the canvases, seemingly sliding off the page into uncertain futures. Other pieces show people working, calm, contemplative and grounded.

Radio Repairs (1946), part of Lawrence's "Builders" series, tells the story of African-American workers securing education and training in hopes of better economic circumstances. An anonymous gift to the Williams College Museum of Art (WCMA), it's been used in a variety of courses, including Lipp Family Director of Dance Sandra Burton's Movement and Art Making.

The piece has also been part of several WCMA exhibitions, most recently "Three Centuries of American Art," which closed in October. Says Elizabeth Gallerani, curator of Mellon Academic Programs, "Lawrence's works have been folded into larger conversations about American art, whether in the 1946 setting or looking across time."

Lawrence was the first African-American to be represented by a major commercial gallery (New York City's Downtown Gallery). He studied at the Harlem Art Workshop during the Harlem Renaissance. His subjects include Frederick Douglass and Harriet Tubman. He's best known for the series The Migration of the Negro (1941), which comprises captioned tempera paintings that depict the millions of black people who moved north after World War I. He continued to paint until a few weeks before his death in 2000.

"Although my themes may deal with the Negro, I would like to think of it as dealing with all people, the struggle of man to always better his condition and to move forward … in a social manner," Lawrence told the Archives of American Art in 1968. "I like to think that I have grown and developed to where I can see it in this way."

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