



**Vassar College**

**LIFELONG  
LEARNING  
INSTITUTE**

**Newsletter**


**Issue 10  
July 2023**



# VASSAR COLLEGE LIFELONG LEARNING INSTITUTE

Newsletter Issue 10, July 2023



Bill Gates wanted to call the Microsoft operating system “Interface Manager”, which it is; but the person who suggested **Windows**  got it exactly right. It’s a friendly term that we understand.

*A window: an opening through which we can see.* Its plural form informs us that we can access multiple viewing areas at the same time.

We all know that a window on a building is an aperture in a wall, usually filled with glass, to allow light and air in and to allow people inside to see out. But there is a broader definition (useful for poets like me): a window is an opening that makes it possible for you to see and learn about a situation or experience that is different from your own.

VC LLI offers us windows, windows that allow us to see beyond our own walls, to learn about worlds outside our own experiences.

And if the light is just right, windows also can be mirrors, giving us reflections of ourselves. As I like to say, looking out is looking in. Was I affected by what I learned? Did it change my thinking? (Read the comments of Carmen James-Lawrence (p.13) and Rob Cohen (p.16) in this issue.)

Our LLI courses let in the light of learning, let in fresh air.

I like to think of the newsletter as one of the VC LLI windows, a way to take a look at our community.

A large part of this issue focuses on and honors our presenters, all volunteers. By generously sharing their visions, we are able to expand our own.

Thanks to the writers and photographers who contributed to this issue,  
to our astute and focused proofreader, **Sandy Corwin**,  
and to **Mihai Grunfeld** for his guidance and encouragement.

Jo Hausam, VC LLI Newsletter Editor



## We Honor and Thank Our PRESENTERS

*The magic of the window is not in itself, but in the view it shows outside! --Mehmet Murat ildan*

Our presenters are like windows, allowing us to see parts of the world that are new to us.  
Like windows, they assist in discovery.

Alan Perlman \* Paul Ciminello \* Linda Cantor \* Judith Saunders

Marilyn Price \* Miriam Cohen \* Sandra Opdyke \* Jean-Claude Fouere

Mihai Grunfeld \* Tom Walker \* David Roberts \* Chuck Mishaan

Nancy Smith \* Ann Teed \* Lynn Lipton \* Richard Gerber

Brian Mann \* Robert Stevens \* Nathan Rosenblum \* Kelsey Ponesse

Peter Bunten \* Lyla Yastion \* Rob Cohen \* John McGiff

Marcy Heidish Dolan \* Denise Morett \* Eve Dunbar \* Vicky Weinblatt

Anita Kiewra \* Sean Dague \* Felice Frankel \* Lou Trapani \* Lucy Johnson

Mary Ellen Czesak \* Juan Merlo \* Jill Schneiderman \* Jeff Walker

Colette Salyk \* Lynn Christenson \* Kirsten Menking

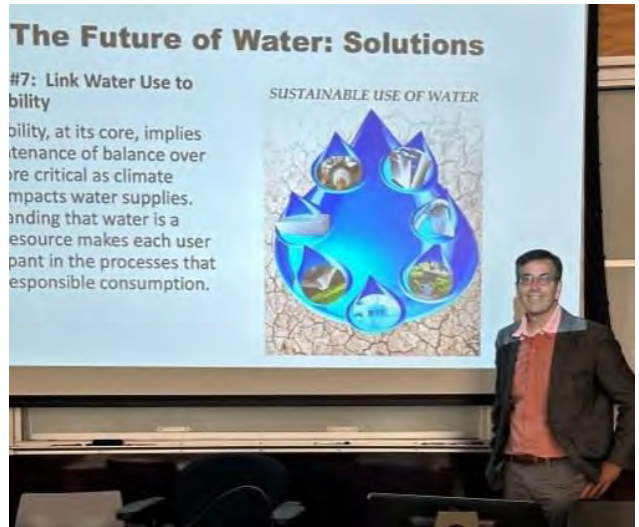
Katy Anson & the guides of the Hudson Valley mansions \* Sandy Corwin

Marge Groten \* Muriel Horowitz \* Julie Kessler \* Mimi Tannen

## A Look at of Some of Our Presenters



Jeff Walker

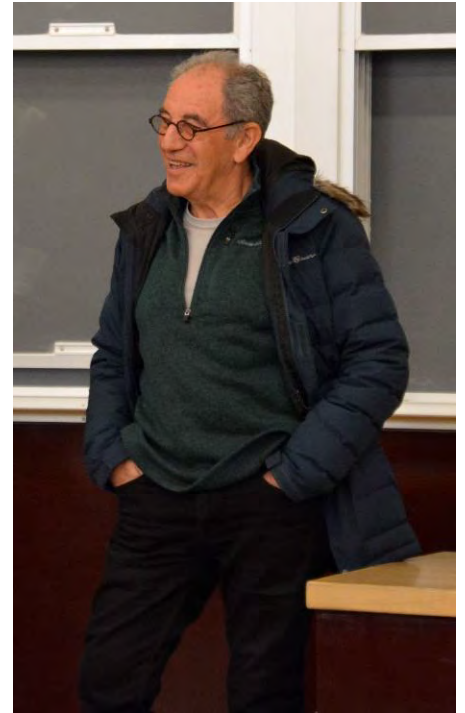


Paul Ciminello

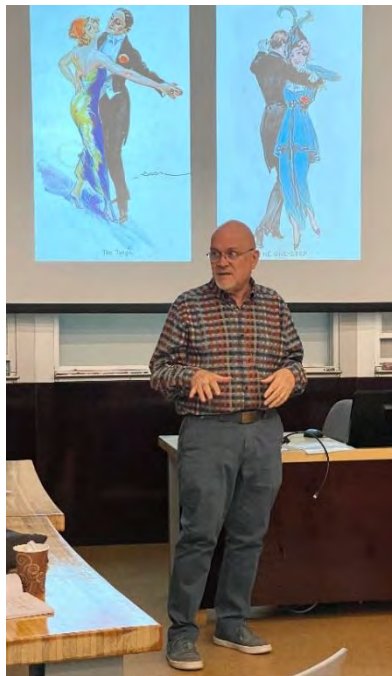
Sandy Corwin



Mihai Grunfeld



Tom Walker



David Roberts





Robert Stevens



Marilyn Price

Peter Bunten (on Zoom)



*Photo credits:*

*Cary Auerbach, Madeline Cole, Susan Fink, Jo Hausam, Mimi Tannen, Patricia Wineapple.*



Judith Saunders



Mirian Cohen

## Sybil DelGaudio: Animated Woman

by Jo Hausam

**Sybil DelGaudio** submitted this photo, which she titled “Fun at Art Omi”. Last October she went on the LLI field trip to the Art Omi Sculpture and Architectural Park in Ghent, NY.



The photo tells us a lot about Sybil. She is energetic, funny, animated, and creative.

In addition to being the Chair of the Curriculum Committee, which procures our LLI presenters, Sybil, herself, has been a regular presenter teaching film courses, such as *Whose Film is It Anyway? Directorial Style* and *It's All in the Family: Melodrama and More*.

And, she is one of the few presenters who participates as a student, and takes field trips!

In the LLI Newsletter, Issue 2, she was quoted as saying “VC LLI students are among my all-time favorite students to teach! They want to be there.”

Her teaching began in the late sixties, as a high school English teacher. Those students didn't always want to be there and in an effort to more fully engage them, Sybil introduced a film class to the curriculum. This led her to serious study of film, graduate school (resulting in a Ph.D.

in Film History, Theory and Criticism from Columbia University) and teaching at Hofstra University, where she was Professor of Radio/Television/Film and served for six years as its Dean of the School of Communication.

One of Sybil's major research interests is animation. She has written many journal articles about animation and, along with Patty Wineapple, made a PBS documentary series, *Animated Women*, about four innovative women animators. It won an Emmy.

Outside the classroom, Sybil serves on the Board of Directors of The Art Effect in Poughkeepsie, which provides experiences in visual arts and media for youth. Last March, at a special event at Upstate-Films in Rhinebeck, she introduced Alfred Hitchcock's *Shadow of a Doubt*, followed by a post-screening discussion.

When she's not watching or teaching about movies, she enjoys woodworking and has been making furniture in her shop for about ten years. She hopes, one day, to teach an LLI course that she will title: *Woodworking for People Who Never Had Shop in High School and Had to Take Home Economics Instead*.

Sybil's second documentary was *Independent Spirits: the Faith and John Hubley Story*. The Hubleys were

animation filmmakers who introduced radical styles and subjects into their films. Their films won three Academy Awards out of seven nominations. Sybil's film reveals the passion and commitment of these independent artists. Passionate and committed—the very words that describe Sybil DelGaudio.

## Tom Walker: Lifelong History Lover

Credit goes to Tom Walker's grandfather for his love of history. A self-educated man, his stories, told while Tom sat on his lap, and later his gift of a 1922 edition of the Encyclopedia Britannica, began Tom's lifelong journey of exploration.

His explorations continued when he was in the US Navy, particularly when working with pilots from foreign allies.

Trained at the US Naval Academy in Engineering and Science, Tom later explored Medieval and Renaissance History in Graduate School.

His tours as a Legal Officer in three Navy Squadrons stimulated a further interest in making complex subjects easy for his clients and were useful when supervising lawsuits. He was involved in dealing with over seven thousand claims in St. Croix after Hurricane Hugo.

Later, his twenty years of service with New York State utilized a personal, yet detailed approach to assisting with veterans' claims.



Tom and his wife have lived in the Hudson Valley since 1986. Besides teaching at Vassar LLI, he has taught at Bard LLI and Dutchess Community College.

This past semester he taught *The Rise of East Asia*. He hopes to teach a course on Russian history in the fall.

When not preparing for his next history course at LLI, he rounds out his time spending it with his four children and five grandchildren, and with playing folk instruments. He has been playing, making, and modifying instruments, including dulcimers, autoharps, and banjos, since the 1960s.

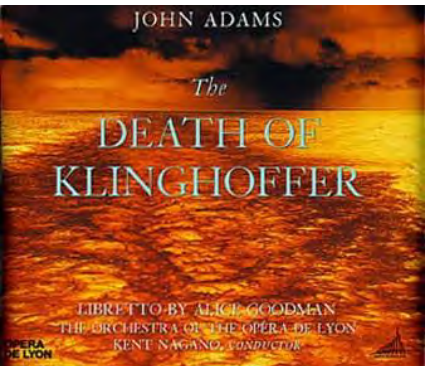




## How I Selected the Topics for My LLI Courses

by Chuck Mishaan

A performance at the Metropolitan Opera House is always special, with the grand staircase, the crystal chandeliers, the gold and red balconies, the enormous stage and orchestra, and an audience dressed for the occasion. Anticipation is running high. It's sure to be, as always a great entertainment.



But tonight, October 24, 2014, there are police cars and security swarming all over Lincoln Center Plaza. Protestors are waving placards denouncing tonight's performance. Politicians and interest groups are shouting and growling into microphones, condemning the Met's decision to present this opera by composer John Adams. The opera is *The Death of Klinghoffer*, about the attack by Palestinian hijackers of the Italian cruise ship Achille Lauro in 1985, with the point blank killing of a disabled Leon Klinghoffer. His body and wheelchair were thrown overboard before his wife was even aware of what was happening.

The Met is careful to try to justify its artistic judgment in presenting this opera. I'm seated in the orchestra section and reading an apologia projected on the stage's curtain: *The opera is not an exact reconstruction of events of the hijacking; the characters are fictional responses to the records left by some of the people involved in the hijacking.*

I watch the opera, which is difficult and emotional. There is a brief vocal disturbance from someone in the audience, but the performance is important and worthy. The hijackers' anger and Marilyn Klinghoffer's lament at the end of the opera move me and others in the audience with the deep emotion that opera can uniquely inspire.

There is lots of press coverage and editorial discussion in the days following. One protester said, "By putting this on a stage in the middle of Manhattan, the message is, 'Go out, murder someone, be a terrorist and we'll write a play about you,'" she said. Oskar Eustis, the artistic director of the Public Theater, said in an interview, "It is not only permissible for the Met to do this piece — it's required for the Met to do the piece. It is a powerful and important opera."

I am reminded that, despite opera's reputation as an elite entertainment, people pay attention and respond to opera's messaging, even if they do not spend dollars and hours inside the opera house.

Adams' *The Death of Klinghoffer* quickly disappears from the Met's repertory, never to be seen again.

In January 2015 I'm at the Met to see a one-act opera by Russian composer Tchaikovsky, *Iolanta*, about a blind young woman in the care of a strict father. It is paired with another one act opera, *Bartok's Bluebeard's Castle*. The title role of *Iolanta* is sung by Anna Netrebko, the Russian soprano who is a friend of Putin. (She will sing the Russian anthem at the Winter Olympics in Sochi Russia.) On the podium is the Russian conductor Valery Gergiev, also a friend of Putin.





During the intermission at the end of *Iolanta*, a protestor marches onto the stage and unfurls a banner protesting Vladimir Putin and his 2014 annexation of Ukraine Crimea. He turns to point at Netrebko and Gergiev who are taking their bows. The audience and Met security are astonished at this breach, and the protestor is walked off the stage and arrested. I understand then that the feelings aroused at the opera house are not just about love, intrigue, betrayal and death. There is politics on the stage and in the audience, high emotion and complicated reactions.

<https://www.nytimes.com/2015/01/30/nyregion/as-diva-is-cheered-protester-climbs-onto-stage-at-the-met.html>

I'd already known about the political involvement of the two opera composers of the 19th century, Giuseppe Verdi and Richard Wagner. Verdi was active in the revolutionary movement to unite Italy and Wagner was wanted by the authorities for participating in the 1848 revolutions simmering through Europe. I also began to realize how prominent the political themes were in Mozart and Beethoven and its presence in the opera tradition from its 1600 inception to the present day.

Since that 2015 experience, I have been presenting the series of lectures on *Opera as Politics*, quite popular even with those who don't especially like opera, at Vassar as well as other area LLIs. Of particular interest to me was how opera, and the arts in general, incorporated political messaging, in ways both obvious and subtle, and how the arts reflected the political and cultural issues of their times.

Another event, the Covid pandemic, prompted me to think about the Great Influenza epidemic and the decade that followed, the Roaring 20s.

Since my particular interest is in intellectual history and how the arts reflect the issues of their times, the 1920s became a fertile field of interest for me.

Political, cultural and technological tensions found an explosion of expression and invention in the arts. My research evolved into the class I taught in the Fall of 2022, *Landmark Literature of the 1920s*. Many of the concerns then, like disruptive advances in technology, the rise of authoritarianism, debates about voting, are still with us today.

## Behind the Scenes: Executive Council Meeting in Session

This devoted group brainstorms, makes decisions, acts on those decisions, and monitors what goes on within VC LLI. From money to data management, from supervising class managers to finding presenters and organizing courses, from serving as liaisons with the college to organizing special events, from recruiting members to publicizing the program, this all-volunteer group keeps this learning institute alive.



Mihai Grunfeld



Carole Wolf

Terry Quinn



Carolyn Lampack

Paul Stoddard

Yvonne Sewell

Gina Klein

Joanne Valeo,

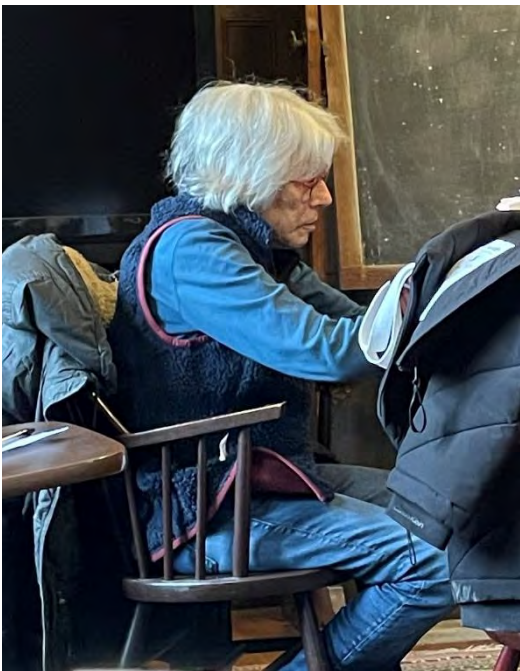
Rachel Etkin



Rob Cohen  
Marian Pompa  
Howard Spilke  
Sudhir Desai  
Maribeth King  
Ed Kincaide



Sybil DelGaudio



Tim Ryan



Jo Hausam



Not pictured: Neila Raidin, Diana Salsberg, Sarah L. Kennedy, Betty Olsen, Francie Mann.

**Please consider volunteering to assist committee chairs.**

Help is always needed on the Curriculum, Class Manager, and Hospitality Committees.

## STUDENT COMMENTS

### AMUSING MUSINGS

#### “You never know what you’re gonna get.”

by **Maureen Rant**

“Mama always said, ‘Life was like a box of chocolates. You never know what you’re gonna get.’” I love this quote from *Forrest Gump*, one of my favorite films and one we discussed in the class *Psychology in Film* presented by Dr. Denise Morett. It perfectly sums up my experience with LLI this past spring semester.

Spoiler alert: I am not a scientist, yet I registered for the *Science Sampler*, never knowing what I was going to get. Each week a topic in a different discipline was presented. I did fairly well in biology, geology, and earth science. Physics and astronomy, however, presented some unique challenges for me.



When shown maps of the skies, I felt like I was playing the game “Lost in Space”. I can barely find my way around Poughkeepsie, never mind the galaxies. It’s a wonder to me how the James Webb Space Telescope sends back photos of the The Phantom Galaxy, 32 million light years away!

I also learned that Pluto is no longer a planet. Pluto is still there, just not a planet. This apparently happened sometime after I completed eighth grade. I don’t understand how this decision was made, but I hope whoever demoted Pluto at least gave it a chance to improve its status.

My biggest challenge this semester, however, was *surface plasmon polaritons*. I have no idea what that means, yet there were people around me asking questions and taking notes on this topic. I am in awe of these people, but I also know that not everyone can be a scientist.

In what I now call one of my “Forrest Gump moments”, I am reminded of Mrs. Gump’s advice: “You have to do the best with what God gave you.” Thankfully, I am really good at watching movies.

To quote Forrest once more: “That’s all I have to say about that.”





## Bluegrass Adventure

photos and text by **Judy Sanford**



Our *Bluegrass Adventure* class met for six weeks. Each of the first five weeks was devoted to an individual bluegrass instrument, its history and the famous musicians who played it. Local expert musicians presented the banjo, fiddle, dobro, mandolin, and bass fiddle during each class.

At times we even burst into song. The “Wabash Cannonball and “Blue Ridge Mountain Blues” were very loud indeed.

A wonderful concert in the Hospitality Room, open to all, was our sixth class.

We owe many thanks to **Lynn Lipton** and **Andy Bing** of the Hudson Valley Bluegrass Association for organizing and presenting such a wonderful class.

I invite all of you to check their website (<https://hvbluegrass.org/>) for further information and upcoming events.



Warm-up before the concert.



## A Lively Look at Accessible Poetry

by **Carmen James-Lawrence**

While I was reviewing the Spring selection of courses, the title *A Lively Look at Accessible Poetry* cast bit of a spell. After going back to it a few times and having little understanding of what it meant, I thought, why not?

Our presenter, **Marcy Heidish Dolan**, an established and award-winning author of numerous books of fiction, non-fiction and poetry, took us on a delightful 8-week journey of reading, analysis and discussion of the works by a broad selection of poets, among whom were several Poets Laureate. It was indeed a royal procession that included: Pablo Neruda, Ada Limon (current U.S. Poet Laureate), Billy Collins, Donald Hall, Louise Gluck, W. S. Merwin, Ted Kooser, Stanley Kunitz (95 years old when appointed U.S. Poet Laureate), William Carlos Williams, Lucille Clifton, Margaret Atwood, Maya Angelou, Mary Oliver and another poet previously unknown to me, now a favorite, Naomi Shihab Nye.

Well, what a lovely way to spend Tuesday afternoons!

Not only did we read the poetry of the previously mentioned authors and many others, we explored themes such as love, kindness, gratitude, home, joy, happiness, aging and intimacy, and sensuality. Through Marcy's gentle and soothing guidance, we dug pretty deeply into those themes, at times reaching points of understanding from our own personal perspectives. We read, we listened, we responded.

In our imaginations, inspired by the poetry, some of us traveled. At least one of us danced! We recalled past memories stashed away. You see, that's the thing about poetry. It can take you home; to happy and sad times; to youthful days and fruit trees in far off places or to the little tree in your own little garden bed. Shhh---just listen.

On the next page is a poem that spoke to me.

The author is Marcy Heidish Dolan, who was our presenter.

She is the award-winning author of eighteen books: fiction, non-fiction, and poetry.

A graduate of Vassar College, she also has studied at The Catholic University of America, and received an M.A. from American University.



She is the recipient of a National Endowment for the Arts grant, a Creative Writing Fellowship, a Schubert Fellowship, and other awards.

For several years she taught at Georgetown University and The George Washington University in Washington, D.C., and at Fordham University in New York City.

She's been an active volunteer with homeless women, a Hotline volunteer, and volunteer for the Lighthouse for the Blind.



## The Women's Shelter

by Marcy Heidish

Storms slam the city  
and nine homeless women  
run to this small shelter's  
higher and drier ground.

Now the lights flicker,  
sending come-and-go  
shadows over figures,  
drenched and pungent,  
crowded into what we  
dare to call "the lounge."

In that dim room I see  
a mass of female bodies  
bundled in soaked cloth,  
bound together as if one,  
a mound with nine faces,  
creased as pillow cases.

Now I recognize them,  
different as fingerprints:  
Jane has a purple hood  
and Gig tracks the stars;  
Jo brings bits of boxwood

Nan recites all the psalms;  
Lil's one china cup, her own,  
reminds her of a lost home.  
Nell avoids all barking dogs  
and Jenny has a silver comb.

We talk and proffer blankets  
but the women's feet are wet.  
Worn sneakers are shed so  
towels can replace each pair  
and I kneel, untying laces.

Sneakers, wrapped in foil,  
like long baked potatoes,  
go into the stove to broil  
or bake in lumpish rows;  
there's no time to recoil.

"I've got hot feet, Jo crows,  
pulling on her running shoes.  
We fill the stove once again  
and take pride in our results.  
Small wins here are big news.

## Artistic Movements in Photographic History

by Michael Dolan

*The History of Photography: Artistic Movements Defined*, presented by **Robert Stevens**, covered the evolution of photographic styles and technologies from the mid-19th Century to the present.

Some of the photographer we talked about were Fox Talbot and Louis Daguerre, Ansel Adams, Julia Margaret Cameron, Paul Strand, Edward Weston, Imogene Cunningham, and so many others. It was a four-week class, but could easily have been the full eight.

One of the voluntary assignments each week was to take a photo that reflected the style of one of the photographers discussed that week. These were then presented to the class and Robert showed how they could be manipulated and changed through cropping or other techniques.

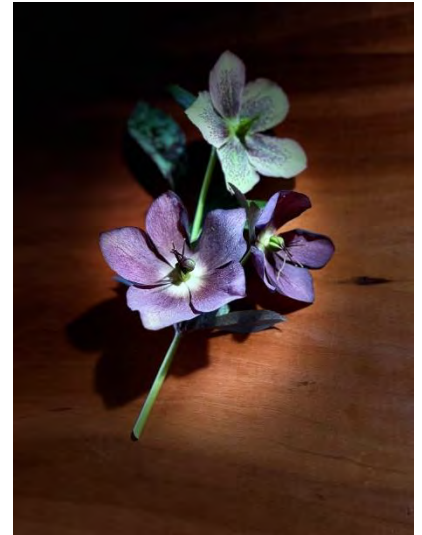
Here are some examples of student photos.

By Lesley Stone –  
in the style of Edward Weston



By Mimi Tannen –  
shows light and dark contrast

By Mimi Tannen --  
imitates or reflects a painting



By Michael Dolan—  
in the style of Edward Weston





## **Contemplating Aging**

by **Rob Cohen**

I took the class, *Wise Aging: Aging with Grace and Resilience*, because sometimes I feel unprepared for what lies ahead.

I arrived in class with an open heart and curious mind and was pleasantly surprised by how each class brightened my outlook and strengthened my resolve to enjoy life and to seek and build caring communities. Looking back, people made the experience memorable.

**Presenters** did a great job creating a fun, yet serious, atmosphere for participants to hear, respond, discuss, and contemplate many complex aging topics. I'm not a talker, especially about feelings and emotions, but throughout the class instructors led discussions that I found interesting and engaging.

The presenters included: **Linda Cantor, Sandy Corwin, Marge Groten, Muriel Horowitz, Julie Kessler, and Mimi Tannen.** Bravo! Great work. Great people.

**Participants** responded to the invitation to share their experiences and wisdom. I was humbled by the insights and thoughtful comments offered by others. Getting to know others at VC LLI is inspiring. We are a diverse community with an abundant collection of experiences and personalities.

I left the class thinking.... A job well done!

I am hoping to see *Wise Aging* offered again at VC LLI and I highly recommend it, especially for folks like me that are sometimes a little too linear and practical in our thinking. It is refreshing to reflect a little on humanity and our connections with others and to the universe.

May we all enjoy the warmth of summer, smooth seas, cool breezes, and return next fall to Vassar LLI to continue to live and learn together.

## **A Close Look at Eleanor Roosevelt**

by **Pam Spilke**

In this fascinating in-person course, **Sandra Opdycke**, gave us insight into the professional and personal life of Eleanor Roosevelt.

As the wife of President Franklin D. Roosevelt, she made frequent fact-finding trips for him nationally and internationally. She is considered the most active first lady in American history.

In addition, she was a distinguished public figure in her own right. She was elected Chairman of the United Nations Human Rights Commission and wrote several books. She worked with young people, was a champion of the underprivileged, and fought for equal rights for minority groups. She was a courageous, caring woman and did everything she could to make this a better world.

Having lived in Poughkeepsie, I heard her narrate "Peter and the Wolf" at the old Poughkeepsie High School. I know she shopped at Lucky Platt and at my father's deli on Main Street.

## Outstanding Science Classes

by Sue Lesser

The **Science Sampler course** was outstanding! Each professor who presented was fascinating AND an excellent presenter, as well.

Many thanks to **David Bloom** for developing and managing this superb course and to the presenters:

**Lucy Johnson, Mary Ellen Czesak, Juan Merlo, Jill Schneiderman, Jeff Walker, Colette Salyuk, Lynn Christenson, and Kirsten Menking.**



Lynn Christenson and David Bloom



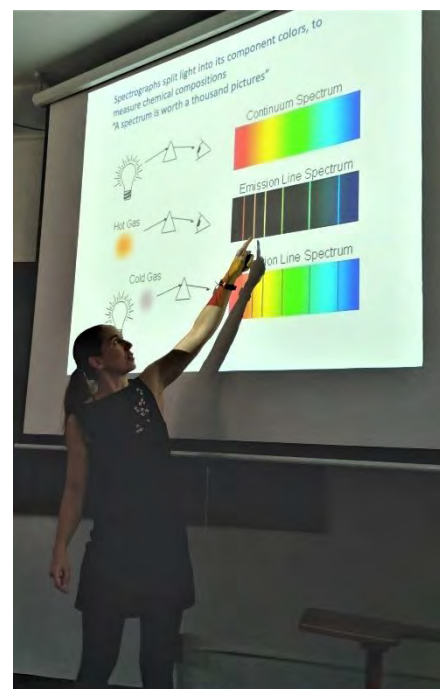
Attentive Students



Kirstin Menking  
explaining Deep Time



Collette Sayuk explaining infrared light





## Past and Present with Lucy Johnson

by Jo Hausam

I was excited when I learned that Lucy Johnson would be teaching one of the sessions of the *Science Sampler* course I was taking. I missed her and was glad to have her back in an LLI classroom.

During my years as a library assistant at the Vassar Library, I'd heard a lot about Lucy Johnson. She'd worked as an archaeological anthropologist at Vassar since 1973 and she had a well-known and respected reputation.

I first met Lucy at one of the Matthew Book Club meetings I attended on campus. She led the group in a discussion of the book *Dennings's Point* by Jim Heron and shared her excavating experiences at that site in Beacon.

She is now Professor Emeritus, having retired in 2014. After she retired, she continued doing research and teaching, including volunteering to teach for LLI. She liked being back on campus.



When I first joined LLI, I had a class with her (and her co-presenter John McCleary) discussing the multi-faced concept of Time. During this past spring semester, in one of the *Science Sampler* classes, she shared her lifetime journey in archeology.

She said that while studying a variety of subjects at Columbia University, she became entranced by stone tools. *"I took one look at those points and said, 'I'm going to become an archaeologist and I'm going to study stone tools'.... I've never regretted it for an instant."* (<https://miscellanynews.org/2014/05/24/news/johnson-retires-after-41-years/>)

She told stories about and shared photos of her world-wide travels, from the Grasshopper Pueblo in Arizona, to the Lurin Valley in Peru, to Rio Loa, Chile, where she learned to make stone tools. She worked in Staten Island as a field archeologist for Columbia University. In Egypt she worked and taught student field workers. She explored many sites on the Shumagin Islands in Alaska, where discoveries indicated that people lived there permanently. It was there, for the first time, she actually "felt the past".

Her local "digs" include one at Springside in Poughkeepsie, where nothing was discovered, at Dennings Point in Beacon, where ruins of an old settlement were found, and on the Mohonk Preserve in Ulster County, which has 85 cave shelters. The caves were good places to find old tools, or "points" as Lucy calls them.

Lucy Johnson was part of VC LLI from the very beginning. She was the Chair of the Curriculum Committee and was on the Executive Committee for four years. Mihai Grunfeld writes: "Lucy was a wonderful colleague of mine. I appreciated her a lot and was sad when she left her committee position. We worked together very well."

Lucy Johnson still volunteers as a presenter and is active in recruiting presenters. I think she, like her *points*, is a precious, stalwart asset to our community.



## Learning and Enjoying the Art of Silk Screening

photos and text by Valerie Carlisle

Everyone agreed that **Anita Kiewra's** class, *Silkscreen: Print Your Own T-Shirt*, was wonderful, rewarding, as well as relaxing.

*Silkscreen Printing is a stenciling method that involves printing ink through stencils that are supported by a porous fabric mesh stretched across a frame called a screen. (<https://www.harmstonarts.com/the-process.html>)*



At the Poughkeepsie Underwear Factory Community Printmaking Studio, Anita guided us through the process of silk screening our own t-shirt or bag.



Everyone's designs were unique and beautiful.



She also familiarized us with the many opportunities Hudson River Housing afforded artists and community members alike, as well as the many programs at the Poughkeepsie Underwear Factory.



## The Essential Support of CLASS MANAGERS

In keeping with our window theme, Class Managers are the frames that support the panes. They provide support to presenters and serve as connectors between the presenters and the students.

**THANK YOU** to the Class Managers who assisted during the Spring 2023 semester.

Sudhir Desai \* Rob Cohen \* Madeline Cole \* Cary Auerbach

Patty Wineapple \* Denise Murphy \* Linda Rizzotto

Muriel Horowitz \* Bill Davies \* Susan Fink \* Maureen Potter

Maribeth King \* Judy Sanford \* David Bloom \* Rosealice D'Avanzo

Marian Pompa \* Miriam Tannen \* Celia Serotsky \* Diane Boujikian

Ruth Kava \* Teresa Quinn \* Valerie Carlisle \* Roseanne Ashby

### Please consider volunteering as a Class Manager.

It's an easy way for you to give your support to LLI.

For **on-campus classes**, you will introduce the instructor at the first class. For each session you will pick up the class list before class, have students check their names, then return the roster after class.

For **Zoom classes**, you will introduce the instructor at the first class. For each session you will send out an email reminder with the Zoom link to the class members. **Instruction for using Zoom will be provided.**



Note: **Maribeth King** will be out of the country during the Fall 2023 semester.

We welcome **Anita Jones** who volunteered to temporarily fill in for Maribeth.

## Cary Auerbach: Devoted LLI Volunteer

by Jo Hausam



One day, seven years ago, at the Vassar Farm, Cary Auerbach overheard Mihai Grunfeld talking to Michael Yarmosky about creating a learning institute for seniors. She told me, “Immediately I knew I wanted to be a part of it.”

Cary was one of the original members of VC LLI. At one of the start-up meetings, Mihai said, “Cary, you are a writer. You can be editor of the newsletter!” She did this until she had to resign because of personal family issues. After a time, she resumed her commitment to LLI as a member of the Curriculum Committee and as a class manager. “LLI, “she says, “is such a nice way to have a community.”



LLI and Cary are a perfect fit because she has always been a lifetime learner. She began her college years at Cornell, primarily taking pre-med courses. While there she worked at the art museum. Drawn to the visual arts, she left Cornell for a year to attend the School of Visual Arts in NYC. Then she finished her degree at Cornell and went to Hunter College to continue her pre-med studies, followed by graduate work at Columbia. But art continued to beckon and she left her science studies to go the Arts Students League of New York.

When she was at Hunter, she met her future husband, Paul. In the course of time, they had four children, two daughters and two sons, twins, eventually moving to Poughkeepsie where Paul practiced medicine, until his death in 2020. In the midst of motherhood, she painted, attended art classes, and practiced another art form, creative writing. For over thirty years she’s been a member of the Vassar Matthew Book Club and the Taconic Writers. She also attends a Poetry Circle.

In addition she likes to go to art museums, travel, practice yoga, and spend



time with her grandchildren. And, along with Mihai Grunfeld, she is learning Hebrew.

With her many talents and wide range of interests, Cary is truly a Renaissance woman.



Cary in Portugal with her sister Jane.



# Looks of Learning

Photos by Miriam Pompa



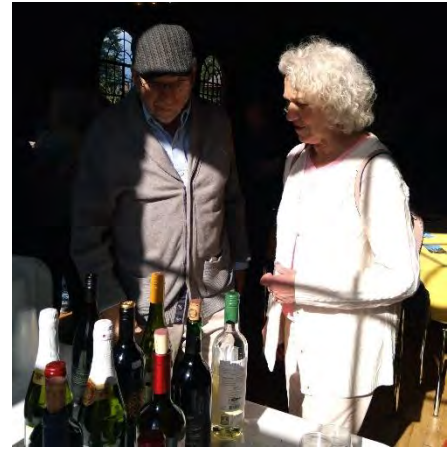


## END-OF-YEAR CELEBRATION

MAY 5, 2023

A party to celebrate the completion of LLI's 6<sup>th</sup> year and to honor volunteers was held after the last class on Friday, May 5<sup>th</sup>, in Ely Hall (aka Aula), resplendent with late afternoon sunshine.

THANK YOU to **Rachel Elkin** and **Terry Quinn** who made the arrangements and to the volunteers who helped with set-up and clean-up,







**Henry**, our Vassar student Tech Helper is next to **Rachel Elkin**, LLI's Administrative Assistant



After conversing, eating (food catered by Main Course), drinking (wine selected by Mihai), as well as watching a slide show of LLI photos created by **Marian Pompa**, **Mihai Grunfeld**, Chair of the Executive Council, **Neila Radin**, Vice Chair, **Sybil Del Gaudio**, Curriculum Chair, and **Maribeth King**, Secretary and Chair of Class Managers, and **Tim Ryan**, Hospitality Chair, recognized and thanked the many “extraordinary volunteers” who make VC LLI possible.



Poet Billy Collins, in his poem *Monday*, wrote:

*The birds are in their trees,  
the toast is in the toaster,  
and the poets are at their windows.*

.....

*Which window it hardly seems to matter  
though many have a favorite,  
for there is always something to see—*

...*for there is always something to see...* always something to learn. Our upcoming Fall 2023 semester will offer us more windows, more opportunities to learn.

The entire catalog of courses will be posted on the website on August 14, 2023. Here are a few that will be offered: ***Realism, Surrealism, and Romanticism in Modern Art, Gentle and Accessible Mat Yoga, The Hearts and Souls Behind the Lenses, and The Plays of William Inge.***

### **Important Dates**

July 1-15, 2023 – Members renew application  
 July 16-31, 2023 – New members application on ProClass  
 August 14, 2023 – Publish catalog of classes on Website and ProClass  
 August 21-24 – Registration for classes for Volunteers  
 August 24-September 1 – Registration for All Members  
 September 15, 2023 -- Orientation for Presenters, Class Managers, New Members  
 Tuesday, September 19, 2023 -- Zoom classes begin  
 Friday, September 22, 2023 -- In-person classes begin  
 Friday, September 29, 2023 – Welcome Back Party at Vassar Farm

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