



When a ship is sinking, and you are the crew member responsible for lightening the load, what would you throw out first? Surely not the rigging, sails, or rations of food stored in big wooden crates—you'll need these in case you ever weather this storm and patch the hole in your starboard side. No, you'd throw away luxury items first: that grand piano in the captain's quarters, the oil paintings you're bringing over from the mother country, the boxes of antique lamps and chests of drawers. You'd reason to yourself as you hastily tossed one Oriental rug after another off your ship that, well, you love them, but you can do without them. You have to survive this storm and, unfortunately, the luxuries you've brought over cannot go with you.

When the economic recession of 2008 hit the United States, many citizens acted as if they had just discovered a leak in their bright red sailboat and were thrown into a state of chaos. As the news continued to grow more dismal—today the NASDAQ, tomorrow the end of the global economy—and as stimulus packages were thrown together and reas-

surances made, consumers began to tighten their purses, bail out their ships, foregoing their expendable purchases like the grand piano being tossed overboard.

Among these luxuries, art is perhaps the most visible. We notice when museums lose funding and the special exhibit of Manet is put on indefinite hold. We hear reports from Sotheby's art auction in London that

pieces are going for less and less, or not selling at all. Artists and collectors alike find the art climate colder. In January of 2009 Michael Kaiser, president of the John F. Kennedy Center for the Performing Arts, said in an NPR interview that "[He sees] many organizations cutting their programming very substantially and, unfortunately, in many cases, cutting their art and their education programs..." Similarly, Americans for the Arts CEO Robert Lynch reported in February of 2009 that about 10,000 arts organizations nationwide had either ended operations altogether or were close to ending operations. One has only to search Google for .22 seconds to discover headlines ranging from the London Telegraph, "**Financial crisis: Art**

Waring
alums
get real
in the art world
by Hilary Sherratt '08

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(CONTINUED ON PAGE 7)



Hilary Sherratt is a 2008 Waring alum currently studying in Washington, D.C. through a consortium called the American Studies Program (www.best-semester.com/asp). She works as an intern at the Pew Forum on Religion and Public Life, taking courses on energy policy both nationally and internationally. Hilary is a junior at Gordon College in Wenham, MA, majoring in Religion, Ethics & Politics, with a minor in Pre-Law. When she returns to Gordon this spring, Hilary will begin researching her thesis on an issue related to bio-ethics. She works in the Center for Student Development, and will be a teaching assistant for the freshman seminar course called "The Great Conversation."

From the Editor

Well, it's finally here. After a truly hot, long, Indian summer and a fantastically golden fall, we are gazing out our windows at wet grass, glassy puddles, and grey skies. Winter is just around the corner and with it, as Axl Rose would say, are the cold, cold, November rains.

I don't mean to bring you down, because when you think about it, we should be able to see the good things that come with New England weather. We are warm in our offices, toasty in heated houses, planning our Thanksgiving side dishes and other holiday treats, looking forward to the possibilities of white winter and dewy spring. Many of us probably don't take many moments to stop and enjoy the good parts of all that we've become accustomed to.

This issue of *Journal* might have you pondering another one of those things that we often take for granted: freedom. In Headmaster Peter Smick's article, *What Is Freedom For?* he says that "Freedom is like an iceberg: most of its substance lies well beneath the surface." He helps navigate us through the concepts of freedom and more specifically the complexities of *freedom from* versus *freedom for*.

In her article, *Waring Alum Get Real In the Art World*, Hilary Sherratt '08, visits

four Waring alumnae, all working artists who define their own creative freedom in economically challenging times. She writes specifically about a newer generation of struggling artists "...and collectors alike [who now] find the art climate colder."

We also introduce to you the newly "free" class of 2010, complete with photos and excerpts from our outgoing seniors' Commencement speeches; which juxtaposes nicely with our Convocation section, replete with excerpts from our current seniors' speeches, and a special excerpt from Jim Watras' speech, which details his sabbatical travels and how journeying away from Waring was freeing, but how he quickly found he was never really that far from home.

This issue of *Journal* also welcomes our two newest Waring teachers, Gallaudet Howard (humanities) and Bill Braunlin (chemistry); both of whom have wound up here at Waring through a series of educational and personal events, and as evidenced by their great adventures, we expect they will lead our students to even greater freedoms.

So, now's your chance to sit back, read on, and enjoy a moment to yourself. Because you can.

-SLN

Journal

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UPCOMING EVENTS

12/4: Junior Coffeehouse, 7:30pm

12/10: Soirée Musicale, 7:30pm

12/16: Winter Concert, 7:30pm

12/27: Waring Alumni Party, 5-8pm

1/4: Junior Coffeehouse, 7pm

1/28: Cabaret, 7:30pm

2/11: Soirée Musicale, 7:30pm

2/25: CORE Theater, 7pm

2/26: Parent Soirée & Art Show, 7:30pm

3/4 & 5: N.S. Young Writer's Conference

3/4 & 5: Winter Theater, 7:30pm

Find more info at www.waringschool.org

From the Headmaster...

Convocation 2010

Headmaster's Address: *What Is Freedom For?*

Today I want to talk to you about freedom. Freedom is, of course, a very big subject, too big, really, for a short talk. Yet, how we understand freedom is critical for the way we live and particularly so for our life together in the Waring School community. So, it is important that we be willing to tackle this big subject from time to time, even at the risk of seeming a bit too serious.

The concept of freedom is deeply graven into our national consciousness. Who in America, after all, is not acquainted with the idea of freedom? To appropriate the words of Emma Lazarus engraved on the base of the Statue of Liberty, it is the “yearning to breathe free” that gave birth to our country. Freedom is our birthright as Americans; it is the great magnet that still draws thousands to our shores; and it is our greatest legacy to the generations of Americans to come.

And we are awash in stirring words about freedom. The founding documents of our nation—the Declaration of Independence, the Constitution, and our Bill of Rights—speak of freedom as an “unalienable right,” talk of securing the “Blessings of Liberty,” and detail our rights as a free people. Lincoln, in his Gettysburg Address, spoke of America as “conceived in Liberty” and urged a nation broken by civil war to undertake “a new birth of freedom.” John Kennedy, in his inaugural address, memorably proclaimed to the world “that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, in order to assure the survival and the success of liberty.” And President Obama, as he took office 20 months ago, urged us to carry forth the “great gift of freedom” and to deliver it “safely to future generations.”

We are indeed steeped in the language of freedom. And yet, do we understand the

idea of freedom as well as we should? The Oxford American Dictionary offers the following as a definition of freedom: Freedom is “the power or right to act, speak, or think as one wants without hindrance or restraint.” I think that we would all probably agree that this is a serviceable definition of freedom, one that conforms to our everyday experience of the way the word is used. But there is more to “freedom” than meets the eye, and it is clear that we need to go deeper than this useful but rather superficial definition. Freedom is like an iceberg: most of its substance lies well beneath the surface.

To help us in our quest, I will be enlisting the aid of two medieval friars: one, an Englishman of the Franciscan Order, who studied at Oxford, the other, an Italian of the Dominican Order who, in good Waring fashion, studied in Paris. Though not exact contemporaries, these two friars became rivals because of their ideas, each representing a major philosophical movement that competed for intellectual dominance in the Europe of the High Middle Ages. These two philosophers differed on many things, but perhaps chief amongst their differences was the way they approached the idea of freedom. And it will be instructive for us to explore this difference.*

The Englishman was a man named William of Ockham. You may have heard of Ockham's Razor. Well, this is the man who invented it. Ockham's Razor, as some of you know, did not work at all against facial hair, but it was very effective in shaving down unnecessary causes. Plainly put, it is the preference for the simpler of two explanations of the same phenomenon.

“Ockham's Razor, as some of you know, did not work at all against facial hair, but it was very effective in shaving down unnecessary causes.”

*I am indebted in what follows to George Weigel's fine treatment of Ockham and Aquinas in *The Cube and the Cathedral*.

(CONTINUED ON NEXT PAGE)



Peter Laird Smick joined the faculty in 1978 and has served as Headmaster since 1990.

Waring School Mission: To create and sustain a community of lifelong learners who are working together for the individual and common good.

This principle is still widely observed today in scientific disciplines, such as medicine, as well as in philosophy. It also reflects an important tendency in Ockham's thought: his preference for reducing big ideas to their simplest terms. And this may be seen in his idea of freedom.

According to Ockham, freedom is nothing more, and nothing less, than the neutral faculty for choice disconnected from any influence one way or the other regarding the choice made. Indeed, for Ockham, a choice that is influenced is by definition a choice that is not free. Where freedom is concerned, being able to choose is the important thing, and it is not what is chosen but the fact of choosing that gives freedom its meaning and value. Furthermore, since choice is an exercise of the will, it follows that freedom is ultimately an assertion of the will. Ockham went on to conclude that will is the essential human attribute. Indeed, for Ockham it is the essential attribute of all reality.

Another quite different idea of freedom was articulated by our second friar, Thomas Aquinas. Aquinas, though known in school as the "dumb ox," became the great interpreter to medieval Europe of the "new philosophy" of Aristotle, which had been recently rediscovered in the early part of the 13th century. In fact, Aquinas incorporated many of Aristotle's ideas into his own thinking, including his thinking on the subject of freedom.

For Aquinas (and Aristotle), freedom is the ability to make wise choices and to do the right thing "as a matter of habit." Freedom is therefore not the mere capacity to exercise choice; it is the capacity to make the right choices and to make them habitually. You should notice a couple of things here: First, the notion that there are right choices, and therefore wrong choices, introduces from the start a moral dimension into the exercise of freedom that is lacking in Ockham's view. Second, making the right choices tends to lead to more freedom and making the wrong choices tends to lead to less freedom.

This capacity for making the right choices, for acting wisely and well, as a matter of habit is what both Aristotle and Aquinas called virtue. Freedom and virtue go hand-in-hand. It is by exercising freedom in this sense that we obtain virtue; and it is virtue that begets or produces more freedom.

So—and think back to our dictionary definition of freedom for a moment—according to Aristotle and Aquinas, freedom, is more than the mere ability to act as one wants

without restraint. Rather, it is something that grows in us as the means by which we realize our potential and the longings for truth, goodness, happiness, and meaning that are deeply ingrained in us as human beings. If you find that to be a lot of language that is hard to grasp, think of it this way: it is by exercising freedom, and only by exercising freedom, that we gain more freedom and become who and what we were meant to be as human beings.

Perhaps an example would be helpful here. There are a good number of pianos at the Waring School (I don't even know how many!), and you and I are "free" to play them. There is no restraint or restriction on piano playing at Waring. You and I may express our freedom to play the piano as we choose. So much would satisfy Ockham's definition of freedom. But for most of us—let's be honest—that exercise of freedom amounts to little more than the right to make noise. The freedom to make music—like Dorothy, Kathleen, or Shaylor—only comes about as the result of a process—usually long and often tedious—of making the right choices at the keyboard again and again and again, of using freedom wisely and well over a stretch of time. The result is not just more freedom but a richer expression of freedom. Dorothy, Kathleen, and Shaylor can play truly great music, they can play the music they like and that we enjoy, they can improvise, and they can create new music. As barely a garden-variety piano player, I find it daunting to think about what they can do on the instrument. The sheer complexity of playing the piano at their level boggles my mind. And yet, when they play, it seems so effortless and they look so free. And here, by the way, is a wonderful thing: we are able to experience their extraordinary freedom vicariously just by listening in. In other words, such freedom can be shared and, by being shared, multiplied many times over.

This kind of freedom can be realized in every art and discipline, from speaking a foreign language to solving an intricate mathematical equation and from painting a landscape to playing good defensive soccer. It is the result of what the Belgian thinker Servais Pinckaers called the "freedom for excellence." For Aquinas, freedom is the means by which we realize our human potential, by which we perfect the gifts with which we are endowed.

But, we are unlikely to bring about such transformation on our own. The right exercise of freedom is something that is learned from others. This is where education comes into the picture. For freedom to take root and grow, it must be grafted into us though our experi-

ence with others who have mastered the art and habit of using freedom wisely and well. Among such people are teachers, and it is their role to author the growth of freedom through relationship with their students. The growth of freedom, in turn, draws people together, creates community, and perpetuates itself through the creation of a culture that values the right things.

Freedom and values necessarily go hand-in-hand. And since values are the bedrock of morality, freedom is, to quote the theologian and Aquinas expert George Weigel, “the great organizing principle of the moral life.” Weigel goes on to affirm that “... because the very possibility of a moral life is what distinguishes human beings from the rest of the natural world, freedom is the great organizing principle of a life lived in a truly human way.”

By now, you may be thinking a couple of things, both of which I am prepared to grant. First, that we have come a long way from our dictionary definition of freedom. Absolutely! Second, that my analysis of these two ideas of freedom is not quite free of bias. And here I will own to a strong partiality to the Aristotelian/Thomistic idea of freedom. If you were listening carefully, you may have noticed that there is a whole philosophy of education embedded in Aquinas’s thinking, a philosophy of education that bears a striking resemblance to our own educational philosophy here at Waring, to—dare I say it?—the “Waring Way.” After all, doesn’t “learning to take responsibility for one’s own learning”—one of our favorite Waring tropes—come down to using freedom wisely and well as a matter of habit in the choices we make? And isn’t our mission of creating and sustaining a “community of lifelong learners ... working together for the individual and common good” a lot like what happens when the growth of freedom “draws people together” and creates a “culture that values the right things?” Aquinas’s idea of freedom really does dovetail very well with our aspirations as a community that is founded on the values learning.

But, having confessed my bias, I am not that quick to dismiss the Ockhamist view of freedom. Ockham’s views were revolutionary in his time and have persisted to the present day. His idea that freedom is limited to the neutral faculty of choice as an act of the will without regard to the outcome of that choice is actually a very modern notion, one that, I think, most of us would tend to recognize more readily than the Thomistic view. In modern pluralistic societies, we are reluctant to make judgments about the choices that people make. But, we

are emphatic about their right to make those choices and to be free from any restraint that would prevent them from exercising their will to do so. This notion of freedom is an important part of our heritage as Americans, and it is worth noting that it can be traced back to William of Ockham through our Founders and the thinkers of the Enlightenment in the 18th century. Like our Founders, Ockham wanted to throw off the restraints on freedom imposed by oppressive government. Specifically, he wanted governments to have freedom from the restraint of the Church and its hierarchy. The operative word here is the preposition “from.” Though it risks oversimplification, I will, for our purposes, characterize Ockham’s view as *freedom from*.

Aquinas’s view, on the other hand, I will call *freedom for*. Understood in this way, we need not view Ockham and Aquinas as being in opposition but as coexisting at different points on the freedom continuum. But they do, of course, differ markedly in their emphasis. *Freedom from* is concerned with eliminating what hinders freedom; *freedom for* is concerned with the purposes that freedom serves. Both kinds of freedom are important, but in different ways. Achieving *freedom from* oppression of all kinds surely has been, is, and continues to be the greatest social and political challenge faced by the human race. And yet, it is the freedom for growth and excellence that ultimately validates and completes the cause of freedom, defines its quality, and generates new freedom. At the end of the day, it is not that we possess freedom but what we have done with our freedom that matters most and becomes our legacy as free people.

But what, you may well be asking, does this *freedom for* look like in action? “All of this freedom talk has been rather theoretical and abstract so far. Can you give me an example of what you are talking about?” As it happens, I can give you many. But in the interests of time, I will limit myself to one—someone I knew quite well and who had an important impact on my life.

Dorothy Stein was born in 1921, the oldest of 10 children. She grew into a handsome young woman of warm yet distinctive bearing. At the age of 19, she married her high school beau, a handsome star athlete, just as he entered the U. S. Navy and a year before the United States entered World War II. With the end of the war in 1945, Nelson and Dorothy grew their family and pursued their hopes and dreams along with millions of other young American couples released from the burden and anxieties of war. On Christmas Eve of

1953, when she was six months pregnant and while baking a birthday cake for one of her children, Dorothy developed pains in her legs and decided to lie down for a short rest. The next morning she was not able to get out of bed. Three months later Dorothy gave birth to her fourth child, a healthy daughter. But, she remained paralyzed from the waist down. Her condition was not well understood by the medical establishment, and the prognosis of the specialists was pessimistic at best. Dorothy ended up sentenced to a shortened life span spent in a wheelchair, all her dreams and hopes dashed to smithereens.

Or were they? Dorothy had a lot on her plate: a husband to take care of, a home to create, four daughters to raise, responsibilities to her family, church, and community. Dorothy was not about to let any of this go by the board. With Nelson's tireless and dedicated help, she set about rebuilding her life. They renovated their home so that she was able to get around and have access to everything. Dorothy was soon in charge of her household as before. She raised and educated her four remarkable daughters, creating a rich environment in which they could develop their unique gifts. She ran a business out of her home in order to supplement the family income. She taught classes at her church and in her community. She was a tireless conversationalist and letter writer, always ready to hear and respond to those suffering from hardship or need.

My Aunt Dorothy Stein may have been the most consistently agreeable and happy person I have ever known. I remember well the cheerful upward lilt of her voice as she welcomed me into her home. And at family gatherings, it was Dorothy's presence that would light up the room. Though confined to her wheelchair, Dorothy always gave the impression of being the freest person present, even towards the end of her life when the physical deterioration of decades of paralysis caused her great suffering.

When Dorothy Stein passed away last year at the age of 88—surrounded by a great host of children, grandchildren, and great-grandchildren—her lifespan exceeded the predictions of the medical experts by some 30-40 years. More importantly, she had led a life that was full to overflowing and left a deep and abiding impression on everyone she had known.

Dorothy Stein focused on what freedom was for. She left a legacy born out of her personal freedom that lives on to the benefit of many, including us here this morning. So, in closing let's notice several things about Dorothy's approach to freedom. First, in spite of her physical infirmity, Dorothy was free in her

mind. She became free because she thought herself to be free. The great orator of freedom, Frederick Douglass made the same point in recounting his escape from slavery. For him, freedom of the mind was the key to all other freedoms. As he put it, "I could not become free in my body unless I first became free in my mind." And once he had experienced freedom of the mind, he said that he could never again be truly enslaved. So, let us all remember, freedom starts up here . . . in the mind.

Second, we should notice that Dorothy did not wait for conditions to improve before starting to exercise her freedom. She got right to it. We should note that this was also the approach of Nelson Mandela. During the 23 years that he spent in prison, he might have said, "When I get out of this place, I'm going to do something about apartheid." Instead, he used his time in prison to prepare for the day when he would emerge from captivity and take his place as the first popularly elected president of South Africa. In his tiny seven by eight foot cell, Mandela studied the history of his oppressors, the Afrikaners, and learned to speak their language, Afrikaans. Then, he set about winning them over with his intelligence and personal magnetism—one-by-one, from the lowest prison guards to the highest officials in the government. Long before he had achieved freedom *from* oppression, Nelson Mandela was already practicing freedom *for* growth and for reconciliation. Let us remember that the work of freedom begins now, wherever we are and whatever we are doing.

Finally, Dorothy Stein's life was not easy. It was, in fact, a daily struggle involving pain, risk, and no guaranteed outcomes. This is often the way it is on the leading edge of a life lived under the banner of *freedom for*. Let us not kid ourselves about this, freedom is hard work. And, looking about this world of ours, it does not appear that this work will be finished any time soon. But if we choose to live freely and humanly, we must expect and embrace this challenge.

As we begin this 39th year of the Waring School, let us indeed celebrate the freedom that we enjoy in this blessed land, in our homes, and in this learning community—the freedom *from* tyranny, *from* oppression, and *from* ignorance. But, let us also celebrate and dedicate ourselves anew to the cause of *freedom for*—freedom used wisely and well in the pursuit of growth and excellence to benefit of this community and all who are touched by it.

— Peter Laird Smick 2010

world hit by economic downturn as paintings fail to hit reserve” to the Forbes entry: **“The Culture Crash: Risky investments have endangered New York’s leading arts institutions.”** While none of us are likely to be shocked that art is selling less frequently, for less than its estimated value in 2007 or 2008, we might be wondering what happens to the people who inhabit the art world. Do the cautious spending habits and wary eyes of the art consumer spell doom for the artists among us? Will we see a sudden influx of paint-splattered, beret-wearing strangers in our cities?

But perhaps more importantly, the economic downturn and its prominent aftershocks cause us to ask questions about what life in the art world is actually like. Waring School, with its liberal arts focus, has long emphasized the importance of learning to draw, sculpt, and paint—requiring all students to take art every year, and encouraging us to sit in museums in Paris, Rome, Montgomery, or Boston to look at pieces of art and sketch them. We are all indebted to the art program at Waring for how it teaches its students to see the world, study a painting, and hold a graphite pencil.

There have been many students who have continued in art after their Waring tenure was over, venturing into the world of galleries, BFA degrees, and tenures at Penland (a school in North Carolina). To understand the landscape of the art world, and where Waring students have gone within it, I spent some time talking with four graduates about their experiences. They have each pursued art in different ways—some in art colleges, others as passionate side interests. In talking with each of them, I can imagine myself taking a tour of their studios, hearing about their current artistic interests, their thoughts on the economic recession, and how Waring—the one thing I share in common with these artists—has helped shape their careers.

Studio 1. Archie Zietman '08

The air is stifling and tastes metallic. I squint my eyes and try not to think about the fact that at this very moment, molten iron is inside the furnace I see in front of me. Archie is working a very small piece of copper, and my dreams of being smited with a red hot poker are ill-founded. He is shaping it around another piece of heart-shaped copper, so that it resembles a snake or a wolf’s face or maybe even a stag. Archie, who

graduated with me from Waring in 2008, is not an artist by degree. He is currently studying environmental science at Hampshire College and planning to spend this fall in China at an agricultural school, and the spring semester studying glassblowing at the Penland School in North Carolina. But his passion for art has been present since before Waring—and continues to this day. Archie says, “I was lucky enough for Waring to send me to Haystack Mountain School of Crafts the summer of 2009 to really hone my ironwork, which I had learned both in Salem and at Penland when I went twice with Waring End Terms. Without the Waring connections to Haystack and Penland, I would be in a totally different, and probably much less comfortable place with regard to my art.”

While he first became interested in working with metals and glass on a Waring End Term trip to Penland (with teacher and fellow alumna Ila Prouty), he keeps up his interests in his basement blacksmith shop. His studio would be full of the ideas he works out in metal—jewelry, larger sculptures, abstract figures.

Sitting down on any clear space, I imagine myself asking Archie, “So how has your art changed in the past few years?” to which Archie, still smiling broadly and wiping his hands on his faded jeans, answers, “Right after graduation, and during my first year at Hampshire I just stagnated, except for some figure drawing. More recently, though, I have finally started making art which actually has a personal connection [to me] and begun to allow myself to dabble all over the place in terms of materials. The ironwork which I studied earlier has evolved into jewelry, which I enjoy combining with my continuing study of glass and figure drawing...”

And it’s clear from his studio that Archie is bursting with ideas. Of the economic recession and its effect on art, he says, “Art is definitely something which is most often bought when there is money to go around, or at least a sense of general economic well-being...” I imagine he would pause, look around at his various projects and go on, “That being said, I have found that well-made functional artwork still has somewhat of a market. There is still a steady if slow demand for well made craft, like attractive plant-hangers or hand-forged spatulas and the like.”

Studio 2. Sadie (Jernigan) Valeri '89

I’m coming straight from a six-hour plane ride to San Francisco, California. Sadie

greet me with a broad smile, chatting to me as we head toward her studio in the heart of the city. She is telling me about her type of painting, and I gasp as I walk into the room. Her paintings, done mostly in oil, are what Sadie calls part of the “realist” movement. It’s a technique based on teaching and learning from masters, passing down techniques since the Renaissance. Sadie’s work, which started mostly with paintings of crumpled up pieces of paper, is both contemporary and the echo of an older style and technique.

As she talks about the realist movement that’s been taking off in the art world since the 1980s, Sadie observes, “In the 10 years I’d been ignoring it, the art world had changed.” It’s clear that the style has taken off, seeing as her gallery calls often to ask about the next set of paintings, and to inform her that her work has sold almost immediately upon being displayed. When asked why, in this time of economic uncertainty, realist artists are insulated from the general trends of declining sales, Sadie says that while “in some ways, the galleries are definitely feeling it, and the multi-million dollar New York art scene... patrons and collectors want to buy things that show levels of skill and training and that will last in their family.” Realist art fits this bill, and as we continue to chat, it becomes clear that Sadie’s art is similarly taking off.

Having graduated from RISD with a BFA, Sadie says she became disillusioned with the art school system. “I went to school for illustration and fine art, and it’s a tougher career than I was led to believe.” She went on to become a graphic designer until she realized that, although she could make a living with graphic design, it still felt like “[she] wasn’t pursuing what [she’d] always been interested in.”

Rededicating herself to painting in 2004, Sadie is now teaching classes in realism in her studio, and as I gradually bring the conversation around to Waring, I can imagine her smiling fondly. “Josée always said ‘Never draw from imagination!’ and she was very influential in the art department at Waring,” Sadie says, a smile somehow audible in her voice. “I didn’t go through the crisis that a lot of people go through in college when they

realize that they are one of many, and not the star anymore—I had already been at Waring, where everyone does art and everyone is encouraged to keep a sketchbook.”

As I imagine myself heading out the door after taking one last look around at the painting supplies and canvases scattered around the studio space, Sadie says one last thing that sticks with me. “I was so glad that I had the Waring education I did because it gave me an academic basis and a comfort with writing... I’m very comfortable with critique, and I think that was the biggest influence Waring had on me.”

Studio 3. Sara Fix '06

I meet Sara in a graphic design classroom at RISD, her alma mater of a few months. She has just graduated with a BFA in graphic design, and it is clear that this medium suits her creative interests. “I felt like it could incorporate many of my artistic interests.

It is also a type of art that uses words/text/message, rather than just picture/image” she says of her major. As she easily moves from installation art to books to a series of drawings called the “Argentina Series,” Sara talks about how her art has changed over time. “In high school,” she says,

and I immediately remember her drawings tacked in the Atelier or the Barn, “I was more interested in painting or drawing from life. My art work was much more literal. Freshman year in college I had exposure to more forms of art and art-making, and was able to create pieces that were more conceptually driven. Again, my interests changed when I chose to major in graphic design. I became more interested in book design, typography, and identity design.”

As her art interests have expanded, and one only needs to skim through her online portfolio to see how broad they are, Sara has also realized how art is needed by businesses and corporations, even in these troubling economic times. “I think art—and more specifically graphic design—has not suffered from the economic recession. I believe that many companies have turned towards graphic design to change their image and identity in order to gain attention and



Painting by Sadie Jernigan Valeri '89

new awareness.” That thought hasn’t crossed my mind as I’ve prepared to talk with alumni artists. I heard the headlines about organizations cutting funds, schools cutting art programs altogether, and thought that all artists must be suffering. But as Sara mentions, art is a form of communication – one that is needed and used by all spheres, including business. As she so rightly puts it, “Graphic design is needed during times of recession to better promote companies and products.”

As I think about Sara’s last four years at Rhode Island School of Design (RISD), it’s only a small step further to remember her at Waring, as a budding artist drawing in her sketchbook in museums or on the Quad during lunch. Sara says that Waring did influence her to choose art, especially her trip to France in 2005. “Certainly the Junior French trip exposed me to art and museums that really made me consider art as a major or career. I felt very inspired by the *Centre Pompidou* and the *Musée Picasso*.” One of the most memorable things about the Waring art program is the hours we spend sketching in museums, sketching on the street, sketching in the van on our way to Texas or Canada. Sara has clearly taken hold of those Waring lessons, but she has also allowed her art, and her interests, to be expanded by what she has learned at RISD.

Studio 4. Martin Smick ’95.

To accommodate his main interests, which are decorative and mural painting, Martin Smick’s studio I imagine to be large and spacious, with walls waiting to hold ideas, test sketches and large scale works. I knock on the door a few times before peering inside. Martin studied art at Washington University in St. Louis, and then received his MFA from RISD in 2009, and I recognize one of his pieces, *Asymmetry*, from perusing the RISD graduate school viewbook. I imagine asking Martin about his changing art interests, and he answers with a “yes and no”—the kind Waring students are known for. “The parameters of what you do have to change to fit the changing dynamics of life; the world, the economy, the politics, technology, philosophy, all these things have changed a great deal since I first took an interest in art as a child, but my basic desire to use a visual language has not.” Martin says he has loved art since he was young, and his older sister and fellow Waring alumna Amanda (Smick) Tan ’92 is counted among his first inspirations. Fellow Waring alum Oliver Lutz ’91,

who now has a piece at the Tate Modern Museum in London, England, was also someone that Martin looked up to during his time at Waring.

Since leaving Waring, Martin has found a community of artists with whom to share his passion for visual expression. “Yes, I would say that I am part of a community of artists. Most recently I have the community from the Fine Arts Work Center in Provincetown in addition to my community from grad school.”

While Martin doesn’t think the economic recession has harmed art per se, he does admit that artists may have suffered. But he reminds me that, “in many ways the recession reminds the artist of what is most important to making good art, the ingenuity of the artist him or herself.” Some of Martin’s art graces the walls near the academic and business offices upstairs in the House at Waring, and it’s clear that his ingenuity has been at work since his time at Waring. Like Sadie, Martin cites Josée Waring as a significant influence during his high school years. “Josée was a strong advocate for the study of the arts, and I think she felt it was important to start kids early on with a foundation in art appreciation.” As I leave Martin’s studio, glancing around at the many types of art adorning the walls, I can’t help but hear his words echoing in my mind, “It should be the goal of culture to cradle the arts as they are—particularly within a culture like our own evolving around technology—most emblematic of our humanity.”

The tour of these four studios is at best emblematic of the many talented Waring alumni who have entered and thrived in the art world. There are many whose stories are not here, but whose studios would undoubtedly give depth and dimension to a part of life that we often overlook. In beginning this article I believed I would be writing about art in the face of economic turmoil; but instead I have discovered that the art world is best approached by communicating with artists, and these artists tell wonderful stories. Far from luxurious, these stories are, as Martin said, emblematic: to throw them overboard (as many are undoubtedly tempted to do) because of economic uncertainty or disinterest or even fear would be to lose an entire language, a way of understanding the whirlwind of modern life. As these four imaginary studio tours have shown, the artists emerging from the Waring School know this language and speak it well, offering to their communities, and to the Waring community, new vocabulary and expression.

—*Hilary Sherratt*, class of 2008

INTRODUCING THE CLASS OF 2010



photo by Tom Underwood

Front row (l-r): Caroline Glaenger, Charlotte Greenbaum, Emma MacLean, Lauren Jappe, Lauren McInnes, Peter Smick, Dorothy Wang, Walker Staples, Lily Fitzgerald, Martha Snow, Liza Calkins, Amanda Lewis, Emma Behnke, Colleen O'Brien; **Back row (l-r):** Hannah Brown, Skye McIvor, Michelle Ammerman, Parker Bruce, Nate DiMauro, Timmy Allen, Reeve Moir, Adam Levine, Sam Staples, Clare Stanton, Matt Patey, Paul Hemberger.

Seniors Speak:

excerpts from senior commencement speeches

...In my time [at Waring], I've been to 952 all-school meetings, had lunch 220 times with my tutorial, recycled paper 140 times for Hands to Work, struggled through 380 hours of art, written in 36 issues of Le Temps, sung in 14 concerts, written 20 evaluations, watched Emma MacLean cry approximately one million times, played 160 painful hours of lacrosse, taught 100 writing classes, spent 28 days at Northwoods, watched Charlotte Greenbaum fall into 15 puddles, used my passport five times, performed in four plays, awkwardly danced to all-school African songs three times, embarrassed Adam Levine during All-School Meeting twice, and was tackled by Stephen Bjork once. You see, a lot goes on at Waring, and all of these Waring moments have shaped me and given me seven rewarding years. So thank you faculty, classmates, tutorial, students and family for everything you've done, thank you Waring for all 10,056 hours.

-Paul Wang Hemberger '10

...This speech is, in fact, a "Waring allowed me to be 'who I really am'" speech. But I'm delivering it because I really do believe it's

true. And it also has some other messages. I'm going to go for the Peter Smick approach: everything in threes. First of all, (this is the cliché part) I beg all of you to realize now where you are. This is a place where I've had a lot of friends who support me in my love of Holden Caulfield, and a place where there are others with the same weird quirk. That is really special. You really can be who you are at Waring, you can even be the kind of kid who doesn't have crushes on nutcrackers. Second, a warning. There is a danger with living and loving these characters. Much like Waring, you have to remember that they will not be real forever. These people are very much alive while you are reading the pages they live in, as Waring is alive while you're enrolled as a student. The best thing you can do is to be aware that some day this all will end, and enjoy these things while you can...

-Clare Stanton '10

As seven years of Waring come to a close, I find every molecule in my body pushing me away from the school. In fact, from my college decision, it seems that I'm finding it necessary to leave the country. But why

these sentiments? I don't hate Waring. The combination of the high-concentration lifestyle and the college application process this year has been difficult. I am exhausted. This school has given me everything it can, and I am starting to foam at the mouth with excess Waring. It is difficult to imagine missing this place at this point, though I know I will. What, specifically, am I going to miss? Perhaps with a list, I will begin to feel a little nostalgic. I'll definitely miss Francis's Quad acrobatics, Tony's tangential humanities classes, having my beaver-kit drawings critiqued by Robine in science class, Tim Averill saying the darndest things... This list, though incomplete, is mostly of examples which are very specific and quirky. Despite Waring being so big on large ideas, I think when it comes down to it, a collection of these particular moments is how I will remember the school. I implore you students, when you are becoming overwhelmed by Waring, remember the strange and wonderful moments which makes this place great. You will find that by the time you leave, the school's identity has very much become your own.

-Adam Levine '10

...[In Orvieto, Italy] my body tingled as I entered the scene; a large picture hung on the wall but my eyes centered on the singing performers. There stood two large black women, face to face, with other troop members standing in a circle a few yards behind them. Slowly, one of the women started singing. She had a low, deep, bass voice that sounded supernatural. The other woman had a high, soprano voice that resonated with the deep, bass voice providing a chilling effect. At the moment the singers stopped, a circle of performers began a rhythmic beat. They stomped their boots on the ground, clapped their hands against their thighs, and snapped their fingers in time. I watched, I stared, I was amazed. Their perfect rhythm blended with the singers' eerie song. The performance ended with the two women singing Hallelujah while the stompers stomped, their Timberland boots hitting the ground while hands slapped, snapped, and moved to the song. I stood in awe. Looking back to that moment, I know what Waring has given me. Waring has given me great Humanities discussions, fabulous sports teams, and inspiring writing classes. But Waring has also introduced me to the other side of the world. Waring made me play the violin for two years. Waring made me draw for five and

half years. Waring even made me sing in a chorus for all seven years. I'm not particularly good at any of these things, but I tried and that makes all the difference. Waring taught me how to find the words to explain how "art installations" can touch my soul.

-Reeve Moir '10



Colleen O'Brien gives the French Address at the 2010 Waring Commencement ceremonies.

I suppose you could say that all my experience on the ground has led me to become... well, grounded. It's safe in the dirt, it's solid. When I'm there I can do constructive things like finish my physics problem set two days before it's due, and I can bring up points from a humanities reading in a French class. But more importantly, from the ground I can see beyond our classrooms, catching glimpses of the mysterious "real world" that I'll be entering in the not too distant future. [Y]ou can't go through life sitting on the ground; you've got to get up; you've got to reach for things, you've got to have dreams. At camping trip this year, around the fire, the students and faculty spoke their dreams. Some spoke of courage, of endless soccer games, of becoming role models. One said that by being part of our community; he was living the dream. I dream of leaving Waring but never forgetting it. On that June day in Tuscany, my friends picked me up, my teachers dusted me off, and they all helped remove the briars and grass that clung to me. So students, please, fall down. Hit that ground hard, and once you've laughed a little, get back up; and if you need a hand, look to Waring to lift you to your feet.

-Charlotte Greenbaum '10



2010 END TERM

WHAT IS END TERM?

End Term is the three-week period in June where students are asked to pursue intensive studies that take them out of the classroom and into the world. This past June, students and faculty helped train the Boston Breakers reserve team, hiked the White Mountains, made clothes out of trash, and created drama workshops for elementary school students, among other things. End Term culminated with all groups presenting their projects to the community.

COACHING A PRO SOCCER TEAM

Mike Kersker and John Wigglesworth led a group through researching the history of the game of soccer and the beginnings of the World Cup through the last Cup in South Africa, 2010. Students watched games and evaluated different styles of play relative to their formations. They participated in coaching the Boston Breakers reserve team, by helping build training sessions for the team and testing statistical analysis. Through this they were able to supply data to the Breakers and give recommendations as to whom the most sound players were and who they felt were most capable of competing at the highest level of Women's Soccer in the world.

A TALE OF TWO CITIES

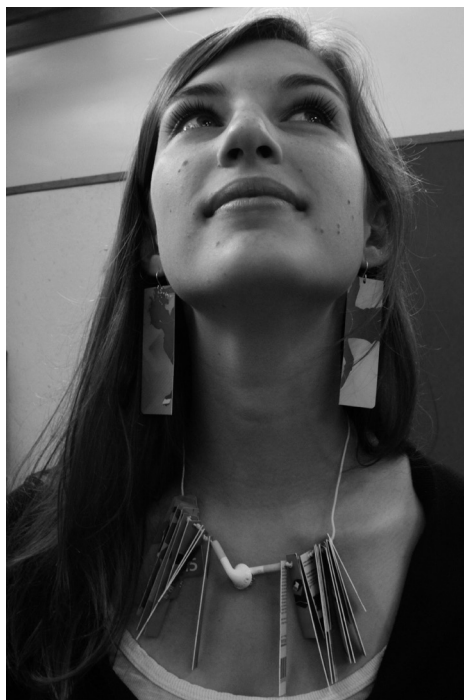
The 2010 junior trip brought our students to London, Normandy, and Paris, on a three week sojourn with Peter and Allegra Smick, Josh Webb '99, and Robine Vaneck '85. The group visited London first, staying in Palmer's Lodge, visiting museums and restaurants, and attending a performance of *Macbeth* at the new Globe Theater. From London the group traveled to Amiens for two days, visting the Normandy beaches, the Bayeux Tapestry, and Mont St. Michel. The trip concluded in Paris, where they walked



Photo by Allegra Smick

The Waring class of 2011 and faculty chaperones.

the *Champs Élysées*, visited Napoleon's Tomb, the *Musée d'Orsay*, and much more.



Molly Colehower '12 models jewelry cut from recycled gift cards.

TALKING TRASH & GOING GREEN

Faculty members Kathleen, Steve S., Christiane, and Stéphanie led an End Term that examined the trash our community produces in a different way. They asked the questions "What does our trash say about us? What can we actually do to conserve energy and eliminate waste?" They used their answers to make art with trash and to calculate and research how much money a Waring family might save by going green. The End Term culminated in a show featuring the many things the group had created out of our trash.

TAKE A HIKE

Edith Fouser '95 and Tim Bakland's ('94) End Term took students out into the beautiful New England wilderness, both close to home and farther afield, for day hikes as well as a longer four- and five-day expedition in the White Mountains. Students read about, learned about, and experienced nature, from plants to stars to wildlife, all while learning the ins and outs of backpacking over varied terrain and extended periods of time.



Photo by Edith Fouser

Take a Hike *End Term*.

MEDICINE

Jan Lindsay, Rich Stomberg, and Maureen Gedney’s End Term gave students a first-hand introduction to the world of medicine. Thanks to some generous Waring parents, clinical experiences ranged from shadowing doctor-patient visits, observing surgery, observing birth, shadowing doctors in Salem Hospital’s ER, and learning how doctors make diagnoses using medical imaging. The group started out studying basic human anatomy and learning CPR and basic First Aid. Then, they chose an organ or system that particularly interested them for a research project, as well as an associated illness and treatment to present to the group. The End Term was treated to guest speakers, such as Waring alum, Stephen Hinrichs ’83, who walked them through a heart operation.

ARCHAEOLOGY

Neil Glickstein and Vicki Paret’s End Term project, was an investigation of Boston’s Native American, Colonial, and American roots using archaeological evidence from previous digs as well as artifacts unearthed by students. The Archeology ET worked on-site, outdoors and got very dirty some days. Other activities included a field trip to Boston’s archaeological lab in the North End, walking tours, sketching and cataloging of artifacts, journal keeping, and sketching.

BUILDING BOSTON

Steve Bjork and Joshua Scott-Fishburne’s End Term examined how wooden pilings and the infrastructure of public services fasten and feed the city like roots of a tree. The group studied the metropolis from its conception, construction, and convolution into what we see today. They took trips to places where Boston’s urban development meets the reality of civil engineering. They asked the question, “How and from what and from whom has the land of the city been borrowed? What water do its citizens drink, and

where does their wastewater go? How are parts of the city variously used? How are its parks designed, and by whom?” and more, while trying to discover how the system of the city is designed.

THEATER

Holly Little, KB Breiseth, and Tim Averill led the Children’s Theatre End Term which produced and performed a short children’s theatre play and put on drama workshops for local elementary school kids. Students rehearsed the play in various locations, built set pieces and props, and performed pieces they had written themselves.



Photo by Tim Averill

Gus Egan ’12 & Izzie Hughes ’12 look on at elementary kids in the their theater workshop.

WORK AND PLAY

Antoine Boisvert described his End Term as thus: “Sometimes, when children are left to themselves, they will engage in activities like chasing each other or rolling down hills; at other times, however, they will engage in activities that are designed to mimic the adult world of jobs, business, and other ‘productive’ activities. In either case, most people would describe the children as ‘playing.’ This End Term sought to explore the differences and similarities between ‘work’ and ‘play.’” Is work better than play?” The group worked (and played) with their minds as well as their hands attempting to balance thinking and doing in the process.



Put Skin Together, Take a Poem Apart

Waring Welcomes Gallaudet Howard

by Sieglinde Levery-Nicholas

Gallaudet Howard has done a lot of things. She received her BA from Harvard University; earned her Master's in nursing from Yale; worked as an EMT in Kenya; spent a year working as a nurse practitioner in India; lived on the Pine Ridge Indian Reservation; received an MFA from the prestigious Iowa Writer's Workshop; lived on a commune; written for multiple publications including Salon.com, America Magazine, and recently, Alpinist. To name a few.

Gallaudet is now doing something fairly new to her: working with people who are from similar geographical and educational backgrounds, and enjoying being close to home.

I met with Gallaudet on a brisk school day, between classes, to talk about Waring, writing, and suturing. Not necessarily in that order.

SLN: How did you hear about Waring?

GH: Well, I grew up in Beverly Farms and Hamilton, so I knew Waring existed even as a kid. I grew up in Jan Lindsay's parents-in-law's house. I had friends who went here. Waring was in the wind.

SLN: Where were you before you came here?

GH: Most recently I moved to Newburyport from Iowa City. I went to Iowa University's Writer's Workshop and my husband worked at the University of Iowa City Hospital.

SLN: So you went into nursing first and then into creative writing? Let's go over your timeline, because I find your life fascinating. You graduated from Harvard and received a BA in...?

GH: English Lit. I always knew I was interested in writing, but I was also always interested in medicine. Before my senior year in college I took a Wilderness EMT course at Solo in Conway, NH and I loved it. So, after school I received a fellowship [the Rockefeller Fellowship] to spend a year in Kenya and volunteered with the Flying Doctors Service, part of a charity called the African Medical Research Foundation (AMRF). They have pilots who pick up people who are injured and then fly them back to Nairobi. After I left there, I came back and got my Masters in nursing at Yale.

SLN: So English, nursing and then back to English.

GH: Yes, so then I worked in Western Mass. as a nurse and wandered a bit. And later

I worked out on the Pine Ridge Reservation, (Wounded Knee) with the Lakota. After that I went to India for a year and taught nursing at a hospital on the Ganges and I also went to Sikkim, actually, where Waring has a sister school!

SLN: Did you visit Taktse?

GH: No, I didn't know it was there at the time. I traveled a lot there and then I went back to Pine Ridge, married a doctor from Pine Ridge and stayed there for two years until we moved to Iowa. After I was done at the workshop, we moved back to Massachusetts.

SLN: So you've been at Waring for three months now, what are some of your first impressions?

GH: On Professional Day in October the faculty broke off into groups to discuss what was working for us and what was essential to Waring's...Waring-ness. The lists that everyone made contained exactly the things that I loved about Waring right away. And the students all came to similar conclusions about Waring's essential character as well: An unapologetic excitement for learning, sparkly interest and engagement, lack of defensiveness amongst students and faculty (just get up and try it), faculty involvement, all school meeting, and vertical integration [pairing older TAs with younger students]...it is just so cool to be passionate about studying at Waring.

SLN: So by that token, what are your favorite things to learn about and what are your favorite things to teach?

GH: Good question, I love to teach writing and I love to teach poetry. I like learning history, especially social history, but I also really love learning medicine. I find it incredibly exciting; practical handskills, suturing, casting, giving shots, that kind of thing I mean you learn and learn and learn, or you kill someone. You just have to do it.

Basically I like humanities, poetry, and medicine. Let's say...I love to put skin together and take a poem apart. That's good.

Gallaudet teaches ninth and tenth grade humanities at Waring. She has two children, Sparhawk and Rowan, and is married to David Mulder (whose uncle, apropos of nothing, happens to have inspired the name of TV's famed X-Files character, Fox Mulder).



Stoichiometry

Waring Welcomes Bill Braunlin

by Hilary Sherratt '08

“Now class,” I can remember Neil Glickstein saying in the bitterly cold February mornings of my Group 3 year. “What will be the result of this chemical equation?” Neil would then turn around and write a series of squiggles and loops and step back to watch us dig out calculators and decide if the bonds were covalent or ionic. At the time we wondered whether we would ever use the particulate knowledge that when you put a coil of copper wire (Cu) into a solution of aqueous silver nitrate (AgNO₃), elemental silver will collect on the wire, as the solution turns blue and copper becomes aqueous. Admittedly, it’s specific knowledge. Neil has now retired, but if he were to ask me to solve this stoichiometric equation: Biochemistry/Chemistry Expertise + Love of Languages² + Passion for Seeing Students Become Educated Citizens⁴ ‡ ?

Bill Braunlin³ Chemistry Teacher²

would be the result.

Like all Waring teachers, Bill Braunlin is a unique combination. He speaks German and Swedish, holds a Ph.D. in Physical Chemistry, and for the past few years has been the Chief Scientific Officer at a company he formed. His interests go as in-depth as the minute details of infectious disease diagnostics, and as broad as the nature of the scientific worldview, and how “chemistry is all around us.” Braunlin received his Ph.D. from the University of Wisconsin, and went on to teach at the college level before taking on industrial positions in the Boston area.

Having taught many advanced chemistry and biochemistry courses at the college level, Bill says that coming to Waring will be “challenging in different ways.” Where in college the focus was on the details of advanced work, he says high school science is getting back to “the basics, what is really important, and figuring out how to communicate that well.”

Bill found our Waring community first in the advertised teaching position on the Association for Independent Schools in New England (AISNE) website, but says that he was especially drawn to Waring because of its philosophy of education. “It

matches with mine” says Braunlin. “I appreciate the philosophy of everyone learning a language, and the cohesion of sports and languages and theater.” And after talking with him for just a few minutes, I became even more convinced that being a life long learner is possible.

Bill looks forward to learning French at Waring, and seeing how his students learn in this admittedly unique environment. His daughter attends a private school, and he says he has learned to appreciate the education that independent schools offer. As Bill said in our interview, it’s about asking the question of, “Why are we learning this?” – and with Bill teaching at Waring, we can be sure that such a question will be asked, and answered, well.

“The approaches to learning you find in high school shape your thinking far into the future,” says Braunlin. Waring couldn’t agree more; and it is with great excitement that we welcome Bill Braunlin to our community, to learn with us and help us shape our thinking far into the future.

Bill teaches Group 3 (10th grade) Chemistry at Waring. He lives in Cambridge, MA and is married to Cathy Siebold.



WARING PRESENTS CONVOCATION 2010

What follows are excerpts from some faculty and student speeches at the 19th annual Convocation of the Waring School.

...This Community belongs to you [new students] now. That's what this, Convocation, is for. We are recognizing you as a part of us. It is not only your right, but also your duty as Waring students to speak up. And though we crotchety old seniors might hobble down waving our canes in the air, yelling, "Get off my Quad!" we understand your position at the school and we love you for it. If you don't speak up, if you don't find your voice, the school begins to die. I know this seems like a big burden. Don't worry. You'll carry it just fine.

—Andrew Ganem '11

For every year I've taken a Humanities class at Waring I've had to write some sort of research paper, and for every research paper, I've had to fill out a bunch of research logs. I keep hoping I'll grow out of them, but much to my disappointment they've managed to stay present in my life all through junior year...What really gets me is the final row of the log—"feelings," it says. "How do you feel about your search experience? Why do you feel that way?" For me the "feelings" row sometimes serves as a sort of research log suggestion box: "this is unnecessary," I might write in the space provided. Sometimes I fill it in with a "pretty good" or a "bored," sometimes I leave it blank...The thing is, what I love about Waring is exactly what I hate about Humanities research logs. At this school we're constantly asked to think about why we're doing what we're doing—to analyze the choices we make together and individually...I don't know if any of my humanities teachers have bothered to read through the "feelings" columns of my research logs, but I do know that everyone at Waring cares about my feelings. New students, let your tutorial or your friend or your research log know when you're jittery or furious or elated. Chances are, they'll ask you anyway.

—Tess Matthews '11

If you really want to hear about it, the first thing you'll want to know is where I went, and what my sabbatical was like, all that David Copperfield kind of stuff, but I don't feel like going into it, if you want to know the truth. There will be time to give you the details of Alaska, and Antarctica, Egypt and the Bronx, Bozeman and Boise, and even of encountering Sarah Palin in Boston, but this isn't the time, not the place.

Instead, I'd like to talk to you about where I've come from, where I am now and where we are going...[L]ast year I made a conscious effort to stay away from Waring because I love this place so much, and I needed to see what my life would be like, without.

And what did I find? Everywhere I went, all over the world, there you were.

*I spent time with Amy Rhyneer '86, child of early teachers, Ken and Francie, now mother of two, in Anchorage Alaska; I visited Pamela Maslen '95, [who] at the time was about to have a home birth of her second daughter in Buenos Aires, Argentina; I listened to Dan Byer '02 play with his group Air Waves at a rock club in dodgy Brixton, UK; I traveled with Sammy Stewart '07 on his own sabbatical to Stonehenge and Avebury; I lived for a month with former French teacher Laurence Breedon and her family in London; I did community service, before the earthquake, with former music teacher Jeanne Pocius in Port Au Prince, Haiti; I found ecumenical renewal with ex-teacher Laila Goodman in Israel and Jordan; I shared a house with almost-family Charles and Suzanne Newman in Chiswick on the Thames; I was reunited with the class of 2012 at a not-as-good-as-our-8th-grade production of *Our Town* in Greenwich Village; I went by myself to Laramie, Wyoming & found Matthew Shepard's fence, connected at that moment to this stage, and to many of you...So that is where I have come from; it is a lot like where I am now: a little bit on the edge, but also back here with you and very much alive.*

—Jim Watras

To read the speeches in their entirety, download the October issue of *Le Temps* at www.waringschool.org.



A L U M

N O T E C A R D S

Over the summer Waring teacher Jim Watras, Dianne Jirka, and Waring alumni **Julia Kowalski '01**, **Sam Staples '10**, and **Walker Staples '10** visited the Taktse School. Waring alum **Peter Pinto Lauenstein '98** is principal of the school which is a not-for-profit near Sikkim, India. Our Waring alum travelled to surrounding areas, played games, and performed with and taught Taktse students...**Adam Levine '10** is living in Montreal and studying at McGill University, tak-



photo courtesy of J. Watras

Walker Staples teaches in Sikkim, India.

ing an all-Science class schedule. Adam has joined a Flag Football team and is looking for a work-study job maintaining university websites...**Anna Levine '07** went up to school early to start her senior year at Dartmouth. She spent the summer in NYC with an internship at Bank of New York and is starting work on a senior thesis about the influence of translated 20th century American writers on French literature...**Bridget (Heersink) Broomfield '95** writes, "Bonjour Waring-ites! Under my new name, Bridget Broomfield, I just got a job teaching English and assisting the equestrian program at an International Baccalaureate high school in Sedona, Arizona. Much like an older version of Waring, the school is focused on 5 mission principles: academic excellence, the value of world citizenship, service to others, environmental stewardship, and the value of physical labor. All the buildings were built by students and faculty, and the students do the custodial upkeep of the grounds. Experiential learning and community building are also key. I am very excited to have such a cool job amid the beautiful red rocks of Arizona. After getting married to Jeremy Broomfield last year, I took an amazing year abroad.

We worked with program development and famine relief efforts for the BEADS for Education organization beadsforeducation.org, which helps find sponsors to keep Kenyan girls in school. We traveled for a month in southern India, and then worked at an organization based in Kathmandu which rescues Nepali children who have been trafficked into Indian circuses ebtrrust.org.uk."...“Life continues to be wonderfully busy in Asheville,” writes **Danna (Doyle) Park '87**. “In the work realm, I just celebrated the one-year anniversary of our inpatient integrative medicine consultation service at Mission Hospital—we are getting about 25-30 consults a day! We finished a small study showing that the therapies we’re offering (guided imagery, Healing Touch, hand/foot massage, aromatherapy, breathing and other relaxation techniques, and pet therapy) are leading to decreases in pain, anxiety, and nausea and very high patient satisfaction. I’m still working on getting my private pilot’s certificate—working on my solo cross-countries now. We’re in the mountains of Western North Carolina, which always lends a bit of adventure into any flying expedition! I can’t let my husband have all the fun in the left seat (he’s had his license for years....)! And it does seem to be genetic...our boys are quite interested in flying as well, and love hanging out at the local airport. We are now parents of a first-grader (Ethan) and pre-kindergartener (Byron) and they continue to amaze us, not only with how fast they are growing up, but also with their insight and creativity. [Lastly], my youngest sister just arrived in Paris for her junior year abroad, and I’ll be visiting her and my favorite city in the world in April. Still have fond memories of Paris on our 1986 French trip every time I go.”...**Kasey Kimball '04** is living in Baltimore City and is in her first year of full-time staff work with InterVarsity Christian Fellowship at Goucher College in Towson, MD, along with **Jesse Stowell '04**, who is also on the InterVarsity staff. Kasey writes, “We work in the same region (mid-atlantic). What are the odds? I love my job!” **Anna Solomon-Greenbaum '94** recently moved from Brooklyn to Providence, RI, with her husband, Mike, and daughter, Sylvie. She’s enjoying the peace

and quiet. Her first novel, *The Little Bride*, is due out from Riverhead Books in fall of 2011 (under the name Anna Solomon). **Norrie Gall '95** welcomed daughter Helene MacKay Johnson in February of this year (*see photo at bottom of page*)... **Tristan Hunt '06** graduated from the University of Notre Dame this past May but has deferred medical school at Columbia University's College of Physicians and Surgeons to work for a year in Leogane, Haiti with InterVol and the University of Notre Dame Haiti Program. He'll be coordinating medical and surgical teams to come to Haiti in support of Hôpital Sainte Croix, the local hospital in Leogane (which was at the epicenter of the January 12 earthquake) as they try to rebuild and get back on their feet. He writes, "If there are medical personnel in the Waring community who would be interested in coming to Haiti feel free to email me at thunt2@nd.edu." **Amanda (Holden) Giguere '98** writes, "I got married over the summer (and now have a schmancy French last name: Giguere!). I also finished my PhD in Theatre History and Criticism at CU Boulder in May, and I have a book coming out this month with McFarland. It's called *The Plays of Yasmína*

Reza on the English and American Stage. Look for it! It's a study of the contemporary French woman playwright (author of *Art* and *The God of Carnage*, and winner of two Tony Awards). I'm staying in Boulder for the time being, and working as an adjunct instructor at CU Boulder. I hope all is well in Beverly!"...**Shea Alterio '09** transferred to RIT from Bard to study computer security and work/drive with the Formula SAE team. He started a band at Bard who have played many shows and [they] hope to release an album this year. **Genevieve Skillen '01** writes, "I graduated in May 2010 from the George Washington University with a Masters in Art Therapy. After spending a week in Pine Ridge, SD doing art therapy with Lakota Indians, I moved to Ithaca, NY where my boyfriend is doing a Ph.D. I now work at both a Residential Center for adolescent girls and an Intensive Outpatient Program for individuals with eating disorders, using art as a way to help people express their emotions, develop awareness and insight, and heal from past trauma."...**Adam Friedstein '01** spent a few years as a Literary Agent Assistant in NYC, but recently became a full agent, specializing in literary fiction and serious nonfiction at Anderson Literary Management in Chelsea. A recent interview can be found at: www.guidetoliteraryagents.com. Adam writes, "I'd love to hear from other Waring alum who are writing these days! In other general news, I've been living here in NY since graduating from Bard in 2005, and currently live in Astoria, Queens. I still play the drums regularly and gig occasionally as well." **Jessica (Henry) Weiner '92** was recently married to Kenny Weiner and had her first baby, Samson Julius Weiner, born December 13, 2009. They live in



Helene MacKay Johnson

CLASS^{of}2010

Tim Allen	James Madison U	Adam Levine	McGill University
Michelle Ammerman	Swarthmore	Amanda Lewis	Smith College
Emma Behnke	NYU	Emma MacLean	Wesleyan University
Hannah Brown	Gap year	Lauren McInnes	Fordham University
Parker Bruce	NYU	Skye McIvor	University of Delaware
Liza Calkins	Boston University	Reeve Moir	Ithaca
Nate DiMauro	Gordon College	Colleen O'Brien	USC
Lily Fitzgerald	George Washington	Matthew Patey	Columbia University
Caroline Glaenger	Kenyon College	Martha Snow	Skidmore
Charlotte Greenbaum	Washington U	Clare Stanton	Wake Forest University
Paul Wang Hemberger	MIT	Sam Staples	St.Lawrence University
Lauren Jappe	St. Olaf College	Walker Staples	Hampshire College



Some of the Waring class of 1995 (l-r): Cecily (Beane) Cullinan, David Butman, Pamela Maslen (& daughter Alanna), Brian Miller, Emily Shapiro Miller, Chanel Anderson, Norrie Gall (& daughter Helene), Thaya Brook Knight, and Bennett Arble.

Lynn, MA. Jess just finished her fourth season playing roller derby with the Boston Derby Dames—blocking for the Nutcrackers; her derby name is Chickie Cutlette... **Cecily (Beane) Cullinan '95** writes, “We had two mini-reunions this summer on the [Waring] Quad! It was all self-organized, but there were a good number of us able to make it. We had a great time, both times. It was so fun to catch up on what people have been up to in the past 15 years! And of course, do lots of reminiscing about our years at Waring.” Cecily is expecting baby number two in mid-November and plans to be surprised by the baby’s gender... **Heidi (Kriteman) Janock’s '88** family just moved into a new home in Marblehead, MA. She is still teaching 2nd grade in Marblehead and has three sons: Izaak 11, Cameron 7, and Jayden 4. “Life is good!” she writes... **Jaclyn Corriveau '09** is a student at Simmons College in Boston, starting her second year. She writes, “I am studying Political Science with a concentration in American Politics and am also taking classes in Sociology focusing on Criminal Justice. Although my times at Waring will be irreplaceable, Simmons College feels like the same type of supportive community I found at Waring. I am confident that had I not attended Waring, I would not have the appreciation for the close and caring environment at Simmons. Over the summer and fall, I have taken a part-time internship at the Massachusetts Parole Board in Natick to help me discover career opportunities in the field of Criminal Justice. I would not have been able to take these steps toward a bright and promising future without the unwavering support of the Waring teachers and unparalleled support of my high school peers. For this, I would like to thank each and every one of those people.”... **Morgan Elbot '07** recently transferred to William

and Mary and is now a senior with a double major in Philosophy and Environmental Policy. She recently had a paper published in an international relations journal on ocean acidification and epistemic communities. Last year, she won an award from the Philosophy and Region department at American University for her paper on the role of the trickster in Greek and Polynesian mythology. She writes, “Post-graduation (yikes!) I plan on going to graduate school to study environmental management/policy.”... **James Pouliot '09** writes, “Right now, I’m entering my second year at Tufts, and angling more and more towards a major in Drama. I’ve auditioned (and hope to be cast) for a production of *Three-Penny Opera*, as well as Sondheim’s *Assassins!* This summer, I was inducted into the Revels Repertory Company, a choir (with acting) which specializes in 19th century folk hymns and will be performing a variety of different shows this year (including one at Tufts). I’ve also begun taking vocal lessons and schooling in a theatrical direction. Hope to see all of you soon!”... **Brenda Taylor '80** lives in Juneau, Alaska with her husband Joe, and their two children, Abigail, 13, and Clem, 9. She has been a math teacher and board member at their children’s charter school for several years, but will not be continuing this year because, as of November, her family is off to Ecuador for 6 months. She writes, “I’ve been heavily involved in the age old questions: What is education? What should school be? How can we make that happen for all kids? Tiring, frustrating, and exhilarating. My husband is a physician and our children love swimming, math, and reading. I started the violin a few years ago and Abigail (viola) and I both play in the Juneau Student Symphony (for students of all ages), which is quite challenging for me, but also very satisfying.”... **Emma Siemasko '06** graduated from Clark University with a degree in English in May and recently moved to Incheon, South Korea to teach English for a year. Emma has continued writing since Waring and has a blog chronicling her adventures, www.polyemma.com.

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SPECIAL FEATURES

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What is Freedom For?

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❖ *Waring Presents: Convocation 2010*

❖ Waring welcomes
Gaillardet Howard & Bill Braunlin

❖ Alumni News

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